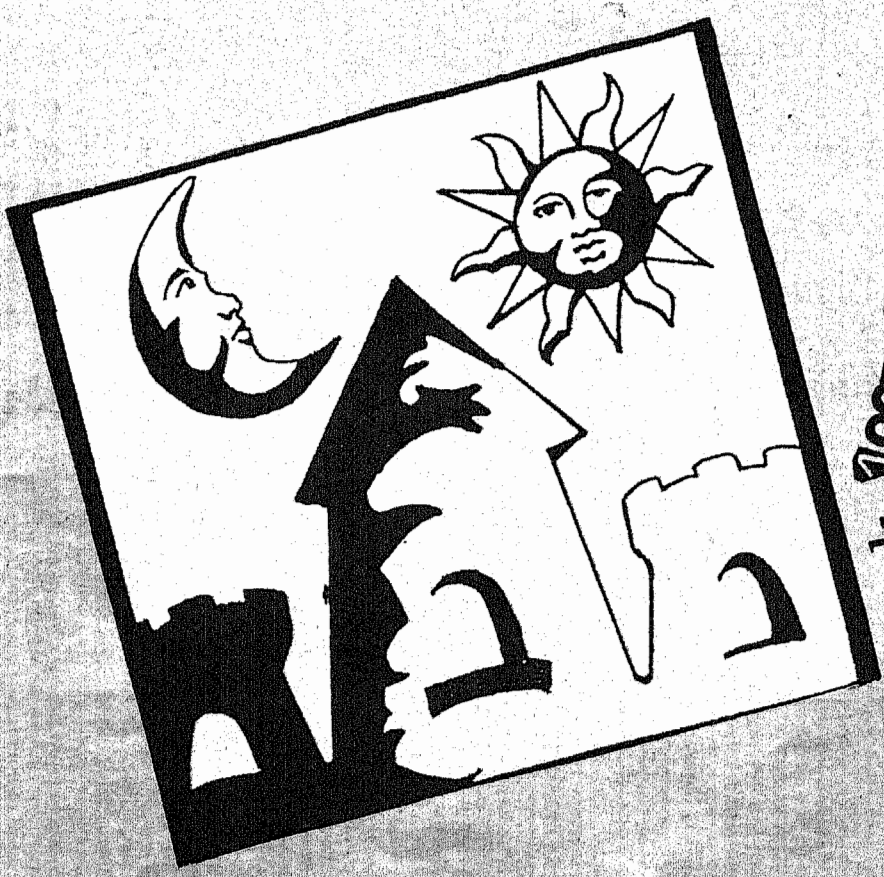


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# MULTICULTURAL WEEK 97

## REALM OF UNITY



Multicultural week 1997 = Realm of unity 多元文化周



**EDITORIAL**

It's Multicultural Week. Time to enjoy a felafel and some exotic spiced rice, time to get a bit Buddhist, time to string up some skinheads on the lawns. Be involved. That's it. It's very simple. Thanks for listening.

Yes, it's that time again - time to suck at the On Dit nipple. Come on, ye hungry little devils. What've we got? Well, for starters, how about 5 double Palace passes (cheers Claire) - come on down at 1PM on Wednesday, and sing a nursery rhyme. Yes, it's all go round here on the free-bie front, you bet your bum it is. Also see FILM for Betty Blue giveaways (thanks Hermine at the Nova) and VIDEO for more...

**GIVEAWAYS!**

On Dit is the weekly publication of the Students' Association of the University of Adelaide. The Editors have complete editorial control although the opinions expressed in the paper are not necessarily their own. Don't bother suing us, we're penniless and pathetic, and we're not interested.

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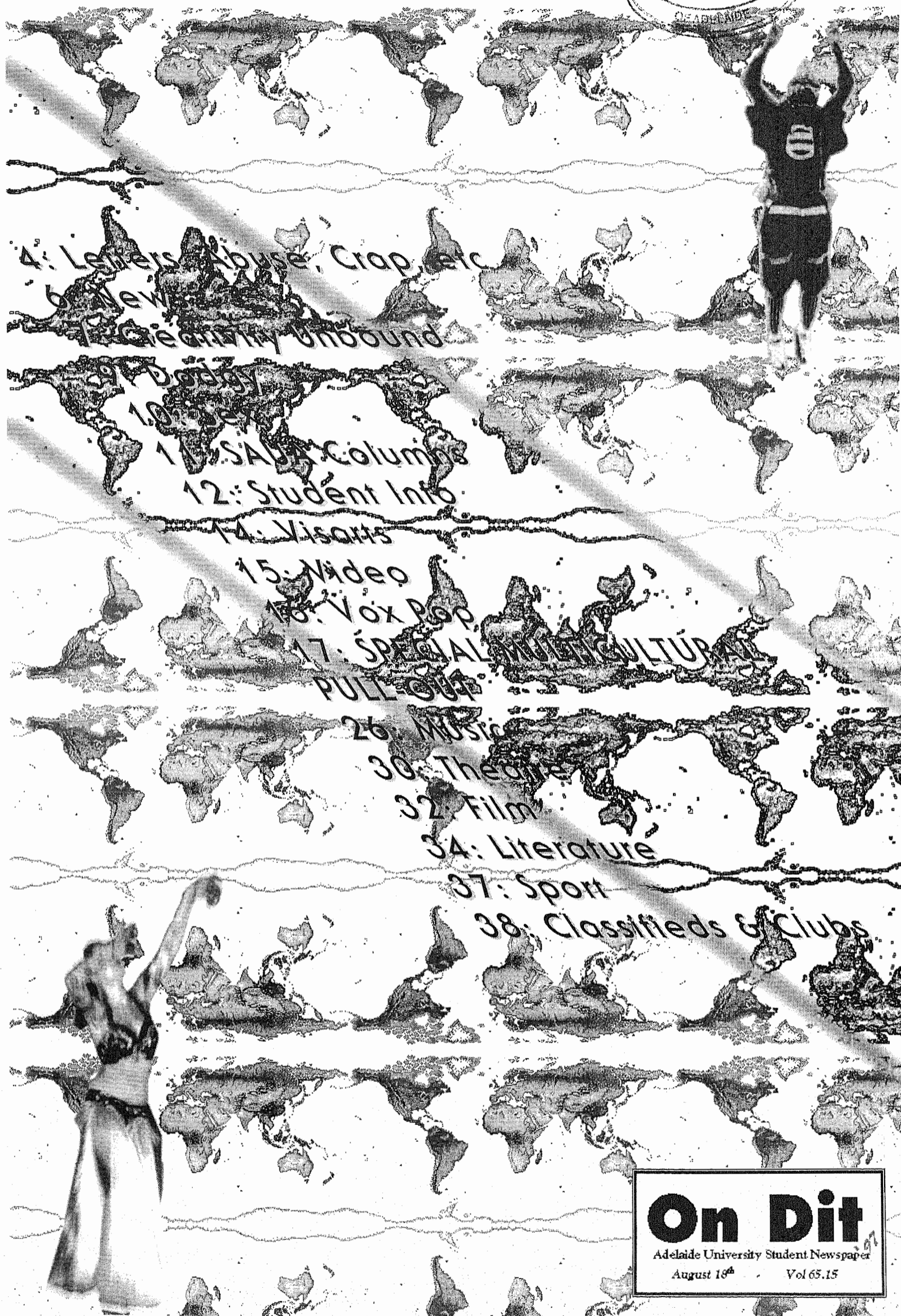
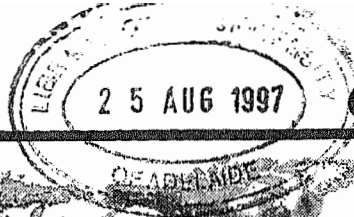
The On Dit office is located on the Nth. Trc. campus opposite the Barr Smith lawns, in the basement of the George Murray Building, far too close to the toilets and the drains.

**How to contribute/contact us:**

You can drop off your copy at the office or in the contribution box in the SAUA office. Email for: [ondit@student.adelaide.edu.au](mailto:ondit@student.adelaide.edu.au)  
Alternatively, you can drop us a line at On Dit c/o Adelaide University, SA, 5005, phone us on (08) 8223 2685 or 83003 5404 or fax us on (08) 8223 2412.

**About the cover:**

By the lovely huggable Multicultural group - see the pull-out special for more details.



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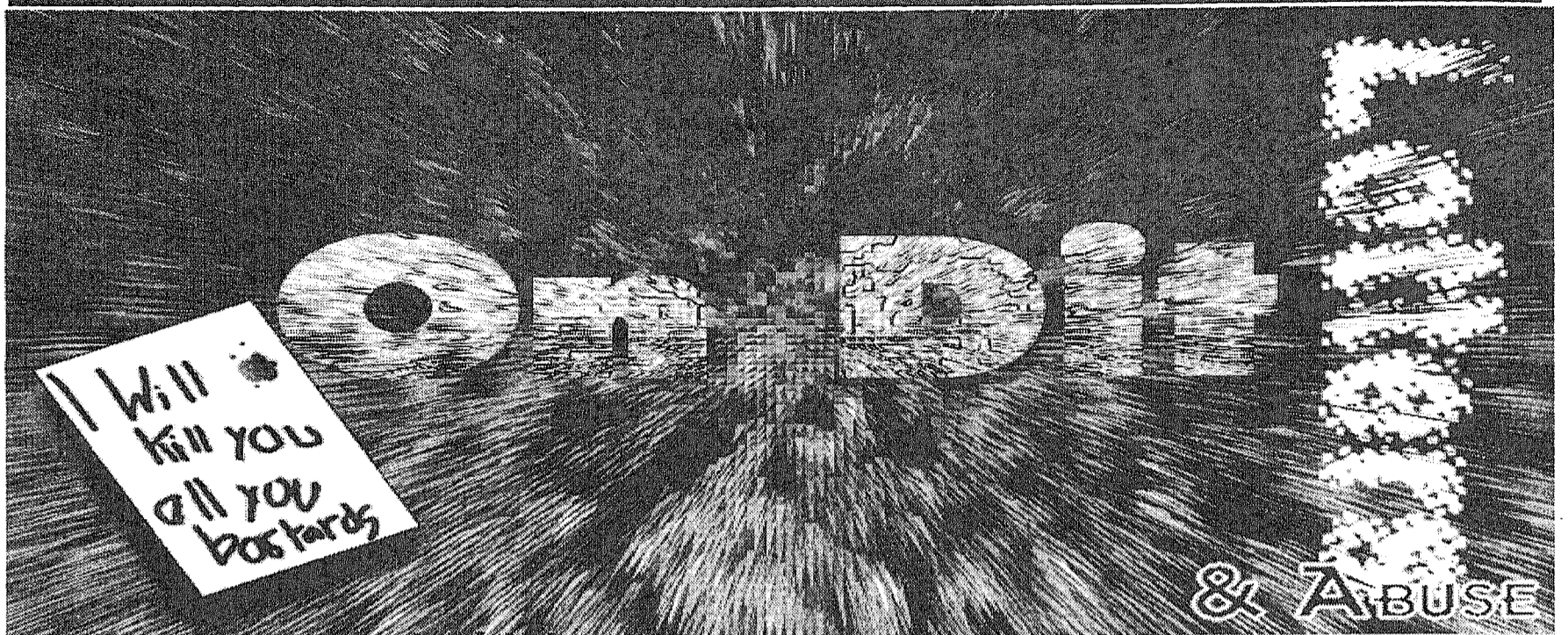
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**On Dit**  
 Adelaide University Student Newspaper  
 August 18<sup>th</sup> Vol 65.15



## TAKING A SWAT AT FLY GUY

This is a response to that rather cynical and frustrated perception of Flyguy's view of life. I was going to say something witty and familiar to add to this list of stuff that fucks you off but then I realised that he had just about covered it all. Yes, I agree with you Flyguy and I thank you for making me (and I'm sure others) not feel so alone in the general stuff of life that we sometimes find ourselves entrenched in.

Certainly Flyguy, however, you do not exist in this constant state of fucked offness? You must admit that there is some good stuff that we should be thankful for otherwise we'd be always banging our heads against the wall. Here are some examples:

1. If I dare to use a cliché (I don't want to fuck off your royal fucked offness the beauty of a clear blue sunshiny day after a season full of winter rain/gloominess is something to be grateful for. It's the small things, really (there goes another one - cliché that is, not a small thing. Does that make sense?)
2. The random kindness of other people. Feeling loved and appreciated and sharing a common bond.
3. That moment before you drop off to sleep or even sleep itself. It's then that everything goes away. I mean, are you thinking about what to have for dinner or are you analysing the conversations you've had on that particular

day? I think not.

4. Chocolate. Need I say more.

5. Music

6. Retaining anonymity whilst writing such a shit article as this. And whilst I'm on my big soapbox here (does that count as another cliché?) I would like to ask you what's with the adding of an "e" to shit. I understand that it affects its pronunciation, but why bother? Is it some kind of hip we want to sound like to people from transporting thing or what? Arggh I'm straying from the topic. Flyguy's cynicism is getting to me. Okay you win But don't think that's the last you'll hear from me (insert evil laugh here)... Alright so it won't be the last you'll hear from me but that last sentence sounded good at the time.

Bel

**He's flown up ya nose, and he's gonna keep buzzin Bel!**

Do I exist in this state of fucked-offedness (which is the correct term, I think you'll find) constantly? No. Obviously. If you'd been paying attention (and I thought you had been), you'd have noticed several light-hearted frabjous-day insights that the FlyGuy has brought to you through these pages. I will not reiterate the list now, for fear of embarrassing you. If I want to be fucked off for a

day, then, really, that's my business and I can fucking well do what I fucking like. Shite. As for anonymity ("Bel" was it?); who's anonymous? I'm the FlyGuy. It says so at the bottom of every column.

While the bad things are common to most people, the good things are largely up to individual preference (as the discerning reader will note from your list). As such, your list is perfectly valid (excluding the glaring error, which has already been highlighted). I would suggest an inclusion; the receipt of abusive letters. Thankyou very fucking much.

FlyGuy

## LONG HAURED UGLY PEOPLE !

Dear editors,

Last week Felix Riley wrote that I have "outstayed my welcome here". After previous weeks of harassment from March Kernich, this raises the question of whether this is a coordinated campaign by the Association of Long-Haired Ugly People.

But a more serious question is why an Arts student whose greatest contribution to this University has been to run into lectures at Prosh and hit tables with a rubber chicken would target me, one of the few student representatives doing a serious degree full time and not failing it, as having outstayed my welcome. I contend that it is parasites like Felix, who expect the taxpayer to subsidise their pointless experience here, who are no longer welcome,

and indeed were never welcome in the first place. It is this which I have been trying to communicate to Felix and his bludging Labor mates for so long.

A cynic might ask whether Felix was just trying to kick up some publicity before student elections. A cynic might also ask why the presidential candidate of the new "independent faction" on campus wanted to be seen attacking a Liberal in the student media. I, however, do not ask this. All that I ask is that Felix should find some time in between engaging in political antics and other attempts to prop up his waning self-esteem to do a little real work, and ensure that in five years time his welfare payments are not a burden on my tax bill.

Your sincerely,  
Alan Anderson  
Engineering.

**SOCKS! SOCKS!  
SOCKS! SOCKS!  
WHERE IS  
THAT BLOODY  
CAT?**

Dear S'N'M.

Presenting...

**THE TOP EIGHT PUNCH LINES FOR "A GUY WALKS INTO A BAR WITH A SOCK PUPPET ON HIS HAND..."**

8. "Why are you wearing a sock puppet on your hand?"
- "You should see what I'm wearing on my (SIC)
7. "Get my friend here a scotch"
- "Isn't that heavy stuff for a sock puppet?"

"He's getting over a troubled relationship with a fishnet"  
 6 "Want a drink?"  
 "Yeah, sockitoome"  
 "I'm sorry, we don't sell bad puns here."  
 5 "Do you know where the One Nation Party meeting is? I've been told my friend here is good leadership material"  
 4 "Do you know that that's a sock puppet on your hand?"  
 "Damn! Stood up again! That's the last time I go on a blind date with a ventriloquist!"  
 3 "I told them that socks are an often trodden-on group in society too, but they still wouldn't let me into the women's room."

2 "Hi! This is Alan. He's a student politician!"

**AND THE NUMBER ONE PUNCHLINE...**

1 "A beer for me, and a coffee for him"  
 "Why a coffee for him? He's a puppet!"  
 "He's driving"

Casper  
 PS Thanks to Ryu and Slakko.

**Why did ya wait?**

Dear Eds  
 Finally the topic of the Women's Room has been brought up and discussed. Last year I wrote a letter on this exact topic, but for some reason it was never published. All the letters I have read, mostly from women mind you, have not suprisingly endorsed this room and referred to it as a necessity, an area where women can escape us men in society and be with other women. Now that's taking some action!

Lets all hide in a room, escape reality and go somewhere where we are invincible. Go girl power. This sort of breakaway mentality of women in the 90's is adding to the problems of the inequality in society. As a male who believes in equality, such actions taken by women make me less sympathetic of their cause. This is not equality, this is females trying to dominate society, with special womens only things. This room is symbolic of a bigger picture. Yes males can do the same, a Men's Room for example, but this would not be 'politically correct'. Today's society does not allow for men to stand up and demand equal rights in areas. Examples are prostate cancer kills more men than breast cancer does women, yet it only receives a 1/3 of the funding, males have the highest youth suicide rates and more men suffer from osteoperocis than women, yet until the recent TV ads we were lead to believe men were the minority and didn't matter. To argue these points I would be labelled sexist. To say I support Pauline Hanson would make me a racist, because its not what society wants to hear. This is the case with males in the 90's. We are being shoved to the side, while women strive for equality, then attempt to make up for hundreds of years of inequality, by going further and wanting more than just equality between sexes. Why should I as a male of this generation be held responsible and suffer from what my past generations have done?

Yes equality should be a goal that everyone should aim to achieve, but to do so women have got to realise that men have just as many problems as women do in the 90's ( I could mention them but it would take the whole next edition) and stop feeling sorry for themselves and take action which brings equality closer.....I must stop now before my heart bleeds any further!!!

Brad - Male and proud of it!!!  
 Commerce

**WOULD YOU LIVE WITH SOMEONE CALLED SNAGGLEPUSS?**

Greetings to all,  
 I wrote a really great, really funny letter detailing my flatmate's latest exploits and some other stuff which I can't actually remember, and dickhead here (ie me, Snagglepuss) left it at home and has to now whip one up in the last hours before deadline. OH NO!  
 When I say I'm complaining about my flatmate, my funky young flatmates-to-be are probably worrying that I will, after moving in with them, spread my grievances around the campus as only I know how. Never fear, my friends. Current flatmate = bad, new flatmates = good. When I moved into my current house I did so knowing that the kiddies would be staying over every so often. What no one told me was that they would

be allowed to throw tantrums outside my door at 6am, yell "Daddy, James hurt me" at 7am, run laughing and yelling down the hall at 7.30am (and so-on it goes...) And then he has the nerve to order me to turn down my stereo so that the little fuckers (spawn of satan) can sleep. Incidentally, I did NOT turn it down. My plan was to keep them awake late so that I would be able to sleep the next morning. I chose an album with great bass (the Crow soundtrack, hmmmmmm). They don't call me Vindictive Bitchcat for nothing, you know. It's about time the little sprats learned first hand what REVENGE is!  
 And I know that he and his little girl-friend want to have lots of lovely sex, but DO I REALLY HAVE TO HEAR IT? After two weeks not only has he (loser) come out with "The 'L' Word" but she has a key to the house, a toothbrush, razor & shampoo in the shower, and deep-conditioner in the cupboard. Okay, the toothbrush is practical, but how often do you deep-condition at your boyfriend's house? My best friend (SnaggleKate!) was with her (lovely) boyfriend for 4 1/2 years before they moved in together, and only THEN did he see a deep-conditioning! (For the un-initiated, deep conditioning involves wrapping hair up in a towel for 5 min to 30min - it's a long & involved girly process) But enough from me for now, Love and an end to my misery.,  
 SNAGGLEPUSS

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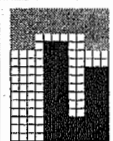
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**AMANDA PLANS NEW ENTRY SYSTEM FOR AUSTRALIAN UNIVERSITIES**

The woman we all love to hate, Senator Amanda Vanstone, has pledged \$1 million for a study of methods of selection for university which place less importance on the Tertiary Entrance Rank (TER). Vanstone has described the TER system as "a devastating deception" and believes that other methods of selection should be considered. For the first time in my life, I have to agree with her (believe me I'd rather not). I think it would be a good idea if universities placed less importance on the result that students receive in their final school examinations and took into account students' school reports and how they perform when interviewed.

Why do I (reluctantly) agree with Big Mandy? Well, for a start, Year 12 can be a nightmare. Many people suffer extreme pressure from parents, teachers and themselves to perform well in the final exams. This pressure can lead to burn out, panic attacks (I remember them only too well) or compel students to drop out of school altogether. If less importance was placed on these final exams, the pressure of Year 12 would be ameliorated.

In the present system, students' schooling careers are reduced to a number, which is seldom a true reflection of their real capabilities. And anyway, the result a student receives at

the end of school is essentially not a mark: it's a rank. The final result a student is given depends on how well the rest of the student's year does. This means that students will score differently from year to year, depending on the performance of the rest of the group sitting for exams in that year. Also, some subjects work to a student's disadvantage (this proved to be a constant source of anxiety for "arty" students when I did Year 12). The marks for subjects such as English, history and geography are often scaled down, whilst "hard core" subjects like maths and chemistry are scaled up. This just doesn't seem fair.

Another reason to place less importance on the TER score is that generally boys do not perform as well as girls, and kids from low socio-economic background do not perform as well as those from wealthier families.

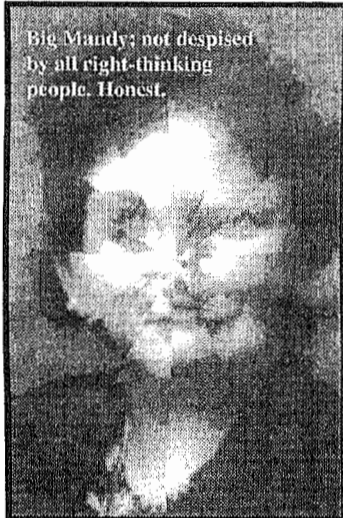
A TER cut-off score does not indicate how intelligent a student has to be to complete a course. The cut-off score merely reflects how popular a course is. So, the cut-off score for medicine is very high, whilst the cut-off score for something like maths and physics (a science degree) is very low, even though they would both require the same amount of brain power (in fact physics and maths would almost certainly require more).

So what to do? Perhaps Australia should consider adopting practises from the United States or Britain. In the US most universities take into account a student's Scholastic Aptitude Test (SAT), a sort of general knowledge and IQ test. American students also fill in application forms administered by the universities they wish to attend, which record the grades of each of their subjects and any relevant information about extracurricular activities. In the UK students fill in a form listing, in preferential order, five universities they wish to attend. Students are then interviewed by these universities who decide whether they possess the necessary attributes to succeed in their desired field of study. Some (or all, or none) of the universities may then offer students a place on the proviso that they reach a certain level of grades in their exams.

In a step in the right direction, some Australian universities have already implemented alternative selection methods. Many universities now conduct interviews for potential medical students (definitely essential for this field). The universities of New England and Western Sydney are also taking into account school reports and teacher assessments when selecting students.

Admittedly there are a few problems with the interviewing method. There is a danger that in their eagerness to attract and enrol students, universities may be too soft on entry standards. At the interview they might offer students a place even if they do badly in their exams. And, of course, interviewing can be very subjective. What if the interviewer has racist or misogynistic tendencies? (although it's unlikely, it is still a possibility) Interviewing would also consume a lot of time and a lot of money. Money, many people argue, that could be put to better use. Even so, something has to be done to change the present system of selection because it's just not as fair as it should be.

Annabel Davies



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Multiculturalism is a word that lots and lots of politicians and other respected members of society seem to throw around all the time, but not really paying attention to the importance of it.

What does this word mean anyways? According to the Penguin Macquarie Dictionary: The International Dictionary for ALL Australians (wow what a dictionary) multicultural (an adjective) pertains to a society which embraces a number of minority cultures.

You see, straight away I am confused - this word "embrace" can imply many

implications: are we supposed to hug everyone who hops off a plane or a boat? Well maybe not in that capacity, no. However, the underlying message is that we "should" integrate as many cultures into the "Australian" lifestyle as we can. Take our fair country's political philosophy twenty years ago: oh why not go even further - the golden 50s. Here, heavily in place was the infamous "white Australia policy" - of which most of our parents grew up in: meals

consisted of meat and three veg, and you could get a McDonalds value meal for under \$1



MULTICULTURALISM

(well I dont know if the latter is true but you know...the good ol' days!) Now I know you all look at this in utter horror! What no sweet chilli on chips, no felafel, and definitely no Greek salad dammit! Well I know food is a tasty example of cultural diversity - but sometimes I think that

some of our political leaders (who will remain nameless) undervalue this richness and diversity in food and I suppose...."culture." Now I could debate the meaning of culture here and all its complexities, but this is not at all necessary, because when it comes down to it we are extremely lucky in Australia (the lucky country) and this term "multi-cultural" is undervalued.

Excuse me while I indulge in a felafel, with a soya latte (hmmmm.)

Jocelyn Milbank

# SWIMMINGLY

Swimmingly (It seems)  
 Not many have been able  
 (They've all gone now)  
 Apart from the world  
 Hodge-Podge with frantic  
 And friendly -  
 Apart from the nature  
 Of rattled little people  
 Stand away  
 Standing away like us  
 Standing not above  
 But apart -  
 Maybe tumbling thoughts  
 And rampant road signs  
 Can't help, won't help  
 Maybe tomorrow won't blind  
 And hindsight could never blind  
 And swimmingly  
 I should burn  
 Old skeletons in  
 Worn out closets  
 I'm swimming  
 In Auburn Eyes  
 I'm running  
 But they say time...  
 - It flies and flies  
 I say  
 swimmingly

Anonymous




(H)

His silent screams.  
 Her discarded memorites.  
 Blue days.  
 Yellowing paper.  
 Fading recollection.  
 Fading respect.  
 Detritus:  
 Sadness  
 Detritus:  
 Expiration.

Courtney Squires

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# Multicultural Poetry

## What you see

You paint me red  
And call me a communist  
Just because my birth  
Was not geographically similar -  
You spread my blood on all your victories  
And blame me for the war.  
For any loss.  
You call me stupid  
That's all a backward country could produce -  
Isn't it?  
You think my tastes are uncultured  
As if I still live off potatoes  
You say my clothes are unfashionable  
Black is in.  
Not coloured peasant costumery.  
You say "I know your type"

So why was it only yesterday  
That I still looked the same as you  
That I was a real person  
In your eyes  
That I was valuable  
And now I am discarded  
Simply because I said  
"I am Russian"  
As if these few words  
Changed my personality, my aura, my truth  
And enhanced your vision  
To judge your friend.  
Maybe it is the language barrier  
That is tearing cultures apart -  
For if I had shut up  
You'd still be by my side.

Contemplations upon the divisions and  
segregations and repressions of expressions  
between persons of diverse geographical  
origin, not to mention various cultural dif-  
ferences, the likes of which remind me of  
a time when I was just a wee little boy  
and I thought I saw my big sister dancing  
with Uncle Jeff under the Christmas tree,  
though it was Ramadan.

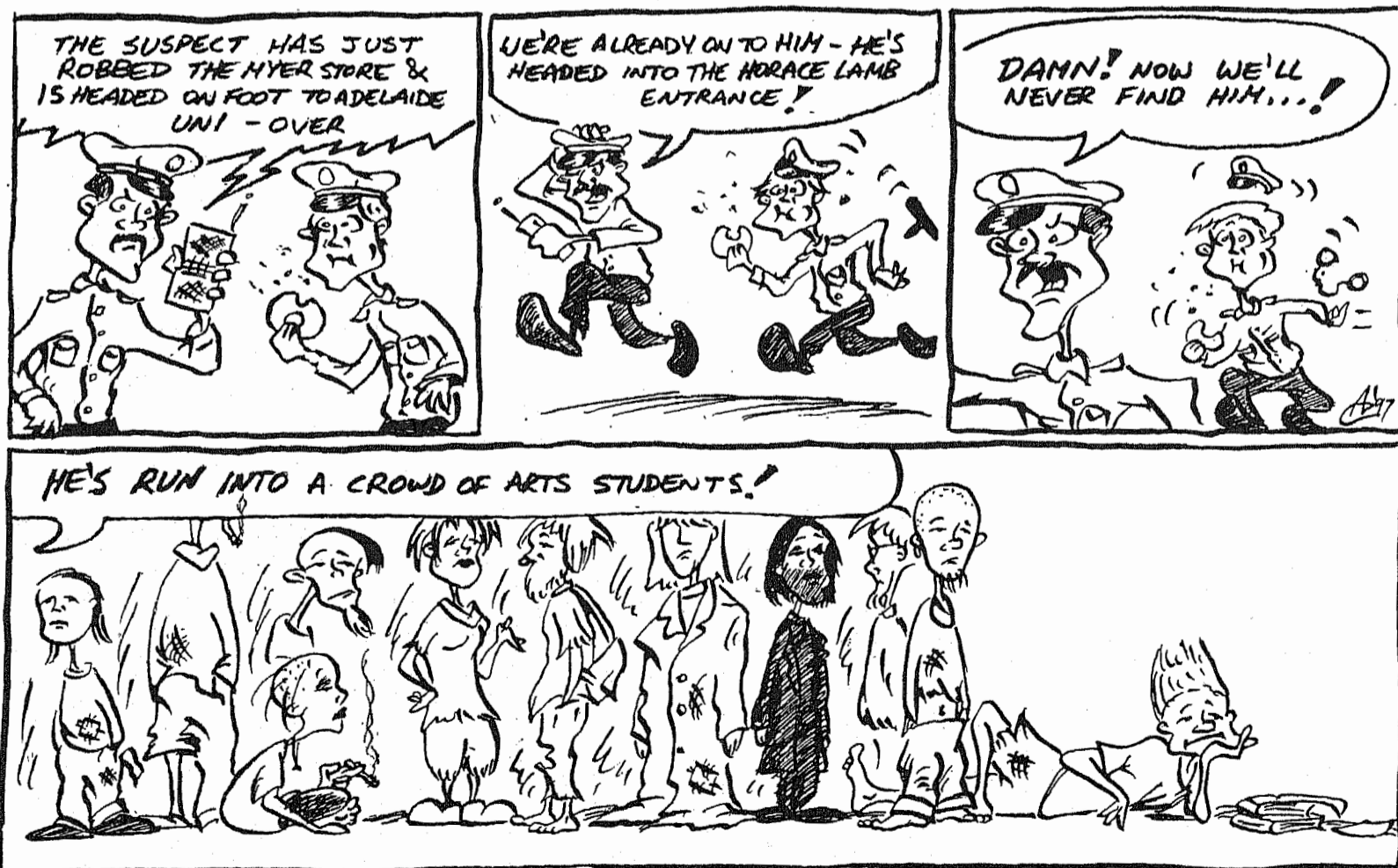
Race, hate  
What a waste!  
What a  
Race of hate.  
Why waste race  
on hate  
Post-haste.  
I hate the post.  
Repress Express

Post.

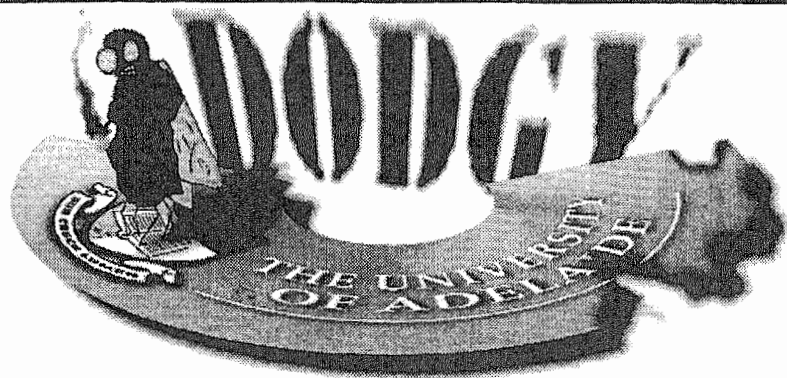
Race me  
I'm Kenyan ... tomorrow  
Yes  
I am.  
Deal with it.

The amazing Sparkly Trousers, ably assisted by Fred

## Idio+







Those of you who pay attention to the various special weeks and the like (as if you could not) will remember that earlier in the year we were treated to a special "Anti-Racism" Week. This was a special week when, to my mind, nothing terribly special happened, but, inspired as it must have been by certain (relatively) recent political events, it was a nice attempt at refuting the ideologies of the fascists and embracing racial diversity. (Wow, look at that, five buzzwords in one sentence! Nothing if not the public relations tool, the FlyGuy. (No, not that sort of tool.)) Ahem.

Now we have Multicultural Week, commonly known as M-Week because many among us cannot speak, or spell (How about a Literacy Week? Or a Dumb Week (avoid obvious joke now)?). The few people who I did discuss Anti-Racism Week with were of the opinion that it was largely a waste of time, basing said opinion on the fact that there was already a Multicultural Week later in the year (Already later in the year? Whatever.). To this I merely shrugged and muttered and hastily excused myself, ever keen to avoid confrontation where politically sensitive issues are concerned. I knew they were wrong because, as any intelligent person who knew the language could deduce (but seemingly few bother to actually do so), there is more to multiculturalism than a mere absence of racism. Absence of racism means that people are treated the same irrespective of their racial orientation. Yes, you may vote, yes, you can eat in our restaurant, yes, you may have the promotion, yes, you may enter the country and find yourself a job and not be subjected to ridicule at the hands of fascist fish fetishists (ooh, that was fun ... I'm going to go out and get drunk tonight and try saying "fascist fish fetishist" a hundred times really, really fast), yes, you may walk down this unlit alley in the middle of the night and not get beaten up any more than anyone else would. That sort of thing. Multiculturalism is more to do with the acknowledgment and tolerance of a wide variety of cultures. Like the word says, really. Rather than the assimilation (avoid Star Trek joke here) of individuals from all over into one cohesive homogenous cultural identity, the goal

is to allow people from all cultural backgrounds to continue to practice cultural activities and live their lives however they want, and not to place expectations on them to conform. This is a much scarier concept for those prone to be afraid of such things (ah, yes, FlyGuy, well phrased ... can you say "redundant?"); it's all very well to say yes, come on over, mate, you can join our little game if you like, and then feel big about yourself for a while, but it's a greater step to say yes, you can come over, you can live next door, and you can do whatever you like, even shit that I don't understand. That can be a bit daunting. Some of these cultures can be very loud, after all. Keep you up 'til all hours of the night.

Oh dear oh dear, I'd fully intended to go into a rational discourse on the philosophy of what-is-a-culture-anyway, and here I am having talked myself all out of room. Bummer. My point was going to be: because (don't hit me when I say this; what else am I supposed to call it?) "white" (I put it in quotes; does that make it okay?) culture is largely predominant, both in practice in Australia, and moreso in the media, and also because most participants in it don't really feel much of a sense of tradition about it (short of scones and tea at the cricket, thankyou, love) it is often not perceived as being a culture at all. More a sort of default state. And that's sad for two reasons. Firstly, a default state is no way to live; if you're going to be part of it, make it worthwhile and put some effort in (How? I don't know.). Secondly, it engenders the belief that the aforesaid culture is the one true and correct culture, and all else should bow to its will. This is sheer folly. So. I'd like to see the situation rectified before I return.

But for the FlyGuy, who really doesn't give a rat's arse what people do most of the time (or, rather, it doesn't matter to him what people do, because whatever it is, it'll still piss him off), M-Week is all about food. It's the best eating time of the year, so much choice there's bound to be something for everyone (step right up), and all within handy reach of wherever you are. It's good gear. Go get some.

FlyGuy

Oh Brad, take me to ...

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BROUGHT TO YOU BY YOUR STUDENT UNION



# DA RULZ

Relationships, especially those with a 'special someone' are often the place that your sexuality is most explored, and you are at your most vulnerable. Thus, for the Sexuality section of On Dit, I have compiled a list of suggestions for ways to make a relationship run more smoothly. You will be relieved(?) to know that I am not, and do not pretend to be Dr John Gray, author of *Men are from Mars, Women are from Venus*. Despite his claims to the contrary, women and men cannot all be stereotyped by gender, just as all of those born in a period of approximately a month cannot all expect to be lucky with money, or have an unexpected romance' at a given time. These hints are all taken from my own or my friends' experience. Some of the points I have included may seem like scenes from a black comedy, but believe me, they have all happened to at least some of us. I hope that they might help you maintain a happy and successful relationship with an end that is amicable, or maybe non-existent.

*In the beginning...*

\* When you start to see a new partner, make sure that you return or dispose of all of your previous partner's possessions that are in your house. It is difficult to convince your present partner that you are devoted to them when your ex's stuff is still lying around.

Make sure you know when they broke up with their last partner; I would strongly discourage beginning a relationship with less than a few weeks between this one and the last one. Be particularly wary of if there is less than a week between sleeping with you and their last partner.

\* Although it is difficult, try to ascertain whether they have had any contact with STD's, as this can make a relationship rather strained. Many STD's are quite dangerous if not caught and treated fairly quickly.

\* In this vein, use protection until it is confirmed that neither if you are carrying any diseases, and even then, use a reliable method of contraception (if applicable).

*During...*

\* Never discuss details of your previous relationships, especially what he/she was like in bed with your present partner, unless they specifically ask. Even then, be discreet.

\* Watch out if their previous partner has children. This can need a fair amount of diplomacy on both sides, especially if they are about the same age/went to the same school as you.

\* Be honest with your partner as much as is possible. If something about them upsets, annoys or frustrates you, try to tell them in a civilised way, at an appropriate time.

\* Conversely, if there is something about them that you really like or admire, tell them, as it will make the relationship

stronger.

\* Try to discuss together whether or not you will see expartners at an appropriate time (ie. don't leave it until you are in bed together and your housemate yells through the door that one is on the phone wanting to speak to you). And be honest; if you see one (especially if it is arranged), tell your partner unless they specifically ask you not to.

\* Try to maintain separate interests and your closeness with other friends. This is particularly important, as if you break up, there will be someone else to turn to. Nothing is worse than the desolate feeling of ringing up a formerly close friend having broken up with one's partner and discovering that the friend is off on a romantic weekend, or trekking in Nepal, uncontactable and oblivious to your misery.

\* Trust is paramount in any relationship. Try your best not to break the bond of trust between you, and hold your word in every situation.

\* Particularly if a relationship is serious, and a transgression is made by one partner, try to forgive them before ending the relationship prematurely, as you will probably regret it. Try to concentrate on the happier times you have had, and possibly stop seeing so much of each other; giving you both a chance to start again.

\* In this vein, make sure that you are both happy with the balance of the relationship. If you are being perpetually subservient to the other's wishes unwillingly, then this needs to be addressed.

\* If you really care about someone, then try to show it. The best way is by action, and not purely by words. Unless you are forced to, do not pretend to care and then blatantly show that you do not within a short period of time.

*The end..*

\* If the relationship is patently not working, try discussing your worries with your partner; without attaching blame as much as is possible. If they do not agree with you, then the advice of a detached friend or professional counselling would probably be beneficial for both of you. It is better to part on friendly terms than in a blazing row.

*And the beginning of a new one...*

\* It is probably best that you finalise everything with your ex before beginning another relationship. This will help to make the new relationship less strained and hopefully keep relations (if they still exist) with your previous partner civil. But remember, unless there are unusual circumstances, your present partner's wishes are now the most important. If you can not reconcile the conflict of interests between the two partners, then I suggest you have not fully finalised your previous relationship and that your new one is bound to go through difficulties until everything is sorted out.

I wish you all the best,

Young Portly Otter · Agonised Uncle

## Who do they turn to after they've turned queer?

It felt a bit like static electricity after I first came out, to myself, that is. I needed to do something with this. It had taken me a decade and a half of repressed thoughts, mental self-talk, self-deception and escapism before I found this precious and hopeful part of me, my love for other men.

It was like a tap had been turned on and I needed to find some pathway for the water to run it's course.

But the fear of the heterosexual world seemed to strong, the very real threat of violence, ostracism, humiliation and isolation was looming large. There didn't need to be a real incidence of homophobia levelled at me, I had internalised enough of it over the years to be terrified not only of hets (especially men), but also of other gays.

It took the most courage I've ever had to muster to go to a PRIDE picnic and identify myself as someone who's just turned the corner.

I was amazed how my terror diminished instantly as soon as I had exchanged only a few words of greeting and small talk as a gay man to another gay man.

I realise now, looking back, that with this event I was overcoming a major hurdle in my own liberation. From then on everything happened very quickly, I came out to friends, then family, became more and more involved with gay/lesbian/bisexual community work to find today that queer liberation is now one of the central driving forces in my life and one of my passions.

Since I have been working at Bfriend, I have met many men and women at that turning point in their lives. It is often heartbreaking to hear their stories of mental torment, homophobic harass-

ment and social isolation, often exacerbated by an unsupportive (or worse) home environment. As the liberation work of queer activists bears more and more fruit and the general population becomes more aware of the injustice of homophobia, the situation of the individual gay, lesbian or bisexual person, or anyone who is exploring their sexuality, remains pretty bleak at the point of coming out. As astounding as the hardship of a pre-coming out situation can be the power and speed of liberation when there is some support.

Bfriend provides this in form of a peer support person, a buddy who has been through their own struggle, who knows what it can be like. It seems to be a good option for many, who find the thought of going by themselves to a group or venue terrifying. People use their bfrienders in different ways, it might be phone contact, chats over coffee, attending venues or social functions or going to support groups.

It would be great if all those people who don't have any access to information or support could get a hand with their first steps towards their natural sexual identity. I am sure that our appalling youth suicide rate and the widespread destruction of precious humans through substance abuse and violence would diminish significantly. At Bfriend we have recently started to try and improve the situation inside of families by also providing support to the parents of lesbians, gays and bisexuals who are struggling with their children's sexuality. We now have a number of trained parent volunteers who are very supportive of their queer children to offer one on one support to other parents. Bfriend has now been a part of the South Australian gay lesbian/bisexual support network for over two years.

Anyone interested in the Bfriend program can contact Matthias or Mahamati on 82025190.



**SAUA  
PRESIDENT**

## National Week of Action: Campaign Against Restrictions

This week is the national week of action focusing on the Government-imposed restrictions to education. Whatever happened to the premise of the 'clever country'? If Australia is to advance as a nation, the government truly has to priorities education...for everyone - not just those who attended private schools instead of public, not just those who can buy their degrees instead of having to work hard on par with everyone else and qualify for a

place on merit. Get involved in the campaign to defend the quality and accessibility of higher education!

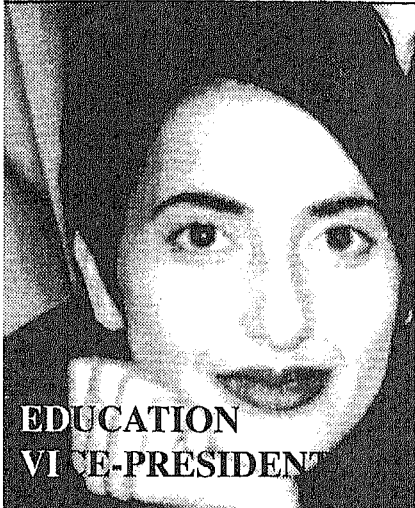
## New University Appointments

The University has appointed a new Deputy Vice Chancellor and new Deputy Vice Chancellor (Research) under the new senior management structure it adopted early in the year. The new DVC is Prof. Doug McEachern, who was acting DVC from February of this year; the new DVC (R) is Prof. Ross Millbourne who

is coming from the University of New South Wales. There were student representatives on both selection panels.

## Multicultural Week...

Congratulations to the Overseas Students' Association for the fantastic effort they put in organising Multicultural Week. I hope all of you endeavour to get involved in the activities and events of the week and show your support cultural diversity at this University.



**EDUCATION  
VICE-PRESIDENT**

## NATIONAL WEEK OF ACTION - RESTRICTION IN EDUCATION

The theme for the national week of action is restrictions in education. It means that things like differential HECS, up front fees, the proposal for the Common Youth Allowance and other education cuts are all restrictions.

You are going to see posters around with a naked person on them. The person has no clothes because of the lack of financial assistance that students receive therefore they can't afford to buy clothes. Up front fees limits the number of people that can go into higher education....leaving po-

tentially good students out in the cold.

## TUESDAY - CAMPUS ACTION DAY

Come out to the Barr Smith Lawns on Tuesday to hear a debate on the up front fee issue. You can also meet the National Union of Students President to ask questions about your peak representative body. See you at 1pm on the lawns.

## WEDNESDAY - STATE WIDE ACTION DAY

We are holding a funeral procession on Wednesday with the other SA unis. Wear black to mourn the death of a quality education.

**SIGN A POSTCARD AND REMEMBER THAT WHEN YOU PUT YOUR ADDRESS ON IT VANSTONE IS REQUIRED TO WRITE BACK.**

**READ THE ARTICLES IN THIS EDITION OF ON DIT TO FIND OUT HOW THE COMMON YOUTH ALLOWANCE WILL AFFECT YOU AND AN UPDATE ON THE UP FRONT FEE ISSUE. GRAB A POSTER FOR YOUR ROOM AND SIGN A POSTCARD.**



**ENVIRONMENT  
OFFICER**

## POST-ENVIRONMENT WEEK

Well, environment week is over- it was good to see so many people out, showing support. Did you like the Green On Dit?? And the turtle?? Cute as, if you ask me. Another huge thanks to all those who helped out, dragging tables, cleaning BBQs, fixing banners and running to catch pamphlets in a gust of wind. Everything went well with the week, and I only had two gripes- firstly, that it rained in the middle of the eco-fair on Wednesday, and secondly that I got not one, but TWO punctures on the way home from "Bike Day", and spent the evening with half my inner tube stuck in the bathroom sink. Very indignant. Ah but hell, bikes still rock!

## STUDENT ELECTIONS

Okay, well I know nominations are in and all of that, but it would still be good for all of those who nominated themselves for positions on the Environment Standing Committee to come in to find out about the positions and the expectations etc....either you can talk to me, or if you prefer I can put you in contact with one of the Committee members from this year.

## ROXSTOP

Planning meetings are happening in Adelaide for ROXSTOP, as I mentioned in my last column, for those who read it. For those who

didn't, its a huge desert action/ music festival planned for the mid-semester holidays (ie a few weeks away), at Roxby Downs- great chance to learn about the situation at Roxby, and about uranium issues as a whole, meet activists from other states, have LOTS of fun, and feel like you really are standing up for your right to a nuclear free future. Come in and see me, or call if you would like more information.

Well, apologies for the shortness of this column, but.... I have to go sleep.

As always, come into see me anytime, and in the meantime, be good to the globe!

Gin xx

Ph 83035182

vsimpson@student.adelaide.edu.au



**WOMEN'S  
OFFICER**

## Blue Stocking Week

Blue Stocking Week, from the 25th to the 29th of August is a week in which we celebrate women's participation and achievements within education. This year there are going to be several events occurring throughout the week including an exhibition in the Gallery with the opening on Monday night, different themes for each day focusing on a variety of different groups of women and lots of other things. For more information give me a call in the SAUA or just come in and see me.

## Elle Dit

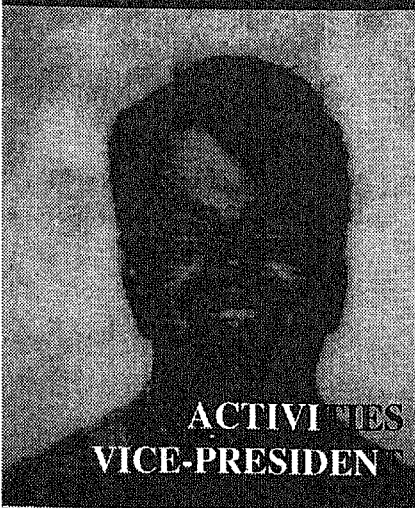
Elle Dit is coming out in the middle of September, If you want to get involved in the Collective meetings are on Wednesdays at 1pm in the Women's Room. If you would like to contribute an article or piece of creative writing, poetry, anything at all, just put it in one of the contribution boxes around Uni. There are about nine boxes placed in various locations, as well as at Roseworthy, Waite and Thebarton campuses. Contributions are due by the 10th of September.

## Formula Fem

Formula Fem is the State Women's Policy Conference being held on Friday 22nd of August in the Union Building. The conference will be focusing on women in Higher Education but there will be workshops on a variety of different issues. For more information or a registration form please contact either myself or Sky in the SAUA.

## Women's Collective

The Women's Collective is meeting on Monday at 1pm in the Women's Room. If there are any interested women who want to get involved please come along.



**ACTIVITIES  
VICE-PRESIDENT**

Time to recap another week and also let you know what's on the boil. Last week saw lots of activity on the Lawns and in the Cloisters. Environment Week was great and had a serious message while having heaps of cool stuff going on. Well done Gin Simpson, (Environment Officer), the Environment Standing Committee and the Environment Collective. Also Sports Fair Day on Wednesday was an interesting day. The fun run and sports exhibits on the lawns were threatened by the lunchtime downpour but spirits were high. The day proved to be a lot of fun while raising peoples awareness to sports at the

Uni. It is hoped that in the following years Sports Fair Day will grow into something quite substantial. Keep your eyes open for more information on similar upcoming events. Well done to Daren Potts and all those involved in the fair day. An issue which has been and still is quite topical is that of smoking. Whether it is a question of health or of personal freedom, the issue runs hot around Uni. The 'QUIT' people have been promoting their quit smoking projects again on radio and television. I have had discussions with the QUIT people and they have made available some of their booklets to students. As I see it

no-one can force people to stop smoking but the facts should be made available to everyone. For anyone who is interested in quitting or who would like to read one of the QUIT booklets, you can call 131 848, or pick up one of their booklets from the SAUA or Union offices. Remember, this is for your information as a student service. It is by no means a foul plot to degrade student smokers, just an offer to help those who seek help. Have a good one, and watch out for those scary student pollies who will soon be gracing our campuses.

Ant.

**RESTRICTIONS... OF THE COMMON YOUTH ALLOWANCE**

**I can vote, I can drive.....but I can't get AUSTUDY.**

The Liberal government has increased the age of independence for AUSTUDY up to 25. This has huge repercussions on those studying or wishing to enter into higher education. Now they want to increase the age of independence for unemployed people living at home to 21. This comes from their philosophy that young people should not be encouraged to move out of home or become independent until they are 25...this doesn't fit in with other "ages of independence" in Australian society.

At 16 years:

- the age of sexual consent
- permitted to move out of home
- permitted to cease attending school
- minimum age for Driver's Licence

At 18 years:

- permitted to drink/purchase alcohol
- permitted to marry
- permitted to vote

So if you think about it, the ages that the government has set up for qualifying for welfare provisions is in direct opposition to those of the law which also represent independence.

Everyone probably remembers the actual means test...probably because of all the difficulties there was with it. The government wants to extend this for all unemployed people under the age of 21. The parental means test will also apply to unemployed young people. This means that about 12, 800 will no longer be eligible for benefits because of their parents.

The liberal government says that this policy will:

- encourage families to stay together
- encourage young people to complete year 12.

**Flaws**

Young people will not receive direct payments until the age of 18, instead all payments will go to their parents (but there are no regulations on what happens to the money after that, so they are free to spend it on anything... alcohol maybe

the money will get paid to their parent unless they either move out of home, obtain part time employment or enrol in a course somewhere away from home. One of the reasons that the liberal government got elected was on a promise of more "family values". The government is selling the common youth allowance to the public because it promotes "family values" but it doesn't do anything of the sort.

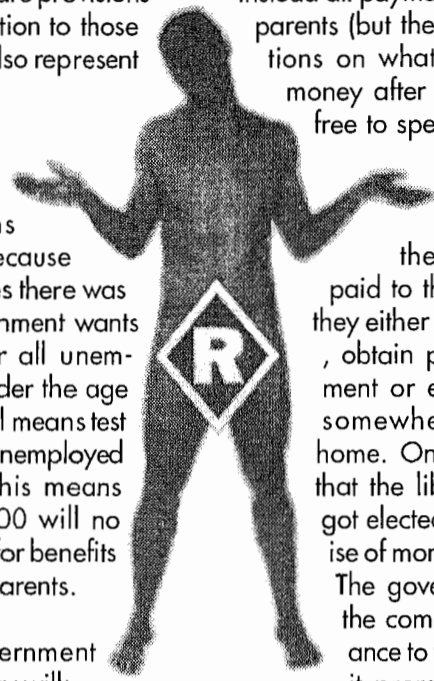
Young people are actively discouraged to move away in order to re-

ceive financial independence from the state. The real reasons that the liberal government likes this scheme is:

- it saves them money, less people will be able to apply for the Common Youth Allowance if they stay at home
- they have an overall intention to increase ages of eligibility for all welfare provisions, ie health, care cards, child support)

**The Scam Of The Century...**

One of the biggest reasons for the introduction of the scheme and probably the less obvious is that a restriction of this type to the age of independence will have a wonderful effect on the Federal and State unemployment figures, resulting in a healthy platform for re-election. Any drop in unemployment will be completely artificial.....help us tell other students and the community that the liberal government may get re-elected at the expense of young people in Australia.



**CLUBS**

AUSCa is having its first annual PUB NIGHT on AUGUST 29th. The fun kicks off at 6 PM upstairs at the CROWN & ANCHOR HOTEL (196 Grenfell Street) so you can peel yourself off the Unibar carpet and join us. We want a night of culture, wit, charm and sophistication so that's why we're extending the invitation to everyone and anyone, especially NON-MEMBERS and folk unfortunate enough not to be enrolled in Science.

**Happy Hour: 8:30pm to 9:30pm**  
**\$1 schooners and \$2 pints**

Find out why AUSCa is fast gaining a solid reputation in the upper echelons of society as a bunch of beer-swilling eccentrics who'll do anything for a cheap laugh. If you're lucky our President may repeat the infamous stage show that made him a household name after the karaoke night at the UniBar last semester.

**Freedom Week !!!**

Edward had longed for the miniature sail boat he had seen in the toy store window for many months. Little did he realise that he could just walk in and get it, because his daddy had already paid for it.

**FREEDOM WEEK**  
**AUGUST 18-22**  
**1PM, UNION CINEMA**

Come.

Adelaide University Film Society presents:  
**Leap of Faith (1992)**  
d. Richard Pearce  
Thursday 21st August, 7pm

Union Cinema, level 5, Union Building

\$3 members, \$5 nonmembers  
Real miracles, suitably priced. Steve Martin stars as the fraudulent faith healer Jonas Nightengale who cons the people of America's southwest out of their hard-earned cash in a spectacular touring revival show. Together with his technical assistant (Debra Winger), Jonas tries to stay one step ahead of the local law enforcer(Liam Neeson) while looking for a little healing of his own.

**Coming Attractions:**

Week 5: Thursday 28th August, 7pm

**Someone to Watch Over Me**

d. Ridley Scott  
Union Cinema  
\$3 members, \$5 nonmembers  
A romantic thriller set in New York City. Gritty cop falls desperately in love with the beautiful woman he is assigned to protect.

Friday 29th August, 2pm

**BEER AND PIZZA AFTERNOON**

South Dining Room, Union Building  
Beer and Pizza, cheap for members, need we say more?  
Join up at the door for only \$3

Week 6: Thursday 4th September, 7pm  
and Friday 5th September, 1:10pm

**Henry V**

d. Kenneth Branagh  
Union Cinema  
\$3 members, \$5 nonmembers  
Starring Kenneth Branagh and Emma Thompson. Shakespeare's drama interpreted in the Branagh style.

Week 7: Friday 12th September, 1:10pm

**Mean Streets**

Union Cinema  
\$1 members, \$3 nonmembers  
Starring Robert De Niro and Harvey Keitel, this dark and violent film is set on the streets of New York's Little Italy. It follows Tony, Michael and Charlie as

they attempt to escape to another life.  
Week 8: Thursday 18th September, 7pm  
and Friday 19th September, 1:10pm

**Beatles Double**

Union Cinema  
Those four lads from Liverpool get up to crazy antics on film. Oh yeah, and the soundtrack's good too.  
New members always welcome. Join at the door for just \$3.

**Lacrosse Club**

Guys and girls, the lacrosse club is looking for people who are interested in playing outdoor and indoor intersarsity games against Melbourne University on the 27-28 Sept. Anyone and everyone is welcome to come, you don't need to know how to play lacrosse, it's all just to have some fun. It will be a weekend of a little lacrosse, major socialising and a lot of drinking. So if you're interested in having a great weekend meeting new people come along and bring your friends. All people interested are asked to contact Don Healey on 8336 3640 or email him dhealey@camtech.net.au

**Get Spiked!**

AU Volleyball Club Fund-Raiser  
Saturday 23rd August 6.30pm  
Maid and Magpie Hotel  
1 Magill Rd Stepney  
3 Happy Hours!  
DJ Alistair!  
Inter-Klub Skulling Competition!  
Promos and Giveaways: Wild Turkey, XLR8, Bundy Rum, Stoli's Dinner and Party \$15  
Party Only \$5  
Tickets from Vicki or Pene  
At the Sports Association (Lady Symon Building)  
Get in early, Tickets are limited!



**If You Have The Problems, We Have The Answers.**

Your Student Union is on Campus, no matter what your problems-personal hassles, recalcitrant government agencies or troubled university departments! Our superhuman EWOs-that's Education and Welfare Officers, Karen and Chris are on the ground floor, Lady Symon Building, NW corner of the Cloisters. Phone 8306 5215 or 8306 5280. They have years of experience and can help you with advice, advocacy and liaison with the University over marking disputes, course content, offensive behaviour or language, coping with disabilities, outstanding fees, workload problems.

Expert advice and liaison with **AUSTUDY, ABSTUDY** and **DSS**, appeals to Austudy, Social Security Appeals Tribunal, Administrative Appeals Tribunal, University appeals committee, referral for drugs and alcohol problems, financial problems.

Drop in/Phone Service usually 8.30 am - 5pm Weekdays OR you can ring for an appointment - these can be made from 8am up to 6pm if required. Confidentiality assured.



# RESTRICTIONS TO EDUCATION...

by Amrita Dasvarma, 1997 SAUA President

Olivia Nassaris, 1997 SAUA Education Vice President

Sophie Allouache, 1997 SAUA Women's Officer

This week is the National Week of Action around Australia and New Zealand. Over the past few months here in Australia we have seen a rise in the AUSTUDY age of independence to 25, cuts to ABSTUDY, extreme cuts in the operating budgets of universities, the introduction of up front fee paying students - which we have had introduced here at Adelaide Uni and the proposal to merge the dole and AUSTUDY to form the common youth allowance. Things haven't been going well for students and young people here in Australia. The Liberal Government has managed to make it harder for people to enter into higher education, harder for people to remain in higher education and have made the quality of our degrees

The Higher Education sector underwent some massive changes last year as a result of the 1996 federal budget. We are still feeling the repercussions of this around the country - as universities down scale departments and student services, amalgamate faculties, make cuts to staff, in an attempt to internally compensate for the 5% cuts to their operating grants. Students in particular are feeling the effects of these cuts - what with the decreases to Austudy and Abstudy, the increase in class sizes, the ancillary fees that students have to pay for resources and materials that are absolutely crucial

to their courses.

Next year we will feel the effects of the 1996 federal higher education budget even more. As you are no doubt aware, last year's budget included the removal of restrictions on universities charging fees to Australian undergraduate students in excess of the government funded (HECS) quotas. **This is by no means compulsory for any university to implement.**

Up front fees for any university degree or course, whether postgraduate or undergraduate, conflicts with the goals of equity and access to higher education which should be the priority of any government which understands the value of an educated country, the value of education to the community. In reality, education is **NOT FREE**; at the University of Adelaide, postgraduate courses are full fee-paying; those of us who do not pay our Higher Education Contribution Scheme (HECS) fees up front will leave University with a debt that will take awhile to pay off.

But bringing in up front fees for undergraduate courses raises the debate of 'merit' versus 'wealth', allowing for people to buy places at universities as opposed to competing on par with everyone else. The current system is already inequitable (ie - access to university is more difficult for: people from lower socioeconomic backgrounds, from migrant backgrounds, from Aboriginal and Torres Strait Islander backgrounds, for returning or mature-age students, to name a few examples), charging up front fees increases these in-

equities and opens the door to privatisation rather than publicly funded higher education which will decrease access and truly turn education into a commodity. **Education is a right for all Australians, not a privilege, and should be respected as such.**

The decision to charge up front fees for 25% over quota undergraduate places will be made at each university individually. Already several universities around the country have been mooted the issue; and it has been put to debate at several University Councils. These are not just 'university-specific' issues, but will affect the higher education system as a whole.

The University of Adelaide has committed to access and equity of higher education; we believe that up front fees in 1998 will dishonour that commitment. I'm sure all of you recall the Council meeting of June 13 ('Black Friday,' we students called it) where the proposal to introduce a pilot scheme was passed by one vote after a split 8:8. The Council chose to endorse the scheme at the most recent Council meeting held on August 8 by a vote of 8:5 (several Councillors were absent).

At the Council meetings of June 13 and August 8, the debate was emotive and controversial, and individually, most of Councillors were unhappy that the University was forced by the Government's massive education cuts to consider the fee-paying option. We were there representing 14,000 University students; we presented petitions imploring the University Council to vote against the proposal from 5,000

students, with letters of community support from state and federal ministers, union representatives, and community leaders. Letters of support were also received from student representatives across the country, in particular from the student organisation presidents of Sydney and Melbourne University, both of which have chosen to introduce up front undergraduate fees for 1998.

It is hypocritical that this University, which has always prided itself on the quality of the education it provides, which has upheld the traditions and philosophy of education being a public good and of community benefit, would choose to implement the government's economic rationalist agenda.

This isn't just an issue of the privatisation of higher education, but it is about the kind of education system that we want, not just for today's students, but for our children, and the students of the future. And it is about the kind of educated country that we are seeking to take into the 21st century.

This is why we are running a campaign against the Government's restrictions to higher education, which will see the notion of Australia as a 'clever country' further diminish and the breach between the wealthy and the middle class widen further. Get involved in the campaign against these restrictions - learn about the issues, get involved in the activities, and defend the quality and accessibility of our education!

## Visual Arts

**Mad Ethos**  
Anima Gallery  
2nd floor 187 Rundle St  
until 24th August

If you have a fetish for funky furniture, groovy jewellery and other items like lights and tableware with a distinctly individual and modern bent to them then you'll enjoy *Mad Ethos* now on at the Anima Gallery.

The exhibition was more formally described as, 'Jewellery, tableware, furniture and lighting for domestic and corporate environments,' but I feel that *Mad Ethos* is a lot more flexible and less functional than this suggests.

The collection of work ranges from silver jewellery, to coatstands, salt and pepper shakers, cufflinks, cute childrens stools to a weird caterpillar like chaise lounge in a foul collection of colours - green, yellow and pink.

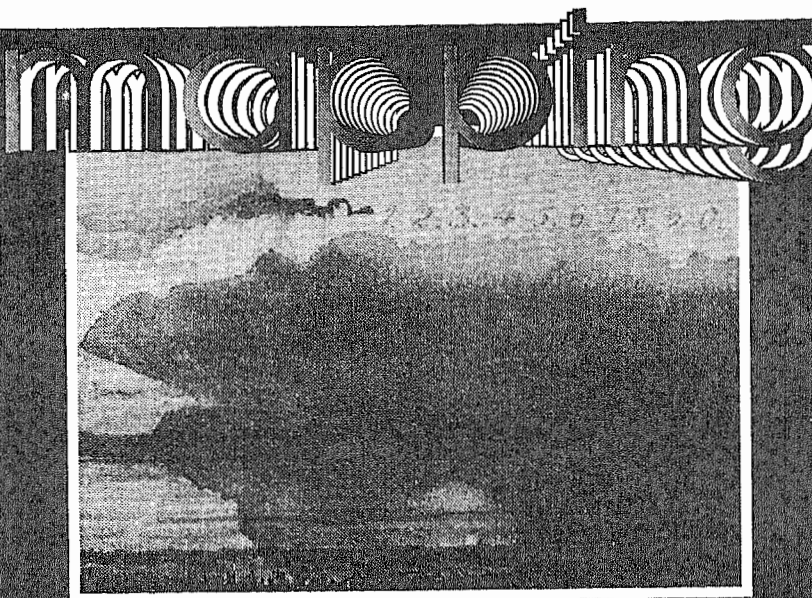
6 designers exhibit their work in *Mad Ethos* and the variation in style, materials and creative forms is great.

Luis Nheu stood out with 3 works titled, *Tex Coatstand*, *Beacon Light* and *Half Table*. *Tex Coatstand* has a unmistakably Texan look about it, the main vertical part of the coatstand is made of silky oak with the actual coat hanger part made from chrome and in the shape of bull horns. Nheu's trademark is his excellent use of materials, especially wood and aluminium and the form of these materials is very sleek. With *Beacon Light* the repetition of shapes and use of interesting and simple materials created a light with a very retro look about it.

Marc Harrison was another artist that left an impression especially the caterpillar-like lounge titled *Big Ears chaise lounge*. The lounge was made from reinforced resin, enduro foam, Evelon membrane and plywood and had the characteristics of a caterpillar's body but with a third the number of legs!!

Jewellery also featured a lot, being exhibited by four of the six designers. For me the jewellery was not as interesting or as innovative as the furniture or the tableware designs. *Mad Ethos* is definitely worth a look and all of the pieces are for sale as well. If you are out for some groovy gift purchases then be prepared to part with a bit of cash.

Amelia Matthews



*The Dream and The Real*

### MAPPING THE COMFORT ZONE Artspace Adelaide Festival Centre

Westerners have traditionally attempted to represent land and ownership via the use of maps. Other cultures have found this method of representation inadequate. Maps provide a topographical view only. They fail to convey any symbolic, religious or emotive meaning. 'Mapping the Comfort Zone - The Dream and the Real' an exhibition just concluded at the Adelaide Festival Centre Artspace attempted to provide an interpretation of the notion of maps, boundaries and living space. Despite the almost infinite scope of such questions, the exhibition provide an excellent coverage of the important themes represented in a variety of mediums.

Most Australians possess an innate sense that our country is boundless containing unlimited resources. Even when cities comprise of several million inhabitants, once you get in a car and drive for a couple of hours they seem like distant, remote outposts. However, it has become evident that the country's current population of around 20 million people is perhaps it's maximum possible capacity. This concept has been further investigated by Tim Flannery in his book *Future Eaters*, of which excerpts appear accompanying this exhibition.

My favourite work in this exhibition was *A Precarious Berth* by Jo Crawford. This serene sculpture consists of fine wire mesh in the mould of a sleeping figure. The figure has then been surrounded with a veritable pot pourri of flower petals and leaves. This tranquil construction is then suspended from the floor to float in peaceful harmony. This figure seems at one with the earth and it's surroundings.

Christine James attempts to show the destruction of nature via the spread of industrialisation and urban areas. She presents four 'widescreen' works of natural beauty conjured from memory and direct interaction. These works are then tarnished and stained with an murky brown/yellow substance representing its destruction via industrialisation and the 'urban sprawl'.

Other works included were the drawings and collages of Lucinda Clutterbuck and Sarah Watt from the animated series 'The Web' aired on everyone's favourite tele channel the ABC, a life size kangaroo made of chicken wire created by Irene Briant and paintings by Jenny Clapson. A map of Port Jackson, surveyed in 1857 and 'before and after' aerial photographs of the Golden Grove development were also included to complement the exhibitions coverage.

The quality of this exhibition was excellent, which is more than I can say for the construction in which it was housed. The Adelaide Festival Centre is looking very tired. Ever the fan of 70's/80's minimalist architecture, I can defend this monstrosity no more. It requires a major facelift, and perhaps acts as metaphor for the predicament of the entire state.

The Anglo-Australian relationship with the land has been characterised by pilfering what we needed when we needed it. This has resulted in urban sprawl, cultural imperialism and environmental vandalism. (perhaps this review would have been better suited to last weeks edition, no?) As we approach the new millennium these attitudes require analysis and revision. According to the accompanying exhibition speel artists are 'again' leading the way in such developments. Pity no-one listens to them.

Martin Polkinghorne

### Contemporary Art Centre of S. A

**Katie Moore:**  
*huff*

until 31 August

If you believe artwork should hang discreetly on the wall, you will like a small corner of Katie Moore's current installation. Like some of the other elements, it features budgie seed and a styrofoam cup. The budgie seed is glued in a thin vertical band in the corner of the room, being thick at the bottom and gradually fading out towards the top. The inclusion of a cup in the centre destroys the subtlety of the piece but at close range, its purpose is clear. A single seed rests in a split in the side of the cup, as if it caused the entire spillage. The seed offers movement to an otherwise pleasantly static and boring installation. I would like to leave this piece, minus the offending cup, behind for my landlord when I move.

**David Noonan:**  
*head-on*

until 31 August

If you love speedy, roaring vehicles and spasmodic techno dancing go see this exhibition. I hate commercial sport and I hate all the colourful logos associated with it. I hate the outfits competitive cyclists wear. Noonan's glorification of speed, sport and technology is not sophisticated enough to be compared with Marinetti's fascist ravings as it is in the exhibition catalogue. Nothing David Noonan does with the subject matter removes it from sport. Commercial sport should stay where it belongs - in a clearly labelled lift-out section of the newspaper, ready to be used to mop up dog piss.

Cathy Sinclair

**The Bodyguard From Beijing**  
1994, Dir: "Corey" Yuen Kwai  
Chinatown Video

A version of the Whitney Houston vehicle *The Bodyguard* transferred to Hong Kong and given a distinctly down-market HK twist, *The Bodyguard From Beijing* stars Jet Lee as the stern-faced and possibly impotent Chinese bodyguard Ching, sent into Hong Kong to act as a bodyguard for a female witness (Christy Chung) to a violent and poorly edited murder. There are twists and turns, not all of which make much sense, before the memorable final battle in which Jet Lee and the chief bad-arse suck down

water in a gas-filled room, fling each other through walls and pummel one another with window blinds. Daft.

Poorly filmed and badly lip-synched, this video also demonstrates the dangers of non-English speakers doing the English translation for the subtitles (which, by the way, are frequently invisible against the white background of the screen). "I want you to be delinquent!" yells the main bad guy incomprehensibly as he points a gun at Christy Chung's

head. With the not particularly comic relief provided by overweight police chief 'Fat Po', this film will no doubt find its niche audience with basket cases and under-stimulated small children.

James Morrison



**The Crucible**  
1996, Dir: Nicholas Hytner  
Daniel Day-Lewis, Winona Ryder,  
Joan Allen, Paul Scofield  
20th Century Fox

Set in the seventeenth century *The Crucible* is the story of suspicion, superstition, and mass hysteria which takes over the small village of Salem, Massachusetts. Based on Arthur Miller's famous play of the same name, this is a disturbing and somewhat harrowing movie.

The scene is set late one night when some young girls are surprised in the woods, dancing around a crucible hanging over a fire. Even though they are attempting only to cast some spells over the men they desire, most of the girls panic and flee. Two of the youngest girls take fright, and fall into some kind of paralysed stupor. The worried families of these girls believe the devil's hand is at work, and when the truth is outed about the midnight dancing, cries of witchcraft begin to fly.

Winona Ryder, who plays young Abigail Williams, one of the girls who was involved, deals swiftly with these accusations by in turn blaming



Young Bodyguards from Beijing: Bunch of Buggery Bollocks

another for witching her. Once this process of denunciation begins it seems nothing can halt the sickening sweep of counter-challenge and false confessions.

*The Crucible* stars the incred-

ible Daniel Day-Lewis as John Proctor, a farmer who has been entangled with Abigail before, and John's wife, Elizabeth Proctor, is played by Joan Allen. Paul Scofield also appears as a well intentioned, but misinformed member of the clergy.

Although *The Crucible* is set over 300 years ago, it is still highly relevant today. It shows how normal people can be swayed by fallacies and superstition, envy and fear. It is a frustrating movie to watch, as one can only sit helplessly while senseless imputations destroy innocents. This makes for passionate, thought provoking viewing.

Natalia Bondarenko



**Epsilon**  
1995, Dir: Rolf de Heer  
Ulli Birve, Syd Brisbane  
Roadshow Entertainment

Although I can't remember the names of any of them right now there have been many films made which have attempted to explore human nature by using aliens as a foil. In *Epsilon* Rolf de Heer has gone back to this premise but has expanded it by including a strong message about the environment. The result is not very original but the viewing is made easy by de Heer's particular brand of gentle humanity, which percolates through this film as it did in *Bad Boy Bubby*.

Ulli Birve plays the alien who finds herself dropped off somewhere in country Australia by mistake. Like many on *Epsilon* she finds earth to be a particularly backward planet, mainly due to the humans who inhabit it, and who go around destroying, breeding, wasting and devouring. She meets up with a lone surveyor, Syd Brisbane, and relaxes her views enough to have a "relationship" with him. What we end up seeing is a softening of her attitude toward humans, and his growing appreciation for the earth; both unconvincing.

Like *Bad Boy Bubby*, de Heer's universal vision in *Epsilon* is intrinsically linked with his ideas about personal relationships, and considering his extraordinary talent it is a shame that he fails to make this connection clear. Another thing worth mentioning is the great location shots which were done in Tasmania.

Carmel Pascale



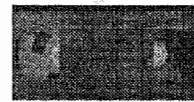
**Grace of My Heart**  
1996, Dir: Allison Anders  
Illeana Douglas, John Turturro,  
Matt Dillon, Eric Stoltz  
CIC Video

*Grace of My Heart* is a film that I find hard to label as a certain type of movie. It's basically a drama, however, almost half of the movie is comprised of actual songs, be they concerts, recording studio scenes or song writing scenes. So, simply calling it a drama would be inadequate.

The film starts off with a young Edna Buxton (Illeana Douglas) winning a singing competition and a recording contract that should help kick start her career. Eleven months later her singing career is still no further along though because it's a period in history where male vocal groups are all the rage, and female singers are on the out. Enter Joel Milner (John Turturro), a record producer who takes one of Edna's songs and turns it into a huge hit for one of his male groups. Edna soon finds herself writing rather than singing songs for a living, and going by the name of Denise Waverly. Rest assured that eventually Edna does get her chance to record but only after several bad marriages and an affair with a married man have put her through the proverbial wringer.

I must concede that, while this movie is quite watchable, Anders - who showed so much promise with *Gas Food Lodging* - hasn't given anything here that builds on that promise. Turturro, Dillon, and Stoltz just kind of go through the motions and its really only Douglas (*To Die For*) that make this flick anything above average. Still worth a look, especially if you're a music lover.

Dale Tiver



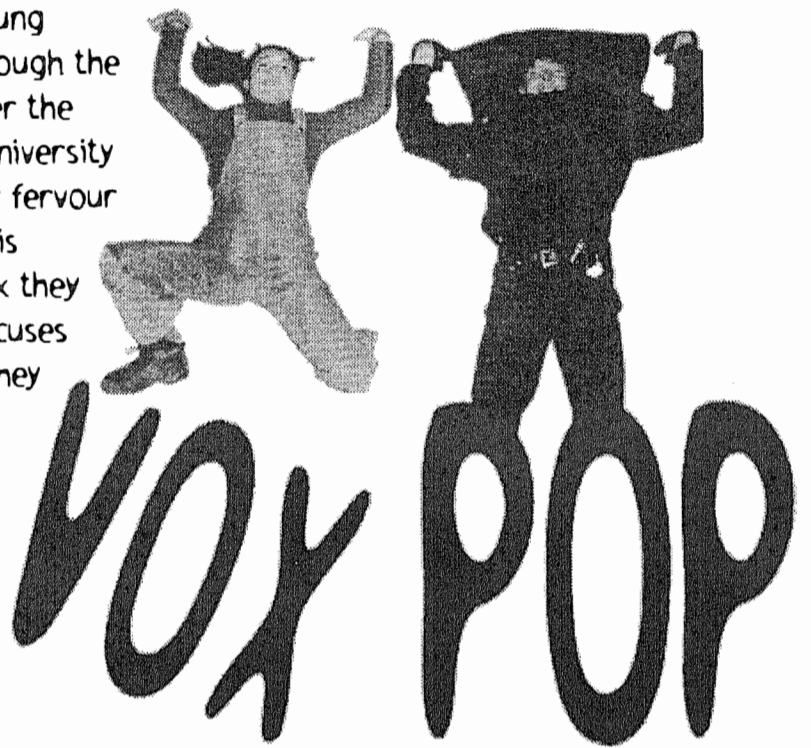
**THE STREET FIGHTER**  
If you've got to fight...fight dirty!



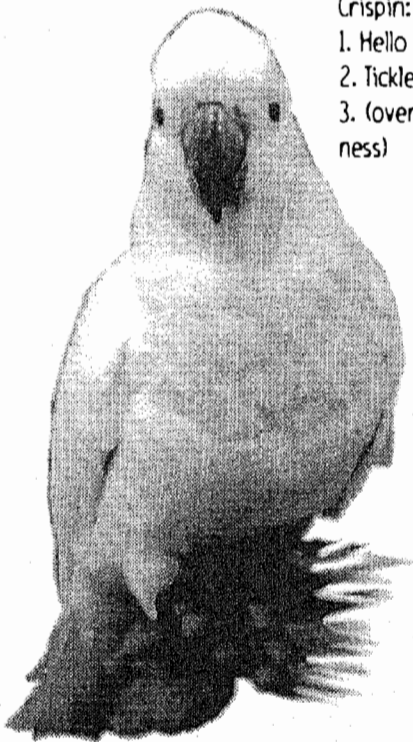
Thanks to Roadshow Entertainment we have a copy each of *The Street Fighter* and *The Return of the Street Fighter* videos to give away. They are part of a series of 1970's martial arts films, starring the Japanese action hero Sonny Chiba, which have recently been re-released for sale. Just in case you haven't heard of Chiba he apparently gets an A-1 rating from Mr Tarantino himself, with three of his flicks being featured in *True Romance*. Perhaps Mr T.'s admiration was won by the fact that on its original release *Street Fighter* earned an X-rating for its incredibly high level of violence. So the first two lucky people to come down to the On Dit office after 1pm on Tuesday will win a copy of one of these vids.



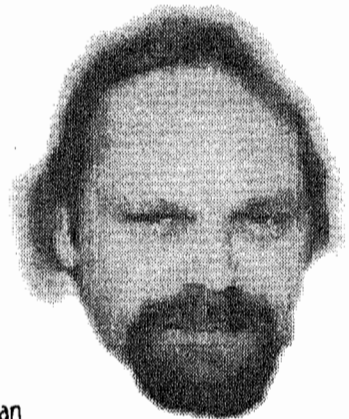
Determined the voice of Adelaide University's young population would ring melodiously each week through the hallowed pages of our beloved student newspaper the Vox Pop crusaders skipped happily through the University week after week, rain or shine relentless in their fervour to allow as many students as possible to enjoy this privilege. However.....Gasp! alas, alack....each week they were met with terrified screams and sheepish excuses which left them mystified.....how could this be? they asked themselves, surely the students wanted to be heard?.....was it the daisy chains or perhaps the forbidding gothic shreds.....or something else instead? This week the crusaders hit the cloisters and various other dark university chambers determined to find some answers.....



1. How annoying are we, the Vox Poppers?
2. Make up your own Vox Pop question.
3. Do we ever make up your answers for you?



Crispin:  
 1. Hello cocky!  
 2. Tickle me  
 3. (overcome with a sudden attack of shyness)



Adrian  
 1. Vox Pop is a waste of space in the On Dit pages.  
 2. There's cheap beer up there  
 3. It depends if we're stupid enough

John:  
 1. Not very useful  
 2. Should we have a chill out room in the library?  
 3. No

J a m e s :  
 1. Kind of funny but not very productive  
 2. Should we have to pay for reading materials on top of all the other fees we have to pay?  
 3. No

Simon:  
 1. No, you've been very patient  
 2. What improvements would you like to see in our University.  
 3. No, but it might help

Dylan:  
 1. It encourages Uni life  
 2. Should we be suspended if we have overdue library books (a subject which clearly causes a lot of angst for young Dylan)  
 3. No





# M

# ULTICULTURAL WEEK

Multicultural Week 1997 = Realm of Unity



Multicultural Week 1997

Multicultural Week 1997 = Realm of Unity

Multicultural Week

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Multicultural Week Multicultural Week 1997

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Multicultural Week 1997 Multicultural Week

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Multicultural Week Multicultural Week



Multicultural Week 1997 = Realm of Unity

# WELCOME.

## THE CHAIRPERSON WRITES...

For the fifth time in this decade, the Overseas Students' Association Inc. is proud to present to you yet another exciting and colourful Multicultural Week or fondly known as M-week. M-week calls for the time to celebrate cultural diversity and promote multiculturalism. It is also a great opportunity to learn and enhance our knowledge on the different cultures that co-exist in this world. Only by experiencing the different cultures surrounding us that we will learn to appreciate our own cultures and be tolerant to the other cultures.

This year, the M-week organizing committee is encouraging a more active participation of student bodies and cultural groups/associations in this event and their response has been spontaneous. In addition, we are holding the one-day multicultural exhibition in the Barr Smith Lawns amid the food stalls and performances. There will be more variety of food to swirl your taste buds and more things to experience. The highlight of M-week 97 will be the grand finale, M-night. M-night promises to be more exciting and enjoyable than ever. It will be a night-long of spectacular and beautiful cultural dances and performances from around the world. It is definitely a night that you should not miss.

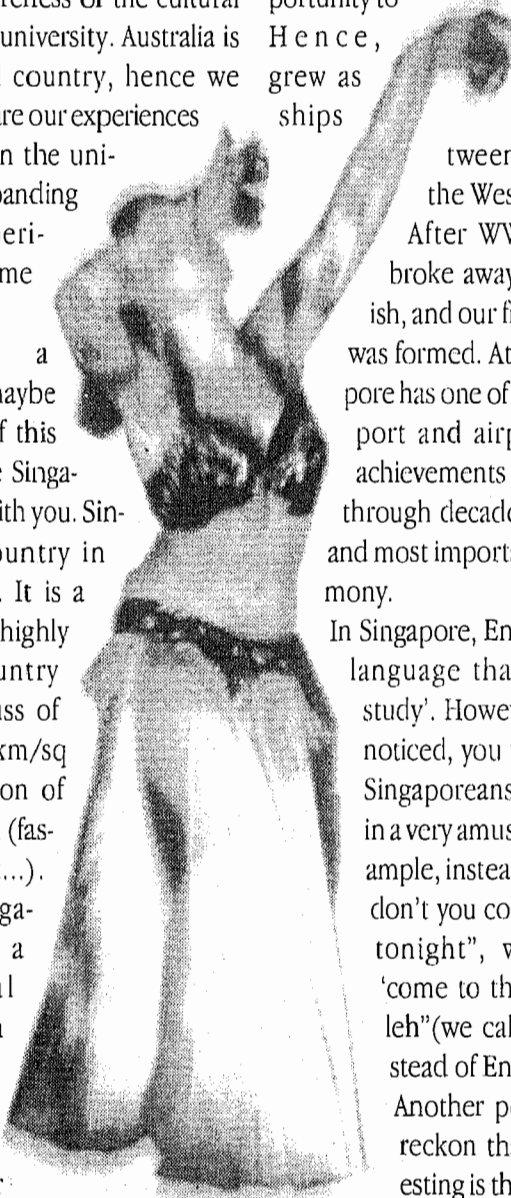
Last but not least, I would urge all of you to support and participate in this event. Not only will you enjoy yourselves, it will also be a great learning experience. So, don't miss out for this great M-week.

## Let's celebrate.

It's the time of the year again. Where the celebration of multiculturalism in the University of Adelaide takes place. This celebration is known as M-Week. Throughout the week, there will be exhibitions, performances, food, food, and more food from different countries and cultural backgrounds. In addition to that, M-Night is back this year, bringing you more performances and food throughout the night (and I heard that this year's program is really, really good.. it's also FREE!!!).

The intention of organising this event is to create awareness of the cultural diversity in our university. Australia is a multicultural country, hence we would like to share our experiences with everyone in the university while expanding our own experiences at the same time.

Since I'm a Singaporean, maybe I'll make use of this chance to share Singapore's culture with you. Singapore is a country in Southeast Asia. It is a very small and highly populated country with a land mass of less than 400 km/sq and a population of almost 3 million (fascinating, right...). Similarly, Singapore is also a multicultural country with Chinese, Malay, Indians and Caucasians as the 4 major



aces.

Some of the first residents in Singapore were Malays, and the island itself was just a small fishing village (for those who have been to Singapore, do you believe it?). It was not until 1819 (if I'm not wrong), that a person named Raffles from the East Indies Co. from England came and discovered its potential to become a port. Singapore thus became a British colony. It was then that a huge inflow of immigrants from mainly China (where my grandparents came from) and India because of the availability of work and the opportunity to become rich. Hence, Singapore grew as a port for ships crossing between the East and the West.

After WWII, Singapore broke away from the British, and our first government was formed. At present, Singapore has one of the world's best port and airport. All these achievements have been done through decades of hard work and most importantly, racial harmony.

In Singapore, English is the first language that all students study'. However, if you have noticed, you would find that Singaporeans speak English in a very amusing way. For example, instead of saying 'why don't you come to the party tonight', we would say 'come to the party tonight leh'(we call it Singlish instead of English).

Another peculiarity that I reckon that is very interesting is that Singaporeans

are proud to admit that we are 'kia su' (scared of losing out to others). Although, I feel that that most of us, regardless of nationality, would want to strive for the best, but Singaporeans have taken this as one of our virtues (this is unbelievable even to me).

The next thing is that all Singaporean guys have to go through national service. All of us would be called up for compulsory military service at the age of 18 years old, for two and a half years. Hence during weekend while you are walking along Orchard Road (Singapore's main shopping area) and you see all these tanned guys with very short spiky hair, you would know instantly that they have just been recruited for military training.

The last thing that I would like to share and probably the most interesting would be FOOD, FOOD, and more FOOD! Because Singapore is a multicultural country, you will be able to find all sorts of food there (you name it, and we've got em all). As for our Australian friends, I will guarantee you that our satay is different and you will definitely enjoy it more than those being sold here.

Finally, I hope that my little introduction has given you a fair picture of Singapore, and triggered your interest to visit us some time in the future, so do stay around to experience the extravaganza of M-Week 1997.

**Chi Yih GOOI**  
President  
The OSA Inc.

## ACKNOWLEDGEMENTS:

To all the members of the M-Week 1997 Organising Committee that made this event possible. Thank you for your patience and efforts which have contributed immensely towards organising this year's celebrations.

## The M-Week 1997 Organising Committee is:

**Chairperson:** Alice Lau  
**Secretary:** Tsui Lin, Lian  
**Publicity Team:** Alvin Lim, Amanda Pua, Angie Yeoh, Karlson Goh, Steven Lee, Lion Ping, Lirn  
**Food Co-ordinators:** Pooi Leng, Lai (Head), Ling Pei, Lin, Can Looi, Goh  
**Exhibition Coordinator:** Judy Siambun (Head)  
**Performance Co-ordinators:** Siow Cheng Tan (Head)  
**Technical & Grounds:** Hugh Goh (Head)

## WHAT IS M-WEEK?

Guess what? Multicultural Week is here again with more excitement and fun. This year between 18-22 August, we will celebrate Multicultural week with countless events on Barr Smith Lawn. Different varieties of food, exhibition and performances are part of this important event. Food is always the most important substance that must not to be missed out in promoting multiculturalism. Every ethnic group has their own cultural food and the different way of preparing it. This year,

there are more than 15 different types of food stalls serving various foods at affordable prices. Don't forget to savour the sizzling satays, Cambodian curry, Lebanese Falafel Roll and many more mouth-watering dishes. All these to be washed down with soft drinks available from our Coke van. Where can you taste different types of foods all at one venue? It is definitely the event that is not to be missed.

To complement the menu, a varied blend of cultural dances and international shows will also be part of the pro-

gram. Ooh la la! Aboriginal, Moan, Lebanese, Japanese, Scottish, African performances are some of the highlights during the week. Also not to be missed is the exhibition Africa, Vietnam, Japan, Malaysia, Greece and Lebanese which has become part and parcel of Multicultural Week.

So come and give your taste-buds a lift while entertained by the spectacular performances and exhibition. To end Multicultural week in an auspicious manner, M-night will be held on the 22 August (Friday).

Racism  
Prejudice  
Bigotry

Degradation  
Humiliation  
Segregation

Caught-  
in the middle  
between cultures  
amongst ignorance  
What are we going to do?

Racism Prejudice Bigotry

Racism  
The longest war  
Victim and perpetrator suffer

Let's not repeat history

Education  
Legislation  
Illumination

Stamp out racism  
Break  
down  
the



barriers

Let all Australians stand  
Proud  
and  
Tall

Let all Australians work together for  
Justice  
Equality  
Human Dignity

Let's embrace Multiculturalism

Tolerance  
Acceptance  
Diversity

Together we shall build a Nation  
Based on  
Respect  
Pride  
and  
Dignity

Look around you  
and  
Accept Diversity  
Whole Heartedly

There is nothing to fear.

We are all equal members  
of the human race.

Be at One

Be at Peace

Minerva Nasser-Eddine, OSA  
Research Officer

## Realm Of Unity

Many cultures, bonded together. Made stable and protected by the joining of our differences. Our cultures formed by our contrasting elements, so much like a castle formed of water and stone. Walls of stone seem ice cold... but within the walls, tender warmth between our cultures prevails. As the golden torch spills its last rays upon our magnificent creation, very beams pierce the darkness that cast dark shadows upon our castle, lighting the way towards our global community. Like the union of those elements at dusk... sun of gold, silver of moon we unite.

Lynette S. Chan Media Standing Committee

Masters of the two second sur- (France)  
vey, the On Dit staff put their That Obscure Object of Desire  
evermore added heads to: (France)  
gether to come up with a list of The Passion of Joan of Arc  
their favourite foreign language (France)  
films. We apologise to film La Dolce Vita (Italy)  
geeks for not including original Cyclo (Vietnam)  
titles - we're just not talented Wings of Desire (Germany)  
enough... and neither is your Le Samourai (France)  
video store probably... Jesus of Montreal (French  
Canada)

Multicultural: Floating Life (Aus-  
tralia)

Comedy:

Wild Target (France)  
Tampopo (Japan)  
Eat Drink, Man Woman (Taiwan)  
The Wedding Banquet (Taiwan)  
Day of the Beast (Spain)  
Jamon Jamon (Spain)  
High Heels (Spain)

Love, Blood and/or  
Rhetoric:

Man Bites  
Dog (French  
Canada)  
La Haine  
(France)  
Nikita  
(France)  
Ran (Japan)  
Rashomon  
(Japan)

Raise the Red Lan-  
tern (China)  
Fallen Angels (Hong  
Kong)  
Chunking Express  
(Hong Kong)

Betty Blue (France)  
Cria Cuervos (Spain)  
Antonias Line (Holland)

The Picaresque:

My Mother's Castle and My Fa-  
ther's Glory (France)  
Babette's Feast (Denmark)  
Cold Fever (Iceland)  
Gabbah (Iran)  
Cinema Paradiso (Italy)  
Allegro Non Troppo (Italy)  
Kolya (Czech)  
The Scent of Green Papaya (Viet-  
nam)

Salaam Bombay (India)

Must be ART:

The Wages of Fear (France)  
Metropolis (Germany)  
Nosferatu (Germany)  
Three Colours Blue, White, Red  
Ninja Scroll (Japan)

Wierd, scary or boring:  
Satyricon (Italy)

City of Lost Children (France)

Delicatessan (France)

Baxter (France)

The Kingdom (Denmark)

The Nasty Girl (Germany)

Olivier Olivier (France)

The Confes-  
sional (France)

The Under-  
ground  
(Bosnian)

Chinese Ghost  
Story I, II, III,  
IV.....

(Hong  
Kong)

Historical  
:

Black  
Rain (Ja-  
pan by  
Imamura, not the  
Michael Douglas

version!)

Centre Stage (Hong Kong)

iAy Carmela! (Spain)

Queen Margot (France)

All Quiet on the Western Front  
(German)

War and Peace (Sergei  
Bondarchuk, RussianVersion)

Come and See (Russian)

The Inner Circle (Russian)

Camille Claudel (France)

Shanghai Triad (China)

Prisoner of the Mountain (Rus-  
sia)

The Bandit Queen (India)

Indochine (France)

Cartoons:

Ghost in the Shell (Japan)

Fist of the North Star (Japan)

Battle Angel Attilla (Japan)

Akira (Japan)

Apple Seed (Japan)

Ninja Scroll (Japan)

## President Speaks

The Multicultural Week which is also known as  
the M-Week is an annual event organised by The  
Adelaide University Overseas Students' Associa-  
tion Inc. since 1993, in celebration of the spirit of  
Multiculturalism.

The word 'Multiculturalism' has been a mystery to  
many people, an idea that is far too abstract and  
complex beyond the imagination of mankind. How-  
ever, the OSA Inc. is ready to present and share  
this experience with the rest of the world. The theme  
for M-Week 1997, "The Realm of Unity", is the  
result of a team of organisers and helpers, headed  
by Alice LAU with an undying spirit. I would like  
to thank and congratulate them for their enthusi-  
astic and preserving efforts towards M-Week  
1997.

So what is multiculturalism? It is not just food and  
dance. It is the way that we live, act, think, and  
every other thing that we do. We may not have  
done enough to cover it in just 1 week, but we  
definitely hope that the spirit of multiculturalism can  
live on, and the world that we live in can enjoy  
racial harmony.

On behalf of the OSA, I would like to thank all  
the sponsors and supporters for making M-Week  
possible. It is you who motivate us to ensure its  
continuity and to lighten up the event.

Finally, I hope that everyone will enjoy themselves  
throughout the week.

Chi Yih Gooi  
President  
OSA Inc.

Multicultural Week presents:

**M-Night** is here and it  
is the event of the year



**Entry is FREE!!!!**

Featuring international cuisines and  
colourful cultural performances.

Orchestra, Rock Group, Indian, Japanese, Aboriginal, New Zealand Maori  
Hakka, Lebanese, Scottish, Latin America, Malay Jogel, African Dance.

Location: The Cloisters, University of Adelaide

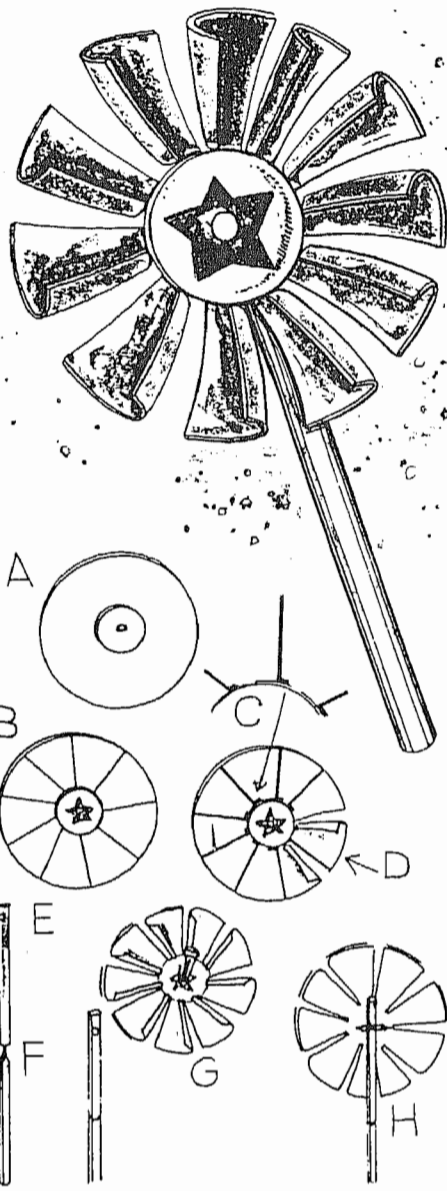
Time: 6pm till late

# WIND SPINNERS

## Ecuador

The traditional pinwheel is made from a square piece of paper and has four points that catch the breeze. The wind spinner from Ecuador is a pinwheel made from a circle. It has many blades.

1. Collect your supplies: colored paper, compass, scissors, paper punch, metal paper fastener, and plastic drinking straws.
2. With a compass, draw a large circle on paper. Cut out.
3. Draw a small circle inside the cut-out circle (A). Make a hole in the middle with the point of the compass.
4. Color the inside circle with crayons or markers (B).
5. Cut slits into the paper up to the inside circle (B). At the end of each slit, make a tiny cut along the small drawn circle (see enlargement C).
6. Slightly curl the individual sections on the circle to form blades (D).
7. Flatten the end of a straw and punch a hole into it with a paper punch (E).
8. Push the pinched end of a second straw into the straw with the hole (F).
9. Push the ends of a paper fastener through the hole in the middle of the spinner (G). The blades face out.
10. Push the ends of the fastener through the hole in the straw and open (H).



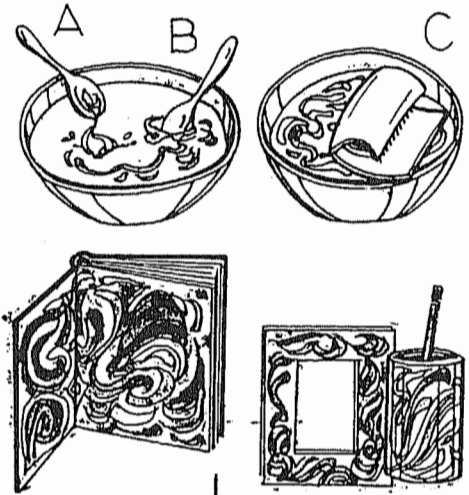
# MARBLING

## Iran

Shortly after the Persians (in what is now Iran) created marbled paper in 1550, the craft found its way to Europe. Eventually, early bookbinders added marbled papers to the inside covers of books. Because books were made entirely of handmade sheets of paper, only rich people could buy them. When machines began to mass produce books, printed marbled paper took the place of handmade paper.

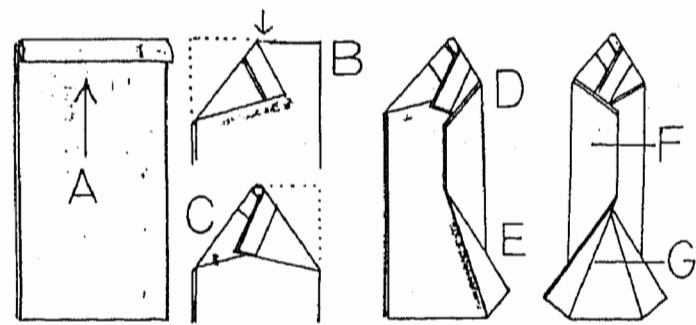


1. Collect your supplies: paper, artist's oil paint, turpentine, and a large disposable aluminum baking pan or a large plastic bowl.
2. Fill a pan or bowl three-fourths full with water.
3. In a paper cup, mix together small amounts of paint and turpentine. The more turpentine you add, the less bright the color will be. Ask an adult to help whenever you use turpentine. Mix 2 or more cups of different colors.
4. Add a spoonful of each color to the water (A).
5. With a spoon, stir the floating paints once or twice to create a swirled design (B).
6. Lay an end of a piece of paper on the water, at one end of the pan or bowl. Roll the entire paper onto the water (C).
7. Quickly lift the paper and lay it on a table to dry, paint side up.
8. Paste marbled papers on a book's inside covers or around a coffee can for a pencil holder. Make colorful frames for a photograph or drawing.



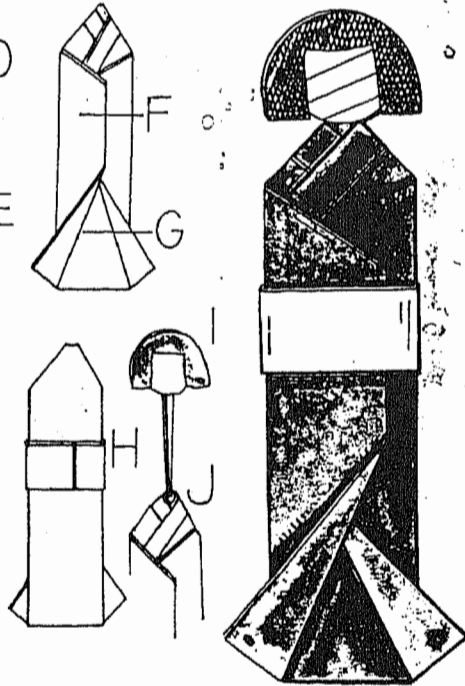
# NINGYO DOLL

## Japan



The ningyo paper doll, dressed in a kimono, has a magical purpose. According to tradition, if a person touches this doll, all the bad spirits in his or her body go into it. Once the ningyo doll takes the bad spirits, the person throws it into the river so that it is carried to the sea.

1. Collect your supplies: colored paper, scissors, crayons or markers, paste, and a toothpick.
2. Cut out two different colors of paper rectangles the same size.
3. With the two papers on top of each other, fold a little of the top edge over (arrow in A).
4. Turn the papers over. The folded edge is on the underside.
5. At the middle point on the folded edge (arrow in B), fold over the left corner.
6. Fold the right corner over the left corner (C).

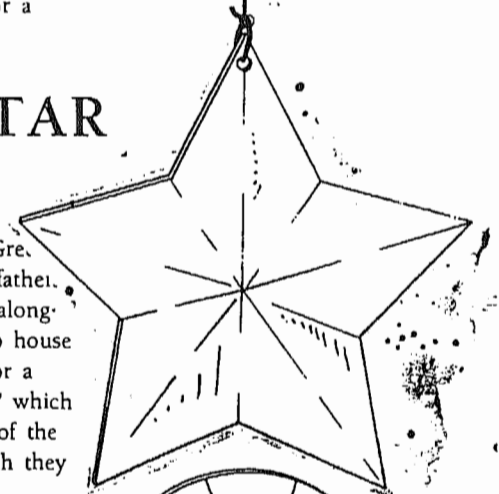


7. Fold over the right side of the papers (D). Fold out the right bottom corner (study E). Repeat with the left side (F and G).
8. Wrap a paper strip around the middle. Paste in place at the back (H).
9. Draw a simple head on paper. Cut it out and glue it to an end of a toothpick (I).
10. Push the toothpick into the top opening of the kimono (J).

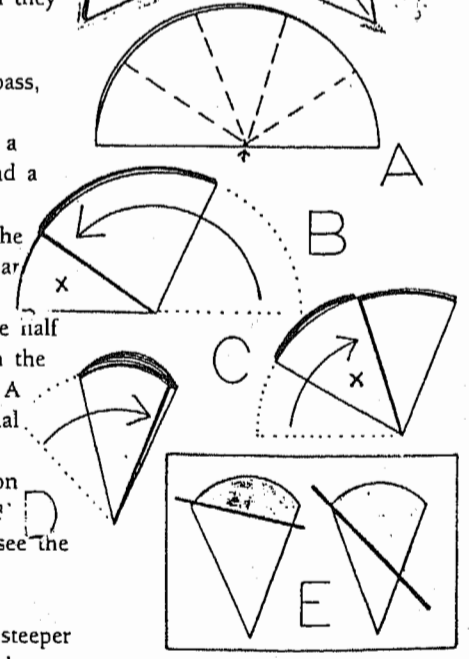
# KALANDA STAR

## Greece

On New Year's Day, the people of Greece honor St. Basil, one of the greatest fathers of the Orthodox Church. Children, along with their parents, go from house to house carrying an apple and a paper star or a paper ship. They sing the "Kalanda," which is a song of good wishes. The lady of the house gives the children coins, which they push into their apples.



1. Collect your supplies: paper, compass, scissors, ruler, and string.
2. Draw a large circle on paper with a compass. You can also trace around a plate. Cut it out.
3. Fold the circle in half and mark the middle point on the folded edge (arrow in A).
4. With a pencil and ruler, divide the half circle into five equal sections from the middle point (broken lines in A). A protractor will help you make equal sections.
5. Fold over two sections. One section remains uncovered (see the x in E' D).
6. Fold over the remaining section (see the x in C).
7. Fold the paper in half (D).
8. Cut away the top curve (E). The steeper the angle of the cut, the pointier the star.

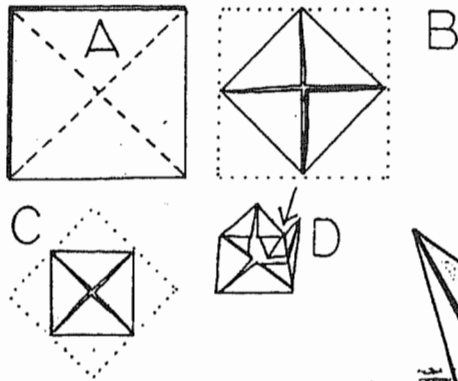


# LOY KRATHONG BOAT

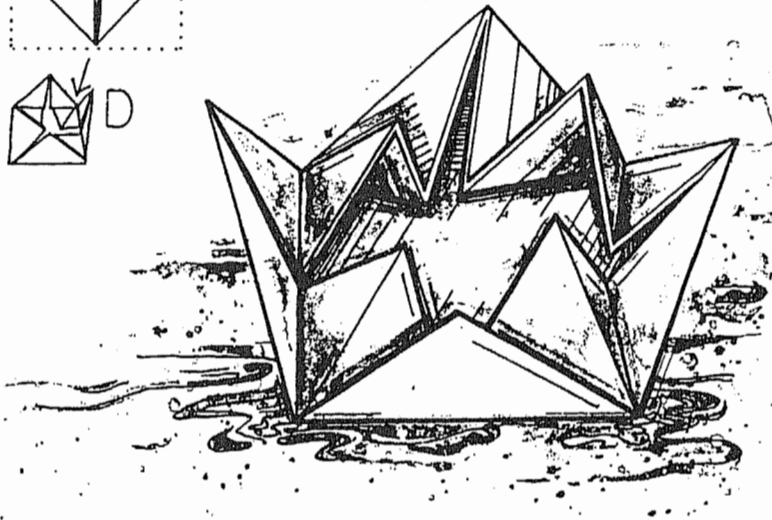
## Thailand

In mid-November, the Thai people gather at the waters' edge to celebrate the festival of Loy Krathong, which means "floating lotus cups." Canals, rivers, ponds, and pools turn the night into twinkling gardens of light. Families and friends gather to float lotus-shaped paper boats that contain lit candles. The people believe the boats carry away their problems.

1. Collect your supplies: paper and scissors.
2. Cut a large sheet of paper into a square. Use a grocery bag if you wish.
3. Fold the square in half from corner to

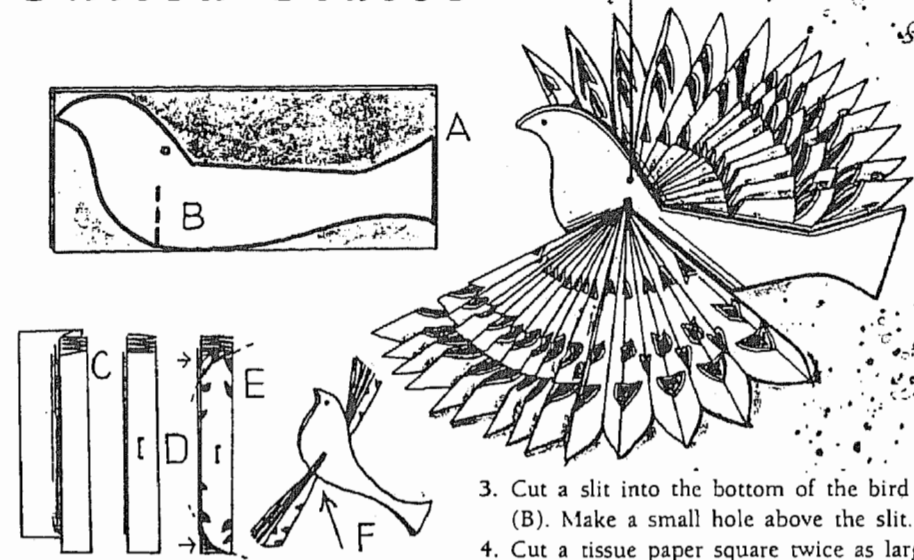


- corner. Open the square and fold it in half in the opposite direction (broken lines in A). The middle is where the fold marks cross.
4. Bring the four corners to the middle point to form triangles. Press flat (B).
  5. Bring the new four corners to the middle point to form triangles. Press flat (C).
  6. Lift the top triangles straight up.
  7. Lift the lower triangles just a little.
- Notice that there is a crease on each triangle. Make these triangles pointier by making the creases sharper.



# OCHTER-FOGGEL

## United States



3. Cut a slit into the bottom of the bird (B). Make a small hole above the slit.
4. Cut a tissue paper square twice as large as the body.
5. Fold the square back and forth. The folds should be small and the same size (C).
6. To make the wings, staple the folded paper in the middle (D). Cut away a corner at each end and cut out shapes on the sides (E).
7. Open the paper to form the wings.
8. Insert the wings into the slit (F).
9. Tie string into the hole and hang.

The Pennsylvania Dutch are not originally from Holland but from Germany. The word *deutsch*, which means "German," was mistaken for the word *Dutch*. The Pennsylvania "Dutch" are known for their folk art. The paper bird, *ochter-foggel*, is a sign of good luck when hung in a window or tree.

1. Collect your supplies: construction paper, tissue paper, pencil, scissors, stapler, and string.
2. Draw the bird's body on construction paper (study A). Cut out.

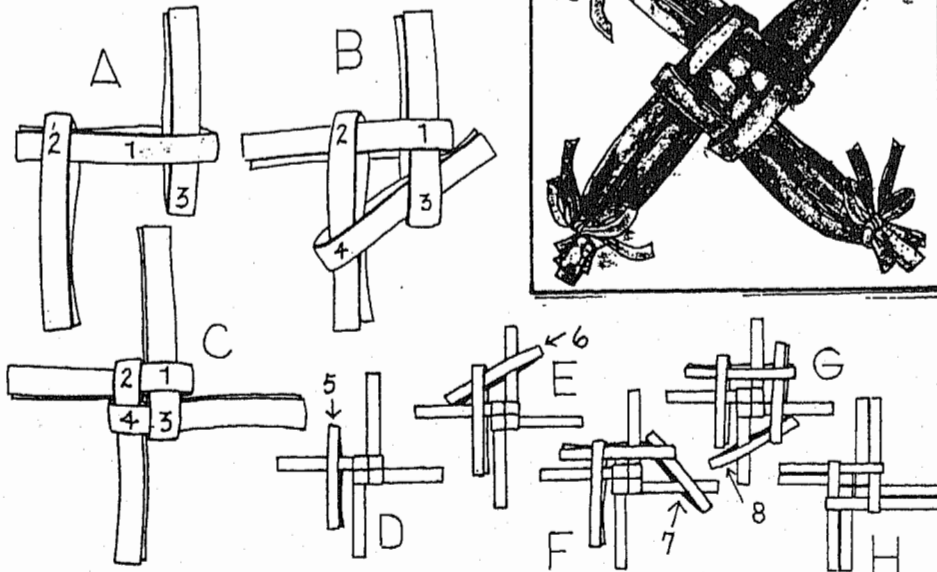
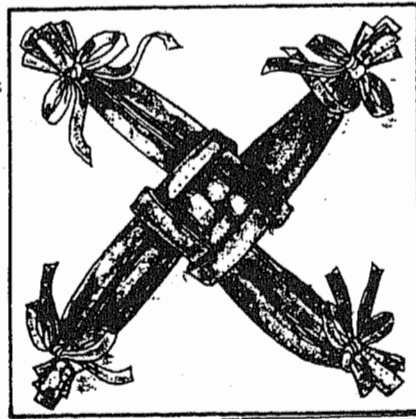
# ST. BRIDGET'S CROSS

## Ireland

According to Irish legend, a lass named Bridget was very kind. She made unusual woven crosses tied with ribbons. She gave them as gifts, along with words of love, to whomever she met.

1. Collect your supplies: colored paper, scissors, paste, and ribbon.
2. Cut eight very narrow and very long strips of paper.
3. Loop the strips and paste the ends together.
4. Slip the ends of strip 1 through the loop of strip 2. Slip the loop of strip 3 through loop of strip 1. (Study A.)

5. Slip the ends of strip 4 through the loop of strip 3. Slip the ends of strip 2 through the loop of strip 4. (Study B.)
6. Pull the strips to form a weave in the middle. (Study C.)
7. If you wish to make a double weave cross, follow the weaving directions in D, E, F, G, and H.
8. Tie the ends of the single or double weave cross with ribbon.

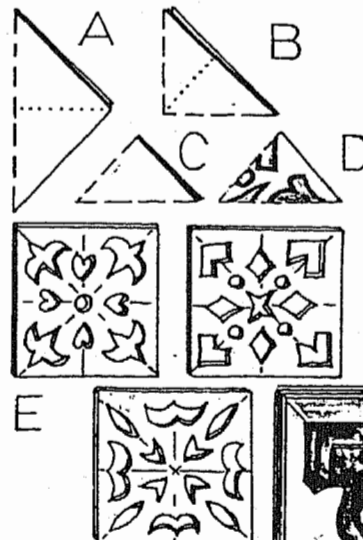


# WINDOW PICTURES

## England

In the late 1800s in England, most people covered their windows with heavy curtains. Paper window pictures brightened windows that were not covered. Create a kaleidoscope of colors for the windows in your home.

1. Collect your supplies: colored tissue paper, scissors, paste, and tape.
2. From tissue paper, cut three squares the same size, each a different color. If you do not have colored tissue, color white gift-wrap tissue with markers.
3. Fold each square in half from corner to corner (A). Fold each in half two more times (B and C).
4. Draw shapes along the folded sides of each square (dotted lines in D).
5. Cut out all shapes (gray areas in D).
6. Open the squares (E).
7. Paste the three papers together at their corners. Tape the window picture to a window.



# MULTICULTURAL



Scenes from a parade in South West Germany, Feb. 1997

## Carnival in Germany

Carnival is celebrated in a number of areas throughout Germany, particularly in the southern states of Bayern (Bavaria) and Baden-Württemberg, and further up along the Rhine in cities such as Mainz, Bonn and Cologne. Whilst in the latter mentioned parts it is more of a citizens' festival, the tradition of Carnival stretches much further back in the south. Generally referred to as Fasnacht, Fasnet, Fasching or other variations, it stems from the middle ages where women (usually strangers or those disliked in the community) were accused of being witches and then invariably burned at the stake after receiving a "fair" trial.

From this barbaric practice, a tradition has continued to the present, having been symbolic of driving away the devil and now more particularly to celebrate the end of winter in February. Any number of groups or cliques dress up in finely decorated costumes portraying witches, hobgoblins and the like, accompanied by detailed wooden masks. They then parade through the streets of particular cities on given dates throughout February. Hundreds of thousands of people come to participate in / spectate at such events where the revelry continues to the early hours. Many of the participating groups also play their own unique form of music, generally referred to as "Guggemusik" composed mainly of

brass instruments, drums and sometimes piccolos.

Carnival is indeed an event not to be missed if in Germany at the right time.

Ben Jarvis

## Festivals in Japan

Festivals are an integral part of Japanese culture. Before becoming a mass manufacturer of cars and electronics, this country was swamped with rice growing farmers. Naturally, praying to the heavens for a good harvest became an important ceremony for them. Various different ceremonies are held in different regions, however, big ceremonies usually take place twice in a year. One is held in Spring to hope for a good year of crops and the other in Autumn to thank the Sun God. Styles vary from region to region, however some form of portable shrines strolling around the streets are usually seen. In the past, ceremonies were dominated by men and thus women were not allowed to carry or even touch these portable shrines. Some shrines weigh more than 5 tons with magnificent traditional decorations. A small space is usually located inside the shrine to accommodate musicians who play drums, bamboo flutes and bells. Some of the more fancy shrines incorporate hundreds of years old puppets to entertain the audience. These heavy carriages are usually held on the shoulders of the participants, who have sometimes drunk too much Sake (rice wine), which makes the event a little bit dangerous. Also, a bit of competition between neighbouring districts tends to spice up the excitement. In

fact, an Associate Professor from my university actually died due to a tumbling shrine accident during such a festival!

Portable shrines are not the only exciting feature of the festivals. Some festivals are like the famous Brazilian Rio Carnival, dance dance, dance for a whole day (Awa dance is Tokushima distinct). Other festivals are very romantic, celebrating with hundreds of specially made lanterns. Another particularly bizarre festival involves carrying a giant sized, curved wooden phallus through the streets (Nagoya district). In some festivals such as the Hadaka festival (Okayama district), participants wear nothing but a strip of cloth in the style of the Sumo underwear (sorry, all males!).

Whatever the festival, the best way to feel the excitement is to come to Japan!

PGSA International Students Officer Yoshiko Kishimoto

## The Korean Festivals

There are some things in our lives that we should never miss. One of these would be the festivals and celebrations. The Koreans are no exception

Firstly, I would like to talk about the two national celebration days New Year and the Thanksgiving day. We, the Korean, usually celebrate these two occasions twice a year. One is by the solar calendar and the other one is by the lunar calendar. During this period, most of the Koreans visit their relatives and have a memorial service together. The most important event for the children during this celebration is to get New Year Money from their elderly. Thanksgiving Day is quite similar to New Year except there is no New Year money for the children.

There are also some celebrations for the young people. The most enjoyable one should be the Christmas day. This is celebrated by both Christian and non-Christian.

Valentine's Day is another celebra-

tion that the young Koreans like most. On this day, females would give males chocolate to express their love. On the same day of the following month, the male would return their love by saying "I know, Me too" or reject their love by saying "are you crazy?"

There is another day celebrated by the young generations especially those who have become adult. On this day, the superiors would force them to drink until they drunk so that they can be thrown into the dirty pond easily. Another interesting thing is that they will receive 21 roses and kisses.

I hope you guys will know more about the Koreans culture after reading this article.

By Daek Uk

## Lantern Festival

Lantern Festival is celebrated by the Chinese on the first full moon in a lunar year, that is, on the 15th of the Chinese New Year. Chinese from different part of the world celebrated this occasion in several different ways. In Taiwan, the celebration is normally held in plaza of Chang Kai Shih's Memorial Park on the eve of the Lantern Festival.

On the night of the Lantern Festival, almost every household will prepare a kind of stuffed dumplings made of glutinous rice flour served in soup. It is a believe that children will be one year older after eating the stuffed dumplings.

In the evening, there will be a traffic control near the Memorial Park as there will be exhibition of lanterns. This exhibition usually attracts large crowds including tourists. Those festive lanterns appear in all kinds of shapes and sizes. For example, in the shapes of animals especially dragons, and cartoon characters. In the middle of these lanterns is the Chinese horoscope lantern of that particular year. With no doubt, the whole place is bustling with noise and excitement all through the celebration.

Besides, there is also an exhibition of traditional handicrafts like

making noodles, joystick, dragon ball or "muaci" etc. In some place, the Chinese traditional folk artistry such as diabolo will also be presented. This way, all the traditional ways can be kept and handed down from generation to generation.

## Malaysian Festivals

The world is full of different races. Each with its own identity and image. Each with its own festivals and rituals. Malaysia is blessed with the fact that it has many different races celebrating many different festivals.

Firstly there is the Islamic new year which is called Hari Raya Adilfitri. Hari Raya Adilfitri is the first day of the Islamic calendar. Like most other cultures, the first day of the new year is considered a joyous occasion. It is normally celebrated at the beginning of the year, normally around February or March. This day comes after one month of fasting in which the Malays refrain from eating for most of the waking hours.

Dressed in their finest, the Malays begin the day by praying at the mosque. They then proceed to pay their respect to those that have passed on. After that, it is back to their homes where they prepare to receive guests. Children always look forward to this day because it is tradition for the adults to give Green Packets filled with money to the young children. Also on this day, it is tradition for the younger generation to ask for forgiveness from the older generation. This normally is done in the mornings.

The tradition of visiting your friends during festival such as Hari Raya Adilfitri and Chinese New Year is practiced by all races in Malaysia. During Chinese New Year, the Malays and Indians would go visit their Chinese friends. Similarly during Han Raya Adilfitri and Deepavali. It may be a festival just celebrated by one race but all races are involved, whether it be through helping those celebrating prepare for the festival or by just visiting friends celebrating it. No

one feels left out.

Then there is the Chinese New Year which is also known as the Lunar New Year.

Marking the beginning of the Lunar calendar, this festival normally falls during the month of February. Chinese New Year goes on for 15 days. The final night called

Chap Goh Meh is almost as big a celebration as the first day itself.

Chinese New Year actually begins the night before on the eve where families gather around the dining table to have Reunion Dinner. This is an important meal and almost all Chinese make it a point to be home for this meal. The next day (Chinese New Year day) would normally be spent dressed in new clothes wel-

Japanese Festivities



coming guests and relatives who have dropped in to say hi. Like the Green Packets of the Malays, Chinese adults give Red Packets filled with money to the children

Next comes Deepavali. Although Indians only make up 10% of the population, this celebration is celebrated on an equally large scale. Unlike Chinese New Year and Han Raya Adilfitri, Deepavali does not signal the start of the year. Deepavali - the festival of lights - instead celebrates the victory of good over evil. This is the major Indian festival in Malaysia along with Thaipusam. This festival is normally

# FESTIVALS

celebrated

around November each year. Like in most festivals, Malaysian take Deepavali as a chance to go visit their Indian friends and help make Deepavali an equally joyous festival.

There are many more festivals to write about like the Moon Cake Festival.

## SRI LANKAN NEW YEAR

In the month of April Sri Lankans celebrate their national New Year ('Aluth Avurudu' in Sinhalese and Puththandu" in Tamil). The New Year falls on the 13th and 14th of April. The Sun moving from the House of Pisces (The last house in the star-scope) to the House of Aries (The first house in the star-scope), ac-

According to the astrology signals the dawning of the New Year. However, unlike in the usual practice, where the New Year begins at midnight, the Sri Lankan New year begins at the time determined by the astrologers.

The significant role of the New Year is to perform each and every important day to day activities in an auspicious time

which are calculated by the astrologers and written in the annual almanac at the beginning of the calendar year. As mentioned earlier, not only the beginning of the new year, but also the conclusion of the previous year is also specified by the astrologers.

Between the customary ending of the old year and the beginning of the new year, there is a period of few hours in the transition period to resemble the Sun's overlap in two houses (as mentioned above) in the virtual journey through twelve houses. During this period the people refrain from the day

to day normal work and engage solely in the religious activities. After the transition period, that is the dawning of the new year, they restart their day to day work in auspicious time, dressed in the auspicious lucky colour for that time as specified in the almanac. These include Lighting the traditional oil lamp, Rekindling the hearth to cook "milk rice" (rice cooked with milk) - which is considered as a traditional ceremonial meal, Partaking the meal 'Ceremoniously touching the tools of one's trade and Participating in money transactions. Further, Anointing indigenous herbal oil on head and setting off to work are to be followed. The important thing in these auspicious time is that a whole nation is engaged in the same task at the same time, resembling the unity and the uniqueness.

Apart from the above traditional customs, this period is one of the most exciting and enjoyable periods in Sri Lankan life. The people start preparing for the new year with the start of April. They make traditional sweet meats and buy new clothes and gifts. Visiting the relatives is an important part of the new year. The youngsters pay their respect to the elders by offering the "Beatle leaves" (A Sri Lankan plant) to the elders in a traditional way.

During this period the traditional games come into the action. Most of them are team games. Some of the games for men include pillow-fighting, greased pole climbing, tug-o-war. Women play on swings and beat the traditional drum called "Rabane" - a large singleskin drum played by several women at once.

Not only the people, but also the environment gets ready to celebrate this national festival. April is considered as the month of plenty. The farmers gather their harvest in late March. Trees are full with native fruits. Some native trees blossom with the flowers. The whole environment springs up with the prosperity and the happiness. This makes the Sri Lankan new year more enjoyable.

# MULTICULTURAL WEEK PROGRAM

Wednesday, 20 August 1997

Opening Ceremony

11.00 am Foodstalls and exhibition start

12.00pm Opening Ceremony Starts

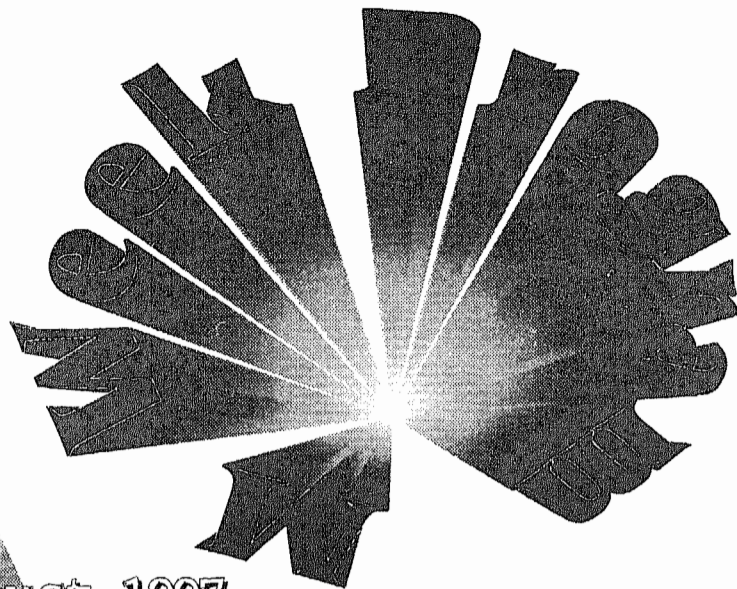
12.15pm Welcoming Performance

12.30pm Speeches

12.45pm Performance 1.00pm Cuests visit Exhibihon,

Performance 2.00pm Opening Ceremony Ends

3.00pm Foodstalls and exhibition end.



Thursday, 21 August 1997

11.00am Hungry???? Come to Barr Smith Lawns.

3.00pm Foodstalls end.

Friday, 22 August 1997

11.00am If you missed this, you got to wait for another year...!

3.00pm Thanks for coming!!!

## Wednesday

- 1) Malaysian Indian
- 2) India
- 3) German hotdogs
- 4) Lebanese
- 5) Chinese
- 6) Lamb spit
- 7) Islamic
- 8) Vegetarian

## Thursday

- 1) Malaysian Indian
- 2) Indian
- 3) German hotdogs
- 4) Lebanese
- 5) Chinese
- 6) Lamb spit
- 7) Islamic
- 8) Vegetarian

## Friday

- 1) Malaysian Indian
- 2) Indian
- 3) German hotdogs
- 4) Lebanese
- 5) Islamic
- 6) Vegetarian
- 7) Cambodian

## M Night

- 1) India
- 2) BBQ
- 3) Chinese
- 4) Greek
- 5) Cambodian
- 6) German Cakes

GET STUFFED (WITH FOOD) IN M WEEK!



Joel:  
 1. Very annoying  
 2. Why do you inhabit the bar?  
 3. Yeah, most of the time



Cathy:  
 1. I don't hate anyone.....apart from a few people who shall remain nameless.....  
 2. Why are you at Uni?  
 3. Yes

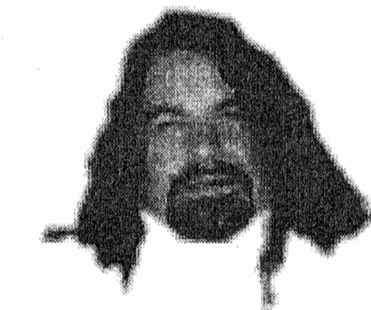


Mary:  
 1. I've never even heard of you  
 2. Err...umm... (professes to be brain dead at that particular time)  
 3. Yes



Steve (I'm not really dumb, I just sound like it):

1. When they don't tell me what a 'Box Pop' is then they are very annoying
2. Do you really give a sh\*t about upfront fees?
3. You just did.



Thommo:  
 1. Like masturbating with a cheese grater....slightly amusing but mostly painful  
 2. What would you like to do to Pauline Hanson  
 3. Not that I've seen



Adrian:  
 1. O.k. in small quantity's  
 2. What is your opinion of the late great Micheal Coley?  
 3. I'd like to talk to my lawyer....

Vox Poppers:  
 1. Hey! If being enthusiastic and taking pride in the relentless pursuit of perfection is a crime we plead guilty as charged  
 2. We should introduce little touch and listen key pads for singing Vox Pop.....maybe we can get Sony to sponsor us....or perhaps Kerry Packer.....or James Packer....he's cute...  
 3. Of course not! creatively truncate, edit maybe..... but definitely not....okay maybe sometimes...when we deem it absolutely necessary to save a poor students reputation.....we all know how crushing peer disapproval can be...and also if someone is being especially nasty.....so be nice!

Kathy:  
 1. You know the noise mosquitos make  
 2. Have I got anything in my teeth?  
 3. You should

Sarah:  
 1. No comment  
 2. Why do we take drugs?  
 3. Yes

Ashley:  
 1. I love being in Vox Pop  
 2. Who's the person who makes up these questions  
 3. You always get the context wrong

Lina:  
 1. No, because I want your bodies  
 2. What's your favourite muffin  
 3. Yes







**Sins Of The Father**  
Camus  
(Warner)

Talented man, shame about the voice. Another musician who plays everything and sings everything on his albums without letting anybody else come in and muck things up. Camus (not his real name) came into pop music via video photography. He wanted to make a music video, so he needed a song. To this end he wrote the catchy 'U Who' (received high rotation play on JJJ, features lyric 'Who's sorry now?' go on, you remember). From there he made an album, got a distribution deal, and here we all are now, with *Sins Of The Father* sitting there in the shops waiting to be bought. But should it be?

Well, yes, actually. Camus is likely to appeal to people who like Beck but get the sneaking suspicion that he of the Devil's Haircut isn't singing lyrics so much as talking bollocks. Taking the same samples, crunchy guitar-work and growling singing voice approach. Camus also has the ability to write coherent songs with a message (mostly along the lines of love going wrong). The best thing on here is 'Ouch', an engagingly ramshackle little affair with said expostulation repeated ad nauseam in the gaps between the music. Nice.

The only real problem here is the man's voice. If you're the sort of person who can't stand the wobbly catarrhal mumblings of Bob Dylan then you might have a bit of trouble with Camus. Fortunately the similarity ends there, and this is a good album.

James Morrison



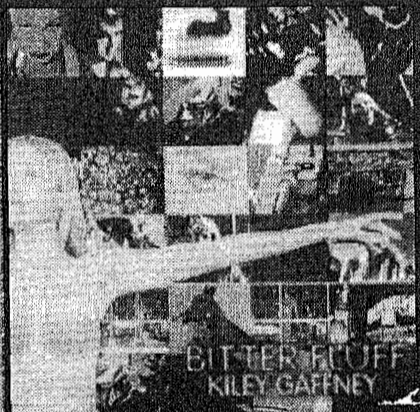
**Love Among the Ruins**  
10,000 Maniacs  
(Geffen)

When I first heard that Natalie Merchant was leaving the 10,000 Maniacs to pursue a solo career, I was - to say the least - a little disappointed; I thought that as separate entities neither would be able to carry it off musically. I've never been happier to say I was wrong. Last year Merchant released her consummate work, *Tigerlily*, which fulfilled all the promise she had shown in albums like *The Wishing Chair* and *In My Tribe*, and that we only glimpsed on *Our Time in Eden* [not to detract from these albums, particularly *Our Time*, the Maniacs' most accomplished effort]. I did think, though, that the Maniacs without Merchant would be like Til' Tues-

day without Arniee Mann. *Love Among the Ruins* is the Maniacs' first post-Merchant excursion: I'll leave it to others to discuss the meaning of their choice of title. Filling the void in the line-up is Mary Ramsey. Ramsey is no stranger to the band. You can hear her dulcet voice on the Maniacs *Unplugged* album, on which she filled the dual role of violist and backing vocal. The biggest criticism of *Love Among the Ruins* will be that Ramsey doesn't sound like Merchant. Well, of course she doesn't - she sounds like Mary Ramsey. Her voice and delivery is more cotton-candy to Merchant's peanut-brittle. And the band [collectively attributed with song writing responsibilities] have accommodated this difference. Ramsey manages to make every song on the album sound like it was written for her, including a cover of the Roxy Music song, *More Than This*.

All this amounts to a surprisingly tasty and listenable album, with some moments of pure magic like the title track, "Girl on a Train", and my personal favourite, "Across the Fields". But there really isn't a bad track in the set. Definitely worth a listen.

J.D.

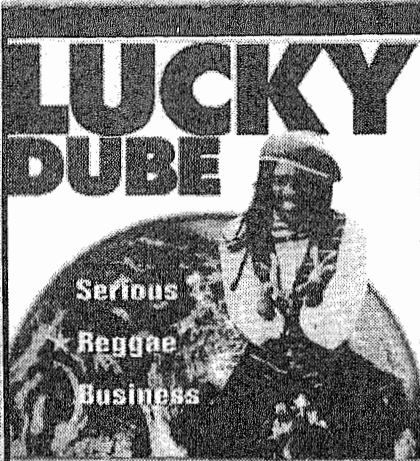


**Bitter Fluff**  
Kiley Gaffney

This is quite possibly one of the most unusual cd's I have ever heard. It starts with the hard rock sound of *I no* the likes of which I can't stand, and it has since become a habit to instantly skip the first track. The slow and grating *Growl* is also quite aggravating. Each song has its own style, which might lessen the surprise when I say that I really didn't mind, in fact I even liked the following songs, my favourites being *Pretty Red Bracelets*, *Drove*, *Sugar* and *Heartache*. Some of Kileys song are rather 'risque' but amusing, including *Orgasm Ad-dict*.

This CD is a soundtrack to a movie that never existed, but aimed to capture the emotions, issues, anger, sex, angst and everything else that youth feel, and expect to feel and experience. Gaffney is by no means a dumb blonde. All but one of the songs was written by her, and most are quite perceptive and true. She also showcases her musical talent, as her involvement stretches beyond her vocal and songwriting capabilities. She also plays the piano, guitar, bass, organ, cello and organised the programming and samples. This is a very interesting album that does not settle for a moment; it also boasts a huge contribution from other well known artists, but I've lost the publicity spiel with all the names, so you'll have to get it and see if you can recognise them. Gaffney might find this CD to be a 'hard sell' due to its erratic nature, and the fact that it refuses to hold or establish a mood. But it wouldn't be a complete waste of money if you like variety.

Fiona Sproles



**Serious Reggae Business**  
Lucky Dube  
(GMI/BMG)

I'm a bit worried about Lucky Dube. He is most certainly a musical genius, and a gift to the world of reggae and the youth of South Africa, but I think he's lost sight of what he's out to achieve. This 10th-anniversary CD comprises Lucky Dube's greatest hits. I must admit, I haven't been following his career very closely, but not to worry! On the CD is a CD-ROM track which contains Lucky's life story, the stories behind his music, pictures of Lucky, and even a section called 'Lucky Say' where he feels obliged to share his views on everything from what it's like to 'sleep in a reggae bed', to why he doesn't eat meat, to the virtues of his grandmother. I found this part of the CD incredibly egotistical and arrogant. Lucky started with good intentions ("I just want to be reggae"); he promoted peace in South Africa and love and harmony throughout the world, but it seems that he has lost sight of them. Whether it was the fault of the makers of the CD-ROM, or Lucky himself, I was sickened by the strong selfish vibe behind an artist who purports to be selfless and loving. There are some good moments musically on the CD, such as a cover of 'I want to know what love is' ("Reggae can show me"), and the JJJ-flogged 'Different colours/one people', but I wasn't gripped by every track.

Zane



**Pristine Smut**  
The Murmurs

From the gals who sang that "You Suck... You Fuck" song, comes *Pristine Smut*, a bloody fantastic cd with the best lyrics and sound around. It's a 'semi acoustic country rock' (thanks Courtney) album with balls. Now I'm not too sure about the 'country' summarisation, but it does have a bit of a twang to it, which got my girl dancing to it on the first listen. The lyrics are based on real experience, and are not full of cocky metaphors, or symbols...what you hear is what you get. Being a lesbian band, the songs follow suit; however, apart from a few obvious references to who and what they're singing about, the gist of the songs are universal

and you could play it pretty loud without some others picking up the underlying theme - ie

"I want you to be my favourite toy, we'll play a game of house. You be the girl I'll be the boy. I want to throw you down and put you in my mouth..." Or "did you know you make me wet just by looking at your smile. I know I don't even have a bed to fuck in... are you going to see your boyfriend, and are you going to tell him about me".

All in all, it's a great 'raw' listen, and I just love it, love it, love it; hell it's just pretty damn fine.

Fiona Sproles



**Whoosh**  
**The Mercy Bell (formerly Eat The Menu)**  
(Polydor)

Music fans all over the country will know Eat The Menu well. The album has been out for some time under the band's old name, recorded and released about a year ago in Adelaide. Since the band was signed to Polydor records, they've had to re-mix and re-edit some of the tracks from the original album, but some have been kept, too, from their original Adelaide recording. "The songs are all fairly recent, with a couple of re-arranged old ones," the lovely bassist, Butterfly, says. "We were looking to capture our live sound. ... we also did over-dubs with vibraphone and accordion. It took three weeks to do, all up." Dale, the drummer, takes over: "The last recording ('Bite') was done at an odd time for us. We don't listen to that one, but we do listen to this new one. There's some things on there we're really proud of." Onto the album. If you haven't heard the band before, there's no real comparison to any current sound. The band draws on childhoods full of touring the country and having family sing-alongs, but they're not influenced by any contemporary artists. The first track, 'all we can do', is a good introduction to the album, but it's a remarkably diverse album too. There are tracks dedicated to good bass solos, like 'headless turtle' (one of my favourites), and some quiet, thoughtful tracks like 'breath of fresh air', but also some really powerful, hard-hitting tracks like 'all we can do', or 'get out'. And what of the lyrics? Well, don't expect this album to make you happier. The songs speak of desperate searching, depression, and disappointment. 'Follow' and 'breath of fresh air' sincerely seek fulfilment and purpose. All the tunes are incredibly catchy. Just try listening to this album without singing along, or at least tapping out the drums or humming the bass. The Mercy Bell will not be going away. Their new album, 'This Twinge of Mine', is already on its way. Look out for it!



**Transmitter Automatic**  
(Murmur/Sony)

Automatic are a good signing by Sony shoot-off Murmur, the home of other great bands, such as the brilliant SiN dOg JELLYroll (from Adelaide - check 'em out), Jebediah, Something For Kate, and the incredibly dull and boring silverchair. But, the band automatic most remind me of is Ammonia - with the strong riffs, repetitive (but incredibly catchy) choruses, and booming bass guitar. However, that is not to say that these guys are in any way rip-off artists. In fact, far from it - they have a sound which is all their own, and the lead vocals of Matt Fenton are a distinct highlight - slightly out of kilter with the music, and definitely occasionally out of tune. The best tracks on the album are the faster ones - *It's Like Sound*, *What If...* (both previous singles), *Five*, *Fade Away*, and especially *Sick* (my favourite song on the album - hopefully the next single). The major disappointment however, is that one of the band's best songs - *Sister K* - is not on the album. The slower songs, especially *Does She Kiss Like You* (which has some seriously "heavy breathing" from Matt tacked onto the end of it), are quite good, but the band does not seem as confident with these numbers. Occasionally, the band slips into their weaker side - poor lyrics. An example: "Caught up in a Slipstream/I could stand by sunbeam/As you turn to steam (from *Slipstream*, the weakest song on the album, and it still ain't bad!) - slightly pointless, and definitely banal. But, they seem to be able to counter this with strong instrumentalisation through weaker moments. The band even know how to take the piss out of themselves, as witnessed by the intro to *Fade Away*, where Alex Jarvis (lead guitars) admits "Qops, wrong guitar bit". The band can top this album with the next - *Transmitter* could use slightly more "rounding" - some of the songs tend to last too long, and it could use some lesser production (the album tends to sound too polished - produced/mixed and recorded by great popmeister Nick Launay).

*Transmitter* is bloody good.

ANDREW I

**Come In And Burn**

**The Rollins Band**  
(MCA-Universal Music Australia)

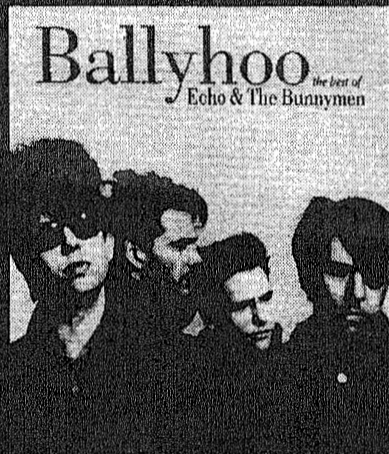
Henry Rollins is back in your face with this latest offering from The Rollins Band. The album opens with the track *Shame*. Straight away we are thrown into Rollins' thoughts on the way we behave & act/interact with other people. The *End Of Something* talks about the break up of a friendship/relationship; with great lines like "Don't Be Afraid/Don't Be Afraid/It's Just The End Of Something". A great track to listen to when you

break up with your boyfriend/girlfriend. Saying *Goodbye Again* is about senseless deaths for causes that Rollins' sees as unimportant, like war. Rejection, as the name suggests, is about rejection, but with a twist. It talks about growing strong and gaining and learning from a break up with lyrics like "You Did Me A Favor When You Left Me Behind", and seeing problems about a relationship that we are blind to when we were still in that relationship (but our friends were probably telling us all along!).

This is another great release from Rollins. It doesn't quite compare to *Weight*, but what can? Rollins' insights into society and human behavior are brilliant and spot on. He can observe what is happening in day to day life and show it to us through song. All of the songs on this album deal with life here and now (especially relationships), with titles like *Thursday Afternoon*, *On My way To The Cage*, *Starve* and *All I Want*. Sometimes it can be difficult to understand what Rollins is trying to say, due to some of the complicated metaphors he uses. But after a couple of careful listens, it eventually becomes clear. The musical aspect of this album is spot on. The guitars are loud & raw with wicked riffs & various effects. The drums carry each song along to its logical conclusion, there is nothing too special to them, but its not needed, we are here to hear Rollins - 4.5/5.

Oh, and by way, if you have a PC you can access the interactive part of the CD which includes 'live' interviews, band history and links to their homepage.

Scott



**Ballyhoo**  
**Echo & The Bunnymen**  
(Warner)

Whilst reminiscing about the cult classic "The Lost Boys", what would be the first thing to spring to mind? Alas, for me it would probably be the guy from "Bill & Ted" dressed as an ill-attired creature of the night. But for many it would be the Echo and the Bunnymen cover of the Doors' classic 'People Are Strange'. Now, 10 years after they broke up, they've finally released a 'Best Of' showcasing 18 of their best tracks from 1980-1987. Featuring 'A Promise', 'The Cutter' and 'The Killing Moon'. Ballyhoo also includes tracks produced by Ian Broudie of Lightning Seeds fame. However, don't expect any Ian McCulloch solos or *Electrafixion* with Johnny Marr. The last few songs are similar to today's Echo (*Evergreen*) - maybe the absence of Pete Dinklage. Along with *Standing On A Beach*, this would have to be one of the best *Best Of* albums and a great introduction to anyone who has ever enjoyed a Bunnymen tune.

Brett Andrew

**LOCAL PRODUCE**

*I've ruined the mood*

**The Golden Lifestyle Band**  
(Brass Companion/Mds)

Okay, let's play "who knows...". Who knows of a Geelong indie rock group Warped? Did you know them as a three piece or a four piece? Remember Matt from Warped? Okay, introduction over, this is his NEW BAND (he's left Warped). A four-piece (with help from some friends) that beings to mind Archers of Loaf, Pavement or a darker, more 'embryonic' Sandpit (think LO-lo-fi). This CD is the golden lifestyle's debut recording (I think) and is available from most indie record stores like Big Star (where I got my copy) and is well distributed by Mds - so it should be easy to order in. It's a good bargain as well, with 20 tracks (clocking in at just 68 minutes long) for \$20 - good value regardless of the product. But the product is good, if a little patchy. Some of my favourite tracks on it (such as 'Sinister Entry of the Melodia' - which brings to mind 'Fear' by Magic Dirt) are the most poorly recorded ones - ah the mighty, mighty four track. The most indie of the tracks are also the best ones, such as my favourite on the CD 'Miles of Lines' - with its guitars/drums/no bass format making it sound different to all other indie pop going around at the moment. The opening cut 'There is No One' reminds me a lot of Art of Fighting's 'The chorus is suffering' - it's got a consistently strong sound to it, and I really like the long intro before the voice hits. After about a minute, it has a really cool change of pace, before picking it up again. The golden lifestyle band are very fond of this tempo speed up/slow down, and good on 'em I say, cos I love it. I found myself playing a lot of air guitar after I got used to the Change-ups. It's always a good sign when I play air guitar - it means I'm really getting into the music. These guys have huge potential, and this is a great debut.

aNdReW I.

*art of fighting*  
**art of fighting**  
(demo cassette)

Okay, anyone who's heard *Something For Kate*, Sandpit (or any other indie guitar band for that matter) stop reading this, get in contact with Augogo (the record store in Melbourne) and order this in. Quite simply this is stunning. A three-piece from Melbourne, the actual recording of this demo is a bit dodgy - in mono and pretty rough around the edges. The music however, is what really counts, and these guys have style and class. Featuring five well-crafted songs, which range from heavy indie pop ('Better Breathin') to more melodic pop ('Ahany') is style and class a-plenty, whilst Ollie Browne (guitar and vox) brings to mind Brendan Webb (from Sandpit). Combine elements of *Something For Kate* and Sandpit, and you have art of fighting. The whole five-track cassette is awesome, but my personal favourite is the third track 'You and Me On Mars', closely followed by the opening cut 'The Chorus is Suffering'. This is the most sought after indie band by record band work. Good work from a supremely talented local outfit, who should go a long way.

aNdReW I

**underground lovers**

**Underground Lovers/reckoning/Yummy Fur**  
**Adelaide Uni Bar**  
**August 1**

When **Yummy Fur** started their soundcheck half an hour after they were meant to have started I knew this was going to be a long night. Yummy Fur said that they were from Melbourne, I thought they were from Perth. Anyway, wherever they are from I wish they'd stayed there. Their Stone Roses influence is incredibly obvious and I wonder whether 'Life' with its "I choose Life" chorus was written pre or post *Trainspotting*. Towards the end of the show I was getting sick of the singer complaining that no-one was standing up.

In comparison to **reckoning** - Seamus had to ask only once and, even before the rest of the band were on stage, the crowd had lifted to their feet. Seamus had forgotten his glitter but he did have on new army pants and Matt had cut his hair. Onto the Music: Seamus broke a string bringing 'Weird Kids' to a premature end. They changed the lyrics to a lot of their songs, singing "Here I levitate stuck in outer space" in 'I am a Levitating Band-aid', ruining the best line ever written in a South Australian song and in 'The Future Is Stupid' Seamus sang, "The future is gorgeous, the future is a beach"...mmm...I'm sorry but I prefer the original lyrics. But on the bright side, **reckoning's** long awaited CD is coming out on October 11 and if I heard correctly it's going to have 17 tracks on it. I can't wait.

I don't know whose fault it was but next time can whoever's responsible get everything going on time, please!!! And a second gripe, is the "No Smoking" rule in the bar ever enforced?

After a long wait the **Underground Lovers** came on stage, a very different band from the last time they played here about a year ago. They started off with 'Starsigns', 'Takes You Back' then 'Rushall Station' after which someone yelled out "It used to sound better", to which Vincent replied, "Well times have changed". For the Undie's the times have certainly changed which is both a good and a bad thing. It's great that they're trying new things and are always heading in different musical directions, but it's a shame because most people I know prefer their older stuff. Vincent's replaced his guitar for keyboards on either side of him. This allowed them to play their more electronically based songs but it also restricted his movement. There is a new drummer who spent a lot of time off stage as Vincent was using the beat machine. As usual there were some cool slides in the background. My favourite song for the evening was 'Beautiful World'. The rest of the show featured songs from their latest release, *Ways T Burn* and jungly beatsy versions of some of their older stuff. My only complaint being that they didn't play 'Losin' You'. The most entertaining moment of the evening being when the microphone swung by itself and hit Vincent in the head. Ha ha - even rock stars have embarrassing incidents.

Roxy

Kinetic Playground have a NEW DRUMMER, NEW SONGS and an up-and-coming CD. That's all you need to know. Oh, and they're playing UniBar this Friday night with the Fireballs, Mr Fuzzy and ASD. And they play damn fine music. Well, so they say. I'm getting into deep water here cos I've never seen them play (SIN!) but, well - onto the interview, I say...

Alice: OK. I know nothing about you. Tell me everything.

Jay: Well, when I was four I got really sick at the cinema... [great mirth]

Andy: We've been playing now for a few years. When we started, we weren't quite ready to be gigging - a friend of ours was managing a pub and he knew we had a band going, and he had a last minute cancellation and he said guys, do you want to play a gig? So we thought oh, Ok. We only had a handful of original songs so we just learned all these covers and all our friends came, and I was really young, like still in high school, and we were a bit green, and -

Alice: How old were you?

Andy: I was just turned 17, I think, yeah, that's right. So lots of people started coming to our shows, we just kept on getting gigs, and people got interested in us, so... It's taken us quite a long time to really define what we want to do.

Jay: Yeah, it feels like we're just starting now, because we're finally really happy with the music.

Alice: What are a few of your songs? Give me a run-down.

Andy: A run-down? Like the names of them? Well, we've got a song, a new one, called death of a spider -

Alice: Death of a spider?

Andy: Yeah, but it's spelt like D-E-F-O-V-A-S-P-Y-D-A.

Alice: Write it down for me. Oh ok. That's good. I like that. What's it about?

Andy: It's about a young man, such as myself, who has a bit of a fear of spiders, and he's got a spider in his room, and he jumps up without even thinking and kills the spider, and what he didn't know was that the spider's big brother, which was the bigger spider sitting in a corner, he witnessed the crime, and when the guy went back to bed after killing the spider, big brother takes his revenge and bites him on the bum.

Alice: [lotsa laughing] That's great!

Andy: That's basically what it's about. It's like a death metal crossover jazz song.

Alice: OK. Influences?

Andy: Musically? There's lots of influences... Being a three-piece band we're into lots of different music - everything, you know -

Alice: What aren't you into?

Andy: What aren't I into? Well, musically I'm not really interested in country & western -

Alice: Spice Girls?

Andy: Nah yeah -

Jay: Yeah, we're into Spice Girls, for sure - [laughing]

Sam: I get into a lot of electronic stuff, Chemical Brothers, Tricky, Prodigy, that sort of stuff. I think, as a drummer, some of the ideas they come up with are not what a regular drummer might come up with...

Andy: I guess in our music there's flavours and essences of jazz, thrash - if it feels good and it works, you know - we don't try and write any sort of style. We've got quite a bit of variation, I'd say -



REVVING UP AND READY TO GO

Alice: Like Pangaea - have you ever seen Pangaea play?

Andy: Yeah -

Jay: I think we played with them, didn't we?

Andy: Yeah, we played with them at Madlove a few months ago.

Jay: As long as you play with passion and feeling, I think it comes across... And that's what we really dig with Sam, 'cos he's just joined, this'll be his first gig with us, by the

Jay: (whinging) I wanna make a record!

Alice: What do you think of the Adelaide band scene?

Andy: I think it's really good. In the last 4 years it's really boomed -

Jay: It's taken off. It's definitely original, and everyone's got their heart in it.

Alice: What's your ambition, as a band? Where are you heading? [Everyone laughs, Jay chokes.]



Kinetic: Dynamic

Alice: Do you have an ambition?

Jay: Smoke more cigarettes.

Andy: That's a good thing. I don't know, to get a sense of fashion... [more laughing] ... I don't know, just to make music that we really enjoy, and hopefully people will enjoy it. To play original music that other people get off on is a really great feeling, so that's the ambition, I guess. Just to stick at it - and, you know, maybe make some money one day - money'd be great!

Sam: And to get the level of respect that's comparable to the amount of effort you put in.

Alice: Are you ever disenchanted with the rock&roll scene?

Andy: Oh yeah, definitely -

Jay: [laughing] It's one big disenchantment.

Andy: Generally, it's incredibly disenchanting, I think it's a bit sad how Australia's like a dumping ground for overseas product -

Alice: What do you mean by that?

Andy: I mean, it's all over the place, you know - I mean, Triple J - I mean, they do good things but there's so much overseas stuff getting pumped out here - there's so much talent in Australia, you know, it's a pity there's not more push behind it. It seems like it's just much easier for them to go "there's this cool band from wherever" and they get thrashed on Triple J, but there's bands just as good here.

Jay: There's international bands in Ad-

elaide, of international standard.

Andy: And we're exporting fuck-all, really, of our talent.

Alice: Would you be into travelling overseas?

Andy: Definitely, yeah definitely. I think there's a few places we'd go down really well, our sort of music, our sound. Like the West coast of America, Japan, that sort of thing. Even like, you know, things have calmed down in East Germany, even places like Russia, you know -

Alice: Do the world.

Andy: They'd go mad, they'd really dig it.

Alice: Are you going to the Blur concert?

Andy: Am I going to the Blur concert? Who's Blur?

Alice: Oh, ok. No?

Andy: Nah... [laughs]

Alice: Yeah, Ok. Sam said -

Sam: [laughing] I said the answer would be no.

Andy: I don't really know who they are, too. I probably couldn't afford it.

Alice: You really don't know who they are?

Andy: Name one of their tunes.

Alice: Magic America, Boys and Girls.

Andy: Aw I know that - girls who do boys who do girls - yeah...

Alice: And what's the future of rock&roll?

Andy: [repeating] What's the future of rock&roll?

Jay: Whew! Ah... more cigarettes, iced coffee, sponsorship...

Alice: Keep going.

Jay: Yeah, ah... AM should be banned, you know, early mornings should be banned, musicians' unions should ban it, you know -

Andy: That's a hard one, really -

Jay: That is a hard one.

Alice: So you reckon rock&roll will keep going?

Andy: Oh yeah, absolutely -

Jay: Absolutely -

Andy: [in a stoooid voice] Rock&roll will never die!!! [more laughing] Oh yeah, some form of organic fucking release, even if we lose all of our equipment and go over to the jungle and just beat the shit out of the drums all day, and just chant, you know, it's good - you can make a rock song from that -

Jay: Yeah, put a beat behind it -

Andy: It doesn't have to be electric guitars, you know.

Jay: Yeah, that's it. No limits.

Alice: Anything else you want to say?

Andy: I don't know... We've been playing for a while and we've changed around a lot as a band, and there's probably still people out there that saw us when we first started that think that we're some sort of, you know, retro Hendrix funk sort of band and, um... but that's not the case any more.

Alice: I wanna see you play.

Andy: So yeah, it's with the Fireballs and Mr Fuzzy and ASD, so it should be a really good night... you know, heaps good rocking bands and a bit of fun. A bit of humour in music is always a good thing. It's always good to have a bit of happiness and stupidism.

Alice: Stupidism, I like it.

Catch Kinetic Playground Friday 22nd @ Adelaide UniBar with the Fireballs, Mr Fuzzy and ASD (I'll be there!) and @ Crown & Anchor on Saturday 22nd with Puck.

Alice Ray



much of an impact on a previously 'untouched' culture but rather thinks it may help to increase the interest of the young. Especially as more and more traditional songs are becoming lost within the whirl of the Contemporary Western world.

"I hope it's going to give a platform for those, especially the young ones to use and enhance their traditional vocal pieces and history in a contemporary situation."

This rediscovery of traditional heritage is something that Loau herself feels very close to. Loau, who became the initial voice of Siva Pacifica, found the opportunity to rediscover her Samoan heritage while recording her contributions in the islands.

"I've been living all my life here in Sydney. And I guess sometimes when you're not surrounded by it everyday it's hard to keep up your culture. So Siva Pacifica was a great opportunity for me to get in contact with my heritage and to learn more about my roots. It was just fantastic in that aspect and also it was fantastic working with the villagers and the tribes, obviously they've got such natural talent, it was just mind-blowing to see what they've got out there." Mana (Part II) is the first release by Siva Pacifica and is the "ritual of the calling", reflecting the ability of the islanders to 'call' the creatures of the land and the sea. The single (out August 18; and the album instore mid September) also comes with a 'Funky Mountain Mix' which to me just sounded pretty much the same as the original mix, and an 'Ethno-Jungle mix' - which gets a much more enthusiastic two thumbs up.

Siva Pacifica puts the international music community spotlight firmly on the exotic and mysterious Pacific region for the first time. It's quite the successful market toy ready to take the world by storm, or at least find its little niche. However, the final word is with Copping:

"If this record makes people realize that there's this intense level of musical talent lying within the bounds of the Pacific and if they are a bit more inclined to buy a recording from that region. That they're just a bit more prepared to open their ears. Then for me that would mean a successful project."

Susie Bate

Imagine if you can, the music of the Pacific Island region being tamed and turned into something that Deep Forest would be proud of. For an idea that was first conceived in 1990 Siva Pacifica has already been described, explained and celebrated as a 'musical odyssey'. Something that Australian producer Anthony Copping and featured vocalist (and major contributor to the project) Robyn Loau only really dreamed about when starting out (yes, yes she was the fifth face of Girlfriend before they became GF4 without her!). But what exactly set them scouring the Pacific Islands region for a new musical project? "I'm (Copping) originally from England and always had a fascination with the islands. So, when I came to Australia it was just a natural thing to go to these islands. And once I started doing that it was like a Pandora's Box in terms of [music and] culture."

And certainly the level of fieldwork that both Copping and Loau took up ensured that they'd never be light on material content. In depth trips to the Solomon Islands, Vanuatu, the Cook Islands, Fiji, Hawaii, New Zealand, Niue, Tahiti and Western Samoa all aided the infinite collection of music material, inspiration and cultural experience. A mammoth amount of material that would just be so hard to scale down. But Copping maintains that his initial genuine interest was the big drive behind the task.

"I think the fact that I [was] so enthusiastic and impressed by the performances that I've come across is the reason why I've worked so hard on it. But, at the same time I never set myself the impossible task of trying to cover the whole area [of the Pacific Island region]. What I tried to do was to give my overall impression of certain places."

However, in giving his impression, Copping does not feel that he has made too

'A fusion of sounds', 'cross-cultural', 'melting pot of ideas', 'traditional-meets-contemporary', 'mish-mash' and 'slices of the many worlds to reflect the one world' are all phrases that you might have heard at this year's WOMADelaide '97. Unlike previous years where the focus has been on 'traditional', 'tribal', 'ethnic' and the 'ancient sounds of the world', 1997 was the year of mixing, blending and fusing together music of different cultures and different genres. Similarly bands around Australia (and around the world too, for that matter) are increasingly using elements of cross-boundary music. Indian instruments within a Canadian band, Bongo & Congo drums like you've never seen them before, African cross-rhythms at the core of any interesting drum pattern, 'native singing' melded with drums'n'bass to form extra-interesting dance compositions and just when you thought it'd moved away from Aussie culture, the Anglo-Celt fiddle makes a scene time and time again. So, what's the story? Why is now the time for the mixing and creating of unique musical ideas? Have we really drained the pool of new sounds from our own little territory so that we now require them from other cultures? They're all questions that raise an important issue - are we borrowing or taking other people's music, and what say do they have in it? The point is that when you take away music from another culture, you're also taking away a slice of their culture. The image of 'white people' coming in and stealing traditional music from an indigenous community is used as a common argument for keeping people aware of the exploitation and harm involved. And yet this argument becomes

far more complex when these communities willingly aid the disruption.

Take for instance this 'new' project by Anthony Copping - Siva Pacifica. Copping claims that the Islanders were so flattered that someone actually liked their music and handed it over to him in a fit of pure joy. Okay, I might be exaggerating the matter slightly - but for cultures that base their entire means of identification through music it seems unlikely that they would willingly hand over music to someone who doesn't fully understand the implications. In one sense taking the music from a remote region of the world and mediating it to the rest of the world can be a good thing. They feel like their somehow contributing to universal understanding between cultures and races and we can cluck & crow about our 'open-mindedness' and general embracing nature. In the other sense displacing the original function of the music means changing its natural course. For example combining traditional song with contemporary beats is one way of bringing 'old and staid' music back into the interests of the young. It is also a way of perhaps forcing the music to out-run its usual life span.

Now, I'm not saying that creating new music = creating new disasters. New music, especially this newer cross-cultural kind is an exciting step towards one world, one music. As Peter Garret said at the opening of WOMADelaide '97 - 'Music is the one universal language' and if we can utilise this sense, we ourselves can respond to the rhythm and emotion of a music that bypasses any language or cultural barrier.

Susie Bate

**REVOLVAR**

Catacombs, Union Hall

Next gig: August 22nd

12.45 pm

Revolvar, an Adelaide band have started their fortnightly gig at the Catacombs. Their first gig was a great success, playing to a receptive crowd who were appreciative of their extremely catchy melodic acoustic set. So if you want to hear some great tunes and diverge from the usual lunchtime agenda, drop into the Catacombs for Revolvar's next gig on 22nd August.

"We hope you like our new direction..."

**STUDENT RADIO**

To ALL STUDENT RADIO PEOPLE (and those interested in Student Radio).

The first fantastic TRAINING SESSION for this semester will be held on Thursday 21st (ie this Thursday) at 8:00 PM. Attendance is MANDATORY.

Your loving Directors.

Bharatan Theatre

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Experimental theatre seems only to be acceptable during the Fringe festival. During these badly needed bi-ennial injections of culture (and indeed life!!), the normally conservative Adelaidians tolerate something different. As the professional theatre companies in Adelaide continue to flounder in the doldrums of unoriginality, and general lack of interest from the "public", the Bharatan theatre group has created a new conceptual framework; both

in terms of presentation, and process. In an effort to move away from traditional Western notions of theatre, the Bharatan theatre group is presenting a Movement Image Theatre piece. This is all very new to me so I spoke to Pailin Guscott, Artistic Director & Performer, about this new production.

This style of theatre is highly sensual, with a focus upon satisfying (and exciting) all of the six senses. Consequently, the dreary foyer of the Little Theatre (Union Building, Adelaide Uni) will be transformed by artist Devi O'Donnell into an art space, as an initiation to the performance itself. *iitha* is founded upon the Eastern idea that performance is 100% emotion and 70% movement. Therefore this show contains no language or spoken words, instead choosing to focus upon visual images which are bound together with sound. The very name of the company embodies the approach. Bharatan is derived from the Sanskrit word *Bharata* which means to "express an inner spiritual feeling outwardly"; something which is obvious in all aspects of organisation, presentation, and process. This group is greatly influenced by Asian theatre forms such as Butoh, Noh, Kathakali, and the Pe-

king Opera. The aim is to capture these influences and to incorporate them into a new form of theatre.

The performance utilises the four elements of Earth, Wind, Fire, and Water to explore the subconscious and spiritual mind. Each element represents an aspect of the human condition, with wind representing subconscious awakening, earth representing binding, fire representing expansion, and water representing reflection. To achieve this, the performers have been de-humanised in an effort to look at ourselves objectively and to allow the audience to interpret the material in their own way.

The process for this production has been long. After extensive research into Eastern theatre forms, the group began to workshop in April. In two workshops a week, the performers concentrated upon developing a sub-conscious awareness of each other through learning skills in Movement theatre, Chi Kung, Tai Chi, and both Ashtanga Vinyasa and Iyengar yoga. As a result of this, each performance is totally individual with

choreographed and improvised moments being essential to each piece, and indeed the group's approach.

All involved are 26 and under who are seeking a professional career in theatre and/or dance. The seven performers: Ade Suharto, Emma Baxter, Kristy Foster, Molly Murn, Matt Cormack, Damien Rashan, and Pailin, are drawn from the now defunct (Thanks Mandy, or should I say Mary) Drama studies and Dance studies courses here at Adelaide Uni. Niccola Connor has designed 19 costumes, 12 headpieces, and 4 sets in this ambitious production.

Performances have already started and will continue this week on the 20th, 21st, 22nd, and 23rd. If you are the sort of person who wails about not having anything different to do when you go out, then see this!! Tix are \$10 and \$8 concession and can be booked on 8362 7836, or purchased at the door at the Little Theatre of the Uni of Adelaide. Look for an upcoming review.



THEATRE REVIEWERS MEETING

All interested peoples who are interested in reviewing and/or interviewing are welcome to the meeting on Thurs, 21st @ 1pm in the On Dit office. This is a busy season so get in now for your opportunity.



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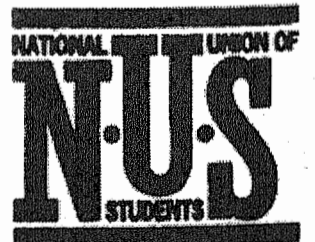
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# Gulls

Gulls  
2nd August  
The Playhouse, Adelaide Festival Centre

The State theatre has had a bit of a mixed run this year. It appears that Adelaide will endure another season of predominantly mediocre material whose only saving grace is that it will attract the deity of dollars. However, *Gulls* is one of the better shows produced this year, despite employing the stock formula which has



been (over)used by most productions over the past five years.

*Gulls* is a story that explores imprisonment, and the (mis)treatment of disabled people in our culture. Bill is damaged. Bill has the mental age of a three year old. Bill also has a rapier sharp wit, and he is not afraid to use it - it's just that no-one knows about it.

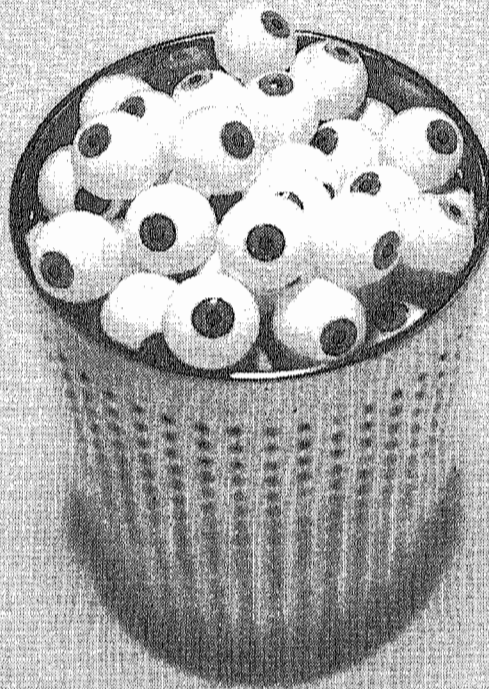
After being imprisoned in an institution, Bill is rescued by his sister Frances. Frances embodies the concept of sacrifice, and is a vehicle for playwright Robert Hewett to explore duty and our capacity to care. However, it just does not work. Why? Frances is just too harsh, perhaps she is written that way, but her character does not convey the sense of love and compassion that Hewett is aiming for, and the audience expects. Genevieve Lemon (as Frances) does not seem to identify with her character and consequently her performance was devoid of real emotion.

Dan, Bill's school mate and cause of his brain damage, is one dimensional. Peter Green storms on and off stage, and talks at the other cast members. If he feels sorry for what he did to Bill then he fails to communicate it. Even during intimate moments the performance is unconvincing and there is no sense of closeness. Perhaps he should stick to the TV commercials.

The annoying, elderly lady neighbour was played convincingly by Barbara West. Her character Molly amusingly wheedles her way into the household within 20 minutes of their arrival in their new home. Molly gives Bill the opportunity to fire off some hilarious one liners (particularly funny if you dislike fish paste!), whilst her obliviousness to sarcasm, and her own mistimed observations add humour to what would otherwise be a dreary play. Perhaps constrained by the script is a predictable demise. I really liked Barbara's performance.

The star of the show was unequivocally Nicholas Eadie. His Bill is incredibly funny, able to elicit sympathy, yet Hewett saves portraying him as pathetic. He is given a lot of scope by the script, and it is obvious that he identifies with the character. This aspect of his performance lifts him high above his fellow cast members. Heed his opening, it comes true.

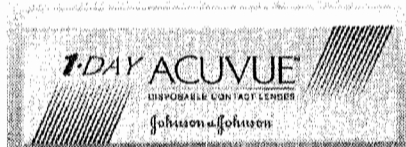
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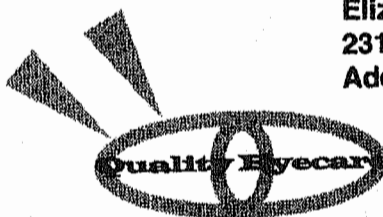
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As with all big budget productions, the setting and lighting is great - I particularly liked the Andrew Wyeth influences in the set. The transient style of the set reflected the precariousness of Frances' mental state.

Of special mention is the gulls themselves. Constructed from paper, these origami creations float above the audience, on gondolier like poles. In combination with the sound they were responsible for a range of emotions, of

note was a sad scene that raised the hairs on my neck. The lack of group cohesiveness was the greatest disappointment in this production. Although important in all productions, it is particularly important here because of the emotional issues under discussion. This play will appeal to those who like "safe" theatre that merely confirms preconceived ideas. If you like to be challenged, mosey around elsewhere.

Courtney Squires



Giveaways

Free stuff continues to pour into the film pigeon-hole for the benefit of all and sundry. All are welcome at the next giveaways, which will be on Wednesday August 20th at 1.00pm at the On Dit office, as to sundry folks who've probably had more giveaways than their fair share this year, how about waiting a week or two? (We'd love to see some new faces down here...)

As to specifics - we have one double pass to the LAST screening of *Betty Blue* at the Nova, which will be held on Sunday 24 August PLUS a rare *Betty Blue* poster. Also at the Nova is a Sunday double of *Romeo and Juliet* screened with *The Big Blue* on August 31 to which we have one double pass.

Leap of Faith (1992)  
d. Richard Pearce

In this searing indictment of showground Christianity, Steve Martin plays Jonas Nightengale, a fraudulent faith healer who travels the United States with a high-tech revival show, conning the gullible out of their hard-earned savings. When their truck breaks down in the drought-affected backwater of Rustwater, Kansas, Jonas decides to minimise his losses by providing the locals with a few unscheduled shows. The film reveals all the technical tricks of the industry-including the use of computers and audio-equipment to make Jonas appear all-knowing and fleece the unsuspecting punters. Debra Winger is excellent as Jane, the woman in charge of this electronic charlatany.

Complications arise when the local Sheriff (Liam Neeson) tries to shut the show down, but it is when the possibility of a real miracle arises, forcing Jonas to question his own beliefs, that the film reaches its peak. It's a great performance from Steve Martin, playing the brilliant but greedy Jonas with painfully sharp cynicism. A funny and cutting expose of big-budget evangelism.

The Film Society is screening *Leap of Faith* this Thursday August 21st at 7pm in the Union Cinema, Level 5, Union Building. \$3 members, \$5 nonmembers. Join at the door for just \$3.

# BURIAL

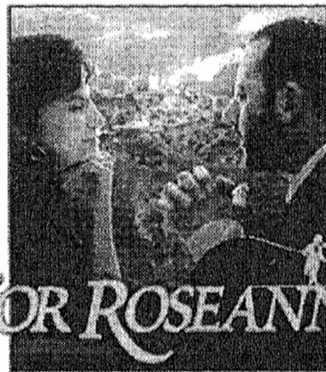
## Trouble

For Roseanna  
Palace Cinemas

You cannot die until you see the end of this film - particularly if you want to be buried in the Italian village of Trivento.

Paul Weiland's film *For Roseanna* is about Marcello (Jean Reno), a trattoria proprietor who will stop at nothing to fulfil his wife's dying wish to be buried in the village churchyard. The problem is that there are only three burial plots left in the cemetery and the candidates are many, including Roseanna who suffers from a heart disease. Reno's mission is to keep the citizens of Trivento alive to save one plot for his Roseanna. This provides the main source of humour in the movie, which works well, mostly due to Renos' over-the-top performances.

*For Roseanna* is in English, spoken with a heavy accent to presumably add to the Italian flavour. It is a fake flavour but the strength of the characters overshadows this flaw.



FOR ROSEANNA

Although primarily a comedy, *For Roseanna* has plenty of pathos as shown in powerful and moving final scenes. The success of the film is that by the end it touches you emotionally.

The cinematography coupled with scenes of the Italian countryside are stunning. This, and the lighthearted/quirky/offbeat/simple storyline compliment each other, making it an appealing piece of cinema. But that's enough from me. I don't want to give the plot away...tm

Bianca Barbaro

# Light and Fender old



Out To Sea  
Academy Cinema

For those who loved *Grumpy* and then *Grumpier Old Men* the team has returned creating a new light hearted comedy called *Out To Sea*. Here producer John Davis has again brought Jack Lemmon and Walter Matthau onto the big screen this time as brother in-laws, out cruising the ocean in search of beautiful wealthy women aboard a luxury liner.

Here's how the story goes, Matthau plays Charlie, a down and out gambler without two pennies to rub together and he is brother in law to widower Herb played by Lemmon. In an attempt to nab some cash Charlie creates a so-called "can't miss" scam by which he intends to snag a 'Beautiful rich broad' during a holiday aboard a luxury liner and at the same time manages to rope old Herb along for the ride to try and put some action back into his life. Of course what Charlie doesn't tell Herb is that to afford the tickets for the cruise he had signed them up as dance hosts on the ship and this is where the fun begins.

Now if you've read this so far and have decided that this movie would be all about a bunch of old people dancing on a cruise liner making us all laugh as we watch them make fun of their age, make jokes about sex and finish off with a predictable family matters style moral lesson then you're just about right, but hey what's wrong with that!

Overall this movie may run a little slower than most but the fact of the Matter is that Matthau and Lemmon are great actors and what you get from them is a few good laughs (you can't help but laugh at them) and a feel good movie (with a couple of surprises) and compared to the sorry state our economy is in there's nothing wrong with that.

THE BOTTOM LINE:

A light hearted comedy that's worth a watch.

Stewart Caldwell

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# HERE'S YOUR DAMN STARS, SUSIE.

(A sort-of 'in joke')

**Starborne**  
Robert Silverberg  
Voyager  
\$13.95

Life on earth gets a bit dull in the 23rd century, and the population needs something to lift their spirits and get them excited about something again. Hence, the Wotan; a rather large starship designed to carry its fifty inhabitants to a new human-friendly planet, where they will found our species' first extra-terrestrial society. People on Earth will be kept apprised of developments via an unexplained miracle of human biology: among the crew is Noelle, a blind woman, who shares a unique telepathic bond with her identical twin sister Yvonne, who has remained behind on Earth. Sharing a telepathic bond is apparently condu-

cive to a very close sisterly relationship (well, duh), and much is made of the sacrifice each has made to give the other up for ever, although they will, hopefully, remain in contact through their telepathy. But will their telepathic bond be affected by the vast distances involved in interstellar travel? Only time will tell. I sure won't.

Well, I might give a hint. Telepathic transmission problems develop after quite some distance travelled, and there is much concern among the crew that they will lose contact with Earth. Some remain

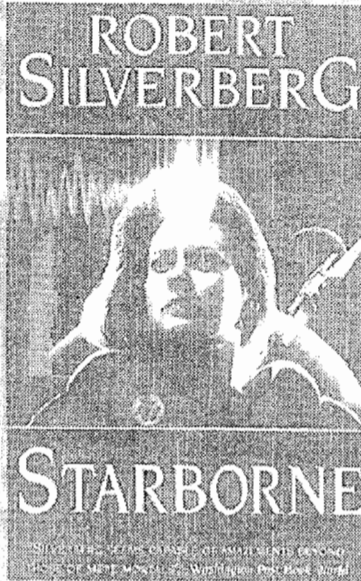
hopeful, finding comfort in the fact that some days are better transmission days than others. Theories are thrown about as to the cause of this effect, and, wouldn't you know it, the consensus belief turns out to be more or less right. I don't want to spoil it, but it all turns very metaphysical (like it wasn't already?) and I didn't like it very much.

I will tell you some other metaphysical shit that went down: the first planet they

found literally didn't like being found, and turned anyone who set foot on it crazy. True. The second one was a bit more, dare I say, realistic, but by then the whole telepathy-interference thing was becoming apparent and so I got annoyed at that instead. Science fiction shouldn't be like this in the nineties: this is the sort of stuff that was big in the sixties when people were idiots. We deserve stuff that might be grounded in some sort of fact, not this wishy-washy ooh-I've-got-a-bad-feeling-about-this-planet mysticism.

Well, look, this review turned all nasty. I didn't like it much, but it was okay. Entertaining enough and quite a quick read; but still, there is better out there. You just have to look for it.

Chris Slape



S'N'W?

(Another sort-of 'in joke')

**The Hellfire Club**  
Peter Straub  
HarperCollins  
\$14.95

If sitting down to watch all of Daniel Steele's tele-movies in one sitting is your idea of excitement, then this is the book for you. "Moves like an express train" & "complex, intriguing, with multiple, meshing plots in which the sins of the past power the active evil of the present" Ooooooh, sounds good. Of course any reference to the famed Hellfire Club made my mouth water. But all I got was one boring page after another. In the few spots where the story moved away from the whining stock standard characters I felt a glimmer, only to have it crushed within a page or two).

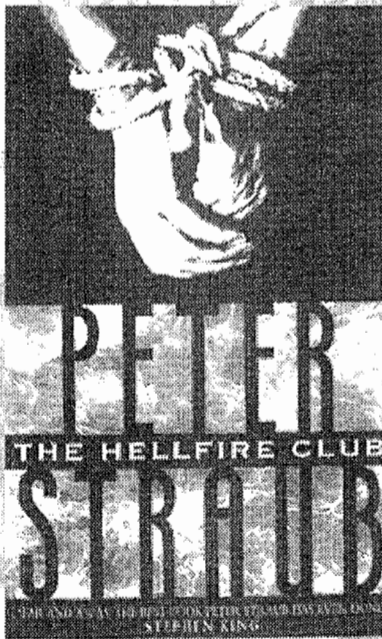
Paul, the wonderful Book Review Editor, said that if we couldn't get through a book, simply return it. Well, I almost did with this one. But I persevered. And for that I shall constantly have a small voice laughing at me in my head for being a dickhead and wasting my time reading this dross.

Okay, I could try to say something about the character development, or something. But I can't. Stephen King heaps praise on this novel, the only reason why I can see is that he is mentioned with praise within the story.

The story, about a failing publishing house of horror and the dark secrets of it's founders, is potentially a great one. But in order to whack in a few hundred extra pages Straub pads the story with page after page of 'stuff' about the lives of the characters that contribute nothing to the story. Rather than making me sympathetic, I wanted to get in the novel and beat the crap out of these characters for being meatheads and whingeing morons. I hated them. Every one of them. So what little there was of the story was destroyed.

Don't even bother borrowing it. You will forget you have it and loose demerit points. Not that our wonderful library of learning would ever buy such material.

Michael Blackwell



**Night Letters**  
Robert Dessaix  
Picador  
\$16.95

*Night Letters* was a nominee for this year's Miles Franklin award. It didn't win, and quite frankly I don't think it deserved to. Not that it's a bad book or anything - actually it's pretty good. It's just not brilliant, that's all.

Here's the premise: every night for twenty nights in a hotel room in Venice, an Australian man recently diagnosed with an incurable disease writes a letter home to a friend. In these letters he reflects on questions of mortality, seduction and the search for paradise. He also relates stories told to him by various people during his stay. Now, while the meditations on the vital questions are interesting, moving, and at times quite beautifully written, the stories are, for the most part, somewhat tedious. You feel as though you're just getting through it so you can get to the more personal stuff.

Which is a shame, really, because the

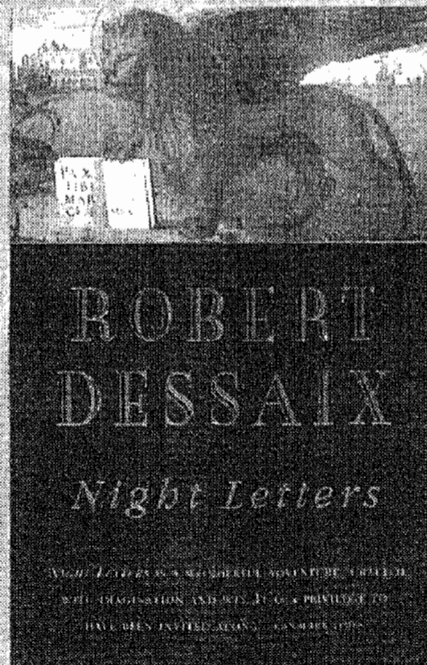
personal stuff is really quite good (really). In facing his illness and imminent death, our protagonist touches on some really big issues - how death should be faced, what meaning there is in life, the natures of sensuality and sexuality, and above all how life should be lived - in a most touching and, ultimately, human manner. This is tempered by the 'editor's' remarks (the editor of the letters prior to publication, you see), pointing out his mistakes and misconceptions,

often in quite a dismissive, intolerant tone, prompting a certain ruthless detachment as you read the letters. Which is both a weakness and a strength. A weakness, in that it discourages involvement at an emotional level, and a strength as a quite impressive display of Dessaix's ability to manipulate the reader.

But overall, I'd rather get involved. *Night Letters* left me feeling a little cold. I'd just read a book about the fundamental questions, and came away feeling no better off for having read it.

But then, maybe that was the point.

Paul Bradley.





# GET A JOB!!!

**The Secrets to Getting a Job**  
Philip Garside  
Hyland House

For many students, the prospect of finishing uni and enduring the hell known to them as "The job interview" is arguably more daunting than four final exams on the one day. This fear is just as widespread amongst the general populous of job seekers. Witness the number of despondent applicants seen leaving the interview site, heads hung low, muttering "The horror. The horror." to no-one in particular. Well fear not job seekers, for Job Interview Man is here! Philip Garside, a former Personnel Manager, CES manager, and current consultant to big businesses on how to hire the "right" people for the job, has released a useful little book aptly titled *The Secrets to Getting a Job*. The book reinforces what Garside has come to learn over his years hiring and training job interviewees; "Interviews are not about the best person for the job; interviews are about, and can only ever be about, who appears to be the best person for

the job. From an interview we can only tell who interviews best."

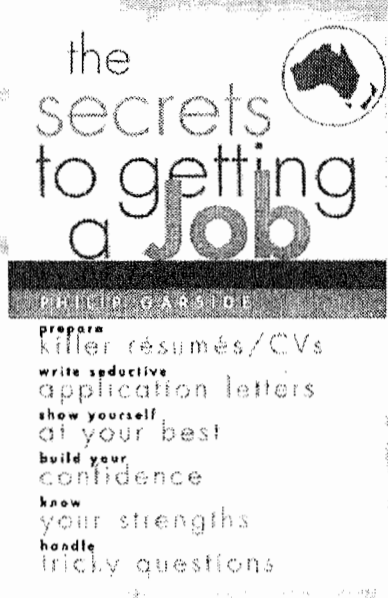
*The Secrets to Getting a Job* follows the job application and interview process in a logical fashion. Opening with a discussion of the interviewer and what they look for in an interview, the book is immediately readable, interspersing useful information and tips with amusing interview horror stories that the author has experienced. The book discusses the need for confidence to achieve interview success. Rather than giving "I think I can, I think I can" self help advice, the author identifies preparation as the key success factor underlying this requisite confidence. At this point the blueprint for your next job interview begins in earnest. Starting with the written application,

the author provides some useful formats for covering and application letters, and Cvs/resumes. Tips on how to flesh out experience, create a more interesting and readable tone, and generally successfully move on to the next stage (the interview) make this a useful read. The remainder of the book deals with the actual interview. From how to find the right words to say, how to say them (presentation), to making the interviewer remember you (particularly if you are one of many interviewees), the author provides many useful and practical tips. Most of this is common sense, but it seems from Garside's tales of interviewee woe that common sense goes out the window in the interview room. Further discus-

sion of what interviewers look for covers previously established ground in little more depth than the initial treatment, but there are a couple of useful points made. I wouldn't bother with this chapter too much, the really useful stuff comes after it, the tricky questions. "Tell me about yourself", "What are your strengths/weaknesses?", "Why should you get the job?". It's these sorts of questions that according to the author bring the downfall of many a potential employee, yet save the day for others. Tackling most of the various formats these questions will come in, and suggesting what type of responses work best, this is the most useful section of this book.

As self help books go, this is one of the more useful I have come across. It is easily and quickly read, and it's suggestions and advice are readily put into practice. If you are moving into the job market and are somewhat unsure of what to expect or how to get there, then reading this book may be worth your while.

Lucian Bondar.

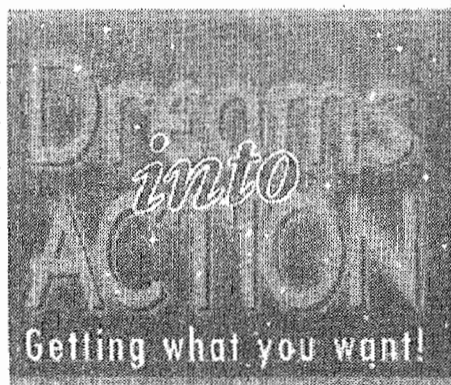


## Have it All

**Dreams into Action: Getting what you want!**

Milton Katselas  
Harper Collins  
Publishers  
\$16.95

Milton Katselas



"With the elegance of simplicity, Milton shows us how we can transform the invisible world into the visible. If you want to fulfil your dreams, you will enjoy this book."

This book comes highly recommended. No, not from highly acclaimed authors, rather the big names in Hollywood. Name dropping is definitely a way to sell the book! However, once you get over the initial "well if Julia Roberts loved this guy, (Milton Katselas) then surely I will too!" - it's actually not a bad read: that is for a self-help book.

Now I am very suspicious of this genre of writing: the once successful PR guy sharing his "secrets" with the world-wide public. However, this is (scarily) not the case for this

author.

Katselas actually helps you to put your dream into a realistic perspective - listing goals and the like: quite like a textbook on how to realise your dreams. Do not think for a second that this is for those who wish to enter the entertainment industry to be the second coming of Julia Roberts, (or fourth, or fifth) it can also be applied to those in any other industry or area of interest.

So excuse me now while I follow my dreams to get what I want!

Jocelyn Milbank

## RUPERT AND KERRY EXPLAINED.

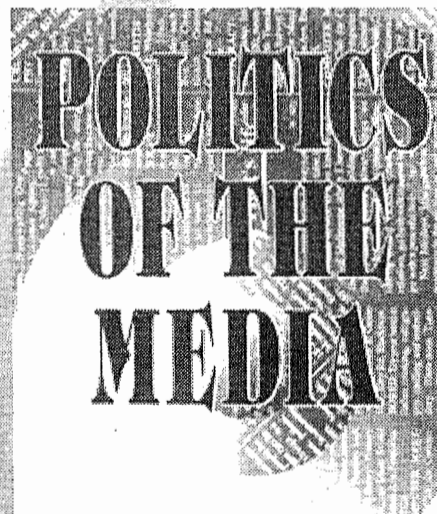
**Politics of the Media**

Ian Ward  
Macmillan Education  
Australia Ltd  
\$34.95

Being a media student with interests in the politics of the media, I found this book excessively useful as a reference book. Designed as a text book for students studying the media, (hence the title) I also found the questions at the end of each chapter good to test my knowledge and learning capacity.

What grabbed me though was the link between the Nazi mass media machine and our own contemporary form of mass media - the current consumerised marketed version really does not differ all that much from its predecessor in Germany. Goebbels was executed because of his hand in bringing the Nazi dictatorship to frui-

tion in central Europe, and those behind the persuasive nature of our current mass media texts seem to be respected members of society. I may just have to leave this one for those studying media studies or the like.



Ian Ward

This is an excellent reference book and raises many poignant issues about the media in late capitalist society. Warning: do not attempt to read this book on a train to expect light reading - you may find yourself separating the journey into 12 neatly demarcated chapters.

Jocelyn Milbank

# I saw the best minds of my generation...

## Last Days of the Dog-Men

Brad Watson  
Weidenfeld & Nicolson  
\$19.95

This is a deceptive book. I sat down to read it on a wet Sunday afternoon with a good cup of hot coco and my German Shepherd snuggled up beside me. I was expecting to find myself emerged in the endearing and innocent tales of good old country folk and their faithful K9 companions roving around lonely rural areas and finding amusement in the antics of their dogs. In short I was expecting a James Herriot novel with all the trimmings. What I got was quite different. Leaping from the pages were tales of adultery, murder, lust and deception. One particular tale had me intrigued. An old lady whose husband had recently passed on (Agnes) found herself in the possession of his Bull dog Bob. This was an interesting position for her as the husband had always seemed to find Bob more pleasant company than his wife and

so spent many hours roving the countryside with him in tow, much to the frustration of his wife. Agnes had always felt at best like an outsider. Now that she had Bob all to herself she felt somewhat more important. The tale goes on to describe an elderly neighbor whose antics in getting her car out of her driveway each morning kept both main character's in constant amusement. One day Agnes finds herself asking the elderly neighbor to take her swimming. In the meantime Bob decides to take himself for a walk. Both main characters find themselves in inviting but unfamiliar



Last Days of the Dog-Men

BRAD WATSON

circumstances with Agnes lodging herself at the bottom of a pool, and not all to eager to get back up to the surface again, and Bob wandering off into the land of freedom. How they got this way is an interesting and unusual twist in circumstances which I will leave you to discover for yourself.

Watson has a flare for descriptive writing that I have not come across for a long time. As he draws you into the characters and settings you cannot help but smile at some of the more familiar circumstances. He also tends to mix up the characteristics that you find

dogs with that of the people and in a very unique way brings your attention to the similarities that can exist. Although I must state that the content of this book is not for everyone, its execution in a literary sense can only be admired. It holds a blackness that stays consistent throughout the book and compels you to read on. I did have a couple of problems with it. The first being that some of the stories had a tendency to leave you hanging, as if he had finished only half way through and I had to go looking through the next few pages to see if someone had torn them out. He also tends to focus more on the people than the dogs and though this criticism is probably more a reflection of my earlier expectations before reading the book, I still couldn't help but feel a little dissatisfied. I enjoyed it. Mostly I think because I have a dog myself and am constantly amused at how human he can seem sometimes. A good read.

Rosalie Holden.

## OXYMORON TITLE.

### Rule of Law

Dexter Dias

"...the Hebrew word for Holocaust is Shoah. Some of you might know that means a great and terrible wind. That wind still blows through the lives of thousands of ordinary people". Do we prosecute war criminals today 50 years on from the event? This is the story that gives you an idea of the implications if these men are not brought to justice. The book revolves around London barrister Dan Becket, whose past is inextricably linked to the monstrosities of the Second World War, and when he is asked to prosecute a case against a prominent British war hero and politician, his past and those of millions of others is brought cruelly to the surface.

As the story was written by a British barrister it's pretty accurate with the facts, although a few too many government conspiracies are brought easy-as-you-please into the open. Okay, I know

it's fiction and the writer is allowed a little artistic licence, but it would have been a hell of a lot more realistic if the documents were brought out under a little more duress. The story itself is great, it reeks of conspiracy at every turn, and there's lots of meetings where spies, KGB, Nazi chemists and concentration camps are mentioned.

It's so calming to know that lawyers these days have the ability to comprehend the X-Files government conspiracy network, isn't it! It's also good to see that their imaginations are still active, as this work takes you from Nuewelt concentration camp April 1945 to Iraqi villages 1989 with grisly and sometimes painfully obvious links. It gives you the opportunity to see beyond the war-hero facade and into the corruption of government, army and the law. If it didn't have the twist in the end I would've been disappointed but 10 points Dexter, Job well done.

Claire Murphy.

# DEXTER DIAS

Revolting author of FALSE WITNESS and ERROR OF JUDGEMENT

# RULE OF LAW



## Cogito Cogito Ergo Cogito Sum.

### The Oxford Illustrated History of Western Philosophy

Edited by Anthony Kenny  
Oxford University Press  
\$35.00

It is a rare thing to come across a history of western philosophy that is both comprehensive and coherent, as well as interestingly written and engaging. Unfortunately, this is not one of those books. This current Oxford edition is a paperback version of the 1994 original, and seeing as how it is a very recent publication I was surprised to find that it did not include any important late twentieth century thought. Anything after

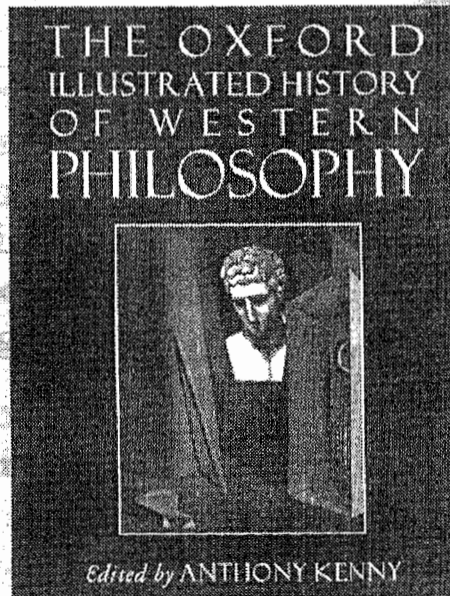
Russell or Wittgenstein, it seems, is unimportant or just too recent and difficult to cope with. This arbitrariness is explained only in the afterword which tells us that Kenny chose not to include any living authors. This is a convenient position to take because it excuses him from dealing with such schools of thought as feminism, for example, which is mentioned only once in reference to Mary

Wollstonecraft, or structuralism, which is mentioned only to be dismissed. It is also not a particularly unique position.

What has been included in this history is nonetheless valuable but not always handled well. Although it presents itself like a text book many of the concepts it discusses are too difficult to understand on a first reading. This difficulty is not made any easier by the dull language, which also happens to be a feature of the book, although various writers made contributions. The history itself is fairly conventional. A chapter on ancient philosophy is followed by one on medieval philosophy, then early modern thought, then a section called "Mill to Wittgenstein".

The final chapter is a separate history of political philosophy which includes everyone from Plato to Voltaire to Marx etc. *History of Western Philosophy* also attempts to bring some coherence and a sense of continuity that you would expect from this type of survey, but even this is doggedly achieved.

Max the gutless wimpgirl.



# The Hills Are Alive.

**Cold Mountain**  
Charles Frazier  
Sceptre  
\$24.95

*Cold Mountain* follows the life of Inman and Ada, separated by the American Civil War. It sounds something akin to *Gone with the Wind*, but I assure you, it is nothing like it, and there's no American glorification. Inman is a wounded soldier whose hatred of the war and fear of being made to return pushes him to go AWOL. His destination is Cold Mountain, his home which he loves passionately, as it is also the home of Ada, the woman he loved before the war and misses dreadfully, particularly since the war has separated them for a longer span of time than either of them anticipated. The events in the lives of both are told in alternate chapters, hence while we travel with Inman through the treacherous woods, avoiding the Federals and defying death, betrayal, and everything else that crosses his tenuous path, we are also working with Ada. Ada, is a privileged

young woman who has been left to fend for herself, after her babying Father died, leaving her with no survival skills whatsoever, until Ruby, who has looked after herself since childhood is sent to her door. They form a powerful alliance, and an unremitting friendship that carries them through the years of the war that eventually leads to the Souths' defeat.

The commencement of this 'odyssean voyage' was a bit arduous as it was very hard to maintain interest in the lives of individuals whom I barely knew, and whose characters developed slowly. However, this turned out to be one of this book's strengths, as Frazier refused to hand his characters to me on a platter. I had to get to know them through their experiences and

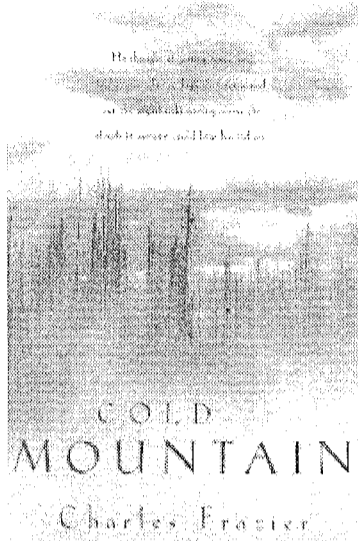
their responses to these, just like I would have to with the people I interact with on a day to day basis.

Inman, by the end of the book turned out to be a very complex, caring, deep man. He was nobody's fool, and if anyone dared to shoot him, his bullet would be the first in their skull. However he never killed ruthlessly, he mastered the skill Hamlet couldn't .... he reasoned his actions and justified them in the miniscule moments before the act. On his journey, Inman met many other individuals, who all had their own stories and whom we had to decide whether

we loved or hated them through their narrative. Inman didn't give us any idea of his judgement, until we had been given apt time to form our own.

While Inman is struggling to make his way home, Ada has to learn to manage her farm, with Ruby as her tutor. The most important lessons being based on intuition as opposed to method. She misses Inman, just as much as he misses her, but this does not dominate the novel by any means, in fact it is quite secondary to her survival, while Inman's love for her is the primary reason for his survival, yet this desire does not dominate his thoughts, it's more like a undercurrent to them. The portrayal of their love is at no time sloppy, common, or overly romantic. It is human, and it is moulded by their environment. Their reunion is painfully real and awkward... but now I'm giving away too much. You'll have to read this book, it's absolutely magnificent, a story I do not think that I will easily forget.

Fiona Sproles



## Get Out, Or Else!

**Houseguest**  
Hugh Mackay  
Picador  
\$16.95

The "houseguest" of the title is actually an intrusive survey-taker, Max, who shows up at Alice's house late on a Friday. Having charmed his way inside, he proceeds to lock the door and disable the phone, effectively isolating Alice from the rest of the world. He tells her not to be afraid, and that the survey he is completing will take two full days of observation and interrogation. During that time she must never be out of his sight and there must be no outside interruptions. So, clearly, Max is nuts. Alice, of course, realises this immediately, but she also knows that she's trapped and has little choice to cooperate with the "interview". And so begins Max's probing inquisition into Alice's personal life: her recently terminated relationship with her yuppie boyfriend, her feelings

about her parents, and her involvement in the accident which killed her brother. All very psychological.

It's a difficult story to pull off: with only two characters and one setting, there is a strong danger of falling into the dull-dialogue talking-heads trap. Mackay has avoided this wonderfully, using Alice's perspective to express her thoughts and feelings as the weekend progresses, and never running out of things to talk about.

It does seem a bit of a stretch that Alice puts up so little resistance to the manner of her imprisonment, but the narrative of her thought processes make it all seem reasonable. The conclusion also goes some way towards explaining this, although it does so in a manner that, while clever, is sudden and a little unfulfilling.

That minor quibble aside, this novel is a good, inventive character study, and a great read.

Chris Slape



## THESE ROMANS ARE CRAZY!

**The Oxford History of Classical Art**  
Edited by John Boardman  
Oxford University Press  
\$49.95

A satisfyingly chunky book in the traditionally informative (if somewhat dry) Oxford style, John Boardman's latest book combines numerous clear photographs of classical artworks (both famous and otherwise) with in-depth discussions of the pieces and the history surrounding them. Classical Art (as opposed to "classic" art) is effectively defined as that from ancient Greece and Rome (neglecting the Bronze Age).

By necessity the focus is on visual art - sculpture, pottery, paintings, mosaics and, to a lesser extent, architecture. Greece and Rome, with their rich and complex mythologies, spawned much religious art - and, indeed, as Rome's religion developed from that of Greece, so did its art (though, as Boardman says,

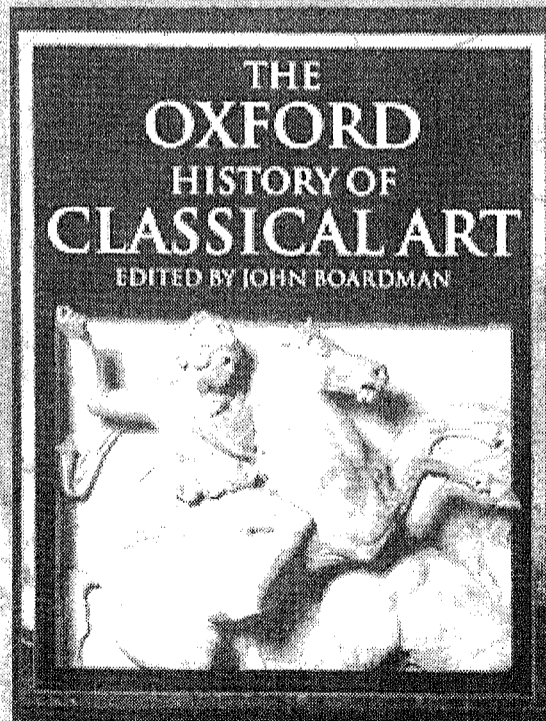
Roman art is no mere pastiche of Greek art).

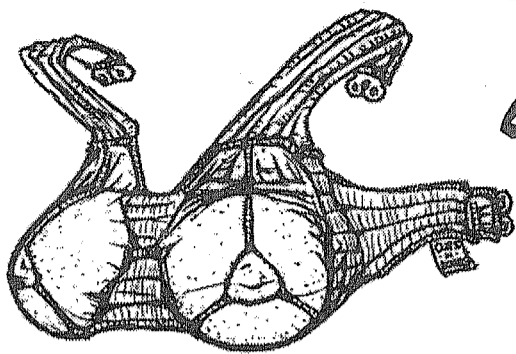
The structure of the book is straightforward and clear - divided into six main sections (ie the Hellenistic Period, the Early Roman Empire, etc), each with a detailed introduction detailing the historical and cultural movements which

underpinned that era. Each section then goes into greater depth, with brief but well-informed descriptions of each illustrated piece. All in all, some four hundred pieces are explored, illustrated and described.

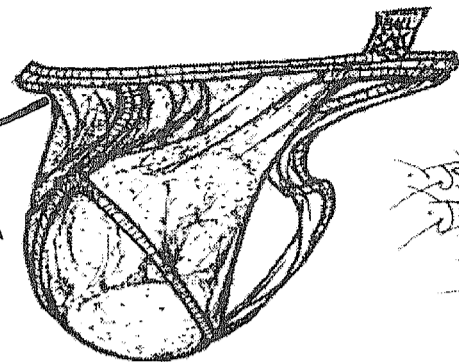
Invaluable for Classics students, since artistic culture defines a society just as much as its historical context, and for anybody with an interest in the development of art, this is a well-designed entry-level book with a broad focus.

James Morrison





# SPORTS SUPPORT



Jack  
Cahill

## FOOTBALL:

ROUND 16. 9-8-97.

DIV 1. PERTARINGA OVAL. UNI 13:6 V TTGULLY 10:11. BEST (TAMKE DIXON ARNOLD BRYSON RUDGE DAVIES.) GOALS (ARNOLD 7, DABROWSKI 2, FORD MCGAHAN TAMKE CASSIDY 1).

DIV 1R. PERTARINGA OVAL. UNI 14:13 V TTGULLY 3:7. BEST (HOBBY D SMITH B SMITH ELLERY CULLINAN MCGRATH) GOALS (CHARLTON S N VEZIS HOBBY DARCEY 2, GALLAGHER D SMITH RULE 1.)

DIV 8 SOUTH. UNIVERSITY OVAL. UNI 28:23 V ROC 3:3. BEST (MATHEWSON ARGENT STANBOROUGH J THOMPSON MOSSMAN BRIDGWOOD.) GOALS (MATHEWSON 9 L KEWELL 4 ARGENT STANBOROUGH IWANIW MONTGOMERY 3 DENISON CLOHESY APLIN 1.)

DIV 8R SOUTH. UNIVERSITY OVAL. UNI 22:17 V ROC 7:7. BEST (DENSLEY SCHMIDT KOKAR PARFREY GRADY FEWSTER.) GOALS (DENSLEY 8 PAPPS 4 WILDY SCHMIDT 3, FEWSTER 2 PARFREY THOMSON 1.)

DIV 8 NORTH. PARK 10. UNI 18:17 V GREENACRES 6:4. BEST (SHIERLAW CICCOCIOPPA WOLFF MAYES CROOK) GOALS (COPPING 4 LINES 3 MOSEY WITHNALL SMID CICCOCIOPPA 2, O'REILLY RAGGHIANI CROOK 1)

DIV 8R NORTH. UNI 16:17 V GREENACRES 2:5. BEST (LANYON CLODE HALLIDAY KUBE ROBERTS SARSON.) GOALS (GRAETZ KUBE BROCK 4, W LEITCH UPPINGTON CLODE A LEITCH HALLIDAY 1)

DIV 10 SOUTH. UNI 18:35 V CBCOC 4:1. BEST (ADAMS LYMN CHASE KIMBER EATON FAULKNER) GOALS (FAULKNER 4 EATON WILDASH 3 FEATHERSTON LYMN CHASE 2 WATSON ADAMS 1)

## HOCKEY:

### WOMEN

PREMIER LEAGUE WON AGAINST NORTHEAST 1-0. A SCRAPPY AFFAIR BUT AT LEAST IT GOT THE 2 POINTS. CAPTAIN SARA FULLER SCORED OFF A SHORT CORNER REBOUND.

PREMIER LEAGUE RESERVE DREW WITH ADELAIDE 1-1. A SHORT CORNER GOAL HAD US ONE GOAL UP BY THE MIDDLE OF THE FIRST HALF. ADELAIDE HAD A SCRAMBLE IN FRONT OF THE GOAL NOT LONG AFTER AND EVENED THE SCORE.

DIV 3 WON AGAINST SEACLIFF 2-1 GOALS TO CHRISTIE TAMBLYN AND CATHERINE DOUGLAS. WE COULD HAVE WON FAR MORE CONVINCINGLY WITH SOME TALENTED FILL-IN PLAYERS IN THE FORM OF KATE JACKSON, LIZ MOTEN AND LISA HENNESSY. THE USUAL TEAM MEMBERS PLAYED WELL BUT WE FAILED TO PUT AWAY OUR CHANCES.

DIV 4 DREW WITH WEST 1-1 A GOOD RESULT AFTER BEING THRASHED 7-0 IN THE FIRST ROUND - 2ND TO BOTTOM V 2ND TO TOP. WE SCORED FIRST OFF A SHORT CORNER BY TALENTED ANNA ROWLINSON. HOLICK WINE GOES AGAIN TO ALLYSON O'BRIEN WITH HER AGGRESSIVE MARKING.

### MEN

PREMIER LEAGUE WON AGAINST WOODVILLE 6-3

THE PREMIER LEAGUE MEN HAD AN EXCITING WIN IN A GOAL FEAST AT THE PINES. THERE WERE FIVE GOALS SCORED IN THE FIRST 15 MINUTES AND 9 THROUGHOUT THE MATCH. A FAST AND ATTACKING GAME WAS PLAYED BY BOTH SIDES. ALL THE TEAM PLAYED WELL. GOALS WERE SCORED BY NICK ANDERSON 2, ROGER WOODS, NICK PANNELL, BJORN SMITH, AND JASON BRAUN.

PREMIER LEAGUE RESERVE WON AGAINST FORESTVILLE 3-2

THE ENTIRE TEAM HAD A BLINDER WITH GREAT PERFORMANCES FROM PARUM AND YAPPY. THE GOAL SCORERS WERE RAJ WITH 1 AND JERRY MEYER WITH TWO.

DIV 3 LOST TO FLINDERS UNI 4-2

THE DIV 3 MEN LOST 4-2 TO FLINDERS UNI, WITH GOALS TO PHIL MOORE (FLICK PAST THE GOALIE FROM THE PENALTY SPOT) AND DARREN FONG (A DECEPTIVE PUSH ALONG THE GROUND WHICH BEAT THE GOALIE). THE SCORE WAS 3-2 IN THE SECOND HALF UNTIL FLINDERS CLINCHED THE MATCH WITH A GOAL RIGHT ON THE FINAL WHISTLE.

DIV 5 MEN HAD A 0-2 LOSS.

DIV 6 DREW WITH WOODVILLE 2-2 AFTER LEADING 2-0 AT HALF TIME AND QUICKLY TIRING IN THE SECOND HALF.

## SOCCER:

RESULTS 11/8/97

AMATEUERS: A-GRADE. UNI V HELLENIC 0-0. B-GRADE. UNI V HELLENIC 4-1 GOALS (MARK EMERY, MARCO DIMARIA DAN KELLY CRAIG STEVENS. WOMENS: A-GRADE. UNI V WESTERN DISTRICTS 0-0. B-GRADE. UNI V WESTERN DISTRICTS 0-2. COLLEGIATE: UNI BLACK A V PULTENEY O/S 0-0. UNI BLACK B V PULTENEY O/S 3-1. (SEAN KELLY 2, ALEX CHRIST.) UNI WHITE A V UNI BLUE A 1-4. UNI WHITE B V UNI BLUE B 1-0. GRADUATE RED V WINDSOR GDNS 1-6. UNI DODGERS BYE.

## CENTURY OF QUATRAIN 29

"The Great one of Alba will come to rebel. He will betray his great forebears. The great man of Guise will come to vanquish him, led captive with a monument erected."

Nostradamus

This Quatrain was first thought to be about the Duke of Alba & the Duke of Da Guise. However the family of Da Guise never conquered the Alba clan & unless the world returns to feudal system it seems highly unlikely they ever will. Just as Prime Minister Howard has ruled out G.S.T. during this term of government, he has also promised not to introduce a feudal system in Australia, until after the Sydney Olympics, by which time Australia should be a feudal society in everything but name only, thus making the change less traumatic. In any event Howard lacks the political courage to move Australia to a feudal system without first holding a referendum. But I digress.

As I have proved, repeatedly, in these pages, Nostradamus' main concern in life was not heads of government, famine & catastrophe as believed in Europe, it is sport.

"Alba" is of course, shorthand for Alberton, & "the great one who comes to rebel" can only be Jack Cahill. Some earlier Australian interpreters believed the "great one" to be Foster Williams, but Fos had too much class to betray his mates. Cahill on the other hand, is in a class all his own. Please don't misunderstand. I am not implying anything in saying this. Jack Cahill has always put the best interests of Pt Adelaide & football above his own ambitions, but as luck would have it, for Jack, the best thing for footy has always been what's best for him.

Unfortunately, Cahill's good luck has sometimes made it look like he is ambitious & conniving & he has been accused by Pt Adelaide people of feigning innocence (a bit like writing satire I suppose).

Who then is "the great man of guise"? This can only be one man, Malcolm Blight.

Guise is a district of France, near Chardonnay. Blighty as everyone knows is coach of the team they call the Chardonnay set & as Nostradamus accurately predicts he has come to vanquish.

The last line of this Quatrain does not seem to make sense, neither Blight nor Cahill was led captive as it states & neither has ever had an erection of any consequence. If anybody out there can help with this please feel free to come & see me. There's no need to make an appointment, I know you're coming.

Interpretation by Dave Warner

## File Spec

Legalised suppression of free speech

Protesters Solidarity Fundraiser  
Davie Thomason (facing gaol) over the 1996 Canberra protests, & the newspaper Green Left (targeted by libel writs over the campaign against the Hindmarsh Island Bridge) - Need Your Help

Come & enjoy great bands and tasty food, and show the government you won't allow people to be legally gagged, fined and gaoled in protesting attacks on the rights of Australian workers and indigenous people.

Davie Thomason goes to trial on Sept 1st as a warning to the thousands who dared to take their protests to the 'Cowards Castle' in Canberra.

Don't stand for it! Davie is well known as an important and inspiring like between the struggles of workers & other groups targeted by the current attacks of the Howard government & the chief backers in business & politics.

THIS IS WHY DAVIE THOMASON IS BEING SINGLED OUT.

HE'S A DANGEROUS EXAMPLE THEY WANT TO SUPPRESS - FOR ONLY IN SOLIDARITY BETWEEN THESE STRUGGLES CAN THE ATTACKS BE DEFEATED.

And those fighting the battle for indigenous rights are also key targets for those who want open slather (an empty playing field with no opponents) for business, developers & conservative politics.

In a supposed democracy, we can't take the right to protest for granted - it was struggled for & won, not granted

## Talking Digital

For Sale

Casio  
64KB Digital Diary - Multi Lingual  
7 Months Old  
3 Months Warranty Left  
Cost \$229. Will sell for \$100 ono  
In perfect condition, with all manuals and instructions  
Call 8396 3781

## It ain't BMX

Mountain Bike for sale  
\$250  
Shogun TB2  
Shimano Drive train  
Cro-no frame  
Good condition, suit rider 5'5"  
Phone Nicci after 6pm on 8363 1643

## Merry Household

Easygoing dyke & fag require one friendly housemate for a vegetarian, smoke-free share - house (you can smoke outside). In West Croydon, the train to the city takes only 10 minutes. Some furniture & storage space available. Only \$37 per week (no bond!)

Call Jo/James on 8268 8994

## Slot your kids

Attention Parents

Are you looking for an exciting, value for money & safe place for your children to enjoy their school holidays? Well look no further, 8 Slot Raceway is it!!

No experience necessary  
2/2 hour sessions per day

Monday to Friday all school holidays

10.30am - 12.30pm

1.00pm - 3.00pm

\$8.00 per child (inc car hire) - Will ensure 2 FULL hours of slot car racing heaven!

All children under 8yrs must be accompanied

Bookings are encouraged due to race lane limits, and to avoid disappointed children!

Phone/fax 8262 2322 anytime

## Twang!

Guitar Lessons (folk, blues, rock, funk, metal, grunge, jazz), qualified teacher, based in city area, beginners welcome. First lesson free. Phone: David 8267 4714

## ANTaR or else

Native Title  
Co-existence  
Reconciliation

In the wake of Mabo and Wik, we are confronted with the rare opportunity to move our nation forward to the true recognition of diversity, honouring of co-existence, and celebration of unity which has so long been lacking. In order for this moment not to be lost, we are looking to establish a uni based group to pursue these goals, and to promote Reconciliation both within our university and amongst the wider community. The federal Government's response to Wik, if endorsed in legislation, will not only diminish existing native title rights and destroy the possibilities for co-existence between Aboriginal people and pastoralists, it could also lead to serious and permanent damage to the reconciliation process between indigenous and non-indigenous Australians. If you are interested in any of these issues, and wish to display your support for the rights of Aboriginal Australians and the Recon-

ciliation Process, come along to our first meeting:

MONDAY 25th AUGUST in the Margaret Murray Room at 1pm,

For more information on what you can do to support native title rights, please contact ANTaR: (Australians for Native Title and Reconciliation) 82108172.

## Fireworks at Catacombs

Adelaide University Union Catering and the Catacombs Underground Coffee Lounge are proud to present **revolvar** on Friday August 22nd at 12.45 - 1.30pm.

This local band play an original acoustic set which produces a vibe unfamiliar, yet unique to the catacombs. Food and drink specials are also available Monday - Friday, with Friday's gig being free. So come on feel the noise.

## Yoof Moofment

Introduction

Youth on the Move '97 is an awards dinner with a difference. Youth on the Move '97 recognises people from all backgrounds regardless of hardships, disabilities, race, gender, age or religion.

Youth on the Move '97 is sponsored by people in business and industry in support of youth.

Criteria

Persons aged 15-25 years old who have made significant steps in their chosen field by demonstrating the drive and determination to overcome life's challenges.

The award winners will be announced at a presentation dinner in 3 October at the Hotel Adelaide International.

Nominations close 12 September 1997

## Follicle 'Damage' & Cha-Cha

Haircuts

Get your hair cut at the Studio on Tuesdays for \$10

Our haircutter is Sassoon trained, and has been known in another life as "Dr Damage" but don't let that put you off!

Make an appointment by calling into the studio on level 4, or phone 8303 5857

Social Dancing for Beginners

Irene Watson Room

\$20.00 all

Friday 1.00 - 2.00pm

starts August 28 for 8 weeks

Starts with picking up the beat of the music, then learning the footwork. You don't need a partner, either! Dances will rotate, eg waltz, rumb, chacha & rock & roll.

## Mechanical Thingies

Rotary Mazda

For Sale: Set professional "Bridgeport-J" end plates (V/big ports) \$150; RX-4 gearbox fair condition \$70; Various 13B and 12 A engine parts including Turbo. Hard to find engine & gearbox mounts, shifters, interior parts, etc. Also reliable advice/assistance on performance Rotary modifications, criteria for selections of parts and rotary conversions.

Phone Case on 8276 6205

## Brick Seeking Brick

Are you that one stable individual who can make my life better? A 32 year old, solidly built red brick seeks same for friendship, viewing possible relationship. So if you're in for fun, social outings, romance and good times and are willing to make me a genuine male brick happy, call me. Kids (ie rocks) are fine.

LK-697

## Still not there yet..

"Going Overseas Sale"

Sony Walkman  
Radio Cassette-Recorder  
WMGX322

FM/AM Recording, microphone, never used-still boxed!!

Regretful Sale: Cost A\$170, sell \$A100 ono

Sony SRS-A21 Active Portable Speakers (2)

size 84x131x86.3 mm - can be used with walkman, CD discman or any pportable device with headphone outlet - perfect for travelling. Still boxed. Cost \$55, sell \$30 ono.

Technics Portable CD Player SL-XP240. Very light, anti-shock memory. With all attachments, with CD carry bag. 6 months old. Perfect condition. Very regretful sale! Cost \$175, sell \$100.

Lady Remington - slimline electronic mirror. Day/night settings, hanging/standing attachments, magnifying setting.

Light. 25x32 cm. Very new, fabulous! Cost \$60, sell \$30 ono.

Telecom Monitor 301 Answering Machine. Compatible with all phones, beige colour. Hardly used, still boxed. Cost \$85, sell \$40ono. All goods in perfect condition - want a quick sale.

Call 8563 2128

# ADELAIDE UNIBAR

THE FIREBALLS  
WHIPLASH  
KINETIC  
PLAYGROUND  
ASD



\$8.00 ADELAIDE UNI  
STUDENTS  
~~\$10.00 OTHERS~~  
CLEAR GUINNESS  
ON TAP ALL NIGHT

**SAT 23RD August**  
**TESTEAGLES BIRTHDAY PARTY**  
with special guests **RICAINÉ**  
All Ages. Photo ID for alcohol

Coming soon

- Sept 6 - dB Magazine presents Superjesus, Automatic & Webster (ALL AGES)
- Sept 13 - Rash CD Launch with Flat Stanley (ALL AGES)
- Sept 19 - Triple J Presents Road Rage Tour with Grinspoon, Non Intentional Lifeform & others

Our resident team of DJs consists of Format, James, Andy J and Jayse. The boys work together to create a blend of music that is sure to please. The feel of the night is a musical journey through the sounds of pumping vocal house laced with uplifting anthems.

To complement the music is Australia's premier house style MC's, Tim and Maestro D. Together it is their job to keep you informed of the nights proceedings and above all else hype the crowd.



**88.5 coast fm**

Every Monday night  
from August 25th  
Clubland hits Coast FM  
from 9:00 to 10:30pm

Tune in to 88.5FM for the sounds of  
Saturday night's in style on the airwaves.



## is definitely something special

### INSIDE CLUBLAND '97.

Special guests are chosen for their unique style and ability to drive a dance floor wild, hence Sydney crew of Alex Taylor (DCM nightclub) Groove Terminator and Scott T (Qbar) with Adelaide's own GTB and the number 1 Female DJ (Guru) Josh.

**CLUBLAND**

is dedicated to presenting

SATURDAY NIGHTS IN STYLE.

## U.K Upfront House Chart

| No. | Title                        | Artist                |
|-----|------------------------------|-----------------------|
| 01  | <b>SOMETHING GOIN' ON</b>    | Todd Terry            |
| 02  | <b>HARVEST FOR THE WORLD</b> | Terry Hunter          |
| 03  | <b>MAGIC CARPET RIDE</b>     | Mighty Dub Kats       |
| 04  | <b>SHAKE YOUR BODY</b>       | Full Intention        |
| 05  | <b>REACH 4 THE MELODY</b>    | Victoria Wilson James |
| 06  | <b>LET THE BEAT HIT 'EM</b>  | Byron Stingily        |
| 07  | <b>OUT OF MY HEAD 97</b>     | Marradonna            |
| 08  | <b>MOMENT OF MY LIFE</b>     | Bobby D' Ambrosio     |
| 09  | <b>FREE FROM DESIRE</b>      | Gala                  |
| 10  | <b>GET UP, STAND UP</b>      | Phunky Phantom        |

**SCOTT T**

Saturday August 30th

If you love a true performer don't miss Scott T. Always playing uplifting tunes he increases the energy in a room with his mixing and vocal ability.

**GROOVE TERMINATOR**

Saturday September 6th

The original showman steps up to demonstrate his awesome DJing ability. GT delivers a high energy performance and always includes his own current remixes to add a uniquely Australian sound to his set.

**GURU JOSH**

Saturday September 13th

Josh always pumps the party with a high energy mix of house. Come and hear why she was voted No.1 female DJ at last years Dance Music Awards.

**GTB**

Saturday September 27th

After a well deserved rest in Greece sunning the duco, fluffing the dice and recharging the battery, Adelaide's most enthusiastic party boy returns. You can be sure there will be a load full of future anthems in his DJ box, so come and experience them for the first time. Add to this those GTB classics and you'll set for a night of non stop dance floor action.

Are you  
in the club

scene and

find yourse

If going out

a couple of

times a week?

Do you want to

be an integral

part of Adelaide's

5 star Superclub?

If so Heaven II is

creating a dynamic

team to spearhead

a new promotional

tactical! If you are

the leader of the

pack phone Paul

or Meegan on

8211 8533.