

it is proud to unveil its new industrial relations program...

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Serf Choices



"The maximum number of working hours per day will be fixed at 23. One hour is permitted for sleeping, smoking noxious weed from the West Indies, and turnip consumption. Casual peasants will earn a quarter of turnip and one piece of weevil infested bread for every hour they work over 23."

EDITORIAL

Editorial Team

There are a million things I wanted to write about in this editorial. I wanted to talk about how young people are often the most exploited group in the workforce, how these days there isn't enough education about unions and so not enough young people are joining, and also about how fucked the Liberal government and the new Industrial Relations laws are. But those are all angry things, and I would need more than 250 words to talk about them.

So instead, I'm going to focus on the positive. I am really excited about the Union edition of *On Dit*, and I'm very proud to have been involved. I hope you find it interesting, informative and fun. Most of all, I hope it encourages you to JOIN YOUR UNION! (Trade union and student union.)

Because right now there is a really important fight going on. We are fighting to get rid of the Liberal government, to get rid of the ridiculously unfair IR laws and VSU and to create a system that is even better and fairer than the one that existed before. And to win this fight, we need as many young and enthusiastic people involved as possible! And you need your union too, to protect and advance your rights at work and university.

Unions are not just about huge guys in singlets and hard hats going on strike. (Though if it wasn't for those guys we wouldn't be enjoying things like annual leave, tea breaks and OH&S laws, so be grateful to them!) Unions are about everyone working together to make society and work fairer. And everyone really means everyone, so get involved!

Lisa Lines
NTEU Branch Organiser and Guest Editor

On Dit is the publication of the Students' Association of the University of Adelaide... the PROPERTY OF (n) meaning you can't take something that belongs to SOMEBODY ELSE. Didn't you ever get one of those Jehovah's Witnesses bibles as a kid with the scary charcoal drawings of Judas condemning that sort of behaviour? The opinions expressed herein aren't necessarily those of the editors or the University or the Students' Association or the thief who STOLE the freaking SEXUALITY edition which was the best freaking example of layout anyone has ever seen (or not seen). Grrrrrrrrrrrr...ye shall perish.

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Fashion

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Zines + Comics
Stephen McBlah

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Michael Fyfe



"when ye have noticed on dit has transgressed the covenant of the distribution box, which he is known as, has commanded you, and have gone and witnessed theft, but served other gods, and bowed his arrows against yourselves to them; then shall the anger of the students of the lord be kindled against you, & y'r thieving ways and ye shall perish quickly from off the fair cloisters of the good land which he hath given unto you. thieving wretch"

transgressed the lord your god, commanded you, served other gods, yourselves to them; of the lord be and ye shall perish good land which he

13:18, <http://www.godrules.net/library/kjv/kjvjos23.htm>

THANKS

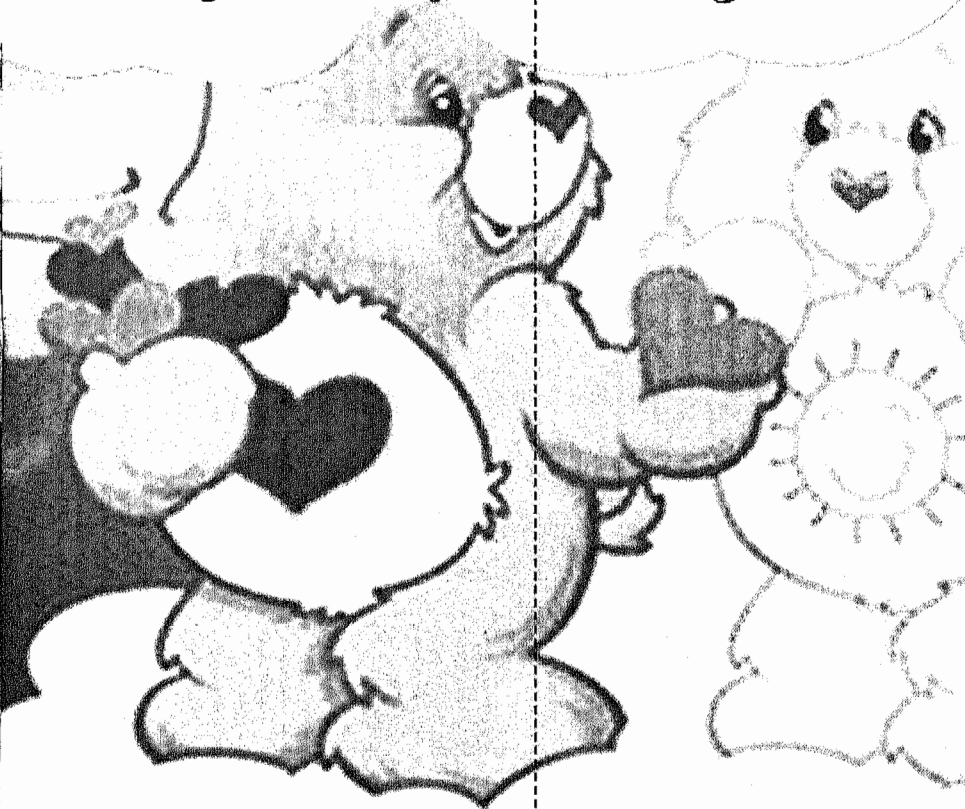
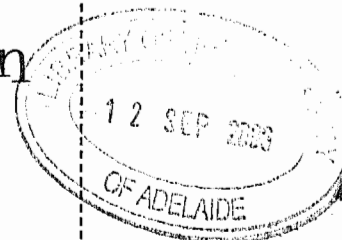
A big fat thankyou to Lisa and Ben for all their super hard work, everyone at the NTEU, all the unions for supporting On Dit, Happy Birthday Ben Henschke!, Stanny and Jess for the nutrition, Mikey is an Aquarian dream boy, Rhiannon Newman, Hannah Frank for fighting the cause, all our sub-eds (we's light on content but we still love ya), Matt Salleh and everyone at Urtext films, Paul Pinkus for actually reading every single thing ever, Mikey Adams, Nick Xenophon "sigh", c.Riddy and Jakin, Andrew and Claire, sorry Andrew Turner about forgetting to put your article in hehe, Paul 'THX11384Eb' Bologiannis, Re:Pete, Ianto, those evergreen Aloe Vera plants near the badger labs, Jean Pezy, Naomi 'Nilketown' Vaughan, Gunilla, Ernst, Jessica, Sex and the City, Seinfeld, Yogurt Gums, Marie and Julius Caesar, D-Bag and Norwood Squash Centre.

Whoever stole our paper is going to hell. That wasn't vevy nice. (we're flattered, but a letter to the editor would have been fine)

ON DIT

Volume 74
Edition 11

Trade Union
Edition



SEXUALITY EDITION STOLEN

The Sexuality Edition of *On Dit* was stolen during Election Week. If you would like to peruse the edition in the company of your two handsome editors, come along to the Lady Symon building in the Students' Association and we'll read the remaining two copies aloud to you in person. Know who did it? Call 8303 5404 and we'll make 'em into salami. The G-to-the-baldi kind.

fold for potential copyright infringement of the Bible

Can't we all just get along?

I read with interest Brendan's letter (obviously prior to print) and thought I should explain some of the deeper connotations of what I said. The argument that you put forward relating to Chavez and his human rights violations that they are 'Not serious enough to constitute a repudiation of the fact...etc'. Perhaps not enough to constitute a repudiation, but sufficient to highlight the hypocrisy of those who would condemn human rights violations of countries that also provide benefits for their citizens. Governments by nature produce human rights violations - I can't think of a government that hasn't at some stage committed at least one major transgression against its own citizens or the citizens of others, if not simply by the nature of capitalism. Of course Western countries, such as the US, Australia and others, do undertake underhanded and unethical behaviour that should be unilaterally condemned. It was never my intention to belittle imperialism or autocratic processes on the part of the Western nations, but rather to point out that for all Chavez's 'noble' qualities, for all his communitarian ambition, he has committed rights violations, the police and security forces who are ostensibly under his command have brutalised and intimidated segments of the population, and (worst in my opinion) he has associated with an autocratic theocracy that carries out mass murder and repression of dissenters, religious or political whilst simultaneously criticising the US for doing similar actions. Shouldn't Chavez unilaterally condemn all undemocratic action? If you don't think he should then we are doomed to fundamentally disagree. As dire as you regard our own domestic political situation to be, if Pilger and Chomsky fail to wholeheartedly condemn Chavez's violations on the basis that they complete political objectives to which they are ideologically sympathetic then they have failed to stand up for human rights period. Human rights (in my opinion) are non-negotiable. If you don't comply, it doesn't matter that you feed your people, or that you defeat the upper classes attempts at oligarchic government. Perhaps you and I have different priorities.

Milkey Adams

*First you get the money,
then you get the Poor...*

I have to object to some extent to the quiet insinuation on Michael Adams' part that the Venezuelan Government of Hugo Chavez lacks legitimacy. The human rights charges against Chavez are no more serious than charges laid against the USA and even Australia. They exist and they are unacceptable but it is not fair, I believe, to allow this existence alone to speak. Chavez has been repeatedly re-elected in a country where the media (obviously not the state-owned channel on which Chavez is on air almost constantly, using the T.V like an interactive office), the middle classes and a good deal of business is against him. Further the CIA has definitely been involved in attempts to defeat by unconstitutional coups. The charges of human rights violations against Chavez are not serious enough to constitute a repudiation of the fact that his social programs are reinventing his nation from the bottom up, that healthcare, literacy and land redistribution programs are working and are driven not by state control but by the people who participate in them. What is most significant to recognise is that Chavez has always operated within the bounds of democratic process and has not taken any violent repressive action against his numerous enemies. Not to say he is not at best an ambiguous figure, I nonetheless back the claim that he has taken power in Venezuela away from the oil companies, the elites and their US backers and done a good deal to return the country to a democracy of the true majority.

Brendan De Paor-Moore

Letter of the Week!

Dear Lovely Eds (and Loathsome Thieving Scum... you know who you are), I have been off campus on placement for my current course and have made my precious time available for two trips into uni to pick up my fortnightly copy of *On Dit*. To my surprise, both times I rode in I found there was no copy available despite the advertised publication date of 28 August.

Somewhat disturbed about not being able to get a copy of my paper, I wrote to the editors to find out what was going on, and to make sure that the paper had indeed been printed. It had, but apparently some 2500 copies had gone missing. It seems that some small-minded little fuck (I apologise for my descent into the gutter for this letter, but this kind of intellectual and moral smallness really pisses me off) did not want to have a particular article read and felt that they could remove all the copies on campus, ruining others' enjoyment of the paper.

If the perpetrators are, as some believe, student politicians, understand this: this kind of behaviour is not acceptable in the broader community (despite its analogue being used regularly by our governments) and will eventually result in loss of community support (and possible legal action). If you learn these kind of tactics now, do not expect to have a long and historically well remembered political career; just think of Nixon.

Dr Dan

Dear Oli G,
Where the bloody hell are ya?
We've missed your dripping right-wing polemics. We're sick of all this lefty scum as much as you are.
love anna and steph xoxo

That article is sooo gay...

Hey,

I'm confused. You think my article was "homophobic and down right rude?" I don't understand, did you not realise it was a parody? Did you think that I actually thought that exposure to depleted uranium protected people from Nuclear blasts?

I'm so stunned by your response, I'm not sure what to say. You could say that you didn't find it funny. Whatever. You could say that the parody wasn't obvious enough. I don't see how, given that I said people should not think rationally about politics, but I guess it's possible that there are more people like yourselves who don't get my particular sense of humour. But to say that it was homophobic. I linked homosexuality to the library and well researched arguments! Does that seriously sound like a genuinely homophobic article or perhaps more of a parody? Yes, I typed the slur "fag." I was parodying a homophobe, that's what homophobes say. *South Park* uses that term all the time and not as a parody and I bet I would've had no trouble getting an article printed talking about how cool that show is.

The bit where I said that I was "launching a direct attack on the editors of *On Dit*" I was trying to say that his article was so badly written that it was as though you had fucked with it. I wasn't really attacking you. Did you get that?

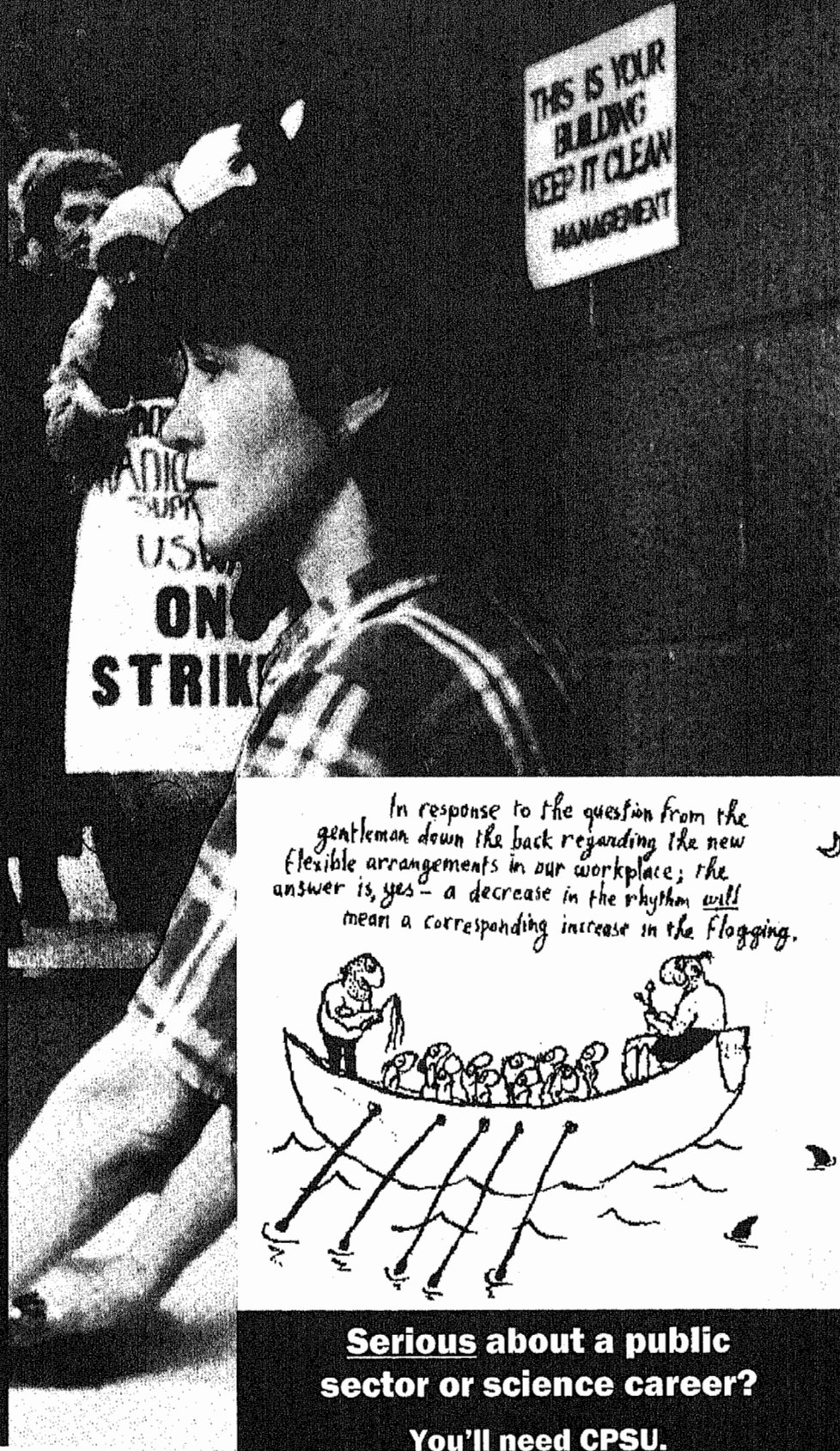
Even if you were unable to see that it was meant to be a parody I don't see how you could have called the rest of the article "quite rude." It wasn't quite rude, it was blatantly racist! I thought it was racist to what could only be seen as cartoonish extremes thus highlighting the ridiculousness of the position. You can say that it wasn't that well written, but compared to what? The article written by MS that was so full of grammatical errors they even made their way into the headline? That was apparently well written enough to be published. And it was racist.

It said everything that I said (Iraqi's need the US to show them how to live properly) except MS was serious. At one point he even says that the best solution is to "trudge through a whole lot more death and violence." The best solution is a lot more Iraqi's die? It was racist and y'all published it. Meanwhile I write a parody of it, and I'm "homophobic and downright rude."

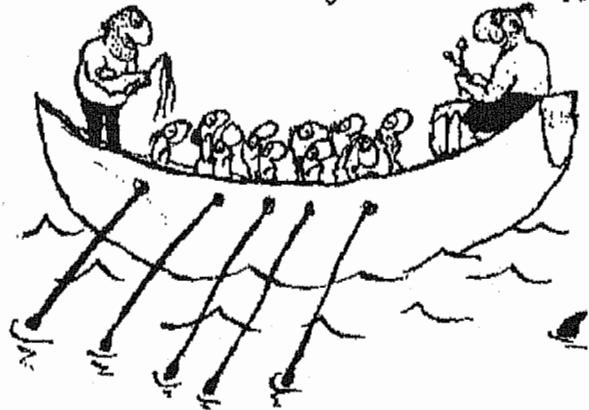
I'm kinda pissed off because I put a fair amount of work into the article, at least as much as MS's piece of shit you saw fit to print. But I'm also confused, could you really not tell it was a parody? Everyone I showed it to saw it straight away. Did you show it to anyone else? Did they all react the same way you did? I wasn't trying to be homophobic. I never even use the word "gay" in day to day speech. I don't say bitch, slut, whore, cunt, chick or other sexist words unless I'm parodying something. I don't even call women girls. I'm one of the very few people I know that do this. I'm seriously confused by your review. Maybe we could come up with a compromise.

Regs,
Ben.

Dear BS,
On Dit is the Wailing Wall of irony.
If we don't get it, nobody does.
love anna and steph xoxo



In response to the question from the gentleman down the back regarding the new flexible arrangements in our workplace; the answer is, yes - a decrease in the rhythm will mean a corresponding increase in the flogging.



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with Daph

Newsbytes! Committed to giving you the lowdown about what's going in the world, then cheering you up with nice happy stories about hedgehogs. And that's a promise...

Men charged with seal massacre

Two men have been charged with killing dozens of fur seals, which are the fourth rarest seal species on earth. More than 40 endangered fur seals were found dead or injured on Kadowna Island, which is a part of the Wilson's Promontory National Park. A group of uni students in the area ran for it, fearing for their lives when they heard shots. Three of the group allegedly witnessed the men actually shooting the seals. The two men, aged 19 and 29, have been charged with 22 offences, which include aggravated cruelty, hunting and destroying wildlife, and using firearms in a dangerous manner. If convicted, the men could receive up to five years in prison. Meanwhile, the seals they brutally murdered are permanently dead. Hardly seems fair.

'Crocodile Hunter' dies

Wildlife expert Steve Irwin was killed by a stingray barb to the heart whilst filming an underwater documentary near Port Douglas. Known throughout the world for his love of all animals, particularly crocodiles, and for his catchphrase 'Crikey!', Irwin was made famous by his television show *The Crocodile Hunter*, which first aired in 1992. Friends have noted that the 44 year old died doing what he loved best. Steve Irwin is survived by his wife Terri, and their children Bindi Sue and Bob.

Banksy: 1, Paris: 0.

Unsuspecting Paris Hilton *cough* fans got a surprise after purchasing her debut album, after 500 copies were doctored by the British 'guerrilla artist', Banksy. His version sported a photo of Paris topless, as well as a more inspired picture where she has the head of a dog. A sticker proclaims the titles of the albums hits, such classics as the unforgettable 'Why Am I Famous?' and the haunting 'What Am I For?'. Instead of the hotel heiress' dulcet tones, listeners were treated to 40 minutes of remixed music by an unidentified artist. According to a spokesperson, Banksy switched the CDs whilst in the 48 targeted stores, taking the old ones out and replacing them with his version, whilst leaving the original barcode on so no one would spot the difference. Banksy is noted for his pranks, and has in recent years placed several fake artworks in prestigious galleries in London, Paris and New York, and has also managed to display an apparently prehistoric rock painting of a man carrying a spear and pushing a shopping trolley in the British Museum, which many thousands of people looked at before someone pointed it out to staff. Several copies of the doctored album were found by staff, and HMV plans to auction them off. No one who bought a doctored CD has returned it.

Agassi says farewell to tennis

Perennial favourite Andre Agassi has retired from tennis following his defeat in the third round of the U.S. Open. Agassi gave a farewell speech to the crowd following his loss to Benjamin Becker. At 36, his career has been long and for the most part successful. Although it looked like he had lost his touch at one point, he made a successful comeback in 1997, proving that the only thing he had lost was his hair. In total, Agassi won eight Grand Slam titles, and is one of a handful of people to have won all the Grand Slam tournaments at some point during his career. Despite this glowing record, many will probably remember Agassi's career as that of a thoroughly nice guy, who was gracious in defeat, and even more so in victory.

McDonald's agrees to meet hedgehog demands

British McDonald's is going to redesign its 'McFlurry' containers to make them more hedgehog friendly. Currently the containers are big enough to allow hedgehogs to stick their heads into them - however, getting out again isn't so easy. Many hedgehogs have got their heads trapped in the containers, and starved to death. The British Hedgehog Preservation Society is overjoyed that its lobbying has finally paid off, with McDonald's caving in at long last. The reaction of hedgehogs is unknown, but it is thought that although they will no longer be able to get hold of the yummy and completely nutritious McFlurry goop, they will appreciate the effort made on their behalf. So if you fear for the safety of possums, get on the phone to the Macca's regional office - because to violence against native fauna, Australia says no.

Just don't leave the country...

Israel is concerned that government officials and army officers could face charges of war crimes connected to its campaign against Hezbollah if they go overseas. In that event, a special legal team is ready to provide protection for individuals who were involved in the conflict. Although Israel has defended its actions as being completely legal and legitimate, it has come under fierce criticism from many governments and organisations, including Amnesty International.

Cruise comes crawling back

Tom Cruise has apologised to actress Brooke Shields for remarks he made slamming her for talking anti-depressants to combat post-partum depression. When the subject came up on *The Tonight Show*, Shields told Jay Leno that she had accepted Cruise's apology because she believed that it was genuine. Well obviously, because let's face it, he couldn't act his out of a paper bag, even a transparent one with holes in it and road-signs showing him the way. A spokesperson for Cruise said that he hasn't changed his attitude towards anti-depressants, but that he felt the need to heal his relationship with Shields. The more cynical amongst us may wonder if this has anything to do with the fact that Mr. Cruise was dropped by Paramount, partly due to his outburst about Shields.

INTRODUCING SERFOCHOICES

New work laws offer a brave olde worlde, writes Charles Purcell.

The Government is proud to unveil its new industrial relations program - SerfChoices. You may have seen the ads for it already: smiling peasants plough the fields while soothing mandolin music plays. You wouldn't believe how hard it was to find peasants with full sets of teeth for those ads, this being the Middle Ages and all. Or ones that remembered how to smile. But I digress.

SerfChoices features exciting changes to the way your lord handles your employment. In the past, there were many ways you and your lord negotiated. Some lords liked to beat their serfs with maces; some cudgels; some preferred the rack. The Government is pleased to announce there will now be one standard method for beating peasants with large sticks, making it a simpler and fairer system.

SerfChoices also changes the way you, the peasant, negotiate your weekly payment of turnips.

In the past, you negotiated your turnip ration in the presence of your lord and the Government's official torturer, Dagmar the Terrible. The Government is pleased to announce it has eliminated third parties such as Dagmar. Now your lord will beat and torture you directly as you beg for scraps. Once negotiated, your contract will be cast in iron. You can't get much more cast-iron than manacles.

SerfChoices guarantees that many of your employment conditions remain unchanged. As a peasant, you're not entitled to holidays, so there's no change there. Your medical benefits remain intact - when you pass out in the fields from exhaustion, you will be left until you recover or the wolves take you.

The Government has made it illegal for your lord not to beat you because of race, colour, sex or age. Everyone will be given the same number of beatings, making it a better system for all.

The maximum number of working hours a day will be fixed at 23. One hour is permitted for sleeping, smoking noxious weed from the West Indies, and turnip consumption. Casual peasants will earn a quarter of a turnip and a piece of weevil-infested bread for each hour they work over 23.

Your protection from unfair dismissal will depend on your individual bargaining power - that is, whether or not you can talk your lord out of shooting you with his crossbow. Yet another way the Government is rewarding individual talent.

Thanks to SerfChoices, Sunday will no longer be a day of worship, but of work. Your lord is your living god - you may worship him whenever you please. Collective bargaining - otherwise known as peasant rebellions - will be treated in the usual manner, with the king's horses using the dissenters for speed bumps until they drop their demands.

Over time you may notice that your daily turnip ration goes down. That's because peasants in Upper Saxony and Timbuktu are willing to work for less. SerfChoices will allow us to build foundations for a stronger, more prosperous kingdom. If we don't act now, soon there'll be no turnips for your children and your children's children. And no one wants that.

Charles Purcell
Sydney Morning Herald Online
October 19 2005

SPACE MADE

MEDIA WHORE OF THE WEEK



SCORE

MEDIA BLUNDER OF THE WEEK

Ever watched the news and found yourself thinking, "Reporting the day's events is all well and good but what I REALLY want to know is what Sandra Sully/Anton Enis actually does when she/he's not on-screen?" CNN viewers were recently treated to a rare insight into the off-air antics of anchorwoman Kyra Phillips when she left her wireless microphone switched on while taking a toilet break. As the station cut to footage of George W. Bush speaking at a press conference on the anniversary of Hurricane Katrina, Phillips' conversation with a female colleague in the next cubicle could clearly be heard. Bush's speech was accompanied, and mostly drowned out by, the sound of running water, a zip being done up, and Phillips chatting about her husband and brother, until the conversation was finally brought to an end with the colleague's realisation: "Your mic is on. Turn it off. It's been on the air."

Sub-editors across America and around the world had a field day, the incident providing endless opportunities for headline puns and alliteration: "Lavatory Low-Down," "CNN Anchor Flushing With Embarrassment," "Toilet Talk Leak," etc, etc.

Citing "audio difficulties," CNN promptly issued a statement apologising to both the public and the White House. Two days later, Phillips appeared on Letterman, gamely presenting the Top 10 List of Kyra Phillips Excuses (at Number One: "You had to admit, it made the speech a lot more interesting.")

See youtube.com for the videos.



When auditioning for a lame television reality show just isn't enough... Half of this week's honours go to John Mark Karr, a man so hungry for fame and publicity that he confessed to a crime he didn't commit, thereby digging up for the umpteenth time a ten-year unsolved murder case and creating a global media frenzy. Karr even had Johnny Depp picked out as the ideal candidate to play him should the case ever be turned into a film (not surprisingly, Depp and his people are yet to comment on this revelation.) As if the JonBenet Ramsey case hasn't provided enough tacky midday-movie fodder already - a search on the Internet Movie Database results in three titles so far: *Perfect Murder, Perfect Town*, a 2000 telemovie starring actor and country singer Kris Kristofferson; *Getting Away With Murder: the JonBenet Ramsey Mystery*, also a telemovie made in 2000; and the 1998 documentary *Who Killed JonBenet?* Depressingly enough, John Mark Karr's father and brother have hired someone claiming to be an actor/ author/ producer to manage the film and book deals which they expect will come flooding in anytime soon.

The other half of this week's illustrious prize goes to the press itself, for jumping on the Karr bandwagon and creating front-page news out of speculation and unfounded allegations. Downplaying the glaring discrepancies in Karr's testimony and the lack of any real evidence, journalists appeared keen to be sucked in by Karr's hoax. Remember how worked up they became over the fact that an alleged killer flew first-class from Bangkok and dined on prawns, roast duck and champagne? Teams of journalists from various news organisations were specifically placed on Karr's plane to describe his in-flight dinner, report the staff of www.editorandpublisher.com. It seems that everything about the case was a cry for media attention, with both Karr and the press itself as willing participants.

UNION AWARENESS WEEK

September 11-15

In today's ultra-conservative climate of "Work Choices" and the "War on Terror," workers need to stick together more than ever to fight for our rights and social justice.

Unions are groups of workers with common interests who determine what is best for their workplace, and who are supported by experienced union staff. Unions also have a long history of fighting for fairness and justice in society.

Unions recognise that young workers are a particularly vulnerable group in the workforce, and are often exploited. The aim of Union Awareness Week is to show you how Unions can help you overcome this exploitation.

Being a union member is the best way to fight for your rights at work.

For more info phone, visit or email
 Lisa Lines, NTEU Branch Organiser
 6303 6156, Rm 312, Hughes Building
nfeauadeelaide@internode.on.net

Mon 11 Sept 12:00pm

@ Union Cinema
CFMEU Film Screening
A Walk In Our Boots
 A compelling look at the crucial role of unions in protecting workers on the job

Tue 12 Sept 12-2pm

@ Barr Smith Lawns
Union Fair Day
 BBQ, info stalls and guest speaker
 Janet Giles, Secretary of SA Unions

Wed 13 Sept 2:30pm

@ The UniBar
Youth Forum
How do the new IR laws affect young workers?

WORK CHOICES?

Connally DWWHAT

TIN, Tex. (UPI) — Mrs. Connally contended her "Lady Bird" pered solicitously. sure you're all Connally nodded. ring continued long.



CHOICES?!

Australian Government
Department of the Primer Minister
and Cabinet



AUSTRALIAN WORKPLACE AGREEMENT

Sick Days

We will no longer accept a doctor's certificate as proof of sickness. If you are able to go to the doctor, you are able to come to work.

Leave

Each employee will receive 104 leave days a year. They are called Saturday and Sunday.

Bereavement Leave

This is no excuse for missing work. There is nothing you can do for dead friends, relatives or co-workers. Every effort should be made to have non-employees attend to the arrangements. In rare cases where employee involvement is necessary, the funeral should be scheduled in the late afternoon. We will be glad to allow you to work through your lunch hour and subsequently leave one hour early.

Toilet Use

Entirely too much time is being spent in the toilet. There is now a strict three-minute time limit in the stalls. At the end of three minutes, an alarm will sound, the toilet paper roll will retract, the stall door will open, and a picture will be taken. After your second offence, your picture will be posted on the company bulletin board under the "Chronic Offenders category". Anyone caught smiling in the picture will be sanctioned under the company's mental health policy.

Lunch Break

Skinny people get 30 minutes for lunch, as they need to eat more so that they can look healthy. Normal sized people get 15 minutes for lunch to get a balanced meal to maintain their average figure. Chubby people get 5 minutes for lunch, because that's all the time needed to drink a Slim-Fast.

Death Clause

Any worker found dead on the job will be promptly fired. All deaths will need to be applied for in advance and will only be approved if you can show that your death will not affect productivity.

In March this year, the Federal Government introduced new industrial relations laws, despite overwhelming opposition from the community, churches, unions and other political parties. Make no bones about it – these laws are designed to benefit employers by reducing the rights of working Australians to unfair dismissal processes, collective bargaining and union representation.

The SA Unions' U-Who Youth Project, incorporating the Young Workers Legal Service, has seen first hand the impacts these laws have had on young people. Before the laws were introduced, many young people were already in a precarious employment relationship, with low wages, high rates of injury, discrimination and harassment and with little to no bargaining power in the workplace. Now, young people entering the workforce for the first time do not have any choice but to agree to conditions imposed on them by employers if they want a job.

We acknowledge that there are good, fair and reasonable employers out there, who value their staff and provide decent wages and working conditions. However, for every good employer, there are usually two others who only see young people as commodities and who will, by their desire to increase their profit margin, drive down wages and conditions and subsequently place pressure on their competitors to do the same.

There are three main issues we believe will impact young workers the most under the new laws:

Individual Contracts or Australian Workplace Agreements

An individual contract is negotiated between an employer and an individual worker. Individual contracts benefit individuals who have bargaining power i.e. individuals with particular skills or expertise in their field of work, many years experience in their field of work and individuals with confidence and good negotiation skills.

It is now lawful for an employer to offer an individual contract or AVWA:

- As a condition of employment – if you don't sign the AVWA or don't agree with its conditions you can be refused the job.
- That has lower pay and fewer conditions than other people doing the same job in your workplace.
- That can remain in force, without change, for up to five years.
- That only contains the following five conditions:

- The minimum wage - currently \$12.75 (less for workers under 21);
- A 38 hour week – which can be averaged out over a year to avoid the payment of overtime
- Unpaid parental leave of 52 weeks
- Annual leave of 4 weeks per year and;
- Sick/carers leave of 10 days per year (these last two conditions do not apply to casual workers)

Unfair Dismissal

If you work in a business of less than 100 employees you no longer have legal protection against being sacked for a reason you felt was unfair, unreasonable or harsh.

Dismissal on a small number of discriminatory grounds e.g pregnancy, is still unlawful. However the only means to take action is through the courts and estimates of costs for court action start at \$30,000. Federal government funding of up to \$4000 for legal advice is available, however, the legal firm that provides advice to you cannot represent you in proceedings.

Silencing Young People's Voices in the Workplace

The new laws include provisions that restrict workers access to their union in the workplace, including the right of unions to check whether workers are being paid their proper entitlements.

Of particular concern to SA Unions is that these laws have the potential to create workplace environments whereby young people are too afraid to speak out about issues such as sexual harassment, health and safety and discrimination for fear of losing their job.

More than ever, young people need protection in the workplace. Young people who are members of their union and who work in organisations or businesses with a strong and organised union are in a much better position to protect themselves against low wages, poor working conditions and unscrupulous employers.

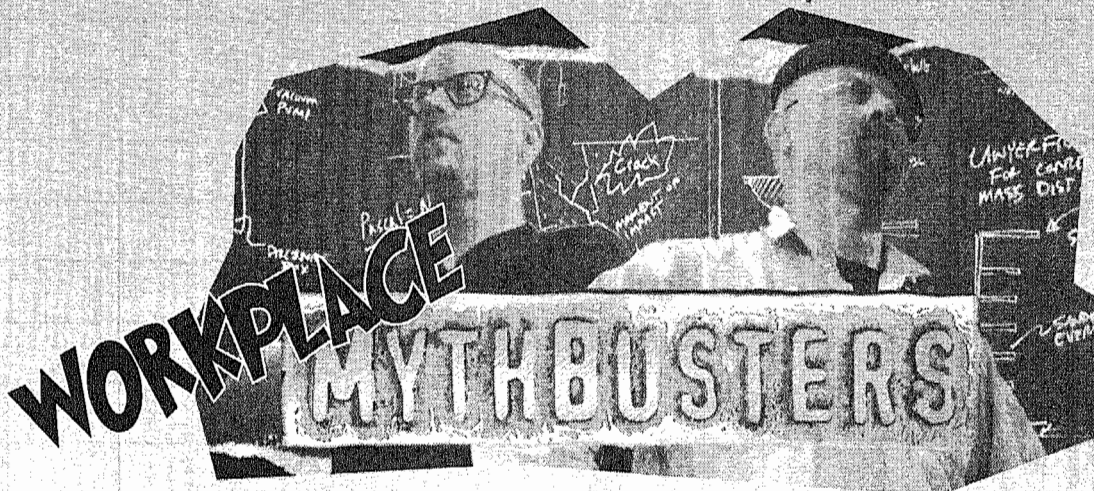
For more information about unions and how to join a union, go to www.saunions.org.au;

For more information about the new industrial relations laws, go to www.rightsatwork.org.au;

If you are aged under 30, not a member of your union, but need advice, information or representation for a workplace issue, contact the Young Workers Legal Service on Ph: (08) 8279 2233

Jodie Schluter

your **rights at work** worth fighting for



"I don't need to join a union, I'm only a casual..."

Casual workers are among the most exploited groups of workers, and need the support and protection of a union. A survey conducted by U-Who in 2003-4 discovered that:

- 55% of casual workers did not know which award they were paid under
- 35.5% felt they had been paid less than the Award rate
- 30% had been pressured to work overtime without pay
- 36% had been pressured to work while sick
- 43% had been forced to work though a meal break

Casual workers need unions more than almost anyone. If you don't join a union you could become one of these statistics.

Myth: BUSTED!

"I can't afford to join a union."

On average, union members earn more than workers who are not members of a union. According to the latest figures from the Australian Bureau of Statistics:

- Part-time workers who are union members earn \$129 a week, or 42.9% more than non unionists.
- Casual workers who are union members earn \$164 a week, or 16.2% more than non unionists.
- 15-19 year olds who are union members earn \$140 per week, or 20.2% more than non unionists.

Also, union membership costs only a small percentage of your salary and is tax deductible. Union membership also gives you access to a range of discounts and benefits that will save you money.

Myth: BUSTED!

"My boss wouldn't want me to join the union, I might lose my job..."

It is illegal for your boss to prevent you from joining a union. It is also illegal for your boss to discriminate against you on the basis of your union membership. This means you cannot lose any shifts, or lose your job, as a direct result of being a union member.

Moreover, union membership is confidential. These days most unions collect their fees through direct debit or another payment method rather than having it deducted from your pay. This means your boss will never have to know you are a member of the union, unless you want them to.

Myth: BUSTED!

"I already have good pay and conditions, and my boss is pretty nice, I don't need the union."

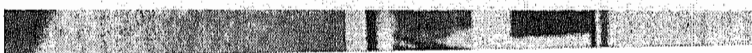
Union members have fought for years, first to establish, then to improve the wages and working conditions that you enjoy today. None of it was simply given to you by nice employers. Annual leave, maternity

leave, overtime penalties, even the ten minute smoko are all the results of long campaigns fought and won by unions. But wages and conditions have been under attack for several years - and in some cases, have been reduced - by governments and employer groups. The new Industrial Relations laws are a perfect example of this, taking away many fundamental rights such as unfair dismissal. Workers need to continue fighting to restore these rights, and then to protect and improve them. That's why unions exist, and why they'll always be important.

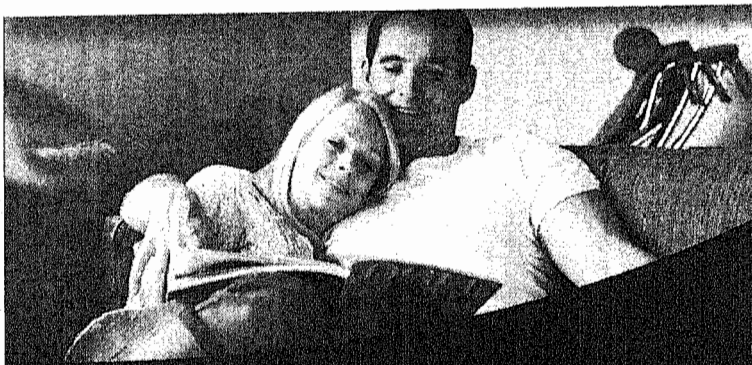
Myth: BUSTED!

For more information or advice, you can contact the trade union for university staff that is located right here on campus.

**Lisa Lines
National Tertiary Education Union**



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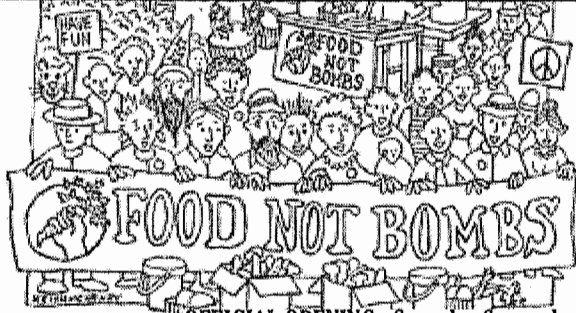


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Karen Eliot Social Centre



OFFICIAL OPENING: Saturday September 16

Adelaide finally has one to call it's own! What's this you say? Well, ever dreamed of what it would be like to have a space, which facilitates Creativity and social change?

Karen Eliot building, collective and project is as a result of over a year of meeting in pubs and bonding thru the understood need for change, in the state and in the Nation. A communal space to promote sustainability through community, a space for artists, activists and a space to express, whatever your craft may be. Including a darned good shop, with darned good stock available to you 4 days a week.

Sat the 16th of September Karen Eliot will have it's own official opening at to 2pm (opens at noon) followed by music and local comedy acts into the night, including The Pariah, The Pork Hunts, The Guru, Helena Heartbreak, Sonic Sound Army, Rendrz, KelamItEa and maybe even your Grandmother!

If You would like to participate in the day and need any help with ideas you might have or need any info please don't hesitate to call Karen Eliot on 0412 068 558

Or visit: <http://www.geocities.com/kareneliotsocialcentre/location.htm>

Karen Eliot is Located on the Outskirts of the city in **Brompton, CRN of Oglin and Hawker St**

Sponsored by: Food Not Bombs

Ireland:

Trade Unions hey? Kinda an interesting theme I thought. Should I write about how you should join your fantastic union at uni? Or about how your rights at work have been reduced due to the new IR laws? Hmm, probably too serious a topic for Shiny and Ireland to discuss. No, today I shall write about the week of cattiness that every student with an apathetic view toward their uni representation hates (and every student politician loves). You guessed it! I'm writing about the infamous and often annoying week of the AUU and SAUA elections! Being an Arts and Media student, a lot of my friends are involved in student politics (partly because they understand a lot more about politics than engineers, and partly because they have more time on their hands and less contact hours than engineers). So this year, I actually got roped into running in these elections along side my fantastic Activate H20 friends! However, I found myself being an extremely inexperienced campaigner who kept getting rejected by countless amounts of students who went to UniSA, had already voted or were actually honest and said they didn't care! What was with the 'fuck off' attitude? As my arts major is politics, I am very interested in the way the uni is run and why people want to run for such positions (my sister calls me a nerd). Why was I one of the few people that actually cared about who represented me? Was it that people REALLY didn't care? Or did the reason run deeper than this? Whatever the reason, I am encouraging you, loyal *On Dit* readers, to take an active interest in politics, because student politicians have feelings too (well, most of us do).

Shiny:

Hmmm...Quite a topical point of discussion Lisa...I think you're right in saying that politicians have feelings too. As Lisa, I myself was roped into campaigning for Student elections. All year I had heard 'Join your union because we supply cheaper meals, better services, social events, Union and SAUA presidents covered in chocolate body spread, just right for the licking etc'. But I am ashamed of the downright rude, aggressive and out of control manner of some student politicians. I'm not going to name names, nor am I going to discriminate against political factions. I am studying politics, however poor ignorant me had no idea that during election week I should expect the likes of physical abuse, physical patronisation, verbal abuse (on a number of accounts), backstabbing, bitch fights, and lets not forget our favourite sexuality edition of '*On Dit*' going quote end quote 'missing'. Hmmm, a bit suss? For sure! I am aware that whilst these people are / were my friends for the greater part of the year, our differing (or similar) political view points oblige friendships to be placed on hold during election week. However, I was not attacked only for my political affiliations, I was not attacked for my campaign position. I was, however attacked on a personal level which leads me to use the words of the 'great' Daryn Hinch "Shame, shame, shame" to a substantial amount of student politicians. You may have all earned your position on union board, SAUA council or what ever you went for, but at what cost? Have fun sleeping at night.

your rights at night

worth listening to

Thursdays 6 to 7 pm

Radio Adelaide 101.5FM

Your Rights at Night will be an alternative 'voice' to the often misleading and selective information dished out by mainstream media about important issues to the community. Smart and sassy, it's grassroots activism at its best – definitely worth listening to! We aim to feature local bands and political music, comedy skits and interviews with local union and community identities. **Please join us on Radio Adelaide from 6 till 7 every Thursday!**

Shut up, you're a blog!

LIST OF PEOPLE TO BE KICKED OUT OF AUSTRALIA

- Germaine Greer
- Greg Norman
- Mark Latham

Warning: Lleyton, mate you are hanging on by a thread.

It's like one of those late night drunken adventures in high school: finding another treasure amongst the suburbs we had roamed a thousand nights before, how long does this road go for? It goes almost to my house. A white Lexus passes us and just beats the boomgates almost airborne, its tail lights like tracers across my field of vision. As if the whole city has sunk a supernatural valley appears, on the edge we look down at a helicopter landing on the hospital.

For some reason we turn early and we are at some sort of shrine. It's not illuminated very well and the road forms a sort of circuit around it, which we trace around back to the main road. Driving around it, it seems to stay at the same angle, a kind of optical illusion. It automatically downloaded something on to our phones. We thought that was pretty cool. From there we saw the houses looking as if they had been intentionally designed in monochrome for the moonlight.

We drove down like kids chasing each other in the playground, in the same car chatting, dreaming and driving our imaginations cruising along infinite routes and ring roads shaped by a desire for more. Constantly in transit through a never ending suburban sprawl.

The next thing I know I wake up in a creek, pretty much in my underwear. I make my way up to the street where residents of the gated community are mowing their lawns. They tell me that the car has been recovered and that they thought there was only I occupant. One of the ladies gradually starts talking to me in a different language, with a lisp. Red lines once again obscure my vision in a blur, and as they come into focus numerically the clock radio speaks Spanish.

Laying there I consider the day's activities and bash around the usual mental timetable, coming to grips with the waking hours. I text *On Dit* saying I will probably not contribute this time: text, text, text, then text, text, text and I fall into a more pleasant dreamscape. Reawaking with the standard morning wood, but I've got a bit of a headache which is surprising since I was sober the night before, also surprising. My attention soon wonders so I decide to go for a bit of a jog then save ten minutes by multi-tasking in the shower.

Returning and removing my shirt still scoffing at the Stella McCartney Adidas range I just saw on the track, I continue with the usual demoralising process of analysing my back hair growth. Seriously dudes, it's minimal but realistically the situation is never going to improve, is it? I've always paid my mates out about excessive body hair and now this is the first summer I may have to contemplate treatment myself. Female friends have provided me with a range of options, primarily electrolysis since it is such an isolated problem, a few brave souls even offering to remove it themselves. However, I reckon seeking professional treatments are the option cause then I can sort out any uneven tanning

in the same visit, obviously making me feel like less of a wanker. So I jump in the shower to have a bat.

I could of spent the previous 30 minutes laying in bed so giving it a bit in the shower is all about efficiency; the g-drive is going to have to be scanned in record time but I'm having trouble locking on. I think we all know what the g-drive is. Mine is divided into four main folders: Freaky/Nasty, Romantic/Connected, Random/Detached and Beautiful Agony (Ex's/hate fucks) -for anyone who doesn't understand this concept check out the second half of David Lynch's *Mulholland Drive*, more specifically the scene in which Naomi Watts is double clicking the mouse and crying. each folder has 4 sub categories: Past, present, possible and impossible. I settle for interplay between romantically connected possibilities and flashes of past beautiful agony. Arch my back, lean back into a jet of warm water, adjust the rhythm slightly to catch the crescendo in the beats in the background- *trouble music is a lot of things to many people: acid, tribal, progressive, disco, deep, tech, French, funky, Detroit, Chicago, classic, garage, hip house and old school but right now for me it's all about...* - blow a load, take a deep breath and I'm ready to start the day. *You know house?*

Arrive at uni feeling particularly more cynical than usual, lament at the fact that the computer lab is taken up with a bunch of dudes playing *Pokemon* or some shit, characters all over the screen. I'm paying a fair few g's on Johnny's tab and they are probably paying a few more up front but I'm still paying none the less so clear the room Megumi. God help Australia's tertiary education industry when China's current investments come on-line. We are going to be left an antiquated, broke, unsustainable and undereducated mess. Holy shit I'm beginning to sound like a more jaded and fucked up version of Mark Latham...if that is possible.

Go to the one and only tute of the day, nothing much happening there: I haven't done the readings, ethics, hypotheticals, blah, blah fucken blah. Try to look interested revert to usual tute activity: categorising company into g-drive, only one makes the cut. So I head off to *The Show* for a spot of temporary work.

Well, I'm over bagging carnals. The government really needs to do something about this, not the rides flying of the rails. But more importantly the hard-headed cattle handlers, who think it is their god given right to park anywhere, do anything just because they molest animals for a living. Seriously dudes, accept what I have to say and stop fucking and marrying your cousins. For all the local patrons: If I had been saying up the last few Centrelink payments, I might indulge in something like a nice meal out, some new clothes or perhaps some new teeth. Not a couple of hundred dollars worth of plastic confectionary and plastic shit.

Alright I'm heading home now and I know today has been a bit negative, got to get into a new frame of mind. Walking home, in the rain: first 15 minutes, I can handle this. Feel at one with nature etc. etc. Second 15 minutes;



slightly pissed and partially soaked, start singing *Screamfeeder* in my head and looking for an esoteric edge. But a strange urge for fried food is rising, as is rage for carnals and lower socio-economic show goers. Last 15 minutes; wow, look at the way rain droplets are dripping from the bottom of that lamp post, they look like metallic sparks dripping into the darkness. Get a grip Pete, you are standing in a park soaking wet, shivering and looking at a lamp post.

I get home and have a super hot shower with a super cold stout...totally dope. Everything seems alright, even carnals. I put on pj's and my Aussie T-shirt for some certified lounging, I step out in front of the heater positive and glowing. Kick back and reflect. I'm about to write *repete* but then decide to listen to some tunes to reset myself first. I go with a few *On Dit*-like tunes mixed with spacey house (*On Dit* tunes are Le Tigre's *Deceptacon*, LCD soundsystem mix and B-52's *Dirty Back Road*, plus some other Coco Machete gear where this chick pretty much goes through her g-drive) email *On Dit* for a totally illegal cd. Later on my concentration wonders I drop the mix, crack the shits and return to the computer.

So here I am writing this garbage, it was meant to be about trade unionism but I think that's a subject that requires way more seriousness than I can muster right now. I might just finish by saying that I've mostly dealt with the CFMEU and while I've been proudly associated and recognise their role as vital, I think it is pretty fair to say it still has racist under currents and harbors bigotry (not unlike this article). It is not enough to be just union, you still have to think for yourself. The sort of rank and file members that like to hide behind the notion of the working man and then spout old school racist shit are the type of dudes who still secretly voted for Johnny because of his usual pre-election appeals to Australia's dark heart: You are FUCKEN RATS and should be eradicated from the movement. Wow, now I really do feel like Mark Latham, a vermin reference and all. Fetch me a burger before I start attacking all you arty types for being elitist.

Well that was a bit unexpected and awkward. Anyway cheerio.

Love Re: Pete.



A great alternative – Summer research scholarships

Researchers at Monash Engineering are using the largest wind tunnel in the southern hemisphere to model flow around the blade of a wind turbine in order to predict power generation and blade optimisation.

The Faculty of Engineering at Monash University invites talented undergraduate students to explore the challenge of research via this and many other three-month summer projects. Benefits include \$4000 tax exempt.

Further details and a list of research projects available online at: <http://www.eng.monash.edu.au/research/summer-scholarships/>

Contact Liz Kerley, ph: (03) 9594 4635, email: liz.kerley@eng.monash.edu.au

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LHMU members work in a wide range of occupations including hospitality, property services, health, manufacturing and community services.

More information is available for TAFE and university students.
Contact the union office on 08 8352 9300 or visit www.lhmu.org.au

A Government Job? Be AWAre!

An Australian Public Service career can be varied and rewarding. A research scientist with Defence or CSIRO, policy development in areas as diverse as foreign affairs, industry and family law, or a position in Centrelink's soon to be established Adelaide IT centre are just some examples of work open to graduates. But there are some things you need to be AWAre of before you start.

Increasingly employment in the Australian Public Service is conditional on you signing an Australian Workplace Agreement (AWA). So what's the big deal?

What are AWAs?

AWAs are an individual contract between you and your employer to determine your employment conditions. Since WorkChoices these contracts only need to contain the five minimum conditions contained in the "Australian Fair Pay and Conditions Standard." These are:

- minimum award classification wage
- maximum 38 ordinary hours work per week
- 4 weeks paid annual leave
- 10 days paid personal leave, plus two days unpaid for emergencies, plus two days compassionate leave per occasion
- 52 weeks unpaid parental leave for birth or adoption

What's the problem?

Many AWAs contain employment conditions that are not as good as those of existing staff on collective agreements. And while the government promotes AWAs as offering choice and flexibility, in reality these are not negotiated contracts. Government departments use standard AWAs with little room for change.

Many entitlements may also be in policy documents rather than the contract. This makes it easy for an employer to change an entitlement without your knowledge or consent, and difficult to enforce these conditions.

We also know that over time the use of AWAs drives down pay and conditions for all staff. The conditions we enjoy in our working lives today came about because workers stuck together to get the best deal, not through them trying to win improvements in a one-on-one negotiation with the boss. Collective bargaining isn't as effective when the collective gets weakened!

Do I have a choice?

This will vary between different government departments. Some make the offer of employment conditional upon signing an individual contract, others may not.

All unions are campaigning to get these laws changed, but until then you may have to sign one of these contracts to get a job with the Australian Government.

What can I do to make sure I'm not signing my life away?

Get some advice! It could be one of the most important contracts you ever sign. The CPSU has been dealing with these contracts for over 10 years and are well placed to provide you with professional advice on your rights in relation to these contracts, and if you choose, to represent you in negotiations.

For advice and help

You can register as a "potential member" with us at the union fair day on 12 September. It's a no-obligation free arrangement that puts you on our mailing list and will ensure you know who to contact when you get that great job offer. Or call us on 1300 137 636.

Karen Atherton is the SA Director of the Community and Public Sector Union. Karen is a University of Adelaide graduate and worked in the Australian Public Service for 18 years before taking up a position with the CPSU.

DIVIDED WE BEG...

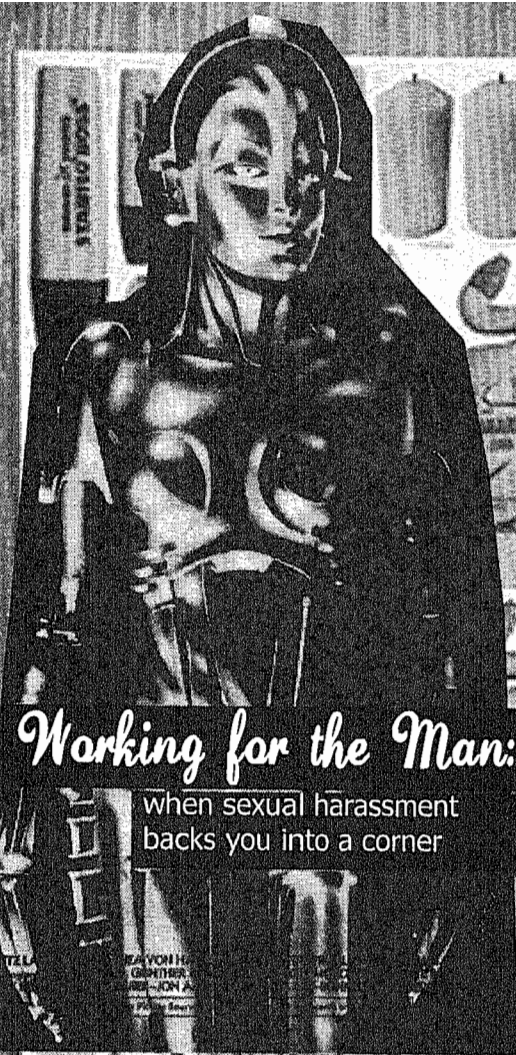
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Union

The NTEU is the union for ALL university employees, including academic, general, research and casual staff.

For more info phone, visit or email
Lisa Lines NTEU Branch Organiser
8303 5155
Rm 312 Hughes Building
nteuadelaide@internode.on.net

...UNITED WE BARGAIN!



"Emma's first job was as a casual in a cafe, working alongside other students who relied on getting enough hours to support them while they were at uni. Emma got on really well with her workmates and had worked there for eight months. The business was sold but the workers were reassured that they would keep their jobs. A few weeks after the new owner took over things began to change. Emma noticed that he made 'odd' remarks about the other women who worked there. They weren't exactly sexual in nature but they made Emma feel uncomfortable. She tried to avoid being alone with the boss but he then started cornering her, touching her neckline and commenting on her hair etc. Emma's workmates said that he was also doing the same to them. The new owner was also very erratic in what he told the workers. There was a lot of confusion about shifts and if queried he would end up yelling. The final straw came one night when he pushed Emma up against the wall of the kitchen and rubbed himself up and down her body. He talked quite freely about what he wanted to do to her. There was no doubt that this behaviour was sexual. Emma felt humiliated and sick. She told two other girls she worked with and they all left the workplace as they felt scared to be there. Emma's uncle heard about what had happened and suggested that all the girls contact the Working Women's Centre."

Many younger workers like Emma feel vulnerable and powerless in their workplaces. Working as a casual makes you feel precarious enough but when things go wrong at work it's often hard to know what to do, if you have any rights, who to contact and what the outcomes might be if you decide to complain.

With the introduction of the new federal WorkChoices laws, many workers, young and old, are confused about what this means for them now. Many vulnerable workers feel

that they no longer have the right to complain as complaining will mean that they won't get more shifts, or that they will be sacked with no process and for no reason.

The other time when workers tell us they feel confused and vulnerable is when they are offered an employment contract to sign. Most uni students are so desperate for work that they will grab any opportunity and often sign contracts without realising what's in them or what they are entitled to. Now, more than ever, it's important to have good information about what you are signing and to assert your right to have time to seek advice about your contract.

So what is myth and what is fact? It is still unlawful for you to be discriminated against or harassed because of your race, sex, age, sexual preference, physical or mental disability, marital status, religion, political opinion, national extraction or social origin. State and federal laws still remain in force to protect you if you are discriminated against.

It is also still the case that you should be safe at work. Occupational health, safety and welfare laws still exist and there should be safe systems of work and training in place to ensure you and your workmates are safe.

It is unlawful for anyone to apply duress in relation to negotiating and signing an AWA (Australian Workplace Agreement).

In summary then, don't stand for unfair treatment in your workplace. Look out for your workmates as well. Get good information and don't sign contracts you don't understand.

Submitted by Sandra Dann, Director of the Working Women's Centre SA

Where can you get this help? Here are some good places to start:

Working Women's Centre SA – 8410 6499

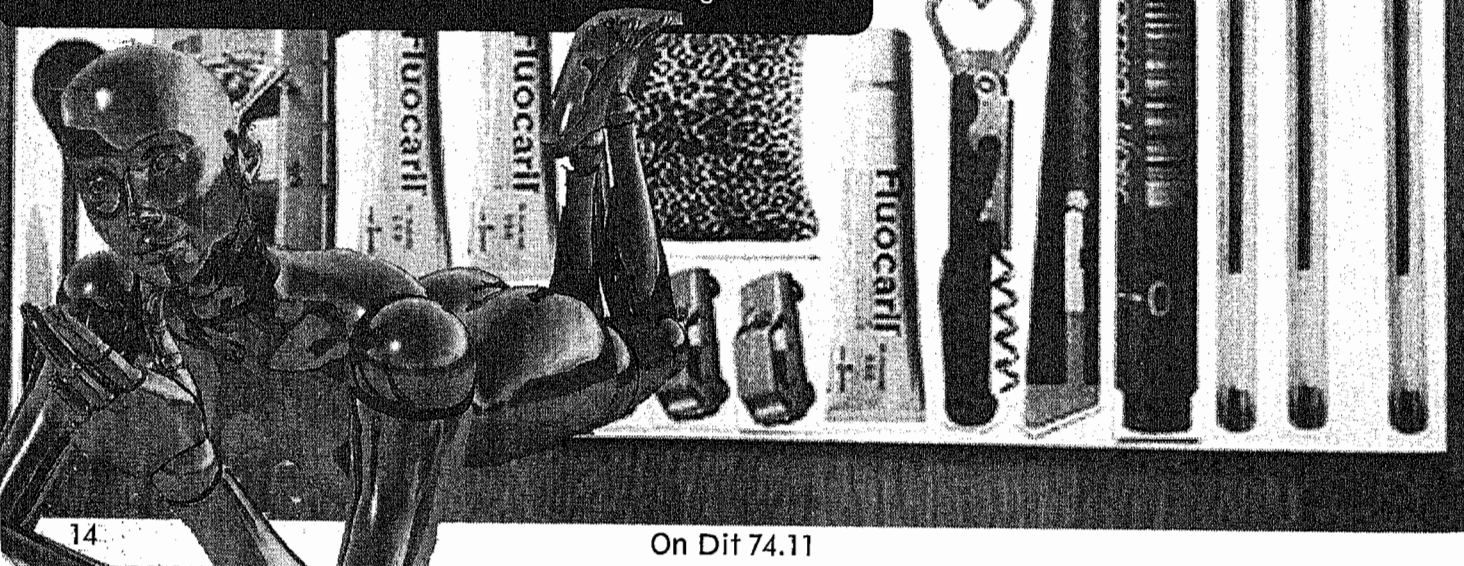
www.wwc.org.au

Young Workers' Legal Service – 8279 2233

www.saunions.org.au/ywls WorkChoices Hotline - 1800 025 239

www.workchoices.gov.au

Office of the Employment Advocate – 1300 366 632 www.oea.gov.au



7 Reasons Why You Should Join Your Union.

1. Unions stand for decent rights and fairness in the workplace.
2. Union members and workplaces enjoy better pay, employment conditions and rights at work. On average union members earn \$125 more a week than workers who are not in unions.
3. Union membership is the best way to make sure that your workplace is safe, that you receive your full entitlements and that you have advice and support when you need it.
4. Under the new Industrial Relations laws, young workers are at an even greater disadvantage in the workforce. Now is the time to stand up for your rights.
5. A great advantage of union membership is the support and benefits that come from acting collectively with your co-workers.
6. The more people who join together in a union, the greater the bargaining power. We are all much stronger when we work together.
7. Union members get access to special discounts and services that add real value to your membership by saving you money.

To find out which is your union and how to join, contact SA Unions or the NTEU:

Jodie Schluter
Youth Project Officer (08) 8279 222
saunions@saunions.org.au / www.saunions.org.au

Lisa Lines
NTEU Branch Organiser (08) 8303 5155
nteuadaelaide@internode.on.net / Rm 312 Hughes Building



How did we get here and where are we going?

VSU and Student Unions

Many of you out there, in particular first years, will not be too familiar with the process that lead to this rather complicated Voluntary Student Unionism (VSU) situation. In March of 2005 the Government introduced a Higher Education Support (Abolition of Compulsory Up-front Student Union Fees) Bill into Federal Parliament. This in turn mobilised huge waves of students into protests to protect Universal Student Unionism and their student organisations.

Broadly speaking people were divided into three camps, those for the bill, those against and those in favour of a compromise in the form of VSR or Voluntary Student Representation. I found the main argument for the Bill (other than the classic 'anti-union in general' approach many of the charming Young Liberals on our campus felt the need to espouse) was that students felt that they weren't getting enough out of their money. Those in support of VSR took the tack that they did not wish to support political campaigns which they did not necessarily agree with and those against the Bill were generally either die-hard Universal student unionists or realised the loss of services and representation that VSU may herald. Obviously VSU was (and still is) an incredibly complex issue with many far more intricate facets which would take far longer to go into than the word limit of this article will allow. So I will move on and allow you, avid reader, to either send me an email quizzing me about these or go do some googling.

VSU was passed on the 9th of December last year- the last day of Parliament sitting when many student activists thought that we had already won. It was a clear case of 'won the battle but lost the war' an incredible situation of a National Senator crossing the floor on a student bill but rumours of a deal with the Family First Senator ensuring it was still passed. It may sound melodramatic to say it but I will always remember that day. Almost ironically the Bill passed during the National

Union of Students Conference in Ballarat meaning that every major student activist in the country was effectively trapped there. It was amazing to see the unity amongst members from all different factions as for at least a few hours of the conference when everyone realised that the only way our organisations would continue to exist would be if everyone worked together. The way this should be approached is now in contention.

Most campuses have taken the more 'pragmatic' approach (thankyou Josh Rayner) of entering into negotiation with their universities and launching huge membership drives. Others have felt it best to continue to protest against the bill with rallies- despite the fact that the Government is hardly likely to backtrack on VSU if it has done nothing on Industrial Relations.

So that's in very brief terms how we got here. So where do we go now? Luckily you go to Adelaide University- one of the few unions whose future is looking, if not bright, at least viable. Many people involved within the Union have different approaches towards what direction we should be taking. I feel a major challenge particularly of the new Board will be to find a unified approach to the future direction of the AUU. It is only through working together and always questioning the higher authority that we can truly move forward as an organisation.

So what can the Union offer you? I realise now after a week of campaigning in student elections that the argument of university being like a community works on very few people. It has taken me a lot longer than most to get that the majority of people are inherently selfish and are out to see what they can get for themselves. So benefits... Sports, Clubs, Societies, Counselling, Academic Grievances, Events, the UNIBAR, the Resource Centre, the gym, Orientation, activities, bands, BBQs, Unibooks discounts amongst many others. These are the tangible, visible benefits. The things that I personally

get out of the Union are of a different nature- things like a sense of belonging to something bigger, a feeling like you can enact change, have made a difference and a feeling like my time at University hasn't just been about classes and assignments. The Union can mean many things to many different people and it's all about finding how it can best meet your needs and how you too can be involved in the process. It's about ensuring Government legislation doesn't dictate the rest of your time at university making it into a soulless degree factory.

Yours in Unionism,

Rhiannon Newman

(Entirely biased on the issue of VSU & Student Unions)

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Chic Geek

Andrew Fleming, Victor Stamatescu and Tom Wilkins

"Can you greet someone in Vulcan? Do you own a dice with more than 6 sides? Do you write 'Jedi' on your census form? If you answer yes to any of these questions then *Chic Geek* is the show for you. Covering topic such as Manga, LAN, WoW, Ninjas vs. Pirates, Star Wars and Japan, *Chic Geek* exposes the funny, scary and insular world of geek culture. Hosted by Victor Stamatescu (PHD Astro Physics), Andrew Fleming (B. Laws) and Tom Wilkins (B. Science) the show aims to demystify the often misunderstood sub-culture. You can catch *Chic Geek* every second Monday from 11pm-12am."



KrushGroove and Local Noise

Lisa Pellegrino

Hey! My name's Lisa Pellegrino and I present *KrushGroove* and co-present *Local Noise* on Radio Adelaide 101.5FM.

KrushGroove is a funk, soul, world music based show with a heap of alternative, quirky and fun stuff thrown in the mix. It's been going on for about two years now, thanks to the help of my former co-host 'Ocky'! It's on every second Tuesday at 11pm so definitely listen up.

Local Noise is a show on every Tuesday at 10pm where local bands play a set live to air, followed by an interview and a few tracks chosen by the band. It's a lot of fun and is great for local bands to come in and do their thing!

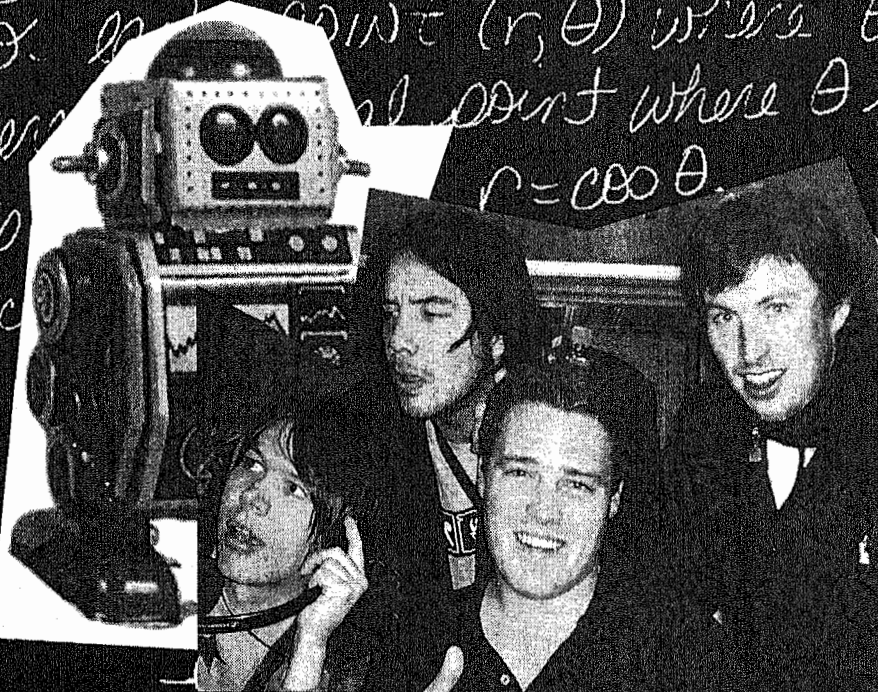


ALF Up Late

Chris Burford, Peter Bochmann, Nicholas Rusk and Matthew Hein.

"*ALF Up Late* is comprised of Chris Burford, Peter Bochmann, Nicholas Rusk and Matthew Hein.

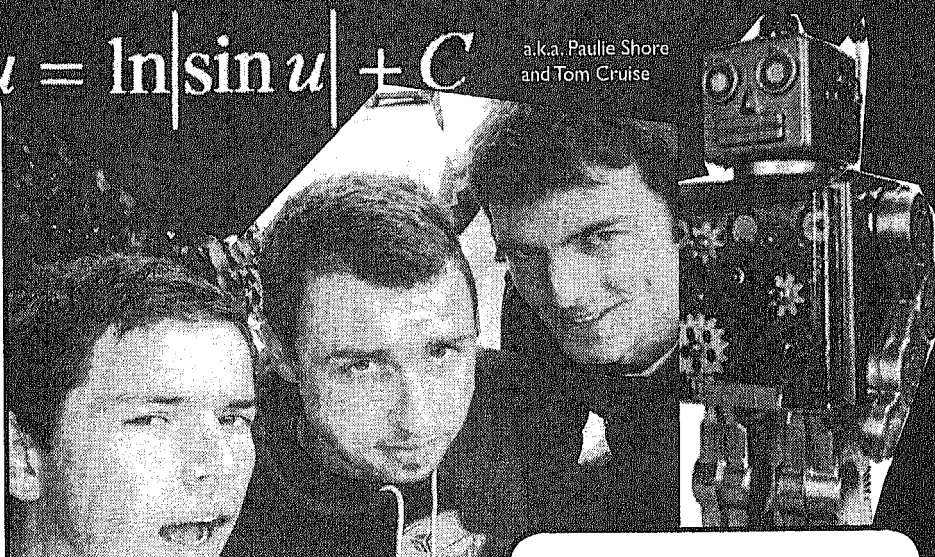
Like the commander of a space ship or the guy in the little glass box at a toll booth, Chris activates the knobs, buttons and levers of the control desk with stylish ease. Peter specialises in topics other radio presenters won't touch: Bestiality, child slavery and setting fire to the homeless. It remains to be seen how these hobbies can aid his on-air presentation. Ever-reliable Nick is everybody's favourite drinking buddy embodied in the form of a co-presenter. He once played tennis against Lleyton Hewitt. Currently battling poly-substance addiction, Matt enjoys butting in with sarcastic remarks. This serves as a useful means of venting the numerous demons, angels and parrots that plague his personal life. Beaming out with 11 megawatts of power from their base at 101.5FM Student Radio, you could do a lot worse than listening to these guys Monday, midnight till 1am every fortnight. Imagine if you had to smell them too! Give them a call on 8303 5000, they're really nice and they play cool music."



3 Men in a Boat

David and Kevin van der Zwaag and Patrick Madden

And as the last of the RnB superstars lay dead and bleeding, their diamonds shattered and their white jackets stained with crimson, three righteous figures emerged from the thick pistol haze. There was Patrick the Proud – jocular and quick of tongue, yet bearing a wisdom well beyond his years. Then there was Kevin – his rugged and handsome features weary, ravaged by the passing of his youth. And finally there was David – son of Peter and brother of Kevin. They came as three men in search of truth, three men in search of beauty and a warm place to spoon. Three men bringing YOU the music THEY want to hear. It is said that if you search long enough for the boat, you may just find it inside yourself...



The Sour Krauts

Ben Rosenthal and Philip Wilson

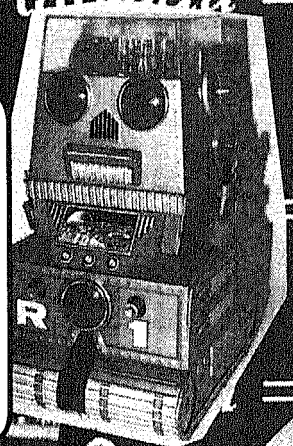
.... (no comment)

* And a big hurrah to the lovely student radio directors Nick and Jules, without whom our collective worlds would turn grey, smelly and in all likelihood die. They're so hot right now!

Chubby Cheeky Chums

Geoff Stane and Kyle-Elliot Moile

"The greatest thing at Radio Adelaide since Vincent and Gumpch, this handsome pair will rip you a new earhole, vomit through it, and then probably kill you to death, all in the name of Infotainment. Geoff is half-Asian, so if you don't listen, it's racism. We will lead you from Ignorance to truth, from darkness to light, from death to immortality. Wil Anderson is shit."



LOCAL NOISE

TUESDAY 10PM

Live Bands/Local Sounds

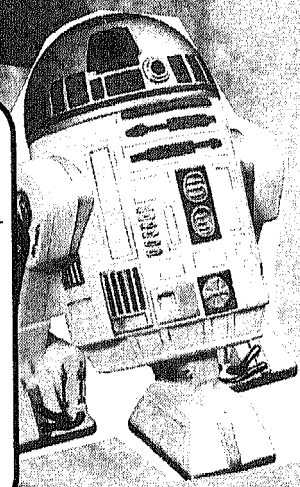


- UP-COMING LINE-UP
- Awesome Cuts- Sep 12
 - Rotting Mattress Symphony- Sep 19
 - Just for Now- Sep 26
 - Mancede- Oct 3
 - Horse and Cart- Oct 10
 - Love Stereo- Oct 17
 - J Hoe- Oct 24
 - Dan C- Oct 31
 - The Instamatics- Nov 7
 - Theque- Nov 14

Counter Canon

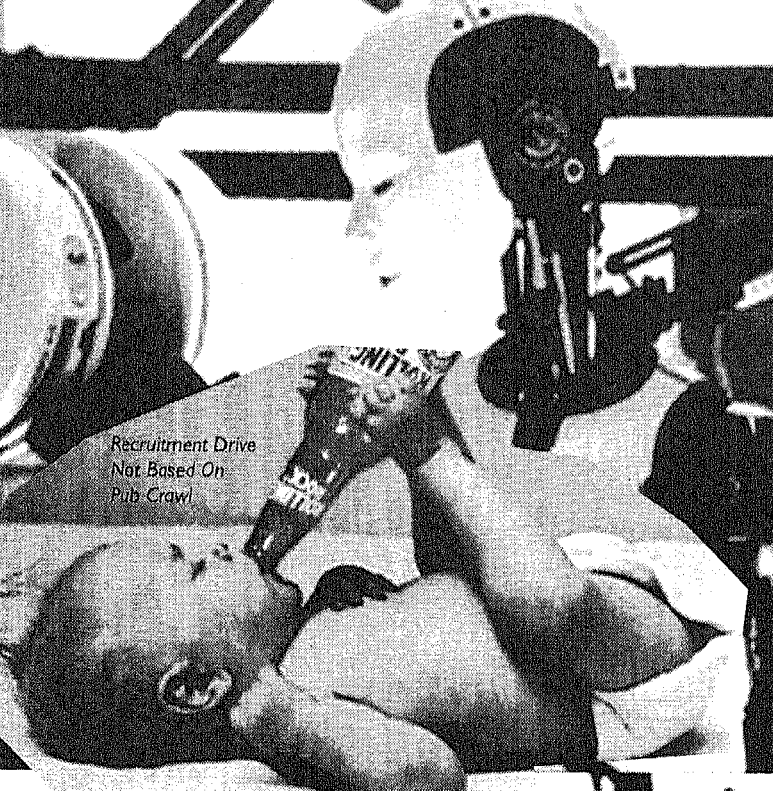
Marco Cher-Gibard and Matthew Lorenzon

Marco Cher-Gibard is my name and Counter Canon is the name of the show. We play local and experimental music (that's either/or both). Please send us your music or get in touch: counter canon@gmail.com. I like anything so don't be scared - it will liberate you! Um... I live with a cat called Treasure. Its' got long black hair and is very cute. When she behaves badly (often), I call her Trevor.



Tune in to Student Radio 101.5 FM every Monday, Tuesday and Friday for madness, madness madness!!!

STUDENT ORGANISATION CRISIS



Recruitment Drive
Not Based On
Pub Crawl

In what has been described as a 'crisis of faith' for University of Adelaide students, a new student organisation has failed to tie their push for members to communal binge-drinking.

The organisation, which has requested not to be named (and whose request we have recognised), is reported to have solicited members without mentioning the consumption of alcohol. The organisation in question is also said to have used the organisation's focus as their recruitment platform. This stands in stark contrast to the proud tradition of student organisations, which base their recruitment policies on zany catch-phrases, alcohol-related puns, free beer, and the deep intellectualism of the student body.

The organisation has reportedly gained only nine members in a week of recruitment, suggesting that their so-called 'ideological stand' has failed in pure numerical terms. Despite the lack of response by the student body, however, prominent figures in other student organisations have accused this new organisation of being 'dangerous' and promoting 'un-Australian values like sensible drinking habits'.

When approached, the organisation's Public Relations Officer refused the offer of an interview. However, she did give the following statement: "We are not trying to 'subvert the system'; we are simply attempting to find dedicated, long-term members who are actively interested in our organisation's field of interest". In reply, several student organisations have made the point that their members are also dedicated to their organisations' purpose: drinking.

The real controversy started, however, when several Student Organisations together announced their intention to push for the organisation to be banned, declaring that:

"The pub crawl is an important tradition in the life of any Uni student. For this reason, student organisations are obliged to promote the excessive consumption of alcohol at multiple venues throughout the course of a single night in their role as student-based groups. The student organisation which has not only refused to recruit on this basis but actively ridiculed those that do is a menace to the fabric of society that will stop at nothing to destroy everything that we value about the university experience. We have therefore started talks with the Students' Association of the University of Adelaide (SAUA) to ban the organisation in question and have their founding members ejected from the University."

The statement was met with astonishment by members of the organisation, who claim that the other student organisations are "drunk with power". Despite their strong claims, the new organisation has been looking on increasingly shaky ground, especially after several Adelaide Uni businesses weighed into the debate. A joint-association of companies composed of pubs, clubs and hospitals have themselves declared that they find this new organisation very threatening. "We rely almost exclusively on student binge-drinking to stay operational", Adelaide Private Hospital Director John Rigby explained.

In a move presumably aimed at resolving the conflict, a spokesperson from the Adelaide University Union has offered a compromise. Speaking to the assembled reporters, including some from other Universities who fear that the 'content-based organisation plague' may spread across the country, Alexandra Thomas stated that, "The organisation concerned maintains that it has done nothing wrong by omitting binge-drinking and free beer coupons from its membership drive. While we do not wish to weigh into the debate, we feel that a compromise could be reached. Perhaps the organisation would be interested in sponsoring our recent purchase of a bouncy castle for use by students?"

While the suggestion has been declared 'novel' by some, others have suggested that the purchase of the bouncy castle in the first place was a laughable waste of funds by the AUU, who were no doubt on a pub-crawl when they had that particular flash of inspiration.

Chris Arblaster

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We bulk bill eye examinations

PULSE to protect YOUR food choices!

The student elections, for which voting finished last week, has been shaped by Pulse's promise to protect YOUR food choices.

Throughout the course of the election campaign, one question has consistently been discussed as a subject of major importance to students: 'how will Pulse protect **your** food choices?' The promise that Pulse and not Activate H20 (whose name continues to baffle) will be the ones who ensure that you have comestible choice on campus could very well prove to be a defining promise of the election campaign.

National University Election analyst Anton Grenne, who noted that regular electoral practice was to give the most focus in one's campaign to issues, has suggested that the move could well pay off. "When you want to win someone's heart, often the best way is to talk to their stomach first. Even if good ol' stommy doesn't convince their heart to go on a date with you, he or she will usually at least give you a few conversation starters" he explained.

While it is still unclear whose platform will succeed, the issue of food choices will continue to polarise the student body. After all, if you don't like the food available in the refectory and you haven't packed lunch, you have to walk the marathon distance of several metres to find an alternative source of sustenance.

In minor news, now, six people have died in Kashmir's worst flood in several decades, as...

Chris Arblaster



Centre for Water Research



Water : Our Future

Call to Mathematics, Engineering, Pure and Applied Science students.

Apply for an Australian Postgraduate Award Scholarship
Phd/Master in Engineering, Centre for Water Research (CWR)
University of Western Australia

CWR is internationally recognised for research in the area of sustainable management of water resources. As a result of several ongoing international projects, CWR is pleased to offer the following topics for PhD study:

1. Computational self learning algorithm development for water resources
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3. Determining measures of well being for human, terrestrial and aquatic systems
(a number of other project topics are available)

Applications are invited from Australian residents and citizens with at least an honours degree (1st or upper 2nd class) in engineering, mathematics, or applied science.

Scholarships close 31/10/06. For further information please contact Ms Annie Mose, Manager, Centre for Water Research Email: mose@cwr.uwa.edu.au or to make a time with Professor Imberger during his visit in September please contact Ms. Lim :lim@cwr.uwa.edu.au

Website: www.cwr.uwa.edu.au

*First, a mandering preamble
(hell, Capitalism will still be
here when I finish):*

I've just watched the ABC broadcast of 9-11 the *Falling Man*. There was a photo taken during the attacks in Manhattan of a man falling, straight downwards, the shot was zoomed in the building is just grid of squares blurred by his perhaps eternal, now eternalised descent. This image became very swiftly despised by the American people in general. Newspapers that ran with it did not get the Pulitzers they expected. They got hate mail. The images of the burning monoliths soon had the falling bodies airbrushed away. The notion of suicide was forbidden, the death become singular, which by an act of decision took residence again in the body and person whose life hung in the reality of those fires and those explosions, was not the death which the public consciousness was willing to accept. One interviewee related that the coroner's office had recorded no jumpers, those who fell in the minutes before the collapse itself were blown out by the blast, or fell accidentally, or, in any case, an official reason was discovered by the coroners and sealed over those unknown moments where certain people chose to claim their own lives, take their own lives... "people get crushed like biscuit crumbs only down on the bitumen". The wife of the man in the photo is still certain it wasn't her husband. She is sure she knows his thoughts, that he would have taken inspiration from thoughts of his family and searched for any chance of escape, he wouldn't have abandoned her by abandoning hope. I don't think he did abandoned hope, he chose ten minutes of incredible free-fall, ten minutes in which he lived, over ten minutes slow suffocation and desperate scrabbling in the name of a baseless hope, then minutes in which he merely slowly died. But his wife is right, if he was the falling man (there is only one blurry photograph, after all, perhaps the woman he loved is right about him, and, in case, she certainly has the right to remember her husband as she sees fit) then he did betray her and the unit of family. He exposed, at the moment he decided between these grim fates, a certain disjunction between the individual and everything that composes the structures of the world, and in doing so he destroyed the unity of his identity with his the unions he entered into as a husband and a father. He was alone with his life as he fell to death, in that is there a certain felling of lightness, a certain affirmation, and certain denial, a certain coldness and the expression of a sudden distance. In the American public's rejection of his and the other suicides the reason are doubtlessly similar, these deaths cannot be unified with the great tragedy which has to be composed, as monolithic as the mass concrete entities which fell, so the suiciders were terrorists too, dismantling the symbolic unity of the 'American spirit' and the towers and the tragedy and the drama and exposing a seam. The seam that ties one single life to the systematised life which a skyscraper expresses is never to be overcome. An empire must deny death, because it is the fact of death makes us singular existences who can claim life. What is an empire, a state, a system if not the promise of eternity? Facing death we are alone, even if our deaths partake in a massive symbolic event, the moment we live before that death do not. It is there, on this seam which the gulf between life and death casts a reflecting light upon where we are faced with a choice. We are not mere worker/citizens, our lives are always our own and when the monoliths begin

to crumble we can hurl ourselves out the window. We could do it any time. We can always escape, the unity between ourselves and the social fabric is never total and this disjuncture is the site of ethics, that science of questioning and restructuring your relationships with others; and politics, that science of attempting to alter the structures which work to determine these relationships. In any case, the unit that does not quite bond us to a social fabric is the essential structure of the society in question, and capital is essentially a social organisation, it is alienable from the way in which it joins humans together systematically, thereby promising and delivering the alteration of their whole reality including, by necessity, the deepest structures of their expression as persons.

The Monolith of Capitalism The Basics:

The unit which joins everything in capitalism is the contract which exchanges labour for capital and which thereby allows the rule of profit. Life enters the reality of capitalism when the worker sells a portion of his life and the energies therein in exchange for capital. Hence capital becomes an invisible structure pervading the basic essence of the human. The basic structure of capitalism is founded on its ability to make an exchange for hours of life and to compose life into a relationship wherein the activities of all life result in the accumulation of capital. If the capitalist could not purchase labour their would be no way for him (or her) to make a profit. Labour is purchased, a product is made which is fundamentally inert matter transformed by labourers at machines that are also products of labour, therefore the profit extracted is extracted directly from labour. You are never paid exactly what your work is worth, always less. And it is this profit which you create which is the real product of your labour because it is this which connects you labour to whole system of labour's organisation; it is this profits which then creates the world, because the capitalist, in choosing how to spend it chooses how it will be reinvested. The result of the reinvestment is the same as the current situation, however, it is the accumulation of a another profit and a general expansion of the domain of capital. So you produce shit, this shit gets sold and creates the profit to invest paying other people like you to make more shit and then you get to scrabble to buy as much of this shit back as you can, even though this shit has been created by that which is most basic to you, the creative efforts of you mind and body, and is therefore fundamentally yours. This links capital's evolution with that of civilisation more generally, the merchants of the empires traded goods made by slave labour and the products of farms owned by small landholders, the feudal lord and his peasants were bound together by a fixed law which relied on religion. Labour itself was never bought and sold. The rising power of the banks who lent their money to the emperors, popes and kings around the late renaissance was the first sign that this would soon end. Capital eventually decomposes these old relationships and imposes a new order of mediation between the own who works and the one who is worked for. It makes possible a much greater freedom and a far more equal distribution of wealth, it promises the rise of the most brilliant to the top, and it declares that nothing cannot be exploited and turned to useful material if a profit can be extracted from it, but is only a species of this relationship between master

and servant. It is this relationship altered into the free-floating mediator of money itself. In the end capitalism, therefore, always turns upon itself, it is nothing more than the circulation of money such that evermore money can be extracted from the worker. The capitalist has created the organisation of this scenario, of course at no mean expense of effort on their part, but it is the basic situation that never changes. Further; there is never a free exchange of labour for coin, the option is basically always misery, starvation, the option to escape entirely is simply not there. But why else would anybody work, right? Why would anyone have cause to get out of bed in the morning if it wasn't for the wonderful promise of scrabbling up this meaningless hierarchy, surely no-one would bother unless there was a more immediate threat of death and dispossession. Ah, the distant and alluring promise of one day being the guy with the ability to fire the people who used to be your friends! What else to live for? Besides the commodities one can purchase. Simplistically put, Karl Marx made the Messianic promise that this mediator; in its sudden independence, would strip the worker of all their identifications, their whole pasts and their only possible act of self-recognition would be as workers, and that therefore they would be given to overturn this relationship and return the products of their labour to themselves directly in a total reorganisation of society which would be the final result and unification of all human strivings to this point. Simplistically put, this has not happened, but of course it is only now capitalism is seemingly beginning to reach the limits of its possibilities. Is it ridiculous to suppose that there really is a world which in which the general reality of work pain and struggle, certainly not the product of capitalism, is vanished forever? Perhaps, but it is equally ridiculous to suggest that in the capitalist system human nature has found its basic expression and the fundamental resolution of its conflicts when it is founded on exploitation and hence conflict.

The first thing to note about capitalism is that it is nothing but a system of extraction. It invents nothing, but it demands constant invention. It extracts human potentials and reorganises them into the contract form. In our society the possibility of livable existence is often kept alive by government, charity or community organisations that are not opposed to capital yet are not directly of it. Beyond this neutrality, the very progression of capital is in a very important way driven by that which resists it. The aesthetic of punk, postmodernism's suspension of the totality, the welfare systems of old reform socialism, the freedoms won by the labour movement, the bonds of family, women's equality, experiments in the organisation of work, the endless attraction of transgression, the highest goals of art, the search for pure truth in science, all these have both been imposed upon capitalism in conflicts which its own expansion allowed, created the dynamic tensions for and soon turned into dynamics driving it as other forms of social organisation are compressed into the contract/commodity form. Capital becomes parasitic on the very resistance to capital. Capital has not created any of this, it has only the virtue of being flexible enough to absorb them and turn the residues of transgression into grist for the mill, but it would be wrong to say it can absorb them completely. Spirituality becomes a technique for managing executive stress, unions become techniques for managing disputes to compromise, art becomes a technique for packaging identities

THE FLAMES FROM THE BURNING WOODS LIGHT UP HAWKNEY ISLAND...AND UNCLE HAPPY GATHERS HIS MEN TOGETHER.

NOW HERE'S THE PICTURE!
LAWYER AND GARDNER, 1972 ON

WE'VE GOT US ONE SEVEN MEN ALREADY... IT'S GOING TO BE TOUGH WALTER.

YOU RATHER BE A LIFE IN SING...

WHAT IS 'MODERN CAPITALISM'?

Or, How an American Commits Suicide Nowhere in the Middle of the World Not Changing

and pure commodity in its own right, active resistance become consumer activism and so on.

Modern capitalism is wild, all powerful, any life seems possible within it with a bit of talent, you can travel up and down it and all around the world and you can find a way to get almost anything done as long as don't challenge it. Sure, you can find a way to live out almost any identity but ultimately all these lives are arranged into a hierarchy of power and a good 90%. Capital's extraction and adaptation of human potential is allowed because it is the only method of mediation that both maintains and to some degree repairs a power differential. In a situation where. Capital is only a seam in divided world. A seam called the wage contract. All identities are permissible as long as they can ultimately be recapitulated to this form. What capital cannot permit is forms of identity that transcend the contract. Hence the nation state erodes and more and more life changing decisions are made by anonymous unelected WTO officials who always decide on the maximisation of corporate profit; hence labour unions are dismantled; hence marriages become mere legal arrangements; hence an artificial social fabric has to be purchased from gyms, paid gurus, psychiatrists and the endless firmament of stars, hype and image.

This is all made possible by the stunning success of capital and producing both widely available comfort and soul crushing poverty. But it is nothing but the mediation of divisions and barriers based on the power it distributes, if it a crisis occurs and it cannot distribute this equally enough that reasonable life directives can be pursued by most, all that is there is the barrier, all that is there is the silent war which is the material reality of system driven by dynamic of divisions.

Capitalism calls upon deeper and deeper and resources and new desires and creations constantly, it reveals a seething sea of them, but it must pin all these relations back into the commodity form and stick a price on each of them. We feed upon ourselves. But can capital survive its very demands upon us? For surely we either become one the one hand exhausted, or on the other hand, come into possession of the desires and powers which it will not be able to contain? Not if it completely erodes our ability to form alternate identities, identities based on material ties which challenge the immateriality of capital.

Events that rupture the false unity of capital's contract form cause group identification that transcends the groupings it imposes. In a time of collapse the seam joining life to the system appears again and we can choose between the monolith and life, even if life is brief fall downwards, at least it is freedom. This is mirrored in capital's continual attempts to break up such groupings and independent associations. The neatly delineated form of the individual worker/citizen whose goals present no conflict with the system, or no conflict until the system requires a more brutal method of extracting labour than occurs in these times of plenty, this is the unit which must be maintained in general. The form of individuality which has no identifications outside the set of capitalist contracts is the first structure of perfect capitalist social organisation, we call this chap the bourgeois. The threat to capitalism is the desire for connection, the desire for the possession of true life with others unmediated and without the commoditisation of our personas, capitalism steals from us the resources, time and effort which would allow us to live this life. After all, if we are not here to fully partake in reality, then we are here only to die slowly. The threat to the anti-capitalist dream is the challenge of composing the nasty and dull work that society requires without founding this society on a violence imposed on an underclass which spreads a violence and barriers between people right through society until a fragmented world made up only of divided units is what appears. In this division is a certain freedom, you are distinct as an entity, but you are not free to 'remerge' this distinct entity with social reality as you see fit, because there are limits to how much you can share in a world governed by possession, cheap thrills and reduction of identity to a series of purchases and everything not bound by the commodity contract is ultimately a threat to capitalism and is pushed to very margins or destroyed outright. Yet no social system which denies this distinction of personality or which is based on the dream of the re-mergence of the individual with the world will be acceptable either. Genius

must still be possible and one of the great credits to capitalism is that it allows genius a certain amount of space, as long it promises to be 'productive.'

The basic distinguishing features of modern capitalism are: that it creates a situation where the basic conflict upon which it is based is smoothed over by the general conditions of comfort, as stifling as they can nonetheless be, and despite the obviousness of a complete world system relying on transnationals; that it makes of the consumer a site of the labour of working conceptual apparatus of the market, that it thereby deploys all leisure time as a profit making exercise in the creation of new wants for the market to satisfy; that it has expanded into every area of life in the drive to extract profit and largely has nowhere else to go; that the highly equitable distribution of the fifties through to the seventies is beginning to erode; that significant market hiccups and crashes are showing up pretty regularly; that the 'democratic compromise' with society is beginning to erode, partly because of the power of transnationals, partly because political parties are coming to be marketers of a political commodity rather than representatives of an ideal; that ecological crises which are threatening to which the capitalist state cannot respond without basically contradicting itself; everything here is built on cheap oil and those days are over. Basically, I would say it will be a very short time before scarcity increases and the cracks and divisions in society which capitalism maintains and profits from, all the while keeping them from leading to total collapse will soon be on full view to all, as they were not so many years ago. The ability to hide from the material reality of conflict, to convince ourselves we have entered an immaterial information economy when computers are still built by material labour in generally un-fucking-pleasant reality somewhere else and still require huge amounts of material resources to run as we play in the virtual space they create, to airbrush away the suicides of those who don't want the noble death of going down with the collapsing monolith, will be taken from us. And it will suck, but it will be real and, more, it will be conflict, but not a new, the one that has been hidden under capital all this time.

Brendan De Paor-Moore

Young People and Unions Network



... who?

www.u-who.org.au

A movement for young people aged 15-30 years who want to connect with unions.

U-Who organises events and activities for young people to increase their participation in the union movement and educate young people about their rights in the workplace. U-Who also advocates to improve pay and working conditions for young workers in South Australia.

If you would like to become involved in the U-Who Network, email: jschluter@saunions.org.au or phone SA Unions on 8279 2222

Young Workers Legal Service

YWLS

A service for young people under the age of 30 who are experiencing issues or problems in their workplace and who are not members of a union.

For an appointment contact the service on 8279 2233 or go to: www.ywls.org.au

The Young Workers Legal Service can provide you with confidential advice and information regarding your issue, and if required, representation on a range of employment areas including:
Unfair or unlawful dismissal • Underpayment of wages • Workplace injury or illness • Traineeship/Apprenticeship issues • Harassment and bullying • Discrimination

Keep your public sector/ science career on track

Each year the CPSU provides advice and support to thousands of members on a wide range of workplace issues.

While everyone's career is unique, there are a few important ways we can help you keep your career moving in the right direction.

Get support

CPSU members get professional advice, assistance and representation when they want it. If you need information, back-up or just a second opinion, simply contact your local delegate or call the Member Service Centre on 1300 137 636.

Get the edge

If you're serious about your career, you'll need to be across plenty of information. As part of the CPSU's extensive network of members, delegates, organisers and industrial experts, you'll be kept up-to-date with the changes that impact on your employment conditions, your job and your industry.

Get ahead

As well as winning better pay rises, CPSU members get access to many extra services that can help drive your dollar further such as career education packages, discount shopping, holidays and financial services.

CPSU Member Service Centre

Our team of highly skilled organisers can provide timely advice and support on:

- agreements
- pay and conditions
- work and family balance
- health and safety
- promotions
- performance
- individual issues.

The Member Service Centre is open weekdays, 8am to 8pm (EST).

Phone **1300 137 636**

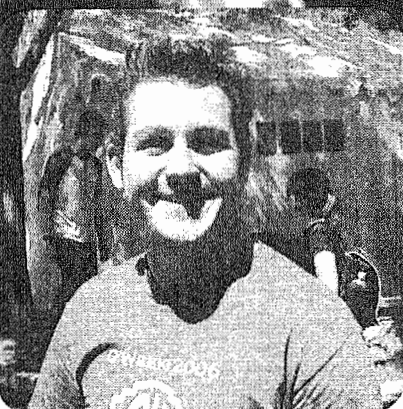
Web **www.cpsu.org.au**

Email **members@cpsu.org.au**

Authorised by Stephen Jones, CPSU National Secretary



Education



Hey Peeps,

Maybe it's the thrill of election week; maybe it's the fact that I now have an irresistible desire to again see my name in print or maybe its because I'm sitting in the SAUA at 3 pm and for some strange reason there is no one in here to gossip with, but for whatever the reason, I, Chris Kelly, office bearer extraordinaire have decided to write my second OB column of the year.

This column will be about something that has been a perpetual bane to my existence for the last four and half years of my University degree; participation marks.

Now I don't know what it is about me, but tutors just seem to dislike the way I operate. Maybe it's the fact that I rarely do the reading, maybe its because I have a reputation in the law school for being somewhat of a wild party rocker; or maybe its because they just think I'm an arrogant wanker, but whatever the reason, tutors that have a tendency to love even the most mute of attendants, seem to hate me.

Now even though I often don't do the reading, I like many of my fine peers, have developed the skill to read a sentence or two during the seminar and then bullshit my way through the content in an attempt to 'participate' and obtain my grade. The problem with this is that it generally doesn't work.

Now these marks don't matter so much, when they're only around 10%, but when they're more like say, 20% they can really fuck up your final mark. For example in one 3rd year law subject. I achieved a mildly impressive distinction in the exam paper, which was brought down to a 73 because of my bad participation marks, an effect caused only because the participation marks were 20% of the grade.

This however will never happen again.

Recently when attending one of the many of my University meetings I was given the opportunity to comment on these forms of marks. I informed the University that these marks are unfair, subjective and that it is impossible for us students to have any idea what constitutes adequate 'participation' as to achieve full marks. Does it mean showing up and saying something once, or do you need to be one of those wankers who won't shut up about the extended reading they've done? Nobody knows, and as a result it is now University policy that no subject can have participation marks above 10%, and if you are in a subject that does and the tutor doesn't like you, come to me and we'll point out the policy that tells them to go stuff they're subjective opinion of you in their pipe and quietly dispose of it.

Yours in participation,

Chris Kelly

Education Vice President

NUS Delegate



On DIT 74.11



Enviro Babe



"Even a single person can have an impact"
"Every little bit helps"
"We must be the change we want to see in the world"
And so forth.

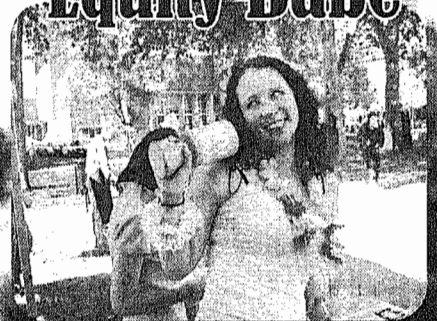
How many people roll their eyes and turn off when confronted by these kinds of clichés, oft repeated as mantras by activists and peace lovin' hippies of every kind? The message is that societal change is not the responsibility of somebody else, that it is up to all of us to 'make a difference' in the world. This message, I feel, has been so deeply integrated into the passive-acceptance framework of cliché that many people have no concept of its meaning. So it might be just about time to dig up that tired ol' cliché, dust off the coffin, and see if we can't extract a little meaning from the withered old corpse inside. Cool. So let's begin with the problem, or at least a large part of the problem. There appears to be a tendency, in our society, for people to conceive of themselves in a radically dualistic fashion. On one hand, advanced capitalism places the individual at the centre of the universe, a position from which we can manipulate matter in a godlike fashion by exchanging simple currency for an almost infinite array of products, services and sensations. This is a world in which ones personal power is directly proportionate to the capacity one has to earn money, and where highly individualised forms of interaction like personal audio systems, televisions, video games and private vehicles consume a gigantic proportion of our free time. On the other hand, we seem unable to grasp the wider significance of our lives at the centre of the universe; unable to be benevolent Gods, we feign naiveté and change the channel. We cannot, or will not, accept that the fulfilment of our desires in a capitalist system requires vast amounts of resources, not to mention the systematic enslavement and subjugation of entire 'developing world economies' to create what amounts to a new global peasant class; the ugly end of capitalism, so easily dismissed by

claiming that the trickle-down effect will provide a little moisture for the critically poor someday. The extent of our individual tunnel-vision when it comes to the impacts we have on the world is such that we seem to consider our individual impact on the world a minimal one, that in the greater context of our house, our community, our society, our world, our impact is insignificant. Thus we absolve ourselves of responsibility by placing 'the problem' in a context within which our personal power, influence and impact is negligible at best, non-existent at worst. But environmental degradation is not simply 'occurring'. It is being driven by the consumer market's desire for huge amounts of cheap, mass produced products that make our lives easier and can be easily thrown away and replaced when a better model comes along. It is being driven by the need for corporations to make an exponential profit growth. It is being driven by us, the consumers. And no matter how stridently the case for social constructionism and determinism can be argued, the fact remains that the 'individual' is the final locus of all interactions with the external world. This is not to say that we should all be consumed by guilt at the state of our planet; no one person can take on the suffering of the entire world. But once we are aware of the impacts of our indecision, we can start thinking about the decisions we could possibly make.

From this point, it is possible to construct a moral philosophy that requires a consideration for the wider impacts of our actions. This is an intensely personal process, and also intensely positive. The reason I believe in the need for humans to develop a more carefully considered relationship with the world, the reason I'm an anarchist, the reason I'm an environmentalist, is that I believe fundamentally in the ability of all human beings to form relationships with the environment, animals and each other that do not require slavery, cruelty, oppression or exploitation. You can choose to agree with me, or not. But hear this: it is each and every one of us who consents to environmental damage and injustice, because consent is never asked for but assumed. Once we refuse consent, once we start imagining what kind of future we want on this planet, once we start questioning the way that corporations and governments are conducting themselves, then shit can really get interesting. And yes, every single person can make a difference. Don't it jus' make ye all warm and fuzzy inside?

Matt Allen
Environment Officer

Equity Babe



Hey guys! Congratulations for surviving election week and my condolences to those who we lost along the way or are still MIA. It's a vicious world out there...

But seriously,

Elections may not have meant a whole lot to any of you, I'm aware that the average student generally regards them as some kind of glorified popularity contest, but the reality is that they are IMPERATIVE! Why? Because the people who are elected decide the future of your student organisations, the AUJ and all of its affiliates. Does this seem important to any of you? If you have any ideas for the future of our organisations (in particular the representative arm) feel free to email them to me- we are in a time of great change and growth and everyone's input would be greatly welcomed!

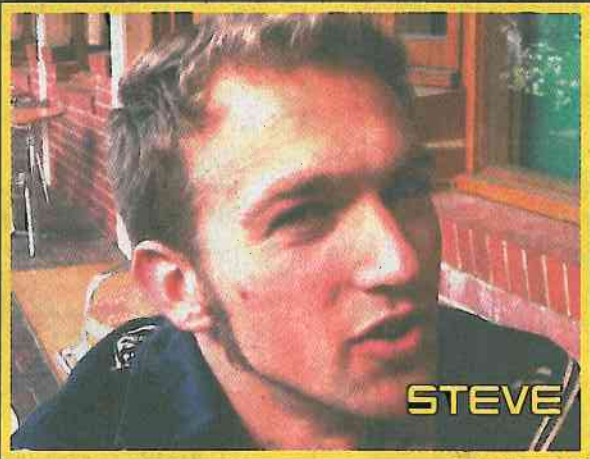
In SAUA news the 'It can ruin your whole Sunday' project is still running. Next week is 'Union Awareness week' so head on down to the Barr Smith Lawns, particularly on Tuesday the 12th and get a free BBQ and some info. I finally get a vote on SAUA Council!

Also, please remember next election week, the majority of people are out there because they actually give a damn about the future of the Union. Generally, being told to 'fuck off slut' doesn't go down so well. Just a thought.

Ciao babes,

Rhiannon Newman
Equity and Welfare Officer

rhiannon.newman@student.adelaide.edu.au



STEVE

1. Over-stickering - putting labels that are slightly different over other labels for 8 hours straight
2. Acronym for Whiney Art students
3. The Piano and Accordion Makers Union
4. a) Farmers Union
b) Rugby Union
c) Soviet Union for the sexy appeal of the T34 tank

1. A walking sign named "Checkers", Tiddi get \$17 an hour.
2. Australian Workplace Agreement, AKA Australian Workplace Arsenal
3. Greater Union Cinemas
4. a) Farmers Union
b) Rugby Union
c) Soviet Union, because the Central Planning Committee kicks arse and Stepp is a sexy hoib!

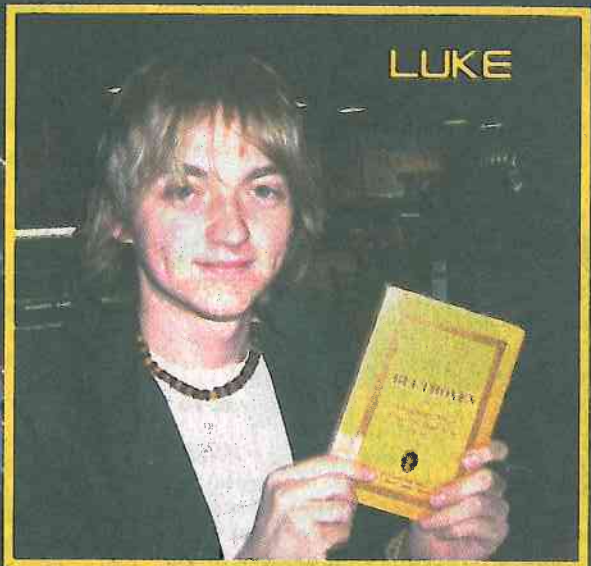


JOHN



KELLIE

1. A landress, working in a Laundromat where people would leave surprises in their shirts. I do work for my parents so what.
2. Award Wine (ring)
3. Bank Union where I could have lots of fun with all the money and make all the clothes and casual clothing
4. a) Farmers Union
b) Neither
c) Soviet Union because I like their accents and their vodka



LUKE

1. Promotions for a home loan company at a Pet Adelaide shopping centre
2. Australia's Worst Advertisers
3. My own, world ruling union
4. a) Feel Good
b) Rugby League

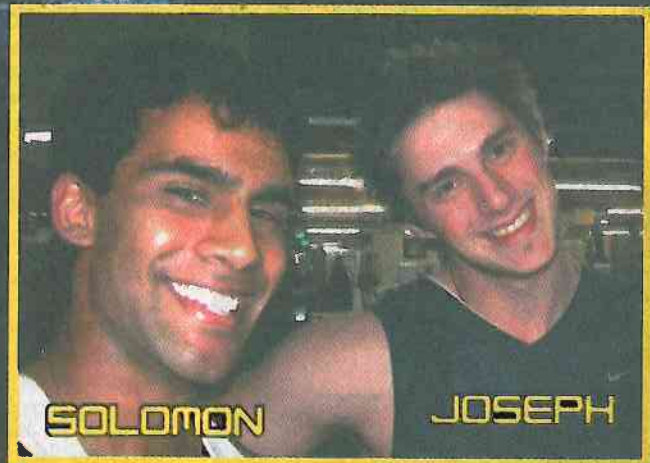
UOX-LOX!



CAM

1. Dubbing to tape, all day, everyday for weeks.
2. Adelaide's Whinging Aged City Sebastian Hate Club
3. a) Farmers Union
b) Rugby Union
c) The LU because they're kind of like the US but not dickheads

- I'm a swimming teacher and I've probably got scuttled on Australian Workers Anonymous, The Walt Disney Union, I love Disney movies.
1. a) Farmers Union
b) Rugby Union
c) Soviet Union - have you heard Russian people speak?!



SOLOMON

JOSEPH

1. Wolves night-ill
 2. Australian Weightlifters Association
 3. Gilm Makers Union would be cool
 4. a) Feel Good, Farmers Union makes me sick
b) Rugby League
c) Soviet Union for AK47's
1. Cakes night-ill
 2. Assholes With Attitude
 3. A Gym Union
 4. a) Farmers Union, they have good ads
b) Rugby Union
c) I like my parents over Indian and Polish



KELLY

1. WHAT IS THE SHITTIEST PART-TIME JOB YOU HAVE EVER HAD TO ENDURE?
2. WHAT DOES AWA STAND FOR?
3. IF YOU COULD BE THE PRESIDENT OF ANY UNION, WHICH WOULD BE THE MOST FUN?
4. CHOOSE YOUR PREFERENCE:
 - a) Farmers Union or Feel Good Iced Coffee?
 - b) Rugby League or Rugby Union?
 - c) The Soviet Union or The European Union?

DISEASE OF THE WEEK: Hepatitis B

or Liver? Damn near killed her!

I don't write this article just because it helps people to be less of an idiot about diseases, but also because it helps me revise for examinable material. That and it's fun to call people idiots in mass(ish) media. So to hell with this week's theme, it's all about me.



By Thomas Tu

*Quick nerd word lesson: PWNT (pronounced owned, poned or pawned) = bastardised spelling of "owned" = bastardised spelling of "owned" (from common typo) = adj. meaning to be defeated, to be overcome or to have suffered negative consequences (eg. "That exam was totally pwnt *crotch thrust*" or "Oedipus realised he had indeed fallen in love with his mother and slain his father. PWNT! *crotch thrust**")



(Picture stolen from Trustees of Dartmouth College - <http://www.epidemic.org/theFacts/hepatitisC/bloodBorneHepatitis.html>)

Genus Orthohepadnaviridae

Now with 50% more of my Hepatitis B scientific report!

Hepatitis B virus (HBV) has infected 2 billion people worldwide, of whom greater than 350 million people suffer chronic infection. It is estimated that a quarter of these will die of liver cancer or other complications directly caused by HBV. After tobacco, HBV is the most significant human carcinogen (cancer-causing material). More than 1 million deaths are attributed to it each year. Just to make sure everyone's on the same page, this is approximately 4.8 cubic metric arse-loads (~17 imperial fuck-tonnes) of death and morbidity.

A quick lesson in etymology

"Hepatitis" literally means "inflammation of the liver". Hepat(o)- means liver (as seen in hepatocytes, the fancy word for liver cells). -itis, obviously, means inflammation (examples include: meningitis, swelling of the meninges; laryngitis, swelling of the lining of the larynx;

appendicitis... and so on (for those creepy men that hang around Unibar with a beer in their hands and a smirk on their face, there is no such thing as Inmrypants-itis)). Hepatitis A, B, etc. viruses have absolutely nothing to do with each other except that they all cause an inflamed liver; they're all in completely separate families. The names of A, B, C... are not grades that make one better or worse than the ones after it. They are instead named in the order they were discovered. In case you were wondering, they're up to Hepatitis E. Ah, now that I've got that off my chest, it's back to the disease.

Somebody think of the children!

HBV is transmitted by blood exchange. Sexual contact and maternal-foetal exchange across the placenta are also common transmission routes. Before blood screening, Hep B was often transmitted by blood transfusions as well.

Hepatitis B has often been touted as being "100 times more transmissible than HIV" (which, to me, sounds like an easily quotable fun "fact" in one of those e-mails your computer-virus-infected auntie enjoys forwarding to you). Every time a scientist hears something like this, s/he should cringe and actually try to find out what the truth is. The point to this paragraph is to doubt everything that seems too perfect and too quotable.

This piece of trivia comes from a study which had observed 6% - 30% of health care workers contracting hepatitis B after needle stick injuries, while only 0.3% (actually 0.5% in the article I found) contracted HIV. Of course, this could come from the fact that people are more cautious around people with HIV, or that HBV survives longer outside the body. Incidentally, neither of these contributes much towards inherent contraction rates. However, it is known that Hep B patients have around 100 times more virus particles than similarly afflicted HIV patients (>10¹¹ compared to >10⁹). The point of this paragraph is that sometimes those trivia facts are right. That and if the world says you're wrong, either change your hypothesis or abandon it (whichever makes more sense).

After transmission, your chance of chronic infection depends on your age. For some still unknown reason, children have a 95% chance of developing chronic Hepatitis B, whereas only 5% of adults exposed to the virus develop chronic infection. If you happen to find out why and how to turn the former into the latter, I'll make you a Nobel Prize cabinet.

Once in the patient's bloodstream, the viruses insert themselves in liver cells and stay there in a very stable form. While in there, it replicates and sends out more HBV particles to infect surrounding cells. This all happens during the 1-6 month incubation period. Many people have no symptoms at all, but others may suffer from flu-like symptoms, stomach pains or jaundice. Jaundice is a yellowing of the skin and whites of the eyes caused by a build-up of bilirubin (a breakdown product of red blood cells and the reason why your poo is brown) in the body.

After this initial phase, there are three outcomes: 1) the patient mounts an early, strong immune response and kicks out the infection; 2) the patient mounts a crap or late immune

response and develops chronic infection (as stated before, this seems to depend on how old you are); or 3) the patient is in the very unlucky .5% of people that acquires fulminant hepatitis. This rather sucky condition is thought to be due to an overactivity of cell-mediated cytotoxicity, i.e. the immune response making infected cells explode and die. This is a normal immune response, except it is active against all liver cells for some unknown reason. 65 - 95% of people who have experienced this have died within days due to a melted liver.

People with chronic infection also get three outcomes; 1) they lead a perfectly functional life with absolutely no symptoms as a healthy carrier; 2) they lead a perfectly functional life with absolutely no symptoms all the while their liver is being wrecked (chronic persistent hepatitis); or 3) lead a life with symptoms while your liver is happily spewing out more viruses (chronic active hepatitis). During the course of chronic hepatitis, the disease may jump from 2) to 3) or 3) to 2) many times. Symptoms of chronic active hepatitis include: retaining water, dark urine, flu-like symptoms, jaundice, light coloured stool and sometimes mental problems, such as confusion, trouble sleeping or coma (all lovely plot twists that you'd find in an episode of *House MD* (Ooh, that unshaven Hugh Laurie...)).

By its name, you'd expect Hepatitis B to cause liver symptoms. Good job, you've learnt well - it does. Because the liver is pumping out all these viruses, the immune system checks it out and kills off the liver cells that are creating all the particles. Lovely thing about the liver is that it regenerates, not like the brain where if you kill cells, they're gone forever. Of course, when the cells do grow back, they aren't lined up exactly with the other cells. For example, when you cut yourself, the skin grows back, but it doesn't look exactly the same as the rest of the skin around it. Instead you get a scar made of fibrous tissue. This is exactly what happens in the liver.

Eventually these fibromas get so numerous that they start joining up and forming cirrheses. These are sheets of fibrous tissue that are massive problems because they tend to block off blood flow to bits of liver. This means bits of liver can die off and you get liver failure. Even if the liver can keep up its regeneration, the high amount of replication of cells will eventually cause liver cancer.

Cancer -

it's not just for astrologers anymore

When a cell replicates, it has to copy its DNA so that both cells can have a copy. The way the cell replicates its DNA is a good system with proofreading and correction skills, but it isn't perfect. Once in a while (once every 10⁹ bases, on average) a mistake occurs. This usually isn't a problem, either it really screws up the cell and leads to its death, or the error doesn't matter at all and the cell performs naturally. Sometimes a mistake hits the sweet spot and gets a mutation in a place where it isn't that unnormal that it leads to cell death but also changes the cell. This mutated cell can replicate, while passing on this mistake. One of these mutated cells can get another mutation in the sweet spot, so now

you have a group of dividing cells that have two mutations. In this way, many mutations can build up in a group of cells without any need for outside help, such as radiation or cigarette smoke.

Cancers (coming from Greek for crab, due to the way it can creep around the body and, no doubt, the crippling pain associated with it) are caused by many changes to the DNA that codes for signals for replication and cell death. If those are overridden, the cell can keep on replicating and not die when it's told to, leading to tumours.

Using these two concepts, you can see how a lot of regeneration can lead to liver cancer. The more hands you're dealt, the more chance you have of having a royal flush. If you keep replicating cells, you have more of a chance of getting the exact combination required to produce cancerous cells. However, this slight infidelity of copying can lead to good things too, such as beneficial mutations that kick evolution along, but that's a story that can be told later. Back to Hep B.

There is currently little treatment for Hepatitis B. Anti-virals are available, but they

only freeze the disease – as soon as you get off of them, the disease starts up again. A vaccine (which you all should have already gotten) is available and is quite effective for protection. Of course, there are places that hepatitis B has been firmly entrenched (South-East and Central Asia, sub-Saharan Africa, the Amazon Basin, parts of the Middle East, and some countries in Eastern Europe have up to 20% of people chronically infected) where it is pretty much impossible to control, even with vaccines, because of the high likelihood that a positive mother will pass it to her child in the womb. All in all, it seems that this is a disease we will just have to learn to live (or die) with, at least for now.

Thomas Tu is second in totally ruining the mood of a party only to that creepy guy who complains loudly about his sexual exploits involving hamsters wrapped up in duct tape. Hire him for your next wedding, party or funeral by E-mailing him at thomas.tu@student.adelaide.edu.au. Will also do bar mitzvahs.

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Election of Students to the University of Adelaide Council

In accordance with the "University of Adelaide Act 1971" nominations for the election of Two Undergraduate Students and One Postgraduate Student to the Council of the University of Adelaide for a term of one year from 6 March 2007 to 5 March 2008 are hereby called.

The retiring undergraduate members are JESS CRONIN and AARON RUSSELL and the retiring postgraduate member is MATTHEW ATHANASSIADIS. They may be eligible to re-nominate for re-election.

Who is eligible to vote?

Undergraduate: Undergraduate Students enrolled as students of the University proceeding towards a bachelor's degree or a diploma other than a graduate diploma on Close of Roll Day, 31 August 2006.

Postgraduate: Postgraduate Students enrolled as students of the University proceeding towards a masters degree, a doctorate, a graduate diploma or a graduate certificate on Close of Roll Day, 31 August 2006.

Who is eligible to be nominated?

Undergraduate: In respect of a person seeking election as an undergraduate student of the University, the prescribed qualifications are that the person:

- (1) is eligible to vote in an election for an undergraduate member of Council;
- (2) is not a member of the academic or general staff of the University; and
- (3) was enrolled as required by sub-section 12(7) of the University of Adelaide Act 1971, on Close of Roll Day (ie. was enrolled as an undergraduate student for the semester last preceding the date of the election, on Close of Roll Day).

Postgraduate: In respect of a person seeking election as a postgraduate student of the University, the prescribed qualifications are that the person:

- (1) is eligible to vote in an election for a postgraduate member of Council;
- (2) is not a member of the academic or general staff of the University; and
- (3) was enrolled as a postgraduate student for the semester last preceding the date of the election, on Close of Roll Day.

When and how do I nominate? Nominations may be made at any time from 7 September 2006 and must reach the Returning Officer, Council Secretariat, University of Adelaide NO LATER THAN 12 NOON 29 September 2006. Nominations must be made on the prescribed form, signed by the candidate and two persons eligible to vote in the election.

Section 12A sub-section (6) of the University of Adelaide Act 1971 states that:

A person may not, except by resolution of the Council, be appointed or elected as a member of the Council if the appointment or election (as the case requires) would result in the person being a member of the Council for more than 12 years.

Students who are considering standing for election and who, if elected, will exceed the 12 year limit during their term of office must lodge an application seeking a resolution of Council under section 12A sub-section (6) of the University of Adelaide Act 1971, giving reasons why they should be permitted to nominate, with the Returning Officer by 14 September 2006.

Nomination forms may be downloaded from the University's website at <http://www.adelaide.edu.au/governance/council/elections/> or obtained from the office of the Council Secretariat (telephone 8303 5668). The Rules for Election of Council members can be downloaded at <http://www.adelaide.edu.au/policies/621>.

Candidates must provide a candidate statement of not more than 150 words in support of their nomination and may provide a head and shoulders photograph taken within the last 24 months. Submitted candidate statements must not contain information that may be misleading, inaccurate or defamatory to any other candidate.

Should an election be necessary, the ballot will open on 12 October 2006 and will close at 10.00 am on 25 October 2006.

HEATHER KARMEL
Returning Officer

Introducing

THE CENTRAL PLANNING COMMITTEE

Stuck in the Unibar on a Thursday night to judge a bunch of shitty bands, I seriously could not think of a worse way to spend the evening. Well, I guess it beats watching David Tench. Why do I say 'yes' to these commitments? To satisfy my ego as being someone with an opinion that matters? Perhaps. I have always hated band competitions, as music is subjective and no band can and should be better. But with that idealistic bullshit aside, the fact is Central Planning Committee were the best band at the National Campus Band Competition (Thursday heat anyway). Being a judge is the only way to get the right bands over the line.

Three MC's decked in full-Communist apparel, rapping about the struggle of the working classes, and proclaiming that "No-one parties like the Party parties". I can't believe nobody has thought of this before, and that's always a sentiment of the best ideas. I spoke with MC Sputnik (Andrew Fleming), to find out more.

Firstly, whose brainchild was CPC, and how was the project put together?

Andrew Fleming, band dictator. He had full control over all planning, development, and fiscal management of the band. All decisions within the Committee were made democratically, by band vote. After this vote Comrade Fleming would then either veto or modify all suggestions to conform with band policy and planning.

Can you introduce the members of CPC?

Andrew Fleming: AKA "MC Sputnik", Victor Stamatescu: AKA "The First Party Secretary", Andrew Potter: AKA "MC Red Under the Bed", Steph Mountzourios: AKA "Linka"

I saw you guys at the National Campus Band Competition, of which you placed a credible third for Adelaide Uni. How did you feel about the whole experience?

The National Campus Band Competition was purely a policy platform for the band. We still believe the USSR to be the world's greatest player in global relations and its example will shine to all those with an open heart. We were beaten due to pressure placed on the University Union through the UN Security Council. We believe that (and will in time produce evidence of), lead by the US, the NATO alliance members had, through proxies (most notably Jim Beam) planted US sympathizers on the judging panel for the NCBC final, rigging

the vote and giving the win to a pro-US act. I would also point out that we were clearly better than both bands who beat us on the night, given that, of all the bands performing, we were by far the most internally ideologically coherent.

There is clearly a lack of reference to great Asian Communist leaders in your rhetoric. Is that something that CPC will be covering in future performances?

We will certainly not be covering and of the Chinese leaders in our future songs for the following reasons; Mao continually ignored advice and instructions from Stalin and the Comintern on how to conduct the revolution in China. As you know traditional Leninist theory is based on the revolutionary struggle of the urban working class. However, Mao ignored the theory and sought to mobilize the peasantry, the most ideologically unsound of his actions being the implementation of "the Great Leap Forward". When Stalin died, Mao felt that he was now the senior leader, a complete falsity bases on his jealousy towards Malenkov and Khrushchev. Mao was also a barrier to the implementation of crucial Soviet reforms. Mao's inability to understand the great vision of the soviet leaders gave the USSR no choice but to renege on their earlier commitment to help China develop nuclear weapons and also prevented the Union from supporting China in its border dispute with India. In the words of Khrushchev Mao was "a

nationalist, an adventurist, and a deviationist". Mao also criticised Khrushchev for backing down in the Cuban missile crisis stating that "Khrushchev has moved from adventurism to capitulationism" an unforgivable statement. This was followed by the besieging of the soviet Embassy in Beijing in January 1967. Tensions along the border then escalated until March 1969, when armed clashes broke out along the Ussuri River on Damansky Island.

By 1970, Mao, realizing the superiority of the USSR, both militarily and ideologically, made a pact with the devil. During the year, despite the fact that the Vietnam War was at its height and China's anti-American rhetoric at its peak, Mao decided to seek an accommodation with the United States to confront the USSR. Therefore, China will play no part in the CPC's performances **Righto. Any plans to record or tour?**

Our 5 year plan is to concentrate on meeting all our crowd attendance benchmarks and to diversify our campaign strategies. We also hope to bring out merchandise and various other propaganda within the near future. We will be recording an EP sometime during the next month in a safe house located in Romania.

And where can we see CPC next?

We are currently in the process of forming alliances within the Adelaide Music scene. Currently we are in negotiations with, and are supporting through financial aid and weapons, insurgent groups within 'The Dairy Brothers' and 'The Beards', once these groups obtain power within these bands and join our side of the Iron Curtain we hope to organize a combined show. We are also playing at a secret location on Halloween (details to be announced).

Chris Burford

Let it be known, that the Central Planning Committee contains members of On Dit's editorial staff. As the music editor, I take responsibility for all ethical decisions in regards to who is, and who is not interviewed. I'd also like it to be pointed out that CPC are one of the more original and entertaining acts that you are likely to see, so please do not criticize unless you have seen them perform. I am happy to debate my integrity at onditmusic@gmail.com

JASON MRAZ



JIVE
6/8/08

I can honestly say that I have never seen a show like a Jason Mraz show.

While waiting in line outside Jive, it was fascinating to see the true Mraz fans. Although he's been quiet in the public eye for a while, the concert brought on an amazing number of die-hard fans. People in t-shirts stating "GEEK" and "Mraz Goes Down Under" weren't hard to miss while waiting to see the man himself.

Once inside, the crowd started to build. Throughout the night, the crowd increased and increased. What the crowd didn't notice was that Mraz was walking through the crowd a number of times. Although not in disguise, he still managed not to draw attention to himself.

When Mraz finally hit the stage, the crowd went crazy. From the very start of the concert, Mraz proved himself to the audience. Instead of bringing his full band, Mraz was in acoustic trio mode: just Jason, a bassist and a percussionist. Whether he was improvising songs on stage, singing songs about dope, 40's, his shorty or our lovely town of Adelaide, he had the audience in the palm of his hand. When performing, Jason has a fantastic technique of making the audience feel like they are the first people to see him perform ever. Did I also mention that he didn't have a set list?

The band would just decide on songs and break right into them.

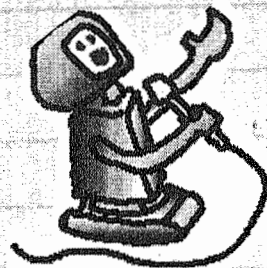
I found it really refreshing that Jason didn't play to the rules of a normal pop gig. Most artists play all the big singles and well-known songs, whereas Mraz played what he felt like. Songs such as 'Wordplay' and 'Curbside Prophet' were completely ignored throughout the night, showing that you don't have to play all the big songs to be a fantastic performer.

Highlights of the night were tracks like 'You & I Both' and his big hit, 'The Remedy'. The song that stood out the most for me was 'Please Don't Tell Her'. It firstly showcased Mraz's fantastic vocal range and guitar playing skills. I think every person in the room was taken aback with how close his voice was to the recorded version of the song. Secondly, it showed how easily Mraz could convert his songs from full band mode to acoustic mode.

Overall, Jason Mraz puts on a show like no other. Not playing to the stereotype of a normal pop gig was completely refreshing and addictive to watch. I would strongly recommend that if he travels back our way, that you get yourself a ticket and head along.

Simon Finck.

CD REVIEWS



Bullet For My Valentine *Hand Of Blood* Sony BMG

Enter the lead solo, riff heavy, '4 Words (To Choke Upon)', screaming "Look at me now!" Tight playing and harmonized vocals make this a delicious metal anthem. Between the singing and screaming comes the solo guitar hero's lost melody, reminiscing in the days of Iron Maiden. 'Hand of Blood' begins, harmonized beautifully, twin guitars beaming a grinding riff, flawlessly leading into crushing distortion and, unfortunately, whining vocals.

Not the greatest album, *Hand of Blood* delivers where it counts, where the riff moves the head and the arm in tandem neck snapping motion and it's catchy as all fucking hell. But, "wait!" my mind screams, "it's just Linkin' Park or some shitty local screamo band again." True, some of the whining and bitching male vocals testify, but the riffs scream 80s melodic metal so I'm caught, hating and loving Bullet For My Valentine. 'Cries in Vain', 'No Control' and 'Just Another Star' haven't much to add to the album and seem to make up space, mimicking the singles at the beginning of the album. The introduction to 'Curses' differentiates itself with clean tone guitar, however the vocals scream "Simple Plan", and thus also scream a blood-curdling "crap". Well produced, short, sweet and catchy, you'll be digging singles from this album in no time.

Unfortunately, everything else feels as though it's been done before and there isn't enough diversity for an album this short (6 tracks, 23 minutes). The CD is enhanced, like so many new albums, with two videos; *4 Words* and *HOB*, however these really add nothing to album itself beside the ability to watch sweaty singers throats throbbing.

Daniel Purvis

Christina Aguilera *Back to Basics* Sony BMG Music Entertainment

We've seen Christina Aguilera go from a *Genie in a Bottle*, to a *Dirrry Stripped* diva; now she's *Back to Basics*. Stupid puns aside, this is a very good album. I've always been impressed by the power of Aguilera's voice and it seems that the song-writing on *Back to Basics* has finally done her justice.

The beginning of *Back to Basics* is a smooth fusion of r & b and soul. There are even gospel backing vocals on the second track 'Makes Me Wanna Pray'. Upon listening to this album, one can tell that a lot of effort has gone into producing something that sounds seamless, despite the variety of influences that it embraces. Of course, the single 'Ain't No Other Man' has already received substantial airplay. What appeals about this song is its catchiness, accompanied by the occasional interjection of old-school horns. 'Candyman' has a fantastic vaudeville intro with great rhythm that would easily translate into fantastic performance.

A pertinent fact is that this is a double album, which allows Aguilera to demonstrate her diversity. Her vocal range is such that she is capable of soulful ballads, pop songs and funk all in one album. Yet again, she has taken an active role in song writing. While one might feel that an artist who doesn't write all of their songs lacks credibility (or personal integrity), there is an important difference here: the music isn't shit.

Although Christina may not have created this album on her own, her voice is what shapes it. She has created a complete package that is obviously not for everyone: she sings 'pop songs', has re-created her image as a picture-perfect pin-up and released an album that lends itself to theatrics. Easy to listen to and fun, nonetheless.

Jo



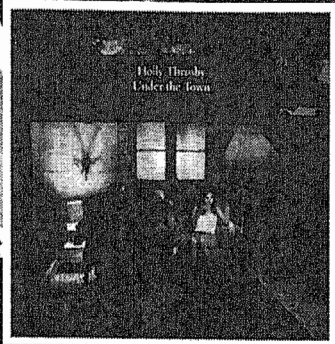
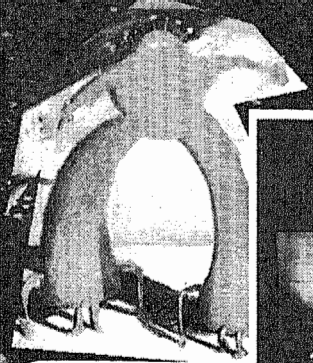
DragonForce *Inhuman Rampage* Roadrunner Records

From the band picture behind this beast of a CD, one might think (or hope) that DragonForce really are taking the piss out of metal. After reading their lyrics and listening to *Inhuman Rampage*, I'm not so sure. One could be misled by the mass of long hair extravagant guitar riffs and clichéd metal imagery. All of which seem cultivated to perfection (right down to the desktop theme included on the disc.) Could this band possibly embody power metal with any more vivacity or with higher pitched vocals?

The album starts off well with an epic metal intro. Unfortunately, the extreme double-kick drumming and high-speed guitar riffs start to get boring after the first song or two. There are eight tracks altogether and none of them are less than five minutes long. Epic. While there is no doubt that the guys in DragonForce are talented and write some impressive riffs, I personally enjoy metal that is more diverse. While listening to *Inhuman Rampage*, it doesn't seem like there is much room for the dynamics or rhythm that most metalheads love. It feels to me that rather than inviting the listener to sing along/play air guitar/bang their heads, DragonForce are begging for us to be in awe of their technicality.

That being said, I enjoy the keyboards and effects on this album. There are also some very cool rollicking guitars contained therein. Additionally, many of my metal-loving friends adore DragonForce and consider them to be one of the most impressive bands ever. While I don't necessarily agree, I think that you would be hard pressed to find a band from this decade that has pushed the boundaries of this genre to the same degree.

Jo



Holly Throsby
Under the Town
EMI

I turned down an invite to an instore with Holly Throsby in Melbourne recently in preference for Chinese. I regret it now. I should have gone Italian. Rather, having now heard Holly Throsby's new second album, *Under the Town*, I would forgo all temporal sustenance for the earthy, grainy, sing-song stage whisper that Holly draws her audience in with. It's the voice of a story-teller- the mock feebleness drawing the audience closer into the story-ring around the fire.

Holly's second album *On Night* (2004) has a Clare Bowditch/ Jen Cloher/ Joanna Newsom quality- indeed, Clare Bowditch is acknowledged in the liner notes. Likewise You Am I legend Tim Rogers is credited for his contribution as bassist. It's always a good indication of a musician's worth: who's listed in the liner notes.

Under the Town is a serene, low-fi, folksy guitar based collection of poetry set to music. In 'Come Visit' Holly sings "I want you to come/ Across the coast and the sea between us" which is beautifully evocative of the physical and metaphysical divide in our relationships and our attempt to bridge those gaps. Some more banal lyrical expressions such as "I am up/ I am above/ I have a new love" are to be forgiven. The childish sincerity of it wins me over. Yes, *Under the Town* is "enough for me".

Holly Throsby is touring Australia and will play the Jade Monkey on Friday September 21.

Pru

System of a Down
Lonely Day LE EP
American/Columbia

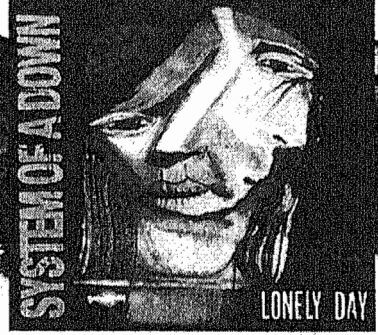
Featuring one of the saddest tracks ever sung by a shaly and weak voice (curse you Malakian) ever, the *Lonely Day EP* is a strange assortment of tracks, forming a strangely beautiful concoction of unexpected melody, punkiness, forgetfulness and, errrrrr, nigger rap. "Fuck 'em up Serj. Shame on a nigger who tried to run game on a nigger" opens 'Shame', a SOAD and *cough* Wu-Tang track full of obscenity and ridiculous lyrics such as "I got a gun the size of a black hole, shoot planets".

Redeeming this atrocity, 'Snowblind' presents some of the more melodic and catchy riffs that could have been featured on the last two SOAD albums, *Hypnotize/Mesmerize*. It feels as though parts of 'Snowblind' were thrown together "what the hell", with weak and meaningless guitar tones formed part of a stronger sound-scape and occasionally destroying the pushy rythm. 'Metro' occasionally feels rushed as though it was hurriedly recorded, though as a whole the track is extremely catchy, bordering on melodic punk more than Alt. Metal (if you're talking categories).

Closing this short CD, 'Marmalade' brings about the speed and playfulness you'd expect from System of A Down of past, feeling very much like it belonged on the first self-titled CD. However, this is a better constructed return to roots - produced by Rick Rubin and SOAD as would be expected from such an excellent track. The EP also features a video of 'Lonely Day', which is at most forgettable, wholly summing up the majority of this EP.

If you're to take anything away from this review, it's that 'Metro' and 'Marmalade' are worth getting your hands on, in the *cough* cheapest possible way - I mean you should download them from iTunes *wink*.

Daniel Purvis



GIG DIARY

Sat 16 September

Buzzcocks (UK), All Flight Crew Are Dead, Terrance Dicks Patrol - Fowlers
Hilltop Hoods, Mystro (UK), Funkoars - Thebby
Tony Font Show, Transport, The Beards - Jive

Sun 17 September

Michael Franti & Spearhead (USA), Blue King Brown - Thebby
YHA Peace Festival 2006 with: Mia Dyson, LABJACD, Sime Nugent, Llz Stringer, The Audrey's, and many more - Light Square

Wed 20 September

The Dresden Dolls (USA), The Red Paintings, Jason Webley (USA)
- Adelaide Unit Cloisters

Thu 21 September

Tim Rogers & Tex Perkins - The Gov
Colonel Kernel, Satan's Cheerleader, Please, Be a Goat - Rocket Bar

Fri 22 September

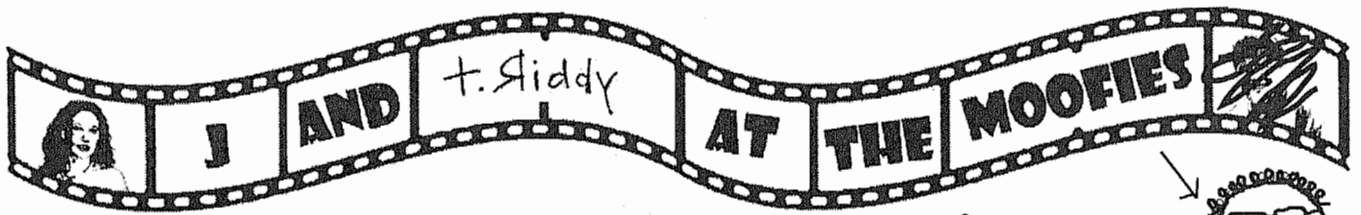
The Drones, The Darling Downs - Jive
Holly Throsby, Ned Collette - The Jade Monkey

Sat 23 September

The Fumes - Jive

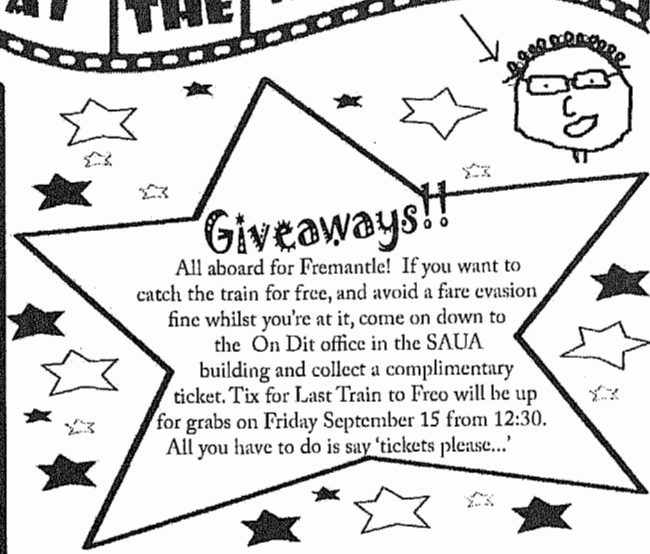
Sun 24 September

Something For Kate, Kashmir - Thebby



Another *Dit*, another dollar, when by dollar I mean slew of thought-provoking reviews by your ever ready film team. You can find out about the new Australian adaptation of Shakespearean classic *Macbeth*, starring the swarthy Sam Worthington, the Quebecois film *C.R.A.Z.Y.* in all its crazyness, and revisit the glory of *Clerks* before you head off to see the newly released sequel, thought provokingly called *Clerks II*. Now there's some artistic licence for you! The editorial desk is still missing Dazz, and from his last dispatch, we're guessing you can expect a fantastic analysis of Lithuanian and Polish cinema on his return. Orrright! Lastly, t.Riddy returns to the fold with Trash Talk. Even trashier than usual, in fact I'm not sure there's a single researched fact in the whole column! Gosh, he's zany!

J & t xx.



Macbeth

Showing at Palace Nova from September 21

Gather fellow mortals, and I shall tell you a tale that would make the very earth shatter and... Ok, that probably isn't necessary, but how else should one open a review about one of The Bard's finest masterpieces? Before the review proper, I must confess I've not had to lock horns with Macbeth since Yr 10. English (Hi, Mrs. Miller), and at the time I really didn't understand or want to understand what was going on. The fact that we took several weeks to read a play that's meant to be performed in a night possibly had something to do with it, but in any case, all that's just to say that other than a bunch of hazy recollections involving murder and political intrigue, I didn't really know the whole story too well. On to the review.

of "Make it 3 beers, luv" in any of his plays (one of his greatest fallings in my opinion). It also has quite a large cast, with many players reduced to a couple of lines, which makes it difficult to follow, especially if one isn't well versed in the story of Macbeth, like me for instance. Also the speed with which the lines are fired in the Australian accent can obscure some of the fine detail, and during a couple of scenes when characters are wracked with emotion, the words are basically unintelligible. Fortunately, the acting is pretty good for the most part, so the actual words don't necessarily matter (I can't believe I just said that about Shakespeare).

The film doesn't quite have the production values of 'Romeo and Juliet', but that doesn't matter because it doesn't have Leonardo DiCaprio in it either. What does matter is the use of handheld camera for the entire freakin' film. Am I the only one sick of seeing handheld digital cameras replacing Steadicam? I understand it's cheaper and can be more effective, but give me two hours of it and I'm feeling seasick. Probably not the effect the filmmakers were going for. In any case the film holds together for the most part, the Aussie accent is a bit annoying but you'll get over it within the first 10 minutes, the handcam is quietly nauseating the whole way through, but the acting is suitably moody and there's enough action and flesh on display (there's even a ménage a quatre of sorts during one scene), so you won't get easily bored. Overall, it's a fair effort at reinterpreting one of the great works of literature into the modern medium, better than some, worse than others.



So, it's kind of life someone like Baz Luhrman decided to remake Macbeth. In Australia. I say 'someone like Baz Luhrman', because it's clearly not his work, although whoever was responsible is clearly a fan. It's quite clever in transposing the king of Scotland to a criminal kingpin and doesn't try to completely bowl over the viewer with cleverness a la "Romeo and Juliet", although there are a couple of scenes where things are just a little too cute. Film-wise, there are several scenes without dialogue, partly for effect but mostly because The Bard sadly didn't write any dialogue along the lines

Last Train to Freo (M)

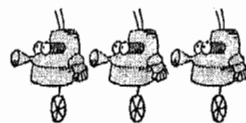
All Cinemas from September 14

The *Last Train to Freo* is about as fast paced as the Indian Pacific starting its journey over to Perth. This drama takes a while to get going, but once it hits full speed, it's unstoppable for bizarre twists and turns.

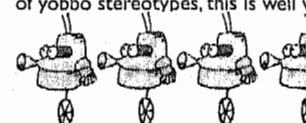
Set onboard the WA metro rail system, *Last Train to Freo* follows the journey of two ex cons and a precious law student on the midnight service to Fremantle. Like a couple of year 8's annoying a year 12 student just before exams, Tall Thug (Steve Le Marquand) and Trev (Tom Bludge) have nothing better to do than taunt Lisa (Gigi Edgley). Seemingly unaware that the guards are on strike, Lisa remains on the train and entertains the two with light banter, trying to avoid confrontation.

The claustrophobic location of the train carriage draws feelings of apprehension from the entire audience for Lisa's predicament. Immature as Trev is, it's his tattoo clad accomplice that incites fear in Lisa. While some people use words to show emotion, Tall Thug uses physical violence and brute force at Trev's expense. It's obvious from Marquand's performance how innocent people become victims of violence on Australian train services.

Set entirely onboard, this is a tense psychological drama about five people who find they are not who they think they are. Nothing can be taken at face value. Each person has a unique story to tell. The depth of the script is unlike any other Australian film released in the last ten years. While it may start off as simple as SBS's *Going Home*, the tension developed is unparalleled. Not for the faint hearted. If you like your Australian drama but are tired of yobbo stereotypes, this is well worth a look.



Space Monkey



Stewy J

"Actually, I was thinking of filing a grievance with the union."
 - Davy Wayne's World (1992)

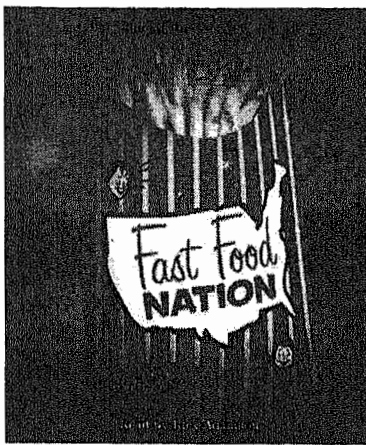
Fast Food Nation(M)

Showing at All Good Cinemas
from September 28

I'm going to assume pretty much everyone knows that fast food is bad for you. I don't think there are too many people who still think heading down to a Macca's for a Big Mac or KFC is the healthy option, despite what their marketing departments have to say. So why have a film dedicated to expounding the evils of the fast food corporation? Especially since we've had a well assembled doco already on the subject (I'm talking about *Super Size Me* for those who've been living under a rock for the last year and a half). Well, the cynical part of me says it just because Hollywood, like the parasite it is, has seen there's big money to be made in setting up *Fast Food*. The not-so-cynical side of me says that someone found a story they felt needed to reach a larger audience and so we get another book adaptation. (The book, by the way, is also called *Fast Food Nation* and is penned by one Eric Schlosser and is pretty good by all accounts).

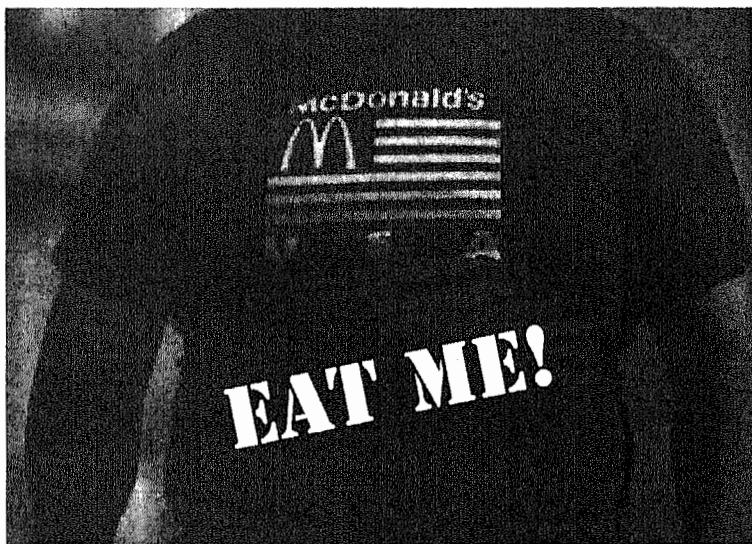
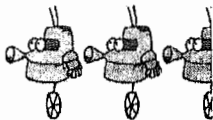
The story seems to suffer a bit from adaptation-itis which basically means that there's a bunch of interesting stories that don't seem to have any pay off. There are also a number of scenes that seem to have been included for no good reason. In fact of the four or five major storylines, two of them could have been removed altogether, without substantially changing the film. It would have been better perhaps to follow fewer characters through more dramatic story arcs. The film itself doesn't really know whether it wants to be a drama or a satire, it has potential both ways but unfortunately it's squandered. In fact that is pretty much representative of the film as a whole, it feels like it could go to so many places but in the end doesn't lead anywhere.

The acting throughout is bearable, although when Greg Kinnear is the best of the bunch there's probably something wrong. Bruce Willis turns in a surprising cameo and



his soliloquy about the obsession with cleanliness sweeping across western society is a nice touch. In fact, the scene between Messers Willis and Kinnear is probably the best in the film, with the exception of the final few minutes of the film, which are actually very hard to watch due to the intensity. Let's just say if you're thinking of becoming vegetarian, the last scenes here will probably seal the deal. In the final analysis, there's really nothing here to take away. The film is slow paced and laughs are few and far between, but it's not really deep or thought provoking either. If you like bashing the big corporations, then by all means don't let me stop you seeing it. Just don't expect anything you haven't already seen in *The Corporation* or *Super Size Me*, both of which are excellent documentaries. But if it were up to me, I'd save my cash and go watch *Thank you for Smoking*. It's smarter, funnier and just all-round better.

Space Monkey



*"Why don't you just join the union, we'll go upstairs together and cap Daddy"
- Grocer, Grose Pointe Blank (1997)*



Trash Talk

with t.Riddy

So I guess I'm back in the right place now, after breaking out to a WHOLE PAGE in the last edition. Not that many of you would know about that given the Inconsiderate thievery of most copies. As it turns out, it was pretty much only the engineers working up in the CAT suite that had access to the edition featuring a beautiful bedazzled vulva on the front cover. Ironic, no? Anyway, enough about me. No seriously, enough! Oh stop it!

I never thought I'd have to do this, but it looks like I'm going to have to eat my newsprint. **Baby Cruise** was shown to the world this week in the latest edition of *Vanity Fair*. I'm still not convinced she's not a theoretical construct. Two words for you all: smoke and mirrors. My (admittedly baseless) guess is that the baby depicted as being the flesh and blood of the **CruiseHolmes Corp** is in fact one of a set of twins destined to become **The Olsens v2**, but hey, who am I to disagree with the internet. Either way, **Suri** may not be so hot on her dad's views on women. **Tom** was awarded the Celebrity Ernie Award for most sexist remark by a celebrity when referring to the fact that he wanted to lock up his wife until her job of giving birth was over. Of course that and his weirdass suggestion that **Brooke Shields** was somehow deficient for using medication to cure her depression hints at a certain level of lady-dissing unlikely to impress many. Apparently he went round to **Blue Lagoon** last week and got down on bended knee and groveled until she believed his apology. Given the religious doctrine he's chosen to follow describes all psychiatry a ploy to enslave the human race, one could easily think he was sorry his approval rating had dipped following the comments rather than, I don't know, regretting his being born a dickhead.

Any boys out there who found themselves lusting after Danny rather than Sandy will be pleased to know that last week **John Travolta** was caught on film giving an 'unidentified male friend' a kiss on the lips to say hi, or bye, or glad you could ride my Boeing with me or similar. They were mounting said jet when the friend turned around and they meshed maws. Maybe it's a religious thing*, given fellow scifientologists such as **TC** have such misguided views of women that it sounds like childbirth's all they're really good for in the end. Although hang on, those guys also think homosexuality's a mental disease, which of course you can't treat with drugs due to aforementioned slavery issues, so therefore all people who aren't gay are slaves to the system? It all makes sense!

Now to prove that Hollywood types really do have a brain - **Britney** has hit the headlines one more time. Apparently she's decided to call baby #2 **Jailynn** after her father, Jamie, mother, Lynn, and little sister, Jamie Lynn. Why the hell she just didn't stick with AFed, BFed and CFed is anyone's guess. I know we all like to visit TrashWorld at some point or another (hey you wouldn't be reading this if you didn't) but poor **Brit**, it must get rather boring when the cool kids have to go home for tea.

My name's t.Riddy, and I'm a trashaholic.

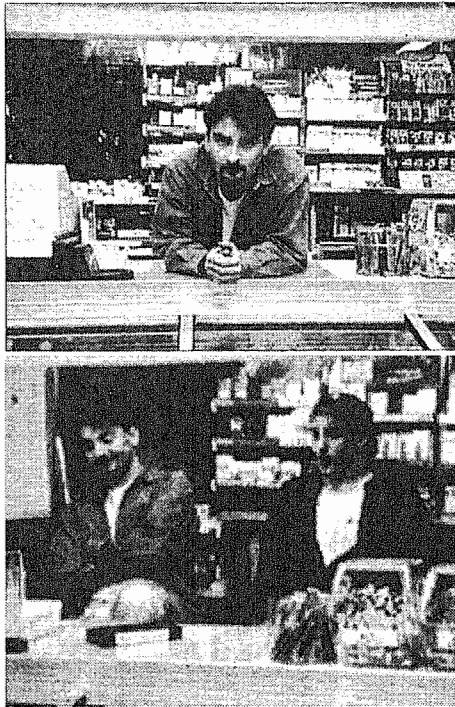
*Really, I'm not a religious bigot. I just can't help that so many Hollywood knobs are Scifientologists. And it really is much easier to write about knobs. Especially when they blame their knobiness on a book of fairy tales about comets &c. If only L. Ron had told them all to jump off a cliff and some stargate would open up to take them home.

Classic Movie of the Week

Clerks (1994)

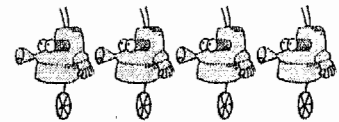
Directed by Kevin Smith

There's been a fair bit of publicity aimed towards director Kevin Smith lately, with new movie *Clerks II* hitting the cinemas and Smith hitting the publicity trail, talking to radio personalities all over the place. Shying away from the main spotlight of the hype, and maybe contributing to it somewhat, we take a look at the movie that started it all, *Clerks*. Fittingly supported with the byline "Just because they serve you, doesn't mean they like you", *Clerks* is a must see for anyone who has ever worked in the service industry, and wanted to throttle a least one customer. Following one day in the life of Dante and Randal, employees of the Quick Stop convenience store and RST Video respectively, *Clerks* is a hilarious depiction of the service industry, written and directed by someone who has actually worked in it. The two characters are perfectly juxtaposed, Dante being the more responsible clerk, attempting to keep customers happy, and coming in on his day off. On the other hand Randal says everything you've always wanted to say to the



most irritating of customers, while somehow managing not to get himself into trouble (although often landing the problems on Dante). Dante and Randal weave their way through a pretty interesting day, closing the store for a hockey game on the roof, and again later for a wake, dealing with surprising revelations from girlfriends and ex-girlfriends, trying to get the junkies dealing out the front to move on, and then there's the customers,

Interestingly *Clerks* was shot at the convenience store that Kevin Smith was working in at the time, and is shot entirely in black and white, adding an interestingly raw feeling to the movie. Despite the fact that the total cost of the filming was actually less than the cost of the rights to the sound track, the film still put Kevin Smith on the edge of bankruptcy, and was mainly financed by selling his comic book collection (most of which he has since bought back). *Clerks* was a fantastic debut, and shows the talent of Smith as writer and director.



J.

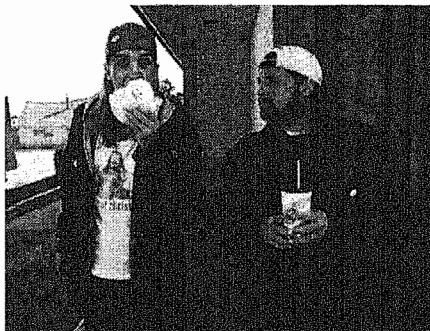
Clerks II is the latest film in Kevin Smith's View Askew universe series (the others being *Clerks*, *Chasing Amy*, *Mallrats*, *Dogma*, and *Jay and Silent Bob Strike Back*.), and the only movie of the series that is actually a sequel.

To me this movie stinks of Smith running out of money and slapping together something to please the masses, capitalising on the cult status of his first film *Clerks*, and the recent success of *Jay and Silent Bob Strike Back*. Ten years has gone past since the original movie, and since Randal has managed to burn down the Quick Stop convenience store (by leaving on the coffee pot), Dante and Randal are now working at Moobys, a fast food restaurant (incidentally – if you've seen *Dogma* you'll recognise it as the same fast food chain where Bartleby and Loki (Ben Affleck and Matt Damon) slaughtered all of the executives for breaking the 10 commandments). According to the website of all movie wisdom, imdb.com, "after working on the 10th anniversary edition DVD of the original *Clerks*, Smith remembered how much he fell in love with the characters and why he got into the movie business in the first place, and decided to make this movie." Personally I don't know if I buy it.

To me *Clerks II* was depressing. Characters that were somewhat cool in the mid 90s when they were 22 and I was 15, have gotten old and fat, and now instead of working in a convenience store, they're selling fast food, and they seem to have lost that 'edge'. Most of the witty banter centring around their lives and the meaning of them that is

Clerks II (MA 15+) Currently Showing at Cinemas Everywhere

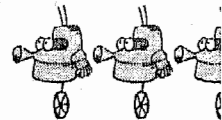
Directed by Kevin Smith



present in *Clerks* is exchanged for bad jokes about religion and sex. The story-line is also a bit hollow, and more than a little clichéd. Dante is about to marry the perfect girl that he's not in love with and move to Florida to manage a car wash his new father-in-law has given him, and Randal along with their boss at Mooby's, Becky, doesn't want him to leave. The sexual tension between Becky and Dante is clear and when we see him painting her toe nails in her office (the equivalent of behind the counter at the Quick Stop), it doesn't take a genius to see where this might be leading. The only other apparent employee of Mooby's is Happy-Clappy-Christian, Elias, who is constantly picked on by Randal. Elias is 19, a devout Christian and Lord of the Rings fan whose internet chat handle is OptimusPrime. His naivety only serves to make Randal look more like a dirty old man.

Don't get me wrong, there are more than a few laughs in this movie, in particular the scene where Elias tells Randal about his girlfriend's pussy troll, Pillow Pants, and the Star Wars vs Lord of the Rings nerd stand off. Go along to see it if you want a few cheap laughs, but don't expect a scintillating story-line, or anything particularly mind expanding. I don't think you'd really be missing out by waiting for the DVD release.

J.



"Let's see, uh, if my demands are not met, the screams of those who have wronged me and the smell of burning flesh will fill the student union."

- Tom Servo *Mystery Science Theatre 3000* (1988)

Straight to DVD

Not having a crew and infrequently using the phrase "yo 'sup peeps" unless I'm taking the piss, I was a little dubious when this little puppy was shunted across my desk for review. I was pleasantly surprised (as I sipped my chardonnay on the couch) that not only did I become engaged with this film, but got so into it I had to tell the roomie to make use of the cordless feature of our phone and go about bitching and moaning someplace else.

To strip it back to its bare basics, the story is age old; good boy at heart is damaged at an early age and manifests his emotions in bad boy behaviour, only to be confronted with a choice between new loyalties and old. In this case, the good boy is Blest (Mark Webber) who follows in his dead brother's footsteps to become a graffiti artist from Brooklyn, and he's hanging with his crew Buk 50 (Gano Grills) and his younger brother Lune (Jade Yorker). They traipse the streets of NYC after dark doing what they do best, which is trying to make themselves heard in the uber-cliquey and competitive world of 'bombers', or those who use spraycans and walls to get their message across.

When the law catches up with them, they set out to win the upper hand and gain some notoriety whilst they're at it. This of course entails running both literally and metaphorically – a theme that, um, runs through the whole film.

Stylistically, this film felt a lot like *Requiem for a Dream Lite*®; there was a virtually ongoing soundtrack (which in itself was pretty cool and includes a *Radiohead* track), and the visual texture was similar, with use of body mounted cameras to differing extents in both films. But don't worry; the squeamish have little to fear in *Bomb the System* compared with *Rf&D*. Eeeuw, syringes.

Like I said, I'm not into the scene this film portrays, and maybe that's why I liked it in the end. I

BOMB THE SYSTEM

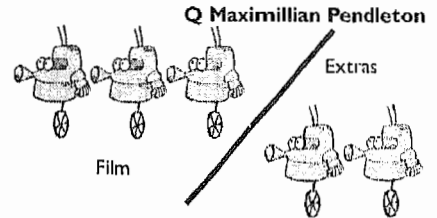
Rated M 15

Starring: Mark Webber,
Gano Grills and Jade Yorker
Director: Adam Bhala Lough



found it a little educational on the differences between tagging, stenciling etc which was good for me. Graffiti 1A, if you get my drift. There is quite a bit of disagreement between parties on whether this film is shit or a hit, and I think it's the hardcore street dudes who know a helluva lot about this stuff that would think it's clichéd and a little twee. For the rest of us, who are interested in culture, street or otherwise, but aren't totally fly with the scene, will probably feel it's a story about people rather than a docco on technique. Which means there's a lot more to keep your attention than if you were looking for new ways to handle your cans. Of paint.

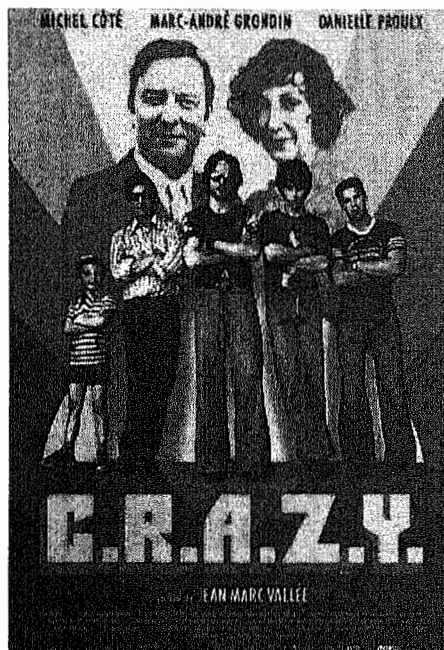
The extras on this DVD are a little disappointing. The menu system and design is graphically quite cool, if sparse. It's modelled on a New York subway map with selections options featured as stations. My first gripe would be that a highlighted option is shown as a tiny coloured 'station' and the text used onscreen is miniscule - my TV might not be the largest in the world, but I'd at least like to measure up as average at worst. The most disappointing aspect of the extras is the very little explanation given to the deleted scenes or interviews – it's hard to tell their place in the overall story of the flick. The Behind the Scenes isn't too bad, but you kind of have to watch the whole thing first to piece together the relevance of the individual clips. Dunno, maybe I'd get it a bit more if I was in the club.



C.R.A.Z.Y. (M15)

Currently Showing at PalaceNova Cinemas

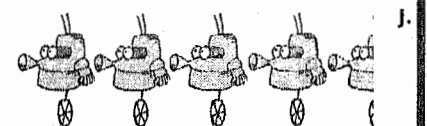
A stunning film set in Quebec, following the life of Zac Beaulieu, from his birth on December 25th 1960 well into the 1980s. Zac is the fourth of Gervais's five sons, and while they're all different, it seems to be Zac's differences that stand out the most. As a young boy he is intent that his father is truly fantastic, and much better than all of the other boys' boring fathers. Also at a young age he incurs the wrath of his father as he is caught dressing up in a dressing gown and his mother's necklaces. From then on Zac's inherent femininity infuriates his father, and Zac continuously attempts to suppress his own sexuality in order to be the person his father would be proud of. Despite what could have been a fairly clichéd storyline the character development throughout the story is fantastic. Whereas Zac's father could have been portrayed as the standard homophobic, macho father, we see in him that he does truly love his son, but can't understand



or accept his sexuality. For Zac, his father's love comes tempered with his intolerance.

Contrastingly, Zac's bond with his mother is unbreakable. When he is able to stop his baby brother's colic she is convinced of his healing gift, and takes him to see the Tupperware lady, who is also the local psychic. She pronounces him gifted and a barrage of calls from the family ensue as they request that he heals every minor ailment that comes up. Remarkably, his thoughts seem to help.

Set to a soundtrack of Jefferson Airplane, David Bowie and The Cure, among others, this movie is probably worth seeing just for the clothes and the music, but the story holds its own, and the characters in their virtues and vices are as real as the people you already know. This is a movie definitely worth seeing, be warned though, for those of you who don't like reading dialogue, it is subtitled. Oh, I might add, you probably won't get the full meaning of the title until the very last scene, so watch for it.



"The South was born in fear. Fear of the Indian, fear of the slave, fear of the damn Union."
- Claude Kersek, *Cape Fear* (1991)



Union Family Race Day

A union of family, food & wine

Victoria Park Racecourse
Monday 2 October 2006

It's the holiday Monday of the October long weekend, and it's the perfect opportunity to combine a celebration of food & wine with the excitement of racing. The delightful parkland setting of Victoria Park Racecourse always attracts big crowds and this day will be no exception. Trackside will be full of people enjoying the 'al fresco' style atmosphere, with live music, a great programme of racing and a magnificent selection of food and wine. There will also be loads of "FREE" things for the kids to do!! So come along, and enjoy the holiday Monday trackside.

General Admission

Adults: \$10

Union Members: FREE

Under 18: FREE

Marquee Packages

from \$45 per person

Enquiries and Bookings

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trackside
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London Underground New York subway

The SALA Moving Image Project is an annual exhibition of new works by South Australian visual artists who work with the Moving Image. VALIDATE!, is one of the many dynamic projects that made up Moving Image this year, encouraging young artists to consider the private thoughts of those who catch public transport. Designed to bring digital art into the urban environment, eight artists tackled this subject with highly commendable results.

Bethany Ashleys' work, *En Route to...* employs photographic stills to illustrate the journey of a girl on a tram, exploring the possible stories behind the 'anonymous faces' that surround her whilst traveling. An accomplished photographer, Bethany received two SALA Festival awards, for VALIDATE! and exhibited work at Higher Ground.

Luku Trembath animates with highly original characters and comical touches, evident in his work, *Animated Sonata for Railway Station Waiting Area*. Screened at the Adelaide Railway Station, the work is a parallel of the exhibition space. Train commuters are invited to view 2D characters as they too, arrive and depart from the station. Along with an exhibition at Cibo, Rundle Street, the talented Luku won The Splitrock Award for first time SALA Festival entrants.

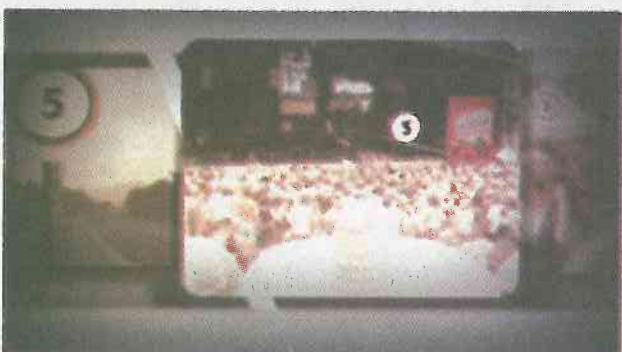
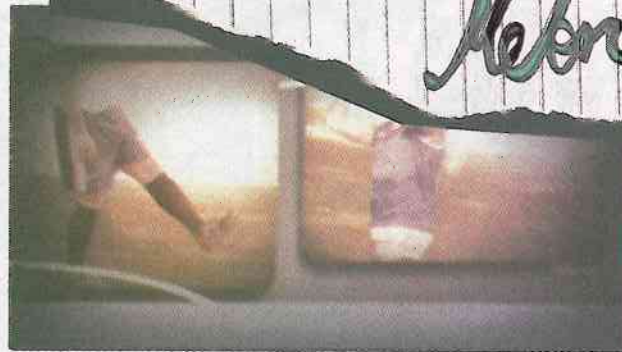
Michael Yuen took an interactive approach to the project, inviting the passenger to communicate and reveal their secrets through a digital 'Table'. Along with the other artists, Michael paired up with a mentor, (furniture designer Jason Jurecky) to help turn ideas into reality.

A partnership between Carclew Youth Arts and the Department for Transport, Energy and Infrastructure, VALIDATE!, was aimed at challenging perceptions of public transport. Each artist made a positive impact, creating works that reveal the fascinating, comical and diverse stories of the Adelaide commuter.

Check out carclew.com.au for information on all the Digital Sites artists as well as other exciting projects.

Katie Shriner

Adelaide Metro!



literature



Editors:
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onditliterature@yahoo.com.au

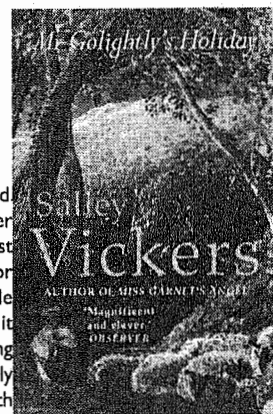
Mr. Golightly's Holiday

Salley Vickers
Harper Perennial

Mr. Golightly's Holiday was, I admit, a total fluke find. However, a lovely surprise. One of the quotes on the cover says that this novel "daringly pursues answers to life's biggest questions." I wouldn't go quite that far, but almost. For those of you who know me, I hasten to add that while the story does satisfy my desire for a happy ending, it is none the worse for it. I would recommend ignoring (and perhaps not even reading) the Afterword...but I freely admit that I hate an author bashing me over the head with their point.

The writing is beautifully crafted, and the tone of the idyll is wonderfully and effortlessly maintained throughout. There's a cast of mostly realistic and emotive characters, and Vickers' descriptions of landscape are stunning. All together, I thoroughly enjoyed it, and remembered that nothing beats a pleasant surprise.

Sunshine



The Ethics of What We Eat

Peter Singer and Jim Mason, 2006

Eating, like everything we do that affects others, is a political act. Each time we eat McDonald's, for instance, we provide implicit support to that organisation's corporate structure, to its treatment of its young staff, to its outrageously unhealthy menu (which it sells at an ostensibly low dollar price to consumers, many of whom are children or parents of young people, influenced by its shiny advertisements).

Singer and Mason don't spend a lot of time on fast-food chain 'restaurants', perhaps because their lack

of food ethics is obvious. (If anything, the authors tend to applaud McDonald's recent changes to the way it does business, many of which were brought

about by the famous 'McLibel' case,¹ when two activists, Helen Steel and Dave Morris, successfully defended a number of claims they made against the corporation.²)

The authors are more concerned with investigating the hidden histories of the foods we buy from supermarkets, butchers and fish shops when we think we're buying healthy and 'better' alternatives to fast food. They encourage us to step outside the neat retail-consumer paradigm that allows us to conveniently ignore every stage in the food production process prior to our selecting the packaged item from the shelf to the soothing soundtrack of easy-listening pop.

The book's emphasis is on food production in the United States (Mason is a US citizen, and Australian-born Singer is the part-time Ira W DeCamp Professor of Bioethics at Princeton University's Center for Human Values), where standards are apparently well below those in Australia and Europe. The sheer cruelty of the practices of many US factory farms is horrific, and the industry does everything in its power to prevent its consumers from knowing anything about them. What's described in this book is enough to potentially put most readers off eating any meat, poultry or fish products in that country. Cattle and pigs suffer major depression from being kept in total physical confinement (without the ability to even turn around) on concrete

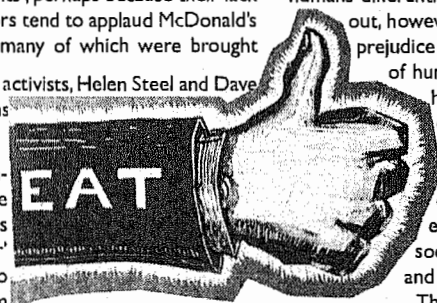
floors for their entire lives. Chickens, stuffed in battery cages to bursting point, have the most sensitive parts of their bodies – their beaks – sawn off, without anaesthetic, to prevent them pecking other chickens to death. Beyond such obvious examples of problematic production processes, Singer and Mason ask some difficult questions. If we had to hunt and kill our own meat, would we do so? Many consumers of meat products would not. Indeed, the severe separation between between the production and consumption phases serves not only the meat industry, but also meat-eaters themselves. That question is far less difficult, ethically speaking, than the question of whether humans have the right to kill animals for their own purposes at all. Apart from the dogmatic Christian justification (that humans, created in the Christian god's image, are separate from and 'above' other living things, and actually have the responsibility to exploit 'natural resources'), the most common argument advanced for the continued consumption of meat by humans is that humans possess a special and unique quality which gives them the right to treat non-humans differently than they would each other. As the authors point out, however, this 'argument' is really a justification, based on a prejudice they call 'speclesism': humans define the boundaries of human-ness in order to justify their treatment of non-humans. Even if some reasonable and universal delineation between humans and non-human animals were agreed upon (and such delineation is all but impossible), there is still no obvious reason to cause suffering to other living creatures. Recall, for example, that the same reasoning was used by past societies to justify such practices as slavery, colonisation and ethnic genocide.

The book continues Singer's quest to make ethics 'practical'. He and Mason have collaborated previously, on the 1985 publication *In Defense of Animals* (re-published in an updated edition last year). *The Ethics of What We Eat* is perhaps a little drier than his most recent books, *The President of Good and Evil: The Ethics of George W Bush* (2004) and, with Tom Gregg, *How Ethical is Australia?* (2004), but is no less explosive or thought-provoking. In terms of contextual evidence, it is less relevant to Australian readers than to Americans, though its discussion of ethics is universal and important.

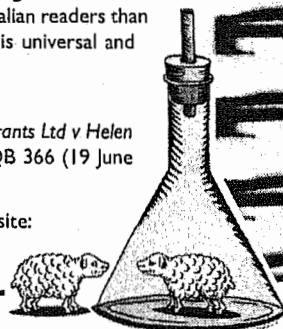
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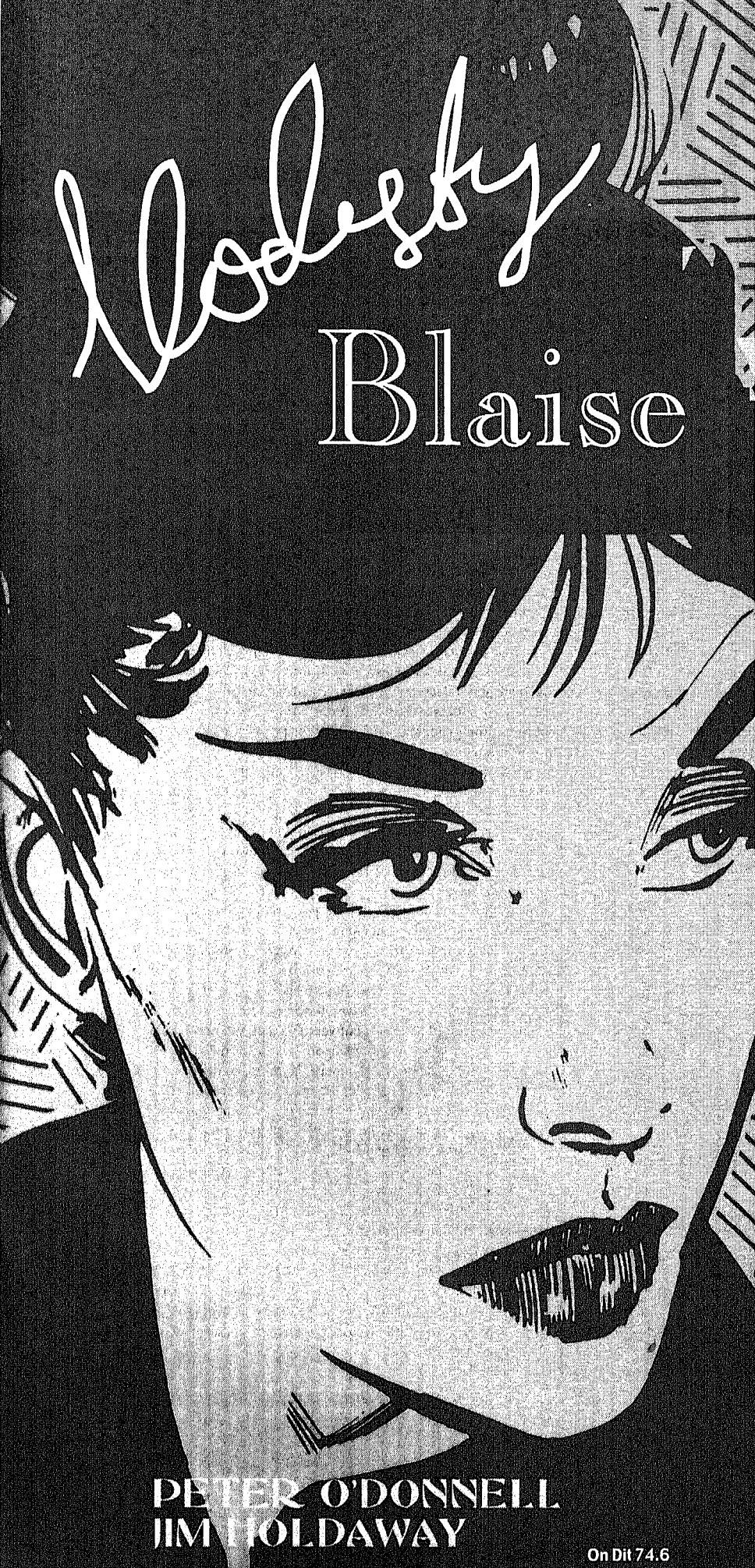
¹ *McDonald's Corporation, McDonald's Restaurants Ltd v Helen Marie Steel and David Morris* [1997] EWHC QB 366 (19 June 1997).

² See Steel and Morris's website: <www.mcspodlight.org>.



Russell





Modesty Blaise

PETER O'DONNELL
JIM HOLDAWAY

First thing's first: I'm a heroine addict.

I can't help it.

The action! The espionage! The intrigue! The ability to use feminine charms in obliquely masculine ways! Fighting, treasure, riches, lust and justice! Kicking ass in asphyxiating leather outfits! Being perfectly coiffed and shod! Oh, living life as a steely crime-fighting ubervixen would be the most magnificent existence of them all. What's your poison? Karate? Extensive combat training? Brains to smite an iceberg? Or brawns to kick the shit out of some megalomaniac fuckstick wanting to take over the world?

OK, so the Chicks Kicking Butt genre is a little too well defined within the fabric of pop culture. This has unfortunately resulted in the saturation of the comic book-cum-movie market and the production of some truly average pieces of celluloid (Barb Wire, anyone?). However, every kick-ass action heroine of the past 50 years is obliged to kneel before the impeccably-clad feet of one of Pulp Fiction's most serially underrated and oft-forgotten babes of the comic universe. All of them. A big fat 'whatever' goes to Emma Peel, Charlie's Angels, Lara Croft, and Xena because Ladies and Gentlemen, may I present perhaps the deadliest monochromatic crime-fighting champion of international espionage and perhaps Tarantino's best kept secret:

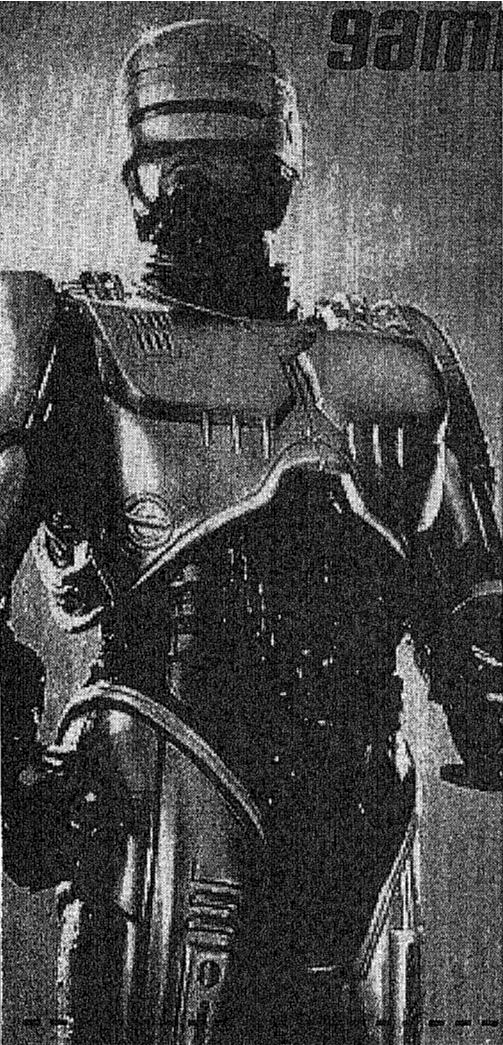
Nothing can phase Modesty Blaise.

Modesty Blaise, the star of a series of best-selling novels and a successful comic strip that ran for nearly 40 years, is the brainchild of writer Peter O'Donnell who was struck by imagination whilst fighting in WW2. Stationed in the Persian desert, O'Donnell came across a steely Eurasian refugee girl in the middle of nowhere. Touched by the child's iron will and solitary existence, he concocted the Modesty Blaise character, a millionaire heiress "female James Bond" recruited as a freelance collaborator with the British secret service. Around the time of *The Gabriel Set-Up*, Modesty had been a war-orphaned refugee, a Tangiers casino worker, a criminal mastermind and a retired, somewhat bored, millionairess-about-town. Along with her trusty sidekick Willie Garvin, Modesty embarks on a fabulously dangerous career, flexing her megabrains and impossibly honed fighting skills to endure a series of brutal capers and fight the baddies with sass, wit and a whole lotta woman.

The Gabriel Set-Up contains the first three Modesty Blaise comic strip stories plus a brief flash-back origin strip. Jim Holdaway's artwork is simply flawless, classic Pop Art style (not unlike that of Flash Gordon), which is pretty much in a class of its own. The stories are dangerous, steamy and drenched with the sort of senseless British protocol that's made 007 the charming bastard he remains to this day. After not one, but three failed attempts at transcribing Modesty to the big screen (one of which being the fabulously camp 1966 effort starring the luscious Monica Vitti), the old adage of the original and the best still rings true regarding the lifelong work of O'Donnell and Holdaway. If you're bored, tired and lonely, book a night in with Miss Blaise, get rid of that po-mo malaise and shimmy your way to international justice and go-go cool.

Stephen Mulholland

available @ Pulp Fiction Comics
34a King William Street, City



Infected Majesco Games

"Splat!" – the distinctive sound of a zombies head exploding into a shower of red blood.

"Splat! Splat! Splat!" – the distinctive sound of numerous infected Santa Claus zombies exploding, covering Corey from Slipknot in staining red blood.

Sounds odd? Yep, I agree. But that's what this game is about, oddness and the exploding of zombies in showers of blood.

Officer Stevens is stuck in the middle of NYC, whilst hordes of zombies carrying an infectious ... infection ... cannibalise citizens. Lucky for Stevens (you!), you're immune to the infection and your blood can kill the infected and ravaging hordes (round of applause). So take up arms, whether it be a pistol, shotgun, sub-machine gun, rocket launcher, grenades or Viral Chainsaw, and take to the zombies with vengeance!

Begin by selecting Officer Stevens' first name before altering his/her appearance using a character set ranging from ordinary citizens and police through to the unlockable Slipknot crew and Bloodrayne.

With your customised Officer Stevens, take to the streets. Missions predominantly require the death of zombies, easily managed by blasting yellow zombies with a variety of weapons (using X) turning them red and then exploding the red zombies with your own blood (using square). Satisfying "Splats!" are in order, and combo "Splats!" turn even more zombies red allowing for continual slaughter. Beware! The entire game is founded entirely on this premise and the novelty begins to fade. Each mission requires all zombies executed, with other variants requiring the rescue of civilians or the protection of officers.

Though mundane in theory, the continuous repetitive practice of administering death to the

undead is actually fun, for a while. *Infected* is short, at 35 missions, and each mission can be completed in under a matter of minutes, with more challenging missions requiring retrieval. The hectic speed of missions and sheer number of zombies at times makes the game addictive and compel you to finish, with a goal system in place to help encourage you to rerun through missions and achieve better scores.



Accompanying the visceral visuals is a thrashing and evil soundtrack, featuring Slipknot (whose members feature as in-game avatars) and Chimaira as well as some disturbing electronic work from Pimp X and Junkie XL. The blood splatter and zombie festerings sound pretty awesome, making for a satisfying soundscape – though headphones are a must for enjoyment.

Ad hoc and infrastructure multiplayer is available, which means you can play both with others in the room and online. Though, still not knowing too many people that own PSP's or having the time to catch up with them, I'm not going to write on multiplayer. However, GameSpot.com has this to say: "the multiplayer modes themselves feel pretty generic, but the consequences of winning or losing a match are pretty ambitious. Winning a match, either in *ad hoc* or infrastructure, will "infect" the other players' PSPs with your avatar, which will then crop up in their single- and multiplayer games."

Infected, bloody fun for a couple of days, coagulating all too quickly.

Daniel Purvis



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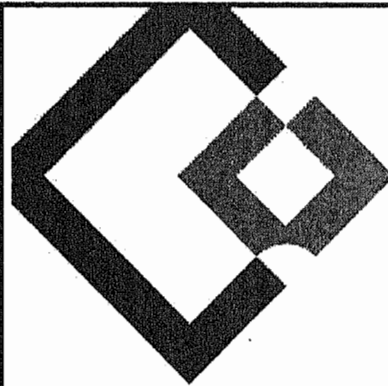
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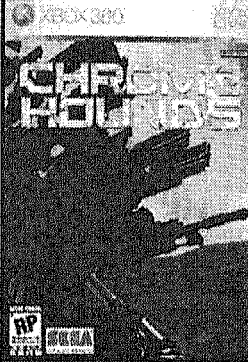
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Chromehounds (360)

Don't buy this game if you are not on Xbox Live. It is as simple as that.

Single player is a bland and repetitive experience that leaves no justification for its \$120 price tag. Single player is more of a training mode if anything. Story mode consists of eight parts that basically serve to train you in the motions and tactics of each of the six mech types. Mech types have a significant effect on the respective tactics and gameplay, so each aspect of the story is varied, at least a little. Unfortunately, the missions within each campaign hardly differ from one another, each are just merely variations on chase and destroy or protect and defend. Missions just seem to lack the epic stylisation and score to add any real depth or enjoyment to them.

Connecting to Xbox Live is another story and where you'll find the meat of the game. Don't think you'll be able to just pick up and play with this title, the online aspect is a deep experience that offers plenty to keep fans happy. You first need to pick a class, allegiance and then finally join a squad of fellow players before banding together in a massive war to dominate the land. Combined with thousands of customisation options, *Chromehounds* offers an addictive and engrossing long-term online experience for fans of the genre, on a scale unlike any other game on the console thus far.

Keeping with SEGA's arcade tradition, the control side of things are kept basic. Whilst this works to make the game inviting to new-comers, it feels lacking, particularly considering the game seems aimed at a dedicated market. Even rotating the upper half of the mech to attack an enemy behind changes the direct your mech will travel, which causes sheer frustration when trying to retreat from an attack. Also, having to cycle through weapon sets rather than controls being assigned to independent buttons is a nightmare in the heat of battle. This is not a First Person Shooter! The right trigger doesn't need to be the only fire button!

On a more positive note, graphics are great by large with spectacular explosions and intricacies in detail. The environments often feel somewhat bland and barren, although in online this can work to your benefit or disadvantage depending on your strategy.

To obtain the full benefit of the game, you truly need to have Live, a group of friends playing and dedication. *Chromehounds* based on its game engine isn't impressive by any means, it is through its online experience that the game truly shines. It's not for everyone, but I suggest giving it a go if you are interested in the genre and can experience it to its full potential.

Daniel Purvis

Carol Vorderman's Sudoku: DVD Game

First and foremost, this game is all about Sudoku. That's Soo-Doh-Koo, I'm sick of all the mispronunciations. Take note, that's how it's pronounced, Sudoku also happens to be found in *The Advertiser* surrounded by crosswords, strange pyramid things and word games. Satisfying the need for those preferring logic, reasoning and a lack of language, the Japanese-invented Sudoku to get away from reading Kanji, which is a really difficult set of characters that form part of their symbolic language. I'm kidding, that's not really the reason, but it's a reasonable explanation for its creation, right?

Open the box and feast your eyes on the Sudoku game pad, eraser, set of four pencils and the DVD box. Warning! Before loading up *Carol Vorderman's Sudoku*, I recommend you have invested in a decent DVD player, otherwise you'll suffer hours of frustration constantly reloading the disc as it gets stuck on my older machine. Also, ensure you have a remote control as you constantly have to select every option manually.

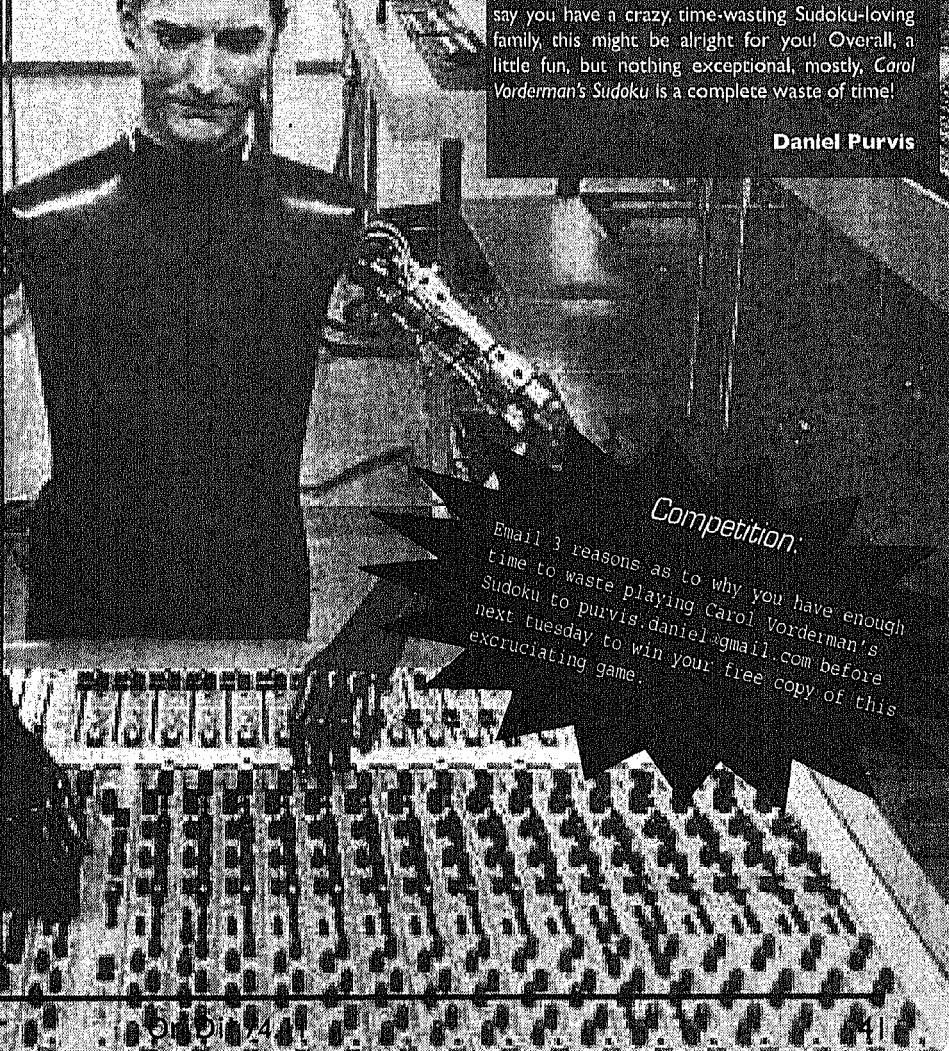
Many different options are available on the loading screen and if you're as curious as I am you'll want to check out "Carol's Tips", where you'll first meet Carol. First thing of note, Carol has a voice that isn't too hard on the ears, she's got a strong English accent and there isn't a thing that seems odd or frustrating in her voice, her explanations are also clear and concise. Her tips, however, aren't anything more than a basic explanation of the game rules and simple, easy and fairly obvious tips on how to solve Sudoku.

So what the hell is the DVD edition of Sudoku all about? It's designed to challenge and allow Sudoku lovers to play against each other. There are two options, Game Option 1 and Game Option 2, which are essentially the same but the second option allows for novice and more advanced players to play together by providing a handicap to level the field. A brief explanation demonstrates how to compete in a series of 'Ten Challenges' to solve the nominated box selected by Carol on the TV screen in the fastest possible time. You announce "Sudoku!" on completion, before comparing times with other competitors and administering a score according to some simple rules. At the end of the game, those with the largest score win.

After having played a few games, I've come to the conclusion that this Sudoku can be somewhat fun, and the game offers a novel approach to try and create a competitive game out of what should remain a solitary activity. However, playing against my girlfriend I also realised just how bad at Sudoku I am thus giving her reason to gloat. The need to constantly pick up the remote and manually progress to the next section of the game when some parts could have been automated makes things a little frustrating, however still kind of enjoyable.

If you want to play Sudoku, I suggest you buy a game pad with thousands of games for solo play, as Carol's version has less Sudoku games than buying two weeks worth of *The Advertiser* does. If you want to attempt to make Sudoku competitive, say you have a crazy time-wasting Sudoku-loving family, this might be alright for you! Overall, a little fun, but nothing exceptional, mostly, *Carol Vorderman's Sudoku* is a complete waste of time!

Daniel Purvis



Competition:

Email 3 reasons as to why you have enough time to waste playing Carol Vorderman's Sudoku to purvis.daniel@gmail.com before next tuesday to win your free copy of this excruciating game.



TOP 10 BRIT COMS of recent times

1. The Office
2. Little Britain
3. Marion and Geoff
4. The Mighty Boosh
5. We Are History
6. Black Books
7. Stella Street
8. Teachers
9. Big Train
10. Spaced

STEVE IRWIN R.I.P.

Love him or hate him, Steve Irwin was a big time TV personality. Personally I loved him and anything to do with him. I grew up watching him and thought he was the very epitome of what it meant to be "Australian". Of course I was wrong, I doubt jumping on man-eating reptiles for a living has anything to do with being Australian, but who cares god dammit! Steve was a passionate guy and even through the telebox it was hard to resist his insatiable enthusiasm and love of wildlife. He brought so much life and enthusiasm to anything he involved himself in and was generally one big ol' force for good in this world (the baby croc incident aside). He was as bonza and dinkum as they come and the TV landscape will be that much more, well, shit, without him. All we can do in the face of a tragedy such as this is try and keep Steve's memory and message alive - "QUARANTINE MATTERS".

"First it was big Kev, now Steve, we're losing all these Aussie icons, brings a tear to my eye. Lucky we've still got Hotdogs!! But it's like they always say, live by the sting-ray, die by the sting-ray."

Nerissa Campbell

Qwazy Qwiz - Firefly

1. What is the name of the vessel that houses Mal, Zoe, Kaylee, Jayne, River et al?
2. Within the polite society of the *Firefly* 'verse, which of these characters has the highest rank; Captain Mal Reynolds, The 'companion' (prostitute) Inara or the preacher Shepherd Book?
3. Which crew member has become a folk-hero on a planet where the principle export is mud?
4. According to the *Firefly* theme song you can take my love and take my land but what can't you take from me?
5. In the *Firefly*-universe which two languages are spoken by most people (at least for swearing)?
6. In the movie *Serenity* which members of the crew in *Firefly* die?
7. What do the following words mean in the *Firefly* 'verse; *Shiny*, *Gorram* and *Purple-belly*?
8. What is the name of Jayne's favourite gun? What does he try to trade 'her' for?
9. What happened at Serenity Valley?
10. According to River Tam, who goes 'two by two'?

Ignition 6

**Australian Dance Theatre
ADT Studio
August 15-18**

Now in its sixth year, the Australian Dance Theatre's 'Ignition' series gives young dancers and choreographers an annual opportunity to have their work performed. The theme for this year's collection of short pieces was 'the world's smallest stage', meaning that the artists had only a two metre by two metre space in which to choreograph their works. Each of the nine works had a unique approach to dealing with this challenge, and the choreographers were all supported by impressively skilled casts.

Arguably the most effective of the sketches were those that involved an element of humour. *F-Lash* by Xiao Xuan Yang was a cleverly conceived exploration of the emotions that people feel when they are in traffic. Sam Haren's *The Game Is Not Over* compared football with ballet to convey a strong message about homophobia.

The most colourful piece, Daniel Jaber's *The World's Smallest Stage: INVADED*, portrayed the world of high fashion being thrown into turmoil by an H. G. Wells-style alien invasion. The costumes probably outshone the choreography, unlike in Lina Limosan's *The Penny Drops*, where movement was to the fore, with mime being added to the dance elements to create a relatively long narrative. The story, a couple with some serious relationship problems, had the audience in stitches until its final message was revealed. The soundtrack, edited by Sasha Budimski, combined opera with well-known pop songs, and pushed the narrative along nicely.

Some of the other works were a little puzzling, and may have benefited from a second viewing. But overall, the standard of work was very high and quite accessible, and the ATD is to be commended for its support of talented young artists in such a practical and meaningful way.

Benedict Coxon

The Visionaries

**Australian Chamber Orchestra
Adelaide Town Hall
August 9**

The most recent instalment of the Australian Chamber Orchestra's 2006 series saw the orchestra teaming with Teddy Tahu Rhodes to present a program focussing on works by Handel and Bach, including the latter's substantial *Cantata No. 82*.

Deliberate use of open strings and constrained use of vibrato proved to be effective techniques in capturing the character of the first work on the program, Bach's *Suite No. 1*. These techniques reflected well the Baroque style of playing, however, the ACO's characteristically playful use of accents and sudden dynamic changes was never lost. The players were, as usual, brilliantly led by Richard Tognetti and their ensemble skill was almost perfect. There were, however, several occasions where the low voices seemed buried under the fierce, fast-moving upper voices.

Teddy Tahu Rhodes was a real delight. His strong, yet lyrical voice matched perfectly the colours of Bach's *St Matthew Passion* and Handel's *Alexander's Feast*. His superb voice was well supported by the accompanying ACO, with the wind soloists showing sheer brilliance.

Hindemith's *Trauermusik* provided a pleasant complement to an otherwise all-Baroque program. Originally composed for viola, it was quickly taken up by cellists, as the sorrowful character of the piece favoured the lower instrument. The ACO's principal cellist, Emma-Jane Murphy, gave the work an inspired performance.

Teddy Tahu Rhodes again joined the ACO for the *Cantata No. 82* (*Ich habe genug*) by Bach. The work is dark and mournful, and somewhat unusual in that it was written only for bass voice and accompaniment. The orchestra's clear sound in the upper registers provided the fabric on which the singer displayed an expressive interpretation of the cantata.

Mintzer

**Evening Concert Series
Elder Conservatorium of Music
Elder Hall
August 12**

Anyone who's played in a Big Band at some point over the last couple of decades will be familiar with the music of Bob Mintzer. What a coup it was then for the Elder Conservatorium to host Mintzer as part of a week-long residency. And what a treat it was for the audience that filled Elder Hall at the end of the week for some quality music-making.

The first half of the concert featured the Elder Conservatorium Symphony and Studio Orchestras. The former ensemble opened with Gershwin's *Cuban Overture*, a noisy piece that presented problems of balance for the large number of players. The studio orchestra fared a little better, and benefited from Mintzer's efforts as saxophone soloist, but on the whole it was the Elder Conservatorium Big Band's performance in the second half that took the honours.

With the program constantly being tweaked, the second half showed off some of the best of Mintzer's charts, including *Slo Funk* and *Heart of the Matter*. The band was typically on the button, despite the significant changes in personnel that have occurred this year. In particular, there were some praiseworthy saxophone solos, though it was Mintzer himself who wowed the audience, both with technical ability and musical expression.

It is difficult to estimate the value of a residency such as Mintzer's. The chance for students to play alongside someone whose charts they've grown up with must be inspiring. Add to the inspiration all of the tips and tricks that would be picked up in workshops and rehearsals, and it's clear that the whole experience is highly beneficial. Credit must be given to Dusty Cox for his initiative in making this residency possible and one hopes that he will have similar success next year.



Concert Four

The Firm
Pilgrim Uniting Church
August 21

The fourth concert in The Firm's 2006 series featured works by several local contemporary composers alongside the favourite *Piano Trio in D minor* by Mozart, all played by the Settembrini Trio.

Quentin Grant's *Trio*, composed this year, was a good opening piece for the concert. It had a fierce, rhythmically charged character throughout, which captured the spirit of the poem *Grodek* by Georg Trankl. The piece was slightly minimalistic in that it was divided into sections and each section had a unique rhythmic and melodic theme. It was well performed by the three players, although the bass line sometimes suffered under the heavy piano and shrieking violin.

Another piece composed this year by Luke Altman, *Piece for Piano Trio*, focussed on segments that were gradually joined together to form a lyrical theme towards the end. Interactions between the instruments played a crucial role in this piece as the discontinuous segments passed constantly from one instrument to another. The trio gave a convincing and very confident performance, especially the pianist Leigh Harrold, with his illustrative portrait of a 'lunatic'.

Raymond Chapman Smith's *Piano Trio No. 2* was a rather static piece, generally lacking in musical direction and in some ways very similar to the music of Debussy. It was a small, lyrical piece with a feeling of uneasiness that remained throughout. Unfortunately, the playing was rather plain, and it seemed like the players were only concerned with the ensemble aspect of performance. The piece could have been played with a little more creativity, which it certainly deserved.

Settembrini Trio's virtuosic playing was revealed in Mozart's *Piano Trio in D minor*. It was played with strong character and brilliant ensemble, and it was clear that the violinist, Michael Milton, enjoyed playing his part. Again, the piano sounded a little too heavy and resonant in the acoustics of Pilgrim Church, which, to some extent, buried the bass line. But, overall, the imaginative account of Mozart's trio was an impressive conclusion to the concert.

Yasuto Nakamura

Paul Lewis

Musica Viva
Adelaide Town Hall
August 28

Paul Lewis' excellence in accuracy, note placement, and phrase control was unquestionable throughout this Musica Viva presentation, and certainly provoked envy on the part of any pianists who were present. However, those expecting a new and exciting take on this selection of piano sonatas by Beethoven would have been disappointed, as Lewis' was not a performance that pushed the boundaries of musical expression. Although it made a refreshing change to hear 'plain' interpretations of two popular sonatas, there could have been a little more creativity in the performance as a whole.

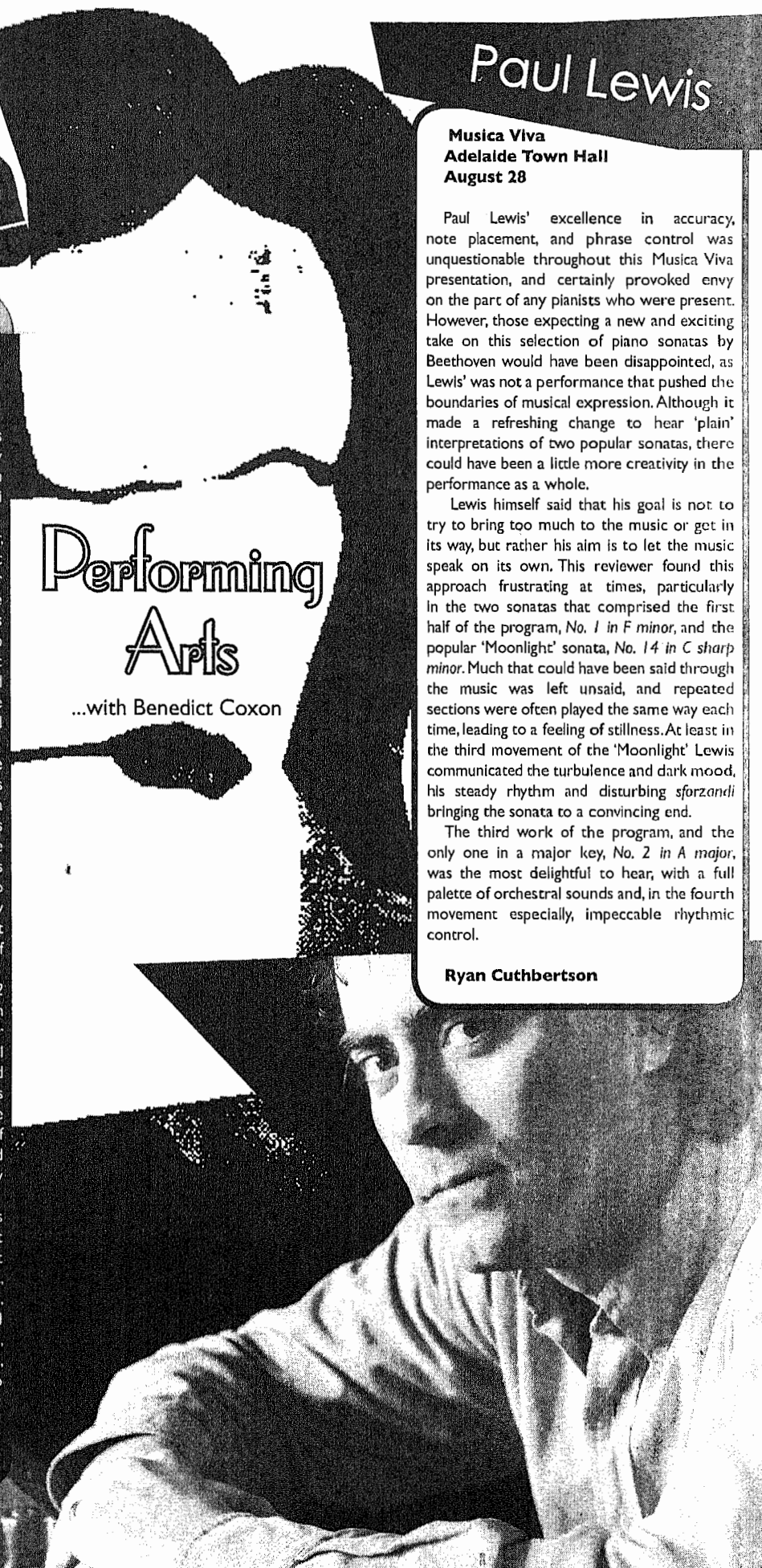
Lewis himself said that his goal is not to try to bring too much to the music or get in its way, but rather his aim is to let the music speak on its own. This reviewer found this approach frustrating at times, particularly in the two sonatas that comprised the first half of the program, *No. 1 in F minor*, and the popular 'Moonlight' sonata, *No. 14 in C sharp minor*. Much that could have been said through the music was left unsaid, and repeated sections were often played the same way each time, leading to a feeling of stillness. At least in the third movement of the 'Moonlight' Lewis communicated the turbulence and dark mood, his steady rhythm and disturbing *sforzandi* bringing the sonata to a convincing end.

The third work of the program, and the only one in a major key, *No. 2 in A major*, was the most delightful to hear, with a full palette of orchestral sounds and, in the fourth movement especially, impeccable rhythmic control.

Ryan Cuthbertson

Performing Arts

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