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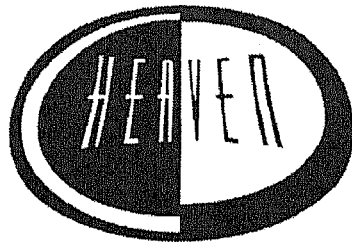
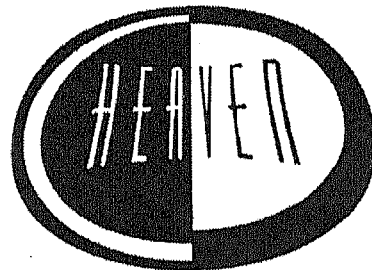
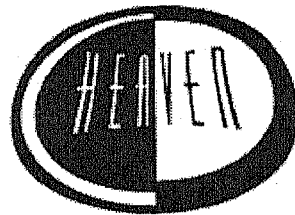


The Adelaide University Students' Association Weekly
Volume 63 Number 15 August 21 1995



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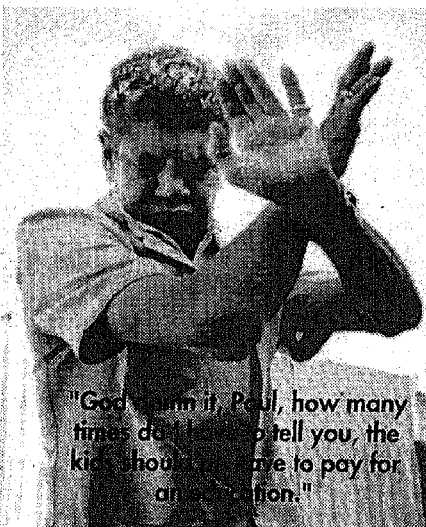


editorial

It's Multicultural Week again. That means you get to watch colourful parades and eat scrummy food on the Lawns. Or it might just pass you by. It's almost spring-time. The sun's out, the flowers are blooming. You might spend the week on the balcony of the Bar smoking billies, or down at the Torrens playing footsies.

So it may come as a surprise that the Week isn't just a big siesta on the Lawns (generously decorated by Bob Moran, I suspect), but it's a time to think about how overseas stuents are being screwed around by the Australian Labour government.

Even if they've made a decision to live here all their lives, work here



"God damn it, Paul, how many times do I have to tell you, the kids should have to pay for an education!"

and pay taxes here, still they are denied the fundamental rights of students who are citizens of this country; denied access to the HECS system; denied the right even to Austudy. So much for the International Covenant on Civil and Political Right's aim to provide "free and accessible education" for all people. The consequences are grave for some of those individuals who are forced to pay thousands of dollars each year for their education and have to support themselves at the same time. And the only other alternative is to become an Australian citizen. How dare the government put such people in a position where they are forced to give up their citizenship in their own country in order to be treated as an equal in the country in which they've decided to live.

It's the National Week of Action to fight upfront fees for permanent residents (see back page for what's happening), so get involved, if not out of compassion for your fellow homosapian then to save your own arse... because first Labour was promising free education and before you knew it they were introducing upfront fees for whichever minority group they could scam. It could be the Australian citizen who's next. So what, you say? So education just for the rich, that's what. So the accentuation of the domination of an elitist ruling class, that's what. It may

not bother you if Mum and Dad are paying your way through uni but, for the majority of students, the government's deplorable moves to introduce upfront fees should be of major concern.

Once Multicultural Week's over, you've got Election Week to look forward to. Now that's a time when the Bar or the Torrens are certainly going to appear to be better alternatives to the Lawns, where you'll have student pollies picking up your food scraps to get your vote, as you try to dodge them and then tell them that you've already voted when they finally capture you. Let me offer you just one bit of advice. If you're going to bother to vote for the people who are supposed to be representing you and who are deciding where your money goes, then shock them. Actually question them when they approach you and suss out whether you'd trust them at home with your kids. Go on, I dare you. It has been one particular ticket (and the people they've endorsed) that has won every single SAUA office bearer position for the past two years in a row. Maybe that's because they put up the best candidates. That's not for me to say. My point is that there is more involved in choosing who to vote for than who's wearing the most colourful t-shirt. Enough said.

Enjoy your samosas.
Natasha Yacoub.

production notes

On Dit is the weekly publication of the University of Adelaide. The editors have complete control, although the opinions expressed in the paper are not necessarily their own.

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"I wish you could get those On Dits here in Kalgoorlie."

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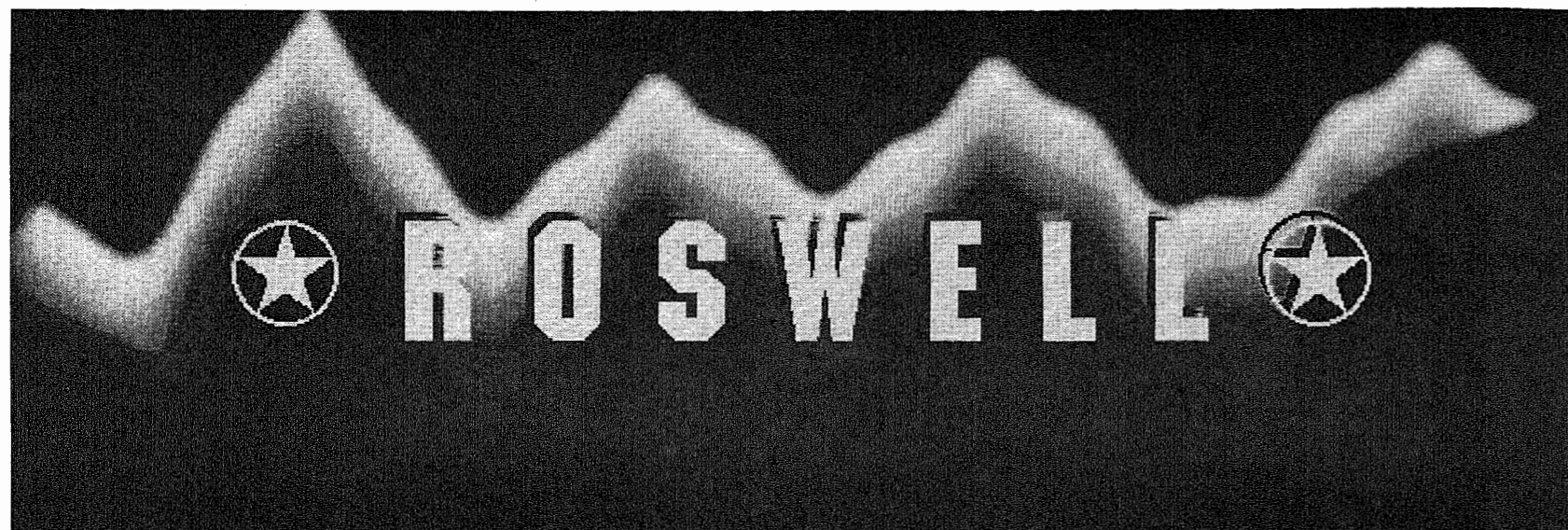
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COMPETITIONS

1. The first two people to come into the office on Wednesday at 12pm and tell us the name of the dog from Footrot Flats will win a Footrot Flats book each.

2. For the four best photos of people doing something creative on the bonnet of their car (for print), we will give four \$25 Secure Parking vouchers. Entries close 5pm, Friday.

3. We have five Thurston Moore CDs to give away to the people who bring in a photo of themselves with a famous person. The photos with the "most famous" people will win. Entries close 5pm, Friday.



The month of July, year 1947 holds particular interest for UFOlogists and thanks to British documentary film maker Ray Santilli, it is beginning to receive belated attention on a world scale. According to UFO researchers the United States Air Force acquired their first crashed flying disk from the area surrounding Roswell, New

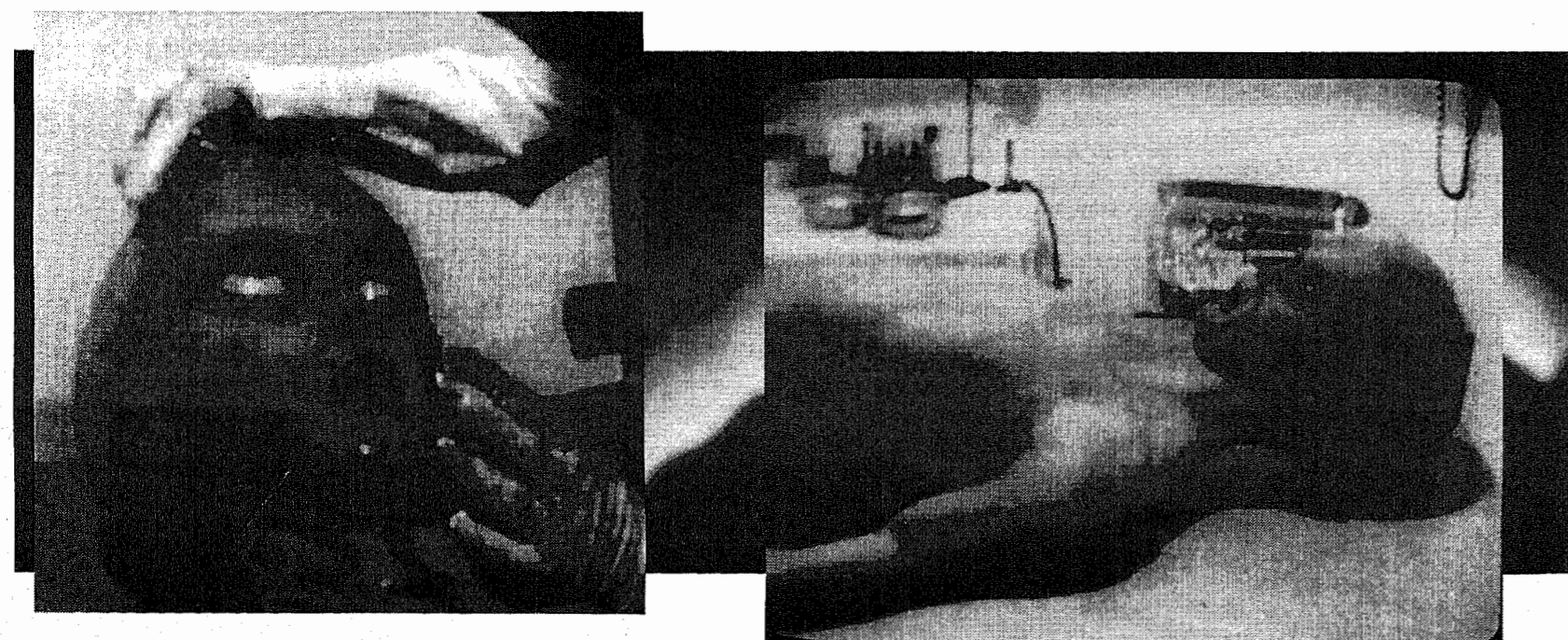
knew was that the object was down north of the town.

Radar equipment was not the only thing to observe strange phenomena. Friday, the 4th of July, James Ragsdale and Trudi Truelove (yes, really!) sought retreat from civilisation for Lord knows what purpose and were to witness amidst the storm that

mission, returned also that morning for a better look. Forty years later Ragsdale would tell an interviewer that the craft resembled an aircraft with narrow wings, one part buried in the ground, the other sticking out at an angle of thirty degrees. Truelove meanwhile was urging Ragsdale to leave the scene. Describing the

with who was going to clean up his field so his cows could cross it. Had he realised the extent of matters to follow perhaps he would not have bothered.

By sheer chance, the radio got hold of the story before the Sheriff contacted the military. Frank Joyce of station KGFL had contacted the



Mexico.

The radar facility at White Sands Missile base had been buzzed by a strange object since July 1. Brigadier General Martin F. Scanlon of the Air Defence Command ordered Steve MacKenzie from the Roswell Army Air Field to attend White Sands and monitor the objects' movements. Confirmation with radar facilities at Roswell and Albuquerque determined that the object was real, not the result of some malfunction. Over the next twenty four hours MacKenzie would track the object entering and leaving New Mexico air-space. Radar operators en-route to Albuquerque would later witness several discs from their plane. Since the situation had not changed for twenty four hours, MacKenzie was ordered back to Roswell, the remaining operators maintaining the radar post. MacKenzie had been in contact with Washington, in particular Robert Thomas, who would later attend the city of Roswell with a group of experts requesting special equipment. They arrived early July 4, just hours before the situation would change dramatically. The radar facility noted lost contact late that evening. The geology of the area restricted complete tracking ability - all they

evening a bright blue-grey light careened into the ground maybe two kilometres from their camp. William Woody, Mother Superior Mary Bernadette and Sister Capistrano of St. Mary's Hospital and a group of archaeologists in the Roswell area were to also witness the strange light. Corporal E.L. Pyles (yes really!) part of a detached unit from the Roswell Air Base was also witnessed a similar event. Ragsdale and Truelove were to brave the dark with a failing flashlight to examine the impact site but circumstances prevented them from finding anything that night.

However, first on the scene that morning, July 5, were an archaeological team from Texas Tech University led by Doctor W. Curry Holden. They stumbled upon a craft. One of the archaeologists reports that it looked like "a crashed airplane without wings". Upon further approaching, three bodies were observed: two outside the craft and one could be seen through a hole in the side of the crashed vehicle. One of the students alerted authorities. Holden also confirmed that the site of the craft was north of city limits, and the time of the crash as the 4th of July weekend. Ragsdale and Truelove after their abortive nighttime

crashed debris, Ragsdale defined two types. One variety could be screwed up and would straighten itself out; the other capable of being bent into any shape and staying rigid. Near the craft Ragsdale recalled bodies. He said that they looked like midgets After throwing some of the debris into their jeep, they heard the charge of the U.S. military machine. The Royal Army Air Force arrived in two or three vehicles and with surprising efficiency began clearing and securing the scene. The civilians were quickly off the scene, Ragsdale and Truelove leaving of their own accord.

That day the local mortician in Roswell, Glenn Dennis, received a call from the Roswell base mortuary officer enquiring about small caskets, and the effects of certain chemicals on tissue that had been exposed to the elements.

Puzzled by metallic debris located on his ranch, farmer Mac Brazel visited his neighbours Floyd and Loretta Proctor showing them samples of the debris which could not be marked with a knife nor burnt with a match. Having no telephone, Brazel then went to the office of Sheriff George A. Wilcox, with a piece of debris. Brazel was more concerned

Sheriff's Department for new stories and was passed on to Brazel. Joyce interviewed Brazel over the telephone and is adamant that Brazel later changed his story. By this time a flight containing pieces of the debris had already arrived at Fort Worth, destined for Washington.

Enter the scapegoat in the guise of Major Jesse Marcel. Marcel and Captain Sheridan Cavitt accompanied Brazel to the field, spending the night at a nearby farmhouse as night had fallen. Brazel later also showed them some samples of the debris, which he had stored there. Cavitt took some debris back to the base after they had spent the following day examining the field. Both Marcel and Cavitt were to later report the material as being thin as newsprint, but strong enough to withstand a sledge hammer blow. Earlier that morning, July 7, a special flight had left the Roswell base containing more debris and the bodies of the alien pilots.

KGFL owner Walt Whitmore after hearing of the story from Frank Hoyce, picked Brazel up from his ranch that day and kept him overnight at Whitmore's father's house, making a recording of the events hoping to broadcast it the following day. The Federal

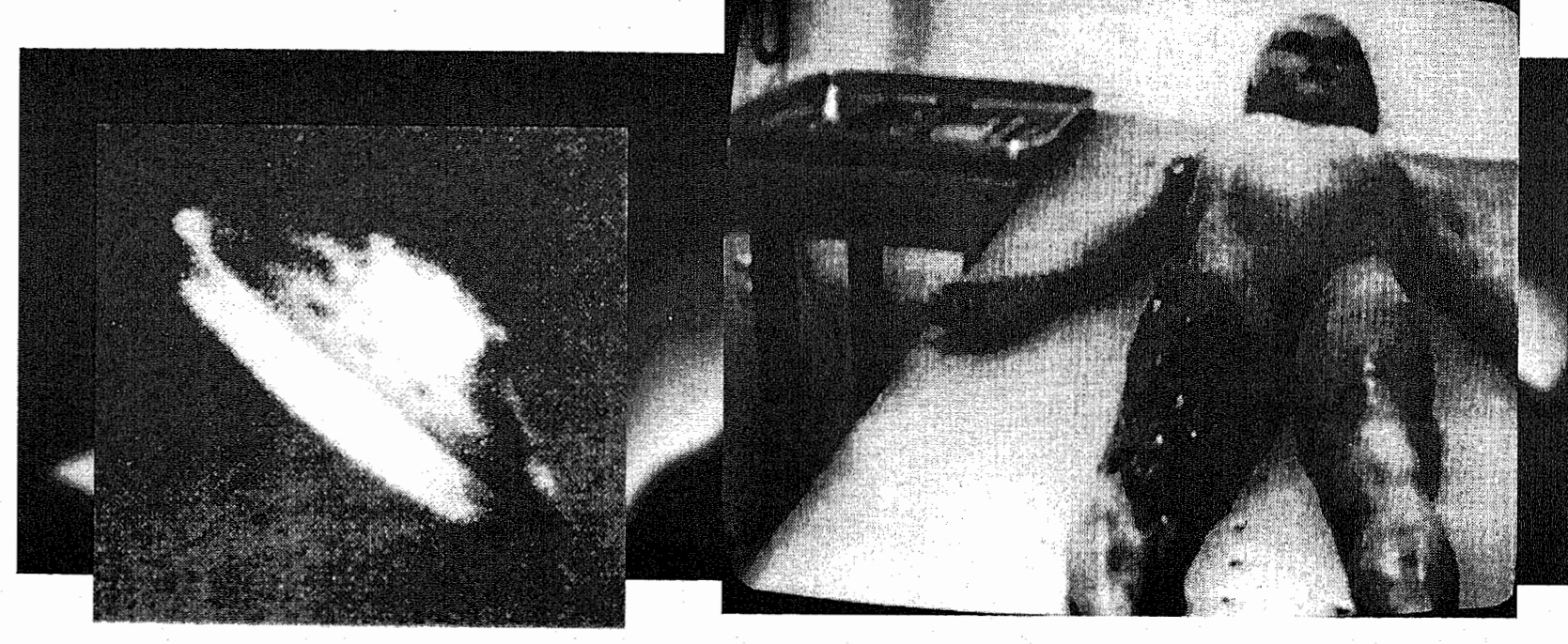


Communications Commission and the New Mexico Congressional Delegation had other ideas, threatening KGFL that they would be out of the radio business were the tape to go to air. The following day, Brazel was taken into custody by the military and was detained for a number of days. Under military

Upon returning Marcel was surprised to discover that different 'debris' was scattered over the floor. This he readily identified as the remains of a weather balloon. The base weather officer was called to 'officially confirm' that the object was weather balloon, humiliating pictures were taken of Marcel next to the balloon,

the disc and bodies but also the autopsies of the alleged bodies. Needing money for his daughter's wedding he inquired whether Santilli wished to purchase the film. Santilli wished to view the film first, did so, flipped his lid and now owns what is allegedly the second consignment of film that was not picked up. This in

sounds suspiciously like the last one. Surprise, they have admitted that the cover story of the weather balloon was indeed a hoax. They are now claiming that as part of Project Mogul the recovered debris was a device to measure wind speed and direction, yet was suspended from a meteorological balloon. The reason



persuasion Brazel would soon change his story when dealing with the press. Also that day, on his way home from the Brazel ranch, Marcel stopped at his home and showed his wife some pieces of the debris. Marcel expressed the opinion to his family that he thought the debris had come from a flying saucer and that they were among the first humans to gaze upon material from another world. Later that day Brigadier General Roger Ramey ordered Marcel to Fort Worth. This was the beginning of the official cover-up. Meanwhile at the crash site, even the local police are denied access to the area, curious as the area was under civilian jurisdiction, meaning the proper authority was the Police not the military. At 2:26 pm, Associated Press ran a wire with the headline "Army Air Force announces flying disk has been found".

Upon arriving at Fort Worth that day Major Jesse Marcel was made the scapegoat by General Ramey. He arrived on a flight with several boxes of the debris. Marcel took the debris to Ramey's office and spread it over the floor to show him. Ramey requested that Marcel show him on a map the location in which the debris was found. They went in to a map room so that this could be done.

and the matter closed.

Alternative explanations that have been proffered to account for the events at Roswell are legend. One theory suggests a Japanese Balloon Bomb. It is difficult to see how rice paper could be confused with a flying saucer however. A V-2 Rocket manned (piloted?) by Rhesus monkeys is another proposition. Once again this falls short in explaining the strange properties of the metal discovered and ignores eyewitness accounts of the dead occupants of the craft, which itself bore no resemblance to a V-2 Rocket. Northrop allegedly had been testing flying wing designed aircraft, the XB-35 and the N-9M. The final flight of the N-9M took place in 1946 and the XB-35 had been grounded months earlier. There was also the YB-49 but that was not test flown until 21 October 1947.

Enter Raymond Santilli, an English documentary film maker. Tentcrest Ltd. is his production company. Whilst researching a documentary on King Elvis, he stumbled across a cameraman who had footage of Buddy Holly and also happened to have been consigned by the Army at the time of the Roswell crash to document not only the recovery of

itself is rather odd. Considering the effort that was undertaken to cover up the crash in the first place it seems unlikely that such footage would be overlooked. The film has been verified by Kodak as unaltered original stock from either 1927, 1947 or 1967. The cameraman who worked for the military had been confirmed, although his identity remains a secret and we will have to take Santilli's word on this.

At a recent screening of the film, experts were divided. Believers are not sceptics and sceptics are not believers. UFOlogists believe that Santilli is deliberately undermining their efforts to try and verify the existence of alien craft. Morticians that have viewed the film have said that the techniques and tools used during the autopsy are accurate to the period and the marks on the bodies consistent with exposure to the elements after death. On record Santilli has stated that money is a factor but as he also points out, he could have sold the film many times over without having to submit it for people to authenticate as much as has been done.

The furor over the film has already prompted a change in tune from the military, although the new tune

for the secrecy was that they were trying to detect Soviet nuclear testing. Colonel Albert Trakowski conveniently verified the probe theory in his capacity as head of Project Mogul at the time.

That the Roswell crash occurred is pretty much a fact. Anyone wanting to follow up and research this can begin with the excellent books by Kevin D. Randle and Don Shmitt such as *The Truth About the UFO Crash at Roswell*. Also the books by Timothy Good and his research team such as *Above Top Secret, Alien Liaison and Alien Update* are recommended. Whether or not Raymond Santilli and his alleged footage have any credibility and contribution to make remains to be seen. It will either be the straw that breaks the camel's back for government suppression of such information or it will be yet another setback for serious and determined UFOlogists. Regardless, everyone must agree that it is the biggest UFO flap to hit yet. You can make up your own mind, as we all will have to on August 28th when the video footage is released world-wide, for the measly sum of \$70.

Michael Foord (E-Mail: thoht@adam.com.au)
Martin McKenzie

Anne Wills and Ernie Sigley are good Aussie icons

Dear *On Dit*,

What other nation with such a tiny population and territory has equalled the influence of Scotland's James Watt (1736-1819, improved steam engine and the central figure of the Industrial Revolution); James Clerk Maxwell (1831-1879, electromagnetic radiation and the greatest physicist between Newton and Einstein); Adam Smith (1723-1790, *The Wealth of Nations*, 1776 and the founder of modern economics); Alexander Graham Bell (1847-1922, telephone) and Alexander Fleming (1881-1955, penicillin)?

And this list does not mention men of genius like philosopher David Hume (1711-1776) or writer Robert Louis Stevenson (1850-1894).

Who do your readers believe are the five most influential Australians? (Influential does not necessarily mean famous.)

Your reader,
Jonathan Graham

North Terrace poo-bahs attack Environmental Studies

Dear Editors,

Next year there will be no one and two point subjects in the science faculty. If the new Dean of Science gets her way, soon there will be no three point subjects either. That's right, all big six pointers. This will of course severely limit students' choices in their own education, but will make things easier to administrate! This is serious stuff. Something just as serious is talk of dis-assembling the Department of Environmental Science and Rangeland Management. This affects all students, whatever they are studying and I'll tell you why.

Reductionist science, with the high degree of specialisation it entails, remains forever in the academic ether without RE-INTEGRATION. For those of you who wonder what we do out here at Roseworthy it is just that. We learn the theory and utilise the experimental data of a broad range of sciences and with the aim of information technology, we re-integrate the bits into a big picture from which we can make accurate assessments and informed predictions about our EARTH. Because we are an applied science degree, we also learn HOW to implement these decisions in the real world. Awe inspiring really - don't you think? Well the grand poo-bahs at North Terrace aren't impressed by our multidisciplinary approach. They plan to DISSECT our department into its component pieces and suck up the components into their respective reductionist pigeon holes, effectively pulling apart the body which is trying to put the pieces together. THIS IS LUDICROUS!

If you care (at all!) about the serious environmental challenges facing this country, then you realise that we need people trained

in seeing the big picture. People who can draw on a broad range of earth sciences, sociology, economics and information technology. This cannot be achieved by anything other than a multidisciplinary department.

HELP!

Some serious lobbying may be necessary in the future. So if anyone asks you, tell them ENVIRONMENTAL SCIENCE REQUIRES A MULTIDISCIPLINARY APPROACH. And if you're really concerned, you can drop me a line (through internal mail) so when the time comes to fight, we'll be ready.

Cathy Crago
Natural Resources Management

It's a shitty, stinky poo hole and so are the tioletts

Dear Editors,

This letter is to wish the AU Union the very best for its centenary celebrations and to suggest one small thing which the Union could do to mark this important occasion.

On visiting the campus last week I noticed that the sign marking 'On Dit Lane' is in a shabby state of disrepair and appears to have been vandalised.

Even though *On Dit* itself has now been moved to a new office next to the men's toilets (for reasons I can only too easily guess at), 'On Dit Lane' remains an important piece of the Uni's history. It has a fond place in the memories of those hundreds - perhaps thousands - of former students who have worked, argued and partied there.

Surely a centenary celebration is an appropriate time to commemorate this piece of history by repairing the 'On Dit Lane' sign. As you probably know, *On Dit* is now 63 years old and has played an integral part for all those years in the life of the Union.

Yours sincerely,
David Mussared
On Dit co-editor 1983

PS. One small (and well-intentioned) criticism: Why don't you include *On Dit's* telephone number, postal address, fax number and other details somewhere in the newspaper? I had to look up a back copy from 1983 to address this letter.

Dear David,

Point taken. You can reach us by addressing your mail to On Dit, Adelaide University, Adelaide, 5005. Our phone number is in the book under 'University of Adelaide' and our fax number is the same as the SAUA's. The rest is classified.

Eds 1995

Full report for all those who missed the ski trip

Dear Amanda, Tom, Leslie & Ralph,

Thanks for an excellent ski-trip. It was great.

Jason

The All New EU Column

Dear reader,

Which God do you believe in? There are many theories going around today about God, his nature, and what he has to do with our lives. Surveys estimate that even in Australia (one of the most ardently atheist countries) over 70% of people believe in some form of a God. When it comes to the Christian God, many people have their theories about him. Here are a few common ones:

- The "Benevolent" God: Yep, this God is a sure vote winner. He won't hurt you, hate you, or tell you that you're wrong. He loves you, even if you hate his guts. He won't tell you what to do and even if he does, you don't have to listen! This God is the equivalent of a blind, deaf and dumb Grandfather sitting in the clouds trying to do everything for your good - no matter how little you care about him.

- The "Lethal Enforcer" God: This God knows only one phrase - "thou shalt not". If you ever wanted a God who loves discipline and hates fun, then this is the one for you. He carries a big truncheon around and inflicts misery on the world just for kicks. He prides himself on his sadistic nature. This is one God you'd never invite to a party.

- The "Super" God: This God operates a bit like the RAA: when you break down, just give him a call and he'll be there. Don't bother calling him when things are fine, because he has a lot of other lives and problems to fix up. This God won't tell you what to do with your life, or how to best live it - he knows that you are best at running it. His motto is, "When in doubt, whip me out!" Exams are his specialty.

- The "New Age" God: Everybody has one of these Gods - we just have to look very deeply inside to find him / her / it. This God is internal: we all have one (we just have to find him / her / it). When we do discover him / her / it, we can make them out to be what we want, when we want and how we want. This is truly *your* God, nobody else's. Your God won't tell others what to do and other people's God can't tell you what to do.

These views of God are all wrong. Let me tell you about the one true God, the real and living God, the God who can and does impact lives today and who wants you to know him personally. This is the God of the Bible, who is living and working in the lives of Christians this very minute. It is time that we stopped telling God what he ought (or ought not) to be like, how he should or shouldn't behave. Let us listen to what God has to say about himself, so that we do not make any false assumptions and get him wrong. Let us listen to what Jesus said:

"I am the way and the truth and the life. No one comes to the Father except through me. If you really knew me, you would know my Father as well. From now on, you do know him and have seen him." (John 14:6-7)

Jesus claimed that to know God, we must know him and know what he has done for us. If you really want to know what God is like, you simply need to look at Jesus. If you really want to know what God is like - start by throwing away preconceptions

and your own ideas and listen to what God has to say about himself in the Bible.

Mike Newbury
Evangelical Union

Elle Dit was fab, but a femmo is still a femmo

Congratulations to all the wimmin involved with this year's edition of *Elle Dit*. It's fantastic for us to have the opportunity to express our diverse ideas, creativity and skills in a forum which doesn't distort them in a male centred and dominated structure. We should have this chance more often.

One thing that did bother me about *Elle Dit* was the so-called 'debate' about vegetarianism and feminism. My understanding of a debate is that a particular question is responded to by people with various views on the issue. Participants generally also reply to the criticisms of their view. This is not what I read in *Elle Dit*.

Angella Duvnjak's article about the sexual politics of meat appeared to have been written as a personal view which hoped to prompt feminists to think about meat consumption. This article was captioned "are the only true feminists vegetarian?" and prefaced with an article by Sandy Pitcher about the concept of "some 'special' wimmin telling other wimmin what to think" being "patriarchy epitomised". This context totally distorted the discussion in Angella's article. I am in complete agreement with Sandy when she argues that there should not be an exclusive criteria for being a "worthy feminist" and suggests we "smash the hierarchy of feminism".

As a feminist, I believe that our breadth and plurality is part of our strength. I am upset when people say that people with makeup / plucked legs / money / boyfriends / girlfriends / meat eaters, etc. etc. cannot be feminists. This, from my reading, was not what Angella's article argued. If we cry 'divisive' every time someone suggests a new feminist issue or strategy, we will never have a balanced and direct dialogue about our issues. All too often, the media presents the women's movement as a bitch fight between prominent supposed-representatives of various factions. I would like to see *Elle Dit* challenging this representation of feminism by showing how differences can be embraced rather than slung at each other.

I was unable to be involved in *Elle Dit* this year and I do appreciate the obvious amount of work that went into its production. For this to be the sole qualm in an otherwise great paper is pretty damn good.

Claire Fulton

A guy walks into a bar with one thong on...

Dear *On Dit*,
Where's all the funny stuff gone?
Abu Ranji
1st year science

She probably doesn't fucking like you either

Dear grumpy rude intolerant cashier operator,
I won't mention your name but I'll give you a hint. You work in the Mayo, your name begins with T and it rhymes with Orangina. It's too hard to explain why I dislike you so I'll just let the rest of the populace know that I think you are a bitch.

With regards,
I'm going to the Grillbar from now on because they play good music and are polite even though they don't have a big a range as the refec.

Taking your bag into the library is not a crime

Dear students whose bags were stolen from the BSL,

I read with much concern your letters to *On Dit* (7th August) and actually personally received from someone (one of you?) a letter along the same lines. You will be happy to hear that the Students' Association will be intensely lobbying the University Librarian, Mr Ray Choate, and the Library Committee members, to allow students to take their bags into all AU Libraries. We have heard that the beepers still work through bags, so there really isn't any substantial reason to not allow bags in the libraries.

Please feel free to lobby the Librarian yourselves, or through us at the SAUA.

Regards,
Michelle Giglio
Education Vice President
SAUA

It never happened to Clark Kent

To the two demented and sad fuckwits who kicked me off the phone outside the Psychology office at 2 pm on Tuesday, 15th August,

I wish to advise you to stick your heads up your arses in the dim hope that you find the remnants of your intelligence there (assuming you had any in the first place). How dare you abuse the shit out of someone in order to get them off the phone! Does it not occur to you that some students can't afford to have a phone at home and have to use public phones? Do you not know that when friends haven't seen or spoken to each other for a long time, they'd have a lot to catch up on and thus are required to spend 15 - 20 minutes on the phone?

You must be from another planet as no earthling would say "phones are not for making social calls on". What the fuck else are they for? One of you dicks even had the balls to tell me to get off the phone ASAP as a matter of common sense and courtesy. Me?! Is it not also common sense and courteous to respect people's privacy and to not interrupt and abuse people talking on the phone? There are heaps of public phones on campus (e.g. the library, heaps in the Union Building, etc.), so why the

fuck pick on me?

As for calling me a 'pig' and telling me that I'll have a phone shoved up my arse one day, I'm afraid you're both sadly mistaken. The way you two were behaving, screaming, abusing and carrying on, it would seem you are the squealing pigs with the Dino's Dial-A-Pizza phone stuck up your arses.

My warning to you is that one day when Optus or Telecom find out what pricks you are, they'll disconnect your phones and you'll have to use a public phone to call your friends. Watch out because when it happens, I'll be there and then we'll all find out just how far up an anus a Doctor Martin's boot goes!

Yours,
The President
Royal Society for the Prevention of Cruelty to Phone Users (RSPCPU)

Murder is Murder

Dear Editors or, more specifically, to the unnamed author of "When the State Kills" (August 7, page 4),

Disregarding its closing remarks (which I will discuss), this article was quite a well-written and justified refutation of the argument that Capital Punishment is a "unique and necessary deterrent of crime". It cannot be argued that the Death Penalty simply is not a particularly effective means of crime prevention.

The anonymous author's point about killing criminals whilst incarcerated is also a (morally speaking) good one; "...once a criminal has been incarcerated, his [or her] capacity to injure is curtailed and the right of the state to take his life ceases."

Many would believe that it is a waste of money (hundreds of thousands of dollars each year) to keep rapists and murderers alive in prison. They would say that not only does the Death Penalty remove such costs, it stops the person offending again within or outside the prison if they escape or are let out after they have served their sentence. These seem to be logical reasons, however in order for the execution of a criminal to take place, there must be absolutely NO doubt whatsoever that they are actually guilty. Their crime must also be severe enough to warrant the use of the Death Penalty (i.e. Rape, Murder with intent to kill maliciously). With these points in mind, we can assume that the number of people who would actually be subjected to the Death Penalty would be so small that its effect on overall prisoner costs to the state would be minimal. But, says the pro-Death Penalty person, what of those people who are let out or escape and re-offend? Well, my answer is this: If we are capable of reintroducing something as drastic as the Death Penalty, then surely we are capable of keeping Murderers and Rapists in prison for the duration of their lives. A life sentence should mean a life sentence. No parole. And we surely are capable of keeping such criminals solitarily confined, with no human contact (ex-

cept for slipping some food and water under a door, perhaps) to aid in their escape. If we can't kill them, then we can take whatever means necessary to stop them hurting other people: Lock them up properly and for the rest of their lives.

My final remarks are in regard to the closing statements made in the article I have been talking about:

"Even the most hardened of criminals are capable of reformation. Nobody deserves to die."

Who wrote this rubbish? They managed to research everything else, why not research the levels of recidivism in Australia? More than half of the prisoners in Australian gaols are repeat offenders! It cannot be denied that many criminals simply cannot be re-

formed. Whether the author cares to admit it or not, there are people in today's society who like raping women (and/or men) and like killing people. Furthermore, for all moral (saving lives of future victims) and practical (saving money) purposes, these people do deserve to die. If, however, we don't have the chance to kill them in self-defence, or morally we can't do it whilst they are immobilised, then we can lock them away and let them die naturally.

I compel anybody

opposing these views, and with arguments to back them up, to reply via *On Dit*.

Ben deHoedt

Zero Understanding of Domestic Violence against Women

Dear Eds,
Fellow compatriots, I feel the need to state that the Zero Tolerance should apply to *all* and not just women. Males get bashed whenever alcohol is involved, pubs and parties, due to insane jealousy / anger, when there is a joust over a woman, politics, football, etc. What are these statistics? Why do rape / incest / sexual assault leaflets use terms like "her" and "she" instead of gender neutral ones? Get rid of bias first and seek equality for

all so that nobody has to live in fear. As long as groups continue to stay short-sighted and only consider self-interest, then all we will have is a seesaw of political play rather than long-term vision for everyone's future.

Education - to get long-term reform because this is better than hate and fanaticism which just turns the majority off.

Hans Amstel
For and on behalf of
Victims Of Child Abuse Liberation (VOCAL)



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Hurrah, hurrah for

Santo

We all seek entertainment and information through the medium of television. You could say that television is the binding agency of our generation. Isn't it funny then that *Frontline* bites the hand that feeds it. The strong characterisation and terse cynicism about the nature of current affairs makes us wake up and realize that about 90% of the shows we watch on television, are to put it plainly, complete crap. *Frontline* examines the ratings obsessed world of commercial current affairs and looks behind the scenes at the egos, the

Spinal Tap fans so that influenced us a bit.

O.D. By moving from project to project I don't think that you are going to end up in the comedy scrap heap *a-la Comedy Company* and *Full Frontal*.

S.C. I really think that there wasn't a big difference between their first series and the last series. After a while people just sort of go yeah I'm on top of this, I realize where all the tricks lie. I would have loved to have done another series of the *Late Show*, but I get the feeling that even a third series and people

doing pilots for the *Late Show* it was on Channel 9. They (commercial teev) have got no idea about quality. As long as it actually provides viewers they'll say yes to anything.

O.D. For *Frontline* do you target any one particular weatherman?

S.C. All the characters in the show are basically an amalgam of everything that exists in our heads. I'm probably the least qualified because I know the least amount of weathermen than anyone in our group. I think the character existed before he was even a weatherman. He just happened to fit

straight away would be a reference in the following episode.

O.D. Do you think that the reality of current affairs is worse than you portray it?

S.C. Far worse. There are so many stories that we can't do because people would never believe that that was the way that it actually happened.

O.D. Has it been difficult doing Series 2 without Bruno Lawrence?

S.C. It's been very different. He was a very good friend of ours and a great guy to have around. He wanted us to write the second series with him in



dubious practices and the occasional hypocrisy of a medium that purports to objectively present public affairs. **Matt Rawes** was able to catch up with **Santo Cilauro**, writer, producer, director, camera and weatherman of *Frontline* and find out about the rise from the humble beginnings of performing Law reviews at Uni to international success.

O.D. How did the original cast of *D-Generation* get together?

S.C. The first time that Rob, Tom and I worked together was in a Law review back in 1981. We all went to Uni and I actually went to school with Tom but I don't remember him from then.

O.D. I feel a big success of the *D-Gen/Late Show* etc. is due to your ability to move on from project to project. Does *Frontline* have any longevity about it?

S.C. We always enjoy what we do because we move on when we get bored and only do things where there's a bit of stimulation. I can't tell you what is going to happen to *Frontline* because at the moment we are still stimulated and interested. I personally would love to go on and do a lot more but I don't know how bored I'm going to get by the end of this one. Apart from anything the reason we started doing *Frontline* was because we did want to do a different type of comedy, like a more doco-style satirical drama. Shooting it in a doco-style I think is interesting in itself. People tend to forget that. They think oh yeah, these guys have a lot to say about current affairs but it's also got to do with the style of the show. I mean we're great

might have started picking the tricks. Doing a third series would have been good fun but now it gets remembered as a better show than it actually was. We did 5 or 6 years of breakfast radio here in Melbourne and the same thing happened. People couldn't believe it when we got out of radio but we were thinking that another 6 months and people would have been going, yeah I used to like them but now...

O.D. You spent those years on MMM a commercial network. Do you feel more comfort with the ABC?

S.C. We did 5 or 6 years of deadset commercial radio. People always say to us that "you guys must love the ABC" but to tell you the truth we're actually happiest in a commercial environment. We have an insane work ethic where we work all the time and in the public service there's never anyone around when you need them. With *Frontline* we are basically doing the show ourselves and the ABC are paying us so we are using no-one from there. We enjoy being in an environment where if you don't do your job you are out on your ear and that's what I really liked about being on a commercial network. If you provide them with a bit of success then they don't care what you do. There's this strange kind of moral highground that exists at the ABC which I think is a bit airy-fairy which I don't particularly like all that much. But the way it's turned out is that our shows have had their natural home at the ABC. I must admit though that the *Late Show* was a far more suited to commercial television. In fact when we first started

into the weatherman pigeonhole.

O.D. Stuart Littlemore was recently sued by Ray Martin. Do you think *Frontline* is in any danger of suffering the same fate?

S.C. The kind of programs we target in *Frontline* are the very shows that wouldn't take us seriously because they take themselves so seriously. So I think we can be far more cutting than Stuart Littlemore and get away with it.

O.D. What has been the most ridiculous/amusing current affairs story you have ever seen?

S.C. I must admit I like the more macabre ones. I've got a fairly black sense of humour and whenever I see a disgraceful exhibition of exploitation of people whose families have died, that makes me laugh. There's countless examples of this every week. A while ago when the *Espirit* guy was found dead in his spa a network got the girlfriend on to spill the beans and they kept on showing these crazy images in the middle of the story of this water gurgling. It was meant to be his point of view of his last moments. It was just absolutely outrageous. Half the times we do stories that are not based on anything and we get calls from say, *A Current Affair* in Perth and they'll say, oh you bastards how did you find out that we did that.

O.D. Do you get much feedback from current affair shows?

S.C. We had the occasional heated fax sent to us, especially in the early days. It was always cloaked in a bit of attempted comedy but sometimes it got quite agro. But our response

mind so in a way his spirit still exists in the show because it was written with him in mind. He hovers above us in a strange sort of way.

O.D. How big a role does television play in Australian culture?

S.C. I don't know what it's like over in Adelaide but in Melbourne and Sydney there's a genuine sport in television criticism. You are continually watching things that critics write. You try not to pay too much attention but when you look at it you realize that these guys are taking things just far too seriously. It's only television. We're doing precisely that with *Frontline* but we like to think that it is entertaining. I think that the comments we make about Australian television are actually secondary to the comedy. We're not educating anybody and I don't think that it's even an expose. We're just making some observations. I think we're just re-enforcing observations that people have already made.

O.D. Is there room for a Bruce Macavaney in *Frontline*?

S.C. I guess he could have been one of those guys you bump into in the corridor. The generic sports type.

O.D. How funky is Funky Squad?

S.C. Not very funky. They were a pretty uncool bunch of cops. It mystified a few people but entertained us no end. They've actually showed the first 2 episodes in the U.K. and I'd be very interested to know what the reaction is because they have no preconceived ideas of what our group does.

O.D. One of my favourite lines from

the Santo clause cont..



Funky Squad was when Grant advised Cassie "let him[Stix] go, he's from the streets".

S.C. That sort of shows our background. We're all from Uni and you understand little subtleties like that. You just get sick and tired of people writing in T.V columns saying things like, I don't see where the humour comes from. They are so far away from the point. I don't need a 48 year old man to tell me how to be funny.

O.D. Are the infomercials ready to take over the world?

S.C. I hope so. I'm actually waiting for the 24 hour weather channel to kick in.

O.D. Do you prefer to be in front or behind the camera?

S.C. I oscillate. I really wanted to film the series, which I have been doing. But when I see the freedom the actors have got in front of the camera I must admit I itch to get out on the other side. To not have to communicate your ideas to another camera is just such a great luxury to have.

O.D. Do you think your ethnic background effects your comedy to any extent?

S.C. Anybody who writes and performs comedy draws on their own background so in that sense I do but I don't feel any duty to hold up any kind of banners or anything like that. If I have a woggy cousin and I can extract a few jokes at his expense then I'll do it. But I don't see myself as an ethnic comic. In fact I hate anything to do with belonging to races.

O.D. Are we likely to see a *Funky Line* or a *Front Squad*?

S.C. I don't think current affairs have changed that much since 1974. Yeah, I'd like to see the weatherman with a Afro.

O.D. Student media - cutting edge or cheap and nasty?

S.C. Cutting edge without a doubt. We've been doing a fair bit of publicity for the show and by far the more interesting interviews are the ones from the Uni papers.

O.D. What would Santo Cilauro be doing now if he didn't hook up with the *D-Gen*?

S.C. I think I'd be a wrestling promoter.

O.D. Finally, how would you describe yourself in three words?

S.C. Fat, soccer fan.



I don't really know anything about "Generation Y?", but I do know of "Generation X". I've heard alot about them - in fact I think I

may even be part of them (does nineteen years old fit into Generation Y? or X?) From what I've heard and read, they are the generation of slackers. They have nothing to identify with except the problems of the environment and high unemployment but are too slack and unmotivated to take a stand and do anything about these problems.

The 60's and 70's youth were very suppressed, but at least (as they say) they had major issues and reasons to protest about and bring change through eg. war, music, drugs and technology. These days though, what they don't see is that there is just so much happening. No sooner has one major event occurred that by the time anyone (of the 90's youth) has had a chance to make some noise and take some action the event has passed and the next one has occurred.

Generation X is given some credit by being acknowledged as caring about the state of the environment. However, the only reason we are seen to be concerned with this one major issue is because it is the only ongoing problem we can attempt to rectify as most of the other problems just arise and pass, one after the other. My brother, Daniel, told me an interesting story yesterday about his Saturday night, and it helped me realise why Generation X is depicted as not having much to identify with - and how something has got to be done to give ourselves and the next generation a future. Here is the story in a very condensed form. Hopefully it will have the same enlightening effects on you as it had on me.

My hungry brother walked into an average outer-northern suburbs Chinese restaurant, expecting to possibly wait a short while before sitting down, ordering and eating. Not so. He walks in the door, only to find himself standing in a slate floored "foyer" with a whole lot of other hungry people. He takes a peek into the restaurant area to assess the situation and determine whether to wait or not, and is instantly shocked. What he saw was an expensively furnished restaurant with predominantly young (25-30 years old) upperclass patrons. They appeared jovial, as if in a celebration, and were all done up with mobile phones, Country Road/ Sportscraft casual wear and matching leather goods.

Daniel and his friends left and talked about what they had just witnessed. He was instantly able to recognise it for what it was: the spread of yuppies and wealth further and further away from the CBD and surrounding suburbs, as the 60's and 70's youth have used up every available space. Those 80's and 90's youth who

Generation
Y???

because some borders had already been crossed and so the corporate world was gradually becoming more accessible.)

They are now going crazy with technology because they know they haven't got long before Generation X or Y? or whatever catches up and stops them, and before they ruin our earth and deplete all our resources. We see what's happening, but it's just so fast (as in a major change in society and suburbs in two measly years) that we have not yet cracked through and let them know that enough is enough. We, as a generation, are becoming less and less willing to accept their crap. The sad thing is though, Daniel's story shows how many of Generation X (or whatever!) and those slightly older don't even notice these things. They are being dragged into an aesthetically pleasing, materialistic, corporate world/existence showing that we who understand what is going on must not only crack through to the 60's, 70's and the early 80's youth, but also to our fellow late 80's and 90's youth who have been too influenced and/or sucked in. Help us! How do we do it? I wish I knew! I also wish I knew if anyone else sees 'Generation X' as this-or am I just a depressed slacker in a state of drug induced paranoia worrying about the environment too much? Or is that what my Dad would read about me in Time magazine, or Bulletin or any other 60's, 70's and 80's youth run magazines who are trying to cover up their shit and fuck ups by making me look bad? Is 'Generation X' the same as 'Generation Y?', or do neither exist? I think MY GENERATION will go out with a bang, not with a whimper.

Joanne Iacopetta



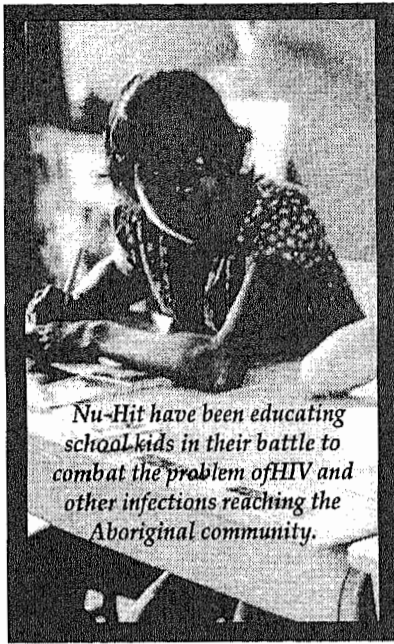
Gen Y? Keith Richards doesn't know either.

Nu-Hit are New and Hip

The Nunga Needle Exchange Program is Back and Needs You

I would like to introduce myself, my name is Karyn and my co-worker Simon and I have been with Nu-Hit for a couple of months now. We have been going around to some of the community houses and schools telling them what we are about, trying to let as many Nungas' as possible know about NuHit We want you to feel comfortable about using us, as one of the main reasons Nu-Hit was established was to try to combat the problem of HIV and other infections reaching the Aboriginal community. The Nu-Hit program has been closed for various reasons for the last 6 months or so and for that reason I would like to tell you that we have just started operating again. Simon my co-worker and I are available on the following phone numbers 223 5217 or we can be paged on 378 1111 and a message left on 117 869.

We are located in the city, 182



Wakefield St, Adelaide. We have a large van that we drive to different locations and will deliver syringes etc where needed.

We are available from Monday to Friday between 9am-5pm. It is to be hoped that at a later stage we will be able to meet all your needs after hours as well. We will supply you with as many clean needles as required. We also have different size syringes as well, as condoms, pamphlets on HIV and Hep C. We will also try to help you with any other information you require.

We are trying to target Nunga users who are at risk and don't know much about needle exchanges. We offer a confidential service and will not ask you any personal questions. We wish to make you comfortable in the process of accessing clean needles.

I'd also like to let you know that you don't have to bring dirty needles in to be eligible for new fits. If you can bring them in, great, and of course we will dispose of them in a safe and practical way.

Calling All Journos

On Dit News is looking for writers/journos.

Make sure your article is brief, interesting and informative.

Only a few editions left so get your fingers ready to type.

Bring your article into *On Dit* and leave it in the news subeds' pigeon holes with a contact number and we'll get back to you.

Use Your Power to Vote to Fight the Forces of Evil



YES! YES! YES!

This is the cry I hope to hear echoing from the election tents next week; not because voters are particularly overjoyed with the whole election process, but because the Union is holding a referendum in conjunction with the elections to make three

changes to the Constitution.

You will be asked to make a decision on the following changes, all of which have been considered already by the eighteen members on Union Board, and all of which were passed with unanimous (or close to unanimous) approval.

- *Changing the President's term from October-October to December-December.*

Presently the new President commences their term of office while studying full time, just before exams. As being President is a full-time job, the new President will either neglect their studies or their work or both. Altering the change-over date will mean that the new President can commence after exams, that there can be a long induction process for the new President (2 months as opposed to, at present, nothing), and that students from high contact hour courses (engineering, medicine etc) will have the same opportunity as others to take on this job.

- *Making the Waite Institute Students Association (WISA) an affiliate.*
- This is a change in name only. Waite is already treated as an affiliate; i.e. it receives money from the Statutory Fee. The Waite campus is a similar size to Roseworthy (which already has its own affiliated Asso-

ciation) and deserves similar recognition.

- *Reducing the frequency of Bi-elections*

This change will result in a bi-election only being held if three Board members resign. At present a bi-election must be held whenever a member resigns, which has resulted in a bi-election occurring almost every year, at a cost of \$5,000 to you, the student. Under the new system, only one of the last 9 bi-elections occurring in the last decade would have taken place. Having a minimum of 16 students on Board still allows it to function well and give expression to a wide range of views.

I hope you will agree that these changes will be beneficial for your Union. Please call me on 303 5401 or speak to another board member if you have any queries or if you disagree.

Tim Kleinig
Union President

Come Jingle Some Bells at *Christmas in the Cloisters*

MUSICIANS NEEDED FOR CHRISTMAS ORCHESTRA

The Adelaide University Union Centenary has extended an invitation to all musicians to participate in the AUU Centenary Orchestra for "Christmas in the Cloisters" to be held on Wednesday September 6th.

This will be the major highlight of the Centenary year and will feature the orchestra, choir and guest artists in a program of popular Christmas music. The audience will have the opportunity to sing favourite Christmas carols by candlelight. Proceeds from the \$2 admission charge will be donated to the Adelaide Central Mission

Christmas Appeal.

The first rehearsal for the Orchestra is on Wednesday August 23rd at 4.00pm in the Upper Refectory (Food Court) Level 4, Union House. There will be only three rehearsals, so it is not a large time commitment. The dates and times for the remaining rehearsals will be determined on Wednesday. Musicians are asked, if possible, to bring a music stand to the rehearsals.

The musical director for "Christmas in the Cloisters" is Barry Wilkins (who is coordinating this year's AUU Centenary Celebrations), and can be contacted at Union Administration, Lady Symon Building on 303 5131.

CHRISTMAS DINNER

Unicatering is arranging for a special three course Christmas Dinner to be served in the Upper Refectory from 5.00pm on Wednesday September 6th as a prelude to "Christmas in the Cloisters". The Refectory will be appropriately decorated and Christmas carollers will entertain during the Dinner.

The cost of the Dinner is just \$15 and includes admission to the Christmas program. Bookings are essential and contact should be made with Lorraine Bailey at Equinox on 303 5858.

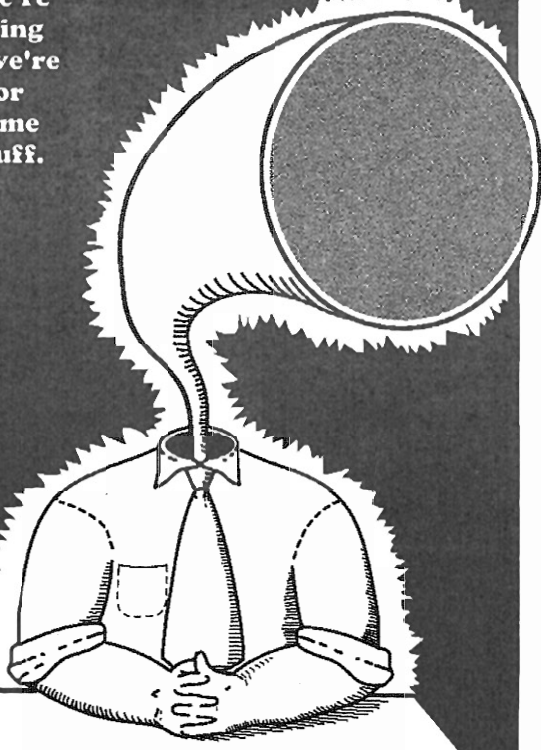
We are encouraging students, staff, faculties, affiliate organisations, clubs

and sporting groups to make up tables for the Christmas Dinner, and then to join in all the excitement and festivities of "Christmas in the Cloisters".



"I'll do anything for some more of that rum."

When we're not playing music, we're talking or doing some other stuff.



**Student
Radio
5UV
531 AM**

Vietnamese Councillor Wins Against National Action

Ngo The Tung, the first Vietnamese person to be elected to Local Government in South Australia, has won the individual category of the 21st Equal Opportunity Achievement Awards.

Tung was elected to the Enfield Council in May this year in a controversial election in which Michael Brander from National Action also stood for election in Enfield albeit in a different ward to Tung.

Commenting on Tung's win, Commissioner for Equal Opportunity Josephine Tiddy said, "Tung's election as Councillor means that Asian people in Enfield now have a voice at Local Government level. He also provides a marvellous role model for others in the Vietnamese community to follow."

Ms Tiddy added, "In the International Year of Tolerance, the Enfield election was an important test which the community passed with flying colours. It is now a matter of record that Tung won a resounding victory in his ward while Michael Brander did very poorly in his."

"I was very pleased to note that while the Vietnamese community in Enfield rallied to support Tung, he also received strong support from non-Asian people in the community who turned out in large numbers to vote for him."

Before being elected to Enfield Council, Tung was a volunteer aged care worker for the Council. He also volunteered his services to frail, Vietnamese elderly and disabled people at the Vietnamese Community in Australia (SA) Chapter.

COME AND PICK THE FLOWERS WITH THE SAUA OFFICE BEARER CANDIDATES

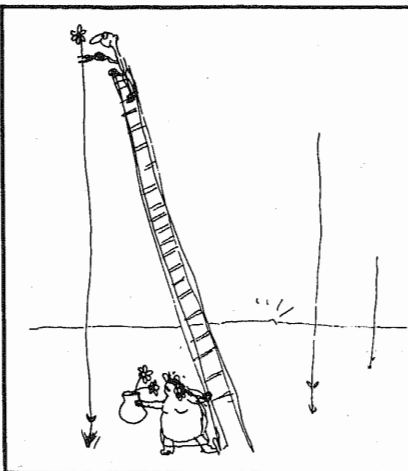
1.10 pm
Barr Smith lawns
(or Mayo Refectory if wet)

WEDNESDAY, 23RD AUGUST, 1995
On Dit Editor(s) • Student Radio Director(s)

THURSDAY, 24TH AUGUST, 1995
Environment Officer • Women's Officer
Orientation Co-Ordinator

FRIDAY, 25TH AUGUST, 1995
President • Education Vice President
Activities / Campaigns Vice President

Authorised and published by Anthony Jucha, 9211945, Returning Officer, 13th August, 1995



Have degree... will travel?

International teaching?

A short term Teacher Training Course, RSA/Cambridge CTEFLA, is now being offered at the University of South Australia.

The University of Cambridge, UK, incorporating the Royal Society of Arts, offers an internationally and nationally recognized 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 is part time Tuesday and Thursday evenings and Saturday mornings from September 26 to December 23, 1995.

Caroline Rannersberger, Coordinator of the course held at CALUSA, Centre for Applied Linguistics, U of SA, launched her own career in EFI 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. Sally Collins, Course Tutor on the CTEFLA, has taught both in Turkey and in Australia. Over the last few years she has been involved in teacher development and training with various institutions including the British Council in Istanbul, Turkey. She is now teaching at the University of South Australia.

Many CTEFLA candidates have found employment overseas and in Australia through this initial teacher-training course. Should you be interested in learning more about the course, please call Caroline or Sally on 302 1591.

UNIVERSITY OF SOUTH AUSTRALIA LEARN TO TEACH ENGLISH AS A FOREIGN LANGUAGE

RSA/Cambridge CTEFLA

Royal Society of Arts/University of Cambridge Certificate in Teaching English as a Foreign Language to Adults

A nationally and internationally recognised teacher-training course with award and vocational recognition. This highly regarded qualification is administered by the RSA/Cambridge University Local Examinations Syndicate, UK. It is scheduled under the English Colleges Award and as such is recognised by the NEAS (National ELICOS Accreditation Scheme).

COURSE DATES: Part time, 26 September - 23 December 1995
COURSE FEE: \$2 000

For further information and application form, please contact Caroline Rannersberger or Sally Collins, telephone 302 1591 at the Centre for Applied Linguistics.

\$\$\$ SUPERFRONT FEES

Can you afford to be complacent?

Students' Association President, Haroon Hassan explains what the fuss is all about and how it may affect you.

Introduction

This Week (August 21st -25th) is the National Week of Action (NWA) against Fees. It is the final major phase of the No Fees campaign that has been planned for this year. All around the country students will be using this week to place pressure not only on the government but on University administrations as well. At present we as students are locked into a vicious circle caused by continuing education cutbacks. As the government reduces public outlays on education it in turn seeks more revenue from you the student. Simultaneously, Universities which are cash strapped because of the decline in funding begin to look toward the deregulated postgraduate fee paying market as a source of income. Either

protest over upfront fees for students wishing to practice law.

The rally saw the Vice-Chancellor of USA later back away from the proposed fee for the Graduate Certificate in Legal Practice (which all law students must obtain if they wish to practice). Similarly a clear message was sent to the Government that proposals to introduce fees for degrees would be met with strong opposition. Nationally, over 15,000 students took to the streets whilst over 30,000 students staged class walk-outs.

The Second NDA May 3rd

The second rally was aimed at maintaining pressure on the government in the lead up to the May 9th Federal budget. Students marched on State ALP headquarters and unsuccessfully attempted to contact the PM. A tent city was set up outside

- Permanent Residents (who pay tax but can't vote) being forced into paying upfront fees and being denied access to the AUSTUDY Scheme.

- No real increase in funding to Universities

- Further cuts and restrictions to the AUSTUDY Scheme

- postgraduate fees being ignored (many would say their introduction was hastened by the "budget neutral" package that was announced)

Why have a National Week of Action?

The main aims of the NWA are to target University administrations on the issue of postgraduate fee charging and to reverse the decision with regard to Permanent Residents that was made in the May budget.

Permanent Residents (PR's)

Approximately 30 500 students will be forced into paying upfront fees and will be denied AUSTUDY next year under the Federal government's new plan. This is despite the fact that the Minister for Education, Employment and Training, Simon Crean, promised that there would be NO upfront fees for undergraduates in the budget. It now seems that the government's position is that no "Australian" undergraduates will have to pay fees. The sheer duplicity of the government must be opposed for two major reasons.

Reason 1.

PR's live in Australia as non-citizens residing in Australia. They pay taxes like all of us and contribute to our economy and community. Unlike citizens they can't vote which means they do not have a political voice. To deny them basic rights such as accessible education as residents and taxpayers is manifestly unjust. Furthermore, to attempt to buy people's allegiance to a Country by forcing them into citizenship makes a mockery of the government's policies of multiculturalism and cultural diversity. Why should positive contributors to the community (in the form of educated graduates) be forbidden from maintaining their cultural heritage? *All other reasons aside it contravenes the International Covenant on Civil and Political Rights.*

Reason 2.

If this new plan is accepted it sets a terrifying precedent for the rest of us. If non-citizen PR's will be paying upfront fees by next year then how soon will it be before the rest of us have to as well? Will education be-

come a commodity which only the rich can afford? Stopping this move is a crucial outcome in the fight against fees for degrees.

Postgraduate Fees

There are already some 55 fee paying courses offered at the University of Adelaide. Many of you will feel that this doesn't affect you. **YOU ARE WRONG.** Consider the fact that many professions now require postgraduate qualifications as pre-requisites for professional accreditation. This is already the case for professions like Law, Psychology & Teaching. But many other fields are moving the same way. If Universities can make money off these courses then surely Medicine, Nursing, Engineering, Computer Science, & Commerce, just to name a few, will follow suit. In a cut-throat job market postgraduate qualifications may not be essential but how will you stack up against others who have them?

The University has accepted dozens more new fee paying courses to be introduced next year. In fact, the policy of Senior Management is that **"all postgraduate course work awards should be fee paying wherever possible"**. If you think you will escape then you may be unpleasantly surprised. Remember that many qualified graduates often return to University to update their knowledge, the difference in the past was that you didn't have to sell your house/car/ soul/ kidneys to do it!

GET INVOLVED...IT AFFECTS YOU!

The Students' Association (SAUA) and Postgraduate Students' Association (PGSA) have already called upon the University to introduce an Access and Equity plan with regard to fee paying courses. Fees impact detrimentally on women, people from low socio-economic backgrounds, indigenous peoples, migrants, people with disabilities and people from rural and isolated areas. However, this would only be a partial shield against the worst aspects of upfront fees. The only sword we have is ACTION. Sign the petitions and form letters, support the NWA activities all week and attend the Rally on Thursday. (See the Back Page for Details)

Your Students Association ...fighting up front fees.



"But you owe us \$10 000 for your degree. Please pay up or we'll be forced to shoot you."

way students get slugged (not very fair is it?). Many of you are probably fairly well versed with the history of this year's National No Fees campaign. For those who feel less informed read on and discover what has happened so far.

The First National Day of Action (NDA) March 23rd

Whilst pressuring the PM on the government's stance on upfront fees and higher education cuts student concerns were treated with contempt by Mr Keating who could only respond with the now notorious "go and get a job" remark. This arrogant and inappropriate comment fuelled student anger at the ensuing student protest that day. Over 4000 students (the largest rally in Australia) marched on the Department of Education, Employment and Training (DEET) and then stormed the University of South Australia (USA) in

the building until the budget night as a continuing symbol of student opposition to proposals for :

- upfront fees for undergraduates
- further increases in postgraduate fees
- cuts to higher education spending
- Attacks on the AUSTUDY scheme
- Large scale increases in HECS

The Budget ruled out upfront fees for Australian undergraduates and steered clear of the radical changes that had been proposed earlier, thanks in part to the persistence of the No Fees campaign and a looming federal election.

Unfortunately, there were several regressive changes introduced nonetheless. These included:

ZERO TOLERANCE of Domestic Violence

She lives with a successful businessman, loving father and respected member of the community.



Last week he hospitalised her.

Z
ZERO TOLERANCE

EMOTIONAL, PHYSICAL, SEXUAL
MALE ABUSE OF POWER IS UNACCEPTABLE
DOMESTIC VIOLENCE IS A CRIME

Domestic Violence What the Statistics Say

In a national survey in 1987, 46% of Australians admitted that they personally knew someone involved in domestic violence.

25% - 31% of homicides in Australia involved either spouses or 'sexual intimates'.

In Canada, three in ten women, now married or previously married, have experienced at least one incident of physical or sexual violence at the hands of a marital partner.

48% of women with a previous marriage were assaulted by a previous marital partner.

Of those women who had ever been married or lived with a man in a common-law relationship, 29% had been physically or sexually assaulted by a marital partner at some point during the relationship.

In the USA, wife abuse is the leading cause of injury among women of reproductive age. Between 22% and 35% of women who visit emergency clinics are there for symptoms related to ongoing abuse.

Data from developing countries reveal that one-third to more than one-half of women surveyed report being beaten by their partner.

Women who have been victims of assault more than once have nearly always been victims in their own homes. In nine cases out of ten, the perpetrator was known to the victim. 45% - 70% of battered women in

shelters reported the presence of some form of child abuse. Child abuse is at least 15 times more likely to occur in families where domestic violence is present.

**Emotional, Physical, Sexual ...
Domestic Violence is a crime.**

For information on sources of statistics, contact Sandy, Julia or Lianna in the SAUA on (08) 303 5406.

Blame the woman,
Blame the drink,
Blame the weather.

The common ways in which men deny their responsibility for domestic violence are:-

"She's my wife, and I'll do what I like to her."

"I was drunk and I can't remember what I was doing."

"It's her fault, she's always been neurotic."

"She was asking for trouble, I have the right to have sex with her if I want it."

"She can't even keep the house in order."

"Of course I was strict with her and the kids, she needs to be kept under control."

"She answers back too much."

"She can't keep those kids quiet."

"You know me, I didn't mean it. I was just depressed."

"I've just got a jealous nature, I can't help it."

**There is never an excuse.
Male abuse of power is unacceptable.**

More SAUA Stuff

Do What We Want or We'll Rally

UPFRONT FEES. THE FACTS.

Whichever way you look at it postgraduate training is a reality and is the fastest growing area of the higher education sector. For many students postgraduate education is the best means for securing a job. The big question is 'can you afford it?' Here are just a few of the fees that are being charged by our University:

- Masters in Agricultural & Natural Resources Science - \$9000
- Grad. Cert. in Environmental Policy, Planning & Management - \$6000
- Grad. Dip. in Clinical Dentistry - \$4320
- Grad. Dip. in Applied Economics - \$4500
- Grad. Dip. Computer Systems Engineering - \$8400
- Grad. Dip. in Law - \$5400
- Grad. Dip. in Math Science - \$7992

All these fees and hundreds of others like them all around the country must be paid before you commence study. Remember, NO Cash, NO degree.

Get involved in the National Week of Action against Fees (see back page) Brought to you by the Students' Association.

ATTENTION ALL POLLIES & ELECTION TYPES

Are you running in the upcoming student elections? Well we want to interview you (for publication in the edition planned for August 28) so that the student body gets a chance to know you just that little bit better before voting you into power or into oblivion, as the case may be.

HERE'S THE DEAL:

☛ You come down to On Dit office and book a time to be interviewed. You have a choice of day between Wednesday and Thursday. We will be available to conduct the interviews between the hours of 10 and 5 on those 2 days. (If that's a problem then get stuffed come see us.)

☛ We will be interviewing candidates for the positions of SAUA president, EVP, A/C VP, Women's Officer, Environment Officer, On Dit Editor(s) & Student Radio Director(s).

☛ Each candidate will be presented with a questionnaire that they will be required to fill out in the presence of a current On Dit editor in not more than 5 minutes.

☛ The questionnaires will be tailored to suit each position but will be identical for candidates for each individual position. (eg all A/C VP candidates will be asked the same questions which will be different to the questions asked of each EVP candidate and so on.)

☛ We will listen to any and all gripes but our word is final. Tough.



How to
avoid

being
history

in the
future.

Telecommunications is the fastest growing industry in the world. No other industry is as exciting or as challenging. Its potential effect on the way we work, live and play both now and in the future is unparalleled with any other industry in history. Telstra intends to be at the leading edge. That's why Telstra is looking for a diverse group of graduates with excellent people skills to evolve with us as business leaders of the future. It's called the Telstra Graduate Leadership Program. You can be a final year student of any discipline (ie. economics, science, arts or other background). Once you apply you'll be put through a rigorous assessment of your potential people skills which are so critical to Telstra and its future success. As part of our selection process, you'll have the opportunity to meet with some of



Phillip Adams



Ivan Deveson



Martin Ferguson



Robert Gottlieb



Nick Greiner



Janet Holmes a Court



Craig Kimberley

Australia's business leaders. If you get through the assessment you'll be offered a position in Telstra where you'll embark on an 18 month development program. The program will enable you the opportunity to experience first hand our customers needs, as you develop and evolve your skills towards a long term role within the company. Information sessions are being held on campuses around Australia during August and September. At these sessions you'll hear more about who we are looking for and how to apply. Telecommunications is the future and you can be an important part of it. Find out more about Telstra's Graduate Leadership Program at your Uni's information session or Freecall 1800 815 774 before September 15 for an information kit. Telstra is an Equal Employment Opportunity employer.



If you leave me, can I come too?

If You Leave Me, Can I Come Too? Cynthia Heimel

Cynthia Heimel's book, *If You Leave Me, Can I Come Too?* is an interestingly eclectic mixture of Heimel's views on dating/sex/love, fame, feminism and, curiously enough, dieting. Its eclectic nature is due to the fact that the book is a collection of writings from her various columns. Her writing bears a striking resemblance to other neurotic, New York based humour, such as the films of Woody Allen and the TV version of this style of humour, *Seinfeld*.

Having just blatantly categorised Heimel's style by reference to two male comedians, it should be made clear that Heimel is a self-professed feminist. That having been said, it is difficult to tell what kind of feminist she is, because one of the later sections in the book is an account of her attempts at losing weight. Do feminists try to lose weight? I thought that was subscribing to male defined views of beauty. Maybe, I've oversimplified the whole thing. My other reason for not know-

ing what sort of feminist she is, is that she has had some writing published in *Playboy*. Say no more. A nod's as good as a wink to a blind bat. Hello?

Heimel is most appealing when discussing typical male/female behaviour. For example, in her piece *If You Leave Me, Can I Come Too?*, she describes her problem of becoming obsessed with men. As her friend, Brendan, tells her, "Obsession is ... projecting every single problem in your life onto the one object who's terrified that you even know her name and telephone number. Then a month after you've sucked that one dry, you have to find a new host, begin the body-snatching process all over again." Heimel thinks this is the male version of events and that the female, instead of finding a new host, goes into a deep depression and eats Mallomars until she pukes.

This extract, although I think it's funny, illustrates one of my major problems with the book: *It's so fucking American!* All right, that's probably racist, or something, but I seriously couldn't understand a fair amount of the book because it was concerned with issues that confront Americans and Americans alone.

What the hell is Mallomars? I can't even figure out if Mallomars is singular or plural. Is there such a thing as a Mallomar? I pine for the day when Australian films and books actually sell in America and we can confuse the fuck out them with our own farcically named snack foods (e.g. Twisties).

Having said all of that, it should be emphasised that Heimel is truly hilarious when her discussion enters the realm of general knowledge. She describes a party she heard about that had Kirk Douglas as its main guest of honour. People got bored during the first two speeches and started talking among themselves. When it was for his speech, "Mr Hollywood Royalty appeared, humble, ready for adulation. Nobody gave a shit. They just kept talking foreign rights and gossiping, not caring if Kirk lived or died. Kirk was stunned. He started sputtering, then screaming abuse at the crowd and finally just went insane with fury. It was too fabulous."

One thing that *If You Leave, Can I Come Too?* does is document the inherently weird nature of American society. This is shown in Heimel's piece about *Absolutely Fabulous*. She discusses the American obses-

sion with making TV filled with saccharine, "positive role models". The British, however, thumb their noses at the fanatics in their society with the hugely popular anti-role models, Edina and Patsy. Heimel describes, "the dazed and confused limey looks," she gets whenever she mentions positive role models to the English. I think all sensible people would agree with Heimel's statement: "Thank God for Edina and Patsy. Drinking like fish, evil and foul-tempered, hugely shallow, greedy and lustful, they make perfect role models ... When my kid dares defy me, I become Edina and threaten to adopt Romanian babies ... Patsy can't remember ever going to sleep, she passes out instead. I shall emulate her."

Heimel acknowledges that positive role models have only reared their ugly heads in American TV in the last twenty years. She draws a nice example from *M*A*S*H* in which an announcement over the loudspeaker draws attention to the fact that a large amount of methamphetamine had been stolen.

Heimel's imaginary "Problem Lady" is a device she uses to discuss any topic she feels like discussing. In one of the "Letters", a person claims that after having recovered from addictions to alcohol, cocaine and tobacco, that her newest addiction is computer solitaire. As she says, "It's always 'just one more game,' and the next thing I know it's three in the morning and I've forgotten to have dinner." Having just come to terms with my own addiction to computer patience, I concur wholeheartedly with Heimel on this point.

Heimel's writing really is exceptionally eclectic. The topics she covers range from Bill Clinton's sad performance as President to the unpleasant smell of vaginal deodorant. The major benefit of this is that she is almost certain to stumble across topics that will interest anyone.

Ben Haskin

The Most Amazing Man Who Ever Lived Robert Rankin

Yess!! At last it's here ... *The Book*.

The book in which clones of Hugo Rune (mystic, magus, master of the arts magickal, poet, painter, prophet, guru's guru, best dressed man of 1933, inventor, close personal friend of Einstein, and hater of Bud Abbot) attempt to electrolyse gold from the oceans and simultaneously kill 99.9% of the Earth's population and launch a takeover bid on God. In which Cornelius Murphy (of the big hair, son to Hugo Rune and the Stuff of Epics) and his diminutive companion Tuppe (also the Stuff of Epics, although not quite the same degree) try to stop the evil doers. In which it is revealed that Hell has been closed down and the Universal Reincarnation Company

opened up to deal with the surplus souls. In which, joy of joy, occurs that great event for which all religiously regular Robert Rankin readers, oblivious as they may be to alliteration, have waited, when the aforementioned heroes, Cornelius and Tuppe, pull up a stool each in the Flying Swan and have a drink and a chinwag with John Vincent Omally and James Arbuthnot Pooley (intrepid adventurers in their own right and heroes of the now legendary *Brentford Quartet*. Ah, Brentford). In which God reassures us that next time He creates a species, He'll get it right and put the bollocks on the *inside*. And then some.

Just in case you're still wondering, I'll say it plainly. This is not a book for taking seriously. This is a book for opening up your gob at and laughing out loud. Robert Rankin is a bloody funny writer. Fans will recognise the plethora of gags that run

through all of his novels (it's a tradition, or an old charter. Or something. Or perhaps the transperambulation of pseudo-cosmic anti-matter has something to do with it), but there is still plenty left to leave the new reader chuckling to themselves and saying things like, "What the Hell is this guy on?" He's like a blend of Douglas Adams, Terry Pratchett, Tom Sharpe and Flann O'Brien.

Sure, the plot has holes, but Rankin is shrewd enough to realise this and milk them for every gag imaginable. His friendly, easy-going style gives the impression that he's the type of bloke who loves to head down to the pub and have a yarn and a laugh with anyone who'll listen. It's almost as if he's turned to the reader and said, "What do you say we just muck about for 250-odd pages, eh?" A truly delightful novel.

And bloody funny.

Paul Bradley



There are aspects of life which transcend all cultural and geographic barriers; feelings of ecstasy that are felt universally. Like the heart flutters that are associated with hearing those three magical words... 'beans on toast'. While the tinned variety is good for a 'quickie,' this recipe provides an adult version of this childhood treat.

- Ingredients:**
- 1 large tin (400g) of butter beans
 - 4 rashers of smoked, streaky bacon
 - 1 tablespoon of groundnut oil
 - 1 small onion, peeled and finely chopped
 - 1 small glass of dry white wine
 - 1 small (100ml) pot of double cream
 - 2 tablespoons of grainy mustard
 - A handful of grated cheese
 - 2 rounds of hot buttered toast



Belgian big beans bake best. But they're a bugger to carry.



Residents of the Isle of Beanos celebrate the bi-annual Festival de la Bean

Rinse the beans in cold water. Cut the bacon into strips and fry them in the oil. Add the onion and cook until soft. Tip in the beans, add the wine and bring to the boil. Turn down the heat and simmer until half the liquid has evaporated. Stir in the cream and mustard and bring to boil. Stir in the cheese, add salt and pepper to taste and tip onto the toast. Enjoy with a glass of vodka and tang.

M.L.J. Duffy

<p>tottypot gets stagefright</p>			
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UNION BUILDING**

WHAT'S COOKING?

MULTICULTURAL WEEK

OURS
2003

Monday August 21 to Friday August 25

At last! The long-awaited Multicultural Week is finally here! Prepare yourselves for a week filled with 'Discoveries' as you feast your eyes and your stomach on impressive performances and delicious, exquisite dishes! (Oooo... if you can just visualise the food now...)

Over the past decades, the intake of people from different countries has increased dramatically in Australia. Due to this, it is crucial to increase awareness among ourselves of the many cultures of the people around us. Only then can we begin to understand and respect their traditions. In previous years, Multicultural Week has successfully revealed the various cultural backgrounds of people from all over the world. Within the course of this week, traditional dances, martial arts demonstrations and hilarious but cultural games were held. Music, food and drinks from all over the world came together in a gorgeous food fest. And all around, the feeling of oneness... of unity... of Multiculturalism, was reinforced in every person who was present.

And now it's all happening again! The Music! The Food! The Dances! The Big "M" is back! With More to Expect! So Be Aware and Be There!

The theme for this coming M-Week 1995 is...

OURS
2003

...in the coolest shade ever! The Big "M" kicked off with a colourful parade on the 18th of August. Performers and participants in the parade moved from Victoria Drive to Victoria Square, dressed in their traditional costumes.

The M-Week event will be made even grander with a spectacular Opening Ceremony. Each day of M-Week will be packed out with entertaining multicultural performances, cultural games, exquisite dishes from all over the world, beautiful ethnic music and loads more. Not only that, newly-released movies will be shown on certain days at a cheap rate. T-shirts will be sold on each day - but Hurry! Limited Stock Only!

M-Week, which ends on Friday night, commonly known as M-Night, has more in store for everyone from all walks of life. "Ethnicity", is the theme for that enchanting night. There will be performances by several cultural groups to start the evening. After that, a live band will continue to entertain us as we get down and party all night long!

All in all, M-Week is one not to be missed. So much can be learned, shared and enjoyed. You just have to be there to believe it!



On Dit

Multiculturalism

"Australians are too often of other than Anglo-Celtic stock. Multiculturalism threatens national unity."

Sir Garfield Barwick, former Chief Justice of the High Court of Australia. (Focus, *The Australian*, 24 June 1995)

The above assertion is one commonly made by certain academics, the fringe political parties whose sole platform is a reduction in Asian immigration, and representatives of National Action. The assertion is made to avoid accusations of racism. It seeks to remove the emphasis from the people who are to be excluded from society by 'justifying' their exclusion on national security grounds: "For the national good, we should have a white Australia."

This assertion can of course be argued against in many ways. Firstly, it is really a bit late to start worrying about how "non-white" Australia is. It is just a practical impossibility for Australia to revert to the monocultural society it was before the 1960s. Stopping or slowing the current rate of non-white immigration is not really going to solve the "problem" of the cultural groups that are already here. Furthermore, what kind of international relationships would Australia have after implementing such policies in contravention to many of its treaty obligations?

Secondly, the assertion is based on the assumption that Anglo-Celtic Australians will not be able to cope with racial and cultural differences in the Australian citizenry. This is simply not true. The majority of Australians are not racist, or, even if they are slightly xenophobic, they are not afraid of cultural differences to the point that they will become withdrawn and hostile toward ethnic groups. Why is it that the Leader of the Opposition, John Howard, was very quick to retract his version of the assertion when he was re-appointed as leader of the Federal Liberal Party? Why is it that whenever National Action have a rally, it inevitably turns into an

level education segments of Anglo-Celtic Australia, displaced from employment by visibly different peoples, may harbour resentment to the point where hostilities arise. Race riots between ethnic Chinese and Malays occurred in Malaysia for the same kinds of sociological reasons. However, Malaysia is now a peaceful and economically prosperous country - and still a multicultural one. More importantly, acceptance of this argument means implicit acceptance of different underlying problems such as deficient welfare, employment and education systems. What other deficient governments have blamed ethnic minorities for their problems?

Thirdly, even if all the above were not true - even if Australians were racist, and we could somehow deport all the Greek, Italian, Croatian, Chinese, Indonesians and so on

Foreign Affairs Senator Gareth Evans, in a speech to a group of Australasian Debaters in July, spoke of the trend in global dynamics of "Convergence". That is, that the world is becoming smaller. Even if the political leaders are dragging their heels toward true international systems of dispute resolution, technology and the benefits of global trade have inexorably brought much of the world together. The trend started in the Post-War boom times, with increased population, migration and economic prosperity. It continues today, with the formation of trading "co-operations" in almost all regions on the planet, the growth of the Information Superhighway technology and the Internet and the increased recognition of global environmental problems.

The point is that since this trend

and convergence.

Finally, we should examine what the Convergence Trend means and why it is inherently a good thing. What it does not mean is that all the cultures of the world become one big (American) capitalist society. What it means is that all cultures "soften" sufficiently to tolerate the differences between cultures. It means that human rights are observed but one of those rights is the right to choose to be a part of one's culture. It is a *Multicultural Society*.

A Multicultural Society is one where cultures co-exist, having learnt tolerance and understanding of their neighbour cultures. It is a peaceful, colourful society with the "biodiversity" and resilience to develop, grow and prosper. Moreover, it is a society in which the citizens have the opportunity to learn about their fellow people, and hence to better understand the human condition. It is a society where everyone can belong to a group to the degree that they wish, and also experience the freedoms of the individual.

Australia is already very much a multicultural society and is becoming a Multicultural Society. Indeed, the Earth is very slowly becoming one too. Would it be so bad if everyone could be friends?

Rob Koh



ugly scene between themselves and the Anti-Racism Alliance and members of the general public? Why is it that incidents of racial violence, such as Aboriginal deaths in custody, are seen as urgent problems which require immediate solutions?

The assumption that Anglo-Celtic Australians are largely ignorant, potentially violent racists is just untrue and insulting.

A supposed basis for this assumption is that the lower-income lower-

will continue, and the trend is to be accepted as both good and inevitable countries which become in any way inward looking and xenophobic, will be left behind. They will not share in the benefits of international trade, and they will not grow and develop as societies as they become more and more isolated. Current political suggestions that Australia should think itself more a part of Asia, are really just a part of the bigger picture of global peace

The Parade

Bang! Bang! Bang! That's the sound that alerted all of us in the *On Dit* office that something was going on out on the Barr Smith Lawns just before 1pm last Friday. It was the sound of drums and a Chinese Lion Dance kicking off a multicultural parade to celebrate the 10th Anniversary of The Overseas Students Association (OSA) and to promote the Multicultural Week Festivities which will be happening all this week.

Soon all sorts of things were happening. It was fantastic to see the 64 national flags and 64 students dressed in national costumes representing the di-

versity in the OSA and all students on campus. There were also two big shiny metal dudes walking around, although I couldn't see the multicultural connection there.

The parade included five big trucks carrying a German band, an African band and 5UV's cool world music. They made their way down Victoria Drive, up King William Steet and ended up in Victoria Square at 2pm. Vintage cars, Maori dancing, Kendo, it was going off. As the OSA had promised, "there was as much positive noise as humanly possible".

Kerina West



Open

Awake from its slumber, the sun slowly makes its way through the clouds and into the deep blue morning sky bathing Adelaide in its glorious warmth. Once again, it shall witness an event that simply gets grander by each passing year - Multicultural Week.

Yet, this year's M-Week Opening Ceremony is different from the others as it is the Closing Ceremony of the Overseas Students' Association's 10th Anniversary Celebrations. The realisation that the OSA is 10 years old is important as it shows how significant the International Student Body has become. So this year's M-Week Opening Ceremony will be celebrated with exploding firecrackers, thunder rolls from drums and the spectacular feats of lion dancers. To emphasise the theme, the Barr Smith Lawns shall be showered with balloons and confetti of every colour supported by banners and flags unfolding in their full splendour.

The theme 'Colours' signifies the many different cultures

and races living together. Like a rainbow, the beauty comes from the colours working together in an arc of harmony. Combine all the colours and you will get both black and white. So when one says 'Colours', he or she means one and every colour the human imagination can conjure.

The United Nations is the political body internationally created to maintain world peace and order. It must convey one message to many people at one time. Thus, to promote further the themes 'Unity in Diversity' and 'Many Voices, One Message', we have used the five official languages of the UN, namely English, Chinese, Spanish, Russian and French. As a result, we have given each day a name - 'Multicultural Day' - in those five languages.

On behalf of the M-Week 'Colours' Committee, may your years ahead be that of a rainbow, full of colour along the way and gold at the end.

Wai Sing Yong
Chair
Multicultural Week



Perspective

The Overseas Student Association
within the University of Adelaide.

COLOURS

Six years of involvement with the OSA has provided many memorable experiences and lasting friendships for me as an Australian student. My first encounter with them (the OSA always seemed to be its people - not some distant, formal organisation) was when I noticed ten (it seemed) Malaysian and other students all perched on top of a desk in the Women's Officer's office on one of my first visits to the Students' Association in 1990. Though it seemed they were building a human pyramid, it was actually a rapidly expanding yet massively under-resourced club working hard for International Students. It was only later that I was to realise that much of the work of the National Liaison Committee for International Students (NLC) was also being done out of that cramped space.

My impression of these student representatives was formed early by the leadership they set within the Adelaide University Union, often in the face of much resentment for their determination to fulfil the vision they had for student organisations: Kumar Kanagasabai, Joanna Teh, Asha Puvan, Sathish Dasan, Su Selvamanikam. I learnt many things from them, but mostly that student representation has to be independent and uncompromised and that for an organisation to flourish it must not look a year ahead but with a vision for five, ten and twenty years, otherwise its activities in the politically expedient short run will be haphazard and unplanned.

Other pages will record the work done by the OSA for "overseas students" but it is also the OSA that has harnessed the strengths of many international students to contribute to Adelaide University culture and the students of Adelaide. A true broad education demands a sense of University community and extra-curricular experience that has in large part been provided by international students through Impressions, Multicultural Week, Orientation events, dance parties, etc. While all student organisations strive to foster the University culture, it is

probably the OSA that has best spread its message in the 1990s and it has done it through all its membership, not just the work of a few. Nevertheless, lasting impressions I will take away include the leadership of Maya Thillakkannu as Women's Officer who earned the respect of feminists around the country for her work and the strategic planning and energy of Tze Kai, both for the OSA and the Union. Every Australian student or academic who has worked closely with international students will have similar experiences, which might not have been were it not for the OSA.

Above all, the international students I have worked with brought an irrepressible humour to student life, a spark of something different that all Australians can learn from. One snapshot memory is of National NLC convenor Quek in the Cloisters instructing the readership of Australia's newspapers that international students were not "milking cows" for University coffers, a small step to building the formidable respect the international student movement now commands in government and higher education circles.

Six years from when I started Uni, the OSA is now an Association, separately incorporated and affiliated to the Union, with its own lounge, office and budget and offshoots at Roseworthy and Waite - a far cry from a solitary SAUA desktop. I count myself lucky to have known such people and seen the OSA grow to where it is today and congratulate you on your tenth anniversary. However, I also look forward to celebrating your half century in 2035 and hope succeeding students put as much in as the first ten years have.

Anthony Roediger
SAUA President 1992/1993
Union President 1993/1994

Below
Those who made it all possible.
The O.S.A. gang. Good on ya.



Close

The Patron signs off.

The Closing Ceremony

of the 10th Anniversary Overseas Students' Association, University of Adelaide Message from the Patron of the celebrations:

Yang Amat Berhormat, The Chief Minister of Sarawak, Malaysia

Datuk Patinggi Tan Sri (Dr) Haji Abdul Taib Mahmud Graduated LL.B. (Adelaide) 1961

Dr of University 1994

"I am sorry that I am not able to be present at the closing ceremony of your 10th Anniversary year celebrations and the unveiling of the Anniversary plaque on 22nd August, 1995. Nevertheless, I would like to congratulate you all on this occasion. You have brought about a focus on the activities of overseas students in Adelaide and helped to further the understanding of the people there about the role you have played in promoting the understanding between the overseas students and the local people.

It has always been the tradition amongst us overseas students to regard our stay in Australia not only as an occasion to seek learning but also to enhance our own relationship with the people. Thus, in a world like ours, where the interaction between nations has become closer and closer and there is deeper understanding on a personal level between citizens, this tradition would no doubt be able to lay a firm foundation for a good relationship for the future. Any contributions by us overseas students in this connection can only be of a great value to the new Asian era that is emerging more clearly now.

The Anniversary Celebrations Committee would like to thank Datuk Patinggi Tan Sri (Dr) Haji Abdul Taib Mahmud for his patronage and unconditional support throughout the Anniversary year. He has been one of the reasons for our success.



Questions

1. Do you think there is an Australian identity?
2. What is it that makes a society really multicultural?
3. Should immigrants totally assimilate?



Fiona and Lisa

- 1.Fiona: No, we're made up of too many different people.
 Lisa: Yes, but I haven't been overseas so I have nothing to compare it to.
- 2.Fiona: Recognising the fact that we have different cultures and accepting them.
 Lisa: Ditto.
- 3.Fiona: They should accept certain things but not everything because Australia is meant to be multicultural.
 Lisa: Ditto

Matt:

1. I think there has historically been one but I think it is becoming diversified. I don't personally prescribe to one.
2. Being able to co-exist within the society.
3. I think they should keep track of the identity they have when they come and don't lose themselves because that wouldn't benefit society at all. They should, at the same time, try to interact with the other parts of society and not become ghettoed.



Gabby and Jocelyn:

1. Gabby: No.
 Jocelyn: Only a stereotype.
2. Gabby: Having many cultures and being accepted.
 Jocelyn: and integrating them together.
3. Gabby: They should not totally disregard the Australian culture and not totally disregard their own.
 Jocelyn: It has to be versatile and be able to blend. Find a happy medium.



Vox Pop



Russell

1. Identities are things which are always in the process of formation but never achieve a final position. There's no such thing as a final Australian identity or any other identity...there has been quite a big mainstream discourse around multiculturalism which has come through the mainstream media which I think has had a broad impact...there's not really any formation which has come together which has really incorporated the vast bulk of Australian people.
2. You need institutions that have a way of bringing those cultural backgrounds together but you need a larger process which is just outside the elite structures, whereby people from different cultural backgrounds have a chance to see what each other are on about.
3. I can't imagine any people would support the notions of assimilation...it is pretty bad and coercive, actually...the notion of assimilation suppresses identity... whereas what is more important to work out a way for people to maintain their identities but be able to come together at the same time.

Scott and Paul:

1.Scott: I think we lost it after the war. We had one then as these big, brave ANZACS, and then we lost it because we became a lot more multicultural.

Paul: Australia is such a melting pot of cultures. It really has developed an identity because of that. It's like an 'anti-identity'.

2.Scott: ...it is more of a state-of-mind.

Paul: You've got to accept it as multicultural otherwise it is not a country it is just different groups of people.

3.Scott: No. That's what makes it Australia, bringing them in and keeping them.

Paul: As long as they don't stir any shit.



Sam:

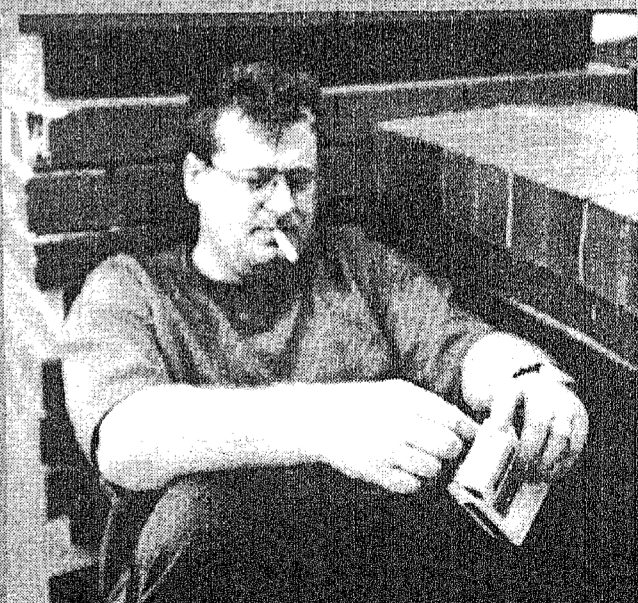
1. For most Australians, as in people of British descent, the Australian identity would be very closely tied up with the people in the Bush. I don't think there really is one but some Anglo Saxons may perceive one.
2. Acceptance of their cultures...living with their cultures and living in harmony.
3. I think they should be allowed to keep their own cultures but if they're coming to this country people should adapt to our culture somewhat.

Scott

1. I believe there is an Australian identity. I think it is waxing in a lot of ways, today. I still think there is a dominant identity-that is; the strong ANZAC image; bronzed Aussie; going to the beach. Not as much the country as the city image.

2. We should start incorporating other law, ideology-especially indigenous-and maybe have a multi-law system so people can choose which they live under...people should participate in democracy if they wish. If not they can opt out.

3. People should keep their own culture.



Celebrating 50 years of cultural exchange

100 YEARS

Congratulations to the present Overseas Students' Association on its 10th Anniversary and on the excellence of its Celebrations.

Overseas students began coming to Australia shortly after VJ day on 15th August, 1945; there were, for example, UNESCO students from Indonesia even before Indonesia finally won its independence (Merdeka) in 1949.

In January 1950, the very first meeting of Commonwealth Foreign Ministers was held in Colombo and Australia played a principal part in the creating of the Colombo Plan by the Menzies government in order to "do our utmost to lighten the burden borne by so many millions of people less fortunate than ourselves" (Percy Spender, 1974).

Subsidised Colombo Plan students were given places together with private overseas students and of course, Australian students. The Plan ran from 1952 until its abolition by the Hawke government in 1988. In 1974, the Whitlam government had abolished tertiary fees for all students, but there then followed the Overseas Student Charge and, for Australian students, an Administrative Charge itself followed by the obligatory HECS. Full cost fees have been obligatory for overseas students since 1989. At about \$14 million per annum, these fees contribute 10% of the University's annual "Operating Budget".

There have been some interesting trends with our overseas students over the last forty or so

years. For example, some approximating figures shown in figure #1.

What has changed however, has been the dedication of the University as repeatedly expressed and most recently, by the Vice-Chancellor at the Alumni Reunion Seminar on 6th July, 1995, that the University "has been very careful to plan its expansion for everyone and especially, of course, for our overseas visitors themselves". And it has!

In this context, the University has submitted itself to critical evaluation. For example, in 1974, to coincide with its Centenary Celebrations, it mounted a "Seminar on Asian-Australian Education and Cultural Relations: Past, Present and Future". The then Prime Minister (Gough Whitlam) said, *inter alia*, "I cannot recall a more distinguished and representative assembly of men [six] whose whole lives and careers have been devoted to the cultural and educational advancement of Asian peoples". Student, staff and graduate contributors were from Indonesia, Brunei, Malaysia (East and West), Hong Kong, Thailand, Singapore and Australia. The then Prime Minister concluded his address thus: "I have no doubt that your Seminar will make its own important contribution to these great objectives of enlightenment, tolerance and understanding." And it did! The theme is to be re-visited in 1999 to mark the 125th Anniversary of the University.

There has been a variety of joint ventures of various kinds, such as The Australian Universities Cooperation Scheme (AAUCS), which began in 1969 and was managed originally by the Australian Vice-Chancellor's Committee. Our University is an Associate Member of the Association of South East Asian Institutions of Higher Learning (ASAIHL). I am one of those who has hoped and argued for decades that student and staff exchanges should be promoted within the region; there are some signs that this might now be possible but it will not happen by default. We need to develop an activity reciprocal to that of the recently established Malaysia-Australia Foundation, the President of which is the Chief Minister of Sarawak.

These and other matters have recently been discussed. From 5th - 8th July last, there was a spectacularly successful Alumni Reunion here in Adelaide. Over 500 local and overseas students, staff and alumni were involved. The events marked the establishment of an Alumni Scholarship Fund; the Chief Minister (Abdul Taib Mahmud) and alumni of Sarawak gave a magnificent donation of \$100,000 to the Fund. The activities included:-

- a debate as part of the Union's Centenary;
- an Adelaide Bank Cocktail Party;
- the opening of the International Impacts Exhibition;
- a South Australian - South East Asia Seminar;
- a Civic Reception by the Lord Mayor;
- the Vice-Chancellor's Cup Golf Match;
- the Alumni Anniversary Reunion Dinner; and
- an Overseas Students Briefing.

The complete proceedings are now to be published.

I have said on many occasions over many years that our overseas students, although benefiting from their education, of course, have given to us much more than we have given to them. The traditions begun by Gopal Screenevasan (1952), Choo Chek Juan (1954), Khor Teik Hean (1955), Sam Abraham (1956), Inder Jit Yijh (1955), Lee Yee Cheong (1959), Lim Leong Geok (1959), Yng Richard Hin (1960), Abdul Taib Mahmud (1961), Chong Chow Pang (1961), Ong Teng Cheong (1962), Raden Iskanto (1962), Cheong Choong Kong (1963), Ling Ai Mee (1964), Cheng Mee Chooi (1964), Tan Keng Yam (1965), Hashim Salleh (1965), Sim See Kee (1956),

Lim Siong Guan (1969), Adenan Satem (1970), Pairin Kitingan (1970), Chin Kok Foo (1970) and others, have been upheld through the decades and continue to this day. Our overseas graduates are leaders in every conceivable field of human endeavour and bring enormous credit both to themselves and their countries and also to us.

The tradition continues. Adelaide students have just hoisted the 22nd Annual Asia-Pacific Dental Students' Association Congress; it was a superb occasion, over six days culminating in the Grand Ball on 11th August last attended by about 450 students, nurses, dentists and staff from about ten countries in the area. Credit for this Australian first goes to Timothy Gob, Eugene Cheah, Daniel Chin, Robert Santosa, James Dudley, Manuv Suri, Natalia Baruk, Rachel Bishop, Sam Jeyaseelan, Giacomo Cirillo, Michael Milandris, Marcus Tham and Nick Weightman.

The 10th Anniversary Celebrations of the OSA are being overseen by President Gooi Chi Kang and about 20 Standing Committee Members. The Celebrations are being managed by Wong Tze Kai and Yap Pei Kwun with nearly 20 enthusiastic and widely representative assistants.

The Celebrations, which began in April this year, have included the "Flags of [some 60] Nations Parade", the OSA Exhibition in the Union Gallery, an International Food Fest and Arts and Crafts exhibits and have encompassed events on the Adelaide, Waite and Roseworthy campuses.

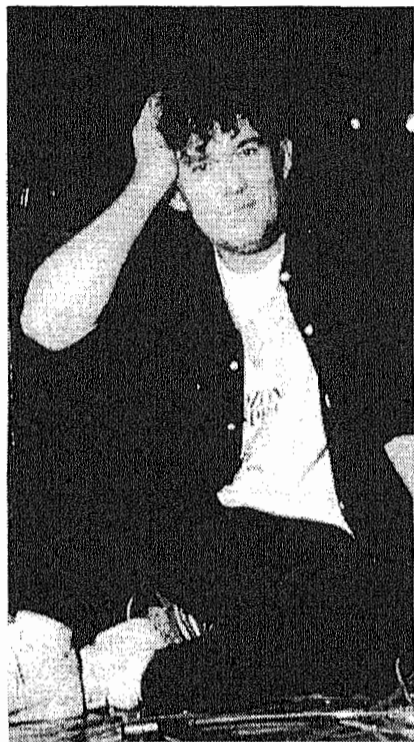
The Barr Smith Lawns have been the centre of the range of activities chaired by Wai Sing Yong in Multicultural Week (21st - 25th of August). The Patron is the Chief Minister of Sarawak and the official opening was on Tuesday, 22nd of August. On 18th of August, there was a Cultural Street Parade sponsored by the Malaysia-Australia Foundation and the University's Alumni Relations Trust. The organisers were Alex Kitingan and Vincent Wong.

Finally, students and staff from the three South Australian universities are cooperating to celebrate the 11th Anniversary of "International Impressions" to be held on Saturday, 16th of September next. The Adelaide Convener is Kang Khong Chin, the Activities Vice President of OSA.

Collectively, then, we are celebrating nearly 50 years of mutual, peaceful, creative and joyous educational and cultural exchange.

Long may it continue. May the OSA in its new lounge go from strength to strength.

Harry Medlin
Alumni Association Chair
Senior Deputy Chancellor



We gave Barnesy to the French and they gave us nuclear fall-out in exchange. (I think we got the better deal)

FIGURE #1

	1954	1964	1974	1994
Countries of Origin	>=7	>=9	>=12	=50
% OS students	8%	9%	6%	8.5%
	(150/ 1880)	(430/ 4740)	(360/ 6100)	(1200/ 14000)
% Females	10%	20%	19%	44%

The Truth is Out There ... Trust No One

Alien. What image dances across the stage of your mind when you hear that word? If you've been watching *X-Files*, quite a lot probably. But you wouldn't have thought of it as a description of yourself. Well, if you're like me, a permanent resident, or an overseas student or a refugee, in the eyes of the Federal Government and the High Court of Australia, you are an alien.

Persons not of 'Australian heritage', that is, persons not born within Australia nor born of Australian parents and who have yet to become naturalised are non-citizens. The terms "non-citizen" and "alien" are synonymous according to Justice Toohey, a High Court Justice (68 CLR 840). It was while reading the case of *Cunliffe v The Commonwealth*, that I first realised that I belong to a class of people that not only do not have the right to vote nor stand for election into Parliament, do not even hold a social standing within the community. Being an alien necessarily excludes one from the community. It cannot mean the same as a non-citizen. In some cases, Justices Brennan, Toohey and Gaudron found that since aliens were not part of the community which contributed to the governing of the country, they were therefore not entitled to be accorded any of the constitutional freedoms implied from the Constitution like the freedom of speech and of political discussion. Their justification seems to be that because aliens don't contribute to society (or in other words don't vote) that this means they do not deserve or need any political or constitutional rights.

Can I just say one thing? Bollocks! Equality before the law has no prerequisites to entry. How can such fundamental human rights such as the freedom of speech be denied, if at all, on citizenship or voting power.

It seems even more incongruous that Australia, a country which has not yet required a Bill of Rights to govern its "citizens" behaviour (and still retains a fundamental understanding of all being equal before the law), regards its non-citizen residents as aliens. It seems irreconcilable that a community where everyone is supposedly accorded equal freedom and rights also has within its very fabric of existence such a discriminatory definition which excludes non-citizens from the community.

I am fully aware that I am not a citizen of Australia. I'm still a Malaysian citizen but after spending the last seven years of my life here and being part of the community here, I do not believe that I am only worthy of being part of the alien class of Australia. It is inconceivable that a multicultural society and the multicultural environment which Australia is part of can have such a class of non-citizens; an alien class. It may be that I am just being overly sensi-

tive to the use of the word "alien". One of my group members in Constitutional Law even said, "Well, I don't have a problem with the use of the word "alien". But of course she doesn't have a problem with it. She's not an alien.

But I suppose all is not lost. Sure enough, the tax department recognises aliens being equal to everyone else. Even though there is no differential tax, we have just as many obligations as the next citizen but not the rights. Basically, the government retains the option of bringing us within the community when it suits them and leave us out all the other times. A good example is the new Austudy scheme which is now unavailable to non-citizen students. Why has the government seen fit to exclude those students from the enjoying the benefits of education? Aliens pay taxes too, you know.

I guess the real shock to me when I found out that I was an alien (kind of like thinking I was adopted), was that there was such systematic and almost automatic discrimination against persons not of 'Australian' heritage. It is extremely difficult for me to explain this in a logical way so that everyone can understand my gripe but I never thought I would have to put up with more than that "chinko" bullying at high school. It never crossed my mind that I wasn't part of society. I know that becoming a citizen is an option I can choose to exercise. But that is not the problem. My attaining citizenship would not change the fact that there is such a classification in the Constitution of Australia. It's like telling a woman to become a man if she has a certain aversion to being called a "bird". My status as a permanent resident is not the problem here. The problem forms when it is used to marginalise me right out of the community.

I know most people do not even know that there is such a word used in the Constitution. Apart from law students, who reads the Constitution? Let me rephrase that, who reads the Constitution? Maybe some still think it's a bit parchment in a glass cabinet somewhere in Canberra.

But the point I am trying to make is that my social standing in the community as an individual should not be made upon what colour my passport is just as it should not be made on what colour my skin is. My contribution to society should be worth a lot more than just a non-citizen classification. I know that 'alien' is not used as an everyday term to describe me, but just the knowledge that if ever I needed to define my social status in the community, I couldn't as I would have none. I would not be part of the community. God, I never thought I'd be an alien.

Yien Hong



Mulder: Skinner has given us an assignment but we have to travel to Adelaide, Australia. Apparently there are aliens crawling all over the place down there.

Scully: Forgive me Mulder if I appear sceptical.

Mulder: Well we can always investigate the Murray Bridge Bunyip. I hear it's breeding.

MESSAGE FROM :

THE PRESIDENT OF THE REPUBLIC OF SINGAPORE

His Excellency	Mr. Ong Teng Cheong	B Arch. (Adelaide) 1962
First Lady	Mrs. Ong Siew May	B Arch. (Adelaide) 1964

Istana 03/06/017

19 July 1995

Secretary
OSA 10th Anniversary Celebrations
The Adelaide University
Adelaide, South Australia 5005
Australia

Dear Sir

The President and First Lady have asked me to thank the OSA for the invitation to the Official Opening of the Multicultural Week 95 and to convey their regrets for not being able to accept it.

The President and First Lady extend their best wishes for a successful Multicultural Week.

Yours sincerely

Chong Yip Hui
CHONG YIP HUI
for PRINCIPAL PRIVATE SECRETARY
TO THE PRESIDENT

Reminiscence

Dedicated to the early international students who set foot on university grounds ... your experiences have become our "discoveries" and now, the heritage will be for the generations ahead to keep ... thank you!

I stood awaiting the arrival of our honoured guests, amongst whom were the founder of the Overseas Students' Association in 1985, Sathish Dasan and Professor Ian Falconer, who had just unveiled the OSA Presidents' Honour Board, signifying the official opening of the new OSA lounge and office. As the sounds of bagpipes and the "bunga manga" set the stage for what was to be another glorious discovery, I could not help but feel an overwhelming surge of emotion, energy, passion and pride

.... My memories instantly flashed before me, my own attachments to this institution became apparent. The friendships that I have made, the battles I have both won and lost, the intense moments at the old OSA office and all the unique and wonderful characters whose paths I have stumbled upon, are all my own precious discoveries. This prompted my mind to search for possible connections and for that one special moment, I found them.

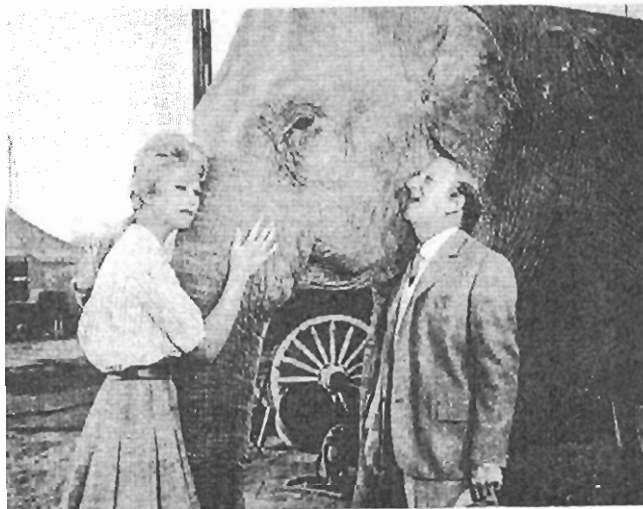
From 40 years ago 'til today, these same feelings were on these very grounds. The international students that came under the Colombo Plan and those that came in the years after, all made similar waves when they were here. They organised cultural programs, sports days, student exchanges and other social events that were on a personal level and their successes are still vividly remembered. It is almost as if their energy was so strongly embedded in the colours of the wind, that somehow, by some peculiar force of nature, they met my thoughts and the thoughts of many others on the lawns that afternoon of the 26th April, the day of the Official Opening of the OSA 10th Anniversary Celebrations.

As we painted the sky with all those colours of the wind, the lawns played host to all the nations represented here at Adelaide University. There was never a doubt as to the majestic impact of our 66 silk flags as they were proudly displayed. The huge Anniversary banner that hung off the Union Building is the biggest ever made and indeed it is most appropriate and timely as we open this year of plentiful meaning and significance.

Sathish made a speech about the early days of the OSA and as Professor Ian Falconer hand-released the first pigeon, ten

more were hand-released to signify the ten memorable years that have embraced the heart of the Association. Following that, another hundred flew into the horizon, telling the earth and her inhabitants that we expect and look forward to many more years of discoveries.

The guests were then led up to the Union Gallery by the flag-bearers and the bagpipers. There they were welcomed onto the "Shores of Discoveries", an exhibition of the OSA history and an insight into the preceding years.



When it became clear that the elephants weren't going to cooperate, the OSA called in Doris Day and Jimmy Durante.

It featured a series of newsletter covers through the years, as it changed from "Vibes" to "Accent"; the very first OSA yearbook and the following ones; and photographic representations of Orientation camps, graduations dinners, Multicultural Weeks and, most importantly, all the people that were the driving force of the Association. Dennis Murray, Director of International Programs Office, then proposed a toast to the well-being of the OS, the Dom Perignon 1985 courtesy of Soo-Kee Leng.

The rest of the week saw the International Food Fest continue to draw crowds to the lawns and the live cultural performances complemented the scrumptious international cuisines. It was also a time of hard work for all Celebrations Committee members and for that, I thank all of you from the bottom of my heart. Most of all, it was also a time to try daring inventions as we hoisted the large canopy-like banner over the Barr Smith circle which turned out to be quite spectacular.

During May, the Anniversary Celebrations then moved to Waite campus where it began with several lunchtime movies

which eventually led on to the highlight of the celebrations there: the Sunday gathering. It was a relaxing, warm Sunday as most of International Student Postgraduates gathered at Waite.. The afternoon started with a cultural exhibition and an international luncheon which was opened by Union President, Tim Kleinig. Their children then became a prominent part of the gathering as they performed a most creative and informative dance about the four major provinces of Pakistan. At this stage,

tures we heard are well-entrenched in the messages of our Anniversary year.

As the OSA 10th Anniversary commemorative plaque is unveiled by Dr Harry Medlin at Multicultural Week, the Anniversary year draws to an end. From its inception, the Anniversary Celebrations have had two broad aims. Firstly, to reflect upon the past of the Association, to relive the olden days of the international students saga and to properly establish the heritage that is truly ours to cherish and keep forever. Secondly, to ascertain our strengths and weaknesses and, ultimately, to pave the way for its future. With the hearts and voices of all that have been in some way associated with this Anniversary year, I am proud to be able to say that we have achieved our goals and, in that process, valuable friendships have been made. Perhaps, that is one of the concrete strands of those colours.

Special acknowledgment must go to YAB Datuk Seri Panglima Joseph Pairin Kitingan (LL.B. Adelaide 1970) and Datin Genevieve Kitingan for their kind contribution to the Anniversary celebrations.

Personally, I would like to dedicate this year to a certain creation that has made a big difference in my life and gave to me realisations that will continually motivate me to strive, understand and create.

As I too finish my years at the University and in Adelaide, I believe and have full confidence that our grand "discoveries" will continue to prevail and touch the hearts of many and ...

...the wind that carries those colours will never cease to exist.

Tze Kai Wong
Chair

10th Anniversary Committee



In 1988, the OSA voted to allow entry to mermaids and other residents of the oceans of the world.

OUR
COLOURS

Do we want our ABC in Pay TV?

Independent, non-commercial, "quality" journalism: I'm not listing what you might hear sprouting from an eager student running for *On Dit*; I'm listing what many would say about the ABC - that is, until now.

Federal Minister for Communications, Mr Lee, supports moves for the ABC to sell radio and television news items to subscription (pay) television operator Australian Information Media (AIM).

The ABC's \$100-million pay TV venture was confident of its future despite its public rejection this week by two of Australia's three pay TV carriers, Foxtel and Optus Vision. It has been reported that Optus and Foxtel have pulled out of running so the price would go down and after that they would come back in and make an offer. The price reported for AIM is rumoured to be three times that of global television news supplier Cable News Network (CNN).

The selling of ABC items to a pay television operator may have many benefits for the ABC as Mr Lee argues, but there is also the possibility of many untoward implications from this.

One may wish to argue that support from the ALP to commercialise some of the ABC amounts to something that could both compromise editorial integrity for the ABC, and leave taxpayers in a situation where they might be subsidising efforts by multinational commercial media organisations to increase their profits.

Mr Lee rejects claims that commercial tie-ups represent a back-door taxpayer subsidy to private companies.

He said there were many examples where the ABC had acted "almost as a newsagency" in providing material under commercial aspects. So Mr Lee then is saying that the ALP doesn't look to critically reform and reward the independence of its most popular broadcasting group, rather he is justifying these moves toward commercialism because they had sold transcripts of shows and select video and audio tapes of popular interviews and shows.

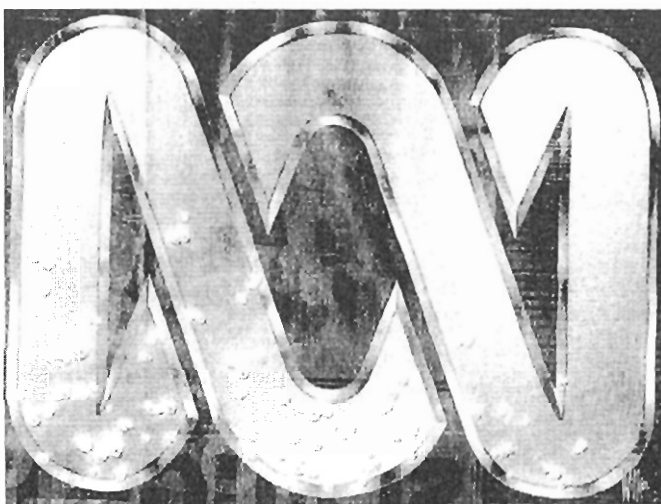
AIM is 51 per cent owned by the ABC with the rest owned by Fairfax Holdings and Cox Cable, an American pay TV operator. Fairfax holdings already owns in Australia the *Sydney Morning Herald*, *Financial Review* and Melbourne's *the Age*. It is 15 per cent owned by Kerry Packer who owns Roadshow Video, heaps of magazine labels, and Channel 9. It is also 15 per cent owned by Conrad Black who has massive international media holdings.

First, affiliation between the ABC and these organisations and people could have serious detrimental effects on what the ABC covers and what line it will take in presenting an interview or story.

In 1991 during the Gulf War, the ABC was attacked by politicians and me-

dia organizations for being biased. Radio Australia had its funding threatened by Senator Robert Ray, and the ABC's television current affairs programs had to endure the wrath of then prime minister Bob Hawke. Hawke called the ABC's choice in interviewers and analysts for the war coverage "loaded" and "biased" and soon after these remarks there were moves by the senate to institute an organisation within the ABC to analyse ABC performance and deal with complaints.

Given the ABC's alternative in choice of analysts and line of presentation we may see that the ABC will often feel the pressure of powerful men but from now on it may be



from business leaders and not politicians.

ABC staff had been concerned that a contract to supply information to AIM could compromise independence. For example, one could witness that the mainstream media rarely take on stories that would compromise the position of multinational companies for fear of losing revenue in advertising. Or perhaps more sinister, the nature of relations between owning companies of media organisations and companies that may come into question in a story or interview. During the Gulf War again, Bryant Gumbel and Katie Couric were zealously promoting the effectiveness and certainty of the weapons employed in the battle. NBC is owned by General Electric and General Electric built many of the weapons used in the war. Conspiracy theories should be viewed critically and cautiously but I would argue in this case that we should at least entertain the notion that Fairfax and Cox Corporation affiliate companies may benefit in some way.

In another area, the "gulf" between the ABC and commercial broadcasters is being severely narrowed with two directors of the ABC Board and two of the ABC's senior executives on the Board of Directors for AIM. AIM was supposed to be an independent body to the ABC and run commer-

cially.

The overlapping directorships between the two entities suggest scope for considerable integration and cross-fertilisation between the three media organisations - Fairfax, Cox and the hitherto independent ABC. This has been much feared by free-to-air staff and appears to stand in contrast to a range of public assurances that the ABC and AIM would be completely separate entities.

Mr Brian Johns, ABC managing director defends the links when he said that it will build a "bridge" for the ABC in its effort to present work by independent film and documentary makers. It would present an opportunity for the ABC to strengthen links

with the outside creative community. Former ABC general manager Mr Clement Semmler has claimed the appointment of several ABC directors to the board of its subscription television arm was an "absolute disaster" for the national broadcaster.

Mr Walter Bass who founded the Friends of the ABC organisation

with the outside creative community. Former ABC general manager Mr Clement Semmler has claimed the appointment of several ABC directors to the board of its subscription television arm was an "absolute disaster" for the national broadcaster.

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support from the ALP to commercialise some of the ABC amounts to what could both compromise taxpayers money and the editorial integrity of the broadcaster. . .

claimed that the potential is there now for the ABC to become the "whore" to pay TV. He claims that the boundary separating the ABC and forms of commercialisation has been moved - substantially towards commercial. First there were advertisements on ABC TV for in-house products, then back-door advertising on ABC programs, now the ABC are selling their news stories to affiliate commercial interests.

The Opposition's communications spokesman, Senator Richard Alston, claimed that the arrangements go to

the very heart of the integrity and independence of the national broadcaster. Minister for Communication, Mr Lee, replied that it was hypocritical for Senator Alston to claim this given he was a proponent of the move to sell ABC news items to AIM initially. Yet again the ALP is playing politics and not governing; why didn't Mr Lee instead assure the independence of the ABC? One reason could be that he wanted to score political points but one may also wish to argue that he couldn't assure the ABC's independence. That he and the Right faction of the ALP are determined to sell off too much of public Australia with little consultation whilst preaching a rhetoric that is one of consolidation and national unity.

Another argument supporting the move is that the ABC will increase its revenue from the ABC taking the burden from the taxpayer whilst still providing a good service. But the ABC charters state that budgetary problems for the ABC should not be reconciled in this way. Errol Simper in the Australian argues: "It goes directly to the ethical and moral parameters governing the use of taxpayers money." We each pay in taxes 8 cents a day to support the ABC just as we pay taxes for health and education. Most people quite happily pay this assured that these services are there for our purposes. But could there not be a chance that some of this money could then be going to Fairfax and Cox Cable. In order to get the service from Cox and Fairfax we will be required to pay. When AIM gets in place how much of the organisation's material will be drawn from AIM's own personnel? The Government's rhetoric premised Pay TV's introduction with a claim it would increase "diversity," not specifically "profits." You could justifiably be called naive if you believed it. It's about profits and there ain't much hiding it. Its just that the concerns of the big business people are presented as the concerns of all Australia. If anything is good for profits it is good for the nation because profits create jobs, don't they? One would want to make sure then that AIM have their own newsroom staffed 24 hours a day rather than just depending on the ABC. They would also want to make sure that they have their own reporters and not just depend on those from the Fairfax papers and ABC newsrooms. Because if it is not about diversity first and profits second but vice versa, and that profits are supposed to create jobs in a sublime trickle down process, then where will the jobs be if it is not in a stipulated amount of in-house production? Where are the opportunities to those creative talents in Australian media so heavily lauded by the Government.

Anyhow, I'll still buy a subscription 'cause 'I want my MTV.'.... Matt P.

SCHIPPEL

THE PLUMBER

Shippel the Plumber
Independent Theatre
Theatre 62

With a name like *Shippel The Plumber* and only knowing that the play was set in a German country town last century, I had absolutely no idea what to expect of this production. As the play began, I was impressed by the bright, interesting set constructed cleverly by David Roach. It was good that there were so many things on the stage to entertain my eyes, as the first scene was...well, a little slow.

It started out with the fiancé of one of Germany's four famous tenors, Thekla, joking about the death of her partner, whose ashes remained on the stage in a golden bottle for the rest of the play. The remainder of the scene dealt with the dilemma of her brother, another one of the famous tenors, Tilman, in having to replace the fine voice of his deceased colleague with that of Shippel the plumber, a peasant with whom he had difficulty lowering himself to speak. Much of the very traditional humour revolved around his treatment of Shippel as some sort of animal. Eventually, however, he had to accept Shippel, for it was only with his heavenly voice that they would be able to win the crown of glory in the prestigious competition they had won for the past few years in a row. But this came at a price—promising his very complying sister, who by this

stage was having an affair with the Prince of Germany, to the rough tradesman, much to the dismay of the other two bumbling tenors, both of whom had considered themselves "next in line".

The first scene really set the picture for a rather climatic second scene, which was a relief because my Fruit Pastilles had run out, so there'd be no more games with the person sitting next to me to see who could make their lolly last the longest. The Prince, played well by the funny Courtney Thackray, was caught out with Thekla on her balcony one night by Shippel and the two other tenors, all of whom had gone up there to play Romeo in a hilarious scene, in which they all had to try to justify being there to Tilman. The Prince managed to convince him he'd come out, at twelve midnight, to hear the famous tenors sing. The musical talent, of these multi-skilled actors was most impressive, particularly the strong voice of Nicholas Bishop, who played Shippel.

The lighting in the sec-

ond half lacked somewhat. At times it was difficult to see the faces of the performers, who were moving in and out of the spot light.

Overall, I was most impressed with the acting of a cast of what I consider to be some incredibly talented actors for amateur theatre. However, due to the very traditional storyline and un-p.c. gags, this is a production I'd only go to see if I was to take my Grandma out for the night.

Natasha Yacoub



footlights

Out of hand

Footlights

Little Theatre, August 16-19, 22-26. 8pm

The Dumb Waiter by Harold Pinter

Chamber Music by Arthur Kopit

I came to the performance not knowing anything about either of the plays, but hearing the music of the New-castle fiddle trio "The Dirty Three" set the tone. Two grungy beds comprise the set where Max and Sam, two unidentified characters play out their drama. Enslaved by a mysterious upstairs Power, the two are forced to deal with bizarre requests for food. The situation brings back memories of *The Devil's Kitchen*. Emily Branford and Katrina Picozzi in the main roles complement each other perfectly. Emily plays the eager, sometimes naive Max while Katrina acts as the [older?] mentor, the "guardian angel".

The second of the two plays, *Chamber Music*, involved the full cast and depicted different images of women throughout history whose deeds have often been misrepresented. What struck me most about the second play was the superb balance and unity within the cast. The direction is such that many different forms of oppression are shown and it is revealed that there is no surefire solution. The performances certainly got "under the skin" of the audience. The final scene of two males [white] entering in on the committee of women is particularly powerful: the women [whose drama has unfolded before the audience] are silenced. One vociferous and particularly obnoxious audience member even felt compelled to boo at this point.

Overall though *Footlights* have done very well in their mounting of this production. Few productions I can recall have so convincingly captured the emotions and thoughts of the oppressor and the oppressed. There is a lot more to be said about both of these plays. The actors and all involved deserve full houses for their endeavours. I cannot recommend it too highly.

Tom Griffiths

Endless Summer 2

(Roadshow)

If you have not seen the first *Endless Summer*, then don't despair, because they both stand on their own.

The next surfer movie is again directed by Bruce Brown who, about twenty years ago, took his audience around the world on an endless summer surfing trip. This action-packed sequel again takes us around the world, this time with two new Californian surf rats, Robert 'Wingnut' Weaver



and Patrick O'Connell. These crazy guys chase the sun, surf and babes around the globe as they journey on a non-stop, thrillseeking adventure where it's always summer.

This documentary style movie features radical footage from around the world including Australia, South Africa, Costa Rica, Bali, Java, Alaska (!?) and where would a surfing movie be without Hawaii?

If you are not into surfing but you're a bit of a thrillseeker, then you will find this movie to be very entertaining ... and to all you hardcore surf Nazis, this movie is a goldmine.

Love and Human Remains

David - ex-actor turned waiter, deeply cynical (love? No such thing, he says). He's gay and has that annoying yet charismatic 'cool as shit' demeanour without trying. A perpetual cigarette dangling at the corner of his mouth. Unreal cheekbones.

Candy - David's housemate and ex-lover. In a persistent daze of confusion about whether she wants a Mr. or Mrs. Right, so she tried both. Results are catastrophic to say the least.

Benita - kooky lady with psychic

powers. Friend of David's. Has a penchant for S&M. Whips, chains and all. (Va va voom!!)

Canadian director Denys Arcand has brought together enough weird and wacky characters to bring some new perspectives on two of the most inexplicable subjects of all time, love and sex, in one of the screwed up periods of history - the 90's. *Love And Human Remains* is scattered with enough funny moments along with a subplot about the identity of a mysterious serial killer to keep you interested. Highly recommended.

Ching Yee

Out of The Blue

Dir. Dennis Hopper 1981.
Videostar, Norwood

Out of the Blue fits into the drama genre alongside the many videos described as "gritty", "real life", "shattering" and "disturbing". I'm usually a bit reluctant to spend time and money on films which promise to leave me shattered or disturbed. However, I was impressed by *Out of the Blue*. Its not a pretty film but it has plenty of merits.

The main character is Ceedee. The video cover declares that she is 15 and has a thing for Johnny Rotten. Linda Franz gives the character infinitely more depth than this glib description. She allows the vulnerability of a

young child to show through the actions of a true punk rebel. She swears, smokes and steals a car but she still sleeps with her thumb in her mouth. She idolises her father (Dennis Hopper practically glowing with great-acting-aura). She is profoundly influenced by her desperate, drunken and irresponsible parents but has adopted all the trappings of punk to separate herself from them.

Without being an urban, nihilistic punk film, *Out of the Blue* effectively echoes the characteristic cry of "No Future". This film doesn't resort to the obvious tricks of grainy images, grimy surroundings and soundtracking to produce an effective, moving film. Good one, Dennis.

There is no love sincerer than the love of food.

George Bernard Shaw

Like Water For Chocolate

Alpha Video, McGill Rd, St Morris

Well, here we are again at Multicultural week! In conjunction with this wonderful week of festivities, we have chosen some literally 'mouth-watering' selection of foreign videos, food being the theme here. Before we plunge into these videos, I'll like to thank Tony (manager) of Alpha Video for his generosity with these videos. (Many thanks!!) Hope all of you enjoy M week and if these videos don't trigger your taste buds, I'm sure the real thing at the Barr Smith lawns will!

Like Water For Chocolate

Mexican director Alfonso Arau had a winner with this one, weaving the complexities of human relationships with a mass of culinary delights so deliciously enticing, it draws you deeper into the film whether you like it or not.

This is the story of Tita (Lumi Cavazos), who is barred from marrying the man she loves, Pedro (Marco Leonardi) because of an old tradition which stated that she has to take care of her mother until, well... until she carks it, really. So, Pedro did what he thought was next best thing at that moment of love-sick desperation - he married the sister. I would have suggested eloping but if they did the film wouldn't have been half as interesting. What follows are some very quirky and chaotic, if not strange events revolving around their enduring love and intense unconsummated passion.

Other yummy experiences to try: *Eat Drink Man Woman, La Grande Bouffe*

Ching Yee

Color of Night

(Roadshow)

So, if anyone out there is interested in seeing Bruce Willis' Willy, well, this is certainly the video for you. Unfortunately, the film does not have anything else going for it, except for the luscious Jane March who played the innocent school girl in *The Lover*.

Willis plays a New York psychologist, Bill Capa, who is trying desperately to get over a weird suicide of one of his patients. He runs off to LA to stay with a former colleague, who happens to get murdered. Now he is involved with his colleague's patients, who he tries to get information from about the murder.

Of course, good old Bruce gets the beautiful Jane March who plays Rose, the patient that has something



very big to hide. This movie runs just over two hours and I can tell you now, it's way too long, especially when you find out who the killer is in the first 20 minutes. Let's just be thankful that Australia got the un-edited version with Bruce's genitalia ... NOT!!

Timecop

Who's in the house? J.C.'s in the house.

Yes, that's right - Jean Claude Van Damme (if that isn't how you spell it then too bad) is back and he's still a big and muscly sex-on-a-stick kinda guy. And he has a gun (you can see it on the video jacket). And his gun is bigger than yours. And if

it isn't then he'll kick your arse anyway. Some people like this sort of action/sci-fi crossover stuff. Some people don't like this sort of action/sci-fi crossover stuff. Some piggies have roast beef. Some piggies have none. Some nuns have piggies (if there's enough room in the convent). Some people care. I don't.

Mark Scruby

Pulp Fiction

(Roadshow)

I'd be an idiot if I didn't open this review by pointing out that most people would have already seen this at the cinema, although, come to think of it my opening words were "I'd be an idiot", so I guess I am one.

Basically what you got here is two and half hours of thrills, chills and spills. The film is broken up into short stories that are all intertwined. This works well in the video format as it gives one the chance to watch your favourite section as many



times as you like, and each time you feel as if you have watched a complete story. There is also the chance to go deeper into the many philo-

sophical and theological arguments. For instance did you realise that Vincent Vega was asking Marvin 'do you think god stopped the bullets?' when he accidentally shot him in the face and what significance that has to Jules' miracle argument.

Anyway if you've seen this film you know how good it is, if you haven't, then you probably don't, but you should.

Frank Trimboli

Delicatessen

Picture, if you will, a post-Apocalyptic tenement block of dark lives and darker eating habits. A world where food is scarce and grain is currency. Here, the lecherous land-lord is also the local butcher, who rules his domain with a stainless-steel cleaver. Anyone caught on his stairs after dark is fair game for the cold-cut selection of his Delicatessen.

Into this portrait of decay and despair wanders Stanley the optimistic circus-clown, whose bizarre talents and good-nature win the heart of Julie, the butcher's daughter. Their struggle against the greed and oppression that surrounds them concurs with the plight of the Troglodytes - vegetarian revolution-

aries in wet-suits who live in the sewers. Amidst the political turmoil are woven a host of interpersonal relationships, too numerous to mention, between the surreal inhabitants of the Butcher's building.

Jeunet and Caro's collage of morbid sight gags, odd characters and sophisticated humour won this film 4 French Academy awards. I'm not going to attempt to compare this to any other movie. The sinister mix of grim visuals and belly-laughs are probably unlike anything you've seen before. Needless to say, it will always have a place in the Mercury cult-film menu.

David Bloustien

Look out next week for more tasty video reviews.

On Dit

Video

29

August 21

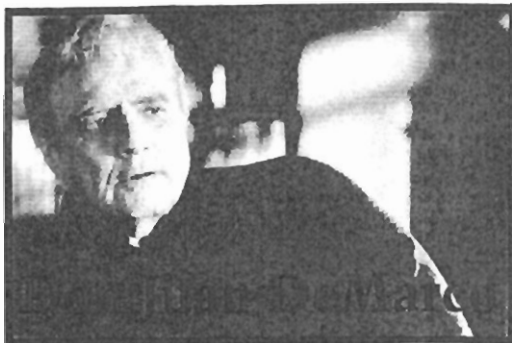
Don Juan De Marco Greater Union 5 Cinemas

Now here is a film to set standards to. *Don Juan De Marco* is full of awful music (Bryan Adams, ugh, why don't you just die), fat slob (Marlon Brando and some other fat slob that he probably ate prior to production) and characters whom we are compelled to not care about one way or the other, just as long as they shut the hell up and get to the end of the picture.

Johnny Depp, in his first genuinely pointless role for a long time now, plays a disillusional young lad who thinks he's the legendary Don Juan De Marco, the 'world's greatest lover'. After many experiences with lonely females, he finally meets the failure to win a girl over and decides to kill himself.

The film opened at this point with a greasy haired, goatee-d Depp ready to leap from a billboard and could have ended there but then Marlon 'Hey, Hey, Hey' Brando plods in and saves his life by pretending to be a Spanish noble. The rest of this horribly placid film featured Depp, in complete Musketeer get-up, relating his mythical story to the psychologist Jack (Brando, still pretending to be a Spanish noble for the sake of gaining the confidence of the Don - now there a role reversal), who is completely engrossed. At least someone was.

The problem with this film, aside from the obvious lack of plot, is that it is fluffier than a Disney film, despite being rated M. For an 'M' film, one would expect at least some guns and swearing, but it



just doesn't happen. For the first time in my life, I was hoping Arnold Schwarzenegger would have a cameo role as amassive muscle bound bastard called Stan, with a Vanilla Ice haircut and a power bulge between his legs,

wielding a machine gun in two huge hands, screaming "Bloody Abhhhh!" as he violently mowed down Don Juan and his fat shrink. Reducing them to a thick, lumpy red pulp. And Bryan Adams, too.
Troy Scott

Species Hoyts

Billed as the best alien film since "Alien", as well as currently out-ranking "Apollo 13" at the US box office, you would expect a damn fine film, would you not? After all, look at the cast: Ben Kingsley (Oscar material); Michael Madsen (arguably the coolest man alive); and Forest Whitaker (the wheel-chock in "The Crying Game"). However, I've saved the best 'til last, yes, the reason perverts go to the cinema, the leading woman. Natasha Henstridge is the model behind the actor within the alien, the latest "look" to fall off the catwalk and into a film.

With all this post-film hype, "Species" unfortunately does not make the grade. Here's the plot ... without the ending, of course!

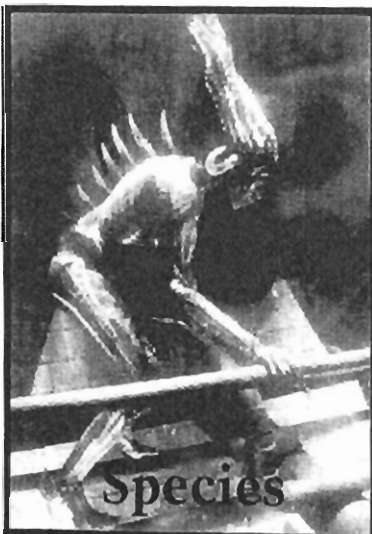
In 1974, a big telescope sent out a message to outer space with information regarding earth and its inhabitants. Twenty years later, we received a reply in the form of a DNA sequence and instructions. America, being the arrogant superpower it is, decided to fuck around with it and, guess what - it blew up in their faces. As a result, a half Alien, half super-model runs riot in Los Angeles killing horny men.

Ben Kingsley, the idiot who created the monster assembles a team to track the "specimen" and what a bunch of misfits he puts together. Firstly, there's "Press" Lennox (Michael Madsen), who pays his usual role with the brilliance we have come to expect



from him. Secondly, there's an empath (Whitaker), who adds the comic relief to the film by being the most bizarre character ever put on film. The last two members of the team comprises a molecular biologist and an anthropologist - and we all know what they're good for!

Kingsley plays a cardboard character, superficial and full of air. He is barely in the film yet gets top billing. I can't describe the relief when he's disembowelled! Even though Forest Whitaker is a fine actor, I can't help thinking of the detrimental effect



this role could have on his career. What can you say about Natasha Henstridge? Well, good looking - yes, good acting - no. The director (Roger Donaldson) makes sure there are plenty of undressing shots for the male audience, conversely she doesn't say much as she has to appear intelligent and mysterious.

The man that steals the show, though, is Madsen. Reprising his role as Mr Blond (from the film where it all started (if this means nothing to you, hire "Reservoir Dogs" and

become enlightened), he breathes the desperately needed life into the film. I'm so glad he has been type-cast as a charismatic killer, yet, he nearly blows it with his final line in the film, "Let go of him, you Mother fucker!" I'm glad I got a free ticket, as I would have been tempted to ask for my money back.

This film teeters on the edge of political correctness as women are treated as objects of reproduction. The alien's prime objective is to find a suitable partner and then mate. In the process, though, she has to appear worthy of a man's attention. Luckily though, LA is full of horny men but the alien is choosy. Anyone she does not like is massacred as a good excuse to show off the latest special-effects and computer imagery. Some of the effects are quite amazing but the shots of earthworms squirming around in a bowl reminded me of "Ed Wood". Once again, the recurring theme of motherhood and various gender issues pop up just like the "Aliens" trilogy and you cannot help feeling that the director has borrowed heavily from Ridley Scott. However, as this is Donaldson's first crack at this genre, you can't be too harsh even though there is a shit load of cliches and very little suspense.

So, if you are desperate to see a film and don't mind predictability, purchase an overpriced student ticket and sit back in awe of the legend that is Michael Madsen!

Barry Moncrieff

Hideaway. Hoyts.

Given that *Hideaway* was based on a novel by Dean R. Koontz, just a bookshelf away from Steven King, it is not surprising to find that *Hideaway* is a real "squirm". I found myself squirming in my seat - some people even whined into the aisles - and out of the theatre before the movie had finished. The question: is *Hideaway* scary, or just disappointing. The answer: yes, in that order.

The chill of this film sets in early with intriguing satanic rites (involving crime collector cards -

how's that for perceptiveness?); it is compounded by the specky computer generated tunnelly roller-coaster stuff and continues throughout with a particularly choice soundtrack. I really must ramble about the soundtrack: Fear Factory, Front Line Assembly, Miranda Sex (Garden ... bill, bill, bill!) *Hideaway* has its industrial, gothic undertones - well the soundtrack (BRILL!) and mad doc Jonas - Frankenstein eat your heart out.

Well what about the sound ... story? Well, Hutch Harrison (Jeff Goldblum) drowns, dies and over an hour later is brought back to life - but something from the

netherworld has hitched a ride in his cerebellum. This, understandably, is a rather uncomfortable situation - especially when Hutch finds himself half naked and bleeding by the swimming pool in the middle of the night. Moreover, becoming inexplicably linked to the mind and vision of a demented mass-murderer, does not make Hutch a happy chappy. Even worse this *wet-lipped slasher* can see through Hutch's eyes and sets a course for the slaughter of his daughter - Regina.

Goldblum champs, drops his jaw and boggles brilliantly. In fact all the actors were rather good, or

at least they were in the parts I saw through the gaps in my fingers. The film's downfall is the inevitable division into good and bad factions - you know who's going to win already don't you? The combat itself is inevitable. So the twists and turns of the plot, and they are pretty impressive curves, all amount to nothing by the end of the film. My advice: watch *Hideaway* up to the point where Goldblum is running through the labyrinthine bit. Oh, and listen to the soundtrack ... brill!

Peter Gravestock.

Killing Zoe

Mercury

Tarantino. Ah see you're already getting excited aren't you. You're thinking a bit of sex, a bit of drug taking perhaps and plenty of violence right. You're thinking classic Quentin right. Well you're completely right except that the conjurer of this Tarantinesque adventure is in fact 28 year old first time director Roger Avary [also co-wrote *Pulp Fiction*]. One could quite easily be forgiven for thinking that they had just seen another Tarantino[Executive producer for this one] film for Avary very obviously has inherited many of his exec producer's traits. Entertainment Today says of *Killing Zoe*, "stylish, funny, energetic, highly original." Energetic - yes, stylish - a little, funny - I don't think so and highly original it definitely isn't.

Killing Zoe is set in contemporary Paris and the story is told from the point of view of Zed [Eric Stoltz]. Zed, a safecracker by trade, comes to Paris to assist long lost friend Eric [Jean-

Hughes Anglade] with a Bastille Day bank robbery. Before the robbery takes place throngs of decadence takes place. Firstly Zed hooks up with Zoe [a Parisian professional played by Julie Delpy] and spends a few hours in the bedroom. Eric then turns up and explains that they have some pre-robbery organization to take care of. There's no going over plans and discussing tactics here. It's all a haze of booze and plenty of heroin. Perfect preparation for a big bank job wouldn't you think? Eric's



fail-safe plan of "we go in, we get what we want, we come out" is of course going to fail and the violence and bloodletting which follows in the bank could quite easily have slotted into the missing bank scene from *Reservoir Dogs*.

Eric Stoltz has come a long way since his days as the disfigured teenager in *Mask*. With recent credits to his name like *Sleep With Me*, *Pulp Fiction* and *Bodies Rest and Motion* it seems that Stoltz has become the darling of the slightly left

of centre wave of films to recently hit the cinemas. He carries off Zed with some conviction. It's always hard to be engrossed by a weak character as is the case with Zed but to Stoltz's credit he does the weak thing well. Jean-Hughes Anglade

[*Betty Blue* and *La Femme Nikita* are his better known efforts] is a fraction disappointing for mine. He tries to be the complete nihilist but falls a little short. Relatively little known Julie Delpy [*Three Colours White* and *Before Sunrise*] is great until she gets a gun in her hand. She just doesn't cut it as a gun wielding heroine.

The big problem I found with *Killing Zoe* was the feeling of having seen it all before. The boy meets prostitute, they fall in love, they get involved in a big shoot up and they are the only ones to walk out alive scenario has already been done to my knowledge. Does *True Romance* ring a bell? That aside it wasn't a bad movie but riding on the back of hits like *True Romance*, *Reservoir Dogs* and *Pulp Fiction*, *Killing Zoe* doesn't quite live up to it's predecessors. Showing with *Killing Zoe* is *Night Release*, a short film by local director Barry Mitchell. It involves the Wyatt Street Car Park. What the rest of the film is about I'll let you decide.

Matt Rawes

Strawberry and Chocolate

Trak Cinema

Strawberry and Chocolate, the latest offering from Cuban director Tomas Gutierrez Alea [co-directed by Juan Carlos Tabio] is a humane comedy about the triumph of friendship in spite of differing views of politics and sexuality.

Set in Havana in the early eighties, a time of rampant homophobia in Cuba, *S & C* examines the unlikely friendship between David [Vladimir Cruz] and Diego [Michael Mendoza], two men who are, on the surface, complete opposites.

David is a student at Havana University and a text book communist but despite his education, David is very naive and has led a sheltered existence. His passion for communism and the Cuban revolution has

isolated him from other modes of thought. This is until he meets Diego.

Diego, brilliantly played by Mendoza, is a middle aged homosexual who revels in his effeminate gayness. After chatting up David over an ice-cream at an outdoor cafe, he invites him back to his apartment. It is here that David learns of Diego's counter revolutionary stance and is assured of his homosexuality.

David, homophobic and communist, is initially shocked with Diego's existence and on the advice of his room-mate, befriends Diego purely to gain evidence that he is a counter-revolutionary. However, David becomes intrigued with Diego's outlook on life and a gradual change takes place in David and their friendship develops despite the overwhelming odds. They find that although their views on sexuality and politics differed, they are both devoted to their country and manage to put their differences aside and

befriend each other as people, not political or sexual stereotypes.

Much of the humour in *S & C* comes from Mendoza's portrayal of the effeminate Diego. It is not a comedy of great belly laughs but it is funny on plenty of occasions, complimenting the serious side of the film very well. Alea has attempted to reflect the urgent need for change in Cuban society and has done so on a small scale through Diego and David, proving that despite their differing political and sexual preferences, friendship triumphs.

Many of the political references and references to Cuban intellectuals meant nothing to me as I am far from expert on Cuban politics and the Castro regime, however, if you're in the same boat, don't let this put you off. *S & C* is a good film that is entertaining and funny and has a final scene that will leave you bubbly, warm and very satisfied. Bit like a foot spa really.

Simon Lee



Ed Wood

Greater Union

Over the last decade or so, directorial genius Tim Burton has presented us with character sketches of such curious subjects as Beetlejuice (the bio-exorcist), Batman (the tough guy in tights) and Edward Scissorhands. It seems only fitting, then, that his latest study should be that of another cinematic visionary: Edward D. Wood Jr - widely regarded as the worst film-maker in the history of Hollywood. Burton, with the aid of a dynamite script and Johnny Depp in the title role, beautifully captures the hilarity, sensitivity, and pathetic idiocy that was Ed Wood.

Wood [a would-be-Welles with no money, little talent and a penchant for transvesticism], is not suited to Hollywood's



studio-orientated system of film-making. Instead, he seeks private funding to create his movies: atrocities of shlock-horror

and wierd science that will later shoot him into post-humous success as a cult icon. His bizarre ontourage includes: Bunny Beckenbridge (a woman trapped in Bill Murray's body); Vampira (the renown late-night television hostess), and burnt-out superstar, Bela Lugosi (for which Landau earned his well deserved Oscar).

Even as the spectacular opening credits begin to roll, the audience has a feel for the trashy celluloid world of Ed Wood. The film is shot entirely in glorious Black-and White with the most expensive "cheap sets" ever devised. The

combination of hammy acting, sweltering back-ground music, and fifties-style screen-swipes draws the audience into the mondo wierdo of Hollywood's dark side. This is a movie with a message. A movie which says "any schmuck can make a pic-

ture, but only a skilled artisan can really deliver". Such an artist may not have been Edward D. Wood Jr., but Tim Burton is still up there with the best of them

David Bloustien



the rise and rise of glide

Instead of fading into obscurity after four years of E.P. releases, messed up tours and band member changes, Glide have entered on Triple J with the first single *Why You Asking?* receiving heavy airplay. Ben deHoedt spoke to lead vocalist/guitarist and song writer William Arthur during the current tour, discovering a talented musician with a taste for intensity and dedication. It took Glide (now a three-piece) four years to release their first album, *Open Up And Croon* due to continual stress in terms of poor

who just gets all winsome and facy and kind of jangly. I like balls, you know, I gotta let them hang out every now and again."

Now that Glide have changed so much and moved on so far from their first E.P. four years ago (*Pretty Mouth*), William mentioned how little of their old material gets played now, and the band's desire to go forth into tomorrow without looking back.

"We only play *Thin Faced Man* and *Waterfalls*, I think that's pretty much it. A lot of the other stuff is a two-guitar kind of sound, anyway, but some of it is...we've just sort of gone off of it. You just gotta progress as a band, musically. If you keep slogging away with the old stuff you're going to start boring people after a while, and you're definitely going to start boring yourself. So if you're bored up there, it's not going to be sparking much for the people out in the audience. I know that people do like to hear their old favorites and stuff, but I guess you gotta let the band have a bit of space to move, to progress. I think we owe it to the audience to do that as well, and to us. We do play the odd old song, but mostly we try to look forward rather than back."

The title track from the album (*Open Up and Croon*) is, at first glance, somewhat suggestive: "I wipe the blood from my ass and go/you make me peel back like a pro...don't pull out too soon, open up and croon. . .", was this written to be taken at face value or was something a little more complex being said here?

"I could lie and say it's (based on) personal experience. It isn't really, it's a metaphor. It took four years to get the album out, and we were feeling frustrated at the time by a few record company people and a journalist or two. We were feeling kind of like a couple of people had set themselves up as our nemesis and were really getting in our way and we felt like we were kind of being fucked up the ass by the industry (not to be making too much of it because it's O.K. now), but at the time I was pretty angry when I wrote that song. It is written about two or three specific people, who I don't want to mention really. Hopefully there is a kind of defiant kind of thing about it, like it's a really beaten kind of song. We just had to really rely on ourselves, hopefully, that sort of comes through in the song as well. Open up and Croon on your own, you know, do it for yourself."

I'm not a big upbeat kind of happy sort of social guy all the time. When I write songs, it's usually when I'm not exactly happy about everything. I've just got a taste for making it as intense as we can make it. I like bands who really sound like they're really pleading for what they're doing, they're not sort of just throwing it out casually. I'm not really a

slacker and I don't really want to make slacker music. I know it's very easy to be ironic and self-deprecating and kind of casual, 'Oh, there you go, whatever' about it. I guess we do take it reasonable seriously. Someone like Things of Stone and Wood. I find their lyrics really cringeworthy a lot of the time. It doesn't sound like they've really thought things through that deeply, but they're making a statement, like that hilarious line about "We're one haircut to the left of our parents and one caring to the left of theirs" (*Wildflowers*). Every time I hear something like that, it's like, 'ayroughhhhh', please, you know, just get a life. Some people just sound like they're trying hard."

"We don't feel like we fit into exactly any kind of niche in Australia, and we're sort of popular but we're not flavour of the month, we're not part of any particular tribe. Music fans here just seem to be really tribal, if you like one kind of music, you don't like the other, like you're either into the poppy English stuff, or American grunge stuff or pseudo-punk. I don't think we particularly fit into any of those kind of things. I don't know why, really, but a lot of people from all over the place seem to like us. We've got a sort of broad appeal but in a specific sort of way, like there's people all over the world who like our particular kind of music but there isn't a huge block of people in Australia who'd go out and buy our records in enormous droves."

Glide have been well received overseas. "Especially in America, for some reason," muses Arthur. "I don't know why, maybe because we're not trying to sound American and grungy or fit in with anything like that. They appreciate us as being something different. If you want to play overseas, it's really dumb to try to tailor your sound to what you think people will like. If you stay true to yourself and have a unique kind of sound, people out there are going to pick up on it because it is unique and they don't have it where they are. That's why Flying Nun bands were really well-respected in America because there wasn't such a thing in America, and out of that things like Pavement and Superchunk kind of grew that sort of thing. I know that they are Flying Nun, New Zealand band fans."

"We want to get 'Open up and Croon' out to the work and we want to get playing over there too because we can't just keep playing Australia, round and round for ever without getting out and spreading our wings a bit further. It gets a bit stale after a while. We're really focussing on the overseas angle at the moment." Glide, with a little luck, will appear at the Tivoli in early September.

Ben deHoedt



management and lack of funds. For a while William managed the band, and the funding came from their own pockets before they were finally signed to Shock records.

Glide show extraordinary strength playing both acoustically and electrically, lending a dreamy, sweeping sound to both formats. The Neil Finn of Independent Pop-Rock talked about what he saw the band as being best at.

"I like both. Acoustically, it's (playing live) a bit more gentle and really brings out the song a lot better and the lyrics and stuff as well, but if it's a weak song, it's going to suffer and be really boring. Hopefully if it's a good song, then just the bare bones of it is good enough to make something beautiful to listen to. But I'm kind of addicted to the volume and adrenalin rush of a big loud gig, as well because we sort of do play pretty loud and we like that kind of rush as well I guess. It sounds pretty corny, but we certainly couldn't just become a band



Robyn Habel is one of South Australia's most well known and respected singer/songwriters. Robyn has just released *Red*, the follow up to her hugely successful self-titled album, and is hungry for similar action with her latest effort. On Dit's gal-about-town Kerina West shared lunch with Robyn and discussed her new album, musical truths and the importance of chart success.

I asked her whether producing the second album is a more difficult task than the first. Were her ideas clearer with which direction she wanted the album to go, and were her expectations clearer? "I think you get better at knowing what you want from the sound, production-wise, and you learn from your mistakes," she states. "In that sense it was easier but it was also harder in that it was recorded away from home". *Red* was produced and recorded in Mittagong, NSW in the studio of Buzz Bidstrup, the drummer from GANGgajang (who also lent a hand on drums on the album). "I had to fly over there for a week in May and then a week in July...The whole thing was recorded and mixed in two weeks. It was an amazing effort - 10 to 14 hour days, getting into the studio at 9 or 10 in the morning and leaving around midnight everyday. It was quite gruelling," she explains. "The second album was harder in that you have higher expectations...the first album went so well, it won awards and so I wanted this one to be better. So it was more stressful... the first one was like OK let's give it a go and see what happens, but this one I was more conscious of what was happening."

With a highly acclaimed debut album, she sees *Red* as having a different direction to her previous work. "There's a different mood which pervades each album, and I think that is a reflection of the artist, whatever you are experiencing or your particular philosophical outlook on life at the time," she replies. "I think the first album is a little mellow, and the second album has more of a hard edge and a rock influence. The second one is looking outward more lyrically, whereas the first one was inward looking towards not only myself but other peoples' workings - personal politics rather than external."

Happy with the finished product, Robyn believes there is always room for improvement. "In general I'm really pleased with it, I think Buzz has done an exceptional job. I think he's produced something of international quality, and the songs have to stand up before that can happen. I am happy with the album, but as an artist I think

you always see things that you would do differently again."

Robyn has a jazz background, both in learning and teaching music. However the style does not pervade her album, and it is not her main love. *Red* is a mixture of bluesy tracks like *Good Friday*, the Celtic ballad *Carry Me* and livelier pop tunes like *Tell Me Now* and the first single from the album, *Turn Me On*. "You've touched on a lot of elements that are an influence on me," she nods in agreement. "*Red*, the title track at the end of the album has an Irish feel to it. I've been listening to a bit of Irish music so that probably has had an impact on me. Other influences are just growing up in the United States, and the music I listened to as a kid. There's almost a Delta sound -with the slide guitar, a Cajun style influence on the album. The jazz element doesn't come through because jazz is a secondary love. I think when you write, you write from your roots - what you heard as a young child and what you continue to listen to now. My influences now are people like the Cranberries, Counting Crows, REM, Melissa Etheridge, K D Lang and so on."

One aspect of the album that shines through is the strength of the song writing. Relationships and the human experience seems to be the richest source of inspiration for Robyn. "Ultimately what inspires you is what you experience. That's the only way you know anything in the world," she muses. "For me it's what I perceive in the outside world - in society, politics, friend's lives, anything that has an impact on me. Then my own personal experiences, with relationships. I often write songs from the first person, but they're not always about me. Often truths that are true to you are true to others as well, and vice versa. The more I analyse my own inner workings in relation to society I tend to find people relate. I gain a better understanding of me and the world, which helps me and at the same time it helps other people get an insight into themselves. In some ways I feel it is an art of teaching - writing. People can look at it and maybe learn and grow."

In her press release Robyn is likened to Melissa Etheridge, Tori Amos and Michelle Shocked, among others. Comparisons to other artists are often a point of dismay for original, talented artists who strive to make it on their own merit. Robyn is not too bothered by comparisons to others. "People don't know me that well internationally so they need something to hook on to. 'What's your music like?' - well ultimately you're going to have to listen to it, but people want to use words to describe it. I have no problems with that. Normally the comparisons made with me are other female artists, they tend to group female-female and male-male artists together,"

she explains. "My style is mainstream popular music. Anything in the 90's is going to be a huge melting pot of what has gone before. I think my music appeals to the broad range of people, and I've been getting a bit of airplay now too. We've been having really good sales already, which is great. It's doing better than we anticipated at this early stage."

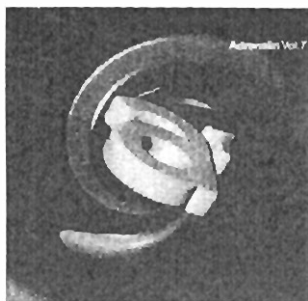
A reflection of this is the debut of *Red* at the number one position on the SA Real Music Chart, and it's entry into the national Aria chart. While some regard chart success as secondary to creating great music, others regard it as a helping hand to increased exposure. "It's important for the recognition. It's immediate - This girl's got something. Ultimately it's important that people are buying it, the public is interested in it. It's so hard to get recognition, to get something really small like that can help kick you along, people take you more seriously."

Robyn's plans for the immediate future are one step at a time. "Once things are going okay here I'll travel to Melbourne and Sydney and do some shows there. In the next 6-12 months I'd like to go to the States. Ultimately I'd like to have international recognition. You need a lot of drive, you've got to be out there 25 hours a day to get ahead."

Catch Robyn Habel live on the 22nd August at the Office, supporting Renee Geyer and on 1st September at Nexus Cabaret.

Robyn Habel





Adrenalin Vol. 7
Compilation
(Shock)

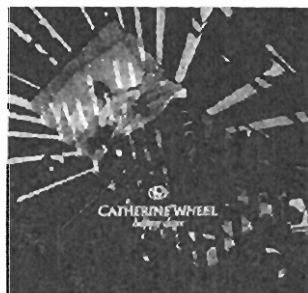
This locally released rave-trance compilation includes tracks by Third Eye (Ollie Olsen - Melbourne DJ) and various European artists.

The Australian contribution is definitely more palatable than the other tracks. Olsen's high frequency-range trance is quite characteristic of the Melbourne dance scene: ambient swash without the bass tones.

Around one third of the songs are trance based, with melodic rifts. The rest of the album is lolly-pop rave, it doesn't have the chunky drive of a serious bass beat. Most of the tracks are too fast to dance to (even with speed).

This compilation offers no new sound or arrangement worthy of creative acclaim. A techno-derivative of the umpteenth order, this compilation lacks a fresh sound. The repetitive high pitch sounds and suicidal bpm create a typical sugar-coated rave sound with no enduring interest. A nicely marketed product for generation E which covers only the profitable segment of the electronic music market.

Rachael Murphy



Catherine Wheel (UK)
Happy Days
(Fontana)

The Catherine Wheel display a grand selection of emotions and experiences on their somewhat inappropriately titled, 15-track LP, *Happy Days*.

Even though Rob Dickinson declares 'of all the things a popular song can bring, a permanent picture of hope is what I hate the most', the sweet guitar-pop chords and lovely backing vocals of Tanya Donnelly create visions of sunbeams, fluffy clouds and laughter. The kind of song that makes you want to run out to the middle of an open field and spin around with your arms outstretched. Then again, tracks such as *Way Down* and *Empty Head* contrast with this fairyfloss / cream puff image to provide distorted guitar noises and gruff intense vocals that sound not unlike a cross between

the Neds and NIN. The album screams 'I hate the world!' one minute and 'I'm sorry, let's be friends' the next.

Basically, it's great stuff and well worth a listen.

Shelley



Sugar Shack
Shotgun For Two
(Au-go-go)

If you have your shit together you would have been smart enough to catch this band when they played here a couple of weeks ago. I however wasn't, I was down at the local watering hole, I turned to my friend and said "what night are Sugar Shack playing?" His reply; "Tonight, isn't it?" I could just kick myself cause this album is a beauty.

The Texan 5 piece have a cool sound and a cool sense of humour. The sound is a mix of 60's pop and hardcore (sort of Stooges meets Easybeats) and 70's punk influences. The use of repeated riffs keeps the tunes catchy without messing around too much or making the sound too convoluted. You won't find too much depth here or sad reflective moments, all the tracks are straight forward rock'n'roll as performed live (not that I'd know).

All in all, high energy rock'n'roll with enough punk, thrash and pop elements to keep most people happy.

Frank Trimboli



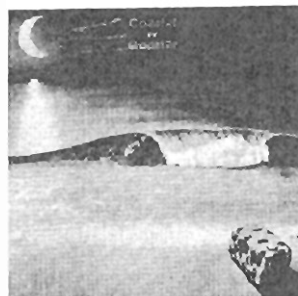
Channel Live
Station Information
(EMI)

KRS-One has certainly aged in his climb from graffiti artist to rapper to hip-hop producer. *Station Information* is a gritty and cynical project even by hip-hop's current standards - with grainy, sampled drum loops, snatches of jazz and unsettling bursts of sound bubbling beneath disparate lyrics. The production is rougher than, say, Dr Dre - the resulting sound is enough to make Cypress Hill sound like so many nursery rhymes.

Highlight is the catchy *Sex for the Sport* (which manages not to degrade women!), while bumpers are all the "as I dis the utha sucka MCs" type lyrics and what sounds uncom-

fortably like someone snorting lines of cocaine between tracks.

Isaac Bridle



Godstar
Coastal
(Half A Cow/Polygram)

For those who came in late, Godstar is the pet project of Nic Dalton (Half A Cow main man, the cute bassist in The Lemonheads *Mrs Robinson* clip).

It'd be easy to call Godstar an "experimental" band 'cos it seems to be whoever Nic's hanging out with at the time and *Coastal* has that "well, we've rehearsed it twice so let's record it" flavour about it. That's not to say it's a bad album. In fact, can you imagine authentic Aussie indie pop sounding anything but a little kitschy and a little unpolished?

While there are some pretty decent tracks, there are a couple that sound disappointingly amateurish, especially when you consider the musical pedigrees of a lot of the people involved in Godstar, including Lemonheads, Hummingbirds and Smudge.

Notable tracks include *Seeing Stars* (from the ep of the same name), *Another Spring*, *Another Love* and the Stylistic's *Go Now* which features Stan Mae Glutz, Nic Montana and Foggy Lonesome (aka The (old) Lemonheads of Evan Dando, Nic D and Dave Ryan).

The unmistakable Godstar sounds are all there; fuzzy guitars, kitschy girlie backing vocals, and experimental indie (read low budget) sound. It's an album for home bred indie guitar pop lovers.

Christina Soong.



The Fauves
Dwarf on Dwarf
(Polydor)

I first heard The Fauves when they played with Custard at Gate One and I loved them. Their mixture of catchy alternative pop/rock songs combined with a sense of humour, captivated me and many others. So I jumped at the opportunity to review this five-track EP and I haven't been let down.

The title track, *Dwarf on Dwarf* has a feel-good kind of classic gui-

tar pop sound which I have heard played on the Js. The second and third songs aren't as good as the rest of the release, while *Brotherhood Bin* is another catchy pop song with delightfully distorted guitars.

Overall, The Fauves are a promising band full of potential and this EP is certainly worth a listen.

Scott Berry



Corporate Rock Wars
Various Artists
(Earache)

Comprising a total of sixteen tracks, *Corporate Rock Wars* is a collection of songs that have been produced by groups currently signed with the Earache label. Nine groups in all have contributed to the album and bands whose music is featured on it include such well known names as Godflesh, Fudge Tunnel and Pitch Shifter.

For an album that has been produced by the record company responsible for such classic death acts as Napalm Death, Morbid Angel, Bolt Thrower and Nocturnus, *Corporate Rock Wars* is somewhat unusual since, although nominally a metal album, most of the tracks on it are more of a fusion between metal and other musical styles than pure heavy metal. Influences from such diverse musical genre as rap and industrial can be found among the entries on the CD and there are even a few tracks that combine heavy metal with (shock, horror) techno and dance music! These latter tracks, blasphemous and monstrous hybrids that will doubtlessly be regarded as abominations by many hardcore metalheads, combine the hard-edged style of heavy metal with the sort of inane, throbbing rhythms that have become mandatory in any techno track and it will be interesting to see if any pansy-assed dance DJ will have the guts to play any of these tracks at a nightclub or any other den of debauchery which techno junkies are known to frequent.

Given the range of styles present on this album, most listeners should find at least a few songs to their liking and there are even a few loud and obnoxious tracks that should satisfy the perverse cravings of more traditional heavy metal enthusiasts. It should be pointed out, however, that the majority of tracks on the CD are extremely repetitive, so if repetitive music is not your cup of cold coffee, beware!

Overall, though, the number and diversity of tracks on this compilation should make it reasonably good value for money and it provides an interesting, if at times disturbing, indication of some of the new directions in which heavy metal could be heading in the years to come.

James Brazel



Everclear
Sparkle and Fade
(Capitol)

Everclear are another great three-piece garage band hailing from the States. They blend punk, grunge and good old-fashioned Rock and Roll with some very catchy lyrics to draw you into an experience that leave you gasping for breath and pleading for more. The sound is very much like that of Weezer's but I am not saying they're recycled. They're not - it's a very fresh clean sound. What this all means is that this CD, *Sparkle and Fade*, is an absolute treat.

The first single, *Heroin Girl*, is just a typical taste of what is to come on this CD. All fourteen songs just jam. There is not much variation from the steady garage rock, as they drag you out of reality kicking and screaming, but that is not a bad thing.

Other tracks on the CD worth a mention are *You Make Me Feel Like A Whore*, *Nehalem* and *Chemical Smile*. Everclear's sound is not new. There are lots of bands out there doing the garage thing, but don't let this fool you. Everclear are tight, consistent and have made a great CD.

This one is definitely worth a listen. Eddie Vedder's Nose Bleed



Sonic Youth
Screaming Fields of Sonic Love
(Geffen)

Whilst not being a huge fan of Sonic Youth myself, I was really looking forward to listening to this somewhat *Greatest Hits* compilation. I had heard a little about the band and I had gathered enough information to realise that this band was no immediate relation to the well known computer idol, 'Sonic the Hedgehog'. With all this in mind, it is not a bad CD.

One hit to watch out for is *Into the Groove*, a groovy Madonna original, I'm sure you're all aware of. This song has the Sonic Youth sound with Madonna lyrics and even recording extracts from the original, unless the lead singer is a very good Madonna impersonator. Just quickly, the song *MacBeth* does absolutely nothing for me, rather like the play really.

For Sonic Youth fans, this is a must; for non-Sonic Youth fans, definitely worth a listen; and for the deaf (God

bless them all), I wouldn't waste your money. One problem I had with the CD is that it's a little like a mild Indian curry - a little repetitive but not enough to turn you off.

Adrian M. Hunt



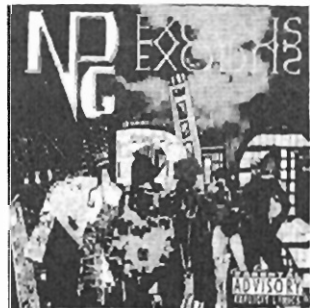
Lizard Train
Inertia (EP)
(Shagpile/Shock)

This little EP is an off-shoot of the *Everything Moves* album. Four of the five tracks haven't been released until now and the fifth is the title track from *Everything Moves* (surprisingly enough, it's called *Everything Moves*).

The standout track would be *Going Through Hell*, a very poppy tune that many would dig - but don't go thinking they've skimmed on the thrash, there's plenty of that gear, some if it's good, some of it's repetitive.

An attempt to squeeze every last cent out of the *Everything Moves* sessions? Perhaps, but it's still good value, especially if you're not keen to buy the full album.

Frank Trimboli



New Power Generation
Exodus
(Shock)

The New Power Generation (NPG) are arguably the best backing group assembled by the artist formerly known as Prince in his 16-year recording career. Between the faultless drumming of Michael B, the smooth and funky bass of Sonny T and Tommy Barbarella's slick keyboard work, the NPG pack one of the most polished funk sounds around.

Get Wild (the current single) only hints at the booty-slammung power of this album, better in evidence in the almost gangster *Big Fun* and the steaming, sweating Gospel sound of *The Exodus Has Begun*.

He may call himself Tora Tora and hide his face, but Prince is present throughout - with all his anger in the ballad *Count the Days*, with all his romantic cheekiness in *Cherry Cherry* and with his trademark raunchiness at every opportunity. Apart from over-long interlude material, this album is near-as-dammit

perfect.
Strongly recommended.

Isaac Bridle



Bandit Queen
Miss Dandys
(Playtime Records)

Formerly known as Swirl (not the Australian one), Manchester group, Bandit Queen's first Australian single is a catchy example of that clean, Brit, female-fronted, noise pop that often demands instant attention but rarely enjoys longevity of interest.

Miss Dandys is the story of a brothel in Japan where the working women dress up as men for their 'straight' women clients who go to them as men. None of the songs on the ep could be described as throw away pop perhaps because of Bandit Queen's captivating lyrical bent.

Mother of the Apes (the second track) is a pretty good song as well. Don't get too excited because they're described as thirty-something which means that they'll either disband soon or release a more commercial thing to help pay off their mortgages. Maybe. That's just a guess. They still sound OK now, though. Yep.

Bryan Scruby



Therapy?
Infernal Love
(A & M Records)

Hailing from Northern Ireland, Therapy? are a three-piece band whose music can probably best be described as hard rock with metal influences. *Infernal Love* is the group's third full-length offering and is, by and large, a testament to the shadowy side of human existence, with the majority of the eleven tracks on it being about sombre subjects such as depression, love gone wrong and the agonies of sexual passion that so often seem to partner its pleasures. Not all of the tracks on the album portray a negative view of the world, however, with two notable exceptions being the surprisingly frivolous love song, *Loose* and the upbeat final track *30 Seconds* which, although melancholy in places, continually assures the listener that there is a light at the end of the tunnel.

In spite of the similarity in mood that exists between most of the songs on this album, there is a great deal of variation in the way the various tracks are sung and played so that the chances of the listener getting bored are kept to an absolute

minimum.
Although all of the tracks are very good, three in particular, *A Moment of Clarity*, *Bowels of Love* and *Me Vs You*, excel as a result of the sheer emotion and passion that the band's vocalist, Andrew J. Cairns, manages to inject into them.

All in all, *Infernal Love* is an excellent album and should make a fine addition to anybody's CD collection. Although some people out there may be concerned about the negative messages that most of the entries on this CD seem to be imparting to today's already troubled youth, the reasons for the album's bleak outlook on life can perhaps best be summed up by a line from the second track, *Stories*, which states that 'happy people have no stories'.

Amen to that.

James Brazel

Riff Raff by Robbie (ex Take That)

Someone once told me, "Life's too short to hate Take That. But you have to make time, don't you?" The other guys just don't understand or appreciate true artistic genius. When I suggested we change style and fill the void left by the glam rock movement of the mid-80's, they scoffed. When I suggested that just maybe we record a cover of the classic *Cum On Feel The Noise*, they told me we were through. Well I'm well on my way to making it back to big time city alone, starting with this week's Riff Raff.

Firstly we've got the *Daisygrinders* with *Yo-Yo* (Half A Cow). Hoping for an anthem to my favourite Arnott's treat, I was disappointed by this brooding, cliched guitar tune.

Cow label mates *Spdfgh* are here too with *Wikky's Ode* which is noisy girl pop.

Troutfishing in Quebec's Ooh La La (WEA) is an upbeat jazzy number which had my toes tappin'.

Haze is the latest offering from *Dishwalla* (A&M). American college indie rock noise business.

Closer to home we have *Robyn Habel* with the first single from her album, *Turn Me On* (featuring Diesel wool hoo!). Mainstream commercial pop fodder.

Lastly the *Clouds* are back with their *Aquamarine* ep (Polydor). *Aquamarine* is typical *Clouds*, but extremely good regardless. The ep also contains a US version of *Loud*, and a cover of *Wichita Lineman*.

Oh, and one more thing - *Ratcat* have a new single out called *The Smiler* (rooArt) which ain't as posy as their old stuff but ain't as catchy and cute either. There's a fine, fine line between pleasure and pain... or something.



Our Lady Peace

Naveed
(Epic / Sony)

'Our Lady Peace'???? Sorta conjures up images of beardy-weirdy, acousto-christian, hippy, vegetarian bores, doesn't it? Wrong! This is actually another one of those Smashing Nirvana Jam In Chains type of grunge-rock albums that we've all heard a hundred times too often already. You know the type - a handful of fast, sweaty thrashers, some loud, power-chord packed 'serious issue' ballads and a load of songs that start off really, really quietly and gently and then suddenly get EXTREMELY LOUD AND SHOUTY!!

Yeah, that sort of album ...

Naveed isn't actually bad, as such - songs like *Supersatellite*, *Julia* and the single *Starseed* rock like a rocking thing and the rest is reasonably competent take-it-or-leave-it meat 'n' two veg rawk, but it's just so uninspired. More than enough people make this sort of music already. The world doesn't really need another American Grunge band right now - most (not all of the ones we've already got are bad enough. Nice effort, lads, but I've heard it all before.

It doesn't matter anyway - they'll probably have vanished off the face of the earth in a few months time. Either that or they'll be number one worldwide.

My money's on the first option ...
Gerard van Rysbergen



Mirrorball

Neil Young
(Warners)

Mr Young is one of those all-time great storytellers, songwriters and all-round entertaining artists. He is one of the best, somewhere just behind the other god of his genre - Dylan. Yet, he has maintained a class that even Dylan has lost. To prove this, he has procured the services of Pearl Jam to back him on this new CD.

Starting with *Song X* which sounds like an ode to the folk music of 18th century Australia, Neil and the boys pound out this collection of typically Neil Young and lyrically potent songs. Neil sings all of the songs

and Vedder helps out every now and then on backing vocals. The first single, *Downtown* is a definite highlight. The strange, almost oxymoronical, blend of Young's songs / vocals and the rock of Pearl Jam is a little hard to take seriously at first, but once you warm to it

The rumours surrounding the kings-by-default (most would say Pretenders-to-the-Throne) of grunge and especially Mr Temperamental, Eddie Vedder, just add to the spice that is this album. Recently, when Pearl Jam were playing a gig, Vedder stormed off, claiming that he had a sore throat. After almost an hour of booing from the crowd, Young came to the stage and played a full set of songs off this CD. Was it good luck that Young was there, or just a promotional stunt? Who knows? Yet, despite their long war against ticket prices and their hypocrisy by folding to the powers that be, Pearl Jam do sound very good on this CD. They shine, enhancing the style that is Neil Young and allow the aged rocker to live on.

Get a copy of this album. It is great. And don't be surprised if Neil Young soon takes over as full time lead singer of Pearl Jam. Hell, wouldn't that be good! He isn't moody, actually stands up for what he believes in (rather than pretending) and is a better singer than Vedder. Neil Young Rules.

Mrs Young



Max Sharam

A Million Year Girl
(Warners)

Her hit single *Coma* (which appears on this album) thrust her into the limelight and suddenly everyone was asking about the girl from Ballarat with the unconventional look, gloriously creepy voice and beautifully crafted songs. Now, her debut album *A Million Year Girl* produced by Daniel Denholm and Nick Mainsbridge, conclusively proves that she is no one hit wonder - not by a long shot.

Themes running through her songs include empowerment, lost loves and self-learning. She's an accomplished songwriter, and this combined with her powerful voice that alternately soars and wails creates something quite spectacular.

The singles *Be firm* and *Lay Down* are good strong tracks which highlight Max's superb voice and accomplished songwriting. Another highlight is *Jezus jewellery* which is an abstract gem about two women who strangle a guy with a necklace for cheating on them - we're talking power-passion pop. *Is it ok if I Call You Mine* (originally from the *Fame* soundtrack) performed with just Max's voice and barely-there guitars, sent shivers down my spine - it's a

gorgeous acoustic number that'll tug at your heart strings. The only problem is the inconsistency in tracks; the good songs are great but there are some weaker songs on the album which tend to detract from its overall impact.

However, overall, Max is a talented and passionate artist and definitely worth a listen.

She's even better live so see her this Friday at the Synagogue.

Christina Soong



Machine Head

Burn My Eyes

Well, unfortunately, I couldn't really get into this, hard, thrash and metal doesn't turn me on, I'm afraid. If you caught *Rage* a couple of weeks back, you would have seen the influences and musical taste of this band, some of which I even like! (shock, horror!) Well, this CD is good value, I guess, you also receive a CD with five Machine Head "demos", so there's a plus.

After saying all this, it wasn't really too bad, I just have no previous experience with either the band or the style (maybe I just have not idea full stop!). If you're a Machine Head fan, this *Oz '95 Limited Tour Edition* CD is one for the collection!

Adrian M. Hunt



Phunk Junkeez

Injected
(Warners)

Here we go again. Yet another band trying fairly badly to emulate the sound and the subsequent success of the Beastie Boys.

Despite the first single *Chuck* getting reasonable airplay on Triple J, especially from Michael Tunn who thinks that playing songs with lots of profanity is all that kids want, *Injected* could do with a lethal injection or two. Other than that song, which shows a reasonable amount of aggression, the rest is just sexist, mindless, try-hard bullshit.

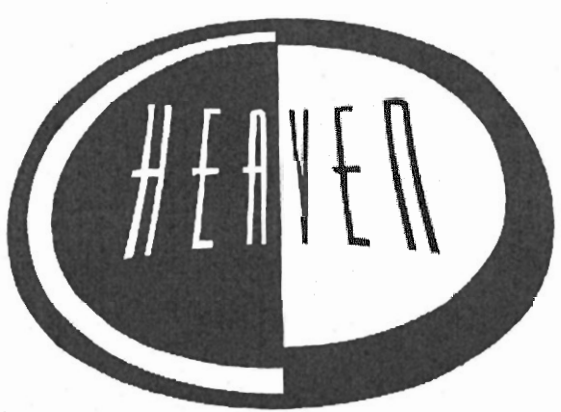
Take, for instance, the song *Me 'N Yer Girl* (why do all these bands have to appear illiterate to feel that they will appeal to the masses). It mentions John Holmes, Nikki Taylor, sailors and the classic pick-up line, "I'm hooked on you baby like a trailer" all in the one verse. And when you think that it can only get better from there, it gets worse.

The Phunk Junkeez seem to like the rhyming rap style, but their limited vocabulary just makes it ridiculous. This leads to lines like "Crack or blow, I'll be the pimp you be the ho!"

They think that they're tough, but they're not. The Phunk Junkeez CD *Injected* just sucks.

Try hard!

Boy George's Jock-Strap



HEAVEN West Tce, Adelaide Ph: 211 8533

CONVERGENCE MUSIC

While innocent children sleep, while tides flow and ebb, while radio stations broadcast, odd forces seem to be pulling strands of music together and apart almost by chance. Just when we think all musical permutations have surely been done now, it's a sure bet the "next-big-thing" is just a recipe in a mind and possibly not even on tape.

The best thing about music is that fundamentally, there are no rules! You wouldn't know it listening to tripleM or safe-fm but lend an ear to threeD's experimental show or the techno show and see for yourself the effect music has on itself. (Anyway why is the stuff called "tech-no"? Is it short for technology, or an inbuilt rebellion against its instruments? I know not which... Will anyone be brave enough to compose "tech-yes" music?)

convergence music? Well, it describes an attitude expanding in music at the moment. It doesn't mean Metallica should cover Mouth Music but it is where much innovation and excitement has sprung from. The lovable loser Beck didn't have a master plan to meld rap and lazy country with beat lyrics. The Velvet Underground were great convergers of music, from the despair of *Heroin* and *Venus In Furs* to the joy of *Rock And Roll*. So too were the Beatles, who found it effortless to add orchestral instruments or sound effects to their incredible songs. These bands were way ahead in innovation and I would say are prime examples of convergence music. The Rock Ballad is not.

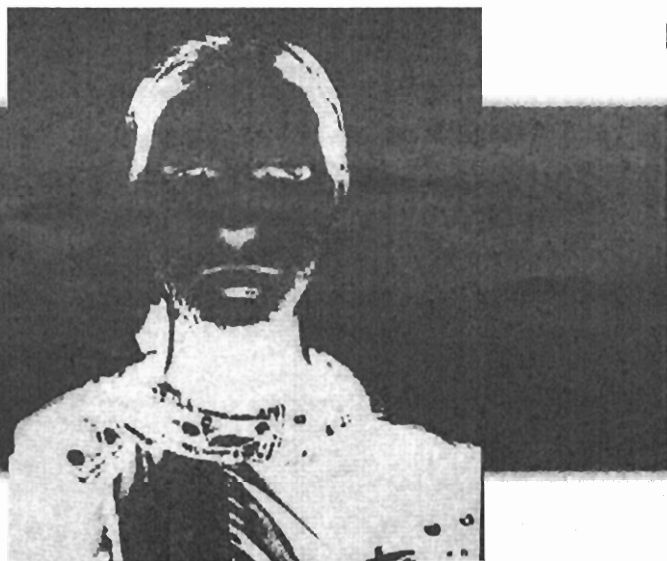
Good convergence music is always surprising, and reveals the depth of the performers or producers. Take the Beastie Boys, genu-

ine on the Underground Lovers' incredible *Dream It Down* album, which I think is one of the broadest but most coherent works ever produced.

The increase in technology has made a lot of convergence possible, and techno has reincarnated old songs into bizarre new forms, like *Sesame's Treat*, *Speed Racer*, banjo laced country techno, even *Losing My Religion* was not safe from the techno whores... Yes, as Pink Floyd said "...there's a lot of it about". Pachabel's famous *Canon* must be a favourite of a lot of musicians because it has been done by the Pet Shop Boys in *Go West*, the Farm in *All Together Now*, and I have heard a disc with 12 versions of the *Canon* by different groups (some were orchestras though). One outstanding artist is the Aphex Twin who makes "techno" but doesn't think twice about converging it with anything

the best convergences ever in the band "Sky". Classical guitarist John Williams joined his buddies, including Adelaide's Kevin Peek, and produced six brilliant albums of classical influenced rock, or vice-versa. This music was done to introduce fans of each style to the other, not for record companies, because Sky could not find any record company to take them on for a while. Sky came from the classical and went to the rock, like the Balanescu Quartet, who have made a cover album with a difference where they covered songs by the German electronic group Kraftwerk. Electronic covered by strings? More, more!!

The Balanescu Quartet provided the perfect touch to the latest album by Spintualized Electric Mainline, an epic album of melody and mood, and breathtaking in its scope and experimental attitude. Anyone complaining that music



Music - timeless; of the moment, circular motion and linear motion describing life (the aim of any art). So if music describes and reflects this light-speed decade, I would expect more music from individual cultures and countries, but a new melange where there isn't any allegiance to a style. World music claims to be this mix. In its uniting of first and third world countries it is a wonderful force for acceptance of other cultures or at least an introduction to them.

But for music to be true world music it probably should not have any recognisable words. Music can be very emotive and even spiritual without words and listeners can relate with less bias (because the frame of language is removed). For example a French band may not be likely to crack the old oz top ten right about now.

So what of the arrogant title -

ine explorers of music whose "dumbrap" has graduated into occasional genius when their instruments add to the rap feel and create funk, sometimes verging on soul music. A similar style to that is the new "trip-hop" which is slow, reggae or dub tinged hip-hop with a lot of space in between for melody. Portishead are trip-hopers but some of the earliest was

from didgeridoos and tapping sticks, string sections (haunting rhythmic strings, mmmm) and even his ventolin inhaler. At a rave where he was DJ'ing he put the turntable needle on sandpaper for ten minutes and finished off his performance (somehow) with a microphone and food mixer. This man is more punk than Green Day.

THE BEST THING
ABOUT MUSIC IS THAT
FUNDAMENTALLY,
THERE ARE NO RULES!

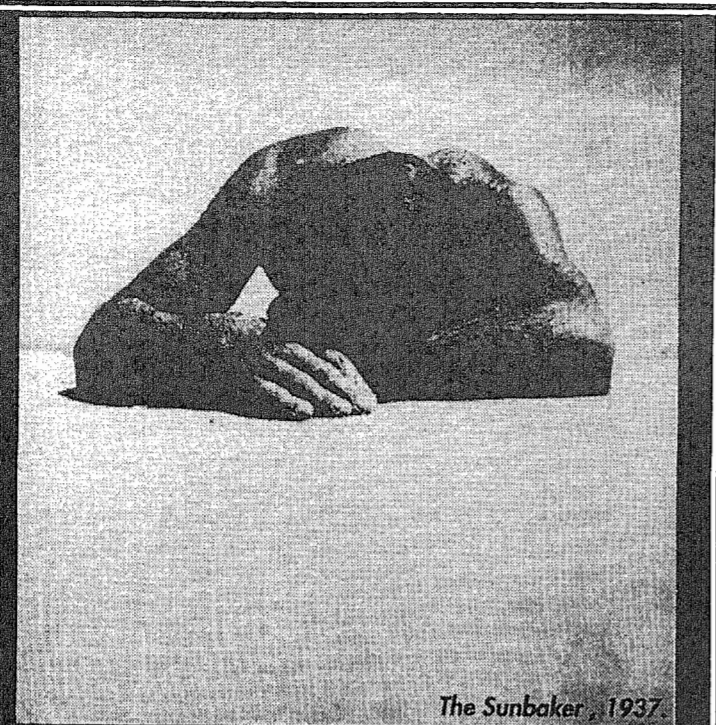
The Aphex Twin has apparently made a record with the amazing Phillip Glass, a more classical musician and composer. The results of unions between classical and other music has been frequently outstanding, and it possibly started with one of

lost its plot in the eighties and is dull in the nineties does not listen in the right places because the smartest and most surprising music is still being made. Sonic Youth's guitarist Thurston Moore summed it up when he said that in the eighties, it was not that all music that was crap, just that the 20,000 or so good records were hidden by the big increase in bad music releases.

Great music comes from a mixture of isolation and inspiration. From Bob Dylan working with The Band, a combination which at first had all audiences everywhere throwing things at them, to Madness' ska-happy-pop to the wonderful subconscious diversions of drug influenced jazz, to original rock and roll which came from r'n'b, the message is clear - if you love two sorts of music or more, fuse 'em!

Matt Harris

Australian Culture



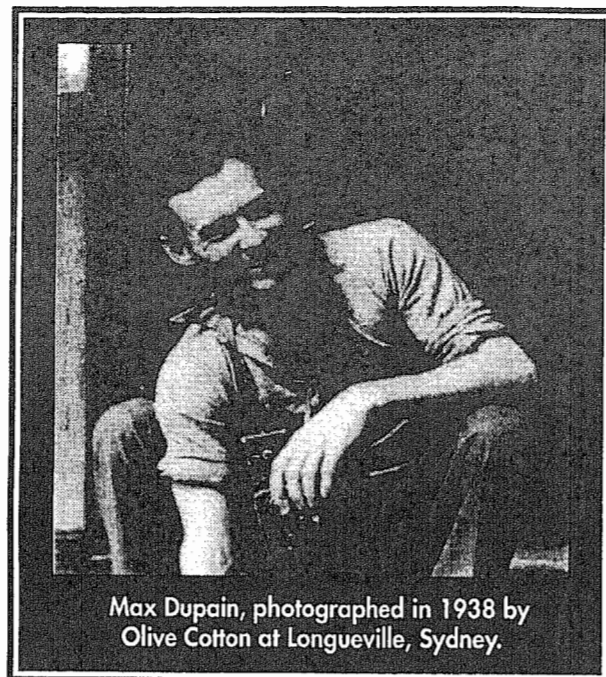
The Sunbaker, 1937



Black and White, Cairns, QLD, 1960



Petty's Hotel, Sydney, 6 p.m., 1924



Max Dupain, photographed in 1938 by Olive Cotton at Longueville, Sydney.

Max Dupain's photographic images of Australian life are more than just pictures. They are reminders of Australian society in the twentieth century.

Although he is no longer alive, Dupain is remembered for his sharp depictions of Australians in black and white film.

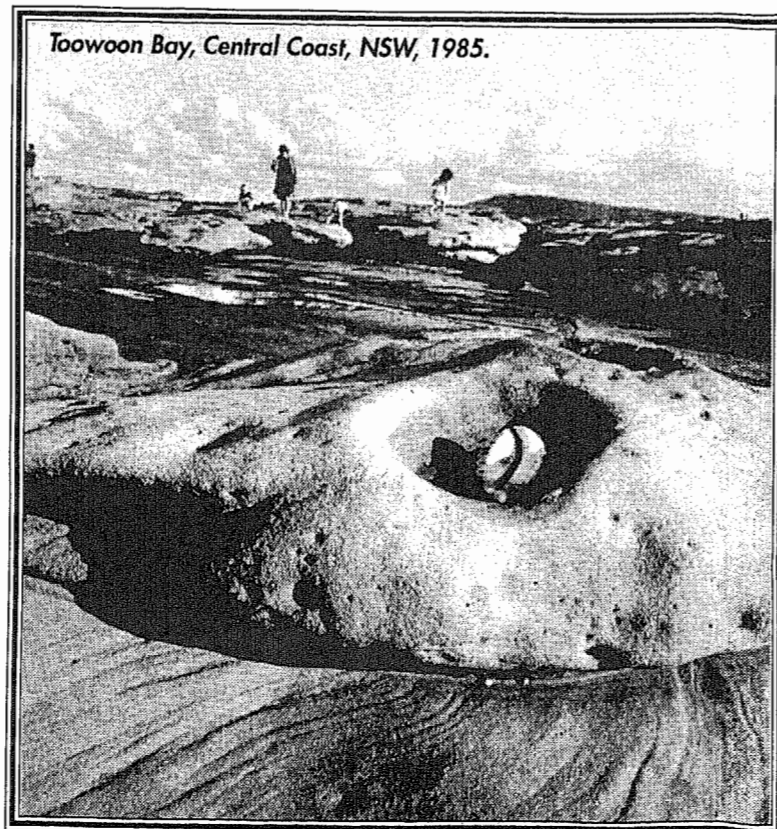
His career in photography resulted from five "indistinguishable years (apart from the rowing!) at Sydney Grammar School, thanks to the generosity of [his] parents, and an immediate apprenticeship with Cecil Bostock lasting three years."

Dupain was known to take his camera with him wherever he went, seizing opportune moments to capture a split-second of the real Australia, unrehearsed, on gelatin-silver film.

His skill is highlighted by the fact that the equipment of his early days was quite simplistic, by modern standards. Yet the quality of his prints are comparable to professional photography today, minus the use of fancy gadgetry.

The Sunbaker (1937) is one of his most famous works. It was taken whilst he was on holidays at Culburra, on the NSW south coast.

All that is visible of a muscular, tanned man, lying face-down on the beach, is his head, resting on his arms, and his shoulders. In the distance the surf is visible. It speaks volumes of our affinity with the beach, as is evidenced by



Toowoan Bay, Central Coast, NSW, 1985.

through the magic lens of Max Dupain

the concentration of the Australian population along the coastline.

The Meat Queue (1946) is in contrast to Dupain's photographs of Australians at play. Photographed in a Sydney butcher shop just after World War II, when meat was rationed, it evokes the difficulty that Australians experienced, typifying the image of "Aussie Battlers".

Surf Race Start, Manly (circa 1940s), was photographed whilst Dupain stood out in the surf with his camera, anticipating the start of the race. As he remarked, in relation to this photograph, "One shot only-I had to be lucky and I was."

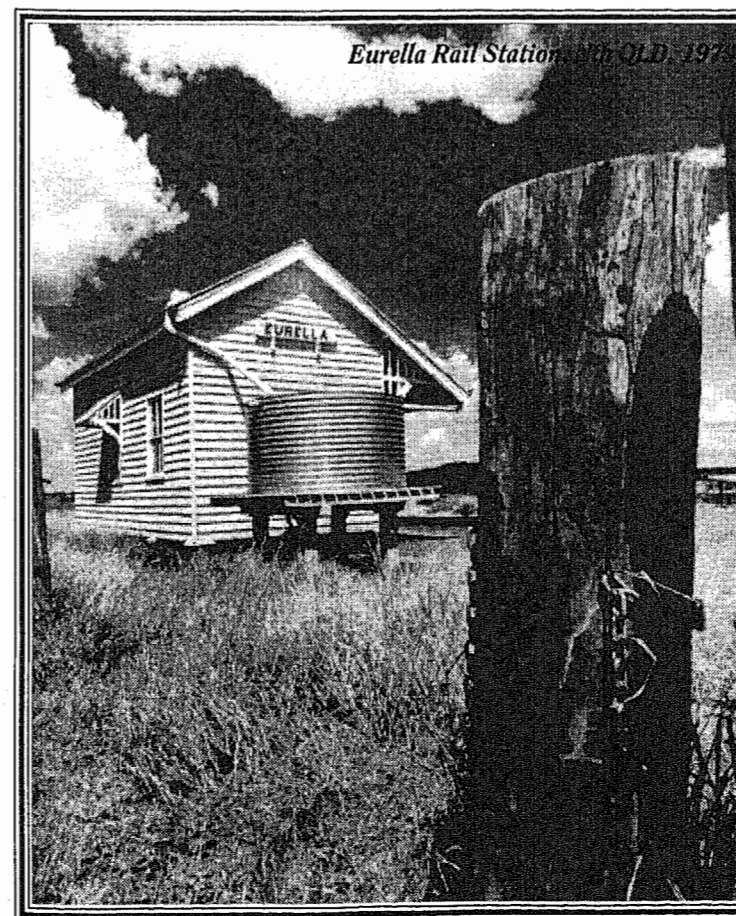
Dupain's career allowed him to travel extensively throughout Australia and Papua New Guinea. He was able to explore the towns and cities, the outback, the sea, and the people.

Commissions for architectural and industrial purposes also provide a commentary on the way our environment has changed, and continues to change. However, Dupain documented such bygone sights as nuns dressed in flowing black robes; trams on North Terrace, Adelaide; horses and carriages; and buildings which have since been pulled down and replaced by what he called "filing cabinets". History aside, Dupain was a master of the lens and his photographs are enduring works of art.

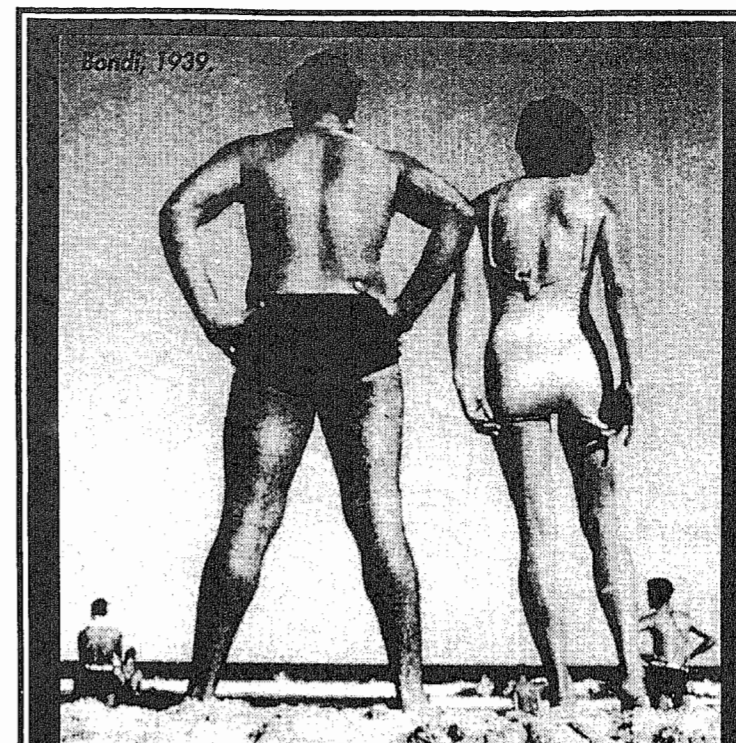
Marian Clarkin

"In fact, looking back on so much work, I have to admit there is a certain serenity, a kind of emotional intensity, which probably reflects the rather wonderful life I have enjoyed as an Australian, here in Australia. No-one could be more thankful."

Max Dupain, 1986



Eurella Rail Station, Vic, QLD, 1974



Bondi, 1939



Nuns at Newport Beach, 1960.



Meat Queue, 1946.

Good luck explaining that '-ough' sound to some foreign kiddie

Interested in teaching English overseas? TESOL (Teaching English to Speakers of Other Languages) are holding courses starting in January, February and July with part-time and full-time courses available. No previous teaching experience is required. For more information contact TESOL on 224 0922 or write to TESOL, Adelaide Institute of TAFE, 5th Floor, Renaissance Centre, 127 Rundle Mall, Adelaide 5000.

Stomach pumping provided free of charge

The Med Ball
Sat 2nd Sept
Arkaba (upstairs function room)
\$14 AMSS Members
\$17 Non Members
Drinks on arrival - Food all night
Tickets from Sports Association

"If I can make it there/I'll make it anywhere"

In a band? Want interstate airplay? Of course you do! *Homebrew* is the Australian music show on Radio Skidrow, a community station in Sydney.

Send your demos/CDs to *Homebrew*, PO Box 346, Broadway 2007 NSW and be heard in the big smoke!

"daed si luaP, daed si luaP"

German Club Play
Die Teufelsmühle - eine Märchen Komödie
(The Devil's Mill - a fairy-tale comedy)

We've got a princess, a king and queen, a hermit, a student-bandit, a high priest, an ex-soldier, Beelzebub and more devils than you can count.

We'll raise hell in the Little Theatre on Thursday, 14th September at 1.30 pm and 7.00 pm, Friday, 15th September at 1.30 pm and 7.00 pm and Saturday, 16th September at 7.00 pm. Adults \$8, Students \$5. For more information, call Matthew on 331 8250 or Rolf on 278 7259

Get 'em up to the top paddock, Errol, them sheep is loose again

AU Fencing Club
The club's AGM will be held on Thursday 24 August at 8.30pm in the Games Room (Level 5, Union Bldg). For further information, contact Adam Rosser: Classics or ph: 337 9368.

Special rates for those reaching Nirvana

Meditation is a practice that many have found to be helpful. Meditation is really a way of attention in which a person learns to listen.

A meditation course for women is being offered on the City campus of the U.S.A. This course will explore a variety of meditation techniques and also provide the opportunity to reflect upon that experience. Women from all spiritual traditions are welcome as are beginners.
Place: MB2 43, 2nd Floor Brookman Building
Time: Wednesdays at 1pm.

**-Did you say, "the Eagle has landed?"
-No, no. I said, "we just killed an eagle."**

Interested in rockets? Want to fly rockets legally in the metropolitan area? Want to know more about advanced rocket construction techniques? If you are interested in joining a rocket club at Adelaide Uni, ring David Sakko on 278 2270 or Email me at dasakko@teaching.cs.adelaide.edu.au.



Just think how much extra air I can get on my pancake if I can team up with one of those rocket scientists.

Get some spring in your step

International Campaign to Ban Landmines
National Day of Action
Just one false step and the rest of your life could change!!

Help stop the hidden madness. Landmines kill or severely maim 26,000 people each year (US State Department).

Monday 28 August 1995
10.30am - 12pm, Rundle Mall, Adelaide

Guest speaker introduced by the Lord Mayor Henry Ninio. Street theatre & postcards to sign!!
(Adjacent to the ANZ Bank)

I'm tolerant of lactose. Does that count?

When does tolerance cease to be a virtue?

Tuesday, 22nd August, 1.15 - 2.00 pm, Scots Church Hall, 237 North Terrace (corner of Pulteney Street).

Speakers: Hilary Charlesworth - Respect for other cultures vs Human Rights. Focus: The rights of women.

John Bradsen - The incorporation of aboriginal law into the western legal system.

Anthony Radford - Respecting alternative medical practices.

Organised by United Nations Association and National Council of Women.

Ok, but which end of her is positive and which end is negative.

Totally Wimmin Powered Student Radio. Any women who are interested in being involved in any way with an all women produced, announced etc etc, Student Radio, come along to a meeting on Friday 1pm in the Student Radio area in SUV. If you can't make it or just want more info contact Julia on 357 8094 or Katrina on 337 5387. No experience necessary.

Min(e)d your feet!

Stop landmines
Come to the Barr Smith Lawns from Monday 21st of August through to Friday 25th August and sign a petition to ban the production of landmines. Members from Youth Against Indifference and other Uni groups will be there from 1-2pm for the whole of the week. Be there. You can make a difference.

Sabina is the boogeyperson

Lock Up Your Children is a radio show about sexuality and diversity. This week's (Tuesday, 14th August) topic is "Queer Sexworkers". Tune in between 10 - 10.50 pm every fortnight with Sabina Nowak.

"But officer, I wasn't going to eat it. I just wanted to taste the picture frame."

PLEASE LISTEN TO WHAT I'M NOT SAYING

An exhibition of: visual art, prose, poetry, photography, film and drama by people with eating disorders and body image concerns and recovered sufferers.

Sunday Sep 9, 10:00-7:00
Carclew Youth Arts Centre, 11 Jeffcott St, Nth Adel

Dress: Baggy Trousers

80s & 90s Music inc Ska Dance Craze Party

South Adelaide Football Club, Lovelock Road, Noarlunga. 7.30 pm Saturday, 9th September, 1995. Drinks at bar prices, bring your own supper. \$6 per person. Call Jackie 381 5572 (a/h) or Sue 382 4162 (daytime). Fundraiser for SA Sportsgirl entrant Jackie Gauci for Research into Creutzfeldt-Jakob Disease.



"And we say that you've played enough ska tonight all ready Mr DJ. Dig?"

Dang, now I know why the car wouldn't start.

Have you lost your keys??? To anyone who came to the live broadcast of redneck radio on Monday night (14th Aug.), a set of keys was left at that site. If you think they're yours & you can identify them correctly, contact the *On Dit* office & I'll get them back to you!

Margret N.
Student Housing

Bonus points for designing a beer bottle top that won't rip your wet hands

1995 Southern Cross Package Design Awards

The Awards are conducted by the Packaging Council of Australia who seeks industry support to promote students' innovative approaches to package design and construction.

The competition provides the designers of the future with experience in adhering to a brief while encouraging flair and innovation.

Briefs are to be considered as 'real' briefs from a customer. The briefs for 1995 include: liquid detergent promotion pack, CD multipack, cat care gift pack, specialty gift boxes for export, grocery soft pack, gift set of skin care products, an Easter or Christmas confectionary multipack and a three bottle gift carry pack (wine).

Winners will be announced and awards presented, at the Industry Gala Awards Dinner to be held at the Grand Hyatt Hotel in Melbourne on Tuesday 24 October 1995.

For further information contact Jane Berkley, Public Affairs Officer, at the Packaging Council of Australia on (03) 9698 4278.

Radio is an aural medium. You'll have to provide the saliva.

PUNK ME UP ALL OVER AGAIN Did you know that the Spitboy/ Force Fed Nine gig at the Tivoli a few weeks ago was recorded by Student Radio?

So if you missed the gig or just want to experience Spitboy's awesome live sound one more time, tune in to *Babes In Boyland* (10.50PM-11.40PM) next Tuesday, August 29th.

Also featured will be an interview done just before the gig with Adrienne, lead vocalist.

This gig rocked. So tune in to Student Radio next Tuesday night and you won't miss out.

"Where the hell is Student Radio on my dial?", I hear you ask. We're on Radio 5UV which is the first station on the AM dial.

I tried belly dancing but I didn't have the stomach for it.

A DAY OF SELF EXPRESSION This will be a day of creative workshops for self exploration and to celebrate the body.

Activities include: Belly-dancing, Expressive art, Play-back theatre, Drama and writing therapy, The power of language, Assertiveness and self-image.

On: Saturday Sep 9, at 12-4

At: Carclew Youth Arts Cen-

Right: Spitboy guitarist, Karin. When asked why the band was named Spitboy, Karin replied, "why don't you ask Mods." We did but he didn't reply.

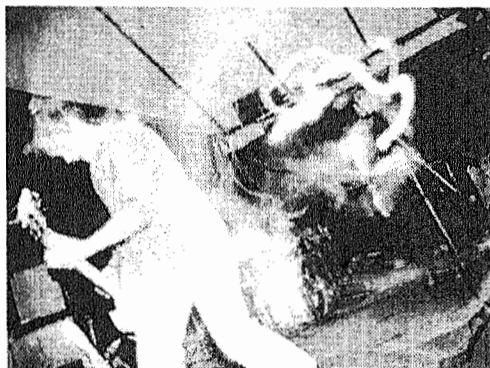
tre Book a place at ABNA, on 362 6772

"I promise to honor the tall poppy syndrome and to cultivate my melanoma. God save Ray Martin"

BECOME AN AUSTRALIAN CITIZEN

(Thursday October 5th)

From January 1996, unless you are an Australian citizen, you will not be entitled to AUSTUDY and will be required to pay Upfront HECS.



The Department of Labour Studies has taken the initiative in endeavouring to arrange for a Naturalisation Ceremony to take place on the Barr Smith Lawns at the Adelaide University on October 5th, 1995 at 1pm, in conjunction with the Clubs Association and the AUU Centenary.

Appropriate forms are available from the Clubs Association, ground floor, Lady Symon Building, and SAUA, Students Association, ground floor, George Murray Building.

Completed forms to be lodged with the Immigration Department, 4th Floor, Commonwealth Building, Currie Street Adelaide, along with the required \$55, as soon as possible.

In response to Question 55 on the form, applicants should respond: "The University of Adelaide".

If you require any further information, contact Ronnie on (08) 2695210

Modra - Champion or Clown?

Tony Modra used to be a hero. He was swamped in the street by hormone driven 14 year old girls and took marks mere mortals could only dream of. My, how times have changed. These days he cannot mark his way out of a paper bag and most people wouldn't urinate on him if he was on fire. What has turned a once heralded superstar into a pathetic, decrepit joke? One theory I support was that he was never that good to begin with and his fall to the embarrassing depths of the football shitheap was only a matter of time.

There is plenty of evidence to support my claim. Throughout the history of the VFL / AFL there have been many players who never should have made it. Warwick Capper is the obvious case in point. Here was a player who could not even kick the ball 40 metres but because he had blond hair and shorts which had his testicles crying for mercy, he was given a game. After Wawick's (that's how he pronounces it) stellar 103 goal year in 1987, Capper was exposed for the footballing fraud that he really was. In 1989, Christopher Skase, the then owner of the Brisbane Bears, sold his good lung to move him from Sydney to Brisbane. In the years he was in Brisbane, Warwick not only embarrassed himself but his family, State, Queen and Country. Suddenly, his dress and kicking ability had people laughing at him instead of with him. It was then that this disability took over - Warwick was born with his dick in his head and his brain in his pants (Andrew Denton's joke, not mine). In late 1990, Warwick couldn't go anywhere in public without being laughed at. He was chased out of Queensland a shattered and broken man. He returned to Sydney in 1991 seeking refuge.

Modra's experience is similar. In his magnificent 129 goal 1993, Tony per-

formed all his feats with what is known in footballing circles as "more ass than class". Unfortunately, the "ass" side of the equation can only uphold the ability for so long. It is only a matter of time before the horrendous class deficiency takes over. This problem has dropped Tony's confidence to such a level that he is not only an incompetent, inadequate fumbling goose on the field but lacks courage off the field to attend West Adelaide team meetings. That is the only reason he misses training sessions and team meetings. At Crows training, it is common knowledge that Mark Ricciutio, Andrew Jarman and Nigel Smart are constantly giving him wedgies, while David Pittman is constantly hiding his street clothes while Mods is in the shower. At West Adelaide, Scott Simister is well-known for flicking spitballs in Tony's direction.

There is one main difference between Tone and Wazza. Capper's downfall was plotted in the traditional rugby states of Queensland and Sydney. While the football fans knew him and treated him accordingly, the majority of the State would not recognise him if they stepped on him, which they often did as Warwick had not yet learnt to talk and walk at the same time. Modra's profile in South Australia is enormous but dangerous in a fickle unforgiving football state. While he was a god when he was kicking goals, he is now seen as little more than a hopeless joke. A fickle football state will always blame the high profile when their team is performing badly. I know it is not his fault that we are playing so badly, but it is fun to think he is. In fact, why don't we blame Tony for everything? Guess who caused the collapse of the State Bank? - Mods. Who was responsible for Echo Point? - Tony. Who shot JFK? - good ol' number 6. While Tony Modra's heroic deeds in-

spired pride in South Australia, his, quite frankly, "my grandmother could do better" type lows have also inspired South Australians to follow a common purpose.

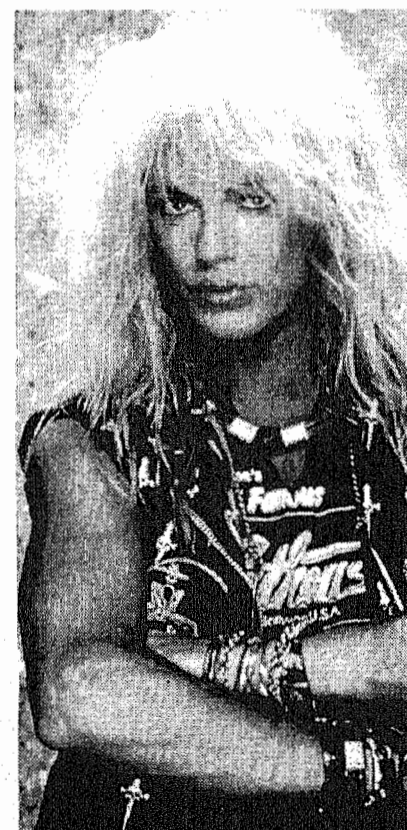
So how should the Crows handle the Modra situation? Trade him? Keep him? Dump him? Euthanasia? While all four are practical solutions, trading him to another club seems the best. It is a bit like when you are trying to sell a dud car. When you want to off-load a lemon, you rarely tell prospective buyers about the bugged brakes and dodgy transmission in an attempt to maximise the gains. Why simply axe Mods when we can trade him. Let us not only make him someone else's problem but gain some players and/or draft choices in return. A bit like the Bob Moran \$3,000 minimum trade in. In the true style of a corrupt car salesman (tautology?), we could convince another club that Tony actually has a future in football, just like a rusted engineless Valiant has many more miles on the clock.

It's not that I hate the guy, it is just that I find his downfall hilarious. Throughout our lives, we dream and consequently try to convince ourselves that our dreams will come true. The Tony Modra story is very symbolic of this. A young Loxton kiddie who was plucked from virtual obscurity and thrown onto the national stage could be turned into many a steamy, lewdy mini series. While us underachievers were initially in awe of him it was only a matter of time before the "it should have been me" mentality took over and the world 'champion' was replayed by words such as "pretentious", "stuck up" and "fucknut". I mean, in my day, Full Forwards were seen and not heard. They didn't have managers or girlfriends. They were educated and lived with celibate monks. If they didn't kick at least

five goals per game they were dropped and suspended without pay.

So while the Crows-supporter-half of my conscience hopes he again reaches the dizzying dope-esque heights of a few years back, the other half will follow him from ground to ground heckling him so that his self confidence drops to a level that will force him to again walk amongst us ordinary South Australians.

Michael Emmet



Sick to death of being hounded by his detractors, Modra decides to follow his heart & rebel against authority.

DO IT YOURSELF!

This week we venture into the arena of self-employment. We interview four successful business people to find out what it's like to boss yourself around.

Is it the fast-track to fame and fortune, or is it a frolic with financial failure?

Simon runs an entertainment agency. He caters primarily for the party market (singing telegrams, strip-a-grams, fat-a-grams), and has been in business for over two years.

Nicholas runs his own consultancy company, dealing in new homes sales and estimating and has been in business a little over twelve months.

Janine is an independent fashion designer and she has been in operation for a little over 4 months. She works full time in retail to support her business.

Greg is a health professional and has been self-employed for over twenty years.

What made you decide to become self employed?

S: Working as an entertainer for about seven years, I thought that I would probably make more money running my own business.

N: I am a self-motivator and I believe that there are many benefits of being self-employed such as being your own boss.

J: Being self-employed allows me to have full control over my business and allows me to ensure that everything is running smoothly and to the quality that I expect.

G: I wanted the independence to establish my own identity.

How did you go about setting up your business?

S: I did a WEA course in small business management then organised the finance of the business, what we were going to spend on advertising and setting it up, got the financial backing to do it and basically did it according to the expenditure plans we had laid out.

N: I assessed where my last ten years' experience was in various positions and thought about what I would be best at. This turned out to be dealing with people directly. I had to find a company that would let me sub-contract for a period of time to make sure that I could sell the product in particular. After a twelve month trial I decided that this venture would be profitable and became a company for taxation reasons. The actual mechanics of becoming a company was handled by my accountant.

J: First of all, I researched all of the equipment that I would need, registered myself as a business and purchased the equipment that I required to do the job.

G: I selected the site for my business based on my assessment of the business potential. I looked at other businesses which were operating in the area, the amount of competition and how I thought the business would grow in that particular location.

What difficulties did you face in doing this?

S: It was pretty straight forward, we got up and running quite quickly. I was very lucky with a couple of

business contacts and was able to make some very good deals for costumes and so on.

N: There is no guaranteed income, which means there is very little security in the early stages of the business.

J: None, so far.

G: Cash flow is a problem. It has to be high enough to service that capital outlay on the plant. I overcame the initial difficulties by subcontracting myself out to other established practises, so that I had a guaranteed income.

What are the benefits of self-employment as opposed to an employee-based situation?

S: You increase your freedom. You don't have report in to work as you do with most employers. You are self-motivated because it affects you a lot more, being an employee, most people don't think about the company as a big picture and so working on a day to day basis for yourself you are really motivated, because it's you who is going to suffer, no-one else. You can't just go home with your pay packet.

N: Being an employee, there is very limited responsibility. That is, when you finish work you can walk out and not have to worry about it. Being self-employed you worry about the business 24-hours a day. You've got to know where the money is coming from, what bills are paid and so on. The best thing about self-employment is being able to determine exactly where you want to go, with full control and management over that path.

J: The fact that I can do things at my own pace, when I want and that I am in full control of what I produce and that I don't have to take orders from any-one else.

G: You are responsible for your own success or failure and you reap the rewards of your own efforts. You are in a position to determine your own lifestyle, workload and conditions of employment.

A common perception with being self-employed is that it is far easier to become complacent, whereas working for someone else there is far more pressure to achieve. What is your view on this statement?

S: Absolutely, you can get really slack and there is no-one looking, it doesn't really matter. That is the main danger. However I find that if business is busy, there is a lot of motivation, because you see the benefits straight away.

N: I would say that the statement is false. Being self-employed there is a hell of a lot more pressure. Being an employee you can just go home and say goodbye.

J: It depends on the situation, if your self-employment is the main source of income, then I guess this would not be true, but in the situation that I am in where it is a side income, You can become very complacent, the urgency is not there and there's no-one standing over you.

G: I don't think that it is true. If you are going to become complacent, it will happen whether you are self-employed or not. I believe you require more drive to succeed in your

own business than you do in someone else's. You rely more on other people contributing in an employee situation, whereas being self-employed you are responsible for the total outcome yourself.

What is the area in which you have the most difficulty in running your business?

S: The finance side. I am hopeless at accounting and luckily, my partner does most of that for me.

N: The accounting. The financial administration of the business is a

break even. You can work for someone else and you get paid at the end of the week, it's not like that at all in your own business. You get the money if there's money to be taken. There is no guarantee.

N: I'd only recommend it to the ones that know where they are going in life.

J: For young motivated people who have a good, clear vision of where they want to go in life, it can be a great thing, it teaches a lot of skills



Take for example the work of Warren of Wayville who saw a niche market for his Hire-a-Beefeater business and went for it.

But remember the lessons learnt by Bill & Burt who tried to cash in on the MFP at Gilman. No-one eats popcorn in a swamp.



There are plenty of opportunities out there for enterprising young people & budding entrepreneurs.

real headache.

J: I don't find any particular area more difficult than another.

G: Making all of the decisions yourself. Controlling the operation while still working can be difficult.

Would you recommend self-employment to all?

S: I recommend self-employment if you have researched an idea enough to know that it will work. It costs a lot of money to set up a business and you've got to be prepared to stick at it for quite a few years to get it to

that most young people would not have the opportunity to experience.

G: Not to all people. Some people do not have the attributes to perform to the level that's required for self-employment. There is much less security but for those people who are prepared to take the risk, the rewards can be high.

So there you have it folks. Now the ball is in your court, do you think you've got what it takes? I'll leave that one up to you. 'Til next time.

Richard Jaunay

New Venture Creation Workshop

On: Tue 26 & Wed 27 Sept. '95

At: 9am-5pm Tue; 9am-4:30pm Wed

Venue: Rm S324, 3rd floor, Dept of Mech. Eng., U of A.

Fee: \$10 (lunch provided)

Registration: Numbers are limited (& those on the waiting list from the July Workshop have 1st preference) so you are strongly advised to register asap. Registrations are on a '1st come, 1st served' basis. Call Gabriele in the Office of Industry Liaison on 303 3098 to request your registration form. This also contains further details about the programme.

ABSOLUTE last day to register is Fri 15 Sept.

The objectives of the workshop are:

- ☞ To provide participants with an introduction to the concepts of market research, business viability & the business plan,
- ☞ To provide a forum for participants to interact with a number of guest speakers - educators, advisors to the small business sector & small business owner/managers incl. graduate entrepreneurs,
- ☞ To inform participants about the U of A's Graduate Business Opportunities Program. This comprises the Business Initiatives from Graduates (BIG) Scheme (formerly known as the Graduate Entrepreneurial Initiative or GEI), the Graduate Industry Linked Entrepreneurial Scheme (GILES) & the Graduate Business Support Scheme (GBSS). The GBSS is aimed at PhD students who see an opportunity to develop a business out of their PhD research work.

UNION ACTIVITIES

don't forget
"CHRISTMAS IN THE
CLOISTERS"
Wednesday September 6th, 1995
7.30pm

MULTICULTURAL WEEK AUGUST 21st - 25th

MONDAY 21st

MULTICULTURAL DAY

11am - 3:30pm

Food: Vedic Vegetarian, Sri Lankan,
German, Indonesian, Wurstmax

Performance: Indonesian and
Scottish Dance plus Limbo Dancing
Competition and Drinking
Competition

TUESDAY 22nd

DIA MULTICULTURAL - SPANISH

11am - 3:30pm

Food: Vedic Vegetarian, German,
Indonesian, Wurstmax

Performances: Lion Dance
Sheila Lamberg-African Interactive,
Acapella

Opening Ceremony at
12:00 on the Barr Smith Lawns
Cultural Costume Day

WEDNESDAY 23rd

JOURNÉE MULTICULTURELLE- FRENCH

11am - 3:30pm

Food: German, Islamic,
Sri Lankan, Malaysian, Lebanese

Performance: Aboriginal Dance
Combined Martial Arts
Demonstration

plus 2 Movies organised by the
AIESEC in the Union Cinema
Pinyata Hitting Competition

THURSDAY 24th

DUO YUAN WEN HUÀ RÌ - CHINESE

11am - 3:30pm

Food: Lebanese, Malaysian,
Wurstmax, Iranian

Performance:
Indian and Chinese Dance

FRIDAY 25th

DIEN KULTURI RAZNIK NARODOV - RUSSIAN

12:30 - 3pm

Performance:
David Evans - Band
plus Games, Multi-
Faith Dialogue/Seminar
in the Union Cinema

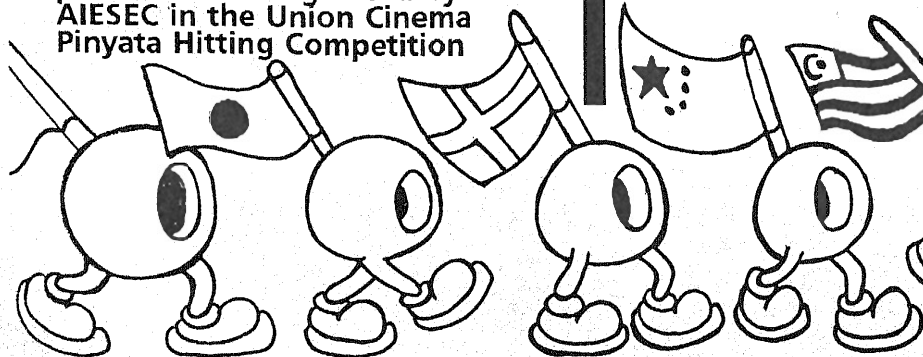
M-NIGHT

ETHNICITY

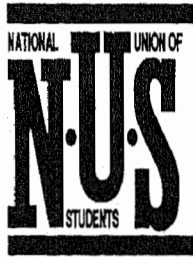
8:00pm - LATE

Food: Light Refreshments
and Drinks

Performance: Russian Dance
Turkish Belly Dancing,
Irish Dance, Filipino Dance,
Lambada Dancing
plus Bands: HOZA and
Tropical Sound, Disco
DJs Dez and James



10
O S A



NATIONAL WEEK OF ACTION
AGAINST FEES
August 21st-24th



TUESDAY

FREE No Fees BBQ

Sign a Petition to voice your protest
12 - 2 pm Barr Smith Lawns

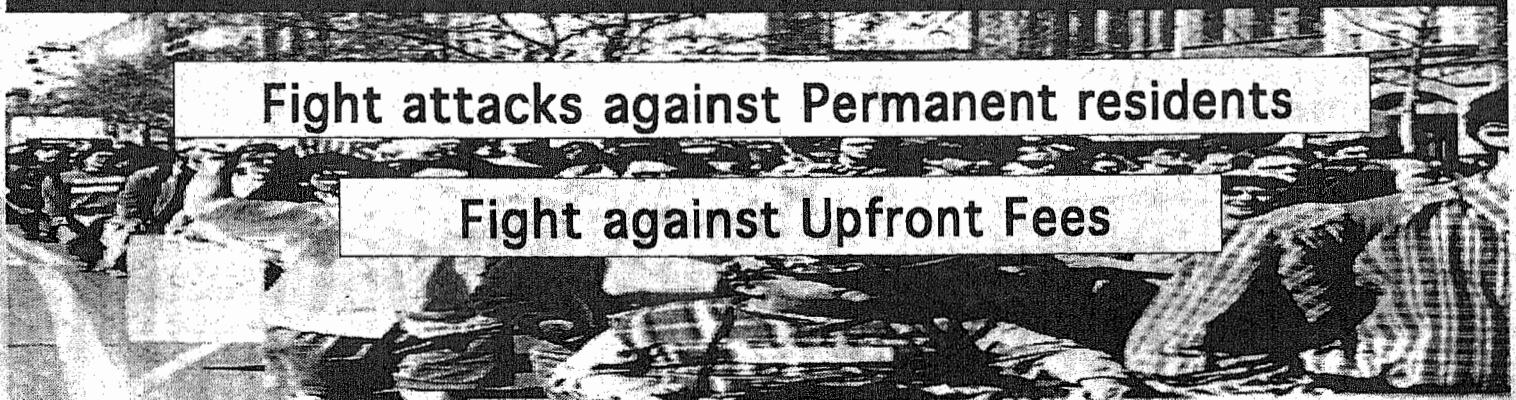
WEDNESDAY

FREE No Fees Breakfast

8-10 am Goodman Crescent Lawns
Outside Mitchell Building

THURSDAY

RALLY, 1pm Barr Smith Lawns
AUGUST 24th



Fight attacks against Permanent residents

Fight against Upfront Fees