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20 SEP 2005
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UNITY IN DIVERSITY



M
MULTICULTURAL WEEK

A motion of no confidence

A motion of no confidence in Union Secretary/Manager Mr Rob Brice - passed at a meeting of union staff - has been ruled invalid on legal advice. The no confidence motion was ruled invalid because it was not reduced to writing, and Mr Brice was not allowed the opportunity to reply to the motion. Staff who supported the motion want control of personnel matters taken away from Mr Brice and handed to the Personnel Officer.

Union President Erik Chmielewski said the Executive Committee of the Union would not address the motion due to concerns over its legal validity. In a letter distributed to staff he wrote "However the Executive is keen to consider a validly executed motion which rises from an appropriately convened meeting. Union Board does not question the substance of the motion, merely the way in which it is put." Further to the legal invalidity of the motion, Union Secretary/Manager

Brice has claimed the Monday August the 16th meeting where the motion was passed was "hijacked". Convened to discuss enterprise bargaining, it was also used as a forum to raise criticisms of Mr Brice's handling of industrial relations. In a letter sent out with all union payslips he said he saw no problem with his style.

"If all that can be criticised is my style - my direct assertive approach, well!!! If people feel I am incompetent, please show me."

Later in the letter he claimed "If people don't like being "managed" and/or being told the truth or being given an opinion contrary to their own, they have got a major problem."

If staff involved did not want the problem mediated in a meeting between himself, the personnel officer, and an outside facilitator, they had limited choices according to Brice.

"If they are not prepared to do that they have three choices - the three L's -

Like it (obviously not possible) Lump it, or Leave because I'm not leaving." The staff members who moved the motion - Liz Anderson, Lynette Davies, and Sharen Rabbits, say the manner in which the motion was put was unintentional. In a memo distributed to all staff with their payslips they said "This was simply a lack of knowledge as to the alternatives we had... We feel the intent of the meeting [to discuss enterprise bargaining] was carried out and the information was given. If we have delayed the meeting process, we feel it is a necessary delay."

According to supporters of the motion the problems are not new. The last no confidence motion passed in Mr Brice was in 1990.

"We do not feel that this is a problem that has only occurred from time to time with a few disgruntled staff members. We see it as a constant, ongoing and ever present problem with an all too familiar scenario - the same principal

part, but various players throughout the years. Over the last seven years there has been a steady stream of disgruntled staff members that have left or have been forced out because they could neither like it or lump it."

A meeting this week between the movers of the motion and Mr Brice is expected to canvass some of the criticisms staff have raised. Should that meeting fail to satisfactorily resolve the situation the motion may be re-committed. If that motion is successful student representatives on Board will have to address the perceived problems within the Union that have in recent years been responsible for hours of debate, a management consultancy study, and a Personnel Officer. With debate in the past inspiring many changes and few solutions, the recently elected new board members have a tough job ahead of them.

Samantha Maiden

BODY
IMAGE
FILM
&
DISCUSSION
GROUP



showing "The Famine Within" as a focus for discussion

bet

treast

This has been arranged as a follow-on from a group that met during Body Image Awareness Week - last semester where people expressed interest in an on-going group.

MONDAY

13TH

SEPTEMBER

1 PM

GROUP ROOM

COUNSELLING

CENTRE

International Impressions Ticket Sales

Formal Dinner and Dance Event

DATE: 8th September, 1993 (Wednesday)

A second round of ticket sales will be held on 10th September, 1993 (Friday) only if there are tickets left over from Wednesday's ticket sales.

TIME: 1:15pm

VENUE: University of Adelaide, OSA Office

PRICE OF TICKETS:

Dinner and Dance tickets	
Members:	\$25.00
Non-members:	\$45.00
Patrons:	\$55.00
Dance tickets: \$8.00	

Dance tickets will also be sold at the door on the night of the event for \$10.00

EACH PERSON ALLOWED TO BUY 2 TICKETS ONLY

- Membership price will only be given on presentation of proof of membership (membership card for FISA and ISC members or student card for OSA members)
- If buyer is purchasing 2 tickets, both at member's price, two proofs of membership (membership card for FISA and ISC members or student card for OSA members) must be produced.
- People who wish to be seated together on the same table are advised to queue up together when purchasing tickets (10 people per table).
- **NO** tickets will be sold outside the times and venues stated above.
- **NO** reservation of tickets.

That was the week that was...

"Democracy substitutes election by the incompetent many for appointment by the corrupt few."

(Man and Superman, IV) George Bernard Shaw
- Not Chris Shaw, Catering Manager.

Last week's elections were on a par with previous years with accusations, backstabbing and backscratching playing an integral part in the week's machinations. Some promises were also made by polities about what they would do if elected. And elected they were with a voter turnout of about 3000, or a quarter of the eligible students. This places Adelaide University and the various campuses amongst the top couple of institutions for getting the kid's to vote. In spite of this there were only two tickets: United Students and the Coalition for Student Rights. Both of which said they were non-aligned. So it's just an illusion that the CSR had a handful of ex-Labor execs and the US is a breeding ground for a job with a real political party (after the compulsory apprenticeship with NUS). Now it's very easy to be cynical about student politics. After a couple of years at Uni where the only time you see a student poli is at O' camps and election week one begins to wonder what they do with the rest of their time. Not surprisingly, some of them do work very hard and do have your interests at heart - well I haven't seen it with my own eyes but I was assured of this by many student politicians. And this is probably the crux of the

problem. Minutes of Union Board and SAUA meetings are available and you can attend both meetings and even move a motion from the floor - and given the high level of shit that has been uttered by our elected leadership you won't be out of place. But let's face it, it's highly unlikely that even a minority of the three thousand odd students who voted will trouble themselves to do this.

But even if a student has a really good idea (or one of the poli's has one all by themselves), and it is voted on and passed, with the University bureaucracy being what it is, there is no guarantee anything will happen. Student decisions are glacial in speed. With the myriad of committees, subcommittees, standing committees, boards, executives, councils, meeting groups, quorums, working parties, preparing draft papers, networking, liasing and doing lunch it comes as no surprise that it takes longer to effect change at University than it does to get a Med degree. Hence radical change is banning Nestlé.

It is doubtful that student politics will ever be able to make high value, quick decisions. While it is a drawback it could also be a strength as when a decision is made it should be (at least theoretically) a good one.

It also takes the average virgin poli quite a few months to get used to being in the bureaucracy; house-trained as it were. With Union Board positions being for a term of twelve months, Erik Chemilioswukxeqi said (tongue planted in cheek) that it takes thirteen

months to get used to the job.

And it comes as no surprise that student politicians spend a lot of their time playing politics; sharing up support, making factional deals, and stacking the ballots. This is all part of the job, but some do it better than others. Election week was characterised by accusations and counter-accusations. Some, if not all, were obvious furphys. One over-excited candidate accused the CSR of being funded by the Labor Party. The US was held responsible for the \$8 rise in the Union Fee and was supposed to have wasted 70 grand on a marketing survey on the refurbishment of the Uni Bar. The CSR wanted to know why this University's own marketing students weren't allowed to do the survey - probably because they have no experience.

Supposedly the US was also responsible for the Bar losing \$40K (didn't you see Rebecca Shinnick and Anthony Roedieger sneak up to the fifth level of the Union complex every Friday night and empty the safe of the week's takings?).

Maddie Shaw was quite annoyed that the US wouldn't speak to her - probably the only student in history who felt sad that a poli ignored them in election week. Hell, most students would pay money to have that happen to them.

Another thing that our politicians do when they are out on the hustings is make promises. Some of them are nearly silly enough to promise to outlaw rainy days; and if they thought it would increase their chances of being

elected they would probably say it. The one promise repeated most and was clearly a lie was anyone who promised to lower the Union Fee. Considering that Union Board has 18 positions the silly buggers who promise this are saying they are just the kind of people who can make the other 17 sit up, take notice and toe the line.

Rebecca Shinnick (who won the presidency, by the way) promised to "ensure teaching quality, especially tutorial sizes". So next year if your tutorials are too big complain to her - I'm sure she will be able to do something about it.

Mike Wait (he got the silver) wrote in the broadsheet he would "actively demand... quality resources and high teaching standards". Now that's a promise I can live with because he can't be held to it (as "quality" is subjective) even if he had been elected. I wish Benjamin Teague and Tim Kleinig, two Christian candidates, got up. At least the moral tone of University would have been raised and they could have looked to the Bible for guidance. For example Peter II, "The dog is turned to his own vomit again; and the sow that was washed to her wallowing in the mire" [2:22]. At least the Roseworthy students wouldn't feel so marginalized.

Election week is now behind us and you can rest assured that no matter who you voted for a student politician got in, even if they said they were non-aligned.

Colin Freason

Those results in full

Elections come and elections go, don't they? But not all of them are as dull and frighteningly predictable as this year's non event was. After a promising campaign, it looked as though the CSR would give the Independant/ US team some long-time-coming opposition. But this was not to be; the US won with a clean sweep of the board, whilst the CSR left with nowt but a golden stick pin. For those of you that want to check up on those last minute picks, here are all results counted this far.

SAUA President
Rebecca Shinnick 1478
Michael Wait 1083

SAUA Education Vice President
Judy Clover 941
Suze Mc Court 1433

SAUA Activities / Campaigns Vice President
Matt Deaner 1392
Tracy Skehan 952

SAUA Womens' Officer
Jo England 1156
Katrina Picozzi 1003

SAUA Environment Officer
Fiona De Rosa, Sue Dunn,
Julia Davey 974
Anita Butler 977
Matt Batten and Victoria White 376

(After second preferences were distributed, De Rosa, Davey and Dunn had 1037 votes and Butler 1193.)

SAUA Orientation Co-Ordinator
Melanie Wheeler 1321
Hamilton Calder 905

On Dit
Lorien Kaye, David Mills and Tim Gow 1633
Angus Kemp and Erryn Cresshull 404

Student Radio
Jo Daniell and Jesse Reynolds 1381

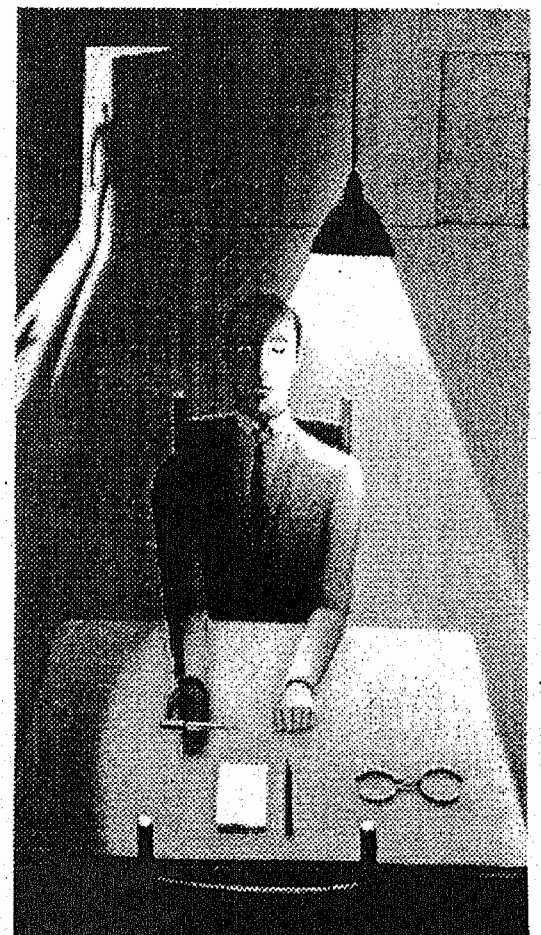
Jonathan Bennett and Jane Harvey 491

SAUA Council
Anna Woon
Renuka Visvanathan
Marian Clarkin
Maddie Shaw
Liana Buchanan
Michelle Giglio
Nicole Shinnick
Anthony Jucha

Union Activities
Dale Adams 476
Nicole Shinnick 378
Cathy Fitch

At the time of printing, the other positions were yet to be counted. Stay tuned for them next week.

Betcha can't wait.



I think I know you...

Thank fuck it's over. You can now walk safely across the Barr Smith lawns without being accosted by some stranger yelling "Hey we went to school together, remember me?", when you don't know who the hell they are. But you voted for them anyway.

The elections are a weird part of a student's life. Posters galore, banners all over the shop and more potential student politicians than you can wave a leaflet at. I mean everywhere. You can't even go to the toilet without some smiley face looking straight at you. I'm waiting for the election when some rich student decides that bigger is better and wraps the entire Union building in a huge banner (with holes for the doors, of course. Come to think of it, that's a bit too sensible for a student politician). It would be non-flammable.

"Accountability, accessibility, diversity, they are some of my favourite words". Anyway, enough of rehashing the obvious, time for the nitty-gritty election gossip, and hell I know about it.

I had a bit of a listen in to a chat between two fictitious characters from the Coalition for Student Rights and United Students. It went something like this:

US: Hey we're non-aligned.

CSR: We're more non-aligned than you, but we do believe in personal politics. Not that it has anything to do with anything at all. Well, kind of. Especially not Mike Wait, not any more, although I guess he is political in the personal sense, yet doesn't impose it on anyone.

US: Bollocks.

CSR: There's no way you guys should get in, you've got crap fashion sense. Who in the hell designed your spunky white caps?

US: They were the cheapest we could find, you know, we want to identify with the everyday Austudy student. Yeah, but at least we're not supported by a multi-million sugar and asbestos corporation...or have a dozen members associated with the executive of the Labor party.

CSR: I'm not. Ummmm...Well we're non-aligned anyway, and it's only four.

US: There you go, you hypocrite. What's wrong with our fashion sense, I love my chambray shirt (and the Royal). At least we don't look like bloody hippies.

CSR: You guys are just a social clique (key word) trying to update your overloaded resume. You'll just cater for the law students.

US: We're endorsed by engineers, science students, med. students, Roseworthy, the OSA, sports clubs and animal Horse Husbandry (well we would be if they bothered to vote), so we're not just a social clique (key word).

CSR: Didn't you formulate those tickets yourselves?

US: No.

CSR: Who did?

US: Oh, just an old friend, with a bit of help by Anthony Roediger.



A student seen shortly after being attacked by a horde of eager politicians.

CSR: Anthony Roediger and Becca Shinnick are being paid by the Students Association for this week of self-gratuitous campaigning, so where's the accountability in that?

US: Oh it's there. Well, (scratches head) they're doing the work at home. (But we won't mention Maddie Shaw)

CSR: I thought they were meant to be

Adams anyway?

CSR: Tracy Skehan's house mate, he just wandered into a meeting one day and decided to run. He was our best chance. But we're not a social clique (key word).

US: What about using On Dit facilities for your campaigns?

CSR: Hey at least we didn't drive all

"The elections are a weird part of a student's life. Posters galore, banners all over the shop and more potential student politicians than you can wave a leaflet at. I mean everywhere. You can't even go to the toilet without some smiley face looking straight at you."

accessible to students, in the office.

US: That's just an election rumour. Once they're in they can do what the hell they like, and hell, if you want to see them just go to the polling booth!

CSR: So why aren't you talking to Maddie Shaw?

US: No comment (underbreath, bloody traitor). And who the hell is Dale F.

the way out to Salisbury campus do some photocopying. Sounds a bit (S)US to me.

(For those of you who didn't know that usage of student facilities was banned for election candidates, they are)

US: Let bygones be bygones, we're just touching base with a diverse range of students. Anyway, Saint Marks isn't a

student facility (or is it?).

CSR: It is true that Nick Dunstone ran successfully with the United Students last year and is now the Returning Officer though.

US: I guess it's not our fault that we can't get him to do anything without Anthony Roediger, but that's nothing to do with us. I mean US.

CSR: Next you'll be hitting us with "there's no such beast as the full-time student". We have the most diverse range of students from a diverse range of backgrounds and a diverse range of diverse departments (Hey how PC was that? Four diverse's in a sentence).

US: Bollocks. I can out PC (read political correctness) you any day sunshine. (The two fictitious candidates proceed into a shit-boring PC fight, hitting each other with words such as 'accountability', 'accessibility' and, well, you've heard it all before. Needless to say US won as the CSR said one too many 'diversity's')

From here, it only gets worse. For you students who did vote, no doubt you were inundated by these very phrases last week. One big shit fight really. For those of you who didn't, you were lucky and unlucky. You didn't get to enter the nice polling tents that cost the Students Association a fair bit, you didn't get the joy of fucking around with some poor student polli'e's mind (ic. them trying to work out how their vote's were going) and you probably didn't get a free bribery fantale from the 'Oh so sweet' CSR.

I for one came out of the elections quite hungover and disillusioned, probably due to the fact that I didn't get in and suspected some 'not so nice' things happening behind the scenes.

I guess I could go on for a week recapitulating election bullshit, but I've just spent my last week doing it. The fact remains that student elections are a truly bitchy thing indeed. It's really a question of if winning elections is a matter of talking utter shite and lies or looking like you know the important people (well United Students certainly did that with their NUS looking logo and NUS looking people campaigning for them). It's over and done with for a year, or until the now current student politicians, sorry, representatives decide it's time to organise another HECs

rally a couple weeks before the 1994 elections. Well, hell, I won't be one of them. I guess I'll still be getting over my debt for this years' elections. Shit happens you know. It flies with student politics.

Tracy (don't wanna be a student politician anyway) Skehan

NO TICKET NO START

Student elections have come and gone. Happy, happy. Joy, joy. Necessary evil that they are, they remain shit boring. It is perhaps for this reason that such a large amount of people never seem to get around to voting. But for those of us that do, we all know about the voting process, don't we kids? Simply walk across a large expanse of open ground, and the next thing you know, an earnest looking person will attack you, earnestly thrusting a colourful little piece of paper at you. Take note of this wonderful, tiny object that has been passed into your possession. Because this is a ticket, and it is perhaps the most valuable piece of election paraphernalia you will ever lay eyes on.

Tickets are good. Tickets are your friends.

Not.

Now all one has to do is to walk into a pretty white marquee and blindly copy down the numbers from this gorgeously coloured little beauty. Thankfully, one no longer has to tolerate the "Would you like me to show you how to vote" speech that has been so prevalent in the polling booths of the past (although I hear that this is still a popular little number at the Roseworthy campus). And that's it. You've voted. Fun, wasn't it? More fun than you could poke a proverbial stick at (whoops). Only one slight problem, really. Your decisions have been made for you.

Allow me to extrapolate.

You take a ticket, right? You vote. Simple. The voting treadmill has come and gone once again. Maybe you even noticed the election broadsheet that landed in your pigeon-hole. Christ, you might have even read it. But we all know that it was the ticket that mattered.

There was an awful lot of them, too. Whether your group be large or small, you just aren't cool unless you have a ticket. At the end of the day, only two of them really count in any major way - do you vote "non-aligned" or "non-aligned"? With two candidates running for most of the big pozzies, the choice was really between white caps or purple t-shirts, US or CSR. One ticket or another.

But did a single person write down their own list of preferences and take that into the polling booth with them? Probably, but then I've always been terribly good at generalisations. Still, I maintain that it is fucking unlikely. Even if you take the trouble to decide upon one ticket over the others, you're still not really making the kind of choice you could be. You're voting for a group of high profile candidates and their friends-and anyone who claims that US and CSR aren't social cliques is a liar.

So maybe tickets make voting that little bit easier for the average punter. They also mean that there is an appallingly large possibility that the best equipped candidate for any given position will not get in, as was evident

Dale F Adams has a go at the election process, still bitter that he was actually elected.



An Artist's impression of Student Elections, circa 2020

in a few cases this year (in this humble writer's opinion, anyway). That's politics, I hear the critics cry. But something is wrong here. Call me silly, but when the [non-aligned] left start losing positions like Environment and Women's Officers, you have to ask why. And the answer seems terribly clear - they weren't on the ticket that was forced on the most people.

So, what do I want? I don't know, and I never claimed to. But an election where people actually took the trouble to think about every single position they voted for would be nice, although so incredibly unlikely as to be funny. And if you think that I'm bitching because I didn't get up, then you're wrong, sunshine. Tickets did the right thing by me. My house mate told me to run for some things. I thought that she would shout at me if I didn't, so I did. I turned up at a meeting, and the next thing I knew, I was on a ticket. They gave me good preferences because they figured I was such a joke I'd need them. They was right. Now, thanks to you and your tickets, I'm in a position I know absolutely nothing about, while someone like Tracy Skehan, about fifteen million times better qualified than me, is out in the

cold. I don't know about you, but I think that's spaz. Ah well, I'm here now. I may as well try.

So that's it till next year, when the ticket race starts all over again. To all

those who think that they weren't just blindly following something, well done. I wish there were more of you. At least it's all over for now. As I said before, happy, happy. Joy, joy.

<p>Members \$3 Students \$4 Public \$5</p>	<p>Members Free!</p> <p>Late Show Wed 10pm</p>	<p>FILARAMA</p> <p>Tuesday 7 September 5.30 Romper Stomper 8.00 Clockwork Orange Wednesday 8 September 12.15, 8 Romper Stomper 5.30 1984 10.00 Clockwork Orange Become a Member and Save Membership provides free entry to 4 films plus discounts and many other benefits. Stu- dents \$10, Public \$15. Join at the door.</p>
	<p>Members Free!</p>	
<p>ROMPER STOMPER plus CLOCKWORK ORANGE and 1984</p>		
<p>UNION CINEMA</p> <p>Filarama is the Second Semester Programme of the Adelaide University Film Society which is sponsored by the University of Adelaide Foundation, the Mercury Cinema, The Union Bistro and the Commonwealth Bank.</p>		



Education Vice President

Hello everyone! You are probably all very sick and tired of hearing from student polities but elections are only once a year. It was good to see that a lot of people actually read their broadsheets and were voting according to policy. To ensure accountable representation it is vital that students vote. This year about 3000 students voted, a poor result considering that there are about 13,000 students at Adelaide University, but it is actually one of the highest voter turnouts in the

nation for student elections. Anyway, other thing that have been going on...
HECS Campaign
 We are continuing to fight and voice student opposition before the legislation goes to the Senate. The changes were outlined in last week's On Dit. Summing it up, it just means that students are being hit yet again. Paying double for second degrees and paying penalty rates if courses are not completed in the minimum time are amongst the worst changes. Students can come into the Students' Associa-

tion or Barr Smith Library and sign the petition or write a letter to your local Senator expressing your disgust.
Student Grievances
 I have been dealing with quite a few grievances, including illegal fees, library hassles, course content problems, degree structures and poor lecturers. If you are having problems, for example believe your work was not properly assessed, haven't received a course outline, poor teaching or unavailable lecturers read your Student Rights leaflet and come and see us in the Students' Association. Often problems can be

quickly and easily resolved.
Academic Board
 The Return of Exam Papers policy has been considered by Academic Board and they are in favour of the principle of returning scripts. The matter will now go to Council. Illegal fees were also brought up on the agenda and now it is seriously being considered by the University as an issue.
 Well its been a very long week and I'm off to get some sleep, Bye!
Rebecca Shinnick
 Education Vice President

Environment Officers

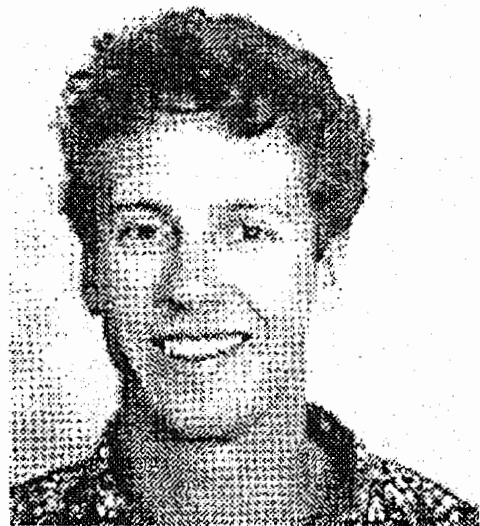
Bushwalking.
 The Environment Officers went on a bushwalk to Warren Conservation Park, and had a great time. The next walk with our tour guide will be on Sunday September the 26th to Kycema Conservation Park. We will be meeting at the Cloisters at 9 am on Sunday morning and then travelling up to the Park in convoy. If you are interested in joining us please contact Jo or Goose in the SAUA, on 303 5406.
Indigenous Peoples' Day.
 On the 8th of September it is Indigenous Peoples' Day, and there are many

events planned for the day and the week. One event will be the showing of the film "Exile in the Kingdom", a film about the Aboriginal Peoples living in Roeburne, Western Australia. Come in to the SAUA for more details about the film and the other events planned.
Young Achiever Awards.
 Once again the Young Achiever Awards are with us. Of particular interest to the EO's is the Environment Award section, which last year was won by Cathryn Hughes, one of last years Environment Officers. The environment section is looking for people under 26

on January the 1st, 1993, who have been involved in any area which helps protect or enhance the natural environment. So if you have done anything of benefit to the environment this year you qualify for the award, and we encourage you to apply. Nomination forms and details are available from us in the SAUA, so come in and see us. Nominations close on the 17th of September, so be quick. Don't be shy about applying, after all, it's a good chance to get a free meal at the Presentation Banquet at the Hilton.
Bike and Breakfast.

The last Environment Officer event is scheduled for Wednesday, September 15th from 8.30-10.30am. Come along, present your bus ticket or helmet and receive a free breakfast in return. This is your chance to meet the new Environment Officer/s and hear about the events they want to organise for their term of office.
Goose
Jo de Silva
Tania Collins

President



Welcome back to my first column since the Federal Budget and the SAUA & Union Annual Election week. In last weeks edition I contributed the HECS article instead.

Federal Budget
 Please read last week's On Dit on page 3 for information. Also see the ad this week for information about protest campaigns.
 Basically these changes are devastating for most students and the SAUA will be doing all it can to have the changes overturned in the Senate. It is (another!) Labor Government break of election promise, and students should be rightly pissed off.
Federal Election Claims
 In response to allegations (On Dit, Aug 16) that the Students' Association "told people to vote Labor", we did not!, the SAUA did all it could to present information on all three parties, including speakers from all parties, even Natural Law! The SAUA did present a very strong case against the education policies of the Coalition as they were advocating full-cost upfront fees! It has now been proven however that Labor's (education) policy turned out to be complete lies.
 It was the National Union of Students, that ran the campaign "Put the Liberals Last" in the Federal Election, over which I have no control.
 We did not distribute these posters, however various Labor organizations did.
How to change NUS?
 The only way students on any Australian campus can change the policy direction of NUS is by voting for NUS delegates on their campus in annual elections. Policy is set at the annual National Conference.
Election Material Policy
 There will be a special meeting of SAUA Council on Tuesday 14 September to vote on proposed regulation changes. These are available for perusal in the SAUA office.

Illegal fees
 University Council is looking to remove any fees which contradict the Higher Education Funding Act. The SAUA will put out more detailed information when it becomes available.
Security
 Another victory for safety on campus as the SAUA worked incredibly hard to ensure that night time security was not cut.
Multicultural Week
 Do enjoy the work of the Overseas Students' Association, and the SAUA arranged band on Wednesday. Take the time to get involved, and see you on Friday at Multicultural Night.
 Cheers, and I hope your vote was cast wisely!
Anthony Roediger

HeCS changes in brief(s).

These apply from 1st Jan 1994, unless you stop them!

1. Double HECS for 2nd degrees (\$4700) applies regardless of where 1st degree was gained
2. Time limit- HECS penalty rates (\$3500) applies after 'normal' course load + 12 points

3. Postgraduate fees
 Unis will now be able to charge full fees, above a certain quota of places.
4. Reduction in Postgrad Scholarships
 Nationally the number of APRA's has been reduced. Also there are not enough HECS exemptions to go around!
5. HECS out of holiday pay!
 Tax deductions will be taken from any weekly pay cheque over \$507.

6. Employer funded education a Fringe Benefit Tax
 See your employer on the effect of this.
7. Austudy- Loans increase to \$6000
 The SAUA urges you not to take this out and seek advice first, due to the massive debt trap ●
8. Faster repayments, Lower repayment threshold
 Threshold drops by a \$1000 to \$26 403, and repayments are at 3%, 4%, 5% of

taxable income, up by 1%.
Further information- see the SAUA (ph 3035383), PGSA or Education/Welfare Officers

Mabo Mildness

On Thursday, 18th September, Mr Patrick Dodson came to speak on the topic "Aboriginal reconciliation and the Mabo debate". You may have seen the posters that rather flustered SAUA representatives hurriedly put up the same day. Despite the initial hiccup, a room full of onlookers came to hear him speak. Those who look at Mabo like an old western on it's head where all the good guys wear black and all the bad guys wear white would be disappointed. In a careful and measured manner, Mr Dodson proceeded to put forward a broad picture of reconciliation and land rights that left no margin for allegations of an Aboriginal figure who peddled guilt as his platform.

A key word in his speech was industry. It was his belief that industry was a common ground on which reconcilia-

tion should and could occur. While the idea of industry is usually perceived as being in conflict with Aboriginal interests, Mr Dodson argued that this is in fact, not the case. He suggested that industry not only did not necessarily weaken spiritual and cultural links with the land but was capable of complimenting them. He pointed to the examples of Aboriginal interaction with the Zapapan company in Catherine Gorge and the Aboriginal cattle station owners and managers of the Kimberleys. Mr Dodson went on to explain that these are developments which have happened in the face of the Mabo decision and are important in their capacity to challenge the assumption that land under Aboriginal ownership is land lost to industry and the market.

One of his more controversial state-

ments was that Aboriginals are not against mining. He made that comment in reference to a report titled *Exploring for Common Ground; Aborigines and Mining*. Mr Dodson, while making it clear that the report was the author of that statement did not seek to qualify it in any way. At no stage in his talk did Mr Dodson feel the need to discuss possible diversity of opinion within the Aboriginal community on this matter or any other matters. While this could have been a point of weakness in his address, it didn't detract from the merit of the general thrust of his argument, i.e. to look beyond royalties and equities and work towards establishing a more fundamental economic basis for Aboriginal people. Mr Dodson emphasised the wish to deal with whoever to achieve long-term industry, a view that would result in

Aboriginals participating alongside non-Aboriginals, hence allowing industry to be a basis for reconciliation.

Mr Dodson argued that for this to happen, Aboriginals would have to achieve the difficult task of forgiving past and continuing wrongs in order to negotiate. Non-Aboriginal Australians would have to re-assess the prevailing view of Aboriginals being unable to contribute to society. This, he pointed out, would involve non-Aboriginal Australians dealing with the injustices dealt to Aboriginals and the prejudices that keep these injustices in place. These are high ideals. But, as Mr Dodson pointed out, reconciliation is more likely to happen out of getting on with it and building something together rather than another twenty years of litigation.

Rachael Osman

Have Degree, Will Travel ... Will Work?

Graduating this year? Thinking of travelling? Working and travelling? A short teacher training course might help.

The University of Cambridge, UK, incorporating the Royal Society of Arts, offers an internationally and nationally recognised intensive course for adults over 21 who have never taught English as a foreign language but who have the

motivation and educational background to do so. The good news is that you can take the course not only in the UK and many other countries, but also right here in Adelaide at the University of South Australia. The next course runs from 3rd January to 28th January, 1994. Caroline Rannersberger, Co-ordinator of the course held at the Centre for Applied Linguistics University of South

Australia (CALUSA), launched her own career in EFL with this Certificate. Shortly after completing her degree, she enrolled in the course and four weeks later found herself on an all expenses paid package teaching English in Japan. Since then, she has continued to work in this field, and is now helping others gain the same qualification. Steve, a recent graduate of the course, is

currently teaching in Egypt. He finds the culture fascinating and is able to continue his work with both travel and language learning.

Many other students have found employment overseas and in Australia through this initial teacher-training course. For more information, Caroline would be happy to chat with you informally. You can contact her on 302 1555.



Fun times at the Centre of Applied Learning

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COURSE DATES: January 3- January 28 1994
COURSE FEE: \$1950.00

For more details call Caroline Rannersberger on 302 1555



Qwerty

To the Dream Icon (30/8/93),

My bored, impatient eyes did slink
Over the maze of black typed ink.
Then spotted a letter with many a chink,
I stopped. "Let's read this," I did think.

The black typed ink my eyes did drink.
A second time I had to blink!
My cheeks did bloom a glorious pink.
At last a soul who still can think!

Though it seems like this world's had
too much to drink,
Dear Master of Meter, you gave me a
wink.

The silliest things are the missing link
Between joy and laughs and threaten-
ing to sink
Into this crazy world of copper and zinc
And mass unemployment and the cru-
elty of mink.

From being like children we must never
shrink.
I'm not sure if you asked me to stop and
think,
But thank you for your verse in black
typed ink!

*Carpe Diem
1st Year Arts*

Bunny week

In reply to A.K. Bitchy,

Bitchy you are so similar,
In difference adhering to
The weirdness of the same,
And every ironic twist,
Contradicts such clearer claim
As for pretentiousness dismissed,
The point returned yet somehow
missed.

*Para Dox
Maths Science*

You don't impress me..

Dear Ms. T.M. (I've been to Europe)
Collins,

Wow, nice gratuitous effort at
big-noting yourself at the end of your
reply in the P.S. Talk about adding to
the forcefulness of your argument. I sit
here basking in the golden light of your
brilliance. Crushed Coke Cans forever,

*Jeremy Hillman.
3rd Year Arts.*

P.S. Sorry about the promptness of my
reply, but On Dit DOES have wide
circulation amongst us mere mortals
here in Adelaide.

Our favorite Shetland pony

Fellow Comrades at Arms,

Whilst I agree in principle that the
"Wacky Weed", marijuana, should be
legalised because other drugs like alco-
hol, cigarettes, tea and coffee, etc. are
legal, there is some information that
readers should know.

The Health Commission of South Aus-
tralia has under its care, as "Wards of
the State", a number of people who
suffer from alcohol and marijuana in-
duced schizophrenia and it affects
mainly young people in the ambivalent
years from teens to mid-twenties. This
fact was not portrayed in Paul Hager's
article though a quick call to the rel-
evant authority (Health Commission
or Guardianship Board) will confirm
this.

I freely admit that as a 16 year old I was
coerced into trying wacky weed, how-
ever, I am an asthmatic and it was
pointless to continue, plus I couldn't
see any value sitting in a fairy circle
sharing other people's saliva on a bong!!
I must be a most fortunate and lucky
person indeed because I get joy in my
music and writings. There is also the
benefit that I don't have to surrepti-
tiously seek out the services of a dope
pedlar. Therefore, I am made to now
understand that I am a real square be-
cause I don't need artificial means to
feel good!

*Regards the "Word Warrior"
HIR Puff 'N' Stuff!!*

P.S. Or "Creep from the Deep" accord-
ing to the dissertations of a fellow stu-
dent! Give my love to Tabatha! XXOO

WOC Woopsie

Dear Eds,

Your question referring to the 'broad-
ening' of Women on Campus, which
was directed to the Women's Officer
candidates was as inappropriate as if
you had asked the Prez candidates if
they intended to broaden the French
Club, or the Environment Officers if
they wanted to change the Hang Glid-
ing Club. WOC is *not* a part of the
SAUA, it is a campus club.

The Women's Officer, as part of her job
spec, is required to liaise with women's
groups on campus, but has no more
control over the running of WOC than
any other SAUA officebearer.

WOC has often maintained a close link
with the Women's Officer and been
involved in campaigns, etc., set up by
her due to a commonality of interests,
although this has not always occurred.
Your question implied that the Wom-
en's Officer is somehow responsible for
WOC. This is patently not the case and,
in fact, neither candidate can claim
that they will change WOC, unless it
be by their capacity as members of
WOC. We are a collectively run club
and changes that occur will be insti-
gated by our members, not by any SAUA
officebearer, however groovy their poli-
tics may be.

*Ty Newnham
WOC Member since time began*

Let's waste some paper

Dear Students,

It seems that our article in On Dit of
August 16th titled "SAUA reject elec-
tion poster policy" really hit a raw
nerve. It is interesting that the Presi-
dent felt a need to reply, particularly to
the comments about factionalism
within SAUA Council.

The simple fact of the matter is that,
during the elections, no poster policy
was in place. Once again, concerned
students would have protested to their
friends about the huge wastage of pos-
ters and the fact that only the candidates
with the most money could compete
for poster space.

The issue is not about how the Presi-
dent conducted himself at a meeting
but about how the SAUA failed to en-
sure that the inequity and wastage as-
sociated with the elections would not
happen in 1993. For that reason, Nick
Dunstone's decision was and is curi-
ous, Rebecca Shinnick's refusal to con-
done the use of only recycled A4 paper
was motivated by self interest and
Anthony Roediger's assertion that "ac-
cusations of factionalism are untrue"
is highly suspect, particularly when
one remembers that he did campaign
for the United Students during election
week. The Environment Officers' com-
ments appear insignificant when com-
pared to a more serious description of
factionalism by Maddie Shaw during
the Presidential candidates policy
speeches. Maddie, who ran with the
United Students last year, pointed out
in a question to Rebecca Shinnick that
she had been ostracised by the United
Students after having expressed differ-
ences of opinion on a number of issues.
Anthony knows that the motion put
forward by the Environment Officers
in order to regulate the distribution of
election material was let open for dis-
cussion, as he has seen a petition signed
by over 50 students in support of the
motion. He also knows that the Envi-
ronment Officers were on the working
party on Election Regulations and
moreover, that the Environment Offi-
cers motion could not possibly have the
result of "effectively eliminating any
greater voter turnout and particularly
disadvantaging any student who runs
as an individual candidate". Surely
every person who had the pleasure(?)
of being on campus during election week
knows that there is certainly no short-
age of candidates, armed with hundreds
of leaflets, ready to tell you about elec-
tions and that you should vote.

Our response to any Councillor who
has the audacity to suggest that we
should apologise for our comments in
On Dit is to rewrite the little phrase,
"you can please some of the people
some of the time, but you can't please
all of the people all of the time" to say
this;
"you can please some of the people
some of the time but the Environment
Officers can't please any of you any of
the time".
Finally, in case you have been follow-
ing the SAUA gossip and you do want
to decide for yourself about whether
factionalism is an issue in SAUA Coun-
cil, how about turning up for a Special
Council Meeting on Tuesday 7th of
September in the Chapel, above the

Jerry Portus Room at 6pm? The "divi-
sive" motion put forward by the Envi-
ronment Officers is on the agenda and
it would be great to have your support.

*All cheers and no apologies,
Jo DeSilva and Andrew Wait
SAUA Environment Officers*

P.S. Funny that one of us saw Anthony
in the act of pasting over another candi-
dates poster during election week-
wasn't it?!

Papermate

Dear Celia,

Thankyou for your letter concerning
recycled paper in the Barr Smith. It is
great to be reminded that there are
students around who are concerned
about both the use of recycled paper
and the accountability of student rep-
resentatives.

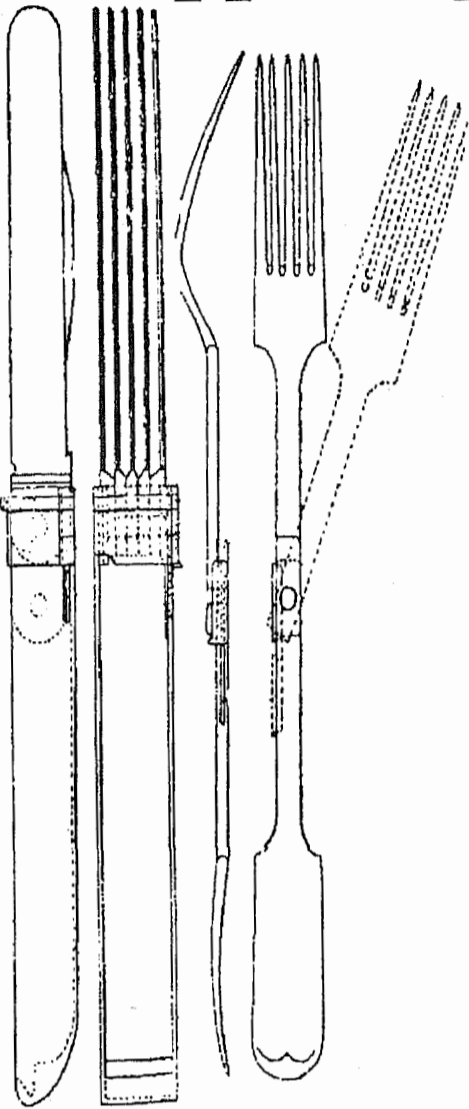
Firstly, our comments in On Dit about
the "fucked economic reasoning" were
in no way intended to lay blame on the
library with no reference to the Regis-
trar and the Senior Management Group.
In fact, the point (although not very
well made!) was that conventional eco-
nomic analysis fails to calculate envi-
ronmental costs. Hence, we have the
crazy situation where the price of recy-
cled paper is more than that of nonrecy-
cled paper, even though recy-
cled paper is more resource efficient
and should be cheaper on an environ-
mental analysis. Although the library
is still at fault on this sort of analysis
because it subscribes to this "fucked
economic reasoning" (although many
would argue that it has no choice), it
was not the object of our wrath! How-
ever, as we realise that the point was
not made clearly, we do apologise for
any offence caused.

Secondly, thankyou for pointing out
that we have failed to mention that
only the Xerox copiers can accept recy-
cled paper. The reason for this (as we
understand it) is that the library's con-
tract with the vendors of the OCE's
does not permit the use of recycled
paper in those machines. The argu-
ment we are familiar with is that free
maintenance of the machines by the
vendors for ten years was a condition of
sale, so long as no recycled paper is used
in the copiers. Hence, in this case, the
library can not be blamed for not using
recycled paper in the OCE's, as it would
no longer have access to this mainte-
nance. Although this is our understand-
ing of the situation, we welcome input
from the library if the situation is oth-
erwise.

The Environment Officers have always
commended the library's decision to
trial recycled paper. We are also grate-
ful to Steven Beaumont for agreeing to
put up signs next to all the copiers,
advising users as to the location of the
recycled copiers, at our suggestion.
However, as commendable as these
improvements are, there is still a long
way to go before most (if not all) of the
library's copiers use recycled paper. As
this is a long term project in which the
library is not the only player, we hope
that future Environment Officers con-
tinue the push to make the Barr Smith
truly green!

*Yours Sincerely,
The SAUA Environment Officers.*

Chopper Squad



ment to the delicious spread we were about to enjoy. Fortunately for three people whose knowledge of oenology extends to the words "lager", "mine's a pint", and "lager" Ron suggested the 1993 Primo Colombard Riesling. This fruity yet dry white was an apt accompaniment to the spicy flavours of The Orient. Caffe Chop Chop's policy of greeting patrons with complementary spring rolls on arrival was a nice surprise, served with a sweet (not chilli) dipping sauce for a change.

When it came to perusing the menu we left ourselves in Ron's capable hands. Our entree consisted of Laksa and Pad Thai noodles. Both tectered deliriously toward the cheeky end of the chilli scale. The noodles were fried with prawns, chicken, sweet chilli sauce and peanut, while the Laksa was jam-packed with noodles, chicken, prawn and fish cake and tofu in a rich curry soup. Both were \$5.50 and very yummy at that. The noodles were neither overly salty nor greasy, and both these dishes were from The Chopper's lunch-time menu.

Our main course arrived soon after - Pad Prik Neau Takrai (Steak with chilli and lemon grass), and Gaeng Keow Wan Gai (Thai green chicken curry) served with liberal quantities of rice. These dishes were slightly more pricey; the chicken curry clocked in at \$8.90 while the steak was a sizzling \$9.90. The chicken was very tender, and if I may quote The Beastie Boys, "Finger Lickin' Good". The steak was, to quote Richard, "bitey" (a good thing) with a certain irresistible piquancy.

Let's not mince words - by the time we'd cleaned our plates we were completely stuffed, and a tad pissed to boot. We could not so much as make a pass at the desserts, although they did look alluring. Banana fritters with icecream, fried icecream and a fresh fruit platter were among the bevvy of beauties paraded before us. None exceeded \$3.90.

It would not be unreasonable to suggest that Caffe Chop Chop likes it both ways. Its lunchtime prices and location could make it a popular choice for Uni students, while it also performs more than capably as a chic dinner spot.

What can we say but "chop, chop!"

Last Thursday evening we took time out of our busy schedule as newspaper moguls to visit Caffe Chop Chop, Pulteney Street's new restaurant specialising in "Oriental Cuisine". Situated a few doors down from Fleet Street "The Chopper" (as we will henceforth refer to this fine establishment) welcomed us with some rather attractive music in that lilting genre epitomised by the theme from An Officer And A Gentleman. The decor was of the white, grey, pink and black lacquer variety, masquerading as a more causal cafe style eatinghouse by day, moonlighting as a chic and sophisticated restaurant by night. Our friendly and courteous host for the night was Ron Choong, who also owns The Chopper. Ron's polite, unobtrusive service was the perfect comple-



Krazy Kaption Kompetition

Win a free dinner for two at Caffe Chop Chop

That's right, free dinner.

All you have to do is caption this photo. The best one (in our opinion) wins. No prizes for "Who Farted?", or "Hey, don't throw that cream pie at me!"

All you have to do is get your sparkling example of comic prose to us by Thursday afternoon and before you know it you may be dining in pleasure to the value of \$30.

All entries should include a contact name and phone number.

Chop Chop!

You Exhibitionist!

Watch out for the great exhibition during Multicultural Week which will be held in Ira Raymond Exhibition Room, Barr Smith Library. Exhibits from almost 20 countries around the world will be displayed. The key objective of the exhibition is to introduce and promote traditions, cultures, arts, customs etc. of different countries through their unique and fascinating handicrafts, costumes, information brochures and posters.

To arouse your interest, part of the exhibits will be "Tri-coloured glazed pottery of the Tang Dynasty" from China, "Wau" and "Wayang Kulit" from Malaysia, "Khukri" and "Thatching Knife" from Nepal and a lot more which need to be discovered by yourself. Besides interesting exhibits, video documentaries or movies will be screened con-

tinuously from 11am to 4 pm. They range from multiculturalism, Aboriginals, Australia's Cultural mosaic, prejudice, women to cross-cultural understanding.

Furthermore, special group tours to the Migration Museum of SA will be organised in conjunction with this special week so that interested individual would have the opportunity to extend their views to current museum exhibitions, activities, facilities and more. Specific times are allocated and please look out for more information during the M-Week. Anyway, admissions are free.

Last but not least, we hope that the exhibition would bring you not only excitement but also as great benefit as possible.

Prepared by San Nee Chin
Head, Exhibitions Portfolio



- Casual Oriental Fare -

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Adelaide S.A. 5000
Tel/Fax: 223 3345

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- Hawker style noodles and rice dishes at only \$5.50 per main course serve
- Over 20 different styles to choose from
- Free complimentary spring roll on arrival
- Free bottle of Andrew Garrett McLaren's red or white for every table of four persons or more. Valid Monday to Saturday, dinner only till the 31st October 1993

Woolly

Fast Yarns
Leigh Warren and Dancers
Norwood Town Hall, August 19 - 28

The two halves of Warren's latest production are so different they are perhaps representative of what the second aims to express — the intensity and variety existing within the notion of dance.

The first, *Fast Yarns* itself, takes a lighthearted look at the Anglo-Australian humour stemming from our bush, rather than urban, culture. To begin the evening Dave Flanagan, recent winner of the National Yarn Spinning Competition in Darwin, yarned to us on the subject of technology. Nothing is simple anymore, he complained; nothing has good old-fashioned knobs, for example; state-of-the-art toasters decide what colour your toast will be instead of leaving you the choice... Gone are the joys of scraping the black side of your toast into the sink. It was "a real privilege to be at the ballet", to enjoy the simple things again (I wonder if he has ever done ads for Kellogg's?). Three couples dressed in summery

stripes and red denim positively romped the whole way through this piece, obviously enjoying the movement and dance for its own sake. The sunny atmosphere thus created was borne up by the sound; beginning with a male voice recounting a court-case as a yarn, the music of didgeridoo, guitar and hoc-down harmonica continued to back the overlaying speech. Each couple represented one of the three threads of the accompaniment, the yarn of the court-case (a cocky farmer and his family caught eating platypus), a yarn from the Territory (yes, a crocodile adventure), and lists of Australian names and dictionary definitions ranging from "Wangaratta" to "New South Wales" to "marsupial" and "spinifex". The three elements were interwoven throughout the piece, the couples replacing each other on the stage and often all dancing together. The dancers accompanying the yarns basically acted out the stories as they unfolded, in simple, one-gesture movements or combinations of the same in an impressive economy of style. Warren's concise yet fluid and expressive choreography was good to see here, especially as there was

no skimping on the humour. Ever wondered how to scrape a squashed platypus off the road?

I was particularly fascinated by the representations of the "naming-lists"; the male dancer appeared to represent the European names carefully enunciated and deconstructed by the narrator ("New - England", "Adelaide - Queen Adelaide", "Queen's - Land") and the female the Aboriginal as she took on the shape or movement of the meaning ("Yarra - flowing water", "Geelong - white birds flying"). The conflict became noticeable in their dancing when the Aboriginal and European were juxtaposed, a struggle for supremacy and acceptance taking place in the dance and in the narrative.

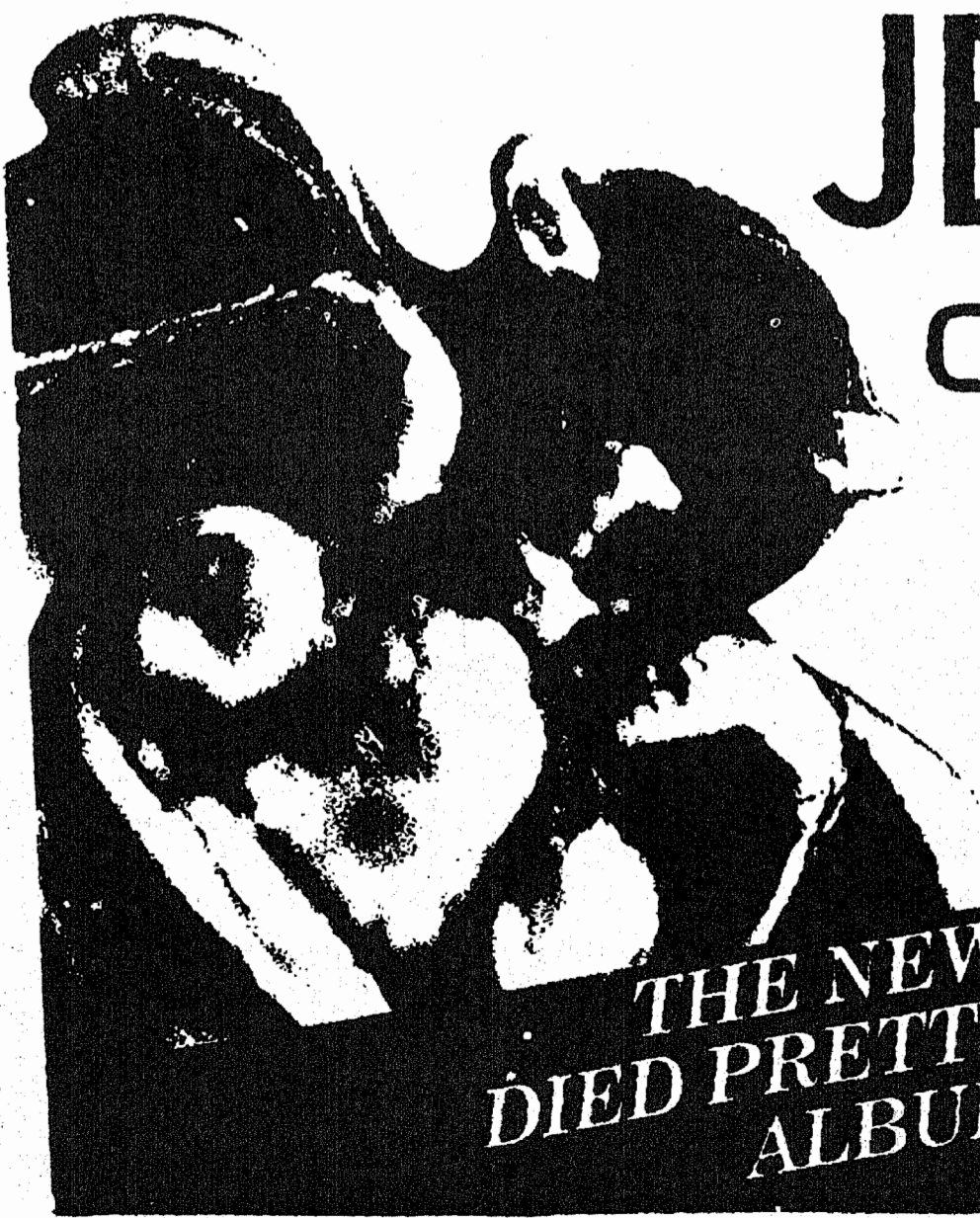
The amusing and larkin atmosphere of the piece, together with the staging — chairs ranged around a bare oval of floor so the dancers were on a level and almost dancing on top of the audience at times — made it a little like watching primary school kids in the playground, but the undertones of deeper meaning were there if you cared to see them.

Helix, the second half of the pro-

gramme, was a complete contrast. The audience, at Warren's introductory suggestion, moved up to the balcony to see better through the proscenium onto the recessed stage. To the skilled bowing of Elder Conservatorium violinists Carolyn Lam and Sophie Rowell playing heart-rending Bach, Warren's dancers explored the movement of dance itself. A huge helix of silver wire spiralled open across the black stage, symbolizing perhaps the choreographic attempt to reveal the essence of the music through movement. Black and white flowing costumes by Sym Choon added to the elegant air of the violins yet tended to break a dancer's line at times. If anything, the term minimalist classicism comes to mind; pure dance to pure music. The stark yet graceful set, the shadowed double-bowing of the Bach and the movement inspired "directly from the music and its markings" were all-engulfing. They were beautiful, and that was enough.

Celia Brissenden

DIED PRETTY JELLYFISH dm three



THE OLD LION
WED 22ND SEPT



THE NEW "TRACE"
DIED PRETTY
ALBUM
OUT NOW ON LP/CD/CASS

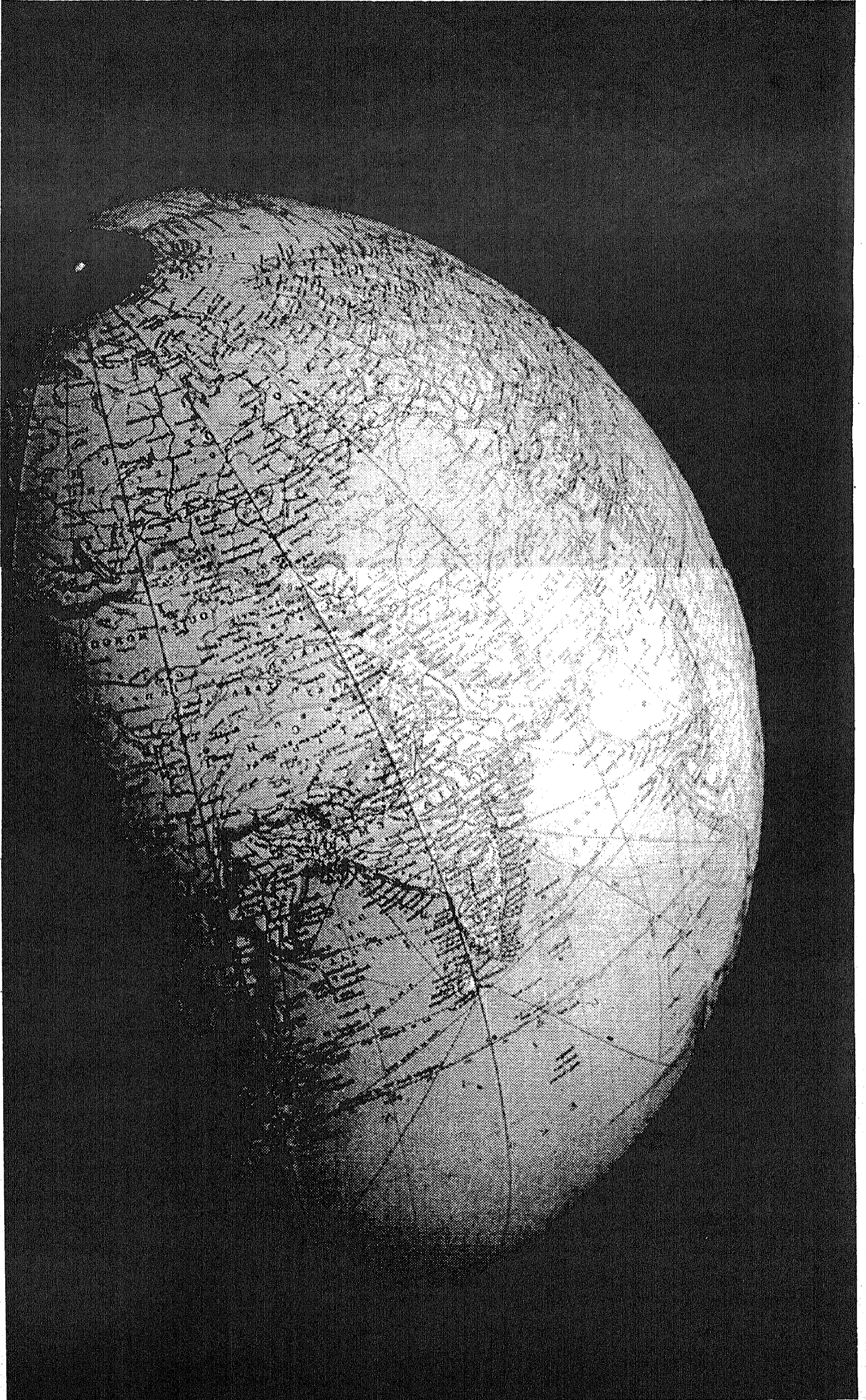


MULTICULTURAL WEEK
UNIVERSITY OF ADELAIDE
M
1993

6-10
SEPTEMBER

Food
Wine
Dance
Films
Art
and
More...

UNITY
IN
DIVERSITY





Multicultural week is on!

Multicultural week aims to take the abstract concept of multiculturalism and portray it at a more personal level. It is time for us to take pride in our diverse origins and to participate in an exciting sharing of all our different cultures and experiences. This week is our contribution which we hope will increase awareness among different cultures and promote mutual understanding and regard. Throughout the week there will be great films, exhibitions, performances and food festivals.

The performance and demonstrations will be carried out on the Barr-Smith lawns. This includes dances from different countries, costume parades, plays, martial arts, live bands and much much more. Movies and documentaries will be shown in the Union Cinema on Monday, Tuesday and Thursday free of cost. Authentic dishes and snacks can be tasted for very low prices at food stores located at Barr-Smith lawns every day of the week. The exciting exhibition will be in the Ira Raymond room in Barr-Smith library exhibiting costumes,

handicrafts, jewellery and antiques. The week has its grand finale on Friday night with nearly twenty cultural performances followed by two live bands and DJ at the cost of just \$5. This week is going to be a great week for all to enjoy, so come along and experience the richness of various cultures in Adelaide on campus. Finally I would like to thank the Adelaide University Foundation who has supported us in all possible ways and also, International Programs, Adelaide University Union, Council for the Wel-

fare of Overseas Students, and the Students' Association of the University of Adelaide. I hope this will be the best presentation of the Overseas Students' Association to Adelaide University. For more information, please contact OSA (303 5852)

Vasu Sardar
Organising Chairperson

Tracing those common lines

The *Multicultural Week* logo which was conceived by Jack Ellis, and produced by Tania Davidge, both Architecture students at Adelaide Uni, has special significance. The central motif of the logo depicts the lines of a fingerprint which to us, portrays the common threads that unite us all as human beings, however different we may be! After all, we all have fingerprints but all our fingerprints are individually unique! It is hoped that in focusing on this we

may represent multiculturalism as not being about political correctness or economic wisdom, but simply about people. And though we may come from different backgrounds, we are essentially not all that different. As a way of personalising *Multicultural Week*, and incorporating the fingerprint theme, we will be drawing up an enormous world map which will be displayed near the Barr Smith Lawns on the Opening Day, Sept 6. Students, staff, and the person off the street will be

invited to make their mark, by placing their thumbprint and their name on or beside their place of birth or ancestral origin. At the end of it all, we hope to see a map of the world covered with prints and names. We hope that you'll be there to help us draw some common lines.

Justine Vaz
Multicultural Week
Organising Committee



Thanks to Helen and Sherry at the Craft Studio, you will be able to print your own Multicultural Week T-Shirts as the stencil will be on hand for you to use every afternoon throughout the week. But if you haven't the time, or haven't the knack, not to worry - there are ready printed T-shirts available for only \$9. So pick one up for yourself today!

A Journey back to my roots

I recently returned to Vietnam. I left Vietnam at a very young age and thus saw the country through a child's eyes. Born at a time when the war was subsiding, I didn't see much of the devastating effect it caused in Vietnam and the subsequent after-shocks. I suppose I was just lucky. However, the journey here hasn't been that easy. If you ask any Vietnamese person in Australia today about how they came to be here, you would hear some interesting tales. So why go back there? Probably curiosity! With the government in need of foreign investment, it has now opened its doors to everyone curious enough to visit. The place took me by surprise. It has been more than a decade since I was back there. What I saw then was not the romantic views I had as a boy. There's no modern convenience where I stayed. No flushing toilet, running hot water, or even a shower, but I didn't expect it. It seems that Vietnam has stopped still when the rest of the world was moving, but I suppose that's the charm that lures flocks of tourist visiting the city from all over the world. Many parts of the city are in desperate need of repairs. There are about ten rivers that run through the city. Some rivers are very polluted. Flushing these rivers clean would be a major operation. Travelling

around the city seems dangerous for a novice, and a car seems most awkward with the small roads and the abundant numbers of two wheeled vehicles. The dust didn't help either. The markets there seemed like the Trash 'n' Treasure Market here. From the finest fabric from England to the hundreds of food outlets to tempt everyone's taste buds (if your stomach can handle it) can be found at these shopping spots. Saigon, once called the Paris of the Orient, now renamed Ho Chi Minh City, still has a long way to go to restore it to its former glory. However, development in Ho Chi Minh City is happening fast since it was opened to foreign businessmen about five years ago. Like most Asian cities at the moment, Ho Chi Minh City is experiencing a boom period. However it is not the locals who are benefiting from this, but the officials. Therefore I hope that soon the locals will have a share in this. It was definitely a fascinating place to visit but it was just that, a visit. I don't think I will be able to live there now. It would be interesting to see what Vietnam turns out to be in ten to twenty years time. I would not be returning there soon. My curiosity has been fulfilled for the moment.

H. Pham

Picture the scene

I arrive at the Adelaide Airport jetlagged, hassled by customs for bringing double my alcoholic allowance into the country. I am 24,000 kilometres away from my home, having just left college, family and friends behind to take up a new job, on my own in a strange country. Next thing I know, I'm being accompanied through the car park by two guys in suits and shades, a bag thrown over my head and bundled into a car!...

Let me explain!

Hi! My name is Orla Kinsella and I am a recent graduate of International Marketing from Trinity College, Dublin. I am here in Adelaide, courtesy of AIESEC's International Traineeship Exchange Programme. The incident at the airport was obviously the welcoming committee.

AIESEC has enabled me to travel, to what is probably the furthest point in the world from Ireland, with a job in advance and a ready network of friends. For this I am eternally grateful.

I am continually questioned about culture shock, etc, but I have probably been 'cushioned' from that by the common interests I share with a wonderful group of people here. AIESEC Adelaide University have extended a welcome to me that must surpass the famous 'Irish Welcome', so it is with their support and hospitality that I have adjusted to my life 'Down Under'. However, not surprisingly, every so often the tourist in me does surface and I have been witnessed getting excited about warning signs for kangaroos and taking photos of an emu! It has been on these occasions that the cultural differences become apparent. Plus, the Irish lilt does differentiate me at times! Obviously there are differences between life in Dublin and Adelaide, and the Irish and the Aussies. But perhaps we over-exaggerate these differences and forget that intrinsically, we are, more or less all the same worldwide. It is only then that we will really recognise the futility of world tensions and wars, and try to contribute in our own small way towards global peace.

Orla Kinsella



What is Multiculturalism?

The word multiculturalism is everywhere today. It is an often-repeated aphorism, echoed within the various institutions of Australian life, and has been identified as a cornerstone of Government policy. But what does multiculturalism really mean to us, students at Adelaide University in 1993? For some it may seem like rhetoric with no consequence for daily life. For some it is a way to learn about how other cultures are different from our own. For some it is a chance to take pride in our own cultural origins. For others it is a contentious issue, linked closely to immigration. But for all of us, Multicultural Week is a time to appreciate the diversity of cultures which exists within Australian society, and especially within our University. The pursuit of knowledge is something which draws all countries together, and brings many students and academics to Australia from all over the world. Many Australians have parents who were born overseas, and a large number of us students speak languages other than English at home. For me, multicultural awareness means a way to build friendship, understanding and peace through active knowledge, both within Australian society and amongst all people on earth. I decided that the best way to do this is through travel and spending time living in a foreign culture, but that my thinking should not be determined too far by my the prejudices which I would inevitably bring to bear on the new situation. So when I went to China it was without any specific agenda in mind, except that I had vague ideas about wanting to make the world a

better place. I looked at the world I knew, and felt quite disgusted by what I saw. The doctrine of past generations which considered the world in terms of separate countries only looking after their own territories and interests, always seemed a bit artificial to me. Not only artificial, but bound to destroy the planet. If 5 billion people are going to live together on the same planet without destroying it (either gradually or suddenly) we need to go beyond those old ideas. The young people of the world must work together to care for the planet. We inherit it, it belongs to all of us, and we are all responsible for looking after it.

The multicultural nature of Australian society has given Australians a greater acceptance of other cultures than in many countries, and to an extent multiculturalism itself is part of the Australian culture. However we should not be lulled by this into thinking that we do not need to continue to strive further to understand the cultures of other countries. I don't believe Australia is any more racist than any other country, but there is a human tendency to be afraid of things we don't know about. Australia's history and geography contribute to a sense of isolation; not sharing land borders with any other country and never having suffered a military invasion, for a country rich in natural resources where people speak English, the international language of the developed world, it has not been necessary in the past for Australians to be particularly concerned about other cultures. Now that economic imperatives are driving our politicians to concentrate on commercial and industrial

ties with countries where the predominant culture is fundamentally different from our own, it is all the more important to build up understanding from a grassroots level. As a country we are faced with questions of national/cultural identity, how do groups come to be differentiated and identified, how can experience be mapped onto different traditions to recognise the surprising similarities of all human experience.

There are so many external imperatives for cultural understanding. Trade/economic, environmental, the shrinking of the world, trade/communications/travel links, tourism and the search for a national identity, striving to find a face to present for the tourists, the desperate attempt to manufacture culture and re-create a (lost?) identity, makes us question what it is to be Australian. One of the things which characterises Australian culture is the very diversity which makes it difficult to come up with stereotypes, such as the beer-drinking good bloke or the "Aussie kids" on stamps, covered with zinc cream, who prod tentatively at a yabbee. The search for a singular and reproducible identity as Australians (if there is any such thing) is the focus for a questioning of identity, even for the minority of Australians whose parents were both born in Australia and who do not speak any languages other than English.

It is all very well to talk about multiculturalism at a political level, but too often this is no more than lip-service. Also, our image of a country is usually based on its political situation, not an understanding of everyday peo-

ple. The people one would meet. The people who have a similar position in their own social fabric as we do. People just like you and me. The experience in a foreign culture is to do with margins and mainstreams, playing with boundaries and having a mainstream which is itself composed of many margins. It is in the margins that stereotypes are broken and minds are opened.

If knowledge begins with experience, then experience surely entails an awareness of the other as well as a self-conscious examination of the self, which is revealed to be a mosaic where the boundaries of inside and outside are not fixed, and ideas about native and foreign are subjected to the same sort of scrutiny which we apply to artifacts in our culture, as though they could exist independently of a human subject to interact with them. Multiculturalism isn't just out there, it's right here in our own back yard. Australia is a richly woven fabric with threads of all different colours and textures. This isn't something to wish for, it's already here. All over the world, people are very different, but also very much the same. This is something no-one ever tells us. The theme of Multicultural Week is precisely this, a celebration of unity in diversity. Through the efforts of the OSA and friends, this week we all have a chance to experience our cultural diversity directly. It's easy and it's fun! It's a time to think globally, act locally. Extend the hand of friendship, even tentatively, and it will be rewarded by the genuine embrace.

Matthew Winefield

AIIESEC, serious about Multiculturalism

In conjunction with the Multicultural Week run by OSA, AIIESEC is running a seminar called "Profiting from Australia's Multicultural Diversity".

For those who have yet to hear of us (where have you been ???), for starters - AIIESEC is pronounced as 'eye-sek' and is a student-run organisation aimed at students from all faculties interested in developing their business and management skills.

For those who have heard of this infamous international organisation and its even more infamous social life - No! We are not just the grooviest people on earth, not just the greatest party-goers in the universe and not just the largest consumers of alcohol and beroccas. We are definitely a great deal more than that!

AIIESEC is the world's largest student-run organisation with more than 70,000 members in 74 countries and behind the social scenes, AIIESEC works to fulfill the following aims:

- i) Foster international co-operation and understanding
- ii) Create opportunities for interaction amongst the business, student and academic communities, and
- iii) Provide practical management experience to students of theoretical degrees.

We run 2 main programmes:

1. International Trainee Exchange Programme (ITEP)

This programme involves the placement of students (mostly graduates) in temporary positions in any of AIIESEC's 74 member countries. The student who goes overseas not only to gain work, but also international experience.

2. Global Theme Programme (GTP)

This programme addresses international issues related to the global development from a student's perspective. It aims to educate students and inform the corporate, governmental, and independent sectors on issues relating to

the three-year theme that AIIESEC has chosen, the current theme being:

"Education Towards Internationalism and Understanding."

This seminar is a joint GTP project of Adelaide University and the the University of South Australia. The output (The seminar would be transcribed and sent to AIIESEC International in Brussels) will be under consideration at the Global Theme Conference next May, in Brazil.

So come along - be part of the Global Theme Programme.

Let's have inter-cultural interaction without any tension. Let's have respect and tolerance for others. In short, Let's be a society which has international and cultural understanding.

Take the first step.

Attend.

Seminar: "Profiting From Australia's Multicultural Diversity."

Speaker: Mr. Paolo Nocella, Chairman of the SA Multicultural Ethnic Affairs

Commission.

When? Wednesday, 8th September, 2-3p.m

Where? North-South dining rooms

Why? " If I don't do something for myself, ... Who will? If I don't do something for others, ... What am I worth? If I don't do it now, ... When!?"

Indira Gandhi

FREE ADMISSION

For more details about the seminar, see me or Laura in room 144, First Floor, Napier Building, or call us on 3035909.

Vivien Siew



Gong Xi Fa Chai!

It's the year of the Rooster!



On the stroke of midnight, on the 23rd of January this year, the celebrations officially kicked off with a bang as firecrackers exploded across most of East and South East Asia to welcome in the new year and scare off the bad spirits. Most of the countries in the region ground to a halt as their Chinese denizens travelled home for the most important dinner of the year, 'Chinese New Year's Eve' reunion dinner, to be attended by every family member.

The house is swept clean and the broom and sharp objects like scissors are hidden away from public view as they are taboo lest the broom sweeps the luck out and the scissors cut the long threads of life. Some families still pray to the Kitchen God whose unenviable duty it is to report all the goings-on of that particular household to the Heavenly Jade Emperor who will then apportion the family fortune accordingly for the succeeding year. Thus, certain sticky, sugary cakes are offered to the Kitchen God prior to his departure in order to sweeten his tongue and failing which, the stickiness of the cake should glue his lips shut and he would not be able to utter anything detrimental!

Then, for the next three days, families go visiting relatives and friends. The kids get red packets called "ang pows" with money inside which symbolises the hope of prosperity (but they usually spend it all on sweets by the next week). Lion Dances are performed in the homes, to the loud accompaniment of exploding firecrackers to again scare away any remaining bad spirit. The celebrations officially continue for fif-

teen days, so for this year it ended on the 9th of February.

The Chinese calendar is lunar based and thus the New Year will fall on a different day each year though it falls usually in January or February. According to legend, when Buddha was ready to depart this world, all the animals of the forest came to pay homage and the first 12 were honoured by having a whole year named after each, in descending order of arrival. Thus in the 12 year cyclical order, the year of the Rat takes the lead as he was the first to reach Buddha's feet, followed by the Ox, Tiger, Rabbit, Dragon, Snake, Horse, Ram, Monkey, Rooster, Dog and Pig.

The animal ruling the year in which you were born exercises a profound influence in your life. As the Chinese say, "This is the animal that hides in your heart". You may be surprised to find that your friend, who is capable of fixing everything, was indeed born in the year of the dexterous Monkey, and that your slow, sure and conservative Commerce student just happens to belong to the year of the reliable Ox. You might find it easier to understand the crankiness of your boss who was born in the year of the Dog. And you may laugh to learn that the person in the lecture theatre who wears those loud shirts have been born in the year of the flamboyant Rooster.

However, the Rooster this year is of a placid, gentle water variety so 1993 should consist of more surprises of the pleasant kind and less traumas!

*John Jiew
3rd Year Commerce*

The Years of the Lunar Signs From 1900 to 1995

Rat	1900 1912 1924 1936 1948 1960 1972 1984 1996
Ox	1901 1913 1925 1937 1949 1961 1973 1985 1997
Tiger	1902 1914 1926 1938 1950 1962 1974 1986 1998
Rabbit	1903 1915 1927 1939 1951 1963 1975 1987 1999
Dragon	1904 1916 1928 1940 1952 1964 1976 1988 2000
Snake	1905 1917 1929 1941 1953 1965 1977 1989 2001*
Horse	1906 1918 1930 1942 1954 1966 1978 1990 2002
Sheep	1907 1919 1931 1943 1955 1967 1979 1991 2003
Monkey	1908 1920 1932 1944 1956 1968 1980 1992 2004
Rooster	1909 1921 1933 1945 1957 1969 1981 1993 2005
Dog	1910 1922 1934 1946 1958 1970 1982 1994 2006
Boar	1911 1923 1935 1947 1959 1971 1983 1995 2007

*21st Century starts in the cusp of the Dragon and Snake years.

Note: The Chinese calendar is lunar based and thus the New Year will fall on a different day each year, usually in January or February

The Legend of "the Cowherd and the Weaver"



And the Weaver's comb fell smack on the bald head of the Cowherd.

Last month the Chinese celebrated the festival of "The Cowherd and the Weaver". This is based upon an immortal love story where two celestial lovers, the Cowherd and the Weaver, angered the King of Heaven. Their love was forbidden. But once a year it is renewed on the Seventh Day of the Seventh Moon - the date of the festival. On this day people, by their worship of the ideal lovers, draw inspiration to emulate them in their own lives. Time has given many twists to the story. Here, however, is the popular version:

Once, long long ago in China, there were seven maiden sisters who took a vow of chastity. Their parents, however, wished them to be married and betrothed them secretly. Finding no way out, the sisters decided on suicide. They tied themselves together with the red string used to fasten up hair and drowned themselves in a stream.

For their supreme devotion to chastity, the Seven Sisters were deified and became the daughters of Thin-Tai, the King of Heaven.

Chat Cheh, the youngest sister, was the King's favourite because of her extraordinary beauty, industry and kindness of heart. In her celestial existence, she had chosen to be a weaver and wove garments for the poor people of the Earth.

Chat Cheh often looked down upon the Earth and saw much poverty and sorrow there. This made her extremely miserable and she became more morose day by day so that in the end, she would not talk to anyone. No one could make her smile.

The worried King issued a decree promising that he would give the hand of Chat Cheh in marriage to the first man who could bring a look of joy to her face.

Many men, princes and paupers, journeyed from far and near to Toong Hor (east side of the Great Silver River) where lived the sad girl, to try to win her hand. But all failed.

Then one day, a humble celestial cowherd from Sai Hor (west side of the Silver River), in his wanderings happened to pass below the Weaver's window as she was combing her beautiful long hair.

At that moment, her comb accidentally dropped and fell smack on the cowherd's bald pate.

The cowherd had never seen a comb before and although he had only three hairs on his head, he began to comb them with the weaver's comb out of curiosity.

This was so funny that for the first time the unhappy Weaver burst into happy laughter.

The news soon spread and reached the King of Heaven. And soon the poor cowherd won his bride. But the bridegroom was so poor that he had to borrow even his wedding expenses from his father-in-law.

There was not even a bridal sedan chair and the bride had to walk to his humble shack. The wedding music was provided by a flock of black birds.

Now, the King of Heaven had imposed two conditions on the Cowherd before the wedding.

First, he must repay his wedding debt with his harvest.

Second, he must never allow his wife to look again upon the sorrows of the Earth or even talk to her about them. The King of Heaven did not want her to be unhappy again.

These conditions made the Cowherd very miserable for he was a good and kind man. He wanted, as he had always done, to help the poor people of the Earth although he himself was poor.

He became sadder and sadder until one day when he returned home from work, he would speak no more. His wife asked him about his troubles but he would only shake his head. However, she discovered that he would talk in his sleep if she sat by his bedside.

The cowherd told her (in his dreaming) how he had seen a great flood on Earth, with widespread devastation and famine.

He would like to help the stricken peo-



The Cowherd and the Weaver meet beside the Great Silver River.

ple and in particular seven little children who had been separated 700 li (one li is a third of a mile) from their mother.

He wanted to send them his harvest and the cloth his wife had woven but he couldn't with his promises to her father bearing so heavily on his mind.

When the Cowherd awoke, his wife said: "O, my husband, I know what is in your mind. Your wish shall be done. And we will keep it a secret from my father."

The Cowherd rejoiced to find out he had such a kind hearted wife. So they gave all they had to the suffering people on Earth. They also got their friends, the black birds, to restore the seven lost children to their mother and fed and clothed them. Husband and wife worked even harder at their labours to help the people on Earth.

But not long afterwards, the King of Heaven strode into their hut, and when he found that there was not a grain of rice in the Cowherd's fields and not a thread on the Weaver's loom, he fell into a great rage.

He chided them for spending too much time love-making, for being lazy and neglecting their work - not knowing the real reason for their unhappy position. This was because the selfless couple concealed it from him to the last.

As a punishment, the King sentenced them to be banished to Fan Kan (Earth) and there "to suffer the fate of mortals".

In great sorrow, the lovers begged the King not to part them. Finally, he was moved but he decreed that they could only meet only once a year.

The couple chose the Seventh Day of the Seventh Moon - to commemorate the seven child victims of the flood. The lovers parted forthwith, sworn to eternal love. When the time came again for them to reunite, even the birds of the air were filled with pity. They formed a bridge for one of the couple to cross the great Silver River.

Legend says the lovers even today meet at the hour separating the Sixth and Seventh Day of the Seventh Moon - the hour at which the festival prayers begin.

It was decreed that the sad lovers should part company again at dawn. On the morning after prayers, worshippers take it to be a good omen if there is a gentle drizzle from the skies. Then they say the celestial lovers are "silently weeping at their sad departure".

This fable in fact has its origins in astrology. It may be simply a beautiful way of explaining an astronomical phenomenon which occurs once a year. The Seven Fairy Sisters are seven stars, one of which (The Weaver) moves a little way out, as if to meet another constellation, (The Cowherd), across the Milky Way, the Great Silver River of Chinese mythology.

Sit Yin Fong &
John Jiew



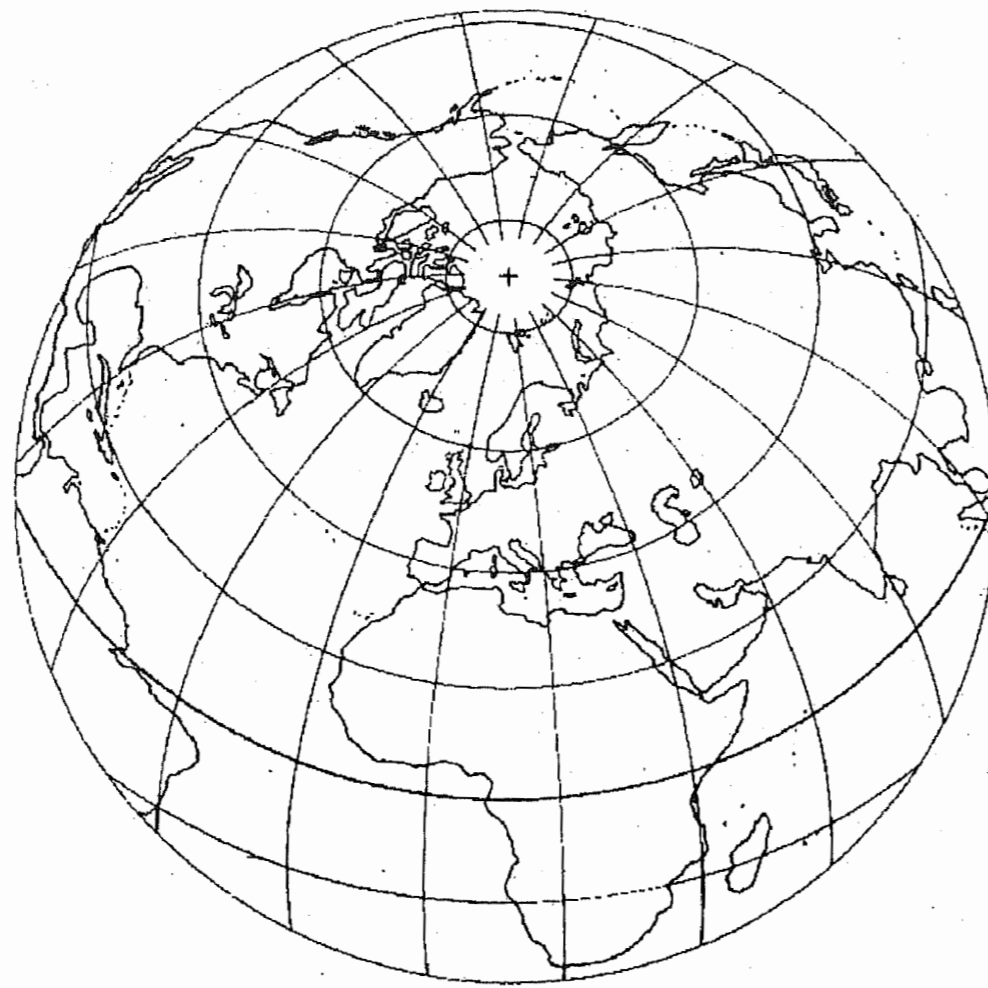
Opening Ceremony

Monday (6th. September)
Time: 1.00pm
Venue: Barr Smith Lawns

Multicultural Week aims to take the abstract concept of *Multiculturalism* and portrays it at a more personal level. It is a time for us to take pride in our diverse origins, and to participate in an exciting sharing of all our different cultures and experiences. We hope that the week's events will drive home the message that although we may be different, in many ways we are very much the same.

Be a part of Multicultural Week and help us focus on and build unity in diversity!

- African Drums by African Tribal Messengers
- Scottish Bagpipe by James Levinson
- Arrival of Guest of Honour, VIPS & Costume Procession
- Balinese Dance by St. Augustine Indonesian Dance Group
- Bhangra (Megabase Bolia) by Punjabi Dance Group



Multicultural Night Concert

Prior to the concert - English folk dance by Adelaide Morris Men

7pm

- Lion dance
- Moari dance
- Flambouron dance 'Hasapiko' and 'Berachi'
- Vietnamese dance
- Macedonian dance from Pitin,

Aegean and Virdir.
• Chinese dance 'Dance of the heavenly fairies'
• Collection of Welsh Folk songs

8.05pm

Break

8.30pm

- Indian Folk dances
- Malay dance 'Bahtera Merdeka'
- Filipino dance 'La Jote Cagayana, Bunuyogan'
- Serbian dance 'Dance from Vlaska'
- Indonesian performance - Pencak Silat (Martial Arts) & Gendang Srivijaya (Dance)
- Hungarian dance 'Grape Harvest Festival'

- Sri Lankan dance, 'Kandyan dance'
- African Tribal Messengers

10 pm

• Whiplash

1pm

• Ruwini

Activities and Venues

Performances

Monday, Tuesday & Thursday
Time: Lunchtime (1pm-2pm)
Venue: Barr Smith Lawns
Cost: Free

Food

Monday to Thursday
Time: Lunchtime (12pm to 2pm)
Venue: Barr Smith Lawns
Cost: Snacks & Finger Food for less than \$1. Meals- Around \$4.

Movies

Monday, Tuesday & Thursday
Time: 10am-12pm & 3pm-5pm. Refer to main programme
Venue: Union Cinema (Union House Level 2)
Cost: Free

Exhibition

Monday to Friday
Time: Library hours
Venue: Ira Raymond Exhibition Room (Barr Smith Library)
Cost: Free

Demonstrations

Tuesday, Thursday & Friday
Time: Refer to main programme
Venue: Barr Smith Lawns
Cost: Free

Free Tours to the Migration Museum of South Australia .

Monday to Friday
Time: 3pm , 3:30pm , 4pm and 4:30pm .
Venue: Meet 5 minutes prior to each session at the Ira Raymond Exhibition Room in the Barr Smith Library .

Craft and Studio Sessions

T-Shirt printing / painting
Monday to Wednesday afternoons .
Silk painting
Tuesday and Wednesday afternoons
Time: 1pm - 5pm .
Pottery Painting
Thursday afternoon
Time: 2pm - 5pm .
Costs: \$ 6 to \$ 10 depending on choice of medium .
Venue: Arts Craft Studio .
Reservations at OSA office or call 3035852 .

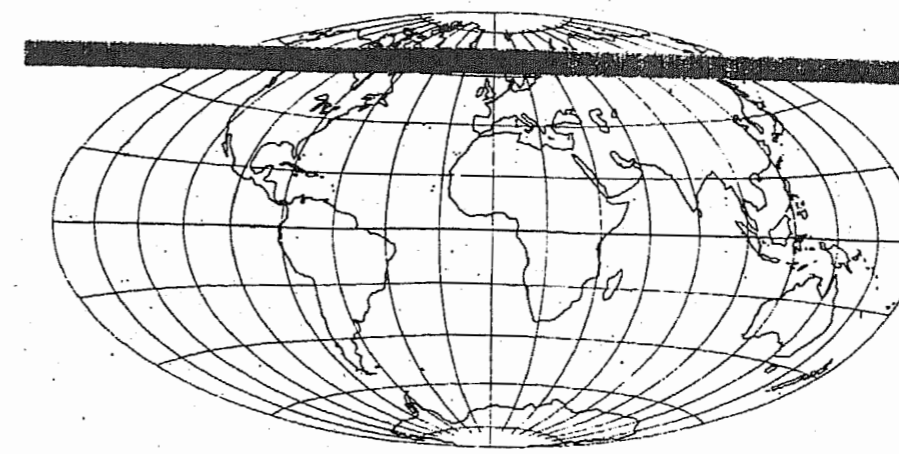


MONDAY 6th September

Opening Ceremony

Movies

- 10am-12pm
- Reign of The Wanderers - Australian Aborigines. (50mins)
- Gung HoRewi Alley of China - New Zealand. (50mins) 3pm-5pm
- Hiroshima Mon Amour; France. (83mins)
- India: A Northern Menu - Indian Cuisine; US. (25mins)



TUESDAY 7th September

Performances

- Cultural Costume Parade
- German Play "Die Besristeten" by German Club
- Medieval Dance by Society for Creative Anachronism
- Indonesian Dance by Direx Primary School

Movies

- 10am-12pm
- M - Germany. (100mins)

Demonstrations

- 12pm-1pm
- Judo & Kendo

WEDNESDAY 8th September

SAUA - "Day of Indigenous People"

- Aboriginal Band "Ruwini", Lunchtime

THURSDAY 9th September

Performances

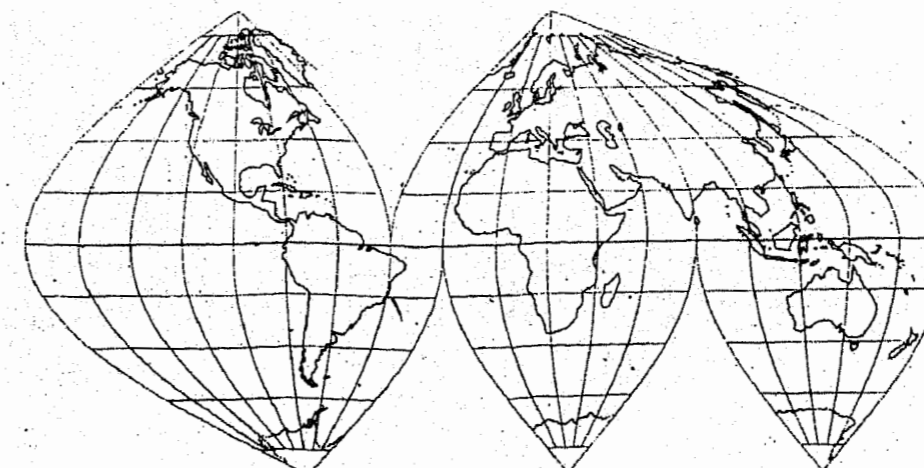
- The University of Adelaide Big Band

Movies

- 10am-12pm
- Paisan - Italy. (108mins)
- 3pm-5pm
- Tales of Ugetsu - Japan. (87mins)
- The Kids next Door - Thailand; Australia. (26mins)

Demonstrations

- 12pm-1pm
- Sepak Takraw



FRIDAY 10th September

Demonstrations

- 1pm-2pm
- Wing Chung Kung Fu by The University of Adelaide Wing Chung Kung Fu Club

THE GRAND FINALE.....

MULTICULTURAL NIGHT

Cultural Performances & Disco
\$5 to see the world!!!!!!
Food will be on sale
Starts 7pm at Cloisters & Helen Mayo Refectory



Food...mmmmm...yummy

So you thought this was going to be just another food festival. Well, at the Multicultural Week food festival set to take place from 12 to 2 pm from Monday to Thursday this week at the Barr Smith Lawns we celebrate the fact that food is more than just sustenance! Food is an exciting meeting and exchange place for all cultures and during M Week we acknowledge the cultural context which different foods are couched in. We do this in the hope that as we partake of it, we may experience some understanding of its place in different cultures.

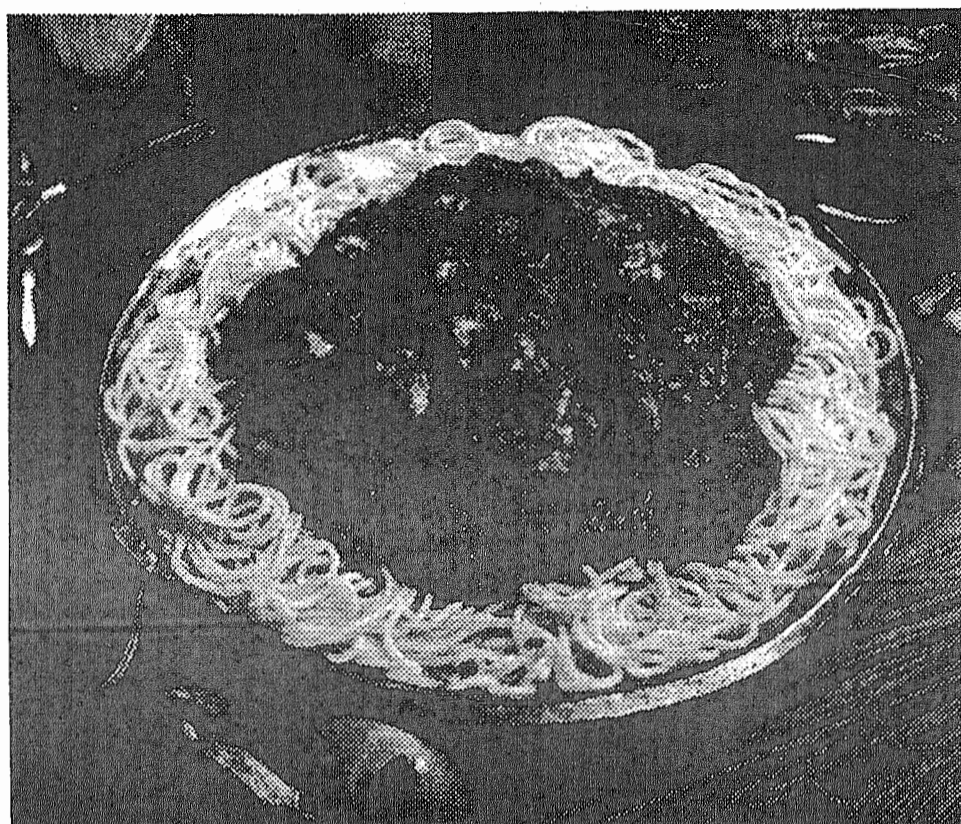
To achieve this objective we have challenged all the stallholders, who comprise students and local ethnic groups, to put themselves into their food. What this means is that, where possible, stalls will be decorated with traditional things and food in the traditional style so that the right cultural atmosphere of the food may be created. The French Club has taken this a step further and are going to great lengths to create some French ambience, complete with cafe tables, checked table cloths, music, table service and a certain je ne c'est quois! Check out the French cafe, on the Barr Smith Lawns on Tuesday only. Finally the food festival will come to a

grand finale on Multicultural Nite at the Cloisters, who could think of a better location to hold a cultural festival, an open air food festival, live band performances and an international dance party all rolled into one! It's a great setting and we will be creating a very innovative atmosphere with parachute canopies which you have to see to believe!

The food stalls on M Nite will doling out lots of scrumptuous eats including delicious food from Germany, India, the Phillipines, Indonesia, Malaysia, Iran, yummy Welsh-Cambrian food will also be served. The bar will be set up downstairs serving drinks and the brew of one of our generous sponsors, Cooper's Brewery.

Multicultural Nite tickets are now available in the Students' Association and are a cheap \$5, especially for the chance to see the acclaimed African Tribal Messengers, the exciting Celtic rock band Whiplash, and Ruwini.

We need you to help make this event a success, to help make being multicultural simply about communicating on a personal level, to create a fantastic atmosphere together, and most



importantly to help us break even! All our funds go straight back to you and your support would mean that Multicultural Week will become a regular feature of Adelaide Uni life for many years to come!

Hope to see you there!

Justine Vaz
Food Coordinator
Multicultural Week Organising Secretary

All the flavour of Malaysian 'Mamak' stalls at the Cloisters

It happened quite by coincidence but it seems that some of the food stalls at the Cloisters on Multicultural Nite will have homesick Malaysians aching for home. A number of students from a variety of backgrounds will be selling a selection of freshly made Indian, Indonesian, Malay and Chinese food which when combined are all distinctly characteristic of the late night 'mamak' stalls which, for many urban Malaysians, are popular haunts after nightclub-crawling or a place to hang out when you are feeling a bit peckish. Here you sit on uncomfortable, garishly coloured and very tacky looking plastic stools placed around a sticky formica, (you know the kind that is supposed to look like marble but obviously isn't!) on a road which is not entirely level.

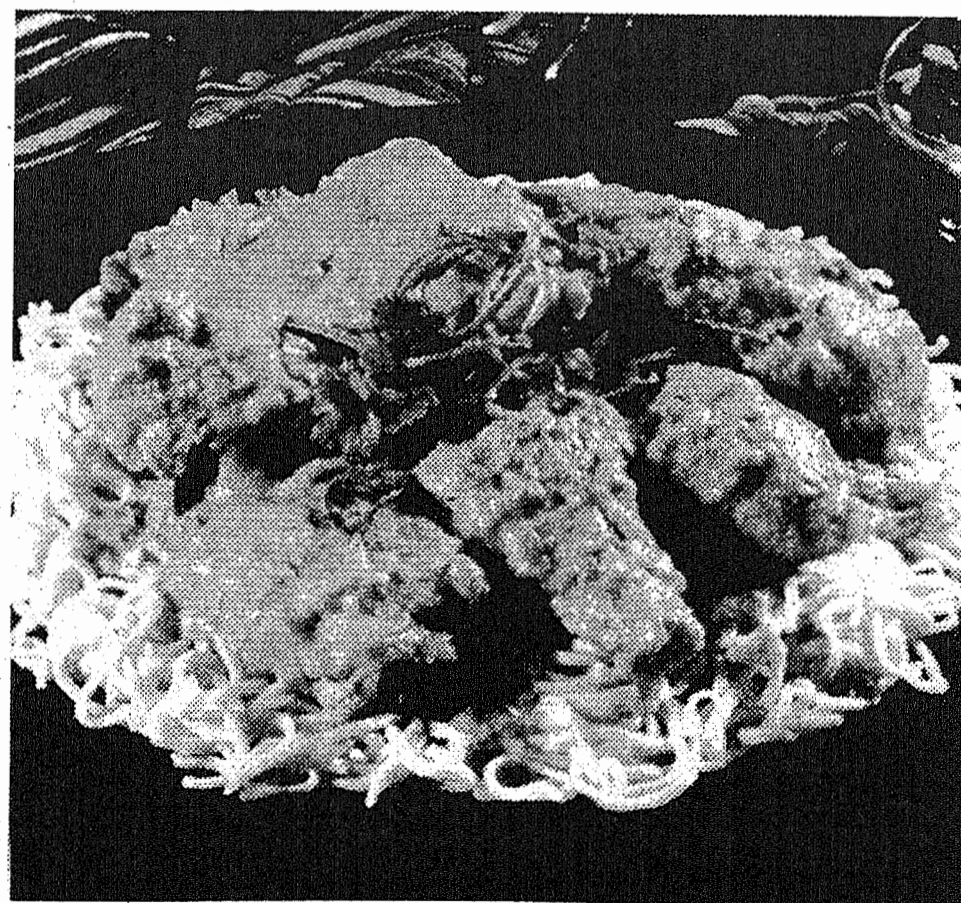
But we love it anyway! Why? Because it's cheap, comfortingly familiar, and more importantly is open all hours of the night and until the very early hours of the morning! And did I mention that it's cheap? At the 'mamak' the order of the day is usually a piping hot glass of sweet 'teh tarik' which translates into 'pulled tea' a technique which Yu-Shuen, a final year Commerce student will be doing her darndest to try to do

on M Nite. Also served will be special hawker stall coffee and a Malaysian speciality called Ais Kacang, which is basically crushed ice, a variety of nuts and other goodies with delicious syrup and milk poured over.

The other stalls set up include Asni's stall selling Roti Canai, (a savoury pancake eaten with Dahl or curry), Irvin Partono and company down at the Indonesian stall will be serving up a mouthwatering selection of eats including Mee goreng (crispy fried noodles) and murtabak, and the Indian stalls will be serving a splendid array of dishes; delicious vegetarian food will also be available

Yu-Shuen and friends will also be trying to be getting you to participate in interactive ordering so be a sport and order in a different language and slang!

The 'teh tarik' stall will be set up on Thursday lunchtime on the Barr Smith Lawns and on Friday at the Cloisters. Tickets for Multicultural Nite on Sept 10 are still being sold and are available from the Students' Association, the Overseas Students' Association and the Postgraduate Students' Association offices.



What's on in Multicultural week?

With the student elections finally over (whew!), I suppose everyone is looking for a break in the University routine of activities. On the Barr Smith Lawns now is a huge sound system canopy (the same one that is often used in Elder Park) to support the lunch time performances. The Monday Opening Ceremony starts off with the the loud drums and chants of the African Tribal Messengers (catch them again on the **Grand Finale!**). With both student and community input, the performing items include cultural origins from Flambouron, Maori, Vietnamese, Macedonian, Chinese, Indian, Welsh, Indonesian, Filipino, Serbian, Hungarian, Malay, African, Balinese, Celtic, Aboriginal, Torres Straits, Scottish, Punjabi, German, Japanese, Sri Lankan and more! Participating student groups include

the Indonesian-studies students from the St. Augustine Primary School and Direk Primary School (Monday and Tuesday respectively), Punjabi Dance Group made up of Adelaide University students (Monday), Adelaide University German Club, Adelaide University Society for Creative Anachronism (both on Tuesday), an Aboriginal band 'Ruwini' from the Centre for Aboriginal Studies in Music (CASM, playing for the whole of Wednesday lunchtime and also on the **Grand Finale** on Friday night), the University of Adelaide Big Band from the Faculty of Performing Arts (whole of Thursday lunchtime). There will also be martial arts demonstrations on Barr Smith Lawns, and a South East Asian traditional rattan ball game demonstration by the Malaysian Students Association of SA. Most of the participating community

groups will be performing on the **Grand Finale** itself. Oooh, you may be curious to know what this **Grand Finale 'Multicultural Night'** is going to be like, well, imagine a huge Celebration of Celebrations in the Cloisters, under the silhouette of parachute canopies from the Royal Australian Airforce, multiple cultural performances from 7pm onwards (be early for this coz' there is even a pre-concert item by the Adelaide Morris Men!), with a roaring start with the extravagant Chinese Lion Dance. The World Dance Party starts off with live Celtic Rock Band 'Whiplash' and then followed by 'Ruwini'. World Dance Music will be played in between bands, intervals and right into the weeeee hours of the morning! Whew! Watch out for some special items (e.g. The Mask Dance of the King of Majapahit) in the Dance Party! Watch

out also for projected images of sorts on the parachute canopy.....you might even see your face on it!!!

With such excitement in store, hurry and grab a Multicultural Night ticket right now from either the INFORMATION BOOTH set up near the Union Building, the SAUA office, OSA office or the PGSA office. IT'S ONLY FIVE BUCKS (\$5) TO SEE THE WORLD!!!!

SEE YA THERE!!!!

Henrick Lau
Performance Coordinator
Multicultural Week Organising
Committee 1993

(For more info on the M-week, look for the Multicultural Week programme leaflet that is being distributed around uni.)

Dance & Performance during Multicultural week

1. Collection of Welsh Folk Songs.
The Cambrian Welsh Society of South Australia.
Cambria is the ancient Roman name for Wales. The Cambrian Welsh Society will bring to you the enchanting melodies of Wales. This collection of songs is performed by two cellists and a violinist.

2. Hasapika and Berachi.
Flambouron Philanthropic Society of SA.

Flambouron is a small village in the Northern part of Greece. Hasapika, the butcher dance is a lively dance. It is performed by male dancers only. Berachi is a dance unique to the Flambouron Village. It is performed commonly at social gatherings.

3. Dance from Vlaska.
Free Serbian Orthodox Church.
This Serbian Dance depicts the boy meets girl theme which is universal. The dance heads off with the gentle-

men performing exploits to impress the ladies. The ladies ignore them initially. All ends well with both parties warming up to each other.

4. Dance of the Heavenly Fairies.
Chinese Association of South Australia.
This is a dance performed in the ancient courts of the Chinese Emperor. The soft graceful movements bring to life the very essence of celestial beings. It will be indeed a sight befitting Kings and Queens!

5. Indian folk dances: Dance of the Village Milkmaid and Fusion Piece.
The Indian Dance Group of South Australia.
The Dance of the Village Milkmaid conjures up a scene of gaiety and colour as the cheerful milkmaids make their way to the markets. The second dance is danced to an interesting piece of fusion music in which the East meets West. The piece has an Indian tune, with a curious blend of Western music.

Holiday in Macedonia

Macedonia (named after King Macedon) is a very old civilisation which is located in the Balkan region. It has a very long and rich tradition which spans over thousands of years. Over the years, there have been men, great Macedonians, among the most famous ones King Philip of Macedonia and his son, 'Alexander the Great', who conquered half the world in a very short period of time. Throughout history, Macedonia has been involved in many battles in order to obtain its freedom which it so rightly deserved. One of the most celebrated days in Macedonian history occurred on 22nd August, 1903, when the organisation VMRO (Internal Macedonian Revolutionary Organisation) headed by Goce Delcev gained the independence of Macedonia after hundreds of years under Turkish rule. In 1913, Macedonia was divided into three parts: Vardar, Pirin and Aegean Mac-

edonia, where Vardar Macedonia was occupied by the Serbs, Pirin Macedonia by Bulgarians and Aegean Macedonia by Greeks. During the Second World War, Vardar Macedonia was constituted as a republic of Yugoslavia and existed as such until 8th September, 1991 when the people overwhelmingly voted for Macedonia to exist as a country in its own right, which it proudly does so until today.

A little note on the Macedonian Folkloric Ensemble "Sloboda"
The Macedonian Folkloric Ensemble "Sloboda" always performs dances which characterise the rich culture and traditions in all parts of Macedonia namely: Vardar, Pirin and Aegean Macedonia. Dances in which it performs include "Ilindensko" which shows the Macedonian Revolutionaries in battle and "Nevestinsko" which shows a typical Macedonian wedding in a village.



The Macedonian Folkloric Ensemble "Sloboda" is led by its president Goce Mitev and its choreographer Georgios Kaporis.

Goce Mitev
President
Macedonian Folkloric Ensemble
"Sloboda"



Punjab

Punjab, a state in the Indian Union, is situated in north-west India. The word Punjab is a compound of two Persian words, panj ("five") and ab ("water"), thus signifying the land of five rivers.

Punjab covers an area of 50,362 square kilometres and more than 95% of the total area is a flat plain. Punjab has an inland sub-tropical location and its climate is continental, being semi-arid to sub-humid. Winters are fairly cold while Summers are very hot.

The economy of Punjab is characterised by a dynamic agriculture; a fast growing industry and the highest per capita income in India. The principle food-grain crops are wheat, maize, barley and pulses. Punjab is comparatively urbanised with more than a quarter of its population living in cities and towns. Traditionally, the image of the Punjab is that of a chivalrous, gallant and stalwart people. The people of Punjab are mainly descendants of Aryan tribes that entered India from the north west about 1500 BC. Punjabi is the mother tongue of about two-thirds of the people and Hindi of one-third. Sikhs account for 60 percent of the population, Hindus make up about one-third and the remainder is composed of Muslims, Christians, Bud-

dhists and Jains. The traditional costume of the Punjabis consists of the salwar kamiz (a long top worn over loose trousers) and the duputta (long soft scarf) for females and the kurta pyjama (long top worn over pants) for males. Punjabi cuisine is mild and fragrant and involves general use of spices, onions, tomatoes and curd.

Punjabis are a warm, gregarious and demonstrative lot and are fiercely emotional about everything, be it love or hatred. Folklore, ballads of love and war, fairs and festivals, dancing, music and Punjabi literature and art are characteristic expressions of the State's cultural life.

In particular, secular dances, such as the bhangra, gidda, jhumar and sammi are popular. The bhangra is a vigorous, full-blooded dance and the pulsating music is enjoyed world-wide by Punjabis and non-Punjabis alike. The gidda is the exclusive domain of Punjab's womenfolk. It is powerful, rhythmic and very appealing. Dancers express their emotions through holi (spontaneous verses free from the restrictions of rhyming). The essence of Punjabi dance is transmitted more through the plasticity of movements rather than any distinct style.



In South Australia, Punjabi music and dance is kept alive by various organisations. For instance, the South Australian Sikh Society and Sikh Youth hold several functions which feature songs and dances performed by members. One such Punjabi dance group consists of six to eight Adelaide Sikh girls who are all University students. The group was officially formed in July 1993 but the individual members have been dancing

the gidda and the bhangra for some time. The troupe choreographs its own dances and also makes some of its own costumes. Both traditional and modern Punjabi is employed in the choreography. The group has performed at several locations and their next appearance will be at the Adelaide University Multicultural Week on 6th September, 1993 to perform the bhangra.

Manmohan (Mona) Kaur

The Gending Sriwijaya Dance

The dance of Gending Sriwijaya originates from the ancient kingdom of Sriwijaya of 9th Century centred in Southern Sumatra that portrays the hospitality of hosts in welcoming their guests and also reflects the typical characteristics of the friendly and respectful attitudes of the people of Indonesia. Nowadays, the dance is normally per-

formed to welcome state guests and dignitaries. Typically, five to six dancers are involved, although on some occasions up to one hundred performers can be involved.

This dance will be performed by Miss Indah and friends who are now studying in the Adelaide TAFE College.

Irvin Partono
2nd Year Engineering



The Mask Dance of the King of Majapahit

This traditional Balinese dance originates from the 12th Century, where it was performed solely within the palaces of royalty centred in the eastern part of Java, to portray the wisdom and power of the King Majapahit. It describes the inspection of the kingdom by the King and his dignitaries. Still popular in Indonesia today, it is performed with a faster tempo and movement whilst still retaining the traditions of its ancient origins. It is a highly colourful dance of leather

costumes and wild flower accessories, with the compliment of traditional instruments - the gamelan and gong. This is a solo dance which will be performed by Ketut Kardiwinata, a post-graduate student in Population Studies in the Department of Geography. He originates from Bali and has been involved in the performance of Balinese dances through cultural activities organised by various Adelaide institutions and Indonesian society here in Adelaide.

Irvin Partono
2nd Year Engineering



Food and entertainment in the Cloisters

Ruwini Band

Ruwini Band were formed in March 1993 at the Centre for Aboriginal Studies in Music within the Adelaide University. The band comprises of a seven piece combo, which attend the Centre for Aboriginal Studies in Music.

These members are as follows: James Jackson - lead vocals, keyboards; Greg Fryer - bass, didgeridoo; Zena Barney - drums; Bradly Leffer - lead guitar; Tim Gubuma - percussion, dancing, didgeridoo; Saraija "O" - lead vocals, backup vocals; Dana Shen - flute, backup vocals; Neil Turner - saxophone, keyboards.

The members of the band, are of Aboriginal and Torres Strait Islander descent and perform various mixtures and blends of various sounds. The mixture and blend (fusion) of modern traditional, Aboriginal Torres Strait Islander music and dance (inma and didgeridoo), all

have substantial influences within the lives of us and our culture. The covers the band also perform consist of reggae numbers by such people and bands as Bob Marley, Police, UB40, etc.

The band which compose and perform original material, which is of a non-political nature with songs of a happy and positive outlook. Has brought about commercial influences as well as traditional and cultural urban influences within the band.

A few performances that the band has played has been the Aboriginal and Islander Festival at Port Adelaide accepted into the 1993 Yamaha M-Rock Competition out of 980 cassettes and is looking forward to playing the concert for the end of the "Year for the Indigenous People 1993" to be televised live across Australia from the Adelaide Entertainment Centre.



En route to Multicultural night '93



Whiplash

Frenzied Oz Celtic rock band Whiplash, formed in 1990 are one hot live act. Their exciting, high energy, original sound featuring electric guitar, violin, mandolin, harmonica, bass and drums whips punters into an uncontrolled fit of foot-stomping, beer swilling dance!

Whiplash's repertoire consists of traditional and contemporary material. Their growing arsenal of original songs is delivered in a style they can truly call their own.

Complementing their original material Whiplash also play blistering renditions of songs by such artists as The Pogues, The Bushwhackers, Dwight Yoakam, Johnny Cash and Tex Morton. Whiplash are based in Adelaide and some of their many successful perform-

ances in Adelaide include the Goolwa Folk Festival, Kangaroo Island Music Weekend; supports for Weddings, Parties, Anything, The Cruel Sea, Roaring Jack, John Schumann and UK folk musician, Rory McLeod.

In October 1992, Whiplash Toured North Queensland receiving riotous accolades at all gigs, including the steamy swamp bar of The Mossman Hotel and the rainforest castle ruins at the Mena Creek Folk Festival with The Phil Manning Band and Kev Carmody. Whiplash are: Milton Stewart - electric guitar, vocals; Sarah Connor - vocals; Andrew Galpin - mandolin, harmonica; James Sweeney - violin, vocals; Gerard McIntyre - bass guitar; Dylan O'Brien - drums.

Martial Arts

Pencak Silat Merpati Putih is a traditional form of self defence which originates during the time of the ancient kingdom of Mataram in Java, Indonesia in about the 14th Century.

It involves not only in physical exercises but also on breathing, exercise of the mind and meditation.

This self defence will be demonstrated by Kadarusman Ramli who is currently studying at CALUSA. He has been involved with Merpati Putih Academy since 1987. At the end of the demonstration he will break five pieces of metal bars with his bare hands.

*Irvin Partono
2nd Year Engineering*



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and the beat goes on...



Acknowledgements

We are very grateful to those listed below for their efforts and support in helping us put Multicultural Week together. THANKS TO THEM WE HAVE BEEN ABLE TO ATTEMPT GREAT THINGS.

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The Students' Association

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There are many others who have also contributed in some way or other, and to them we are truly grateful.

Multicultural Week Organising Commitee and Helpers

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Have a great week !

A vile bastard

Only Man is Vile
William McGowan
Picador
RRP \$16.95

It is typical of my ignorance about Sri Lanka that I only saw the news of the Head of State's funeral and not his actual assassination. Until a few years ago, I was barely aware of Sri Lanka's existence. I do have a memory of a student who was at school with me, grinning as he told me how the army executed and tortured the Tamil Tigers if they caught them alive. Apart from that, the information I have about Sri Lanka has been limited to Sixty Minutes and brief, incoherent reports on the news. I cannot say then, whether William McGowan's book *Only Man is Vile* is the truth about the "situation" (as he calls it) in Sri Lanka, or fiction, or

a mixture of both. Approximately, half of *Only Man is Vile* is written about McGowan's travels around Sri Lanka as a foreign correspondent. McGowan's journalism is striking, leaving lasting images: a small child asking, "Mommy... why are they putting that tyre around that man's neck if he's crying?" comes to mind without any help at all. All through *Only Man is Vile* it is evident that the contrast between the beauty of the country and the savagery of the conflict struck McGowan strongly. McGowan sees the "situation" in Sri Lanka as a vitriolic mixture of religious, racial and political: Buddhists against Hindus, against Tamils and the government, the JNP (the People's Liberation Front) and the Tamil Tigers all against each other. Underlying this are "social and cultural" wounds left by

the British. These colliding, according to McGowan, produce the conflict in Sri Lanka.

The other half of *Only Man is Vile* is the history of Sri Lanka as it relates to the "situation". Rather bad history: over simple and dull. The power of McGowan's journalism is not repeated here and the difference in style is so great that it reads like it was written by someone else.

Ultimately, *Only Man is Vile* fails to answer the fundamental question of why the conflict began. He does not explain why groups of people who had hitherto lived together peacefully suddenly could not, and so *Only Man is Vile*, despite containing some compelling images, is flawed because it does not answer this central question.

Andrew Henderson

I'm your venus, I'm your fire...

Venus Envy
Rita Mae Brown
Harper Collins Publishers
RRP \$12.95

"*Venus Envy* is the novel Rita Mae Brown's legions of fans have been waiting for." Well, now. If you're into chiselled lips, dazzling teeth, heaving breasts and thundering erections, then you'll certainly have been hanging out for this little gem. Forgive my immediate cynicism; it's just that it's a little difficult to take a novel whose Dynasty-like characters possess such names as Carter Redington Armstrong, William Bennington Cicero and Yancey Weems even remotely serious.

Mary Frazier Armstrong, diagnosed with cancer, believes that she is about to die at the youthful age of just thirty-five. This leads to the inevitable hospi-

tal-bed reflection upon and analysis of self, and Frazier concludes, from this deep philosophical search, that Truth is the light and the way. The stunning heroine then writes a number of morphine induced letters to her family and friends, admitting, among other things, her bisexuality. But (and I hear the Legions gasping in calculated shock at the impending doom) Frazier does not die. Besides the fact that 6 ft tawny blond beauties simply do not die in 'Dynasty' novels, Frazier lives to battle another sunny day due to an unfortunate (and plot-wise predictable) computer error in the hospital records. Alas! the letters of Truth have been posted and Frazier is left to contemplate her noble actions in true heroine style. The remainder of the novel is devoted to exploring the southern hell which breaks loose as the small community

discovers that Frazier is gay.

Venus Envy is escapist literature. It does, however, irritatingly pretend to be the politically / sexually / racially correct escapist lit of the 90s. The heroine is gay (except in every alternate chapter, when she's bisexual) and her prospective lover is black (tokenism?). I think in this respect, then, *Venus Envy* is a little different from the usual "stunning-WASP-meets-gorgeous-WASP-and-falls-in-lust" type of escapist literature. But I don't think this wins Rita Mae any brownie points. Her characters, regardless of colour or sexual preference, are ultimately pretentious pretty people who spout clichéd carpe diem wisdom in a mind-numbingly condescending manner. And it's not even a good read.

Melanie Newstead

Murdering Swine

Stalin's Nose
Rory MacLean
Imprint
RRP \$14.95

Stalin's Nose is principally a travel book but a travel book with a difference. MacLean relies on humour, anecdotes and metaphor to get his message across which is the more things change the more they remain the same.

Stalin's Nose is the story of Rory's travels through Poland, the old Czechoslovakia, the old East Germany, Hungary and Romania, accompanied by his ageing aunt Zita,

A faded Austrian aristocrat, Winston the pig, a battered Trabant and a suitcase of family members, secrets, enmities and rivalries. Winston the pig is also the unwitting murderer of Rory's Uncle Peter- this incident is introduced early in the tale and sets the tone of the tale.

The journey through Eastern Europe shows countries free of the shackles of fear, overlordship and with the courage and willingness to face the future and acknowledge their often nasty, xenophobic and tortured past.

The tone of the book is one of factual disbelief. The events happen and have happened but you wonder how they could have been allowed to or how they came about. A classic example was in Romania's first free election a million more votes were cast than voters registered. The official line put this down to the "enthusiasm of the people for democracy".

Stalin's Nose is almost a collection of incident based novellas linked together by Zita, the bard like storytelling technique of MacLean, bitter common meanings and subterfuge.

Zita provides much of the motivation and drive behind the stories. The stories tend to be uniformly grim, ironic

yet provide the plateau that MacLean constructs his very funny and thoughtful novel upon. As Zita says, "Life-some pay a double bill for it."

At times *Stalin's Nose* is surreal yet not distant, painful but uplifting to read. The devastation of lives, cultures and societies is examined in an intensely personal way yet MacLean manages to take no moral highground and set out the facts in such a way that making judgements, moral or otherwise, would be wrong.

Stalin's Nose is not the easiest book to read but it is one of the better books that I have read this year. Read it but be prepared for a travel book that is more than just a journal but more of an exploration of character.

Darien O' Reilly

Latté Sachertorte

The Habsburg Café
Andrew Riemer
Imprint
RRP \$16.95

The Habsburg Café is an intensely personal account of Riemer's travels through Kakania or the heartland of the old Austro-Hungarian Empire. Riemer spent his formative years there before immigrating to Australia with his immediate family after World War Two. In a twist of fate, Riemer was invited back to guest lecture in Australian literature at several Universities through Hungary just after the breakup of communism.

Riemer travels from Vienna—"a theme park dedicated to images of a romantic past" throughout Transylvania to Budapest and back again. A trip short in distance but long in contrast.

Riemer not only chronicles his travels through transient societies but chronicles his reactions to this, his reactions to places of personal persecution but travels through time to contrast the society that he once knew and loved with the emergent societies of today.

Riemer uses the metaphors of cafés, theatre and operas as symbols of society and attitude and shows that times change but opinions, hopes and the basing of social acceptance hasn't. Using tales of his grandparents further enhances the feeling of timelessness that pervades *The Habsburg Café*. *The Habsburg Café* is also an examination of contemporary politics and culture but placed within a subjective context. This allied with the openhearted manner that the book is told in makes it, at times, an uncomfortable read but one which is entirely engrossing. Riemer uses turns of phrase and imagery to great effect and I found that several of these have stayed in my mind. Descriptions of incidents, towns and cities are subjective but this makes for amusing reading and an understanding of Riemer and hence his subject matter.

The Habsburg Café uncomfortably sits in the realm of travel books but is more than this. It seems to be an almost cathartic release.

Darien O'Reilly

Bhundu Boys

With the next WOMAD not occurring for another one and a half years, fans of world music need not despair. The Bhundu Boys, one of the most successful groups to come out of Zimbabwe, are currently touring Australia and will play Adelaide on 13th September. The *Bhundu Boys* are exponents of a style known as "Jit", a form of particularly appealing African music that is joyful in its sound and irresistibly danceable. The group has toured Australia every year since 1990, playing to sell-out houses, drawing rave reviews with their tours getting more and more extensive. The 1993 tour coincides with the release of their new studio album (their previous one "Absolute Jit" was a live recording) "Friends on the Road", which took two years in the making and is an eclectic concoction of music

in the Jit tradition with added exotic instruments such as the Celtic harp and the six string bass thrown in and a string of different guest musicians. As a live act, the Bhundus are renowned for their amazing musical energy as well as creating reactions of frenzy amongst their audiences. From personal experience (last year at the Old Lion), I can truly say that this "hype" is no exaggeration - musically, as well as in their "dance" value - the Bhundu Boys always deliver a great evening's entertainment, and are accessible to a much wider audience than just "world music" converts. Definitely worth the \$18.

Danielle Poulos



The Bhundu Boys will be performing at Heaven (New Market Hotel) on Monday, 13th September. Tickets are \$18 concession and are available at B# Records, Austickets and the New Market Hotel. Their new album "Friends on the Road" is out on Cooking Vinyl through Festival and can be picked up at B# Records (Rundle Street).

A breath of...

As part of the Sunday afternoon concert series at the Fezbah, an Audience of varying ages and interests was treated to a program of Macedonian, medieval Italian, Turkish and Andalusian music by the contemporary group "Fresh Air". The ensemble comprises Jo Dudley on recorders, Quincey Grant on clarinet and mandolin, and Vanessa Tomlinson and Catherine Oates playing percussion. Here is music that you can sing, dance, clap and tap your foot to! These musicians perform with obvious enjoyment, and the result is spontaneous, living, energetic music.

Although the melodic material is au-

thentic, the players arrange this material to accommodate their various instruments, producing a recognisable idiom with new and exciting timbres. Modern instrument techniques are woven into the rich tapestry of traditional playing, and the percussion section is expanded to include tin cans, gongs, cymbals, xylophone, whistle and flexitone! A number of recorders are also employed, ranging from soprano to descant, including a Ganassi flute based on the sixteenth century instrument.

The music works around a set time structure that provides a basis for improvisation and augmentation. Har-

monies are suspended between the recorder and clarinet or mandolin, accompanied by constantly evolving rhythmic patterns. Instrument alternations and varied groupings provide an array of colour and texture that is remarkable in so small an ensemble. Wordless vocals add spice and humour.

All the musicians have been formally trained in performance, and Quincey Grant is also involved in composition. The group has been together since 1991, and has been actively involved in the S.A. music scene. Appearances include: The Barossa Music Festival, Sunday Afternoon with Peter Ross, Baroque Banquet with Simon Healy, Young

Australia, and also a self funded trip to Tasmania.

The group is currently producing a CD which will be launched at the Lion Arts Bar on September 10 at 6.00p.m. You can also catch them at the Bottle Cafe on September 12, before they leave to tour Melbourne for the Festival.

Aptly named "Fresh Air", because of the ensemble's woodwind core, this music sweeps in and lifts you, entertains, enlivens, and leaves you with a sense of true melodic beauty, passionate rhythm, and enjoyment of a rich and vital musical experience that excludes no one. Don't miss them!

Amadis Lacheta.

Oh dear!

How does a band succeed in Adelaide, a town in which most people's idea of a good Saturday night is two riveting hours of Hey! Hey! It's Saturday? Well, many different tactics have been taken, not the least being the "chuck together a couple of Chisel songs and a lotta bitter and hope that the patrons of your local dingy pub are all record company executives who can see a burgeoning market for any band that can string together (almost) three chords" approach. But for others, life is too dear to bother with all this, so they jump around or three and play their debut opening for the legendary Ed Kuepper and follow up with the support for the Falling Joys album launch. At least that's what you do if you're *Dear Life*...

Andrew Burfield (vox and guitars) and Mark Bartes (guitar, keyboards and programming) form the nucleus of *Dear Life*, with Joe Pertl and Craig McKay assisting on drums and bass respectively. Despite writing together for two years, it wasn't until last week that Adelaide had its first taste of *Dear Life*. Why such a wait?

also working in the studio, where I feel most comfortable and creative."

Creative certainly is the operative word, a listen to their two demos reveals a sound that is difficult to pigeonhole, yet intriguing at the same time. Mark provides the closest description: "We're always progressing, but it's fairly song oriented, with the two guitars contrasting yet complementing each other as well as distinct vocals which aren't lost in the noise, while the keyboards and samples add to the overall ambience and depth of sound. If you can imagine Jesus Jones playing a Ride song with Brian Eno mixing at the console, then you're somewhere near the mark." A comment which of course leads on to the question all musicians hate: influences?

"Having been brought up on classical music and jazz before first playing in bands in my mid-teens," replies Andrew, "I'm open to most styles of music, with the exception of country and western. I suppose Ride, Swervedriver, Caligula and Elvis Costello are up there along with the idea of the Smiths; but to be honest, I've played everything, even AC/DC covers - though I've since repented." Mark, on the other hand goes more for variety, citing his influences

as "Brian Eno, Brian Eno and, for something different, Brian Eno. But equally I really like the experimental nature of artists from John Cage through to My Bloody Valentine." Craig settles for "anything except U2."

Judging from the very professional sounding demos and copious references to Eno, it appears that technology is very much one of *Dear Life's* fortes. "I believe that technology is great," says Mark, "provided you don't let it control you; when used properly it can open up so many different avenues. In fact, I'd be quite happy to spend most of my time working in the studio." E-bows combined with slides, bizarrely set delay and compression effects pedals and guitars played with drum sticks appear to be the order of the day. Samples, mainly of the musical or interesting sound variety, rather than the "Gonna make ya sweat" techno sort, provide an extra dimension to tracks such as *Happy Trails*, as well as the only borrowed song in their live set: the Beatles' *Revolution* - why choose this song?

"We chose *Revolution* as a cover because it's well known," Andrew reveals, "but at the same time it hasn't been done to death and we felt that we could give it something

different."

"It would have been very easy to stand up and play something like the Cure's *Boys Don't Cry* or Velvet Underground tracks," adds Mark, "but the originals are the definitive versions, so there's really no point."

Finally, I asked Andrew where do *Dear Life* see themselves heading in the future in both the short and long terms. Glastonbury? Reading? Lollapalooza? - well, maybe not Lollapalooza...

"We're currently doing a heck of a lot of writing in preparation for some likely support acts including some which are currently being negotiated with overseas groups. Then there are continuing talks with several record labels who've shown quite an interest in us. Otherwise we're planning on recording again before the end of the year and by this time next year plan on playing interstate on a regular basis with the possibility of broadening further."

If the demos and their debut live show are anything to go by, I'd say that *Dear Life* have a more than rosy future mapped out for them.

Michael Osborn

We will discover ripeness twice over

Until the recent release of 'The Plastic Hassle', Ripe had released good records, now they've released a stunning album that leaves a powerful impression on those who listen to it, and the promise of a bright future. Floating vocals foil powerful, intricate and innovative guitar and bass presence. It came as a surprise to me that I liked this CD so much; I was interested to see if Mark Murphy (Vocals, Guitar) could explain to me how this came about.

M.M.: "Peter and I are the only original members, and Katie and Darren, the new rhythm section, are very proficient players. What we've done on this record is what we always wanted to do, but never really had the knowledge or studio to do it. Obviously a lot has changed since then, but in some ways it hasn't. I've always written most of it, but Peter now is coming more to the fore, and Katie, our bass player who's been with us for about a year, she's writing stuff with me. I think that's just it, it's becoming more of a band, with lots of different influences. We had a lot of fun doing the album; we wanted an album that sounded very live, it captured the way guitar should sound."

For me, the first hint of the powerful 'new' Ripe came with their contribution to 'Velvet Down Underground', a Velvets tribute album. I was very dubious when I saw that Ripe had done 'Heroin', but with one listen I had to eat my evil thoughts - the song was a highlight of the compilation.

M.M.: "A lot of people have said that, which is great because we didn't know how the hell to do it 'cos it's such a classic song, and a real sacred cow. We hadn't even thought about it until the night before we had to record it, we just thought we'd do it this way, like just really disturbed, rather than try and copy their sound. I think it's better to

be influenced by what they were on about and their strangeness, and apply that to today's methods rather than trying to sound sixties. A very slapdash sort of thing, but I think it came out quite well."

Mark had proclaimed that this album was to be recorded fairly live, with minimal overdubs, but the depth and complexity of sound suggests otherwise. Did Ripe stick to the game plan?

M.M.: "Basically we recorded everything live at once, perhaps without Peter's guitar sometimes, so just bass, drums and my guitar, no vocals, then Peter would do his bit. The only thing we would do extra was a guitar line if it was needed, and lots of feedback and stuff like that. There's also things like using E-bows, and things like lifting the top of a grand piano off and hitting the strings on it really hard, and some interesting stuff like that. The idea was to do a record that we could do live well. We did a Triple J live to air the other night, and it sounds basically the same, which is great."

Peter uses a lot of really bizarre tunings, and we got a lot of separation in the guitars, not so much the audible type of thing, but the tones have a lot of depth. Some songs sound like there's five guitar parts, but there's actually just two, it's just all the strings resonating - it's a sound we've always wanted to achieve, and I suppose have to a certain degree. It also gets back to Chris Thompson, he's a really great engineer, he gets it sounding so cohesive that it does sound really thick and like it's got a lot of depth. We were wrapped 'cos we've never really been happy with the sound of anything in the past, which is a shame, 'cos there are songs that with this sound would have been magnificent, but that's just a learning process. It's also the first thing we've had mastered, which was really important to



give it a sound that can be viable internationally - a lot of Australian stuff isn't, because mastering's fairly expensive. We're not really big fans of the sound of CD's, I really like vinyl - we wanted a CD that sounded like vinyl, if you know what I mean... That sort of happened, it's got a really warm sound - a lot of CD's are so clinical sounding." To me, this CD should have as good a chance of international success as any, and the band are already well on the way to raising the interest necessary.

M.M.: "We've got a deal in Canada that just came through on a label called LSD and we're about to line up a deal in America, but that's going to take quite a while, as did the Canadian one. All this has happened due to them getting tapes of the record two months ago. It's great for us 'cos it shows you're doing something right, we haven't ever been signed to anything overseas, so it's a step in the right direction. Hopefully we're going to America and Canada late next year."

Being one of those people who has an attention span too tiny to cope with listening to and analysing lyrics (with the notable exception of Lou Reed!), I was interested in Mark's opinion concerning the importance of lyrics to Ripe.

M.M.: "We're sort of a big lyrical band, not in the sense of wanting it to sound like prose or anything, but we do like them to be sitting back a bit so people are taking in the overall thing and get to discover the lyrics by playing the record more. Something I've learnt is that a song can still be powerful even if the guitars are low and the vocals are high, whereas with this album we wanted the guitars to be very high in the mix. In 'Moon driven' the vocals are a lot higher, because there was a point being made in the song. A lot of the lyrics were written at the last minute, in the studio. You've always got the record company in there trying to hurry you up, it feels like you're finishing a school assignment, which maybe isn't the best way to be working..."

One of the more interesting songs on 'The Plastic Hassle' is the Eggplant Family, a bizarre Hammond organ/

rhythm section romp, definitely the product of some warped minds.

M.M.: "That was a jam that Katie and Darren were doing, and then we got Ricey (Andrew Rice) from the Guttersnipes to come down, he's a great organ player and it was the first take. We thought it sounded so funny we put it on the record. The idea was to separate the CD into two halves with that in the middle. I've always liked the way that with vinyl, you can turn it over and the whole atmosphere can be changed, whereas a CD can get a bit monotonous, so we thought we'd separate it with something stupid, like the toilet break of the record!"

In their years of existence, Ripe have landed some pretty good support slots, so I enquired if any one really stood out.

M.M.: "Dinosaur Jnr was the best, it was ages ago, long before this line-up. We were so excited about it, we hadn't been going that long, so it was a real privilege to do it. We got to see their sound-check, which was the loudest thing I'd ever heard. It was at the old Greek theatre. J Mascis was pretty laconic, he just got up there and plugged in and they played, and it was just deafening, the whole building shook! I couldn't believe anything could be quite so heavy; it was quite inspiring, it took our ideas up a level!"

It's always interesting to see which other local bands a band like, and Mark came up with an interesting list of Melbourne bands.

M.M.: "We like the Guttersnipes, the Fauves. There's a great band called Patterson's Curse and a really interesting instrumental band called the Dirty Three, people from Venom P Stinger - they're very Velvet Underground, mixed with almost soundtrack or Spaghetti Western type stuff. Also Crow, and Katie likes a lot of heavy bands, she also plays in Snark."

Ripe are currently playing live to support the album's release, and we can look forward to seeing them in Adelaide in October. Meanwhile, have a listen to 'The Plastic Hassle' - I suspect, like me, you'll be pleasantly surprised.

Daniel Kearney



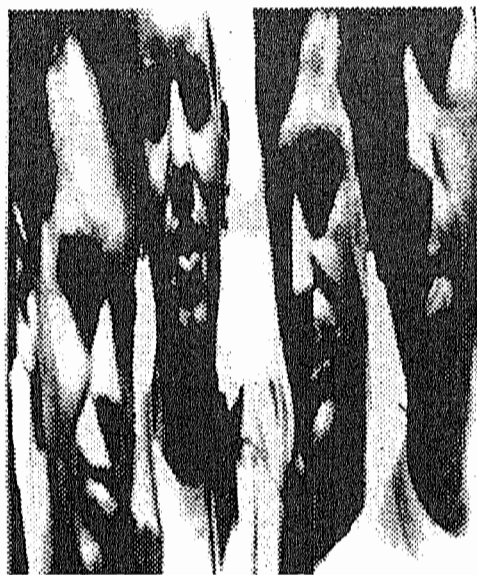
Sator Headquake

This band hails from Germany but they sound as if they should be from America. This album is not an original sounding album overall, as a lot of American bands have already performed this style of hard rock music and have succeeded more than Sator. This album, from its introduction, sounds as if it could have been an industrial style but I was soon let down.

Overall, I was extremely disappointed with this album and I advise people who hate American hard rock, not to buy this album.

Piss poor effort, fellas.

Matthew H.



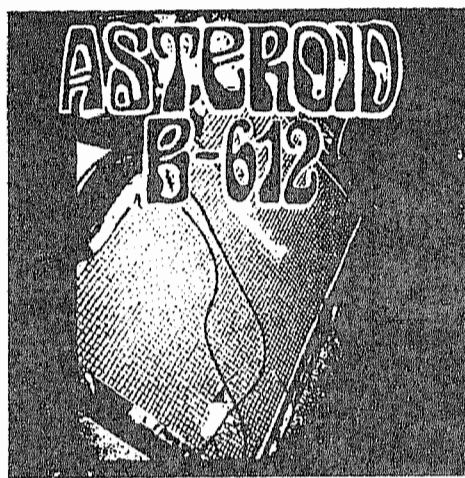
Supreme Love Gods
Eponymous LP
Beggars Banquet / Def American

The Supreme Love Gods seem to have missed the last train to Britain's Baggy-pop era. It's no surprise to say that the Supreme Love Gods sound like a bag of Britain's baggiest! But quite curiously they come from the States and rub shoulders and uglies with the likes of the Black Crowes, Slayer and The Mighty Danzig on the Def American label. But there is no need to bag them, as they were once stablemates with the Sugarcubes and the Shamen on indie label One Little Indian.

This self produced album is nothing entirely innovative. We hear the great influences of British bands like the Happy Mondays, JAMC and Primal Scream. One thing which is quite apparent, is that the Supreme Love Gods do no discredit to this dancey, contemporary style. Everything is there, the sixties organ, the funky drum patterns, the bright and fuzzy guitars, and the trancey vocals. The album carries a great level of variety, with distorted guitar indulgence and sampled super dancey bit. The only true fault of the Love Gods' style is their sampled drum patterns which sound, plastic and flimsy and ruin what truly could be fantastic songs. 'All Over' contains no sampled drums and it's the best track.

So it's not an amazing album, but it's good to see that the explicit 'grunge' is not the only alternative sound that comes out of the States. This album being their first, the Love God's show definite potential to deliver some good shit.

Evan Thompson



Asteroid B-612
Destroyer/Shock

Named after a Sonics Rendezvous Band song, and produced by Bored's Dave Thomas, Sydney's Asteroid B-612 have their roots firmly planted in dirty rock'n'roll that goes to great lengths to avoid a sound identifiable with the nineties. The understated production (that's a polite way of saying they stuck a few mikes in front of the band playing live in the studio) further removes this record from the current crop of bands who spend their lives in the studio trying to get 'that' sound. I get the feeling these guys would prefer their music to assume a greater importance. The sound and playing are reminiscent of the MC5 at times, particularly the rambling, bluesy lead lines. The gritty vocals complement the lyrical content and general feel perfectly. To see these guys at their best you'd need to be at some smokey dive that sells cheap beer and cranks the P.A. right up, but this CD is a close second.

Daniel Kearney

Slide On This Ronnie Wood Festival

Once upon a time there lived a band called the Rolling Stones, who penned a few half-decent ditties, and generally had more than their nine hard inches of fame (*snark, snark - Eds*). But one day something strange happened: they got old - not matured mind you, just got old. Now, when most people get old they acquire some rather bizarre habits like growing leather patches on the elbows of their tweed jackets, ruminating loudly on the "good ol' days", wearing oversized Y-front underwear, voting Liberal; anyway, you know how it is ...

But such is not the case for the Rolling Stones. Oh no, age refuses to weary them as their third guitarist, Ronnie Wood's latest effort clearly testifies.

Now, I ask you, can anyone imagine their greying quinquagenarian uncle donning a Richard Wilkins haircut and a fender strat, then rasping out lyrics like "Six, frugs and rock'n'roll is (sic) all the same to you/Girls dancin' on the tables doin' the coochey-coo/Sticky floors in smokey rooms I started to miss/I'm lookin' for a girl to slide on this." I doubt it.

I guess this would all be somewhat excusable if the music was near bearable, but this knack also seems to have been lost in some 70's bacchanalia. At least Keef Richards' has a few good drug stories, even if he can't string three intelligible words together, while Mick,

on the other hand, is raking in the dosh by suing everyone from big-mouthed former sexual partners to Carter USM. But really what's Ronnie got to offer except for guitar wank, which even contributions from the Edge and Hot-house Flowers can't save.

So, perhaps lawn bowls isn't such a bad option after all.

Michael Osborn
Vintage Music from India

Given that the tracks on this CD were recorded between 1906 and the late 1920s, it's not too surprising that the sound quality is pretty bad, but after a few minutes the noise factor became bearable and the music shone through. Quite a selection of artists are represented, the first seventeen tracks being North Indian classical music featuring voice accompanied by tablas and harmonium and the remaining seven tracks being South Indian classical featuring flute, violin, vocals, harmonium, vina and the nagaswaram, a kind of oboe with a nasal snake charming quality. All tracks are relatively short, around the three minute mark, as initially they were released on 78s and are thus quite unrepresentative of the leisurely and long-winded performances usually associated with this kind of music.

Although quite interesting, I suspect this CD will really be of lasting value only to aficionados and ethno musicologists, for whom it will be a gem.

Dylan Woolcock

The Breeders Cannonball

Just as the 'Safari' EP was a progression from 'Pod', so is 'Cannonball' from 'Safari'. Hard to believe? Maybe, but the picture seems so much clearer now that Tanya Donnelly has left. The Breeders weren't a suitable output for her fairy tales - they deal with substance. The title track has to be one of the best singles released so far this year ... and then there is the film clip (co-directed by Kim Gordon of Sonic Youth). Every aspect of the song works but it doesn't leave you feeling short-changed like the teasing grunge chords of 'Safari'. Surprisingly, the second song - 'Cro-Aloha' - won't appear on their upcoming album 'Last Splash'. It's a pity, considering it betters most of the songs on 'Pod'.

The other new song, by British bass player Josephine Wiggs, is strange in its low profile lack of noise but is nonetheless very effective. Bass guitar features heavily in this EP and Jo Wiggs' role in the band should not be underestimated - especially since she is the only original member apart from Kim Deal.

Whether the Deal sisters, as teenage girls, covered their bedroom walls with Steve Tyler posters or not I don't know but I do know that their unlikely cover of Aerosmith's 'Lord of the Thighs' puts 'Janie's Got a Gun' to shame. Once again, the guitars and bass are dominant, but the key to this song has to be Jo Wiggs' almost spoken-word vocals.

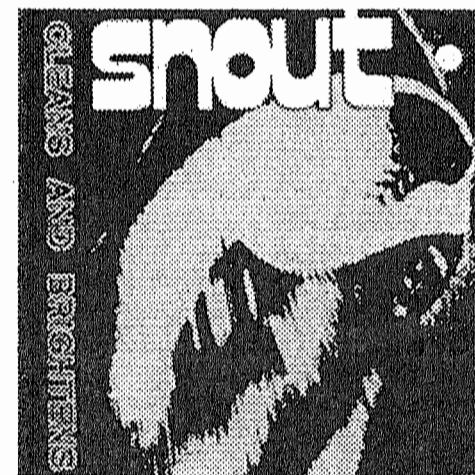
In short, another fine EP from The Breeders.

Mark Scruby

Deeper Vision Society Shock

To put it bluntly, this is a great album. If you wonder why you've never heard of this band before, it's because this is their debut album. I am sure you will hear more about Society in the future if this first offering is anything to go by. "Deeper Vision" can't be pigeonholed, it has cross-over appeal to both the metal and hardcore fans. The album contains eleven heavy tracks with attitude, but they also think about their lyrics. Contemporary social issues from drug dependency, to unemployment, to being an individual are all addressed in a thought-provoking way, without detracting from the full-on music. It's hard to pick out the best songs when the whole album is this good, but "I Wish", "That's My Excuse" and "Mari-onettes" are arguably the best, with the latter starting off as a ballad that builds up to an intense climax. Awesome guitar, great solos, diverse and intense vocals, the drumming and bass is also first rate. Overall a top album for anyone looking for a fresh band that produce loud'n heavy music that really goes off.

Scott Berry



Snout
Cleans and Brightens
Au-go-go

A three piece fuzz-pop band is probably not the rarest thing on this earth, but Snout (the Fab 3) at least have a terrible washing powder pun and a great Sherman and Peabody cartoon biography to lift them above the average band that owns a distortion pedal and likes the Lemonheads. Their claims to have a collection of songs to die for are partly backed up by 'Don't Matter to Me', which contains one of those irresistible melodies that springs up every now and then, and some nice vocal harmony to boot. Of the other six songs, 'With You' stands out, if only for the gratuitous loan of a Lemonheads vocal harmony. (Which might explain my apparent obsessive compulsive comparisons!) Overall, this is very pleasant and listenable, the songs are pretty cool, but someone needs to give these guys a better deal in the studio - I suspect their live performance leaves more of an impression.

Daniel Kearney

Shihad

Shihad are one of the ever increasing number of grunge metal bands appearing, not that that's a bad thing. They are from New Zealand (baa!) but seem to base their style on Faith No More, Metallica and Don McLean (not!).

The single release from the forthcoming album "Churn" contains three songs. The first of which is called "I Only Said" and starts with a brooding, atmospheric sound (whatever that means) reminiscent of Faith No More. Unfortunately, the vocals are mixed to sound like a punch drunk Sly Stallone (all vowels and no consonants) probably to cover up the fairly banal lyrics. Two-thirds of the way through the song for no readily apparent reason they say "to hell with the slow shit, let's have a thrash". Then the song ends.

The song itself is interesting rhythmically and melodically without being technically overbearing (ie super wank metal).

The second song, entitled "Disappear" was subject to a vote and it was unanimously decided that this was the best thing for it. It meanders around like a lost sheep (baa!) and wallows like a hapless water buffalo stuck in the mud, waiting for the safari to come along and put it out of its misery.

The final track, "What We Get" kicks along nicely in grunge metal mode, and saves a bit of face in spite of the previous song.

All things considered (you knew we were going to say that) not a bad effort but let down by inconsistent songwriting.

**Various Artists
Plus For Us
Real World**

World music owes an overwhelming debt to Peter Gabriel who, with his work on the WOMAD festivals and the Real World label, has done much to promote its cause and ensure a continuing and growing interest in its sounds. Another avenue Gabriel seems to be taking of late is the production of a "background" album, namely, a compilation of tracks by all the different artists who have worked with him on his recordings. Accompanying his "Passion" album (soundtrack to the film "The Last Temptation of Christ") was "Passion Sources" and now, in the same vein, appears "Plus From Us", a collection of works from the musicians who added their talents to "Us" (Gabriel's most recent release). And what a diverse lot they are too. Ranging from aging funksters the Meters, to "godfather of ambient music" Brian Eno, to Senegalese master drummer Doudou N' Diaye Rose - the incredible array of exotic sounds one is exposed to on this single CD is intoxicating.

With hardly any exceptions these tracks are fantastic.

The creative variety holds together well, mainly because the majority of artists are performing music that is mellow and introspective - music for solitude rather than music for company. Several tracks such as Brian Eno's "Triennale",

the Dmitri Pokrovsky Ensemble's "Pine tree and on the street" and Shankar and Caroline's "Dreams" are verging on ambience and in fact make great meditation music. Other highlights include the gentle simplicity of David Rhodes song "Down by the River" and the bizarre "Best Friend, Paranoia" by William Orbit. Best of all is the first song "Obiero" by Kenyan Ayub Ogada - his wonderfully serene vocals, the lilting backing harmonies, and the ever-changing drum rhythm is so uplifting as to be, on its own, worth the cost of buying this album.

Danielle Poulos.

**The The
Slow Emotion Replay
Sony**

This new CD single is an absolute bargain. It contains not only "Slow Emotion Replay" but also 4 other tracks, all of which are also great. The extra tracks include two mixes of the classic "Dogs of Lust", one of the mixes is very different, but still good. The last two tracks are "The Beat(en) Generation" and "Uncertain Smile", the latter containing a piano solo which goes off like no other piano playing I've ever heard. Most of you would have heard "Slow Emotion Replay" on the radio, Triple J have played it heaps, but for those of you who haven't heard it, it's a groovy little pop song with a catchy tune and a wild harmonica. Overall a very diverse and cool CD single, so if you've got some spare cash go out and buy it.

Scott Berry



**Tim Finn
Before and After
Capitol**

A long time coming, more of the same (catchy tunes and rhythms), lacking punch!

A round dozen of laid back, easy to sing along to catchy tunes that will grow on you if you're prepared to give it a go. Interesting and intricate lyrics from the heart make this album just a little too close to the bone if you've just broken up with a loved one, or being reflective on good times past.

Outstanding tracks include the single "Persuasion" (and if you're out there,

Carol "there'll be no half measures given half a chance"), "Many's the Time" (a pensive, rolling tune that'll get you humming) and "Walk You Home" (rich and colourful in its lyrical weaving). Conversely, low points from an appeal and not emotive aspect are "Funny Way" (simple, basic and stock-standard new band stuff) and "Can't Do Both" (unfortunately, the cover sleeve words are confused and mixed up!) which has a weird interplay of voices and effects. Altogether a pleasant effort, better as a background filler rather than a feature piece - are we waiting for something special from Tim, or is this the twilight issue?

In the meantime, "can I have another piece of chocolate cake?"

Roger Gurr

**Various Artists
Ultimate
Polydor**

This compilation of dance tracks has quite a lot to offer if you are a die-hard dance music fan. Artists include East 17, Utah Saints, Paperboy, etc. This also features some lesser known artists, but still follows the dance theme. Eddy Murphy, with guest artist Michael Jackson, also appears on the compilation with his single "Whazupwith", in which Eddie Murphy actually sings and does so quite successfully. In fact, Eddie Murphy has released an album called "Love's Alright", which sees Eddie move from his TV and movie career to a musical career.

Overall, this was not a bad album but listening to it more than a couple of times becomes a bit boring.

Matthew Howath

**Fatala
Gongoma Times**

"Music is my religion, my politics. While making music together people surpass invisible frontiers - as music is the only language which reaches from the heart to heart without words or aggression - this is the aim of my work." Worthy sentiments from Yacoub "Bruno" Camara, multi-instrumentalist founding member of Fatala, a happening ensemble from Guinea on the west coast of Africa.

Primarily percussion, this group plays some densely built and very exciting cross rhythms on the congas, balafon, doum doum and djembe. Above this layered rhythm gutsy chant-like vocals and something the CD booklet calls a "chiming cyclical guitar", sounding just like a clean electric guitar ala Soweto, provide the melodic interest both sparsely and tastefully. The songs are all traditional, with topics ranging from love to freedom to death and an argument whereby the kids are told "It's time to go to sleep now!".

Virtuoso percussion solos and unique vocal sounds punctuate the solid flow of the music. An excellent recording for dancing and / or listening and if you've got a set of bongos or congas, jam along! Not only is it great fun but you couldn't ask for better jamming partners.

Dylan Woolcock

miltons



**The Miltons
Demo Tape**

Welcome to the new breed. Here are four bright young people possessing just the right measures of talent and attitude. Making a noise that is coolness to the extreme. I'm talking about local band The Miltons who played to a full house at the Exeter a couple of weeks ago and blew everyone away. In a scene to behold these guys worked some special magic to captivate their audience and energise it into a mass of swaying bodies and nodding heads. It was one of those rare pub gig experiences from which people departed smiling contentedly and chatting enthusiastically about what they'd just seen.

Those of you who were lucky enough to have been there or have caught The Miltons at one of their other gigs around town recently will probably already be familiar with the three tracks on this demo. You will also understand what I mean when I say that The Miltons have got the big P (Potential, that is) and bucket-loads of it. Not only have they proven that they can pull it off live, but more importantly, as this demo shows, they've got some damn fine, quality, original material behind them.

Evidently influenced by "all the right hands" (Sonic Youth and Pavement to Ride and The Smiths), The Miltons' overall sound is already quite coherent and impressively fresh. Each of these tracks, "Nocturnal", "Close" and "Am I the Same?" display a great sense of dynamism and intensity that is both incredibly effective and appealing. "Nocturnal" has a wonderful looming bassy intro that builds into dramatic rises and lulls of guitars and drums, creating a pervading mood that's emphasised by the strong characteristic voice of Renata Henschke. Her voice again lends itself perfectly to the deeply brooding and powerful third track "Am I the Same?".

Bassist Zac Coligan takes over vocals on "Close", slightly reminiscent of the indie guitar thang, with a chorus that's bitter-sweet and as catchy as hell.

Currently, the band are taking a few months break from live performances but rest assured, I've been informed that they'll be bursting back onto the scene in a major rockin' way, complete with new material at the Exeter in early December. Watch out for it and I'll see you there!

In the meantime, get hold of a copy of this demo and get excited!

Emma

Michal Dutkiewicz

Michal Dutkiewicz is yet another of Adelaide's professional comic book creators. He's bespectacled, long-haired and very fastidious; almost painfully so. Finding something to prattle on about would appear to never be a problem. As the interview progressed from matters relating to his initial interest in art and comics to his involvement at Adelaide Uni, it became apparent that he might never be silenced. That's a good thing. People with opinions may not always lend themselves to the listener's mode of thought but they're never dull to chat with.

The interest in comics began for Michal, as with most, at a very young age. Story telling has been one of the great loves of Michal's life. It's not surprising. There's something slightly Bohemian about him. He's not really a Gypsy sort of character but you can tell that he can become very passionate about tales. He equates himself to a bard who would tell an epic story in front of the fires. He grew up without a television. There was no mindless entertainment presented on a platter in front of mesmerised eyes for him. Imagination reigned supreme. "We used to just go and make out own toys out of plasticine or clay or wood or Lego or whatever material was at hand." The scale of these games was large. The whole backyard was an expanse of anything Michal, the bespectacled collec-

tor and his friends wanted. Anything available was turned into something fantastic. Most children go through this period. Whether or not it's TV that eventually kills the creative edge in most is debatable. Here it's irrelevant. "If we'd been to a friends house and seen a TV show then we'd make something out of it." So, maybe creativity is intrinsically a part of a person even if they do pig out on telly.

Michal lived in Dulwich and he still does. He fondly remembers the place as it was when he was a child. The children could play one day on a lunar landscape, the next day it could be Mars. Those were the joys of the local park down the road. Those were also the results of active minds. "Yuppies have all moved in now and it's much colder." As recently as the 1960s Dulwich was still more or less a secluded place where old people came to while away their dying years. It was a kid's heaven.

Comics were an integral part of Michal's youth. "I used to have to pretend to my parents that I was buying things for the educational material. I used to love the educational material but I also loved *The Trigan Empire* by Don Lawrence in *Look and Learn*. His *Trigan Empire* was one of the best comics I've ever seen and to this day I still can't fault his anatomy, his colours or anything he does." For those who aren't

in the know, *Trigan Empire* was a fusion of the Roman Empire with the science fiction universe of Michal's boyhood.

Superheroes on the other hand weren't a great part of Michal's younger years. The expectation in general is that anyone who writes and draws comics is instantaneously a fan of the superhero genre. The superheroes do tend to dominate the shelf space in the shops these days but was it really any different then? Michal managed to avoid it. "As a child I was aware that there was a thing called *Superman*. I wasn't a fan of *Superman*. I think I liked the idea of *Adam Strange* because it was a science fiction idea about a person teleported to a strange planet and I loved the red and white. To me, even as a child I found it vaguely erotic. That red and white costume of his had a certain glamour. It turned me on in much the same ways that guys get turned on by fast, red cars now. It's so piss-weak that guys get turned on by inanimate machines."

The pieces are coming together. What we have here is not a fan of muscle bound idiots with nubile companions but rather an appreciator of a multi-faceted work that extends beyond being superficial. It boils down to the adventure element. Just how fantastic could it be? Michal's interests lie in the realm of fantasy. Fast forward to more recent times. The love life didn't work out too well. Michal joined drama school, he was involved with the South Australian Theatre Workshop, he did a year and a half of Zoology at Adelaide University and he dropped out. He cites the reason for this as being disorganisation. His notes were a haphazard mess and all his books were covered in doodles. It's true that life is what happens when you're making other plans. Whilst studying Science, Michal became an artist.

Static drawings weren't enough. It wasn't satisfying to just see the still picture with no more story to follow. For Michal it was painfully boring to simply lay down the artwork with nothing sequential happening. He became a comic book artist, but not straight away. There was a lot of involvement with the arts world in the interim years of the 1970s. "My brother and I put out a magazine called *Words and Visions*. We ran eighteen issues of that, starting out as a little, tiny hippy sort of poetry magazine that became an arts magazine. The art community needed some glue." That was in 1978. The magazine ran until 1984. "We were both workaholics and we both came down with a bit of illness because of it." Michal's brother lost part of a lung through stress and asthma.

The Cygnus Chronicle, a science fiction semi-prozine of the seventies and early eighties came later. It was put together by a man named Neville Angove of Canberra. "Neville has disappeared now and no-one knows where he is. It's a real shame because I'd love to talk to him again. If On Dit can help me get in contact with Neville it'd be



Lost In Space © 1993 20th Century Fox/Viacom

great." Can anyone help him?

So the eighties had arrived. Michal spent some time in commercial design illustration. He did that on a freelance basis. The comic bug bit harder and Michal found himself doing work such as *Electronaut* for *Reverie* comic magazine and *Verity Aloeha* in *Eureka!* magazine. Michal fully intends to get *Verity Aloeha* up and running again. It was a friend of Michal's who sent some samples of *Verity Aloeha* to an editor of an American comic company. Michal's references to this particular editor are colourful. "He liked to see girls with crippled, tiny little feet in impossibly high six inch heels with feet the size of postage stamps on the ends of perfect legs that go up to flaring buttocks and enormous boobs and pouting little mouths and wide open eyes. I used to draw pictures where I wanted this person to look beautiful but to be able to be taken seriously. He said 'what do you mean by that?'" The editor did what Michal sees as "a passable job". He stressed that he didn't want to go into a discussion on a past editor's aesthetics on women. Needless to say that Michal finds his aesthetics more than little disturbing and unsound, even for the comics market which can at times be very misogynistic. Just the same, the editor doesn't deserve to be thrown into the grim, black basket with a "bastard" label on it. The editor of the time always treated Michal like a gentleman. There is no hint of resentment.

At the time *Innovation* was surging ahead and booming. They were competing with the major heavyweights of the industry. *Valiant* was yet to come

along and take a fair slice of the pie. Dark Horse was still a black and white publisher at the time. About twenty titles were offered to Michal. *Hero Alliance* was straightforward. There was nothing loopy or unusual about it. Just straight-up superheroics. One of Michal's pieces from that period was a *Hero Alliance/Justice Machine* crossover. The inker slaughtered it. I know, I bought a copy. "That bloody idiot. The inker completely ruined my pencils." Take a look at the finished book and you'd have to agree. Michal was aspiring to lofty heights and he was cut down. It's a real shame but that's the industry for you. "The faces all ended up looking like Quasimodo." The editors at *Innovation* weren't too impressed either. Comments such as "you're not going to like it, Michal" summed up the general impression of the work. Michal hasn't made errors like that again. The powers that be at *Innovation* came up with a solution. Michal's inked at least the faces on all his work since.

Speed catches up with you. Deadlines can kill. Michal didn't hold a regular schedule. He's too much of a perfectionist and can't bear to see anything go through that's less than the best. Shades of the workaholic may be creeping back over him. Michal's work is intricate, just like the adventures he appreciates. His recent work on *Lost In Space* displays the pains he goes to. The love and passion is clearly displayed. So how does he stack up as an artist in the eyes of the "true" artists? That means The Royal Society of Arts. Comic books have never wholeheartedly accepted as a truly legitimate form of art. Michal has had ongoing involvement with The Royal Society of Arts. His brother is the president. A few members have been helping him out with the colouring of *Lost In Space*. "People in The Royal Society of Arts have to respect my work because I was made a fellow of that organisation, so they've seen the transition of my work from abstract to fantasy work. They've seen the fact that my aspiration is serious as far as anatomy and composition is concerned. It is easier for them to accept my work than it would be to accept a guy like Jim Lee or Rob Liefeld." There are those that would dispute Jim Lee's or Rob Liefeld's talent as artists. They have their inadequacies. What exists here are diametrically opposed principles. There's Michal, the purist and Jim or Rob, the fanboy stylists. "I just can't stand to see left feet put on right legs. To me, people like Liefeld have very limited real ability." There is no doubt that the anatomical skills of Liefeld and his pals leave a lot to be desired. Of course it is often distortions or bending of rules and conventions that gives an artist a distinctive style. Mike Mignola is very much a stylist. Jack Kirby was a stylist but proportions always remained credible and acceptable. Michal's list of influences is too long to list. John Buscema, a contemporary of Jack Kirby's goes down as Michal's favourite. "John Buscema is virtually God." To hear more praise than that is impos-

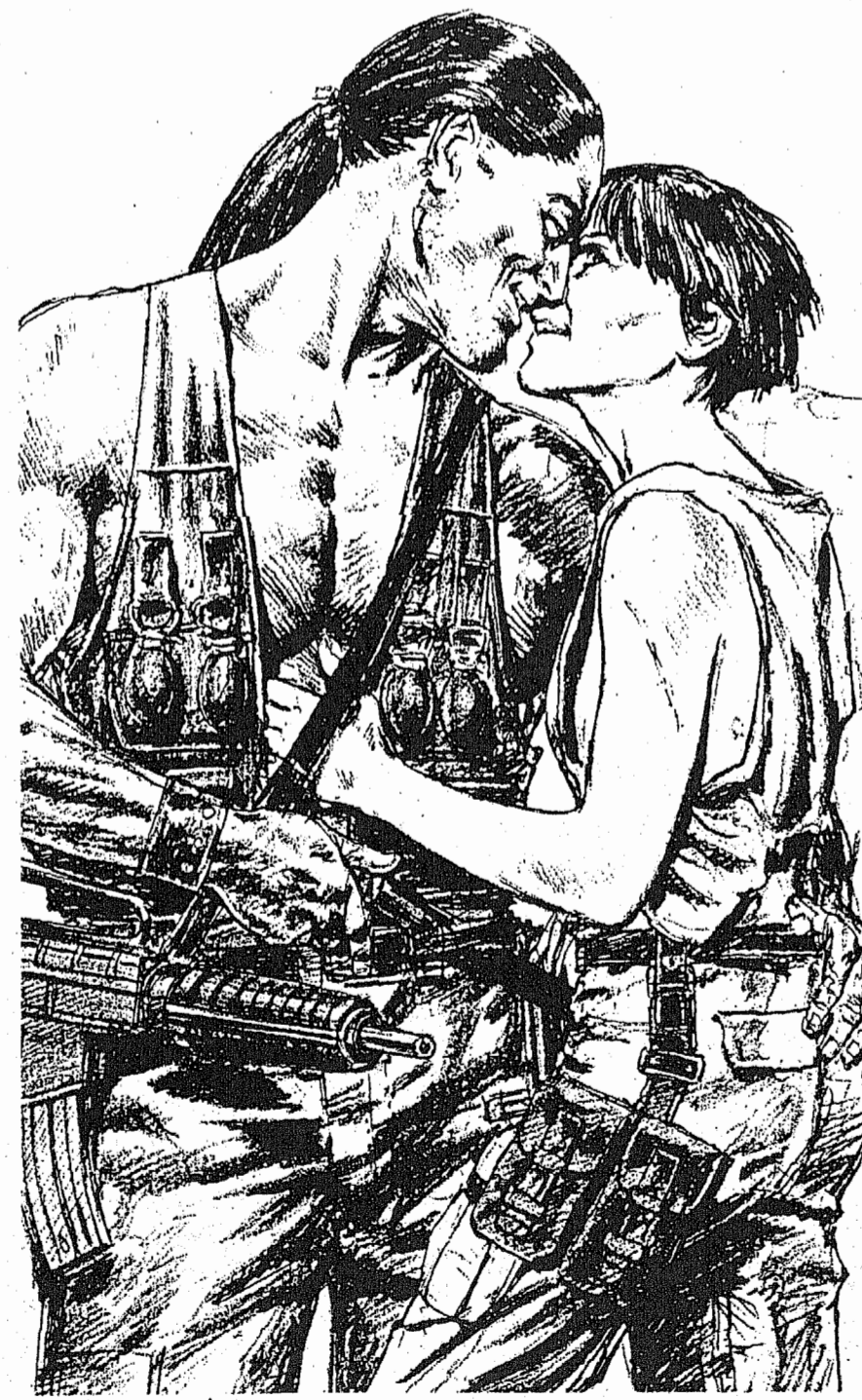
sible. Others, like Frank Frazetta, Arturo del Castillo and Moliterni are in Michal's hallowed ranks of the best. John Watkins of *Sandman Mystery Theatre* rates as a major new discovery for Michal. John's also working on projects for Dark Horse. Here is an example of a person who works like Jack Kirby. He handles darks and light's well. That strays somewhat. We're here to talk about Michal Dutkiewicz.

A danger exists of forever being caught in a fantasy world. Michal likes to live his fantasy. It may be as a child in his back yard. It may be as an adult through fantasy artwork. Isn't there a line somewhere that shouldn't be crossed? Keeping the feet on the ground often helps. Michal knows what he's working towards and yes, it's a bit of a hippy attitude. "I want to try to bring people back to the idea of nature. It's all very well to be living in you're head with fantasies about *Star Trek* and all that kind of stuff, even things like *Lost In Space*, it's OK. What you need to do. *Lost In Space* is imbued these properties like *Star Trek* and *Lost In Space*, with a sense of realism and nature so that people and kids don't live inside computer games and this bullshit head space. They've got to realise that they've got to apply what they have otherwise Western culture is going to degenerate into a series of

spoilt brats and idiots who live in dreams and have no reality. No production of wealth for the country, no hard workers, no-one who's prepared to suffer at all. You've got to suffer. In order to achieve anything you've got to suffer." To say that Michal is passionate would be needlessly stating the plainly obvious. He's not just talking about kids. He's talking about thirty and forty year olds as well. He's talking about people who live in little hermetic environments, locked away in offices in front of a computer. They live an illusion of being someone or something important and fail. No pain, no gain.

Things to look forward to from Michal are numerous. *Platinum* is a character that Michal has had tucked away for about ten years and has never seen the light of print. That's to be done through one of fellow Australian, Gary Chaloner's Dark Horse projects. *Platinum* is according to Michal, "a bit like Michael Jackson, Madonna and Rambo all rolled into one." That Michael Jackson element could be a bit dubious light of recent accusations. "It's a satire on our culture." What else could it be if bits of Naughty Michael are in it. *Platinum* still isn't one hundred percent confirmed but the prospects are bright. *Lost In Space* is still coming out through *Innovation*. Hacks beware.

Rohan Thompson



Lost In Space © 1993 20th Century Fox/Viacom

In this week

Marvel

- Marvel Age #129
- Silver Surfer #17
- Sleepwalker #29
- X-Men Classic #88
- X-Men 2099 #1
- Uncanny X-Men #304
- Wolverine #74
- X-Factor #95
- Deathlok #28
- Spirits of Vengeance #15
- Moon Knight #55
- Punisher War Journal #59
- Silver Surfer #85
- Venom: Funeral Pyre #3
- Avengers Milestone #16
- Dark Angel #14

DC

- Hawkman Annual #1
- Hellblazer #70
- Adventures of Superman #506
- Animal Man #64
- Legends of The Dark Knight #53
- Blood Syndicate #7
- Detective Comics #667
- Flash #83
- Justice League Task Force #5
- Last One #4
- Legion '93 #59
- Metamorpho #3
- Swamp Thing #136

Image

- Deathblow #2
- Spawn #13
- Youngblood Strikefile #3

Valiant

- Magnus #30
- X-O Man O' War #22
- Hard Corps #12

Dark Horse

- Steel Harbor #4
- Motor Head
- Dark Horse Comics #12

Ultraverse

- Mantra
- Strangers

More thanks are to be given to The Adelaide Comics Centre and especially to Troy Sullivan for compiling the sort list. Remember, the dots are Troy's choices and not the rest of On Dit's. We warned you.



Lost In Space © 1993 20th Century Fox/Viacom

What's talent got to do with it?

What's love got to do with it? Greater Union

"What you get is what you see and what you see is one hell of a movie..." Richard Wilkins, Today Show/Woman's Day

Tina Turner: Heroine. Rock legend. Mad Max Star. Rugby Queen. Grandmother. As desperate teenagers, we all remember dancing the Madison to Nutbush City Limits and trying to keep up with those crazy dance variations. But what was the reality behind the synthesised bop screaming out of the dancing-class bossanova sound woofers? What dark secrets threatened to subvert the positive vocals? How were we to know that Tina (in a nifty origami-fold tank top and bell-bottoms) had been violently pressed against an aquarium and raped by hubby Ike (in thigh-high boots and sporting Lego hair) during the recording of our fave dance track?

Tina's true tale of trials and tribulations was kept within the family conversation pit for too long. But all was revealed in 1986 when she published her (well, dictated to Kurt Loder) best-selling autobiography, *I, Tina*. Its success inspired Touchstone Pictures to buy the rights for a film version and what a film it is! The result is a cinematic rags to riches history of Tina, the woman, and Tina, the music, in 90 minutes.

What's plot got to do with it? From a very early age, the young Anna Mae (pre-Tina) was destined to a successful career in the music industry. The film opens seemingly on the set of *The Color Purple* with Anna Mae upstaging her matronly choir members in a black soul number looking remarkably like that other childhood star Webster. Producer Doug Chapin believes that the Tina story "is very heroic... Our job was to tell the story of the birth of that hero with very clear emotional tracks, because the story is the truth."

What's Ike got to do with it? Everything. When Anna Mae (played by Angela Bassett) hits St Louis, 1958, she is discovered by the lascivious Ike Turner (played with venom by Laurence Fishburne), already an established blues performer. Ike swoons when he hears her voice (yes, it's one of those scenes where she is miraculously selected from a screaming crowd of 500!), dreams of cash and drops 'round to the family home. From the moment he cons Anna Mae's mother into letting her daughter join his band, Ike takes over. Seduction follows, pregnancy, Mexican wedding and then, bash, the abuse begins. Ike names her, markets her and loses it as Tina becomes a star.

What's love got to do with it? Even more, but not with Ike. The love in this film is of a much deeper, internal, holding-hands in a circle type thing. You know, the belief in the power of one etc. Tina starts out in love with Ike. But his spontaneous, drug-induced rages become increasingly violent and no matter how hard she tries (she really does), she can no longer face the monster that he has become. What is she to do? The beat of Ike's tunes and the

pull of Ike's children keeps her within his grasp. But for how long? Little does she know that her life is moving into uncharted waters.

What's eastern religion got to do with it? Tina needs some assistance in plucking up the courage to actually leave Ike, and this she finds in the arms of Buddhism. What follows are hazy shots of her holding beads, lighting incense and chanting, while Ike plays the Wurlitzer in the background.

What's James Reyno got to do with it? Through divorce, custody and career battles, Tina is finally discovered and remoulded by the Australian producer, Roger Davies played by none other than James Reyno. Reyno takes a serious credibility dive with this role but at least you can understand him. Davies' career began by dropping out of law school to become manager for Sherbet and then Olivia Newton-John and he was responsible for the chart-topping *Physical* album. At this point he meets Tina and turns her career upwards with the popular album *Private Dancer* and the #1 song of the film *What's love got to do with it?* The film concludes with footage of the real Tina performing the song of the film in the throes of a euphoric climax to a hugely receptive audience. Through all the parental neglect and all the violence and heartache in her own life, Tina rises above the odds, phoenix-like, to the heights which she now maintains.

What's acting got to do with it? Co-producer, Doug Chapin, found that Bassett was "so tremendously talented. She has never played a role like this, but when she auditioned for us, it was startling; she played all the depths and layers of this very complex character." Bassett has starred in similar roles in *Malcolm X* and the telemovie, *The Jacksons: An American Dream*. Her appearance does bear a resemblance to the real Tina and her extremely toned physique is striking, though one of our companions was confused about Angela's sexuality (those biceps really were something else). The power of the story is certainly carried by the power of Bassett's performance in this demanding role. Surely this is the performance of her career?

Laurence Fishburne as Ike Turner is equally capable as the song-writing, drug-taking, wife-bashing husband of Tina. His acting career is prestigious, having acted in *Apocalypse Now*, *Deep Cover*, *The Color Purple* and *Boyz n the Hood*. It does seem hard to believe that this man could have been just so awful to Tina. Fishburne is truly evil and suitably pathetic when Tina flies free and it is amazing the way that his facial hair changes in seconds.

What's fashion got to do with it? Even more than Ike.

This film's wardrobe is hot! As the story documents Tina's rise and rise, fashion changes are used primarily to indicate the passing of time. Bassett has 90 wardrobe changes and Fishburne has 65. Tina goes from glam frocks of the 50s, to rhinestone tassels in the 60s; from boots and the ever popular animal-ravaged leather look in the 70s, to ultimately,

that black vinyl and peroxide 'enhanced' crazy mane in the early 80s.

As for Ike, 'this man knows his game, the feeling and the fame'... and he appears in *Lost In Space* jumpsuits, shirts with collars to fly by, belts with 'hand-lock' fasteners around a green tunic and finally a formal yet understated cream pant-suit to get divorced in.

Costume designer, Ruth Carter went shopping for much of these outfits at major department stores after finding that "the '60's and '70's are very popular right now". "I'm blessed that this trend is "in" now," the designer comments. "I can easily go to the store and buy platform shoes."

Maybe, but honey, where did you get

which is dominated by a rock garden with water formations like those found in Victoria Square and rock features like those at Magic Mountain. The full horror of this environment is reached with numerous elongated aquariums featuring schools of tropical fish (almost as loud as the clothes) interspersed with lava lamps. Conclusion?

This is a fine film. Not exactly Orlando, but a cinematic experience which requires no thought whatsoever and in which good triumphs over evil. Come on, you know from the start that she is going to cope with all that is physically and symbolically thrown at her because she's about to go on tour in Australia, and yes - those rugger ads are still on the tceev.



When are you gonna free us girls from male, white, corporate oppression?

that Ramada Inn Manager's suede two-tone jacket number to die for with the green rhinestone cacti on the lapels?

What's decor got to do with it? Wow! Throughout the film many scenes are shot "Chez Turner" and fortuitously, the decor moves as fast as Tina's outfits! This is in itself one reason to see the film. It proves not only how little taste Tina and Ike possessed but also just how outrageous and ostentatious their lifestyle was. Imagine an open plan dining and living arena with every inch of floor covered in deep pile shag. Immersed in the shag rests a conversation pit which is encircled in true Barbarella style by a sumptuous modular lounge whose moulded and padded surfaces progress from chocolate corduroy, to alpaca-inspired seating fluff, to imitation style leopard skin.

Then try to imagine a corner of the room

Tina has had a hard life (not just through wearing those clothes) and you come away almost ready to purchase a ticket to her concert, or possibly a ticket to the Grand Prix (rumour, rumour)?

But importantly, there is such a thing as precedent! If this film does well, one can only hope that other stars and producers alike start calling each other and rousting up those look-alikes and nubile wannabes! We're hanging out for Bette Midler's celluloid tales next, but what about Liz Taylor, Dolly Parton, Liberace and that true great... Peter Allen????

What's love got to do with it is a veritable feast of (melo)drama, music, shagpile and rhinestones. What else needs to be said?

Tom Pikusa
Ben Woodroffe

classifieds

Future Phase II

Friday, 3rd September, Future Phase II opens. Entry fee is only \$3 which is just to cover costs. 100% underground techno at the Adelaide Uni Underground Catacombs. DJs on the night include regulars NTT, 3XA and the V-Agent with special guests appearing weekly.

Support Adelaide's only weekly Underground Techno Club and Adelaide's new breed DJs.

Singapore Students' Club (SSC)

Annual General Meeting - Election of Executive Committee 1993 / 1994.

Positions available are - President, Vice-President (Activities), Treasurer, Secretary, Liaison Officer. North Dining Room, Level 4 Union Building, 1.10 pm - 2.00 pm, Friday, 10th September, 1993. Anyone interested in joining the Committee is welcome to attend the meeting.

G.A.L.A. Meeting

G.A.L.A. Gay and Lesbian Association meeting this Thursday 9th September 1.00pm in the Little Theatre. If you don't know the Little Theatre it's in the South Western corner of the Cloisters courtyard.

All Lesbian, Gay, Bisexual and Friendly people are welcome. If you haven't been to a meeting lately please come along as some interesting stuff is coming up.

Notice of a Special SAUA Council Meeting

6pm Tuesday 14th September, Chapel Boardroom.

To discuss and vote on Regulation's Changes as proposed by the Environment Officers. These are available from the SAUA and will be pigeonholed to Clubs & Societies.

The Writers' Group

apologises for the fact that responding to last week's classified required light-speed capability under current theories of time travel. The winery tour will now take place on Saturday, 11th September. Bring writing if you have any; otherwise be prepared for discussion and wine-tasting. Transport is by car; ring Matt Rubinstein (Ph: 374 1969) or Julian Zytnik (Ph: 390 1294) to arrange a lift. Drivers most welcome.

Classified of the week

Anyone who's collecting spunky Jurassic Park dinosaur cards and wants to swap, drop a note in my pigeon hole in Psychology. Tracy Skehan.

Eureka Leadership Conference

Applications are called for from undergraduates from Adelaide University to attend the inaugural Eureka Leadership Conference on 11th - 14th February, 1994. It will involve 100 of Australia's top undergraduates and key speakers and leaders from across Australia. The students are to be those entering their final undergraduate year of study in 1994.

The selection criteria include demonstrated skills of leadership, vision and achievement along with a strong academic record. There will be no cost for travel and accommodation.

These students will be brought to Ballarat and accommodated at the College for the four days where they will meet and work with a number of Australians who have demonstrated leadership qualities through their own life and work. The Prime Minister, The Honourable Paul Keating, has been invited to give the opening address.

Applications are to be forwarded to: Anthony Roediger, President of the Students' Association, or:

Professor Ian Falconer, Deputy Vice-Chancellor Academic, C/- University of Adelaide, Adelaide, S.A. 5005.

Applications should include a curriculum vitae with academic transcript, a supporting statement of no more than 500 words and the name of a University referee who can be contacted regarding academic record.

Applications to be received by Friday, 24th September, 1993.

On dit

The Adelaide University Students' Association Weekly

Production Notes

On Dit is the weekly newspaper of the Students' Association of the University of Adelaide. The editors have more control over the content of the paper than they have over the result of the elections, although opinions expressed in the paper are not necessarily their own.

Editors

Fiona Dalton
George Safe
Richard Vowles

Advertising

Tones Godra

Typesetting

Sharon Middleton

Fright

Adam Le Nevez

Pasty Paste

Darien O'Reilly

Cheers

Caffe Chop Chop and Chateau whatever it was, Sonja, Darien, Tracy, Marty, Beth, Margot and Robert Vowles for the use of their living room on Sunday when the power was off, Mike Wait, Kate Wait, Hamilton Calder, Nikki Anderson and Kate Callaghan (thanks for the neat party), Dale, Adam, Colin, Good-bye to Sam Maiden, Happy Birthday Kate Eckermann, Congratulations and sucked in Lorien, David and Tim, Jessica, Stacey, Rachel, Trudie, Blackie Nash, King and Sister Havannah, Happy Fathers' Day to all our Dads, the mighty Crows, Dannii C, Tara, Pete, Simo, and Twisty, Victoria Bitter, Harris Scarfe long johns, Binkie & Pegu, Fasta Pasta plus Henrick, John, Justine and San Nee as well as the ever lovin' Rohan.

Fuck You

Those in the Union who forgot (whoops!) to tell us that the Union Building was going to be unplugged most of Sunday. Thanks!

future

phase II

launch date
03/09/93
underground in
the adelaide uni
catacombs

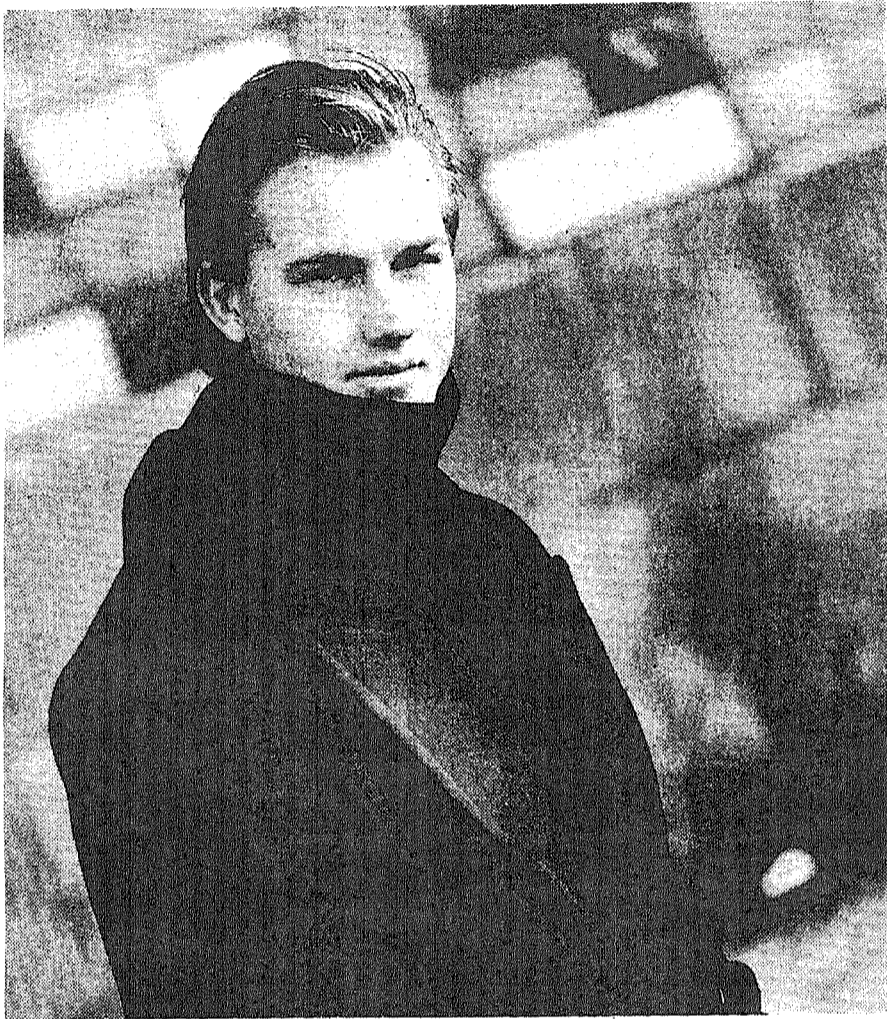
open from 11pm to
1am

entry is only \$3
to cover production costs
on the night will be DJ's
NTT, 3XA, V-agent, DMC
and T-DOM, and guests.
the venue is underground
at the Adelaide Uni Cata-
combs (opposite foot-
bridge, at the edge of the
Barr Smith lawns), food
and drink sold at cheap
prices. Follow the chain of
arrows inside the uni, lead-
ing the way.

Back to the Future

Future, starting Friday 3rd September, phase II of Future. 10 - late each week a new underground techno venue, entry is only \$3 (to cover production costs). On the night will be DJ's NTT, 3XA, V-agent, DMC and T-DOM, and guests. the venue is underground at the Adelaide Uni Catacombs (opposite foot-bridge, at the edge of the Barr Smith lawns), food and drink sold at cheap prices. Follow the chain of arrows inside the uni, leading the way.

Yankaponga



Union in new marketing ploy

Later today the Union will release the details of its latest marketing scheme, personalised student numbers!!!

That's right, for an extra \$50 on your union fee you get to pick your own Student number. If more than one person wants a particular number it will be put to auction. Sure favorites will be 90210, MODRA 6, and 5318008

This new ploy will not only raise revenue for the Union but allow people to finally have a say in who they are, and establish their identity. For example engies can finally have SCOTTY '72, chem engies 710 77345, Fans of techno fear not you can now be known to all and sundry as DJABC or whatever other DJ you may prefer. Amongst Law students LATTÉ is sure to be popular, but perhaps not as popular as OVER 50 will be among the mature age students. The Med school is said to be in turmoil, as they all want DR. 1, and Commerce has been overwhelmed by enquiries as to how many figures are allowed as they all want something like \$\$\$\$\$\$\$\$\$\$. However perhaps the most interesting options are available to Arts students. From the brutally honest MacDONALDS, through to the light hearted DOOBIE, to the more pretentious OSCAR WILDE.

We here at **Yankaponga** would like to hear what you will be bidding for when D-day comes, write in and let us know, the owner of our favorite will win a special prize.

Election Aftermath

Now that they're over the fun really starts. We here at Yankaponga will not let any of this years candidates back down on any of their promises, so let's have a look at what we are expecting.

The new SAUA president Bec Shinnick promised to "ensure teaching quality, especially tutorial sizes." Therefore we hope that if there are less than fifty people in your tute that you complain to her. Plus we will all be doing Womens Studies and Environmental Studies as a compulsory part of our courses, gee thanks Bec.

We look forward to Suze McCourts "study workshops" which are bound to be rushed by eager first years, but even more so to seeing Matt Deaner performing the ancient Tasmanian ritual that will "make the lawns come alive"... here's hoping they're not carnivorous.

Jo England will be busy "responding to the needs of women of all sexual orientations" though we have been led to believe that she will not be selling tickets.

You can also look forward to Anita Butler "taking students into the community with tree planting and a comprehensive River Torrens clean up." Make sure you are quick and mummy has signed your indemnity form because places on this one are sure to go fast.

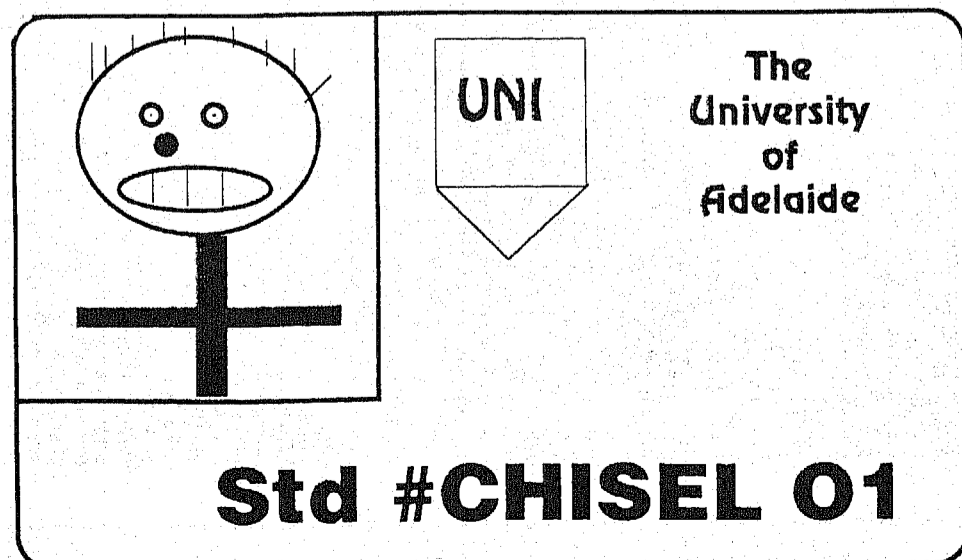
Mel Wheeler will approach school students "prior to matric exams to inform and encourage their students participation in student life" We can't wait for Mels comprehensive report on the success of this venture, and are sure that all school students want to go to Uni and it's just dumb ones who miss out !!!

Kaye, Mills and Gow are sure to please all with their "clear concise layout" with, "quality contributions from new and experienced writers" (how will they find them where we can't?), and "a funny back page" (Ha bloody Ha). In Student Radio Reynolds and Daniell plan the "introduction of talkback" ... again.

Michelle Giglio has said "I will make the Uni administration fully accountable for expenditure and funds distribution." We wish her luck on her one woman crusade and hope to see the first report in our office soon.

We are all expecting to get free food and accomodation next year courtesy of the countless candidates who have promised us "value for our Union fee."

But the best is saved for last, Renuka Visvanathan is going to "stop this nonsense right now."



one of the proposed student cards