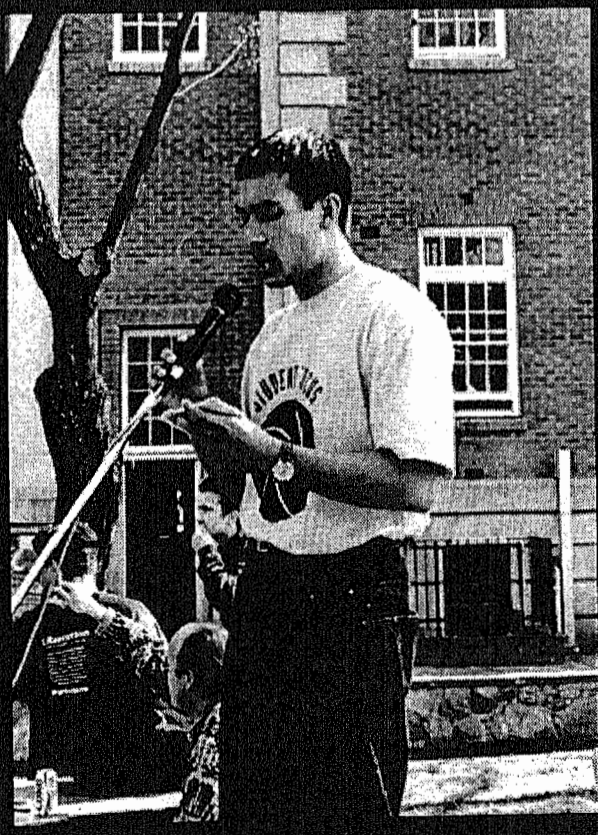
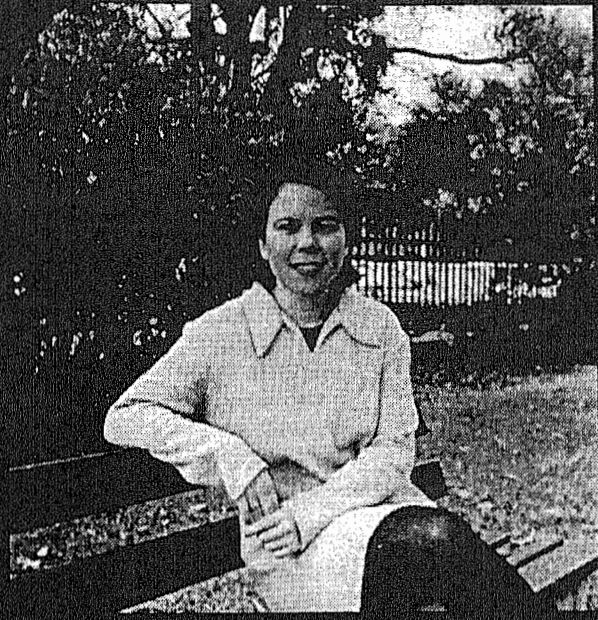


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On Dit

The Wayward Student Issue 16
August 26, 1996. Volume 64



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Editorial

Student Elections

Elections are nasty. People get screwed over, endorsements get changed, secret meetings take place... Trust No-One.

People run in student elections because:

- a) it looks important on their CV
- b) because it's their chance to feel important
- c) they are genuinely concerned about issues and want to change things

For those election virgins, "tickets" are organised by various interest groups on campus, who hand out propaganda urging people to vote for those students on their ticket. These groups also endorse candidates who are running in the elections independently.

Endorsing/ticketing does play a large part in determining who "gets up" but please don't be so naive to vote straight down a ticket. Just because people have brightly coloured T-shirts, banners and mountains of enthusiasm does not mean they are competent, skilled or the best people for the jobs. We can guarantee that there is no one ticket which has the best candidates for each job. Take a little time out to get informed, and make your

own mind up. Don't be blindly bullied into the polling tent by a pushy student politician wanna-be.

Keep in mind that who ends up on the various tickets are there because they:

- a) share the same political beliefs and passion as the others (nice in theory but somewhat lacking in practice)
- b) are mates with others
- c) do deals/sell their souls to others

Remember, talk is cheap. Scrutinise the candidates. Can they actually pull off what they say they can? How will they do it? Have they shown any past evidence of being genuinely concerned/passionate about the issues their job would involve? Check out the election broadsheet (you should have received one in your departmental pigeonhole) and read the election interviews in this week's *On Dit* to help you decide. Most importantly, never forget that there are a lot of smooth talkers on campus and very few doers.

And please vote for the constitutional referendum which involves taking the O'Guide out of the *On Dit* Editors portfolio. (see page 18).

F&CK

Production Notes

On Dit is the weekly publication of the Students' Association of the University of Adelaide. The Editors have complete editorial control although the opinions expressed in the paper are not necessarily their own.

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An Extra Special Thankyou to Sharon Middleton:

Thanks heaps for all your help. We hope everything goes well for you!

Where we are:

The *On Dit* office is located on the Nth. Tce. campus opposite the Barr Smith lawns, in the basement of the George Murray Building.

How to contribute / contact us:

You can drop off your copy at the office or in the contribution box in the SAUA office.

Alternatively, you can drop us a line at *On Dit* c/o Adelaide University, SA, 5005, phone us on (08) 223 2685 or 303 5404 pr fax us on (08) 223 2412.

Deadline for the next edition which is Elledit, the women's edition:

28 August (out September 2)

About the cover:

It takes all sorts... from top left Kym Taylor, '96 SAUA President, Senator Natasha Stott Despoja (past SAUA President), Harron Hassan, '95 SAUA President and Josh Kennedy White (left) and Rob de Jonge, both past presidential wanna-bes.

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Prizes

- * 15 in-season passes to Suture. Ta to Daniel and Adele at the Mercury. See film page for details.
- * 4 Fuzzface EPs courtesy of Sony. Fuzzface are Jim Moginie from Midnight Oil and Nick Launay. To win a copy, come down to the office Wednesday at 12:15pm and ask nicely.

Letters

We love getting letters but they MUST arrive to us with the author's real name, phone number and contact department.

Have 'em to us by Wednesday 5pm. (See production notes to find out where we are).

They may be edited for slanderous comment or length.

Election time is sledging time

Dear Eds,
I just had to write to you after reading last week's fun-filled article on student elections by Mr. Been-there-done-that (hereafter known as Mr. Been). Was it just me or was everybody else equally perplexed by Mr. Been's weird & wacky political analysis?

Firstly, the Union fee for 1996 is \$260 not \$256, a small point but an important one to get correct I would have thought! But on to the substance of the article. (I like many others are still confused by the fact that Mr. Been can't seem to tell his right from his left - maybe he's American, who knows?)

Firstly, Libby King from the "Labor Club's left faction" is touted as the leader of the true left ticket - *activate*. OK, I guess, so long as going to a private school & paying your HECS upfront is the true test of left wing credibility. But to be fair anyone who runs Matthew "former student of Bond (pay up or get out) University / Labor candidate, Qld 1995" Loader must be a true believer.

Now on to the *initiative* team brought to you by the wacky kids who bought you the "well resourced" Speed campaign last year (just who did pay for that campaign anyway?) Simon & his side-kick dazzling Dezzie lead up a ticket "dominated by the Labor Right". HELLO. LABOR RIGHT. Does anyone else remember Graham "whatever it takes" Richardson? These are the same people who brought you the Austudy Loans Scheme & HECS in the first place!

As for the *Liberals/Reform*, well Amanda has completely fucked up their election prospects hasn't she? As Ben Davidson the Green Hair candidate writes: "If you thought Labor's education policy was rooted look at what the Coalition are doing!"

This leaves *impact* - "the self proclaimed independents" who have more colours than a rainbow and don't mind the odd name change or two. But when you think about it, it's pretty funny when you compare it to The Unified Team... oops, sorry, CSR...

oops, sorry, Students for Students... oops, sorry ERA, hang on a mo' I'll get it right - activate!

Simon & Dezzie on the other hand have demonstrated a total lack of initiative by recycling Returning Officer, Anthony Jucha's old Union Board slogan of 1994 (maybe they are hoping it will help them in the count?). Ah, hilarious...

Of course voting in the elections could be as simple as:

A Vote for Labour is a Vote for Labor

A Vote for the Liberals is a Vote for Stupidity

A Vote for Independents is a Vote for Brandon Walsh etc. etc...

Or you could always vote the way I have in the past... the ol' who has the most specky t-shirts system.

Let me leave you with a gem from the election broadsheet... an initiative candidate writes: "Don't let the Student's Association be run by self-interested politicians" as opposed to dedicated student advocates (I assume).

Who are the dedicated & who are the self-interested? Here's a novel idea... MAKE UP YOUR OWN MIND.

Love & Kisses
A Has Been (real name supplied)

Violence is not the answer ...

Dear On Dit & readers,
The most aggravating thing about the recent violence at Parliament House is that the imbecilic, thuggish & anti-democratic behaviour of a select few have jeopardised the credibility of the tens-of-thousands of others who demonstrated peacefully for the same causes. They've played right into the hands of a smug Coalition party who today (21/8/96) delivered a narrow-minded, unsympathetic and unimaginative budget.

Violence of the sort that occurred in Canberra can never be condoned. However, all the preaching and denouncing done by 'mainstream' Australia (especially Liberal supporters and the morally righteous) obscures larger & deeper issues.

As shown by its budget, the Liberal/National Coalition Government is a government committed to expert financial accounts management, but glib and cynical on anything else. The business sector should lap the budget up, but anybody with a genuinely critical intellect will probably see the broader picture, ie who has to pay the price for the Coalition's ethics-crucified-on economics policies.

The vast majority of the protesters were angry yet bona-fide and peaceful people objecting to the regressiveness of proposed government measures - the cuts to ATSC (33%), the ABC, Universities, Austudy & Working Nation Programs just to name a few. It's a pity that the violence of a small minority will undoubtedly shroud some of the major implications of this Budget.

Why, for instance, were farmers and miners the only sectors of the community to "avoid the axe"? Why is the

environmental package still so cynically linked to the 1/3 sale of Telstra? Why, as the "Australian" aptly puts, have the "promises (been) dumped in a drive for revenue"?

It is widely agreed that balancing the Budget books is a must for the near future. But it is a measure of the Government's insipid economic rationalism that the cuts fell on many of those who need it most. We are surely in for four years of a government devoted to balance sheets and ledger books ahead of a diverse social fabric. If we are not heading into a new dark age, maybe a "grey, Menzies-esque" age would describe it better.

Julian Zytnik
Law.

We only print 'em if we feel like it ...

Dear On Dit,

Where was my letter last week and it was only 5 minutes late and now I'll have two in one week and that was some of my best material and how is everyone supposed to cope without my guidance and don't let it happen again and I forgive you anyway,

Don't vote, it just encourages them,
Shotgun Jim
32nd Year Arts
PS - Hi Sarah - happy now?

DWM AOK

Dear Farley Wright,
After reading your review of the play "Dead White Males", I wondered if you had seen the same play as I did.

The "Dead White Males" play I saw was an excellent fast paced, witty and insightful look at the behaviours and roles we act out unconsciously every day and also how they limit and control us.

Everything you wrote about the play being unbalanced, having ridiculous stereotypes, vicious caricatures, the bias representation of women, academia was true. But that was the whole point that Williamson was trying to make. That the roles we play are ridiculous and stupid. And to make the audience see through their learned behaviours. You obviously missed the whole point of the play entirely and took it at its most shallow level.

P.S. Who said anything about being a "token" Democrat. I am the real deal.

Ben Davidson
Biochemistry

Kym, I don't love your work

Dear Eds,
One year must be a really long time in student politics. It was at about this time last year that we were being ac-

costed wherever we went by budding student politicians, each vying for our elusive votes. In essence the promises are all the same - non biased representation on student affairs and factual, accountable presentation of issues that effect us. It was on this platform that we elected Kym Taylor as the SAUA President.

Certainly we voted in the faith that the president would respect us as intelligent beings with adequate powers of critical appraisal. So why insult us, making ridiculous claims that are totally unsupported by any arguments, that (I assume) we are expected to believe? I am referring to her article "More Cuts to Higher Education" which appeared in On Dit of August 12. Surely this article was written as a joke, obviously it was not given the careful thought that such a grave and complex issue requires.

In it Kym makes some very brash and totally unfounded statements. Ummm ... where do I start? In reference to differential HECS she claims: "...women will be badly affected because they will be discouraged from enrolling in non-traditional areas such as Medicine which have the heaviest HECS debts attached to them." That's it. No justification whatsoever. So, pray tell, why will women be discouraged from studying medicine? Isn't there an equal opportunity board thing that ensures that women doctors get paid the same as men?

But the senseless claims only get better. A lowering of the HECS repayment threshold by the degree that was announced is a serious issue. It has the potential to place greater financial burden on some low income earners, especially those trying to raise families. While Kym does address this issue briefly she then goes on to surrender any credibility for her arguments with this statement: "The 6% for prospective doctors, dentists and lawyers (who she assumes will earn more than \$37, 263 on graduation), will see medical, dental and legal fees rise by an extra 6% in 6.5 and 5.5 years respectively." Now come on Kym, really! Surely you don't expect us to believe this and I'm surprised that you do. Firstly if you assume this earning capacity then currently the HECS debt is paid back at 4.5%. So the difference is actually only 1.5% not 6%. Secondly, and I think this is where Kym gets a bit confused, it is a rate of repayment not an extra levy. So effectively the debt, although greater, is paid back faster. Now as HECS is indexed it increases each year. So the faster it is paid back the smaller is the total repayment. Also the first earning fields, at least in the medical fields, are spent working in the public system gaining experience and further training. By the time these people get out into private practise and a position where they can set fees a substantial amount of the debt is repaid. OK call me harsh but I would have expected the president of the Student's Association to understand the way Higher Education Contribution Scheme works. I'm sure if she did she wouldn't be making such absurd claims.

One might have expected her conscience to stop the fiction there but certainly it didn't. She continues to "report" on the issue of full fees: "... (allow) courses which readily fill quotas to take on rich fee-paying students who

can only just spell their own name." Mmmm, only just spell their own name? If this were true then surely they won't pass through university which contradicts her next claim that the quality of the degree would decrease. Is it not reasonable to assume that as the full-fee quota will be set at 25% there will then be competition for these spots. Consequently only the smartest/most apt of these applicants would be admitted as already happens with international fee-paying students in courses like medicine, dentistry and economics. Kym points out that "education is a right ... not a privilege." Well I do agree that it should be, but the fact is that it isn't now. Nor has it ever been. Quotas, be it Year 12 marks, money or whatever always exclude some people; 1) from university altogether and 2) from studying the course they want to. Ask them about education rights! To them it seems unreasonable that an overseas student can buy their way into a course but they don't even have that option. Full fee-paying students will also increase university funds helping to maintain standards of teaching and resources (along with increased research funding) in the light of the announced cuts. Even though I don't agree with full fees, reading the aforementioned crap just angered me into producing some lucid arguments in its defence.

Justin Porter

acknowledge the effort Kym Taylor is making to represent student concerns I might suggest that the reduced numbers of Adelaide Uni students at recent rallies may represent a reluctance to support the extreme and apparently misinformed views held by the SAUA. If the facts were presented fairly and our intelligence wasn't insulted with half-baked claims that aren't supported with any reasoning then we would be more willing to support our student politicians.

Justin Porter

Kym: I don't love yours

Dear Justin Porter,

The only thing you managed to get right in your letter is that students did elect me as President to ensure "non biased representation on affairs and factual, accountable presentation of issues that effect us". Proof that I've done what I said I would is not only all the work that I have done this year but also my article "More Cuts to Higher Education".

You seem to be confused about a number of issues that were contained in the article I wrote. It is true that the article did not go into an intricate analysis of the cuts to education. The article was intended to give an overview of the cuts and the general effects these would have on students.

However, to clarify your concerns:

1. The increased HECS debt means that women will be discouraged from enrolling in non-traditional areas such as Medicine because they have the heaviest HECS debt attached to them. Your assumption that there is an equal opportunity board to ensure equal pay for women doctors as well as men is an amusing and superficial response to the issue, but is definitely indicative of your entire letter.

The issues are far more complex than that. Your response would be true if there weren't social and economic factors that hamper women's participation in higher education in the first place, if women as a general rule didn't often go into the less prestigious and high paid areas of most disciplines (why is there only one woman orthopaedic surgeon in the whole of SA?), and if as a general rule women weren't paid less for the equal work they do in comparison to men. Not everything's

as equal as you seem to think Justin.

All these facts are true. So for a woman contemplating to study at University there are financial issues that tend to impact upon them more heavily.

2. You then go on to suggest that I don't understand how HECS works. Quite the contrary, I am fully aware of how HECS works which is why I am so terrified about the proposed changes.

I was quite astounded at your logic that an increased HECS debts won't matter because students are repaying it faster and therefore the amount would be less. Did it ever strike you that the problem is that a lot of students won't be able to afford to repay the current amount at a faster rate let alone a higher amount at a faster rate?

3. You argue that "it is not reasonable to assume that as the full fee quota (for over quota places) will be set at 25% then will then be competition for these spots". Again, you've completely missed the point. It's not about competition. It's about money. You won't need to be smart and you won't need to compete you'll just need to be rich enough to be able to buy yourself a place at university.

4. You have also completely misunderstood the point that I was trying to make about students from disadvantaged backgrounds. I was not suggesting that if you come from a disadvantaged background you will be forever disadvantaged. The point is that it is becoming harder and harder to be able to gain a degree. The age to receive the Independent Rate for Austudy has now increased to 25, your HECS bill will increase as of next year, and the rate of repayment is faster. Hence, if you don't have a lot of money to start off with it's difficult to put yourself through university and then pay off the debt afterwards.

5. Your defence of the cuts to higher education because there is a supposed \$8 billion deficit simply does not stand up. The fact is that areas such as defence have taken NO CUTS WHATSOEVER, whilst education has taken a huge cut. Tertiary education is being unfairly singled out by a conservative Government that would appear to place no importance on education.

6. Finally, your statement that there has been a "reduced number of Adelaide Uni students at recent rallies may represent a reluctance to support the extreme and apparently misin-

formed views held by the SAUA" is completely wrong. There has been no reduction in the number of Adelaide Uni students at the rallies. For the last two rallies South Australia has had the highest turnout in the entire countries both times. Indeed, with each rally it seems that the number of Adelaide Uni students actually increases.

Your response seems to be a very elitist approach to higher education which is perhaps why you completely misunderstood my entire article. As the SAUA President my job is to defend the rights of all students - not just those who can afford an education or to patronise students with seemingly arrogant and superficial arguments.

Happy to set you straight, but next time Justin try to get your facts right.

Yours sincerely
Kym Taylor
President of the Students' Association

Kylee has a bitch ...

In the words of my favorite goddess Sandra Bernhard "I'm gonna bitch and complain" (spoken, of course, with that loveable American drawl). My gratuitous bitch session is the dreaded poster issue.

So many times there are letters from students asking what their Student Reps are doing... of course they are asking these questions, legitimately they don't know. And why don't they know?

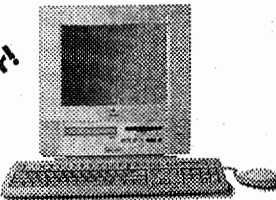
Because certain poster fascists are taking up all the poster space...gratuitously covering all other posters in the vague vicinity.

Whilst I, carefully spend much of my time ensuring that I put up just enough posters for visibility of my campaign/event, not too many (that would not be environmentally friendly and I am an ecofeminist) and all carefully placed in such a way as to not cover other posters of their events.

What is the story kids?
Is this necessary? Think - there are many clubs and events trying to publicise. They all deserve equal space as they all share a portion of our student fees.

Yours in viro-friendliness,
Kylee Smith
SAUA Women's Officer.

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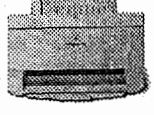
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Mum it's me on tv:

What's the point in marching in the street?

In response to the cuts in tertiary education, students across Australia took their message of protest to the people - via the media.

Bodies were mobilised, placards and banners were brandished, and a general roar of shouts and chants made for an



impressive sight of student solidarity in the streets of our nation.

Was it such an impressive sight?

I started writing this article after the first student rally on Wednesday August 7 with the aim of getting across the problems of rallies as a form of protest. Since then there has been the infamous national anti-Budget cuts rally.

No one will remember the message of the thousands. Monday August 19 means only one thing in Australia's collective memory - it was the day 'blood was spilt' on the floor of Parliament House in Canberra.

As the ABC's Political Editor, Barry Cassidy said, even though there were two rallies, one peaceful, one violent, the tv pictures blurred the images. Students, like



you and me, were at that protest in Canberra.

Even though the images in the media showed those involved in smashing through the doors of the parliament as mostly unionists, it remains to be seen whether any students got, literally, carried away. It is a powerful reminder of the great emotional force rallying calls can have on people.

What follows is what I wanted to write about protest rallies before the events in Canberra. It is not about the Budget Cuts, broken promises nor personal politics.

Student protests

It is about students, getting active about a cause, and what happens when we attempt to stand up and be counted.

On Friday August 2 Amanda Vanstone announced the Federal Government's changes to tertiary education. In response student leaders organised a national protest rally for Wednesday August 7.

Attempting to get the student message over to the voting public, thousands of Adelaide's students, academics, unionists and their supporters marched on the office of Federal

Education Minister Senator Amanda Vanstone.

"One, two, three and a bit - The Liberal Party's full of shit!"

"Bullshit, come off it, education is not for profit!"

"No ifs, no buts, no fees, no cuts!"

The police, who were the rally's guides, then took up their positions outside the locked office doors to become the rigid, stony-faced barrier against which angry protesters pushed and shoved. The cameras and microphones moved in and lapped it up.

This rowdy scene made the headline on tv and radio news as well as the following day's newspaper - conflict became the story and drowned out our concerns. No longer taken seriously it became

neatly packaged under the image of an angry young mob with unruly sounds to boot. The importance of the intelligent comments from the student politicians was nulled.

Maybe the media is to blame with its agenda of showing the action rather than telling the story, but our agenda of explaining our concerns

was also hijacked internally by other interest groups. Students cannot be to blame for any rough element involved, but it is precisely the possibility of violence clouding the issue that makes unmanageable rallies a dangerous method of political lobbying. It's not as if we live in South Korea or in France anyhow.

As for the other interest groups that were there on the day - on the left-wing fringe were the well organised Resistance members with raised red banners - and on the fringe right, if a talkback caller the next day is to be believed, National Ac-

tion also had a presence allegedly trying to cause trouble. Apparently, and this is possibly even more worrying, caller Kevin on Jeremy Cordeaux's show on the Thursday said he and his mates go to all rallies to take photos of the "trouble-makers" and that is how they spotted a regular NA member trying to start something. Great! Vigilante, volunteer ASIO members. Student leaders have got to be more politically independent.

If we are going to make any headway in our political battles we must be seen to be doing it on our own or with the support of relevant groups such as the academics. We must control it on our own terms. Student politicians - remember the ones we see but once a year? - ought to be out there doing their damned best to put on a united front and be more creative about protesting.

In any case, the point of a rally is to make a public point. Simply put, rallies draw media and public attention to an issue. The numbers in the street are meant to equate to the level of community support for the concerns, as well as being a show of solidarity among

those involved. But can anyone remember a student rally in recent times that has directly affected the outcome of an issue?

A most notable demonstration and enduring example of a successful student publicity stunt was last year's anti-Keating demonstration in Adelaide. The resulting 'get a job' comment was political dynamite. Now where are that lot this year as we take on Vanstone? It seems some people have different sentiments about what is good for all students and that changes when the government does. The recently the handcuffing incident in Vanstone's of-

fice was a good stunt, but there has to be something more.

If the turnout at Adelaide's student rallies is anything to go by, this city has the most active student population in the country. Even so those who do turn out are still a small representation of the general student population. What's the point in having such large turnouts if its only a minority? It doesn't represent solidarity at all. There must be much more effective ways of taking on the political system in Australia.

I'm not advocating the use of Molotov cocktails, rock hurling or mass effigy burnings because Australia just isn't the place. Our political climate doesn't equate to that of South Korea or France. Well managed publicity stunts are less of a risk and are probably much more effective than rallies. The media is a double-edged sword that has to be handled very carefully and much thought and preparation is needed to carry off a positive media



statement.

Student solidarity is very important, but rallies no longer carry the weight they once did and are a risk if they get out of hand. Students must look to more effective political action and creative strategies to get our point across. Handling the media must be a priority to ensure what does make news is positive for all students. This shouldn't be a problem - we are supposed to be the most creative, resourceful sector of society.

Michael Vincent

THE CURDIMURKA OUTBACK BALL

Saturday October 12, 1996

This gala night attracts thousands from all parts of Australia including politicians and everyday, fair dinkum Australians who dress up to the hilt, dance and enjoy to their hearts content.

\$130.00 per person

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entry to the ball
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\$3.00 MAYO OR BACKSTAGE

Chicken Schnitzel, Chips & Gravy

\$3.00 ORIENTAL

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ADD \$1.00 FOR A CAN OF DRINK OR COFFEE

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Level Four

\$2.00 CATACOMBS

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\$2.00 FOOD COURT

Mexican Taco

ADD \$1.00 FOR A CAN OF DRINK OR COFFEE

Level Four



UNION BUILDING

it's your place



**Kym Taylor
President**

M'Week

Congratulations to the M'Week Organising Committee and the OSA for the fantastic events, foods, displays, and all the hard work that went into making M'Week such a success.

HECS bill for Amanda

Last week the SAUA organised a mock HECS bill for Vanstone to bring attention to the fact that she's a hypocrite for taking advantage of a free education to gain her degree, but making HECS even harder for students today. The action went really well with students from all three universities protesting at her office. For your information, had HECS been in place when Vanstone completed her degree then she would have been lumped with a debt of \$32,857.

Industrial Relations Rally

Thankyou to all the students who rallied on Monday in support of staff and workers who are opposing the Industrial Relations Bill. It was a huge rally and hopefully will send a strong message to the Government.

Save Triple J Petition

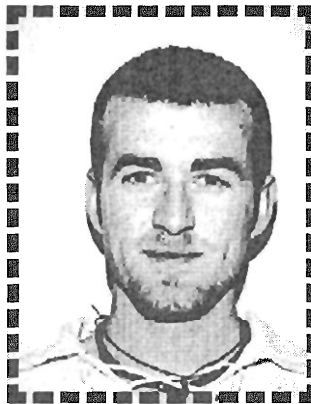
The Shadow Minister for Communications, Chris Schacht, has launched a petition to save Triple J from funding cuts by the Government. The petition is in the SAUA so please make sure you come in and sign it.

Search for a VC

A shortlist has been drawn up and interviews will be taking place in October.

Elections

The Students' Association does a lot of vital and important work in ensuring that the quality of your education is not endangered. The students who do this are elected by you. Make sure you carefully look over people's policies and ask them questions. Make your vote count.



**Gareth Higginson
Education Vice President**

By now, I hope that you are surviving the most annoying week at Uni. Besides it being annoying though, it is also one of the most crucial weeks at Uni because the people who are elected into positions from these elections, will be the people representing you next year....so whatever you do and whoever you decide to vote for, make sure that you vote.

OK, enough election propoganda (if that's the correct word?), what about the budget?

Well, quite simply it stinks for students. Next years students will be facing a brick wall to get into Uni. I gotta strange feeling that the Libs' are not only about as much use as wooden soap but that they are also a few feathers short of a duck. Why did they do it? I don't really know. Yes they are saving a stack of money but does the end justify the means?

One could get really philosophical about this I guess, but I won't.

Last Friday I had a meeting of all the department representatives which went well. I hope to be releasing the first edition of "Bridging the Gap" soon next term. It will be a brief newsletter outlining what's going on in the various departments around the Uni. It'll basically be there to let you know what is happening in other parts of the Uni.

In closing, contemplate the following:

"The heroes' vision is the cowards' dream".

Yours in faith
GARETH.



**Wendy Telfer
Environment Officer**

Environment Week was a reminder that there is so much to do to try to reach sustainability. The battle continues, the urgency of environmental problems increases daily. Please think about your lifestyle and think about its impact on the environment. Try recycling, conserving water, composting, avoiding excess packaging....Every Bit Counts. [Endless thanks to the beautiful students who helped with the week!]

Environmental Collective

This semester the Collective is dividing into two sub-groups. One group will be running a 'boycott multinationals' campaign, especially focussing on Shell. The other group will be the Student Environment Policy Working Party (see below). If you are interested in being involved in either of these issues or you would like information on them you could rock up to our meetings *every friday 1pm in the Clubs Room, Level 6 of the Union Building*, or you could come into the Students' Association or ring me on 303 5182. Now is the perfect time to get involved!

Student Environment Policy Working Party

Now that we have a University Environment Policy, we need to prioritise and lobby for implementation of the policy to begin. Paper is the obvious big problem on campus, waste, energy consumption, water wastage, native trees...the list of improvements that could be made is long. But we need your help. This Working Party will work on actually making Adelaide University a more environmentally friendly place. You are all welcome to be part of this important group.

Network of Environmental Students

- A network has recently been formed between Environmental students in the three South Australian Universities. We want to unite all students who care about this planet of ours. Having a network will mean we can run state based campaigns and improve communication between Unis. We need you!! So if you have ideas or would like to be part of planning and being part of environmental activism, come along! We're meeting fortnightly, the next meeting is Thursday 5 Sept. 7pm at the Producers Hotel.



**Kylee Smith
Women's Officer**

W.W.W. (Why Weight Week)
COMING SOON
2ND - 7TH SEPTEMBER

CHECK ELLE DIT FOR DETAILS OR SEE OUR LIFE SIZE BODIES!

ELLE DIT NEXT WEEK

WE NEED YOU FOR LAYOUT AND PRODUCTION

If you wish to help layout you should attend a layout training session on TUESDAY at 1 PM IN THE ON DIT OFFICE.

To help out with production (proofreading and sticking down) COME DOWN TO THE ON DIT OFFICE 31 AUGUST AND/OR 1 SEPTEMBER ANYTIME!

FEM X

WHAT MORE COULD YOU WANT OUTTA LIFE? NUS POLICY WRITING CONFERENCE 7-8 SEPTEMBER MELBOURNE UNIVERSITY REGO \$25 (CONC) NEED FUNDING????? - SEE KYLEE

NEED TO DEFEND YOURSELF???

SELF DEFENCE FOR WOMEN
THURSDAY LUNCHTIMES 12-2PM

UNION GAMES ROOM, LEVEL 5, UNION BUILDING. \$4.00. ALL WOMEN WELCOME TO ATTEND.

AND LAST BUT BY NO MEANS LEAST THERE IS **TOTALLY WIMMIN POWERED RADIO** PRODUCED TOTALLY BY WIMMIN.

SEE KATRINA PICOZZI FOR MORE DETAILS.

Call 5UV on 303 5000 OR visit the CAMPUS RADIO OFFICE.

A question to ponder with elections just around the corner..

"What is the best political model to ensure all voices are heard, and if this model substantially differs from a current model how do you initiate a change?"

SAUA, SAUA, what is it good for?

Your Students' Association . . . Working For You

The SAUA exists to protect and promote the rights of students at Adelaide University with strong and effective student representation. Elected representatives ensure that the rights and welfare of students, individually and as a collective body, are heard within the University and at a State and Federal government level.

During Elections you're sure to be bombarded with people talking about the SAUA. You may wonder what exactly the role of the SAUA is and what it does to care for your education. Below is a list of issues and activities the SAUA has organised or been involved in this year. Many of the activities are probably things you knew happened but never realised the SAUA actually organised them.

Higher Education Issues

1996 has turned out to be a huge year for higher education with unprecedented attacks on funding, quality, and support services and programs for students.

Federal Election

* collated all the higher education policy statements of all groupings running in the election and presented these in an easy to read pamphlet so that students could compare policies and make an informed choice.

* lobbied and spoke with politicians in the lead up to the election about student needs and the effects on students of regressive education policies.

* organised 'Probe the Pollies' - a debate on the Barr Smith Lawns with Natasha Stott Despoja from the Democrats, Chris Pyne from the Liberals, Michael Wholman an Independent, Ross Free from the ALP, and Steven Spence from the Greens.

Federal Budget

* leaks about the budget coupled with the early release of the higher education sector kept the SAUA busy with 2 rallies. Both times South Australia had the highest turnout in the country with 5,000 and 3,500 students respectively.

*the SAUA organised and participated in numerous actions including students handcuffing themselves to the front desk of Vanstone's office and presenting her adviser with her HECS bill for \$32,857 for her Arts/Law degree.

* lobbied Vanstone and her Adviser in meetings about the cuts to higher education and the regressive changes in the lead up to the budget.

University Issues

One of the most important things the SAUA does is safeguard the quality of education at Adelaide University by carefully monitoring and participating in the Universities committees.

Disability Liaison Officer

* the SAUA supported the introduc-

tion of a full-time DLO and extensively lobbied the University for an increased commitment to disabled students

* the SAUA ensured student representation occurred on the selection committee for the new DLO.

Safety on Campus/Security

* met with concerned departmental representatives about safety on campus, particularly at night.

* organised meetings with Security, SAUA, and departmental representatives which resulted in a student-security committee being formed.

* developed and distributed to every single student on every campus a Safety on Campus pamphlet which included tips on safety, University Safety Routes, and the safety provisions on campus such as the Security phones.

Environment Policy

*the Environment Policy which the SAUA has been integral in crafting was finally passed by University Council with all the changes the SAUA wanted!

* currently involved with drafting the implementation plan for the policy with the Deputy Vice-Chancellor Academic.

Review of Student Services

* the SAUA is involved in the review of Student Services on Campus to ensure that the diversity and quality of student services is as high as possible at this university.

Student Support

* published a pamphlet of all the services the SAUA provides for you on campus and distributed it to every single student on campus.

Computing Facilities

* intensively lobbied the University to maintain its commitment to building a brand new general purpose computing suite that any student at the University can use.

* building is currently under way and the Suite will be located in the library.

Quality Teaching

* produced a survey which is currently being distributed to all students which monitors the quality of teaching in size of lectures and tutorials, standard of tutors and lecturers, and illegal charging of compulsory materials

Teaching Excellence Prizes

* organised greater ease of access to nomination forms and information about the prizes.

* involved in selection of prizes.

Course Advice

* a research officer employed by the SAUA using Quality Audit funds that we had won wrote and published a Student Services Resource Guide and a Report on Course Advice at the University of Adelaide.

* particularly the Guide has been enthusiastically received by the University who would like to see it distributed to every student.

Student Housing

* currently examining the quality, cost, and amount of cheap student housing available for students

Grievance Procedures Pamphlet

* wrote and published an easy to follow guide which explained your rights as a student and explained how to resolve a grievance both on your own or with representation from the SAUA.

Grievances

* represented and aided a large number of students with their individual grievances and concerns

* was successful in resolving these in favour of students almost all of the time.

Multi Purpose Student ID Card

* the SAUA was integral in 1995 in lobbying successfully for the introduction of the card.

* in 1996 the SAUA and Union have been involved with the implementation plan which should see you holding a brand new multi purpose ID card next year.

Bags in the Library

* the SALA and Union have explored just about every avenue and talked to every person in the University even vaguely connected with this issue.

* results: bags are currently being trialed in the Law Library, and the University Librarian is currently collating information on other universities and how they deal with bags in the library. It is hoped that this information will enable the Barr Smith Library to find a way to introduce bags whilst also continuing their Alcatraz-like defence of the books.

Self Defence Courses

* the SAUA has organised and subsidised cheap self-defence courses for students.

Faculty/Departmental Representation

* produced a student rep kit for all faculty and departmental student reps.

* organised a forum for all these reps to meet each other.

* currently organising a student rep newsletter.

University Information Day/Open Day

* the SAUA provided a fantastic display highlighting student activities and the role of the Student's Association.

CAMPAIGNS

Women in the Arts Week

* organised by the Women's Department of the SAUA to promote and celebrate women's participation in performing arts.

Environment Week

* a week of displays, education, and alternative ways to live your life, organised by the Environment Office, Environment Standing Committee, and the Environment Collective.

Blue Stocking Week

* a week of celebrations of women's participation in higher education both in the past and today.

Anti-Violence Campaign

* coming soon this campaign highlights the violence in our society perpetrated against women, children, and men.

* purpose of the campaign is to educate students on what constitutes violence and why it happens.

* there is a strong educational base to the campaign that teaches people to be aware of their behaviour and the consequences of them.

Fight the Cuts

* this education campaign has run throughout the year opposing cuts to higher education funding, Austudy, and regressive changes to HECS.

* supported the academic/staff claim for a wage rise.

Activities

Orientation

Orientation was a huge success this year with the O'Ball sold out, the O'Tours taking 1,000 new first years around the University, the Counter Calenders were so popular we ran out, and the 150 first years who went on the O'Camp had a fantastic time.

* the SAUA cups were more popular than ever with the SAUA selling out of 500 cups.

Links to other Groups

* the SAUA has worked extremely hard this year to ensure that the focus is not always North Terrace. Liaison and work has been done with Waite, Roseworthy, and Thebarton.

Legal Service

* due to the success of the legal service the SAUA has continued to provide free legal service to students every week.

25th Anniversary Celebrations

* this year the SAUA turned 25 years old in our current form, although student representation at Adelaide University has existed for over 100 years.

* throughout the year the Anniversary Celebrations have concentrated on supporting the regular campaigns and events of the SAUA and ensuring a historical perspective of the role of the Students' Association in those events.

* the Anniversary Celebrations have also organised extra activities such as the upcoming Birthday Party and the Anti-Violence campaign.

This is just a run down of the major events that have been happening this year. If you'd like to know more just come on in to the SAUA and ask.

The SAUA will be continuing to provide strong student representation so come on in and get involved!

Kim Taylor

President of the Students' Association

Education Action Update

"Get your walking boots on, grab your sleeping bag, and come on down to the next rally on Thursday August 29."

That's the message from the South Australian Education Network. It'll be a great way to finish off what's been a hell month. The concept is to march from Victoria Square out to the Liberal Party headquarters and establish ourselves in the parklands opposite. There'll be a tent university set up, eager for enrolments. The only entry qualification is a willingness to stay for up to a week. And unlike the Uni of SA's new CityWest Campus, childcare will be provided. In fact, because the strength of a country lies in its youth, all parents are encouraged to enrol their children in the tent uni and give them a bit of an education in democracy, outdoor cooking and the folk arts generally. Transport will be provided for the little ones, as well as those of us who would have difficulty with the mile long hike to the parklands. We meet up with Flinders and Uni

of SA students at Vic Square at 1pm. So we'll have to be ready to leave here at 12.30pm. The whole thing will be a bit more laid back than previous rallies, with a much greater emphasis on us ordinary students organising ourselves.

Before we are accused of being out to merely 'bash' the Liberal Party, it must be emphasised that, in 1995, a residential Tent Uni was set up in front of the ALP headquarters for ten nights. Economic rationalism

...it's only by sticking together that we can fight the power.

seems to be a malady of present governments generally, rather than being limited to any particular party (though the current government is more anti-student than its predecessors).

There are a few lessons to be learnt from the 1995 experience. One need not bring all one's gear on the march itself, it's quite OK to go home and get


it. One need not stay the whole week during which the Tent Uni is expected to exist. But if as many as possible make the effort to at least drop in at some time, perhaps staying a night or two, then the whole nature of student politics might change a bit. It's a great chance to see who is really committed to fighting the budget attacks, as well as to meet up with students from a wide variety of courses, campuses, backgrounds and political orientations. The future direction of our campaign to defend the right to quality education will probably grow out of what transpires in the tents. So if you have ideas you

want to share, make sure you drop in. You might be pleasantly surprised.

On another note, many thanks to all students and staff who attended the anti-budget rally on Monday 19th August. Over ten thousand people were there, and students of all political affiliations were in evidence. Perhaps next time (and there will be a next time) we should walk up as a big group. After all, it's only by sticking together that we can fight the power.

See you on the 29th.

M. Kernich

Violence Free Science 

It's your right.

Say no to animals in science practicals. Effective alternatives are available. Demand they be used.

Remember, that you cannot be penalised for refusing to use animals.

For further info, advice, and/or support:
 Phone: Robert Fitzgerald 363-4383
 or Samantha Helsham 240-0535

America in the Doledrums?

What a convention. Well, Republican meetings are never any sort of congress where ideas and new plans and policies are discussed and debated. The United States is in an election year. That first Tuesday in November which Barney dreads because all the bars are closed is approaching us... and it looks like a one horse race.

Despite announcements that 72 year old Republican president candidate Bob Dole is only 10 points behind Clinton in the opinion ratings (the same opinion ratings that said that our federal election would

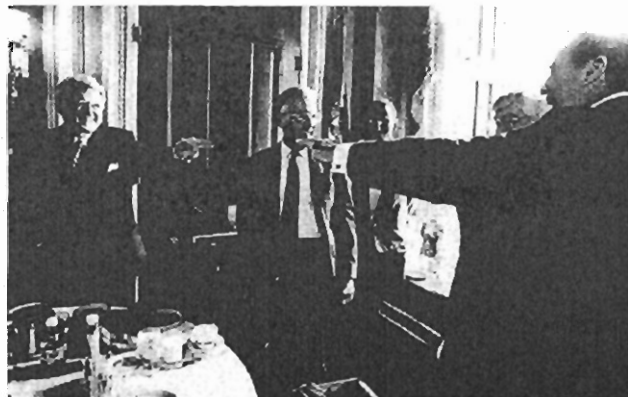
be a close race), Dole seems unlikely to take over Clinton's unassailable lead. After the success of the Republican Party in 1994 in gaining control of both Congress and the Senate for the first time in more than forty years, the Republicans have again shown that they are being lead by people who don't have much contact with the real world. As is usual in American politics, the powerful Christian lobby is making an otherwise dull American political life interesting. The republican Convention in San Diego deliberately steered away from such vexing and potentially party splitting

issues such as abortion, race relations, tariffs and free trade. Only the extremely popular and Gulf War hero Colin Powell, who was mooted as a potential Republican candidate for the presidency, in his opening speech mentioned his views (to rapturous applause) on these issues. He too was proud to be in a party which has so many different views! It may sound funny that there is a party like that but this shows that Republicans and Democrats are no longer different parties as such. The difference is minute and American politicians are not accountable to the principles and policies of their party. Instead, they are, in true American fashion, all individuals. Clinton has also applied the hard line foreign policy American voters love. Sanctions have been placed on such "terrorist supporting" countries like Libya and Iran AND on any firm in the world who trades with them. As well, sanctions have been placed on any company who trades with Cuba. (That means every tour company in the world!) These measures are just to please the influential Jewish and Cuban-American lobbies. But, instead of hurting the enemies, the sanctions will end up hurting companies from countries allied with the United States and raises the question of the United States policy

for worldwide free trade. Back to Dole. He has an image as some grumpy, tired out Walter Matthau-like character which won't appeal

He has everything that many Americans find important - he's sporty, he's a sporting hero and he has a beautiful wife.

to the youth or working class vote. So in comes American Football champion Jack Kemp as Vice Presidential candidate. He has everything that many Americans find important - he's sporty, he's a sporting hero and he has a beautiful wife. But it could also be Bob Dole's wife Elizabeth that might save him. Using two other popular American aspects of life - glam and talk show hosting - Elizabeth Dole at the Republican Convention did, as it was often quoted, an "Oprah Winfrey" and went into the audience. Up went the ratings for Dole accordingly. Last week, Bill Clinton celebrated his 50th birthday and he celebrated it *la americana* - in showbiz. More things and rumours will happen as the election campaign gets nude for the voyeuristic but moralistic American public.



Bob Dole does some crazy hand gear

Election times in Bosnia Hercegovina

WHAT A (S)HOOT!

September 14th will be the kebab turning event of Bosnia's history.

Election tickets based on keeping blood clean and reawakening after long nationalist sleeps will dominate. The United Nations and the European Community, after spending heaps of money on making some sort of peace may find their job undone. The model city of Mostar, situated in the Hercegovina part of the confederation, had the trial run for the whole country in June this year. After the city had been ethnically cleansed into two halves (one side Croatian, one side Muslim), the Muslims, along with the few token Serbs left in the city, won a small majority. But with the nation-wide elections it seems like the country will be divided into three main ethnic parties: Stranka Demokratske Akcije (SDA or the Party of Democratic Action) whose membership is mainly Muslim, Hrvatska Demokratska Zajednica (HDZ or Croatian Democratic League) and the Stranka Srpske Obnove (SSO or Party of Serbian Renewal). Elections this time around will be more explosive than last time in November 1990, during the

leadup to Bosnia's first free elections. Important to a Bosnian election campaign is the recruitment of as many folk singers as possible to provide entertainment at political rallies. Naturally, singers have used this flirtation with sidetracking from the real issues to improve their careers. One of ex-Yugoslavia's most popular singers Neda Ukraden, who sang songs exclusively in Croatian, is an ethnic Serb. In 1990, when she realised that this tightrope walking could land her in a lot of trouble in the future, she joined the SSO and she shed her nice girl image to become a bloodsucking ethnic cleanser. Things have come into conflict between singers over politics. The SDA released a cassette featuring songs of praise in Islam. A Serbian singer Miroslav Ilic claimed plagiarism and sued. Mutual mistrust and political parties solely based on ethnic lines are not a good recipe for Bosnian "democracy". The only party which transends the blood lines is the ex-Communist Party which enjoyed 30% support at the 1990 poll in Sarajevo. But as a whole, the Communists suffered their biggest losses in the whole of Eastern Europe in Bosnia following

the collapse of the wall. Former president of the Serbian Republic in Bosnia, Radovan Karadzic is not allowed to run for parliament in these elections. His political life just prior to the collapse of Communism is interesting. Before becoming one of the main culprits for destroying Bosnia, Karadzic first joined the Green Party and then turned to nationalism. His replacement, Biljana Plavsic, looks, on the outside, like a kind and caring Serbian motherly figure. However she is famous in the Balkans for quotes like "We can have up to 6 million Serbs killed in order to clear out of the Balkans all

the Croatian Fascists and Islamic Fundamentalists. That leaves 6 million Serbs to procreate". It was amusing when the West allowed her to continue because it was obvious that they were taken in by her exterior image-myth. Taking this into account, it may be that the West will only be looking for a happy exterior for Bosnia, and they won't be concerned about what will be lurking about under the surface. Another Cambodia 1993 situation seems likely for Bosnia. Until this happens, keep those kebabs and crappy love songs blurring out to attract those votes.



Franjo Tudjman, Croatian President - Encouraging the election process

Funny election stories from around the world

If electioneering pisses you off, remember that we are much luckier here than in other countries.

Take for instance the happy country of Syria. "Elections" take place every 5 years. There is only one candidate (the loveable Hafez Al-Assad) and friendly soldiers brandishing AK-47s come in with you to help you vote the right way. The same thing happened in Romania's first "free" elections. The army had its soldiers on hand to assist anyone who didn't know how to vote. Polling booths were supposed to close at 6pm on election day in June 1990, but they stayed open until 11pm. As well, when it came time to the final count, there were one million more votes counted than there were registered voters. On both instances the ruling party said that they occurred due to the Romanian enthusiasm for democracy. The president Ion Iliescu won 85% of the vote of course.

Voting in Eastern European countries during the cold war was a lot of fun. On election days workers and farmers would turn up to the brightly decorated polling booth and

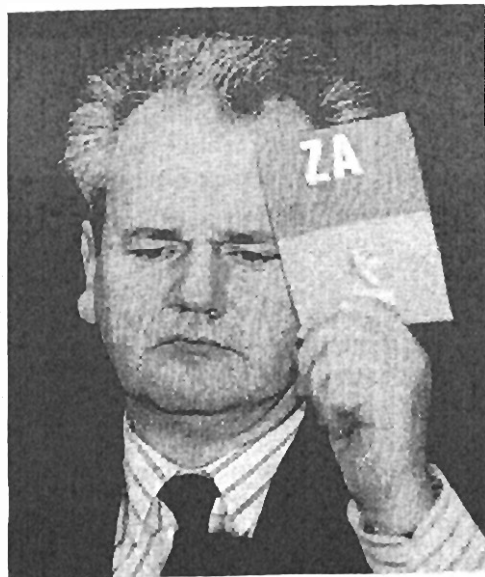
instead of going into the booth to do their scribbling, it was practically compulsory to show their support for the Communist Party by shouting "I am voting for the Communist Party because I'm a firm patriot". Then they would (in front of the scrutineer's eyes) tick the solitary box on the paper and hand it over to them. By doing this, at least they saved their arses until the next election. Of course the result was 99.99% for the Communists! There are other countries whose election methods are dubious. Like in the Phillipines where Ferdinand Marcos loved the idea of buying votes. Hundreds die during election campaigns in India and Italy used to have a totally proportional voting system. That means if the Christian Democrats won 30.64% of the vote, they won 30.64% of the seats in parliament. Of course with this system there was never a clear government forming a majority resulting in the constant formation of coalitions. These coalitions, on average, survive for one year and there have been more than 52 Italian governments since 1943.

Your single vote can mean

the difference as it was once unconspicuously displayed on the front of the White Pages. One of the most amazing cases where one vote caused changes unimaginable was a referendum in the late 18th century in the new United States. The question was

whether English or German should become the official language of the young country. English won by one vote! But due to the closeness of the vote, to this day the United States has never had an official language

even though English has only been used in official documents. So voting is different all over the world. Just thank your parents or yourself that voting is something boring to be done, rather than something upon which your life may depend.



Serbian leader Milosevic

No-one Would Have Believed

OR *Insert David Bowie Song Here*

I have always envied Douglas Adams, not so much for his bank balance, but rather for the fact that he was able to invent a scenario which allowed him to open an episode with the words, "In the beginning the Universe was created. This has made a lot of people very unhappy, and widely been regarded as a bad move," or words to that effect. There's no topping that.

However, what one man can invent, another can steal, and so, gentlefolk, if you are sitting comfortably...

In the beginning the Universe was created. The pros and cons of this we can go into another time, but it is safe to say, I think, that nothing has ever been quite the same since.

Ten billion years later, more or less, a lump of stuff which had been slowly collapsing under the influence of gravity, had collapsed far enough for some rather interesting things to happen near the middle. Among these things were the ignition of fusion reactions at the comparatively dense centre and the formation of several balls of matter whizzing around the central flame.

Three of these lumps concern us at the moment. Two are quite large, the third is probably considerably smaller. None of them are called anything, of course, because there's almost certainly no-one around particularly interested in giving them names, but later observers will call one "Earth", and another "Mars". The smaller object never gets on the credits list at all, having made an exit long before names were invented.

Anyway, roughly ten billion years after the cosmic kick-off, the smallest of our trio of heavenly bodies, not being quite so regular in its habits as the bigger ones, failed to look where it was going and did to Mars what Mike Tyson does to other people for a living. The result was that several bits of Mars were knocked off the planet, and one of them spent a handful of million years doing the orbital thing before it plummeted through the atmosphere of Earth and landed smack bang on a bit of land that someone would eventually get around to calling Antarctica.

Three and a half billion years later, Earth was a very different place. For one thing, not all that long back, the life that had been bubbling along for much of the planet's history had got the hang of a neat new thing called multicellularity, which allowed the development of large, complex living structures with specialised parts, organs, even brains. Only six hundred million years after the first couple of cells had shyly held hands, the forces of change had taken this basic idea and from it made a world of wonders including dinosaurs, whatever-the-plural-of-octopus-is, and Americans.

Not long after Americans had been invented, Antarctica named and meteorites identified as rocks from space rather than the armpit sweat

of some god or other, one of the first went to the next and found one of the last, the very one whose adventures thrilled you a paragraph ago. The spud-sized lump of rock was taken back to America where some bright spark identified it as having come from Mars, largely on account of the atmospheric gases trapped within it being much the same as what probes to Mars had told us things were like there. A decade later, those studying the rock had something they wanted to tell the world. A dozen or so researchers had slowly but surely convinced themselves that the evidence before them meant that they'd be justified in saying that there just might have once been life on Mars.

some soil tests in the past, which were rather inconclusive, but our best chance of finding out is going to come over the next decade or so with a number of probes destined for the Martian surface. They may still not tell us, of course, and the problem may have to await a human presence on the planet.

Secondly, and perhaps most importantly, do Martian and Terrestrial organisms have independent origins, or are they subsets of one great ecology? If the organisms found on Mars prove to be similar to that of the Earth to the extent of having nucleic acid/protein chemistries then we will be pretty sure that the ecologies of the two worlds have a common origin, and spread from

wherever they started to (at least) one other world, presumably by much the same process as the evidence came to us.

Which raises a third, and delicious, question. If Martian and Terrestrial life have a common origin, where was that first step taken? It is entirely possible that you, me and Michael Jackson are all descended from Martians. Which might explain various things.

However, and this one's the killer, if the organisms can be shown to have an independent origin to Terrestrial life then, as our own Paul Davies has pointed out, that is one of the most revealing things about the universe that we will ever have discovered.

Think of what it means. It is suggestive that life, given the chance, will start anywhere - and it doesn't need much of a chance. Briefly, you need a temperature and pressure range that will allow complex chemical systems to exist, and the materials to make the molecules. As long as it isn't too hot, or too dense, and provided you have the atoms you need to build big, complex molecules, you'll get life.

Now life, of course, is no guarantor of intelligence. After all, there's little evidence of consciousness on Earth back more than a few hundred thousand years, or maybe a few million, depending on what you call consciousness. In any case that's peanuts when compared with the age of the world, whereas we've found evidence of life in the earliest Earth rocks. For most of its history, then, Earth has had lots of life but not much real thinking going on.

However, one thing's for sure - you can't have intelligence (as we might recognise it) without life. Anything that increases the chance of life in the universe increases the chances of intelligence. If life is common, intelligence might be pretty common, too. If intelligence is common, we'll presumably get to know about it sooner or later, and that contact will certainly be one of the most significant events in the history of humanity. All this, if Martian life has nothing to do with Earth life. If. We can but wait.

Nick Fryer



The evidence is roughly this. Firstly, there are shapes in the rock that look like fossil cells. Secondly, there are two stable isotopes of carbon, and biological systems such as we know them utilise and incorporate these isotopes differentially, something not normally seen in non-living systems. The result is that where life has been operating you can find evidence of this in the isotopic ratio of the carbon left on the scene. This isotopic fingerprint is present in the Martian rock. Thirdly, various inorganic deposits have been seen that are suggestive of microfossils found here on Earth.

Nothing's settled, of course. Other explanations may emerge for this collection of facts, but the probability that life once existed on Mars is certainly much higher now than it was this time last month. So let's assume that the find is real, and that there really once were Martians. This raises one or two fascinating questions.

Firstly and most obviously, perhaps, is there still life on Mars? We don't know. We've done

GET A JOB!

and then there was budget.....

The rally at Parliament House Canberra on Monday was described as an un-Australian act, a disgrace in the history of Australia, hmm? While we do not condone violence and theft, what we witnessed was an Australian act pure and simple.

It was carried out by ordinary Australians, unionist Australians, Indigenous Australians, working Australians, and average Australians of a broad variety. But they were not Australians who supported or championed the cause of the Liberal/National Government in introducing a budget which will serve to further marginalise those in need. Which is the true un-Australian act?

It is difficult to find much to smile about in Budget '96. The driving force behind it is not to support the social fabric of this country but to balance the books on a deficit black hole. The economic rationalist mindset which has overcome politics and the mainstream media places the ideals of an

estimated economic figure above human welfare and well being. This can be seen in the push for savings measures outlined in the Budget. These intended savings will come from changes to HECS, that's \$1.8 billion (thnx kids!) with around 3000 higher education places to be lost. Labour market programs will be hit with a \$1.8 billion cut (let's kick em' while their down), of which \$150 million will come from South Australia. With full time public sector job losses estimated at around 3000 and reduced commonwealth sector funding, employment growth is obviously not high on the government's priority list.

So what are the effects on our state? Well, despite what Dean Brown said, it does not look extremely bright. Information provided by the Regional Research Network highlights the problem we in South Australia face. Adding to the cuts to opportunities by slashing ATSI programs and public sector growth, we can see this state's chances of becoming the next Silicon Valley is diminishing. This is occurring on two fronts. First; changes to HECS will have a negative impact on the demand for science and

technology courses which will be instrumental in any information technology strategies. The second problem is the huge cuts to research and development (down by \$840 million) and multimedia (\$81.9 million). Over the next four years industry assistance will be cut by 47%. So the federal budget cuts will be a major blow to our economy, considering we are dependant on manufacturing and developing high technology industries. At the same time, already suffering areas of South Australia will no longer receive much needed support due to the axing of the Regional Development Program.

The logic behind many of the cuts seems misplaced. For instance if we look to Japan, an economy which has been maintaining a strong budget surplus, they are committing \$197 billion to research and development over the next 5 years. With this in mind, how can slashes to research and development be seen as a positive saving? These cuts, along with education, ATSI and regional development, are a damaging cost, not some sort of beneficial saving, the brunt of which will be felt by those already on the margins

of our society...

A good example of the government's well thought out budget strategy is its co-ordinated approach to unemployment/youth issues. The AUSTUDY income support system now assumes that one is 'dependent' until twenty five years of age. Base eligibility for the 'independent' rate depends on having a previous employment history. This conveniently ignores the fact that youth unemployment rates ensure that a majority of young people, in a majority of regions, thus have little chance of qualifying for the higher rate of payment. Cancel and cut all those labour market programs which might offer a way out of the trap. Make the dole harder to qualify for, increase the base penalty period to twenty six weeks, and claw back a hundred million dollars by doing so. The promised tax grab from those with high incomes is expected to raise about the same amount. We suppose there's some sort of equity in that.

Stay tuned.

Mark Kernich & Jamie Lowe

Clubs Columns

SMUG

Student Machine Users Group - internet access for students. Email+News from \$10 per semester, to Full Access (WWW and IRC) \$20 per semester. Join up at the SMUG HelpDesk in the Union Resource Centre, Level 3, Union Building, Monday 1.00 - 2.00 pm or Friday 1.00 - 2.00 pm. Existing members may also visit the HelpDesk at the same time for any problems with their accounts. <http://www.student.adelaide.edu.au>

SMUG SGM

Wednesday, 28th August, 1996 at 1.00 pm, LG 28, Napier Building (note new location). All SMUG members are invited to attend for the election of a new System Administrator and Vice President.

Quiz night

The Literary Society will be holding its annual Quiz night this Friday, 30 August 1996, in the North South Dining Rooms, Union Building, from 6.30pm.

Entry is just \$5 per person, tables of 6-8. Bring a whole table of friends, or join one there. FREE ENTRY to the captain of a table which includes 3 or more non-members. BYO Sup-

per, coffee and biscuits provided.

Great prizes! (Movie passes, books, stuffed toys etc)

Contact Georgina Binks (Treasurer) on 8303 3456 or 8352 5815.

It was a Dark and Stormy Night.

Derek ran panting up the shingle beach. Rising before him was the stone shaft of the Lighthouse. Buffeted by the wind and soaked by the lashing rain Derek stumbled through the door. Shrugging off his oilskin cloak, Derek began the ascent. As the spiralling stairs took him past the southern window he could see the masts of the schooner, stark sticks against the jagged lightning flashes. At the top of the lighthouse his new boss, Sarah, was crouched on the platform, trying desperately to light the lantern.

"It's bloody seven o'clock," Derek said.

"What was that?" she murmured, her attention fixed on the flame flickering before her eyes.

"Seven o'clock. It's seven o'clock at night," he shouted back.

Brushing a strand of spun gold hair from her forehead Sarah turned toward him, her eyes sparkling, her full red lips forming a perfect circle as she

said,

"O Derek. You found out! The Bacchae quiz night 'The Third Degree' starts at seven o'clock then? On Friday the 30th of August isn't it? I wonder which idiot forgot to put that on their advertising. What else did you find out?"

"Gee. All sorts of things." Derek gushed, flushed at the respect his new knowledge had gained him with Sarah. "It's on at the Upper Refectory, Level 4 of the Union Building. And it's BYO food and drinks."

"Oh Sarah! We must go," he enthused.

"They have hundreds of dollars worth of prizes. Wolf Blass wine, SA Brewing beer, Two Dogs, a hamper from Balfours, stuff from National Pharmacies, a meal voucher from Hungry Jacks, movie passes from Greater Union, Spring Valley drinks, books; and yo-yos, mugs, keyrings and posters from the ABC.

And all for \$3.00 members & \$4.00 guests."

He paused, trembling.

"I took the liberty of booking us a table, using the form and the deposit box located outside the Classics Department Office on the 1st floor of the Mitchell Building."

It was a bleak and bleary dawn.

The Chess Club Digs (itself) Deeper

Well, the allusion to romantic interludes didn't manage to get anyone to show up for the Chess Club Meetings, so let's see ...

I can't even manage to get the President, Vice-President, and Treasurer to come along, what hope is there for me? I mean, there's 30 people out there who have paid \$5 to join. They must want to play chess. So what good am I if I can't get them to do something they want to do? What am I gonna tell my parents? "Errn, dad, you know that \$300 you spent on the public speaking and motivation course for me? I kinda spent it on ... erm ... CD's". I'm sinking fast, I tell you. Please come to our meetings: Tuesday's 1.00 pm in the Canon Poole Room, Friday's also at 1.00 pm, Canon Poole (or Club's Common Room).

There will be a Sports Association Council Meeting on Tuesday 27th August, 1996 from 1.10pm in the Irene Watson Room (Level 5, Union House - behind the Bar).

It is vital that Sporting Club delegates attend as the Review of Sport will be discussed which could seriously affect YOUR sporting club.

Election Fever

Commodore 64 Monthly, The TV Guide, Pro Basketball Today, "The Adventures of Piss-Up Man".

4. What qualities or skills do you have that you can bring to the position of *On Dit* Editor?

A unique lack of quality and skill, and a good dose of misguided enthusiasm.

5. What do you see as the function of *On Dit*?

To primarily entertain the students of the Uni, keep them informed, and offer a forum for civilised and uncivilised discussion of a range of issues, both important and trivial. To help waste that hour's gap in the curriculum.

6. If you had to produce a film based on a Shakespeare play what twist would you put on it?

The twist we would put on it would be to delegate the production to someone else. Either that, or do it as a reproduction of *BMX Bandits* - with the goodies on BMX's and the baddies in a Black Valiant, and a zany "foam-goes-everywhere" ending.



Candidate for Student Radio Director:
Andrew Wolfmeyer

Are you running with a ticket and why: I might run on a ticket with other

media people, because I think it's important to have a strong independent student media.

1. What is the role of student radio director as you see it?

To provide an opportunity for students to take part in Radio by taking care of the nasty administrative details within SAUA and 5UV as well as providing any training, promotion and technical support that's required.

2. What things would you want to initiate?

Two compilation CD's with campus artists, more involvement from students and live shows from different locations around campus on 88FM. I'd also like to somehow get together a recording studio for Student Radio.

3. What's your fave music? Fave local band?

Anything (except rap/techno, but I think there's a place for it on Student Radio). Fave local band? Anyone I've done a recording with!

4. What qualities or skills do you have that you can bring to the position of Student Radio Director?

Experience in; recording bands, presenting, producing, training & promoting. I'm also friendly, approachable and willing to listen to any ideas that people have for Student Radio.

5. How would you get more people listening to Student Radio?

By cross promoting in *On Dit*, poster, through the Student Radio Web Page, advertising on Student Radio 88 FM (coming soon), word of mouth, carrier pigeon and anything else I (or anyone else) can think of.

6. Have you ever driven a V8? If not, why?

No, I don't drive (boring but true).

Constitutional Referendum

Monday 26 August - Wednesday 28 August

(Please note that the referendum is only for the first three days of election week, Monday-Wednesday.)

The following Constitutional Referenda are proposed pursuant to Part 12 of the SAUA Constitution.

1. Constitutional Referendum regarding the Orientation Guide.

The following constitutional referendum has been proposed by the Students' Association Council and the Media Standing Committee: "The Media Standing Committee resolved that the Orientation Guide be moved from the portfolio of the *On Dit* Editors and that the Orientation Guide Directors be appointed to bring the position into line with all other Orientation Directors and that this be a Constitutional referendum at the next Elections" (Kerina West/Julia Davey).

The changes seek to reduce the workload burden of *On Dit* Editors and bring the Orientation Guide Director positions in line with all the other Orientation Directors thereby reducing confusion about the position.

Your Students' Association . . . Working For You
Kym Taylor, SAUA President

Why, you may ask yourself, would I bother voting at all - let alone for some Constitutional Referendum that I know nothing about? We, the '96 Editors of *On Dit* would like to explain why we support this change, and why we encourage you to vote YES to it. The Orientation Guide is different from *On Dit* in that it is a SAUA handbook outlining clubs, associations and services for the year and there are strict guidelines surrounding what it must include. So the function of Editor of the O'Guide is basically a desktop publishing job. We welcome this change as it will give others who are interested the chance to have a go, be they the out-going Editors, the incoming Editors or students who have the necessary skills. The O'Guide has always been a completely separate entity from *On Dit*, and a change to the constitution will reinforce this.

Kerina, Frank and Christina
On Dit Editors '96

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27 North Terrace

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Unibooks dB Magazine Radio 5UV Entropy* Empire Times On Dit Liquid Space

present
**The Unibooks
SA Short Story Competition**

\$1000 1st Prize from Unibooks
2nd Prize \$500 from Liquid Space
3rd Prize \$350 ANZ High Performance
Passbook Account

4th - 3 Month Mercury Cinema Pass

5th - \$200 Wakefield Press book prize

6th - \$200 Harper Collins book prize

7th - \$200 Festival Centre Trust Theatre prize

8th - \$200 Aphelion Library book prize

9th - \$150 Croxley Collins Olympic Stationery Pack

10th - \$150 Random House book prize

11th - \$110 Theatre Guild prize

12th - Radio 5UV prize

13th - Lowdown Magazine prize

SPECIAL STUDENT ENCOURAGEMENT AWARDS

TERTIARY PRIZE

\$100 STA Travel Voucher

\$100 Penguin book prize

\$100 Equinox Bistro Voucher

SECONDARY PRIZE

\$150 Reed Books Australia prize

PRIMARY SCHOOL PRIZE

\$200 Coca Cola prize

JEST DESIGNS

50 - 1200 WORDS - FREE ENTRY - CLOSING FRIDAY, AUGUST 30th - Open to SA residents of all ages
except official staff of presenting & sponsoring organisations.

Judged by prominent SA panel; Matt Rubinstein, Penelope Curtin, Dr Barry Westburg.

Winners announced: 27th September 1996 - Winning stories will be published in participating media

Entries should be: **double-spaced, A4 typed** and should include entrant's **name, address, occupation and contact details**. Entries will not be returned.

Entries should be sent to: **SHORT STORY COMPETITION, UNIBOOKS, GPO BOX 498, ADELAIDE 5001**
For further details contact **Grace Fitzpatrick** phone **223 4366** or fax **223 4876**

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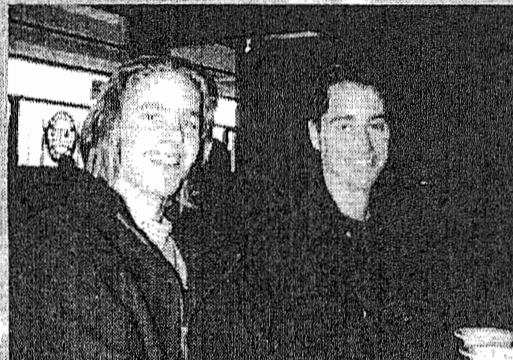
On Dit
The Wayward Student 1996



VOX POP

Questions

1. What is the most efficient way to get rid of a harrasing student politician?
2. How do you chose which student representatives you are going to vote for?
3. If you were running what would your slogan be to get people to vote for you?



Ben

1. I would just wear one of those stickers, so it looks like I've already voted.
2. I just chose one - whoever gives me a flyer first.
3. "Beers. Vote." [ug]

Daniel

1. Just say you've already voted.
2. I've never voted before.
3. "Vote for me, PLEASE!" (to show them that I'm a heartwarming guy with manners).

Cheryl

1. Tell them to get fucked.
2. I vote for my friends.
3. I don't know.



Damon

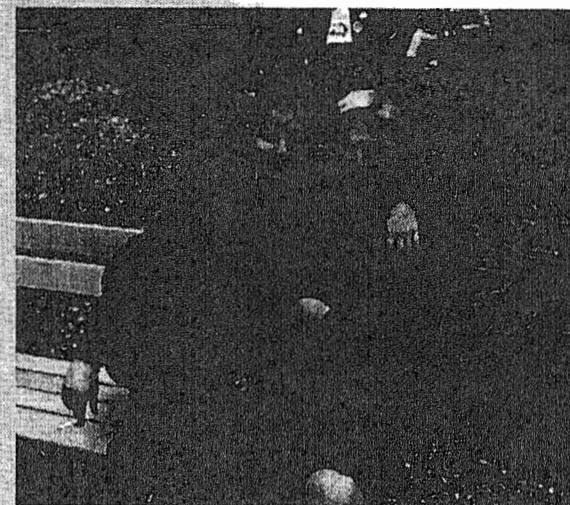
1. Tell them that you're running for something yourself.
2. Anything to do with the jazz music faculty and I'd vote for them.
3. [Vote for] "None of the above"-like Eddie Murphy.

Dave

1. Student politicians? (I thought you meant the real ones). Assassinate them all, like in America.
2. Whichever group annoys me the least.
3. I wouldn't be running.



VOX POP

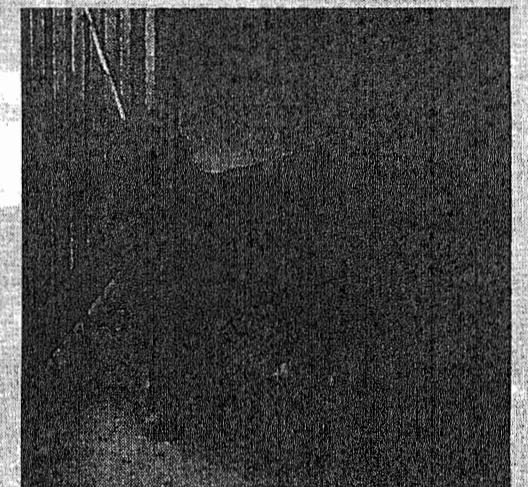


Leet

1. Tell them you go to Flinders Uni.
2. I vote for only science students.
3. [After much deliberation] I wouldn't have a slogan, I would just rely on my picture.

A nice dog

1. I bite at their ankles.
2. Who ever's crotch smells the best.
3. "No fleas on me!"



"E" [again!] (a.k.a the flasher!)

1. Of course there is the usual "Fuck off", but I prefer the "I'll vote for you, only if you go and buy me a beer NOW!"
2. The pictures influence me a bit. If they write something stupid I'll vote for them. But I won't vote for anyone that is from Auski, or the Liberal party.
3. I'll be the joke candidate. My slogans would be "Vote for me for a wasted vote", or "vote for me and you're a fuckin idiot".

Natalie

1. I'd just tell them that I'd already voted.
2. I vote by looking at the pictures.
3. "Good comes out of bad"

Lucy

1. I'd tell them that I'd already voted for them.
2. I vote for who I know.
3. "Vote for me"



Creating A Cruise Mobile - Minus The Cost

Part 1: Lowered Suspension

Although unaware of it at the time, the article "Revamped Crummidores - a hit on Hindley" was in fact an introduction to a six step instructional series. "Creating a Cruise Mobile - minus the cost". Throughout the course of this semester I'm going to teach you how all the necessary skills and secrets of the trade required to convert your parent's family sedan into the ultimate "Street Machine".

But first I must apologise for the faux pas made by the editing staff of *On Dit*. Their naivety has not only caused enrage among lover's of Holden vehicles but has also caused me a significant degree of embarrassment and may have raised doubts about my technical expertise. Just in case you were asleep when you read the article I will outline the problem. (I'm sure the editors would also like to be enlightened). The article was predominantly centred around Commodores from the 1982-85 era, ie VH and VK. One photograph was of a stock standard VH SL/E and that was fine. Immediately adjacent, however, was a photograph of the Mecca of pre-1992 Holden vehicles. The VL Group A Walkinshaw. I'm sure many readers were disgusted that such a vehicle was pictured with an article of this genre. I won't dwell on this point for too long but I just hope that this formal apology on behalf of the editing staff reaches the public before I am verbally abused, harassed or assassinated.

Now that we've sorted all that out, we can get down to business. This week we're going to lower the vehicle to bee's dick clearance, as discussed in the previous article. This process is known in the trade as "Dropping 'er on its guts". Pedder's and other sport's suspension kits are expensive and, besides lifting up the arse, simply don't achieve the tight tolerances with

the tarmac we require. The answer is simple, for a job done properly you must do-it-yourself.

There are a few things you're going to need for a job well done:

- A Saturday afternoon.
- A few mates including one fat dude
- An oxy-acetylene kit.
- Some tools (A wheel spanner and a shifter will do).
- A cool room or six 45 litre eskies (complete with ice).
- A shit load of piss (beer). Not urine-piss because that isn't as nice (so I've heard).
- A spare slab of beer, in case the fat dude gets thirsty.
- A hydraulic jack (optional) - most fat dudes can lift the front end sufficiently.

Preparation is all important in any do-it-yourself modification. If any of the above essentials are unavailable this Saturday I would advise postponing the modification until you're fully prepared.

It is important to get up early on the day of the mod, and get the beers on ice. This will ensure you get the best out of the labour force you have employed¹. To complete

a successful modification you also need to look the part. I would suggest the Salisbury/Elizabeth look, ie. Moccasin's, Tracksuit pants, a flannel shirt and for theguys, whatever you do - don't shave

for at least three days before the event.

The first thing to do when your mates arrive is to sample a beer. This is vital and should not be overlooked under any circumstances. I cannot stress the importance of this step enough, after all, beer is the fuel that will propel you through the strenuous day that lies ahead. You must therefore ensure it is up to scratch.

Now it's time to get under way.

1. First you need to light the Oxy. If you don't know how to do it, don't worry you'll work it out. Only one of the gases in Oxy welding is flammable, therefore trial and error is a suitable method for newcomer's. Once lit, adjust flame to a neutral type.

2. Raise the front end of the vehicle using the preferred method, ie Hydraulic jack or Fat dude.

3. Now you need to slide under the vehicle on your back with the oxy torch in your left hand. (Your right hand should remain occupied at all times with a beer).

4. You will notice the bottom of the springs above the front tyres, they sort of stick out of the wheel arch. Those seemingly harmless coils of steel are the offending parts that prevent your car from looking shit hot. Therefore they need to be fixed. Apply an even amount of heat to the visible part of one of the springs. Keep this up until the coil glows a scarlet red colour, if the coil turns a

bright orange you've fucked it up and you may as well stop now. Once you've attained the correct colouring on one side quickly move out from under the car, and remove the jack. The fat dude now needs to sit on the bonnet of the car. The front corner will sink towards the ground gracefully and the weight should be removed when the desired effect is reached. In the event of excessive "spring-back" the process should be repeated.

5. The process outlined in Step 4 should be repeated for the other side of the vehicle and also for the rear of the vehicle if desired. It should be noted that many family sedans will not require any more lowering in the rear, the rear springs are usually already rooted. Weight added by next weeks modification should also be allowed for, so leave the rear end a few centimetres higher than you require for the finished effect. This will ensure the car doesn't resemble a dog with worms when the heavy sub-woofers are added next week.

Make sure you schedule breaks at regular intervals to revitalise yourself. Nobody denies that this type of work can be stressful on both the mind and body so it is important to keep your fluid levels up with a steady intake of beer. Reward yourself at the end of the day with a cruise down Hindley Street after the sun sets.

Next time, I'll make that cruise down Hindley even more enjoyable with the fitting of a high power sound system. Until then, Happy Motoring.

¹Studies have shown that mates will work on average 50-60% better if the beer is served below 4°C.



The Phantom
(2nd Year Mech Eng)
(N.B. - We personally do not recommend this procedure - the Eds)

student radio program - week one

monday

10-10.30pm **slander, lies & audiotape.** dear avid student radio listener, we here at slander, lies and audiotape think that **the fine line between information and defamation** is more like a 16 lane freeway. but as the lesson of the rabbit and the 32 wheel semi-trailer clearly demonstrates, it's best to be prepared for all eventualities. so in case we cause offence with our 30 minute foray into **the latest campus, local, national, international and occasionally paranormal news, sport and current affairs**, presented in a way which can, at times, stretch your brain, the truth and all sense of common decency, we'd like to take this opportunity to say, in advance, **we are really sorry!**
10.30-10.50pm **polp! world music and political commentary** with a difference! if you are looking for african-based "world music" or the sounds of bulgarian throat singers, shift your dial elsewhere. that is not the complete and real world. **EVERYWHERE**, people are listening to folk pop, which is churned out like polp. this is the **true world music**, polp. at last, karaoke finds its home.
10.50-11.40pm **the 30 point plan to destroy the youth network** with mark panizza. **HC/punk/crust/str8edge/noise**, features on bands and contributors to the **national d.i.y punk scene**. coming **real soon** is a live to air with

tightasfuck local HC outfit, **THE PRICE OF SILENCE.**

11.40-12.30pm **on the beat pete** kick back and open all valves as the smith sisters (yes...they really are) take you on a short, but painless adventure into the **psyche and intrigue** of the adelaide university student. where do these creatures go? what do they do for endorphins? tune in and find out. two things are guaranteed. a lot of **music**. a little of **talk**.

tuesday

10-10.50pm **pablo farques fall** with christian, peter & niki. do the lyrics of silverchair songs leave you lost for words? do you wish to see **ray.martin as president?** would you like to hear music from the **smiths, beastie boys, the beatles, curve** and **spiderbait?** yeah? well listen to us 'cause we like you.
10.50-11.40pm **radio shaven chicken.** radio plays, live to air with local talent, giveaways, theme/genre shows, complete decadence, anarchy & frequent use of the f-word. completely pointless, **in your-face radio.** this week's show features **josh** and his **wee guitar** live and unwired from the studios of 5UV.
11.40pm-12.30am **maruti and the elephant watching silver il** leo, armin & rob present a **punk-focused** program, with a dash of **quasi-indie songs**, interviews from local & international bands & make-shift radio plays with a whole lot of love, iced with the occasional sex and mule live in the studio. **art and beasts** in mono.

wednesday

10-10.50pm **popsick** with adrian & josh. "talk about...pop muzik. talk about...pop muzik. pop pop pop muzik" "i can't hold back the excitement! **duran duran, bronski beat, ru paul, adam ant...climax!**" "yeah! music to make you puke." join **mr pop** and **anti-pop** as they present an 80's music & trivia show for fans & cynics alike. **all opinions** welcomed; the eighties...impossible to ignore.
10.50-11.40pm **special.** special features around a band, artist, genre, aspect, theme, issue. pre-recorded radio plays, guest programmers. **this week** we feature the rowdy **darien o'reilly** and 'el guappo' **paul champion** of current **bollard** and **flat stanley** repute in a **well-rounded pop-punk look at love** including the anxiety of pre-love, the joy of whole love, the pain and anger of separation and the extacy of return.
11.40pm-12.30am **experimental music show** luke, jon and peter present an antidote to corporate-conglomerate commercial radio. commercial pop dies for an hour while **current 93, neul, neubaten, can, coil, tortoise, throbbing gristle, non, aphex twin, meat beat manifesto, snog, psychic tv, black lung, merzbow, stereolab**, and more rise up amidst the ashes. sheer artistry, news, trivia, downright gossip and interviews from the experimental music scene hijacks the airwaves for **fifty sublime minutes** per fortnight.

thursday-saturday university of south australia student radio 10pm-12.30am

sunday

10-10.50pm **faces for radio** steph and sarah offer plenty of great conversation, and a **variety** of music rarely played on the radio these days, paying special attention to **adelaide's talent**. prepare to be surprised.
10.50-11.40pm **24 frames** with karen & craig. student radio's **movie show**. new, old, borrowed & blue. join us in our quest to have Ben Mendessch assassinated. we may even interview someone celebrated.
11.40pm-12.30am **riding on thermal rock** a plethora of sounds will seduce your ears as you journey to the bubbling, frothing center of obscure and burning rock. a splattering of interviews amidst updrafts of **american & local music**, entwined with commentary aspects of **pseudo-society**. join julia, pete & gus for a ride on thermal rock. also featuring the student services and activities segment.
student services and activities last show every sunday they say that if you give a thousand monkeys a thousand typewriters, you'll eventually end up with a copy of war and peace. unfortunately, we don't have such a large intellectual base to work with, but for your convenience, we've assembled a group of **five student office bearers, four full-time staff and a host of council and committee members** to provide quality services and activities for students. listen in to the last show each sunday to find out **what's available** and **where the action is** for the coming week.

ELLE DIT

THE **WOMEN'S EDITION** of *On Dit* is coming on
SEPTEMBER 2ND.

DEADLINE IS this WEDNESDAY
AUGUST 28TH.

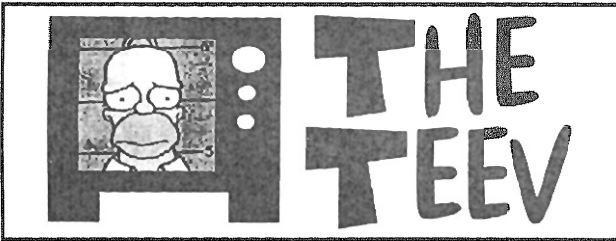
CONTRIBUTIONS of ARTICLES, PERSONAL STORIES,
PHOTOGRAPHY, ARTWORK ETC **WANTED.**

THE TWO DEBATE TOPICS this year will be: "pornography" (feel free to delve into censorship vs free speech, women's rights, etc) & "WHAT DO THE "F" WORD AND MELROSE PLACE HAVE IN COMMON?"

THE **Elle Dit Collective** will be meeting for the last time on Wednesday 28 at 3:30pm in the Women's Room (Nth Tce campus) so come along to have your say.

THERE will be a **LAYOUT TRAINING SESSION** on Tuesday 27th August at 1pm in the *On Dit* office for any women interested in helping to lay out Elle Dit.

CONTRIBUTION BOXES ARE SITUATED AT THE CITY CAMPUS IN THE SAUA office, *On Dit* office, WOMEN'S ROOM, NAPIER UNDERCROFT, EQUINOX, BARR SMITH library foyer, AND AT WAITE, THEBARTON AND ROSEWORTHY CAMPUSES.



A Pocket History of the Sit-Com

The sit-com ('situation comedy') is perhaps the one type of program that television can say it has truly invented. While the genre's name stays the same, the way the sit-com has developed over time has reflected not only the dominant values and concerns of society, but those values and concerns of American society.

The sit-com that started with the birth of broadcast television in the 1950's (narrowcast television started in the 1930's, in Britain, Germany and the US) was mainly influenced by the types of vaudeville comedies that were popular at the time. They were mostly domestic situations, and the comedy was of a broad and slapstick variety. An example of this would be the Lucille Ball type; one set, two or three main characters, and an outside influence causing the conflict. But the basic structure was evident, and its success ensured its survival.

The domestic situation is the crucial locus for all sit-coms. Even though the location may change, it must be treated like a home, or where the char-

acters spend the majority of their time. So in *MASH*, the 'swamp' is where Hawkeye Pearce, Trapper John, Frank Burns, BJ Hunnicut, and Charles Winchester have all made their homes. Likewise in *Friends*, Central Perk becomes a more public domain for domestic events to occur, as well as Monica's apartment. As the sit-com has developed, the general number of locations in any particular sit-com has generally increased. Of course there are many notable exceptions - *Roseanne* especially - but generally this is the case. This is due in part to the amount of money available, but also because of the perceived audience demand for more stories - not just endless repeats of the same old ones. Of course, we usually get the same old stories, but in different locations!

The 1960's saw an interest in the rural sit-com, the most obvious example being *The Beverly Hillbillies*, but this also tied in the ideas of small town America that have become part of the American Myth. 'Interest' is defined in the sense that it is ratings that drive what is seen, and we are all pretty well aware of the importance of ratings to

advertisers. The shifts in the 'types' of sit-coms reflect who has the wealth in society, or - to put it another way - who has the most to spend. The 50's aimed at middle class families, part of the Eisenhower propaganda machine, of which getting the nation hooked on television's value messages was an integral part. The dominant value was prosperity, acquisition of the latest technology, family (and all the associated stereotypes). In the 60's, the perceived interest came from rural communities - old, established wealth. In the 1970's it changed to the 18 - 35 year old bracket - the Baby Boomers (them again). In the 80's the Boomers had families so there was a return to the family based sit-coms of the 50's (eg. *Family Ties*, *Growing Pains*). The 90's sees a continued interest in the 18 - 35 bracket, but reflecting the perceived interests of 'GenX' as well as an obsession with postmodernism, celebrity and, quite interestingly, neurosis. In a sense the characters of sit-coms have always been neurotic, but not in such an acutely developed way.

The 70's also saw the introduction of the serial into the sit-com. So now, as well as getting your regular situation-to-be-resolved-every-week, there was the introduction of the 'meta-narrative'. This saw gradual changes in the basic situation; people getting married, divorced, kids growing up and moving out, changing jobs. There was also a shift towards balancing the work/home situation, which started with *The Dick Van Dyke Show* (1961 - 66) but culminated with the setting

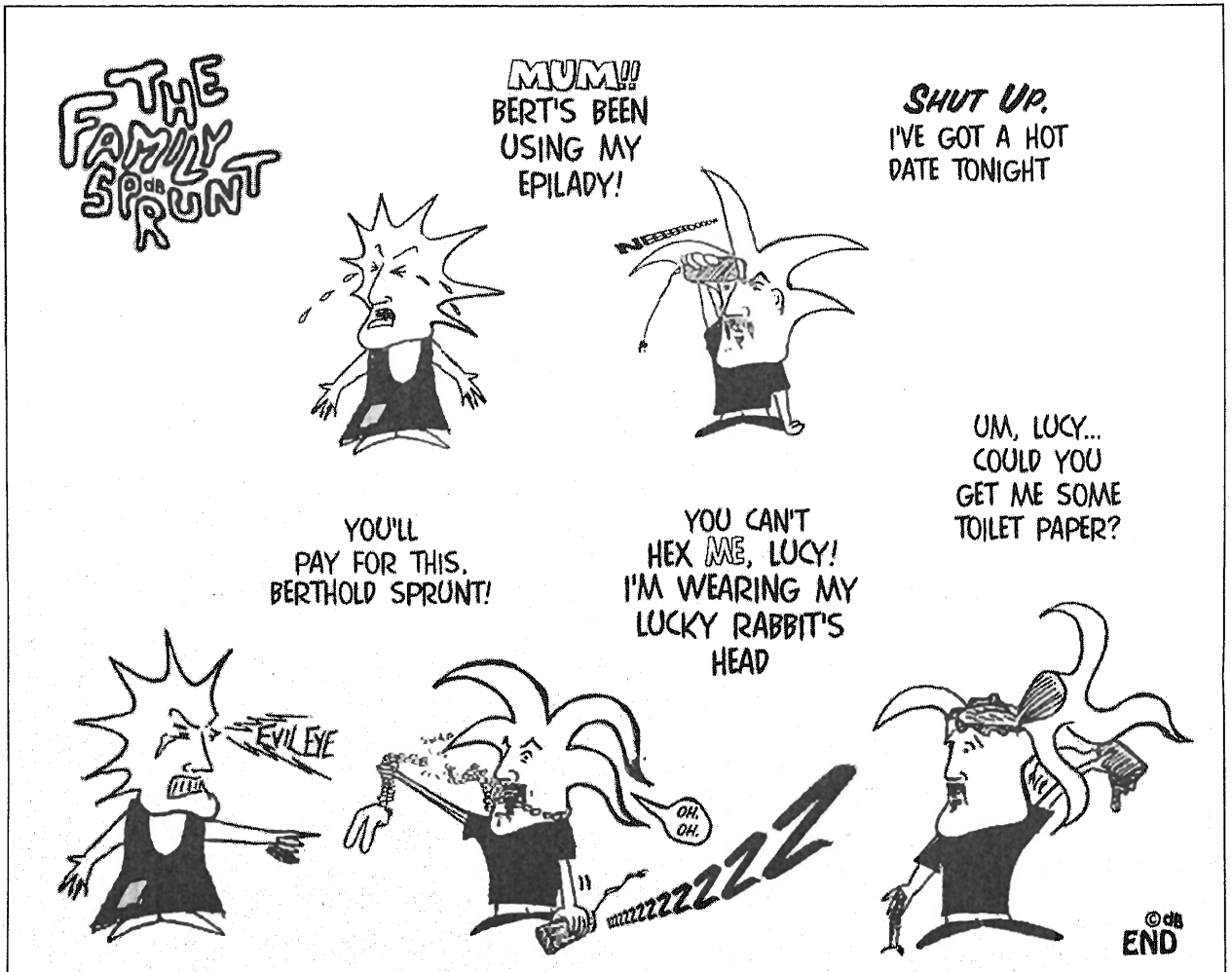
of the sit-com entirely in the workplace. The 70's also saw the introduction of sit-coms aimed directly at teenagers, such as *Happy Days*, *Three's Company* and *Laverne and Shirley*.

The 80's saw the development of a more character based sit-com in which the stereotypes were less extreme than those in the past. This reflected the Reagan influenced return to more conservative values as the sit-com evolved to include the strong family situation back as the dominant icon of the sit-com. The emergence of the prime-time serial (*Dallas*, *Dynasty*) also saw the continued development of the serial sit-com. So we get shows ranging from *Cheers*, to *The Cosby Show*, to *Alf*.

The late 80's saw the shift towards the type of younger, postmodern, 'hip' sit-com we're used to seeing nowadays. The three shows that started this trend were *Roseanne*, *The Simpsons* and *Seinfeld*. All the 'new' shows we are currently inundated with are the results of the success of these shows. Interesting to note that all these shows had a hard time getting off the ground as far as popularity was concerned, no doubting it now.

That's it for this week. Did you know that Jodie Foster is one of the voices on *The Addam's Family* cartoon series? Watch Cartoon Connection my friends. While you're at it, read *Channels of Discourse, Reassembled* ed. Robert C. Allen presiding.

Joltman



ADMAN.

Mighty, lustrous, madman.
 You are a fly
 in a spider's web,
 You are a chainsaw
 in the hands of a midwife.
 Which road is the way to
 life.
 Turn left, switch right.
 Stop at the
 Crossroads.
 Make your decision.
 Which way is the road?
 look for your rainbow.
 Ride your wave.
 Nobody understands,
 You.
 You, of all people
 have a
 message
 to tell.
 A message that must be
 heard.
 You are the sane one.
 Sleep without
 fear.

W James.

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Arbeit macht Fleisch

I

1945 was a bad year.
 The cold ate
 Into our wooden feet
 And made our hair fall out.
 Everywhere we turned
 Our mouldy boots
 Crushed eyes like pebbles
 On some Baltic beach.
 Each eye we mistook
 For two, ten-
 The smooth corpses
 Of a people's
 Memory: of polished candelabra
 And the polished skull of gaunt patriarch;
 The demented psalmody of crows
 Exploring the spaces between ribs;
 Of soirees with showers of
 Champagne and sonatas-
 Of cream cakes
 Consumed
 Like so many bodies
 In my vaterland's masticating maw.
 Arbeit macht fleisch.

II

Every step was a step forward
 Into unfeeling. The fluid hiss
 Of inhaled cigar smoke
 Of intestinal gases
 As they flowed together
 Into soup.
 Each step forwards was a
 Step backwards
 Into hardness.
 It was not that I will
 Forget, to erase it
 As I scrub my slender fingers
 Clean of all that ash:
 I will remember.
 Will you?

Patrick Niehus

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At MIND FIELD this Thursday evening, the launch of Luke Whitby's first book "Piranhas in the Think Tank". Also, thanks to MIND FIELD BOOKSHOP (238a Rundle Street), we have a \$60 Book Voucher to give away to the writer of the best piece of fiction (poetry or prose) published in On Dit each month.

Good Works

Catholicism, the moral question of what constitutes "good works" and the haunting of one's past are the ingredients that constitute the Nick Enright creation *Good Works*.

For Paul English who plays the roles of Tim/Eddie in the Playbox Production that opens in Adelaide this week as part of World Theatre, it was the closest he could come to describe what is essentially a complex work.

"Superficially it is a work that deals with a couple of Catholic families and their interrelationships, focussing on two women Mary Margaret (played by Vanessa Downing) and Rita (Helen Morse), who meet at school and despite being very different from each other, form a very close bond that is eventually destroyed through betrayal," English explains.

Coinciding with the Mary Margaret/Rita relationship is the relationship between their respective sons Tim, played by English and Shane (Greg Stone).

"The play opens with Tim (who is Mary Margaret's son) at a gay bar believing that another guy in the bar is Shane and for the rest of the play he sets out to see if it is so," English said.

"This friendship with Shane was parallel to that of their mothers and for Shane it was a defining relationship to the point where he felt that for the first time in his life he was unconditionally loved. This boyhood friendship helped him to grow.

"After this relationship ends it is a turning point for Tim and his life is never the same again. So thinking he faces Shane he again feels the demons of his childhood."

In addressing past relationships, English believes that one of the major themes that Enright addresses in *Good Works* is how everyone, to some degree, is haunted by their past and the repercussions that result.

"It is a play that is very much about damage to people from either a lack of love, power relationships or from institutions," he said.

"Everyone is reaching for support, comfort and love and to be able to stand on their own two feet and the characters in this play are quite wounded by their past."

Good Works has been the first Nick Enright creation that English has worked on and he has found the play very fascinating.

"Previously the only work of his (Enright's) that I was familiar with was *Daylight Saving* which is very different from this and the episode that he wrote from the ABC series *Naked*, which contains similar themes to *Good Works*," English

said.

"It is not a naturalistic play and it features a lot of time jumps, but essentially the work covers the time period from the late 1930s through to the 1980s," he said. "It is a work with an interesting mix, although not a naturalistic play, it is based on reality."

The action unfolds through flashbacks and is presented in a kaleidoscopic manner, while the merging of time periods in some of the scenes, illustrates some very stimulating writing."

With the exception of Vanessa Downing and Helen Morse, the rest of the cast perform multiple roles in the production. English believes that it is an important factor behind the play's success.

"It is very hard to explain, but I feel that if there was a large cast it wouldn't have the same effect," he said. "I suppose the best way to explain it is through the comparison of my characters."

In addition to his main role of Tim, English plays Shane's father, Eddie.

"Not only does this bring in the crossing of the time frames, I think it is also very important that the father-son experience is only shared between the two actors," he said. "I suppose it enables us to see in each other what we lack or what we want from the other."

For English this is his second time with *Good Works* and Playbox, having performed in last year's Melbourne and Frankston seasons, which saw a lot of input from Enright.

"There had been a season with Q Theatre in Sydney before we produced it and as a result he (Enright) was very open to changes as he was aware of elements within it that weren't working and allowed us to rework them while other parts were rewritten," English said.

"He is not one of those playwrights who are precious about what they have written.

"It is a Nick Enright work first and foremost, but even he would be the first to admit that it is also a play emerged from an evolution and collaboration process"

For the Adelaide season of *Good Works* the cast has been a mix of newcomers to the play, others like English from the Playbox Melbourne run, while Vanessa Downing returns to the work having played Mary Martin in the premiere season at Q Theatre.

"This production (in Adelaide) will be fairly close to what was performed in Melbourne but with having three new people in the cast they still bring new elements and new ideas into the rehearsal room," said English. "Following on from last year it makes it more exciting to have different people playing different characters.

"Even for me coming into it again there is always something new to deal with as long as I approach afresh."

English acknowledges that Enright's Catholic upbringing is a factor behind the work.

"Having had a Catholic upbringing, he (Enright) certainly knows in-

timately what that is all about," he said, "but I don't think it is the major element of the work."

"I think the other preoccupations of Nick's come across in the play and I think that is why he is such a good writer. It is the issues about morals and acting in a moral way that is the major focus and it is reflected in the title. Essentially the question is what are "good works?"

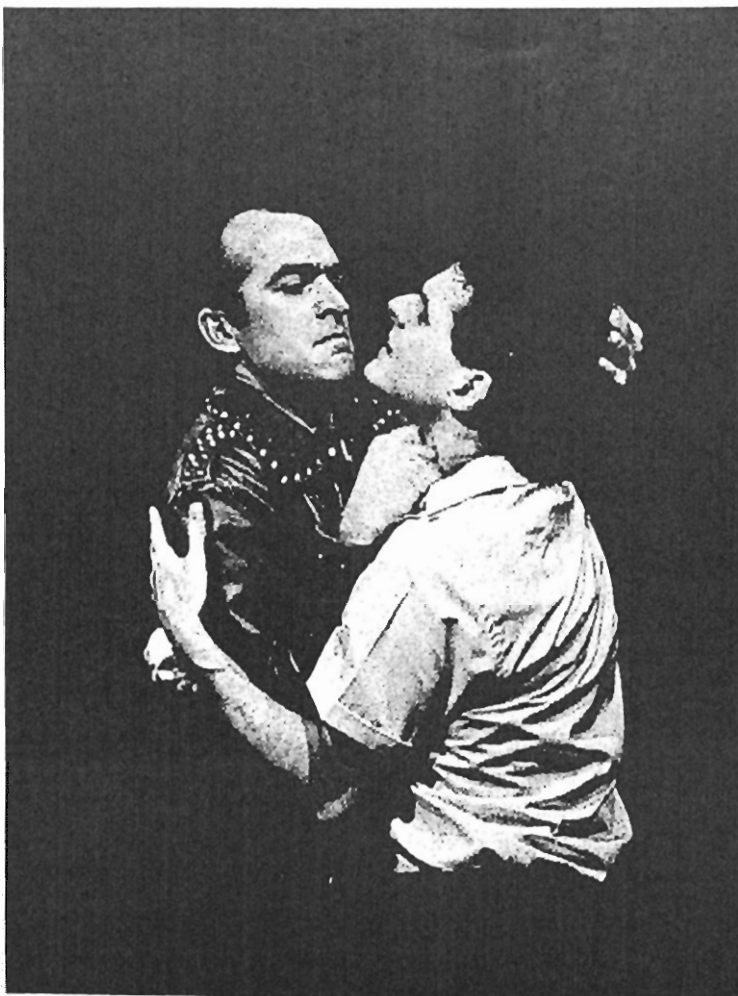
"I think he is a writer who is interested in finding out about what morality is and what is the best way of living one's life."

English also had a Catholic upbringing and agrees that it has been helpful in approaching the work.

"I went to a Jesuit school (St Louis' in Perth) so therefore I understand a lot of the way Nick was educated," he said. "I understand that preoccupation with doing good works and working in a moral way. That question is always in the air."

The Playbox Production of *Good Works* opens at The Space (Adelaide Festival Centre) from Thursday (August 29) and continues until September 7.

Fontella Stuart Koleff



Slapstick Shakespeare

The Comedy Of Errors
University of Adelaide Theatre
Guild & Parting Company
Little Theatre
Until August 31

In *The Comedy Of Errors*, being one of Shakespeare's first comedies, we see a surreal, slapstick adventure through all the escapades and misunderstandings associated with two different sets of twins interacting within a township unaware of the existence of their partners.

But with this Shakespeare provides a number of serious undertones- the dominant being an exploration of the concept of identity, both generally and of all its composite factors: ori-

entation, individuality and consistency. This is through the depiction of the characters who are faced with circumstances where they are forced to re-evaluate everything they think they know about themselves and their world.

A successful production of *The Comedy Of Errors* could ignore these undertones, and simply deliver the very chaotic comic level of the piece. But, in this combined production of the Theatre Guild and Parting Company, co-directors Cate Rogers and Gina Tsikouras explore these undertones magnificently through role deliverance, timeless and contextless costumes and set, and the portrayal of the collective character of the townsfolk of Ephesus as the actors donned with uniform masks, and thus possessing limited identity while the masks are on. Rogers and Tsikouras have accentuated many different emotions and states of being: sanity/insanity, envy, self-doubt, conflict and many others, all

fitting in with the ensuing comedy.

Comedy is the piece's object, and this production delivers. Through script additions, careful choreography and consistent, acute acting, the audience is well entertained throughout.

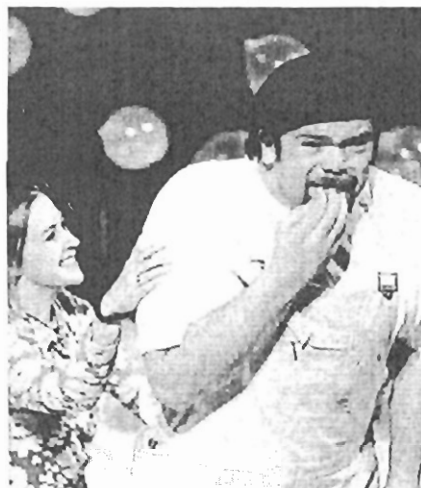
In addition, the set, designed by Tsiskouras, restores hope that the Little Theatre can still be host to original sets. With hundreds of rainbow coloured balloons attached to the back wall, and through the use of a staircase leading through the trap door of the upper stage, this colourful and lively stage sets the mood perfectly for such a lively comedy and enabled a clever use of the dynamics of the theatre. Likewise original was the lighting design, although there were numerous moments where the actors were found in the dark.

The cast generally provided a wealth of talent with notable performances by Emily Branford (Adriana),

Anthony Hawkins (Antipholus of Syracuse), Scott Withers (Dromio of Syracuse) and Matthew Boyce, the latter turning the role of Dr Pinch into an hilarious cameo.

In all the two companies present us with a brisk celebration of all that there is to love about Shakespeare and his comedies.

Ritchie Hollands



The Triumph of Turandot

Giacomo Puccini's *Turandot* is certainly the last great triumph of 19th century Italian opera and the State Opera production of it which opened on Saturday night at the Festival Theatre is a masterpiece. Here is grand opera at its most opulent and Graeme's Murphy's presentation is indeed a marvel. It is not hard to see why this particular production has had sell out seasons in Sydney in recent times.

Australian opera stalwart Kristian Fredrikson's designs lend an almost Japanese feel to Puccini's drama and his innovative use of fans to divide the acts of the opera is an ingenious one. Graeme Murphy's light-footed and choreographed chorus together with the Adelaide Symphony's percussion at times suggested the later primitivism of Carl Orff.

Conductor Vladimir Kamirski, in his State Opera debut, is a dream. His touch is light with a forward momentum which generously supports and breathes adequately with the singers. His delicate ear provides the perfect balance between orchestra and soloists, and also manages to overcome the difficult acoustics of the hall. Let's hope that he gets more work, for musically this production is a

delight.

The opening night audience thoroughly enjoyed the Mikadoesque antics of the trio Ping, Pang and Pong, played by John Pringle, Patrick Togher and Geoffrey Harris. However I do have a few minor caveats concerning the leading sopranos. Mary Jane Johnson (*Turandot*) did not have quite enough ice and vengeance in her opening 'In Questa Reggia' for my liking. This woman is supposed to eat her suitors for breakfast!, but in her transformation to loving human her voice melts the heart.

Amanda Thane's Liu, much applauded interstate, had too much insistent vibrato in her 'Signore ascolta' thus detracting from the purity which this character suggests. She is the sacrificial lamb; her life is given so that the cold and imperious *Turandot* succumbs to the love of Calaf. For me she had too much of the lusty peasant girl about her. British tenor, Kenneth Collins, though perhaps not Italianate in timbre, acquits himself more than adequately in the role of Calaf.

Except for these rather minor criticisms, Graeme Murphy's production of *Turandot* is a marvel which provides the ideal introduc-

tion to opera and charms the seasoned buff alike. One can understand the attraction of nineties audiences to this opera. For even though Puccini left the final act incomplete at his death, in terms of opulence and grandeur, perhaps Verdi's *Aida* is its only rival.

The State Opera's production of *Turandot* which opened its Adelaide season on Saturday night runs until the 29th August at 7:30 pm on the following dates 20,24,27 & 29th of August.

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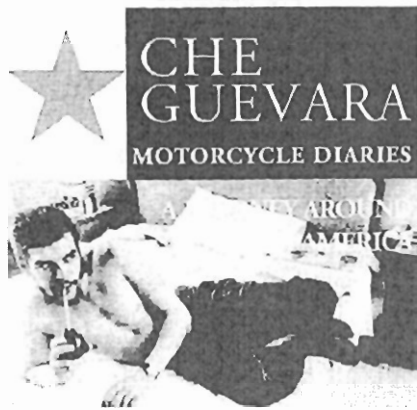
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The Motorcycle Diaries.
Che Guevara.
Fourth Estate.
\$14.95

Ernesto (Che) Guevara de la Serna was born into a wealthy and liberal Argentinian family in 1928. By 1967, he had: become a medical doctor; fathered five children;

fought alongside Castro; became Minister of Industry in Castro's new Community Cuba; fought in the Congo; and, lastly, was executed in Bolivia by order of the then President. As a result of his short, yet eventful, life, Che was demonised by the right and deified by the left: most aspiring lefties had a gaudy psychedelic poster of a bearded, revolutionary Che proudly looking forward to a day when the down-trodden proletariat will own the means of production. *The Motorcycle Diaries* is the story of Che's burgeoning social conscience.

The book's blurb promises a 'motorcycle odyssey', a 'lustful travelogue full of life', 'six months of high drama and low comedy in which the main concern of Che and his travelling partner are where the next drink is coming from, where the next bed is to be found and who might share it'. This sounds more like an evening spent with the Gallaghers rather than the makings of an important politi-

cal figure. To reinforce this rollicking impression, the shiny cover consists of a picture of a 500cc Norton and a picture of Che seemingly sucking on a bong. As the story unfolds, however, we discover that in reality Che was mainly dinked on the back of a rickety old bike by his travelling companion, leprosy expert, Alberto Granada, and the bike breaks down very early on. In addition to this, Che is only drinking mate, a herbal tea drunk from a metal tube. Despite these misleading historical account.

Che and Granada headed off on their journey around South America in 1951. From Argentina they went to Chile then to Peru, then Colombia and finally to Venezuela. During those ten months, the companions experienced many hardships and occasionally humorous moments such as: when parts of their bike fell off as they plummeted down a steep hill; the night Che was chased by a whole town after a failed amorous effort with a local woman; and, how he had to defecate out of a window to satisfy an acute case of the runs. They also seem to have a never-ending array of people who wanted to feed them and get them drunk.

However, if one looked at this work purely as a road book it would disappoint: he's no Kerouac. The book is important, nevertheless, because it documents the rite of pas-

sage of an important 20th century political figure. This can be seen in his evocative and informative observations of his beloved South America and particularly South Americans, such as when Che met an old lady in Chile who was forced to work despite her age and chronic asthma. He argued that 'it is for people whose horizons never reach beyond tomorrow that we see the profound tragedy which circumscribes the life of the proletariat the world over ... it's time governments spent less time publicising their own virtues and more money, much more money, funding socially useful project'. His anger at social injustice was compounded when he met a wheezing couple who had to work in sulphur mines because of their financial situations: 'The only thing that counts is the enthusiasm with which the worker ruins his health for a few meagre crumbs.'

When you consider that Che rewrote this diary several years afterwards, his wife then edited it years after that and the translator, who is passionate about modern Cuban history, translated his writings decades later, you have to question the authenticity of Che's adventures and, more importantly, his thoughts. Putting aside this criticism, the book remains a good read and I recommend it to all those interested in political history.

Mike Hepburn

I Was a Teenage Sex Pistol.
Glen Matlock with Peter Silverton.
Virgin Books.
\$21.95

Yet another book about the British punk movement of the 70s. And who better to write about the Sex Pistols than one of their own.

Glen Matlock, one of the original Sex Pistols who saw the band through its greatest days before quitting and being replaced by Sid Vicious. He then rejoined the Pistols after Sid's death and is now part of their new 90s tour.

One of the most interesting aspects of this book is the way in which it examines the image of the band. Lead singer Johnny Rotten and latecomer Sid Vicious have always been seen as the driving personas of the band. However, as this book illustrates, it was first and foremost Paul and Steve's band, joined later by Glen then Johnny Rotten almost as an afterthought by their somewhat dubious manager, Malcolm.

Glen insists that Steve's don't-give-a-damn attitude was really the spirit behind the band. Contrary to popular belief he also argues for the tight playing ability of the Sex Pistols. He insists that what set them apart from other punk bands was their coordinated and practised

ability. It was only the late addition in the form of Sid Vicious, who could hardly play an instrument at all but who appeared as the classic punk image, that the idea of their lack of musical ability came about. Sid dominated the image of the Sex Pistols and even moreso after his heroin-induced death. The Pistols manager, Malcolm, highly publicised Johnny and Sid to fit the image that he desired. It is this which Glen seems most bitter about, that the manager exploited Johnny Rotten's ego and Sid Vicious' attitude to make the band appear as some kind of sideshow event and that it is often the image that pervades despite the glory days of the band having taken place in earlier times.

The other myth that Glen works hard to dispel is that he and Sid were enemies when, in fact, they related well to each other, even playing together in the band, The Vicious White Kids.

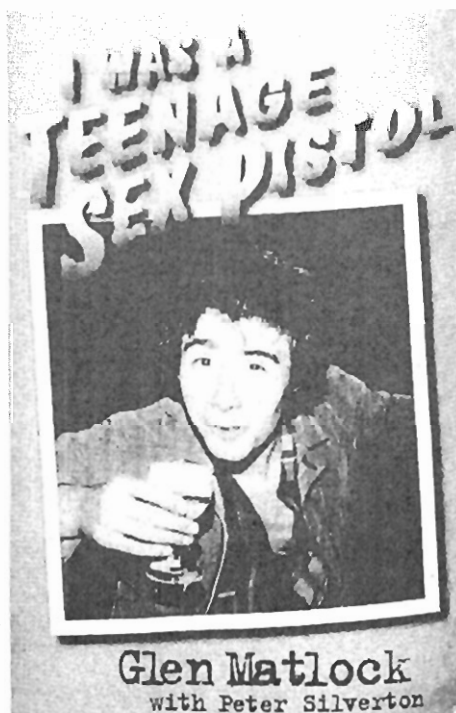
Of course, this is only one account of how it was. You must always be wary of any one, single view of events, especially when he fervently claims to be the only one who truly understood what the band could achieve musically, as all participants seem to claim. However, his account is for the large part written in a well-balanced fashion and while his retelling of differences in the band are expressed totally from

his own point of view he doesn't pretend to be doing anything other than just that. Glen does not claim to tell the definitive story of the Sex Pistols but rather the story of Glen Matlock from his own perspective, of his time with the band. While the final days of the Sex Pistols are largely ignored as they did not involve the author, the days of infamy are all present including the partial blinding of a girl at one of their gigs, a fight involving the Sex Pistols and the infamous television interview which saw them banned from almost every location on their Anarchy in the UK tour.

Glen Matlock presents a well written and balanced account while the addition by Peter Silverton, at the

end of the book, is a suitable anecdotal epitaph to the death of Sid Vicious.

Daniel Watson



Asp....



Snake.
Kate Jennings.
Minerva.
\$14.95

It's so hard to judge what makes for good literature these days. Complex plots and sub-plots? Tricky structures? Realistic character development? No character development? It seems to me that experimentation is the flavour of the day and whatever an author does to challenge the old, accepted rules can only be touted as good. I'm not sure about this point of view myself but I'm willing to be open-minded with a work like *Snake*.

Kate Jennings's seventh book spans

about twenty years in the lives of a married couple, Rex and Irene, and their two children, referred to throughout as "Girlie" and "Boy". Rex marries the young and restless Irene after soldiering in the Second World War and they take up residence on a farm in rural New South Wales. The book chronicles Rex's initial apprehension about the marriage and his slow descent into a dull, deadened depression as Irene becomes more and more shrewish, wanting only to escape from the mundaneness of a life which she feels is cramping her spirit intolerably.

The characterisation is subtle, honest and masterly. Rather than offering bald descriptions, Jennings details a string of events in short, sparse chapters (most no longer than a page or so) throughout which she slowly sketches the personalities of her characters. The anecdotal style is difficult to connect with at first, as you need concentration and patience to digest the cryptic information being slowly dished out, but the momentum soon picks up. It's a quick read, not particularly wordy though coming across rather like a collection of quirky, blunt, compact prose-poems.

There's no doubt that Jennings is a brilliant writer, though ultimately *Snake* leaves little impact. She captures perfectly the essence of a frustrated marriage in a frustrating climate, yet the detached indifference of her prose means that you're never really inspired with an empathy for the character. Good literature? Yes. A good read? Yes. But will it change your life? I doubt it.

Alice Ray

...irations

Turning Point.
Helen Townsend.
HarperCollins.
\$12.95.

Sophie is an 'incurable romantic', who makes a habit of running away from her relationship problems. To escape a floundering love affair, Sophie buys a plane ticket to London, for a working holiday that is invariably designed to alter her destiny (can this truly be done...I'm not too sure...). In Australia Sophie is a television soap writer (say no more), and in moving to London hopes to transport her talents abroad. In England Sophie moves in with her best friend Mary-Anne, and her English husband Drummond. During her time with the pair Sophie is witness to their shitty marriage, which is pondered upon at length during the course of the novel. Bad relationships seem to follow Sophie wherever she goes, yet despite this she plunges headfirst into a relationship with Rick the 'professional' backpacker. Rick is a man without connections and attracts Sophie due to his seemingly free-spirited nature. Although this seems romantic to begin with, Sophie soon yearns for commitment and solidarity. Enter Tom... This book was initially attractive to me as it depicts a lone Australian woman's experiences in London (a situation that I aim to be in a couple of years!). Therefore this element of escapism was a characteristic I liked about Townsend's new novel *Turning Point*. However don't let me deceive you.



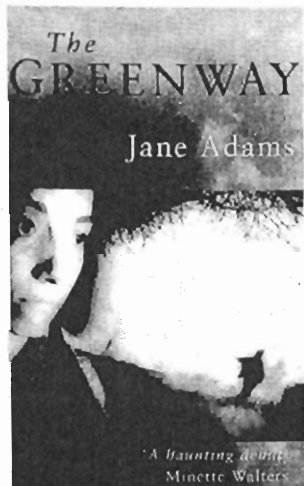
Turning Point was definitely a light read, that bordered on resembling the mediocre teenage fiction I used to read as a wee young lass. [I can't believe that I admitted that, oh well]. The constant references to Sophie's 'hip' possessions and funky lifestyle were tedious. The perpetual symbolism and television slang slipped into the dialogue also pissed me off no end. These elements meant that *Turning Point* soon became a novel that I lost respect for, that is if I ever had any for it in the first place, which is something that I am still trying to figure out.

Kerryn Doyle

Greens

The Greenway.
Jane Adams.
Pan UK.
\$12.95

A mystery with a difference. The influence of the supernatural and the skill that Jane Adams has written with all combine to make an excellent debut novel. I can't help feeling more superstitious after reading Adams' novel *The Greenway*. Set in a small Norfolk village Cassie Maltham returns to the Greenway for a holiday with



her husband and friends to end the years of suffering caused by events in her childhood. Over twenty years ago Cassie and her cousin Suzie took a shortcut through the Greenway, an ancient enclosed pathway steeped in Norfolk legend, when Suzie mysteriously disappeared without a trace. Cassie could not recall anything, one moment Suzie was next to her and then she had vanished leaving an enormous feeling of guilt with Cassie. Over twenty years later there is no more clues as to the disappearance until another girl, Sara Jane, also disappears while playing near the Greenway with a large group of friends. Another disappearance without clues... Cassie's emotional nightmare is relieved as striking parallels are drawn between the disappearances in a desperate attempt to find some clues.

Adams' keeps you engaged, wanting to read on to discover if it is folk nonsense about fairy hills or if there is a rational explanation for the disappearances from the Greenway. Interest is maintained throughout the story as more unexplainable events occur and questions arise in the investigation that demand answers. Adams' builds up the suspense until the very end where some events just don't seem to have rational explanations. Don't be fooled by the first couple of chapters which sound remarkably similar to a Mills and Boons romance. It improves dramatically and as they say 'the plot thickens'....

Josie Simpson

Grooves

How Stella Got Her Groove Back.
Terry McMillan.
\$19.95

This is one cool, groovy book. Immerse yourself in what is all women's fantasy - finding a gorgeous, young, studly man who to top it all off, is deeply, totally in lurve with you. And do it all in Jamaica, mon! I tell you, by the end of this book, you'll be Go girl-ing, No problem, moan-ing, and craving that spicy Jamaican cuisine. Oh, and a hammock.

Before you pick up this book, I warn you, put aside a few hours for uninterrupted reading. You'll need it. Once opened it is impossible to put down - I'm not joking. I was so absorbed, I actually forgot all about lunch, and the odd lecture. But hell, it was worth it. This is one happy, life is not so dull, book and don't be surprised if you find yourself grinning and giggling like an idiot while reading this - just try to limit your own embarrassment by being in private.

McMillan has a very upbeat, fast, no let up style. It's, for those of you who actually read the letters section of *On Dit* - and you all should, very much like Shotgun Jim's style. Minimalist on the punctuation. At first it's a bit difficult to get used to, but by chapter 2, you will love it. I don't think this book would

work so well otherwise. This style gives you a sense of being inside of Stella's head, feeling every thought and emotion she has as she has it. McMillan's humour is also unusual. Its streetwise and smart, it's simple and yet complex. She certainly knows how to use black American slang.

McMillan - You go girl!!!

Marijke Richards



Sign Says: Stay Away Fools!

LOVE



Love Shack.
Richard van Lieven.
Allen & Unwin.
\$14.95

The Seventies, down on a Western Australian beach filled with draft dodgers, crooked cops, sex-crazed priests, alcoholics, mad fishermen and, at the centre of it all, the Gowie family.

Thirma Gowie spends most of her time wrapped up in Mills and Boon-style romantic fantasy novels, stretched out on a towel on Isis Beach while her husband Reg, a man she none too secretly loathes more with each day, splashes around in the shallows with their four children. Reg, meanwhile, is consumed with the memories of his best friend Ron, who was taken by a huge shark while the two of them where engaged in illegal undersea poaching.

The central story of 'Love Shack' is Reg's obsession with one day finding and destroying the shark who ate his mate. This shark, Lucifer, is a local legend and has also consumed more than its fair share of the locals. But as Reg falls deeper and deeper into his obsession, his wife attracts the attention of Brother Narcissus, a satyromaniac Catholic priest who has just returned to Isis Beach with more than just a bit of recreational sex on his mind.

'Love Shack' is Richard van Lieven's first book, and it is a promising debut. While the novel is far from flaw-free, van Lieven writes with a poetic, witty rhythm that sucks you in and is a delight to read. Filled with mad puns and beautiful descriptions of the world of sun and surf that the characters inhabit, 'Love Shack' is also uniquely Australian. Take this example, a description of the local church

burning down: "Cecilia went down well, asbestos crackling and exploding as though heralding with fireworks her entrance back into heaven... Churchless Autonomous is doing the Saint Vitus dance around the bonfire, prostrating himself before the burning effigies. Reg has to pull the priest, grieved beyond belief, away. His only mistress has packed up and left."

The actual plot of 'Love Shack' is a little harder to swallow, and the various subplots are even more unlikely (and often tricky to follow). The fact that the main protagonists are more caricatures than characters makes it difficult to empathise with their positions. But in the end, that really doesn't matter very much.

Forget about the substance; read this book for its magnificent style.

James Morrison

Oily Oblivion

Aromatherapy for Healing the Spirit.
Gabriel Mojay.
Hodder & Stoughton.
\$29.95

Since reading this book and applying its theories my life has been bliss.

Rosemary oil is to thank for superb Uni results; Ylang Ylang has incited hordes of men to follow me drooling; and since burning Marjoram oil, Austudy has strangely increased my allowance.

Gabriel Mojay offers relief from a vast array of ailments — from anxiety and lack of self esteem, to anger and negativity. *Aromatherapy* is shamelessly well set-out in true *Beginners Guide to...* style. Its step-by-step layout is accessible at a glance; headings are large and enticing; and the colours

are pretty. The reader is lured into an understanding of aromatherapy through Mojay's emphasis on history and holistic health.

His therapy' has its foundations in trendy traditional Chinese wisdom. Well-being is treated as deriving from one's soul, and the external body is de-emphasised. Mojay weaves psychological examination into his text, taking the voice of a prudent grey-bearded guru in an over-stuffed armchair.

The section on "Aromatherapy Massage" takes back-yard - rub-downs to greater heights. Just gazing at the illustrations caused me to quiver with enthusiasm. I didn't think massages could get any better — Guru-Gabriel has nipped this thought in the bud, and treated me to the voyeuristic pleasure of his oil-drenched hand-job.

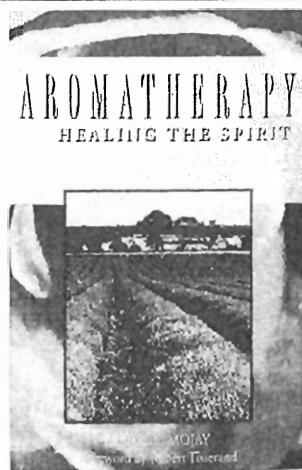
The audacious illustrations don't end

there. *Aromatherapy* is choc-full of accompanying sketches of world-wide symbols. Hercules' muscles are glorified, as is the tranquillity of Amida Buddha. Colour photos help connect essential oils to their source.

In his brilliance, Mojay also suggests combinations of oils, and Acupressure treatment — it seems no self-complex is too grand or too trivial for the treatment of essential oils! The much cited belief of Yin & Yang, and The Five Elements are given an overview; this gives the text a foundation, and the reader an insight into the properties of aromatic oils.

So if you're searching for excitement, enterprise and enthusiasm, begin life anew with Gabriel Mojay, and reside in oil oblivion.

Amy Murphy



I Like You As A Friend

Venus in Spurs



Venus In Spurs.
Sheila Gillooly.
Hodder & Stoughton.
\$16.95

Venus in Spurs is one confronting book! We women thought we were safe from labels like Commitment-phobe and Person-afraid-of-marriage. But we are not, so it seems, according to Sheila Gillooly. Gillooly opens our eyes to a not-so-sweet side of the feminine persona. And I must say I was often squirming in my seat as I read an all too familiar scene, devoid, however, of my personal touches my memory gave it to make it seem

that I was the victim. Gillooly is quite blunt. Yes, we women can be just as bastardly as men - sometimes a hell of a lot worse!

Why worse? I hear you protest. Well, men are straight-out bastards. We women, according to Gillooly are happy to do the dirty work, but heap all the blame elsewhere. We don't sound too nice, do we? But this is exactly what Gillooly seems to intend, she wants to drag us screaming to face with the ugly truth - not congratulate out devious escape tactics. Gillooly is, however, doing this out of the kindness of her heart. As she says, you can't have a truly intimate, lasting ro-

mance if you date losers with the intent subconsciously to avoid that very intimacy so desired.

Ah... - the tangled webs we weave!

But even if the topic is not designed as exactly female-image friendly, Gillooly's writing style is. She's sharp, witty and I just loved her little *Girlie*-magazine-type quiz at the end. No matter how close to your own personal truth this book gets, you won't want to throw it away in fear or anger because it's so, so entertaining. This woman has one wicked sense of humour!

Marijke Richards

We Want A Femocracy!

Inside Agitators: Australian Femocrats and the State.
Hester Eisenstein.
Allen & Unwin.
\$ 19.95

For anyone not planning to work in the private sector, and for feminists who can't decide whether to keep the bastards honest by wearing a powersuit or starting a commune, this is essential reading.

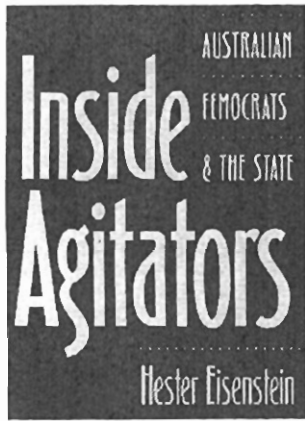
Eisenstein sees the conjunction of a socialist Labor government and a loud and united women's movement in the early Seventies as the happy circumstance that permitted avowed feminists to colonize the Australian bureaucracy to an ex-

tent rivalled today only by Canada. But she is pessimistic about the future of women in policy-making, in our era of 'economism', when 'reform' has come to mean not 'a fair go' but a freer market. She finds that justice for women has been incorporated into the Labor Party agenda as a vote-winner, and has thus been absorbed by patriarchal capitalism. Liberal governments, ideologically ill-disposed to humour minorities at the best of times, have recently displayed their pique at the femocrats' identification with Labor by axing funding for shelters, childcare, and other hard-won womens initiatives. And now that the Labor Party has also moved to

the 'big end of town'—compare the economic priorities of Whitlam and Keating—it is quite likely that the era of successful lobbying is over for the Womens Movement (if there is one).

This is a thoroughly researched oral history constructed largely from interviews with Eisenstein's one-time femocrat ('feminist bureaucrat') associates. For a scholarly text it is easy to read. It constantly draws attention to, and practically elaborates, the fissures in 1990s feminism, which is torn between revolution, subversion, and studied indifference.

Tom Coverdale



Crash Through or Crash



Life With Gough
Barry Cohen
Allen & Unwin

Phillip Adams describes him as "the greatest diva in our political opera". E G Whitlam, whether you love him or hate him, it is virtually impossible to ignore him. Blessed with an imposing frame, an acerbic wit and an encyclopedic knowledge (bettered only by Barry Jones), Gough was one of Australia's most memorable leaders.

Barry Cohen, veteran member of Parliament and political scribe, has pieced together an amusing series of anecdotes about the larger-than-life Gough. This is no prosaic political biography or let's-make-a-quick-buck kiss and tell expose. This is simply a collection of reminiscences from many of Gough's con-

temporaries and many more from E G himself. (For the full biographic information, in all its gory detail, read E G's own book *The Whitlam Government 1972-1975*)

It seems sad that in today's political environment there stands none with quite the same panache that Gough possessed. Sure, Paul tried, but he just couldn't pull it off and came across as just vulgar and not terribly funny at all (and let's not even contemplate the opposite end of the party spectrum, I mean really! They're only challenged by the Adelaide Crows in terms of mediocrity!) Whitlam had the education Keating lacked, the style that none of them have and a strong sense of self-confidence, that was often mistaken for arrogance by his peers and the public.

E G is hardly ever portrayed in a

negative light, but Cohen freely admits to his idolatry, and as one plies through the "Whitlamisms" it becomes clear the love and respect Gough's colleagues have for him. From his beginnings in Kew, through his turbulent political career and on into his retirement, *Life with Gough* is a vastly entertaining read. (Though I was disappointed to discover no allusions as to Bill Hayden's claim regarding the size of the member Bob Hawke!) It will appeal to those who are political animals and for those of you that don't know who the hell I've been talking about - read it, have a chuckle and learn a bit about Australian history.

This book gets four out of five Governors-General. Maintain the Rage!

Matthew Paxton

Maintain The Rage

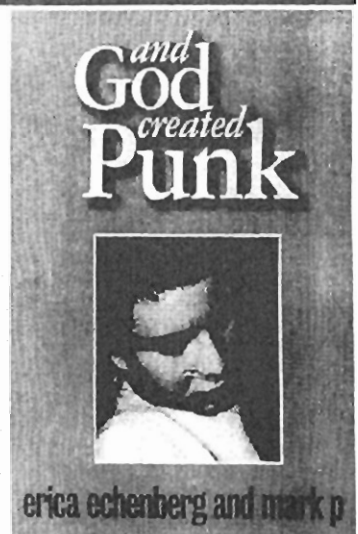
And God created Punk.
Erica Echenberg and Mark P.
Virgin Books.
\$26.95

Accompanying the popularity of the new "pop-punk" there has been renewed interest in where it all began. A large number of publications are being released on the original punk of the 70's. Fortunately this particular publication is written by someone who seems to know what they're talking about. Mark P. was the editor of *Sniffin' Glue*, the first real punk fanzine in England. He was closely associated with the bands and the music, eventually forming his own group, *Alternative TV*. Inside you'll find *The Sex Pistols*, *Johnny Rotten*, *Sid Vicious*, *The Clash*, *The Damned*, *The Buzzcocks* and plenty more. However if you are looking forward to a detailed account

of these bands or the origins and events of the British punk scene then don't look here. The primary role of this book is as a photo album of those years. Mark P's accompanying writing is interesting and will give anyone unfamiliar with the times a basic knowledge of who was who but it is only short, not to mention written in annoyingly large and distracting deliberately amateurish design. The style does however add to its appeal as a photographic record. And it is Erica Echenberg's photography which is the primary content. In that respect it seems to act a lot like an end of year school magazine, a great reminder and keep sake for anyone who was there or alive at the time but not overly interesting for anyone else. The lack of content for the size and price of the book means that it will be rather off putting for anyone other than those who want it for a

collectors item. That said, if you are still a fan who listens to these classic bands, or if you have been caught up in all the hype surrounding the reforming (or continuum as they keep insisting) of the Sex Pistols and want to see where it all began then this volume may be for you. The photos of bands and the fans are great and include some very interesting shots of some of the sex pistols in their "civvies". Mark P. also does manage to capture the energy and enthusiasm as well as the decline and commercialisation of many of the bands. It's not worth buying just as a passing interest but a worthwhile book if you are looking for a keep-sake.

Daniel Watson



Suture This!

Suture
Mercury Cinema

Hmm... Intriguing... But is it art?

Well, that's just about the only way you can make sense of this film. It's either a rather amateur, albeit fascinating, attempt at an identity thriller; or it's ... art.

Suture tells the story of Vincent Towers (Mel Harris) and Clay Arlington (Dennis Haysbert), or is it Vincent Towers (Dennis Haysbert) and ... somebody else? Two men from radically different backgrounds, united only by their common father, meet for the second time in their lives. Vincent is a wealthy misanthrope. Clay is a good-natured pauper. The physical resemblance is striking (so we are told) although, as you've no doubt guessed, Clay is played by a black actor and Vincent by a white one. No-one else seems to notice this. Confused? Relax. You're just getting sleepy.

The intrigue and deception comes within the first few minutes - Vincent blows up his half brother, leaving Clay's charred body to be misidentified as his own (Vincent's).

Clay awakes in hospital with total amnesia and mistaken for Vincent - the primary suspect of his own father's murder.

The actors are relatively famous (or so we're told). The only one I recognised was David Graf of Police Academy fame. Remember Lt. Eugene Tackleberry? (C'mon, raise your hands...) The soundtrack is very cool - slow accoustic jazz numbers and the like. The musical highlight has to be Clay being rushed through the hospital in slow motion to Tom Jones' loud cover of *Ring of Fire*.

Intrigue? Just a tad. Suspense? Hardly any. Little is withheld from the audience and there is only the one narrative plot (sans thread, sans weave). I think we can assume that this is definitely art.

Now, don't get the impression that I didn't like this film. The direction is very sharp, with some biting (visual) contrasts between the characters and their respective situations.

McGehee and Siegel do some unbelievable things with Rorschach patterns, and the opening few minutes, are entrancing (if not somewhat misleading).

The other thing that lets this film down is its ending. Was it satirical or just pretentious? Am I mistaken, or am I starting to sound like Bill Collins?

Being unprepared as I was for an artistic depiction of difference and identity, it took me a while to settle in. As a result, the acting felt amateurish and the dialogue laboured. Retrospectively, however, it was great. It

reads like a feature-length segment from *Eat Carpet* or a Film school open day - this *is* a debut feature. *Suture's* esoteric mix of surrealism and alienation makes you think twice about why you came. I still liked it, but it's appeal is probably limited (so yah boo sucks to Tom Clancy fans).

I don't know. Perhaps I've just been in the On Dit office for six straight hours and talking nonsense, but I do know this, If you're going to see this movie, be prepared.

David Bloustien



Le Twist French

French Twist
Trak Cinema

Kinkier than a carton of Coopers and a pig costume, *French Twist* rebounds around the Kinsey metre in a tribute to fluid sexuality. I love a movie which gives glory to the unclad, promotes illicit drugs, and flaunts a flamenco - I am therefore heartily pleased with *French Twist*.

The sultry Victoria Abril flamencos with her lesbian lover, and follows by installing her in the house she shares

with her traitorous husband. Alain Chabat, the husband, is screwing every beautiful woman in town (this is France, so there are plenty of beautiful women floating around). The wife is devoted but dumb, and does not realise her husband's deceptions. However, all changes when the butch Balasko (the mistress in *Too Beautiful For You*) arrives and seduces the ever-faithful Abril. On discovering her husband's frivolous flings Abril begins to fall in love with Balasko, and invites her to move in with the not-so-

happy-anymore couple.

The love affair is touching and sweet. The two women create a utopian existence while the flailing husband looks on (still living in the house!) with brewing anger. But Abril cannot stay without her man for long, and Madonna-like, she explores an un-bias orientation. Now the fun begins as we watch Abril saunter from one bed to the next, singing and glowing in a sickeningly sexually-satisfied kinda way.

Typically French, Balasko's film is

sophisticated and sexy. Balasko wrote, directed, and starred in this farcical tale, enforcing her typical anti sex-symbol style. I loved her discreet jokes, and parodies of our pigeon-holed genders. This femme-fatale bends and-blends her characters preferences in groovy 90's fashion as stereotypes and orientations are subtly smashed.

And everyone lives happily ever after.

Amy Murphy

Lawnmower Man Rides Again

Lawnmower Man 2: Beyond Cyberspace
Greater Union Cinemas

This movie was the worst piece of crap that I have ever seen. This was also the sentiment echoed rather audibly by audience members during the movie. Was I angry that people were talking through the movie? No. The running conversations that took place bagging this film provided much more entertainment than this \$20 million piece of "cinematic mastery" could ever have done.

The weak storyline of this so-called "Science Fiction Thriller" revolves around the mission of Peter (Austin O'Brien: *My Girl 2*) and Trace (Patrick Bergen, *Sleeping*

With The Enemy) to stop Jobe, who, after miraculously surviving a laboratory explosion and having his mind rebuilt in the world of virtual reality, is on his way to world domination by taking over all computer systems and, hell why not, people's minds. He aims to do this with the

aid of a "Chiron Chip", a device, looking somewhat



similar to frosted glass, yet apparently having powers beyond our wildest dreams.

This peculiar little device just happens to be the brain-child of Trace, who, after being the pioneer of virtual re-

ality, now unknown and elusive recluse, is found by Peter with the aid of a motor-bike and lured back to high-tech society. Together they attempt to stop Jobe by "jacking in" to the world of virtual reality and defeating him on his territory. However, I must say that their time may have been much better spent "jacking off".

Complete with poor scripting, numerous cliché's, poor acting, a corny ending and even a love story thrown in there somewhere, this movie, if you ever see it, would leave you literally throwing-up. So, without doubt, my advice to all people would be to stay as far away from it as humanly possible.

Matthew Watson.

Things that go thump in Denver

Things to Do in Denver When You're Dead Piccadilly Cinemas

Since the appearance of Quentin Tarantino gangster films have taken on new respectability (for want of a better word.) Sadly this has also made every no-hoper in Hollywood think they can do the same. It's sad, also, because writer Scott Rosenberg and director Gary Felder (names to avoid in future) didn't seem to be able to make up their minds about what to copy. *Things to Do in Denver When You're Dead* wants so badly to be *Reservoir Dogs*, but it's also having a stab at *the Godfather*... you see the problem.

The story revolves around ex-seminary student, ex-gangster "Jimmy the Saint" (Andy Garcia) who's roped into doing one last job for ex-boss "the Man With the Plan" (Christopher Walken).

His old gang of desperadoes reluctantly accept the job and fuck it up badly. The Man with the Plan is not happy and sends Steve Buscemi as a hitman called Mr Shhh (guess what, he's very, very *quiet*) to pick them all off. This seems to take a very long time, and it is very, very boring.

But wait! there's more! I couldn't finish this review without mentioning the romantic subplot. Before he goes off on this group fiasco with his buddies, Jimmy meets a girl called Dagny who is, according to the production notes, "the only girl in town who can make his saintly heart go 'thump'". Dagny glides while

other girls plod, and girls who glide need guys who make them thump." If there's any thumping to be done, it should be directed towards whoever thought committing this crap to celluloid was a good idea.

Rachel Templer



SUTURE COMPETITION

Boys, what the hell do you think you're doing, standing on the tables? Yes, why are these sorry mob of pasty-faced schoolboys standing on the tables? More importantly, which film is it from. Tell me the film, jot it down on a piece of paper, along with your name and enter the draw.



Time: Wednesday (28 August), get your answers in by 12.25 PM.

Venue: The *On Dit* office

Goodies: Passes to *Suture* the intriguing new film at the Mercury.

Quantity: There are 15 (yes, that's 15) to be given away.

Many thanks to the very generous people (Adele and Daniel) at Mercury.

P.S: Passes are valid 29 August to 5 September, so use it wisely.

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KINO COLONN

This week's Kino column features murderous women in the schlock chop-'em, sock-em Hong Kong flick *Naked Killer*, battling cyborgs in the Japanese animation *Battle Angel Alita* and Polanski's classic horror film *Repulsion*.

But first to the action-packed *Battle Angel Alita*.

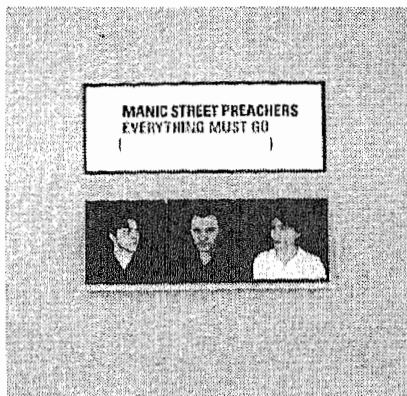
Earth is a garbage dump for the space refuse ejected from a floating city. On earth, cyborgs and bounty hunters roam, dispatching each other, stealing body parts, artificial or human (lots of spine ripping), so that misunderstood scientific geniuses can build bigger and better cyborgs to destroy each other, which is all so wonderful. When one considers the wave of the GG (or G-gal) syndrome that had swept over Japanese animation in the past, it is refreshing to note that *Battle Angel Alita* dispatches with the cutesy sailor outfits and tight bunny suits (see *Dominion: Tank Police*). Okay, so little Alita's self autonomy is slightly undermined by her cybernetic origins and she has those big glassy eyes but she still kicks big time, a damn sight better than watching lustful over-sexed demons on the rampage (*Legend of the Overfiend* - a repulsive exercise in bad taste).

Kitty, Sister Cindy, Princess and Baby all have one thing in common. Apart from a really bad choice in names, they form a group of deadly lesbian assassins (modus operandi - severing of the ...) out to rid the world of sleazy men in Wong Jing's *Naked Killer*. Well, actually, Kitty's straight and it only takes one straight emotional person to rock the boat, as is apparent in a film where martial arts meets soft porh. Titillation is something that mainstream Asian filmmakers have never quite been able to work out, so when it serves as the central excuse for a film being made, the result is often clumsy and hilarious. But despite leather clad women on the rampage (shooting out high tensile steel chains that can pull people out of cars), there seems very few paths that the murderous woman can follow, eclipsed in a disappointing ending. A film analyst's field day!

From South East Asia to Europe, in Polanski's *Repulsion* Carol is a young beautician living with her sister in London. Plagued by cracks slowly appearing in her walls, she closes herself to the outside world as her apartment slowly disintegrates into a living nightmare. There is a man who comes in at night and abuses her and one can't be sure of the reality of the whole situation. A skinned rabbit slowly deteriorates away, hands come out of the walls and the body count begins to rise. This tale of insanity, brilliantly shot in black and white is one of Polanski's greatest films, not to mention Catherine Deneuve as the troubled Carol spiralling towards madness and murder.

It's time dominant ideology came in for a sledging, so, until then, let's just jump up and down over the next best thing. Other films exploring the identity of the murderous women include Peter Greenaway's haunting *Drowning by Numbers*, *Black Cat*, the Hong Kong remake of the cult classic *Nikitta*, Almodovar's disturbing *Matador* and the recent British road movie *Butterfly Kiss*. All these titles and more available at Kino.

Kanesan Nathan



Everything Must Go
Manic Street Preachers
 (Sony)

Much like Lazarus, the Manic Street Preachers have made their long overdue second coming, following the much-reported vanishing act of band "problem child" Richey James. Lapped up by the British music press, *Everything Must Go* sees the Manics in fine form. Richey's presence has remained, with the inclusion of several tracks penned by him before his trip into the ether. Album highlights include "A Design for Life", "Enola/Alone", the corker "Everything Must Go" and James' melancholic "Small Black Flowers that Grow in the Sky". These songs compensate for the mediocrity of other tracks like "Australia" (and no I don't know the connection between that song and this land).

Cynic that I may be, I can't help but wonder whether the media attention surrounding this release has more to do with Richey's demise than with the quality of the work. Not that it isn't a good listen, but I believe the hype is not necessarily *completely* justified. Wonder what Richey would think?

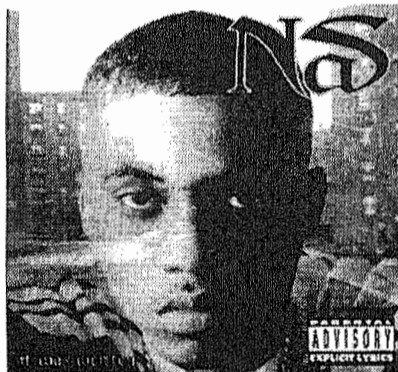
The Long Lost Lass



The Cable Guy - Original Motion Picture Soundtrack
 Various Artists
 (Sony)

With all soundtracks I feel you have the good, the bad and the unusual tracks. This soundtrack definitely offers diversity. Several artists of importance appear upon this compilation including some unusual tracks such as Porno for Pyros with their version of Satellite of Love, Jim Carey's Somebody to Love and our own Silverchair. Other notable artists include Cypress Hill, Ruby, Toadies and the Primitive Radio Gods making this, I guess, a half decent compilation - but it isn't *Pulp Fiction*. Lesser knowns make up the remains, however generally the quality of music content is enough to keep interest. Unfortunately it doesn't include the Star Trek battle theme song from the movie! Overall *The Cable Guy* gives you a taste of some great tunes by some great musicians, buy it if you're after a little diversity.

Peter Vinogradoff



It Was Written
 Nas

What can I say about this album? I leapt at the chance to review it

since his last one was so brilliant. Boy, was I let down. This is just a tired re-hash of the same Gangsta Rap songs we have heard over and over. I have nothing against rap but when I hear the same shit repeated over and over, I get a little bored.

One track that is a little innovative is "I Gave You Power" where Nas tells the story of him being a gun and how his owner uses him. It was a good idea but it was stretched too far and soon becomes tedious.

On a positive note, the beats are quite strong and well done; this probably has something to do with DJ Premier helping out with the production. The single off the album "If I Ruled the World (Imagine That)" is quite catchy and Lauryn Hill of the Fugee's helps out with the chorus. I also have to mention that the album contains a rip-off of "Sweet Dreams" by the Eurythmics.

Basically, buy at your own risk.

Scott Marshall

Rough Mix - Volume One
 Various Artists
 (Shock)

Not too heavy, not too light, just a nice blend of rave and dance tracks. Generally most of these compilation albums don't interest me, but this is the exception to the rule. Offering special Australian remixed versions (like every dance compilation doesn't nowadays!) and Roughmix classic songs such as "Back Again",



"France" and "In Trance" it definitely begs a looking into. Artists featured include Sequential One, Luke Payton, General Base, t.h.k and State of House.

Interesting samples feature Russian classical music snippets (as in "Conquest of Paradise") and Eddie Murphy from RAW (Get the F&^# Out) giving this album an interesting edge. Overall the quality tracks far outweigh the tedious extra long extended mix tracks giving this double album a nice flow to keep you satisfied. Other tracks of main importance featured include "Never Start to Stop", "Unknown Raver", "Suck Me" and "Feels So Good".

So what do you get ??? Mainly 1995 remixed dance tracks which you would probably have heard many a Saturday night while clubbing. However, if you are like me and rarely buy techno get this one, it is definitely better than the *Strictly Crap* commercial compilations.

Peter Vinogradoff

HEAVEN 1 TOP 10

1. Killing Me Softly BY JUST A GIRL
2. WE'VE GOT THE FEELING BY HOOPS INC.
3. STOMP BY B.G. THE PRINCE OF RAP
4. TAINTED LOVE BY ICON FEAT. JULIETTE JAMES
5. DO WAH Diddy Diddy BY THE BLUE MELONS
6. TIME TO MAKE THE FLOOR BURN BY PEEWEE VS JOHN
7. LOOK OF LOVE BY ECLIPSE
8. CRAZY '96 BY DAISY DEE
9. OOH AAH...JUST A LITTLE BIT BY GINA G
10. Jazz It Up BY REEL 2 REEL

**It's coming soon...
 ARCHAEOLOGY**

Well it just had to happen, people were seen to be following a 'cult' radio program... then it took a very long vacation to do some research. It's now back...

Archaeology

... it is now 4 times longer (2 hours), with 4 presenters (2 more than before) and with a time slot that is planned to be the life of any party.

The time slot is very early or extremely late depending on how you see 12.30 to 2.30 am on a Saturday. This time is also the home of 'Radio Slumber' on Sundays and Mondays... another relatively new show on 5UV.

Archaeology looks at one letter per week (eg: 'A's one week B's the next.) Injected into this will be an "In session" recording, which is a focus on Adelaide's musicians in a quiet and relaxed set. Also there will be yummy recipes, thought shifting comment and special reviews... need more info then call John at Radio 5UV on (08) 8303 5000 or mobile 0414 458156.

First show goes to Air on September 7th!

MOUNTAIN CLUB



SO WHAT ARE
YOU DOING

WEEK



The Mountain club organises Bush Walks through out the year usually during the breaks and common awesome destinations include the Flinders Ranges, Victorian High Country, and even Tasmania. Trips are usually led by experienced members and are usually well within the abilities of beginners.

If you are some one who thinks that taking yourself to the edge of your ability climbing a rock face when there are much easier ways up sounds fun, then you should get involved in rock climbing. There are beginners days and trips to some of the worlds best climbing venues, Mt. Arapiles in Victoria and

Moonarie in the Flinders both within 5 hours drive of Adelaide

Other club activities include Canoeing, Cycling, Rogaining, Caving, Canyoning, if it's wild and adventurous then the Mountain Club does it. Gear can be hired for a nominal cost from the equipment officer to outfit you for nearly any adventure. Trips meetings occur on a regular basis and the club meets informally every Friday lunch next the North West corner of the Cloisters. Short range the Club newsletter keeps every one informed of up and coming events and social activities.

Club Contact is Paul Muffet ph. 339 6362



A
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S
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FINAL MEMBERS NIGHT

\$10

SEPTEMBER 28TH.
(THIS WEDNESDAY!!)

\$10

THE ROYAL HOTEL

ALL YOU CAN DRINK
(BEER, WINE & SOFTDRINK)
PLUS FINGER FOOD

ALL MEMBERS AND FRIENDS WELCOME

MADNESS STARTS AT 8:00P.M.

SO YOU WANT TO WORK IN CANADA?

Big White Ski Resort, New Year's Eve, 1994. The staff decide to hold their own party in "Pinecrest", one of the staff accommodations. By three in the morning the place is trashed. The false ceiling is on the floor, twisted pieces of aluminium hang from the roof. One of the walls has been demolished, with the pieces strewn amongst a sea of empty beer cans (and the ceiling) on the floor. I go to bed at six, and get up at seven to sell lift tickets. Halfway through the morning, my workmate realises that I am still smashed and we start laughing uncontrollably. By the end of the day, the seedy looking staff gather together and we all agree, it was the **BEST NEW YEAR'S EVER!** Welcome to a typical working week in Canada...

Working in Canada will be one of the best things that you ever do. Imagine stepping out of your door every day to miles of pristine white snow and getting paid for the privilege! Most people go to Canada to work in the ski resorts, and this is what I did in the summer of 94/95. I sold lift tickets at Big White Ski Resort and it was the best time I have ever had.

The tips here are just initial guides to getting you a job in a ski resort. After that, everything you learn will be through trial and error which is all part of the experience of overseas travel...

1. Get a Passport - You will need it to get all of your visas.

2. Decide how you are going to go - For Canada there are two options:

1. The **Student Work Abroad Program (SWAP)** - an excellent program in which you receive a one year work permit, guides to travelling in Canada, plus two nights accommodation upon your arrival in Canada. This program is particularly useful if you are planning to go by yourself, as you will be on a plane entirely filled with students on SWAP. My brother went this way and he says that it is a good way to pick up friends/travelling companions.

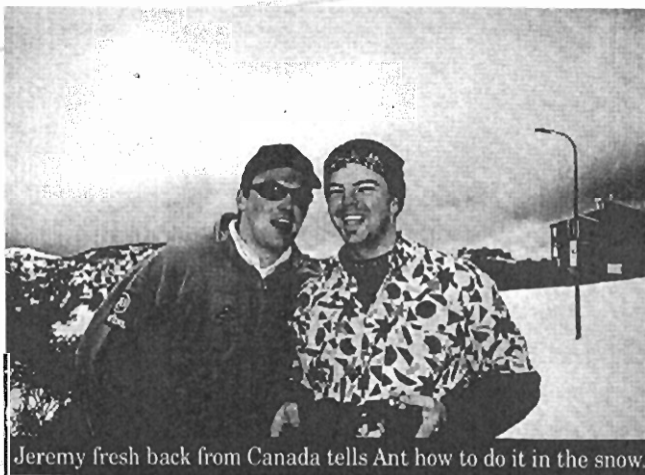
2. It is also possible to get a one year's working permit directly from the Canadian Consulate in Sydney (02) 364 3000 and they will send you out the necessary forms. This way you can organise your own flight to Canada, and your own accommodation, which will work out cheaper. I flew to Vancouver via Japan Airlines and had a free one night stopover in Japan!

The first step to either of these options is to go and see STA Travel. They are the only agents for SWAP and are very experienced in this type of travel.

3. **PUT TOGETHER A DECENT REGIME** - Something I found out the hard way. Every resort will ask to see your regime with at least two references. These references do not have to be genuine (no one is likely to call Australia to check on a reference) and with a little creativity you can make yourself appear to be the perfect applicant for any kind of job. Particularly highlight money handling skills (for a cashier's job i.e. ticket sales), food preparation skills (for burger flipping) and sporting abilities (ski lift operator).

4. Send a regime to as many places as possible **before you leave**. I was told that you could get a job just by turning up but this is not as easy as you think. Some resorts have up to 40 people asking for work every day. The best way to get addresses for these resorts is to USE THE INTERNET. That's right, all you have to do is type in Canadian Ski Resorts and you will be flooded with enough information to keep you dreaming for weeks. Try to fit your regime onto one page (plus reference:s) as no one will bother to read it in full. Try to include: a colour photograph of yourself in one corner so they can see that you are respectable, your details such as the course you are studying, skiing ability (exaggerated). If FAX NUMBER as this is the best communicate with you in access to a fax, the Sports you to use their fax number, them personally.

5. Don't worry if you haven't because most people won't staff and all you have to do is work **every single day** to warned though, it is very rare the first time you ask so don't When you are up against so to be the first in every day and best clothes so that you stand bum.



Jeremy fresh back from Canada tells Ant how to do it in the snow.

employment history (lie!), and it is at all possible, include a way for a resort to Australia. If you don't have Association has agreed to allow but you should arrange it with

got a job before you leave Resorts like to hire overseas to keep plugging them for show that you are keen. Be that you will be offered a job despair, persistence is the key. many other people, you have a good idea is to dress in your apart from the average ski

Once you get a job, you will have a secure place to leave your gear and hopefully people you can trust. From there, you and your new friends can plan an organised assault on Canada and the US. I can guarantee that you will have the best time ever amongst a culture similar to ours, but in a landscape totally foreign to most Australians.

Unibooks dB Magazine Radio 5UV Entropy* Empire Times On Dit Liquid Space

present

The Unibooks SA Short Story Competition



UNIBOOKS

Liquid
SPACE



Entropy*



Empire Times

On Dit
The Wayward Student 1992

\$1000 1st Prize from Unibooks

2nd Prize \$500 from Liquid Space

**3rd Prize \$350 ANZ High Performance
Passbook Account**

4th - 3 Month Mercury Cinema Pass

5th - \$200 Wakefield Press book prize

6th - \$200 Harper Collins book prize

7th - \$200 Festival Centre Trust Theatre prize

8th - \$200 Aphelion Library book prize

9th - \$150 Croxley Collins Olympic Stationery Pack

10th - \$150 Random House book prize

11th - \$110 Theatre Guild prize

12th - Radio 5UV prize

13th - Lowdown Magazine prize

SPECIAL STUDENT ENCOURAGEMENT AWARDS

TERTIARY PRIZE

\$100 STA Travel Voucher

\$100 Penguin book prize

\$100 Equinox Bistro Voucher

SECONDARY PRIZE

\$150 Reed Books Australia prize

PRIMARY SCHOOL PRIZE

\$200 Coca Cola prize

JEST DESIGNS

50 - 1200 WORDS - FREE ENTRY - CLOSING FRIDAY, AUGUST 30th - Open to SA residents of all ages
except official staff of presenting & sponsoring organisations.

Judged by prominent SA panel; Matt Rubinstein, Penelope Curtin, Dr Barry Westburg.

Winners announced: 27th September 1996 - Winning stories will be published in participating media

Entries should be: **double-spaced, A4 typed** and should include entrant's **name, address, occupation and contact details**. Entries will not be returned.

Entries should be sent to: **SHORT STORY COMPETITION, UNIBOOKS, GPO BOX 498, ADELAIDE 5001**
For further details contact **Grace Fitzpatrick** phone **223 4366** or fax **223 4876**

KINDLY PRINTED BY POSH PRINTING Ph: 232 2992

Classifieds

ON DIT CLASSIFIEDS

They're effective (aparently)
they're cheap (well free actually)
Just bring 'em down to us, or
drop them in our box in the SAUA
by 5pm the Wednesday before
publication (NB no classifieds next
week - Elle Dit). Keep 'em short,
and please if you want it to run
for more than one week please re-
submit it.

Local Noise

Student Radio is broadcast-
ing Scissor Pretty live from
the 5UV studios on Adelaide
University Student Radio on
Sunday, 25th August from
10.00 - 10.30 pm on the Lo-
cal Noise show.

Local Noise is a radio show
dedicated to giving local
bands a forum to play their
music in a live setting.

Julia Davey
Student Radio Co-Director

Bass Player Wanted

To join a band born only
three weeks' ago. Must be
committed, reliable and re-
gard music as a major force
in your life. We play only
original tunes and are in-
fluenced by Grant Lee Buf-
falo, Ed Kuepper, Finn, REM,
Clouds and the Pumpkins, etc.
Looking forward to hearing
from you soon. Phone Matt on
356 9933.

Attention all Students

All essays and assignments
professionally typed on com-
puter to perfection at af-
fordable rates.

For more information please
contact Heidi Lloyd on 363
0940

**Bonjour, je m'appelle
Valérie:** I tutor in French
and in Spanish for reason-
able rates, ideal for year
12 and all university French
and Spanish subjects. Call
Valérie, at 334-5142.

Fem X

NUS women's Policy and Ac-
tion Conference, 7th - 8th
September, 1996, Melbourne
University - Union House.
Major plenaries: How femi-
nists organise;
(Dis)abilities and Sexual-
ity; Fear of the 'Other';
Education, Work and Activ-
ism; Strategies for Change.
All women welcome. For more
information / registration,
contact Sarah on (08) 9326
7000.

Is your name Tom?

I'm looking for the guy
called Tom who wrote to me
last semester one lunchtime
in the Mayo. Well, I've no
idea who Tom is or what he
looks like (so if it's you I
apologise for not stopping
to say 'Hi', but as you can
see, it's kind of difficult)

Anyway, if you're Tom and
you'd like to meet again,
then please write back
A.S.A.P.

Suzanne

A special message to ex- Sturt Primary School staff, students and parents

Many special events have
been arranged to mark the
closure of Sturt Primary
School on Wednesday, 18th
December, 1996. These in-
clude:- Friday, 22nd Novem-
ber - Twilight Sports Day /
BBQ; Sunday, 24th Novem-
ber - Time Capsule Reunion /
Afternoon Tea; Monday, 25th
to Friday, 29th Novem-
ber - School Open Days; Friday,
29th Novem-ber - Reunion Din-
ner at the Marion Sports and
Community Club; Wednesday,
18th Decem-ber - Grand Fi-
nale.

For more details and / or
ticket and memento sales,
please send a stamped self-
addressed envelope to the
School, P.O. box 166,
Parkholme S.A. 5043, call
in at the School office or
contact Lyn Burgess at the
School on 296 2071.

Free dental checkup and treatment for University students

If you have a current health
care card and wish to have
your teeth and gums checked
and cleaned at no cost, this
offer may be for you!! Addi-
tionally, it may be possi-
ble for you to have simple
forms of dental treatment
also at no cost. These serv-
ices will be carried out by
undergraduate dental stu-
dents under the direct su-
pervision of qualified den-
tists at the Adelaide Den-
tal Hospital, Frome Road from
September to November, 1996
on Tuesday and Friday af-
ternoons from 2.00 pm.

If you are interested,
please contact Dr John
Kaidonis, Department of Den-
tistry, University of Ad-
elaide, S.A., 5005.

Help Wanted

Males 18 years or older to
participate in a study for a
Master of Psychology the-
sis connected with Prostatic
and Testicular (males) can-
cers - participants will be
required to complete a ques-
tionnaire - If you are in-
terested please contact
Peter Queale c/- Psychology
Department or Telephone 338
2386 for further information.

Peter Queale

WOMEN'S SELF DEFENCE CLASSES

Every Thursday Lunchtime
12-2pm
Union Games Room, Level 5
Union Building
Only \$4.00 per class, all
women welcome to attend, wear
comfy clothing!

THE WOMEN'S COLLECTIVE

Meets every Monday Lunch-
time at 1pm in the women's
room, all women are welcome.
Coffee, social events, po-
litical action!

ELLE DIT

Our auspicious Women's
edition of *On Dit* is due.
It is an opportunity for
women to be involved in the
production of a paper pro-
duced entirely by women.

Our debate topics this year
are:

1. Pornography
2. The Women of Melrose are
they feminists?(!)

LAYOUT AND PRODUCTION
TRAINING TUESDAY 27TH AUGUST
1PM (FINAL SESSION)

DEADLINE FOR SUBMISSIONS
WEDNESDAY 28TH AUGUST

Collection boxes are
conveniently located in the
SAUA office, On Dit Office,
Equinox, Barr-Smith Library
toyer, Napier undercroft,
Waite and Roseworthy.

FINAL COLLECTIVE MEETING
WEDNESDAY 28TH AUGUST 3.30PM,
WOMEN'S ROOM.

PRODUCTION WEEKEND - 31 AUG
- 1 SEP.

ALL WOMEN ARE WELCOME!

Are you a chef of fine cui- sine?

Do you have a cultural club
on campus of which food is a
major component?

Do you just have a flair
for cooking?

If you answered yes to any
of the above then we need
you.

The SAUA women's dept. will
be holding a food fair day
on Thursday 5th September,
to promote Why Weight Week,
and to promote healthy eat-
ing. We need as many food
stalls as possible on the
day. If you can help out
could you please contact
Kylee Smith on 303-5406.

Commander phone system S408
+ main equipment, 4 incom-
ing lines & 8 phones (3
handsfree). Make an offer 303
5406 or call in to Student's
Association office.

