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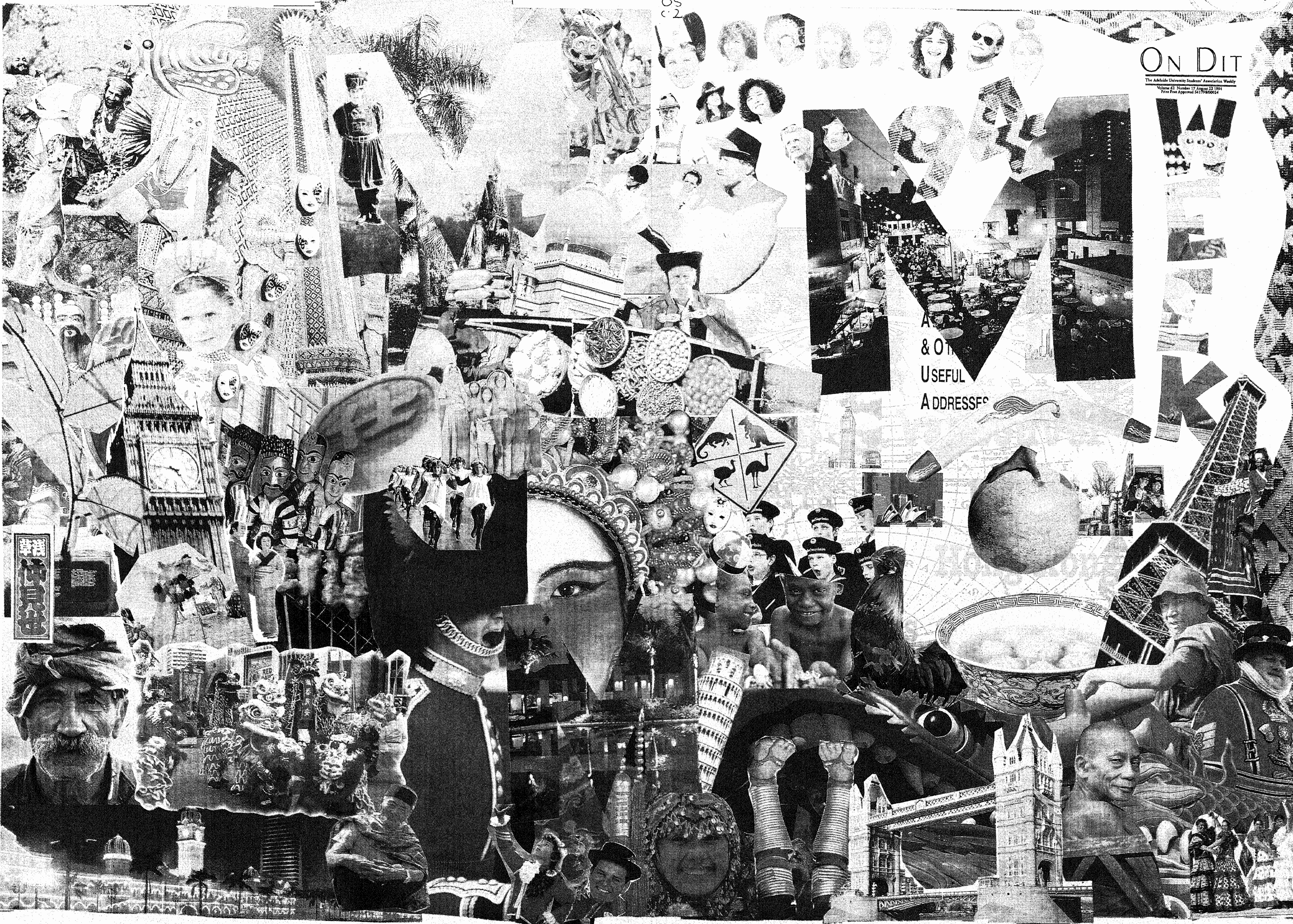
ON DIT

The Adelaide University Students' Association Weekly
Volume 43 Number 17 August 23 1991
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WEEKLY

KEEP

AND OTHER
USEFUL
ADDRESSES



Elections

Shock News this week: Rob de Jonge's house trashing party has been cancelled, and he has told us that he is running seriously for President this year. Also, our very own Tim Gow has dropped out of his joke EVP candidature because he couldn't think of any jokes. When asked to justify his actions he said "You student media are all the same. Get out of my face."

Other than that everything has been behind the scenes this week. Wheeling and dealing for ticket positions would have been rife. Tickets we know about: Women's Ticket, Student Focus, the Left (Students for Students), PGSA, Pride, Liberal, Roseworthy, Waite and the OSA and Rob de Jonge's. Will there be more? There will probably be a number of tickets which are duplicates of the Student Focus ticket, as there were last year with the United Student's Ticket appearing under the guise of the Sports Ticket, the

Medicine Ticket, the Engineering Ticket etc, etc.

Student Focus is a reincarnation of the United Students, Michelle Giglio and Anita Butler (jockeying for a position on SAUA Council) are two ex-United Students who we saw wandering about the Lawns having their photos taken with Haroon Hassan, the Presidential candidate. Hassan has been around for a good many years now, and was an Independent before the Independents became United Students and before the United Students became Student Focus. Exactly which independent, united and focussed students are on this ticket? The exact relation of United Student bigwigs, Anthony Roediger, Suze McCourt and Bec Shinnick with Student Focus is a mystery: we spotted Roediger, McCourt and Hassan at a power dinner at the bistro but we don't know whether they are on the same ticket. There will probably

be some mutual endorsing going on.

More mutual endorsing will be happening with Simon Hall and the Left. Hall is the endorsed candidate of Students for Students but is not running that ticket. Surely Hall will be endorsing Students for Students candidates such as Joe Aylward (EVP) and Marian Clarkin (A/CVP). Leslie Wilson will be number one for Women's Officer on the Students for Students ticket. Does this mean Sandy Pitcher will scoop the Student Focus endorsement even though she is not one of them?

Unfortunately we have absolutely no information about the Liberal Ticket: according to Peter Sheppard (EO) they're not Liberals and they don't have tickets anyway.

Next week will reveal all.

Production Notes

On Dit is the weekly newspaper of the Students' Association of the University of Adelaide. The editors have complete godlike power over all of time and space. Nevertheless, opinions expressed in this paper are not necessarily theirs.

Editors: Lorien Kaye, David Mills & Tim Gow

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Love Your Work:

Henrick Lau, Katherine Lau, Justine Vaz, Bryan Scruby, Matt Rawes, Jocelyn Fredericks, Monica Carroll, Richard Vowles, Michael Woodhouse, Natasha Yacoub, Leslie Wilson, Catherine Follett, Kylie Staines, Melanie Osborn, Mike Wait, Simon Lee, Jo'Anna Finlay, Anna Worth & Janie Thorn, Cathy Fitch, Tom Griffith, Fiona Dalton, Emily Booth (goodbye, good luck we'll miss you) and Adrian Danker (goodbye, good luck, we will miss you).

Important Notice to all election candidates

The *On Dit* computers will be available to all election candidates this week at the following times *only*:

Tuesday 4-8pm

Wednesday 4-8pm

The editors will be available to assist with layout for posters, handbills etc. Our labour is free but the laserwriter must be paid for in cash, 25cents per page. Come down to the *On Dit* office to book a time.

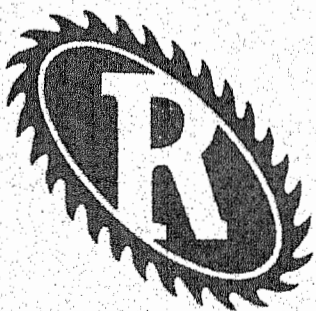
Election Ads in On Dit

- The cost is \$50 for a quarter page (128mm wide by 178 mm high).
- This will be the only size available.
- They must be paid for in cash and received by 5pm Wednesday. No exceptions will be made.

ALL COPY DUE WEDNESDAY 5PM.
NO KIDDING. NO EXCEPTIONS. WE MEAN IT.

Correction:

Dave Roussy's running partner for Environment Officer is Narelle Lehane, not Anthea as reported in last week's *On Dit*. Also, the Goodwin-Campbell-Duffy team running for *On Dit* is Michael Duffy, Rowan Campbell and Matt Goodwin.



Words from the OSA

The week that has inspired many OSA members has ultimately touched the grounds of Adelaide University. The OSA, apart from functioning on various levels as a representative body for all international students on education and welfare issues, also aims to contribute part of its energy to organising activities for the students on campus and Multicultural Week, has grown to be one of OSA's exciting triumphs!

I deeply appreciate the efforts and energy devoted by the organising committee and of course many thanks should also go to the generous sponsors and participants who have made this year's M-Week even more colourful. I urge everyone to take this golden opportunity to explore

the un e cultural diversity among all of us.

At the same time, there are several major events coming up in the OSA calendar.

OSA Annual General Meeting

The OSA Annual General Meeting will be held on September 10 (Saturday) at 10:30 in the Wills Refectory. There will be an election for the OSA council during the AGM. Nominations are open now and will close on the day of the AGM. It is an opportunity for those who want to have a say in the OSA to get involved. More information can be obtained from the OSA office. If you have any queries with respect to any position, please do not hesitate to approach any current council member or come and see me personally.

OSA Year-Book 94

An OSA Year Book Team has been formed to handle the task of putting together a publication to capture and preserve the highlights of this eventful year. We need student contributions to make things interesting and look forward to receiving articles, cartoons, jokes, photos (anything!) from you to be included in this year's edition. A special box for Year Book articles is placed in the OSA office so get writing! Contributions can be in any form but it remains at the discretion of the Year Book Team to select, amend or censor any article submitted. For more information please contact us on 303 5852

San Nee Chin
President
OSA

Supervisor Award

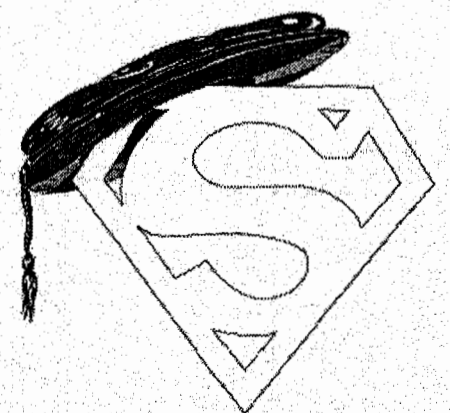
To postgraduate students, the quality of supervision at the University of Adelaide is of critical concern. Whether undertaking honours, graduate diploma or higher degree studies, a student's success depends greatly upon the guidance and support provided by his or her supervisor. A good supervisor can make the difference between a brilliant, average or poor thesis.

To help promote excellence in supervision, the Postgraduate Students' Association presents the special award of 'Supervisor of the Year Award' in October each year. The Award was initiated in 1992, to recognise outstanding supervisors and to

promote good supervisory practices throughout the University. The Award is unique in that it is a *student* award — supervisors are nominated by their own students, and the winner is selected by a panel of postgraduates.

This year's Supervisor of the Year Award will be presented at the Ordinary General Meeting (OGM) of the Postgraduate Students' Association, in late October. Postgraduate students should submit their nominations by Friday 30 September.

Guidelines for nominations can be found in the the PGSA's *Clever Country* newsletter, or can be obtained by contacting the PGSA office on 303 5898 or 303 4114.



Fun and games in the Arts Faculty

When I was elected late last year, I was warned that this would be a turbulent year within the Faculty. Unfortunately this statement has proven to be prophetic, with the Faculty realising that unless it undertakes major restructuring it will have chalked up a cumulative deficit of \$971,000 by 1997. The purpose of this article is to explain how the "Arts Faculty Crisis" originated, what is being done to resolve it and most importantly to make students aware of what we can contribute to the restructuring process.

The Story Thus Far!

Over the past couple of months the Faculty has been involved in a process of conducting an internal review, via three working parties (each involving a student rep).

1. Finance Working Party
2. Research and Teaching Working Party
3. Strategic Directions Working Party

The findings of these three working parties will form the basis of the Arts Faculty's submission to the external review of Humanities and Social Sciences (arriving September 1). The SAUA will also be making a submission to this external review.

History of the Crisis

The Arts Faculty is currently in a state of financial chaos with a 1993 Budget deficit of \$282,000 which is projected to rise to a cumulative deficit of \$971,000 by 1997. I will attempt to briefly summarize how this disastrous situation has evolved.

Funding Cuts

Since 1991, the Arts Faculty has been forced to endure University generated funding cuts to the total of \$1,278,000. These funding cuts have come about primarily as a result of the Relative Funding Model (net loss \$952,000), the mysterious "Building Crisis" (all Faculties received a parallel reduction), and general clawbacks (funding cuts) from recurrent funding. One does not have to be a genius to work out that the adoption of the Relative Funding Model by the University in 1993 which led to a budget reduction of \$952,000 has been a major "kick in the head" for the Arts Faculty. It is interesting to note that the total difference between the "suggested" DEET Relative Funding Model and the one adopted by the University has resulted in the Faculty receiving \$430,000 less than would have been the case had the DEET

model been used. With such excessive funding cuts it is little wonder that the Arts Faculty faces such a dire financial predicament.

But have all Faculties had to face funding cuts?

Whilst it would be misleading to claim that Arts has been the only Faculty to endure funding cuts, it is fair to state that Arts has been severely disadvantaged by economic decisions made by the University over the last three years. The Arts Faculty has received a total of \$1,050,000 one-off (non-recurrent) grants between 1991 and 1994 in an attempt to compensate for the vast funding cuts endured by the Faculty. Yet due to the current structure of the Arts Faculty, these "grants" have served only as "band-aid" solutions to the Faculty's problems. In 1994 it is anticipated that 90.26% of the Faculty's budget will be spent on paying tenured staff; the result of this inflexible budget is that unless the Faculty receives additional funding it will have to drastically reduce staffing levels. This will impact on the quality of teaching received by Arts students, for the already unacceptable staff: student ratio will worsen and the number of

courses offered will decrease. The full impact of the "funding crisis" will not be known until after the findings of the external review. One can only hope that out of this review a more equitable funding arrangement for the Arts Faculty will arise (although I wouldn't bet my house on it). **Don't reach for the razor, yet!**

The Arts Faculty is currently considering alternative budgeting strategies in order to enhance the overall financial position of the Faculty. In addition to adopting a more sustainable budget strategy, the Faculty intends to improve its financial position by increasing the level of income it generates (sound the alarm bells). The most controversial income generating measures include:

- Increasing overseas fee paying student numbers
- Improving research performance
- Implementing a marketing plan
- Increasing numbers of non-award students

The decision to focus on raising the number of fee paying Post Graduate students (both Australian and overseas) is of concern, for the ability of some Departments to provide "value for money" for those students is un-

known. As PGSA President Deepak Bista points out, there are as yet no adequate guidelines governing fee-paying courses, and as a result any repaid expansion of fee paying courses would encounter significant problems. Unless strict quality guidelines are put in place, the proposal could quickly backfire on the Arts Faculty. He also opposes the introduction of fees on equity grounds, and on the grounds of commercial viability. "Apart from Population and Human Resources (Geography) and the Centre for Environmental Studies, most departments within the Arts Faculty are very unlikely to generate income through full fee paying courses, as these courses are by their very nature commercially unattractive to students".

What is of great importance is to ensure that the quality of the BA does not fall due to the current financial crisis within the Arts Faculty.

If you would like to express your dissatisfaction with the current state of the Arts Faculty, go in and see Suze or Bec in the SAUA, or leave a message for me at the Arts Faculty office (level 2 Napier Building).

Paul Sykes

Limited Season

A brand new show and adventure...live on stage

Can
Thunderbirds
and Lady
Penelope SAVE
the World

Following a
record breaking
Fourth
West End Season
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Her Majesty's Theatre

August 30 - September 10

Mon - Thurs 8pm
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Tickets from \$22.90
1 hr 40 min duration

Book at any BASS outlet
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(small surcharge for agency & phone bookings)

Hurry, tickets selling fast

THUNDERBIRDS
F.A.B
THE NEXT GENERATION

The climactic finale

To cut it short, Paranomina won. They won convincingly and there's no disputing the judge's decision. If there is any venom left in anyone's tongues or pens then tough! The judge's decision is final.

Last year's Adelaide Uni campus final was - well - just passable. No slurs on any of the groups, but the turn out was pretty apathetic. The beer prices were higher and I suppose that introduces a few extenuating factors, but for some reason the music loving folk just stayed away. The final was even held on a Friday night so nobody would feel that they were out after Fat Cat time. Who were the winners? Hell, I can't remember.

August 18, 1994, Paranomina turned up looking a little anxious. Simon is seen out by the toilets trying to smother his obvious nervousness in a wet blanket of humour. It works with only minimal effectiveness. He's quaking in his boots.

There's a lot riding on winning and Paranomina know that they're in with more than just outside odds. Getting past this stage should have seemed attainable to Paranomina. It's sort of like the Yellow Brick Road. Simon is Dorothy, Nick is the Tin Man, Chris is the Scarecrow and Matt is, of course, the hairy lion with the sentient mane of hair. They know that there's treasure at the end but the road is fraught with rivals. Enter band number two.

They're a Christian band. Not a bad one either. Not a didactic sort of group

that tells you that you'll spend an eternity waist deep in molten lead if you don't eschew rock & roll. But the strange irony is how much like Axl Rose the singer sounds. Axl is the new Christian God. He must be. Otherwise such a talented band would not be yelping praise his way. His canonisation is imminent. The Tainted Angels will accuse me of heresy.

The Tainted Angels got it right with the keyboards. If there was anything that swung them away from being second class W. Axl Rose clones then it was the synthesiser. Infuse the sound with a shot of brass, both saxophone and trumpet and something unique comes out. They weren't perfect. Nobody was, but that's what being a Christian is all about.

Being a student is all about downing booze. Heaps of it if your metabolism can handle it. Heaps of it if your metabolism can't handle it. The bar could not possibly complain about a lack of trade. Patrons proved a theory. The theory states that the rate of consumption has an inverse exponential proportionality to the discount. That means that price is psycho-active. The more money that's taken off the standard price, the less alcohol people think it contains. So, by the time Rash hit the stage, the bar was drenched.

How do surfers keep the sun-bleach happening in winter? Rash know it and it's most likely an ancient Zen surfer secret. The art of noise is included in the

ancient manuscript. Rash were giving the line up a run for their money. It was their second gig.

For a while it seemed they might have won. That was until the wheels fell off. An attempt at something new and virtually unrehearsed left Rash awash in a sloppy mess of dead air. To see them fall into that mire was saddening. They were a band that portended so much. They come from the skate/beach punk camp of crash distortion and took a stroll down Nirvana street to find some of the more apt lyricism of the night. Still, the connection with the crowd was lost. Fogged perhaps by the grog, the audience seemed elsewhere.

To be honest, Rash were the only group who fell shorter than their original set in the heats. The bands were gorged on the energy of a crowd who were predominantly there to see and it lifted them. They were up there knowing that they had a purpose and that to win meant something other than just a slab of Hahn Ice.

Mercury Star rose to the night with a placing that could easily be disputed. The margin between the latter placings was close enough to warrant a rematch. A flip of a coin might have been a better way to decide but when was the world even a fraction fair? Mercury Star are now into the "tried and failed" basket but they didn't fail. They just didn't win.

"Embryonic" is the best way to describe the current phase of the band but

Len managed to unfurl a few new patented quips. Cool and unmoving poise was Megan's manifesto as she strummed. She remained rooted to spot, occasionally stealing a glance at her blatant sweetheart, Len. Public Display of Affection is out in the nineties. Cold, mechanical sex is on the cover of the Face.

By the time Mercury Star were finished, the bodies were thin and to a large extent, intoxicated. Praise be to the lord of 80 cent beers - saviour of Union events. It was late when the judges bashed their way through the pile of amps and other sundry equipment to get to the hall of decision.

The result shouldn't have been surprising. The decision was unanimous. Three hundred bucks and a slab of Hahn Ice to the winners, two hundred and a slab to second and one hundred and a slab to third. Health conscious bunch that Union crowd. No munch & crunch school tuckshop prizes. Give them intoxicants.

The feast of sex, drugs, and rock & roll continues this Friday as the penultimate duel is fought. Flinders Uni plays host to the state final for the Battle of the Bands. Paranomina and the Tainted Angels will represent Adelaide Uni and a few fans mightn't go astray. They've walked this far down the Yellow Brick Road. Line the street and make it a parade.

Rohan Thompson

Always the Twain

People who spend a significant amount of their leisure time in Rundle Street cafés will know that the majority of them have menus dominated by pizza and foccacia. This is not necessarily a bad thing; however, fifteen of them crammed into a small street a couple of hundred metres long tends to leave one longing for an alternative. Going a long way towards answering this plea is Twains, located right in the hub of all the Rundle Street party action. Whilst it may look like your average Italian café from the outside, its cuisine, inspired by the traditional hawker dishes emanating from Malaysia, China, Thailand and Indonesia, is more stylish and intriguing than the majority of the fare offered elsewhere.

Starting some years ago from humble beginnings, John Tan has returned after a two year sabbatical to re-open Twains in more salubrious surroundings. The latest incarnation of Twains has seen the European fare which previously accompanied the Asian food dispensed with; the market is more adventurous now than when the original Twains opened. However, Tan is still aiming for his restaurant to be flexible. In accordance with this goal, you will find traditional (and less expensive) hawker style dishes such as

laksa and kway teow on the menu, but you will also see a variety of more adventurous and exotic dishes. All are very reasonably priced. The hawker dishes start at a very accessible \$7.90, with the more exotic entrées being priced between \$4.50 and \$8.50. Main course dishes cost around \$10.50. The prices quoted here are dinner prices; at lunch time Twains is a different operation, with no table service, a stripped down menu and lower prices (most dishes are around \$6.50).

We sampled some of the more exotic dishes. First on the list were the entrées, all of which were exceptional. My personal favourite was a grilled beef salad, which was infused with the luscious flavours of lime and Asian herbs. The beef had been grilled until it was tender but not too dry, and the herbs, coriander and lime complimented the salad without becoming overpowering. The favourite of my two companions was a "Nonya" bosomboh salad with vegetarian fritters and a sensational tangy tamarind, peanut and sesame sauce. Too often in these kinds of dishes you get the impression that the peanut sauce has been concocted by dumping a hefty chunk of Kraft peanut butter in with precious few other ingre-

dients and then heated up. Not so here; The sauce had a delicious texture and complimented the dish perfectly. The other entrée was a "Loback" of quail, which was accompanied by five spice, open beancurd ravioli and Chinese broccoli. Quail is by nature boney, and whilst this dish was a little bit picky (don't order it if you're on a hot date), it was very tasty. The quail flesh was succulent and not at all dry and the broccoli was not overcooked; thus it retained its colour and flavour.

Prior to the serving of the main courses, John offered us some of the cleanskin wine that he had acquired from some well-known Barossa Valley vineyards, including Rockfords. For the uninitiated, the term "cleanskin" refers to wine without a label which is not marketed commercially. Often, the difference in quality between the two types of wine is marked; this is not the case here. I sampled a Semillon Blanc, whilst my friends both went for the Cabernet Sauvignon. Both were far better than any other house wines I have tasted, and are priced at a very reasonable \$12.50 per bottle. A variety of other beverages are available, all at standard restaurant prices.

The main courses were great too.

And big. I went for a stir fry of beef with satsoy, lemon grass, chilli, basil and some really big hunks of char grilled aubergine. The good thing about this meal was that the beef was lean with no stringy bits, and had been thinly sliced and cooked quickly so that it didn't become tough. Also sampled was a claypot of mixed tofu (served in a big terracotta pot as the name would imply), which contained a variety of mushrooms in a rice wine, blackbean and oyster sauce. This was a good hearty winter meal. Finally, we tried the "Dtom" of fish, which was a couple of thin fillets of fish in a spicy coconut milk, augmented with lime leaves. The standout element here was again the sauce. It was creamy, spicy and delicious.

I highly recommend Twains. The food is tasty, interesting and well presented, the serves generous, the wine excellent and the service efficient and unobtrusive. And not a foccacia in sight.

Tim Gow

Throughout August and September, Twains will be offering students 10% off their food bill. Just present your student card.



What's Cooking?



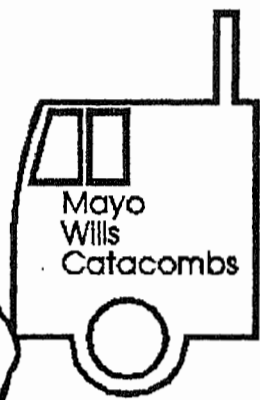
A
TRUCKING
lot of
SPECIALS

in your Union this week, 22-26 August



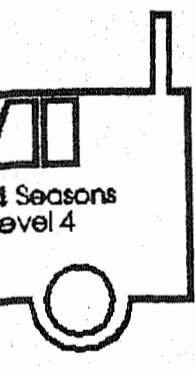
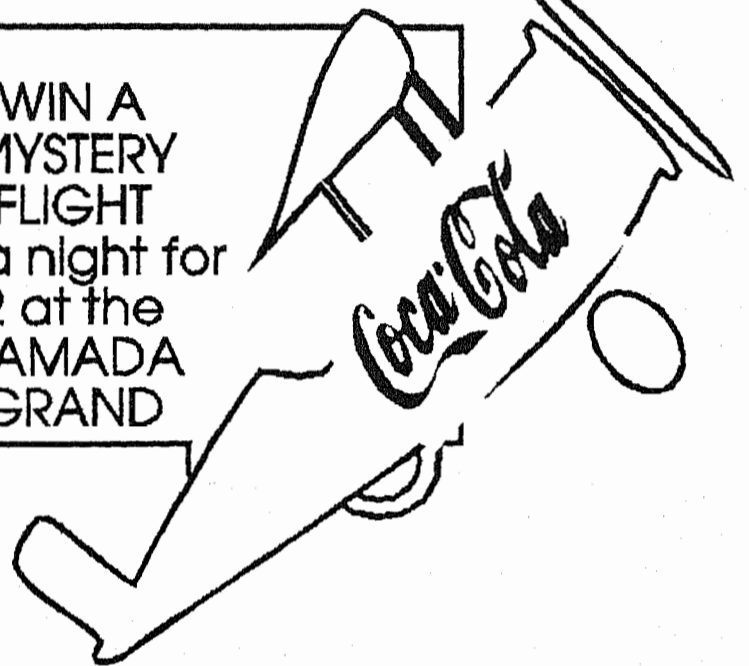
Mayo

RWANDA Appeal
- \$2 bowl of rice -
all proceeds to
World Vision



see
Mayo
Wills
Catacombs
for details

WIN A
MYSTERY
FLIGHT
or a night for
2 at the
RAMADA
GRAND



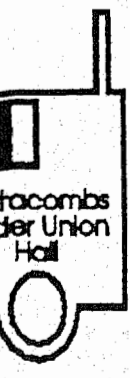
\$1
Lunch

FILLED
BAKED
POTATO

Grill Bar
level 2

\$2
Breakfast

2 Eggs
2 Bacon
2 Toast
2 Butter



60c
COKE

Bistro
level 4

\$4
Lunch or
Dinner

Nachos +
all you can
eat salad &
vege bar

Pizza Hut

FREE
PERSONAL
PAN
PIZZA

Collect a card and buy 4 Pizzas
before 16th Sept, receive the
fifth one FREE!

LETTERS

More boogie

We immediately identified with your feature exploring the weird and wonderful world of Adelaide's club scene. But, there were a few small points you failed to mention.

1. (And how could you possibly miss them!) The Empire girls, whose uniforms closely resemble the lovechildren of a London Beefeater and The Happy Hooker. These scantily clad "sex-pots" juggle about on the footpath oh-so-naturally, desperately trying to convince passers-by that The Empire is the most happening place since Woodstock - The Sequel, with a range of intelligent gems all beginning with the phrase "Hey babe..." And judging by the endless queues, we'd say they're fighting a losing battle.

2. It is impossible to mention Jules without sparing a thought for its equally repulsive neighbour, Rio. Despite the recent renovations (why bother!) it will never shake its Wild West image while it remains the only place in town to have Achy Breaky Heart on its playlist.

3. The Big Ticket. Every word was true. But did you really do it justice? If your idea of a good time is lining up for two hours or more only to have your bottom tweaked as you push your way through the crowds of pock-marked adolescents in hormone over-drive, then this is the place to be.

We hope this will serve as a worthy companion guide to last week's article, but if you are still determined to put our observations to the test;

Remember . . . you have been warned!

Yours

Jo Case and Lucy Guster

Prohibition

Dear Editors,

Just a word to all those students who cannot ingest an alcoholic beverage without ingesting populist television at the same time. There are a great many students who have no desire or requirement to view this medium in order to enjoy themselves and who endeavour to maximise the advantages of a university education through different forms of communion. I find it extraordinary that in order to extract full benefit from a viewing of *The Simpsons*, some frequenters of the bar find it necessary for the volume to be twice that of normal. This is only one of many curious forms of behaviour on the part of an insecure body of students.

May I suggest that you get Mummy

and Daddy to record your favourite programmes for you to enjoy later in the evening, together with your dinner that they have kept warm, and leave other patrons in peace.

May I further suggest that you consider transferring to either a course in communications at the University of South Australia, a media discernment course at TAFE, or a course in cartooning at the WEA; regrettably Skillshare may not be able to accommodate you.

Thanks for this opportunity to make an appeal on behalf of many for a return to sanity in the conduct of the University Club Bar.

Jill Thorpe
Labour Studies

Gender exclusive language

Dear Cressida Wall,

Just a few points about your article that I'd like to clear up:

1. The argument that women are differentiated from "men" (meaning people generally) seems to imply that women are somehow a special subset of humans, while men are given no such distinction. Isn't this discriminating *in favour* of women?

2. The word "manhole" is, in fact, one word which happens to contain "man". Should all similar words be made gender inclusive? Perhaps "person" should be changed to "per(male child)". But "male" is also gender exclusive: "per(child of indeterminate sex)?"

3. "All men are created equal" is an historical quote. Changing it to "All people..." or something similar is not just misquoting, it's altering history to suit your own ambitions. This is the worst form of Orwellian repression.

Marc R.
Science

PS. Is "Mmmm" really a noun? My linguistic abilities falter.

(You can't) Break down the Wall

Dear Marc,

1) When one thing is differentiated from another, it means the first thing is the norm and the other thing is secondary. It also means that rules made using the first thing as the norm, cater for the norm and not for the differentiated thing - and that's bad news for women, in this case.

2) I was not declaring war on the English language. The fact that some words are hard to make gender inclusive does not lead me, unlike you, (it seems) to give up and trivialise the issue. What about girlcotts, personperson (mail man), and peopleager (manager) while you're at it!

3) Slaughter of the Aboriginal people in Australia, Nazi Germany, the Inquisition - just some of the other historical things this little Orwellian would like to change. Just because something is historical does not make it right. I am not suggesting that we deny that "All

men are created equal" was once said. However, this does not mean we should use this phrase when what we really mean is all "people" were.

Cressida Wall,
Law

PS Whoops! Is my face ever red!

Brick up your ears

Dear Editors,

I'd like to comment on the article written about WASEAP activists in *On Dit* August the 8th. I do not in any way disagree with the philosophy behind the WASEAP group and agree that it is necessary to have conscience-raising action directed to establishments that degrade and demean the female image. However I disagree that "direct action" which is offending the law is necessary as terrorist forms of action actually weaken your civil liberties rather than strengthen them.

By acting against the law and raising media attention, the public will view your measures as over-reactionary and irresponsible and thus are less likely to take you seriously. Your actions give the police reason to appeal for stricter measures to stop your abuse, thus limiting such "direct actions" in the future. The establishments you assault, will take a defensive stand and only react with prosecution and ignore your pleas as foolish.

I believe "direct action" is necessary in a way which will be effective in embarrassing these establishments. Your efforts should aim to receive positive media support and encourage public respect for making a responsible line of effective action. There must be some witty, demeaning and *legal* way to really embarrass these insensitive capitalist establishments, which will demand your respect and force them into submission of respecting the female image. Why not advertise the particular businesses you mentioned, in a similar format, and turn their image around to degrade them?

The law is there to protect our rights and liberties and breaking it will only give administrators of justice good reason to impose stricter penalties which will undermine your objectives.

Let us rise up a step in the ladder of maturity from the rebel activists of the 60s and 70s and show how we can use our wit, within the law, to achieve an effective conscience raising reaction from the public and support for the legitimate issues WASEAP are fighting for.

Catherine Hunter
Arts

Overwhelming urges

Dear fanatical fundamentalist "Don't Buy The Lie" campaigners,

I understand your desire to promulgate your Christian propaganda around campus, in fact I too often have overwhelming urges to plaster my own beliefs and criticisms of others all over the campus. However, the aesthetic and environmental consequences of such possible actions have so far thwarted these thoughts from translating into practice. I wish your campaign had suffered the same fate.

Arrogance and extravagance have long

been associated with religions of all types and I really think the mass production of coasters and sweater tops arguably constitutes both. What really annoys me is that this is all done in the name of Christ, a person who did not dedicate his life to carving out quirky catch phrases onto the back of palm leaves surreptitiously leaving them in synagogues or along with the apostles design his own unique brand of evangelistic day robes to distinguish between those who have 'enlightenment' and those who don't. No, he spent most of his time helping people and associating not with religious types at all, but with lepers and preaching love and social acceptance. I personally feel that it would have been a more effective example of Christian love if you had collectively used your money (or is it mine via a grant from clubs and societies?) to donate to Rwanda and at least attempt to translate your Christianity from merely slogans to action.

Yours faithfully (yes I too have faith, although not quite the same brand as yours),
Tania Collins

Sod this for a joke

Dear Our Lady of the Perpetual Sacrifices of the Apostles, the Martyrs and the Disciples of the New Puritan World, dedicated to ridding our universe of the plague of sin, lust, passion, drunken debauchery and for the uphold of virtue, virginity and family values,

No, I am not a nice cookie. Yes, I am probably the kid who wouldn't give you a chickadee chip. So fuck off.

Sod off,
God

Ball out of court

Dear Simon Hunt,

I was so cut by your remarks about my letter concerning your article of misinformation. I found your reply instestinally stimulating, and subsequent to recovering my position from being bent double over the porcelain bus, I realised that your letter was not only gramatically incorrect, but was a complete load of toss. May I quote...

"The reason for these spelling errors is simple. Obviously the Sports Eds when trying to decipher the doctor's like scrawl that I scribbled on the back of a Mintie wrapper on the train on the way to Uni on the Friday of the penultimate week of lectures in Semester 1 to make sure that the tickets could be given out."

Obviously the Sports Eds what? Exploded before they could finish your article? Drowned in the shit that you wrote? Asphixiated before they reached the end of your sentence due to your lack of punctuation? But then again, a petty "simpleton" wouldn't know anything about punctuation, would you? Or is that the Sports Eds' fault as well?

I would not have thought that any intelligent lifeform would have left any type of spelling correction to the Sports Eds of *On Dit*, but to write it on a Mintie wrapper . . . please! Next time you want to contribute more of your shit, please remember to use the form of stationery applicable for your efforts; this can be found in the men's toilets in Union house.

Yours in petulance
P. ETTY.



Comments on National Action

Dear Editors,

A letter in response to Leslie Wilson's article on the Abortion Debate Debacle in Vol. 62, No. 16. While you will find no arguments with me over Brander and his "lynch mob", there is no need to assert that they are "probably very drug fucked". While this may be true, we have no means of knowing this, and I am quite sure that they are quite capable of being complete wankers without the aid of drugs. Thus, there is no need for such assertions. You will find also no argument with me that a certain Adelaide daily newspaper once again produced a shitty coverage of this incident. However, instead of refusing to acknowledge Brander, they should allow him to have his say and then tear his views apart for the bigotry that they stand for. The media has great power in society, and they must use this power to expose National Action as the small minded, minority, right-wingers that they are. While my pen is still to paper may I suggest that one of your contributors get Tim Kleinig and Rabbi Ian D Morris together for an informal debate. Many may find it interesting, and it will stop those two from hogging all the space in the letters section.

Have a Nice Day

David Brown
Arts

Show us ya fat one

Resistance rejects claims by the Adelaide University Pro-Life club regarding the Pro-Choice rally posters. We did not make the "fat old men" poster but simply agreed to paste them up in support of the rally, which was organised by a range of women's groups on campus.

Our analysis of the anti-choice position is not that "fat old men" or skinny old men or women make it necessary to control women's bodies but the system.

Under capitalism, where the exploitation of labour is undertaken for the benefit of individual profit, a woman's biological role in production (producing the next generation of workers) is valuable property. The control of women is therefore seen as necessary for the system to function. Capitalism therefore defines a woman's role as free domestic labourer and child-bearer. This is in conjunction with a woman's role in the work-force, creating profit for capital. This also relates to why National Action are anti-choice - they are extremely right-wing, the extreme of capitalism.

Fascism occurs out of the necessity for the state to keep capitalist relations intact. It is done so by the use of state violence. Women's control over their own reproductive rights is therefore a serious threat to the system's control over women. This is why abortion is still illegal in some states of Australia or where it isn't, access is limited. It is imperative that we continue to mobilise against reactionary forces in order to force the removal of abortion from the criminal code.

David Evans
Resistance Club

Editorial bias? We think not

To whom it may concern,

It seems apparent in recent editions that the editorial is prepared to allow its bias to escape from its proper place in the "editorial" column. Last week myself, and many others, believe you abused your editorial privilege by choosing to rebuke what was an intelligent letter by Bernard Finnigan on the "Pro-Life vs Pro-Choice" debate. Fair enough, you, like many others, may not agree with Bernard's point of view. I myself am not swayed by many of his points, however, I do believe that a student paper is meant as a forum for discussion and Bernard has the right to express his views without ridicule from the editors, as do any other students of this university. Selective bias is an unhealthy practice and no group at Uni should feel in fear of receiving retribution by *their* student paper for expression of their beliefs. Let the students fight their ideological battles in the "letters" pages and let us decide for ourselves where we stand on particular issues. Your job is to convey student opinion in general, not to decide which of that you deem "correct" or that which you find abhorrent.

Editorial opinion has its place and that is in its designated column.

Thank you kindly,
Rowan Campbell

Dear Rowan,

If a letter is addressed to us, then we have every right to respond to it. Anyone else can respond to a letter addressed to them in these pages, we can too. In no way did our answer ridicule Bernard and we did not edit his letter at all.

David, Tim & Lorien.

Modern problems

Dear Readers,

I would like to campaign for changes to vending machines on campus. This appeal comes after myself and a number of my colleagues have experienced difficulties with one vending machine in particular - the one in the courtyard alongside the Horace Lamb lecture theatre.

The first incident occurred when one of my friends bought a Wagon Wheel only to have it get stuck when the mechanism holding it jammed.

The next dilemma arises when you put your hand into the tray at the bottom to take out your purchase but upon attempting to withdraw your limb, your wrist watch gets caught on the cover flap and you must wrestle with the mechanical gladiator to retrieve your arm and hope that your \$50 watch is still on it.

The final straw which broke the camel's back was last Monday, 15th August, when placing a \$2 coin into my robo-friend, I looked up to see that a value of only \$1 had registered on the machine. My \$1 packet of Burger Rings had cost me \$2 as the silicon-minded device refused to grant me any change.

Something must be done about the poor design or value of this particular unit and I hereby declare war on it - or at least a campaign to have it replaced.

Yours Sincerely,
Scott D. Curtis
Mathematical Sciences

Student politicians: comin' to getcha

Dear *On Dit*, students and everyone else,

Elections are coming! Yes that's right, you're about to be harassed by heaps of politicians (including me) for your vote. You're going to be very pissed off.

So when you get pissed off, ask us what we're going to do for you. Don't just take a ticket - ask all the hard political questions you can think of. We are supposed to be working for you - treat us like it!

No matter who you vote for, make sure it's going to help do something *you* want.

Dave Roussy

Addendum: In the Election Broadsheet I said I was the Film Club CA Delegate. This was my mistake, I am actually the CA delegate for the Alternative Film Maker's Club. The Film Club and the AFMC are different clubs. My apologies for any misunderstanding that may occur.

Questions for Student Focus

Dear Eds,

I am writing to thank Judy Clover for her letter regarding the Arts Faculty crisis - finally we get some information from our paid reps about this problem. Despite Bec Shinnick's dubious claim "that the SAUA...has taken action at various levels" she unfortunately forgot one important level; students. So busy was Bec "at the Arts Faculty level...with Senior Management...and at the national level", that it took her five months to tell students what was happening, and only after a critical letter to *On Dit*. I was curious that Bec included in her letter to *On Dit* an Arts Faculty crisis "Update", because as far as I am aware she hadn't written anything to be updated.

In order to avoid a reply to this letter claiming that I am involved in "petty political point scoring", allow me to state my agenda very clearly. The United Students have failed to represent students in 1994, they will continue to do so under their new guise, Student Focus, if given half a chance. (NB: Student

Focus is a new name for the United Students, it's not the first time that this faction has changed name so as to distance themselves from their poor record).

Please be aware that the Student Focus Education Vice President (EVP) Candidate, Michelle Giglio, spent an entire year on Arts Faculty Board (initially thinking that she had been elected to SAUA Council) and is not minuted as having said a single thing. Is this the kind of representative you're looking to employ, I think not. Before voting in this year's student election think about exactly what the United Students have done over the past twelve months. Did you see rallies, petitions, any student action at all? Were you kept informed with student issues? Did you get your money's worth in 1994? NO! It's time for a change in the SAUA.

Yours Sincerely
Mike Wait / Arts

Methane dispensers

Dear Editor,

A couple of weeks ago in a response to the letter of one student you explained why and how cattle stock produce methane gas and thus pollute our environment. I do not dispute this fact. But I just want to tell you and your readers another fact: rice paddies produce as much methane gas as the cattle do. Especially during the time when the rice fields are flooded by water, and then when the water is released back to the river - when the fields dry up. The effect is similar to when swamps or marshes are drying up. Anyone who has walked around swamps or marshes during the summer or drought can note the strong smell of methane. Meanwhile the production of methane gas in rice fields was proven scientifically also. How about that?

Yours Sincerely
Michael Hotra

Letters can be brought into the *On Dit* office or the SAUA, or posted to:
On Dit
University of Adelaide
North Terrace
SA 5005

"It's very possible the next D-Generation or The Late Show of the 21st century could spring from this bunch..."
dB Magazine



Hoo Ha!

parting company's new comedy revue
little theatre, adelaide university
august 24th - 27th august 30th - september 3rd
8pm

tickets \$10 / \$7 at the door or saua 3038383

ABORTION

Leif Larsen gives his perspective on the pro/life pro/choice debate.

Humanity vs Personhood

Abortion is an issue which inevitably draws heated and emotional debate. People will stand up and argue passionately with one another, abuse one another, and even come to blows. Given that the issue means so much to so many people, it seems odd to me that those who argue for and against are often happy to bang their heads against the wall, making little or no progress. What I find difficult to comprehend is that people will debate the issue against those whose views are fundamentally different without any agreement about what are the crucial issues or questions on which the debate turns.

When we are asked whether we consider abortion to be morally justifiable, one of two general answers is usually given: (a) yes, it should be the woman's right to choose, or (b) no, the foetus has a right to life, and abortion is thus murder. More often than not, unfortunately, the views on both sides are not supported by any rational or clearly thought out position. Before I begin to discuss the issue in earnest, I wish to declare upfront that I fully support the right of a woman to choose whether or not to have an abortion, whatever the reasons. I must also declare that I wish to state a case for the much-maligned philosophical theory of personhood - not that it should be accepted, necessarily, but that it forces us to consider a number of possibilities within the abortion debate which are otherwise glossed over.

The Moral Status Of The Foetus

At the risk of offending both sides, I wish to suggest that neither side of the popular debate about abortion fully understands the personhood argument. This was particularly evident at the debate which took place in the Little Theatre on Friday. Even those on the pro-choice side wished to distance themselves from the personhood argument which, as one pro-choice debater so aptly put it, "has a bad reputation". And it does. Personhood has had some bad press. When well known Australian bioethicist and animal rights campaigner, Peter Singer, attempted to lecture on the topic in Germany a few years ago, he was treated in much the same manner as the pro-choice supporters were by National Action at the first

abortion debate, only much worse.

Why is this? It is easy to understand why Germans are opposed to a theory which sets a criterion for what it is to be a person, given their experience of Nazism. But this opposition also betrays a lack of understanding of what the issue involves, an understanding which

can only come about through the freedom of speech which both Singer's German opponents and the National Action thugs seemed ironically disinclined to permit.

What I suspect is that those on the pro-choice side intuitively accept at least some of the assumptions of the personhood argument, they just call it by a different name. For when one of the pro-choice debaters last week argued that the foetus is not yet a human being, and thus does not enjoy the rights of an adult person, she did not mean it literally: the foetus is clearly a living organism, and it is just as clearly genetically human. Nobody doubts any of this, and as such there is no point one side denying this fact, and the other preaching it, ad

infinitum. There is, at least on the pro-choice side, something other than being genetically human which is questioned when it is argued that the foetus is not a person.

If pro-life supporters are to argue that the foetus has a right to life, they need to do more than continually point out that the foetus is a living human organism, and say *why* this accords a right to life. Likewise, if pro-choice supporters are to argue that the foetus does not

have a right to life (that overrides the right of the woman to choose), it is not enough simply to state that anti-abortionists infringe upon the rights of women: it must be shown *why* the rights of the undeniably human foetus are inferior to the rights of the woman.

How, then, do we go about determining the moral status of the foetus? We must decide what it is about the foetus which gives it a right to life. It is only then that we can examine whether this right may override the right of the woman to abort. Should the foetus have a right to life simply because it is human? This is generally the position held by pro-lifers, and is certainly compelling in many respects: we should, and do, feel much more protective of our own species than any other, and we accord special rights and privileges to humans that no other creatures enjoy.

Speciesism And The Personhood Theory
The personhood theory suggests that while we commonly accord the right to life to humans, it is perhaps not merely because we are human, ie. members of the species *homo sapiens*, but something independent about us which gives us special rights and privileges.

The idea behind this theory is best illustrated by reference to an example popular within moral philosophical circles. Suppose, says this story, in the future we are able to travel to other planets, and we discover a life form which is to all intents and purposes like us: they are intelligent (perhaps much more intelligent than us), live in co-operative and harmonious societies, have aims, dreams, ambitions, etc., just like us. However, these creatures are purple, and have three eyes (or they look like apes, or whatever). Would we have the right to kill these creatures, say, for food? (this would, presumably, bestow upon them a similar right). Would they possess a right to life equivalent to ours? This may seem an elaborate and fanciful example, but it makes a very important point: should these creatures possess the right to continue living because they possess the same qualities and characteristics

that we do, or should we not afford them the same rights as we ourselves because they are not members of the species *homo sapiens*?

To not afford these creatures the same rights as ourselves, this theory says, would be a clear case of *speciesism*, or treating them as inferior simply because they are not members of our species. This would clearly be unacceptable to most if we were to differentiate on the basis of gender or race, so why should species membership be any different? Is it simply being a member of our species which accords the right to life, or is it some quality (or group of qualities) independent of our species which we happen to possess? Which capacities, then, would be morally relevant? What kind of being would one have to be to possess the right to life, and why?

The argument is that we possess the right to life not because we are humans, but because we are a certain *type* of being: we are conscious, sentient creatures who can feel pain and pleasure, and we possess desires and interests. It may not seem immediately apparent what this has to do with possessing a right to life. The point is, says this theory, that for a being to possess a right to life it must actually desire to go on living. And to desire continued existence, one must first possess the relevant mental capacities to have some understanding of itself as a being with a future, and what it means to continue to exist. It is this kind of argument that one pro-life debater objected to as being open to arbitrary distinctions, hence the danger in defining personhood. However, whether or not one agrees with the theory, it at least has a rational basis, something which cannot be said of the speciesist approach.

While most would not have considered the right to life in these terms, it accords with the way in which the majority of people would look at rights generally. For example, if someone were to steal my furniture (ie. take it away without my permission) we would consider this an infringement of my property rights.

However, if I left my furniture on the pavement outside my house because I did not want it, it would not be considered an infringement of my property rights to take it away. The right to life, they argue, can be looked at in the same way. For instance, while many may object to voluntary euthanasia, it can hardly be considered to be an infringement of the individual's rights should she/he not wish to go on living.

If the right to life is accorded only to those beings who wish to go on living, then the foetus clearly does not fit into this category, as it does not possess the conceptual self-awareness to see itself as a being with an existence, or know what it is to have that existence ended. If one accepts a conception of rights that accords to any large degree with this, then there needs to be some compelling reason why the right to life should be any different if the foetus is to possess that

Anyway, it is difficult to see how any argument from potential could escape the 'logical point about potential'. As one theorist has put it, "the advanced foetus is closer to being a person than is the zygote, just as a dog is closer to personhood than a jellyfish, but that is not the same as being *more* of a person". For what it's worth, I believe that there may be something in the potentiality argument - it is certainly intuitively appealing that possessing the potential to become person should be morally relevant. However, I am yet to be convinced, from a philosophical point of view, that the argument from potentiality stands up.

A Feminist Approach: Does Personhood Matter?

All I have suggested so far is that, if looked at in a logical and rational manner, there are compelling arguments as to why we must seriously question why

confusing, but she provides a useful illustration to highlight the point she is making:

If I am sick unto death, and the only thing that will save my life is the touch of Henry Fonda's cool hand on my fevered brow, then all the same, I have no right to be given the touch of Henry Fonda's cool hand on my fevered brow. It would be frightfully nice of him to fly in from the West Coast to provide it ... But I have no right at all against anybody that he should do this for me.

In other words, a right does not necessarily entail a correlative obligation. The main conclusion of Thomson's paper is that nobody is morally required to make large sacrifices to sustain the life of another (who has no right to demand them). One may argue, of course, that had the woman deliberately become pregnant then a special relationship

protected which do not apply to the foetus. One may argue, for instance, that even if a newborn baby does not possess a *right* to life in the sense discussed above, it has a claim to life because it is a member of the 'moral community'.

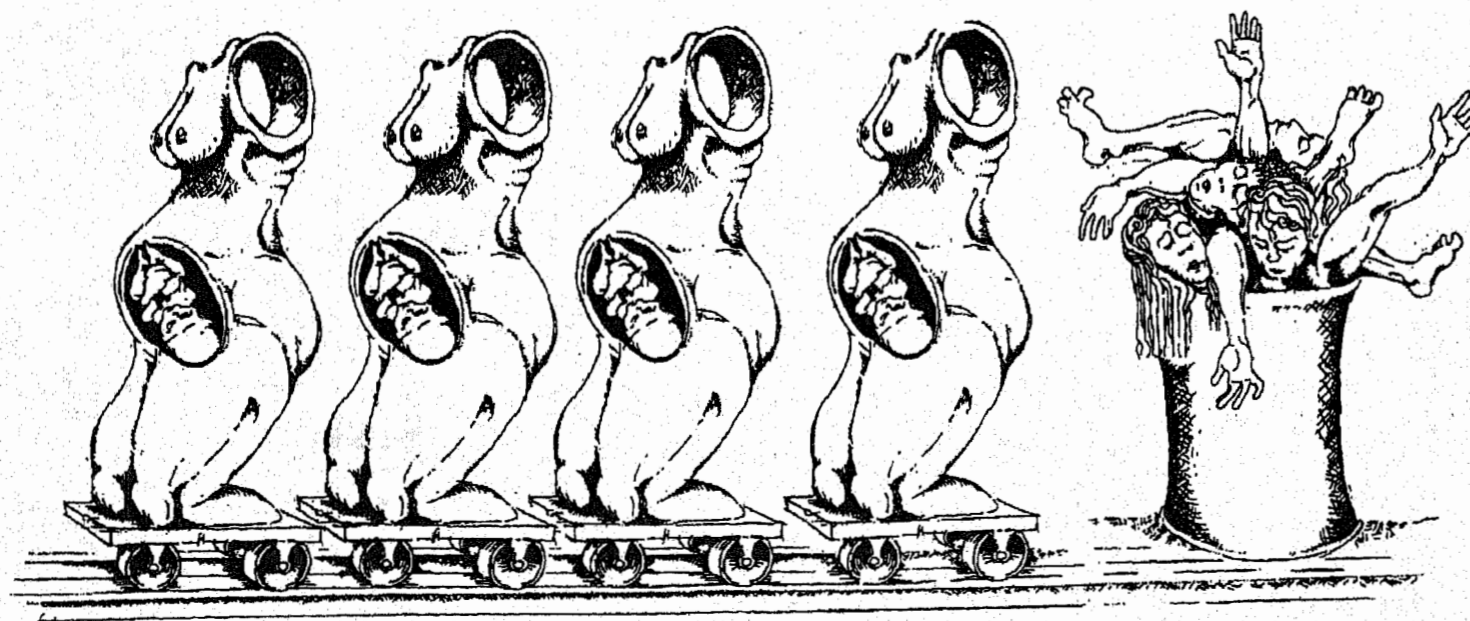
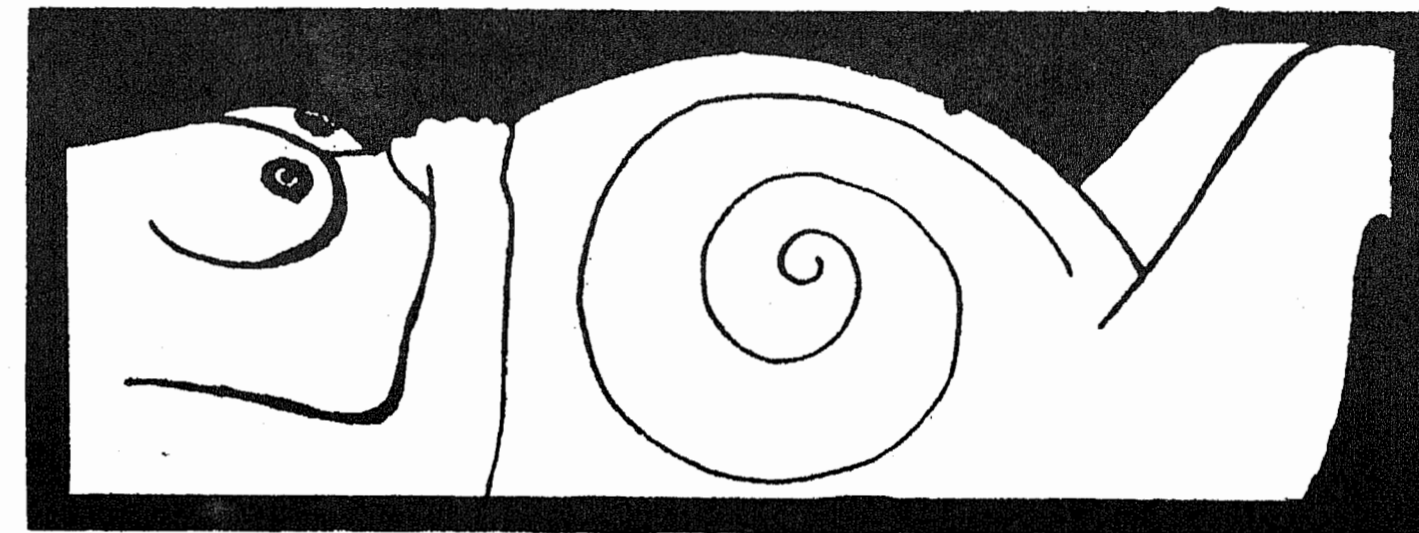
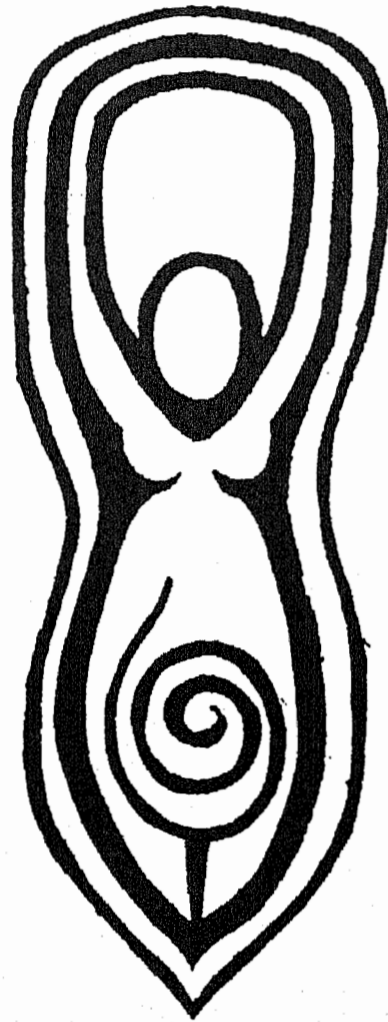
For instance, once the child is born, its claim to continue living is no longer in conflict with the right of the mother to control her own body. This changes the debate dramatically, and places a great deal more importance on considerations other than rights. In a society that is not troubled by over-population, is able to provide adequate care for unwanted children, and has no shortage of those waiting to adopt, the question of infanticide simply does not arise, and there are reasons why the killing of an infant child would not be morally which are no less significant, many would argue (myself included), than the rights discussed above. Likewise, if the callous treatment of children (as members of the moral community) was permitted it would have a serious impact on the respect for life within the community in a way which abortion could, and does, not. (Of course, some would argue that abortion does have this effect, but even they would have to agree that the killing of infants is a different issue altogether in social terms).

Conclusion

The entire approach of the personhood theory angers and disgusts many people. They claim that it is playing God, deciding who should live and who should die. Yet we do that now, particularly with the members of other species, and this theory forces us to question the basis of these decisions. All I have tried to do is to suggest that, if the popular abortion debate is to progress at all, then we need to assess our views on the subject, and the assumptions on which these views are based. People on both sides must be able to provide an argument as to why they believe what they do about abortion. It needn't be free of emotion, but it must be a rational and clearly thought out argument to have any chance of making headway. The personhood approach is but one way to begin that task.

FURTHER READING

- Baird and Rosenbaum (eds.), *The Ethics of Abortion*, Prometheus, NY, 1989
- Joel Feinberg (ed.), *The Problem of Abortion*, Wadsworth, California, 1984
- Rosalind Hursthouse, *Beginning Lives*, Basil Blackwell, Oxford, 1987
- Tom Regan (ed.), *Matters of Life and Death*, Random House, NY, 1984
- Peter Singer, *Practical Ethics*, Cambridge University Press, 1979



right.

The Argument From Potentiality

Many have argued that the unborn child has a right to life for reasons other than those stated above. They argue that the foetus has the right to go living because it possesses the *potential* to become a person, and will do so given the 'usual' course of development. On the face of it, this offers a very attractive alternative to the personhood position: it allows us to give (non-speciesist) special consideration to the human foetus. This theory too, though, meets with an immediate rejoinder, labelled the 'logical point about potential', which argues that *potential* satisfaction of the requirements of personhood does not accord *actual* rights. For example, a 12 year old child is a potential adult, but that does not give her the right to vote, or to drive a car now.

The major problem with a basic argument from potential is that it can be traced back to the point of absurdity. If the foetus is a potential person, then it is so in every stage of development: the spermatozoon and the ovum are potential persons, and contraception would be immoral on this account because it denied the world of possible potential persons (if taken to the extreme, not having sex would be morally unacceptable for the same reasons). This is of course ludicrous, and the potentiality argument has been developed a long way beyond this primitive stage. While more advanced positions have been put forward there is not room enough to consider them here.

the foetus does or does not have a right to life. I have not yet mentioned feminist arguments for abortion. These are many and varied, and include a plethora of arguments which could broadly come under the umbrella of postmodernist philosophy: these I will not discuss. What interests me more is the mainstream or popular debate about abortion which generally leads many pro-choice supporters to claim that a woman should have the right to choose because it is her body, end of story. This position needs a well-argued defence no less than the position rigidly adhered to by pro-life supporters.

The feminist position was put on the philosophical map by Judith Jarvis Thomson in her 1971 article, *A Defense of Abortion*. Within philosophical circles she was one of the first liberal supporters of women's right to choose who recognised that there was no mileage in attempting to distinguish a point at which the foetus became a person, and abortion magically became morally impermissible. She acts on the assumption that the foetus possesses a right to life, and proceeds to illustrate how we might mediate between the right of the foetus to continued existence, and the right of the woman to decide what happens in and to her body.

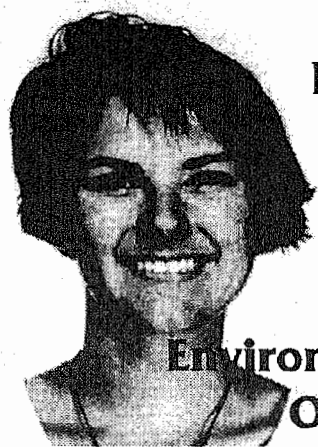
Thomson argued that, while the foetus may possess a right to life the same as everybody else, this does not represent a parallel obligation on the part of the mother to provide the foetus with continued existence (or, conversely, to not end that existence). This may sound

would exist which would give the woman an obligation to sustain a life which might have a legitimate claim to that sustenance. Thomson does not think so, and I'm inclined to agree with her in this context. While we may consider a woman to be selfish, self-centred and callous to have an abortion at 5 months so as not to be forced to postpone an overseas vacation, I find no compelling reasons to suggest that she has any less *right* to an abortion than a woman who may choose to have an abortion for what are generally considered to be 'ethical' reasons.

Infanticide, And The Moral Community

Anybody who has been following this discussion closely might have discovered one major problem that arises from the personhood defence of abortion. That is, if an awareness of oneself as a continuing entity is a requirement for personhood, then young children do not have a right to life either, as they are not significantly more developed than the unborn child in the latter stages of pregnancy. Most, of course, would find this idea not only intuitively wrong, but utterly repugnant, and would wish to reject the personhood account for this reason alone. However, there is more to this issue than meets the eye.

Those who argue for this kind of approach are not monsters proposing that we have the right to kill young children (or the old, or the disabled, etc., as has been suggested). What the majority of supporters of the personhood account argue is that there are other morally significant reasons why children should be



Anita Butler

Environment Officer



Matt Deaner

A/CVP



Suze McCourt

EVP

Very Very Last Chance to Plant Trees

Wednesday of this week is the last day you can register to do some tree planting with Australian Trust for Conservation Volunteers. Come into the SAUA, or ring on 303 5406. Transport is provided and it's free!

Date: Sunday 28 August

Place: Fox Reserve, Athelstone

Forests For Life

Australian Conservation Foundation in conjunction with the various other environmental groups and the National Union of Students are running a "Forests for Life - Woodchips Kill" campaign. The aim of the campaign is to protect Australia's old growth forests and wilderness areas. The reasons for this have to do with the environmental impact of current forestry practices. For example, clearfelling, which is the practice of simply bulldozing everything, degrades and alters the structure of the forest ecosystems, and this in turn leads to the extinction of local species and a loss of biological diversity. Current forestry practices in Australia are not sustainable and therefore export woodchipping is not in Australia's long term interest, either ecologically or sustainably. The choice for us now is whether to continue native forest logging until it is no longer possible, or whether to accelerate the shift to plantations and save our native forests.

More information about the "Forests for Life" campaign is on the Environmental notice board in the SAUA. There is also a petition urging the Federal Government to use its constitutional powers to act to protect Australia's forests. Come in and have a look.

M-Week

The SAUA is contributing to this week by providing a number of activities to get involved in. At lunchtime on Monday and Wednesday a BBQ will be an addition to the many other food stalls on the Barr Smith Lawns, and on Tuesday we go Italian - with very cheap pasta on sale. On Wednesday and Thursday at 1:45 we will be running Coke sculling and Piniata competitions respectively - both great fun to enter and with the potential to win huge prizes. In addition, there are Chinese Calligraphy classes on Tuesday, Wednesday and Thursday and a Women's Flamenco Dance organised by Jo England on the Wednesday. And this is only the tip of the iceberg. The OSA have a plethora of exciting events going on all week - so make sure you come down to the lawns and get involved - you won't be disappointed! More information is found in this edition of *On Dit* and from the handouts available.

M-Night

I must give a plug to M-Night - the evening is set to be a spectacle of dance, music and food - and is definitely not to be missed! It's on this Friday Night (26th August) and is to be held in the Cloisters.

Elections

Although a week away, be prepared to come out and vote for people and groups that will make a solid and unselfish contribution to Student Representation in 1995. There is a lot more to the work done in the Students' Association than may at first meet the eye - so it's vital to have elected unbiased, conscientious students capable of working in teams to create activities on campus. Good luck voting next week.

Arts Faculty Review

The reports of the Working Parties set up to look at the Arts Faculty and its workings were presented to Faculty Board this week. These working parties are different from the external review that will be occurring next month: they are internal, made up of student reps, academics and other Arts Faculty people. The reports were focused on three areas: Finance, Research & Teaching, and Strategic directions (the report of which has not yet been released). There were a number of interesting proposals to come out of the reports. One of the most important from a student's point of view is the proposal to offer two degrees instead of the one Arts degree: a Social Sciences degree, and an Arts degree. Students would be able to graduate with either of the two degrees, though they would enter through the Arts degree after the first year of the course. The other big one is to have a major sequence in a degree e.g. B.A. (European Studies). Both these proposed changes are designed to make the qualifications more respected and more relevant to students. The question must be asked however, whether these will work to make the Arts degree specifically 'employment' orientated. While this is good for many students who do not feel their degree will get them a job, there are many students who are looking for a broad education that the Arts degree gives them. If the changes are made, the student body must keep a close eye on the resources and efforts put into the different Departments in the Arts Faculty, to ensure that subjects such as Classics, English and other non-Social Science subjects are not neglected.

The Arts reps and myself are interested

in responses to these and other proposed changes (as outlined in article). The time frame for formal responses to the reports is extremely short. Please contact me early this week with your comments or queries. I have copies of the reports if you wish to read them.

Counter Calendar

The proposals I have spoken of in the past few weeks to revamp the Counter Calendar (the student publication of opinions of subjects) were accepted at the SAUA Council last week as SAUA policy. If you are interested in editing this publication for 1995, please come and speak to me about it. We need people that are enthusiastic and willing to go out and get lots of student surveys filled out, and are able to compile this set of opinions into an overall subject review. It will require some time spent before the exam period and some after it, but it is really worthwhile, and if it is a good publication, it can be invaluable for students when making subject choices at the start of next year.

Security

At a meeting of the Student Services Committee last week, Ron Roney, Head of Security at Uni addressed us on the initiatives Security is involved with to make North Terrace campus safe for all users. This included North Terrace and cross-University security action groups, to talk about the issues that affect all people on North Terrace. I was pleasantly surprised at the initiative the Security office has taken, but also pointed out that the services that the office provides are not promoted well enough. Some of the things they do provide are: a 24 hour security escort service to your car, bus stop or residential college; personal alarms, lost and found, repairs for wheelchair tyres and battery recharges, amongst other things. Feel free to contact them about the range of services available.



Cover Design Competition

Entries close 5pm Friday

The winner will receive a \$50 Gift voucher from Eckersley's Art Supplies, a crate of champagne supplied by the Union Gallery and any entrant whose cover is published will be paid \$50.

The winning cover will be published on Monday September 5. Entries will be judged by Paul Hewson, Union Gallery director, James Hind from Eckersley's and the *On Dit* editors.

Artwork Details

Entrants can submit

- paintings or drawings
- photography (black and white or colour)
- computer generated images
- cartoons
- collage
- anything else, in consultation with the editors

Entries can take the form of fully developed artwork or a design concept together with all necessary materials. There must be space for the *On Dit* logo. You are welcome to discuss the technical details with the editors. Come down to the office, downstairs in the George Murray Building, anytime except Mondays. You can submit either a front cover (397 mm x 271 mm) or a wrap-around cover (397 x 542mm).

Entry Details

- Entry open to Adelaide University students only
- No paid employees of *On Dit* or Eckersley's or sub-editors of *On Dit* permitted to enter.
- All entries must be accompanied by name, student number, telephone number, address and contact department.
- Entries to be submitted to the *On Dit* office.

MANY
VOICES
ONE
MESSAGE
MULTICULTURAL WEEK

M
22-26 AUG. '94

UNIVERSITY OF
ADELAIDE
Organised by OSA & Friends



Multicultural Week liftout

Welcome

Multicultural Week probably sounds familiar to some of you, especially to those who were at Uni last year. Yes, Multicultural Week or, as it is now fondly called, M Week, is back again. Last year's inaugural M Week proved to be a runaway success and in response to the support and encouragement you have given us, we are presenting M Week to you again this year.

M Week will run from 22 August to 26 August and through its theme "Many Voices, One Message" we hope to spread the message of multiculturalism not only among students and Uni staff, but also to the wider community. We aim to promote a better understanding among the diversity of peoples which make up our university community, by creating an opportunity for everyone to share elements of their culture with each other. M Week is a time when people of various cultural backgrounds come together, share their experiences, and foster friendships.

In M Week '94, you will see various cultural performances, taste authentic cuisines and view exhibits from different cultures. In addition there will be various demonstrations and games in which we hope you will participate! All these activities continue throughout the week and we will end on the Friday Night with a big bang: Multicultural Night where there will be more cultural performances and food, and you will be able to dance to the rhythms of the band, Tropical Sounds. Don't miss out!

I am proud to announce that M Week '94 is a collaborative effort by students, Uni staff and members of the community; and it has been particularly rewarding to have worked with so many people from an incredible variety of different cultural backgrounds. On behalf of the organising committee, I would like to congratulate them for the dedication they have shown. I would also like to thank International Programs of the University of Adelaide, the Council for the International Students of South Australia (CISSA), and other sponsors for their support. Last but not least, I hope that all of you will participate in the program we have prepared for you and hope you enjoy yourselves.

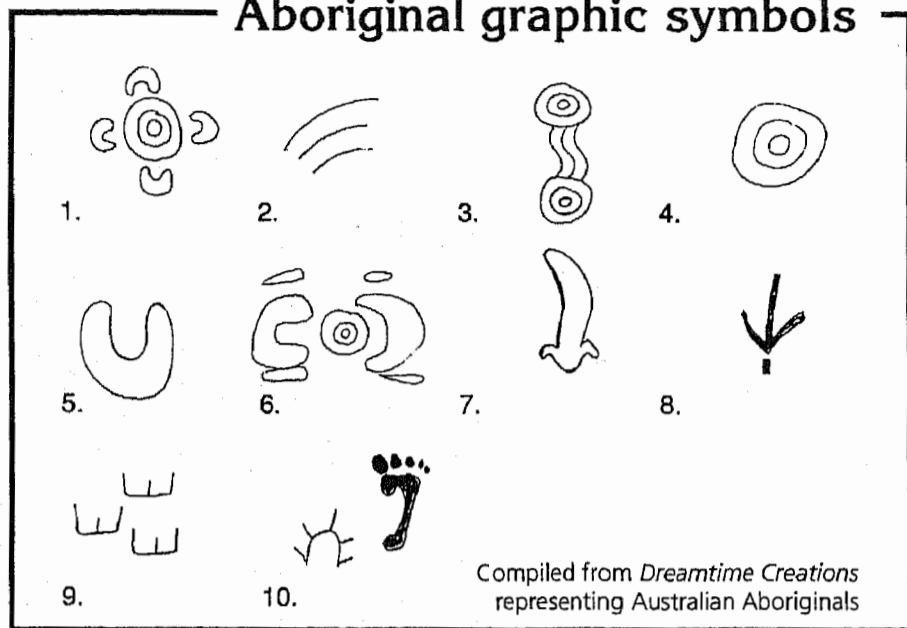
Have a good time!

Chi Kang Gooi,
Chairperson, Organising Committee,
M Week '94.



Dreamtime

Aboriginal graphic symbols



Compiled from *Dreamtime Creations* representing Australian Aboriginals

Their Meanings:

- | | |
|--------------------------------------|--------------------|
| 1. Four women sitting | 5. Man sitting |
| 2. Cloud | 6. Women sitting |
| 3. Running stream between waterholes | 7. Kangaroo tracks |
| 4. Main camp-site, waterhole, well | 8. Emu tracks |
| | 9. Possum tracks |
| | 10. Human tracks |

At the "Grand Exhibition" we will be displaying a unique collection of Aboriginal art, beautifully presented on terracotta pottery, and traditional artefacts that depict their traditional beliefs and superstitions going back thousands of years - large canvasses, timber boomerangs, didgeridoos, leather bags, belts, pouches etc. Come and see if you can unravel the stories that each and every art piece is trying to tell you!

Archana Pradhan

Poruwa Ceremony in the Sri Lankan wedding

A wedding is one of the most important occasions in one's life. The Sri Lankan wedding is a very culture-filled experience. The first day of the ceremony is held at the bride's home where the groom and his relatives congregate.

The brother of the bride washes the groom's feet when he steps over threshold and in return the groom presents him with a gold ring. This represents the beginning of a new relationship between the groom and his bride's family.

The ceremony that follows is the poruwa (a special stage that is decorated with

coeamat leaves, coloured paper and flowers). The bride and groom's thumbs are joined with a string by a male relative of the bride signifying a strong relationship. The "Jaya mangala gatha" is sung to wish them well. This is believed to bestow spiritual powers on the couple.

The groom bears gifts like cloth and jewellery at this ceremony to reflect a secure future for the bride.

At the end of the poruwa ceremony the couple pay their respects to the older guests present.

Indra Jayasooriya
2nd year Medicine

Back Home

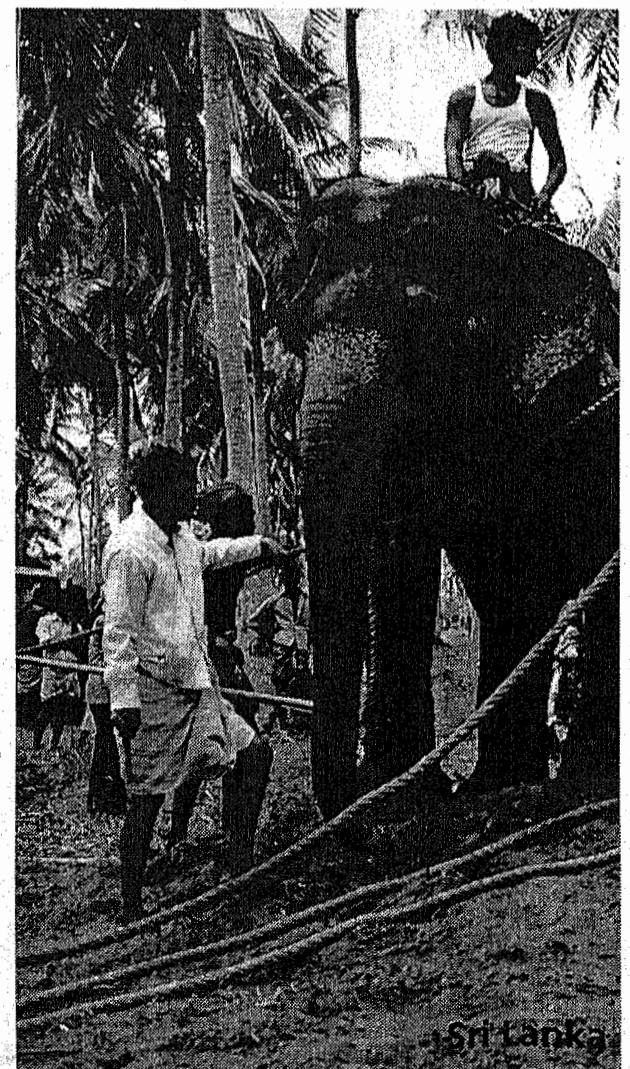
For years now, unknown to many, Sri Lanka has been at war with itself. I myself, being Sri Lankan, have been fortunate enough to be spared the suffering and hardship that many Sri Lankans have had to endure. Yet, in recent trips back 'home', after witnessing both bombed ruins and a strong military presence in the country's capital, I felt guilty that while in Australia, I hadn't even considered the fact that other Sri Lankans were being tortured, killed and terrorized back home on account of the war. I was perhaps even resentful that I had been spared the sight of violence during the trip.

Was this because interaction with violence, which compels a person to respond, to question and to understand, was not personally experienced? Was it the distance between my current home and 'home-land' which induced an apa-

thetic stupor? I realized later what it was. How could I empathise if I was not even one of them? I couldn't feel for these people because I hadn't been there. I hadn't experienced many of the aspects that the Tamil culture espoused. Now that I've experienced more of my culture, I feel much closer to it.

The plain and simple fact is that culture helps to shape a person. When one has a cultural experience, be it one's own or another's, deeper understanding of the culture's people is gained. The purpose of Multicultural Week is to create awareness of other cultures. Even though the events of the week are merely glimpses of the whole picture, take some time out to experience what's offered, it might even bring back some memories!

Kanesan Nathan



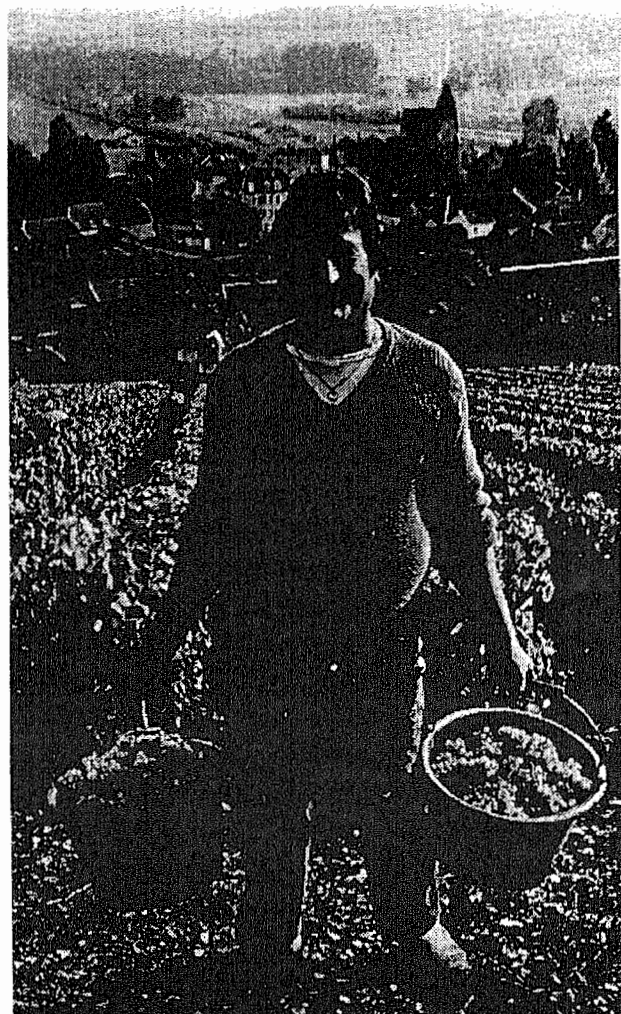
Sri Lanka

My childhood in the Pyrenees

I was born in Paris but moved to the Pyrenees in the south of France when I was two. My parents and I settled in a small village called Le Four near Foix, which was 800 metres above sea-level. I remember the warm sunny days running around with my friends also from the village, climbing and raiding the wild apple, pear and cherry trees, or playing hide and seek, or having treasure hunts. I also remember the icy cold winter days with sub-zero temperatures, playing in the snow, making snow men and, of course, having great snow-fights! My parents divorced when I was young, so

my mother became a goat herder, making and selling goats-milk cheese at the market in Foix. I started school when I was six, my school consisting of three teachers and 70 students. My mother and I immigrated to Australia when I was eight, but no matter where I went from then on, I never forgot, and never will forget, my unique and care-free childhood in the Pyrenees.

Roxanne Marsac
General Councillor of the French Club



AGUA

The Australian Greek University Association Inc. (AGUA) was established by a group of enterprising individuals in 1966, in order to provide an appropriate forum where Australian-Greek students of the University of Adelaide and Greek youth may express, exchange and co-ordinate their views on matters relating to their education, the education of other Greek Australians and all aspects of Australian-Greek relations. The primary objective of the association is the promotion of mutual trust and friendship, primarily amongst all Greek-Australian students.

Over the years, AGUA has played a large role in the activities and politics of the University of Adelaide. Its com-

mittees have been graced by many individuals who have gone on to forge very successful careers for themselves, such as the current Federal Minister for Immigration, Mr Nick Bolkus, who is a Past-President of the association.

A tradition handed down from those bygone days is the top secret method used in cooking the perfect "souvlaki" (shaslick). AGUA continues to demonstrate its skill in this area, and has set itself the goal of perfecting the much loved yiros, and the mystical and tasty lamb on the spit. This skill will be demonstrated during Multi-Cultural Week. So make sure you savour the opportunity to taste the gifts of the Greek Gods...

The French Club

It is impossible to describe the French Club concisely, simply because we are such a motley bunch, from a wide variety of departments and courses. The primary aim of the club is to have fun and it is fun that we have! So far this year, events staged by the club have included the Cocktail Party, the Petanque game (bowls), French Conversations in Rundle Street and also restaurant and video nights. Still to come is the annual French play, which this year features bizarre and amusing skits by the French playwright Ionesco, together with his absurdist play, *The Lesson*, to be held in the Little Theatre on October 20, 21, and 22.

The French Club Committee consists of our President Sarah

Wilmont, Secretary Cathy Rainsford, Treasurer Igor Larvin, delegate Damien Scholefield, Catering Officer Tori Brooks, General Councillor Roxanne Marsac and finally Publicity Officer, me, Leonique Swart.

If anyone is interested in coming along to any of the club events, any new members are more than welcome. I hasten to add that it is not necessary to speak French, not everyone does French here at A.U. and there are heaps who don't currently "speak French", but are interested in French breakfasts (crepes and croissants), French restaurants, music or even French cinema.

Leonique Swart

M-Week '94 Organising Committee

Chairperson Chi Kang Gooi
Co-Chairperson Khong Chin Kang
Treasurers Shearn Leong
Cheryl Chan
Secretary Adrienne Yam
Sponsorship Tze Kai Wong
M-Week Fabian Matthews (Head)
Coordination Seong Lin Khaw (Head)
Ju Pin Ang
Samuel Stephanus
May Chew

Publicity Pheng Chew
Melinda Tan (Head)
Suki Leng (Head)
Katherine Lau
Michael Lim
Cressida Wall
Kanesan Nathan
Rahmi Dasril
Benny Bintang
Huai Peng Loh
Sharon Yee (Head)
Performance

Baldeep Kaur (Head)
Michele Chan
Dan Anderson
Lan See Lim
Quang Nguyen
Exhibition Archana Pradhan (Head)
Mei-Lin Tan (Head)
Ajay Malla
Hazel Tall
Miaw Chin Foong
Radhika Nayak (Head)
Food

Alok Anand (Head)
Wai Sing Yong
Nor Mahiran Yatim
Pei Ching Lim
Yew Yan Tan
Yow Shing Ng
Erica Lee
Rahimi Abdul Samad
Prashat Agarwal
Kate Hawkins
Jeneve Williams

Postcards from Bangladesh

Bangladesh is a riverine country. It is a part of the Ganges-Brahmaputra-Meghna delta bordered by the Bay of Bengal in the South, India in the north and west, and Burma and India on the eastern side. Culture is reflected in its river. Culture is in written and unwritten wisdom, the lifestyle, arts and artefacts, rites, traditions, norms and practices

which hold together the life of a community. A village in Bangladesh offers a picturesque scene with



its lush, green paddyfields, fruit-laden trees and ponds and water tanks with waterlilies. Despite the recurrent floods and natural calamities, the rivers of Bangladesh are a major resource: rice and fish, transportation, trade and commerce.

Although Bangladesh is one of the least developed countries with a per capita income of US\$220, it has a rich cultural heritage. It is a country which fought for linguistic rather than religious nationalism and one which has a preference for a democratic government. Homogeneity of the country is maintained through 'Bangla' language spoken by everyone. 'Bangla'

literature is rich in prose, novels, epics, short stories, lyric and modern poems. The songs of 'baul', boatmen and 'sufi' and tribal songs capture the hearts of the rural masses. For some lyrics by great songsters like Rabindranath Tagore, Nazrul Islam and Atul Prasad remain the favourite.

Bangladesh is also known for manufacturing and processing cotton textiles, jute and silk. Its weavers are known for their silk and cotton muslin. This is known for its fineness and delicacy, a bolt of which could be pulled through a finger ring. It is also renowned for such activities as embroidery, gold and sil-

ver filigree work, ivory work, wood craft, bamboo, cane and jute mat works.

Many people in Bangladesh are God-fearing, resilient and hardworking. They usually dress in 'lungi' and 'genji' for men, while women wear 'saree'. Like many other South-East Asian countries, the Bangladeshi society is also experiencing conflicts between traditional values and modern demands of life. While society as a whole should be regarded as a living organism which moulds itself according to the requirements of its people, at the same time it should carry forward tradition and culture.

Rita Afsar

"Aiyah, Where got time!" - Speaking Singlish

Some of you may have heard of the *Singapore Sling*; some may not have. But if you hang out with Singaporeans or Malaysians often enough, you more likely than not would have heard the *Singapore Slang*, more commonly known as Singlish.

Put succinctly, Singlish is a Singapore brand of spoken English. It is basically English with Chinese grammar and spoken with a distinctive Singaporean and/or Malaysian accent. Sometimes words from Hokkien, a Chinese dialect, creep into the sentence structure and strong overtones of the Malay language often accompany Singlish. Here, I've presented a cross section of some of the more common Singlish phrases and words and their explanations.

Let us start with exclamatory remarks. A common one is *Alamak!* which is the Singlish equivalent of "Oh my gosh!". We use *Alamak!* to express despair and sometimes anxiety. For instance, "*Alamak!* I forgot to bring my assignment!"

Wa-liao is used when one is surprised, as in "*Wa-liao!* The food here is so expensive!". It can also be used as an equivalent of "Good Grief!" or "Oh dear!" and the like. *Aiyah* or *Aiyoh* express impatience and sometimes disgust. One might say,

"*Aiyoh!* the river is so filthy!" or "*Aiyah!* hurry up!"

A Singlish sentence often ends with words like "*lah*", "*leh*", "*meh*" and "*lor*". These trails are included to add emotions or feelings to the sense of the sentence. For instance, "Come with us *leh*" (with a long draggy "*leh*") is persuading. "Come with us *lah*" (with a short emphatic "*lah*") is encouraging. "Come with us *lor*" is almost like pleading. "You don't want to come *meh*?" is simply "Don't you want to come along?"

A common use of such trailing expressions is in the phrase "OK *lah*" which is the Singlish equivalent of "Okie dokie". Be careful not to confuse it with its cousin, "OK *lor*" (meaning "alright then") which is usually spoken with a sense of resignation. The difference is fairly subtle and can be fully understood only after years of exposure to Singlish.

There are also phrases and words which are distinctly Singlish. For example, when we say a person is *blur*, we mean s/he is confused. So, one would say after a lecture, "*Walio*, so *blur* man", and that means "Good Grief, the lecture was so confusing!" another common phrase, "Why you so like dat?", which has been made popular by a local rap group, The KopiKat Gang, actually means

"Why are you behaving like an uncivilised buffalo?!"

Singlish also has a large collection of "Where-gots", like "Where got time", "Where got money", "Where got fun" and so on. In general, the "Where got" can be replaced by "Where on earth do you expect me to find". So for instance, when asked to donate some money to charity, a Singaporean may say "Aiya, where got time?" note that here, time and money seem to be synonymous.

Some Hokkien words commonly used in Singlish like *kiasu*, *pai seh* and *ngeow* need some explanation. *Kiasu* literally means afraid of losing out. *Pai seh* means embarrassing or embarrassed, and *ngeow* (which is a Hokkien word for "cat") is usually used to describe a stingy or fussy person. So, a *kiasu* person would go for all the freebies and eat his/her fill (and more) at a buffet or all-you-can-eat meal, and there is no need to be *pai seh* about it. And if you happen to have a very *ngeow* landlord, then you have to be more *kiasu* ...

Now that we have a fairly good picture of what Singlish is all about, let's see if we can understand the following conversation between Ah Beng, Ah Seng and Ah Lian (the Singapore equivalent of Tom, Dick

and, well, Mary) ...

Ah Beng; Hi, Ah Seng, Ah Lian, long time no see.

Ah Lian: Hey, you guys wanna go to the Singapore Dinner?

Ah Seng: No lah, where got time!

Ah Lian: Aiyah, ne mind lah, long long time oni what. Go lor ...

Ah Beng: Free one ah?

Ah Seng: Aiyah, where got free one?

Ah Lian: Ya-lor, if free, where got good one? Price is \$30.

Ah Beng: Wa-liao! so expensive one meh?

Ah Seng: What do they serve? Dragon's meat?

Ah Lian: Dunno what lah. Go lah!

Ah Seng: OK lah, I see first lor.

Well, some people may say that Singlish is basically bad English; but lest we forget, Singlish is a spoken "language" and we generally do not write in Singlish. It is used throughout Singapore and has been a very effective tool of verbal communication. It also has a certain Singaporean flavour.

And oh, by the way, the Singapore Sling, which has nothing to do with Singlish, is a cocktail.

Cheers!

KC Ang

M-night

In true Multicultural Week tradition, the week will come to a spectacular close with M-Night, the grand finale to a dynamite week! The week will be over and the party is raring to go! The Cloisters make a perfect venue for the night's festivities, and is set to be transformed into a fully-fledged festival in true Adelaide style!

You can expect a feast of performances from all corners of the globe - Punjab, Greece, Russia, Samoa, Sri Lanka, Vietnam and Spain just to name a few. Food will be one of the evening's main highlights with an astonishing array of foods to titillate your taste buds, and a variety of stalls made up like typical night hawker stalls in many Asian countries, serving steaming hot teas and Indian breads with curry. Droooooo!

There won't be a dull moment at this year's event, and you can expect it to be spiced up with heaps of goodies in

numerous lucky draws throughout the evening.

The M-Night organisers are pleased to announce that we will be having a fabulous Latin-American Band, Tropical Sounds who have attracted a strong following at La Lupa every week.

Be warned. Don't expect to go home until the wee hours of the morning, because we're going to rock on with a disco with a difference! Our World Disco DJs have put together a truly contagious concoction of music from all over the world, to guarantee a frenzy of dancing to wind down the last day of Adelaide's Uni's unbeatable contribution to campus-based Multicultural celebrations throughout Australia!

So don't hesitate, visit our stall at the Barr Smith Lawns this week for more info, and to buy your tickets early, because at \$5, they are vanishing fast!!!

What's Happening during M-Week

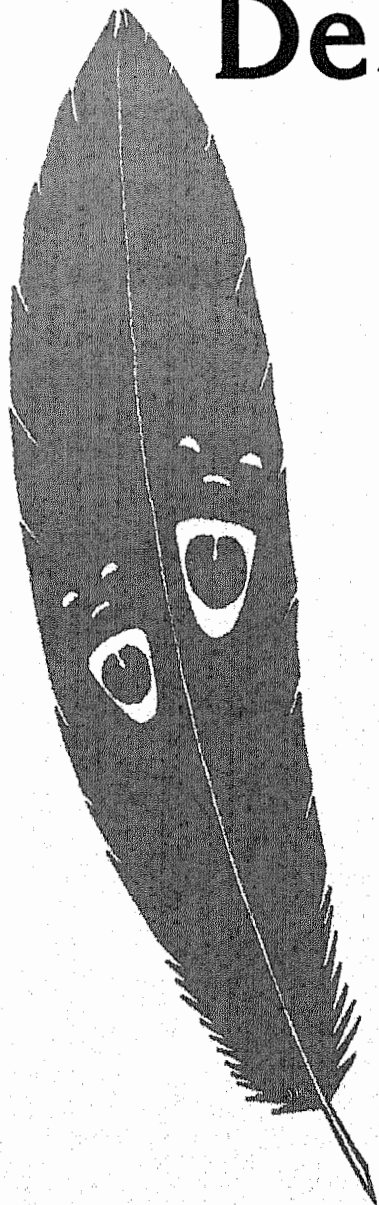
Gastronomic Potpourri

Once again, the M-Week organisers have been able to bring dishes from all around the globe to your doorstep. By offering a wide variety of ethnic foods for sale, another area is opened through which the individual is able to experience cultural diversity. Participants in this year's food fair comprise people from around the campus as well as various ethnic groups and individuals from the community. There will be 8 to 9 stalls operating each day during M-Week and during M-Night, with a total of 18 different stalls offering various food throughout the week.

The Spanish stall will be selling chicken, barbecued in a spicy mix, topped with Spanish tomato sauce and served in a crispy roll with salad. Other dishes include Spanish barbecued sausages, potatoes and onions. The Islamic Students' Society will be selling Halal food, which includes Murabak, Satay, Roti Jala and Roti Canai. The menu will be different each day and a free cordial drink will be provided with each meal purchased. At the Malaysian food stall one can expect to find Laksa Penang, Laksa Johor, Roti Jala, Chicken Curry, Fruit Rojak, Fried Noodles and Corn Pudding. There is also the stall set

up by the Cambrian Welsh Society, who will be offering Cawl Cenin, a traditional Welsh soup consisting of leeks, lamb and crumbled caerphilly cheese. Even German snack foods (German sausages) make an appearance, courtesy of the Wurstmex Continental Catering Service. Snacks for sale include Bratwurst, Bockwurst, and Currywurst. Other varieties of food on offer include Korean, India, Indonesian, Greek, Filipino, Sri-Lankan and Lebanese. The SAUA will be setting up an Aussie BBQ as well as offering Italian food. The cost for each meal does not exceed \$5 and members of the AGUA will be eligible for special discounts from the AGUA stall. So, be sure to get down to the stalls where there is bound to be something for everyone and enjoy!

Logo Design



Interpretation of the slogan:-

Many Voices, One Message: throwing open all boundaries of race, language, culture, religion, age, sex and nationality, people from different backgrounds come together to convey ONE message. The message here brings across all notions of human affection:- love, peace, harmony, understanding, forgiveness, acceptance, compromise and goodwill.

Response with logo design:-

Two Faces

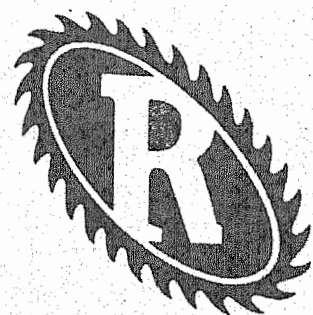
Voices of people from different backgrounds. The faces are of different sizes - the upper being slightly larger in scale than the lower. A difference in scale here represents the different backgrounds. The same facial expression here represents the same desire to express the message. The 'tonsils' within the mouth represent the voice.

One Feather

In many cultures the bird (ie. swan, crane, pigeon, eagle, phoenix, hornbill, etc) has been used to represent the messenger. The single feather here not only represents the notion of the messenger, but also the philosophy of the message - the whole array of human affection.

Combined, it hopes to bring across the idea of the human(e) message.

Henrick Lau
Logo Designer

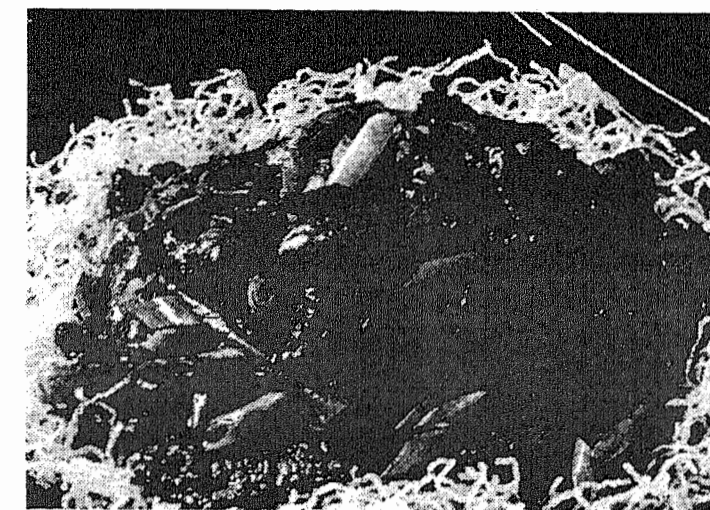


M-Week Programme

Activities and Venues, North Terrace
Campus & Waite Campuses

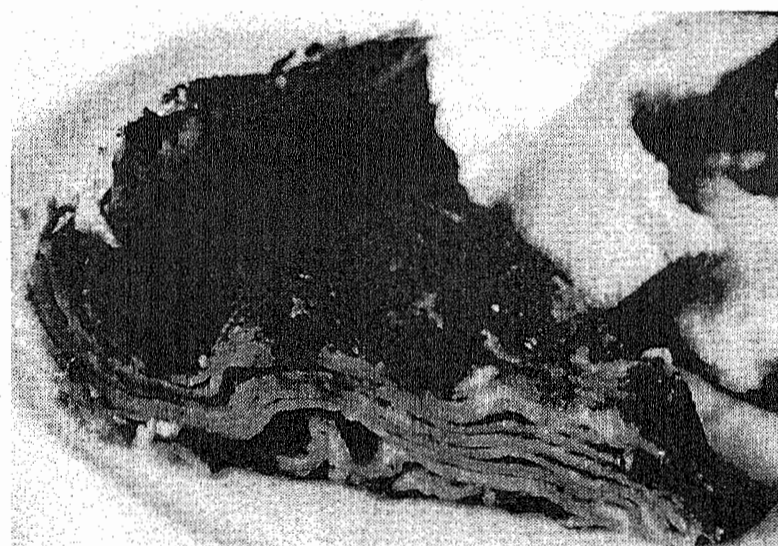
Week-long events at City and Waite campuses

An Exhibition will be held between Monday and Friday in the Ira Raymond Exhibition Room, Barr Smith Library.
Times: Monday to Thursday (August 22 to 25), open from 10 am to 8 pm. On Friday (August 26) it will be open from 10 am to 5 pm.
There will be a quiz corner (open to everyone except M Week committee members and OSA committee members) at this exhibition. The name of the winner will be announced during the grand finale, that is M Night, Friday, August 26. The winner will be awarded a food voucher from a restaurant in town.
Performances and demonstrations will be held from Tuesday to Thursday on the Barr Smith Lawns. Performances from 1 pm to 2 pm, and demonstrations from 12 pm to 2 pm. Games will be held from Wednesday to Friday, from 12 pm to 2 pm, on the Barr Smith Lawns.
Food will be available Monday to Friday on the Barr Smith Lawns, and from the Helen Mayo Refectory on M Night (Friday). Barr Smith Lawns: 11.30 am - 2.30 pm. On M Night from 7 pm onwards. Price: Not more than \$5.
An Art/Craft Sale will be on from Monday to Friday on the Barr Smith Lawns. Time: 11.30 am - 2 pm. Aboriginal art and craft from Monday to Friday, Indian and Egyptian on Monday.
M Week T Shirts on sale from Monday to Friday at the Multicultural booth on the Barr Smith Lawns. Time: 12 - 2 pm. Price is only \$12!
Waite Campus will be hosting International Movie Nights. August 23 and 25, 7 pm to 10 pm. Venue is the Charles Hawker Hall. Free entry! An International Lunch and Exhibition will also be held: August 28, from 11 am to 4 pm at Urbrae House.



Monday, August 22

Time: 1.00 pm
Venue: Barr Smith Lawns
Arrival of Guests of Honour, VIPs, Brass Band,
International Costume Parade



Wednesday, August 24

Performances
 ▪ 1.10 pm: Indian Semi-Classical Dance
 ▪ 1.30 pm: Japanese Tea Ceremony and Flower Arrangement
 ▪ 1.45 pm: Nihon Buyou (Japanese Dance) by the Australian-Japan Association
 Demonstrations
 ▪ 12 pm - 12.50 pm: Wing Chun King Fu by the Wing Chun Kung Fu Club, Adelaide University
 ▪ 12.50 pm: Taekwondo
 ▪ 1 pm - 2 pm: Chinese Calligraphy sponsored by the Students' Association
 Students' Association's Women's Dance Session
 ▪ 12 pm - 1 pm: Come and learn Flamenco Dance in the Irene Watson Room, level 5 of Union House
 Students' Association Games
 ▪ 1.45 pm: Coke Sculling Competition

Thursday, August 25

Performances
 ▪ 1.10 pm: North Indian Dance
 ▪ 1.20 pm: Maori Dance by AOETOCEC Maori Culture Association
 ▪ 1.35 pm: Nepalese Dances
 ▪ 1.45 pm: North Indian Dance (continued)
 Demonstration
 ▪ 1 pm - 2 pm: Chinese Calligraphy sponsored by the Students' Association
 Students' Association Games
 ▪ 1.45 pm: Pinata Hitting



Tuesday, August 23

Performances
 ▪ 1.10 pm: Scottish Country Dance by the Royal Scottish Country Dance Society (Adelaide branch)
 ▪ 1.25 pm: African music
 ▪ 1.35 pm: Balinese Mask Dance
 Demonstrations
 ▪ 1 - 2 pm: Chinese calligraphy, sponsored by the Students' Association
 ▪ 12 pm: Judo by Judo Club, Adelaide University
 ▪ 12.20 pm: Kendo by the Kendo Club, Adelaide University

Friday, August 26

Games
 ▪ 1 pm: Limbo Competition.
 ▪ 7 pm: The Grand Finale! M Night!
 Only \$5 to feel the world!!! Live cultural performances, disco, door prizes and live band!!!
 Delicious traditional food on sale!!!
 See you at the Union Cloisters and Helen May Refectory at 7pm!

Indonesia - my country

My country is just one step from Australia, to the north. It consists of more than 13,000 islands, 6,000 of which are inhabited, scattered along the equator. Indonesia is situated between the Pacific and Indian Oceans, and the two continents of Australia and Asia. This is an advantageous position especially during the sea-faring ages a few centuries ago, when people sailed around to seek new worlds and prosperity. Many people from all over the world came to Indonesia to trade and experience new cultures. Many ended up staying and living with the locals. These

'guests' brought with them traditional practices and eventually another tradition was formed, adding to the already rich culture. This might explain the uniqueness of the 200 plus ethnic groups and the dialects. Most of the people still speak a potpourri of dialects, though sadly many of the younger generation are no longer fluent with them.

Indonesia has often been referred to as the land where "even wooden sticks become plants". This is in fact true with cassava plants. Until recently, Indonesia's people have relied heavily on agriculture, and petroleum and natural gas re-

serves.

Some islands, Java and Bali for example, are very densely populated. 60% of the 180 million people of Indonesia reside in Java alone. Jakarta, the capital city, is about the size of Singapore and has a population of 12 million!

Indonesia has a diverse range of traditional costumes and home designs. For example, the Sumatran bride wears a velvet wedding dress and a heavy but elegant head-dress, and her groom completes his attire with a knee-length, wrap-around sarong. Many West Sumatrans live in traditional houses with horn-

shaped roofs. Legend has it that any dispute between the Mihangkaban and a neighbouring kingdom was settled with a single buffalo fight! In Kadimanstan, many Dayaks live in longhouses. Often, boats remain the principal mode of transport because of the many wide, calm rivers.

In concluding this insight to Indonesia, I'd like to say, "Bhineka Tunggal Ika". This is the national motto, which means "Unity in Diversity". People from different backgrounds unite to form Indonesia. It belongs to its people, and I'm proud to be one of them.

An Indonesian student

Tanggung: A Malaysian folk tale

Once upon a time, in a small hut, there lived a boy named Tanggang and his old mother. They were very poor people and so they had to work extremely hard in order to make a living. Everyday, Tanggang would wake up early in order to go to the jungle to look for wood, which he would then sell at the market.

One day, while Tanggang was hard at work in the forest, he was bitten by a cobra. As a result of the bite he became seriously ill. His mother, who loved him very much, had to work very hard in order to pay for Tanggang's medication. When he had recovered from his illness, Tanggang returned to work. It came to his attention that one of the shipping companies was looking for a worker. The pay being offered was attractive, however the job required

the person to travel on board the ship. When Tanggang expressed his interest in the job to his mother, she was reluctant to allow her son to take it, for fear of losing him. However, Tanggang's determination to take the job and his promises that he would one day return and build a better life for his mother, began to have an effect on her. Eventually, with a heavy heart, she gave him her consent.

Early the following day, Tanggang went to apply for the job, carrying with him his favourite meal that his mother had cooked for him. Even though many men were queuing up for the job, the captain of the ship gave the position to Tanggang. During the months which passed, Tanggang worked very hard. The captain soon took a fond liking to Tanggang, and on several occasions, placed Tanggang in charge of the ship when he was not on board. On such occasions, Tanggang demonstrated his skill in handling the ship, all the time not realising that back home his mother, who had not heard a word from her beloved son since he left, had fallen sick.

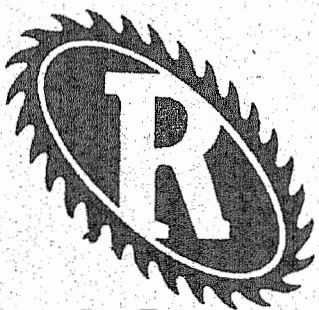
Meanwhile, the captain,

pleased with Tanggang's performance, offered him his daughter's hand in marriage. At first, Tanggang was extremely reluctant, on account of his poor background. However, after talking with the captain, the match was agreed upon and a big marriage ceremony followed. The captain then made Tanggang the owner of his shipping company.

One day, Tanggang and his wife sailed to his home town, on account of some jobs that Tanggang had to attend to. As soon as Tanggang's mother heard that her son's ship was coming in to dock at the village, she became extremely happy. Even though she was still sick, her illness failed to prevent her from cooking her son's favourite meal. Everyone in the village had assembled at the harbour to see the arrival of Tanggang's ship and his newly acquired wealth. On arriving at the harbour, Tanggang's mother went aboard her son's ship with his wife, he was not only surprised to see his mother, but was also ashamed to be associated with this dirty and ugly old woman. His mother, on seeing her son for the first time in several months, cried with

joy and tried to hug her son. However, being too ashamed to acknowledge his mother in front of his rich wife, he pushed her away. His surprised mother tried to convince him that she was who she said she was. However, when she tried to prove this by showing her son the food that she had elaborately prepared for him, he merely threw it back at her. Then he had her kicked off the ship.

Shattered with grief, Tanggang's mother slowly made her way home. While she cried over how cruel her son had been to her, she prayed to God that he might cast the ship and its captain into stone - if the person who had been cruel to her was really her son. At that moment, the weather began to change. The sky began to blacken with approaching storm clouds; the sea began to churn; the winds became fast and furious and the terrified villagers ran for cover. Suddenly, a bolt of lightning struck the ship, immediately turning it and all aboard into stone. Then all was quiet, and slowly Tanggang's mother began to make her way back to her little hut.



On top of the world: Nepal

Nepal, the Himalayan kingdom is an ancient country with a rich cultural heritage. Nepal lies in the heart of Asia, between two great centres of human civilisation, India and China. This intermediary position of Nepal has greatly influenced the making of the Nepalese culture. Being the only Hindu kingdom in the world, our art and architecture, customs and beliefs are dominated by Hindu philosophy and Hindu culture. But Nepal is also the birth place of Lord Buddha, the "Light of Asia". As such, present day religion of Nepal is an intermingling of Hindu and Buddhist beliefs.

In spite of the many other races and religions, unity in diversity has been the cornerstone of our culture. Ever since the dawn of history, Nepal has adopted the policy of religious tolerance. We can boast that not a single drop of blood has been shed in the long history of Nepal in the name of religion. The conventional greeting "Nasmaste" which means "I greet the Divine in you" itself symbolises the strong bonds between the people and their religion.

Also, Nepal preserves a special position due to its cult of female energy. This is fascinating: a chosen one is worshipped as "Kumari" - "the Living Goddess". She belongs to a Sakya family selected on the basis of certain qualifications and procedures. She must be free from bodily injuries and must remain calm even when placed among the heads of hundreds of sacrificed buffaloes. If she successfully completes the ordeal, she is taken to "Kumarichhen", the palace of Kumari and installed as the human Goddess on a special throne. She is regarded as the protectress of the country. All of her life as Kumari, she is cut off from the public and protected from injury as she loses her sanctity with any appearance of blood.

Festivals play a large role in the life of the people. They

are a rich source that depict the living patterns and attitude of the country. Festivals guide the people in almost every aspect of their lives - the appropriate seasonal activity (Fagu Purnima/Holi), weather patterns (Shiv Ratri) and even nutritional requirements (Kuati Purne).

There are ceremonies for every event in life, from the time of birth to death. For instance, there is 'Nuaran' on the ninth day when the child is given a name and 'Pashni' the 'rice-feeding ceremony' when the child is six months old. At around 13, the boys don the holy thread - 'Bratbandh'. While the Newari girls before puberty are 'married' to Lord Vishnu (...so that Newari women need not lead the life of a widow) symbolised by a fruit 'bel' and hence known as 'bel biwaha' or 'lhi'. Marriages are generally arranged by parents. Special honour is given to the aged. At the age of 77 years, 7 months and 7 days, 'Pashni' is repeated and the person is taken around the city in a chariot pulled by their sons and grandchildren and so, known as 'Bhimrathorohan'. Death provides the last occasion for family rites.

The official language is Nepali. The Newars of the Kathmandu valley have their own language 'Newari'. The Sherpas, Tamangs and Gurungs who live in the north speak a modified form of Tibetan language. In the Terai, besides Nepali, there are Tharus and Mythilli speaking people. In the tourist areas some speak in English while others speak in "sign language". A typical Nepali woman wears a sari and a 'chaubandhi cholo' while men wear 'daura suruwal' and 'dhaka topi', best described as a cloth-hat of dhaka material, without a rim. If this does not give you a clear picture of what it looks like, but you are interested then come and watch the costume parade and see if you can spot it!

Also, at the Grand Exhibition, we will be displaying

some of our unique exhibits:

Nanglo: A round plate made of bamboo, used to whisk rice. This requires a lot of practice before one can master this skill and it is often said that if one can use the 'nanglo' well, she is considered as an expert in all the other house-hold works as well. Often, paintings are done on them and used as wall plates.

Daalo: A bowl with four pegs, used to keep rice-flakes.

Thylli: small cloth purses

Gagri: copper vessel used in villages to carry water from the well and then store it until used.

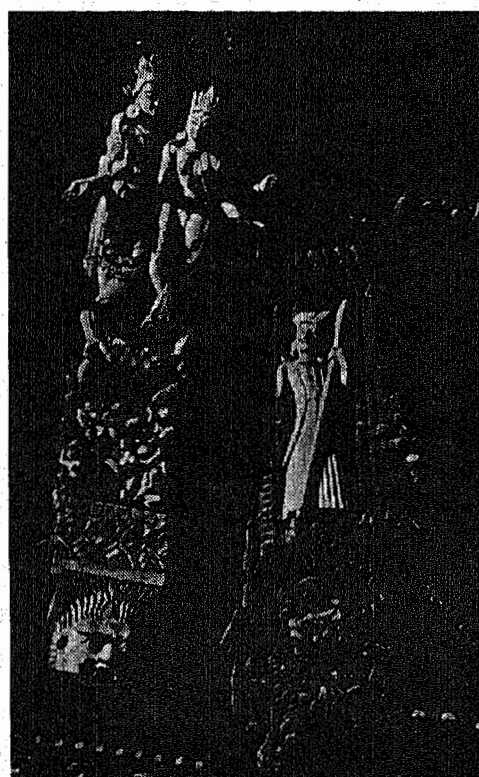
Madal and tabla: the typical Nepali instruments.

Besides that there are wooden frames, Nepalese silver jewellery, Thangla paintings etc. For those wine



drinkers there are engraved brass wine-cups and 'anthi' in which wine is served. Last, but not least, there are wooden ties. Yes wooden, not woollen...it's not a spelling mistake! Come and see for yourself!

Achana Pradhan



Punjab Dance

Gidda!

The Punjabi Dance Group is an all-female dance troupe comprising six university students, namely Jasvinder, Sunita, Rani, Sukhpal, Baldeep, and Mona. The group was formally banded in July, 1993, and has successfully performed at various venues including Multicultural Week 1993. Our most recent performance was in Sydney during the 7th National Sikh Australian Games on April 1-3, 1994. Our next appearance will be at Multicultural Night on 26 August, at Adelaide University. We will perform the "Gidda" to two songs: "Gidde wich nachi de" and "Nach diya mutiara." The dancers' attire will consist of the gaghra (long gathered skirt), the kameez (blouse), and duputta (long, soft scarf).

Gidda, one of the two most loved folk dances of Punjab (the other is Bhangra), is the exclusive domain of its womenfolk. It is, however, by no means soft and lilting - even while presenting the most delicate sentiments it is full-blooded, vigorous, and very appealing. Powerful as well as rhythmic, Gidda suits Punjab's fun-loving girls right down to the ground.

Although Gidda is danced most frequently during the

harvest season, it is also a must on ceremonial occasions such as marriages, births, fairs, etc. Its theme encompasses a wide variety of subjects ranging from the magnificent bounty of nature to legendary battles and to the loneliness of separation. Gidda provides an excellent outlet for pent-up emotions. Feelings are expressed



through "bolia": spontaneous verses or couplets.

Like most folk dances, the essence of Gidda is transmitted more through the elasticity of movements rather than any particular style. Gidda is a much loved dance and has been a traditional part of the Punjab from time immemorial.

Manmohan (Mona) Kaur

Sweden's Lucia

Lucia- A Candle in the Dark
The longest night is keeping its iron grip still a few hours more over the cold landscape. Flakes of snow are drifting lazily down towards the frozen soil. Faint traces of song move in from the distance and flickering candle flames become distinguishable through the dark. A procession of white clad figures emerge from the night. The song is stronger now. The Lady of the Night, Lucia, has arrived.

The morning of December 13th is the time when Lucia is celebrated in Sweden. It may be regarded as a unique na-

tional custom. Though the origin of the tradition remains a mystery, it is dearly loved. In every house, school, office and factory, a group of people will take it upon themselves to dress up in white robes, carry candles, walk in procession and sing special songs while being led by Lucia herself. Work ceases for some time as the group moves from house-to-house and distributes coffee and a special Lucia bun. A cosy atmosphere is created as the light conquers the dark yet again.

Dan Anderson

Manglish

Manglish is the amalgamation of English and the many tongues that are spoken in the typical Malaysian's daily life. Here is a crash-course on Manglish, if you can make sense of it!

atoyu (wat) - gentle expression of triumph "What did I tell you!"

aiseman - contraction of "I say, man!" A totally meaningless utterance, most commonly used by those who have absolutely nothing to say.

aisked (la) - confession of nervousness, as in "I'm scared, I don't have the guts to do it."

baiwanfriwan - ploy used mainly by shop assistants to promote sales: "If you buy one, you'll get one free!"

barsket - uncouth interjection; term of derision, often preceded by the prefix bladi. Probably a mangling of 'blasted', 'bastard', and 'bugger'. An all-purpose expression of acute annoyance, as in 'Damn!' or 'Blast it'.

betayudon - mild warning, as in "You'd better not do that!"

bladihel - exclamation conveying intense irritation: corruption of 'bloody hell!'

chipsket - somebody not known to be generous; also used to describe something low cost.

dai-la - term of commiseration, usually mock, used in situations where an element of anxiety is present, e.g. "Oh dear, that means you've had it!" or "Oh well, that's the end of that!" or "Shit, I'm in real trouble!"

gifchan (la) - half serious

plea, as in "please give me chance", or "Do me a favour!"

hauken - another flexible expression applicable for a variety of situations, means "Impossible!", "That's not right!"

ho-laif - adverb, meaning perpetually.

huseso - mild challenge: "Who says so?"

kennonot - request or enquiry, "Is it possible?"

kenoso - affirmative response to above "can also"

wan-kain (wan) - adjective denoting uniqueness, oddness, weirdness, extraordinariness: contraction of 'one of a kind' (with 'one' repeated for rhythmic symmetry).

watudu - rhetorical question: "But what can we do?"

weh-yuattash - polite question when introduced to a stranger: "Where are you attached to?" (in other words, "What do you do for a living?")

yala - non-committal agreement, liberally used when confronted with a bore. A string of yalas issuing from your hapless listener is a sure sign that he or she wishes to terminate the conversation as soon as possible.

yesa - general expression of interest, usually inserted as a question during conversations, as in "Oh really?"

yugifmisi - imperative denoting curiosity, as in "Let me have a look".

yusobadwan - expression of mild reproach: "That's not very nice!"

Adapted from *Adoi! A Lipsmacking Ribtickling Taste Of The Real Malaysian*, Kit Lee, 1989.

Multicultural identities

In our present age of silicon chips, ruthless corporate conspiracies and satellite communication, one has to wonder where a small serve of good old fashioned culture and tradition fits into the grand master plan of everyday life. Has that thing called "culture" been completely obliterated from our vocabulary by our indulgence in commercialism and gratuitous capitalism? Khong Chin Kang and Adrienne Yam, two second year chemical engineering students, sought the opinions of four fellow classmates, each of whom come from different cultural backgrounds. Juan José Pineda was a political refugee from El Salvadore seven years ago; Paul Patrick Reck left Dublin for Adelaide four years ago, Swavek Lupul has been in Australia ever since leaving the then communist Poland and "Guy" (who declined to have his name mentioned for unexplained reasons), who was born in Australia to parents of Italian heritage. The following are their responses to some of our questions.

OD: What are the most obvious differences between the community back in your home town and that here in Adelaide?

José: The people in El Salvadore are a bit more friendly and approachable, especially my neighbours. We knew all our neighbours back there - in Adelaide, people tend to be a bit more isolated, probably because of language barriers.

Swavek: In Poland, it was like everyone knew everyone else. But because of the political situation there, the people and the lifestyle were more tense. Over here in Adelaide, the atmosphere is more relaxed.

Paul: Adelaide is more quiet than in Dublin, but the characters of the people are much the same. There is a greater mix of races in Adelaide, though in Ireland the people are mainly Irish as there isn't much immigration to Ireland.

OD: Do you speak your national language now that you are in Adelaide?

J: I only speak my native language at home, with my family. Sometimes when I meet others from El Salvadore, we speak a variety of different dialects.

S: Sometimes I speak Polish at home. Not with my friends, as they are all Australian.

P: I learnt Irish at school as it is a compulsory subject back in Ireland, but we don't feel that the language is a big part of the national identity...well maybe in West Ireland, but not in Dublin. I am the only one in the family who knows Irish so I don't speak it that often. It is useful for reading Irish History books, but other than that, Irish is a "dead language", and I feel somewhat detached from it.

"Guy": My mother came to Australia when she was very young, so she doesn't speak much Italian. My father does speak to us in Italian sometimes.

OD: In your native country, did you actively involve yourself in any cultural activities?

J: I did not really participate in the cultural activities back home.

S: No, I think I was a little too young back then.

P: Not really.

OD: Does the El Salvadorian/Polish/Irish/Italian community in Adelaide continue to hold traditional cultural activities?

J: Yes, the customs and festivals are still held over here in Adelaide. For example, the feasts of Saints and the festivals for different seasons.

S: There is quite a large Polish community in Adelaide and cultural activities are also held here. The two biggest festivals are Christmas and Easter, I think.

P: There is an Irish Society in Adelaide which tries to hold traditional Irish activities, but they set themselves up as a very isolated community and tend to stick to themselves a lot.

G: Italian activities are held by the various clubs and societies here. My father attends some of these functions, but I don't really participate in them.

OD: Do you feel that you are in danger of losing your cultural identity?

J: I will probably lose a bit of my cultural identity eventually, but there will always be some-

thing in my heart and soul for it. My kids will probably lose a lot more of the El Salvadorian culture than I will.

S: The way I was brought up in Poland is different from the Australian way. My morals are very much based on the way I was brought up and I will still continue to grow in the same way, but with some deviation.

P: Not really. When people actually tell me that my accent is changing, like "It sounds American or Canadian", you sort of think to yourself "Well, it's changing", but other than that, my family are all pretty happy with the way things are at the moment and we all realise that we're Irish and there is not really a lot of difference between the Australian and Irish cultures for us to actually lose that. Actually, the Irish culture probably means more to me than it did when I was in Ireland. You look at the history of Ireland from the outside and you start to see how important it is. When you move away and are exposed to different views from different people, you begin to look at the history of it and take a critical view of it and question how and why things happened. In Ireland, you learn history and the history is just history and you don't really pay much attention to it.

G: I don't think much about losing my Italian cultural identity because I was born in Australia and I think of myself as having an Australian cultural identity.

OD: What do you think would be the most effective way to preserve your native culture here in Adelaide?

J: Having small celebrations throughout the year, as is being done. Multicultural carnivals are also good ways to keep in touch with culture. I will definitely pass on my culture to my kids. It is a very beautiful experience, especially the language and the moral values.

S: Personally, I would participate more in the cultural activities. I don't really participate in them because all my friends are Australian, so it's hard to mix with the Polish community. My parents think that it is OK, as long as I know the language and history and I can pass these

on to my children. I would like to be able to show my kids the country (Poland) and also get in touch with my relatives over there.

P: I think that the best way is for the Irish community to do things a little differently than before. At present, the Irish community doesn't mix a lot with the rest of the community and in keeping to themselves, the culture stagnates. They hang on to what they have and it never changes. Things have to change for the Irish community to grow and be accepted. I myself do not actively do much to preserve the culture, but if someone has a misconception about Ireland, then I would try to change their point of view.

OD: What is your opinion regarding the culturally diverse group that Adelaide is made up of?

P: I think it's fantastic. To have so many cultures in the one place and to have it with the acceptance that it does, to have it is unbelievable. I know that you still get some conflict, but unlike England where there is a lot of trouble among the diverse cultures, here people accept each other for what they are and get on with their lives.

G: It's good that people from so many cultures can live together.

OD: If you could, what changes would you make to the Adelaide community?

J: I would like to change the way people live. There should be more personal contact and intimacy, especially in the suburbs.

G: Anything that would break down the barriers between cultures.

P: Adelaide is still very Anglo-Saxon orientated and a lot of emphasis is placed on people from Britain and Western Europe, so I'd probably change the style of government and culture in Adelaide to suit a more diverse range of people because the majority of the community aren't Anglo Saxon anymore. I think there is a little bit of bias against the majority of people in Adelaide. I don't know how you would actually change it, though.

Thanks

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- for their **displays** of multiculturalism

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- for being behind us all the way.

... and everyone else who in one way or another made M-Week '94 a success ...

... **you are the wind beneath our wings...**

IN TAMIL WE SAY NANDRI * IN PUNJABI WE SAY SHUKRYA * IN SPANISH WE SAY GRACIAS * IN ITALIAN WE SAY GRAZIE * IN FRENCH WE SAY MERCI * IN HINDI WE SAY DHANYAVAAD * IN GERMAN WE SAY DANKE * IN PORTUGUESE WE SAY OBRIGAAD * IN MALAY/INDONESIAN WE SAY TERIMA KASIH * IN NEPALI WE SAY DHANYABAAD * IN CHINESE WE SAY XIE XIE * IN JAPANESE WE SAY ARIGATO * IN RUSSIAN WE SAY SPASIBA * IN PERSIAN WE SAY MOTESHAKKERAM * IN ARABIC WE SAY SHOKHRAN * IN ROMANIAN WE SAY MULTIMSEC * IN IRISH WE SAY GO RAIBM MILE MAITH AGAT * IN TAGALOG WE SAY SALAMAT * IN WELSH WE SAY DIOLCH * IN DUTCH WE SAY DANKS * IN SWEDISH WE SAY TACK * IN SLOVENE WE SAY HVALA * IN POLISH WE SAY DZIEKUJE *

Beck and call

"Beck is my first name, my middle name is David, I bet you didn't know that. My *nom de plume* is David Lainewood."

In less than a year Beck has risen from obscurity to prominence on the strength of one single, that song "Loser". The album *Mellow Gold* is interesting in the scope of musical styles it tackles from Beck rapping (rather poorly) to loud and angry feedback to folk and blues, yet it does not merit the rampant adulation with which it was met by some sections of the music press. All sorts of theories have been formulated as to why this album, recorded on an eight track recorder in a friend's kitchen, has been so popular, I asked Beck if he had any theories.

"No idea, I didn't think it would be this popular, I didn't think that it would sell, I thought it would be sort of funny."

How did this record get recorded?

"We'll probably spend more time with the next album, with the *Mellow Gold* record we put everything we had on it, this time I'm going to record thirty or forty songs and pick twelve so it will be a better record."

"This is the first time this has ever hap-

pened in radio history and it's a combination that has never been realised before in all the addles of history and music. We haven't tried this before and we don't know what sort of chemical spark might happen. We're going to play Grant Brooks and NKOTB at the same time, so let it roll."

The story of my interview with Beck: he was very willing to talk as long as it wasn't about himself or his music. Beck used to share a manager with Nirvana so perhaps he was sheltered from the press (one Kurt Cobain is enough), or his rise to the top has been so sudden that he hasn't had time to develop the stock answers yet. It could be that he is just a musician and doesn't like having to express himself through words. He got very excited about the 3D record library and I had to drag him out, and whilst reluctant to speak on air he was very keen to sing a few songs with the aid of his acoustic guitar. Then again, perhaps he was just on drugs. I asked how he felt about interviews.

"It's okay, I like talking to people. Sometimes it is a drag, a lot of the time people at radio stations or from newspapers will

be sort of cartoonish, larger than life, but situations like this are cool."

The most surprising thing about the Beck story is the record contract that he managed to pull off with the major label Geffen. At the time that Geffen signed Beck he was a total unknown, and yet he reserved the right to release records independently. How did he do this?

"I really don't know, no idea...I had naked pictures of the president and I blackmailed his ass. I had pictures of him, he was fucking all sorts of things."

Just in case you were wondering about the contraption on the cover of the album (I certainly was):

"That bestial entity. That's the last man after the nuclear war. My friend Eddie built that. He's this Guatemalan artist who lives in a garage in L.A. and builds sculptures. That thing actually moves around and shoots fire and its eyes light up. I took him on stage once and he started chasing me."

As for the concert, it was quite brilliant. The Jon Spencer Blues Explosion were fabulous. Spit flying everywhere, the microphone tickling Jon's tonsils, great stuff, a little hard to swallow, but very alive. As for Beck himself the range of music he played was quite astounding: from very loud, which pleased the sweating slam

dancers no end, to a much improved rapping, hip-hop style. The highlight of the show, however, had to be the acoustic set, just Beck and his guitar. The man is also a very accomplished harmonica player. The overall standard of the music was far higher live than on the record, a second record is much awaited.

Dominic Stefanson



Soul Sisters

Tiddas is an Aboriginal word meaning sisters, however Lou Bennett, Sally Datsy and Amy Saunders have no blood bonds. Tiddas started when the three women, at the time backing singers in another band, decided to go it alone. They now form the basis of the band and pick up different musicians here and there to add variety. Dominic Stefanson spoke to Lou Bennett from her Melbourne base on the day of the band's fourth anniversary.

OD: So does it feel like a long or a short four years?

LB: Long as in the three of us know each other pretty well, and we wear the battle scars of being sisters [laughs], but short as in we've done so much in such a short time. We are still so young as a band and we've played with such a large variety of people, people like Bob Geldof, Wendy Matthews, Midnight Oil, just such a wide range and it is a very big honour for us to be playing with these people.

OD: Were any of those musicians your idols when you were younger?

LB: Yeah, I was amazed, we did a show with Melissa Etheridge and I almost fell out my chair. I've got all her albums and have been a fan for years.

OD: Did you grow up thinking that you would make a living out of music?

LB: I always used to dream about it, but that's about it. I never thought I would get to the stage where I am now, that is doing music full time. It was always a very big dream of mine and it is a dream come truly really.

OD: Have you ever had any conventional jobs?

LB: Yes. This is the hardest job I've ever had though - and I've done some very rough things. Seasonal work is very hard, and labouring work as well, but this is harder. The enjoyment that I get out of performing and travelling is the

best part of this line of work, and it makes it all worthwhile. Travelling overseas. I love travelling, visiting places. Even Sydney, we do a lot of work in Sydney and before I was in Tiddas I had only been to Sydney once in my life, so to even get out of Victoria was a big chuff for us when we first started off.

OD: Do you come from a musical or artistic family?

LB: Speaking for myself I've come from a musical family, which stems from being Aboriginal. It goes without saying sometimes, but music is a very big influence in Aboriginal culture and it is one thing that we are able to hold on to, sharing that music and using it as something that you learn from. The first album cover was done by my uncle who is a professional artist based in Melbourne who has had his work exhibited all over the world.

OD: Do you feel as if you have a common affinity with other Aboriginal bands such as Yothu Yindi?

LB: I think that we have something in common, as far as both being Aboriginal and the message behind the music is similar, some of the songs in any case, because we don't just sing about being Aboriginal. There is a connection for sure, but their style of music is for the most part, totally different from ours.

OD: On the press release it is written that you've toured Europe. How did that go for you?

LB: Yeah, we've been over to London and we were in Holland for a couple of days to do a performance for a festival over there and we also did a couple of Womad performances. The response was really good, at our first show in Holland we got a standing ovation which was great.

OD: What road does a song travel before making it on to an album?

LB: All sorts of roads, some can just go

straight onto an album and others take years to get onto albums or to be recorded. It comes in stages, you have to have your basic words and chord progressions and working on those foundations we find the basis of a harmony and the instrumental arrangements or we may choose not to use instruments, whatever goes. We write some of the songs individually and then we come together. The songs aren't finished until everyone knows them. If I come to rehearsal with the basis of a song and say these are the words, this is the harmony and the melody then Sally and Amy will still have their say on it.

OD: Does this arrangement ever lead to arguments?

LB: Well, there's always ups and downs. But we try. It is now our living, we do this full time, it is a business and we have to try to come to compromises in anything we do, whether it be deciding the picture we have on our next album or the song titles or what we put on T-shirts or what we wear on television, we try to make it a consensus between the three of us.

OD: The lyrics are an extremely important part of your music, more so than conventional pop bands; are the lyrics inspired by your own experiences, are they totally fictitious or do they deal with larger socio-political global issues?

LB: The latter. We see them as our own experiences whether it be something we see on television like the situation in Rwanda, or the experiences of the band, or our childhood, or how we see ourselves in the world. We often get labelled as feminists or radicals and this is a label which we strongly reject. The simple fact is that we are musicians and we write about situations which we see ourselves in. Being an Aboriginal woman I do think I've been confronted with a lot of racism and sexism in my life, and if you're putting up with that sort of stuff the world is not a funny place. We have a humanistic approach to those issues, they are things people

can really live without.

OD: You've travelled in Europe; did you find more racism there than in Australia?

LB: I don't think that we actually got enough time to really judge. We spent three days in Holland and we were received very well and there was a lot of friendliness in the place where we were, but that was in a squatting area that had been there for twenty years and the people were in praise of Aboriginal culture. However, we may have found racism in the wider community, and if we had have gone to Germany I think we would have racism there for sure, with this neo-nazi business. In Australia there is a lot of racism, when we first travelled to the Northern Territory with the band two years ago, we encountered so much racism, it was really scary, we were scared to go out at night. Whereas I walk around Melbourne at night - perhaps the racism was just more blatant in the Northern Territory.

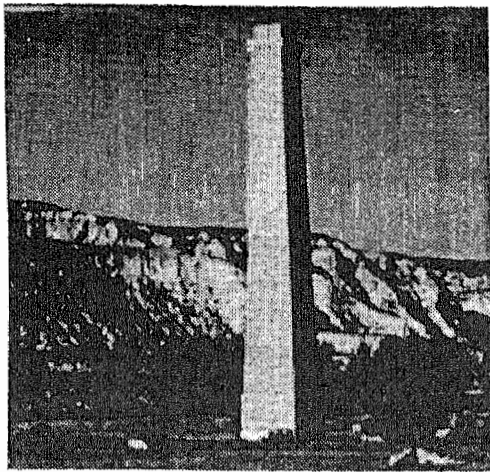
OD: Do you think that people are more willing to accept cultures which they don't have? For example, a lot of people in Australia will idealise black American culture, whether that be sports people or musicians, but display racist tendencies towards Aboriginals.

LB: For sure. You see black Americans promoting Australian goods on television, where do you see the Aboriginal people? You don't see an Aboriginal on the Coon cheese ad or the Vegemite ad.

Tiddas will be embarking on a national tour which will see them playing at The Office, so keep out an eye out for that. Otherwise they are planning to tour America before the end of the year, and go into the studio sometime next year to record a second album.

OD: So what are your wildest aspirations for the future?

LB: I'm not a very wild person really (laughs). I'd just like to have the base and the financial assets to continue telling stories through music.



Nova Mob
Nova Mob
MDS

Excruciatingly perfect guitar pop. 12 snotty nosed little spoiled brats all lined up, patiently waiting to spit some complaint in your face, and then hanging around like a bad hangover to have a whinge in your ear.

Perhaps at its best when the pedal is lifted from the metal.

Dominic Stefanson

Express Yourself Clearly

EYC
BMG

This album is absolutely unbelievable. Unbelievably bad that is. It's hard to work out why a record company gave this to *On Dit* to review; I think any of the music writers would hate this album as much as I did. It is aimed at the vulnerable, naive, clichéd teeny-bopper market. One would hope that by the time young people have reached university their taste in music would have matured into something a bit more hardcore, such as NKOTB.

EYC sound like what would happen if East 17 sold out and went commercial, they really are that much of a joke. EYC's music is shocking, so are the vocals and the lyrics are rhyming clichés. Every song has its quota of the words "baby", "girl" and "love".

One of the funniest songs is "Nice and Slow": this is where these good boys try and sing a sexy song for twelve year old girls. Other shocking tracks include "Remembering you girl", "Baby don't you know" and "One more chance".

I truly pity any students out there whose little sisters have bought this CD, and I strongly advise that no matter how much she may want it for her birthday, buy her anything else in the world rather than putting up with this trash. If there are any students who have bought this album don't despair, there are community groups who can help you get over the shameful addiction of teenybopper music.

Scott Berry



Life Takes Too Long

Fireballs
Mushroom Records

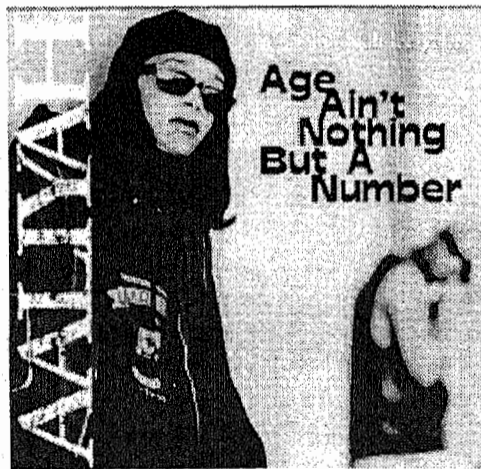
Fireballs are a three piece from Melbourne and *Life Takes Too Long* is their second release but first with MDS. *Life Takes Too Long* is fifteen tracks of fairly thumping double bass death which might sound rockabilly but isn't. Fireballs have dragged the retrograde 'billy kicking and screaming into the nineties. They've taken the 'have twangy guitar will travel' out of rockabilly and added a tad of chugalug to come up with a winner of a mixture and a winner of an album.

Various influences abound in *Life Takes Too Long* with rock/psychobilly, metal, thrash and country merging together to form a new entity. Most lyrics are written by Eddie the drummer with the music being contributed by Matt the guitarist and Joe the death bassist. It starts off with a pleasant little tune and then makes you drink and dance for the duration.

Life... is very consistent and is exceptionally clear with no one instrument dominating. The toms don't get lost in the double bass and the vocals sit pleasantly in the mix. "Don't bother me" is absolutely crying out for a single release but by no means is the one standout track. "Spacemen rock'n'roll", "21" and the tribute to Joe, "Bondage", are all equally as fine. The only mild let-down is when they stick to just one genre, as they do in one or two tracks, but it still comes off remarkably well.

If you don't mind drinking and dancing (who doesn't) then *Life Takes Too Long* is one that you'll enjoy.

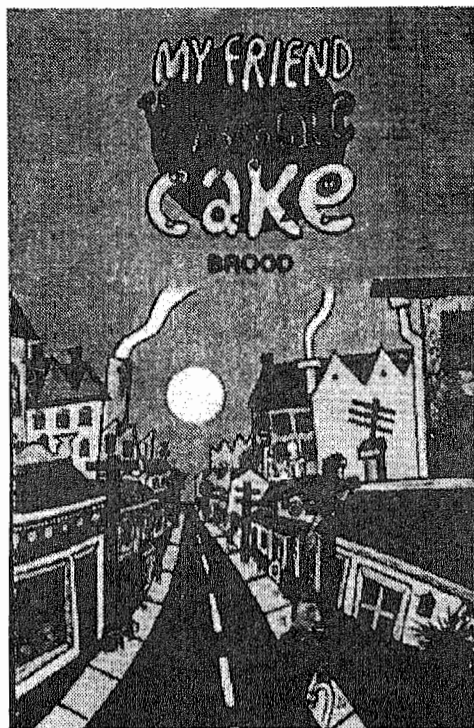
Darien O'Reilly



Age Ain't Nothin But A Number

Aliyah
BMG

Take Whitney from the Bodyguard, Janet Jackson and any black American female that fits the mould and you have Aaliyah. This CD does little for the musical scene, but it does have a few redeeming moments such as "Back & Forth", which is an attempt at what I believe to be funk. The title song is reminiscent of Janet and I'm sure Fresh Prince helped produce tracks 2 and 5. At times you'll notice one or two smooth melodies throughout this CD, but unfortunately they're saturated by songs about the drug problem and Aaliyah's love-life. For all I care this CD could easily have stayed in the U.S. market, but that's me. If you have a passion for Whitney and can't live without Janet, then I would recommend Aaliyah, otherwise, save the \$29.95. I just Thank God (SONY!) for the fast forward button on my CD player!



Brood
My Friend the Chocolate Cake
Mushroom

Brood is the second album from this six piece acoustic act and it comprises a composite mixture of instrumental, folk, pop and classical styles. At the core of this group are David Bridie and Helen Mountfort who share the song writing duties, and it is clear to see that their outside music influences are heavily embedded in their work. "Throwing it Away" sneakily uses the chord progression from "Sweet Home Alabama", yet a sweet re-modelling job has changed this track into a sweet, juicy pop-song. Bridie also sneaks in a line from *Death of a Salesman* - "You've got to break your neck to see the stews shine in this yard" - into "The Old Years" which was written in Robe, SA. The devastatingly beautiful instrumental track "Dance (You Stupid Monster to my Soft Song)" steals the title from a Paul Klee drawing, imitating the thick texture of this art work into a lush string arrangement. If you like Not Drowning, Waving, buy this one.

Rose Chronicles
Festival

This short video is comprised of two music clips - one of a song called "Awaiting Eternity" and the other called "Dwelling". Before this I had never heard of the Rose Chronicles and had no information on their history, however from the insight gained from these two songs I feel that they are definitely worth looking up. Their music is something like a mellowed out "Curve" and conveys a lot of energy through to the listener. Both songs are fresh and dreamy with the highlight of their songs being the lead singer's voice. The film clips are well produced and certainly better than the rubbish seen in the Top 40, although they don't break down any extreme barriers either. Overall I was very impressed with this release and look forward to other releases in the future.

Joe Barritt

Good Girls
Salvation Jane
Larrikin

Salvation Jane are a five member all-female vocal ensemble from Melbourne. This 12-track album showcases their note-perfect harmonies and their chameleonic ability to jump from one musical style to another without sound-

ing over-extended.

Lovers of high camp will be in orgasmic purple rapture over this disc. "Java Jive", "Shoo Shoo Baby" and, yes, "Downtown" are all performed with something between schmaltz and a bizarre respect for the integrity of the tune. To give them credit, they manage to jump between "Tuxedo Junction", "Loves in Need" (a Stevie Wonder number) and "Asikatali" (an African folk song), without a single note sounding contrived. They do have a miraculous power to sing anything they damn well want.

HBC



Cerebral Implosion
Emulsifier
Festival Music

The good news about Emulsifier's LP *Cerebral Implosion* is that they implement a variety of mucial styles. Funk, rap and new jack swing sounds are all incorporated into their metal based guitar sound. The bad news is that, over a whole album, the crossover style drifts into blandness. Too many styles, some good, some bad, but most extremely average, make this album a little bit incoherent for the average listener such as myself. Sure it's possible to like metal guitar, rap and funk as individual music, but all blended together like this? Yuk.

Nevertheless, that's what Emulsifier intend to do, as they say in the opening track "H.M.N.J.S.", which features a funky slapping bass and a cool rapping style:

"It's the heavy metal, new jack swing, Check out the rhythms that we bring. A little bit different from what you'd expect,

The heavy metal new jack swing is in effect."

Tracks such as "Get On Up" and "The Night That Moved" are smooth funk/groove tracks featuring singers and rappers, but some of the rock orientated numbers like "Motorpunk", "Bootsay" and "Rock Invader" really do reek of the pox. It's hard to see a metal fan appreciating these, unless they're stuck in a Whitesnake cock-rock timewarp. Crossover bands - they're great in theory, but few manage to deliver in practice. Try again, Emulsifier,

Angus Wheaton

HOT POP HELLO

TROTSKY ICEPICK
a chance medley

Hot Pop Hello - A Chance Medley
Trotsky Icepick
BMI

Trotsky Icepick can't seem to be able to decide in what stream of music they wish to be included. Variation can be advantageous to an outfit's credibility, however, it seems this band is simply confused. One song is heavy metal, the next dance, and in another they sound like Kylie Minogue's backing band.

Hot Pop Hello is the band's seventh album in a decade. To work for a decade, produce seven albums and remain unrecognised must be disheartening. I'm sure there are a small number of fans of this Californian outfit, but I can't see them experiencing great success in Australia.

They are a talented outfit and the album is a fine compilation of original ideas and variation. They might surprise me and we might find them at the top of the charts, however, this is doubtful. I'm almost certain Triple J will give the release some airplay due to their interest in alternative music. However, Trotsky Icepick probably won't find any additional success past this passing interest. Some may become fans, but surely a minority.

Stephen F. J. E. Dickinson

Care of my Soul
M Spiro
Angler

Poor M was too embarrassed to use his first name, and I only needed to hear this four track to understand why. The witty pun under the provocative photograph of Mr Spiro reads "four fresh fillets from an avid angler..." Perhaps this CD sat in the sun for a while before it got to me, because it was a lot more like festering tuna than fresh fillets. Still, I got a free CD by being accidentally in the wrong place at the wrong time, and the pastel colour drawing on the insert was pretty enough to make me take it home. Then I played it. "Lately" started promisingly for about two bars before the cliched and predictable lyrics. "The Fishermen 3" had a catchy little monologue preceding music which sounded like track one rearranged. When I skipped to track 3 and 4 realised that my impression was going to be the same - started interestingly enough if you like this kind of schlock (which I do not), but lapsed into a kid of Michael Bolton - Glen Medirios fusion which was never all that exciting when people first started writing this type of music. If there is a market for this, I suppose it could only be for playing in department stores and elevators. I think I'll keep that pastel drawing though.

Paul Hoadley

"Heat it Up"
Rakim
MCA

In simple terms, "Heat it Up" by Rakim is pretty much typical US style rap. Sounding like it comes from the soundtrack of a movie such as *Boyz 'N' the Hood* or *New Jack City* this song isn't really that bad at all. Personally I wouldn't buy it but on the other hand I wouldn't switch it off if I heard it on the radio.

Of the six versions of the song on the CD, I would have to say that the 'Wiz' mixes (both vocal and instrumental) are the grooviest with an interesting little tune at the start of the song and a very catchy double-bass tune.

Basically whether you like this or not depends on whether you like rap or not. So if you love Ice Cube, Wreckx-N-Effect etc etc, give this CD single a listen. 5/10.

Daniel Crane



Persona Non Grata
Urban Dance Squad

Urban Dance Squad will always be remembered best for their very first single, "A Deeper Shade of Soul". This groovy skatecore song was met with deserved commercial success and paved the way for a multitude of white "p-funk" bands.

Since that song, however, it's been relatively lean times for Urban Dance Squad. After a disappointing second album there was a 2 year hiatus before the band went back to the studio, full of energy, to record *Persona Non Grata*.

This album has some excellent songs. The first single, "Demagogue", is driven by an awesome bass and is almost impossible to get out of your head. "Selfsufficient Snake" is the best track on the album, retaining the groove, but layering it with dischordant guitars that strut along at their own pace. Very cool. The album closer "Downer" is also a highlight; a nicely textured rock song trying to stretch paranoia out to infinity.

Frequently though, Urban Dance Squad lapse into the white funk/rock stereotype; ironically one that they helped mould just a few years ago; making themselves a bland self parody. Certainly Urban Dance Squad are at their best when they're making their own noise rather than concentrating on the image they're meant to portray.

Adam MacLeod

Songs from the Tee Pee
A One Little Indian Compilation
One Little Indian

Sure there are some really high highs

on this CD but they seem to be outnumbered by some really low lows. The styles encompassed are so diverse that I can't imagine anyone actually paying money for it. "Human Behaviour" by Björk isn't too bad but anyone who likes it would have her album by now. The posthumous inclusion of "Hit" by the Sugrubes is a sensation. The bit where Mr C raves in "LSI" (beat edit) by the Shamen is ... well, pretty good actually. The Poppinjay's contribution, "Feeling" is quite pleasant and "Mall Monarchy" by Compulsion is similarly listenable while never threatening to become something brilliant. The rest is crap.

Mark Scruby



Stupid Dumb Fuck Sucker Fish
Womnal

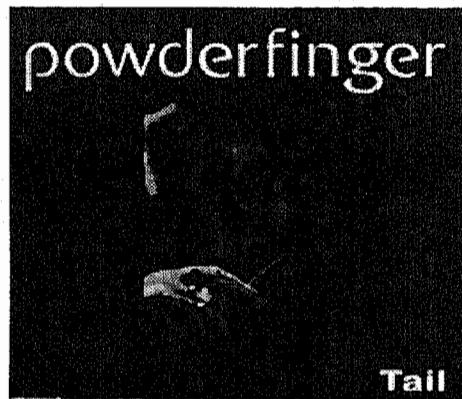
Sex Mess Records

Melbourne band Womnal have found themselves up against a wall when it comes to their crusade to avoid labeling and pigeonholing. Referred to mainly as a death metal band they've found much kindness from rock and funk crowds, due most probably to the band's talent for experimentation and exploration.

With the current line-up of two drums, two basses, guitar and cello they have offered *Stupid Dumb Fuck Sucker Fish* to the public. Based mainly on concepts from death metal to grindcore the rather long EP is atmospheric whilst remaining punchy and alive; it's a good complement to a rainy winter's night.

The down side: well it's a little rudimentary and in parts cliched and wanky but this release has at least given back some life to a genre many thought was dying.

Frank Trimboli



Tail
Powderfinger
Polydor

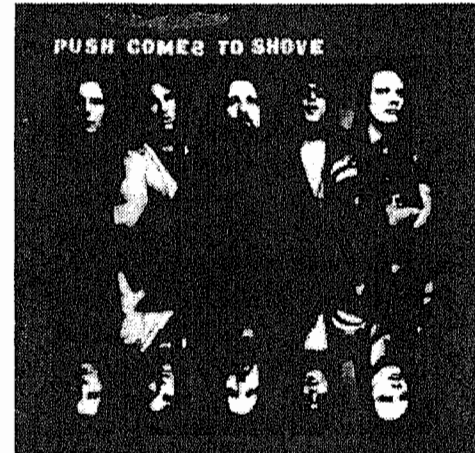
This three song EP entitled *Tail* is a mere example of this Melbourne-based band's talent. Powderfinger are one of very few decent hard rock/heavy metal outfits to come out of Australia over recent years.

Even though the EP contains only three numbers, this band's talents and potential are evident. The first number "Tail"

is bass-heavy and resounding, however, unlike similar outfits, Powderfinger's lyrics are clear and precise. "May Morning", the second offering, is a ballad enveloped in tight guitar riffs and meaningful vocals. Finally, "Slip" begins with a catchy bass introduction and moves into a style not dissimilar to the Chili Peppers.

Tail offers Powderfinger's diversity of music talents which have not been paralleled by a similar Australian outfit for some time. This EP is definitely worth a listen. I am looking forward to hearing their entire album upon release.

Stephen F.J.E. Dickinson



Push Comes To Shove

Jackyl
Geffen

They look like the Red Hot Chili Peppers, they sound like Motley Crue and their lead singer has the voice of Axl Rose. These are good ingredients for this L.A. outfit searching for success in the heavy rock industry.

Jackyl's new release, *Push Comes To Shove*, is an excellent album and well worth a buy if you enjoy heavy metal/hard rock. The album is full of the usual whining guitar riffs, thundering drums and screaming vocals, expected from an outfit such as Jackyl. The lyrics are not too original as hell, destruction and alcohol are consistently the topic of the songs. However, the band shows some experimental variation using a "talking chainsaw" throughout a couple of the numbers.

Some may find the album tedious as there is no variation in the style of the songs, as no ballads are offered. However if you are a fan of the music of bands such as Motley Crue and the Gunners, Jackyl are a worthy addition to your collection. They are a credible heavy band and will certainly be a force in the near future. Jackyl's talent and growing popularity in the States is evident as they were chosen to play alongside the Gunners at Woodstock '94.

Stephen F. J. E. Dickinson

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Absolutely FAB

Dateline: 2065, Tracy Island, somewhere in the Pacific, the secret base of International Rescue. The alarm goes out, as a train carrying the President is sabotaged by the mysterious Mr X. Will the enemies of world peace triumph after all, or will they be foiled by Thunderbird 1, Thunderbird 2, and the indestructible Captain Scarlet? F.A.B. Virgil, the *Thunderbirds* are back! The new *Thunderbirds* sees Paul Kent and Wayne Forester take Gerry Anderson's ground breaking "supermarionation" one step beyond into a stripped back, minimalist International Rescue that should resurrect some childhood memories. I mean, didn't you want to have what it takes to be a Thunderbird pilot when you were a kid?

"There's no qualification to be in *Thunderbirds* other than to have an interest in physical theatre. We did John Godwin's *Bouncers*, Paul and I, and that's kind of the nearest thing we've done to this. In *Thunderbirds* we play about six different characters each; in *Bouncers* we played about three or four characters each.

What happened was that we were called in about three years ago to take the show to the West End, and extend a shorter version of the show into a full length feature as it were. Paul and I went up and auditioned, and we were very, very lucky to get the part. We weren't sure how long the show was going to run in the beginning, maybe a couple of months, but three years later, here we are in Australia."

It seems ironic that after the massive success of Gerry Anderson's puppets, the stage production of *Thunderbirds*

doesn't have any. "That's the strange inversion of our show. [Gerry] tried to make the puppets look as much like people and behave as much like people as they could. In our show, we try to behave as much like puppets as possible. Work that one out. I suppose that that's where so much of the comedy comes from in the show, pointing out the fo-



bles of the actual puppets and their limitations, even though they went to great lengths to make them look very detailed. And they were technologically very advanced, as were the special effects. As with all sorts of spoofs or pastiches, we try and exploit the clichés a little bit, in the nicest possible way. Gerry Anderson's seen the show many times and he's a big fan. He says that it has taught him quite a bit about his own film making techniques; how corny he was."

"It is very demanding. The show is very tightly structured, with only a little room

for improvisation. We're governed by the music and how quickly it takes to change costumes, and there's only so long you can stand on stage talking to yourself while the other person's getting dressed. But that's the interest of the show. There's no point doing an exact recreation of the show on stage. That's not theatrical."

"The audience is completely engaged, and they have to watch and concentrate, and also it brings back the nostalgic memories of people. When we blow up a bridge, people remember what it was like when they were watching the TV

Lucas' Electric Light & Magic company. What do people see in a show as simple as this?

"I think we've been saturated with technology now, and everybody knows about special effects, and the Spielbergs of this world have taken filming technique to its logical conclusion. But it's quite nice to look back at the Sixties, and at *Thunderbirds*, where it was all starting to happen. It had a charm about it. We look through kind of rosy coloured spectacles at the Sixties, because that was our childhood, it probably seems a little better than it actually was. Also, you always knew who the good guys were and who the bad guys were. Of course the Tracy brothers were all sort of square jawed and white teathed good guys who'd help grannies across the road, while the Mysterons were vaguely Eastern bloc, like in the Bond films. I think it's a kind of retrospective enchantment people have with the Sixties."

"There's even a fan club for *Thunderbirds* and Gerry Anderson, called the Fandersons. And they've followed us round and they dress up in the costumes in real life. I mean, we leave our blue wellies at the stage door...In various opening nights we've done, they've appeared in the audience and there's been three Troy Tempests, two Scott Tracys, and four Lady Penelopes, and you're thinking, what is this? Life imitating art imitating life, or what is it? All it is is weird!"

Thunderbirds the Next Generation, with Paul Kent and Wayne Forester, is appearing at Her Majesty's Theatre for thirteen shows, starting September 1. So dig out the blue wellies, the ill-fitting vinyl jumpsuits, and melt your hair into quiff, because everything's going to be FAB.

Michael Nelson

Thrillkillers

Never The Sinner, Independent Theatre, Space Theatre

Never The Sinner is a triumph for Independent Theatre. A compelling courtroom-and-psychological drama, the play left the opening night audience of this production truly stunned. The script itself packs a mighty wallop. And this production is about as good as amateur theatre gets in Adelaide.

Here's why.

John Logan's script documents the relationship between Nathan Leopold and Richard Loeb, the infamous thrillkillers of the 1920s, in a powerful and engaging fashion. Their relationship is at once complex and fascinating: they were rich, good looking and intelligent, and in a city caught in the grip of Al Capone, they caused a sensation by committing murder just for the sake of it. Why did they do it? Logan's script draws the audience ever on, enticingly making suggestions but refusing to draw conclusions.

The script has been superbly treated by Rob Croser's direction. Croser's pacing is punchy, but still allows the actors to fully explore the beauty of the language in the script. The mood of the play is consistently sombre: it hangs back, examining the moral and ethical issues

brought up in the plot from a detached perspective. The sense achieved is that of distance: the audience sits, safely cut off from both the horror of the crime and any sense of sympathy for the characters. The play is an intellectual exercise rather than an emotional one.

The mood of the production is suitably enhanced by Laraine Wheeler's thoughtful lighting design. The design splices the acting area into different zones of time, space and feeling. Unfortunately, the lighting was let down by some sloppy cues. Oh well, you can't have everything.

Russel Bedford and Nicholas Bishop were impressive in the respective roles of Loeb and Leopold. Bedford played Loeb with an air of composure that overlaid moments of mania - particularly evident in the character's laugh and in the scene where the murder is committed. Bishop's Leopold is nicely differentiated: he is the quiet one, irresistibly drawn to Loeb, whom he recognises as his deadliest enemy. Loeb's insane desire for notoriety is counterpointed with Leopold's tragically unrequited love for Loeb.

Allen Munn plays Clarence Darrow,

series. You can just paint little images in people's minds. You remember the palm trees for Thunderbird 2? Well, I come along, and I've got two palm trees on my little fingers. The show's a playground for the mind. It's the whole Mission Impossible Sixties thing. We try and recreate that sort of film technique on stage."

So why is this throwback so popular? Two, albeit talented, actors on stage with spaceships on their heads is in a completely different league to the electronic jiggery pokery of Stan Winston and

the lawyer who defended Leopold and Loeb. Although stumbling a bit with his lines, he nevertheless turns in a sincere performance. My companion thought his rumpled hair gave him an endearing look. David Roach plays prosecuting lawyer Robert E. Crowe with a stern look and voice that reminded me very much of George Bush. Disconcertingly enough, Roach also bumbled and fluffed a number of his lines. The cast is rounded out by three other actors who play the minor parts and members of the press. All acquit themselves well.

Visually, the production is very attractive. Characters in snappy black and white clothes move about on the striking yet simple set. The approach to all aspects of the production is of a high (dare I say professional?) standard. The whole package looks good.

So - see it. Go and experience amateur theatre at its best. Need more convincing? OK,

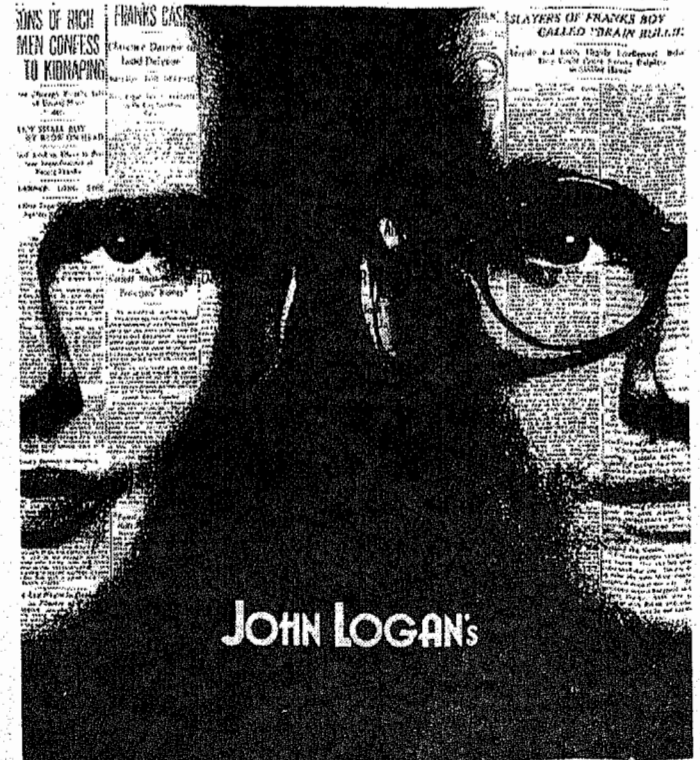
go and see *Never The Sinner* because the Leopold and Loeb story is truly, totally and utterly compelling.

Go and buy your ticket now.

Run!

David Mills

RICH KIDS WHO KILLED FOR KICKS!



Melrose Opera

Adriana Lecouvreur, State Opera, Festival Theatre

Eager opera goers took their twenty year old mothballed gowns and their expensive suits out of the closet last Saturday, all in preparation for *Adriana Lecouvreur*. Rosalie Cocchiaro took the time to brave the rigours of café high society, and review the latest offering from the State Opera.

It was *Melrose Place* opera style! The girl falls for the guy, the guy has an affair (even though he really loves his girlfriend), the woman's husband finds out, the girlfriend finds out, and the woman tries to kill him. And if you think that that's confusing, remember that they sing every word of it, and it's in Italian. For anyone trying to follow the plot, the Festival Theatre was kind enough to add surtitles, and the leads portrayed their parts so well that you could hardly help but follow what was going on.

Yoko Watanabe gave an incredibly

moving performance as the heroine, Adriana. Her voice has a wonderful timbre, and is very controlled. Her willingness to stay in character showed the depth of emotion she obviously feels for the character. Patrick Power played her, and everyone else's lover, Maurizio. While not quite so convincing an actor, his voice complemented Watanabe's singing perfectly. Broken hearted Michonnet, Adriana's Stage Director at the Comédie-Française, was an easy character to fall in love with, and it was performed with great tenderness by Ian Vayne. By contrast, the Princess (Maurizio's "other woman"), played by Patricia Payne, was not performed as well as it could have been. Payne tended to over-sing her parts, making her character seem dull and unfeeling.

The smaller solos were most enjoyable, and the young State Opera repertory

company made a very supportive chorus. It was a shame that the State Opera were not equally supportive, not even granting them a bow at the end.

Apart from those two facets, the production as a whole was magnificent. The dance interlude, choreographed by Robert Ray, well suited the feel of the performance, which was also complemented by Allan Lee's four elaborate sets. Perhaps they were a little over-elaborate, since the opera demands four separate scenes, each lasting for only thirty minutes, and the set changes resulted in three intervals that could easily have been avoided.

In the end, it was Ms Watanabe and the Adelaide Symphony Orchestra that stole the show. Conducted by Richard Bonyngé (yes, THAT Richard Bonyngé), the score caught Cilea's romantic vision perfectly, and Alan Smith, the first violin, played so beautifully that at times your concentration would move from the stage and focus only on the music.

The State Opera have succeeded again. Adriana is an eye-catching spectacle with

some glorious singing. If you enjoy a dramatic, romantic story now and then, or simply some moving classical music, then *Adriana Lecouvreur* is for you.



Fruity

The Orchard Keeper, Cormac McCarthy, Picador, \$14.95

If you imagine a Raymond Carver story, with a southern location, written like Faulkner and Styron, you have the essence of Cormac McCarthy's writing. The critical and popular success of *All the Pretty Horses*, McCarthy's most recent novel, has prompted Picador to republish his first novel, *The Orchard Keeper*. Originally published in 1965, *The Orchard Keeper* is set in rural Tennessee between the two world wars.

It tells the story of Marion Sylder, a mean spirited, murderous whisky bootlegger. On the road, he picks up a hitchhiker, who he later kills. Seven years pass. Sylder lands in a small rural town on a bootlegging run. There he is helped after a car accident by a small boy, John Wesley Rattner. Rattner is the son of the hitchhiker that Sylder killed seven years before. Both he and Rattner are unaware of this, and the boy falls under the spell of Sylder. Sylder becomes a substitute for the father the boy can hardly remember.

Rattner's reclusive "Uncle" Ather observes all of this. He found the body of Rattner's father and he is the "orchard keeper", for each year he has reverently shielded the corpse of Kenneth Rattner from vermin and the elements. He is horrified when John Rattner, in a childish prank, burns the body of his father. From here the sheltered world of Rattner and Ather begins to collapse: Sylder's original sin is the catalyst for its destruction.

McCarthy's characters are offspring of the fringes of society: trappers, swamp-dwellers and bootleggers. None of them are particularly admirable, except for Ather, who performs a kindness watching the body, and John Rattner, who is innocent. All of the characters' lives seem squalid and pointless. Even so, McCarthy manages to portray them with enormous empathy. His spare and gritty realism relies upon suggestion and

author of *All the pretty horses*
CORMAC MCCARTHY

the orchard keeper



intimacy rather than detailed exposition, but within *The Orchard Keeper* are some of the clearest and most evocative descriptions of nature that I have ever read. McCarthy's writing demands and rewards close attention.

That said, *The Orchard Keeper* is a first novel, and the writing is not as good as the writing in *All the Pretty Horses*. While McCarthy is not a Faulkner clone, Faulkner's influence is apparent in *The Orchard Keeper* in a way that it is not in his later work. The central irony of *The Orchard Keeper*, that of Rattner's and Sylder's ignorance of the how they are related by Kenneth Rattner's murder, is overused, and the novel loses its way near the end. However, *The Orchard Keeper* will interest anyone who has read and enjoyed *All the Pretty Horses*, even if just to trace the beginnings of McCarthy's style.

HooHa Freebies

Those fabulous Parting Co folk have pledged three double passes for the opening performance of *HooHa* on Wednesday night. Be the first into the office with a cheesy grin on Tuesday at 1 to claim your prize.



RePublica

ALL SAME AS FAMILY IN A BIG 'OUSE

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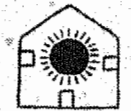
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A biannual journal of ideas featuring fiction, non-fiction, poetry and photography by contemporary Australian and overseas writers and artists.

The first issue

ALL SAME AS FAMILY IN A BIG 'OUSE

allsame as family



RePublica



available August 1994
ARP \$16.95

Edited by George Papaellinas, RePublica features 40 contributors, including Mudrooroo, Glenda Adams, Brian Castro, Dorothy Hewett, Nicholas Jose, Archie Roach, Edward W. Said and Galarrwuy Yunupingu.

RePublica. Available at your local bookstore, or by subscription through The Co-op Bookshop.

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Little Keanu

Little Buddha, Wallis Cinemas

Little Buddha is the latest offering from director Bernardo Bertolucci (*The Last Emperor*). For those of you unfamiliar with cinema-speak, Bertolucci translates to BIG. Don't let the title fool you, everything about this film is big. The time span is big (the plot deals with two time frames - BC and 1992); the sets are big (Tibetan monasteries and Persian Castles); the cast is big (we're talking at least 1000 extras); and the issue is big (the history of the Buddhist religion).

The story revolves around a small American boy: Jesse Konrad (Alex Wiesendanger). Out of the blue a group of Tibetan monks arrive on his parents' (Chris Isaak and Bridget Fonda) doorstep claiming that Jesse is the reincarnation of the old teacher of one of the monks - Lama Norbu. If, like me, you are a novice to Buddhism, reincarnation is one of the essential tenets of the religion and it is the aim of Buddhist leaders to find the spirits of great teachers so that they

can provide spiritual leadership for the faithful in the present.

It is at this early stage of the film that you must be willing to suspend disbelief to enjoy it. Why any couple would let a group of strange monks into their house and entertain the notion that their son is a reincarnation is beyond me. The more usual reaction would be a sharp slam of the door, similar to that given to certain other groups of religious doorknockers. However, the monks present Jesse with a book of the story of Prince Siddhartha whose experiences led to his personification as the Buddha, and from here the exploration of Buddhism begins.

The means by which this story is told is by live action flashbacks to the adventures of the Prince whilst the story is being read in the present. This is where the film enters the realm of fairytale and provides nifty ways of allowing Keanu Reeves to enter the action. This would be all very well if Keanu did not look like he had gone

on a starvation diet. While Keanu does his best Kate Moss impression and displays a remarkable range of make-up and hairstyles he appears miscast and is never really convincing or comfortable except when he is meditating.

The story continues with Jesse spending more time with the monks and culminates in a trip to Bhutan to visit the monastery to determine if Jesse is the reincarnation. Again disbelief is essential because any man who leaves his wife in Seattle, takes his child to the Himalayas at the request of a Tibetan monk and then allows that child to wander solo around downtown Kathmandu is surely missing a marble or two!

The flashbacks to Siddhartha/Buddha continue throughout. At times they are quite charming and allow the viewer to learn about Buddhism with the characters in the film, but at other times they are discordant and intrusive to the twentieth century story they are supposed to enhance. Unfortunately special effects do not appear to be Bertolucci's strong point and the appearance of a giant cobra in one scene surely must rate as a new low in special effects achievement.

Despite these technical distractions the film is an interesting story as it considers the foundations of the Buddhist religion and their application to twentieth century society.

The cast is quite strong. Ying Ruo Cheng as Lama Norbu is surely one of the most endearing characters to appear on screen in recent years. Bridget Fonda in a disappointingly small role has some very good dramatic moments and Chris Isaak avoids awkwardness.

The film does require you to leave your cynicism and a sense of reality at the door but if you are willing to do this it is quite rewarding. For those with a genuine interest in Buddhism, don't expect an analysis of the hard issues as the film is intended purely as entertainment. *Little Buddha* will keep your interest for its two hour running time and if the plot doesn't grab you the sheer scope of the costuming and cinematography that is vintage Bertolucci surely will. For those of you who prefer a rating, *Little Buddha* gets a 7/10.

Scott Diprose

Troublelover

I Love Trouble, Greater Union Cinemas

I Love Trouble is described as a "romantic thriller" which sums up all of its two plot threads perfectly. It revolves around Julia Roberts and Nick Nolte as Sabrina Peterson and Peter Brackett, reporters working for competing Chicago newspapers. Brackett is a seasoned columnist-turned-novelist. His philanderings with adoring female fans are making him lazy, and his editor catches him rehashing an old column. He is sent out to cover the beat once more, and thereby comes across Julia Roberts à la sassy-babe-and-new-young-reporter with loads of ambition (kind of like Julia Roberts à la sassy-babe-and-law-student who can write a thesis which rocks the White House in *The Pelican Brief*). Unmoved by the havoc wrecked by the derailed train, Brackett has eyes only for Peterson, and is soon following his usual sleazy path. Peterson is too proud, however, to succumb to Brackett's patronising and provocative style. The next morning she has scooped him, and the stage is set

for a fairly predictable storyline.

As they compete to uncover the mystery behind the derailment the two hide their mutual infatuation behind a thin veil of reciprocal loathing. The plot then thickens and begins to involve dead bodies, murder attempts, a Senator, a large chemical company and a highly dubious drug which turns six-month old calves into milk producing adult cows. As the danger increases the journalists team up in order to survive—though they continue trying to double-cross and scoop each other. In the end all the bad guys die from falling spectacularly from big heights, preferably onto large amounts of broken glass, and Brackett and Petersen get to carry their healthy sense of competition through with them as they enter a state of wedded bliss.

Julia Roberts pleasantly surprised me. There are just a few too many close ups of Julia Roberts' mouth expressing four different emotions with one twitch, but her acting was the best I've ever seen it. Visu-

ally the movie is great. The story moves from Wisconsin to Illinois to Nevada to California, and the rambling green pastures of Wisconsin contrast nicely with the Chicago skyline. The suspense is good, the stunts are good, the pace is fast. But, being yet another story in which the middle aged man gets the beautiful, nubile young girl, it has some unforgivably sexist moments. Peter Brackett seems to think he is a debonair charmer, but he comes across more as an arrogant, greying, if good-looking sleaze. The movie tries to be balanced in its sexism - Brackett gazes at Petersen's legs through the keyhole, and

Petersen in turn spies on him in the shower. However there is one scene which nothing can excuse. Petersen, dripping from a skinny dip in a pristine Wisconsin lake, is hiding behind Brackett as a troupe of boy scouts appear from the bushes and surround them. Brackett grins, says "who's got a camera", and steps away, leaving her to their mercy.

It was atrocious, but all the same, I have to admit I kind of enjoyed it. In the completely crap but nevertheless entertaining stakes it's right up there with *Melrose Place*.

Asha Mayer



Nick and Jules

Bang!

Blown Away, Greater Union

You know how Hollywood is prone to fads in deciding which movie gets to the screen like the Robin Hood fad or the recent western fad? Well as much as I hate to compare movies, *Blown Away* just begs comparison to *Speed* under the monicker of the mad bomber fad.

Blown Away follows the story of ace bomb disposal expert Jimmy Dove (Jeff Bridges) and his new life as an all American hero in the town of Boston. You see Jimmy was once Liam, one of those Irish people who blow up other Irish people and/or Poms but he didn't want anyone to get hurt really. Unfortunately, Gaerity (Tommy Lee Jones), Liam's buddy and bomb-making mentor, likes to kill when he pushes the detonator. One day Liam tries to stop Gaerity who ends up in gaol but Liam's girlfriend ends up dead. The film takes up the story 20 years later with the chance sighting of Liam under his new identity by recent escapee Gaerity. This sets off a revenge campaign that is the basis of the story.

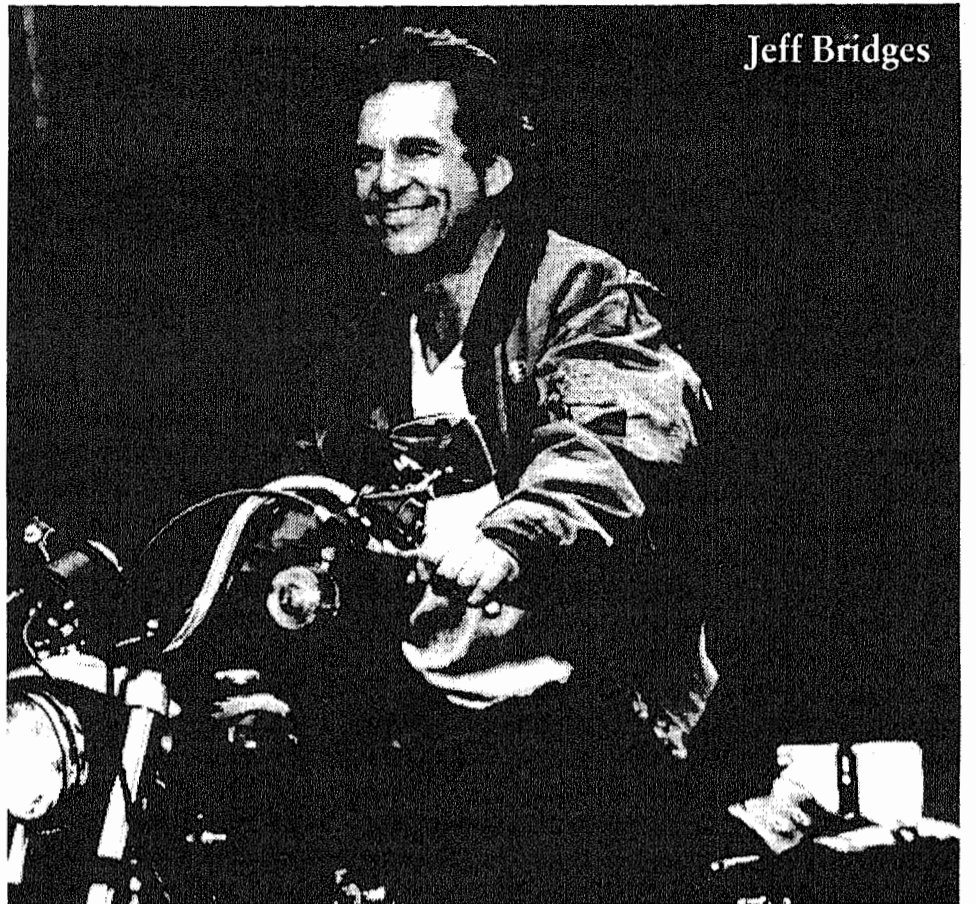
Visually, *Blown Away* is a treat to behold. Boston is a great place to shoot a movie, obviously a fact not lost on those who filmed it. And if it's explosions you want, then it's explosions you'll get. If it moves or breathes or even if it doesn't, it goes boom. Boom goes the bridge, boom goes the truck and boom goes a

goodly proportion of the cast. In the big almost-at-the-end-of-the-movie boom, the FX whizz boasts, "It was a ten-step sequential blast, using a mile and a half of primer cord, 600 gallons of gas and 32 sixteen ounce bombs." Wow!

In the acting department, Jeff Bridges is suitably troubled, self destructive and heroic. His old man Lloyd Bridges (as Max O'Bannon) is suitably crusty, wise and fatherly. Forest Whitaker plays the brash young bomb defusing upstart (Anthony Franklin) with a good mix of self-righteousness and fun. But Tommy Lee Jones falls down somewhere in the awkward space between loony nutcase and cold, hard killer. I like my mad bombers to be a little bit madder but that's a personal leaning.

In the end though, *Blown Away* simply lacks suspense. The edge of my seat remained unused and the contrived attempt to make me bite my nails as Jimmy's wife (Suzy Amis) walked through her house setting off potential bomb triggers left me willing one of them to go off. *Speed* is far superior at providing the suspense thing. But if you like Americans doing Irish accents and you get off on huge fiery bangs, then *Blown Away* could light your fuse (boom, boom).

Bryan Scruby



Jeff Bridges

You too can be *Blown Away*. We have five double passes to see *Blown Away* at Greater Union. To win, just come down to the *On Dit* office downstairs in the George Murray Building on Wednesday at 1pm and say kaboom.

Shower Scenes

Army Intelligence, Wallis Cinemas

When I first read the flyer for *Army Intelligence* (released as *Renaissance Man* in the States) I thought: Danny DeVito learning an important lesson about life and believing in oneself, ahhh. Could it be, I pondered, that Danny boy's career is going nowhere fast and he's only being offered crap film roles? Could it be that director Penny Marshall's taste in the choosing films department is plummeting just as quickly? Could it be, gentle reader, that this reviewer's desire to see a film for free has impaired her ability to pick a decent flick?

You'll be pleased to know that none of the above applies to *Army Intelligence*. Instead, I was pleasantly surprised to find that Danny DeVito doesn't go over the top in the role of an advertising man fired from his job and forced to take a 6 week job teaching basic comprehension to the 'Double D's', a group of academically underachieving army recruits. Naturally enough no-one in the class wants to be there, including the teacher, but the group grows together when everyone opens up about their backgrounds and their reasons for joining the army. Sound crap so far? It's a goer, honest.

The cast works well together. Gregory Hines plays an initially unsympathetic drill sergeant who considers Bill Rago's (Devito's) comprehension class a waste of time, taking the recruits away from their life-saving training. He and Rago

have a few 'words' during the course of the film, but come to a mutual understanding by the finale. And not a tap dance in sight.

The group of actors playing the recruits came across very well. I hadn't heard of any of them before except for a Mr. Mark Wahlberg, a.k.a. Marky Mark. I might just add here for any Marky Mark fans, the lad does quite well, he seems to be able to cope with the acting thang. He's also responsible for half the soundtrack, including a rap number performed by the recruits, and there's a good shot of him in the shower mutilating 'Achy Breaky Heart'. Happy?

The main thrust of *Army Intelligence* is that even people who've been neglected by their families and schools do have potential. When the recruits are bored, they latch on to making Rago describe the book he's reading which happens to be copy of *Hamlet*. They end up learning the play thoroughly, interpreting it and learning fuckin' heaps, about *Hamlet* and life. It made me remember my year 12 teacher making us go through *King Lear* for what seemed like forever, and me actually enjoying it. I was a disturbed child, even then.

So if you like men or women in uniform, or Marky Mark, or *Hamlet*, you may wish to toddle along to see *Army Intelligence*. I can't promise you that it's a brilliant film but you could do a lot worse.

Catherine Follett



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A few dobs of the footy

About the middle of this season as the Crows were just beginning their descent down the A.F.L ladder, a bright spark called Shane Tongerie appeared on the half forward line. Injuries have hampered his attempts to appear more regularly in those red, blue and yellow hoops. But as Bryan Scruby and Matt Rawes discovered, his enthusiasm to play in the A.F.L and to provide a positive role model has not been dampened.

OD: Do you find it difficult doing the hard slog with the Crows yet not getting a regular guernsey?

ST: It's a challenge. You do all the training and you train hard with your other club as well - Centrals. You either get picked or you play league for Centrals. Injuries, I've had a few injuries so I've had a bit of an up and down season. I'm looking forward to next season... hopefully I'll get to play the last game against Hawthorn in Melbourne, well if I get picked.

OD: Do you think the media plays things up a bit?

ST: You get a lot being a one team town. A lot of things are in the paper and a lot of people think they're real but most of it is trivia. A lot of the reporters these days think they know a lot of things but they don't know absolutely everything and think they can write whatever they want because they know everything about the Crows. It makes it hard for the players to read about themselves if they're not playing that well, then they get bagged and have a slump in form and then they come back and the critics love them. It's a funny thing but it happens all the time.

OD: Do you feel any added pressure because you're perceived as a role model?

ST: Added pressure is what football

is all about. The more pressure the better you play but I guess that depends on the player. Being a role model for the Aboriginal people - I like to think that I am - and hopefully a lot of kids can see what I'm trying to do and hopefully will want to do the same thing and keep out of trouble.

OD: Racism is a pretty hot topic in AFL footy. What is your experience in this area?

ST: It's happened for a while, it's just that we haven't spoken about it but when we do everyone jumps on the bandwagon and wants to know about it. It happened, it happens, but when it does happen you just gotta not worry about it 'cause you must be playing well.

OD: What of the Nicky Winmar incident?

ST: That was a fairly big event in AFL football really, with the bringing out of a new rule where if you get caught calling names you go up against the tribunal. I suppose that does deter people from swearing but I tell you now a lot of swearing goes on when the umpires are around and when they're not. You get a lot of slurs but you get to slur back!

OD: As you look back on your career this far, what has been the highlight?

ST: Playing in Brisbane in my first

AFL game and kicking a few goals. That was one of the biggest thrills. Another would be playing in the Darwin game against Collingwood. Playing against Collingwood who actually slurred Nicky. Playing with Gilbert McAdam and Chris Lewis. We won by 8 goals. It shows that the skill level of the guys who went up there and played ... you know we played against a side that had been together for more than 100 years or whatever. It's just amazing how a side of just 8 hours can beat a team that's been playing football for God knows how long.

OD: Did you paint the town red after the game?

ST: Yeah, big night. Got absolutely smashed! No, it was good to meet the guys that I'd never met before, especially up in Darwin where all the people were fantastic and treated us like celebrities. The P.M. was up there at that stage as well and everyone was not worried about the P.M., everyone was worried about the football on Saturday!

OD: How do you rate Centrals' chances in the SANFL this season?

ST: Well we made the finals last year and everyone keeps bagging Centrals about getting to the finals and crumbling. The pressure that people are put under - it's very heavy. It all depends on the team.

OD: So who's going to be the second side in the A.F.L?

ST: I'd like to see a joint team and make it an 8 side competition here. I don't know. It's a very hard decision to make. A lot of blokes here in Adelaide would get a second chance to play A.F.L. footy. Would Centrals go in, would Norwood, who would you put in the side? It's really hard. General managers seem to think they know what they're doing but... who would you have?

OD: Shane Tongerie's future ambitions are...

ST: Well I can't really decide what my ambitions are until they actually happen. One of my goals was to play an A.F.L. game and I've played a couple now. My next aim is to try and establish myself. All I want to do is establish myself in a Crows jumper.

OD: Your tip for the Brownlow?

ST: I'd say Rehny because Rehny has had an absolutely sensational year. Then you've also got Williams who's absolutely burned in the centre, he's just played terrific, really set Carlton up. You've also got Garry Hocking who's a phenomenal player getting kicks all over the shop. But it all depends on the umpires. Do they want a ruckman or do they want a rover?

Results

Football

A1: Uni 14.21 lost to Broadview 16.11

Best: R. Neil, Tamke, Pascoe, Barker, Ford, Miles, Chapman

A1 Reserves: Uni 8.10 lost to Broadview 11.8

Best: Price, Cassidy, Fairbrother, Ellery, Katsaros, Duncan

A6: Uni 9.9 lost to Ovingham 17.15

Best: Evans, O'Callaghan, Kuchel, Verral, Jackson, O'Dea

A6 Reserves: Uni 26.23 whipped Ovingham 3.4

Best: Dabrowski, Cowburn, B. Scruby, Yeates, Ralph, Hurn

A8: Uni 21.16 walked all over Walkerville 4.4

Best: Fryar, Warrick, Baker, Clode, McArthur, Slattery

A8 Reserves: Uni 21.15 trounced Walkerville 4.3

Best: Adams, McGrath, Holsman, Garson, Garbin, Hutchinson

A10: Uni 12.6 lost in a thriller to CLG 13.14

Best: Hollamby, Mayes, Pick, Stolz, Balnaves, Burton

Unibar Sports Competition

Last week Matt and Bryan challenged you to brag wildly about some glorious moment in your sporting life. Well, the MBBS Indoor Soccer Team proved to us that they have unashamedly left modesty behind them long ago to claim this week's prize of one dozen bottles of beer thanks to the Unibar. You don't have to be as poetic or forceful as MBBS ("We won 12-0 and we want the 12 beers") but you DO have to apply. So if you wanna get merry for free, then drop us a line and then simply waltz into the *On Dit* office to claim the spoils.

Classifieds

Notice to Undergraduates

An election of:

(a) two undergraduate members of the Council, each for a two-year term commencing 19th October, 1994; and
(b) two undergraduate members of the Academic Board, each for a two-year term commencing 1st January, 1995 will be held on Wednesday, 19th October, 1994.

The following undergraduate members retire from the Council on 19th October, 1994 - Sathish Kumar Dasan; Caroline Mary Knight and from the Academic Board on 31st December, 1994 - Caroline Mary Knight; Rebecca Jane Shinnick. Mr Dasan and Ms Knight are ineligible for re-election in this category.

Nominations of candidates for either or both elections are invited. A nomination must be made on the appropriate prescribed form and must reach the Returning Officer at the University before 12.00 noon on Friday, 9th September, 1994. Nomination forms and further information may be obtained from the undersigned. (Please apply, in the first instance, to Room 656, Level 6, Wills Building at the University of Adelaide or telephone 303 5668).

F.J. O'Neill

Returning Officer

Greek Food

Be at the Barr Smith Lawns Thursday lunch time to savour yiros, lamb on the spit and continental Greek cakes. BYO appetite and enjoy a day of Greek culture.

1994 OSA Yearbook

Cover Design Competition

The OSA is running a Cover Design Competition to select a cover design for the 1994 Yearbook. Below are the details and rules of the competition.

1. The design must reflect the theme for the yearbook which is "Many Voices, One Message"
2. Each entry must be accompanied by the entrant's name, student number, course/faculty
3. Entries are to be submitted by putting them into the box in the OSA Office
4. Closing Date: 23 September 1994
5. Prize money of \$50 will be awarded to the winner of the competition
6. The judges decision is final and the winning design shall be used for the 1994 OSA Yearbook.

Calling All Creative Writers

The "Rampant Minds Writing Competition" presented by the AU Literary Society is here.

Prize: \$150 of cash and book vouchers

Categories: A. Short: under 40 lines or under 500 words

B. Long 40-250 lines or 500-3000 words

Send Entries to the Litsoc Pigeonholes (Jerry Portus and also Level 6 Napier) or to Julian Zytznik (Law) Box 58 Cherrybille 5134. There will be a \$1 entry fee per work and a limit of 4 short and 2 long pieces per writer.

Due Date: Monday September 12

Good Luck!

Share Accomodation

Female to share 3 bedroom home with 2 male students. Great home - with carport/shed on quiet street. Close to bus stops and shops. Located in Broadview.

Can move in immediately
Ring 269 4351 (and ask for Mark).

Metaphysics Society

Interested in occult and metaphysical subjects? Come to a meeting in the Don Stranks Room, Wednesday August 31 at 1pm or leave a note with Clubs and Socs. Topics covered include clairvoyance, astral travel, astrology, palmistry wicca etc. It is hoped to form a society to arrange lectures, courses, groups etc.

Magic: The Gathering

Trying to find a particular card? Have too many of a certain Type? Mail-order details will be given next week, but if you're too close to budget or lazy to use the post (or just can't wait that long!), contact Matt Morgan, 2nd Year Med. Pigeonhole by the elevators on the 1st floor of Med School South. (Not Matthew Craig Morgan's pigeonhole.)

Phil Doyle

Phil Doyle sings and plays guitar.

Appearing at Jolly Miller Hotel, 7th September.

The Producers, 8th September
Crown & Anchor, Sunday 11th September, 6pm.

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Results of Union Election Poster Contest

Students' Choice: Vote No Candidate, David Roussy

Gallery Director's Prize: Vote Informally, David Roussy

Students' Choice Voter Prize Draw Winners:

\$25 Unibooks voucher - Andrew Wolfmeyer

Bistro Voucher - Paul Slattery

Catacombs Voucher - Nadine Lambert

Gallery Voucher - Susan Hall

Four Seasons Voucher - Julie Daw

Mayo Voucher - Paul Murray

Grill Bar Voucher - Fontella Koleff

Pizza Hut Voucher - Angelique Ward

Winners can claim their prize from the Union Admin Office, upstairs, Lady Symon Building.

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Leather coat. Almost new.

Women's size 14. Rich tan colour. Shawl collar, shoulder

pleats, wide waistband. Ph. Sandra 269 5270.

Honda Elite 50cc Scooter for sale

Only \$780 ono

Excellent condition, great parking, really cheap rego, unleaded petrol.

Phone: Tanya on 277 0476.

Battle of the Bands

If any people are interested in getting a bus from Adelaide Uni together to go to the National Campus Band Final at Flinders Uni please register your interest by Wednesday with Matt Deaner in the SAUA, 303 5406, or drop in to see him.

Pride

Adelaide University Pride meeting Thursday, 1pm, in the North/South Dining Room, Level 4, Union Building. All welcome.

Please note: Pride Picnic has been postponed for one week due to the ACSA AGM. It will now be held on Sunday September 4 at 12 noon, the same venue. See you there.

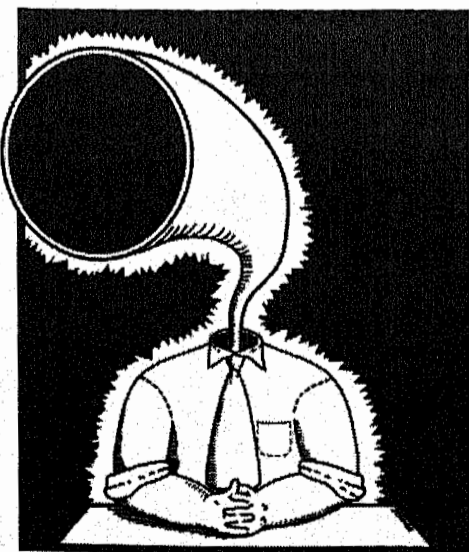
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Goodwood \$80 per week
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Business Student of the Year Award

Applications for the 1994 BRW/AMP Business Student of the Year Award are now open. The overall winner of the Award will receive a laptop computer and software, \$3000 cash and a certificate. Applications are open to students who are: Australian citizens under 25 years of age, studying a business degree. Ph: Rebecca at BRW Publications on (03) 603 3888 for an application form

Student Radio Guide



Sunday 28th August

2:30 pm. Chris O'Brien presents an hour of recent and older "alternative" music.

3:30 pm. Richard Seamark and Anthony Page focus on British pop history.

4:30 pm. Simon's Stuff. Simon's a sporty type with an interest in clubs on campus.

5:30 pm. Grind The Posse with DJ Paul, Dale F and the Mikey Mike (comment on social and cultural issues).

6:30 pm. Mein Campus - current affairs and issues of concern to students (presented by Penny Fredericks and David Hewitt)

7:30 pm. Babes in Boyland. Katrina Picozzi celebrates wimmin in music and gives a major thumbs down to the boy dominated music industry. A totally grrrl powered hour.

8:30 pm. Local Noise. featuring local music and interviews with local bands (presented by Tracy Skehan).

9:30 pm. Gavin and the Spiral Perspective. A story of two boys, one called Darlen and one called Greg who liked to play music with energy.

10:30 pm. Loving You. Late night entertainment presented by Julia Davey & Cathy Hamilton.

11:30 pm. Guest Presenter Presents. Co-opted by Jesse Reynolds and, for a short time only, Paul Hewson. An hour of jazz.

A mistake has been made in the holiday dates given in the 1994 Student Diary. The mid-semester break dates for this year's second semester are 19 September to 30 September not 26 September to 7 October. They are a week earlier than indicated in the diary.

