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On Dit Vol 75 No. 11
October 2007

On Dit!

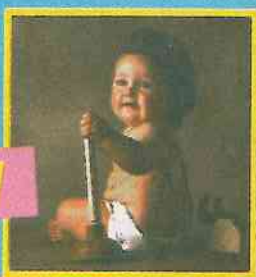
ADELAIDE UNI'S
NUMBER ONE STUDENT
MAGAZINE!

\$100,000 IN PRIZES TO BE WON!

see page 49

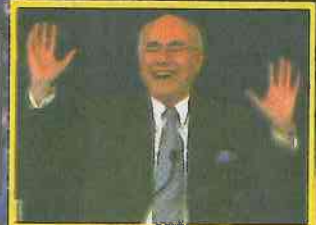
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FREE!
but still not
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REAL stories for
REAL women!



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thanks

All of our sub-editors and contributors because at much as we'd like 48 pages of ourselves. It might be a little bit shit. Bonnie and everybody at Cadillac for being the most tolerant people on earth, Potter, Nat and Cat for making our time in the office wonderful and Mike for joining the club, Michael Adams for being Ben's idol, Paul, The Sage Stanley, Anna Banana and Steph for convincing us in the first place, Alicia 'The Female Woody Allen' Moraw, Roshni, Sujini, les gens de la pièce française, Ben Smith - our last-minute saviour, PCH and Adrian, Cass, David Kaczan even though we've never met you, The SPP boys - for always being good value, Dan, Sandy, Chirs, Scott, Aleisha and Hugh, Soph and Lisa, Chloe, Sarah Turner - I'll interview you soon, our parents for sometimes making us dinner and othertimes forgetting we lived with you, Johnatan for having vision and good luck next year, Chilla Bulbeck, the wonderful people at all the food businesses we frequented - Claire's waistline doesn't thank you, all the people who didn't proof read for making the paper the mistake riddled masterpieces they are (It adds character), Dylan, Potter and Ben Kweller for making sweet, sweet music.

On Dit is a publication of the Adelaide University Union. The opinions expressed herein are not necessarily those of the editors, the University of Adelaide or the Adelaide University Union. We usually add a witty edition to this disclaimer, but I don't think anyone ever read them. Stuff ya's!



BEN DIT

On Ditt is like that band you were in during high school. To outsiders, you sucked, but in your own minds, the reasons for your obscurity were inconceivable.

You started the band with grand plans. Within a year, you'd be supporting every half-decent band that came to town and you would have thousands of fans. The fact that you had three guitarist/vocalists and no drummer was not an issue.

Your songs were going to be groundbreaking; your intelligent, literate, political lyrics would complement your catchy pop melodies and textured production perfectly. Of course, creativity of this magnitude could only be achieved while adequately stoned (*Dear Mum and Dad, this is a metaphor*). Later, after five songs about how cool it would be to be a rapper and a few rhyming "food" with "dude", you didn't really have anything. But still, you were just waiting for that *inspiration*. Better to nurture your immensely creative mind by finding cool ways to decorate your guitar; for the time being anyway. Then, two hours before your first gig, you knocked something together that wasn't wholly satisfying, but its self-aware irony was enough to charm a

few people.

You were always a bit jealous of that guy who was a complete savant on the guitar. Every week he seemed to come out with a new song, each twice as good as yours and all complete with face-melting solos that made you want to go home and practice for hours. But despite your best efforts, all your solos sounded the same. Not even all those modes you looked up on the net helped. Phrygian, Lydian... fuck it. The E blues scale sounded good. Sure, they didn't say anything new, nor were they particularly cohesive, but to the untrained ear it looked like you were doing something passable.

Soon, after only the same ten people came to your first ten gigs, and you knew all of them by their full names, you realised that maybe it wasn't going so well.

You did manage to get signed to a small label, but they weren't a lot of help. They kept pressuring you for something *commercially viable*. How come they didn't see what you and your five fans did? Surely a creative genius such as yourself should not have to deal with such pressure! You thought about writing a disposable three-minute abomination to pander

to them and the masses, but decided against it. You had *morals*, remember. Tensions between the band and your label gradually inflamed, and the label ditched you, leaving you to fend for yourself. Luckily you still had some of their portable recording equipment at home, so you kept documenting your various strokes of genius and burning them onto CD-Rs.

The only problem was that CD-Rs were particularly unattractive and your crudely stencilled CD cases couldn't compete with all the other glossy covers. The copies of your CDs that you left in stores tended to hang around for a while; you always eagerly went and checked, and then worked hard to try and hide your disappointment when you saw them all still sitting there. It always disheartened you a bit when you saw somebody walking past your stack of CDs in the store (and, shit, you were *giving* them away!) and buy another copy of that generic trash that was already polluting the airwaves. But you didn't need to please them. You just had to content yourselves with the few fans you had, and try to ignore the hecklers who appeared whenever you played a show.

After some ups and downs, you broke up after a couple of years, feeling cheated by your own rotten luck. The years of triumphant touring that you were destined for were replaced by drunken memories and slightly fractured relationships with your bandmates, though you quickly got over those once you finished bickering over whose song would be released as the single when you, undoubtedly, were to land a major deal.

Now, as you feel sweetly nostalgic watching new faces replace you, you still stubbornly cling onto that dream of someday having something important to say and of there being people to listen to it.

God, I took that way too far.

Ben Henschke

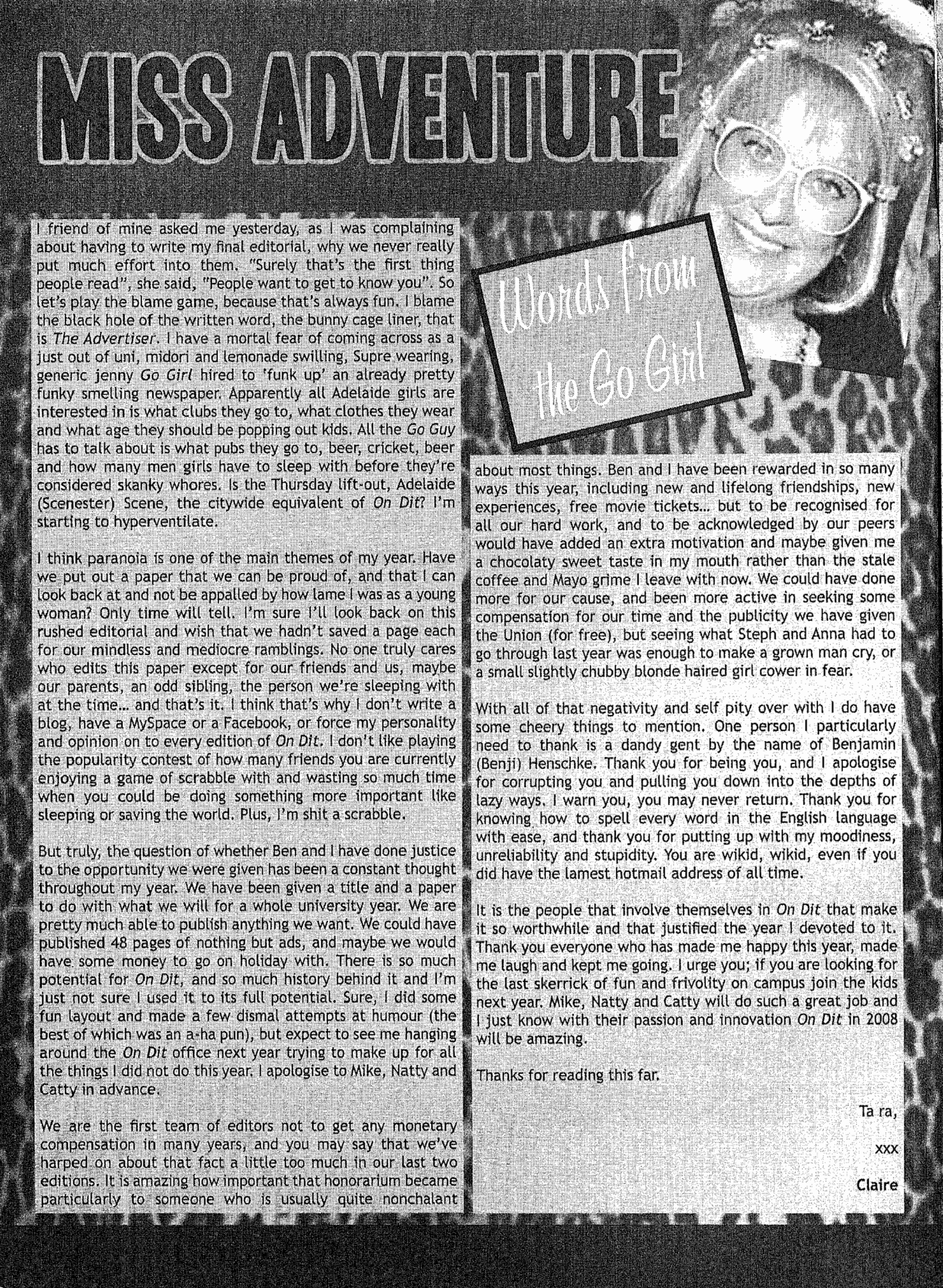
MISS ADVENTURE

A friend of mine asked me yesterday, as I was complaining about having to write my final editorial, why we never really put much effort into them. "Surely that's the first thing people read", she said, "People want to get to know you". So let's play the blame game, because that's always fun. I blame the black hole of the written word, the bunny cage liner, that is *The Advertiser*. I have a mortal fear of coming across as a just out of uni, midori and lemonade swilling, Supre wearing, generic jenny *Go Girl* hired to 'funk up' an already pretty funky smelling newspaper. Apparently all Adelaide girls are interested in is what clubs they go to, what clothes they wear and what age they should be popping out kids. All the *Go Guy* has to talk about is what pubs they go to, beer, cricket, beer and how many men girls have to sleep with before they're considered skanky whores. Is the Thursday lift-out, Adelaide (Scenester) Scene, the citywide equivalent of *On Dit*? I'm starting to hyperventilate.

I think paranoia is one of the main themes of my year. Have we put out a paper that we can be proud of, and that I can look back at and not be appalled by how lame I was as a young woman? Only time will tell. I'm sure I'll look back on this rushed editorial and wish that we hadn't saved a page each for our mindless and mediocre ramblings. No one truly cares who edits this paper except for our friends and us, maybe our parents, an odd sibling, the person we're sleeping with at the time... and that's it. I think that's why I don't write a blog, have a MySpace or a Facebook, or force my personality and opinion on to every edition of *On Dit*. I don't like playing the popularity contest of how many friends you are currently enjoying a game of scrabble with and wasting so much time when you could be doing something more important like sleeping or saving the world. Plus, I'm shit a scrabble.

But truly, the question of whether Ben and I have done justice to the opportunity we were given has been a constant thought throughout my year. We have been given a title and a paper to do with what we will for a whole university year. We are pretty much able to publish anything we want. We could have published 48 pages of nothing but ads, and maybe we would have some money to go on holiday with. There is so much potential for *On Dit*, and so much history behind it and I'm just not sure I used it to its full potential. Sure, I did some fun layout and made a few dismal attempts at humour (the best of which was an a-ha pun), but expect to see me hanging around the *On Dit* office next year trying to make up for all the things I did not do this year. I apologise to Mike, Natty and Catty in advance.

We are the first team of editors not to get any monetary compensation in many years, and you may say that we've harped on about that fact a little too much in our last two editions. It is amazing how important that honorarium became particularly to someone who is usually quite nonchalant



Words from
the Go Girl

about most things. Ben and I have been rewarded in so many ways this year, including new and lifelong friendships, new experiences, free movie tickets... but to be recognised for all our hard work, and to be acknowledged by our peers would have added an extra motivation and maybe given me a chocolaty sweet taste in my mouth rather than the stale coffee and Mayo grime I leave with now. We could have done more for our cause, and been more active in seeking some compensation for our time and the publicity we have given the Union (for free), but seeing what Steph and Anna had to go through last year was enough to make a grown man cry, or a small slightly chubby blonde haired girl cower in fear.

With all of that negativity and self pity over with I do have some cheery things to mention. One person I particularly need to thank is a dandy gent by the name of Benjamin (Benji) Henschke. Thank you for being you, and I apologise for corrupting you and pulling you down into the depths of lazy ways. I warn you, you may never return. Thank you for knowing how to spell every word in the English language with ease, and thank you for putting up with my moodiness, unreliability and stupidity. You are wikid, wikid, even if you did have the lamest hotmail address of all time.

It is the people that involve themselves in *On Dit* that make it so worthwhile and that justified the year I devoted to it. Thank you everyone who has made me happy this year, made me laugh and kept me going. I urge you; if you are looking for the last skerrick of fun and frivolity on campus join the kids next year. Mike, Natty and Catty will do such a great job and I just know with their passion and innovation *On Dit* in 2008 will be amazing.

Thanks for reading this far.

Ta ra,

xxx

Claire

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Letter

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She Loves Us too

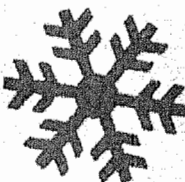
Dear Ben and Claire,

I would just like to write to thank you for being such a great editorial team for *On Dit* in this, its 75th year. You've worked hard for no money, paid for some of the printing costs and have managed to produce a quality paper that you ought to be proud of. I've really enjoyed working with you and writing "News Bytes" and "Media Watch".

I really hope that student media survives in the future because it is such an important medium for students wanting to break into the media industry. I just completed an internship at *The Advertiser* and the main piece of advice I picked up from working there is that students wanting to make it in the media industry not only need degrees, but experience. *On Dit* has given me so much practical experience and I thank you for giving me the opportunity to be a part of such a great team.

Thanks again,

Lisa Ireland



She Loves Us too

Dearest Ben and Claire,

I would just like to take this opportunity to thank you for being so awesome and you have both made some amazing efforts this year. Having stepped up to the *On Dit* plate you have ensured that the University of Adelaide students have had another year of student media goodness. I don't think that many people understand what you guys have been through, so just let me clarify...

Dear Reader,

These kids took the job of editors in a time of great uncertainty. Post-VSU, they were unsure of how things would go, if they would get any payment whatsoever, if they could even print. They are so enthused about keeping uni culture alive that they have basically done this off their own backs; they have put together a totally impressive paper without being paid, compromising their study, work, social lives and relationships for YOU.

These days, no one really gives a shit about uni culture - having done Vox Pop all year, Cat and I have approached people to interview, with 50% of them stupidly retorting, "What's *On Dit*?" I want to slap their silly, ignorant, fake-tan-clad faces.

It's so frustrating to know that people don't care - or even just know to care.

Mike, Cat, Jonathan (Student Radio Director 2008) and I have launched a Save Student Media campaign to get funding for both *On Dit* and Student Radio. But we also want to raise awareness because if the whole bloody student population is going to be so unbelievably apathetic, there's no point in us wasting our fucking time.

Sure you want to come in, get your degree and get out; sure you'll learn the calculations and equations but the whole point of student culture is that you come out socially aware - you get people skills and make connections so that you don't act like a socially retarded tosser. DON'T BECOME A DRONE - they're so fucking boring - trust me, I know; I'm employed by a corporation. READ *On Dit*, APPRECIATE *On Dit*, even better, CONTRIBUTE to *On Dit* because if you don't, it'll disappear and no one will know any better, nor will they give a shit.

Love,

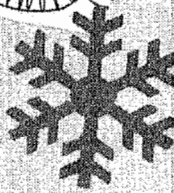
Natty

P.S. I'm angry, yes, but I love you guys who care - especially Ben and Claire xoxox
Send your name in support of student media to: savestudentmedia@hotmail.com

He Loves Us Not

Dear Hippy Jihadists,

Let me make it clear that came across your 'publication' (*On Dit* 75.10) through no fault of my own. I didn't intend to read it, but as passers-by are drawn to the scene of a horrific car crash, I was compelled to read further. The fact that universities are a bastion of left-wing, STD-filled communism is nothing new, but to have so explicitly displayed on your pages is chilling. A better argument for the privatisation of universities I've yet to see.



A typical greenie rant on page 8, unfairly bashing the most courageous and honourable US President in living history, was to be expected. The fact that the global warming theory is yet to be proven was not even mentioned, neither were potential benefits, such as population control and an increase in waterfront property. Author Michael Adams should be condemned as the scare-mongering nazi he is. He and his unshaven pot-smoking friends should crawl back under the organic free-trade rock from whence they came. He's undoubtedly out to serve his own selfish interest in organic farming, solar energy, and the destruction of our revered economy. Generating unfounded fear and panic is reprehensible.

Meanwhile, as Australia is surrounded by terrorists hellbent on murdering us and innocent citizens await the next hijacking or mushroom cloud, this publication focuses on the delights of Veganism. Doesn't the skinny, pale, tofu-eating author understand that we are in the middle of a drought and Australian farmers need all the help they can get? While Wade is off patting piglets and murdering cattle farmers, we real Australians are fighting the war on terror. Not that that seems to matter to former editor Tristan 'Mohammad al' Mahoney who all but called for Jihad on page 31 in order to increase the paper's circulation.

I don't know what cesspool this rag crawled out on, but I'll be sure to wear gloves if I ever have the misfortune to read *On Dit* again. So go ahead, celebrate 75 years of nation bashing and groupthink. Enjoy it while it lasts and don't come crying to me when a 747 finds its way into the den which publishes this shit.

Regards,

Jonas Brimwire

Dear Jonas,

Oh yeah? Well I bet my dad could beat up your dad!

Love Michael Adams

Dear Hannah,

You're totally right to criticise us about our lack of student politics coverage this year. While I initially found student politics interesting, Claire and I both quickly became jaded and distanced ourselves from the whole affair as much as we could. In fact, I don't think either of us set foot on the Lawns more than twice during the whole week. We'd had enough of the "bickering and squabbling" in the letters page this year already, and didn't much feel like a week of listening to people bitching about one another. Of course, this probably wasn't the best approach as purveyors of 'information', particularly as we'd hardly fallen over ourselves in our attempt to find a replacement correspondent.

I think the column you suggested is certainly needed: something other than the incessant personal attacks that, from my point of view, characterise student politics.

Ben

David and Sam's love compatibility rating: 0%

Dear Eds,

In Edition 10, (October 3rd), the Vox Pop team asked a few students what they'd like to see more of in *On Dit*. I have an answer for you: some sort of coverage of student politics. The only mention of the elections in the latest edition is the passing reference to next year's editorial team. Shouldn't there be some sort of scanty coverage of the recent wave of student politicking we've witnessed? Blatantly biased and filled with ulterior motives I've come to expect, but the absence of any mention at all is downright wrong.

I'll admit that the elections this year seemed quieter than usual from the point of view of someone who was not involved. Much of the energy that used to be used to hassle innocent passers-by seemed to have been turned to bickering and squabbling within the groups of candidates. But surely it deserves a page or so in *On Dit*! There were news crews, burnt banners, screaming matches and many, many tears. Surely this can be sensationalised enough to win out for space.

I would have expected *On Dit* to see the elections as something that they - as the primary outlet of campus news - had a responsibility to report on. What's going on, guys?

Hannah Mattner

P.S. Despite how this makes it sound, you guys have done a brilliant job this year. Thanks for a good read.

P.P.S. I plan on writing a regular column on the doings of the board and any other student politics related stuff that comes up next year. This is just an interim whinge.

Dear Ben & Claire,

The Adelaide University Labor Club wishes to publicly thank *On Dit* for including the 'War of the Political Clubs' segment this year. In this election year there could not be a more fitting time.

Your chosen topics have been an insightful addition to the political debate around campus; we hope our contributions have lived up to your (and the readers') expectations.

Regards,

Scott Cowen
President
Adelaide University Labor Club

Nick Grealy
Secretary

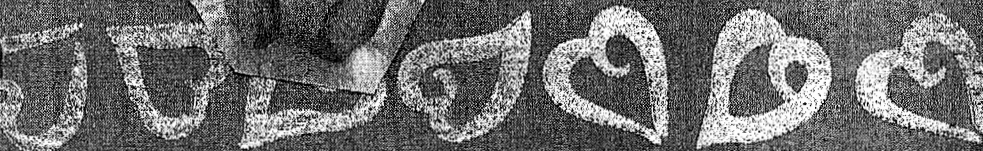
Intiguing?
blush

Dear Sam,

"Interested"? "saddened"? "(thankfully) misplaced"? Subjective emotion is no counter-argument. Although, I must admit, the meek tone of the second paragraph (of your letter (*On Dit* 75.10, p. 5) - eds) was a nice touch.

So, the EU had a chat this year about poverty; nice. Your criticism is problematised by the fact that the EU uses topical issues for recruitment purposes. You get newbies interested in worldly themes, and slowly break the 'truth' to them about the struggle between god and satan for their soul. Where is the outrage and follow up? Put your money where your recruitment drive is! Ultimately, the EU is Adelaide uni's manifestation of a larger movement that, as I wrote, is indifferent to the plight of the poor and weak (you admit as much), unless as abstract 'souls' destined for the lord's bosom! For Evangelicals, many (or all?) are better off dead and 'saved' than safe and happy in the material world. You believe that life is transitory, and an unpleasant one will be rewarded with the splendour of heaven—a point of view usually disseminated from a nice, safe distance from the horrors of much of the world.

I hoped that one of you would attempt to defend the Evangelical position *vis-à-vis* the disposability of humans (the global poor, Palestinians, Iraqi civilians) in the preparations for the 'second coming'. However, this is indefensible as you believe that these people have to suffer or die for Junior's return. I expected some counter-argument regarding the complicity between Evangelicals and the murder of tens of thousands in the 'War on Terror'. I also hoped you would have attempted to defend and re-contextualise the stupidity regarding the anti-Christ, the USSR and 'Red' China. I wondered if you would try to dilute the 'devils do all the bad stuff' argument. You can't because you believe it. I thought you would try to say Evangelism is all about love not fear. You can't, as fear is crucial in your belief system.



So, thanks for giving me a chance to restate my main points.

As for your birth in Australia being a 'blessing', it has more to do with the geographical location of your mother's reproductive system at the time you biologically matured to the point where you exited her body. Some people do this in the slums of Rio or the rubble of Baghdad. No blessing or hand of god involved. This is another sidestepped point, You: 'blessed' to be bourgeois, Them: consigned by the same god to misery and death.

Here is my challenge for you Sam, and all other Christians (especially Evangelicals). Over this coming ancient pagan winter ritual season--recently appropriated by Christians--grab a standard bible and read up on Jesus' attitude towards the weak and poor. Don't tell your pastor, youth group leader, handler, overseer, etc. They will certainly seek to influence it. Don't use Evangelical study guides either, as they will also skew the study. Do it independently and quietly. Then consider yourself within the framework of your church, with its emphasis on Armageddon and implicit consumer values.

David

P.S. I'm not interested in your recording. I know your beliefs. I also know that what a Christian fundamentalist believes, but would say in a semi-secular forum, can be polar opposites. And my anonymity? I wrote that I remain close to people in your movement, some of whom are children. I mentioned them in the column and wished to keep them isolated from the fact. While Evangelicals are happy to scare the shit out of kids with hell and satan etc. to indoctrinate them, I choose not to subject them to polemics. I'll wait until they have matured emotionally and intellectually before engaging them on the subject.

Dear beloved eds!

Firstly, a big congrats on a year of fine *On Dit*-ing!

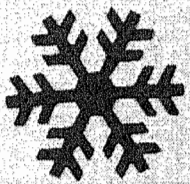
I thought I might just introduce myself to *On Dit*-ers, I'm Jonathan Brown, next year's student radio director, and I wanted to say a big thanks to those who have sent through their support on the Save Student Media campaign! It is heartening to know that so many people believe in student media and want to see it continue! It's not too late to send through a letter of support, so make sure you email savestudentmedia@hotmail.com and tell us why you think student media deserves support!

As student radio director for '08 I also wanted to let people know that Student Radio is a great opportunity for ANY budding media star. This year I'm looking for groups with a program idea AND individual presenters who just want to spin some tracks and learn the basic skills first. There will be no experience necessary and you will be trained over summer. Application forms will be out soon, but in the meantime - send me an email at jonathan.brown@student.adelaide.edu.au and I will keep you up to date!

I'm looking forward to '08 and congratulate those who have fought to keep student media alive this year!

Jonathan Brown

Thanks to everyone who has taken the time to write in this year. It's nice to know that we're loved. Or that you want us to be killed by a 747. Either way.



The situation in Burma remains unresolved. Protests began in August, and have escalated into the largest demonstrations against the government in nearly 20 years. The army and riot police fired into crowds of protesters, which the government later claimed was a method of 'systematically controlling' them. Although the military junta admits to ten dead so far, opposition groups claim that the real figure may be far greater. Hundreds of Buddhist monks have been detained following a protest in which monks walked through the streets, and several monasteries have been raided. For the moment, pro-democracy groups have called a halt to protests after the military began raids on the homes of suspected activists. There is also the chance of talks between the military junta and Aung San Suu Kyi. International condemnation of the junta's actions continues, and the US has threatened the nation with sanctions if steps toward democracy are not taken.

Pervez Musharraf must wait to see if he was eligible to run for President before he can be declared the winner of recent elections. Pakistan is beginning a transition from military to civilian government, and there is much debate as to whether Musharraf had the right to stand for election whilst still the head of the army. The vote was conducted in the two Houses of Parliament, as well as in four provincial assemblies, and was boycotted by the opposition. Musharraf won the vote in a not-unexpected landslide, garnering 252 of 257 votes in the Houses of Parliament. Another candidate won two votes, while three were rejected. Pakistan's Supreme Court will rule on his candidacy, with findings being released on October 17 at the earliest. There are concerns about how Musharraf will react if his candidacy is found to be invalid.

Former athlete Marion Jones is in disgrace after admitting to using steroids in the year leading up to the 2000 Sydney Olympic games. Jones, who formerly consistently denied using performance enhancing drugs, admitted to using tetrahydrogestrinone (THG). The drug, also known as 'clear', was given to her by her coach Trevor Graham. In a statement, the clearly distraught Jones apologised for her actions and resented the shame she has not only brought upon herself, but also to her sport. The International Olympic Committee is expected to strip Jones of the five medals - three gold and two bronze - she won at the Sydney games. Jones also pled guilty to lying to federal investigators, and will be sentenced in January, when she could receive up to six months in prison.

Thousands took part in a march for democracy in Hong Kong, calling for free elections in 2012. In 2004, Beijing ruled out the possibility of direct elections until at least 2012, and although democratisation is touted as the ultimate goal for Hong Kong, the guidelines are a bit sketchy. The march also attempted to set a new world record, with all 5,000 participants using yellow umbrellas to form a huge '2012'. The umbrellas refer to the fact that democracy will not merely fall from the sky.

The proposed Tamar Valley pulp mill is meeting strong opposition, with many groups promising to fight the project through legal and political avenues. Over 2,000 people gathered for a protest against the proposed mill, and placed an 80 metre long banner emblazoned with 'Stop This Mill' on the beach. There are also hopes that the ANZ Bank may refuse to finance the mill after it assesses its environmental risks. However, Gunns director Robin Gray has claimed that his company will have no trouble finding funds even if the bank does decline the project. Environment Minister Malcom Turnbull is taking severe criticism for giving the mill the green light. Despite imposing 24 new conditions on the project, a spokesman for the Wilderness Society said that they are completely meaningless, because construction of the mill can start before they are met.

Princes William and Harry are considering taking legal action to prevent paparazzi from chasing them whilst they are in their cars. William and his girlfriend Kate Middleton were pursued by photographers at high speed on cars and motorbikes after leaving a nightclub. The couple were on their first public date since splitting in April. Following the controversy, many papers have refused to run images taken in the chase. A statement on behalf of the princes said that although they accepted they would inevitably be photographed out on the town, they were shocked that a car chase had taken place. To make matters worse, the incident coincides with the re-opening of the coronial inquiry into the death of their mother, Diana, Princess of Wales. The British Press placed unofficial limits on their own conduct in regards to the royal offspring following the death of their mother, but all bets seem to be off now that a royal engagement seems imminent.



NewsBytes

with Soph



awww... it's

MEDIA WATCH

No matter where your political loyalties lie, you have to admit that Labor candidate Nicole Cornes has been in the media spotlight for all the wrong reasons lately. From telling voters in her electorate to look up party policy on the internet rather than informing them herself, to stumbling through a radio interview about AWAs, the term "any publicity is good publicity" clearly doesn't apply to Cornes' situation.

But has all of this media attention occurred because Cornes is a woman? As this is the *Elle Dit* edition of *On Dit*, I thought it was high time that I looked at the way that female politicians are treated in the media and want to pose the question, would Cornes have received the same amount of media attention that focused on her blunders if she had been a man making the same mistakes? True, Kim Beazley did get a lot of flak when he got Rove McManus and Karl Rove mixed up at a press conference and John Howard was criticised for saying that there is no proven connection between greenhouse gas emissions and climate change, but these mistakes haven't plagued Beazley or Howard for months on end. Nicole Cornes's negative publicity has.

I live in the electorate of Boothby and didn't know what to think when Nicole Cornes was announced as the new Labor candidate for my area. I was, however, willing to listen to her beliefs and what she stood for before judging her. Much of the mainstream media failed to do the same. While Cornes did a good job during an interview for *Today Tonight*, the questions always kept reverting back to her personal life and her marriage to husband Graham. I was screaming at the TV during the whole interview: "Ask her about her policies!" Not once did Rosanna Mangarelli ask about why she chose to run with the Labor party or how she felt about climate change. Now I'm not defending Nicole. I think she should have declined to run for parliament because she does not have the background for politics. But has the woman had a chance to actually discuss policy without someone commenting on "that dress" that gained copious amounts of media attention a few years ago?

Why is it that women like Cornes are always being critiqued on what they wear or are being asked who their favourite designer is rather than having their policy on healthcare being picked apart? I talked to Dr Carol Johnson from the University of Adelaide, who believes that many people still find it hard to believe that a woman can be pretty and smart. She also believes that "it is legitimate to draw attention to issues when politicians make mistakes and the public don't respond well to these mistakes, but there has been extra criticism of Nicole Cornes."

Female politicians are treated differently by the media and by the public. I spoke with Rita Bouris from the Liberal party who stated that "a lot of things haven't changed. Since the beginning of the year I've been asked about my marital status, if I have any children, and those sorts of questions. It's a shame because I don't think male politicians get the same sorts of questions asked but it's one of the barriers that we face." I totally agree with Bouris but then I realised,

why should women face this barrier at all? Why is it that if a woman in politics makes a mistake then they are constantly reminded of this throughout their career but when men do, they can often dodge the media spotlight? Just look at Kevin Rudd and the stripper incident! If anything, this stunt made him more popular.

One article that I found about "celebrity" candidates Mia Handshin and Nicole Cornes was entitled, "Show off your girls". This article described how Alexander Downer urged Kevin Rudd to hold a press conference with the two women. But why was the sexist headline needed? I don't think that the headline, "Show off your boys" would have been used if it was about Rudd holding a press conference with new South Australian candidates Tony Zappia and Nick Champion.

Women in politics are often not given a second chance by the media and the case of Nicole Cornes is one of the clearest examples of this. Even though Cornes was thrust in front of a camera only five days after her preselection, she was still criticised for not knowing enough about her party's policies.

Sarah Hanson-Young, who is running with the Greens in the federal election, believes that the negative media attention that Nicole Cornes is receiving is adding to a larger problem: a decrease in the number of women running for Parliament. She stated that: "women in our community are underrepresented obviously in Parliament and also in policy-making and law-creating process." In a 2004 study, it was revealed that women only make up 24.7% of members of the House of Representatives.¹ This figure is shocking and one must ask, does the negative publicity that women like Nicole Cornes receive deter young women from considering a career as a politician?

Until the media treat female politicians in the same way they treat their male counterparts, there will always be a negative stigma attached to women wanting to make a difference. Although Nicole Cornes may have not been the right choice for the new Labor candidate of Boothby, we never hear about how her campaign is going and the positive changes she is willing to make. The media have dubbed her as a "celebrity" and a "girl" and these terms are derogatory ones that are bound to have an impact on the way the public view all female politicians.

Lisa Ireland

Thanks to Ben and Claire for giving me the opportunity to write for On Dit this year and thanks to YOU for reading this. I've really loved writing for the paper this year and I hope you've enjoyed reading it :)

Lis xox

(Footnotes)

¹ http://arts.anu.edu.au/democraticaudit/papers/20060306_sawer_women_parl.pdf



One of George Bush's least favourite regimes

A dictatorship would be a heck of a lot easier, there's no question about it.

Childrens do learn

BURMA

What's in a name? It seems that when it comes to the country of Burma, or Myanmar, (depending on who you talk to), a whole lot. As Christopher Hitchens pointed out in the *Weekend Australian*: "Lives are lost on the proposition."¹ The names represent two political systems in a country whose people have suffered tremendously for almost 50 years.

The recent spate of protests within Burma, which began on August 19th, was triggered by an upsurge in petrol prices, which prevented people from working or travelling. There has been speculation that government mismanagement of the economy meant that they could not subsidise petrol in line with rising global prices.² The protests gained momentum, and thousands of Buddhist monks led protests with Burmese citizens against the military junta^{3,4} - although Hitchens mitigated the importance of the monks' symbolic contribution to protests⁵ in a hilarious yet typically essentialist attempt to portray the impact of religion on humans as being unequivocally negative (rather than just overwhelmingly, ha ha). At the beginning of October, the military had enforced a brutal crackdown upon Buddhist monks, with at least 1500 monks and nuns being arrested, and others being detained within their monasteries.⁶ The leader of 'the National League for Democracy', Aung San Suu Kyi, has refused to talk with the military junta under the proposed conditions, claiming acceptance would force her to admit to

crimes she had not committed.⁷

Burma has come under intense international scrutiny for this crackdown, with George W. Bush condemning Burma as one of his "least favourite regimes" in his speech to the UN.⁸ It is worth noting that during the 1990's many American companies actively supported the military junta; although most have pulled out of Burma due to international pressure, some, like the oil companies Unocal and Chevron, still remain.⁹ Chevron has resisted calls for it to apply pressure on the Burmese junta.¹⁰ The increase of the interdependence of national economies that has emerged with globalisation also comes into play with the Burmese people failing to benefit proportionally to Burma's international trade. It has also not increased the agency or political wherewithal of the junta's domestic opponents.¹¹

Hitchens also argued in his article that China was defending the various "senescent gangster systems" such as Zimbabwe and Sudan, by vetoing actions against such regimes.¹² This is absolutely the case. However, many governments on the Security Council use the UN veto system to protect their political interests. For example, the US protects Israel from censure using the Security Council. Governments also protect their political interests outside of the UN system. During the Cold War, the Soviet Union supported Cuba economically and militarily. I certainly do not intend to draw

a parallel between the governments of Israel and Burma, nor Cuba and Burma; I don't believe there is one. The point is that the mechanism used by powerful governments to protect their interests is the same. It is not unusual for nation-states to support regimes, despotic or not, that are in line with their interests. Therefore, it is to the nature of the government being protected, and its affect on relevant parties that one must turn to in order to create censure.

Burma, or Myanmar, as the military junta renamed it and as the UN chooses to recognise it, gained independence from the British in 1948. It established a democracy, but soon lost this newly found freedom after a military regime took power in 1962.¹³ The constitution was abolished, and legislative and judicial bodies were also disposed of.¹⁴ A "socialist" agenda was pursued by the new executive junta, which involved bringing all private industry under government control.¹⁵ The retirement of the despotic general Ne Win in 1988 was marked by the somewhat uncharacteristic step of calling for a national referendum to restore the country to a multi-party rule. This culminated in the slaughter of approximately 10,000 Burmese. Despite pledging to restore democratic rule, the military junta placed Aung San Suu Kyi under house arrest in 1989.¹⁶ The military regime has also silenced intellectuals, writers and artists, denied access to international journalists, NGO's, and have cracked down on human rights organisations within the

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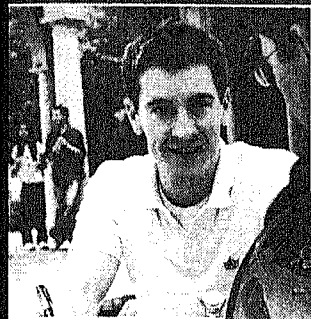
These days, there are so many resources available to help you that it's hard to narrow it down to a few to recommend.

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- Always look at more than one source of information. The more you read, the more you will see differing viewpoints. Weigh up what you read and make up your own mind. Ask employers, older friends, your teachers, or the Careers Service for an opinion.
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country.¹⁷

China's political relationship with Burma is reasonably straightforward. "China's relations with Burma are the closest of any it has in Southeast Asia, and include political and military support for an authoritarian and economically stagnant regime."¹⁸ China sells weapons to Burma, and supplies a significant amount of the country's trade income. However, "Burma is not just a trade partner but a political ally and neighbour of China and China has not really shared with the outside world what its relationship with Burma really is."¹⁹ China has increasingly integrated Burma into its economic and political sphere; it has assisted Burma with transportation infrastructure, dam construction, and mineral exploring.²⁰ Additionally, "a new port and shipyard is being built in Rangoon with Chinese financing and technicians."²¹

It is obvious that China's relationship with Burma is exceedingly close, and likely to become closer in the future. Despite this, international pressure is mounting on the military junta to reduce the severity of measures dealing with protestors and pro-democracy supporters. The United States, Britain and France have drafted a statement calling on Burma to "free political detainees and start a dialogue with the opposition"²² and have circulated it to the UN Security Council. Of course, China is a member of the UN Security Council, and of course has the power to veto this statement. However,

with the Olympic Games approaching, China is more wary and vulnerable than ever before regarding its public perception and its human rights record. After being awarded the Olympic Games, Chinese officials pledged to improve their human rights record.²³ Although it appears that the Olympic Games have caused as much human misery as they may have prevented,²⁴ there is the hope that China will not take the step of protecting Burma from censure in the face of such international condemnation.

The future of the Burmese people rests on three parties; the UN, China, and the Burmese government. History will judge them, and us, harshly if a method of negotiating the turbulent diplomatic waters is not found.

Michael Adams

(Footnotes)

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A Conversation with Chilla Bulbeck



If you Google search Chilla Bulbeck's name, you will get 15,900 results. If you look her up on expertguide.com.au it says she is equipped to talk about "women's studies; gender studies; feminism (Western feminism and Western feminist issues in a cross-cultural perspective, generational debate in feminism and the women's movement); nationalism; Australian republic debate; politics; social equity". A few quick clicks and I had decided that she must know her stuff and is the lady to talk to on campus about women's issues.

Chilla Bulbeck is the Foundation Chair of Women's Studies and Head of the Discipline of Gender, Work and Social Inquiry at Adelaide University. She has written several books in her academic career which include *Living Feminism: The Impact of the Women's Movement on Three Generations of Australian Women* (1997) and *Re-Orienting Western Feminism: Women's Diversity in a Postcolonial World* (1998), is interested in looking at women's movements from a cross-cultural perspective and is currently working on a project that looks at young people's attitudes towards gender and the impact of class, sexuality, race and ethnicity have on their present and future attitudes.

Our conversation came about after it became apparent that our *Elle Dit* edition (Vol. 75, Ed. 11) was going to lack the feminist voice of old. The collapse of the Students' Association, and along with it the position of Women's Officer, had deprived *On Dit* of its traditional guest editor. Women issues on campus still exist, but our avenue of tapping into those who has something to say on the matter had disappeared. That is apart from hanging out in the Women's Room for a couple of days, and accosting anyone who walked through the door. I headed up to her office in the Ligertwood Building ("We don't consider it the Law building," she says to me on the phone) to have a discussion about current issues for young women and what guise feminism may take in the future.

"My questions are rather loaded," I admit when I sit down in her small and organised office, a subtle hint that I had not established a concrete route for this interview. Starting with a big one, I dive in with, "Is every woman a feminist?"

"Every woman *should* be a feminist", Chilla replies, but "just because you have the genitals, doesn't mean you have the activism. A lot of young women in Australia today are more feminist than back when I was a young woman, and more would say they were feminist than when I was a young woman too." That being said, she follows this statement by saying that the feminism title is steadily losing its attraction. "A lot of young women say 'I'm not a feminist but...' and then will go on to say feminist things." The

term may have become a little too uncool to admit to, she thinks.

Feminism may also be losing its currency. In her present study in which she asks young people from ten different countries, including Australia and the US, about gender (amongst other things), Chilla found many were ticking the 'unsure' box when asked whether they had feminist attitudes. "I realised that really, lots and lots of young people don't know what feminism means." She gave them 'the equality definition' (do you think men and women should always be treated equally?) as a simple explanation, and the answers were on the majority 'of course'. "When people say they are not a feminist, really they are saying, I'm not a radical, ball breaking man-hating feminist, but I am an equality feminist."

"How would you best describe your brand of feminism?" I then ask, hoping it's not too personal a question. She answers firstly by saying that she wished her students would ask her that more often. "I'm an academic's feminist, and I'm not really much an active feminist at the moment, so what does that mean? I'm not a man-hating feminist... I'm not that stereotype." Is there still a place for that stereotypical radical, bra burning feminist in Australia? "You need those radical feminist out there getting shit poured on them to actually make some space for all those other feminists to take up a more comfortable space, otherwise, you know, we'd be the ones getting the shit poured on us." How about the trendiness of being a feminist, radical or simply just vocal? Is feminism is considered to be unfashionable? "Young people now who are taking up feminist positions are taking it up within the fashions that are available. They are making political statements, but are mixing them up. They traverse it in almost an organic way, they do the stuff that feels good, both politically and personally." I agree with Chilla that there is not so much that marching, boiler-suit wearing, doing-it-for-the-sisterhood group mentality surrounding current feminism and ask what then compels people do her course. "People don't do it for jobs anymore. They often just say 'I'm interested'. We live in a thoroughly gender saturated world, I don't think you can understand the world that you live in without knowing some gender studies, and so the students that come to us know that." I enquire about the ratio of male to female in her discipline, and she guesses around ten percent of those studying gender related courses are male. "Men who are comfortable in their masculinity don't see any point in studying it, they can't even see it... Everyone has gender, it's just that girls are the only ones that know it. Some of the most interesting research is going on in the area of masculinity, so it is catching up to the women's studies research."

We skip to politics. With the election having just been called a day before this interview, I am interested to know what issues Chilla thinks women are concerned about in the federal arena? "What issues are we, or should we be?" She rephrases. Maybe that's a better question. She suggests the balance between work and life is one of the biggest issues for both genders. "Capitalism and the way private enterprise is organised, is totally incompatible with family life."

"WorkChoices certainly hasn't made for [balance], and Liberalism certainly doesn't make for that, they really are very, very contradictory. Now we're in a situation where we don't want to send woman back to the home, and woman certainly don't want to go back to the home, but most women, including lesbian women, do want to have a family and they don't want to have it under the kinds of circumstances that are available... It can only be made not a problem if working environments change so they don't punish men or women who take opportunities to prioritise family and children for at least some part of their career... Young people are very much less committed to single employers or even to work, so there might be ways for young people to work out strategies... within that environment."

As a solution she suggests the Swedish model of maternity leave in which each parent receives six months of non-transferable leave. "We could have really good families, and that androgyny that early feminists really always wanted."

I ask her about the newest Australian political party What Women Want. She hasn't heard much about them, so I explain that the majority of their policies revolve around white, middle-class, working mums. I relate it to the idea that feminism in Australia has traditionally, and some say ashamedly, been considered the cause of the white middle-class woman. "I don't think feminism has to be just white and middle-class. I think that you can both say that feminism in Australia has been white, and that there are reasons for that, that make it quite difficult for it not to be white, and it's been racist too, a lot, but some of what's been done has also been taken up and re-worked affectively by other women." She reminds me that this may be the case because other groups have issues of inequality such as race and ethnicity to overcome as well.

The conversation then steers towards women on campus and the collapse of the Students' Association. She sees the defunct Women's Officer position as "something that needs to be reimagined differently in the future." Women are still scared of being labelled girly-girls, as the victim, or as more vulnerable than men, she says, and this won't change if there is no one on campus to go to for help. "There are still things that women experience more on campus than men... We are not all free-standing individuals that can't live without each other, that's the root of being human, it would have to come back and that understanding would have to be expressed in our intuitions again, how and with whom I don't know."

To end our discussion I ask about the future of feminism. Will there be a Fourth Wave, a new generation, of feminists? How do the young people you talk to see the future? "For most of them feminism, as a movement and a set of ideals, most of them would say it's irrelevant to me. Very few of them would see themselves as being activists in any way." Despite this, there are still people in schools and other such institutions educating young people, and making them aware of the feminist cause. "There are all sorts of feminist teachers out there who are putting elements of gender studies in their curriculum" Chilla says positively. "[Young people] do have a gender vocabulary it's just a matter of working with that vocabulary."

"Something new will happen," she assures me.

Claire Wald



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*"Thank you for calling.
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have my baby"*

Peter Costello's smirk scaled new heights of smugness in June, as he announced the results of last year's census data. After years of decline, the statistics were finally showing a resurgence in the number of babies born. The treasurer has long encouraged Australians to have one for Mum, one for Dad and one for the country, touting the economic benefits that will arise from a growing population. And whilst the government has been only too happy to promote this with a baby bonus cheque of \$4000, women in Australia still face some of the most hostile parenting leave arrangements in the world.

In Angola, Algeria, Benin, Peru and Guatemala, mothers are legally entitled to 3 months of fully paid maternity leave. In Mozambique it's a slightly less generous 2 months. Cambodia gives 3 months at half pay. In light of such statistics, it would seem reasonable to expect our well endowed, socially progressive democracy to offer truly spectacular support for its new parents. Not so. It is staggering to think that grossly more deprived countries than Australia manage to grant a salary to women who take time off to have a child. Across the entire developed world, Australia and the USA are the only nations where a mother must rely on her own savings, or the support of a partner. Parents in Germany, France, the UK, the Netherlands, Norway, New Zealand and many other countries are all entitled to a period of paid leave. Sweden tops out on the generosity scale with 18 months paid leave, which may be shared between parents.

In Australia, paid maternity leave is voluntary, left up to the employer. Unpaid leave is guaranteed for one year as one of the five minimum conditions of the WorkChoices legislation. In 1952, the International Labour Organisation recommended a legislated minimum of 12 weeks minimum paid leave, but 55 years later, Australia considers this a decision best left to boardroom executives. As a result, approximately two thirds of

Australian women miss out on what is globally considered a social right and economic good practice. Predictably, for a 'voluntary' system, there is gross inequality between professions. Although 77% of women in the finance and insurance industries are covered, this falls to 1% of retail and 2% of hospitality workers. Furthermore, women are disproportionately represented in industries lacking paid time off arrangements.

In 2002 Democrats Senator Natasha Stott Despoja introduced a bill to give women leave for 14 weeks with minimum wage pay, funded by the taxpayer. The Coalition Government said the idea was "under consideration." But this June, the same Bill, again served up by Stott Despoja was rejected by the Coalition, Labor, and ironically, Family First. The Bill would have costed \$219 million per year, and would not have required a cent from business. Far from taxing the economy, this policy would instead foster employee loyalty and reduce the costs of retraining. The experiences of industry leaders speak volumes. After introducing their own scheme, AMP was able to increase the number of their employees returning to work after child birth from 50% to 90%, saving \$50 000 - \$150 000 for each woman. Overseas competition also poses no problem: with the exception of the USA, all of Australia's trading partners already offer paid maternity leave. Keep in mind that employers would not be paying for the leave anyhow, and that the cost to the government is significantly less than schemes such as the baby bonus. Furthermore, analysis by the Human Rights and Equal Opportunity Commission predicts significant childcare savings. And in case we forget that there is more to this proposal than dollars and cents, giving new mothers or fathers the financial freedom to take time off work if they want (or not, if otherwise) should be a modern moral imperative. Paternity leave also, or shared parenting leave would really be optimal, but hey, baby steps first.

It comes down to philosophy. Should the government stay out of the arrangements between an employer and an employee? Should child rearing be a mere hobby on the side? Should women have to suffer a career setback and financial penalty because they want children? Whilst the rest of the world is virtually unanimous in saying no, Australia in its golden days of prosperity finds paid maternity leave an unacceptable burden.

Federal Workplace Relations Minister Joe Hockey dismisses the concept as the ranting of left-wing think tanks, yet goes on to applaud companies that have voluntarily provided this entitlement. This spectacular doublespeak makes clear the priorities: economy, women, children - in that order. Markets should not dictate to us social outcomes, and boardroom directors cannot be expected to place their workers above shareholders' return. Conservative politicians on both sides of the House must emerge from behind their white picket fences and end this embarrassing deficiency.

David Kaczan

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For those of you unfamiliar with the renowned 13th Century Italian poet Dante Alighieri, well... that's what he was. (Bah guys! I know I just said poetry but don't turn the page - you'll learn something I promise.) So, Dante is most famous for his *Divine Comedy* - a poem adopting the Florentine Vernacular and a complex poetic style emulated from his idol: Virgil - writer of the *Aeneid*. (Keep going...) He narrates his journey through Hell, Purgatory and then into Heaven, but why am I talking about this? Well he pretty much had a stalker-like obsession with one particular girl: Beatrice. Wow, what a name: train of thought = beetroot, Betty, a Nonna - but Dante doesn't see it this way; Beatrice means 'bringer of beatitude'. He met her when he was nine and describes his first sighting of her as an 'apparition'. That's one cluey nine-year-old.

In those days though, most love was unrequited - Beatrice and Dante never married; it was all about the money and keeping up appearances. Now I ain't saying he a gold-digger... Hardly anyone married someone they loved in those times - it made having sex solely for pro-creation easier I guess, although a man who keeps it in his pants is as rare as a good Jennifer Aniston movie.

So to my point. All of Dante's poetry is littered with this Beatrice. He was devoutly Catholic and so had to justify his longing. It went something like this: his poetry expressed the love that he felt for the woman 'la Donna' and put her on a pedestal, not unlike a saint or God herself. He then decided that through worshipping this woman, this bringer of beatitude, displayer of great happiness and divine aura; that he would be closer to God. Channelling this love and thanking God for such an 'angel on earth' he was able to

demonstrate what a great Catholic he was and get a gold-class ticket into Heaven. So in *The Divine Comedy*, who is the apparition at the start of his journey? Who watches over him and then meets him in Heaven? Not God - nuh uh.

Before the *Comedy*, he wrote *The New Life* (*La Vita Nuova*) which just rants about every single occasion he saw Beatrice and every single thought and feeling he had about her. In reality, she actually only said 'hi' to him a couple of times and then she didn't say it anymore because he wrote some poetry about another chick to cover up his uncontrollable love for Beatrice. Let's just say she was a little pissed. The whole thing is a bit much if you ask me, but I'm neither a fan of chick-flicks, nor anything corny in general actually.

So who read it? Well Dante was like the Carrie Bradshaw of the 13th Century. His audience were not the dudes going off on business to trade gold sovereigns or slaying dragons (?). Awaiting the next instalment were, of course, the women, and they pounced on it like a *Mills and Boon*, *Woman's Weekly* or the next romantic comedy. Every woman sighed longingly at Dante's descriptions of the 'Angel in White', cried with Dante when she died at 22 and longed to be an object of literary genius and bringer of hope to man, just like Beatrice.

If you're not wearing a bra, don't bother getting angry about my description of women as garb-consuming objects because I'm not wearing a bra either - I'm in my pyjamas. I'm just telling you how it is.

A Generalisation: Really, the nature of a woman today is no different to that of one 700 years ago. In fact history probably just repeats itself over and over - like Dante being produced and reproduced in thousands of different forms. All women want to be inspiring, glorified, a muse if you will. Every woman likes to be idolised; they want attention - be that from a man

A WOMAN IS A GOD



or another woman. We all secretly love a love story unless we are complete bitter lemons or asexual (even they have emotion yeah?) And, you know, who wouldn't want to be considered a bringer of hope, a form of absolution - a goal? Beatrice is probably up there grinning at every one of you reluctantly agreeing with me, just like she grinned at me when I reluctantly wrote this rot.

Non-Apparition Natty



Republic Resumés

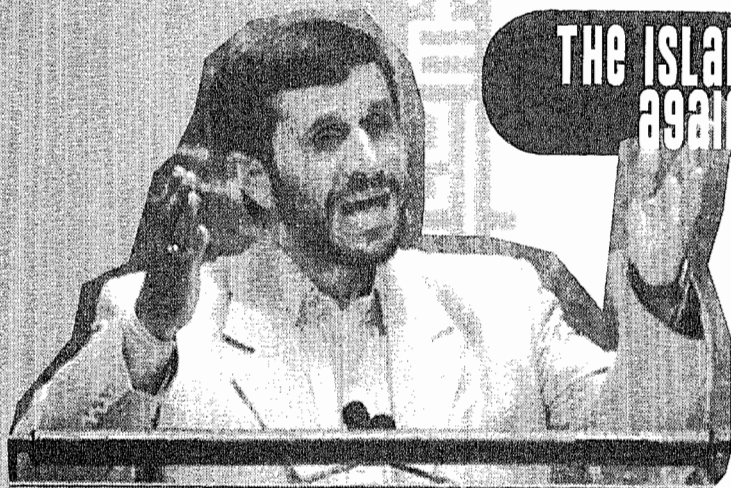
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THE ISLAMIC REPUBLIC'S SECRET BLUEPRINT AGAINST BAHÁ'Í STUDENTS EXPOSED



For most Adelaide Uni students, getting into uni was really simple. For most of us it was only the matter of submitting an application, receiving an offer and enrolling. In fact it was so easy that most of us do not even think about it twice and do not really appreciate the opportunity given to us. One might ask, why should we? Education is one of our fundamental rights and it should be available to anyone. I cannot agree more.

But, for a second let our imaginations run wild. Just imagine you are a bright and enthusiastic teenager who just finished your secondary education and is ready to start uni. You studied hard in high school and cannot wait to be rewarded by a place in the university where you can fulfil your dream of improving your knowledge and skills and using it to make a difference. So, you are keenly waiting to see what course the university offers you. The day comes and first thing in the morning you check the newspaper to see what course you have been offered. The names of all your mates from high school are there, but not yours. How devastating would that be? You worked hard, you got the top marks in the class and you were a good student all your life, yet you are not eligible to study at uni.

Now you might think this is impossible. If a person is qualified enough and meets all the academic and educational requirements they must be allowed to attend the university. After all, education is a basic right which everyone is entitled to, regardless of their race, sex, ethnicity or religion. This is a universally accepted right and billions of people, including us in Australia, enjoy this right. However, the situation is very different for Bahá'í youths in Iran. The Bahá'ís, who form Iran's largest religious minority, are being denied many basic human rights, including the right to attend tertiary education, solely because of their religion.

Since the Islamic revolution in 1979 the government of Iran has systematically deprived Bahá'ís of higher education. The government has also blocked Bahá'í efforts to establish their own institutions of higher learning. The denial of education is based entirely on religious discrimination. The Islamic Republic authorities have made it clear that Bahá'ís would be allowed to attend universities if they recanted their faith, declaring themselves to be Muslims.

In 2006, following concerted international pressure, over 200 Bahá'í students who had been successful in the national university entrance examination were admitted and enrolled into universities in Iran. This was the first time in over a quarter of a century that Bahá'ís were allowed participation in tertiary education. Thus, you can imagine how exciting that would be for the underprivileged Bahá'í youth and community in Iran and around the world.

However, the joy was short lived and over the course of the 2006-2007 academic year, over half the enrolled students - at least 130 as of August 2007 - have been expelled. Their expulsions accord with a confidential 2006 letter addressed by the Central Security Office of Iran's Ministry of Science, Research and Technology to Iranian universities, which came to light in August 2007. The letter

instructed universities to expel any student discovered to be a Bahá'í. This move outraged the Bahá'í community as well as many international organisations and non-governmental organisations. But, more than anyone else it was a gloomy and sad experience for those students who witnessed their hopes, enthusiasms and aspirations shattered once again for no concrete reason.

Now, one may wonder who the Bahá'ís are and what they have done to deserve such disadvantage and punishments. "The Bahá'í Faith is the youngest of the world's independent religions... It has more than 5 million believers in 236 countries and territories. Bahá'ís come from nearly every national, ethnic and religious background, making the Faith the second-most widespread religion in the world." The Bahá'í Faith is the largest non-Muslim minority in Iran. Bahá'ís believe in the oneness of God, the oneness of religion, the oneness of humanity, equality of woman and men and universal education. They do not get involved in politics and they are obedient to the government. They follow the teachings of Baha'u'llah (1817-1892), who they regard as a prophet and messenger of God. This is viewed as apostasy in the Islamic Republic of Iran - since Baha'u'llah came after Muhammad - and as a result Bahá'ís have been severely persecuted since the Islamic Revolution, more than 200 paying the ultimate penalty with their lives.

The letter by the Central Security Office of Iran's Ministry of Science, Research and Technology to Iranian universities says:

*In the Name of God,
Respectfully, we inform you that in accordance with decree number 1327/M/S, dated 6/12/69 [25 February 1991], issued by the Supreme Revolutionary Cultural Council and the notification of the responsible authorities of the Intelligence [Office], if Bahá'í individuals, at the time of enrolment at university or in the course of their studies, are identified as Bahá'ís, they must be expelled from university. Therefore, it is necessary to take measures to prevent the further studies of the aforementioned [Individuals] and forward a follow-up report to this Office.*

The irony is that in his speech at Columbia University in New York on September 24th, 2007, Iranian President Mahmoud Ahmadinejad said, "It was my decision in this valuable forum and meeting to speak with you about the importance of knowledge, of information, of education. Academics and religious scholars are shining torches who shed light in order to remove darkness and the ambiguities around us in guiding humanity out of ignorance and perplexity. The key to the understanding of the realities around us rests in the hands of the researchers, those who seek to undiscover (sic) areas that are hidden, the unknown sciences." Mr. Ahmadinejad made this statement while not long ago the Iranian Government so explicitly abused the rights of many young students solely on the basis of their religion. This is a shame as education is a fundamental human right of every person, which is embedded in Article 26 of the United Nations Universal Declaration of Human Rights. The article provides that technical and professional education should be made generally available and that higher education should be equally accessible to all on the absolute basis of merit.

So next time when you feel like you cannot be bothered to go to class, 'detour' to the cafeteria, or think it's okay to fail a unit just 'because' ... think about what value you place on your education - it could be considered priceless to someone else and someone your age dreams every day to be in your shoes.

For any further information please visit www.bahai.org.au or email me at: nima.torabi@student.adelaide.edu.au

Nima Torabi

YOUR SLIGHTLY POLITICAL PARTY



**The Dub.
Hon. Andrew
Love, MP**

*'Neither pig
nor horse'*

The most important day in Australian politics approaches. No, not the day Bob Hawke sculled a yard of beer in eleven seconds, but Election Day. The day when every Australian voter (except criminals, women, Aborigines, gibbering idiots, peasants and those who own neither pig nor horse... or has that changed?) exercise their democratic right and vote for their favourite Idol... er... leader - a vote based not on policy but personality and media bites. Throughout the year the Slightly Political Party have been front runners in the use of propaganda and smear campaigns. We intend to continue our jihad against honest and trustworthy politicians and hope our commitment will steel your resolve to vote for us. Let me just add that everything we know about politics we learned from Robert Mugabe, and that those who stand against us will be slaughtered in their sleep and their family sold to Mexican brothels. Surely the consequences of not voting for us outweigh the advantages of voting for a real politician.

**The Dub.
Hon. Will
Martin, MP**

*'Where
trust is a
must...n't'*

As the election looms closer it has never been more important to focus on the needs of the people. I however have decided it would be more prudent to focus on me, and as you are no doubt aware from the magnet on your fridge, I am running for leadership of the SPP. This I am assuming, with your support, will be won easily. Before you vote on Election Day, here is an incentive as to why I would make a strong leader of the country. I believe in family. It is also a proud and convenient fact of this nation that the Australian people are also firm believers in family, which is why I have promised not to liquidate one family member from each household if I am instated. There's nothing dark in my closet and I certainly don't model myself on squares like Gandhi. To ensure stability and order, the Republic will be reorganised into the first Galactic Empire! So vote SPP on Election Day, or else...

RISE OF THE SPP!

Suspicious Party a Possible Threat?

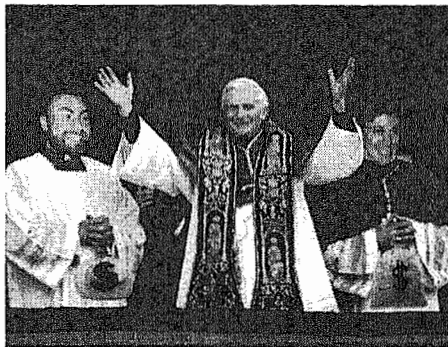
The Slightly Political Party has furiously attacked John Howard this week, demanding the PM announce the date for the Federal Election.

The demand came shortly after yesterday's AC Nielson poll, which revealed a surprising swing in the SPP's favour.

Up 1% from last month, the SPP stand at an astounding, record breaking -9%, their first rise in twenty years.

When questioned why this seemingly insignificant swing provoked the SPP to agitate for the election date, the members were tight-lipped. Political analyst Mark Holden believes the SPP has a special campaign plan up their sleeve, also their first in twenty years.

"There's undoubtedly a bit of gibbledy gobbledy griknash going on... Telstra Next G, I wanna make you mah lady!" Holden reportedly



stated. "Let's just say we're expecting a 109% swing before the election!" boasted Mr Andrew Love, whilst casually trimming his pubic hairs in preparation for a meeting with Family First.

"We have no doubt that Rudd and Howard will be strong election candidates... if they survive the gruelling election campaign," said Mr Martin with a suspiciously sinister emphasis on the word 'survive'.

The swing came as a surprise to Mark Holden

after the SPP were criticised for spending their entire \$247.60 advertising budget on late fees owed to Focus Video.

"I am surprised. TOUCHDOWNWN!" he announced.

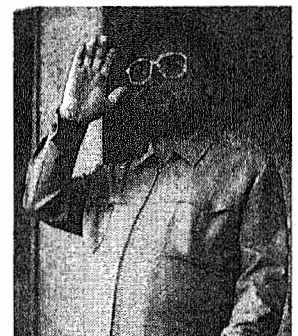
"We acknowledge the money would have been useful in the campaign, yet parting with *Lusty Germanic Teen Vacation IV* was just too heartbreaking!" ejaculated Mr Love.

Holden has stated the Party rise may be attributed to their association with radical Christian splinter group - 'The Catholic Church.'

POPE ON A ROPE: SPP denies buying Christian votes



*"Das ist mein Hamburger!"
- Führer Wilhelm Martin.*



*"Great ideology creates great times. Coke Zero, No Sugar!"
- Comrade Kim Jong Love*

MARTIN'S DATE WITH DESTINY



**I THINK IT WOULD BE FUN
TO WIN AN ELECTION:**

Martin's hopes flogged

The leadership ambitions of the Slightly Political Party's William Martin may have come to a crashing halt, after a recent Newspoll revealed the prominent frontbencher trailing in the polls.

Trailing inspirational leader Brian Burke, by 99.56%, Martin was arrested by Party Police for wasting time and \$2.50 on a 'Vote 1' badge.

Mr Love was the first to jump ship from Martin's zealous campaign, followed closely by other leading party members such as Bindi Irwin, Daryl Somers and Gretel Killeen.

"He should step down now before he embarrasses the Party, something we cannot afford... again." whinged the obviously ageing and inappropriately dressed Killeen.

"Watch *Dancing With the Stars!* Tuesdays, 7: 30, on Seven!" added Somers.

Martin is likely to be demoted to the backbench as the new Minister for Staplers, and given "ten of the best" as punishment.

"Come down and see the public flogging!" enthused Mr Love. "There'll be face painting, pony rides, fun for the whole family!"

WOMAN SUFFRAGE HEADQUARTERS.

MEN OF OHIO! GIVE THE WOMEN THE SAME DEAL

The Liberal Party has a lot to offer women voters at the next election. Through its policies, the Liberal Party demonstrates an understanding of the specific needs of women voters.

The Baby Bonus, tax benefits for stay at home mums and childcare rebates are just some of the initiatives that have been supported by the Howard Government to provide women with the opportunity to have and raise young children. Such policies are necessary to maintain a fair balance between work and life.

The Liberal Party sees men and women as equal in our society. The same cannot be said about the Labor Party. While Liberal candidates are elected in a completely democratic manner, the Labor Party enforces a quota system that ensures a minimum number of women enter into Parliament to represent that Party.

Such blatant sexism is an insult to hard-working women. The Labor Party has taken it upon itself to interfere with democracy, not necessarily allowing the best candidates to be preselected to represent everyday Australians.

The Liberal Party on the other hand, has long history of democracy and equality. We can boast the first woman to be endorsed by a political Party (Agnes Goode, 1924), the first woman to be elected to the Federal Parliament (Dame Nancy Buttfield, 1955) and the first woman to be elected to the South Australian Parliament (Joyce Steele and Jessie Cooper, 1959). All strong women, they were able to get to where they got not because they were women, but because they were the best candidates.

Today, the Liberal Party can offer women voters the same thing that they can male

voters: a secure future and a government that will ensure growth and prosperity for all Australians. The Liberal Party has endorsed many strong women representatives and candidates to help ensure that women's issues are represented in Parliament. The most well-known of these are Ministers Julie Bishop and Helen Coonan. Other strong women candidates include Tracy Marsh in the seat of Adelaide and Rita Bouras in Hindmarsh.

We all live in a very prosperous country. However, this country didn't become successful on its own. Unemployment isn't at a 33-year low by accident, interest rates aren't averaging 5% below Labor's average by accident and businesses aren't looking to invest in Australia by accident. A stable hand is necessary to manage our \$1.1 trillion economy. The stable hand that has managed it for the past 11 years has been so successful because the Liberal Party only chooses the best candidates, irrespective of gender. The inexperience of Labor on the other hand is as a result of union infiltration and the undemocratic preselection process that the Party endorses.

The election is only weeks away. Think before you vote. Think about the consequences of voting Labor. They won't be felt immediately, but when you want to buy a house in the years to come, are you going to be able to afford 17% interest rates? When you want a job, are you going to be able to get one? Look at the past and think about the future, before you vote.

The Liberal Party offers women the same opportunities and benefits as it does men. Why should it be any different?

Chris Browne
President
Adelaide University Liberal Club

As a 20-year-old female candidate for the Australian Democrats in the seat of Makin I can honestly say that I am proud of the history of the Australian Democrats in encouraging the equal participation of both sexes in politics since its inception in 1977. We were the first political party to have a woman as our national leader with Janine Haines from South Australia, and have continued that trend with Janet Powell, Cheryl Kernot, Meg Lees, Natasha Stott Despoja and current leader, Lyn Allison.

At this federal election four out of five of our lead Senate candidates are women - South Australia's Ruth Russell; Victoria's Lyn Allison; New South Wales' Lyn Shumack; and Western Australia's Erica Lewin. Of particular importance is the fact that the strong presence of women in the party is not the result of any affirmative action scheme, but rather the outcome of democratic processes where all members are balloted in choosing our leader and candidates.

The Democrats have been strong on issues confronting women for a number of years, and it is at this time I would emphasize, the following is not a politician's promise, but rather a summary of our achievements, and further commitments and ideas on improving the status of women in this country. An important example of our commitment is illustrated by the *Workplace Relations (Guaranteeing Paid Maternity Leave) Amendment Bill 2007* which was introduced by Senator Natasha Stott Despoja to amend the *Workplace Relations Act 1996* and build upon the existing provisions for unpaid parental leave, to provide for a system of paid maternity leave that would assist all eligible Australian working women to take time off from their employment upon the birth or adoption of a child.

Stott Despoja has led the parliamentary campaign for paid maternity leave, introducing in 2002 Australia's first (and only) paid maternity leave proposal, to give all working women access to 14 weeks Government-funded leave at the minimum wage on the birth of a child. The 2007 Bill

updated this Bill to reflect changes to the Workplace Relations Act and implements many of the recommendations from the Senate Inquiry into the Bill.

To explain all of the Democrats policies relating to women in sufficient detail as to give them due credit is impossible in the 500 words that I have, but other than PML, some of our other key ideas are ensuring that pregnancy counselling services are truthful in their advertising, whether they are pro-life or pro-choice and generally providing a regulatory framework for these services; improving sexual health education in schools; the provision of a full range of safe, affordable contraception on demand including over the counter access to the oral contraceptive pill placement of all forms of contraception on the PBS; ready access to low cost condoms and emergency contraception in schools; improving childcare; preventing sex based discrimination; eradicating violence against women and a targeted plan to improve the health of women generally.

The final point that I would like to make is more about women and politics in general, rather than women and the Australian Democrats. In order for women's perspectives to be truly considered, there needs to be more women in parliament. Less than a third of our parliamentarians are women, while women make up just over 50% of Australia's population. I am not one to generalise and I am in no way suggesting that as a rule all women think alike. I simply advocate for the incorporation of all different groups in our society into the parliamentary process, in the hope that many more views will be taken into account, resulting in better outcomes for all.

Aleisha Brown
Australian Democrats

The average superannuation for a 65-year-old man is \$183,000, for a 65-year-old woman this is \$93,000. Women will on average take three times longer to pay off their HECS debt than men. Women's average wages are still less than two thirds of a male wage. Women from non-English speaking, indigenous, and poorer backgrounds as well as women with disabilities have little option for tertiary study at all. Women studying at university in non-traditional areas like engineering, once increasing in number, now they have stalled. Women with degrees can expect to earn \$210,000 less over their lifetime than men with the same qualifications. There is an undeniable and unequivocal gap between men and women and Labor will address this through progressive policy and programs that reach all women, not at tokenistic few.

Labor supports a fair and balanced industrial relations system that means women will not be forced onto an unfair AWA. A study of 121 women conducted by the National Foundation of Australian Women showed many have lost over one hundred dollars a week in earnings due to WorkChoices. Women workers are more likely to be in low paid jobs; hence the Government's IR policy is more likely to be a threat to them. Under Labor this would not happen, our policy *Forward with Fairness* provides an alternative for low paid workers, an alternative that protects their rights and doesn't leave them at the mercy of a cut-throat world.

Labor will provide more for female victims of violence. Seventy percent of assaults that males suffer are attacks by total strangers, the same percentage of women are attacked by their partner, friend or relative. Labor understands the nature of violence against women and intends to address the issue should they win government. Labor will do this, not by simply providing another taxpayer funded advertisement campaign, but by providing firm and concrete support programs in four key ways: education and prevention, provision of leadership, provision of financial assistance through social security and assurance that federal laws prioritise the safety of victims of violence. The Labor party will create real and tangible aims that address the problem. It will not give a few tokenistic advertisements from a tokenistic representation.

Let's not also forget that tokenistic representation and support for women in some of the other parties only goes to white Anglo-Saxon women. The Labor Party wants to provide a voice for all women and that includes indigenous and migrant women. Skills and training will be provided so that indigenous women can lead in their communities. The Labor Party wants to help migrant women integrate through social programs and language assistance, it does not want to push aside, ignore and attempt to bury the issue. There will be no simple hand out under a Labor government but rather a hand up. A hand up that reduces life expectancy gaps between indigenous and white women, which allows migrant women to successfully undertake training courses that bridge them into new jobs and a hand up that, most importantly, provides equal opportunities across the board.

Women voters in this election should seriously consider who is running on political party tickets. The Labor Party in South Australia has preselected seven female candidates to run in South Australia's 11 seats, compared to a tell-tale two women preselected for the Liberal Party. In Senate, Labor has preselected two women out of a total of three. The Liberal Party has preselected none, with two current female Senators retiring, only to likely be replaced by men.

As a woman voter in this election, when I think of John Howard, I think of his wish to return to an era where women were not liberated, a time of his hero Sir Robert Menzies, a time where women were not expected to be independent and have influential voices. On the other hand, when I think of the Labor Party, I think of the party that started the equal pay for equal work scheme, the party that has worked and continues to work for flexible work arrangements after pregnancy, a party that advances women into leadership positions, that honestly believes in representation by women for women. I think of the choice I have between a party that believes in an equal and fair society by having progressive policy on women's issues.

Ellen Ketteridge
Women's Officer
Adelaide University Labor Club
www.adelaideunilaborclub.asn.au

WAR OF THE POLITICAL CLUBS

QUESTION:
"What can your party offer to women voters this election?"



UNITED

It's well past a respectable closing hour on a Tuesday night when I pull up to the Digimob phone shop in Pultney Street; the last customer left hours ago but the lights are still shining through the showroom windows into the street. I'm here to catch the end of a committee meeting for new not-for-profit organisation United for Peace. After dark, the store has been transformed into a theatre for animated debate between the committee of Shi'ite and Sunni Muslims, Orthodox, Catholic and Maronite Christians and Druze members, who form a 'mini-UN' as they sit on a mix of office chairs and armchairs around the perimeter of the showroom.

Well into their agenda items when I arrive through the back door, it's clear this dispute has nothing to do with religion. Instead, the committee is debating the performance fee for a well-known Lebanese singer, who they are flying from interstate for the next United for Peace fundraiser. This is no small event; talk of television advertising, contracts and media coverage fills the room as each person volunteers their time to contribute to the project. In the Middle East, where religious segregation and cultural conflict form part of everyday life, such a scene of interfaith dialogue and cooperation is a long way from realized.

United for Peace formed last year after the 2006 Lebanon War, which saw a 34 day military conflict between Lebanon and northern Israel end in more than 1000 (mainly Lebanese) deaths. It was the result of fighting between Hezbollah militants and Israeli forces. After the kidnapping of two Israeli soldiers, Israel sought to enforce air and naval blockades against Lebanon whilst inflicting massive airstrikes which damaged the international airport in Beirut as well as much civilian infrastructure. More than 1.5 million people, approximately two-thirds of whom were Lebanese, were displaced.

Both Lebanon and Israel supported a United Nations resolution to end the conflict on August 11th and the ceasefire came into effect on August 14th.

Set up to educate Australia about the complex political, cultural and social issues in the Middle East, United for Peace also aims to provide financial aid to the region through fundraising events. Sitting next to me at the meeting is Faten Shahin, a 20-year-old university student and a 'full Palestinian'. Last year her relatives in Lebanon were devastated by the war, along with thousands of other families. "My dad's nephews have a plastic company where they manufacture all the plastic equipment for hospitals, like IV tubes. That whole company got destroyed and it cost them about \$20 million. Now they've started to rebuild it, but just a fraction, just one [production] line, not twenty. They had to start again from scratch. Each person is affected in different ways."

The chair of the organisation is Houssam Ablad, who, at 31, is the CEO of Digimob. He proudly tells me that Digimob is the second largest mobile phone repair company in Australia. He's also got a double degree in biomedical science with honours, and is currently studying for an MBA. There's no shortage of qualifications on the UFP committee. At tonight's meeting there's also Hala Abokamil, 26, a graduate psychologist "but still kind of attached to uni at the moment" and Heba Najjar, 22, who has a double degree in Health Science and Social Science. She is currently studying for a Masters of Audiology, and this is just for starters. Among the other committee members are a property developer, a lawyer, several business owners, and more than a handful of management and finance students.

The strength of the committee in business and finance has obviously served United for Peace well. In just over a year, UFP has raised more than \$10,000 for a variety of organisations, including a recent quiz night which attracted more than 100 people in support of the Palestine Children's Relief Fund. Faten considers the night her favourite moment so far in the short life of the organisation. "I was put up to be MC - they know I hate public speaking! So when they put me up for it I was a nervous wreck, but once I did the intro it was fine." Other events have included a 600-strong concert with famous Lebanese singer Ramy Ayash as well as highly successful film nights, bowling and karaoke fundraisers and participation in the Government-funded 'Bringing Communities Together' event in Rundle Mall. This in particular is the kind of event UFP seeks to participate in. Hala cites this as one of the most important activities for United for Peace, most importantly because it allowed the public to interact with Muslim people and see that they weren't that different.

However, it hasn't always been easy to fulfill that goal. "I think a lot of the events that we do we tend to attract the converted anyway - which is great that our family and friends come and support us, and we get such a great level of support from the Lebanese community - we wouldn't be where we are right now without it - but I think the best thing for us to do is to get out there and reach out to the wider Australian community, and get our message across and let them know what's going on. You know, make them more informed... we wouldn't just want to make ourselves a cause for the Lebanese people or the Middle Eastern Community; we want to be a cause for everyone."

This task is undoubtedly made more difficult in the current political climate post-September 11 and the Iraq War, where



FOR



PEACE

While the Middle East continues to form the backdrop to religious conflict and play stage to US foreign policy, a group of young Adelaide professionals are uniting to show us that interfaith peace is possible.

foreign governments and the media have invariably linked the phrase 'Middle East' with Islamic fundamentalism, dictatorships and terrorism. But Hala has a surprising assessment of the influence of US foreign policy on the portrayal of Middle Easterners; "I wouldn't fault the agendas of any certain governments." It seems odd that this intelligent and well-spoken woman would hesitate to acknowledge the vilification the Middle East has suffered, so when I press her about the influence of media on Middle Eastern stereotypes, she admits that her position has more to do with her self-critical nature than any desire to validate US foreign policy.

"I will acknowledge that [the media have made it more difficult] but at the same time I will fault the Middle Eastern community and say: 'Why aren't we going out there and presenting a positive image of ourselves to counteract what's going on?' Personally, I think we do a very poor job of that. We have a very long way to go in presenting a good image. I don't know why we let certain media organisations run away with that stereotype that they're trying to paint of Middle Eastern people... I think we need to get a bit more organized and get involved in the community. You just have to appeal to people's humanity, and make them understand that the value of a child in Palestine is as great as the value of a person who died in September 11."

Ranim Kaddoura, one of the youngest committee members at 18, was in Saudi Arabia when September 11 happened. Being in an Arabic country rather than a Western one, "I didn't feel it as much. When I came to Australia, I had my headscarf on. Some of my family members were quite concerned before we came here, and they thought

'careful, discrimination'. But I am quite surprised and very pleased to say that I have not been bothered by anyone. Everyone's been very understanding. I just think that the way you treat people reflects on the way you are treated, and I haven't had any difficulties with it."

Like most people on the committee, Ranim, now a first-year university student studying food science has complex ties back to the Middle East. "I was born in Saudi Arabia, although I'm Palestinian, but in the Middle East it doesn't work that way. We came here in 1995, got the citizenship and then went back to Lebanon." On her return to Australia following a series of moves around the Middle East - "it was because of my Dad's work" - she got involved in United for Peace when the 2006 Lebanon War broke out. "I really wanted to do something to help... the only thing that I could do personally was to contact Mars chocolate fundraising and I started selling that chocolate. One of the places that I selling it was at a Flinders [University] lecture by Dr David Palmer and Houssam [Abiad] was there and he saw me and asked me if I wanted to get involved."

Sitting in his office after the meeting, I ask Houssam about his vision for the organization. "Obviously we're a very young organisation... what I'd like to see is something that is beyond me. I might not be around to see it, but I think my ultimate goal at the end of the day is, living in Australia we must all be Australians." The statement seems an ill fitting answer to the question, but it's obviously something he feels need to be said, so I drop the line of questioning and ask him what he means by 'being Australian'. "To me? It means opportunity. It means freedom of speech, freedom of thought... having the ability to express myself at any time of the day without having to feel fear... without having to feel inhibitions." His words remind

me that many Arab-Australians now feel more pressure to prove themselves as 'fair dinkum' Australians, especially as a few Arab-Australians gave the rest a bad name at the 2005 Cronulla riots.

Heba has experienced the feeling, too. "I've had to justify myself in a number of situations. Although I'm not Muslim I still have attachments to the Middle East. A lot of people would make assumptions of what my stance was on certain situations. On the other hand, it's made me think twice about how I look at other people and races. There are extremes in all cultures. You have to give people the benefit of the doubt."

But personal identity takes a back seat here; more important is the task at hand: developing the policies and direction of United for Peace. Houssam tells me that it is "completely apolitical", and "purely humanitarian", but at present their fundraising channels seem to have a heavy bias towards Lebanese and Palestinian interests. It's a young organisation but from the outside, the partiality seems to work in noticeable contrast to their mission statement of impartiality.

So does that mean United for Peace, whose committee members are "mainly Lebanese and Palestinian" according to Ranim, raise money for an Israeli cause? "Absolutely", says Houssam. "In fact, one just recently came down and talked."

Hannah Frank

editors' note: we just wanted to thank Mr. Nicholson for the background of this page. United for Peas... get it?

after school reds

So me and James are sitting down at the public primary school in our neighbourhood. Neither of us go to school there but we hang out after school sometimes when we feel like kicking a ball or just not being at home. James lives a few streets away from me and in the past week we've been meeting at the school, usually near the basketball courts. Sometimes we throw the ball but usually we just sit there. We don't even talk that much. It wasn't like we even arranged to meet there at all this week. Just for some reason after school on Monday (which was the day we had spelling and maths tests, so we had to learn on the weekend), we both went to the school at the same time. It's not that weird but we usually call each other first if we're going to do something. I guess both of us just wanted to be out of the house.

Anyway, we kept wandering down to the school each day at about 4 o'clock and that brings us to right now, where we're sitting down on this wide, long wooden thing that the school has put around a big tree. The thing we're sitting on is only about a foot high, and we're being quiet. I don't know why James is here today or why he was here yesterday or the day before, Tuesday, because today is Thursday. I went out because... I don't know why. I just didn't feel like being at home I guess. My brother is older than me and I didn't want to be around him when he got home in case he hassled me, which he sometimes does. Mum was getting down on me because I told her I thought our teacher, Ms Hawkins, hated everyone, especially me, and was hard on us because of it. If Mum remembers me saying this when she gets my results, she'll realise why I did badly on the tests. But she probably won't.

I should let you know now that I'm in year seven at school. If you're older than that well you know what I'm going through, and if you're not then you should probably get out as fast as you can. Don't look back until you're old enough to go back to school and pretend you've done the year already. When you're a year seven you're too old to be in primary school but not old enough for high school. Really your brain's still in the year six place so when so much stuff comes at you from everywhere, including your own head, and the way you feel about other people, you just can't deal with it. That's why there should be two year sixes and then straight to year eight, where

you're old enough to do anything.

I already said I don't know why James is here. He might be here for the same reasons except I doubt it because he doesn't have a brother and he doesn't let things like Ms. Hawkins bother him, so he does well at school. I don't try to let them bother me but they do for some reason. Anyway, I didn't feel like asking him why he was here when I got here and obviously he didn't either, and still doesn't now, since he hasn't asked. I look over at him and he's leaning back on his arms staring up at the sky, which is bright blue except for some very white fluffy clouds which remind me a bit of a bunch of white flowers but more of my cat, Frizz, who is white, and so fluffy she looks fat. James looks good in his jumper. I don't know why I think that but I do. I guess it just suits him. Something looks a bit different about him since I saw him at school, but I can't really tell what. I look down at my top, which is a blue t-shirt and an unbuttoned shirt which I am wearing over it. I don't know if it looks good or not but I don't feel like asking James, so I look back at James and he's still staring up at the sky even though there aren't any planes or vapour trails or even a bird. I kick and scuff my shoes on the ground.

Maybe James is so quiet because he fell over at recess and hurt himself, and everyone laughed at him and it ruined his day. I didn't see it happen but he told me about it and showed me where he'd been bruised on his chest and ribs. He's pretty reckless a lot of the time I guess. I shouldn't say it about my friend but he's always falling over or getting

It's a bit of a rush when you've got the ball and like me, you're slow, so you know someone's just about to smash into you and knock you down but you don't know where from or when.

tackled in sport, so he ends up with more places you can poke him and make him wince than anyone else I know. I'm a bit like that too except none of my places are physical. James isn't too bad at sport, though, which makes the whole thing a bit weird, actually.

Take one look at me and you can just tell I'm crap at anything like that, and if you watch a bit longer and see me try to play soccer or something then your assumption will be confirmed. I don't mind watching the guys running around playing sport though; it's kinda exciting I guess, and when it's all muddy in winter and you get tackled and fall in the mud, so your hair's all crunchy and there's grit in your teeth and in your clothes, then it's okay too. It's a bit of a rush when you've got the ball and like me, you're slow, so you know someone's just about to smash into you and knock you down but you don't know where from or when. But that hardly happens so about 99/100ths of the game isn't fun. I just feel awkward around sport.

I'd been off floating away for a while daydreaming about soccer, but I snap back when a stick falls from the tree with a crack and I notice myself pulling the sleeves of my shirt tight down around my hands in the cold. It's cold now. The sun hasn't gone down yet but I look at my watch and it's about 5, so we've been sitting here for almost an hour. We still haven't really said anything. I think James might have mumbled to himself a bit but I didn't pick up on it. I was too distracted by the way I could make myself start to feel awkward just by thinking about soccer. I kept going thinking more and more about it until I felt almost like I was there. Then the stick dropped and I realised I was clutching my sleeves, and that James might have said something but now we'll never know. I feel like I should say something in case he did, in case he didn't.

"I saw you looking at Natasha a lot this week," I look at him and bust this big grin as if I've caught him out doing something.

"What...?" He looks lost, as if he just woke up, and suddenly I know he didn't say anything earlier. "Oh... She's okay I guess."

Since a couple of months ago lots of guys in class have been talking about girls they like and girls they think are hot or whatever, most of the boys in my class are pretty interested in them in different ways. I think I'm a bit less mature than everyone else though because I'm not really more interested in girls than I was last year or the year before that. But it's usually a good way to start a conversation if you want the other person interested. I get the impression James isn't interested. Not that he's not interested in girls, because when you

get him on a good day he'll talk for ages. He isn't shy, but he's not interested today. I can see why, too, given how crap school is and how girls remind you of school because it's pretty much the only place you talk to them. I realise what's different about him now. There's a small graze that probably bled around his cheek and temple, and just up over his eye.

"Man, I don't want to talk about girls right now," James lets out on a big breath, like a talking sigh. He stops for a moment and somehow I know he's going to keep talking. "I don't want to do anything, you know, I want to just sit here forever - all night and every day - and just keep looking at the sky."

We pause. We both look at the sky and we've missed the plane but the trail's still there, and a bird leaps out of the tree and skips through the air on a stuttering path outwards and over the courts.

"I wish we never had to do oral presentations at school. I can't stand being out in front of the whole class."

"I don't get why you have to go to school

with a bunch of people you don't like."

"Doesn't it suck when you have to write

"I don't want to do anything, you know, I want to just sit here forever - all night and every day - and just keep looking at the sky."

one of those About Me things? And the teacher puts them on the board like there's something to be proud of?"

"If you think about it, telling your friends you can't wait 'til the end of the day should insult them. School's the only time you see most of them."

"I'm pretty happy writing projects or stories

"If you think about it, telling your friends you can't wait 'til the end of the day should insult them. School's the only time you see most of them."

though, that way you can write what you think or feel and it's not always you in the thing."

"Then again, you don't choose who you live at home with but that doesn't mean you have to like it there."

"I guess school makes me feel like there's something in me that shouldn't be there, or should be there but shouldn't be at school, and I can't get rid of it because it's always been there."

"I wish I could just look at the sky all night."

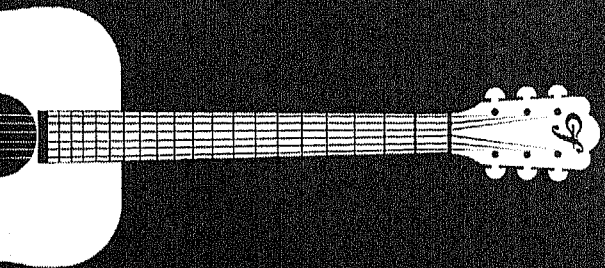
"Or maybe it's just the people at school that make me feel like that. But what's in me is about them, too. They set it off."

We sit, look at the sky, I kick and scuff my shoes on the ground. Neither of us speak as the sun sinks towards 6 o'clock.

"I wish I could just look at the sky all night."

Jackson Jones

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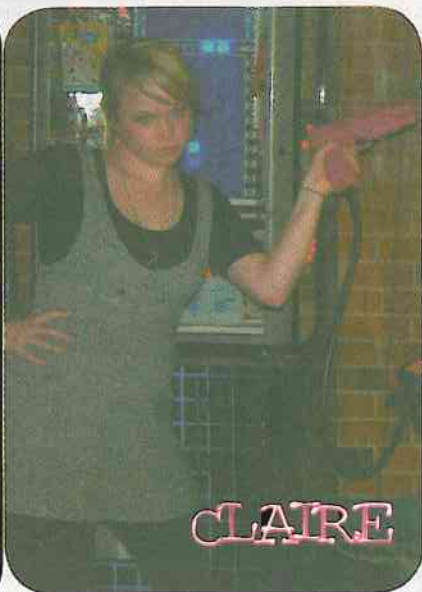
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VOX POP

1. Nothing really.
 2. We had a really tumultuous relationship for almost a year. Then he got really boozed one night and dumped me to have a kinky threesome. So what has *On Dit* done for me? Used me, abused me and left me out in the cold with not so much as a kiss goodbye or a bootlegged copy of InDesign. Bastard!
 3. Bacterial infections, hair loss, acne, paranoia, a new-found low in self deprecation and self hate, deteriorating eyesight, lack of sex drive, probably glandular fever of some description, a plethora of stress related rashes and skin diseases, the (perpetual) snuffles, a fat belly and an addiction to Mastermind™ and sparking ale.
 4. I've had so many chances to say whatever I please and I don't think I've ever really used it to my advantage. Every editorial Ben and I have ever written has been less than average, and we apologise. But what I really want to say now, as I write this, is Dragonfruit flavoured Nutrient Water is, like, totally wickid. Hence the lack of editorial comment this year.
 5. Anything from the Mayo Refectory – just a bit shit, but it is there, so you eat it anyway.
 6. Sure do. I know that my time away from the office was spent batting my eyelids, eating skinned grapes and fondling various testosterone-filled young males.

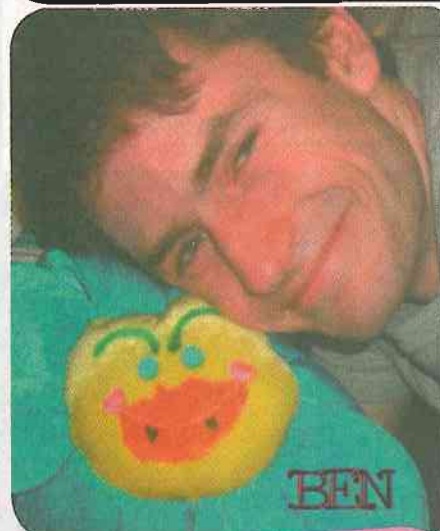


CLAIRE



SLIGHTLY POLITICAL PARTY: MARTIN & LOVE

1. SPP: Ask not what we have done for *On Dit*, Ask what *On Dit* has done for us!
 2. SPP: Oh shit! we cant believe you asked that question! But in answering the question one must quote the career of Kim Beazley – it killed my father.
 3. Love: Herpes.
 Martin: Facial Herpes... (from Love.)
 4. SPP: We are not really politicians... Haha if only the public knew! This is off the record, right?
 5. Love: A Radish. Surprisingly delicious and excellent in salads.
 Martin: A Rotten Apple. Even if it does manage to look good on the outside, it's often ruined by dirty left-wing maggots.
 Minister, I've just heard word of genetic engineers working to create a new Conservative Apple. I'll keep you posted. – Ben
 6. SPP: Not since they published frames from our latest sex tape, Back-Benching VII.



BEN

To finish the year with a bang, we Vox Popped our beloved sub-editors. Be afraid, be very afraid. See you next year! Love Cat and Nat



NAT & CAT

1. Stolen Claire's layout ideas
 2. Stolen my childhood and \$30 of phone credit
 3. An inordinate fear of answering phone messages
 4. Something meaningful, and in my many opportunities, I've only written about Prince, Stephen Fry, dandies, acid and a book involving a transsexual committing anal rape. Oh well, maybe next year.
 5. Ruby red grapefruit – pretty bitter, a bit red, but it sure beats eating grapefruit.
 6. They pretend to, until they admit that they don't actually read it.

1. Fashion sub-editor with Miss Kim, the superstar
 2. Getting headhunted and sent a spancy invitation for the What's What Fashion Show at Marion – very special!
 3. The wanting-to-throw-the-*On-Dit*-computers-out-the-window syndrome. It's very dangerous!
 4. Chris Kontos is not cool and never will be.
 5. Chocolate – a truly lovely and addictive experience
 6. My boy Michael totally digs that I am *On Dit* chick. Mega turn on!

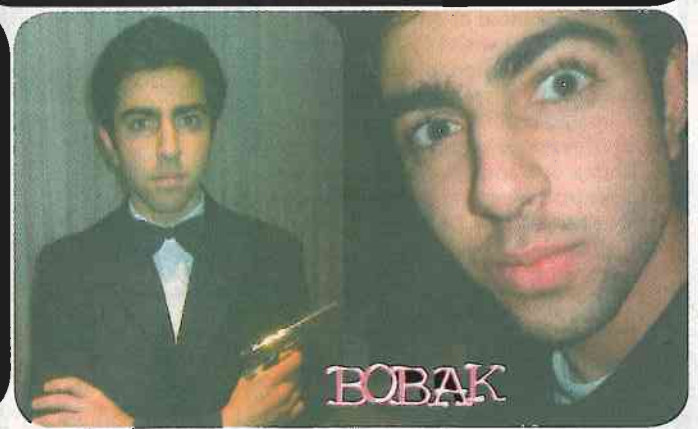


OLIVIA

1. N – Had its babies and popped kids on campus (with Catty of course).
 C – Whilst I was good at 'popping' *On Dit*'s kids out with Natty, I believe that it was through the provision of food and ukeleles that I really excelled. Agreed. – Ben's ukulele
 2. N – An intense enjoyment in seeing people squirm.
 C – Given me an increased appreciation for my rather fluffy coiffure.
 3. N – Onomatophobia – for obvious reasons.
 C – Obesity. Its signs may not be quite visible yet but with the amount of cheese and alcohol I have consumed in the company of fellow *On Dit*-ers, I'm sure it's coming.
 4. N – Italian accordian music IS cool no matter what the Oom Pah says.
 C – Plastic bags are the villains of the supermarket scene. And yes, I did say that to a customer in Woolworths.
 5. N – *On Dit* is popcorn: with the potential to make a lotta bang, it delights on all occasions, especially with a frozen coke.
 C – Rainbow Paddlepops: old, colourful and surprisingly satisfying.
 6. N – Like a spade at Maslin's.
 C – Who wouldn't? So, that would be everybody, huh?



1. Written the aptly named "Blast From the Past" music section.
 2. Allowed me to say what I f@#\$ing want, completely uncensored... f@#\$ing. (ha) – eds
 3. Definitely Post Traumatic Stress Disorder although quite possibly HIV.
 4. Penis.
 5. An Orange Mocha Frappuccino: the one true escape from the modern world.
 6. To the level of an archaeological excavation.



BOBAK

1. Why, I provided it with the much-needed scientific counterbalance to all these bloody humanities-based opinion pieces and shallowly incisive political articles, in the form of Psychiatric Disorder of the Week, which of course popularises serious psychiatric disorders in the most enlightening fashion.
 Also, I have provided the mag with a limitless number of overlong sentences, as above.
 2. Provided me with a resumé-enriching experience. Also, granting me the status of F-grade celebrityhood on campus. What? I must have at least seven fans!
 3. Forster's Syndrome – compulsive formation of puns. Look it up on Wikipedia. Look, don't listen to your tutors; Wikipedia really is a valid source, I swear!
 4. The only way to purity is through Dettol hand wash. Also – Ben and Claire – you're hotter than Brad Pitt in a jacket in a volcano on Venus. Stop the evangelicals.
 5. Green tea – refreshing, relaxing and oh-so-addictive. Like chiropractic, of which I am also a devotee. Yep, I love my weekly crack fix at the crackhouse.
 6. Yes. Don't they know who I am? *bangs fist on table*. I think that lawyer dug it. – Ben

Questions
 1. What have you done for *On Dit*?
 2. What has *On Dit* done for you?
 3. What medical or psychological condition have you contracted due to your time with *On Dit*?
 4. What have you always wanted to say in print but never gotten the chance to?
 5. What food is *On Dit* most like?
 6. Do the girls/guys dig it?

1. Cribbed a whole bunch of recipes and passed them off as my own.
 2. I nearly lost my job due to a sexual harassment claim. Now the work cutie isn't talking to me.
 3. Obesity. Hey, someone had to taste test all that food. Plus a serious allergy to deadlines.
 4. The writing for *On Dit* is full of equinoctial, polychromatic and flibbertigibbet idiosyncrasies.
 5. Jelly and Brussels sprouts. The sugary high of seeing your words in print contrasted against the horror of deadlines.
 6. Despite "putting out" the most pornographic article of the year, I haven't been offered any. I put it down to halitosis.



CLAIRE

Express your interest to sub-ed in 2008 to voxpop_ed@hotmai.com

VOX POP

Questions on previous page.

1. A professional polemicist – I fulfilled the capacity of "Political editor" within the loosest definition of the words.
2. Gave me something to do apart from drink beer. Ironically, provided me with free beer.
3. Incontinence. I'm not elaborating.
4. Ah, I think I basically just said whatever I wanted at any given time. There's plenty I wish I HADN'T said... Ahh, youth. And booze. And drugs. And a general disregard for one's self-image, reputation or any other form of representation.
5. Coffee: It's addictive, slightly bitter and keeps me up into the wee hours. (YES I KNOW IT'S A DRINK, IT'S LIKE AIR TO ME)
6. Apparently one does, but she could be lying.

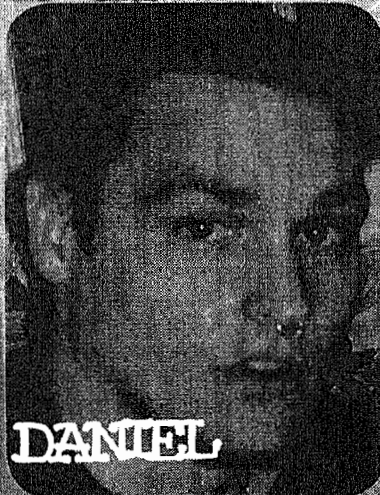


MICHAEL

1. I have contributed rambling articles and sub-edited the film section in 2007.
2. Boosted my confidence (i.e. they have accepted even some of my most craptastic stuff – *that's what we're here for!* – eds), allowed me to legitimately see films for free, meet great people, get friends involved in student media and an excuse to get out of tutes.
3. Chronic twitches when references are made to logo sizes, insomnia AND narcolepsy, and a physical intolerance of disorganized people.
4. Get energized about the environment, question everything (especially the media), vote with your heart and mind... oh and vegos rock!
5. Aspicy curry, full bodied and brimming with flavour, if sometimes a little too hot to handle. May contain suspicious wobbly bits, but these can be easily hidden under the rice.
6. No-one has knocked back a free film ticket yet.

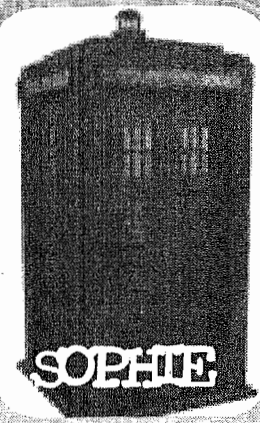


GENEVIEVE



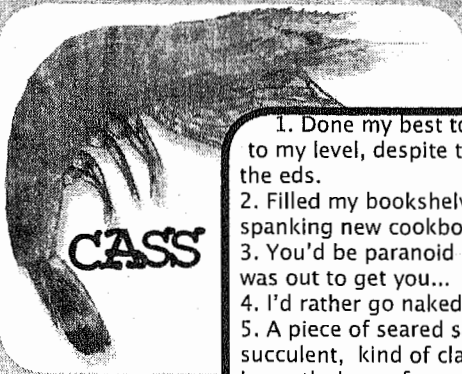
DANIEL

1. I established the Gaming section for *On Dit* last year and continue to keep it going strong!
2. *On Dit* gave me the best excuse to hassle Australian publishers for free games and the biggest bonus has been all the schwag that comes with it!
3. I'm expecting fairly average answers for this, but it was more of a fun question, so... – Insomnia has been the main one but not because of stress, rather because I've had too many games come through the door, it's been hard not to keep playing. Oh, RSI of the thumb too..
4. Fuck you Sony! What the hell are you thinking? Do you have a marketing plan?! Do you enjoy lying?! Give me a fucking rumbling control dammit and for Christ's sake, cut the price of the PS3 without removing everything that's good about it. Grrrrrrrr...
5. Weetbix; like cardboard only it's paper
6. Well, I do have a reputation ...



1. News/Media Watch sub-ed, plus the odd rambling piece when I get my act together.
2. You write things and they get printed. And people might actually *read* them. I just can't get over that. Oh, and you get free stuff.
3. I may be the only reported sufferer of breakingnewsvertheweekendophobia. The news just won't stop happening, even after the deadline... I've already resubmitted my piece twice, I'm breaking into a cold sweat... why won't it stop? Gaaaaaaah! (For anyone else with this condition, I've found sitting in the dark and drinking peach iced tea helps.)
4. The Daleks could absolutely take out all the other baddies in every sci-fi show ever made.
5. *On Dit* is like fruit salad – tasty, jumbled, interesting and nice smelling, often overlooked and just as often rediscovered.
6. Nothing screams cool like writing for the student paper. There's a air of geek chic to it that is completely irresistible. Sometimes you have to explain what *On Dit* is, but once you do, you're set.

If you want to be as hot as these hotties, just become a hot sub-editor. Express your interest to: voxpopeds@hotmail.com. Hot.



CASS

1. Done my best to drag it down to my level, despite the best efforts of the eds.
2. Filled my bookshelves with brand spanking new cookbooks.
3. You'd be paranoid too, if everyone was out to get you...
4. I'd rather go naked than cook.
5. A piece of seared salmon - Tasty, succulent, kind of class and red just beneath the surface.
6. (*heavy irony*) Yeah, I have to fight them off with a stick...

1. Spiced up Media Watch.
2. Fuelled my passion for journalism.
3. An addiction to Starbucks.
4. "Men may have discovered fire, but women have mastered the art of playing with it."
5. *On Dit* is like vodka-infused watermelon: It's deliciously refreshing, but filled with drunken pleasure.
6. Some have even adopted the pick up line: "*On Dit* me, please?"



TISA



ALICIA

1. Lit page
2. *On Dit* has allowed me to meet more people, talk to interesting people and given me an excuse for reading when I should have been studying.
3. I've contracted Trichotillomania (compulsive hair pulling disorder), Insomnia, Eczema, a drinking habit, a dislike of the sun, an eating disorder where I eat anything and everything that is fattening at all times of the day, oh and I've also become a Hypochondriac.
4. People suck. I hate you all. Especially all of you who read my editorials and then decided to toss my advice out the window and come into the bookshop and request a book with only a description of the cover and no title or author or synopsis and then EXPECT me to know what the hell you want!
5. *On Dit* is like ... I don't know. I guess like a Popcorn Chicken snackbox from KFC. It's small, it's cheap, but there's a whole lot in it.
6. Not that I've noticed. But then again I've been holed up with very little contact with the outside world... Or it could just be me.

1. International drug trade... I mean Film
2. Given me a life sentence and 36 hours a week in solitary.
3. Paranoia, shakes, cravings, irritability, insomnia, depression, anorexia... a.k.a. withdrawal symptoms.
4. Three layers usually stops the sniffer dogs
5. A chocolate brownie... Amsterdam style
6. Ya, but they try to smoke it, inject it, drink it, eat it and snort it first.

ASLAN



1. I've been a performing arts writer since 2005, and performing arts editor for 2007. I write reviews and previews of theatre, opera, classical music and ballet.
2. Well... I've been to well over \$2000 worth of concerts. Beat that!
3. Stress induced by waiting for emails from unreliable reviewers!
4. Nothing I'm about to say now :P
5. I think it's like a buffet, because there's so much to choose from. And some stuff which will make you sick.
6. Yeh some do, some don't. Some people get quite aggressive when told.



EDWARD



CHELSEA

1. I've brought new music to the masses.
2. Kept me in a steady supply of CDs, interviews, and things to do on the weekend. Fun things, for the most part.
3. A magnifying aversion to record company staff, a penache for missing deadlines and a tendency to actually listen to music.
4. Support local music. Adelaide has some of the best music in the country, most of it doesn't even cost money to see, go and enjoy it!!!
5. Mayo's chips and gravy: tasty, cheap and filling, but full of crap you don't really need.
6. Everyone digs it.



BRIANNA

1. The question you should be asking is, "What haven't I done for *On Dit*?" I have managed to bring *Monty Python* into nearly every article I have written.
2. Just given me bragging rights. Unfortunately I haven't spent a whole lot of time at the *On Dit* office due to an excessive amount of work and study (and procrastination).
3. I have contracted the dreaded and much maligned sit-on-your-bum-and-watch-TV-itis. This is largely due to the fact that I don't really watch much TV when left to my own devices, but I felt like it was somehow necessary to watch some in order to write articles about it. My doctor says I may never fully recover.
4. Keep your cats indoors you irresponsible twits, and *Monty Python* is the most awesome comedy show ever. *Actually, you said that at every possible opportunity.* - eds
5. I find that *On Dit* is like sashimi - best eaten raw using chopsticks with shredded carrot and soy sauce. Trust me, if you try to cook it, it just disintegrates into nothing.
6. I'm positive that if I was single and trying to pick up, the boys would absolutely be all over me purely because I have been a sub-editor. As my mother always said; it doesn't matter if you're fat and ugly, as long as you are a sub-editor, the boys will love you.

Bonjour

FASHION

with Kim and Olivia

FASHION LOVERS!

Fashion has been a staple part of French daily life for decades, from fashion to furniture to automobiles. French designers have been leading the way in creating unique and truly beautiful pieces. I thought it would be fitting to give you some insight into the wonderful world of French fashion.

When it comes to French apparel, the name of Louis Vuitton is one that is of great importance. Louis Vuitton (August 4, 1821 - February 27, 1892) was a luggage-maker and luggage-designer in Paris in the mid-late 1800s. More than a century later, Vuitton's handbags and luggage are now a status symbol around the world and are often looked to in the world of fashion. The Louis Vuitton "LV" Monogram design can be considered the very first "designer label" on a product (first in the contemporary sense), as it was created in 1896 with the intent of preventing counterfeiting. Vuitton was born in Cons-le-Sannier France. He moved from his hometown of Anchay, Jura, France in 1835 at the age of fourteen. Two years later, he arrived in Paris and started working as an apprentice for trunk-maker and packing-case-maker Monsieur Marechal. Now, unfortunately, the Louis designs are not so exclusive. Fake Louis Vuitton handbags can now be obtained in Asia for about a tenth of what they are worth! A friend of mine recently came back from Singapore and informed me that the women who sold her these fake bags claimed that the bags were real. She insisted that the material had been smuggled from the factory and gradually got into her possession, after which she hired seamstresses to make the bags for her!



Another unmistakable French fashion icon is Gabrielle Bonheur Chanel (August 19, 1883 - January 10, 1971) but most commonly known as Coco Chanel. Mademoiselle (this is what she was commonly referred to as by her inner circle) was a pioneering French couturiere whose modernist philosophy, menswear-inspired fashions and pursuit of expensive simplicity made her arguably the most important figure in 20th-century fashion design. In 1910, Chanel opened her first shop in Paris that sold hats.

In 1922, Chanel No.5 perfume was introduced. Pierre Wertheimer became Chanel's partner in the perfume business in 1924. Wertheimer owned 70% of the company; Coco Chanel received 10% and her friend Bader 20%. The Wertheimers continue to control the perfume company today. The year was 1923 and the famous Chanel Suit had been born. It was an elegant suit comprising a knee-length skirt and trim, boxy jacket, traditionally made of woven wool with black trim and gold buttons and worn with large costume-pearl necklaces. Miss Chanel also popularized the 'little black dress', showing women that it could be worn both day or night depending on how it was accessorized. I believe that the unmistakable 'little black dress' is a must for any wardrobe. I recommend you find one that flatters your shape and trust me, if it's good quality you will have it for a very long time. Nothing is more beautiful than a sexy pair of high heels teamed with stylish jewellery and a little black dress. Although unassuming black dresses existed before Chanel, the ones she designed were considered the haute couture standard. In 1923, she told *Harper's Bazaar* that "simplicity is the keynote of all true elegance." I believe Chanel was right on the money when she said this; it's simply so elegant and stylish. One of her common quotes is: "Fashion is not simply a matter of clothes. Fashion is in the air, born upon the wind. One intuits it. It is in the sky and on the road."

For me Christian Dior (January 21, 1905 - October 24, 1957) is a true icon in terms of French fashion design. Dior is a graduate of Paris Institute of Political Studies, after which he established his main house of couture in Paris in 1946. He had the backing of a textile magnate Marcel Boussac. In twelve years he expanded his business to 15 countries and employed over 2,000 people. Dior is known mainly for the 1947 "New Look" which employed narrow shoulders, constricted waist, emphasized bust, and a long, wide skirt. His designs represented consistent classic elegance, stressing the feminine look. The New Look revolutionized women's dress and re-established Paris as the centre of the fashion world. Dior spread his fashions around the world when he and his partner, Jacques Rouet, started franchises in the fashion industry. In 1953 Yves Saint-Laurent became his assistant and was destined to be his successor but was reluctantly forced to leave when the time came for his military service. On returning, after trouble with his temporary replacement Marc Bohan, he soon opened his own *maison de couture* once his obligations were over.

French designers are unmistakably one of the rulers when it comes to world fashion and as you have seen from just these few designers I have chosen to write about they truly are unique and all have an element of beauty. In terms of how to wear French-inspired attire, I recommend you go for quality with strong lines that make you feel comfortable and sexy.

Just as an endnote: Since this is the last edition for the year I find it fitting to thank the following people; Kim my fabulous partner in crime, Claire and Ben for being fantastic editors and putting up with my continuous questioning when it came to lay out time and also Michael for helping me out with all the computer jibberish that I couldn't work out on my own!

Mademoiselle Chanel

Paris Fashion week wrapped up recently, following London and New York's earlier in the year (I think they save the best until last). The event included fashion houses such as Lavin, Elie Saab, Kenzo and Chanel.

Chanel would have to be the quintessential



Parisian label. It is classic, understated and elegant. Chanel's founder Gabrielle Bonheur "Coco" Chanel (1883-1971) (or 'Mademoiselle') was born an illegitimate daughter of a travelling salesman, but her parents soon married and had five more children. When Chanel was twelve, her mother died and her father left. She spent the next six years in an orphanage where she was taught to sew. She also honed her sewing skills when, during the holidays, she stayed with relatives, who encouraged more freedom and creativity in her sewing. She realised her potential to make money in fashion when hats that she made as a hobby were bought by the female Parisian elite. She soon opened her own millinery shop. By the mid 1920s Chanel had two boutiques, one in Paris and the other in Biarritz. She launched her infamous Chanel no. 5 fragrance in 1922, which is still one of the most popular perfumes to this day. The "little black dress" signature piece was released in 1926, which still is a staple in every Chanel collection.

Chanel became the most famous for her modern attitude towards fashion. Previously, women wore highly structured, fitted clothing with corsets underneath. One of Chanel's first collections was made from a heavy fabric that had only ever been previously utilised in fisherman's clothing. Chanel draped the material in such a way that it hid the waist and clung to the hips. This style required no corset and was much more comfortable. The collection was ground-breaking at the time and created a lot of publicity for the Chanel label.

The elements of simplicity, comfort and elegance that you find in a Chanel garment are a product of an impoverished childhood that made Chanel realise that women are strong and are entitled to comfort and freedom within their clothing. She observed the function of clothing. Chanel often adapted functional elements of menswear and applied these principles to women's clothing. She was also exposed to unconventional fabrics and was one of the first to utilise jersey fabric (stretchy knit fabric), giving rise to the release of her signature black cardigan in 1925. Chanel's humble beginnings gave her an innovative and modern perspective from which to view women's fashion. Chanel's contribution to haute couture is so profound that she is the only person in her field to be named on the List of *TIME* magazine's 100 most influential people of the twentieth century.

Even today, we still follow trends that Chanel began, for example a 'healthy' golden tan. In the late nineteenth century pale skin was desirable, as it showed that the woman was wealthy enough not to work outside and therefore did not have a tan. Coco Chanel was the first woman to tan her skin in an effort to look attractive. It was considered a way for the wealthy upper class to define themselves from the working class because their golden tan showed that they did not have to work and could spend time outside in

the sun. Chanel also encouraged a slimmer, more athletic figure with less curves. However, she may have achieved this slim build with another one of her trends that is still popular today: smoking.

As Coco Chanel once said, "simplicity is the keynote of all true elegance", which is what the Chanel label strives to provide. Karl Lagerfeld, who has been Chanel's head designer since 1983, has, once again, capture Coco Chanel's style without boring his audience. The Chanel Spring 2007 Ready-to-wear had plenty of simple black and white with strings of pearls and chains and the odd splash of pale pink. Short hemlines and black sequined hot pants provided a youthful twist



Above: Coco Chanel in 1935, photographed by Man Ray.

for a younger customer base. The famous Chanel suit was made more casual with closer fitting and unfinished, frayed hems. Even the odd flower brooch was thrown in for good measure.

As we can see, Coco Chanel's style is still alive and kicking despite its long existence. Only true timeless style could still appeal to women today, even if it is only a golden tan.

Kim

Below: Chanel Spring 2007 Ready-to-Wear collection shown in Paris Fashion Week.



Ancient Choir to Visit Adelaide

Preview

The Choir of Westminster Abbey is inextricably linked to British culture and Royal ceremonial tradition. While its exact date of origin is unknown, the Choir in its present form has resided at Westminster Abbey since 1560 when foundations established by Henry VI and Elizabeth I were established to provide for the choristers' education. Today, the Choristers of the Choir are educated at Westminster Abbey Choir School, the only school in Britain exclusively for the education of boy choristers. It is a special place, offering boys from eight to thirteen a unique opportunity to be a part of one of Britain's great national institutions. The Choir sings a service almost every day of year, including three on Sundays. Like with previous tours by King's College and St John's College, this is a rare chance to hear one of the great English traditions - Cathedral music.

The touring party will comprise 20 trebles (boys who sing the soprano part), 12 lay vicars (professional countertenors, tenors and basses), James O'Donnell (organist and Master of the Choristers), Robert Quinney (sub-organist of the Abbey) and three staff. The concept of a fully professional church is somewhat foreign to us in Australia - but make no mistake, these are musicians of the highest degree.

The program will include music which has a home in the Abbey: Handel's coronation anthem *Zadok the Priest*, Parry's immortal *I was Glad*, as well as works by Purcell, Elgar, Tavener and Australian composer, Ross Edwards.

Hear the Choir of Westminster Abbey in concert on Saturday October 27 in the Adelaide Festival Theatre. Under 30 tickets are around \$30.

Rare Recorder Treat

Preview

While you might think that junior primary music classes have put you off the recorder for life, the Australian Chamber Orchestra is out to prove you wrong. Renowned for its innovative programming, the orchestra has invited Australian recorder virtuoso Genevieve Lacey to perform works ranging from the Baroque era to the here and now, in a program entitled 'Rapture'.

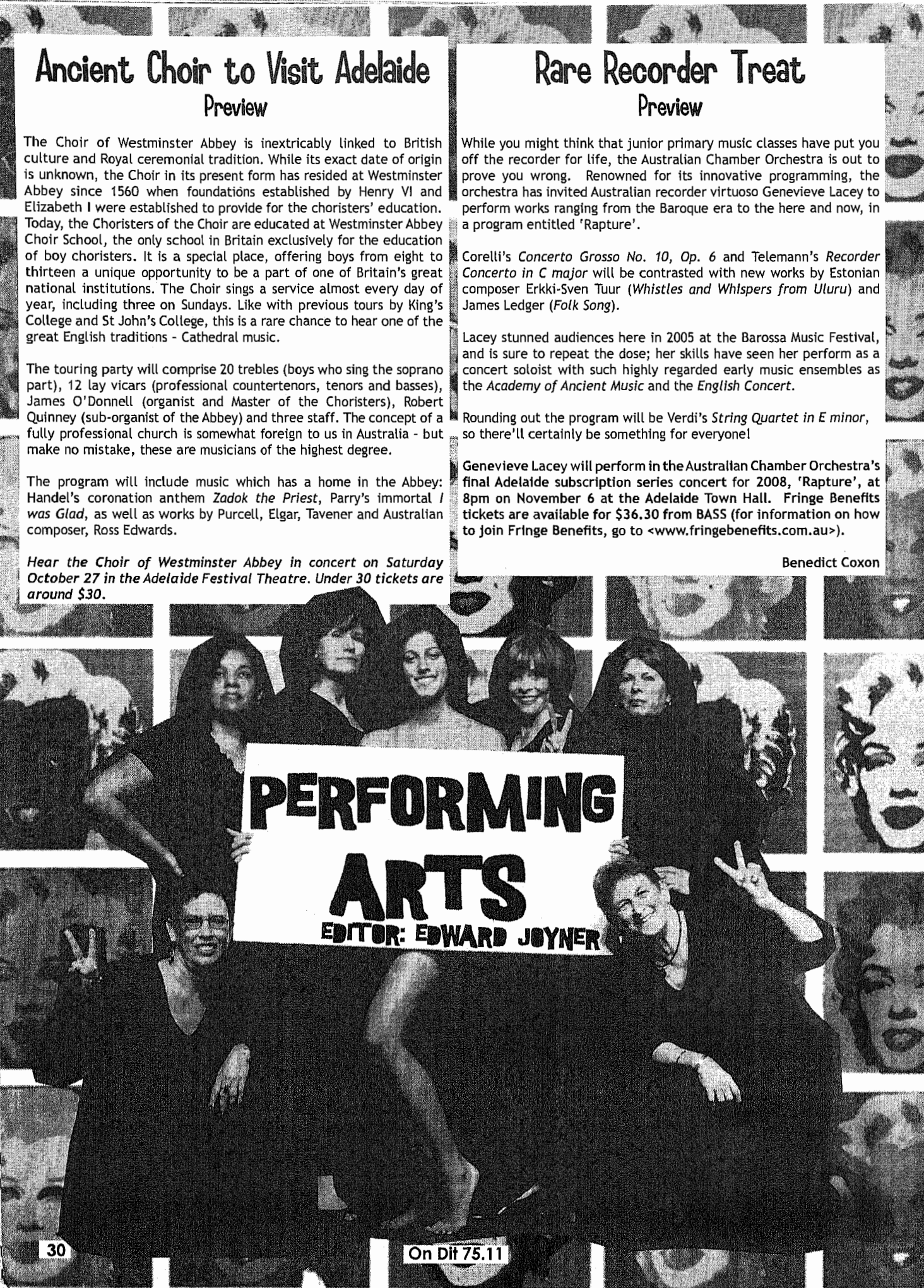
Corelli's *Concerto Grosso No. 10, Op. 6* and Telemann's *Recorder Concerto in C major* will be contrasted with new works by Estonian composer Erkki-Sven Tuur (*Whistles and Whispers from Uluru*) and James Ledger (*Folk Song*).

Lacey stunned audiences here in 2005 at the Barossa Music Festival, and is sure to repeat the dose; her skills have seen her perform as a concert soloist with such highly regarded early music ensembles as the *Academy of Ancient Music* and the *English Concert*.

Rounding out the program will be Verdi's *String Quartet in E minor*, so there'll certainly be something for everyone!

Genevieve Lacey will perform in the Australian Chamber Orchestra's final Adelaide subscription series concert for 2008, 'Rapture', at 8pm on November 6 at the Adelaide Town Hall. Fringe Benefits tickets are available for \$36.30 from BASS (for information on how to join Fringe Benefits, go to <www.fringebenefits.com.au>).

Benedict Coxon



**PERFORMING
ARTS**
EDITOR: EDWARD JOYNER

Resurrection Resurrected

Preview

In October, the Adelaide Symphony Orchestra will perform Mahler's Symphony No. 2, *Resurrection*, for the first time in over 30 years. It was Arvo Volmer's choice to perform the *Resurrection* symphony, says ASO Chief Executive Rainer Jozeps. "The orchestra always wants to play Mahler but costs usually prohibit it. In proportion and scale, it is a big event for us and, in its dealing with themes of renewal; it serves as an artistic expression of where the ASO presently stands."

Mahler is seen by many as a musical prophet of the 20th century, and of his nine completed symphonies *Resurrection* was his favourite. Described as "a tonal allegory of the life of man", it moves from the abyss of death, depicted as a funeral march whose dark intensity can only be compared with Wagner's *Götterdämmerung*, to a heavenly song in the fourth movement (which he calls "Urlicht" or "Primal Light"), and an evocation of Judgement Day in the mammoth choral finale.

In it, says Volmer, Mahler projects an apocalyptic vision. "Mahler is a composer of specific significance, his output forming a unique reflection of his ideas on the world, religion and a concept of humanity as well. The second symphony is a kind of early anticipation of his magnificent eighth, in which the composer deals with the matters of being a human, having a beginning as well as an end to our being, in a symbolic and poetic way, of course. Hearing and playing Mahler has an impact similar to Wagner's *Ring*."

The giant five-movement work will feature Soprano Nicole Youl and Alto Fiona James, the Adelaide Symphony Chorus and 110 players, including an offstage brass and percussion ensemble. It has not been performed in Adelaide for 34 years, and it follows a highly successful performance of Mahler's Fifth Symphony, last year, with Volmer at the ASO helm.

Resurrection will be performed on October 19 & 20 in the Adelaide Festival Centre. Student rush tickets are available 30 minutes prior to the performance on presentation of a full-time student card. For further information, visit www.aso.com.au.

Rollicking Renaissance Fun with ACS

Adelaide Chamber Singers
September 26, 28 & 29
Foyer, Masonic Grand Lodge

Somehow I'd made it this far in life without hearing Adelaide Chamber Singers live, and with the enviable reputation they've built up I was keen to see them in action. The foyer of the Masonic Grand Lodge was an unusual but splendid setting for Orazio Vecchi's madrigal comedy *L'Amfiparnaso*. The work combines serious sixteenth century music with very light-hearted comic poetry - consider what might have resulted if Gilbert had partnered with Monteverdi instead of Sullivan.

The performance gave the audience the opportunity to hear not only the full choir but also each singer individually - many of the scenes were sung as sextets (the original work was set for five superhuman voices; the extra part makes it possible for more 'normal' vocal ranges). Lesley Lewis provided well executed accompaniment on the harpsichord - always helpful, but never taking attention away from the singers. The altos seemed occasionally overpowered by the other parts, but nobody could fault the clarity and diction of the group, which made the language barrier seem to all but disappear. Of particular note were Lachlan Scott and Tom Flint, who continue to give the cleanest and most accurate bass performances I have heard in a long time. Never muddy, weak or overbearing, the basses provided such a firm foundation that the others seemed to make easy work of very active lines.

With informative and entertaining introductions to the scenes, along with a smattering of acting and use of props, one couldn't help but be entertained. Living very much up to the reputation which had preceded them, Carl Crossin and the Adelaide Chamber Singers demonstrated that not only are they one of the finest choirs around, but they also know how to have fun!

Alistair Knight



On Dit 75.11

Vaughan Williams Trumps Woodward 'Woodward Returns' Adelaide Symphony Orchestra September 27-29 Adelaide Town Hall

Over the last few months, Adelaide audiences have been very lucky. It's not often that pianists of the calibre of Nikolai Demidenko and Stephen Hough give recitals in our humble part of the world, and to have had visits from artists such as these within a few weeks of each other is a credit to the organisations responsible.

The Adelaide Symphony Orchestra was therefore left with hard acts to follow in presenting its Master Series concert entitled 'Woodward Returns'. Australian concert pianist Roger Woodward has certainly enjoyed a successful career, but as this career approaches its close, it must be doubted whether audiences would prefer to hear Woodward to Demidenko or Hough for other than sentimental reasons.

Chopin's *Piano Concerto No. 2* (actually composed before the more famous *No. 1*), was given a good performance by soloist and orchestra, but lacked that quality of the pianist's hands seeming to float over the keyboard - a necessary ingredient of an excellent performance of a work by Chopin. The *Larghetto* was the pick of the movements, bringing musical expression, rather than dexterity, to the fore.

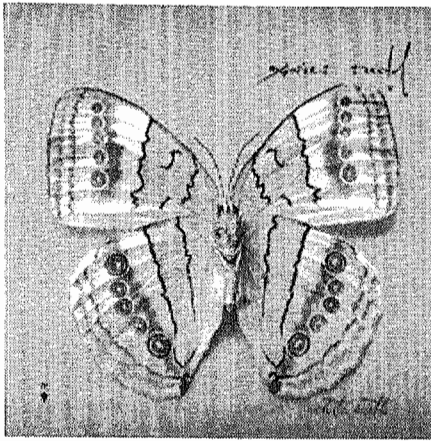
The orchestra lifted the standard in the second half, with a rousing account of Vaughan Williams' ferocious *Symphony No. 4*. Each section was on the button, with the woodwinds being particularly notable - principal flautist Geoffrey Collins' solo in the second movement was beautifully expressive.

Another of Vaughan Williams' works, the *Fantasia on a Theme by Thomas Tallis*, acted as an antidote to the rather manic symphony. This change in the order of the program (the fantasia was originally programmed to precede the larger work), was briefly explained by conductor James Judd as stemming from the musicians' experience in rehearsal, and was not inappropriate, the pared down orchestration of the fantasia giving the program a tapered feel. The effect achieved by placing the small string ensemble at the back of the hall evoked the antiphonal style of Tallis, and the Town Hall's acoustic was perfectly suited to this technique.

The second half of the program redeemed the minor faults of the first half, and while Woodward may have been the star attraction, it was Vaughan Williams who stole the show.

Benedict Coxon





Xavier Rudd *White Moth*

White Moth is Australian roots singer Xavier Rudd's seventh full-length release in a career that has been progressing for almost a decade now. It's pretty clear from first listen that *White Moth* is more mature than its predecessors. It has a relaxed tone that is not only easy to listen to, it's also easy to digest the message that Rudd is consistently trying to convey.

Opening track 'Better People' has received a fair bit of exposure as part of a *Rolling Stone* compilation released earlier this year to sell out venues across the nation. Its followed by the optimistic, reggae-influenced 'Twist', before moving into a guitar driven 'Stargaze' which has more of a signature style for Rudd, introducing slide guitar and didgeridoo to the album.

There is a lot more energy and groove in 'White Moth' than is usual from Xavier, his ballads have long made him somewhat inaccessible as a roots artist for me, who prefers the upbeat tempo's of John Butler et al. While *White Moth* does still contain the softer embraces of tracks like 'Choices' and 'Come Let Go', which has some great kookaburra samples, overall it has succeeded in becoming a must-have accompaniment album for this impending summer.

Chelsea

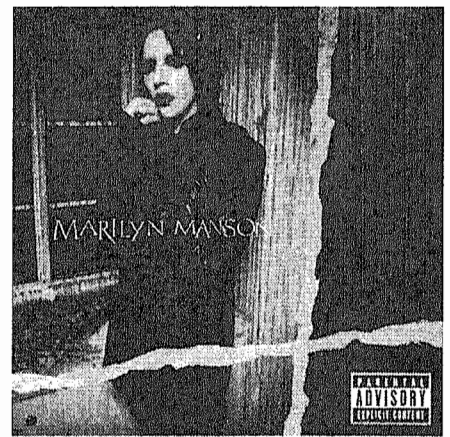


Foo Fighters *Echoes, Silence, Patience & Grace*

I'm an old school appreciator of the Foo Fighters. I loved the groove and quirkiness of *Foo Fighters* and *The Colour and the Shape*. *One by One* was my favourite album on pure balls alone, but *In Your Honor* just didn't cut it for me. So it was with some apprehension that I approached the dubiously titled *Echoes, Silence, Patience & Grace*. But the opening riffs of single 'The Pretender' make me want to dance in joy. The Foo Fighters are back, in all their formidable glory, writing great rock songs, and there is a whole album of them to come. 'Let It Die' starts off slowly, before ending in guttural screams and pounding drums. There's no time to wonder where the hell that came from before you're thrown into 'Erase Replace', which smacks of early Offspring, an unusual shift for the Fooles, but they make it work. 'Long Road to Ruin' follows the standard Foo Formula and is a great rock track, followed by 'Come Alive', a beautiful acoustic song track that gets angsty by the end. The album turns bluesy for 'Summers End', which sounds like The Dandy Warhols have been hanging out in the studio with the Foo Fighters - it's a great track. The album slows it down a BPM or two with the inclusion of instrumental track 'Ballad of the Beaconsfield Miners' and 'Statues', a soulful track with strings and keys throughout, beautiful vocal melodies and great lyrics.

Echoes, Silence, Patience & Grace is a great album with something for everyone. Its moments of beauty and reflection are equally as well-written as the ball-tearing, gut-wrenching rock that has made the Foo Fighters such a respected band for so long.

Chelsea



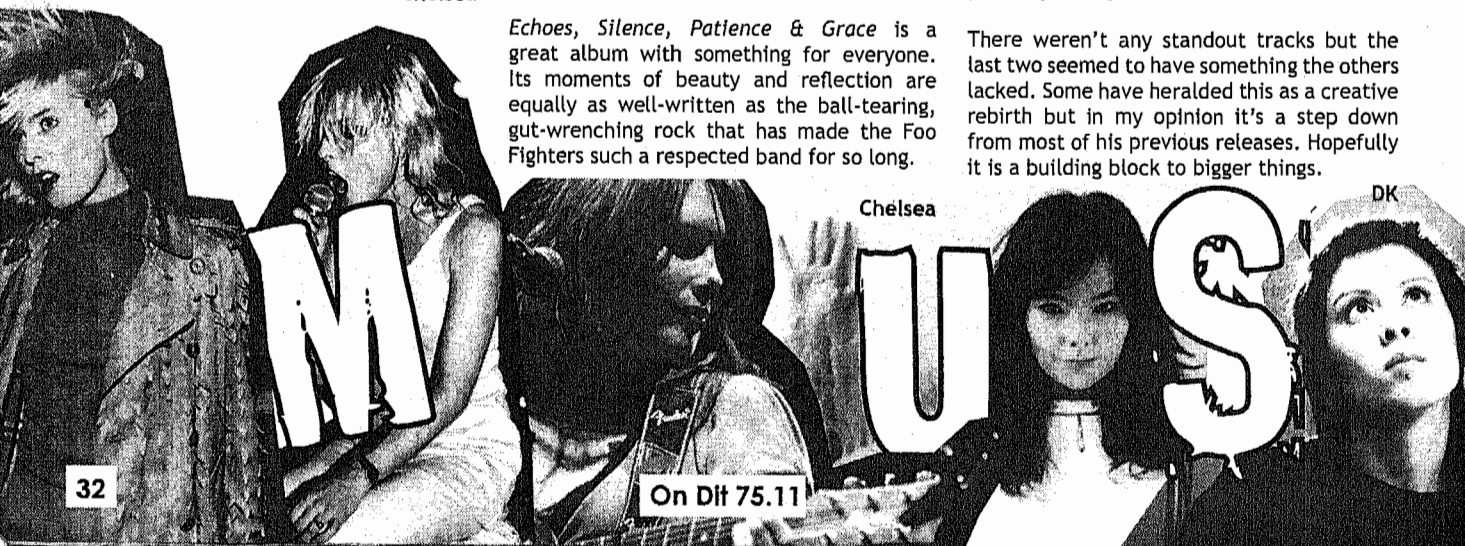
Marilyn Manson *Eat Me Drink Me*

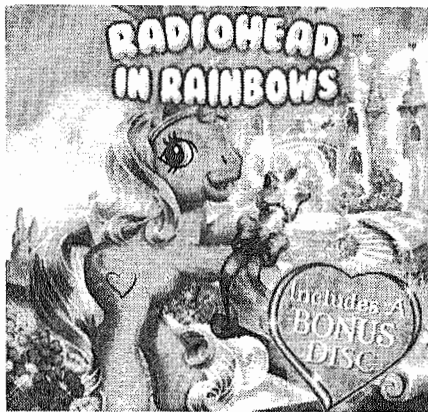
Prior to receiving this album I had only heard the single 'Heart Shaped Glasses (Where the Heart Guides the Hand)' and was less than impressed, but nonetheless curious to see what Manson would deliver with his stripped-back band. Listening to the first few songs gave the distinct impression that something was missing. Despite this, the album holds together well, with all the songs being of a similar calibre and reaching a peak with the last two. Tim Skold being the only collaborator, and writing all the music, has resulted in a different sound for Manson, the songs being more melodic laced with frequent guitar solos, a rarity on previous albums.

Recording at a home studio has resulted in a rougher production than on previous releases. Apparently Manson recorded most of the vocals whilst lying on his back and cupping the mic in his hands, yielding a distinct yet often monotonous sound. There is less diversity in the lyrics when compared to other albums, many of the songs being devoted to discussing the fickle nature of love, as Manson expresses the hurt he felt following his recent divorce. The special edition included two remixes of the single 'Heart-Shaped Glasses (Where the Heart Guides the Hand)'. Unfortunately, neither really add anything to album and should probably have just been left off.

There weren't any standout tracks but the last two seemed to have something the others lacked. Some have heralded this as a creative rebirth but in my opinion it's a step down from most of his previous releases. Hopefully it is a building block to bigger things.

DK





Radiohead In Rainbows

"It's just interesting to make people pause for even a few seconds and think about what music is worth now. I thought it was an interesting thing to ask people to do and compare it to whatever else in their lives they value or don't value" - Jonny Greenwood

It was the most coincidental thing that a couple of weeks after writing an article about the evolution of the way in which we experience music, Radiohead go ahead and make our consciences the determinant of the cost of their newest album. *In Rainbows* is the band's realisation of the fact that if somebody wants to get an album for free, they will. Sure, plenty of bands have released their albums for free online before their CD releases, notably Massive Attack's 1998 classic *Mezzanine* and the indie mother *Yankee Hotel Foxtrot* by Wilco, but this is really the first to ask for money for the download, albeit however much (or little) you wish to pay.

The frenzy that *In Rainbows* has created is nothing short of remarkable. Indeed, there were no less than two articles mentioning and one column dedicated to discussing the impact of this album in the 12th of October edition of *The Australian*, of all newspapers. Thus this, the seventh full-length by Radiohead was made out to be more than just the release of an album but a statement about music in the 21st century. Indeed the hype of this release has overshadowed the actual music contained in the 48 MB .zip file.

Personally I don't know what I was expecting from Radiohead but was hoping for some kind of country-reggae fusion just to scare me, but alas it was not to be. Instead, this

album is just 42 minutes of classic Radiohead (their shortest album since 1993's *Pablo Honey*). I'll start by saying I haven't heard Radiohead sound so pop on a record for a decade. Indeed, this album was so easy to digest, like a warm glass of milk before bed. If there is any anger, depression or strong social commentary, it is certainly well hidden behind a wall of effects-laden guitars. The production, especially the guitar set to the neck pickup, makes the whole album feel very warm and comforting.

The first track, '15 Step', is hardly unexpected; a beat and vocals that wouldn't seem out of place on frontman Thom Yorke's solo album *The Eraser*. Then, forty seconds in, the guitar chimes in, reminding you that this is indeed the release you have been waiting for from this five piece. You really notice the bass rear its head, go away and come back in whenever it wants, almost like the cut and paste method used with the bass on 'Airbag' from *OK Computer*.

If the second track, 'Bodysnatchers', was tuned down two steps, distorted and fuzzed up a bit more it could almost be a Kyuss or QOTSA song. The guitars are heavy in a sense different to what we are used to from Radiohead and it's good to see a solid three guitar attack from a band that potentially has three guitarists.

The fourth track 'Weird Fishes/Arpeggi' has to be my favourite and I am hoping it will be a single release with a kick-ass video in the vein of 'Just'. So dreamy and yet rousing at the same time. Layers of echoed guitars and keyboard and love-filled lyrics: "I'd be crazy not to follow/Follow where you lead/Your eyes, they turn me".

The influence of Boards of Canada is more than apparent on the fifth track, 'All I Need', which is strongly reminiscent of BOC's 'ROYGBIV' from their landmark 1998 album *Music Has the Right to Children*. The song swells up beautifully and is definitely destined to be one of Radiohead's most loved songs.

I have to say I have a soft spot for the album closers that Radiohead bless us with. The heavenly arpeggios of 'Motion Picture Soundtrack', the "fade out" of 'Street Spirit', the all-important message to "slow down" in 'The Tourist', all give a sense of closure and there is no exception with *In Rainbows*. At first listen, the three piano chords of 'Videotape' seem annoying but coupled with the uneasy percussive sounds of

Phil Selway and the haunting lyrics of Yorke ("This is my way of saying goodbye/Because I can't do it face to face") really give that sense of a videotape message from beyond the grave and a definite fitting ending to this solid album.

It is also good to see a couple of acoustic guitar tracks and a whole bunch of killer guitar hooks which will no doubt have plenty of hits on www.ultimate-guitar.com. To put it simply, if you vaguely like Radiohead then you will likely enjoy this one. If you don't then this is probably the least alienating album that these guys have released in a decade so worth at least downloading for free and evaluating for yourselves if it's worth paying for. Just let me say that this is one of the few albums that I have anticipated that has lived up to expectation (QOTSA, Muse, too many holes). Expect this one to be their fifth consecutive #1 album in the UK when it is finally released physically in January next year.

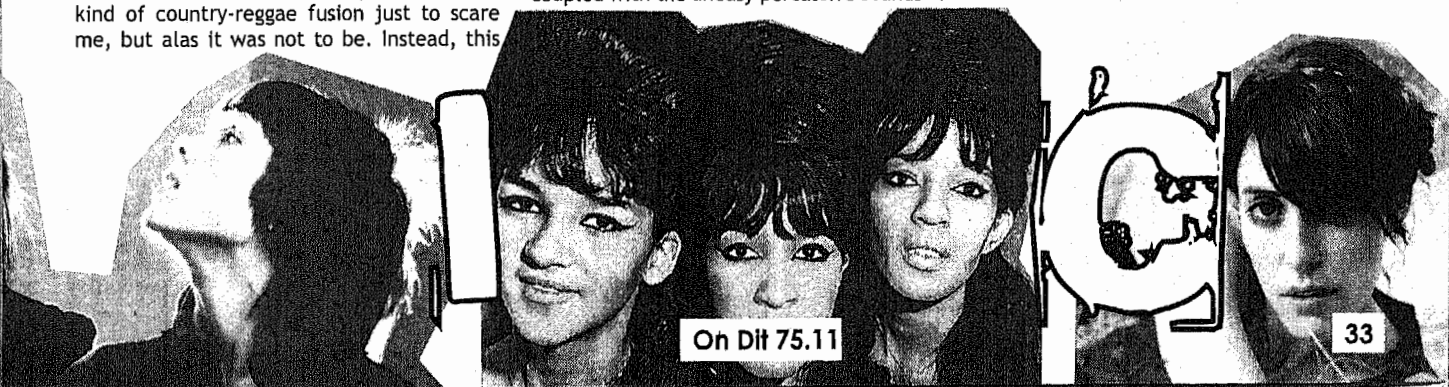
On a vaguely related note, one of my mates was telling me about this restaurant in Melbourne run by refugees. You go in order your meal and then when you leave you pay whatever you wish. She made some good points. If your meat was overcooked, you will pay less. If you thought the service was brilliant you would pay more. My question is, are we as human beings ready to have this implemented on a mass scale, to have the onus placed on ourselves as consumers? Methinks not. I don't know if I am personally ready to be given the responsibility to make decisions like that.

However music is one area where I am sure it will work well. Heck, so little of the money from a CD sale goes to the artist and producer(s) that it seems so unfair that Sony, WB, et al and other middlemen such as the record store can cut off so much of the top for themselves. If you are self-sufficient these days (read: rich enough to self produce an album as professional as *In Rainbows*) like Radiohead then there is no need to have this evil entity in between you and your fans. In the words of Yorke on 'Bodysnatchers': "It's the 21st Century".

Bobak Bahrami

External Links:

Since there is no official album art, the fans have made a bunch of their own. Check it out here: <http://www.hicksdesign.co.uk/journal/cover-art-for-in-rainbows>





Gallows Orchestra of Wolves

When I first listened to Gallows' debut album, *Orchestra of Wolves*, I seriously thought I had somehow put on something by The Bronx by mistake. They both have the same ferocious, gritty take on hardcore that threatens to make your ears bleed. Admittedly, it took me a while to get into this CD; I felt as if I had heard it all before. But, after sitting down and making myself listen to it all the way through, I began to see (or hear, I should say) deeper layers in this 36 minutes of brutal, intense and vicious old school punk-rock-fuelled hardcore.

As Frank Carter screams and swears over thrashing guitars and chaotic drums, you get the idea that these are some seriously pissed off British lads. Each song tells its own story with lyrics full of metaphors that twist and turn around creatures as harsh as the vocals. But it is not all aggression and gravel; Gallows show that they can diversify their sound with some melodic choruses and very catchy hooks. In songs such as 'Rolling With the Punches' and 'Six Years', you can hear a definite Refused influence. In 'Will Someone Shoot That F**king Snake', they experiment with keyboards that adds an eerie feel to the song, yet it somehow works really well.

The production is just slick enough so that *Orchestra of Wolves* has all the levels right, but doesn't lose that raw feeling that makes you want to see them live. Even their album cover attempts to draw you into their world. Rather impressive artwork featuring a creative mixture of black, grey and pink imagery of evil wolves, wrecked instruments and sinister looking trees, reveals the place that you are about to go to as soon as you hit play on the CD player.

Although the album does get a bit monotonous at times, Gallows are definitely a band to watch out for in the hardcore world. Their mixture of thrash and gore anthems with catchy dance-inducing tunes is likely to make them popular with anyone interested in the genre. This is music that makes you want to punch your best friend in the face... but you'll have the best time doing it!

Erin Veide

LIVE REVIEWS

There's something stirring in Australia at the moment. There's a new wave of musicians all over Australia who are revisiting the foundations upon which almost all modern popular music is based; that is funk and jazz, and are pushing a new funk revival of sorts. But this isn't just *funky music*, it's *funk music*, and while it may not be identical to the Motown records of the '50s, '60s and '70s, it is certainly based on similar principles, such as musicianship, emphasising one's role within the band structure and making good music that's great to listen to AND good to dance to. At the forefront of the charge is Lance Ferguson's The Bamboos, a driving, horn-laden, rhythmic funk explosion from Melbourne, that some have claimed are musically the tightest pure funk band in the world. In Adelaide though, The Transatlantics have taken up the standard and judging by the audience response at Rocket Bar on Saturday night, more than a few people are taking notice.

Fitting the Transatlantics on stage is no easy feat by any account, and at Rocket it was no different. With two guitars, three horns, electric bass, drums and vocals, the boys and vocalist Tara Lynch, found it a little hard to manoeuvre, but once they got into the swing of things, their in-sync swaying only added to the hypnotic driving feel of the gig. Starting off the show slightly later than usual due to a shortage of sound techs in Adelaide at the moment, The Transatlantics launched into the James Brown number 'Gimme Some More'. The already pepped-up crowd had no trouble getting into the groove and starting to boogie to yet another crystal clear sound mix courtesy of the Turbosound front of house system.

The Transatlantics brought Lynch on stage after two songs, much to the delight of certain audience members. While it took a few songs for her voice to really get going, most punters I spoke with after the gig couldn't help but say to me, "Man, that chick can sing!"

For the next 20 minutes, the funk breaks came thick and fast and it was with welcome respite that the band showed they also knew how to take it down a notch with a sweet number more akin to a Nina Simone track. The break didn't last long however; they immediately launched into the aptly titled disco-funk tune 'Love Politics', one of their few digressions from the downbeat funk style

that they do so well.

While the eight kids from The Transatlantics possibly faded a bit towards the end of the gig due to lack of sweaty club gig experience (yes that's right, they have an average age of about 21!), the performance didn't suffer too much, due to the high standard of musicianship amongst the band members. Given this was only the bands seventh gig or so, The Transatlantics will surely continue to improve and pump out top quality music. I spoke with Ross McHenry, the band's bassist, after the gig, who informed me that they have been invited to play as New Orleans funk legend Eddie Bo's backing band when he comes to Adelaide later this year. On top of this, there is already talk of multiple recordings and possible collaborations with interstate and international artists on the horizon.

Leaving Rocket to the bittersweet sounds of Hindley Street on a Sunday morning, I couldn't help but feel like I had been musically motivated. A sentiment I usually manage to get after seeing high profile touring acts such as The Bamboos, Pat Metheny or Sharon Jones. If there's one band you should go to see before 2008 for a bit of a boogie or to hear some bloody good music, make it The Transatlantics, you won't be disappointed.

Dave Eden

Across the Great Divide Powderfinger, Silverchair, Expatriate 27/9/07

A free ticket makes a gig like this more enticing after a fourteen-hour stint on your feet at work, and with me offering to be the designated driver for the evening, my mates were looking forward to it too. A few drinks (and a really long wait for food) at the Gov saw us miss Expatriate, which was a real shame because I heard they played a great set. But I had beer, so it was all okay.

By the time we'd gotten into the Entertainment Centre, the PA was announcing that Silverchair would begin shortly, so we made our way (easily, mind you) towards the front of the stage. The last time I saw Silverchair was on their *Neon Ballroom* tour and I wasn't impressed, so tonight's outing made me a little apprehensive - had they gotten better live? They certainly had. Taking the stage amidst flashing lights, thumping sirens and some pretty fancy video backdrops, Silverchair opened with 'Young Modern Station' to a packed Entertainment Centre. Ben, Chris and Daniel were in fine form (despite Daniel's leather vest) and they ripped through their set with the enthusiasm of newcomers. Fresher tunes like 'Straight Lines' (cue accompanying crowd at deafening volume) and 'Insomnia' sat well alongside old favourites like 'The Door', 'Freak', 'Emotion Sickness' (made all the more better by the presence of Paul Mac) and personal highlight 'Israel Son'. But there's only so much of Daniel's bad jokes and Chris's rocking back and forth that one can take, so I retired to the beer garden for a bevvie before Powderfinger's set.

Now, I won't profess to being a huge Powderfinger fan - I stopped purchasing their records after *Internationalist* - and tonight was the first night I'd get to experience them live. Having not actually heard their newest release, *Dream Days at the Hotel Existence*, I did not know much of the set's opening material, although I unashamedly found myself singing along to new tracks like 'Lost and Running' and 'I Don't Remember'. These boys are consummate professionals onstage, with front man Bernard Fanning not talking too much and allowing the band to get on with the set. With my feet on fire, I took a seat at the back of the GA section, where I got to hear 'Waiting For The Sun', 'Already Gone' and the potent 'Black Tears' - an amazing song that resonated with the reconciliation themes behind this whole tour. Back on my feet for my favourite Powderfinger song, 'These Days', I found enough energy to rejoin my friends at the front just in time to witness

the band's planned encore, which included an acoustic version of 'Sunsets' (with impressive and perfect vocal harmonies) as well as a kick-ass rock song in the form of 'On My Mind'. When Powderfinger left the stage a second time, I knew that I'd just witnessed a great show.

But a show that was not entirely over. Two minutes of blackness (and an advertisement for reconcile.org) dissipated into members of both Silverchair and Powderfinger onstage for a combined encore of 'Substitute' (a Who cover). I felt sorry for all of the fans who had been to the Wednesday night concert, as this was the biggest highlight of the night. Two finely-tuned live acts onstage for one last hurrah. My beer and I were very happy (and incredibly tired) indeed.

KD

The Vasco Era, The Fumes Jive, 6/10/07

It's been a long awaited return to Adelaide for Melbourne rockers The Vasco Era. Once upon a time they graced our stages on what seemed like a monthly basis; this time it was a little longer between drinks. The Fumes and The Vasco Era had played to a capacity crowd at Jive the previous evening, and word got out about the shit-hot performance that ensued, so it was a hot and sweaty sold-out venue that eagerly anticipated the onslaught to come.

Sydney's local outfit The Fumes were the surprise package of the night. The Fumes are only a two-piece, but made enough noise to blow the stages out from under many a band twice their size. Drummer Joel and guitarist Steve let rip with a heartfelt and unique brand of dirty, bluesy, solid rock. After the first song it became pretty obvious why these guys were on the bill with the Vasco Era, and the crowd appreciated every song.

I'm sure it was ages, but it seemed only minutes before headline act The Vasco Era took the stage and ripped it to shreds. The Vasco Era are a band that don't need to do an encore, because the audience knows that the band gives everything they have during the set, and oh what a set. The Vasco Era played a great cross-section of songs from the *Miles* EP, and also covered tracks from *Oh We Do Like to Be Beside the Seaside*, their latest release. Renditions of 'Kingswood' and 'Don't Go To Sleep' got the already over-excited crowd bouncing off the walls, literally. The Vasco Era know how to work a crowd, and this crowd was giving everything it had back, trying to match the electric energy that the band was putting out. The lead singer moved to percussion at certain moments in the set, the audience responded to every beat. My personal highlight of this

show was 'Honey Bee', a gut-wrenching ball-tearer of a track that makes me believe that every time I hear it will be the last. The amount of pure energy that The Vasco Era put into this song is unbelievable, and crowd was whipped into a veritable frenzy before being turfed out on the street, to make way for a DJ set later that night. We were all a bit too shell shocked to care by that stage though. The Vasco Era are the apotheosis of the blues rock band, and I thoroughly recommend them to anyone who has the slightest appreciation of good fucking music.

Chelsea

Big Day Out 2008 Preview

The Big Day Out is now an Australian institution. Like new leaves on trees, baby ducks and mini tees, the first announcement is symbolic of the glorious summer goodness to come. It's funny to think that by the time the Big Day actually comes, it will be a sure sign that it's time to get back to campus, but for now, let's forget about that and focus on getting out of here for a semester and enjoying the summer.

For those of you that have been watching the Big Day Out line ups with some interest over the years, you may have noticed that the most successful Big Day Out's have included great late-'90s - early-2000s rock bands. Last year's sellout included a formidable duo with Muse and Tool, which was a startling comeback from the somewhat lacklustre White Stripes from the year prior. Aye, it's that combination of great solid rockers, quirky artists and fantastic local talent that makes the speculation, anticipation and actualisation of the Big Day Out one of those special things that I look forward to year after year. So this year, I'm sure I'm not the only one who was ecstatic to learn that Rage Against the Machine have not only reformed, but are touring the Big Day Out. Even little old Adelaide gets the awesome fury that is Zack de la Rocha live.

Also announced in the first batch is the ever-so-eclectic Bjork, The Arcade Fire and of course the Australian contingent: Grinspoon, Hilltop Hoods, Sarah Blasko and Midnight Juggernauts. It's a strong start to the 2008 line up, and bets are on for who will complete it. Last year's Big Day Out sold out pretty quickly in Adelaide. I was one of the thousands that waited for the Triple J announcement and lined up for hours in the sun behind the museum. It was an early start and I hated every minute of it. Tickets for this year's Big Day Out went on sale on the 12th of October - grab one from Venuetix, CIB agents and of course, those happy cats at your local Big Star!

Chelsea

DIT-LICIOUS

20 THINGS I CAN'T LIVE WITHOUT IN MY KITCHEN

1 My Wok - Nothing's faster than a stir-fry whipped up in a wok. Five minutes chopping, three minutes frying and thirty seconds to pour the beer and you're there! Woks work best on a gas or wood flame but are still serviceable on electric, although you can't make the most of the varying temperatures in different areas of the pan as you can over an open flame.

1

2

2 A Good Knife - I can't express the extent of the frustration I feel when confronted with a blunt, bendy knife in an unfamiliar kitchen. It's said that more accidents occur with blunt knives than with sharp, because you have to apply more force to cut anything. I'm inclined to believe this, although the myriad scars on my hands will attest to the fact that a sharp knife cuts a person just as well, if they're as accident-prone as I am. But a solid, well-balanced knife should be a priority in any aspiring cook's arsenal.

3 Olive Oil - A good olive oil will raise the standard of all the other ingredients it's associated with. I can't imagine a kitchen without at least a small bottle of it somewhere. I've recently discovered a local Adelaide Hills producer at the Lobethal Markets who will refill your bottle when you bring it back to them; quality food with an ecologically sound twist. It's so good I'd drink it by the schooner if I could afford it.

3

4

4 Staples - Not the kind that hold pages together, but the basic, carbohydrate-heavy foods that form the basis of a person's diet. In my kitchen these include rice (jasmine, arborio and Sri Lankan red rice), pasta (spaghetti, penne, spirali; we also occasionally make our own, yum!!!), noodles (udon, rice vermicelli, Hokkien and a few others), lentils, flour (plain, self-raising and rye for making bread) and oats for porridge. I'm also including tinned goods and a couple of vegies in this category. I'm never without at least a couple of tins of chopped tomatoes, some tuna (Sirena in olive oil is my can of choice) and a tin or two of coconut milk. I'd begin to panic if I went two days in a row without some onions and potatoes as well.

5 Curry Pastes & Asian Sauces - I love my curries and Asian sauces and have far too many in and around my kitchen. Although you'll get a far better result making your own curries from scratch, who can be bothered? It's time consuming, labour intensive and a bummer trying to find all the ingredients. There are so many decent brands out there to choose from so I won't name any specifically, except to advise you to steer clear of the 'Chicken Tonight' or 'Kan-Tong' style pour-through sauces. They're high in salts, preservatives and artificial flavours, as well as far inferior flavour-wise. The Asian sauces I have in my cupboard include your basic soy sauce, ABC kecap manis (sweet soy), sesame oil, oyster sauce, shrimp paste and hoi sin.

5

6

6 Stock - It's always preferable to make your own stock in bulk then freeze it until you need it, but again, time can be a factor in whether this happens. The liquid stocks available in supermarkets are adequate but steer clear of stock cubes - eeeugh.

7 A Microplane - My wife bought me one of these for my birthday a couple of years ago and I still hug her randomly for it. Basically it's a grater, but a really really sharp one. I live in constant fear of grating my knuckles down to the bone one day but it's worth the anxiety.

7

8

8 Spices - They make life worth living, it's as simple as that. My pantry holds supplies of cinnamon, nutmeg (both whole and ground), turmeric, cumin, star anise, ground coriander, cayenne pepper, black pepper and sumac. I also try to keep stashes of fresh chilli and ginger around whenever the seasons allow.

9 Booze - Need I say more? Beer, wine, spirits; whatever your poison, keep some handy.

9

10

10 Fresh Herbs - I'm lucky to have my own little herb patch with rosemary, thyme, parsley... hang on, this is starting to sound like a Simon & Garfunkel song. Thyme to move on (groan!).

11 Stuff From My Veg Garden - There's nothing quite as good as going out to the garden, picking some fresh vegies, going back to the kitchen and 15 minutes later you're eating them. At the moment we're harvesting Beetroot, Kale (like spinach), Silverbeet and finishing off the last of the broccoli. In the next couple of weeks we'll start on the Snow Peas, Broad Beans and Strawberries.

11

12

12 A Coffee Percolator - If I could, I'd set one up on an intravenous drip. Mmmmm! Mainlining coffee...

13 Teapot and A Variety of Tea - The other port of call in the caffeine addict's quest for a fix. Tea tastes so much better when brewed loose in a pot. I also love the ritual involved in pouring. It reminds me that life wasn't meant to be lived at full-tilt the whole time (although that's all forgotten once the caffeine kicks in).

13

14

14 Cheeses - Love it, love it, love it. Too bad if you're a vegan because you're missing out! At the moment I have four varieties in my fridge: cheddar, sheep milk feta, a mild blue and pecorino to go on top of spaghetti.

Cheese

15

16

Cheese

17

Cheese

18 Mortar & Pestle - There's something quite visceral and satisfying about grinding one's own recently toasted spices or a nice garlic & chilli paste to marinate prawns in. It's hard work but worth it.

18

19

19 The Cook's Companion - By Stephanie Alexander. The New Testament of the cookbook world. Expensive but irreplaceable.

20 A Good, Solid Wooden Spoon - Ya gotta stir stuff! Also handy for the occasional smack on the buttocks if someone's sampling food before it's ready.

20

We're in exam lockdown at the moment and I know that I can't be the only one with bizarre eating habits during stressful periods. Every girl I know complains about stacking weight on during swot week. Unfortunately, I've found that opening the fridge door is not sufficient exercise to reduce my muffin top. Yes, this is going to be another article about women and food. It may have been done to death but unfortunately it is a problem that has not been resolved.

I've never met a female with a good relationship towards food. This most definitely includes me. Like most, I've done the mired number of food abuses with the exception of calorie counting (who can be bothered with all the maths?): not eating as a teenager, eating everything to excess, engaging in impossible diets and hours of exercise. Even though I love food so much that I write about it, I still resent its relationship with my body. Recently, I tried jumped on the scales only to find out that for the first time in my life I can actually be classified as overweight. Yuk! I've always seen myself as mainly healthy but hey, I'm hurting myself. I know that as a good little feminist I should say that we should all love our bodies, flaws and all. However, our lifestyle today is so unhealthy that to encourage women to continue to live like this would be negligent. We all know what to do: eat more vegetables, decrease our serving sizes and exercise. Yet, all of the good intentions come to naught. Even when we are disgusted and appalled to discover

LLOLIPOP LLOLIPOP OHH LOLLI-LLOLIPOP

that 95% of Australians are unhealthy' it is not enough to encourage us to change our damaging lifestyle.

What are we to do? We could continue to blame Posh Spice and assorted lollipops for their 'unrealistic bodies' but hey, most of us don't look anything close to skeletal. I'm not putting down anorexia and other serious illnesses; I've got a good friend who is seriously sick and in hospital again for treatment. Yet, I don't think her illness is simply the result of reading to many magazines. For those of you who are like me, we need to change. We're the world leaders, mothers, champions and brains of the next generation and to accomplish all our abilities we need to reframe our eating habits, one day at a time.

For us students, the next month is going to be especially cruel to our bodies. We're trapped in front of books at 3am, trying to understand gobbledygook that was most definitely not covered in lectures and lacking the time to create sensible meals. We will subsist on chocolate and the consumption of Red Bull shall exceed that of petrol in the SUV city. Although this is not the time to have a dramatic lifestyle change, I'd like us all to give our bodies a little love. Strive to go for a brisk walk five times a week and eat as much deep-sea fish and veggies as possible. Enjoy salmon, tuna and swordfish



as much as possible. Salmon in particular is a very versatile fish. Try grilling it and adding a little dried chilli and ginger to give it a bit of zest. As for vegetables, try a quick stir-fry with a mountain of bok choy, coriander, mushrooms and carrots. Once just cooked, top with a light sauce of honey, lemon and soy sauce.

Hopefully Omega-3 oils have an instantaneous effect and we can all rest easy with the knowledge that our brains are in perfect working order for the upcoming exams.

All the best for the end of year assignments and exams,

Clare

I'd like to ask you all to give a big round of applause to Ben & Claire. Thank you for all your hard work this year, champagne all round!



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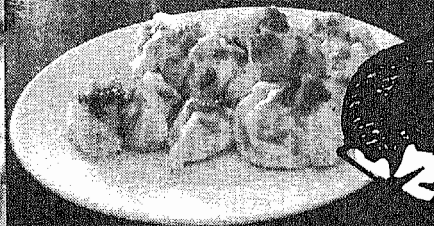
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The Art of Dumpling



Wish To Dumpling King

I have never, ever had a disappointing meal at Dumpling King. Frequented by uni students and office workers, Dumpling King provides food fit for royalty. You may have to wait for a table but turnover is fast so you shouldn't wait long. The food is cheap, plentiful and delicious. And you get a free thermos of tea. Never ending tea... excellent.

The service is wonderfully chaotic. Though I have been there countless times, I'm still not sure whether ordering at the table or ordering at the counter is accepted practise. Both seem fine.

The hot and sour soup makes an excellent starting point. Filled with generous chunks of tofu, streaks of egg, matchsticks of ginger and shiitake mushrooms, the Dumpling King soup is a particular good version, able to refresh even the most jaded palate.

One must have item is the hot and sour pork ribs. You won't find these on the regular menu, but look around and everyone is eating them. Marinated in a plummy BBQ sauce, these ribs are generally served at room temperature, but don't be surprised if they come lukewarm, or even cold. Regardless of temperature, these ribs are tender, messy and so delicious I always find myself eyeing off the last rib.

Onto the dumplings. These are the most glorious pot-stickers you'll ever come across. My favourites are the pan-fried pork and the steamed chicken and prawn. The vegetable dumplings, though luminescent green, are also very good. Be sure to smother the dumplings with generous amounts of the homemade chilli onion jam and Chinese black vinegar. The sharpness and acidity of these flavours complement the chubbiness of the dumplings well.

Take care when eating the pan-fried pork dumplings. Though they appear innocent the dumplings are actually WMDs. But if you take the proper precautions these dumplings are thoroughly enjoyable. The secret of their delicious flavour is the fatty stock that sloshes around inside the dumpling, keeping the herby-gingery meat moist. When the dumplings first emerge from the kitchen the stock is mouth-scaldingly hot. Many a dumpling novice has paid the price for their over-enthusiasm, so unless you have an asbestos gullet allow the dumplings to cool. That way you'll be able to taste the rest of your meal. Also, the pan-fried dumplings have a tendency to explode when bitten into. Some of my shirts, (likewise, some of my friends) still bear the scars inflicted by molten dumpling stock. Puncturing the dumplings slightly before eating is a wise move.

The steamed chicken and prawn dumplings, though less dangerous, are equally enjoyable. Because they're steamed, the skins are slightly flabby (both in taste and consistency) and less prone to exploding. The softness of the minced chicken contrasts nicely with the big chunks of prawn inside. Glutinous yet crunchy, the jellyfish and daikon salad makes an excellent side. As does the seaweed salad.

Dumpling King is the ultimate dumpling experience. Don't go expecting a slow, romantic meal, but you should expect to have fun. Take a few mates and the let fragrant chaos that is Dumpling King whirl around you.

Andrew Love

On Dit 75.11

POETRY

Solitude Renews Its Price

Words form hollow sounds
Comfort is lost in ignorance
Shielded minds see through closed eyes
A reality of splendour for the blind
Broken images form
As the lies become reborn
The fog takes its prey
Awakened by obscurity

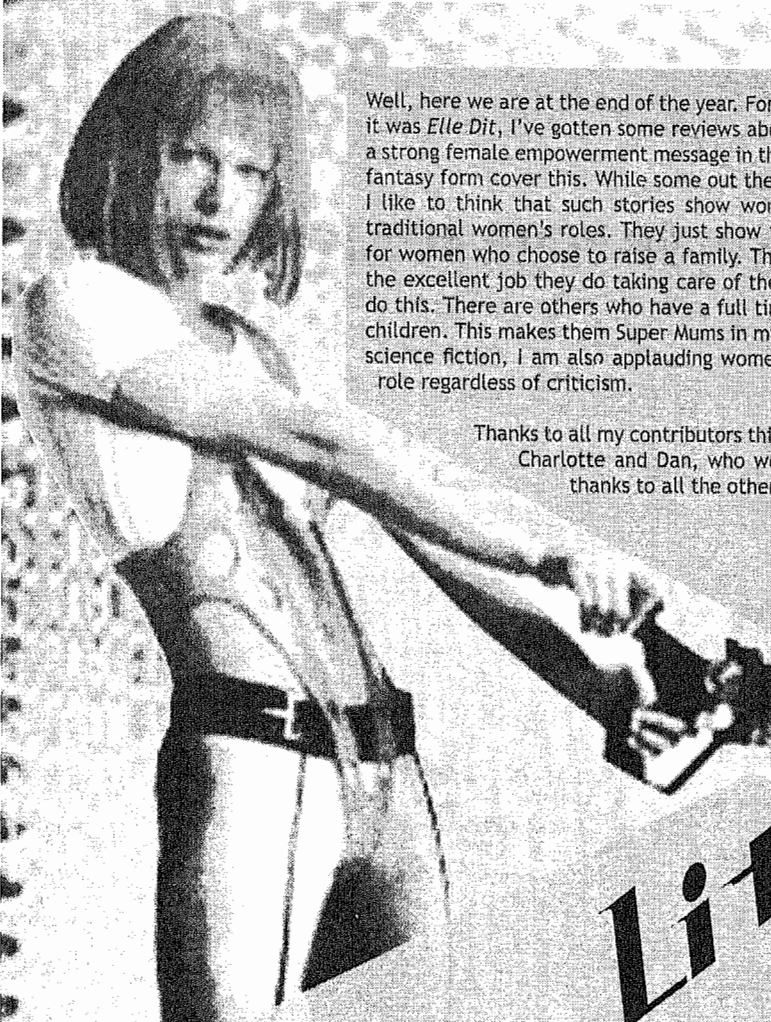
Disjointed lines play
Across a distorting mentality
A descending score
Ignited recognition
The patient's symptom
Sure footed in the sand
Slipping in the wind
Insanity's unwelcome grasp
A release that bears no deceit
Clear as the ocean's deep
The blankets struggle in uneasy sleep

Eternity stretches out
Silence becomes its cry
Happiness becomes its lie
Solitude dispels reason
Distilling thought
Breeding regret

Cops

I think the problem is
That it's always the nice ones
The decent people
With cheery smiles
And honest hearts
They are the ones
Who cross you worst
The ones you want to hate
The ones you want to blame
It's always those ones
That catch me
They make you feel worse
By being right
The ones that seem to understand
But won't change or bend or sway.
But after all that
I still think
I should have run the prick off the road

DK



Well, here we are at the end of the year. For this issue I wanted to do a fantasy/sci-fi special. However, as it was *Elle Dit*, I've gotten some reviews about books which may have a feminist perspective - or at least a strong female empowerment message in them. There are many out there, I mean fairytales, the original fantasy form cover this. While some out there may argue that they actually show women as subservient, I like to think that such stories show women getting what they want. There is nothing wrong with traditional women's roles. They just show that women are stronger than men. I have great admiration for women who choose to raise a family. They receive little to no recognition for their sacrifices and for the excellent job they do taking care of their home and family. Some of the strongest women I know do this. There are others who have a full time job and manage to cook, clean and look after their children. This makes them Super Mums in my opinion. So in a salute to the genre of fantasy and science fiction, I am also applauding women around the world who tackle the traditional role regardless of criticism.

Thanks to all my contributors this year. Thanks go to Jo B, Em, Dayna, Charlotte and Dan, who were my regular contributors, and thanks to all the others who sent reviews in.

Alicia xo

LITERATURE
SUB-EDITOR: ALICIA MORAN
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Science Fiction vs. Fantasy – What's the Difference?

I'd best open this article with the fact that I actually don't care about the difference between sci-fi and fantasy. I'm sure there are academics out there who devote their lives to their topic, and you're all far better off listening to them. However, seeing as how you're spending time reading this instead, I'd better continue rambling on for at least a few more paragraphs. For me the distinction is quite simple - fantasy is when everything happens by *magic* and sci-fi is when everything happens by *science*. Thus for example *h2g2* - where we have aliens and spaceships, is, ergo *science fiction* and JK Rowling, which abounds with wands and unicorns and what not, causes me, after careful scrutiny, to conclude that we are indeed dealing with *fantasy*. If someone got to a parallel universe because they got hit by lightning after being hit by nuclear radiation - sci-fi. If they got there because they got hit by lightning on the night of a blue moon - fantasy. Another rule-of-thumb is this: If the world is *more* technologically advanced than ours and run by an evil dictator: sci-fi. If health is poor, the world is feudal and has kings: fantasy. Also, robots are a dead give-away. I'll let you'll conclude which genre on your own.

Now let's get trickier. First, sci-fi - once a particular technology becomes possible, do all books which rely on that particular plot point suddenly become mere 'literature'? Yes. All books written *after* some technology becomes commonplace do step out of the genre. I must also admit to the rare phenomenon of magicless fantasy - the (first two books in the) *Gormenghast* trilogy are an example of this. Some books do create a world that is so outlandish and alien and remote from our own, with a unique and impossible structure, in short, a world that is strange and *fantastic*, then this may also count as fantasy.

Yes, it might not always be as clear cut as this, but that is why bookshelves generally have a sci-fi/fantasy shelf instead of two separate ones. There is no shame in this - we have rom/coms and dramadies; combined genres happen. We must learn to deal with this and get on with our lives. In fact, the sci-fi/fantasy combo can create some exceptionally good literature. Instead of the simple 'magic' explanation, nit-pickers like myself get explanations as to *why* things work without being too bothered with laws of physics.

A wonderful example of this is of course Diana Wynne Jones. The fantastic *Dark Lord of Derkholm* sets out to demonstrate everything a fantasy should *not* do and demonstrates what it should be. Set in a world with wizards, eastern empires, centaurs, elves, dragons and griffins people put magic to practical use - like the eponymous Dirk Derkholm, a genetic engineer. (Unfortunately, due to a contractual obligation made to a demon, this world is being treated as a theme park by our own, where people can go on *LOTR*-style adventures, forcing one unlucky wizard each year to ruin his house by making it look like a dark fortress and to make a right idiot of himself dressing up as an evil overlord). In Terry Pratchett, the student wizards at the Unseen University spend their days trying to split the thaum - the basic unit of magical strength (universally established as the amount of magic needed to create one small white pigeon or three normal sized billiard balls), postulating the existence of the atom narrativium, and downloading spells onto their magical computer Hex.

However in short the good rule of thumb remains is science = sci-fiction, magic = fantasy. Take that, English academics!

Jo B.

Anonymous' Top five Fantasy/Sci-Fi Texts Depicting the Battle of the Sexes

While the fantasy/sci-fi genres abound with romance, gay and feminist sci-fi that actually explores the interplay, relationships and battle of the sexes (In keeping with this issue's theme) are hard to find. Nevertheless, I found five very good ones (and just because horrible things tend to end up happening to the female characters doesn't make a book solely feminist). Enjoy!

The Stepford Wives by Ira Levin

Small town wives are murdered and replaced with robot doubles that have bigger breasts, greater flexibility and aspire to be stay-at-home moms. It's all the more twisted when you realise the robot-builder used to work for Disney, and the kids don't notice the difference.

The Left Hand of Darkness by Ursula Le Guin

A look at the sexes by an exploration of a planet populated by aliens who spend most of their lives androgynous, and only adopt either gender temporarily through pheromonal negotiation with an interested sex partner.

The Handmaid's Tale by Margaret Atwood

The Christian right have taken over America and set up a dystopic society which is devoted to putting women in their place. Apparently a women's place is in colour-coded clothing as a Wife, Handmaiden (mistress) Matron (old) or dead. Among other things, reading incurs a death penalty.

Lysistrata - Aristocles

A BC play written and set in Ancient Athens. Sick of war, led by Lysistrata, the women of Athens and Sparta decide to withhold sex from their partners (or, as the case may be, clients) until the men sort things out once and for all. Why classified a work of fantasy at the time? Because of the hilariously unrealistic key premise of the comedy - a women had an idea.

The Mists of Avalon - Marion Zimmer Bradley

Ah, what young teen girl didn't read this during her Wicca stage? A retelling of the Arthurian legend from his sister Morgaine's point of view. Male/female is just one of the dichotomies repeatedly hammered home.

- Isabelle Carmody** - Whether you're dealing with psychic powers (Anne McCaffrey style) in a post apocalyptic future, or just cool powers in a parallel world or even our own, Carmody will deliver beautifully written, prosaic, thought-provoking drama and subtle humour. Her *Obernewtyn* series is sure to become one of the great Australian classics, *if she ever finishes it*. (The penultimate - originally last - book has been officially delayed for the sixth time till next March).
- Terry Pratchett** - The only people out there who are missing the Discworld phenomena are probably those who are doing it deliberately, just to annoy me. It's a world that's flat, revolved by the sun, and carried on the back of four elephants on the back of A'Tuin, the giant turtle. And it has a weird resonance with our own world means that it consistently, and oh-so hilariously parodies our own history and pop culture.
- Jasper Fforde** - The world of Thursday Next (Spec-Ops detective) is a world designed for all the Lit-geeks out there. Instead of door-to-door Jehovah's, people travel door-to-door to convince people that Bacon, rather than Shakespeare, wrote all his plays. People change their name to Milton by deed poll. And travel inside books is possible. Also - really cool villains.
- Douglas Adams** - *H2G2*, *Dirk Gently*. Adams shows us that sci-fi can be the most hilarious of all genres, and the importance of towels.
- Diana Wynne Jones** - Cleverly constructed parallel worlds, intricate plots and often mysteries abound.
- J K Rowling** - Like her or love her, J K Rowling does have a wonderful Dahl-esque style at times. Her world is intricate and you have to give her credit for doing what so few modern fantasy authors do - sometimes making her own stuff up instead of ripping of Tolkein or Anne McCaffrey (damn I knew I forgot someone); *Thestrals*, *Horcruxes*, kids who enjoy going to school...
- Jim Butcher** - *The Dresden Files* are about Harry Dresden, detective and wizard. Friends include cops, vampires, mercenaries who are really bodyguards for freaky little girls with strange powers and some Holy Knights. He mentions the Evil Overlord list!
- Tolkein** - *The* fantasy writer, drawing on ancient myths and legends such as *Beowulf* to create Middle Earth, almost everything post-Tolkein pays him homage ("cough" rips-off "cough") in some way.
- Issac Asimov** - The inventor of the word 'robotics', don't judge him by the awful *I, Robot* movie, but instead the groundbreaking books.
- Ursula Le Guin** - Whether you hate (as I do) her fantasy, like the *Earthsea* quartet or love (as I do) her sci-fi, Le Guin has style rarely seen in the genres.

Jo B's Top Sci-fi/ Fantasy Authors

(Bless 'em, I love them all, so there's really no particular order to them. It was very hard to keep it to 10 by the way)

Wildwood Dancing and Cybele's Secret

By Juliet Marillier

If you know the name, Juliet Marillier is better known as the author of *The Sevenwaters Trilogy*, an adult fantasy series. However, she had decided to try her hand at children's fantasy, probably after seeing how successful J.K. Rowling has been with her *Harry Potter* series. In theory, Marillier has written some excellent fantasy with all the prerequisites; however, I've never been a fan. Nevertheless when I heard that she was writing a children's novel, I was compelled to try it. And I'm glad that I did.

In *Wildwood Dancing* the plot revolves around Jana, the second daughter of a merchant. At every full moon, she and her four sisters go and dance in the mysterious Other Kingdom. One chance meeting between Jana's older sister and a strange young man sets events into motion. When their father leaves them to go on a voyage, the sisters find themselves fighting to keep their family together and their independence.

Cybele's Secret follows the adventures of Jana's younger sister Paula on her first journey to Istanbul. She has gone with her father as his assistant in search of a priceless artefact. However when their contact is killed under mysterious circumstances it begins a quest which ties in with *Wildwood Dancing*. While Paula searches for clues to Cybele's Gift in a foreign country and culture, she is drawn into a web of lies, deceit and cults.

Set in Romania, these novels seem to enforce the message of female empowerment, and carry the message that both genders are equal. Written in a time when women were expected to get married, keep house and have children, the five sisters have been given their independence and their father is open-minded about teaching them lessons that would be reserved for boys usually. However, Marillier is not saying that there is something wrong with getting married and having children, with several sisters choosing that option over the space of years between the two books, however, the book's message is ultimately about choice.

I enjoyed both these novels. The characters were not whiny, and had depth. They were true to life in their character flaws. While influences from certain fairytales (*The Twelve Dancing Princesses* and *The Frog Prince* to name a few) were visible, the plots seemed to be relatively unique and original. They both have the hallmarks of a traditional fantasy novel, with the epic quest, fighting for what you believe in and of course, the requisite romance. Action and adventure, not to mention a slight bit of romance - what more could you want in a novel?

The Dreaming Void

By Peter F. Hamilton

The Dreaming Void is a very good book by Hamilton. The book itself is well written and easy to follow. One man, Inigo, dreams of flying into a mysterious entity which is in the centre of the galaxy known as the void. He and his supporters wish to find a way to break down barriers and cross space into the void. There are those who wish to stop the voyage to the void. Many different species of aliens work together to stop the voyage, with an assassin, who doesn't know who he is or where he comes from, works silently and slowly closes in on Inigo with the express idea of killing him.

At the same time, there is a story about another Edward lives inside the void with millions of others. His story winds away from the rest of the book and makes it slightly confusing at first, because you don't know that it takes place inside the void. There are two different worlds in *The Dreaming Void*, both with wildly different technology and habits. Hamilton has a very interesting perspective on the future which is looked at in this novel, including ideas on the issue of death, which is overcome in *The Dreaming Void* by the use of technology, so people are trying to be as old as 300. An excellent book, I personally enjoyed it as it took me away from reality for hours at a time.

Creatures of Our Time, In a Land Fit for Heroes

By Dave Diss

An honest depiction of the British working class, the second volume of Dave Diss's autobiography is an engrossing read, telling the story of a young man in 1960s England.

Diss, a former Royal Navy sailor, writer and painter, amongst other things, relates many well-written, often humorous tales of the various menial jobs he worked to support his young family. These range from Diss's time as a bus conductor - where it was often necessary to work seven days a week to earn an adequate living - to a striking account of his instant dismissal from a factory for his part in attempted industrial action, even more resonant in the current political climate in which we're being told unions are irrelevant.

Diss manages to overcome the inaccessibility problems that sometimes hinder memoirs, drawing the reader into a world that we, as predominantly middle-class university students, would have little experience of. It's a fascinating insight into a very interesting life.

Ben Henschke



Book Reviews



Grrrl Gaming

Sub-ed: Dan Purvis
purvis.daniel@gmail.com

Since I started the *On Dit* gaming section last year, there hasn't been a single article written by or dedicated to female gamers, which is pretty disappointing. Personally, I haven't much to say on the subject of girl gamers except that they're out there, they game, they develop games, they produce games and a whole bunch of other stuff. One of the most recognised women in gaming, and one sought after by gaming press for interviews, is the wonderful Jade Raymond. Jade is the current Producer at Ubisoft Montreal, currently handling one of the biggest games to be released this year, *Assassin's Creed*. And locally, we've got the fabulous Chienne at the Internode Gaming Network, writing news each and every day. Basically, women are out there in the gaming industry! So I thought, "Hell, let's do a quick review of some girl gaming websites." Consequently, here's a list of girl gaming websites, mostly blogs, written by or dedicated to gaming girls.

The Frag Dolls [<http://www.fragdolls.com>] come in three different varieties, French, British and the original US team. Recruited in 2004 by the gaming giant Ubisoft, the Frag Dolls are a team of kick-ass gaming women, renowned for their expertise in gaming tournaments and the advocacy of female gamers world wide. On top of their hardcore gaming skills, the Frag Dolls are also gorgeous young women, most of which are either studying or graduated.

Sexy Videogameland [<http://sexyvideogameland.blogspot.com/>] is the insightful blog of Leigh Alexander. This is one female gamer that's not afraid to tackle any subject, with a list including: whether sleeping with another person or exploring relationships in cyberspace is cheating in real life; why some people prefer Eastern [read Japanese] games over Western [read everything else]; and amongst other things, she loves tackling anything to do with Hentai. She also writes *The Aberrant Gamer* [http://www.gamesetwatch.com/column_the_abberant_gamer/] at GameSetWatch.com which, tackles seriously Not Safe For Work [NSFW] topics, which are wonderfully explorative and extremely entertaining.

Game Girl Advance, or GGA, [<http://www.gamegirladvance.com>] used to be quite a prominent girl gaming site, however it seems to have died down in recent years, like other sites such as *Grrl Gamer* [<http://www.grrlgamer.com>] and *Women Gamers* [<http://www.womengamers.com/>], which don't see as much action as regular, generally all-male blogs such as *Kotaku.com* and *Joystiq.com*. GGA is known for one particular article examining the synesthesia provided by coolest thing next to ecstasy, Rez. Why? Because in Japan it came packaged with a vibrator. Find the article at GGA by simply searching for "Rez" and "vibrator" at GGA.com.

Heavenly Sword

Developer: Ninja Theory
Publisher: Sony Computer Entertainment

Heavenly Sword is perfect for *Elle Dit*. Having just been released, *HS* has one of the strongest female characters in any video game and though she's quite a beautiful character, she's definitely not just eye candy. She's a tragic character with real personality.

Legend tells of soon to be born saviour of the nomad clansmen sworn to protect the Heavenly Sword, which was sent to Earth by the gods and foreseen to be wielded by a deity. For centuries, the clansmen have wandered the world, hunted and been killed by tyrants proclaiming themselves sent from Heaven who wish to control the holy sword. When Nariko was born a woman, she was born in defiance of the prophecy and proclaimed a curse on the clansmen. How could this girl be the deity? Shunned by her clansmen, treated as nothing more than a warrior by her father, she lived as "a ghost of flesh and bones", with her only friend the strange cat-like girl, Kai. When her father is kidnapped, Nariko makes the fatal decision to draw the life-stealing sword and save her clan, leading her on a quest of blood-letting revenge to appease the prophecy, or prove it wrong.

Heavenly Sword's (*HS*) draw card has been the focus on creating an epic, emotional and theatrical experience. The characters in *HS* are acted by a variety of top of the range actors, including the talents of Andy Serkis, who was Gollum in the film *The Lord of The Rings* and King Kong in Peter Jackson's *King Kong* film. All the in game cut scenes were recorded using advanced motion capture techniques under the direction of Serkis, who also plays the villain, King Bohan. Each character comes to life, including; a strong, sexy, pained and doomed heroine, Nariko, as portrayed by Anna Torv; an insane, yet lovable, Kai; laughable and strangely tragic King Bohan; and, a range of 'what the?' boss enemies.

Few games could pull off the amazing visual depth provided in *HS*, which features huge sweeping vistas, lush environments, detailed characters and wonderful, theatre quality cinematic sequences. Often attributed to the power of the PlayStation 3, there are sometimes thousands of enemies littering the battlefield, which is a remarkable accomplishment on any console. *HS* suffers from frequent and lengthy stutters in frame rate but these rarely occur during battles sequences, having no impact on gameplay. With the most compelling orchestral track since *Halo 3*, the final experience is truly beautiful and indeed epic. The story, a simple tale of triumph and tragedy, has Nariko fighting to save the lives of those that couldn't care less for her, knowing the Heavenly Sword she wields shall eventually take her life. Though the game's tale is short, it manages to successfully cap off the

thousand-year saga making *HS* a gripping and memorable experience from beginning to end.

Of course a game's merit comes down to gameplay and thankfully *HS* is a pleasure to play. Some critics and many fanpeople have knocked *HS* as being too similar to *God of War (GoW)*, with the following list of elements shared between the two titles;

- combo centric, beat 'em up gameplay
- nearly identical two-handed sword-on-chain attacks
- inclusion of timed button pressing sequences during cut scenes
- epic story and telling there of plus a few others

For all the likeness, however, *HS* is remarkably different to the slightly more violent and Greek-centric mythos that is *GoW*. Firstly, timed button sequences are kept to a bare minimum and aren't overused, instead adding to the intensity of only a few cut scenes and boss finales. Secondly, the fights are more fun in *HS* than they are in *GoW*.

While at first *HS* appears to require unthoughtful and random button-mashing, you couldn't be more wrong. In fact, you're likely to die should you attempt to smash the control with your thumbs. In battle, Nariko has only three attack stances; ranged; speed, and power, however these provide for all the tactics and combination attacks Nariko needs in her journey. Speed is the default, allowing for quick two-sworded attacks to dispatch enemies, Power combines the two swords into one and allows for strong guard-breaking attacks with Ranged throwing the two swords out on chains, keeping a vast number of enemies at distance.

Just before you're attacked, the enemy is highlighted in one of four colours corresponding to one of Nariko's stances; blue for Speed; orange for Power; yellow for Ranged; and, red for Unblockable, which must be dodged using the right analog stick. When an enemy attacks with a blue highlight, you let Nariko stand in Speed and block it, should a large character flash orange, hold the Power stance, etc. This simple stance scheme keeps you on your toes for sometimes quite difficult battles and can get quite frantic. Counter-attacks become integral to combat and keeping up the combo tally, which helps unlock special stuff. Just as the enemy attacks you hit Triangle and, depending on how well it's timed, you'll perform either a damage-dealing reversal or an instant death attack. Some characters guard too, which require a well-timed guard breaker combo to put them off-guard. And finally, a hold move may be charged by racking up the kills, before activated and instantly

killing one enemy, while damaging those nearby. Despite the fact nearly every level has you killing hundreds, and sometimes thousands, of enemies, *HS* is so fast and brutal that it doesn't matter. You'll continue playing because it's fun.

Certain sections require the obliteration of enemies using either Kai's bow, a mounted turret or hand cannon. These short breaks from frantic sword fighting are smooth, fun and easy to control. Well, easy if you turn off the SIXAXIS motion-guided aftertouch function, which allows you to direct in slow motion the direction of the projectile. Unfortunately, the SIXAXIS control proves to be a little imprecise and frustrating when compared to the analog stick but at least Ninja Theory included both options.

If I were to criticise any element of *HS*, besides some horribly thought out "throw an Asian-styled hat at a gong to open door" series of puzzles, it would be the length of this 'epic', which came down to just five hours on my first play through. However, a number of unlockable features muffle what criticism I have. *HS* is broken down into six chapters, each comprised of smaller areas, and each area has three glyphs to collect by racking up large combos. The 129 glyphs unlock a number of things, ranging from additional combos to *HS* art and even two hi-definition episodes of a five part animated prequel detailing the history of the sword before the game's story. The remainder of the animated series can be downloaded from PlayStation Store or viewed online at GameTrailers.com. On completion of *HS*, a slightly more challenging Hell Mode difficulty is unlocked. There's plenty of game if you're looking to get 100% completion. A series of hi-definition and quite interesting developer diaries are included for your perusal on the game disc. After completing the game twice, collecting and watching all that content, there's at least 15 hours total content. And really, that's not too bad.

Quite simply, *Heavenly Sword* is an excellent PlayStation 3 title, featuring a feisty red-headed warrior woman, capable of inciting an emotional response in what is essentially just a fighting game on an epic scale. And, it's good to finally see a strong female character, such as Nariko, represented in video games that isn't equipped with breasts resembling weather balloons, like her closest relative, Lara Croft.

Heavenly Sword truly deserves 9/10.

The Orange Box

Developer: Valve Software

Publisher: EA Games

SELECT GAME:



HALF-LIFE 2
EPISODE ONE



HALF-LIFE 2
EPISODE TWO



HALF-LIFE 2
EPISODE TWO



PORTAL



TEAM
FORTRESS 2

The Orange Box is a package of three games: (*Half Life 2 [HL2]*, *Team Fortress 2 [TF2]* and *Portal*) available on PC via Valve Software's digital distribution channel, Steam, on Xbox 360, and soon on PS3. It is an absolutely compulsory purchase for three very, very good reasons.

HL2 is something we should all know about by now. Released in 2004 it is one of the finest games not merely of its generation but of all time. A richly detailed, superbly crafted first person shooter with the finest use of the silent protagonist that gaming has to offer, the story evolves around you. *Orange Box* contains the third instalment of the HL2 saga, the confusingly titled *HL2: Episode Two*. The second instalment, *HL2: Episode One* is a compact, rather brief escape from City 17, whereas *Episode Two* is more fleshed out and answers many of the questions that were posed by the original game and went unanswered in *Episode One*.

Valve could've stopped there; *HL2* and its Episodes mark one of the

finest achievements in gaming and makes the asking price for this package seem like a pittance, but they kept going. *Team Fortress 2* is the sequel to an old *Half Life* mod, which arguably put class-based multiplayer gaming on the map. This version is nothing short of brilliant. It features a cartoonish visual style, which oozes charm and character at every turn. The closest stylistic comparison that I can think of is *Worms*, but for an online FPS it feels totally unique and completely at odds with the recurring motif of WWII blandness. Balanced to within an inch of its life, rarely frustrating and always enjoyable, TF2 has a very bright future ahead of it.

Finally there's *Portal*, a first person puzzle game whose centrepiece is the portal gun. The campaign, at around three hours, may seem on the short side but is paced perfectly. You play a test subject, who wanders through various test chambers solving puzzles with the portal gun, which you use to place gateways around the level, and teleport between the two. It's hard to explain the joy of experiencing *Portal* for the first time, the cleverness inherent in its design never ceases to amaze with moments that will have you sitting there thinking, "Oh wow". The portal gun does your head in at first but as you come to grips with it you realise what a wonderful innovation it is and can only hope to see more of it in the future. *Portal* is also - totally unexpectedly and delightfully - very, very funny. A comedy/first-person-puzzler, there's a first for everything, eh?

All this is available on Steam for \$50 US. At the current exchange rate this represents staggeringly good value for money. It's double the quality, intelligence and substance of *Gears of War* and *Halo 3* and for half the price. *The Orange Box* unquestionably represents the best content for dollar release in the history of the medium.

Angus Chisholm

Competition!

WIN tickets
to see

DAY WATCH

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"WHAT WAS THE EXACT DATE THE CHERNOBYL NUCLEAR POWER PLANT DISASTER OCCURED?"

About The Film: "A man (Khabensky) who serves in the war between the forces of Light and Dark comes into possession of a device that can restore life to Moscow, which was nearly destroyed by an apocalyptic event.

Featuring the cinematic vision of cutting-edge Director/Writer Timur Bekmambetov, *Day Watch (Dnevnoi Dozor)* is the second installment of a trilogy based on the best-selling sci-fi novels of Sergei Lukyanenko entitled *Night Watch*, *Day Watch* and *Dusk Watch*. A dazzling mix of state-of-the-art visual effects, amazing action sequences, and nail-biting horror, when *Night Watch (Nochnoi Dozor)* was released in its native Russia in July 2004, it became an instant smash hit breaking all film gross records in post-Soviet history. Set in contemporary Moscow, *Day Watch (Dnevnoi Dozor)* revolves around the conflict and balance maintained between the forces of light and darkness - the result of a medieval truce between the opposing sides."

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film reviews

editors: aslan mesbah and genevieve williamson
 onditfilm@gmail.com



the 11th hour

Directors: Nadia Conners,
 Leila Conners Petersen
 Narrator: Leonardo DiCaprio

The 11th Hour documents the impact humans are having on our planet. Ranging from global warming to mass extinction to natural disasters, opinions from leading scientists are sought to quantify the effect we are having. In this, the question of "what's going to happen?" is also proposed, but with varying answers.

Scientists such as David Suzuki were probed to determine what will eventually happen to the human race. This paints a fantastic picture of the impact we've had, and continue to have on our planet. In particular our strong reliance on the environment is highlighted, along with the strong partnerships we require to sustain human life. As emphasised repeatedly, humans need to respect the environment as we are only a small part of it. Treating it as a commodity only to be consumed, bought and sold is totally unsustainable and could eventually be our undoing.

The question of "what's going to happen?" generated multiple answers ranging from total extinction to natural adaptation. As stated by Suzuki; "99.9999% of all species starting from the dawn of time have become extinct - extinction is a natural thing". The majority agreed however that we'll naturally find a way to survive,



even if it's only in small numbers.


DiCaprio's narration gave the documentary an interesting feel, creating contrast to the passionate scientists and environmental experts by appearing removed from their enthusiasm. Although he tried to believe in what he was saying, he's an actor and actors act, that's their job. Nothing personal Leo.

There were several statements which definitely got my attention. "Americans are very good to react, but usually it's only when they've exhausted all other possibilities" which struck me as very true (anyone who has a crack at Americans has balls) especially when it was an American who said it! "The Earth has all the time in the world, we don't" - this was said in conjunction with the healing of the Earth as the environment will eventually heal itself, with or without humans. As an engie this got my attention: "No PEER reviewed article in the last 20 years has disputed the possibility that global warming is responsible for climate change". Articles are only accepted as fact when they've been checked by academics in their fields. This could be viewed as slightly incestuous as articles dismissing global warming may have been dismissed themselves, even if they did contain relevant arguments.

Directors Conners and Petersen did a great job of piecing this scientific investigation together. Thankfully, they placed as much attention on solving the problem as the problem itself. This definitely rates as one of the better environmental documentaries I've seen and should be seen by anyone wanting a global view of the state of our planet.

Stewy J



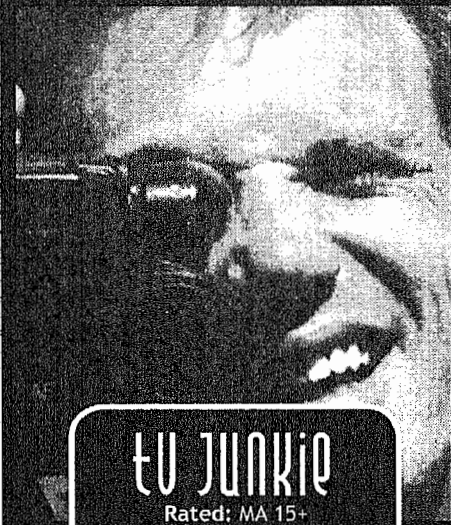


death at a funeral

Rated: M
playing in limited release

Death at a Funeral takes the macabre subject of death and transforms it into an entertaining farce. This English situation comedy relies on a tangled web of love and the neuroses of family and friends, and their motivations for attending the funeral. In doing so, it mines a deep well of romance, jealousy and secret affairs that produces hilarious circumstances.

Daniel (Matthew MacFadyen, *Pride & Prejudice*) is the long suffering son, whose dream of becoming a novelist is overshadowed by his high flying yet unstable author brother Robert (Rupert Graves), who comes to the funeral from New York. Daniel arranges the funeral of his recently deceased father with girlfriend Jane (Keeley Hawes) while also comforting his grieving mother. Guests include Martha (Daisy Donovan) and her fiancée Simon (Alan Tudyk), both more than a little stressed by the presence of Martha's overbearing doctor father. Accompanying them is her drug manufacturing brother Troy (Kris Marshall), who brings with him a bottle of "valium" containing powerful hallucinogenic pills. Friends include the hypochondriac deadbeat Howard (Andy Nyman) and the sleazy Justin (Ewen Bremner). Adding tension to the mix is



tv junkie

Rated: MA 15+
Available on DVD

This film is a unique documentary about Rick Kirkham, an American TV reporter and anchorman. When Kirkham was 14 he received his first camera and began to record himself. This gradually grew to the point where he was recording everything he ever did and regularly making diary entries straight to camera. Kirkham has a very successful career in the TV news industry and with the exception of having to travel around the world for work, he lives a pretty normal life with his wife and two children. However he has a dark secret. During

the shameless Uncle Alfie (Peter Vaughan).

Hilarity is ensured by the feuding brothers, the inevitable misuse of the fake valium and attempts of blackmail by the untrustworthy little person Peter (Peter Dinklage). Performances by the explosive Martha, who attempts to control her drugged fiancée while fending off seedy Justin, and the stiff upper-lipped Daniel are particularly cleverly played. Drawbacks to this film are few. Perhaps some plot points are not as well depicted or developed as others, and the crass uncle's ways do tend to be over-exaggerated. The music is well used, if slightly repetitive.

Director Frank Oz (*The Stepford Wives '04*) makes the best of these wonderful characters particularly in the riotously funny climax of the film. The classic scheme of gentle, tongue-in-cheek character plots achieves its mark, creating a black comedy that wholly reliant on shock or violent tactics (although they do play their part in this film), but instead on British wit. If you were thinking of taking any relatives to a droll comedy flick, and they can cope with swearing and the odd crude joke, then this would be a great pick.

Genevieve Williamson

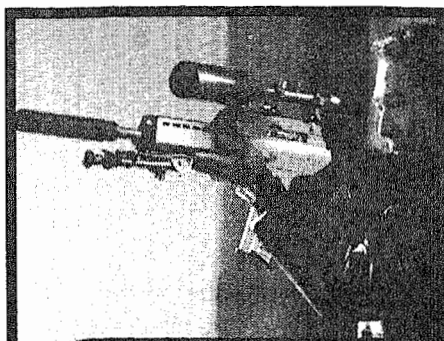


a report on a police raid on a house, the police introduce Kirkham to crack cocaine. His use of crack eventually develops into an addiction. As Kirkham struggles to control his addictions, it begins to affect his family and career.

During this whole time Kirkham continues to record his life and make diary entries with his camera. The director, Michael Cain, and co-director Matt Radecki have done a remarkable job putting together 3,000 hours of footage of this extraordinary life. This is what makes this film so special. There are some amazing scenes and a level of intimacy that a camera crew could never capture. From the arguments that Kirkham has with his wife in front of his kids to him taking crack whilst away from home. Knowing that these scenes were real hits a raw nerve, and I found myself cringing in my chair at times. At the same time, the directors have described Kirkham story in a compassionate way and so the audience can truly sympathies with him and his story.

For anyone who enjoys documentaries, I would highly recommend this film.

Aslan Mesbah



rogue assassin

Director: Philip G. Atwell

Rated: TBA

playing just about everywhere

FBI agents Tom Wynne and Jack Crawford (Jason Statham) are chasing the infamous assassin Rogue (Jet Li), and nearly catch him after wounding his face. Hungry for revenge, Rogue supposedly kills Tom and his family. After three years of hiding, Rogue returns to San Francisco and starts 'carving up' the Japanese warlords. What follows is a sixty-minute *Kill Bill* bloodbath.

Now, if you're after blood, guts, decapitation, impaling, martial arts, shootouts and death by hubcap (yes, someone is killed with a chrome hubcap), I would definitely recommend this film. The action scenes are very intense and not five minutes go past without someone dying. Statham's *Lock Stock* training definitely helps him here, keeping up with the never-ending action.

Originally (in the US) this film was called *WAR*, which quite accurately describes the carnage that takes place. This film contains little more than senseless violence and a bizarre, twisted ending. The ending could have easily been stretched out for another fifteen minutes to gain a small amount of credibility, but it, like most of the characters, suffered an abrupt fate.

There was one highlight: when the lady in red striped right in front of the camera for no apparent reason, only to reveal only her unmentionables. Like most American action films, there was definitely no subtlety employed. From the 'lady in red', to Crawford's muscle car, and the blatant product placement, to "*Your job has already cost us our marriage, now it's going to cost you your son*" (Crawford's wife), this film laughably redefined cheese and bad taste.

I'm lucky I reviewed this film, as there is no way I would have paid to see it. If you want an American cop action/drama, just turn on your tele.

Stewy J

Germaine Says:
"It's Utter Tripe"





WOOT!

ANNOUNCEMENTS

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electiontracker puts young Australians on the trail of the two alternative Prime Ministers during the campaign, reporting direct from the front lines and honing in on the issues that matter to younger voters.

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Submissions for the 2008 Dulux Colour Awards are now open, with plans to maintain the fresh new direction that was pioneered with this year's programme.

Challenging entrants to "make an impact" with the creative use of colour, next year's competition will deliver the ultimate Grand Prix prize, an additional category and a panel of highly distinguished judges from Australia and overseas.

Now in their 22nd year, the Dulux Colour Awards is regarded as one of the most prestigious of its kind in Australia, having attracted a stellar cast of architects and interior designers over the years. Names such as Nonda Katsalidis, John Wardle, Bligh Voller Nield, Kerstin Thompson Architects, Woods Bagot and last year's Liberati Colour are just some of the esteemed specifiers to have secured the status of Dulux Colour Awards Grand Prix winner over the years.

Designed to recognise and showcase the outstanding use of colour in architectural and interior design projects, the Dulux Colour Awards also serve as a means of fostering innovation amongst tomorrow's industry leaders, demonstrating the company's commitment to every stage of talent progression.

Mme Houssard-Andrieux joins two of Australia's most respected design professionals, architect Michael Rayner of award-winning firm Cox Rayner, and Margot Spalding of furniture and homewares retail icon Jimmy Possum to judge the competition.

The Dulux Colour Awards 2008 will be judged in March next year, followed by an exclusive Awards Ceremony. Entries are now open.

For additional information about the Dulux Colour Awards, or to speak to a judge please contact: Brooke or Prue Tully T: 03 94 27 02 75 M: 0427 88 50 66 / 0437 07 48 46

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FOR 2008

MUSIC POLITICS NEWS

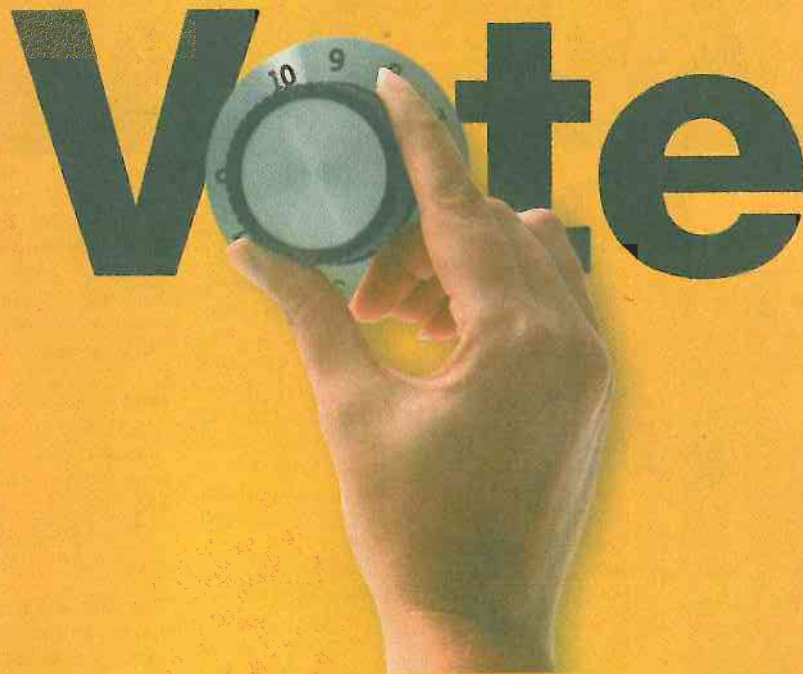


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Voting for the Adelaide City Council Elections concludes at 5pm on Friday 19 October 2007.

Voting papers can be posted in the return address envelope provided or placed in a ballot box located at the **Customer Centre, 25 Pirie Street.**

Information about the candidates standing for election are available at the **Customer Centre** or on the website adelaidecitycouncil.com/elections



*Authorised by **Stuart Moseley**, CEO, Adelaide City Council*