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# ON DIT

ADELAIDE UNI STUDENT RAG  
VOLUME 73 EDITION 17 25/8/05



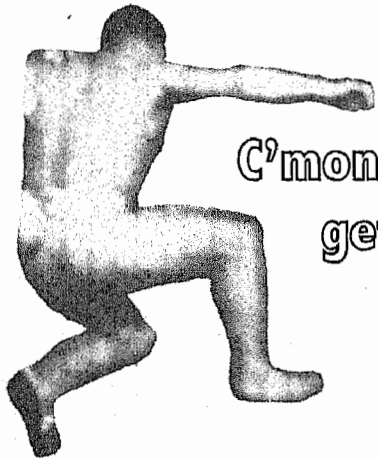


# ON DIT:

## Join us, it's bliss!

### REGULARS

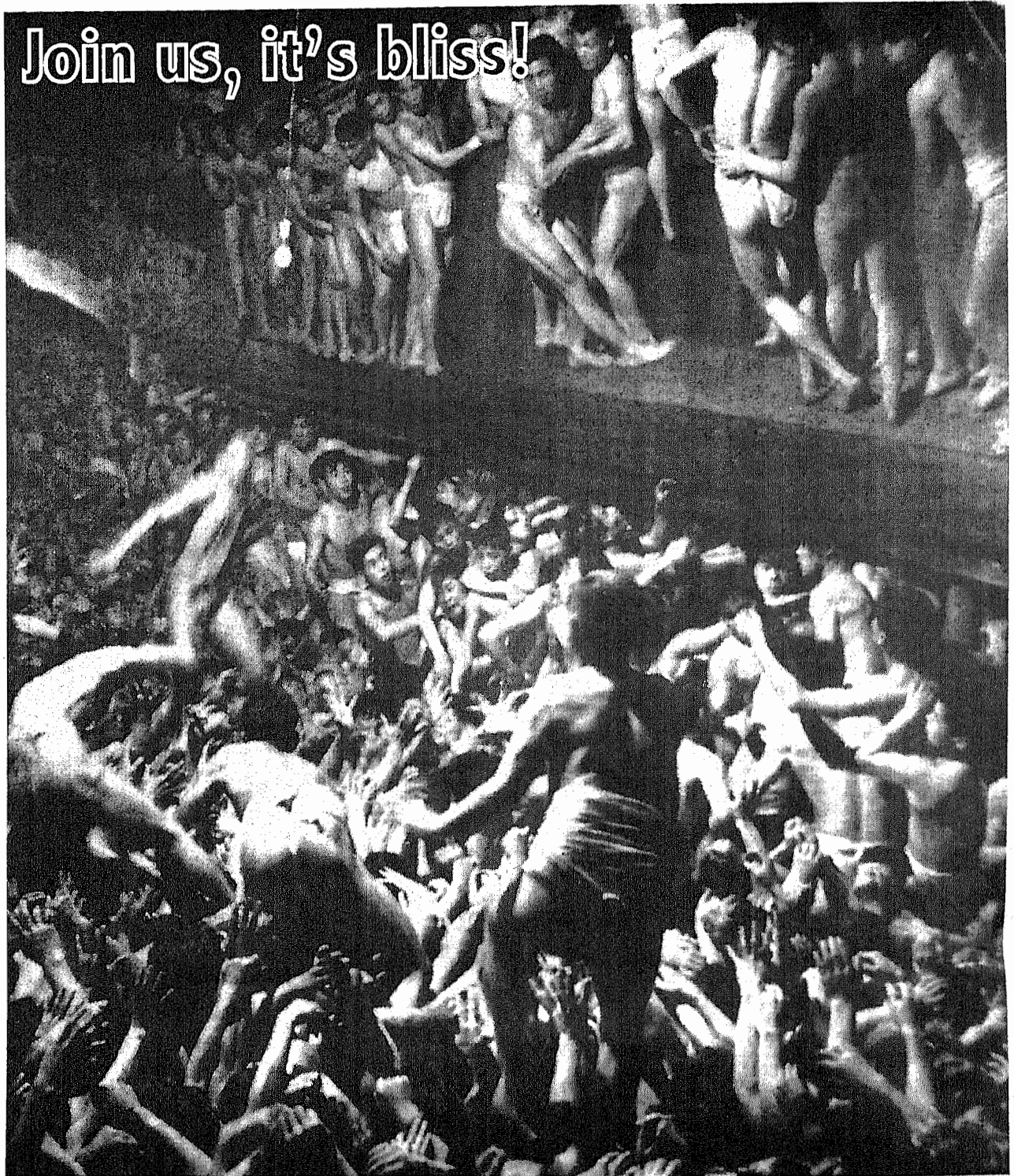
- 3. Media Watch
- 4. Letters/Editorial
- 12. Pandora/Skulduggery
- 23. Vox Pop
- 25. Office Bearers
- 26. Film
- 30. Performing Arts
- 32. Music
- 34. Fud
- 35. Classifieds/Shit Comix



C'mon,  
get into it!

### FEATURES

- 6. Hicks & Guantanamo Bay.
- 9. Adventures in the Underground.
- 10. The Zaniest Ship in the Sea
- 11. Conforming to the bomb or rebelling against the U.S.?
- 12. The Alternative Personalities of the Liberal Party.
- 15. Which Beatle are you?
- 16. *On Dit* Election Guide: Don't get caught over the line without it!
- 24. Conforming: It's What Nature Intended.
- 25. You're Like, So Alternative.
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## On Dit Volume 73 Edition 13 26.07.2005

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### Next Edition: Money

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*On Dit* is the weekly student newspaper of the Students' Association of the University of Adelaide. The opinions expressed herein are not necessarily those of the Editors or the Association.

### On Dit subculture:

#### Current Affairs

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#### Opinion

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#### Film

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#### Performing Arts

Benedict Coxon

#### Visual Arts

A ghostly figure

#### Music

Jennifer Soggee  
Ben Vistoli

#### Food & Booze

Alexis Buxton-Collins

#### Stylist

Stephanie Mountzouris

#### Vox Pop

this week by Landei Yejoc

### About the cover:

Front Cover: What alternative?  
-On Dit Artcorp.

### Wanna Write?

Come down to the basement of the George Murray building. Coming editions are themed money, novelty madness, Elle Dit (the women's edition), fear, nostalgia and God! but if anything more specific comes to mind just jot it down. You can get in contact with us via email at [ondit@adelaide.edu.au](mailto:ondit@adelaide.edu.au) or call us on 83035404.

### Unique snowflakes:

Karli for becoming one of us, the infatigable Alexis, the ever-charming Nerissa, Anna & Margs, Hélène, Oz, Marlon, the hallucinatory effects of insomnia, mtk & the great wall of courage & Linley for being the man Clementine would like to love, sleepyness with cute girls.

### Deserving of anonymous oblivion:

Injuries caused by other injuries, Josh Rayner, the ageing effects of insomnia, having to choose between sleep and sex, weather that LIES, elections for bringing out the evil in Clementine.

WITH STUDENT ELECTIONS FAST APPROACHING, WHO WILL BE THE

# ULTIMATE CANDIDATE!

*For the glory!*

Be the last one standing!

For the respect!

No tears!

2005's Ultimate Candidate Reggie Stardust

## Woah!

As you can tell from Bob's Call of the Week, *On Dit* has been mentioned yet again on his illustrious hatemongering show. Joy! Melita, whomever you are, why don't you pop on down to the *On Dit* basement and pick yourself a prize\* to reward you for your generous comments on air.

Readers, if you too would like the dulcet tones of Bob Francis to make love to your ears late at night, why don't you consider calling him and telling him how much you love *On Dit* and communism?

Possible topics you could cover include:

- \* Changes to Industrial Relations laws
- \* The war in Iraq
- \* Refugees and their rights
- \* John Howard - your for or lack thereof
- \* Cyclists' rights
- \* Middle class private schooling
- \* Dole bludgers
- \* Taxis and how long it takes to get one

Trust us, your calls WILL be heard! It's all part of the joy of having an insider in the media monitoring world...

\*Actual prize could be considered chintzy

He's wacky! He's zany! He's totally insaney! It's the Bob Francis...

## CALL OF THE WEEK!

<b>Compere:</b>	<b>Bob Francis</b>
<b>Date:</b>	<b>10/8/5</b>
<b>Time:</b>	<b>8:36pm</b>
<b>Duration:</b>	<b>3m26</b>

Caller Melita says she didn't attend the recent student NDA rally because she was in a lecture. She says all students use union facilities, and should all pay for them. She says HECS fees are increasing. Francis says he heard a comment from a student leader (shoutout to David Pearson!) that it will stop international students coming, and says he didn't see many Asian students at the rally. Melita says removing union activities will prevent cross-cultural mixing. Francis says unions are all 'scumbag' Labor party members. He suggests the union raises money like any other charity. Melita says she reads the student newspaper, *On Dit*, which is fantastic (fantastic!), and listens to union radio as a media student. Francis says it sounds like left-wing rubbish (rubbish!). He says there wouldn't have been more than two thousand students at the rally, which is a small fraction of the students in the State. Melita says a lot of students avoided the rally because it was pointless.

Bob Francis airs between 8pm and 12am Mon to Fri on Adelaide's leading talkback station 5AA. He is number one in the radio ratings.





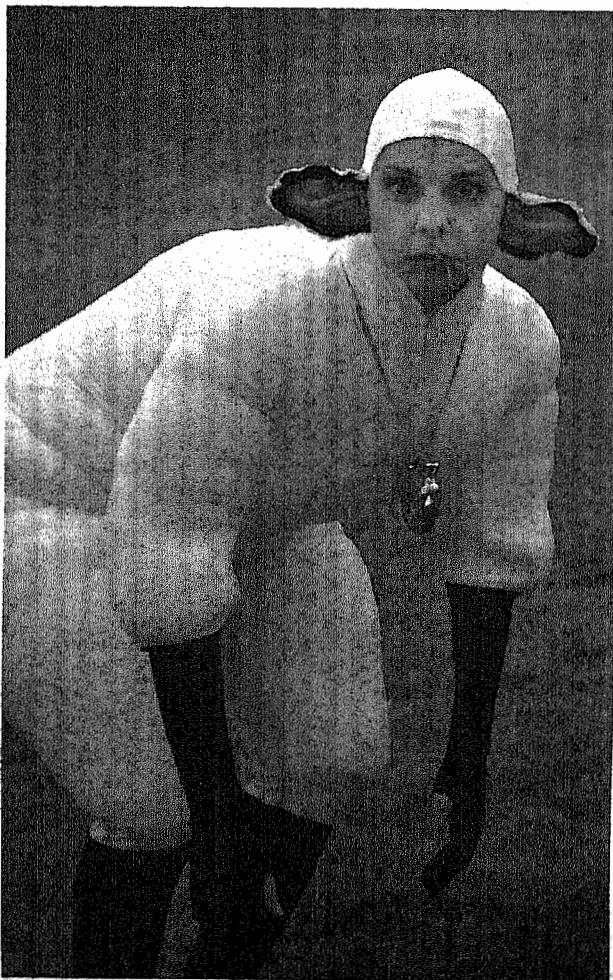
**On Dit**  
Edition 16, 16/08/05  
The Japanese Edition

**STRING AIN'T IN**

Amelia Hodsdon, trendspotting in the Guardian Weekly, reports widespread concern that G-strings - otherwise known as thongs - are declining rapidly in popularity.

Forgive me. Sounds a bit like the thart of the thong'th thwan thong.

Dave Diss



Where sheep may graze so too do our hearts.

**ELECTION LETTER #1**

Dear Editors,

Am I informed correctly that current Union President Jenny Turner is running for the editorship of *On Dit*? I really hope not, because one of the great things about *On Dit* over the years has been its separation from the stained and reeking business of 'student governance'. I have never met Turner and I have no idea who she is or how much she has ever written for the paper, if anything at all, but I know one thing: student politics and student media should be kept as far apart from each other as is possible.

I'm also told there are people, possibly including the current President, running for *On Dit* who are also running for Union Board and have organised a ticket to make preference deals with the various factions. I hope this isn't true either.

Elements of the Union have always, I think, been quite happy with the idea of turning *On Dit* into a lame monthly catalogue of Union events and services and ads for the Mayo's Foetid Slurry of the Week. With the Union set to run aground on VSU next year, it would be nice to keep the paper floating as far away as possible from the punctured inflatable liferaft the organisation is going to become. VSU makes it quite likely *On Dit* will just cease to exist, but if it is going to survive it should preserve at least some of its dignity. Well, maybe not actual dignity, but something like it.

**Linley Henzell**  
Former Editor, *On Dit*

**HOT DATE LETTER #1**

Dear *On Dit*,

Last week I bought a sausage from the Ultimate Frisbee barbeque. There was a freckled American boy tending to the onions at the time. He was spectacularly adorable.

**Love Clementine**

**BIZARRO LETTER #2**

This is to Roddy, whoever he is, and Blanch, whoever she is; to Paul, and Maira, and Emelda Hammond, whoever they might be. They all sent me Emails and it's not even my birthday! Roddy wants me to "Achieve stronger and harder erections". Blanch advises me about the "Next Viagra generation!" Maira wants to interest me in something "Better than Viagra". Paul is on another tack entirely but you can bet he wants to do me some sort of favour. Emelda Hammond - and get this right, please - offers me a "Suprise for your woman..." Hm. I might not feel quite so peeved if Emelda could spell! Another university education gone for a Burton, I wouldn't wonder!

Such rubbish has been turning up in my Inbox for weeks now. When I send rude replies they don't get there. All I get is 'Undeliverable' messages. Rhoda Beck spelt exactly like Emelda Hammond - and I do mean exactly like. Lanora Mueller is another clone who can't spell surprise. Surely I can't be the only OAP getting hounded and pestered like this. Can I?

Dave Diss

**SHOVE THAT UP YOUR CHAKRA**

Dear *On Dit*

Perhaps you should consider who you select as music reviewers more carefully. Perhaps Marlon, who reviewed Oasis' latest brilliant offering, *Don't Believe the Truth*, should get his facts straight before he pitches a rather lame attempt at providing a critique of a band, album and musical genre he clearly knows very little about. Indeed, the reason why Liam's voice sounds different on second single, *The Importance of Being Idle*, is because it's actually Noel's voice. Yes, the other brother can sing too! It doesn't take a real fan to notice that one.

*Don't Believe What You Read.*

Chi

**ELECTION LETTER #2**

Dear Andrew Fleming,

I read your letter with interest last week, you are correct when you state that the SAUA has done very little, and the "consistency of this fact year after year suggests that this is not merely the odd few slackers, but the result of a system of which there is no accountability".

The fact that people can get away with not writing reports for council or OnDit, the two places in which there are any semblance of accountability for these office bearers to the forum that is supposed to direct them (Council) and the people the elected them (the students through OnDit). These reports are supposed to outline what they have done, which is very little sometimes. I'm not going to get into shit fights as to who hasn't worked and who has, because at points throughout this year all the office bearers have worked incredibly hard. The issue is consistency, and what they have achieved, which as you've stated Andrew doesn't seem to be much.

Now I'm coming across pretty negative at the moment. Usually I would write a letter explaining how it's difficult as student representatives, with students working longer hours, and not getting involved in things as much. Explaining how the organisation i.e. the SAUA is structurally broken and irrelevant (which it is, and we've begun to address). But today I'm not doing that because next week is elections.

This is your one chance to bring some accountability, you have a vote, and you have the ability to influence other people's votes. So make sure you get out there and vote, and make sure it's not just for your friends, or people you know. Make an informed vote, find out if the people have run before, and if they have GRILL them. Ask them what they have done, and what they will do. If they haven't ask them why they'll be supporting people that have run before and what they have to do.

There isn't very much accountability in the SAUA, I've been trying and thanks to the threat of VSU, whether it is passed now or not, there will be better accountability in the future. But next week is your opportunity to bring it in, make an informed vote, and do what you can to ensure that as many other people do to.

**Cheers**  
**David Pearson**  
SAUA President



## ELECTION LETTER #3

Hello Eds

I was recently outraged to learn that my broadsheet entries had been censored and I'm sure that you'd agree that political censorship is quite uncool. My policy statement for my nomination to Union Board was intended to highlight an issue that is all too often swept under the carpet in the high stakes game of student politics and that issue is the act of cunnilingus. While anyone with an opinion of anything knows where they stand on the well worn topic of VSU there is a serious neglect in the core, grass roots issues that make up the back bone of campus culture. My entry was really meant to expose some of the empty characters that have infected the Union in recent times so here it is in all its former glory before the censors took their axe to it and it is, of course, meant as a parody:

*Watch out losers! There's a new faction in town! While you've been studying, fulfilling your roles as office bearers and going down on your girl friends I've been recruiting legions of mindless first year drones to collect my votes. Sadly none of them will profit from their efforts save the satisfaction of propelling my fevered ego into the position of Union President. That's right plebs! I'm going to get paid \$29,000 out of your pockets and there's nothing you can do about it! HAHAHAHAHAHAHAHAHA!.....*

*.....I wonder if she'll give me head now that people call me president.*

Just ask yourself voters when next week you are confronted by a young jaundiced man hoping to get elected, "Does he go down on his partner?.....can I really vote for him if he doesn't?" Each candidate must be accountable! So don't be afraid to ask and if his answer is in the negative he must be denied your vote.

Peter Drew

Letters Letters Letters - you've got them, we need them.

Honestly, A page and a third of letters is pathetic. What are you people doing? Don't you want to tell us your inner most desires and dreams? My dream is to one day cook a mouth watering roast dinner and eat the entire thing myself while sitting in front of the warm glow of the teeve in my knickers.

Send your letters to [ondit@delaide.edu.au](mailto:ondit@delaide.edu.au) You can write anything you want as long as it's not homophobic, racist, sexist or defamatory. So if politicians want to go the hack on each other, go to the SAHack yahoo group Demi kindly set up for you all.

## Editorial

Well, it's coming around to that wacky, carefree time of the year when morals and dignity are sold to the highest bidder, and conscience is a luxury only afforded to the weak. With elections on the way between now and our next edition, *On Dit* has attempted to give you an unbiased look at all the candidates running for all the contended Office Bearer positions. Pages 18-22 of this edition include short question and answers with the candidates for SAUA President, Education VP, Women's VP, Environment Officer, Activities Officer, Orientation Co-ordinator and *On Dit* Editors, followed by my self important little summation of the

candidate's capabilities and intentions. I've tried with every little, passionless, workman like atom in my body to provide a fair coverage, free of personal or political bias and hope that the guide proves of use to potential voters and is considered fair by all candidates. The information was received from a combination of a written survey, personal interviews, personal observation throughout the year and consultation with independent sources in the SAUA. I take full responsibility for the content contained therein and may the best man, woman, team or small, highly motivated rodent win.

Danny

Jeez I hate writing editorials at 12pm on a Monday when the office stinks of boy and I desperately need a shower to feel anything remotely like a woman and Billie Holliday's 'Gloomy Sunday' is playing for the third time in a freaking hour and the heel of my left foot is itching beneath the skin sending me into a frenzied spiral between madness and heighened clarity, much like those moments pioneered by *The Matrix* when lightening fighting switches into slow motion and it's suddenly just you and you alone hovering in the warm bosom of the Earth's heartbeat.

Jeez I'm tired.

Here is a list of things I did this week:

Watched the finale of *My Big Fat Obnoxious Boss* only to find out the secret boss was a goddamn monkey.

Got too little sleep, that's for sure.

Had \$55 charged to my bank account for a mysterious Paycom account. I think they might still be charging me for some

porn I downloaded a couple of months ago. Fuckers. Literally as well I suppose.

Went shopping at the markets and made my friend carry my shopping in a box everywhere because he'd done his shopping, then wrote a list of all the things I thought were nice about him.

Saw my housemate's play *Low Level Panic* at the Promethean Theatre on Grote St. You should see it - it's got three excellent actresses in it and a nude scene, so it's sexy, but in the way of French cinema not downloadable porn.

Fell in love with every man I saw due to the pheremonal perfume being spread by the breeze on Wednesday and Thursday. Friday's rain came and I'm back to spurning love.

Took lots of photos of nu-goths and fell in love with half of them, but not in a gross illegal kind of way, more in a sisterly fashion or that of a distant aunt.

Clementine

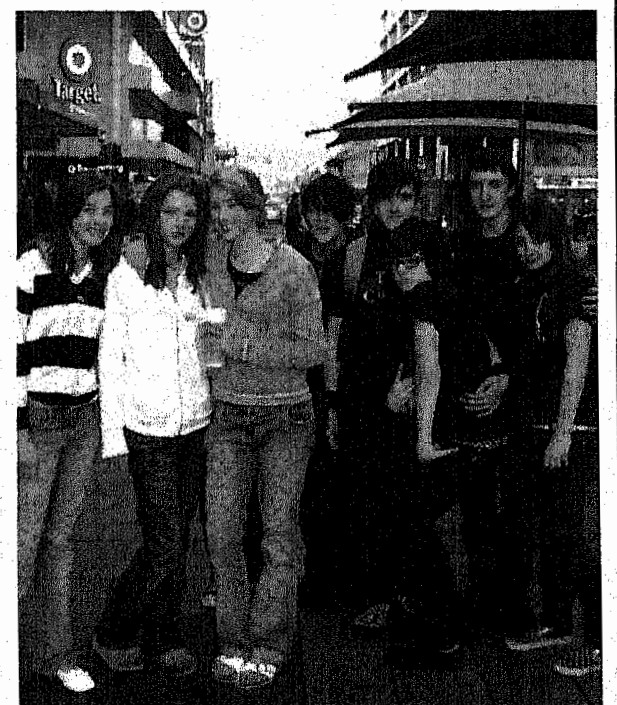
I'd like to see any form of culture at this university. With the largest library in the Southern hemisphere, a Schultz building full of grand pianos in sound proof rooms, catacombs and tunnels riddling through the earth beneath us, a bar, and we can't seem to muster any sort of consistently impressive alternative/ underground/ cultural happenings. One subject missing from the above list was of course the student. It's not as if they don't exist in the alternative scenes in Adelaide but the Uni itself seems to act as a repellent for unconventional culture these days without a critical mass of like minded people amongst the throngs of students from all faculties who would prefer to swim the length of the Torrens before reading anything challenging or participating in something unusual. Though I may be biased, it seems that *On Dit* is one of the few flickering fairy lights of interesting activity left on campus.

I think it is directly related to the rather harsh view that has been taken towards smoking marijuana on the Bar balcony since about 2002. Like a roughly organised series of smoke signals, the recreational pusuits of the university's pure mathematics, philosophy

and department could be read from North Adelaide softly wafting up through the cloisters. Never really one for taking part in daytime smoking it nevertheless pleased me that there were other dreamers out there wasting time. As a consequence they were of course more interesting conversationalists than almost anyone I have met since.

Daniel

East  
Rundle  
meets West  
Rundle





# DAVID HICKS and GUANTANAMO BAY: AN INVESTIGATION

In July 2003, John Howard said that he had faith in the United States' system of justice. By then, Adelaide's own suspected 'terrorist', David Hicks, had spent about 18 months inside the US government's secret naval concentration camp at Guantanamo Bay, Cuba. He had yet to be charged with any crime, having been captured by the Northern Alliance in (or near) Afghanistan and given, traded or sold to the United States during the latter nation's retaliatory invasion of the former in 2001.

Fast-forward to August 2005. David Hicks has been charged with ostensibly terror-related offences: conspiracy, attempted murder and 'aiding the enemy'. He remains in Guantanamo Bay. He has sacked his Adelaide-based lawyer, Steve Kenny, though on whose advice is unknown. His government is appeasing its critics by pretending to talk tough with the Bush administration, but remains the only government in the world not to demand the return of American prisoners held in Cuba.

This two-part article will attempt to canvas some of the multitude of issues surrounding Hicks' nearly four years in captivity, much of it solitary, during which time he has been denied contact with the outside world. Part One concentrates on the arguments surrounding the validity of the agreement between Cuba and the United States over Guantanamo Bay itself. Part Two continues this investigation, and goes on to examine the Military Tribunal that Hicks is due to face quite soon, as well as the Australian government's own position in relation to Hicks.

## Historical Events

The lease agreement that reserves official sovereignty over Guantanamo Bay to the Republic of Cuba, yet gives the US apparently complete control over the area, may be invalid.

Guantanamo Bay is an inlet off the Caribbean Sea on Cuba's south coast, near its eastern tip. Further north, it reverts to its Spanish name (Bahía de Guantánamo). The Bay has an English title because the 116 square kilometres surrounding it have been in the hands of the US government since its victory over Spain in 1898's territorial war, from which time that area has constituted 'US Naval Station Guantanamo Bay'.

Having overseen US citizen Tomás Estrada Palma's election as Cuba's first president in 1901, and later quashing a local insurgency led by the very



**Castro recommends eating one rent cheque a year to maintain a rebellious constitution.**

parties which had campaigned for Palma, US president Theodore Roosevelt engineered a remarkable agreement for his country. Entitled the Platt Amendment, the agreement confirmed that the Cuban independence movement, which had been violently agitating against the Spanish colonials since the 1890s, had failed.

Originally an appendix to a 1901 US appropriations bill, the Platt Amendment imposed incredible restrictions on the newly 'independent' Cuba, effectively rendering it dependent upon the United States. It also secured a 'perpetual lease' for its naval base at the Bahía de Guantánamo. The lease has been the subject of controversy ever since.

The lease is a political phenomenon. It's the only (known) operational US defence base on communist sovereign soil. It continues despite the icy diplomacy (or official lack thereof) between Fidel Castro and 46 years of US presidents, from Eisenhower to Bush Jr.

It's also a legal phenomenon. While it confirms that the Cuban Republic retains sovereignty over Guantanamo Bay, the US has 'complete jurisdiction and control' of the area in relation to the operation of coal and naval stations. Exactly what this means is still open to interpretation. Castro, like many Cubans, does not believe the lease is legitimate, and he may have a point. Article 52 of the Vienna Convention on the Law of Treaties provides that a 'treaty is void if its conclusion has been procured by the threat or use of force in violation of the principles of international law embodied in the Charter of the United Nations'.

Castro's argument is that because Roosevelt, while still occupying the island, effectively forced Cuba to include the Platt Amendment in its 1901 Constitution and then the 1903 'Agreement Between the United States and Cuba for the Lease of Lands for Coaling and Naval Stations' (the Cuban-American Treaty), the Vienna Convention makes it void.

## The Vienna Convention

The argument isn't that simple, of course. While the United States signed the Vienna Convention in 1970, it has never ratified it. Generally, the difference between 'signing' and 'ratifying' an international instrument is in the legal implications of the act: whereas a signature merely confirms that the party agrees *in principle* with the instrument's provisions, ratification imposes a *legal obligation* on the party to comply positively with those provisions. Even further to that, the practical significance of a signature or ratification will depend on the party's own constitution, if it has one. For example, the British (and Australian) Cabinet can sign and ratify international instruments without Parliamentary approval or public consultation; such an act is a prerogative of the Executive. Even after ratification, however, the instrument does not become part of the domestic law of those countries unless and until Parliament enacts legislation to that effect; until that occurs, the only obligation is from the country – the 'state' – to the international community, and the international legal system is largely voluntary. For the United States, on the other

hand, ratification immediately incorporates the international instrument into its domestic body of law; correspondingly, the US Senate must 'advise and consent' to ratification of treaties, under Article 2(2) of that country's constitution. Given this state of affairs, the US is generally reluctant to ratify *any* international treaty.

So the US, at this stage in the argument, may not be bound by the Vienna Convention because it hasn't ratified it. Cuba is; that Republic acceded to the Convention on 9 September 1998. But the fact that Cuba acceded in 1998 may preclude it from applying the Convention to treaties it signed prior to that date: Article 4 limits the Convention's application 'only to treaties which are concluded by States *after* the entry into force of the present Convention with regard to such States'. Indeed, the best possible interpretation of this Article is that the Convention applies only to treaties entered into after 27 January 1980, which is the date upon which 30 days had passed since the Convention received its 35<sup>th</sup> ratification or accession, in accordance with the rules for its 'entry into force' contained in Article 84.

However, Cuba continues to claim that (1) the US and (2) Cuba are both bound by the Convention's provisions, despite the fact that the US repeatedly has stated that it will not ratify its signature, and that (3) those provisions apply to a treaty made in 1903, or 66 years before the United Nations convened at Vienna to formally draft the Convention, despite the terms of Article 4 which appears at first glance to preclude retroactivity.

The answer lies in a reading of the whole of Article 4, which states that:

*Without prejudice to the*

Corruption of a representative of a State

If the expression of a State's consent to be bound by a treaty has been procured by the corruption of its representative directly or indirectly by another negotiating State, the State may invoke such corruption as invalidating its consent to be bound by the treaty.

Article 51  
Coercion of a representative of a State

The expression of a State's consent to be bound by a treaty which has been procured by the coercion of its representative through acts or threats directed against him shall be without any legal effect.

Article 52  
Coercion of a State by the threat or use of force

A treaty is void if its conclusion has been procured by the threat or use of force in violation of the principles of international law embodied in the Charter of the United Nations.

Article 53  
Treaties conflicting with a peremptory norm of general international law (*ius cogens*)

A treaty is void if, at the time of its conclusion, it conflicts with a peremptory norm of general international law. For the purposes of the present Convention, a peremptory norm of general international law is a norm accepted and recognized by the international community of States as a whole as a norm from which no derogation is permitted and which can be modified only by a subsequent norm of general international law having the same character.

*Jim Carter*

**The U.S. signs the Vienna Convention!**



application of any rules set forth in the present Convention to which treaties would be subject under international law independently of the Convention, the Convention applies only to treaties which are concluded by States after the entry into force of the present Convention with regard to such States.

In other words, Article 4 recognises that the Convention may, in large part at least, be a codification of already existing customary international law. This is indeed the interpretation of most scholars and international lawyers. Article 52 in particular, which voids a treaty if 'its conclusion has been procured by the threat or use of force', is almost certainly

a rule of customary law, purely for the reason that it would be impossible to imagine any voluntary system of law continuing to exist legitimately if it did not guard against such coercion. So from that point of view, all Cuba needs to do is

"Since 1962, the US has been handing Castro annual cheques to the value of (wait for it) US\$4,085 under the 1903 terms."

show that (1) this was a customary norm of international law during the first few years of the twentieth century, which it must have been, and (2) that the instrument being complained about is an international instrument. The fact that the United States may be exhibiting practice contrary to such an international norm does not preclude the norm from existing, and from having existed in 1900-1905, and therefore probably doesn't preclude that country from nevertheless being bound by that norm even today.

So, back we go to have a more structured look at historical events. The US invaded the Spanish colony of Cuba in 1898 during the war between the two powers. At that time, the US expressly rejected any assertions that it had ambitions to annex Cuba.<sup>1</sup> In March 1901, the Appropriations Bill for the US Army laid down the 'exit strategy' for troops still stationed in Cuba, and defined US foreign policy toward Cuba. This information was largely contained in the Platt Amendment, which was for the most part a policy response to fears that Germany had its eyes firmly on the Cuban prize. The extraordinary terms of the Amendment were such that it was certainly never intended to remain merely domestic in its application; later that same year, with US troops still active in Cuba, that republic incorporated the terms of the Platt Amendment into its new constitution. US troops were withdrawn by Roosevelt in 1902, at around the time of the 'election' of Palma, who had campaigned in the past for the total submission of

Cuban sovereignty to its northern neighbour. The 'Cuban-American Treaty' was then signed in 1903. As soon as they discovered what Roosevelt and Palma had engineered, Cubans (who had for at least two generations mounted an increasingly organised revolt against Spanish occupation) were understandably incensed.

The provisions of the Platt Amendment were finally and almost totally repealed in 1934, as part of the deliberate policy objective of Democrat president Franklin D Roosevelt (a distant relation, both by birth and, weirdly, marriage, of the Republican Theodore) to strengthen relations with Latin America. The constitutional entrenchment of the Amendment provisions ended in 1940, when

Fulgencio Batista attempted to instill democratic ideals in a new constitution. Cuba's present constitution was orchestrated by Castro in 1976, and certainly contains no Platt provisions! However, the US managed to retain its extraordinary occupation of Guantanamo Bay in the new 1934 treaty.

According to Professor Alfred de Zayas, an international lawyer from the University of British Columbia, the terms of the 1903/1934 treaties in relation to Guantanamo Bay are void because of the customary rule prohibiting coercion by threat or force. More radically, de Zayas suggested in 2003 that even if the treaty *was* binding in 1903, it has since become obsolete as a result of changes in international norms in the post-colonial era. These changing norms were signalled in the Vienna Convention of 1969, the provisions of which may since have passed into customary law even for those countries that have not ratified or acceded. Importantly, de Zayas points to situations such as its increasing commercial and other uses, both past and present, in which the US itself appears to be in breach of the treaty's provisions. And he raises a philosophically important question: how can successive US administrations legitimately assert that the terms of a disputed lease are more important than the sovereign equality of all nation-states? (This last question may have an answer, in the order that the present US administration appears to believe itself to have more 'sovereign equality' than all other states.)

The United States' response is that because Castro accepted and cashed one rent cheque before 1962, it has therefore effectively ratified the lease agreement and cannot breach it. Since 1962, the US has been handing Castro annual cheques to the value of (wait

for it) US\$4,085 under the 1903 terms. Because Castro refuses to cash them on the basis that Cuba's position is that the lease is void, the US has been enjoying the unrestricted use of Guantanamo Bay for 43 years...for free.

There's little doubt that if the United States' lease of Guantanamo Bay is void or invalid, then what that country's administration is doing to David Hicks and those like him is illegal. Such a question is one of international law, and presumably would require the involvement of the International Court of Justice. Unfortunately, neither Cuba *nor* the United States submits to the Court's jurisdiction, on any issue. And while former chief of the US Interests Section in Havana and current Center for International Policy thinker Dr Wayne Smith, who has been described as a Castro apologist (albeit by Reaganite hawks), believes that there's a possibility that Cuba could seek a General Assembly Resolution seeking an advisory opinion from the ICJ under Article 96 of the UN Charter. However, the probability of the US's occupation of Guantanamo being declared illegal in an international forum is not high. Even if this did happen, the likelihood that it would amount to anything is almost nil, given that the US possesses the vast majority of the world's offensive capability!

Whatever its technical legality, there remains a very good case that the US has itself breached the terms of the lease, on numerous occasions, and has thus left itself open to being very legitimately asked to leave. Beyond that, there exist a host of issues relating to the so-called Military Tribunal that the US has conveniently established outside of the Geneva Convention relating to prisoners of war. Further, there are domestic issues within Australia itself relating to reasons why Hicks' government has not formally requested that he be returned home. These issues will be canvassed in the forthcoming Part Two of this article.

Russell Marks

(Endnotes)

<sup>1</sup> See the terms of the Teller Amendment of 1898.

Can you tell he's a Law student? -eds



"\$4,085 rent a year!"  
Only in Guantanamo Bay son.

## Freedom Festival

### WANT TO BE A PART OF OUR NATIONAL DANCE FESTIVAL?

Every year Amnesty puts on a music festival which travels Australia. This year we have headliners Ursula Rucker (K7 Records) and Ben Mono (Compost Records) who will be touring around Australia with the festival.

The Freedom Festival will be held Saturday October 8<sup>th</sup> from 8pm - 3am.

This is going to be absolutely huge, we need people from all areas to help us out both on and before the event, if you're interested, let me know ASAP!

lauren.mateer@student.adelaide.edu.au



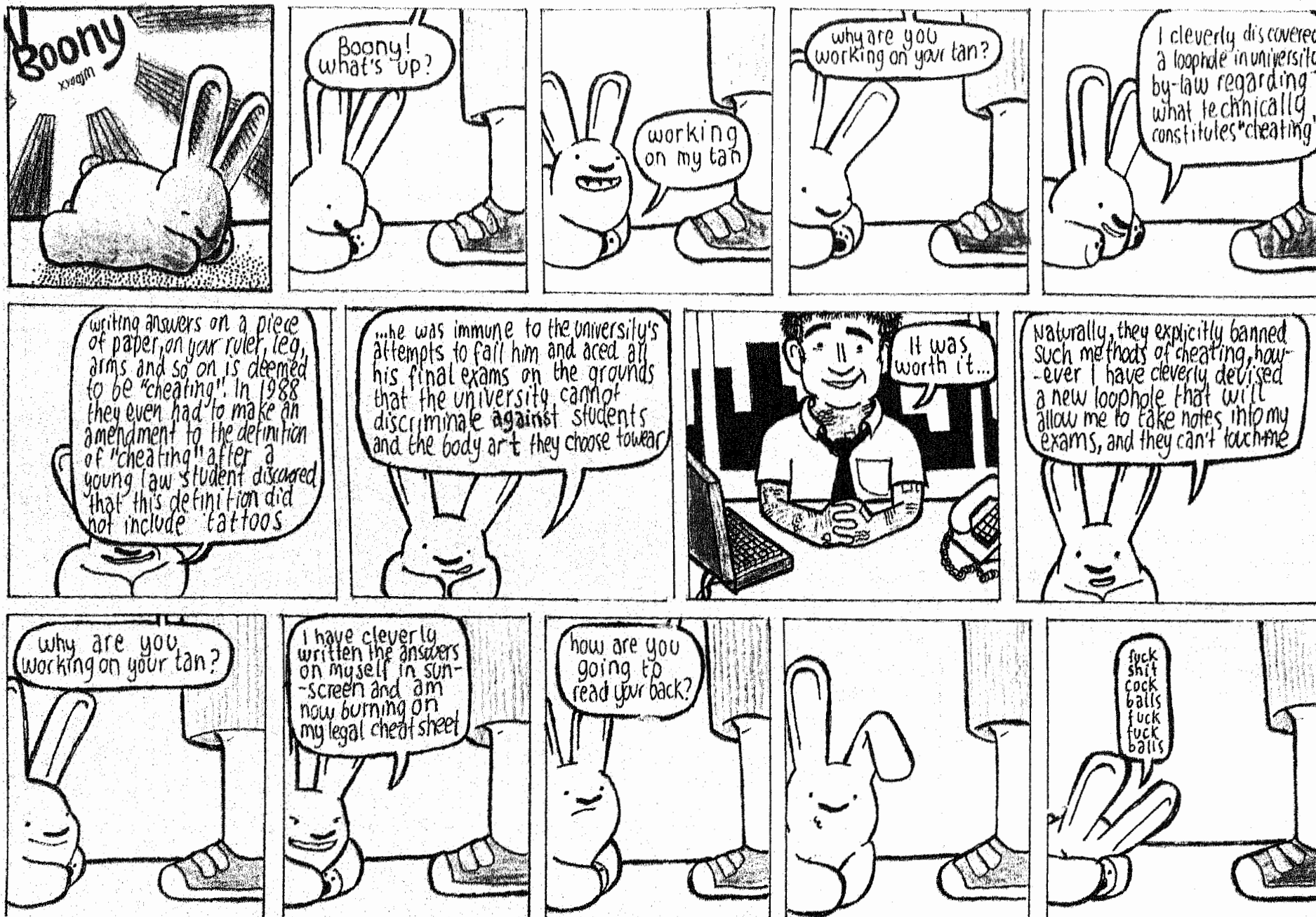


SOME POEMS  
BY DRUSILLA FLANERITY

Black  
Is the colour  
Of my true love's hair  
But red  
Is the colour  
Of her heart

And it is often do I go into that black tunnel of night  
Screaming not of rage against the dying of the light  
But of sweet and secret shadows that dance me to my song  
and soothe me till the morning when the shadows all grow long

Vendy I say to thee  
I am not yours  
You own not me  
But nibble may you now and then  
The sweet surprises offered when  
You look upon me true and sure  
Now taste me now for evermore





# Clementine Alice's Adventure through the Underground and what she found there

Conformity. It's a dirty word. Originality is paramount in today's hypercritical society. At least, it is if you want to be considered a writer/artist/bohemian/insert representative of random sub culture. As someone who's been at this university for an embarrassingly lengthy amount of time, I've witnessed all manifestations of the alterna-generation as they rise up out of the swamps of mediocrity and slink away to lush and greener jungles. Or so they think.

See, I've come to realise over the years that the idea of an 'alternative' set is rubbish. Perhaps it's a phrase that might have been applicable 15 or 20 years ago, but slowly the inherent nature of the alternative lifestyle is becoming more and more mainstream. Take the skinny leg black jean brigade. Now, I'm not exactly sure what sub culture they're forming. I guess they look a little bit punky. It's doubtful though that all the original punks would have found enough time or cash what with mainlining heroin and vomiting onto the living room floor of their mangy East End bedsits to trundle off to Midwest Trader to spend upwards of \$100 on a pair of pseudo anarchic jeans, I suppose they could be nu-goth, too image conscious to actually purchase flowing velvet but also too convinced of their own inherent doom and gloom to venture

beyond black as a signature colour. Are they skaters? Some of them certainly have boards, though the awkward zigzagging and general clumsiness I see rolling its way across the mall indicates to me it's a characteristic in its adolescent stages.

I guess I'm also perplexed by the sudden rise of the Skinny Legs because they're such a contradiction in terms. On the one hand they bear all the hallmarks of adolescent angst, rejecting society in their prism of blackness, piercings and greasy hair. On the other, there's literally hundreds of them, which makes it seem as if it's all just a bit of a fashion trend. If you assume that 'alternative to the mainstream' means a refusal to be captive to the stringent demands placed on body, affluence and politics that the status quo enforces, then to be a legitimate alternative philosophy, the Skinny Legs have to have some vague ideology of sorts. What have they turned their backs on and what do they now stand for?

Perhaps this all seems a little extreme. After all, not everybody has to stand for something. Yet, to deny these social rules is to actively turn your back on a complicated system of codes, a deliberate political act if you will against The Man. I'm just not sure politics has come into it for a lot of them.

I'm not suggesting everyone has to be political, although a healthy dose of interest in one's surroundings would be nice. What I am trying to do is highlight the close similarities between the mainstream and the alternative. The oceanic kudos one used to be able to glean from being considered part of an alternative movement is now so flimsy and shallow it's practically a puddle. I see as many kids these days decked out in their ersatz punk costumes as I do wearing ruffled skirts and inappropriately cut boob tubes. Apparently in amidst making a statement about the mainstream, it suddenly became widely acceptable, nay, desirable to be a Skinny Leg. As a result, the brigade can now be seen marching up and down Rundle Mall in all their angst ridden glory, dominating the streets with strength in numbers - the nu kids on the block. They stand en masse outside Woolworths or pose by the Balls, their statements reflected back at them in the curved and iconic Adelaide landmark while older goths of times past scowl and remember the good old days, when the Black Army revelled in their difference in a more exclusive fashion in the dingy Coffee Pot above the mainstream hordes.

Look, I'm the first to admit that I know zilch about punk culture. I'm not sure who's straight edge and who's just feeling a little

disfranchised. I'm pretty sure Green Day and Good Charlotte don't count for real punk. But can I assume that some kid wearing a pair of tight black jeans and a sour expression *doesn't* have an encyclopaedic knowledge of the old school?

If I'm really honest, there's a part of me that's kind of envious of the Skinny Legs. At least they know which sub culture they're conforming to. Myself, I tend to flit in between a few, which at best is indecisive and at worst dishonest. It's bad enough to permanently lay claim to an identity you don't really understand - it's even worse to try it on every few days as if somehow absence will make the heart grow fonder. Like I said, I know very little about music except for what I download from Limewire. So it's quite embarrassing to reveal that occasionally I too like to dress in black and imagine myself smoking cigarettes with equally dark and insular men and women in the corner of a room I ordinarily would don plastic gloves to enter. And on a superficial level, I would love to have the body to wear jeans that narrow, yet another piercing arrow the scourge of age pings at me.

Just yesterday, I met a group of the most supremely excellent kids. Their young teenage years did nothing to hinder their confidence, with two of the 15 year old boys happily pushing on for an *On Dit* photo op before screaming, 'Bisexuality rules!' I was so impressed by their *joie de vivre* I forgot to be arrogantly scornful of their uniform blackness.

The truth is, alternative sub culture or not, it took me a very long time to even begin to figure myself out, and I'm still only up to the spongy tissue beneath the shell. All my life it seems I've either been loved or hated. Chameleonic ability to appeal is very handy when you're trying to get things to fit the way you want them to, but it does leave you wondering after awhile just who the fuck you really are at the end of the day.

You know, I'm 24 years old. I don't have the luxury or the inclination to belong to a mould anymore. The older I get, the less I need to surround myself with a gang of carbon copies, support rails on that long bridge between childhood innocence and adult understanding. Sometimes though, I get nostalgic for those days when we all used to congregate at the park on a summer's evening, our own private rejection of the dependency we knew we still felt in the oppressive walls of the familial home. It's a tough gig shedding the shrouded cocoon of childhood and emerging into the world. And I suppose it's true what they say - there IS safety in numbers.

**"IT'S NOT LIKE I'M SOME MODERN PUNK DICKHEAD... IT'S OBVIOUSLY SUPPOSED TO BE A 1977 PUNK LOOK, BUT I GUESS JOHNNY FUCKFACE IS TOO STUPID TO GET IT!"**

**Enid, *Ghost World* (2001)**

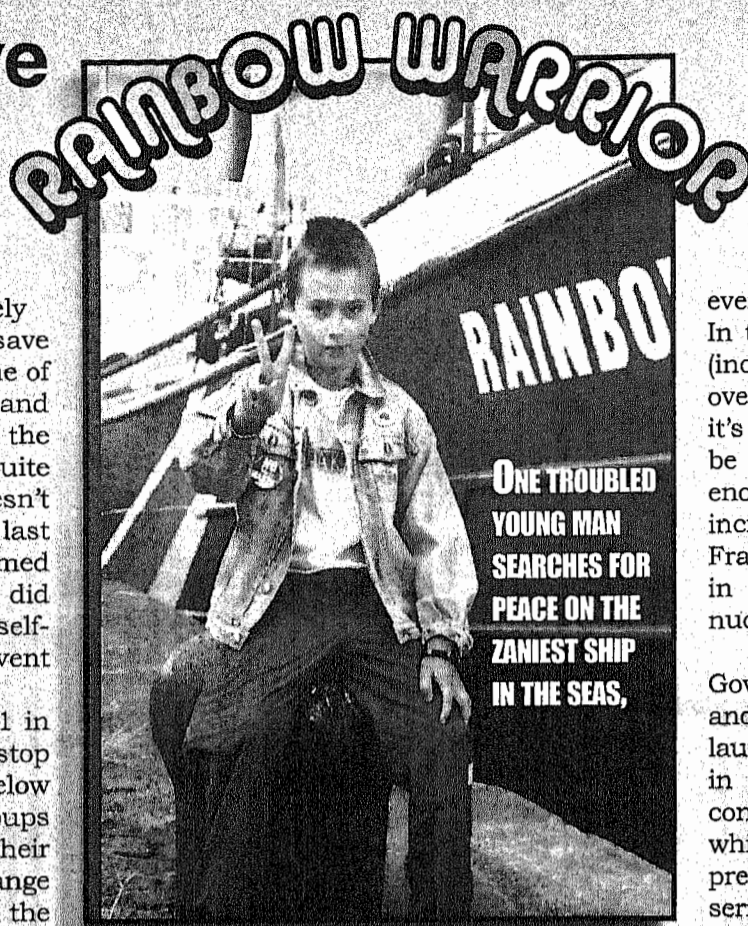


If you liked *The Warriors*, *Storm Boy* and *Shaft*...  
...then you'll love

The Cree tribe in America prophesised that at a time when the fish all perished in the black water that flowed through the streams, the birds fell like stones from the air and the trees disappeared entirely there would emerge a group of guardians to save the remnants of mankind. Keeping the flame of culture alive by preserving rituals, myths and tribal customs, these guardians were called the "Warriors of the Rainbow". Things haven't quite reached that stage yet, but Greenpeace doesn't take the damage done to the Earth by the last few generations lightly and when they named their flagship SV Rainbow Warrior, they did so with the full intention of fulfilling their self-imposed duty to do all in their power to prevent further damage being done to the Earth.

The saga of Greenpeace started in 1971 in Canada when a group of activists tried to stop the US from testing nuclear weapons below an Alaskan island and other affiliated groups formed elsewhere in the world, expanding their activities to include protests against a range of other environmental crimes and along the way collectively became arguably the most recognisable group of environmental activists in the world. The organisation's flagship, The Rainbow Warrior was launched in 1978 to help protest against whaling activities being conducted by Icelandic vessels, and soon came to be used in a number of different campaigns. The most high-profile of these campaigns has been the anti-nuclear campaign because it has seen the Greenpeace generate widespread opposition to the government policies of some of the world's most developed (and powerful) nations, and it was in 1985 that this campaign became really big news. In that year alone, 36 nuclear tests were conducted by France, The United Kingdom (in the US), the Soviet Union and the United States, and Greenpeace was simultaneously lobbying the governments of all four nations (as well as that of China, which intermittently conducted tests) to end these tests, and was eventually successful on all counts. Things didn't seem so rosy in 1985 though, and the early part of the year was spent helping to evacuate a group of Marshall Islanders who were being used as guinea pigs by American scientists examining the long-term effects on the population of high levels of radiation resulting from nuclear tests in the 50s. With this completed, the Rainbow Warrior got ready to embark on what would be one of its most challenging campaigns; to stop the French from conducting nuclear tests in the South Pacific. Though earlier missions (before the Rainbow Warrior was launched) had convinced the French to cease atmospheric testing, underground nuclear tests were still being conducted and Greenpeace wanted a commitment to end any form of nuclear testing, especially as research by famed oceanographer Jacques Costeau suggested that radiation was leaking from the supposedly secure tests sites.

After violating the exclusion zone around the testing sites in French Polynesia and being boarded by French commandos and forcibly removed from the site, the ship moved back to New Zealand in July to pick up protesters waiting to be brought back to the site to monitor the impact of the tests. At the time, New Zealand had just banned nuclear-powered or nuclear-armed vessels from docking in any of its ports (in effect including any US ships, which refused to confirm or deny their nuclear capabilities),



which resulted in the US suspending their obligations to help defend New Zealand in the case of an attack by a foreign power under the ANZUS treaty. Before the Rainbow Warrior could set sail with her cargo of volunteers however, Greenpeace was infiltrated by a French secret agent posing as a volunteer and once knowledge of the plans was passed on to the French government, they decided to intervene rather than risk potentially damaging media coverage resulting from the protests. So President Francois Mitterand personally authorised the clandestine bombing of the Rainbow Warrior which resulted in the death of photographer Fernando Pereira and the vessel being sunk. When a full investigation revealed that this was an act of state-sponsored terrorism, there was an international outcry that eventually ended with some of the saboteurs being detained in French-controlled prisons (only to be smuggled out) and compensation being paid to both the New Zealand government and Greenpeace. The attack was so shocking for a number of reasons; it was the first (and still the only) such attack in New Zealand's history, it was a murderous act conducted against an avowedly peaceful group that subscribed to the Quaker principle of non-violent direct action but it is also shocking, especially in hindsight, because no government outside of New Zealand condemned the action,



Given favourable conditions, this crazed hippy/dolphin combo can take down a Collins Class sub.

Showing in  
Adelaide this  
Tuesday!

even after the French admitted their culpability. In these volatile political climes when nations (including Australia) are prepared to go to war over terrorist acts sanctioned by "rogue states", it's hard to imagine that the incident would be so easily ignored. Despite all this and the enormous amount of negative publicity that the incident generated, both within and without France, it was not until over 10 years later, in 1996, that the French finally ceased their nuclear testing program.

The compensation from the French Government was used by Greenpeace to build and equip a new Rainbow Warrior which was launched in 1989, and has since been pivotal in many of their campaigns, including the continuation of the anti-nuclear protests with which it will be forever associated. When French president Jacques Chirac decided to run a series of nuclear tests in 1995, the Rainbow Warrior was at the fore of the protests and after entering the exclusion zone around the test site on the tenth anniversary of the original Rainbow Warrior's bombing to disrupt the tests it was captured by French forces along with three other vessels. The protests and violent reaction of the French forces helped to once again publicise the tests and galvanised public opinion against them, eventually forcing the French government to end its program and sign the Comprehensive Nuclear Test Ban Treaty in a huge win for Greenpeace and the Rainbow Warrior.

Since then, the vessel has been involved in many actions around the world and is currently visiting Australia as part of the Clean Energy Tour 2005 and spreading its message to "Quit Coal" around the country. Newcastle, just North of Sydney, is the world's largest coal export port with 80 million tonnes leaving its port annually so it was an obvious target for the Rainbow Warrior, which anchored in the middle of the access channel to close down the port while a group of activists boarded a coal loader with 2.5 million tonnes of coal and unfurled a large banner before being arrested. The Hazelwood Power Plant in Victoria's Latrobe Valley also felt Greenpeace's ire as the developed world's most greenhouse-polluting power plant. Scheduled to be shut down this year, the plant was given a 30 year extension by premier Steve Bracks in a decision that can only be called a setback for the environment. Some may disagree with Greenpeace's confrontational methods, but the very existence of an article like this is testament to its worth because though the protesters themselves may not directly change the world, by bringing these issues to the public attention, they create an environment in which change can occur.

The next stop for the Rainbow Warrior is Adelaide and after it has docked at Queens Wharf in Port Adelaide on Tuesday there will be a number of forums on clean energy throughout the week. For anyone interested in seeing what all the fuss is about, there will also be open days held on August 27 and 28 of August between 10 and 4 and visitors are welcome to come aboard for a tour as well as talking to volunteers about current campaigns being conducted by Greenpeace.

Alexis Buxton-Collins





# The Nuclear Threat From Shifty Towel-Heads: A Musical



## The Brief

After months of voluntarily suspending their nuclear program whilst negotiations were underway, last week Iran broke some seals on some barrels, and thus caused great concern for the Western world. The barrels were nuclear (*play ominous chord, say d minor*). The most active opponents to the move have been Britain, France, Germany, and the US. The US, with typical regional sensitivity, heavily implied that it would resort to force if Iran's nuclear program continued. Exactly how it would do this given its over-commitment in Iraq is not clear. It would be fair to suggest that the success of any such military exercise would be consistent with the US' track record of forceful intervention.

## The Beef

The beef that these countries have with Iran is that for years it had concealed details of the development. It consulted with China, Russia and North Korea in secrecy to establish nuclear expertise and develop trade in nuclear materials (*play three ominous minor chords*). The US in particular has decided that Iran has sufficient oil reserves to preclude the need for any nuclear power program, and that nuclear power is too expensive for Iran to invest in. Three of these countries have their own nuclear power capacity, nuclear weapons expertise and have participated in nuclear testing. (*percussive, military march*)

## Overleaf

Iran maintains that it is only interested in a civil nuclear power project, and doesn't have any intention to develop nuclear weapons. Its position is that its oil reserves need to be preserved for export to boost an economy struggling under US trade sanctions, and that it requires a secure and diverse power generation infrastructure. His Excellency, Mr. Kambiz Sheikh-Hassani, the Director of East-Asian Foreign Affairs for the Islamic Republic of Iran has stated at a talk at the University of Otago two weeks ago that Iran opposes any use of weapons of mass destruction. The nuclear program in Iran began under the Shah, with active US encouragement. It was one of the first countries to sign the nuclear Non Proliferation Treaty, and has always acted in accordance with it. It believes in transparency, and has a legitimate right under international law to nuclear energy. (*lightly tripping piano melody*)

Iran argues that it has pursued its plan in secrecy given the lack of trust it has for the same countries which are now vociferously criticizing it. This lack of trust stems mainly from the UK and US backed coup to overthrow the *democratic* government of Iran in 1953 and replace it with the despotic and tyrannical Shah. They dealt with China, Russia and North Korea because of crippling trade sanctions imposed on them by the West. Sheikh-Hassani suggests that the US has a policy of punishing corporations that deal with Iran. Other Iranian leaders suggest that they feared forceful reprisal from the West if details of their nuclear energy project came to light. (*string solo*)

It is clear that Iran distrust the motivations of the West at least as much as the West distrust

Iran. It seems that Iran has a more extensive historical precedent on which to base this lack of trust.

## The Grief

(*musical interlude: this bit is quite serious*)

So what's the current threat that Iran poses to the rest of the world? US intelligence assessment on Iran has found no evidence of current nuclear weapons in Iran. In fact, according to an article on August 2 in the *Washington Post*, since 1995 Iran has been continually assessed by US intelligence to be within five years of developing nuclear weapons. Ten years later, they are assessed to be within ten years of developing arms. If nuclear armament was ever Iran's policy, by the estimation of the US intelligence community at least, that they have had the opportunity to achieve it.

So it is quite unlikely that Iran is currently developing nuclear weapons. Obviously, a change of government might bring a change in policies, but this is a risk which we accept for India, China, Russia, US, Pakistan, UK and France. Even if Iran did decide to develop nuclear arms, significant problems would need to be overcome, and they couldn't do it in secret. This is because either they could build several thousand extremely conspicuous gas centrifuges to process one warhead's worth of reactor grade ore to weapons grade per year. Alternatively, they could refine the plutonium from the reactor waste a lot more subtly, but then be held to account by Russia, whose trade agreement for uranium supply specifies that spent ore be shipped back to Russia for disposal.

In addition, any sort of weapons program would require significant investment in technology, infrastructure and expertise. The case of aluminium tubes being sent to Iraq caused quite a stink, and in fact were the basis of an invasion. It's a shame that in that case the intelligence was so creatively interpreted. However, if intelligence can be gathered on the international trade in aluminium tubes surely such intelligence can be applied to more credible indicators of Iran's nuclear capability, assuming rational intelligence interpretation, of course. These indicators along with nuclear fuel accounting ought to give the rest of the world

ten years to respond appropriately.

The *Washington Post's* article notes that the intelligence opinion projecting the earliest development of Iran's nuclear arsenal in 2015 is contrary to the forceful line taken by the administration. What's more, the White House have never attributed any of their urgent assertions about Iran to intelligence findings, as with Iraq, instead relying on what seems to be an argument in the vein of, "but it's obvious that they would," citing Iran's secrecy and oil reserves as the hard evidence.

Advancing this sort of dangerously simplistic argument assumes cultural inferiority, and belies the worrying paternal attitude informing US foreign policy. It reinforces the idea that the West are self appointed custodians of nuclear technology and assumes that they have the right to control its distribution in the world. The implicit assumption is that shifty towel heads aren't to be trusted with the dangerous toys that only white, god-fearing folk have the self restraint and moral virtue to use responsibly.

## Is There No Relief?

(*rousing finale, cymbals, epic soaring strings, divers alarums, etc*)

There is no doubt that because Iran is a democratic nation, given the festering antipathy prompted by US foreign policy, it is possible that the will of the people in the near future will be to choose an extremist leader if he emphasises a populist anti-US line. It is obviously concerning that such a leader would have access to nuclear weapons. This is why the US needs to urgently reconsider its position on Iran. It should avoid the hypocrisy of denying a democratic state the sovereign right to generate power in a manner in which the US themselves have extensive installed capacity (never mind their own nuclear arsenal). Further, the US needs to be seen as impartial, and hold Israel to account for their nuclear program, as well as Pakistan. It needs to provide concessions on current sanctions to demonstrate goodwill, in order to convince Iran to accept accountability measures which can be implemented now, but will be effective indefinitely. It needs to dispense with the controlling, paternal attitude, that is quite insulting for an ancient culture, coming from an upstart newcomer to the world stage, whose interference in the region has in recent history been a destabilising influence. Summed up by Sheikh-Hassani: "Iran is an ancient and proud nation that does not wish to bow to compulsion"

It probably wouldn't hurt to revise that ill-thought out "axis of evil" gaffe, as well, and give Iran a chance to work cooperatively with the US in building stability in the region.

Yeah, right, on the day that happens, you'll see me ice skating through the seventh level of Hades. Look forward to increased tension in the Middle East.

**yak**

(*insert cadence*)



## Yak Blows The Lid On America's Iranian Paranoia

Sources:

BBC/ IranMania.com/ Washington Post/ Talk given at University of Otago two weeks ago by His Excellency, Mr. Kambiz Sheikh-Hassani, the Director of East-Asian Foreign Affairs for the Islamic Republic of Iran.



# Conservative wisdom

## ...and other contradictions in terms

Sorry. Forget the title. It was a silly shot at being catchy when really most wisdom is by definition conventional and conservative, being derived from experience and combined with keen perception – the latter unfortunately lacking from most conventional and conservative politicians. For years now the media has taken the easy option and set its tents wherever the Labor circus travels, fervently chronicling a dischordant group of people that more acutely resemble housemates bickering over breadcrumbs in the butter than a functional political party. But why bother the dead? More serious and interesting schisms are found on the traditionally dull side of government than could ever be uncovered in Latham's bitterly recalled memoirs.

The conflicts personified by Barnaby Joyce are only the most superficial and selfish embodiments of the tension inherent in those schizophrenic oddball marriages that bind the interests and ideologies of 'right wing' politics. The name Liberal Party is of course one of the most well known contradictory terms.

The press for advantage by the Nationals is little more than working the best deal out of a favourable situation and is bound to happen in any 'catch-all' organisation. It would quickly quieten down if the pressure of electoral defeat was back on. The murmurings of the usually silent back bench majority over issues like VSU and industrial reform is a more clear indicator of the problematic nature of the Liberal Party and most other modern 'conservative' parties. That sound is the grinding of the old Liberal catchcry of freedom of the individual, minimal government and conservative change, against the modern and dually incompatible ideas of conservative morality and free market liberalism.

The recent instance of industrial relations reform hints at the problems in the Liberal conception of minimal government. The powers that are currently held by the states in industrial relations could be considered to be a form of decentralisation. However, the Liberals are attempting to move those powers into the federal arena presumably in the name of mainstreaming and efficiency but also resulting in moving power away from local inhabitants to a far off centralised administration.

From the Liberal point of view this move can be judged right or wrong according to how it could be used by socialist (Labor) government. Obviously the powers inferred to a much less economically stringent government would be disastrous and many Liberal polities has voiced their concerns.

As an aside, if the government is selling off all of its responsibilities what are our taxes going to? They are a government that will (perhaps ideally) have nothing left to govern. While it may fit the utopian vision of an industrious and responsible private sector held by those Liberals that chastise Howard for not doing enough in the field of reform, it also seriously exposes the free individual to the elements of Nature. In this case Nature is supplanted by the market but nevertheless the purpose of government, to protect and efficiently manage it's citizens

(at least my definition of it) is seriously compromised by excessive privatisation.

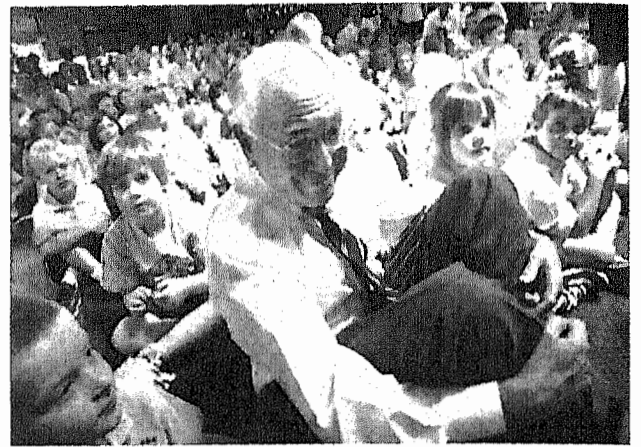
At the same time as the government sells off responsibilities it is garnering ever more power in other realms of our lives thwarting the idea of minimal government and replacing it with something much more dreadful than a redistributive one. The most disturbing schism in the Liberal Party for me is the way in which it can be economically liberal yet so morally conservative, if not outright illiberal. Moral restriction is far more damaging to most peoples perception of personal freedom than moderate economic management. Why should a government that does almost nothing to govern my economic welfare be able to influence who I sleep with, what I smoke in my leisure time or to actively promote certain ideas of what is considered 'right' or 'good' in terms of Australian culture. A truly minimal government would only have influence in these areas so far as it affects the good running of the country and even then the individual will always be given preference against such weak arguments as the national moral fibre or family structure. Anything else would be utilitarian and at worst simply a reworking of the imposition of the will of the majority over the minority, substituting the "cracking of skulls for the counting of votes".

The Liberal party is teetering on the edge of excessive interference into the lives of minority groups, fortunately the majority of people have yet come up against personal interference though an act of war not based on any danger to its citizenry constitute an overstepping the mark of minimal government. They have taken enough stances on 'family values', same sex marriages and abortion as well as employing religious leaders as Governor Generals that they could no longer be considered to be a party that truly values moral impartiality, pushing them into the category of neo-conservatives - driven by free market ideology (rather than concern for individual enterprise) and moral conservatism.

"Money and morality are a dangerous mix: one gives power, the other provides an opportunity to wield it"

Neo-conservatism is so interesting because it seems to be a parody of itself, the practice of it contradicting the implications of the term. Once referring to the old wisdom of the stable status quo, even if that meant a stable class or caste system, conservatism has broken it's shackles with both the experience of the past and the inevitability of the future, liable to swing to fervently regressive policy particularly in the realm of morality or to radically push ahead with untried methods of economic management. The latter is most visible in Australia where for once the incumbent government is probably more radical in its pursuit of ideology than either Labour or Greens.

To name but a few: privatisation and reform of health care, privatisation of Telstra, simultaneously radical and regressive industrial relations reform and the FTA, yet a move away from areas of future prosperity and responsibility such as renewable energy. This is all occurring in a time that according to that same government is a period of strong economic performance and social stability. The mantra of "if it aint broke don't fix it" no longer holds true



Howard attempts to conform to his group of choice

and we find a top heavy machine leering wildly about with all manner of policy initiatives.

There is in itself nothing wrong with that. I would like to have an active responsibility progressive government (which if I had the space I would argue that the Liberals are not). But we can surely say that the Liberals are no longer safely conservative or, as I argued earlier, particularly concerned with centralised power or individual moral freedom.

Having discarded the old axioms (though retaining them in rhetoric) can we assume that at least the new 'ideals' have some internal congruency. No, and dangerously so. While moral conservatism and market worship exist in different worlds (like science and religion - unless you believe the bible) one can conceivably desire both of these qualities in a government.

However, money and morality are a dangerous mix: one gives you power the other provides you with an opportunity to wield it. I find it concerning to find a government that deals extensively in both, but now I'm sounding like one of those suspicious old liberals.

A more practical concern is just how it affects our choice as voters and the society we are left with after that vote is cast. It dumbfounds me as to exactly why such dissimilar political agendas have found a home together, the Christian monk living with a wall street banker. While it may make for a great odd couple movie it's a disappointing trade off to have to make when voting. I might legitimately want to vote for a free market liberal government (accentuate the term might) but am forced to trade off my moral freedom. Who knows how many sleepless nights have befallen queer bankers. More likely the majority who fear interest rises will inadvertently be ushering in moralistic policies, particularly if they aren't fussed about the welfare of minority groups. Maybe an old lady just wants to vote against letting more immigrants into the country and is inadvertently helping to push through the privatisation of health care.

I advocate a split of the Liberal Party into its morally conservative and market liberal parts rather like the splitting up of the hardware and software parts of microsoft, or even the split of the retail and telecommunications parts of Telstra being mooted by the Liberals in the name of competition. I would like to see some competition in the political arena.

Their basis of liberalism thoroughly eroded the constant slinging about of the terms freedom and choice and are about as fraudulent as if they were being used by a communist party. So what does the Liberal party stand for now if it is not liberalism. I would say that like most other modern right wing parties their motives come from a mixture of ideological zealousness and pressure from various moral and market interest groups but it's not hard for the reader to elucidate that from their policies, no longer being able to place our faith in the ideals of individual choice and autonomy.

Dan J



# ISLAMIC AWARENESS WEEK 2005

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# The Honest Courtesan

## in Pandora's Box

*'...the sun of her face and the stars of her eyes and the calm serenity of her sweet laughter you, indeed, to a heaven on earth...'*

This was written in the mid-sixteenth century by a young Venetian lad about the famous courtesan and poetess, Veronica Franco. The only real encounter that our generation has had with courtesans was Nicole Kidman as she glittered across the screen in Baz Luhrmann's vibrant, epileptic slash of celluloid, *Moulin Rouge*. Yet we have no modern conception of a courtesan. A dictionary definition will tell you it's a high class prostitute, but a prostitute is merely someone who exchanges currency for sexual favours. A courtesan didn't only offer sex; she offered seduction and beauty, in more than just a physical sense.

To briefly sketch out her life, Veronica Franco was born in Venice in 1545 when reasonably well-born women were expected only to marry and bear children. She married young, but when her husband died, she was left with a mother and two young children to support. Thus, she became a courtesan. Courtesans were the only women in Venice allowed into the public libraries. Unlike the ladies of the court, they had to be well educated and were encouraged to display their wit and intellect. Yes, they put out, but a courtesan earned status and privilege beyond a common whore by arousing not just a man's appendage, but his heart and mind as well. This earned women like Veronica the esteemed title of *piu honorate cortigiane*, or "honest courtesan".

*Whenever I am in bed with one who, as I sense, loves and enjoys me, I become so delectable and tender that my pleasure surpasses all other delights, and*

*what appeared to be the tightest of love knots becomes yet tighter. Veronica Franco, Capitolo (2.154-59)*

There have been some significant courtesans in history. Aspasia was the favoured courtesan of Pericles - the Athenian politician in Classical Greece, and she was renowned for having more control over Athenian affairs than her lover. Coco Chanel got the finances to fund her first design house from one of her lovers. Sarah Bernhardt, the great actress earned more money on her back than on the stage. Although the idea of courtesan was most popular in Classical Greece and Rome, the Renaissance and the Belle Epoque period in Paris, the concept can easily be translated to other figures. Marilyn Monroe could undoubtedly be called a courtesan of the highest calibre. Modern celebrities sell as many gossip magazines through their bed hopping and risqué fashion as Parisian courtesans scandalized society in their heyday. Veronica Franco published volumes of poetry financed by her lovers in the Venetian court, senate and in the Catholic church (dirty Catholics).

*Then when I see through the dark night so many stars light up in the sky, Love, who is with me, assures me and swears that those lights in the sky, fair and everlasting, are not as numerous as the virtues of the man who ruthlessly tears the soul from my breast. And to make my days even sadder and darker, far from my light, I always carry alive in my heart the burning sun from which I once caught fire, to whom, weeping and sighing, I write...*

But like all women of scandal, after a period of great notoriety, people turned against her. When the plague hit Venice, individuals sought



a scapegoat and Veronica was tried for Witchcraft by the Catholic Inquisition. She was accused of bewitching men into her bed with spells, as opposed to intelligence and beauty. She was a sharp woman who had achieved too much power and she had to be brought down. It was too fathomable to have a woman who openly revelled in her sexuality and embraced her talents. Although she was able to use her eloquence to argue her way out of burning and imprisonment, she nevertheless went into decline after the trial. She encouraged the passage of laws providing some level of safety to courtesans and prostitutes in Venice, she established a halfway house for ageing women like herself and then died at the age of forty five from fever.

*'...like snow in the sun, you vanished in tears...'*

What is it about a woman's sexuality that frightens people so much? I hear you scoff, but it was less than thirty years ago that woman in Australia could be institutionalised for nymphomania. Sure, you might be able to download a woman having sex with a camel and urinating on an Asian man before masturbating with a carrot, but heaven forbid you meet a woman who openly discusses her sexual partners or experiences.

*'...virtue does not lie in bodily strength but in the vigour of the soul and mind...'*

I'm not encouraging Pembroke

Princesses to take up the life of streetwalkers to better assert their sexuality, nor do I find PDAs in The Oxford a suitable compromise. As Veronica herself once said, "It is a most wretched thing to subject one's body and industriousness to a slavery whose very thought is most frightful." I would however suggest that barriers of the bourgeois life can and need to be broken down.

I am condemned incessantly for the way I talk about sex, the people I fuck and the articles I write. I receive more hate mail than most other *On Dit* contributors. Writing frankly about my experiences and opinions attracts more condemnation than the most right wing racist, or vitriolic separatist feminists. But I also have more fans than most contributors. I'll stop writing about sex when people stop being shocked by something that happens more often than celebrity weight gain. I have no illusions of being a Veronica Franco - she was a hot redhead and I am an androgynous brat with permanent bed hair - but a woman's sexuality is so oppressed by the culture because it is an incredibly powerful thing. To love openly is the scariest thing I've ever done; those fuckheads who jump out of planes and walk on smoking rocks in New Guinea aren't brave - they're just adrenalin deprived. To make yourself vulnerable to another person, to risk saying "I love" without knowing whether you'll hear it in return, to reach out and touch someone with the uncertainty of whether they'll brush you aside...these are real risks. And I'm no fool; I've lost out. But love is not like poker; when you've got a shitty hand, there's no point in bluffing because everyone gets dealt a shitty hand at some point. We only get one shot at this; to live in chains is a coward's option.

As Veronica said at her trial:

*'I repent there was no other way open to me. I do not repent my life.'*

**Lavinia Emmett-Grey**

*The editors maintain they have never attempted to burn Lavinia at the stake.*



# WHICH BEATLE ARE YOU?

Sweet, sweet amateur psycho-analysis. Where would every latte-guzzling *Ghost World*-addicted culture vulture be without it? There's always been something mega cool about analysing human behaviour. Dabbling in the art of personality probing was the high school hobby *du jour* for most switched-on teens sick to death of being preached the genius of John Steinbeck. Every weedy, zany, 'crap at sport creative type' could at least differentiate between your average attention seeker and a clinical narcissist by the end of Australian Studies. Personally, I find the conscious domain extraordinarily fascinating, if not a trifle quaint. However, judging people need not be as difficult as most psych undergraduates will stress to you (and it's Arts students who get narky looks regarding the hopelessness of their job prospects...?) It's simple, really. In order to scope out what kind of person you're dealing with, be it a potential friend or lover, all you need to do is ask who's their favourite Beatle. Follow this no-fuss guide, and you'll be climbing your way to social superiority faster than you can say Sigmund Freud.

## JOHN

John was the deep thinking, socially unacceptable, acid tongued member of the fab four, making no secret of his many issues regarding the loss of his mother, his replacement mother (Yoko) and how much life sucks when all your dreams come true and all you have to show for it is a bad haircut. The kinds of people who like John usually grew up in the midst of white-collar suburbia with everything at their disposal and noticed that being arty and intellectual was cooler than playing footy. John Lennon is the poster boy for teen angst-turned-creative genius, thus it comes

as no surprise to discover that folks who possess these qualities seem to worship him. Maybe it's some form of weird reverse narcissism. Whatever the case, you can ensure than John lovers are mentally rickety, went through an abnormally long period of self-questioning and have an affinity for black moods, substance abuse and existentialist poetry. All in the most bourgeois way possible.

## PAUL

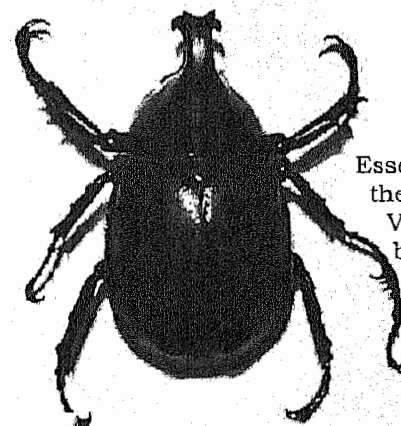
Paul, the yin to John's yang, was cute, charming, and a financially minded motherfucker who's bickering over the rights to the Apple trademark was the REAL reason for the Beatles demise. Likewise, if anyone claims to have a deep-seated emotional connection with Paul, flee as fast as you can, no matter how insightful "Yesterday" is. Paul was obnoxious, impertinent, annoying at best and a scheming Nazi at worst. So you can only imagine the kinds of people who'd idolise such a creature. I'm betting on Exchange goes wearing AFI t-shirts for cred, but ask around and see how many you can coax out of the woodwork. As a rule of thumb, parents generally like Paul, fathers because of his knack for song writing and mothers because they fell hook, line and sinker for that cheeky British grin and probably wrote to him as teens. Idiots.

## GEORGE

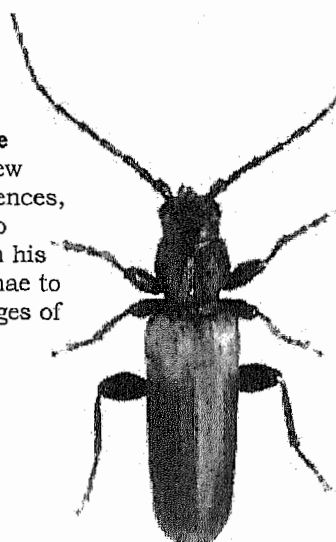
George Harrison. Sigh. The Beatle with the solemn expression unto which a thousand meanings could be read. Famously shy, introverted and spiritual, George was every thinking beatnik's Beatle of choice and a symbol of consumerist faith for us all. Blame him for the availability of incense and chai at your local supermarket, as he was single-



**John**  
A pretty primadona shell, covering inherent fragility & pretention.



**Paul**  
Essentially the Darth Vader of beetles.



**George**  
Into new experiences, likes to stretch his antennae to the edges of life.



**Ringo**  
Lovable, charismatic and jolly - in a non-sexual kinda way.

handedly responsible for bringing eastern culture and philosophy to a wider western audience. George was dreamy, reserved and sometimes a little too blasé about his involvement in the most important musical phenomenon since Beethoven for my liking. Followers of the enlightened Beatle are trusting of others, hold an undeniable sense of empathy for all of god/Krishna's creatures and will generally haunt Joy Discovery, Oxfam or anywhere else where outer periphery culture is objectified for mass market appeal. Om indeed.

## RINGO

Aw, god bless Ringo. How can anyone possibly have beef with that ever-so-likeable pseudo Jew with the big heart and the even bigger nose? Our generation in

particular seems to have a soft spot for Ringo based solely on his *Thomas the Tank Engine* stint, and rightly so. Ringo never participated in the childish John vs. Paul fiasco, but rather provided the British press with the wittiest one-liners (Q: How did you find America? R: We found Greenland and made a left turn) and brought a true sense of camaraderie to the mopped ones. Not surprisingly, Ringo lovers are goofy, a little shy but full of *joie de vivre* and good intentions. Many seem to be little brother types that you can never imagine in the act of procreation, but they'd make great spouses one day due to their respect for human emotion and lack of taking themselves too seriously. Richard Starkey: the people's Beatle? Yeah, yeah, yeah!

**Stephanie Mountzouris**

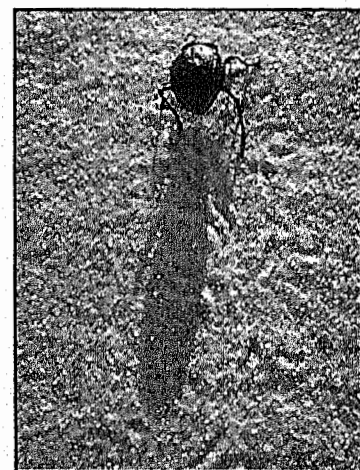
Whatever, the Beatles are like, so 1987

## What's Hot

- ★Indie boy porn. Currently a non-existent genre, but just imagine all those weedy torsos and mopped tresses shot in black and white. Jarvis Cocker hopefuls, your time is now.
- ★Cardigans. On boys, on girls, on our extraterrestrial friends, it doesn't matter. Guarantee to attract coy smiles from cute strangers.
- ★Imogen Bailey. International model, acclaimed musician, Celebrity Big Brother contestant...a Jill of all trades really.

## What's Not

- ★Every Supre-dotting fashionista who claims their style icon is either Kate Moss or Sarah Jessica Parker. Congratulations, you're ridiculously average.
- ★Retaining any ounce of ambition regarding your impending career. Goals are for the common people, dummy.
- ★Having to wait until December for the next Harry Potter instalment. Forget about the scarred one, watch the sparks fly between Saint Hermione and rascally Ron!



**Not selected for analysis**  
Pete Best takes the long walk home.



# FACTionate!

A dark trek through the evil underbelly of student political groups

by Clementine Ford

Elections are bearing down upon us with all the enthusiasm of a trussed up adolescent after the formal. Yes, choosing the right candidate to vote for can be much like bedding a stranger for the first time, and occasionally as regrettable. But be warned – only the most tricky of individuals are attracted to a life of wheeling and dealing. Just because a candidate bounds up to you in their colourful tee shirt looking for all the world like Jake Gyllenhaal's secret twin, or bats their long lashes while fingering the edge of their tartan skirts suggestively doesn't mean they a) are to be trusted or b) have a conscience. So all you first timers out there don't make any mistakes, here's a handy dandy guide to all the scurrilous political forces on campus. Tread carefully. Trust no one.

## The Fundamentals:

**Faction:** A group of students who may or may not be connected to Federal party politics. Some non-aligned 'groups' prefer not to be associated with the negative connotations of factions and refer to themselves instead as tickets. This is laughable and the first clue to that faction's untrustworthiness. Let's call a spade a spade please – any group with enough members to sign off on deals might as well tattoo the word across their own butt cheek to remind themselves of all the ass kissing they had to do to get there.

**Deals:** So you thought policies got candidates elected? 'Fraid' not. For most factions, election week is the time they get to flaunt their own power on the ground, as deals have already sewn up all the positions weeks before. (see next page) Unfortunately, true democracy doesn't really exist on campus which is why it's nigh on impossible for

a truly independent candidate to get elected to an Office Bearer position (with the exception of student media, which everyone prefers to stay politically unaligned and unbiased). No, election week is all about flipping the bird in orchestrated line dance fashion, much like the Jets and the Sharks from *West Side Story*, or the video clip for Christina Aguilera's *Can't Hold Us Down*. Ooh yeah, dig that beat...

**Gimp:** Any first year that's been talked into running with a faction. Sorry first years, but generally factional hacks (see below) don't much care about getting you elected. As far as they're concerned, you're there to add numbers to the campaign drive, paint the all important banners, and act as back up dancers in the factional dance off (see above). It was much easier to disguise this when the SAUA departments still had standing committees to accommodate the gimps, but it's a little trickier now they've been abolished. That's why this year you'll see some factions running more clueless gimps for Union Activities than there are positions. It will all end in tears come count night. For shame.

**Hacks:** Hacks are a strange and distasteful breed. If they were to merge together to form a frightful Voltron of Factiaconical force, their mighty power would be hindered by rust and acid. Hacks often walk around carrying notebooks, clipboards or copies of the SAUA constitution to make themselves feel important and knowledgeable. Mostly, they have a poor and uninspiring history in the game and will fade unheralded into the ether of the student political sphere. It's important to note not all hacks need to be connected to a party. Some just take an unhealthy interest in 'hacking' into

the invariably lacklustre politicians that grace our sandstone walls. I am one of these sideline hacks and I am neither proud nor joyous in this admission but alas have accepted this defect in my personality with good grace.

**Tickets:** These are the leaflets and fliers politicians distribute during election week. Adorned with photos and snappy statements, tickets direct you the voter on which numbers to write on your ballot papers. Factional heads spend weeks 'crunching the numbers' so they can best maximise their abilities to get people elected. It's a complex mathematical process I've fortunately never had to learn but it can mean the difference between a landslide victory and an embarrassing early exit. The important thing about tickets is they are presented as an easy How To Vote card. You DO NOT have to vote according to these tickets. Remember that candidates may have been put on there as a result of deals (see above) and hence have done nothing to deserve your vote. If you're not sure about a position on the ticket, look it up in the broadsheet (see below) and see who you think sounds like the best candidates. If you can, speak to said candidate personally. All you need to do is ask a multi coloured gimp to point you in the right direction. This is especially vital for positions like Student Media (*On Dit* eds and student radio) that rely on political impartiality to be effective.

**Broadsheet:** A collection of all the candidate's photos and policy statements. Kept in the voting tents and on the AUU website ([www.union.adelaide.edu.au](http://www.union.adelaide.edu.au)) it is at turns informative and hilarious, though this is most often as a result of unfortunate photos taken from some candidates' earlier days as young Liberals.

## So, like, who are all these patsies in tee shirts?

### Activate

One of the most honest factions, Activate is made up of NOLS (National Organisation of Labor Students) members and runs a tight ship. Although they tend to be smaller in numbers on the actual ground, Activate's great strength is its slightly older and more hardcore group of campaigners. Candidates generally tend to be reasonably intelligent so as to offset some of their more vehement passion. Their political ideology is Labor Left and they are not to be trifled with. I remember as a wee first year gimp myself making the mistake of campaigning against the mighty and formidable Tanisha Hewanpola, then NOLS' factional bigwig. For all their failings (lots of factional infighting, some unfortunate colleagues at Flinders' Uni, etc) they are a strong ticket with strong policies which is why they consistently continue to out perform larger factions with weaker leaders and policies.

### Unity

A Labor right faction, Unity claims to be non binding which essentially goes against everything the national caucus states. Yes, Unity is a national faction, so like the Indies and NOLS their performance on a campus level is judged across the eastern seaboard. Perplexingly, Unity this year has chosen to flout tradition and go for only two office bearer positions. Co-convenor Josh Raynor claims they have more than 20 candidates this year which begs the question of where they're all going and why people would be willing to work so hard for positions they most likely won't get. However, as he also states in his broadsheet policies that he plans to be the 2006 Proxy *On Dit* editor, one can only guess at the boundaries of his political lust. Honestly, publically suggesting he plans to control the press. Tsk tsk Raijtner.

### The Independents

More generally referred to as the Indies, this faction claims to be independent and non-aligned. They don't force their members to bind though as with any group its frowned upon if dissidents rise up through the ranks. As a faction, the Indies are strong in numbers and are a good bet for anyone who wants to be sure they're not fast tracking their chosen candidates to positions in state or federal politics. They wear bright colours and often perform aerobics before the hard slog of campaigning begins each day. This is slightly geeky but endearing, which basically sums up the whole group.

### Smack

Also in its inaugural year is the perplexingly titled Smack. Not only has Smack leader Sandy Biar stated the group has no definable political ideology, they're also supporting a Liberal candidate for Education Vice President. It's an odd decision considering we're entering a VSU year and the SAUA is by nature politically opposed to the Howard Government's proposed legislation concerning student unions. However, as the group takes no stance on, well, pretty much anything perhaps it's not so strange after all. My query is why new tickets always give themselves such naff names. It doesn't seem very pragmatic to me. Ah well, sauce for the goose I suppose. Or should that be geese?

### Liberals

Usually running under Action, the Liberals have never been a particularly strong force at Adelaide Uni. They can easily be identified towards the end of the week, when sleep deprivation leads them to believe great placards of Tony Abbott and John Howard make a distinctive fashion statement.

### Pandora

A new ticket this year, Pandora denies claims it is a faction. However, co-convenor Lavinia Emmett-Grey does admit they've been in the works for a couple of months. Pandora deals with other factions for preferencing, but claims it hasn't made deals where student media is concerned. As the ticket's founders are both running for *On Dit* editorship, one must question how kosher it is to be so entrenched in political machinations. Emmett-Grey claims they are just responding to the current political environment on campus but as an old hand at this gig, I have to say things aren't a lot different this year than previously except perhaps for being a bit limp and soggy around the edges. And what does she say to Ratjener's claims of proxy editorship? "Josh Rayner is driven by vanity and ego. He's a megalomaniacal weasel who looks like Gollum and you can quote me on that." Well, quite.

### small 'i' indies

These are the truly independent candidates. They don't appear on tickets, won't make deals and are assured of running for positions they care about rather than ones that were dealt to them. Often an undervalued threat to the opposition, many a well oiled deal has been thwarted by this band of merry renegades. What larks!

**So there you have it. A rundown of the political forces you'll be facing next week. In between dodging the impassioned aspiring backbenchers and political aficionados, try to consider making an informed decision about your student representatives. Let's face it, they're going to get elected anyway so you may as well take some responsibility for who'll be directing the extremely limited finances next year. Read the broadsheet, talk to the candidates who appear to have escaped labotimisation and go and number those ballot papers. Remember, in politics nothing is ever certain and even stitched up deals's threads can be picked.**



# Out Pearsoning Pearson!

On Dit is offering PRIZES and GLORY to any candidate that can make more grandiose and bombastic tirades during election week than Our President Pearson. Here are some choice instances of Dave arcing-up in his On Dit Office Bearer columns:

**"No attack in recent history has been aimed more directly at the heart of everything we believe in" - on VSU.**

**"Surely we have a plan for a different future, as our future is clearly going to be different from our past, but we must fight this legislation."**

**"We need to minimise to an absolute minimum the impact of student elections this year."**

**"Interesting question, I'd answer "fuck yes!" - on whether the SAUA had legitimacy.**

**"I'm not opposed to criticism, in fact I welcome it, so long as it's not 'the SAUA's shit'"**

**"Increasingly intellectual rights to freedom of thought and to think and challenge things without fear of influence, are at risk"**

**"No one wants to pay taxes but for civilisation's sake we pay them"**



Pearson 'serving it up' to the opposition.

**"Now we must take responsibility for not communicating this properly, and I can assure you we are trying new ways."**

# AUTOMATOCRACY!

Despite the similarities of mediocre speeches and childish gall, student politics unfortunately does not share the meagre democratic legitimacy afforded to the federal government by compulsory voting.

The extremely lacklustre nominations and less aggressive nature of the candidates and parties in recent student elections mean that most factions are happy to accept that they are on equal footing and simply deal with each other to secure positions before the week and save themselves a nervous breakdown during it. The factions decide for the most part to go for different Office Bearer positions according to the diminutive range of potential candidates they have available and how much vote pulling power they think their group will have. It should be theoretically possible for students to still avoid electing a factional candidate by voting for an independent, but regular students have been so meek this year that the independent candidates barely exist. It's automatic voting at its most efficient, where you cannot even complain of having no choice because of similar candidates because now there is no longer other candidates.

Some decrepid form of competition still seems to exist for the President position, where Sandy Biar will muster a meek campaign against the heavily factionally fortified John Pezy. On Dit is the only truly contested position this year with both teams having approximately equal factional support. Union President is decided after the election by a vote on Union Board but has already been dealt off to Josh Rayner (assuming that he gets elected to Union Baord during the week).

So the following people are the elect - the Office Bearers that will be captaining the leaky SAUA vessel in 2006:

**President - John Pezy**  
**EVP - Chris Kelly**  
**Women's VP - Tara Bates**  
**Environment Officer - Reece Kinnane**

**Activies Officer - Kate Walsh**  
**Male Sexo - David Wilkins**  
**Female Sexo - Redenka Roylance**  
**O'Co - Nathan Grima**

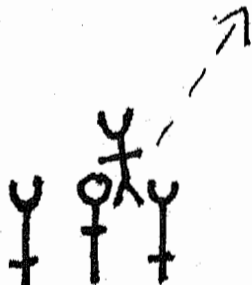
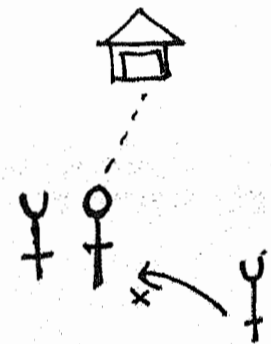
On Dit will be taking contrary bets over the next week.

So you feel a more active part of the game this year we've included a breif illustrated list of the strategies employed by student politicians to garner your vote during election week. Just remember don't blame student politicians - blame marketing, it's the all too visible god of election week.



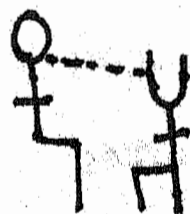
### SYMBOL KEY

1) Student politician - symbolised with the customary upside-down crucifix and devil horns (or half brain?). 2) The much named 'average' student. 3) The incognito student pollie - normal facial structure but horns invisible to all except their own faction.



### Plugger's play

This is actually an ILLEGAL MOVE, as Lockett found out in his clash with Kaven. In their desparation pollies will often block your way to the tent, however it is prohibited in election regulations, making flanking such an effective tactic.

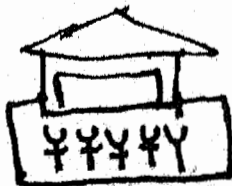


### The Negus

Usually complete with George Negus' characteristic arm over the knee, candidates are encouraged to 'get down to the level' of the average student to maintain an obscene amount of eye contact. Laying down and closing your eyes occasionally acts as a deterrent.

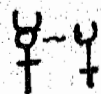
### Your Other Best Friend

You're chatting away to a cute 1st year gimp with a tight t-shirt before turning around to find a hulking mass of political jelly has materialised on your other shoulder. He doesn't even bother to say, "come this way" and your already striding off to the tent. This flanking manouvre prevents unwanted opposition from courting you and is theoretically unstoppable as no other candidate is allowed to jump in front of the votee.



### Howards Handball

Another potentially ILLEGAL MOVE where in a hilarious game of snap candidates attempt to seek the slimmest of marketing advantage by placing their propaganda on top of the others before you 'cross the line'. The illegality version is usually performed by slick hacks who, with all the skill of a seasoned bag snatcher, deftly place their ticket in your hand while removing all opposing tickets.



### The Beazley Wall

Only the biggest, burliest of the pollies get the job on the line by the lawns tent. President Pearson himself once filled this key defensive position. Their superior reach and bulk allows for one more ticket to be shoved in your hand or an 'unintentional' block to take place as they attempt to move out of the way without stepping over the line. It is not uncommon for a unbreakable wall of the ugliest faces in politics to be standing between you and the voting tent.

### Divide and Conquer

Notice here an incognito student pollie, pollie friend or most likely pollie hack from another campus has drawn a gimp away from the hot spots and is wasting precious vote grabbing time by listening more intently to the gleeful newbie than their human peers are capable of.



# PRESIDENT

## Sandy Biar



**Faction:** SMACK

**Degree:** 2<sup>nd</sup> Year International Studies

### In broad terms, what are your political sympathies?

I've always been a fan of exploring the diverse political ideologies that people often define themselves by, and seeing them viciously pitted against each other in debate. I've always found the 'Left'/'Right' generalisations to be totally misleading and I believe these are often just a front for labelling/ ostracising one group or another - more often than not in reality they actually agree on many fundamental concepts which are supposed to be dividing them.

### What past experience do you have that qualifies you for the position?

Apart from being a Prosh Week Director and an

active member of the Union Activities Committee I've had plenty to do with other youth advocacy agencies such as the Office for Youth, Youth Affairs Council, Youth Parliament and Youth Action in Tea Tree Gully. My biggest qualification for the Presidency is an understanding of the workings and going ons of the SAUA, but in a way that hasn't put me inside the corruption, factionalisation and close-mindedness that is rife within the SAUA.

### What campaigns would you run next year?

The SAUA should be looking at ways to exert its influence at a local level, toward issues relating to affordable student housing, car parking and the integration of University and Union facilities. We should be looking at extending our structural influence to represent students, such as having a (mutually endorsed) student elected to the Adelaide City Council to represent students at the city university campuses - having a vote and voice permanently on council and an ear on the floor of State Parliament. I will also cut honoraria and make the SAUA more open by integrating its efforts with other affiliates.

### How would you fund these campaigns?

There are many organisations which provide grants and support for youth groups and this could make up a significant amount of the funding required to keep the SAUA functioning.

### What are your other policies?

Having faculty reps as councillors in the SAUA instead of the vague general councillor positions.

### Why is student politics important?

Change needs to happen here and now.

### On Dit says

After campaigning for the Indies at 2004's student elections, Biar left the faction feeling that it wasn't an arena that was open to inclusive debate. Sandy intends SMACK to be a place where internal debate can occur and students can make up their own minds, rather than voting down party lines. Sandy purports that, if elected, the focus of the SAUA will move away from the current approach of protesting broad social issues to an on campus, service based focus. Although against the introduction of VSU Sandy rightly considers it a pointless exercise to continue to fight it next year given it will have been passed. He instead intends to lobby the Adelaide Council to decrease parking costs around the Uni and, instead of spending large amounts of money on protest events, support a student for election to the Adelaide City Council. An incredibly sharp, considered and well spoken candidate, Biar has to be admired for his high ideals of debate and free exchange of ideas but one has to question whether *real* politics is the place for apolitical intellectualising. Being President of the SAUA is an inherently political position and students may feel they need a stridently political person in this position. It's inevitable that at some point in the year an issue will crop up that pertains to students, as IR is now, and the figurehead of South Australia's only sandstone University will be called upon to comment. It may not be either appropriate, or effective, to respond with tolerant ideals. If students want the SAUA's focus to be delivering on services, Sandy is a fine candidate, but if students feel that the SAUA needs play a leading political role, students may need to look elsewhere. Not only does Biar want 'politics' to take a back seat, but it's unclear just what he, and SMACK, will stand for when pushed.

## John Pezy



**Faction:** Activate

**Degree:** 2<sup>nd</sup> Year Science

### In broad terms, what are your political sympathies?

Progressive. Focussing on education and social justice issues.

### What past experience do you have that qualifies you for the position?

I have been a general councillor of the Students Association this year, and one of the most active participants in the organisation. I've attended various rallies this year, including many protesting VSU.

### What campaigns would you run next year?

Obviously campaigns must be run as issues arise next year, the proposed industrial

Relations reforms for example, but I would be very interested in running a campaign focussed on the cost of readers, and trying to get a quota of free readers for students in difficult financial situations. I would also like to run awareness campaigns about student welfare as well as campaigning for more environmentally friendly double sided printers in University computer suites, and the use of recycled paper. I also think it's important not to lose hope after VSU. Representation of some form must exist and I'm committed to making it happen. I will take time out each week go out on campus and talk to students individually and get them to engage on the issues and offer useful feedback which I can act on immediately. It's supremely important to discover what they think and what they want from the SAUA.

### How would you fund these campaigns?

The implementation of VSU means that students will be relying even more heavily on volunteers than it has in the past. I plan to make the SAUA a welcoming place for general students to visit and to encourage students to get involved.

### What are your other Policies?

I oppose all fee increases and full fee paying places in the University. I believe tertiary education should be affordable and accessible to all. I also think that the President needs to be more visible in the broader student community.

### Why is student politics important?

I do it because I want to make a difference. I want to help people. I want to feel that I'm standing up for what I believe in and I think I can best accomplish this as SAUA President.

### On Dit says

John Pezy has been far and away one of the more active members of SAUA this year. Attending almost every anti-VSU march and event, he's tirelessly campaigned alongside current President (and faction-mate) David Pearson for Left-wing, pro-student causes. Pezy is a passionate believer in the power of the student movement and intends to engage directly with students. While Presidential candidates have pledged in the past to make greater efforts to speak to students and gauge their opinions, Pezy seems far more likely to follow through after directly seeing the hits taken by David Pearson for not being "in touch with students". Given the imminent passing of VSU in the Federal Senate, Pezy concedes that the SAUA needs to change its focus more toward a service based model if the SAUA is to retain relevancy with students, while insisting advocacy need still be a priority. Pezy would run initiatives such as encouraging the University to subsidise readers and set aside a number for students in financial difficulty. Pezy would also run awareness campaigns to promote environmentally friendly double-sided printers.

There are no doubts as to Pezy's dedication and politics. He's a proven entity in many areas purely from his work this year, but there's one in which his credentials are yet to be tested - leadership. Pezy's faction, Activate, has been lead for the last few years by strong personalities with clear policies and intentions. By his own admission he intends to "try to continue the work done by David (Pearson)". While inevitably Pezy will have to make his own running at some point, at this time his abilities to helm the entire student body and stand resolute under direct political fire are an unknown quantity.

The other two Presidential candidates, Peter Drew and Michael Dirk Hawker Van Dissel, didn't take up on *On Dit's* open invitation to be interviewed



# EDUCATION VICE PRESIDENT

## Chris Kelly



**Faction:** Indies  
**Degree:** 4<sup>th</sup> Year Law

### **In broad terms, what are your political sympathies?**

Personally, I lean towards the Left side of the Labor party, however, I believe that there is no need for me to be a part of the Labor party to represent students. Hence the Independents.

### **What past experience do you have that qualifies you for the position?**

I have been both the NUS State Education Officer this year and a member of the SAUA Education Standing Committee. Also I was O'Week Director in 2004 and have maintained a strong commitment to SAUA activities in broad.

### **What campaigns would you run next year?**

'The little things'. People often say that the SAUA is a service. I agree that the SAUA serves students by representing them. I believe the Education Department should strive to campaign for the University, for the little things that will improve our education, namely free readers, smaller tutes and better distribution of funding. I want to change the focus from where it has been this year by moving it away from an overall government focus, while maintaining its importance and focus more on direct student wants.

### **How would you fund these campaigns?**

These campaigns require no money to run. They simply require arduous lobbying of University bureaucrats through letters, meetings and petitions.

### **What are your other policies?**

To try and overcome the massive hurdle of political factionalism and work together with other Office Bearers to ensure the SAUA's survival.

### **There is a likelihood your position may be unpaid next year, how can students expect you to be accountable?**

Conscience. This year as an NUS Office Bearer, there was minimal accountability. I felt morally obliged to work though, as I was elected over other people who wanted the position and I'm a glutton for punishment - I just love those eight hour meetings.

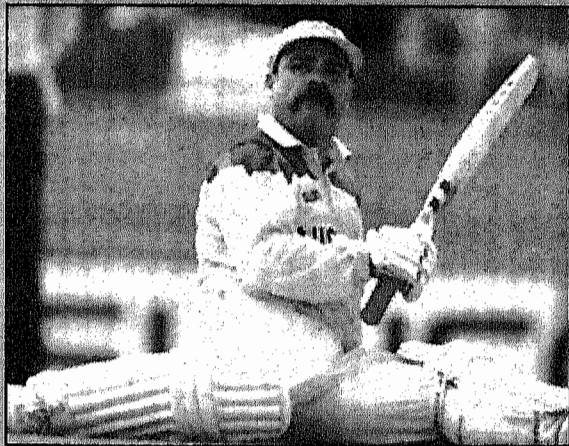
### **Why is student politics important?**

Students are one of the few groups that really fight for what they believe in. They are passionate and idealistic and believe in making a difference.

### **On Dit says**

After narrowly missing out on the position of Orientation Coordinator last year Chris Kelly was given pre-selection by his party to the coveted EVP position. A candidate with unbridled enthusiasm, Kelly will be open and accessible to all students and take advice and suggestions regardless of their source. Kelly's politics are open and inclusive and he shows enough consideration for his colleagues to allow for respectful disagreement. After his disappointment at last year's elections he continues to offer himself to the SAUA, acting on standing committies and lending support to many major activities and events. Not having held an Office Bearer position before it's hard to predict what kind of leadership he would offer to the Education Department but given his flexible demeanour and zealous belief in students' capacity to achieve in the community, voters have no reason not to believe Kelly wont endeavour to do everything asked of him if he were to be elected.

## Simon Le Poidevin



**Faction:** David Boon Tribute Party  
**Degree:** 2<sup>nd</sup> Year Law/ Commerce

### **In broad terms, what are your political sympathies?**

Value for money.

### **What past experience do you have that qualifies you for the position?**

I have been a student rep since I was an 11 year old in Primary School

### **What campaigns would you run next year?**

More educational programs - computer literacy, effective study, essay writing. The skills needed to do one's best at University and of course some drinking competitions and prizes. I'd also use any influence to clean out all of the waste in the

Adelaide University Union. If we give the students what they want they will join the Union.

### **How would you fund these campaigns?**

Many of the educational programs are already run by the University, I will streamline them so that there is a "front office" through which to access them. There are plenty of liquor companies willing to sponsor drinking games and a well run AUU will use them.

### **What are your other policies?**

Not to run and scream at the sound of VSU. It will come, so we must deal with it. Vision, ideas and sweat will save the AUU services. VSU will only kill unions if they roll over to it. I see a Union that will not be forced back by VSU. It is those that fear defeats that will be defeated. I also won't be bothered by factional rubbish. I'll work towards good outcomes free of student hack ideological campaigns.

### **There is a likelihood your position may be unpaid next year, how can students expect you to be accountable?**

My word is my honour. We all leave a mark on this world when we leave it. We will be remembered by that mark only. Everyone else got involved in student politics for the money. I wanted to help people who couldn't help themselves.

### **Why is student politics important?**

At University, students can use their voting power to choose what they really want. VSU will test this resolve.

### **On Dit says**

Simon Le Poidevin is an active member of the Liberal party on campus and has been a vocal supporter of the introduction of VSU. A strong economic rationalist, Simon would like to see an end to paid Office Bearer positions and, ultimately, the complete dissolution of the entire Students' Union. In his time involved with student politics Simon has demonstrated nothing but disdain for student organisations. His doctoring of SAUA information regarding the recent National Day of Action may see him banned from the University Clubs' Association for up to two years. Quite obviously Simon's a candidate with little to no intention of doing anything for students. His candidacy would be considered a joke ticket if it actually contained any semblance of humor.

The other Education Vice Presidential candidate, Hiew (Keith) Wai Kong, didn't take up on *On Dit's* open invitation to be interviewed



# WOMEN'S VICE PRESIDENT AND ACTIVITIES & CAMPAIGNS COORDINATOR CANDIDATES

## Tara Bates



**Position:** Women's Vice President  
**Faction:** Indies  
**Degree:** 2<sup>nd</sup> Year Arts

### In broad terms, what are your political sympathies?

Feminist, progressive, Left-wing, socialist and student-focused.

### What past experience do you have?

I have been the NUS SA Women's Office Bearer and involved with the IWD and NOWSA collectives.

### What campaigns would you run next year?

Positive and inclusive campaigns focussing on the improvement of women's body image, but also political campaigns that lobby the Government regarding women's rights and issues. Major reforms to safety and women's support at Skulduggery and other drinking events.

### How would you fund these campaigns?

Many campaigns can be run without money, by working with the community and Government organisations and utilising people power to the fullest value.

### What are your other policies?

Pro Student Unions, queer rights, refugee rights and social issues.

### On Dit says

Tara Bates presents immediately as a candidate passionate about her position. She has proven already this year, through her involvement with the SAUA Womens' department and NUS that she is completely committed to the department and gives every reason to believe she will be so next year - even if the position becomes unpaid. This year the Womens' department has clearly been one of the better performing in the SAUA. It has experienced such successes as *The Vagina Monologues* and has been able to broadly increase awareness of women's issues on campus through forums and participation with *On Dit*. Bates has been involved as support every step of the way and gives every indication to students that she will be able to continue the strong work of her faction member (the incumbent Mel Purcell) next year. Bates is a known and proven quantity.

## Alexandria Barratt



**Position:** Women's Vice President  
**Faction:** SMACK  
**Degree:** 2<sup>nd</sup> Year Medicine

### In broad terms, what are your political sympathies?

I can neither be described as left wing or right wing.

### What past experience do you have?

Well, I have always been a female! Since a young age I have been involved in "Women Reclaim the Night" and other movements.

### What campaigns would you run next year?

Safety and well being campaigns focussing on safety at night, self defence and women's image with a particular emphasis on safety during O' week including safe zones for those who aren't drinking.

### How would you fund these campaigns?

With outstanding organisation and a lot of effort many campaigns can run at little or no loss. I plan to use what budget I have as overhead instead of funding.

### What are your other policies?

Drink testers in the UniBar, focus on self care, access to security, easier access to women's products.

### On Dit says

Although not involved with the SAUA Women's Department this year, Alexandria is a conscientious and ambitious candidate who has participated in some women's events. On top of her list of changes for next year is to run visible campaigns on campus aimed at improving women's self image and to provide support to women in the alcohol fuelled arenas of O' Week and the UniBar. Alexandria intends to run an inclusive and welcoming office and give greater prominence to the Women's Room and the services provided therein. Unfortunately though it is hard to gauge with any more specificity her position on more contentious women's issues.

## Layla Clarke



**Position:** Activities Officer  
**Faction:** SMACK  
**Degree:** 2<sup>nd</sup> Year International Studies

### In broad terms, what are your political sympathies?

Broadly Left-wing.

### What past experience do you have?

Prosh director, Youth Advisory Committee Annual Forum Working Group and YACSA

### What campaigns would you run next year?

Prosh, campaigns based on issues arising throughout the year that students show concern for.

### How would you fund these campaigns?

Sponsorship and fundraisers.

### What are your other policies?

Promote closer ties with UAC to best utilise the AUU and SAUA in order to run activities that best retain campus culture at the Uni. I will endeavour to be approachable and relevant to students.

### On Dit says

It's very difficult to predict in advance if an Activities Officer candidate will be able to follow through on their promises. Very seldom do twenty-something students have the experience of running major events. Layla's experience as a Prosh Director will find her well placed to step up to a larger, organisational type role. Aside from broad, good intentions *On Dit* has no real indications of the specifics of the events Layla intends to run.

## Kate Walsh



**Position:** Activities Officer  
**Faction:** Indies  
**Degree:** 4<sup>th</sup> Year Arts/ Science

### In broad terms, what are your political sympathies?

Progressive political ideals.

### What past experience do you have?

I'm a hack - I've been around to see the best and worst of the activities department, this combined with my knowledge of how to have a good time makes me an asset to the position.

### What campaigns would you run next year?

PROSH! But it's not just about one event - I want to actively help the Environment, Women's, Education and Sexuality Departments throughout the year. I'd also like to campaign the University for a universal lunch hour and have wine and champagne as an alternative to beer at events.

### How would you fund these campaigns?

You can still run fun and worthwhile campaigns by getting volunteer organisations to come down and bands will play for free and so forth.

### What are your other policies?

I want to make sure to get out and speak to students about the activities they would most like to see at the University.

### On Dit says

Kate Walsh has become one of the most familiar faces, to those who know the SAUA, in the last few years. After holding several standing committee positions and a spot on SAUA council, she's now running for her first Office Bearer position. Outgoing and undeniably enthusiastic, Kate intends to run big, inclusive, fun events for students next year. Funding these however, might be a little difficult. With the implementation of VSU there will be barely be even enough capital to pay for equipment rental and promotion of events. To be a truly successful Activities Officer Kate will need to develop a robust and productive fund-raising scheme.



# ENVIRONMENT OFFICER AND ORIENTATION COORDINATOR CANDIDATES

## Reece Kinnane



**Position:** Environment Officer  
**Faction:** Activate  
**Degree:** 3<sup>rd</sup> Year Arts

### In broad terms, what are your political sympathies?

Change on each issue but strongly on the Left.

### What past experience do you have?

I'm an environmentalist, I've volunteered with Conservation Volunteers Australia and have been an active member of the SAUA Environmental Standing Committee all year and major in environmental studies.

### What campaigns will you run next year?

Increasing recycling and green facilities, a conversion to 100% use of 100% recycled paper, increased education, more bike spaces, increased biodiversity through planting and the institution of environmental guidelines for University construction.

### How will you fund these campaigns?

Most of these cost no money and can be done purely through lobbying of the appropriate bodies. Others can be funded by government grants or by other government organisations.

### What are your other policies?

Very much against VSU but believe that the Union can better use the money that they do receive.

### On Dit says

Reece Kinnane is an intelligent, well informed and highly motivated candidate. Active in the Environment Standing Committee this year, he's submitted environmental articles to *On Dit* and supported in environment campaigns. Spurred by a perceived lack of efficiency in the Department this year he's brimming with ideas for next year and ways to get them done. On top of the customary promises to provide more recycling points and promote the use of recycled paper, Kinnane provides methods and the long term commitment to execute them. With a broad, comprehensive knowledge of environmental issues he also understands the perceived "marginality" of the environmental movement and plans to source funding from sympathetic government and community groups and promote recycling as an economically viable option for the University. An excellent candidate.

## Rhiannon Newman



**Position:** Environment Officer  
**Faction:** SMACK  
**Degree:** 2<sup>nd</sup> Year Arts

### In broad terms, what are your political sympathies?

Broadly Left-wing but the degree depends on the issue and situation.

### What past experience do you have?

I have recently become involved in an environmental group on campus called ECOS. Aside from this the main qualifications that I would bring to this position are enthusiasm, passion, commitment, awareness and a desire to work hard.

### What campaigns will you run next year?

Linking Adelaide Uni to the Paper Campaign SA group lobbying the three Universities to use recycled paper, also promoting 'clean' energy on University campuses.

### How will you fund these campaigns?

I aim to promote campaigns next year that will not require much funding but most likely a lot of my time. This seems to be the only way (other than sponsorship) that the environment department can be sustained under VSU.

### What are your other policies?

I want the SAUA to be a less intimidating place for students to go.

### On Dit says

Highly enthusiastic about environmental issues, Rhiannon Newman would bring a swag of good intentions and enthusiasm to the position. High on her list of priorities as Environment Officer would be to link the University into broader community movements, for example the Paper Campaign SA. Rhiannon also intends to make the SAUA an open and inviting place for people to come.

## Nathan Grima



**Position:** Orientation Coordinator  
**Faction:** Indies  
**Degree:** 2<sup>nd</sup> Year Science

### In broad terms, what are your political sympathies?

Progressive ideals.

### What past experience do you have?

Five years in the air-force cadets and event management in the cadets.

### What campaigns will you run next year?

Obviously Orientation and I'd also take an active role in assisting the Activities Officer throughout the year.

### How will you fund these campaigns?

Adelaide University has an excellent marketing department and I intend on taking full advantage of them by getting a few major sponsors and a lot of minor sponsors.

### What are your other policies?

Providing an alternative to free beer (as well as) such as Strongbow cider, or champagne, or even premixes.

### On Dit says

After Andrew Potter ran such an excellent Orientation this year it looks as though it'll be a tough task for whoever follows him to improve upon. Nathan 'Nudge' Grima intends to follow the lead from this year and source major funding from both the community and from commercial businesses. 2006's Orientation Coordination will inherit excellent contacts and a strong foundation to build on, making the job much easier than it has been in the past. With few major changes planned for next year, Grima seems to be setting himself to re-create the successes of his predecessor.

## Josh Rayner



**Position:** Orientation Coordinator  
**Faction:** United Students  
**Degree:** 3<sup>rd</sup> Year Economics

### In broad terms, what are your political sympathies?

Progressive, left of centre.

### What past experience do you have?

O' camper in '03, O' Camp Director in '04, O' Camp helper '03-'05. University Activities Chair in 2005.

### What campaigns will you run next year?

Orientation, O' Camp, O' Ball and O' Week

### How will you fund these campaigns?

With sponsorship generated by the Union marketing department.

### What are your other policies?

Running a financially sound Orientation that achieves its objectives.

### On Dit says

There is no doubting Josh Rayner's enthusiasm for student politics. This year he's been involved in organising activities as the University Activities Chair and has been present at many SAUA organised events including Make Some Noise, Prosh and O' Camp. Beyond the obligatory pledges to bring in a financially responsible Orientation Rayner has given us very little information from which to assess his candidacy. He is also nominating for a University Union Board position and refuses to deny any aspirations for the Presidency of the Union. Despite his adamant assertion that these two full time positions could be fulfilled concurrently, one would be forgiven for suggesting that his ambition and fervour may exceed all human capabilities.



# ON DIT EDITORS CANDIDATES

## Mountzouris/ Young/ Svedberg



**Faction:** Proudly unaligned. We believe in media autonomy. What with the inevitable change to media cross ownership laws laid out in Howard's frightening blueprint for the future, it wouldn't do for us to start selling out now. **In broad terms, what are your political sympathies?** We range on a spectrum from the broadly left wing to the moderately so. Fundamentally however, we believe the best way to debate is to encourage it from all sides.

**What experience do you have that qualifies you for the position?**

Stephanie has been writing the Pop Culture column for two years and has also been behind some of *On Dit's* more impressive art spreads.

Her keen sense of aesthetics will ensure *On Dit* is taken to greater heights of ocular bliss. Lauren (Lucky L) is *On Dit's* current Film Editor and brings a sense of humour to the paper unparalleled since the perfect summer *Weekend At Bernie's* was released into the world. Anna has not only been the editor of two other publications (*Lillith* [2004] and *Antonyms For: Demure* [2005]) but also presents a weekly radio show on Three D radio in the vein of *Media Watch* and *Bust*. She has worked extensively with the YWCA on a number of community projects and hence has a complex understanding of finances as well as impressive organisational skills.

**What form would *On Dit* take next year?**

*On Dit* has always for the most part tried to source content that wouldn't be prioritised in the mainstream media. This won't change. However, not enough people know they can contribute or perhaps feel a little intimidated to. As three women with a reasonable standard of hygiene we have no desire to continue the slovenly conditions currently plaguing the paper's basement office. Thus, we will scrub it fastidiously so that you, the contributors and readers, can come and share the warm glow of Apple Macs with us whenever poor weather or inclination lends her gentle nudge. We also plan on dedicating weekly space to issues that are often relegated to one off token 'themes' such as Multicultural and Indigenous. Although sports aren't really our cup of tea, the paper is for everybody so we'll be reintroducing a weekly Sport's Column so all the jocks can get their fix. For these and other great ideas, speak to us during election week and let us dazzle you with you with our incomparable ability.

**How will *On Dit* be funded next year?**

With the sweat and fruits of our rigorous labour.

### *On Dit* says

Either way the votes go, *On Dit* will experience a major change in direction in the coming year. Mountzouris/ Svedberg/ Young would become the first all woman *On Dit* team in living memory. Each has been an active and highly valued contributor to the paper this year. Stephanie Mountzouris has submitted columns each week for the last two years on broad pop-culture issues, Lauren Young has sub-edited the film section as Lucky L. and Anna Svedberg has submitted various articles and interviews to the sections of music, film, wayward and opinion. Aside from her assorted submissions to *On Dit*, Svedberg has also produced independent street zines focussing on gender issues. With the issue of funding for next year and the years to come written in as high priorities, the team will consider a move to re-employing a student to source advertising, along with the representatives of the University Union marketing department. Criticisms of a perceived "apoliticality" is taken as a virtue, as their disassociation with organised politics works in their favour, allowing them an independence from local political influences. Aiming to be inclusive of all the interests of a diverse student populus they plan to employ a broad team of sub-editors, which would ensure they could seek out and source all the types of articles they want included. In the pipelines are a sports column and pages devoted to the environment, queer issues and women's issues rather than just annual token editions.

Having spent a lot of collective time in the office over the past two years, Mountzouris/ Svedberg/ Young are perfectly poised to make the necessary changes in *On Dit* and expanding upon its readership and marketability.

## Purvis/ Turner/ Emmett-Grey



**Faction:** Pandora

**In broad terms, what are your political sympathies?** Politically, we're all left wing sympathisers.

**What experience do you have that qualifies you for the position?**

We will bring some particular skills to *On Dit*. Jennifer has been president of the AUU this year; this has given her a unique insight into the workings of the union, commercial marketing skills and university contacts. Lavinia has been writing the column Pandora's Box, has written for every other student publication in the state, has been published twice and has just finished writing a screenplay with the SA Film Corp. Daniel studied Graphic Design and has combined his graphics and

music skills to become a bit of a creative prodigy.

**What form would *On Dit* take next year?**

We'd like to continue the themed editions. How 'bout a war edition, or a union edition, with a tally on each page for points scored by the right and left wing arguments? We will devote an edition to each of the major faculties. The SAUA has been allowed to hog a great deal of precious page space, but what about the other affiliates? We will also have a Charles Dickens style episodic novel continuing from edition to edition. We will also investigate the possibility of distributing an edition like the 1970s Flinders Empire Times with a tab of acid on page 7. We want students waiting with bated breath by the George Murray boys' toilets for the new editions to emerge, so that they can devour its fascinating pages, with eager, ink-stained fingers.

**How will *On Dit* be funded next year?**

We will increase the advertising by continuing with the Union and sourcing our own funding at the same time - without printing costs budgeted for 2006, *On Dit* must be self funding and we promise you a weekly edition will continue. We will source government and benevolent grants, but at no point will we ever sell out the student voice in *On Dit*. Distribution and accessibility are the most important things for *On Dit*. We will approach the VC to send out a general student email early in 2006 so that students know they have a forum for their ideas, passions, frustrations and teletubby fetishes. We will hold an *On Dit* stall on the Hughes Plaza and Barr Smith lawns every week that the paper comes out, and continue to pay a distribution person in 2006. We will develop a slush fund with excess advertising money so that future *On Dits* will be assured.

### *On Dit* says

As the writer of the Pandora's Box page, Lavinia Emmett-Grey has contributed on an almost weekly basis to *On Dit* over the last two years, providing it with one of its most read and discussed sections. It has seemed a forgone conclusion that she would attempt a run at the office for next year and has found two unlikely additions to her campaign. Jenny Turner has had no previous experience with *On Dit* other than in her weekly State of the Union columns as Union President and similarly Daniel Purvis has not graced the fair pages either - although other work in the areas of graphic design and songwriting indicate there is no reason to assume he won't make valued changes. What they lack in combined journalistic experience they attempt to counter for in a slick, smartly manufactured campaign. With a strong focus on the financial viability of *On Dit* they will attempt to push for a presence online and look to source funding from government youth based initiatives to ensure *On Dit's* survival in years to come.

Both Turner and Emmett-Grey are known to the student body through their political positions and this may well prove the major problem for the Pandora team at the polling booth. Both have been members of the Activate faction and held positions with the SAUA and the AUU this year. After a tumultuous period, both were excised from their faction on unhappy terms. In addition to this, the Emmett-Grey team is in charge of running the Pandora ticket, which specifically preferences candidates for other inherently political positions. While this may be smart politics, it seldom makes for good journalism, and even though they plan to install a SAUA sub-editor to cover issues related to student politics, as Editors they are still responsible for the contextualisation and presentation of that information, making it unlikely they can ever get complete critical distance.



# Students' Association of the University of Adelaide Nominations

## SAUA President

Sandy Biar  
Peter Drew  
John Pezy  
Michael Dirk Hawker Van Dissel

## Education Vice President

Chris Kelly  
Hiew (Keith) Wai Kong  
Simon Le Poidevin

## Womens' Vice President

Tan Alecia Ee Phen  
Tara Bates  
Alexandria Barratt

## SAUA Council

Andrew Wilkins  
Nikhil Vasuki  
Sarah Agar  
Maggie Watson  
Arron Hill  
Michelle Wong  
Phillippa Cocciolone  
Sophie Plagakis  
Jessica Fishlock  
Tan Alecia Ee Phen  
Hannah Frank  
Chin Ching Yam  
Wong Chung Man  
David Kavanagh  
Shane Quinn  
Mary Farrell  
Alex Martin  
Johanna Picton

## Activities & Campaigns Coordinator

Layla Clarke  
Choi Ting Ting

## Male Sexuality Officer

David Wilkins

## Female Sexuality Officer

Redenka Roylance

## Environment Officer

Hsin Tyng (Hsinnle) Ho  
Reece Kinnane  
Rhiannon Newman

Thomas Dawkins  
Rory O'Connor  
Bill Fuller  
Trent Harron  
Aleisha Brown  
Caroline Buchan  
Hiew (Keith) Wai Kong  
Sarh Reid  
Jessica Hackett  
Chiah Mayne  
Julia Phillips  
Emma Durdin  
Tyron Herrmann

## NUS Delegates

Josh Rayner  
Johanna Picton  
Andrew Flemming  
Alexandra Barratt

## Orientation Coordinator

Nathan 'Nudge' Grima  
Josh Rayner

## ATSI Officer

Felix Kerry

## On Dit Editors

Mountzouris/Young/Svedberg  
Purvis/Turner/Emmett-Grey

## Student Radio Directors

Kazmierczak/Ward

Lavinia Emmett-Grey  
Tan Alecia Ee Phan  
David Pearson  
John Pezy  
Reece Kinnane  
Milijana Stojadinovic  
Kate Walsh  
David Kavanagh  
Tara Bates  
Chris Kelly  
Jess Cronin  
Mel Purcell  
Hsin Tyng (Hsinnle) Ho  
Matthew Walton  
Michael Crosby  
Aleisha Brown  
Jennifer Turner  
Rory O'Connor

# Adelaide University Union Nominations

## AUU Board

Georgia Heath  
Alexander Ovchar  
Andrew Flemming  
Tristan Mahoney  
Georgia Phillips  
Alexis Buxton-Collins  
Jessica Fishlock  
Milijana Stojadinovic  
Sarah Agar  
Chris Browne  
Jawetha Nadaraja  
Erin Riddell  
Danna Cooke  
Josh Rayner  
Sandy Biar  
Sophie Plagakis  
Peter Bochmann  
Mary Farrell  
Narguess Jahangiri  
Clementine Ford  
Jess Cronin  
Benjamin Bartlett  
Min Guo  
Katie Hulmes

## Union Activities Committee

Daniel Purvis  
Sarah Reid  
Jennifer Turner  
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Peter Drew  
Chin Pang Chung  
Woriko Wynn  
Josh Rayner  
Shane Quinn  
Aaron Hill

Gregory Smith  
Russell Marks  
Lucy Wells  
Emma Durdin  
Kate McDonald Gunn  
Aleisha Brown  
John Pezy  
Mel Hughes  
Bill Fuller  
Matthew Walton  
Mel Purcell  
Rick Fielke  
Wong Chung Man  
Thomas Dawkins  
Shane Quinn  
Noriko Wynn  
Tan Alicia Ee Phen  
Tara Bates  
Nathan 'Nudge' Grima  
Amy Lambert  
Peter Drew  
Chris Kelly  
Hannah Frank  
Kate Walsh  
Ross Roberts Thompson

Bill Fuller  
Hannah Frank  
David Zanker  
Julia Phillips  
Michelle Wong  
Riannon Newman  
Vair Pointon  
Chin Cheng Yam  
Layla Clarke  
Gabriele Zilinskas  
Rebecca Tronberg

Choi Ting Ting  
David Wilkins  
Andrew Wilkins  
Alexandra Barratt  
David 'Kavvy' Kavanagh  
James Bourke  
Rory O'Connor  
Harry Dobson  
Johanna Picton  
Alexandra Thompson  
Ashley Schmidt  
Christian Winterfield  
Rhiannon Newmann  
Maggie Watson  
Andrew Potter  
Simon LePoidevin  
Lavinia Emmett-Grey  
Sarah Reid  
Rudenka Roylance  
Reece Kinnane  
Leo Yaoming  
Jason Bennett  
Trent Harron  
Tom Swanson

Caroline Cocciolone  
Alex Martin  
Tyron Herrmann  
David Wilkins  
Rory O'Connor  
Johanna Picton  
Sarah Agar  
Maggie Watson  
Lucy Wells



CONFORMITY

- NOT JUST FOR THE MASSES!

The very idea of conformity has come to be viewed as somehow unacceptable and wrong. Instead of taking pride in our commonality, people seem to be determined to carve out a niche for themselves - and maybe a select group of friends - to the exclusion of all else.

Take, for example, the increasing numbers of "punks" on the streets. Putting aside the question of whether or not they're actually punks (I tend to think if you're not living in London in the 80's and listening to the Sex Pistols with a safety pin through your nose, you're not really a punk), there is another riddle to ponder here - are these people actually being as rebellious and non-conformist as they think they are?

Conforming is the act of changing your behaviour, appearance, opinions etc. in order to belong to a majority group. People dressed in those ridiculously thin black jeans with that one cow-lick of hair drooping into their eyes are doing exactly that. They may not be conforming to what wider society considers acceptable, but they are conforming to what their little gang deems "cool."

It's the same with any group you care to mention. Hippies? Man, they're practically identical, for all their posturing about 'doing your own thing'. Homies? Sure, you can keep it real, but only within the strict guidelines of the posse. Student politicians? They're the worst of the lot. In their desperate search for love and attention, they'll latch on to the nearest



trend and ride it mercilessly into the ground, ensuring that the whole time they mouth platitudes about "the greater good."

Hell, even people who don't identify with any particular group are more often than not influenced in what they wear, think, and do by some misplaced desire to belong to the majority. And who can blame them? It's not as if belonging to the majority is a bad thing. Belonging to the majority is safe, it's secure and it gives you the warm feeling of knowing you're in the right.

Ever since the very earliest incarnation of the human species, we've wanted to hang around in gangs so we could get the most berries and kill bigger animals to eat. There is no reason to believe that what worked for our hairy ancestors can't work just as well, if not better, in our more civilised and cerebral modern world.

Large groups of people are inherently conformist, and as such society as a whole

can be viewed as one big festival of conformity. This is not to say that we cannot still have a vibrant and interesting society - please don't think I'm advocating grey suits all round or anything like that. I'm simply pointing out that not only is it easier to conform to a certain extent, it's safer and more enjoyable. In fact, I'd be surprised if anyone can come to me with an example of a genuine non-conformist.

The sooner we all recognise our inherent similarities - we all belong to the same species, after all - the sooner we will be able to bridge the divides we have created between ourselves. Conformity no longer needs to be a dirty word, rather an ideal we can live our lives by, an ideal that we should treasure just as dearly as any other. So I say relish your place in society, and recognise that everyone is in this together. Don't rebel for the sake of rebelling; conform for the sake of society.

Lucas de Boer

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# "You are, like, so alternative..."

a sample of things that have annoyed me this year

Sub-cultures and alternative cultures have always existed, those being alternative to the mainstream. However, the current climate has shifted so that alternative culture has become the mainstream. The alternative outers are no longer an extension of the inner self, 'alternative' has become a commodity accentuating the depths of the inane self and sold back with directions.

Department stores are bursting at the seams with 'kooky' prints, 'controversial' slogans and 'clashing' ensembles. I know this, not because I shop at these stores but because of the contrast of what people were wearing two years ago to what they are parading today. Girls and boys are 'daring' to step outside their own perimeters to blend in with each other more than ever before. I am certain that designers are in it for the social experiment aspect; coercing people into hideously unflattering outfits at any cost.

A few months ago I decided it time to buy new socks. Simple one would think, especially when one wanted simple socks. On the way home from uni, I dropped into Target and picked up a three pack for around \$3. They were black and had white dots...A couple of days later, I decided to wear my new socks. I opened the pack and seconds later found myself scouring around on the floor, searching through my back pack and peering under the bed. There were only three socks, somewhere between Target and home I had lost three socks, remarkable. I looked at the packet again; it read 'Dare to Be Different - 3 socks'. My three pack consisted of a black and white pair and a random red and black sock for what, my third leg? How ludicrous, you can buy odd socks, I don't know about everybody else but when I wear odd socks it's not to be way out and cool!

...Once upon a time a young woman went to dinner with friends, and friends of friends. Upon her arrival she was asked by one of those alternatively pastel shirted metrosexual sorts, 'do you know who Anne Geddes is?' her response was 'the photographer who takes photos of babies' - she may have even alluded to the 2004 Christmas shoot with Celine Dion, which I may be bold and say puzzled most people who left their homes over summer. He exclaimed victoriously, throwing his head back exposing his jutting fantasy tanned Adams apple, his frosted locks standing on end with delight, 'huh! I'm even more alternative than you are, I don't even know who Anne Geddes is'. (Feel free to take a moment to shake your head and mutter words about this eejit). So anyway, after lengthy discussion of what it means to actually be alternative- that in this instance, having an understanding and knowledge of culture and rejecting it for whatever reason, not sheer ignorance, she was not even moderately inspired to defend her alternative status, which he had fanatically pedestalled.

It's ridiculous! Everybody is trying to outdo each other. I'm bored of the monotone mutterings of 'yeah, like, I just like music that nobody else does'. And... while we are on the subject of babies, I would like to see this opportunity to bring to the forefront a subject that must be addressed...

20 years from now a boy meets a girl in a pub, he introduces himself, 'my name is

Ashzaochuhshoh, what's yours?' she smiles and replies 'Schapelle-Fallujah'. Unfortunately this would not be a reflection of a stupendously multi-cultural society with welcoming immigration legislation, it would be the devastating effects of 'alternative' parents outwanking each other to create 'unique' names for their 'unique' children. Names and words that they have seen on the front page of *The Sunday Mail* and think are 'pretty' and 'special'. In this techno age unique and alternative is just a click away, imagination is no longer required, simply google 'baby name generator' for a plethora of one-off designer baby names. One site writes 'In honor of all those who want to name their child something original, I have created a baby name generator. It puts together mostly random consonants and vowels to create a pronounceable string of characters.' Pronounceable? If I were to give birth tomorrow, I may just call my child EuAich'doaius, Kou'shajcethayz or Phasjidahzhøe as suggested by 'altered sky.net'. It is not only these beautifully original names that are going to see registry offices privatising their name changing departments to capitalise on this generation's 'wacky' nature. The 'rare' spelling of names to distinguish a child is also on the rise. NB. Sara does not need a silent P. Daniel does not need an accent. And Xs and Zs are not necessary for the pronunciation of Jenny. Forget *The Advertiser's* comics, and peruse Saturday's birth announcements for your entertainment, Dakota Duane, Jaynie, Harvey, Logan(?), Cooper, Mackenzie Maeve, Keileigh, Hena Grace, Keeley Rose, Meggy, Angel Holly, Ruby, Colby James, Jaidon, Kloe Mae, Caylee Grace and Seth(?). There were at least a hundred more Graces and sparkly rocks in there. Consider this: not every little girl is going to be graceful, nor is she guaranteed to blossom into a graceful woman. This is a plea, to all expecting parents; name your child with consideration and care. I have come from a family who have endured mispronunciations and 'wow what a lovely slash interesting name' resulting in the adoption of less preferred names. This is fortunately based on ethnicity and not on foremothers and forefathers pulling out a handful of scribbled notes to create their child's trademark. I do not wish to cause offense to anybody or their names, but I would like to be able to keep a straight face next time somebody tells me their child's name.

One website lists alternative spellings for Emily and Blake...Emalee, Emillie, Emeli, Blaik, Blayko or Blaike. Why on earth would you want your child to have to spell their name EVERY time?

The Baby Name Inventor and Babyzone.com, suggests for girls: Dylleerle, Keli, Hreenitan, Gely, Olee, Maumyoen, Kelo, Finde, Starorgea, Jaiarane, Udeyolyon, Arty, Arelou, Ieelda, Udynani, Xelzellar, Gele, Ithlaeta, Wnarol and for boys: Keylac, Pannur, Xami, Braro, Waunteba, Win, Dacl, Doleca, Xaera, Yeerocar, Tterl-erd, Hnaza, Mh, Mandu, Kerta, Und, Qusertarl, Mopha and Golew.

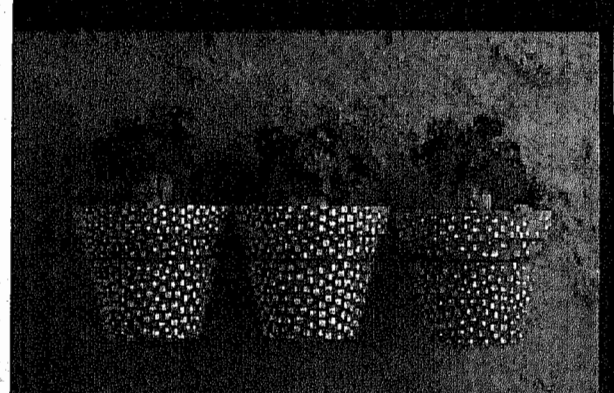
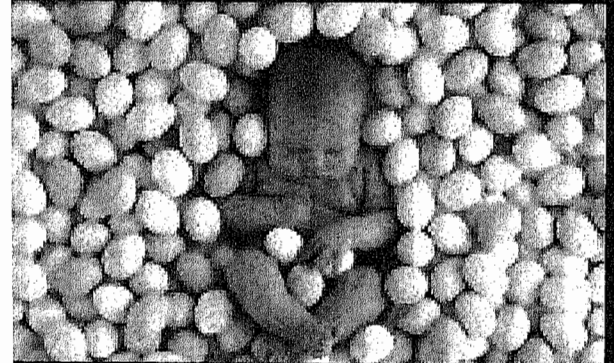
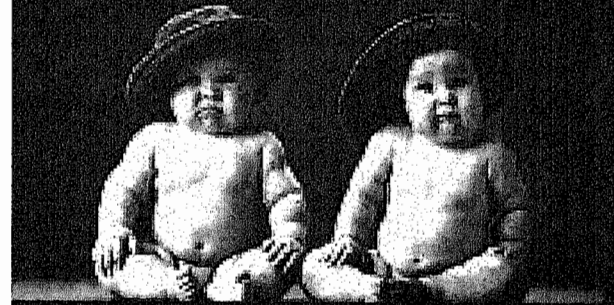
Anna (Hebrew for Gracious) Svedberg

**(Footnotes)**

1. This is not because I am 'alternative' it is because I am impoverished

2. It may also have been a home tan OR actual sun tan

## Anne Geddes A beginner's guide





fancy getting your short fiction published in *On Dit*? These plucky badgers did and look! Here they are in black and white! Send in your short fiction to [ordit@adelaide.edu.au](mailto:ordit@adelaide.edu.au) and you too could know the eternal glory of seeing your notebook scribbles transformed into print!

## The Short Story

by Ben Kearvell

He fears me, in a way. He has me sitting on a desk, on floor nine of the Napier building. He's put a cigarette in my mouth; he wants me to come off like James Dean, or Albert Camus: he wants me to look cool, or passive, in the face of fear.

Writing, he says, is about saying things on paper. What makes this 'saying' worthwhile, he says, is the fact that it is said to be read. It's a pretty shallow theory, and he wonders if a shallow theory -- a shallow motivation -- makes for shallow writing. This is the essence of his fear: he doesn't want to be trite, at least not essentially. He doesn't want his writing to be *about* writing.

My name is David Birth. I am the protagonist in *Odyssey*, the story of a man allergic to compliments -- a man who vomits when he is complimented --, who writes a book about a man writing a book about a man who strives to turn James Joyce's *Ulysses* into a Broadway musical. I explode at the end of the story; I see my book in a display window and am overcome with gratification. He likes the idea; he considers it one of his best. He's writing a bunch of stories like this: short, contrived, Post-Modern tales. He has about seven or eight so far. He wants to put a book together. But fear holds him back. He wonders if all his ideas are trite -- unworthy of writing. The fear... the fear, he says. What am I to do?, he says.

I wouldn't normally be smoking. He wants me to feel sick; he wants me to vomit for you the reader. He wants to get a laugh out of you. He thinks that, if you laugh, his writing, in fact this writing, will be valid. So here I go... blurrgh... now there's vomit on my shoes and on the carpet. I look up, wipe a slick 'James Dean' curl from my brow, and take another drag. Obviously he likes visceral humor. He has an idea for a story called *The Poo-Poo Championships*, about people who do really big poos -- he calls them poos --, who measure and weigh them to see who's done the biggest. The idea is absurd, that's the point. He knows it's trite, he wants it to be trite: he would like to overcome his fear of being trite, by *being* trite -- he says. Cheap thrills will win in the end -- that's what he's banking on. Cheap thrills will make people laugh, and the cheaper they are the more people will know they are meant to be cheap. Million-dollar irony, he calls it. So it is that he can stomach his writing. Writing is difficult, he says, but pooping is easy.

## Bob

by Owen Lindsay

It was a Sunday evening when Bob decided to start eating himself.

No, it would be unfair to say that Bob made the decision to start eating his *whole body* that night, but it *was* the night that it all started. He was sitting in his living room, watching the 7 o'clock news (there'd been a fire in Borneo -- terrible tragedy), and had begun to feel slightly peckish.

Bob began to stand up so that he could go to the cupboard for some food, but then froze when he saw his left hand tensed upon the arm of the sofa. *Why*, he thought, *there's a meal, right there, and I never even have to move for it!*

Curiously smug with his revelation, Bob relaxed back into the cushions and slid his left hand ring finger into his salivating mouth. There he began to chew it, relishing the flavours of tasty, effortlessly-obtained flesh, alternating his attentions between the news program (now a landslide in Bangladesh -- terrible business) and pondering the baffling question of why he hadn't thought of this before.

He only meant to nibble on the very tip of one finger (well, maybe to just past the nail), but -- before he knew it -- Bob had munched away his entire hand. *Oh dear*, Bob thought, looking down at the stub now confronting him, *now I've gone and over-eaten!*

At work the next day Bob wore a glove that he had stuffed with newspaper in an effort to simulate a person's hand. It seemed to fool his co-workers, who merely thought that Bob was paying tribute to the King of Pop, Michael Jackson, with a touching one-gloved gesture of reconciliation and forgiveness. It was then that Bob resolved that he would never leave his couch for a meal again.

That night Bob began on a light snack of left knee before moving on to a main consisting of a provocative bottom lip/ right foot combination. By the time dessert rolled around (left ear), Bob was bloated. He hadn't eaten so well in years. *This is great!*, Bob gleamed in the glow of the television news (An earthquake had shaken Tokyo -- quite awful for all involved).

The costume for work the next morning was a little trickier. Bob managed to finagle a worm from its moist hideaway hole in his front lawn to fill in for the bottom lip; an old half-coconut husk for a left knee; and a shoe stuffed with newspaper for his foot. But his

left ear remained completely chewed off -- a fact that he remembered only all too late, just as he stepped into the crowded office.

Luckily for Bob, his naïve co-workers merely assumed that he was paying a touching long-overdue tribute to Evander "The Real Deal" Hollyfield -- the missing ear a homage to Hollyfield's own bitten-off member, the suspect limp in both legs a reference to his celebrated boxing stance; the quivering bottom lip a mark of respect for the great man's declining career. And so Bob resolved to eat even more of himself.

By the time the weather had been wrapped up on the news that night (18°, sunny in all major centres), Bob had managed to fit in his nose, left leg, both his arms, and (and I don't wish to descend into filth here, but I am merely recounting the facts) both testicles. It was the best meal yet -- *And I still haven't had to leave my couch!*, Bob gleefully slurred (the missing bottom lip was causing mayhem with his speech patterns, a symptom his hapless co-workers wrote off as a nod towards that recently-deceased great man of acting, Marlon Brando).

Strutting into the office the next day, Bob wore a pair of sizeable books for arms (the hefty A-E and R-T volumes of the *Encyclopaedia Britannica*); a giant mushroom for a nose (he'd set it aside in the refrigerator for flambéing -- but it was of no use to him now); and a slab of concrete for his left-leg (this had been a last minute, hurried addition at the bus stop).

The office workers all congratulated Bob (some in heart-felt, candid tones) on his fine and timely homage to Ariel Sharon (they had mistaken the *Encyclopaedias* for the Talmud and *Qur'an*, and had thought that Bob was offering sly political commentary). The castrato voice especially, they all agreed, was a spot-on impersonation of Prime Minister Sharon.

Touched by his apparent devotion to philanthropy and to the arts, the office manager recommended Bob for an immediate promotion. And today you can visit Bob -- he's just a featureless head sitting proudly atop a cardboard box now, of course -- on the penthouse level of his office building, resting behind the gleaming plaque that reads CHIEF EXECUTIVE OFFICER.

## The Dreaded Haggis (from Delia Smith's Complete Cookery Course)

- 1 sheep's stomach
- 1 sheep heart
- 1 sheep liver
- 1/2 lb suet, fresh (kidney leaf fat is preferred)
- 3/4 cup oatmeal
- 1 ts salt
- 1/2 ts pepper
- 1/4 ts cayenne
- 1/2 ts nutmeg
- 3/4 cup stock

Wash stomach well, rub with salt and rinse. Remove membranes and excess fat. Soak in cold salted water for several hours. Turn stomach inside out for stuffing.

Cover heart and liver with cold water, bring to a boil, reduce heat, cover and simmer for 30 minutes. Chop heart and coarsely grate liver. Toast oatmeal in a skillet on top of the stove, stirring frequently, until golden. Combine all ingredients and mix well. Loosely pack mixture into stomach, about two-thirds full. Remember, oatmeal expands in cooking.

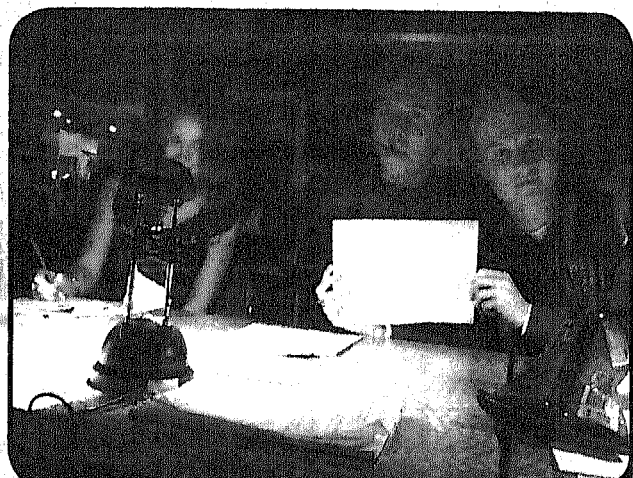
Press any air out of stomach and truss securely. Put into boiling water to cover. Simmer for 3 hours, uncovered, adding more water as needed to maintain water level. Prick stomach several times with a sharp needle when it begins to swell; this keeps the bag from bursting. Place on a hot platter, removing trussing strings. Serve with a spoon.





# VOX POP

at the Unibar  
Battle of the Bands  
competition



BoB judges **Jenna (romantically obscured), Reece & Sandy**  
And the verdict is...

- 1) **R:** I don't like the Eu but then I don't go around telling everyone, I guess that's the point.  
**J:** I love all of god's creatures, except science people.  
**S:** Basement dwellers, their pale skin contrasts too much with my sunny disposition.
- 2) **R:** It would be cheaper to just go to an op shop.  
**J:** I actually quite like them (defiantly).  
**S:** Well, they don't make dirty underwear.
- 3) **R:** Hmm, just let me ponder that for a while.  
**J:** Being fun would be a nice change.  
**S:** I'm thinking too long about this, ask someone more fun.
- 4) **R:** Green Left Weekly - dirt on the outside is better than dirt on the inside (touché!)  
**J:** The DJ - I'd get to see heaps of free shows.  
**S:** Nova - it goes back to the first question about dirty underwear.

- 1) What is your least favourite Adelaide Uni subculture?
- 2) Are prefaded jeans fraudulent?
- 3) Would you rather be considered to be 'fun' or 'deep and thoughtful'?
- 4) Would you rather date a Nova radio DJ or a Green Left Weekly writer?



**Dan & Cat**

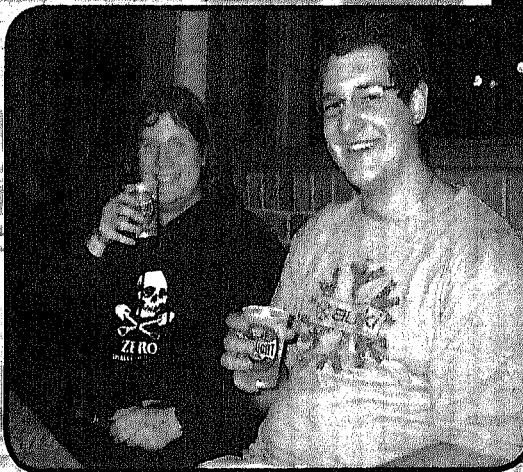
*exploded from happiness several seconds later.*

- 1) **D:** I hate English bastards.  
**C:** Slutty little supre chicks.
- 2) **D:** What's the fucking point, there's no character if there's no beer stains.  
**C:** Is there some factory where workers just roll around in new pairs of Diesel jeans?
- 3) **D:** Fun, because I'd like my friends to always want to buy me drinks when I'm sober you know, see I've kinda been a bit alcoholic. All these Australian people, there forcing me to drink all the time, they've got me in a cage and just keep on...  
**C:** I guess if I was fun I could come up with a better answer.
- 4) **D:** I'd date an alcoholic.  
**C:** The writer.

**Richard & Mark**

*And the crowd favourite...*

- 1) **R:** emos  
**M:** metro Goths
- 2) **R:** Yes  
**M:** It's attempting to look much cooler than you obviously are.
- 3) **R:** Phun!  
**M:** Yes, I would like to be considered fun.
- 4) **R:** Neither.  
**M:** I could image myself with a cute Nova DJ, a cottage in the hills...



**Tim (T2) and Tristan (T1)**

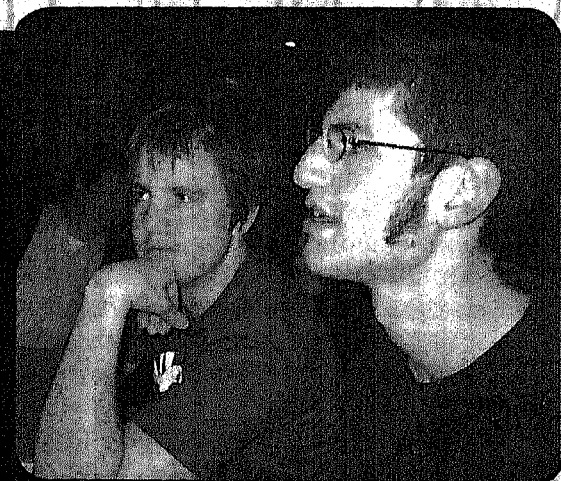
*"Someone told me I'd be more fun if I drank this."*

- 1) **T1:** EU, I hate forced religion.  
**T2:** The EU - mass poster runs piss me off!
- 2) **T1:** Yes, especially dirty jeans they're always worn by these rich kids who have never broken a nail in their life.  
**T2:** Why pay extra when you can just swim down a stream (metaphor ahoy)
- 3) **T1:** Fun - if you're deep you can think about being fun but if you're fun you can actually do it.  
**T2:** Insane - cause people don't mess with you
- 4) **T1:** I'd rather be single but definitely not Nova girl.  
**T2:** Is there a balls-in-a-vice option?

**Benn (B2) & Ben (B1)**

*members of People Over Structures.*

- 1) **B1:** Apathetic people, and Law students of course.  
**B2:** Lame metal heads. (a dig at the other bands?)
- 2) **B1:** Absolutely. Jeans are an outdated fashion statement anyway.  
**B2:** It's depends on the colour really. Black prefade is a no go.
- 3) **B1:** I would like my essay markers to think I'm deep and thoughtful.  
**B2:** Fun - too deep can just be boring.
- 4) **B1:** Green Left Weekly - at least they won't try to sell me coke all the time.  
**B2:** Nova - then I might get one of our songs played on the radio.





**Example One** - Four youths from Canberra pulled off a trick of breathtaking bravado in order to gain revenge on a mobile speed camera technician. Three of the group approached his van and distracted the operator's attention by asking a series of questions about how the equipment worked and how many cars the operator could catch in a day.

Meanwhile, the fourth musketeer snuck to the front of the van and unscrewed its numberplate. After bidding the van operator goodbye, the friends returned home, fixed the number plate to their car and drove through the camera's radar at high speed - 17 times. As a result, the automated billing system issued 17 speeding tickets to itself.

**Example Two** - Wet a sponge and squeeze it into an extremely tight ball. Wrap a short length of string around the wet sponge ball. Allow sponge to dry. Take the dried little sponge ball to a bathroom. Flush toilet, then drop in the sponge ball as the water is draining. Walk away.

Wondering what happens next? The sponge expands as it gets wet going down the toilet pipes. The effect is a well-clogged pipe because the sponge will not fully expand until it is a good distance down the pipe.

**Example Three** - Go to your local Coles or similar convenience store and buy a giant bag of plastic picnic forks. Go to the prank target's property, preferably under the cover of night so you don't get caught. Proceed to put the little white forks in their lawn, in their flowerbed, or anywhere where they stick up. Hilarity ensues. Check back the next morning for quizzical looks.

Do you remember the days when the thrill of a prank was enough to send you and your mates into a veritable frenzy? Since turning the ripe old age of 18 however, the appeal of pulling a prank has probably subsided (that annoying thing called 'The Law' might have something to do with it). Despite this, we can still appreciate a good prank ...as long as it's not pulled on us of course. Whether or not the pranks at the top of this page have ever been done - the first has a reputation of being an urban legend - you have to admit the idea of seeing them done or even thinking about doing them is enough to bring a mischievous grin to your anarchistic face.

One person who knows a thing or two about pranking is Charlie Todd, creator/leader/producer of Improv Everywhere (IE). IE are a group of urban pranksters who have roots in the performing arts, especially "long-form improv comedy", and create scenes of chaos and bemusement on the streets of New York. It all started one night in 2001 when Charlie was mistaken for Ben Folds at a bar; three hours later he was signing autographs for attractive women and drinking on the house. The website, [www.improveverywhere.com](http://www.improveverywhere.com), came as a result of Charlie having to repeat the story too many times. Four years later, Improv Everywhere now have hundreds of 'agents' and perform spectacular missions which have been covered in the *New York Times*, *The Associated Press* and *Rolling Stone* magazine.

One of IE's most recognised and infamous stunts was a massive U2 hoax, where the agents staged a rooftop concert in the middle of New York. What gave the prank credibility is the fact that U2 are known to perform these types of impromptu concerts. Their agents were a fair way above street level, so even if they looked nothing like the actual band members (which they didn't), hundreds of bystanders were none the wiser.

"There were so many elements to the prank I had to juggle," recalls Charlie. "The band, the sound, the crowd, the police, the camera crew. It was really a massive undertaking. Any less, and it wouldn't have seemed like U2."

So what is it about a prank that appeals to us? Perhaps it's the 'how-did-they-do-that?' factor, the rebellious teenager inside us or the cruel humour that comes from watching a prank pulled on an unsuspecting victim. Sure, some funny pranks come at the expense of others, but really good pranks are the ones that are simply entertaining.

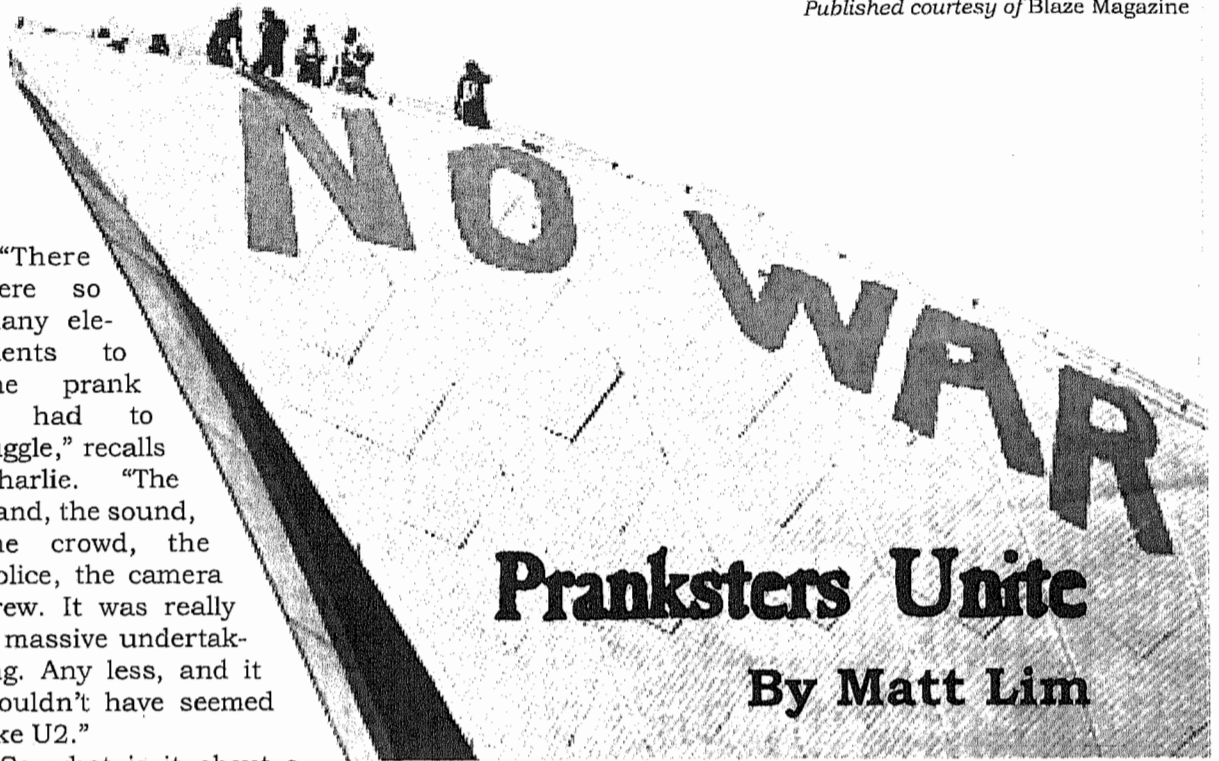
Charlie is diplomatic. "For me, good pranks are the ones that really make you think. Pranks that make you question your perception of reality. I've chosen to focus on pranks that are positive in nature, which to some may seem oxymoronic, but I really believe in it. It's possible to pull off pranks that amaze and delight rather than embarrass and humiliate." He raises a good point: all of IE's pranks are harmless fun yet still sound thoroughly entertaining and funny at the same time.

One thing that can stand in the way of a good prank is the law. In the age of litigation at the drop of a hat, it seems like pulling off a public prank is like asking for a lawsuit. This could be the reason there are so few public pranks pulled these days, and the larger ones are talked about in a legendary myth-like fashion (refer to the Foundation Day sidebar). When it seems that the good old days of causing chaos at shopping centres are numbered, what is this world coming to?

"I don't tend to worry about it. The U2 incident was the closest we've come to getting in trouble, and even then we had our court case completely thrown out. Since I focus on creating events that are positive and funny, there is usually little chance that someone would get litigious. You don't sue someone for giving you a great experience. I also don't tend to break laws. Many of my pranks break rules [like store policies or park regulations], but not actual laws." Charlie says.

So does the master of urban pranking have any tips for beginners? "Pull pranks for the sake of pulling pranks, not for any ulterior motive. The best pranks happen for no real reason at all. It's also crucial for a prankster to be able to maintain character at all costs. A good prank should never wink. It should be treated as seriously as possible, no matter how ridiculous it is!"

So there you have it. Pranks can be memorable without ever having to break any laws or make people the target of the humour. With that in mind, Foundation Day is coming up next week. With inspiration from this article under your belt, go out, make a scene and have some fun... just don't go blame us if you get into trouble.



## Pranksters Unite

By Matt Lim

### Foundation Day Pranks

The first Foundation Day Celebration was held on July 4, 1961. Struggling to achieve a public identity, the students really wanted to put UNSW on the map. And did they ever. The stuff that those guys achieved is nothing short of legendary:

- A huge sign on the Harbour Bridge stating: "Another Meccano product"
- Road blocks throughout the CBD, and a combination lock placed on the gates to Museum station
- The most audacious stunt in Foundation Day history: Kidnapping Brian Henderson 'live' from a Bandstand broadcast. He was taken to Terrigal and ended up shouting drinks for all involved.

Other things they managed to do included breaking a few records for silly things like cramming 24 people into a car. The main event of the day was a procession of thirty floats through the city. How things change! The best part of it all was that not only was UNSW recognised, but 3000 pounds was raised for charity. That's like a million dollars in modern day currency.

#### Other note-worthy pranks:

In 1964 Bernard D'Abrera, John Kepski, John Black and John Kazis organised the kidnapping of a 5'9" alligator from Taronga Zoo (yes this story is true - it's not just an urban legend). They were successful in bringing the animal back to UNSW and demanded a ransom from Taronga Zoo, who were kind enough to actually donate it in the name of charity. No charges were laid.

In 1991 a group of Engineering students dug a two metre hole on Congwong Beach at La Perouse and called the police to report the unidentified space junk (made out of a gas cylinder and heat beads). After realising it was all a hoax, the authorities were fuming over the alleged \$20,000 cost involved with the operation. The incident was covered in the local and national press.





## PREZ SEZ

### VSU Update:

A few people have been asking me what's happening with VSU at the moment, and what I think is going to happen with it, so heres a brief update. It was on

the papers to be discussed in the House of Reps and the Senate last Thursday. It was expected they would gag debate in the House of Reps and have it sent straight to the Senate and have it rushed through. Thankfully this didn't happen, and from what I've heard it was debated in the joint National/Liberal party room last week where the Nat' and a number of Liberals rejected the legislation in it's current form, at the same time as ticking off on the full sale of Telstra.

So it's now back in negotiation, between the Minister and those who oppose it. Apparently Nelson has been meeting with the dissidents nearly every day for the last couple of weeks to come to some mutually agreeable deal which clearly hasn't been reached (yet). Thursday was the last sitting day for that session so it will not be back on the table until the next sitting which is Sept 5 -15. Although it now seems like they will be prioritising the Telstra sale before VSU, which is good because it gives us more time to continue to lobby those Libs and Nats that have been opposing it. (Please e-mail, call, or write to them, come into the SAUA for more details)

Though the final form the legislation could take a number of forms, it doesn't look like they will be sticking to either the Victorian or Western Australian models. Victorian VSU being where a fee is allowed to be charged but not for political activity, and Western Australian where no fee can be charged at all. Other options they are now talking about are allowing regional universities to charge a fee for just sports, or for the government to give grants to regional universities, (which has really got the ire of some city Liberals up) and finally giving grants to universities to pay for the services that would be lost (an idea that has upset even more). All of which I can't see as being very palatable to most Coalition

members, but at this point any amendment to the legislation will be better than nothing. Stay tuned for more, and please find the time to e-mail/write or call up SA Liberal senators with your concerns.

### Why I Support Unions:

The other thing I wanted to share with you this week was an e-mail I passed on to a friend of mine who asked me why I support Unions:

*Last week, in an extraordinary display of corporate bullying, the company which provides British Airways with its in-flight meals at Heathrow Airport sacked some 800 workers -- using a megaphone.*

*In response, baggage handlers at Heathrow -- members of the same union as the Gate Gourmet workers who had just lost their jobs -- walked off the job in solidarity. Within hours, the entire airport was essentially shut down, stranding thousands of passengers and costing millions of pounds.*

*And yet the company, the American-owned Gate Gourmet, refused to consider reinstating the sacked workers and negotiating a fair deal with the union.*

*According to some media reports yesterday, the company deliberately provoked its own employees in order to rid themselves of "troublemakers".*

It's stories of things like this that make me angry and want to support Union's and workers rights. On that note, if you want to be active part of the campaign to fight for workers rights in Australia, then email: [rightsatwork@saunions.org.au](mailto:rightsatwork@saunions.org.au). This group is growing, it is the one that is spearheading the campaign against the governments Industry Relations changes.

### John Howard in Town this Saturday:

Finally, a number of groups are organising a protest against John Howard this Saturday if anyone is interested: 27th August, 9am - Adelaide Festival Theatre, King William Street

He will be addressing the State Liberal AGM, and a number of groups will be there to protest against a number of issues including Industrial Relations changes, VSU, Global Warming, the treatment of David Hicks etc.

That's all for now, if you want any more info about any of this, feel free to contact me, cheers.

**David Pearson**  
SAUA President  
[david.pearson@adelaide.edu.au](mailto:david.pearson@adelaide.edu.au)

anything, and then of course the Anarchists are wrestling with the notion of a collective at all, being inherently non committal to organisations in general. Surprisingly, the Punks are amenable to the aims of the department but are proving somewhat of a distraction for the Foreign Film set, who argue that the rejection of society is merely metaphorical and need not result in unsightly piercings administered willy nilly. Thankfully we can always rely on the Goths who need only a few pentagrams displayed here and there and a few dozen ashtrays left around the place to feel right at home. I think we're starting to work it all out now, and here I must thank the remarkable efforts of Shannon Wodely Bennetton for the wonderful Poetry Jam she hosted at The Warehouse last Tuesday night. Her words truly did remind us to forget our petty differences and unite against the common cause. Nothing says harmony like fear of the Mainstream.

**Au revoir,**  
**Noah Segan**

## EDUKATORS



All relationships come with baggage, but one that people often overlook is that suitcase with a big dollar sign on it, only problem is... there is a fat minus in front of it. Sexually transmitted debt "STD" - there is nothing that will snap you back into reality from planet love quicker than this. It's a likely story of love at first sight. You met the person that you're supposed to spend the rest of your life with, but they have loads of overdue bills and BayCorp snapping at their heels. You can't pull the breaks on the relationship just because of that, but don't let your rose coloured glasses leave you with an STD

There are some key things that you can do to avoid this debt being imposed on your bank account, IF you are strong willed enough...

1. Do not open a joint bank account
2. Never take out loans in your name for your 'loved' one
3. If you do take out loans for them, make sure you understand the legal and financial implications
4. Don't lend them large amounts of money with the expectation to see it again
5. Don't hand over your bankcard or your account details
6. Basically keep your \$\$\$ separate (but make sure you pay your share)

In the early years of life the damage of an STD is often not excessive, but as time progresses there is only going to be more money involved. Put your foot down now and build up your resistance to 'loved' ones and their unexpected extras.

For any assistance with STDs contact the Education and Welfare Officers or myself for more information.

**Jess Cronin,**  
Education / Vice President

## Defend Your Rights For the Future!



**PROTEST:**  
27th of August 9am  
John Howard addresses  
the Liberal AGM

at the Adelaide Festival Theatre  
11 King William Street

Bring drums and whistles if possible.

**John Howards workplace law changes are going to mean lower living standards for millions of workers. It will also threaten basic work rights and pay. Its time we Blow The Whistle on these unfair changes!**

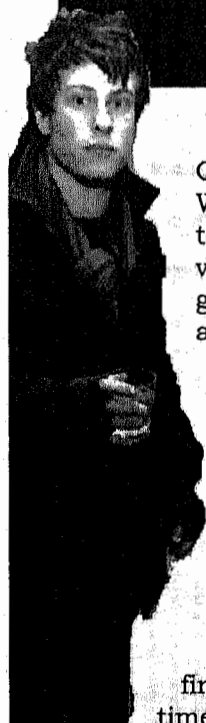
**Join us as we peacefully protest the workplace law changes in front of John Howard, the Liberal Party and the eyes of Australia.**

Bring drums and whistles if possible.

Organized by the General Actuarial Alliance, Sponsored by SA Unions and the South Australian Greens

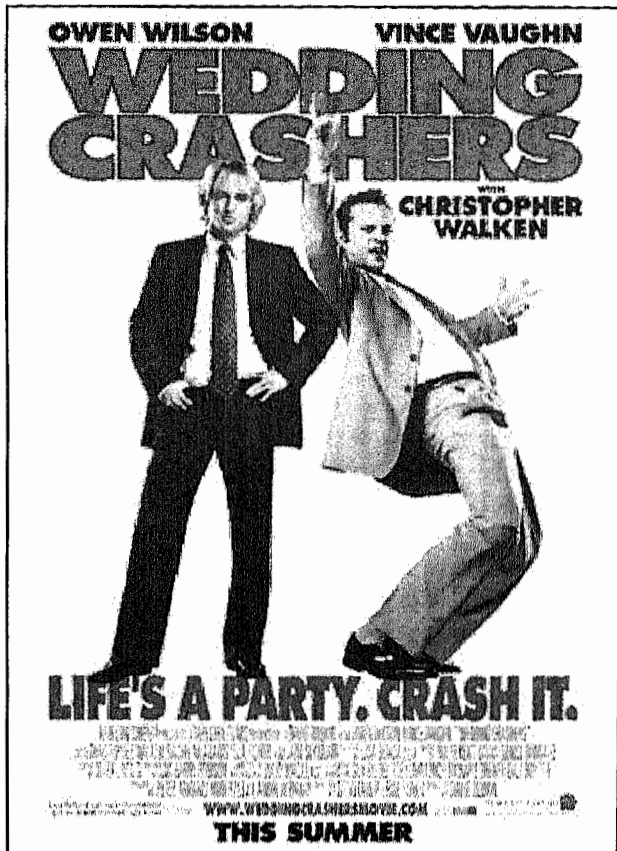
**Defend your rights at work: For the Future!**

## ALTERNATIVE OFFICE



It's been a busy week for the Office of Alternative Lifestyles. We've been trying desperately to iron out the kinks in our various collectives. I suppose the great problem with representing alternative lifestyles is there's just so much diversity out there. It's been a real battle trying to get any cohesive structures in place. I really did think the Intellectuals might be a little more open to interaction, but they appear to be having some problems with the Anarchists. Apparently as thinkers they find it difficult to spare much time for people who don't believe in





# THE WEDDING CRASHERS

**Director:** David Dobkin  
**Starring:** Owen Wilson, Vince Vaughn, Christopher Walken, Isla Fisher, Rachel McAdams

A friend of mine once told me that you can admit to liking one American mainstream comedy and not lose integrity as a serious film reviewer... While I suspect I revealed myself as the fraud I am a long time ago, I'm going to pretend this is my one slip up and wax lyrical about how much I enjoyed this film, and hope you can still take me seriously later.

*Wedding Crashers* is about best buddies John and Jeremy. They're serial wedding crashers with a common goal, to pick up, and they're very good at it. Watching the way they go about their business is fascinating, actually! Anyway, just as John is getting sick of it all, Jeremy convinces him to crash the 'Kentucky Derby' of weddings with him. At this wedding Jeremy meets the crazy Gloria and John falls for Claire, and the film follows their efforts to dump or snare their girl at the family retreat, to which they get invited.

Vince Vaughn and Owen Wilson's chemistry as a comedy couple is great, they work really well off each other and flesh out their characters nicely. Vaughn is capable of sharp one-liners and can easily manipulate the audience's sympathies for a character that is not always very likeable. Wilson is adorable as the crasher who is ready to grow up. Isla Fisher is fantastic as Gloria - her temper tantrums and obsession with Jeremy is quite scary and her nymphomaniac activities are hilarious (special mention must go to the dinner table scene and the 'rape' scene). The rest of the cast are great, but I must draw attention to the character of Todd Cleary, the tortured gay artist son - the fresh take on this sappy stereotype is a source of many a good belly-laugh.

There was a serious side to this film. I think I spotted it initially in John's reluctance to continue crashing. I think the theme was

something about moving on and growing up, enjoying the crashing for a while but realising that there's no substitute for finding the love of your life and settling down. Something like that. The guest appearance of Will Ferrell as the God of Crashers especially pushes this message home. He's fun, he's happy, and he still picks up at the events he crashes, but our attention is drawn to how pathetic this lifestyle is.

In short, I loved it. I cacked myself. There was not a dry eye or a dry pair of underpants in that cinema. Admittedly, the opening sequence displaying their crashing technique did drag a little, and towards the end there when John goes off the rails it also drags a little, but on the whole it was brilliant. Other reviewers have tried to disguise their enjoyment of this film by saying stuff like "it was amusing, but *obviously daaarrrlings* there was no intellectual stimulation in it, it was a no-brainer, blah blah blah". They're snooty dags. I say that if a film can entertain me, keep me interested and make me escape my little world for two hours, then there is no need to apologise for enjoying even the lightest of plots.



Soph.



## QUOTE THE RAVEN

"I CAN'T BELIEVE I'M LOSING TO A RUG!"

If you know what film this quote is from, let us know. Email us at [onditfilm@hotmail.com](mailto:onditfilm@hotmail.com) and be smothered with coolly uncool prizes.

## MADMAN DVD REVIEW APRES VOUS...



No matter your tastes, no matter whether you appreciate the average American fare or hold yourself to higher cinematic standards, I think most people can enjoy a good French comedy. The French are generally reknown for wacky and warped films, but you've got to admit that their comedies are usually a cut above the rest.

With clever and creative plots, and a seemingly endless supply of loser-like French leading men (sorry boys), they seem to be churning out winner after winner - think *The Closet* and *Tais-toi* for starters.

As for this one... Antoine is a nice guy. He's been going out with the same woman for three years, and has yet to commit to her. One night he comes across Louis who is trying to hang himself in the park, saves his life and welcomes him into his home, trying to reignite his will to live. It turns out that Louis is miserable over an old girlfriend, so Antoine tracks her down for him. While trying to get Louis and his ex back together, Antoine falls for her... and so it begins.

Daniel Auteuil (brilliant in *The Closet*) does

a great job of Antoine. You really feel for him as he puts himself on the line time and time again for Louis and this girl, and you can't help cringing at the expense of it all! José Garcia is spot-on in his portrayal of the annoying, selfish Louis, but as for the girlfriend... honestly, I couldn't see what all the fuss was about. I spent most of the movie mesmerised by the size of her nose! The film drags a bit, but there are some great moments. Nothing is more satisfying than seeing the beaten up car at the end of the film and look out for the segment at the beginning with the grandma (it is so funny to see this blind old lady walking around with rude words painted on her coat). If you have nothing better to do on a Sunday arvo, give this film a go. French comedies are a safe bet for a warm fuzzy feeling all-round, but this one, unfortunately, is nothing out of the common way.



Soph.



# OYSTER FARMER & LOOK BOTH WAYS



Oyster Farmer

**OYSTER FARMER**

**Writer/ Director:** Anna Reeves

**Starring:** Alex O'Lachlan, Claudia Harrison, Kerry Armstrong

**LOOK BOTH WAYS**

**Writer/ Director:** Sarah Watt

**Starring:** Justine Clarke, William McInnes, Lisa Flanagan

What a joy it is to at last see Australian films being made that don't completely conform to Australian stereotypes. Both *Oyster Farmer* and *Look Both Ways* shine a small beacon of hope on the frequently lacklustre Australian film industry because, while still decidedly "Aussie," they present a certain way of life without showing Australians as caricatures. Coincidentally, this is the first time the films' respective directors have also directed feature length films (*Look Both Ways*' Watt has previously worked on animated shorts, while *Oyster Farmer*'s Reeves has also directed short films). The two are actually very different films about very different issues - but they both share the same strength that so many others lack.

With *Oyster Farmer*, O'Lachlan plays Jack Flange, an attractive young man coming to work in the Oyster Farming regions of the New South Wales Riverlands. Jack is looking after his sister Nikki as she recovers from a car accident. In an attempt to find money to pay

Nikki's hospital bills - and in one of the more surreal moments seen in film this year - Jack robs the Sydney Fish Markets. In a strange twist, he does so by masking his identity with Boysenberry Fruit Rollups™, taking out the officers carrying the money with frozen lobsters, and posting the money to himself in the riverlands. This is just one of the many surreal, darkly funny moments in the film (another, which I won't spoil, involves a dog and a TV remote control).

*Look Both Ways* is more of a light drama, although it does contain a lot of similarly wry dialogue and one-liners. All of the characters in the film are affected by death in different ways. Nick (McInnes) may have cancer after losing his father to cancer over a year ago. Meryl (Clarke), meanwhile, is grappling with the loss of her own father, and both are dealing with a heightened awareness of the presence of death in their everyday lives. These characters are connected to other stories, as a derailed train has made news headlines and affected various characters in the local area. Andy (Anthony Hayes) has written an editorial for the local newspaper about the train incident. He is also irritated with the excessive focus put on another story - in which a woman's husband was hit by a train, and a photo of the widow, taken by Nick, has become a symbol of her suffering shown in numerous publications.

Death and illness, and people's means of dealing with it, are issues explored in both of the films. *Oyster Farmer* doesn't exactly focus on this, but intermingles it with the mysteries behind the local characters amongst the shanties of the riverlands. Its pace is more languid than *Look Both Ways*, and *Oyster Farmer* creates the feel of a well established way of life, making it easy to believe that the films diverse range of characters have been living in this place for years. Ultimately, it reveals how easily people can be mistaken by taking them on face value, with the motivations and emotions of the main characters being unravelled gradually and patiently. The pacing of Reeves' direction and the performances



Look Both Ways

are relaxed, with O'Lachlan as an engaging, sympathetic central character. *Look Both Ways* feels a little laboured in comparison, and although it perhaps aims to encompass more in its concise running time, most of the stories feel like they exist largely in service of the film's themes. The characters, while still deeply engaging, do not feel as fully developed (although Clarke, McInnes and the rest of the cast are uniformly excellent) as in *Oyster Farmer*. The faster pacing does give *Look Both Ways* a greater sense of urgency, however, and the film's resolutions pack a sufficient emotional punch. Most interestingly, director Watt incorporates a number of unique animated sequences into the film, providing an abstract way of revealing the fears and neuroses of its likeable lead characters.

Both films are very different and will suit different audiences - but anyone looking for either an original Australian comedy (*Oyster Farmer*) or satisfying contemporary drama (*Look Both Ways*) will find these films to be an unassuming pleasure to watch.

**Oyster Farmer:**

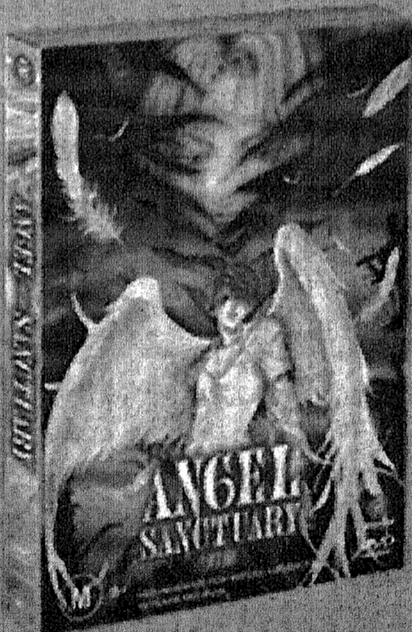


**Look Both Ways:**



**Brian O'Neill**

## MADMAN DVD REVIEW ANGEL SANCTUARY



Angel Sanctuary is an interesting little anime story about a boy named Setsuna who just happens to be, unbeknown to him, the reincarnation of the angel that waged war against God and Heaven, Alexiel. The movie follows Setsuna as he tries to cope with his life, the constant beatings he receives at school from the bullies, while at the same time trying to shut out his strong feelings for his younger sister (yikes). All hell breaks loose when two demons come after Setsuna, trying to awaken Alexiel's spirit and wage war against Heaven a second time, as pay back for the angel forces destroying the demon home land. Setsuna refuses to believe that he could be such a creature and just avoids them, until one day, during a fight with a bully, the soul of Alexiel temporarily takes over and almost kills the bully, forcing Setsuna

to believe what the demons have been telling him and decide whether it is right to give in to his 'inner demon' or to just ignore it and run away with his sister, who in turn is in love with him as well. It's an interesting story and it uses some nifty animation techniques - I quite enjoyed it. Some of the fights between the angels are fucking awesome! Look into it if you're interested in the whole angels, demons, God and Satan concept because this movie makes some interesting statements about it all. Beware, however, of the scenes between Setsuna and his sister because they get quite weird...



**G-String**



# PROJECTION



Everyone's had the experience at some point, occasionally with a book or television show, but more commonly a film, where you've been made to feel irredeemably guilty for not having seen it. Realising that not having seen the obscure, fifty year out of print masterpiece by Italian master Roberto Mussolini doesn't make you any less of a person, you'll happily inform the overly inquisitive, shabbily dressed first year in front of you that no, you haven't seen that one, only to be subjected to an endless, pointless, insufferable wank session about how it's a "wonderful expression of man's struggle against the pastiche of existential modern modernity, told through a post modern lens of irrepressible misogyny with a decidedly projectionist slant" or some other completely nonsensical piece of vomit. Everyone agrees that verbal diarrhoea of this kind is annoying, but I feel it masks a much deeper malaise.

The human mind is a precocious little thing. It likes to think it is right at all times, and the ego needs constant placation for it to feel that it maintains a relevance and they both have a few simple little techniques that help them feel

better about themselves. Between the two of them, Carl Jung and Sigmund Freud developed a theory of "mental defence mechanisms". One of them, aptly named, is projection. Projection is basically a technique where, rather than dealing with their own shortcomings consciously, people subconsciously project them onto others. For example, if I'm the type of person who is perpetually late, I'll be overly critical of others who are late, thereby excising my mental tension through my aggression toward them. Conversely there can be a psychological tendency to define all of my traits as virtuous, purely for the reason that they are mine - I decide to be as I am, adopt this specific persona, because I consider it to be the most 'right' of all those available to me and by definition, all others become wrong.

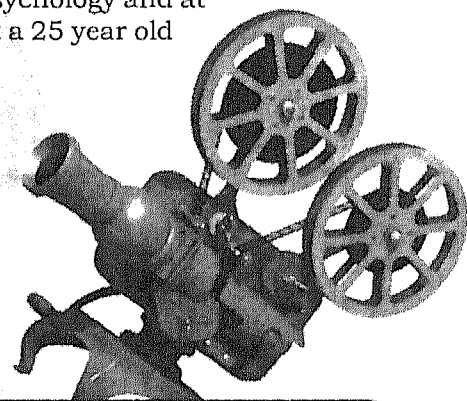
For someone who has seen a lot of movies, watched a lot of television, read a lot of books, or knows a ridiculous amount about something as obscure as the structure of the tribal political system in Eastern Bolivia and the repercussions of factional infighting on the greater continent, not knowing these things becomes (by definition of not being one of their

own traits) an unforgivable sin.

This person now decides, however subconsciously, to define virtue as knowing what they know and, simply for not living in their skin, you become a spiritual pauper to them and it's all driven from the fear that they will be, in some horrible, intangible and painfully fundamental way, 'found out'.

So next time a rampant, psychologically fearful geek-elitist tries to make you feel guilty for not having seen Olaf Schrichapanowski's masterpiece of Polish Expressionism, simply lower your eyes and tell him that you may not be familiar with Schrichapanowski, but you do know psychology and at least you're not a 25 year old virgin.

Danny Wills



## Blast From the Past - Zelig (1983)

**Writer/ Director:** Woody Allen  
**Starring:** Woody Allen & Mia Farrow

Before Woody Allen became famous for marrying his adopted stepdaughter, he was famous for making movies. After *Annie Hall* won four Oscars (including three for Allen personally) and the runaway critical success of *Manhattan* just under two years later Allen was the king of New York. Before audiences and critics got tired of his idiosyncrasies they loved him for them. Single handedly, he brought a new personalism to the American Cinema and hugely increased the intelligence of the romantic comedy with writing closer to that of Ernst Lubistch and Billy Wilder than that of his contemporaries. Lacking the moral scope or theatrical formalism of his more revered work, *Zelig* is an oft forgotten gem in the Allen canon.

It's seldom acknowledged that Woody Allen invented the modern 'mockumentary'. Long before Rob Reiner's *This is Spinal Tap*, Allen had used the fake documentary style for gags. In his first feature (*Take the Money and Run*, 1969) he 'interviewed' the parents of his hero dressed in Groucho Marx costumes so as to hide their shame. He's used the technique several times again, and since, but *Zelig* remains his only true 'mockumentary'.

Allen plays Leonard Zelig, the human chameleon. Zelig was a nervous young boy who always found it difficult to fit in with others around him. Over a time he found that the easiest way to become liked by people, is to be like other people. Zelig discovers that all he needs for acceptance is to agree with people and conform to their behaviour. As Zelig aged, he realised that, more than just being able to take on the opinions of others, he was able to actually take on the form of others. Zelig is able to transform both his opinions and his physical appearance. When placed between two psychologists, he adopts a white coat and

is able to perfectly mimic them and participate in superficial conversations about Freud and the nature of the id, when placed between two doctors Zelig is draped in a stethoscope and able to discuss blood types and surgical procedures, and when placed between two Italian men, Zelig in turn, becomes Italian. After coming to the attention of beautiful young psychoanalyst Dr. Eudora Fletcher (Mia Farrow) Zelig becomes a social revolution and America goes Zelig crazy. He inspires countless songs, his own dance craze and a Warner Bros. biopic and becomes a target of the Ku Klux Klan because "a jew who is able to transform himself into a negro or indian, is a triple threat". After countless sessions with Dr. Fletcher including many where she uses hypnotherapy, Zelig falls in love with the doctor and after a time she is able to get his problem under control, if never cure it.

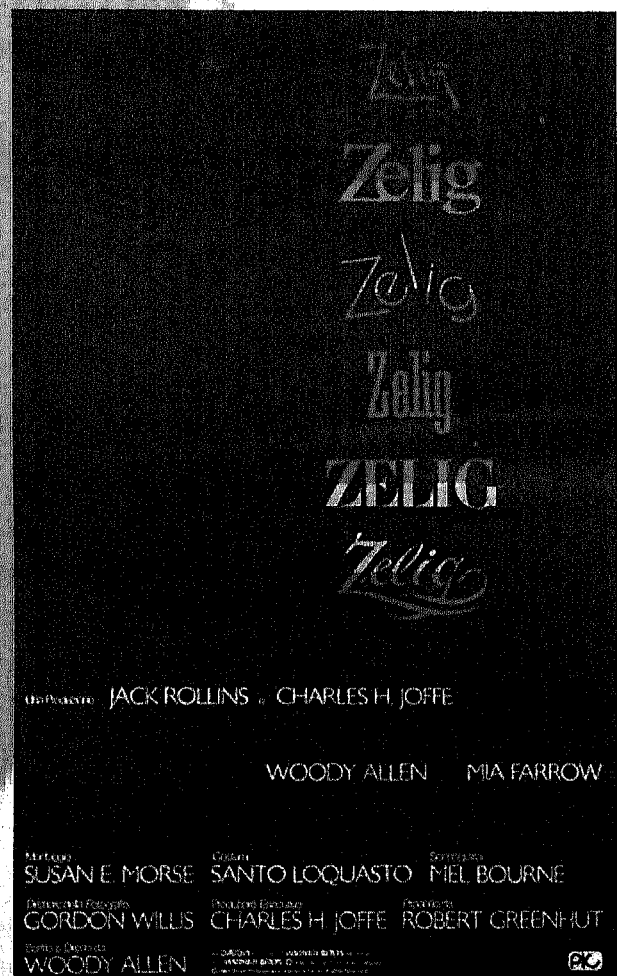
Told using mock archival footage from the 20s and 30s Allen pre-empted the 'groundbreaking' work done on *Forrest Gump* by having Zelig show up beside babe Ruth at batting practise, as a guest of William Randolph Hearst and next to Pope Pius in the Vatican City.

Allen has made a number of wonderful pictures but in none of them has he dealt with such 'big ideas' in such a successfully comic manner. Typically his films divide into the serious dramas and the romantic comedies. With *Zelig* we have a serious romantic comedy, and a wonderful commentary on social conformity. While Zelig could quite easily have been nothing more than a criticism of people who compromise their own convictions to be liked by others, it becomes an insightful critique of broader conformities (cultural fads, bureaucracy, intellectual elitism and, most pointedly, fascism). At one point in the picture Zelig goes missing for a long period, unable to deal with Dr. Fletcher's romantic rejection he disappears to Europe, eventually becoming caught up in the rise of Hitlerism in

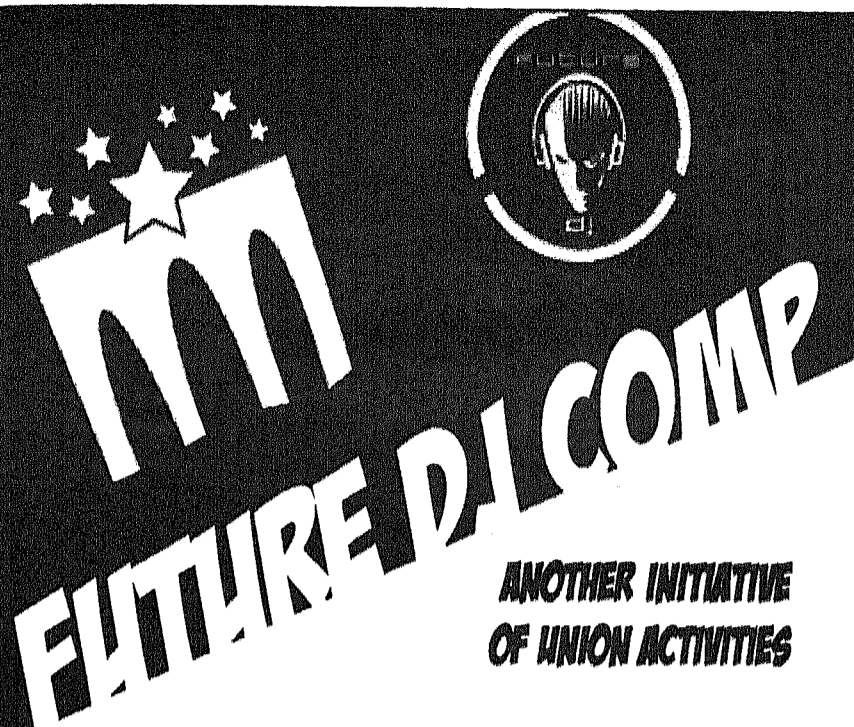
Germany, and joins the Nazi party although he is Jewish.

Allen has often stated that he is a great believer in "the wisdom of jokes" and that "there is more humour in jokes than in some entire books on philosophy". *Zelig* is a greater, far more precise, and concise, analysis of conformity than any eight hundred page treatise could ever hope to be. And it has more laughs.

Danny Wills







# FUTURE DJ COMP

**ANOTHER INITIATIVE  
OF UNION ACTIVITIES**

Fancy yourself as a bit of a DJ?  
Like to spin the ole turntables in your spare time?  
Well now is the chance to show the entire state what you're  
made of, and win awesome DJing equipment in the  
State Battle for the National Future DJ competition.  
One Uni student from the Nation will then go on to win a trip  
to the UK and work in all the hippest UK clubs!

The State Battle takes place on Sept 15th  
in Bar Seven at Heaven.

Get your entry form now by emailing  
[activities@adelaide.edu.au](mailto:activities@adelaide.edu.au)  
Entries close Sept 9th.

Another National Competition in its inaugural year is the  
short film festival "U-Film".  
Screening later in September, entries are now open.



The registration cost of \$5  
covers the cost of the  
Instructional DVD you will  
receive, and all budding  
young student film makers are  
encouraged to  
participate.

Email  
[activities@adelaide.edu.au](mailto:activities@adelaide.edu.au)  
for more details.

# U-FILM FEST

The Union Activities Committee is a service of  
the Adelaide University Union

# diary cover competition 200506

< think you can do better than this?

The AUU is calling for entries to this year's 'Student Dairy Cover Competition', with the winning entry to be printed on the front of the 2006 student diary. Not only will your design be printed on 15 000 diaries but you could also win some fantastic prizes. And if you still need convincing... if you don't enter the cover could end up looking like this.

Entries must to be:

145 mm x 210mm  
(plus 3 mm bleed)

\*Bleed just means allow an extra 3mm all the way around your artwork. This way we don't get any nasty bits of white space that we didn't want when the print is cropped. Please be advised that white space isn't inherently nasty, in fact we quite like it.

Artwork can be supplied in the following formats

EPS / TIFF / JPEG / PSD (Photoshop)  
AI (Illustrator) / FHD (Freehand)

... and should be supplied on CD at a minimum resolution of 300dpi. Drop CD's into: Union Information, Ground Floor, Lady Symon Building, Nth. Tce Campus.

If you don't have a computer don't worry you can still enter. Just take a picture of your:

Painting, Etching, Sketch, Sculpture  
Earth-art, Intricate reed weaving

...then send us the image on CD (however you might need to borrow a friend's computer to burn the CD).

Alternatively files can be sent to  
[design@adelaide.edu.au](mailto:design@adelaide.edu.au).  
This doesn't mean that you can make them teeny-weeny @ 72dpi so they email better though, they still have to be 300dpi!

Any questions regarding artwork specifications should be directed to: [design@adelaide.edu.au](mailto:design@adelaide.edu.au)

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October 14th 2005**

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# PEARLS OF WISDOM

*On Dit* Talks to Sally-Anne Russell



Hailing from Adelaide, mezzo-soprano Sally-Anne Russell is building a strong reputation as one of the best Australian singers of her generation. 2005 marks her first year of being contracted to Opera Australia, after several years working as a freelance artist. The recent announcement of OA's 2006 season revealed that she has secured more roles in next year's operas.

But how has she carved out such a successful career in the increasingly competitive environment that young musicians are faced with when they finish their formal training? In an interview conducted earlier this year, Russell talked to *On Dit* about her career and gave some advice that will be of particular interest to budding opera stars.

She is modest about how she got her first big break in the music theatre industry. In the early 1990s, having just won the aria competition in the Adelaide Eisteddfods, she gained a role in the Melbourne production of *Phantom of the Opera*. That's right, her first big gig *wasn't* an opera. Having auditioned for *Cats* at the age of sixteen (and embarrassing herself by singing *Memory* for her audition), she was excited by the chance to be part of a professional production that gave her the chance to work with Andrew Lloyd Webber and Hal Prince. She moved to Melbourne without any hesitation, and when the season of *Phantom* ended she was accepted into the Young Artists program at the Victorian State Opera. This signalled the beginning of her operatic career, as she took minor principal roles in mainstage operas.

Having finished her 'apprenticeship' in Victoria, Russell became a freelance artist. Her



reputation boosted by success in a number of competitions, including Vienna's Belvedere International Singing Competition, she seems to have had no trouble in securing roles. Her busy schedule this year gives some indication:

"Five operas here, one in America and then I've got about sixty Bach cantatas by the time I do the Bach in Carmel and the Sydney Phil. series. And I've got Beethoven in Carmel as well and Beethoven in Tassie. I've got four or five recitals in Canberra and Melbourne and down the coast in Victoria and up here [Sydney]. It's quite a mixed bag of stuff, so it's quite a good year, really."

Phew. Although, she is by no means complacent about the challenge of finding work in such a tough environment. When asked, 'So you're in demand?' she responds:

"Yeah, it's nice. I suppose the whole thing is you have to keep working on your product. The minute you rest a bit, that's where you lose

**"I think the more people go away if exposes you to what's going on in different countries, because everything's different and every opportunity you take is going to enrich you as a person and as a performer. If you want to stay in Adelaide, that's fine, but for me, going away broadened the circle a little bit."**

the edge. I think that it's always important to keep an edge to what you're doing."

But how did Russell find herself in her enviable position? The best piece of advice that she can give vocal students is:

"[To] work out what your niche is, what your particular specialty is, and work that to get the most out of it. I suppose you have to decide if you really want it. And if you really want it, you're going to be pulling out the stops to get there somehow, whether it means knocking on the doors here or moving overseas to study with somebody."

And if you do 'really want it', you have to avoid being put off by people who may not like your voice.

"I suppose we just have to remember that, as singers, and, I suppose, performers in any artistic field, just because one person doesn't like you, or because you think they don't like you in that first audition, it can turn out that they were just waiting, biding time, whether it was just age or you weren't quite right for the show or whatever, and I think that's really good to keep in mind. And I think a lot of young singers seem to be doing that nowadays.

People are keen to go overseas, to make the moves, to test the waters. And I think that's

the way to go, because it's all subjective and there's enough work around that if you really want to do something, you can."

Finding a teacher with whom one has a real connection is also an important key to success. But it's equally important to study with a range of teachers.

"I think every teacher I've gone to has had something different to offer, they've all had great things to offer. Maybe I didn't like somebody's particular technique, but their stagecraft and presentation were phenomenal. Somebody else would be able to give me a technique, some little aspect that could change a colour of a particular note, which somebody else couldn't do. I work with different people all the time; I find it quite useful. Different ideas make you think about different things, I suppose."

And if there's one thing that students should be aiming for in their studies, it's to find the 'core' of their voices.

"Once you've got the core of your sound, then you can add a brightness and you can colour it. If the centre of your voice is strong, I think you can do almost anything. You can change colours, you can do all sorts of different things, but if your centre isn't strong you've got nowhere to go. I think the stronger that your technique is, the longer you're around as a singer."

Russell's ability to find her core has opened up a myriad of exciting opportunities. She describes working with Richard Tognetti as one of her career highlights.

"He's very [makes abrupt sound effect that eludes accurate description] and it changes the performance. It becomes very heightened and you can feel everybody just jump that level. And every time you go into a rehearsal it just keeps jumping. I think he has great ideas."

And what about in terms of opera?

"I did a German opera, *Die Tote Stadt*, in Italy at the Spoleto festival. We worked in the theatre from day one with the orchestra, costumes, sets, everything, and this whole process – just the show being able to evolve – it just grew. And it changed the whole opera. Obviously you can't afford to do that all the time – theatres are too expensive, it's not a practical thing. But that was a pretty amazing experience."

Russell is also keen to perform in Adelaide whenever she gets the chance. This gives her opportunities to catch up with her family, who still live in her childhood home. But in 2005, her busy schedule has restricted her ability to visit her home town. Although she is no longer able to do as much work with the Adelaide Symphony Orchestra as she has in previous years, she has been involved with other orchestras as part of a swag of recording projects.

"We've got another CD out, the *Pergolesi Stabat Mater*, on ABC Classics. Which will be good, because our Bach did really well. And *The Fairy Queen*, the Purcell, came out in November, there's a few out now. We're just recording *Love for Three Oranges* with Chandos."

However, opportunities for recording may become rarer as the classical music industry fights to remain relevant in Australia. Russell has a lot to offer on the subject of the diminishing state of the arts in Australia,



including a possible solution.

"I think we have to keep getting musical programs into schools and getting people exposed to music and to opera, because I think there's still that perception that opera is high-brow. You know, it's just not. And it's just a matter of... It's like football: if you don't know the rules to football, you're not going to be instantly engaged. Once you learn about how it works, it becomes exciting. That boils down to funding and all that sort of stuff, and I think we need funding and it needs to be fostered from high levels to keep it working. It's like sport: the more money you pour into sport, the better it will get. It's the same with anything. You market anything and you'll get people there because they get to know it. It's like people who've never heard Bach say, 'I don't like that.' They haven't heard it, or somebody hasn't sat there and explained something about it. I just think you have to explain something so it can be appreciated."

Encouraging young artists to travel overseas is another way of enriching the Australian arts scene: 'bringing it back' is the phrase that she employs to describe what needs to occur.

"I think the more people go away - I'm not saying to go away forever - but I think it's healthy and it exposes you to what's going on in different countries, because everything's different. You go to Italy, you go to Germany, you go to America, it's all different, there are different singers. And every opportunity you take is going to enrich you as a person and as a performer, so you're bringing stuff back home. I think it's a great idea. I mean, sure, if you want to stay in Adelaide, that's fine, but I think maybe for me, going away broadened the circle a little bit."

But while many would scoff at being asked to provide a solution to the problem of 'arts apathy', it's a far more basic question that comes close to stumping Russell. The first part is easy: who is your favourite composer? One might assume that it's Bach, in light of her regular performances of his works and the release of a CD that she recorded with Sara MacLiver entitled 'Bach Arias and Duets'.

"Yes. Definitely. I like doing the stage stuff, but I think [in Bach's music] something just speaks to me. It sounds a bit wanky, but I think everyone has their own sort of penchant, so to speak, something that really means more, and I think [Bach] does to me. I like doing the Rossini operas, all the comedy, you know, the silly stage stuff, but I think if I had to do something for the rest of my life that's probably what I'd do."

But explaining why she has this passion for Bach leaves her speechless. For a moment.

"What is it about Bach? I suppose it's the seamless lines, that continuous stream of... I don't know. Some people hate it. I find it sits well in my voice, it's very comfortable to sing (beside the fact that I need a lot of breath, which often I don't get through). It's placed well in terms of the way it's written for my voice, so maybe it's something to do with that. And the enjoyment of singing something that you - it's not that you don't have to think about it, you do have to think about it a lot - but you can work on the core of the sound, and you can shape it. You can always do something different with Bach, there's a huge amount of variety in there. He's a genius."

Look out for Sally-Anne Russell in Gounod's *Romeo and Juliet* (see the Opera Australia preview in this section for more details) in Sydney and Melbourne later this year.

Benedict Coxon

## World-famous Pianist Gives Adelaide Recital

Adelaide concert-goers will have the opportunity to see one of the world's most outstanding pianists, Nikolai Demidenko, in the second instalment of the new International Piano Series. Following the inaugural recital of the series in May, given by Piers Lane, Demidenko is set to delight his audience with what promises to be an outstanding performance.

After studying at the Moscow Conservatoire under Dmitri Bashkirov, the pianist was a medallist at the Tchaikovsky Piano Competition in 1978. Since then he has appeared with most of the world's great orchestras and conductors, and as solo recitalist in the world's great concert halls.

The program for the evening will include several rarely-performed works by Chopin (as well as the audience favourite, the *Fantasia Impromptu*), Clementi's *Sonata No. 1 (Op. 12)*, and several *Hungarian Rhapsodies* by Liszt.

Collectors of memorabilia will be pleased to learn that Demidenko's recordings will be available for purchase at the event, and the artist will be available for a signing after the performance.

With the support of ABN AMRO Morgans, the International Piano Series will expand next year to include four recitals and is set to bring to Adelaide such world-class pianists as John Chen, Boris Berman and Mark-Andre Hamelin. With this in mind, it would be wise to support the next performance to ensure that the series becomes a regular feature of the Adelaide arts calendar. What more motivation could one need than a chance to hear Nikolai Demidenko?

**The second International Piano Series recital will take place at 8pm on August 31 at the Adelaide Symphony Orchestra's Grainger Studio. All tickets are \$34 and can be purchased by sending a cheque to MDB Promotions at 54 Seaforth Avenue, Somerton Park, 5044 or through BASS (the usual booking fee applies to the latter method).**

Karl Geiger & Benedict Coxon



## Mozart and Beyond



Opera Australia's 2005 season continues at the Sydney Opera House until November, when it will move to Melbourne's Arts Centre. With two operas currently in season and seven still to come, it's not too late to start planning a trip to the eastern seaboard for some performances of the highest quality.

Mozart's *Don Giovanni* and Puccini's *La bohème*, offering very different takes on the subject of love, will be in season until late September. The former sees acclaimed New Zealander Teddy Tahu Rhodes reprising the title role while the latter provides an opportunity to compare productions, as State Opera of South Australia's presentation of *La bohème* has just ended its run at the Festival Theatre here in Adelaide.

*Hansel and Gretel*, by Humperdinck, opens in two days' time and the new production is the latest offering from a stalwart of Australia's opera scene, Elijah Moshinsky.

Probably the highlight of the opera calendar, Jim Sharman's famed production of Britten's *Death in Venice*, first staged as part of the 1980 Adelaide Festival, will make a welcome return. Philip Langridge, the man lauded by some as being a worthy successor to Peter Pears, will take the role of Aschenbach, with Peter Coleman-Wright and Graham Pushee in support. Richard Hickox will conduct, rounding out an exceptional team that promises to create an exceptional evening in the theatre.

Gounod's *Romeo and Juliet* will finish the Sydney season with a new production by Stuart Maunder, which will see Richard Bonyngue return to the podium. American rising star Eric Cutler sings Romeo while the role of Juliet will be shared by Emma Matthews and Natalie Jones.

*La bohème* and *Romeo and Juliet* will be repeated in Melbourne towards the end of the year. These two operas will be presented along with 'Love in Two Acts', a double-bill featuring Rossini's *Il Signor Bruschino* and Poulenc's monologue, *La voix humaine*. The silliness of Rossini's comedy will be contrasted with Yvonne Kenny's dramatic portrayal of a woman trying to save a romantic relationship over the phone!

Tickets for Opera Australia performances are available from Ticketmaster7 and Opera Australia Ticket Services. See the website for details: <[www.opera-australia.org.au](http://www.opera-australia.org.au)>.

Benedict Coxon



# A Review Of A Thing, The Details Of Which I Can't Remember

I'm in a crowded basement. In front of me are three nude models; one playing flamenco guitar, one reclining on a block of foam rubber, one squatting over a pair of bowling balls chained to his pierced scrotum.

Everyone is high.

I blink, and I'm surrounded by easels. I blink again, and photographers are erecting tripods. I edge my way toward the back wall, where a very metropolitan man, with large pupils and designer stubble, hands me a wad of clay. 'Think about *that*,' he says.

Is he making fun of me?

On the other side of the room a seven-piece band is warming an array of guitars, violins, miscellaneous percussion and no less than

five synthesisers. Circulating among the band members is a plastic bottle containing a warm amber liquid that smells like fungus. The sound thickens, throbbing and pulsating in a fog of tobacco and marijuana smoke. A fire alarm sounds, and no one seems to notice.

In a town of artists and musicians, it's sometimes hard not to participate in the creative milieu. To compensate, hacks like myself write for student papers, attend obscure art happenings and pronounce phrases like 'creative milieu'.

Trapped in a crowded basement, overwhelmed by sound, light and unexpected nudity, it occurs to me that most of the artistic breakthroughs of the last two centuries were the result of a distinctly human need to create, irrespective of so-called artistic merit. From the Impressionist's disregard for realism to the freedom of improvisation that emerged from the Jazz era, creative innovation is often borne of an urgent need to contribute - to conform to the artistic imperative, to be a part of something, even if it means flying in the face of hard-fought artistic conventions.

Here I am amid almost every cliché in the coffee-table book on hip artistic pretension: spontaneous life drawing, tailored cigarettes, psychotropic drugs, pierced testicles and seven blissed-out musicians playing to a fire alarm. Of course, this is conforming to a stereotype - the *art for art's sake* stereotype that suburbanite baby boomers grew up with in the sixties, but no longer "get". But it's a stereotype that's worth holding on to, because inherent in it is a kind of reverence. For all their fashion and insincerity, scenes like this are about as rich and fertile as they come.

Without feigned angst there would be no Velvet Underground. Without style over substance there would be no William S. Burroughs and no Hunter S. Thompson. Ask yourself: Were untalented geniuses like Marcel Duchamp, Jean-Luc Goddard, Laurie Anderson and Andy Warhol ever put off by the fact that they were outnumbered by literally hundreds of artists, filmmakers and musicians with infinitely more talent and expertise? Probably. But that didn't stop them from attempting to be part of a tradition, come what may. What separates a good artist from an elevator musician is the arrogance to presume that they have something worthwhile to bring to the conversation. It's a kind of stubbornness that says "hey, it may look like I'm just doing this to look cool and possibly get laid, but doesn't it really make you *think* about what it means to look cool and possibly get laid?" or something to that effect.

You get the idea.

It may not be as eloquent as chamber music or as intricate as a Renaissance portrait, but to my mind a basement full of arty scenesters plied with free goon and forced to participate in a nameless piece of performance art, all to the improvised strains of a seven-piece noise orchestra is better than good art - it's fucking righteous.

Obediently, I ponder the wad of clay. As soon as I'm out of range of the very metropolitan man's massive pupils, I break off a piece and hand it to the cutest and artiest looking girl in the room. 'Think about *that*,' I say to her.

Tristan Mahoney



## STRAIGHT TO VIDEO

"Oh now they're famous... well f@#k me!" Straight to Video are the band that supplies the bare thread of notoriety that I desperately have to cling to these days. So when people say "Why'd ya leave the Video?" I have to invent a pathetic posy of reasons like "so yeah my ears suck" or "I got frustrated" or "I'm working on solo material" or "Marcin and I had a big fight concerning the merit of casio". Now I got stugutz. There goes any rock fantasies I ever had; the cocaine, Brazilian lingerie models, Sam sexploits at Hungry Georges, more cocaine, getting into Supermild ahead of everyone else (when Cherry Bomb didn't exist). And now they're huge, soooo huge. Huge like they better fucking finish building Wembley or at least sound proof the Exeter real quick. I'm actually not that bitter you know. I mean I don't really mind... hell I got



a TV and a DVD. To be serious though, and without being bias, there's a lot to like about the *Black Solo EP*. There's a vast wall of sound incorporating all that's lofi, post punk and a bit of shoegazer atmosphere for good measure. A rehashing of their 3d hit *Stake the Crass* is better than the original and a good representation of the dynamic exploration they seem to have focused on throughout the EP. Having been recorded in just a couple days it's surprising just how densely layered it is. The highlight of the entire release would have to be the keyboards on the secret track. Approximately 1 minute, 37seconds and 34 hundredths of a second after the last track *Lightning Over the Asylum* - the keys are pure genius and will surely blow your mind.

## Flamenco musica es muy bueno y usted la sabe

Local flamenco artist Aloysius Leeson will be launching his second album *Crispa Flamenco* at the Governor Hindmarsh this Sunday the 28th. Inspired by the sounds of southern Spain's Andalucia region, where Leeson has spent time accompanying singers and dancers, as well as studying with maestros and playing many a juerga, the material from the new album evokes the passion, exhilaration and sensitivity of traditional flamenco. A must gig for music and Spanish students alike, or anyone interested in supreme musicianship. Leeson's guitar virtuosity is simply astounding and has the ability to excite, transfix, or in my experience wanting to drop uni and set off on a flamenco pilgrimage.

bv



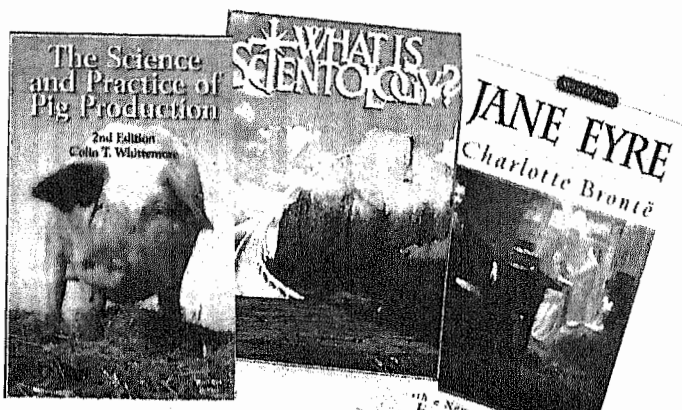


# 'PRE-LOVED' BOOK SALE!

The Barr Smith library will hold its annual sale of pre-loved books on Wednesday August 31 and Thursday September 1, 9-5 in the Ira Raymond Exhibition Room, adjacent to the Information desk.

The books are either copies we have withdrawn (but a key copy is always kept) or donations we have declined because they are duplicates or not considered suitable for our collection. Most titles will be priced at \$2 - it's a great way for students to boost their library collections at very low cost.

Any queries, please contact Margaret Hosking.  
 margaret.hosking@adelaide.edu.au  
 ph: 8303 3706



Find all these great titles and more!

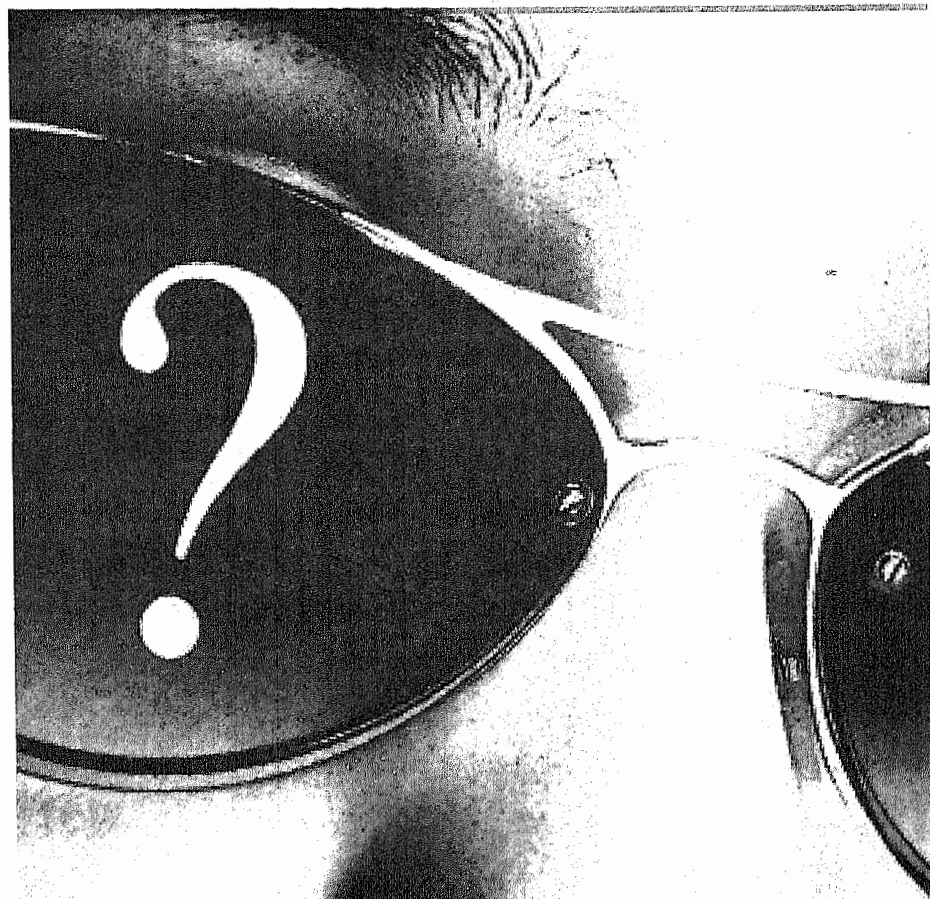
**This is Darren.**

He just loves to drive his BMW Z3, but with gas prices hitting \$1.80 a gallon he's having to think twice about driving to the mall.



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# ABSTRACT NOUNS: THE TRUE ALTERNATIVE FOOD

On *Dit's* food page this year has been graced with a veritable smorgasbord of exotic dining options, from reviews of cuisines as diverse as Ethiopian and Jamaican and recipes from all corners of the world to the oh-so Australian battle to create Adelaide's largest schnitzel and all manner of whimsically far-fetched articles with only a tenuous connection to the topic of food. With this in mind, I struggled for many hours to determine what would be an appropriate subject for the alternative/conformity edition before it finally hit me. Every day I eat all manner of foods and whether they be served at a restaurant, refectory or humble

home, my daily ritual never challenges the oppressive hegemony of consumption that dominates our society. So here's a big shout out to all those crazy cats who've decided to abstain from food for whatever reason.

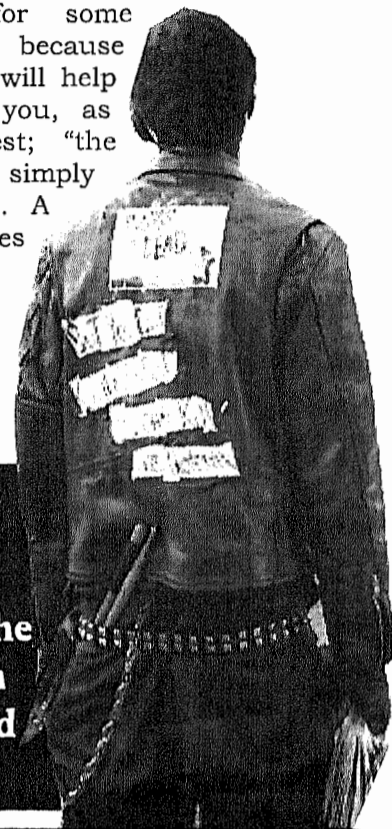
Often, people will fast to enhance their spirituality as is the case with monks from all manner of religious persuasions, and a simple perusal of the major religious treatises will reveal any number of abstainers who have fought the man by refusing to partake in his feast. Of course, if the man happens to be Islamic or Baha'i, he dictates that there should be a full month of fasting (at least during daylight hours) while Hinduism, Buddhism and Jainism as well as some strains of Christianity and Judaism also involve institutionalised fasting, which lessens the subversive impact of your actions. Nevertheless, if you want to separate yourself from the masses, I have no doubt that your friends and family will find you quite odd if you decide to abstain from food for no reason whatsoever (other than to be different).

On the other hand, if you want to conform then the Breatharians will happily welcome any would-be fasters to their ranks. This sect believes that neither food nor drink is necessary to sustain human life, but that it is possible to survive on the energy imparted by sunlight - prana (an all-pervading life force of the universe described in Hinduism). Apparently, once you have returned to the natural state of gaining nourishment from the air you breathe, you will greatly reduce the strain that the unnatural process of digestion

places on the human body and potentially increase your life expectancy by thousands of years. As Breatharian spiritual teacher Wiley Brooks puts it, "electrons do not eat, atoms do not eat, molecules do not eat, cells do not eat, and the body is built of and sustained by the cells, and not by what man eats." It would be irresponsible to encourage you to embark on a truly alternative diet without a quick tip in nutter tucker, though. When you have your doubts about the sustainability of your lifestyle, simply look for some abstract nouns because their reification will help to reinvigorate you, as Wiley can attest; "the Human body is simply a love machine. A machine that uses love as fuel."

**Aristotle  
Buckworth-  
Colby**

**Punks and  
Monks,  
united by the  
breatharian  
brotherhood**



## The Tea House

164 Goodwood Road  
Mains \$13-20

Just across the way from the Capri cinema is a small, unassuming restaurant. On Goodwood road, wedged between the Blackwood Playhouse and a humble hairdresser is The Tea House, a quiet but proud gluten free bakery, which has recently become Adelaide's one and only Jamaican restaurant. The store began purely as a bakery before expanding into a restaurant in February - a perfect fit seeing as most Jamaican food can be made gluten free with very little alteration.

The dining area is a humble little space tucked in between rows of gluten free products. Thankfully the place is free of tacky faux-Jamaican memorabilia and the closest they get is with some faint, pleasant reggae washing in the background.

The menu is quite varied, dominated by several types of curries and including several meats such as goat, ox-tail and the standard fish and chicken. Prior to the meal complimentary wraps and a mysterious Jamaican salsa were presented. Consisting of fresh portions of tomato, lettuce, onion and splashed with a light dressing that contained

a hint of pimento. It was a perfect was to cleanse the palate before the meal. The list of juices on the menu is exhaustive. For just over five dollars you're presented with a large, thick frothy blended of juice. The many tokenly named brews are comprised of varied combinations of strawberry, pineapple, lime, lemon, orange and other juices (the mambo twist is strongly recommended). Thick enough to support a straw with their own viscosity, the juices were an excellent accompaniment for what was to come.

After a brief wait, three large servings were placed in front of my party. The curried goat was served with gleaming white rice and drizzled in a brown curry sauce. The tender cubes tore away easily and the meal as a whole was satisfying. The reggae fish with sweet potato was also a generous serving. Drizzled in a coconut sauce and joined by a vegetable garnish, it wasn't the taste explosion expected from the varied spices but was filling and tasty none the less. The sweet potatoes were soft and tasty - a welcome reminder of the qualities of the much underrated vegetable. The ox-tail and butter beans was served on a bed of rice and simmered almost to the point of a stew. Quite tasty, I finished the ox-tail in the confidence that it

must surely have increased my longevity by a good decade. All the meals were large and satisfying, barely leaving room for what was to come. The desert was a monolithic sweet potato pudding heaving with Jamaican rum. We all had it with a scoop of ice cream and a cappuccino, both of which were perfect accompaniments.

The major attraction of the Tea House is its individuality. The only restaurant of its kind in Adelaide, The Tea House its well worth a look. With any niche restaurant of this kind there is always an interest in the 'authenticity' of the food. Rohan the chef was born and raised in Jamaica and tries to cook as much as possible in the traditional style. Unlike the better-known curries of India, Jamaican food and curries are subtler flavours. Unable to find the right marinades and sauces in Adelaide he manufactures many of them from scratch to get the right blend. A welcoming little out of the way place, The Tea House is open for lunch and dinner and perfect for someone wanting to try something a little different.

**Danny Wills**

present this token at the tea house before  
October 30 and receive 25% off all dinner meals.



Spanish Club Movie Series

There is a series of Spanish movies screening on Tuesday (and Monday) nights from six o'clock in the Union Cinema. Level five of the Union building, next to the Unibar.

NO CHARGE FOR CLUB MEMBERS (You can become a club member at the door for \$5) This Tuesday 23 August:

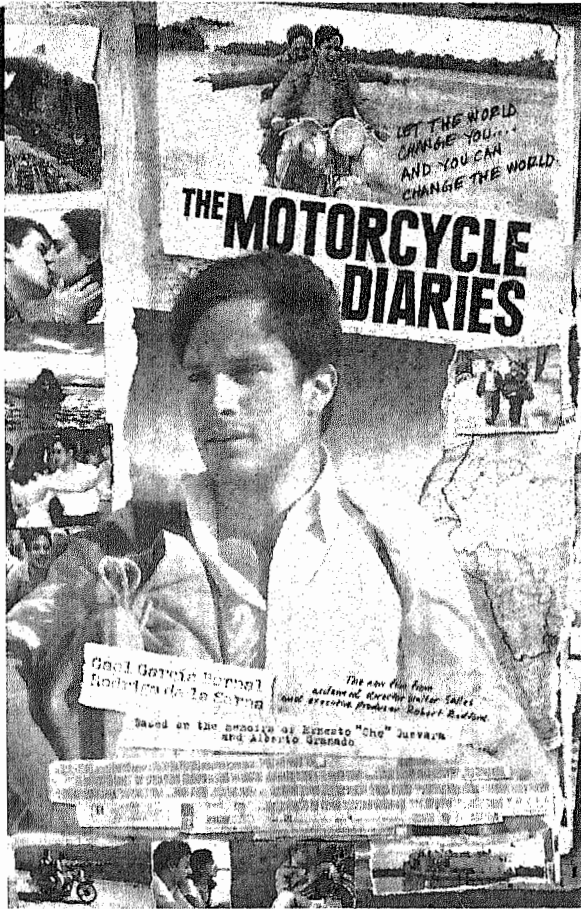
*Hector*

A touching look at a teenager's struggle to readjust after losing his mother.

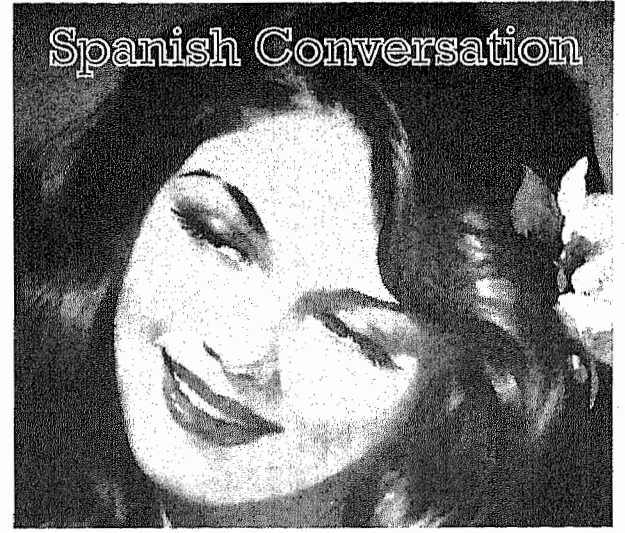
Following film will be:

*Diarias de motocicleta (The Motorcycle Diaries)* Departing from Spain, this South American film (Argentinian) is about the travels of Ernesto 'Che' Guevara which supposedly made him into a revolutionary.

There will be English subtitles in the cinema.



Spanish Conversation



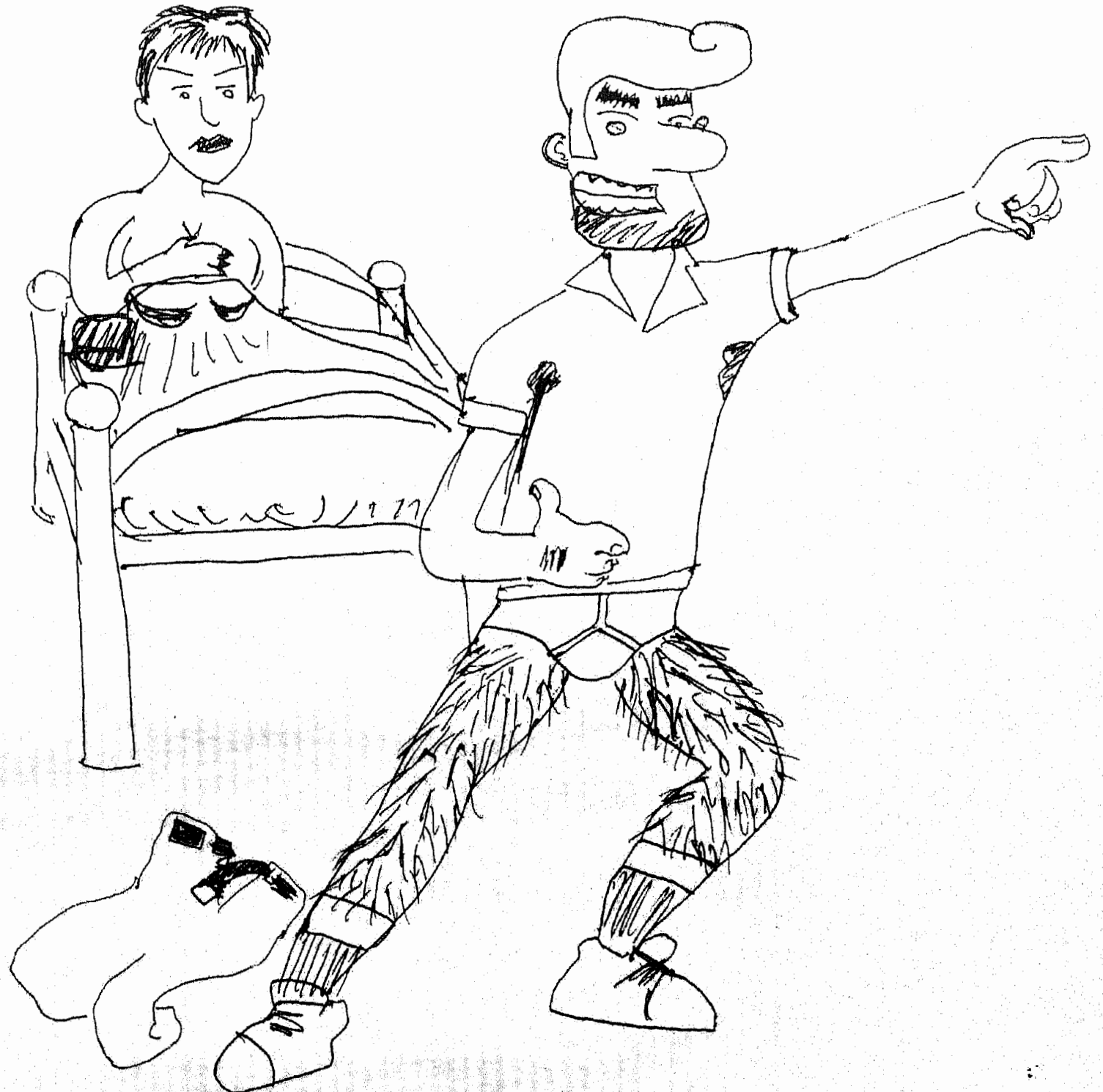
**Spanish club conversation group, Fridays**

This Friday the 26th April is no exception, 1:00 in the clubs common room. Directly above the Union Information Office on the West side of the Cloisters.

Ask in the info office, ground floor if you can not find it. Third years and native speakers will be there to help out.

Write if you can not make it or would like to organise another time.

stuart.brady@student.adelaide.edu.au



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