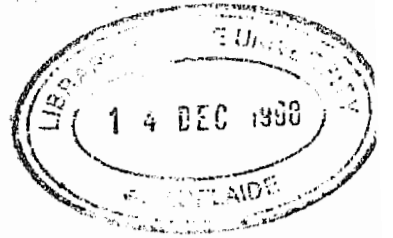


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KALEIDOSCOPE

MULTICULTURAL WEEK '98

26 - 28 AUGUST, 1998



On Dit
Multicoloured Shoes

The University of Adelaide Student Newspaper

August 24th 1998. Vol. 66 No. 16



OPEN AIRWAY

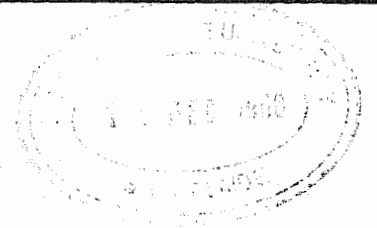
made like **no** other shoe on earth

OPEN AIRWAY

DE AIRWAY

De Airway Martens

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This week has been a world-full of fun in terms of news. Beginning with 'Waterlogged Woollongong's Wet Weather Woes' (yes, Sandra Sully did actually say this without getting her tongue tied) through the cycle of the Clinton affair (it's nice not having to say 'the alleged affair' anymore) and finishing up with Labor's tax plan reply to the GST. It seems that everything is in a mess and everyone agrees that someone should fix up that state of the environment/politics/the tax system and yet no one can agree on the best way to do this.

Let me give you a couple of examples. The torrential rains (in both Sydney and, more recently, Woollongong) have been blamed on the diminishing state of the environment. The enlarging ozone layer hole, the greenhouse effect and the dangers of mining toxins from our earth were all things that I can remember learning about in 'Society and Environment Studies' at primary school. So, why is it still taking us so long to get the picture? Lately we at *On Dit* have been having more and more trouble trying to organise a recycling system for older editions of the paper, and actually getting someone to empty our over-filling recycling bin (and impressive stack

Editorial

of red coke cans) is almost a lost cause. Everyone we speak to agrees that something should (and could) be done about our own motivation to recycle and be environmentally friendly, and yet at the end of the day, the stacks are still against us (quite literally!).

The same rules apply to the tax system (okay, it's a bit of a stretch, but bear with me on this one). Almost all Australian tax-payers would agree that the current tax system is outdated and largely unfair. So, PM John Howard has announced a new 'tax reform' package: the GST. Apparently this system has an 'everyone wins' air about it. The impression I get is that we all collectively pay less taxes and the national economy still benefits (hmmm...sounds suspiciously similar to Hanson's idea on 'just printing more money'). I'm not exactly sure what Kim Beazley has up his sleeve but no doubt there'll be some people singing the praises and others suggesting that Mickey Mouse could come up with something better. At the end of the day where will

it leave us? Sure, we've acknowledged a problem, and by the end of the week we'll have two (different) new tax systems to base our voting power on, but will this really crack the problem? It seems to me that people here are very intent on creating something so brand-spanking-new but aren't really fixing the current situation. It's a bit like painting a new wall without patching up the existing cracks, if you get my drift.

At least President Clinton is prepared to look at the mistakes of his past before he forges into the immediate future. Yes, I watched the four minute apology (who could've missed it) and I have to admit, I was sucked in. However, according to so-called opinion polls, the American public are less than impressed with the President's statement (despite the preceding cries of 'tell the truth...that's all we want'). You have to admit, whatever Clinton had said that night it would have been too detailed, too vague, too defensive, too humble.

I tell you. People these days are too

quick to judge and too slow to act. Now, if I could just make up my mind on how to end this....

Susie Bate

PS. ATTENTION!!!

On Dit is running election interviews this week, for publication in next weeks special *On Dit* election edition™.

Interviews will be held Wednesday and Thursday by appointment only.

So if you're a candidate for any of:

- President
- A/CVP
- EVP
- Environment Officer
- Women's Officer
- Male Sexuality Officer
- Female Sexuality Officer
- On Dit
- Student Radio

get down to *On Dit* any time from Tuesday and make yourself a time. Interviews will only take 10 minutes and will be a shitload of fun. So do it.

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. Anything you can do to make our existence more bearable, including gifts, food, drink and flowers, would be most welcome.

Editors:
Susie Bate
Paul Bradley
Chris Slape

Advertising Manager:
Leanne Storr

Freight:
Chet & Eliza

Typesetting:
Fiona Dalton

Printing:
Cadillac Printing

The Good People:
Christopher "It's lonely over here!" Bolland, Esther "I don't really think you guys rock, you're just putting that in to make yourselves look good!" Speight, Brentyn "I know the big words but I choose not to use them!" Ramm, Dean "Is that all the lunch you guys eat?" Kielpinski, Kellie "Go on, eat all my Easter eggs, then!" Slape, Eva "It might work better if you get it wet!" O'Driscoll, Christian "Please put me in the thankyou!" Haebich, Peter "You don't get in the thankyou unless you actually come in, Christian!" Adams.

The Myer Food Court people for not laughing at Susie when they couldn't hear what she was saying because she had a sore

throat, poor thing. The pizza people for being the best we've had yet.

The Bad People:
Ourselves, for not recognising that we'd run out of stick-down (or "paste-board") sheets and condemning ourselves to an afternoon of tearing bits of paper off other bits of paper. The bastard that pranked us on Saturday night. We hate you. The vending machine for not working on a day that we really, really needed our chips.

Anyone we've left out. We're not fond of you. And we know where you live.

Where we are:
The *On Dit* office is located on the Nth. Tce. campus opposite the Barr Smith lawns, in the basement of the George

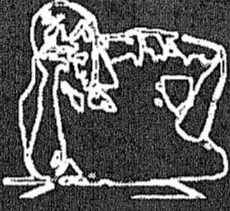
Murray Building, far too close to the toilets and the drains. Such is life.

How to contribute/contact us:
You can drop off your copy at the office or in the contribution box in the SAUA office. Alternatively, you can drop us a line at *On Dit* c/o Adelaide University, SA, 5005, phone us on (08) 8223 2685 or 8303 5404, fax us on (08) 8223 2412 or email us at: ondit@smug.adelaide.edu.au

About the cover:
The OSA designed it.

Next edition:
Out: August 31.
Deadline: August 26.

letters to the editors



Hey, kids, we're back from what seems like a break of massive duration, yet is really only three weeks. It's a sorry state of affairs when three weeks can produce only the miserly crop of letters you will see here. To rectify this atrocious state of affairs, all you need to do is write to us. You can write about any old shit you like. We'd especially appreciate any comments you mob have got on Elle Dit. You know, the purple thing that came out last week? Mail it in, drop it in, fax it in, email it in. Contact details are in the production notes (that's on the facing page, stupid). Just don't be homophobic, racist, sexist, defamatory or stupid and we'll print you! Nifty, eh?

Thanks, so do you

Dear *On Dit* editors
I am one of the many students (many, many if you take into account the number of weeks you have to wait to get an appointment) who has used the counselling service during my years at Uni. I have always found the

counsellors to be extremely professional and helpful. I have used the service for help with study problems and emotional support and I have no doubt that I have been helped in my academic life because of the assistance that I have received. The point of my letter is to tell everyone that on Monday 10 August there was a forum on the counselling center services, presumably so that the university could inform students of services available and to gauge our opinions on the service. Did anyone else out there know about it???? I saw an advertisement in the counselling service office, then promptly forgot about it. I did not see any notification in *On Dit*, any pamphlets around the Uni or anything to remind me or to inform other people. If the university does want a proper poll of student opinion I suggest that they advertise the event where students will see it. Is there any other way that students can give their opinions about the service? I can imagine that some of the people who did see advertisements would have been put off by the very public exposure of speaking up at an open 'forum'. Perhaps there's an email address that we could write to? Should I have to call University Services Administration myself to give my opinions(or write letters to *On Dit*)? I think that the counselling service is a very im-

portant service on campus, it would be a shame for the university to make decisions about it without making more of an effort to find out what the student body think.

By the way, you guys rock!
All the best

Esther Speight

Resistance:
Who are you?

In the wake of the recent anti-racist rallies around the country reportedly led by Resistance, can someone from Resistance please write in & tell us what Resistance actually stands for, apart from being a socialist youth group?

Certain right-wing radio and TV hosts (the usual....Ray Martin & thugs, John Laws, Bob Francis, Jeremy Cordeaux et al) all seem to have locked onto an alleged comment that Resistance is dedicated to overthrowing the present system of government, and holds up the Cuban Communist dictatorship as its system of choice; and they are using this to publicly discredit the movement.

Is what they say true? If so, why? Here is your chance to clear the air of any lies that may have been peddled by the Right and tell us all what you stand for. Are you xenophobicphobic???? Please explain.

Tony

Arr

Dear *On Dit*,

Many people have read my letters and assumed that my only interests lie in ink. This is quite simply untrue, and I am writing this letter to set the matter straight. I have many interests apart from ink. For instance, I quite like pirates. Pirates are good because they sail around the sunny Caribbean getting up to all sorts of mischief. They fire cannons into small towns and steal booty. Then they bury the booty. Booty is another word for pirate treasure. My favourite pirate trick is the keelhaul, where one drags another person or a baddie pirate underneath your ship. This is much better than the over-rated walking the plank trick. I like the hijinks that pirates get up to. If I were a pirate I would be a buccaneer and I would swashbuckle somewhat. As can be seen, I like pirates just as much as I like ink. Arr.

Shiver me timbers,
Christian Haebich
Faculty of Arts President

Not bloody likely

Dear *On Dit*,

I really enjoy your newspaper. It is rad. It would be more rad if you put a picture of a space monkey on the front cover. Space monkeys are good because they live in space and they are monkeys. They are rad and so is your newspaper.

love,
Christian Haebich
Faculty of Arts Coordinator

"Back to Uni"

MS Office Professional A/E	\$249
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Email computers@camtech.com.au

Letter Gear

Funky Gods
 &
 Disco Kings

Okay, then

Well, I have to say that was one of the best weeks of my life. Thanks to the Good People of the German Club. Thankfully it's not the play I'll be remembering in my later reminiscences but the kindred spirits I met and the friendships I strengthened. Let me share a few memories with you, if not for your entertainment but for mine. Thanks to the funky Gods - Andrew and Nick, Hey alles ist in Ordnung (by which point only a quarter of the audience were left). To Vassil, who just transformed himself from a water seller to Disco King, everything having been herumphosaunt. Afix, who never once lost her temper and thus best suited to the role of Shen Te. Steve's slammin version of Pump Up The Jam at Max's karaoke bar. Alex W. and Chris utilising the cover of darkness to snuggle. Elke's 5 month pregnant character with a 9 month stomach, whose favourite and most appropriate line - er is gaga - was cut. Alex's jokes, which were entertaining only for the fact that they weren't actually funny. Grev who put his heart and soul into his character and his Frau, Jenny, with whom he only did it once. Stef (Ich laufe hier, ich laufe da)'s hair rollers, cigarette and very amusing wedg-ees (well, I was laughing) Nick the Barber who left his hand in his pocket at a most crucial time. Janne, probably the only one who understood what was going on. Peta, whose make-up would have enabled her to make easy money on Hindley Street. And the enigmatic David, who successfully played what would have otherwise been very contrasting roles, the prostitute and the priest. And of course, none of this would have occurred the way it had without Steve, Ali, Rachael, Hash, Cassie and Andrew. As for the after party, any memories floating around should just be labeled bizarre and left at that..... Errrr.....

On Sunday, 13th of September, the British born, US based economist and futurist, Robert Theobald will be launching his tour of Australia at Ngapartji multimedia centre. This day has been organised specifically for young people (ie approximate age between 12 and 26), who will be invited to attend and listen to Robert discuss his ideas for the sorts of things that must be done to take control of the future of the society we are living in and steer it in a better direction. Robert Theobald is the author of *Reworking Success - new communities at the millennium*, in which he suggests that in the coming century we have the opportunity to rectify many of the problems which were created in this century. This he claims can be done by people working together at the local, community level, rather than waiting for it to be done from above.

A non-profit group has been created, called SynergyG, to organise the Ngapartji day and also a day on Sunday August 30, for young people to participate in a discussion of what they would like to see happen for Australia's future. The earlier event will be held in the afternoon at Carclew Youth House, and will have between 60 and 75 delegates who will be discussing various topics in an open, flexible and dynamic atmosphere. There will also be some entertainment organised and refreshments. The young people who will comprise the delegates will be drawn from a diverse group, including academic - secondary and tertiary, trades, rural areas and will also have a diverse multicultural mix.

The people who take part in the Carclew day will also be asked to come along to the Ngapartji day, where they can get feedback from Robert and also communicate with other young people who will have been doing the same thing in other cities around Australia. This will be via a multimedia internet link up on the day between Adelaide and other cities such as Melbourne, Sydney and Brisbane, who will all be watching and listening to Robert simultaneously. We are hoping for extensive media coverage of the Ngapartji day, and there will also be some food and hopefully a traditional Aboriginal welcome for Robert and the delegates. Both events are completely free to delegates, though donations may be accepted.

There are limited spaces available for delegates to be involved in the two events, so if your interested, please contact:

Shane Burville 8270 2335 (Mon-Fri after 5:30pm),
 Lee Stouch 8344 1693 (answering service),
 Email synergyg@hotmail.com

Not yet,
 Zane...

Little-known facts about Adelaide Uni, number six:
 Near the 590s in the Barr Smith Library, the female toilets have a shower.

Zane (thanks to Mandy4Z), environment officer-elect 1999
 PS: see you there!

Us too

On Dit,
 John, who was in Vox Pop in 66-14 - the guy who only wanted to stay in bed, really killed me. I laughed all day.
 Signed,
 Really Bent Arts Student
 but now I'm doing some Commerce

PS Flyguy cracks me up as well. Man, fancy winning 6 grand (or whatever) from just warking & telling you. Man, I did that & so much more.



TROPICAL NTH. QUEENSLAND

TROPICAL NORTH QUEENSLAND
 Australia
 Beach Scene
 Photo: Stuart Grant

19/8

Dear onDit,
 This is me, kicking
 back on a beautiful
 tropical beach - like my
 tan? At the moment
 I'm sunbaking by the
 pool. Ouch, sooo hot
 up here: gee I bet you're
 glad that you don't
 have to deal with
 this agony. Is Leanne
 a good popper, or does

she still
 need me?
 to help
 as well? Keep
 that she does a

On Dit (Geeks)
 c/o Adelaide Uni
 S.A. 5005

good job, but not
 too good! ♥ Helen.
 P.S. Everyone reads ONDIT up here.

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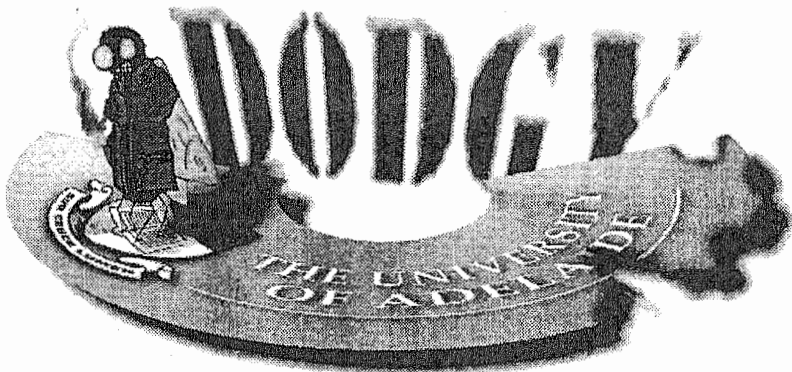
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It seems pertinent, given both the micro- and macroenvironments at present (these being the quasi-significant (that is, they might be significant but only to those who care (and these people, by and large, are themselves insignificant)) worlds of student and federal politics, respectively), to have a little discussion centred around the horseshit that is the election campaign and, if we're not careful, we might end up in the dangerous realm of what-is-wrong-with-the-system. We'll just have to wait and see.

The primary factor in the annoyance that everyone (by "everyone", of course, I mean the common folk; the non-politicians) feels during an election campaign is the intensity with which they are bombarded with information. This is especially true during the climate of student elections, when you, the innocent student, cannot walk from one building to another without being approached and lectured at. This is also true at the level of real politics, of course, when you can't turn on the radio or the television without hearing some spiel about some fancy promise or other. Which leads us to the other primary factor (the one that only annoys people who think), which is the lack of sincerity inherent in any of these approaches or promises. I'm not telling you anything you don't know when I say that politicians will lie to you to get your vote, and this is at its natural peak during an election campaign, when votes are more important and a culture has arisen where it's actually okay to fib a bit because everyone expects you to. It's like lying on a resume. So out come the policies tailored to sectors of the community (which is another (quite separate) source of irritation; who the hell votes according to which community group they fall into? And what if you're unemployed but you're also opposed to racism and you don't believe in euthanasia but you want to protect the environment? Some people believe in more than one thing) to garner the voting percentages necessary to get re-elected (or elected all fresh and shiny new). And not a spectre of truth among any of them; just a contest to see who can be more convincing and design their policies closer to what people want. Or think they want. And who looks better in a fancy suit (or coloured T-shirt, depending on your perspective), let's not forget that. Possibly (very likely, the FlyGuy suspects) the reason that this state of affairs has arisen is the very nature of democracy itself; that the power to decide who has the best policies is given to

the people, who, on the whole (and not without exception), wouldn't know a good policy from a bar of soap (in the case of some politicians (especially of the student variety); a bar of soap might be a good policy, but I digress). The average person can't possibly be expected to understand all the intricacies of what it takes to run the country. To take the obvious (and why go looking for the inobvious when the obvious is (as it usually is) right in front of you?) current example: I've got no idea whether a GST is a good thing for the country. Well, that's not exactly true, I do have my ideas (not to be expounded herein, for this is not a political forum (of course, it might be an apolitical forum)), but I'm basing them largely on figures that I can't trust and don't understand (and also some rudimentary high school economics which I forgot as soon as I learnt). And I don't think I'm being too unkind to the lot of you (pack of bastards) when I say that it's the same (if not worse) for most of you. And yet we are the ones who decide who gets in. So rather than tell us the boring truth about what they can do for us if they get in, why wouldn't politicians resort to telling us attractive lies when they know that we don't know any better. Which is why I always vote for whoever has the least attractive policies. Nnnheh. Since I've got this much space left, I will add two little thoughts: 1) Student politicians take themselves infinitely too seriously. Making their little parties and wearing their little coloured T-shirts and aligning themselves with (or stoically resisting the lure of) the real world parties. Don't they realise that noone cares, and that whoever gets in will do the same job with the same money? 2) Party politics is a sad concept in and of itself. The system was originally constructed so that I, living in my local area, could vote for my local representative, and he or she (although one senses that, originally, it would have been a he) would carry my concerns to the state or federal level and deal with them. Once elected, the local reps would look at each other and nominate and elect a leader who would become premier or prime minister. That sounds pretty good to me. Now, however, I have to decide who I want to rule the country, and express my decision by voting for my respective local candidate (who I've never heard of) in my local seat. That's not right and I don't like it. How do I vote against that?

FlyGuy



environment short story and poetry competition

for each category....

1ST PRIZE - \$200

2ND PRIZE - \$100

3RD PRIZE - \$50 BODY SHOP GIFT VOUCHER

CATEGORIES & CRITERIA:

Short Story on the Environment (500 - 1000 words)

OR

One poem on the Environment (250 words maximum)

The winning entries will be published in On Dit during Environment Week. All entries must be received by the 28th of August, 1998 in the Students' Association (Ground Floor, George

Murray Building, Uni. of Adelaide.) All entries must be publishable. For more information please contact The Environment Officer, Danielle Kowalski on 8303 5406

Presented by the Environment Department of the Students' Association of the University of Adelaide



sophie allouache - president - sallouache@auu.adelaide.edu.au



NATIONAL DAY OF ACTION
Come out to the National Day of Action on Wednesday 26th of August. We will be meeting at 1pm on the Goodman Crescent lawns (the lawns next to Bonython Hall) and marching down to Rymill Park where there will be speakers and performers. You should all be enrolled to vote now so now it's time to let the Government know that Higher Education is a priority.

UP FRONT FEES
The University Council has approved of

the extension of the Up front fee paying program next year. The scheme will be extended throughout all faculties. Despite continuous work within the University the decision to extend the scheme unfortunately went ahead. For a more detailed account of what this means refer to the article in this edition of On Dit.

OPEN FORUMS
Monday 24th is the last of the Open Forums on Student Services. If you haven't already had your say make sure

you come this Monday. The areas that will be looked at are Information Services and Learning Assistance. It will be taking place from 12-2 in the Union Cinema (Level 5 of the Union Building). If you can't come for the whole time that's fine, just pop in and have your say. There is also the provision for students to provide written submissions. If you would like any more information please contact either myself on 8303 5406 or Susan Close on 8303 3717.

sky mykyta - education vice president - skym@smug.adelaide.edu.au



NATIONAL DAY OF ACTION - AUGUST 26
Since the Liberal/National Government came into office in 1996:

- \$840million has been taken out of university operating grants (an effective cut of 25% for Adelaide Uni)
- Upfront Fees for Australian students of up to \$110000 have been introduced nationally (including Adelaide Uni)
- 8000 HECS-places at university have been cut
- HECS has been increased by 35-125% (at Adelaide Uni Law, Commerce, Architecture, and Science students have been worst hit)
- Hundreds of courses have been downsized or closed (including Dance and Drama at Adelaide, and soon all

undergraduate courses will have fewer subject options)

- Larger tutorials and lectures, less staff and more students (up to 30 or 40 in some courses at Adelaide)
- Racism has been encouraged by some areas of society and non-Anglo students have been targeted
- The proposed GST has been found to affect students worse than others in society - the price of textbooks, food and public transport will go up. Can you afford to pay more?

SO WHAT CAN YOU DO ABOUT IT?

1. Come out to the National Day of Action on AUGUST 26 AT 1:00PM - MEET AT THE GOODMAN TERRACE LAWNS ON NORTH TERRACE, march to

Rymill Park for performers, speakers and BBQ.

2. Enrol to vote in the Federal Election and have your say on who the next Government will be and what the big issues will be in the Federal election

ROCK ENROL WEEK
Last week was Rock Enrol at Uni. Thanks to Triple J and the Australian Electoral Commission for their help and support. The bands were cool, the beer and BBQ went down well, we loved the stickers and JJJ gear and lots of people enrolled to vote! Thanks to all my fantastic helpers who covered the campus with stickers and posters (you guys rock!). No thanks to the bastards who stole my banner (again).

alida parente- activities/campaigns vice pres. - acvp@smug.adelaide.edu.au



NATIONAL DAY OF ACTION
The National Day of Action protest is to be held on Wednesday, the 26th of August. Students will meet at 1pm at the Goodman Crescent Lawns, which is located near the North Terrace gates, and rally to Rymill Park where there will be performers, speakers, and BBQ. The protest is against the GST, and for a right to a quality education, and support for multiculturalism. So get

involved. If you have any further questions or do want to get involved don't hesitate to come into the SAUA, or contact us on 8303 5406.

THE GREAT SEINOFF
"Sometimes when I think you're the shallowest man I've ever met, you somehow manage to drain a little more out of the pool"

- Elaine in "The Implant"
The final episode of Seinfeld shown on

the big screen, and in a bar who could have asked for more?
I hope everyone enjoyed the final episode of Seinfeld that was shown on Thursday night. It was great to see so many people laughing and taking advantage of the happy hour that was provided.
Cheers,
Alida
your A/CVP: working for you

eileen fisher - womens' officer - sauawo@smug.adelaide.edu.au



FEM X
FEM X, the National Union of Student's (NUS) Women's Policy and Action Conference, will be held this year on the 26th and 27th of September, at Melbourne University. This conference will be an opportunity to discuss issues including activism in higher education, reproductive freedoms, domestic violence and abuse issues, and much much more. If you are interested in attending or would

like more information about the conference feel free to come in and see me in the SAUA or contact me on 8303 5406.

WOMEN'S POSTGRADUATE SEMINAR SERIES
Throughout semester two the Australian Federation of University Women (AFUW) will be sponsoring a Women's Cross Campus Postgraduate Seminar Series. This event has been organised by Christyana Bambacas

(8303 3351 for further information) and Susie Duggin, to give women an opportunity to present their thesis in front of an audience, a skill that they will need when they go onto higher study. The next presentation will take place on Wednesday the 16th of September from 5:30 - 7pm in the Canon Poole Room, level 5 Union Building. Wine and nibbles are provided and the cost is a gold coin donation.

danielle kowalski - environment officer - kowalski@smug.adelaide.edu.au



ENVIRONMENT SHORT STORY AND POETRY COMPETITION
The SAUA Environment Department is running a short story and poetry competition.
The prizes for each category are:
1ST PRIZE - \$200
2ND PRIZE - \$100
3RD PRIZE - \$50 BODY SHOP GIFT VOUCHER

WHAT YOU NEED TO DO:
Write a short story about the

environment (500 - 1000 words), or a poem about the environment (250 words maximum).
The winning entries will be published in On Dit during Environment Week. All entries must be received by the 28th of August, 1998 in the Students' Association (Ground Floor, George Murray Building, Uni. of Adelaide.) All entries must be publishable. For more information please contact The Environment Officer, Danielle Kowalski on 8303 5406



NEED HELP?
VISIT OUR WEBSITE:
<http://www.adelaide.edu.au/AUU/services/saua/index.htm>



fill out the counter calendar survey form on the web, at:
<http://www.adelaide.edu.au/AUU/feedback/countcal.htm>



DISPATCHES



Lights, Cameron, Action

Renegade Labor Party MLC Terry Cameron last week increased the chances of ETSA being privatised by crossing the floor of the Legislative Council to support the Olsen Government's power privatisation legislation. Cameron, a long-time advocate of ETSA's privatisation as a means of reducing SA's large debt, was expelled from the ALP for his troubles given his failure to tow his Party's line on the privatisation issue.

Watching the Detectives

The hunt for the terrorists responsible for the bombing of the American embassies in Nairobi, Kenya and Dar es Salaam, Tanzania is intensifying. Last Friday, the United States initiated missile strikes against alleged terrorist compounds in Sudan and Afghanistan. The strikes were in response to provocative statements issued by two groups believed to be connected to the African bombings. The World Islamic Front for Jihad Against Jews and Crusaders issued a warning in a London-based Arabic newspaper last week that "the coming days will guarantee, God willing, that America will face a black fate. Strikes will continue from everywhere and Islamic groups will appear one after the other to fight American interests". This statement coincided with a similar warning from the Islamic Army for the Liberation of Holy Shrines, the group which has claimed responsibility for the African bombings. Meanwhile, two people have been detained in Pakistan in connection with the bombings which killed 257 and injured 5500. They are both said to be associates of Saudi Arabian millionaire and designated "sponsor of terrorism" Osama bin Laden, founder of the World Islamic Front. US authorities want to question the shady

bin Laden, who now lives in Afghanistan, but the Islamic fundamentalist Taliban government there has so far refused to hand "a Muslim over to an infidel country" - in the words of Foreign Minister Mullah Mohammed Hasan.

This Hurts Us More than it Hurts You. Really. Burma's military government continues to block pro-democracy leader Aung San Suu Kyi's latest attempt to travel outside the capital of Rangoon, claiming that her safety is at risk. The military government didn't explain what was unsafe about the journey but said Suu Kyi and her companions "remain free to return to their homes at any time or to continue staying by the roadside as long as the conditions remain safe." Suu Kyi has been largely confined to her home since she was released from six years of house arrest in 1995. Meanwhile, 18 foreign democracy activists, including an Australian, detained for distributing anti-government leaflets urging people to remember a failed 1988 uprising against military rule, were convicted and then deported after the mandatory show-trial.

Banging My Head Against a Brick Wall

Serb forces backed by mortars and machine guns captured another major ethnic Albanian stronghold in Kosovo last week trapping thousands of civilians and rebels. Serb police entered Junik near the Albanian border, a main Kosovo Liberation Army base and depot for the distribution of smuggled weapons, and brought it under "full police control" just days after conquering Gledjane, where about 1,000 KLA fighters and as many civilians were trapped. The two villages had been under Serb siege and sporadic shelling for over four weeks, and the Serb offensive came despite previous assurances by Serb

President Slobodan Milosevic that Junik and surrounding environs wouldn't be targeted. Last week's fighting has been described as the fiercest since the clashes in Kosovo started in early March. In Geneva, meanwhile, the UN refugee agency reports that around 240,000 people have been displaced during the months of fighting. Tens of thousands have been uprooted in the past two weeks alone, according to the Red Cross. Further, there are fears of an imminent food crisis in Kosovo unless refugees return home and harvest crops. The harvest season starts in about two weeks, after which it may be too late to save the crops. World leaders are still dithering on what to do to halt the fighting if the warring sides refuse to negotiate, which is likely considering that unofficial Kosovar President, Ibrahim Rugova, and the KLA are at loggerheads over whether force should be used to achieve greater autonomy for Kosovo. NATO allies were considering (again!) options for military action aimed at getting Serb forces to halt their offensive after another call by the U.N. Security Council for a cease-fire, and Secretary-General Kofi Annan condemned Yugoslavia's "scorched-earth policy." Don't dare to dream, however.

Yummy Yummy Yummy... If only.

Three years of famine in North Korea has killed up to two million people in North Korea, a fact-finding mission has reported. Most of the deaths have been from famine-related illnesses like pneumonia, tuberculosis and diarrhea rather than starvation itself. Many hungry North Koreans have resorted to eating cakes or noodles made from weeds, grasses and corn stalks. The dire shortage of food has been attributed to two years of flooding followed by a drought last year,

which caused the collapse of the country's inefficient collective farming system. The fate of North Korea's 23 million people is largely dependent on foreign aid. In a bid to attain more food aid from the largest foreign donor, the United States, North Korean officials have promised to stop exporting missiles. Yet, the government isn't helping the cause, having failed to implement reforms to address the economic decline and banking at the efforts of Medicins sans Frontiers to access the starving and sick people, demanding that the government be provided with the raw materials so it can help itself.

Pooper Scooters

Frustrated Chinese hankering to answer nature's call in strange places devoid of public toilets may now find relief pedalling by. Taiyuan, capital city of Shanxi province, has deployed roving bogs mounted on tricycles to service crowded sites such as railway stations and public squares. "The toilets are convenient for pedestrians and the floating population of migrant workers, who have difficulty finding a toilet in large cities," Xue Mingyuan, inventor of the pedal-powered potties, said. Xue's brainchild was also proving to be more efficient than a previous attempt to provide street-side relief by installing toilets in motor vehicles. The new dunnies cost about \$1000 to make, compared to \$15000 for conventional toilet blocks. Xue now runs a company employing retrenched public service workers who pedal the shit around town (nothing new there, hey!).

Georgie Hambrook

Sources: *The Australian*, *The Washington Post*, Reuters, AP, Nando Times "Something Else".

A TAXING SCENARIO

And the Winner is... Honest John

Congratulations really must go to the Prime Minister, John Howard. With the new tax package, he has outdone himself.

At the last election he ruled out a future GST, declaring it would "never, never ever" return to the agenda; gave assurances of making Australia a "comfortable and relaxed" place; and promised to aid the "battlers" with his term in Government. The voters, of course, took him at his word. Why would they have done anything else?

As Prime Minister he has slashed payments to pensioners, the unemployed, universities, the arts, Aboriginals and low-income families. His nursing home policies, "employment schemes", university plans and Native Title Act amendments have either been abysmal failures or embarrassing successes.

The result has been the tearing apart of Australian society. The nostalgists, the stu-

pid, and bigots line up alongside Pauline Hanson. Every problem is the fault of either Aboriginals or Asians. The educated are mere economic commodities in the international marketplace. The poor are good for nothing dole bludgers who waste tax payers' money.

Even traditional Coalition supporters are not happy. Farmers blame Howard for not giving them the land that is "rightfully" theirs. Businesses are not impressed with the Asian economic situation and the state of the (existing) tax system. Gun owners have dartboards with John Howard's picture on them following his best decision: the reform of gun ownership laws.

The group most satisfied with the last few years has been the rich....

Now, we have Howard's release of his much publicised tax package. A 10% GST, big tax cuts and sweeteners for voters are its three

elements.

But the most crucial part of the package is its deceit. The money for the election bribes is to come from current and projected surpluses. This means that when the Asian economic crisis hits Australia next year, the money we ought to have in reserve will not be there and the package that is supposed to be perfect will have to be radically reformed are most likely, a rise in the GST rate. Howard has tramped around the country suggesting the budget surplus is "sustainable"; an ill-informed guess at best or an ugly lie at worst. Peter Costello, his future challenger, has described the package as a new tax system for a new century (or was that a new recession?).

The sad part is that this disgraceful tax package will win John Howard the upcoming election. The reasons are twofold. Like most people, Australians are a selfish lot. We will

accept the "massive gains" we will supposedly be receiving from the package gratefully. Businesses and the rich, who gain the most from the package at the expense of the poor and who have the greatest influence on who runs this country, will especially sing the praises of Howard the Great.

The other reason is that Labor has fewer bribes to offer to the Australian people. Kim Beazley and Gareth Evans diminish the ALP's credibility as both were integral cogs in past Governments that were as ineffective and duplicitous as this one is (remember the L-A-W; LAW tax cuts?). Consequently, Labor will run an unsuccessful negative campaign against the GST.

Thus, Howard will end up winning the election and serving a second term in Government. Australia will be worse off for it.

Then *honest* John may finally get the chop. James Gruber

It's Not Just Rabelais

Macquarie University's student newspaper *Arena* faces problems from within

EDITORIAL AUTONOMY UNDER THREAT AT MACQUARIE UNIVERSITY

Editorial autonomy has been bypassed and the Macquarie University Students' Council is in crisis. On Wednesday July 29 issue number seven of Macquarie University Students' Council publication, *Arena*, had portions of content both altered and replaced by the chairperson of Students' Council, Marcus Connor, and the Vice Chairperson, Kelli Field.

Kelli Field, holds the position of Director of Print Publications - a role which she has abused since she was elected in the position. The DPP is required to view each edition of *Arena*. At this viewing, she has the power under the ordinances to censor material which she considers to be defamatory, as well as material she considers to be infringing copyright. Basically she is a legal screen for Students' Council, a protection barrier for possible civil suits. An important point is that if there is a conflict with the editors and the DPP, legal advice must be sought by the DPP. A more important point is that the editors can change or modify the content of *Arena*.

When Ms Field has bothered to attend these viewing sessions, she has censored *Arena* not for 'mere' legal reasons, she has in fact censored any material that is critical of herself, Marcus Connor, or any other member of the dominant faction of Students' Council. And we thought university was one of the last places that where a bit of healthy political debate could take place. Think again. Suppression of public opinion and criticism has become part and parcel of the political ideology of the dominant faction of Students' Council - a faction which is formed by a coalition of Labour Right and Liberal Students.

On Monday July 27, 1998, *Arena* was completed and Ms Field came to view the publication. Taking it into the chairperson's office, it was held there for the following two days, with Ms Field's excuse being that she had a copyright issue with an image we had placed on each page of the paper. Fearing the worst, the *Arena* editors visited the printers on Wednesday July 29, only to discover that the paper had been sent onto the printer with major content alterations. No legal advice had been sought by the DPP. The Chairperson, Marcus Connor, and the Vice Chairperson and DPP Kelli Field convinced the

printer that they had control of *Arena*, and the publication went to press.

Taking action in our own hands, the *Arena* editors placed notification in every copy of edition seven, stating the facts, and encouraging the readers to find out more details. Since distribution of this edition, Marcus Connor has refused to sign our cheques, blocking payment of our stipend. He has no power to do this under the ordinances of Students' Council. A Students' Council meeting held on Friday, August 7 was abandoned when Marcus Connor left the meeting. This directly followed the loss of his own motion to block the *Arena* stipend - the meeting subsequently lost quorum and Marcus still refuses to sign the cheques.

Arena editors are appointed by way of a separate election to those of the Students' Councillors, and the editors have many obligations under the ordinances, including to:

'provide a vehicle for features and news items on overseas and Australian events of interest to students which is independent of the usual constraints of commercial and mainstream media'

-MUSC ordinances pertaining to publications, 15th June, 1993

The abuse of these objectives, added to the sneaky way that these abuses have been perpetrated is an outrage. It is impossible to carry out the task of producing an independent newspaper for all students when one group of students, without the privilege of a mandate from election, decided to bend the rules for their own ends. When editorial autonomy is threatened, students newspapers become a mere propaganda machine for whoever is in power in Council at the time - this tenuous position is ridiculous and illogical, and must be challenged. This action seriously questions notions of freedom of the press and certainly threatens the autonomy of student press nation wide.

Please send messages of solidarity and support via email to claire.orourke@exgate.tek.com Also letters of support for the editors of *Arena*, or expressions of disgust at the chairperson should be addressed to Kelli Field and Marcus Connor and sent to:

Macquarie University Students' Council
Macquarie University
NORTH RYDE NSW 2109

ph: (02) 9850 7629
fax: (02) 9850 7633

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Up-Front Fees at Adelaide Uni

Since the Coalition came into Government in 1996 there have been several changes made to the Higher Education sector and up-front fees is one of them. This is an issue that has affected many universities around the country including our own Adelaide Uni.

To give a historical perspective, in 1996 the Federal Government partially deregulated the Higher Education sector to allow universities to introduce up-front fees for undergraduate domestic students. If Universities chose to, they could enrol an additional 25% of students once they had reached quota. These students would pay up front fees to study at Uni. There were a number of Universities around the country that introduced these places last year, most of them are what are called "sandstone" unis they are the oldest ones which are considered prestigious and some of the newer unis also followed suit.

It was introduced last year as a pilot scheme that allocated a limited number of places (50) to the scheme. Of those places roughly half were taken up and the students entered a variety of courses.

This year University Council, has made the decision to extend the up-front fee paying scheme for domestic undergraduate students at Adelaide for another year. You would think that in a pilot scheme if only 50% of the places were filled the uni management would think perhaps it wasn't as successful as they expected. Unlike last year, only three Council members (Janine Haines, Rosslyn Cox and Jill Thorpe) voted against the scheme. This year the scheme will include all faculties.

Since the issue of up front fees came into play student representatives have continually fought against their introduction. The Working Party that was established last year and has three student reps on it is now the main area where students have any kind of influence over the scheme.

The introduction of up-front fees leads the way to the commodification of higher education which will result in a user-pays system. Education should be seen as a community benefit, an educated society is a productive society. Education should therefore be publicly funded so that as many people as possible can access it. If society moves towards a user pays system we will regress back to the days of a very elitist system.

It also has major ramifications in terms of equity. This system will ultimately affect those people from equity backgrounds who will most certainly not be able to even consider paying up-front fees. By introducing up-front fees we can see that Adelaide does not see access and equity as one of the uni's priorities.

There are some minor concessions that have been made in the form of scholarships. Several new ones will be introduced starting from next year. However, this is no reason to continue with the up front fee paying scheme.

Education should be a right for everyone and should not be regarded as a privilege. Regardless of how much money you have a university education should be accessible to all who want it. The distribution of wealth should not determine the distribution of knowledge in our society

Sophie Allouache
SAUA President

ROCKENROL

ROCK ENROL 19 - 21 AUGUST

Well, it was last week and we rocked and enrolled and drank cheap beer and turned sausages and heard political speakers and got cool free JJJ gear. Rock Enrol was organised by the SAUA Education Department in conjunction with Triple J and the Australian Electoral Commission. The aim of the campaign is to ensure that young people, exercise their democratic muscle and enrol-to-vote for the Federal Election. Wednesday went off with The Trins playing to a big crowd on the Barr Smith Lawns, as well as scoffing \$1 beers and BBQ; Thursday was the day for the political speakers with Chris Pyne (Liberal), Karen Hanson (Labor), Craig Wilkin (the Greens) and Tyron Beard (Democrats) - the rain sucked but the speeches were cool; Friday was Triple J Day in the Unibar with Gilmore playing and Triple J Giveaways (rockin' t-shirts, caps, stickers and condoms).

Huge thanks have to go to Louis and Drew from Triple J for being so cool about giving us merchandise and publicity support; to Paul from the Australian Electoral Commission for coming down to campus and enrolling students; the Union staff for helping with the week; Olivia Nassaris from NUS SA for helping with info for students on how the parties shape up on higher education; and last but not least my fantastic helpers - Alida, Janak, Mandy, Kerryn, Alex B, Nick, Simon, Hoa, John G, Phil, Bonnie and Pete. You are all stars!

Sky Mykyta
Education Vice President
Students' Association



The Electric Chair

Hard Hitting, Somewhat
Internet Related
Current Affairs.



The thin buzzing line that separates one form of mass media from another is rapidly fading, as TV and newspapers try to take over the internet. It's impossible to turn on the TV anymore and watch some good, entertaining advertisements, without having www.pieceofcrap.com appearing in very neat and stylish writing at the bottom of the screen. Anyone who's seen a Channel 9 promo will have noticed that they do the same thing - shameless cross promoting their web page, the ugly child spawned by the unholy alliance of Kerry Packer and Bill Gates (what would that kid look like???)

To answer my own question, the kid may well look like Ray Martin. Or not. Anyway, I had gone to www.ninemsn.com.au hunting for my favourite Uncle Ray. But he wasn't there, or at least I could find nothing about him. So instead, I turned my attention to one of Ray's old stomping grounds, 60 Minutes (the 60 is never, ever actually spelt) at www.60minutes.ninemsn.com.au, and investigated my other favourite Uncle of current affairs TV, Uncle Dick, a.k.a. Richard Carleton.

To start with, I have to mention that I hate tabloid TV, and I don't watch 60 Minutes, except to yell at the TV - so now you know where I'm coming from. The promo people at Channel 9 are however forced to love it: "60 Minutes is Australia's most successful current affairs television program. Now in its 20th year, this Channel Nine juggernaut is the popular Sunday night fare for more than five million viewers a week across Australia and is re-broadcast in another 65 countries around the world." There it is folks - more than just another TV show, this is a TV juggernaut - I suppose that means it's sold plenty of Toyotas for a long time. Current King of the Toyota salespeople is Uncle Dick - the master of the attack on the soft target; he of the statement that is supposed to be a question; the man who is not afraid to ask "Do you expect the people of Australia to believe that?". The publicists agree with me, but put a somewhat different spin on Dicky's undeniable talents:

"When in the field or in the studio,

he fears not for personal safety or popularity.

(He watches out for falling lights in the studio, and is very good at crouching down when in the field)

It is the role of the journalist to seek truth. But with Richard it is an obsession. Time after time you will hear in his stories and interviews: "So you lied" or "are you telling the truth". For him it is at the heart of every story, every interview and pity the person he catches out."

(Actually, I generally do feel sorry for the poor idiot beurocrat that Dick picks on - with the power of selective editing and the interviewee's normal lack of interview experience, who'd going to come off looking stupid?)

Anyway, I could go on looking at the gallery of morons that server up that dish of supposedly newsworthy drivel, but I won't, I may end up ill. If 42.5 Minutes (or whatever Stuart Littlemore used to call it) is getting you down - then complain. The [Mediawatch](http://www.abc.net.au/mediawatch) page is really no more than an email address, but it's there at www.abc.net.au/mediawatch.

Alternatively, you can laugh at current affairs journalism and how crap it is. There will be no new episodes of *Frontline* for a while, but there is a pretty good fan page at www.vision.net.au/~slawson/frontline - its full of obsessive detail about the show, which, although based maybe more on Uncle Ray's show than Uncle Dick's, is still damn funny.

On a final, somewhat related note, I want everyone who's bothered to read this far to sign the anti-Pauline Hanson's One Nation protest, online petition at www.protest.org, because, to put it in nice, simple, current affairs language, she sucks.

The relation to this article? If anyone else has a longish memory like me, you'll remember that it was an interview on 60 Minutes that, in my opinion, started the whole Hanson ball rolling, with the now infamous "Please Explain". I wonder - did Tracy Curro who was doing the interview know what a xenophobe was before her producer explained it to her? I wasn't sure. Good work team!

Tim Kentish

The Joys of an Open Mind

United Vietnamese Buddhist Congregation of SA

Poor old Pauline! The excitement and pleasure that our Queensland MP misses out on is sad to contemplate. Instead of being buffeted by 'minders' and heckled by less tunnel-visioned Australians. I refer to special celebrations with kind, friendly immigrant Australians - eg the United Vietnamese Buddhist Congregation of SA.

From July 31 to August 2, this Congregation invited "honoured guests, co-religionists, compatriots [translation for Pauline - 'Australians'], and Buddhists to come and participate in our Days of Celebration" held at the Phap Hoa Temple to bring relief to the needy, the disconsolate spirits, and the meritorious people who have passed away. "We look forward to your presence and gathering with Monks and Nuns who have come from other states and overseas to pray for World Peace, favourable wind and rain in Australia and Vietnam, and for the happiness of all people". Even with heavy study commitments I could not resist being part of at least one of the weekend's activities. Saturday looked interesting: 5am late-night prayers [judging by my sons that is the modern equivalent of a 1950s late-night, Pauline]; 7:30am breakfast [I felt it would be a 'bit much' just turning up to be fed]; 8:30am trip from Temple to Pt Adelaide, where at 9:30am there would be a ceremony to pick the spirits of dead people from the sea and at 12:30pm another ceremony to pick the spirits of accident people on the land. Proceedings would conclude with a 6pm reflection dinner. Although I had been invited to this congregation's major events for several years these ceremonies seemed new to the calendar, and this turned out to be the case.

So, at 8:15am on Saturday July 1, I drove into the temple car-park to find one double-decker bus, several smaller buses, numerous cars, and a utility colourfully bedecked as a symbolic float - obviously to lead a procession down to the Port. I waved down a passing Monk to ask where I could join the cavalcade. He politely inquired whether I had 'booked' ['paid' is not a word used with invited guests] for the bus-ride. Along with my negative reply I offered to drive myself in with the convoy of cars. This offer was happily accepted and a colourful sign was swiftly popped under my passenger side windscreen wiper so that I would be looked after during the journey. [Yes Pauline, the colours were red, white and blue, along with the warm friendly tones of yellow and orange, making a most festive symbol for a parade to honour the dead.]

As we negotiated the traffic lights heading for the wharves, my thoughts turned to poor Pauline. Here I was heading for a new experience full of reverence for all the dearly departed people of the world: ancient rites with a holistic approach, inclusive not exclusive, while Pauline missed out again. Sitting at home, slaving over yet another 'revive the 1950s' speech, while the 1990s move rapidly on towards the next millennium. I remember 'the good old 1950s' well. Yes, there were plenty of jobs: in jam

factories for the children of working-class families and in the retail trade for lower-middle class children. University? Oh yes, for a very small number of Commonwealth Scholarship students and the children of migrants who willingly worked at 2 or 3 jobs to pay the fees necessary for their children to 'rub shoulders' with the children of wealthy and/or professional people. Otherwise, there were the 'good old Teachers College Scholarships' granting access to universities if one was willing to teach secondary students. This led to Australia having a rather large number of teachers who were in the profession for quite the wrong reasons. From my car I could spot several Adelaide Uni students in the parade and my bet is that their parents are working hard to give them an education just as the 1950s migrants did.

Once on the wharf my confidence floundered a little. The Monks were peering over the edge into the water. Were we expected to jump in and retrieve a religious symbol like the Greek Orthodox ceremony requires? I had no wish to offend, but my 1950s days of diving off the wharf into the Rosewater Canal, feeling the bags of dead kittens and discarded stolen bikes on the bottom, are sadly gone. "The spirit is willing but the flesh is weak" came to mind. Then I realised that the entire congregation was forming a five deep queue - facing along the wharf, thank God, *not* towards the water!

At this point Phung-cak, a friendly AU face, asked me to join the line of pilgrims. Noticing that I did not have an official label on my coat, she asked if I had 'booked' for the boat. Two conflicting emotions ran through my brain: relief that there was no required leap (of, ahem, faith!!) into the Port River, and embarrassment that I did not have a tag. Phung-cak assured me that no-one would notice - but I rather doubted that as the rest

of the group was a head shorter than myself notwithstanding my obvious bright red beanie! There was the moral consideration, too - I had not 'booked'. Did I have the right to just walk on board with those who had paid their dues?

I tried to retire with the least possible fuss, but the senior monk - the Venerable Master - beckoned me over and, without speaking, asked why I was leaving. As soon as I indicated my lack of 'a label' there was a flurry and I was pinned with number 117, had a packed vegetarian lunch passed into my hands, accompanied by a wealth of smiles, and I was in line ready to board the *Queen Adelaide*. What an adventure! I had not been out on the river for years - and to pay my respects to those who have died at sea, what could be more fitting?

As the ship set sail, the

ceremony began. The great thing about the Vietnamese Buddhists is that they accept me as a practising Christian and do not expect me to worship idols or do anything which would be offensive to my religion. They simply told me what they were chanting about and encouraged me to meditate or pray in any way I felt comfortable.

I'm glad I chose to sit at the back in the plastic enclosed deck because I was able to follow the Monks outside onto the top deck to perform the most significant part of the ceremony - homage to the spirits of those who died at sea. Poor Pauline! She could not imagine this colourful, deeply spiritual ritual performed at sea with a gentle, hospitable congregation giving recognition to the dead and solace to the living relatives. Their ceremony was not just for Buddhists but for all of humanity, even Pauline.

At the end of the ceremony, we all opened our lunch packages and literally feasted on the tasty savouries and fruits. With time to chat I picked up a good tip for penurious students: 75 minute promotional cruises are available at 11:30am and 1:30pm each Sunday for \$2 from Adelaide Cruise - ph. 84472366. Pauline that is probably a 1950s price!

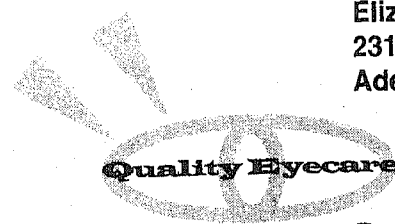
Back on land by 12:15pm I felt that it was time to head back home to hit the books. The warmth and genuine care that is always extended to me by this congregation is quite remarkable considering I am not of their faith. What does happen is that I learn the etiquette of their religion, their tradition and their rituals, and leave with a sense of peace and tranquillity - and all without leaving Adelaide! Look what you are missing out on, Pauline!

R. Joy Ricci

North Terrace

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Did the earth move for you? Are you feeling comfortable and relaxed? Prime Minister Howard and Treasurer Costello and the other government members certainly hope so, as they're all banking their political lives on the electorate's happy consumption of the tax reform package.

Consumption lies at the heart of the latest proposal at tax reform, with the revenue raising balance shifting from income taxes to a consumption tax (GST). The GST, being a political milestone for the Coalition, is being made more digestible with substantial tax cuts - \$13 billion worth - on offer. The GST revenue - an estimated \$27 billion a year - will be divided exclusively among the states - a surprising proposal which, far from increasing the financial autonomy of the states and reinvigorating the Federal Compact, makes the states even more dependent on the revenue raising powers of the Commonwealth given that a piece of the GST pie requires the states to abolish 9 of their own (admittedly inefficient) taxes.

The government contends that tax reform, with the shift from income to consumption, is critical because the existing tax structure is outdated, and increasingly leaky. Moreover, removing the tax burdens from export goods would be good for business, and promote job creation, according to the spin. Treasurer Costello has been brandishing his big stick, declaring that the welfare system would collapse if a GST was not introduced, so you low income earners on government benefits better stop complaining....

However, it is the welfare sector which is most apprehensive about the proposed tax changes. ACOSS and those pesky, meddling Churches who should be seen and not heard in the political arena (according to the Government) have already come out in opposition to the reforms - particularly the GST and the weighting of the tax cuts, which according to ACOSS sees 52% of the tax cut dollars go to the top 20% of income earners, while low income earners will at best break even and at worst be considerably worse off. ACOSS argues that the distribution of tax cuts and other concessions would focus on those who need relief most. As it stands, low income earners up to \$20,000 will see their tax rate reduced from 20% to 17%, while low-middle income earners - \$20K-\$38K - will have their tax rate reduced from 34% to 30%. Middle income earners bringing home up to \$50,000 will have their tax rate slashed from 43% to 30%; whereas middle-high income earners, up to \$75,000, will get income tax cut from 47% to 40%. Those earning more than \$75,000 are taxed at the existing rate of 47%. Now, 'who are the battlers?' asks ACOSS - the working poor or the verbose middle classes?

The modelling used to estimate the effects of the change in the tax balance has been a source of much contention so far. The welfare sector contends that the cost of living calculations made by the Treasury lacks credibility. According to the Government's figures, the cost of living will increase 1.9% across the board; that is, be the same for low income earners and high income earners. A breakdown of the Treasury reveals estimates that the price of food will rise 4.4%; the cost of water, gas, and electricity will rise 5.2%; bills at cafes, restaurants and hotels will rise 6.7%; conversely, the cost of new motor vehicles will drop 8.3%. While the cost of financial and community services will decrease 1.9% and 1.3% respectively.

However, independent economists and the welfare lobby contend that increases in the cost of living will be closer to 2.5%, and even higher for very low income earners, whose spending patterns differ markedly from those with more spending money available - after all it's not every day, or every year, that we purchase a new car, for instance. The Melbourne Institute of Applied Economic and Social Research estimates that the poorest 20% spend 15%

\$ A People Overlaid With Taxes \$

of their incomes in food, while the richest 20% spend 12.5% of their incomes on food (which of course is a lot more in \$\$ terms). Conversely, the poorest 20% spend 9.4% of their incomes on transport while the wealthiest 20% spend 14.5% of their incomes on transport. Thumbnail sketches of the impact of the proposed tax reforms on various lifestyles by the University of Melbourne show that a student or unemployed person reliant on government benefits as their sole source of income are among the big losers in tax reform because a GST will increase rent, food and public transport fares, while eating out and other entertainment (like concerts or movies) will also cost more. For a single person earning between \$20K-\$30K, will gain from income tax cuts and cheaper cars, but this will be offset by increases in the cost of living, especially entertainment, recreation and phone bills. A sole parent on welfare who spends their income on life's essentials like rent, food, clothes and transport will find the cost of living increasing, but this would be offset by increased social security and family tax assistance, and reforms to social security which reduces the withdrawal rate for family benefits from \$1 for every \$2 earned above the threshold to \$1 for every \$3 earned above the threshold. Meanwhile, the threshold for family assistance payments increases to \$28,200 for a one child, two parent family, while the assistance itself is more generous for nuclear families, particularly those with one wage earner - for example, income splitting is being encouraged.

The government has attempted to counter the inflationary fears by noting that government benefits will increase by 4% to compensate for the introduction of a GST, while pensions will be indexed at 1.5% above the rate of inflation thereafter. However,

the concerns of those low income earners still remain. Elsewhere, economists have expressed concern over the Government's plan to raid the projected Budget surplus - funny that an extra billion or so dollars popped up in the days prior to the tax package's release; how fortunate! - to pay for the tax cuts. The problem with this mechanism is that the forecast surpluses are optimistic given the likelihood of the East Asian economic downturn continuing for some time and perhaps impacting on the United States as well. There is scepticism about the Government's projections for 3.5%pa economic growth and 2.25% employment growth over the next four years; that economic growth will in fact be lucky to reach 2.5%pa over the next two years; while employment growth has been stubborn enough during the past four years of economic "boom". Such a downgrading in economic growth, should it materialise, would significantly reduce the Budget surpluses. So, what does the government propose to do if the budget surplus diminishes, even disappears? The tax cuts have to be funded from somewhere, even if it is at the expense of the proclaimed reputation for good economic management, because the political stakes are too high. So, any shortfall is likely to be made up either through raising other taxes (that would be politically stupid) or cutting the proposed tax cuts (remember Keating's L-A-W, LAW tax cuts?) or cutting spending on government services (they have a good record at that). Will it end up a matter of robbing Peter to pay Paul?

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Georgie Hambrook

Sources: The Australian, The Age, Australian Financial Review.



tax angst?

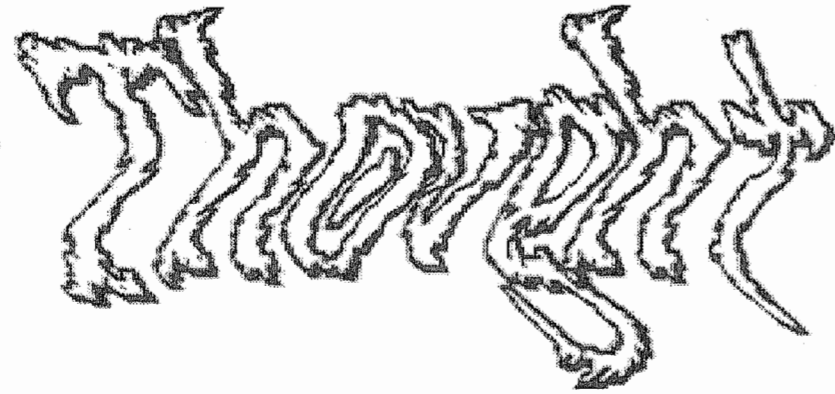
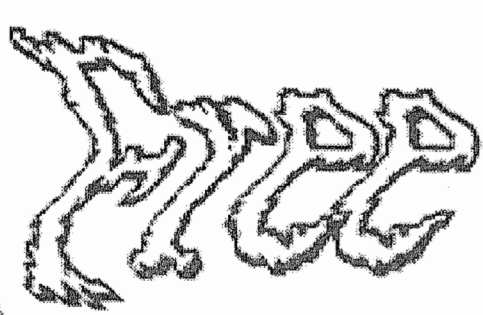
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Don't know your deductions from your rebates?

The Students' Association now has a free tax assistance service to help you through these challenging times. If your gross yearly income is less than \$20,000 and you are a student of the University of Adelaide, you are eligible to use this service. Every Wednesday, between 3 - 5pm, come in and talk to our accountant (courtesy of Income Tax Specialists.) Gain valuable advice & help with

filling out that pesky tax return form. Simply call into the Students' Association Office (ground floor, George Murray Building, Union Complex) or call (08) 8303 5406 to make an appointment. Or, visit the web site for free taxation advice: <http://www.taxspecialists.com.au> user name: students password: tax98

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DOES GOD EXIST?

THE ARGUMENT FROM DESIGN

When we look around at the world we see a world of order, a world of wonder. The entire universe acts as a machine with each part working in cooperation. These parts in themselves are also machines, with their own parts and so on, beyond human perception and comprehension. Every living being from human down to simplest insect works towards its own specific ends, and acts for its own purpose. The devices of nature seem to follow some intelligent purpose, just like, though far surpassing, the devices of human invention. Bits of wood and stone, by themselves, will never erect a house - no, it takes an intelligent architect. Pieces of metal will never assemble themselves into a watch - no, it takes a skilled watch-maker. Where ever such devices exist we must always posit an intelligent designer. Now consider an infinitely complex apparatus such as the human eye. Could this have come about by chance? The universe appears to have been designed. Therefore an intelligent designer must exist whose powers and abilities are equal to the magnificence of the task. This designer can only be God.

This argument appears convincing upon first encounter, but it turns out to be quite ineffective. Firstly, it does not necessarily establish the existence of one creator. Why must one God have created the universe when the task could have been completed by a number of lesser deities of perhaps limited powers? Secondly, if the universe is used as evidence for God, all of its qualities must be taken into account, including the existence of evil. The god established by this argument can not be all good. The god established is at best amoral, and at worst malevolent. Here the theist might interject with reasons for the exist-

ence of evil (perhaps even valid reasons), but as Hume so brilliantly pointed out, the argument only allows evidence supplied by the composition of the universe, and it does not allow the importation of reasons external to it. Thirdly, it doesn't necessitate that the creator or creators still exist. It only requires that the creator or creators existed at some time in the past - God may have expired a long time ago.

DESIGN THROUGH TRIAL AND ERROR

The crux of the argument from design is that complex mechanisms such as watches always have creators. Thus it seems that the universe (the most complex of mechanisms) must also have a creator. Where ever such order exists it is always derived from the purposeful intelligence of a mind. A mind devised the idea of a watch before it was physically realised. Is the same true of the universe? The analogy provided by the argument does not provide the whole story. When a person creates a watch the idea they use to design it is usually based upon an idea of another watch. The creator of this watch likewise got the idea from someone else, and so on back and back. Do you get to the original idea by going back? No, what you actually find is that each creator of each watch has made minor improvements and modifications to the design they copied. Thus as you go back through the ideas as each improvement is subtracted the idea gets simpler and simpler, and so do the watches. The same is true of every single invention we have. It is by a process of evolution, of gradual change and improvement, that we have cars, computers, lights, heaters, chairs, planes, radios, televisions, even the humble fork. **EVERYTHING EVOLVES.** So

what if we fit this revised analogy to the universe and ourselves? We can imagine the universe gradually changing but what about ourselves and other life forms? The analogy doesn't fit because at every step in the evolution of watches it was required that there exist an intelligent creator to actually build the watch. Thus it would seem that even if we changed gradually just as our inventions do, it would still require the regulation of an intelligent creator. Or does it? If you view the entire life time of a watch, at its beginning you will see its creator actually form it, but if you view a life form it simply grows of its own accord. Just like the watch, life forms begin from simpler forms - just watch it grow! But unlike the watch there is no perceivable creator between stages of improvement. The answer lies in our genes. Our genes contain the plans for building us.

GENES ALLOW FOR SELF CREATION. When a watch maker builds a new watch they copy an existing watch but make minor improvements and modifications. Subsequent watch makers will draw upon any innovations that work and include these, but reject the others. Thus the watch evolves. But what do we mean by what works? What ever improvement serves its purpose, in that humans find it useful or attractive. These features are copied into the design of any new watches that are manufactured. This is an

intelligent choice. Just as certain watch designs survive or become extinct depending upon human desires, genes build organisms which have a certain design which will survive or die depending upon what works. What works for an organism does not depend upon intelligent choice, but upon environmental conditions. Depending upon its design, the organism will be more or less likely to reproduce and thus have its genes copied and allow its particular design to again be produced. Even if the changes in watches are gradual, the modifications are still chosen by intelligent designers. Genes on the other hand are not intelligent. Thus people ask if God is controlling evolution?

Genes are not intelligent, and neither are they perfect replicators. There will always be mistakes. By chance new, slightly different designs will be produced. This fact is evident just by comparing your looks to that of your parents. You have been built out of a combination of genes supplied by your parents.

Over millions of generations these slight changes will result in great incremental differences. Any changes that are advantageous within a particular environment you would expect to survive just because these organisms are more likely to replicate themselves. Thus due to the simple fact that the flawed organisms do not survive, an "intelligent" choice like that of the watch maker is made.

Evolution just doesn't seem like a comprehensible explanation when it is said that random mistakes lead to improvement. It seems preposterous. But the mistakes are, though random, embedded within a systematic process. Genes are organism planners. They do so very systematically. Just consider this: It is by mistakes in genes that people can be born with six fingers. What is amazing about it is that the sixth finger will often be perfectly functioning. The extra finger moves,

feels, has blood circulating through it, has bones, tendons, and veins. This complex system is connected to the body's own system and functions as though it was meant to be there. Though it was a mistake, it was a systematic mistake. The genes built even the mistake from plans. Now, if for some reason six fingers was of more survival value than five, then a whole new characteristic would be established, just by mistake. Just as watch makers build watches by copying existing watches and adding to them, genes also build and add to the designs of existing organisms.

The two most important points to take note of to fully appreciate the theory of evolution are as follows:

1. Even though it occurs by mistake these mistakes reside within a systematic ("planned") process.
2. Developments which seem incomprehensible (such as the human eye) occurred over equally incomprehensibly long periods of time. As they say, if an infinite number of monkeys were at an infinite number of type writers, one would eventually type a Shakespearean sonnet. In other words the law of probability states that over a huge amount of time, hugely improbable things MUST happen.

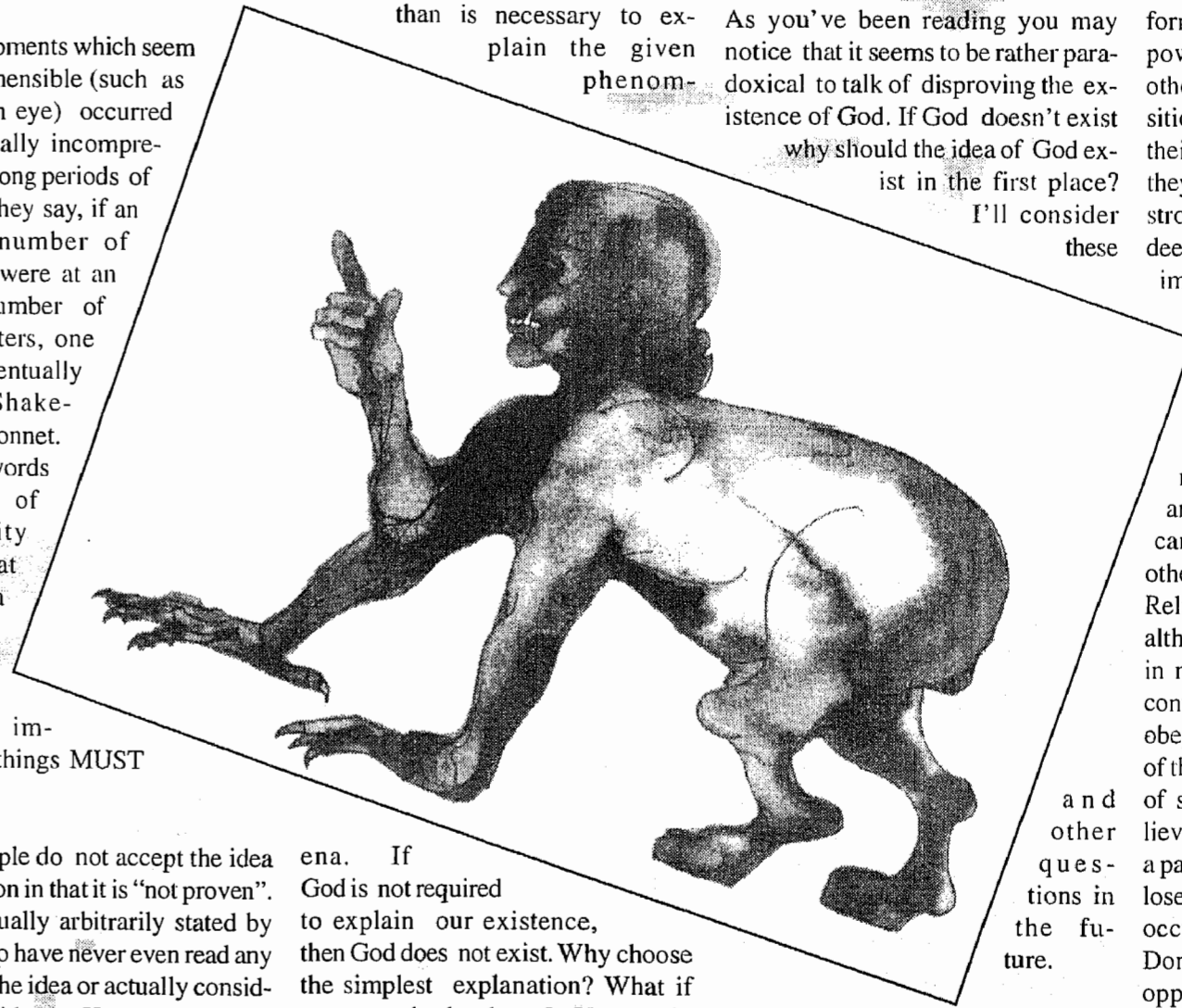
Many people do not accept the idea of evolution in that it is "not proven". This is usually arbitrarily stated by people who have never even read any books on the idea or actually considered the evidence. However, no other scientific idea in the history of humanity has been more stringently tested. People, desperate people, have been trying with all their might for almost 150 years to refute the idea. But it just keeps getting stronger. Its safe to say that with so many brilliant scientists working on the idea in every field, if it was going to be refuted it would have been by now. New discoveries may change particulars, but the underlying idea will remain. With such forceful evidence at its backing it begins to become apparent that those who do not believe it do so because they simply don't want it to

be true. 'Nothing in biology makes sense except in the light of evolution.' Theodosius Dobzhansky

'If superior creatures from space ever visit Earth, the first question they will ask in order to access the level of our civilisation is: "Have they discovered evolution yet?"' - Richard Dawkins

THE EXCISION OF GOD FROM REALITY

The strongest argument against God's existence is that God is superfluous to explaining our existence. Occam's razor states that you should always choose the simplest explanation. Thus assume no more than is necessary to explain the given phenomenon.



ena. If God is not required to explain our existence, then God does not exist. Why choose the simplest explanation? What if your car broke down? You could assume that a certain part wore out, or you could assume that gremlins actually purposely caused the damage. You can't disprove the existence of these gremlins because they always sneak away just in time, or are so small they can not be observed. By saying there are gremlins makes the world impossibly complex. Where do the gremlins come from? What do they eat? Where do they live? What type of intestinal tract do they have? Why don't we already know of their existence? We could keep with the gremlin story, or just assume it so unlikely (especially since there is no evidence for it) that

its not true. The same applies to the existence of God. To say God exists is to say that certain supernatural processes exist or existed which are no longer observable within our experience of the universe. These problems do not arise, however, if we go for the simpler solution of evolution, which works by processes that are already known to exist and are readily observable.

This does not refute the existence of God, but it does give rational reasons for denying the existence of God until better reasons arise, just as we will continue to deny the existence of gremlins until evidence points to the contrary.

Many hold, however, that since God exists outside space and time, no words will ever be sufficient to prove God's existence. They exclaim that their reasons go beyond words. What are these reasons?

As you've been reading you may notice that it seems to be rather paradoxical to talk of disproving the existence of God. If God doesn't exist why should the idea of God exist in the first place? I'll consider these

human currently is death, no matter how rich, how poor or how happy you are, you can not escape some ending. This inescapable part of life, death, has been the drive of so many attempts at thwarting it, the Alchemists who searched for life prolonging potions, the crusaders for holy relics, and the basis for religion. Religion acts as a comfort zone, it provides people with a means of averting death, of cheating the fundamental flaw in all life, the cessation of it. And certainly it would be fine if this was all religion was, a way of allowing those who believe in it to think they have cheated death, by being granted eternal life, but sadly it is much more than that.. Religion, due to its methods of being able to interpret what behaviours and actions denote sins and other acts which jeopardise eternal life exerts on its followers a most fundamental form of social control. The people in power who interpret the bible, or other holy works are in so many positions to manipulate the followers of their religion. And sure, the power they exert may not appear awfully strong on the surface, but if you look deeper, the social control exerted is

immense. The dark ages, religious wars, pre-marital sex, euthanasia, abortion, gay rights etc. Its difficult to see how the preaching of such ideals, the notion that certain things are right or wrong, are at a basic level any different from the propaganda campaigns of Hitler and Stalin, or other utilisations of misinformation. Religion is a means of social control, although significantly less powerful in many respects to other forms of control it still exists. The threat of not obeying religious doctrine is the loss of the promise of eternal life, the loss of so much to the person who believes. It is just that religion has been a part of our societies for so long, we lose an awareness of what is actually occurring and grow to accept it. Don't get me wrong, in thinking I oppose everything religion stands for, it does prove useful in promoting social awareness and providing welfare for those in need. But just think of car bombings and genocides my dear cherubs.

Dear Philosophy bit and Brentyn, Imagine that someone told you that if you were given, say \$50, and were told that if you spent it well, lets say without using it in ways that may be deemed somewhat gratuitous or evil, that you would be given more money than you would ever need.

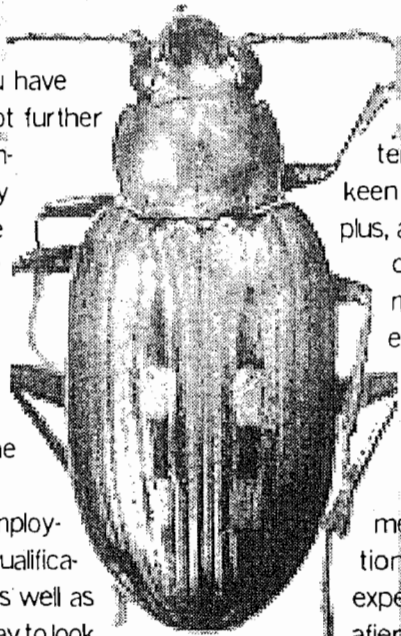
Ian Imagine that someone told you that if you were given, say 80 years of life, and were told that if you live it well, lets say without using it in ways that may be deemed somewhat gratuitous or evil, that you would be given eternal life. The one inescapable part of being

Brentyn Ramm.

The Travel Bug

London is not the capital of England at all. It is best described as an international city, that gives you the sense of being in England and all over the world all at once. Getting here is no mean feat (26 hours) although the disorientating experience of jet lag is a far cry from the motion sickness of the six month voyage by sea that had to be endured earlier this century. The first-time-working-holiday Australian visitor might feel inundated during the first week of so. All the senses are bombarded with a wealth and excess of lots of things happening at once. This is very exciting and stimulating but also exhausting, and no one gets paid for being a tourist, no matter how earnestly and energetically you might go about your business. And everywhere you go a fee might certainly be extracted from you. (Hint: if you're planning an expedition to the muderland, get yourself an International Student identity Card from the STA - you'll save yourself a small fortune, which you'll definitely need for survival purposes like food and beer, not to mention a roof of some kind. Unless you're planning to take a tent and join the campers under Blackfriars bridge along with other established tent dwellers.)

Employment abounds in London, whether or not you are qualified or experienced. But what you do need is an impressive suit, a London A-Z Guide, an imaginative resume and lots of bluff. There are jobs for every kind of imaginable employment. Obviously if you have experience you'll be a lot further ahead in the queue. In the area of work I am interested in (secretarial) they are particularly keen to employ people with 50 words per minute plus, and experience with a range of programs including Excel, Window, and Wordperfect. The higher the pay you can expect, which, to be honest, is what it's all about - so that you can hopefully save and foot-prints all over the



Au pair and nanny employment generally seem to require some sort of qualification (there are some schools in Adelaide) as well as experience. But why you'd want to come all this way to look after someone else's children is beyond me. Then there is bar work, waiting on tables, and kitchen work, and there's plenty of it for pretty crappy wages. Jobs are advertised in lots of places, including the *Evening Standard* newspaper (for casual London work) and *TNT* a free weekly mag. produced especially for Aussie and New Zealand working travellers. You'll probably find all of this info in a guide book (*Rough Guide* or *Lonely Planet* are particularly good) so I don't know why I'm rabbiting on like this. The only thing I wish I'd done is actually read some of the damn thing before I came! I'm sure it would have made good psychological preparation! Job interviews with one of the 4000 agencies or directly with an employer can be a bit hair-raising if you haven't been to an interview for a while or worn high heels for ages. Try packing your confidence, whatever form it comes in.

I was intrigued to find on my hostess' overloaded bookshelf a volume entitled *How to be Normal in Australia* whose sub-titles include 'a practical guide to the uncharted territory of antipodean relationships' and 'secrets of normal Australians revealed'. True Empire style. The chapter on National Etiquette advises the intrepid English traveller to 'hold back from talking about the things that bother you until you've held back for so long that it has become absolutely impossible to talk about any more!'. And I thought that was an English trait. In fact, if I was English and I read that book, I think I'd cross Oz off the list ... Well, I've told you absolutely nothing much but bear with me, it might get interesting

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Sally Chance

Artistic Director, Restless Dance Company, a youth dance company working with people with and without a disability. A graduate of the Laban Centre for movement and Dance, London. Between November 1996 and March 1997 through Asialink, Sally worked with young people with a disability at the Darpana Academy of Performing Arts, Ahmedabad, India.

Massimo Ranieri

Roman performer and researcher in 'anthropological theatre'. He has worked extensively in Europe and conducted intercultural performance exchanges in South America, India, North Africa and Australia.

Professor Mary Kalantzis

Dean, Faculty of Education, Language & Community Services, RMIT. Co-author of *Productive Diversity: A New Australian Model for Work and Management* and a former Hearing Commissioner for the Human Rights and Equal Opportunity Commission.

Tony Mitchell

Senior Lecturer, Cultural Studies, Writing and Performance, specialising in popular music studies, cinema and multicultural film, television and performance, University of Technology, Sydney.

Ramesh Rangarajan

Product Manager, Motorola Australian Software Centre, Adelaide. Motorola has centres in 128 countries and 140,000 employees worldwide. The 215 employees at Motorola Australian Software in Adelaide originate from 28 different countries. That Motorola understands the cultural differences of its customers and maximises the cultural diversity of its own workforce, is evident in its 75% growth rate.

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ATHLETIC GEAR!!! GET YOUR RUNNING SHOES ON!!!

Summer is almost upon us and that means in athletics circles that the track'n'field season is about to get underway. The University Athletics Club is getting ready for the summer season, and is in the process of re-establishing it as the force that it was in the 70s and 80s.

After a few lean years in terms of members and competitors, numbers are steadily increasing. There have been a number of very successful athletes in the past, and even in the present with David Cardone representing Australia in the World Universities Games in Sicily late last year in the pole vault.

Last year a small team was sent to the Universities games in Melbourne, with David Cardone winning his pet event, the pole vault. This year there is hope that a much larger team can be sent, and Stephane Hubert can help anyone who is interested in competing for Adelaide University. The Universities games are run in September with a full track'n'field program for men and women, and even if you're not a future Cathy Freeman, there's a fun time to be had by all.

The University Athletics Club boasts some superb facilities at Park 10 across Frome Road and can cater for athletes of all abilities and events. In the near future the club hopes to have competitors across the range of events on the track and in the field, including relays.

Anyone is welcome to join the University Athletics Club and experience the challenge of competing in club level track'n'field. So if you're looking to get fit for summer or have a hidden talent you'd like to uncover, the University Athletics Club would be happy to welcome you to its ranks. Just drop into the Sports Association any time or contact either of us on the numbers below.

Stephane Hubert - 8331 8824

Adam Starrs - 8331 8593

Cross Country

The cross country program is run over Winter from May to September. A range of distances are run from 3K to 12 K on a variety of terrains. Races are available for men and women and there are several opportunities for a relay team as well. Cross country is an ideal way to stay fit and healthy over the winter months with the occasional cross country run as a testing ground for fitness levels in preparation for the summer track season.

Professional Athletics

Professional athletics is run over summer from the end of October until Easter the following year. Professional athletics is run under the auspices of the South Australian Athletic League (SAAL) and consists of fortnightly meetings on average where races are held under handicapped conditions (according to ability) for prize money. Distances range from 70m to 10km and "novice" races are run regularly throughout the season over most distances for those athletes new to professional athletics. Open events are hotly contested with the most prestigious meetings being the Bay Sheffield between Christmas and New Year featuring the Bay Sheffield Gift and the Lyndoch meeting, the richest one-day carnival in Australia, run the weekend after Easter. Professional athletics caters for people of all abilities due to the handicapped nature and the McKinnon Parade professional Athletic Club, recently affiliated to the Adelaide University is available for anyone interested in joining the fascinating world of professional athletics.

SOFTBALL PLAYERS WANTED

to play for Adelaide Uni over summer

October 98 - March 99

For more information or to register your interest,
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danielle.gilboy@student.adelaide.edu.au

before August 31st

BAND NIGHT

Adelaide University Women's Soccer Club
are hosting a band night on
Friday 4th September 1998

PRODUCERS HOTEL
BEER GARDEN

Kiddy Park

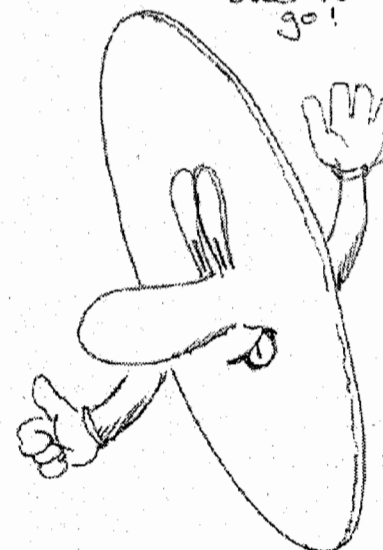
From 8pm till late
\$3.00 at the door

Invidiosa

Nick Calver (formerly of Platou)

Wendy House

To day Ro Max
gets recycled.
Just one more
use to
go!



QUEERS UNDER THE

age of independence

If a young person is, however, classified as 'independent', they are exempt from the parental means test. CYA regulations stipulate that to be "independent" a person must: 1) either have, or have had a dependant child; 2) be, or have been, married, or have been living in a de facto relationship for over twelve months; 3) be homeless, which includes orphans, refugees, young people whose parents cannot exercise their responsibilities towards them, and state wards; 4) have supported themselves for at least 8 months over a two-year period. The Government has set the age of independence at 21 for young unemployed and 25 for full-time students. Amendments to change the age of independence to 18 for both students and the unemployed were defeated.

youth allowance couple

A person can gain independent status if they are a member of a Youth Allowance Couple. An amendment, supported by the government which allowed for de facto couples with a relationship of 12 months to qualify as a Youth Allowance Couple was passed. A further amendment which sought for the recognition of same sex couples under the de facto provision was defeated.

rent assistance

CYA rent assistance provisions remain restrictive for students. Some will not receive it because they are not paying enough rent (a person's rent has to amount to 28% of the maximum allowance before it can get paid). Others will not receive it because it is only being paid to those who "need" to live away from home - as opposed to those who "choose" to live away from home.

industrial action exclusion

The Greens (WA) moved to amend sections which prevent the CYA being paid to people who are unemployed due to industrial action. The provisions prevent a person receiving the CYA if they

are a member of a trade union involved in industrial action which leads to the person's unemployment. This amendment was also defeated by the government, Senator Harradine and the ALP.

youth allowance activity agreement (yaaa)

An amendment which sought to exempt full-time students from the possibility of having to enter into a YAAA (or lose their benefit) was defeated by the Government, Senator Harradine and the ALP. This means that the Department could require a student to perform a range of activities if, for example, the Secretary of the Department considered that the full-time student was not performing satisfactorily in their course.

state, the family and education

To fully comprehend the nature of the CYA one must understand the relationship between the family, state, economy, and education. Parental means testing, the age of independence, industrial action exclusion, the youth allowance couple and the activity agreement all embodied in this policy help to maintain the sexual division of labour, the prescriptive roles that people are to conform to and the institutionalisation of "family values". Indeed, John Howard argued at the Liberal Party policy launch in 1996, that "apart from the other great qualities of families - stable and united, functioning families represent the most effective welfare system that any nation can devise.

The strategies being enacted through the CYA essentially push the responsibility for the welfare and income support of young people back onto families. This on the one hand maintains low public expenditure and on the other hand elevates the family unit in an attempt to keep young people dependant for a much greater period of time. This co-dependant relationship is central to the maintenance of "traditional family values" and success of increased profits.

regulating sexuality

Forced financial dependency on the family unit has meant that the exploration of sexual identity and the ability of young people to "come out" is often unattainable. Indeed, students being forced to stay in the family longer are confronted with a series of often confusing, conflicting and contradictory problems. The presence of the pressure to conceal one's non-heterosexuality is consistent with the findings from the "Here For Life" Youth Sexuality Project. This project investigated the relationship between young people and the family. The results were alarming revealing that of the 1,500 gay and lesbian adolescents involved, 80% had not told their parents of their same sex attraction.

In *Epistemology of the Closet*, Eve Sedgwich views "coming out" as never merely a simple matter of presence or absence. Rather, it is not a single action as "there are remarkably few of even the most openly gay people who are not deliberately in the closet with someone personally or economically or institutionally important to them" An important aspect of what Sedgwich touches upon is that the oxymoronic situations that arise from "coming out" occur not only in a personal way, but also systematically and institutionally. For students the "don't ask - don't tell" argument becomes a way of living and has undeniable ramifications.

One of the best examples is sham heterosexual marriages between gay men and lesbians in order to obtain income support benefits (a young person can be granted "independent" if they are, or have been, married for two years or living in a defacto [hetero] relationship for twelve months or more). This has the effect of accessing benefits as a 'heterosexual', but being unable to openly express their sexual identity. Indeed, the machinations of student income support structures have consistently, by virtue of tightly controlled regulations, attempted to define 'acceptable' human sexuality in strict relation to reproductive sex between (preferably) married couples. Same sex relationships are thus not legitimately acknowledged and all forms of non-reproductive sex, in a legally defined public sphere, exist, but not in any validated way. Virginia Uribe and

COMMON YOUTH ALLOWANCE

Karen Harbeck provide an insight into the ramifications of such concealment strategies stating that "the splitting of their gay, lesbian or bisexual identities from the rest of their personality has unmeasurable [sic] costs to young peoples' developmental process, self-esteem and sense of connection".

An amendment which sought for same sex couples to be recognised under the de facto provision in the CYA was sought by the WA Greens. In the Senate, Dee Margetts spoke to this amendment.

"...there is no reason why we need to discriminate against same sex couples. There is no reason at all to actually single out a group of people and say, "You've satisfied all the other criteria (to receive the CYA) except that you're a couple of the same sex". I urge the Senate to support common sense..."

Not surprisingly, the ALP, Senator Harradine and the Government refused to support the amendment. Senator Neal responded to this amendment stating, "Essentially the whole Social Security act does not provide for same sex couples. To change it for one small splinter out of the whole Social Security Act would really make for an absurd situation. Maybe one day we will have that debate for the whole act. But to do it just here does not really help anyone".

Such a comment is a classic example of the thinly veiled heterosexist parliamentary ideologies that operate to shape much of today's education system. Indeed, not only would this amendment provide the basis for radical change in the area of social security, setting a precedent for future advancement but also provide an immediate benefit for young students who do not identify as heterosexual.

Indeed, the urgency of such recognition has been explained by Karen Harbeck, who reveals that for young people the process of realising a same sex orientation, and either hiding this or being in the open, typically results in "damaged self-esteem, distance from family and peers, attempts to avoid disclosure, increasing sense of isolation and developing a sense of inferiority and self-loathing".

Studies over the past seven years have also indicated that harassment, abuse and violence

often face non-heterosexual students. The Safe Schools Anti-Violence Project issued in 1996, included the results of a survey of over 8,400 students. The following statistics were revealed: 34% had been harassed because of their sexual orientation; 25% to 40% have attempted suicide, in which 65% to 85% have seriously considered suicide and 75% more likely to report feeling unsafe at school (the Safe Schools Anti-Violence Documentation Project is a five year, statewide study examining the phenomenon of 'anti-gay' harassment and violence in schools K through to year 12. Based in Washington State, USA its grounding lies in qualitative research designed to help educators, parents and policy makers understand the nature of this violence and how it manifests).

With such alarming statistics it is revealing to note the lack of documentation, reports and government initiatives put forward to address these issues. In *Strengthening Families*, the Government indicates that a major concern for families is the high rate of youth suicide in Australia and finds it unacceptable that such a country with its "wealth and opportunities has one of the highest youth suicide rates in the Western world". The irony, however, is that the government, in its 'traditional family values' austerity drive, fails to acknowledge that young queers are one of the largest risk factors in relation to suicide and violence more generally. In fact no mention is made of sexuality at all. Uribe and Harbeck note that this pattern is not uncommon as "homosexuals are either treated as though they do not exist, or as objects of hate and bigotry". Our Government continues to reinforce and institutionalise this homophobic dichotomy.

Luce Irigaray writes of the necessity to read texts for the silences they contain. This rings true as government initiatives addressing sexuality have rarely been the subject of any close and critical attention, or when they have been addressed only fleetingly and not substantially (Kim Thomas, in *Gender and Subject in Higher Education*, p. 6 raises the concern that inequities in the higher education sector have rarely been critically examined). Charles Irvine provides an illuminating perspective into the numerous times he's spoken to groups and

discussed heterosexuality and homosexuality, only to have people ask what heterosexuals are. He notes, "this happens all the time, from straight people of course. They see themselves as so normal - they don't even know there's a word to describe them". Indeed, this insightful perspective is analogous to the parliamentary system, which, in a void of any open commitment to addressing sexuality takes a similar approach.

Beneath the silence that categorises the government's commitment to sexuality is a default position which defines heterosexuality as something which is natural and normal, and should therefore be conformed to. Tasmin Wilton further exemplifies the government's ideological position stating, "heterosexuality is not primarily experienced as a sexual identity but rather as something inherent in being human". Indeed, heterosexual identity operates in analogous ways to 'whiteness' and 'maleness' which is normative and often invisible to individuals who occupy its positions. To be heterosexual is above all to be non-homosexual.

So, we must fight with loud voice, protest and scream because we are being governed by politicians who can politically survive by fashioning policies which do not accommodate us. The reality is that there are now and always have been boys who fuck boys, girls who do girls and people whose sex lives simply do not conform to the straight picture. The result of not acknowledging this fact is that we have things such as this CYA which assumes that we are all heterosexual. Meanwhile teenage queers around the country cannot afford to leave home, are forced to repress their sexuality and it is our society which reaps this grim harvest. Suicide, violence, substance-abuse. It is simply a shocking waste of youth and it cannot be tolerated.

Daniel Marshall & Ana Bebic

(This article is indebted to Sarah Lantz who is researching these issues as Women's Research Officer at RMIT).

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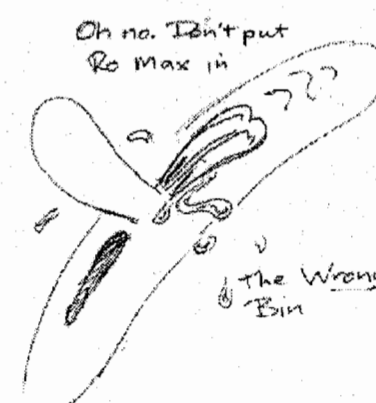
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Waywardly Multi-Multi-Cultural

I'm guilty. It's practically the end of August and this is about the third thing I've written for the section I have apparently sub-edited all year. I get busy, things come up - I don't have any huge kind of thesis thing to write ... So I think I'll start off by introducing myself: Hello, I am Jocelyn and I am one of the four (yes there are four) Wayward Sub-Eds. I have been at this fine university institution for four years now - and so I have read three multi-cultural editions. They have ranged from your okayish to the more interesting. However I don't really think that we should forget for the other 51 weeks in the year that our country and beloved university (sic) is a groovy kind of multicultural place.

Just look at the food alone you can get on campus - and the peripheries of Adelaide - Rundle Street - Gouger Street - Melbourne and O'Connell Street. Hmm, for all those trusty readers who happened upon my article in last years edition of multicultural week - you must be experiencing a strange feeling of deja vu. So let's look at another angle of multiculturalism. An American exchange student last year told me that Australia wasn't as multi-cultural as the wonderous US of A. But I tend to disagree - in all my wisdom of the United States - well I've watched my fair share of *the Young and the Restless* (and I'm not ashamed to admit it), *Seinfeld*, *The Simpsons* and *Friends* (amongst

other media visions). I am under the opinion that a country presents itself internationally through its media texts, most especially television. Because I know all those things, I don't really understand and really don't find funny (don't like the canned laughter) thousands of little Americans are rolling around on the floor. From this we can conclude that humour is definitely culturally specific! While there definitely are things that are universally funny - like fart jokes (I'm thinking of that *Bruce* edition (*as well you might* - Eds), and numerous *South Park* episodes ... "Hey Terence pull my finger") or slapstick stuff. So back to what this exchange student said: the main difference is that

there is no universal definition of what it is to be multicultural so we must celebrate it in all its diverse forms! (Ra, long live the faerie queen!) Seriously though, it is important to realise this and put this huge thing into perspective otherwise sooner or later we will turn into this huge melting-pot and start defining ourselves in some huge universal way instead of recognising our differences and agreeing to disagree (it's all grey I tell you, not all black or white). So in a wayward kind of way this is important - I'm contributing to the knowledge and well-being of all those bothered to read thus far. So on an end note: Knowledge is power: utilise this power, my groovy readers, and use it wisely.

BEHIND THE WHEEL

A drip, drip, drip out of town. Traffic packed-up like a washboard, stacked. You in heat like a wasp (bottled), grating through the gears like a key that won't fit it's lock. A bluster of complaint your horn: kicking at the heads of planets, clawing at the sun

Aidan Coleman

CAMPFIRE VICTOR HARBOUR

Sea's heavy breathe
in clouds, moonluminous
dripping.

in the fire's eye
coin-coloured grass -
blinking silver/gold

the sparks
caught
in their tiny tornado

giant like cities
forests
in ambition

Aidan Coleman

Hrathgar Unbound

I. The Incident

'Twas brillig, and the slithy toes
Did gyre and gimble in the wabe;
All mimsy was my bubble bath,
And down to sleep I laid.

'Beware the Hrathgarwock, my son!
The ducks with cheese, the pink entrails!
Beware the pungent breath, and shun
The unsanitary toenails!

He took his vorpal clippers in hand:
Long time the untrimmed toes he sought -
My feet did ache as I dreamt on,
And forty winks I caught.

He crept in through my bedroom door,
And at my feet did clutch.
My feet were bare, and waiting there
My toes extended, sitting ducks.

One, two! One, two! And through and through
The vorpal clippers went snicker-snack!
On looking down I then did see
My ten toes nails did lack.

'And hast thou clipped the Hrathgar's toes?
Come to my arms, my beamish boy!
O frabjous day! Callooh! Callay!
He chortled in his joy.

'Twas brillig, and the slithy toes
Did gyre and gimble in the wabe;
My toenails once again were gone,
My hopes and dreams were flayed.

II. The Aftermath

I am you
But you are not me
And we are certainly
Not us,
But someone else,
In a room without fishes,
being spoken by some
Unspoken truth,
Being killed by words
We don't have to speak,
And neither do you,
Or me,
Who is not I,
Who is you,
Who is you,
So who the hell is you
Anyway?

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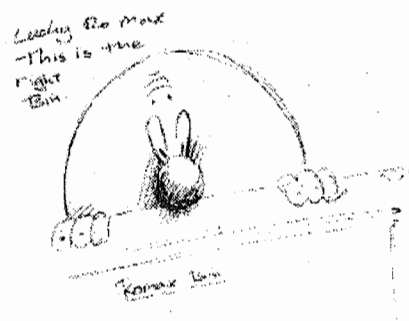
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A name and phone number (not for publication)
must be included.

Hrathgar
the
Unavoided



WALL TO SCOPE

OSA presents you with

MULTICULTURAL WEEK '98

**Barr Smith Lawns
26-27 August, 1998
During lunchbreak**

**Cloisters
28 August, 1998
During lunchbreak followed
by M'NITE at 6pm**

PERFORMANCES :

- GYPSY
- MALAYSIAN - KOMPANG
- JAPANESE DRUM
- BELLY DANCING
- FLAMENCO
- MAORI HAKKA
- INDIAN
- DUTCH
- BAND
- MALAYSIAN DANCE

FOOD STALLS :

- INDIAN
- GERMAN HOTDOGS
- INDONESIAN
- CHINESE
- SLOVAKIAN
- MALAY
- THAI
- GREEK
- BEVERAGES
- DESSERTS
- AND LOTS MORE

EXHIBITIONS :

- GREEK
- SPANISH
- SLOVAK
- PALASTANIAN
- PORTUGESE
- CEYLON
- FINNISH
- TARTAR
- AND LOTS MORE

M'WEEK COMMITTEE

Judy Siambun (Co-ordinator)

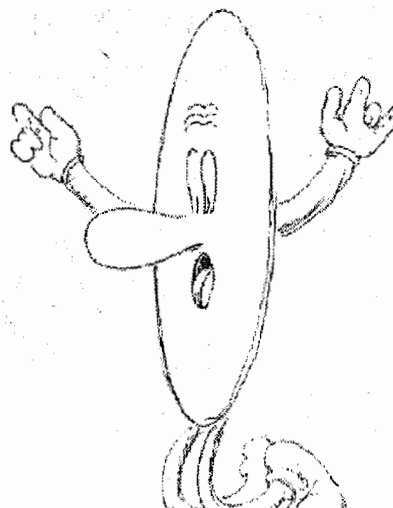
<p>Publicity Portfolio</p> <ul style="list-style-type: none"> Ooi Kok Seong (Head) Cheang Pang Thai Chew Pei Tsing Eugene Kor Khor Saw Pin Ling Shiau Mei Khor Chyi Lin <p>Performance Portfolio</p> <ul style="list-style-type: none"> Wo Shee Ling (Head) Chen Sook Kuen Ng Kar Hee 	<p>Food Portfolio</p> <ul style="list-style-type: none"> Tan Ai Ju (Head) Chai Pei Sie Leong Chun Yew Lim Meng Wei <p>Exhibition Portfolio</p> <ul style="list-style-type: none"> Lim Yee Lee (Head) Serene Tan Wong Jinn Jinn Yee Gay-E <p>Technical & Ground Portfolio</p> <ul style="list-style-type: none"> Sarah Lee Chyi Lyn (Head)
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LEFT HAND

... is coming

After recycling
Ro Max is all
new again



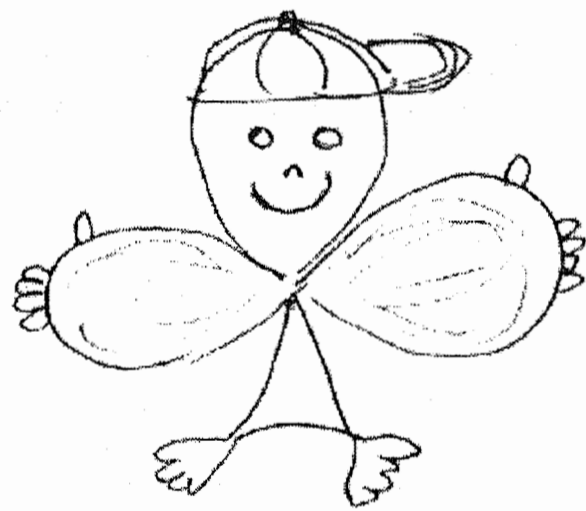
VOX POP



- 1) Do you think the University is a racially tolerant environment?
- 2) What is the most multicultural thing you did recently?
- 3) What do you do to make yourself more politically correct?

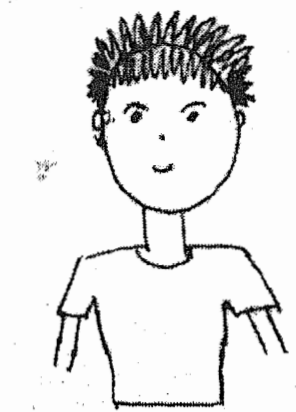
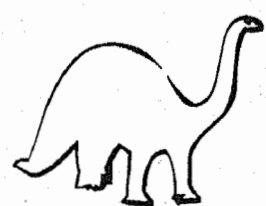
Seamus.

- 1) Yeah, I do. I'm part of the Irish Club, so I'm in to multicultural.
- 2) St Pat's Day. I organised a BBQ for uni.
- 3) I study French. Last night I went to a French play.



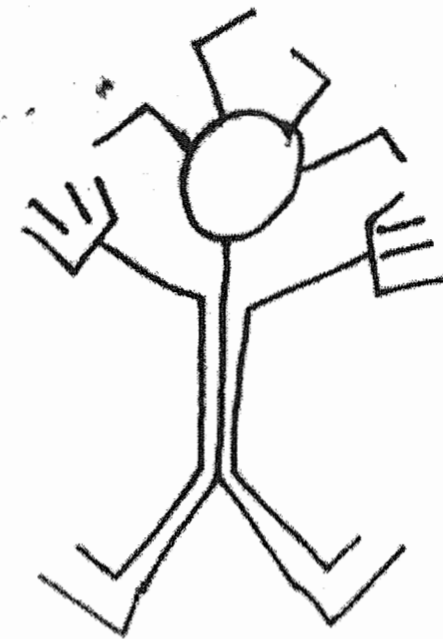
Simon.

- 1) Yeah, I think it is.
- 2) We are eating Chinese for lunch. [they were too - vox poppers]
- 3) I accept everyone for who they are.



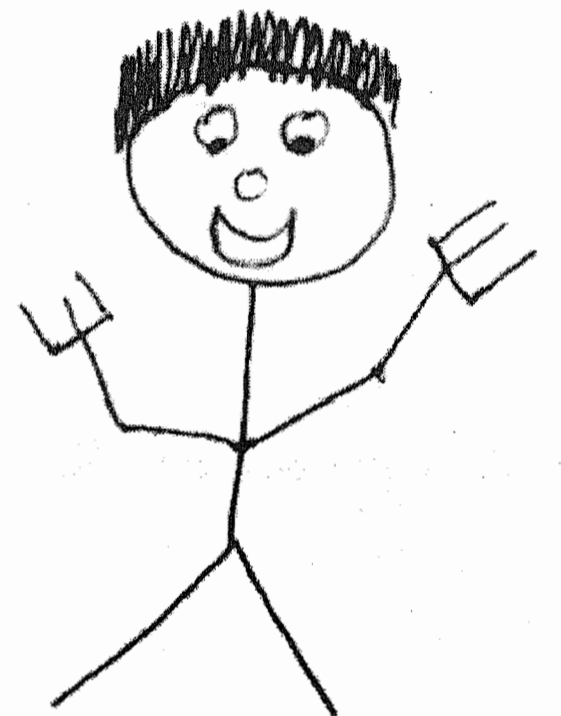
Kate.

- 1) Yeah. In our course (Medicine).
- 2) Ate Chinese take-away with Terri.
- 3) Try to be tolerant, but I don't actively set out to be PC.



Terri.

- 1) I think so, for sure. In our course. The only way to make things more tolerant, when you come down to it, is one-to-one, on an individual basis.
- 2) Ate Chinese take-away.
- 3) I am not politically correct. What is politically correct?



Daniel.

- 1) Yeah, I think so.
- 2) Went to an Irish Pub. PJ O'Briens
- 3) I am tolerant of inter-racial relationships & marriages

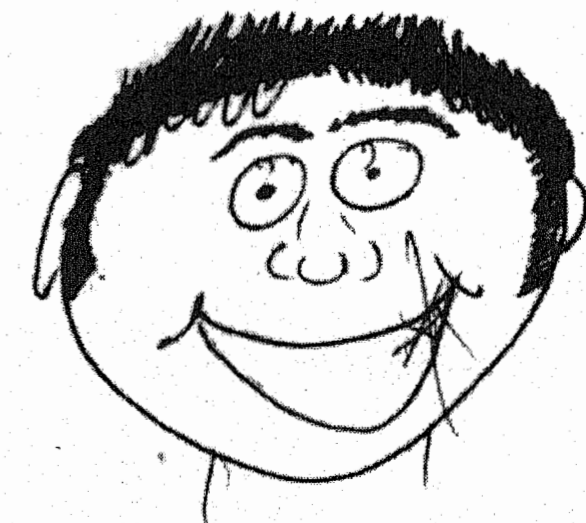


Tony.

- 1) Yeah.
- 2) Went to the Gold Coast. It is pretty multicultural up there.
- 3) Just thinking before I say things

Dion.

- 1) Guess so.
- 2) I ate bruschetta for lunch.
- 3) Just keep my mouth shut.



To Earth, With Love

Paul Davies talks about the origin of life, including the possibility that all Earth life is descended from Martian life carried to Earth by a meteorite.

One of the centerpieces of this university's PR machine has just released another book. Paul Davies has an international reputation as a physicist and popular translator of many of today's scientific theories and discoveries. In *The Fifth Miracle* he tackles the ancient question of the origin of life. No easy task. Along with receiving a copy of his book to ponder over *On Dit* was allowed an interview with this famous author.

The Fifth Miracle addresses subtle notions of the genesis of life on earth. Davies notes that one of the mysteries concerning the origin of life is that even the simplest living forms on Earth today are very complicated, and so it is difficult to imagine these arising from nothing but a collection of chemicals. The gap between random chemical processes and these simple microorganisms is just too big. Davies explains:

"My concern is less with the adaptation [of life-forms] over the last three and a half billion years and more with that first origin, because there's obviously some minimal complexity before the story gets under way. If we take the simplest living things, they are already far too complicated to be accounted for by one great accidental leap. There must have been some continuous sequence of processes leading up to it, and that's the great challenge: to understand what that sequence was and how much accident may have played a role, or whether you can have some sort of Darwinism applying even at the molecular level. Nobody knows the answer. It's a great mystery."

Davies believes that the meaningful information that is contained in life (in the form of DNA) is, in itself, an intrinsic part of the definition of life. The genetic code is actually a very random sequence in that it cannot be easily generated by a simpler mechanism. Davies explains that the human DNA sequence needs to be very random so that it contains a lot of information. This does not mean, however, that all random sequences of DNA contain sufficient information to make humans. The important distinction

to make is whether the DNA sequence contains meaningful information. Also, the information must be placed in a meaningful context. This difference is between semantic and syntactic information.

"What we're after is semantic information, or, if you like, contextual information. For example, DNA is packed full of information that is your genetic database. If you pluck out a DNA molecule and drop it on the floor, it wouldn't do anything. It needs to be in a milieu that understands that information and interprets it. There's got to be a whole complex molecular machine or at least a lot of molecular ingredients that can encode what that DNA is trying to say and act upon

it. By analogy, you can imagine that you've got a bomb that you set with a triggering device, and all it needs to detonate is a signal in the form of three photons [ie. light or radio waves]. So you fire those photons, the bomb explodes and the world changes. Now if you imagine somebody observing those photons in flight, you look at those three photons and you say, "are they carrying information or aren't they?" You can't possibly know. A photon is a photon, and it [information] is not something you can paste onto a particle. It's carrying a bit of information but you only know that in the context of the whole set-up. The bomb, the device, etcetera, is a global, contextual thing. Information is not something you can pin down locally and follow around like you can with matter."

Davies goes on to explain in the book that the discovery of microorganisms deep within the earth has changed where life is suspected to have first evolved. The "primordial soup" idea that life began in a warm little pool of water on the surface has been challenged by one of heat-loving mi-

crobes evolving near volcanic areas on Earth, especially on the ocean floor, and exploiting alternative chemistry to our own. His explanation is thorough and discusses many breakthrough experiments in biogenesis (the study of the origin of life) as well as presenting the many problems science faces in this field.

Presented strongly in the final chapters of the book are Davies' own theories on biogenesis, involving the planet Mars. The discovery of life in the depths of our own planet suggest the feasibility of such microbes being able to exist in the crust of Mars as well. The question that Davies discusses is if there is life on Mars did it originate there or does life on Earth have a common origin with that on Mars.

"...a lot of people don't realise that if life began independently on Mars, it would be absolutely mind-blowing and really, really important. It's exciting scientifically, but trivial philosophically, if it only developed here on Earth."

If life could be shown to have originated on two independent occasions, this would be evidence that the origin of life was not an extremely unlikely event as some believe currently. This would fundamentally alter the way we perceive the universe, suggesting that it is much more "bio-friendly" than we may have thought.

Davies explains and supports the idea of panspermia, which involves life spreading across space between Earth and Mars, most likely carried by meteorites shunted into space from either of the two planets. This is where the question of the original origin of life in our solar system, not only Earth, is cast with doubt. Davies

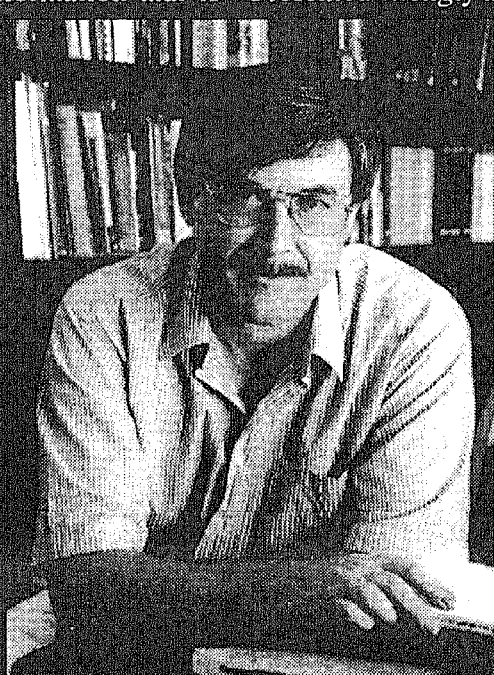
suggests that the Earth's biosphere extended beyond our own atmosphere to include Mars in the past.

"I think this is inevitable. The reason that I think that Earth and Mars have cross-contaminated each other is because Mars was warm and wet at a time when there was certainly life on Earth. 3.6 million years ago it would have been very congenial, and these impacts that even now have the power to strike rocks into space were much more prolific then. It was admittedly after the late heavy bombardment period when there were huge impacts smashing into the Earth, but even so, it only takes a 1-10 km size object hitting into the Earth to put a billion tons of rubble into space. The first thought is: how do you get blasted off a planet and survive? Well, you can, because when the object comes in, it hits the ground and sends out a huge shock-wave deep into the strata, it compresses and heats the rock and kills everything. The surface rocks, however, can't be compressed because there is no pressure above, so they just lift off and shoot into space. The acceleration is pretty enormous but it turns out that bacteria can survive 20 000 times the pull of gravity. Also it can survive the radiation in space, sheltered inside the rock. So it's no big deal, it can probably survive millions of years."

The theory of panspermia that Davies describes suggests that we could all be descended from Martians arriving on Earth millions of years ago inside a rock.

Does this all sound like science fiction to you? It should. That is Davies' great achievement in this book. Through his careful illustrations and explanations Davies imparts a real sense of excitement and adventure, conveying what it must be like for scientists on the front line of this kind of scientific research. It was very interesting to interview this famous scientist face-to-face because the explanations he gave were filled with the enthusiasm of discovery. He speaks as he writes: eloquently and filled with his passion for science.

Simon Pampena & Chris Slape

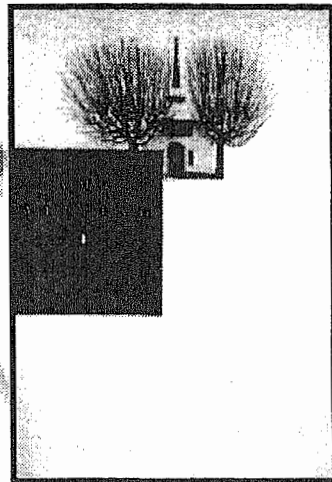


Witless Whittling

Amy Witting - Collected poems

Amy Witting
Penguin
\$19.95

Sir, may this verse which you reject
take hold upon your intellect
but not completely. May it be
alive on the periphery,
ever threatening to tease
your memory and destroy your ease.
May you dwindle, peak and pine
hooked like a fish on half a line.
This poem titled 'To an editor who
despises metre and rhyme' may just
as well be addressed to a reviewer.
The basic equation - if you don't like
rhyme you won't like Amy Witting.
It is difficult for a poet to use a formal
rhyming structure - Robert Frost
and A.D Hope are probably the only
two English language poets this century
to have done it well - and this is
clear in Witting's writing. These poems
are strangled of life: most have a
sort of twee rhythm with neat and
predictable bow-tied endings, their
imagery is dull and their supposed
'dry wit' dried, I imagine, about the



same time as the ink dried on the
page. I am perhaps not being entirely
fair, as Amy Witting has been included
in many anthologies of Australian
poetry and does have her admirers.
For those who would like to give the
book a chance 'To the Unborn' and
'Lillipilli' are worth reading but
generally rhyme is best left to the
experts and this book is best left
alone.

Aidan Coleman

Hellish Situations

Warp Drive:

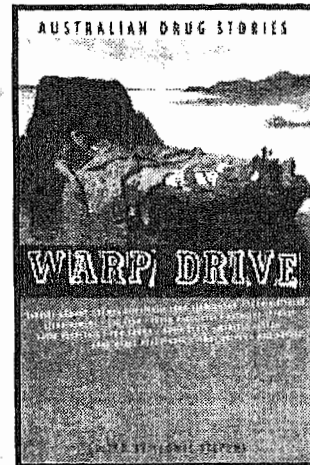
Australian Drug stories.
ed. Leonie Stevens
Vintage / Random House

Strange, disturbing, enlightening,
and down-right scary are words
which sum this little handbook up
quite nicely. I'm feeling very
two-minded about it, however, in
that I'm not sure if it has overstepped
some boundaries unnecessarily or
whether these were borders which
needed crossing. For example, in
the back of the book is a blow-by-
blow guide on how to prepare and
administer certain popular drugs
such as heroin and cocaine, as well
as information on the risks, the side-
effects, and how to deal with a bad
reaction or overdose. I understand
that education is the best way to
conquer a problem, but at some points the

risks etc. are spoken of a little too
offhandedly to be taken seriously.
Considering the reality and the
seriousness of the pastime I don't
think it is something you can really
be light-hearted about.

Getting back to the real content of
the book, the stories are excellent
and terrible, depending on how you
view it. That the people are in the
most hellish of situations (which are
a reality for so many) makes reading
it a little hard to stomach. It is,
however, broken up with a humour
and commonality which will bring
many people to relate to it. Some
of the work was a bit dry but the
majority was quick-witted and
slow-minded all at the same time,
if you catch my drift man.

Claire Murphy

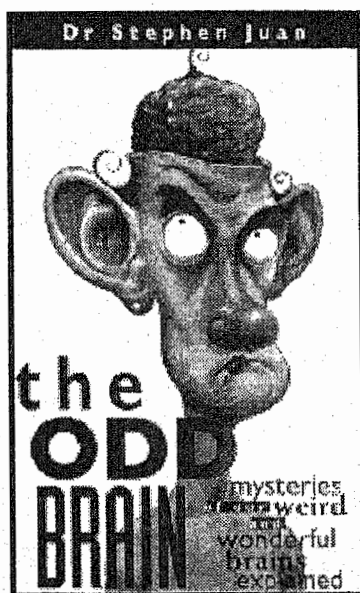


Strange thoughts

The Odd Brain

Dr Steven Juan
Harper Collins

Another feather in the cap of the
good doctor, and might I say a damn
good one at that. The guy is a legend
and this book has done nothing but
bolster his outstanding reputation
as a man of science with a sense of
humour. *The Odd Brain* is the second
in a series, with the first being
The Odd Body. I'm not quite sure
which one was better but this one
has certainly given me a better
insight into an organ so close to
one's heart and yet so foreign. It
contains a great section on children's
brains and the bain of the twentieth
century: the television. There is also
a vaguely disturbing section on the
explanation for the vampire and
werewolf phenomena and, my own



personal favourite, the explanation
for us chocoholics. As you've probably
guessed, this is a pretty versatile
little manual covering well known
psychoses as well as everyday
things that we take for granted.
Peppered throughout the book are
weird and wonderful case studies
as well as bizarre facts about our
brains and other famous brains
(such as Mr Einstein's!) Needless to
say, this will have you discussing
strange brain facts with your
friends over drinks and worrying
about whether your brain is normal
or not. I figure that if a man can
be impaled through the head with
a steel pipe and go on to live for
another thirteen years (with the pipe
still in there) then my little bit of
grey matter is doing okay.

Claire Murphy

P-19?

Taken By Force

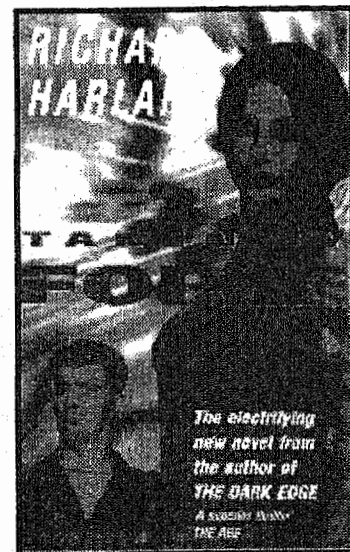
(Volume Two in the Eddon and Vail
series)
Richard Harland
Pan Macmillan
\$14.95

A thick book, but incredibly easy
to read and enthralling. A detective
and his parapsych assistant are
returning to the Centre Of The
Galaxy after solving some crime on
planet P-19 in the previous novel.
They're in cryo-sleep when their
ship is hijacked by the Curs of
Space. The book starts with Vail,
the sexy parapsych, being abruptly
awoken and, while still paralysed,
having an animal-like bloke forcing
himself onto her. Being the tough
girl she is, she bites his nose off
and the book is off to a flying
start.

The Curs are tough guys, all male,

who govern themselves by aggression
and adrenalin. They are being
killed and sliced up, one by one.
To protect herself, Vail trades on
her detective abilities and tries to
solve the serial killings. She has
seven four-hour days to do so, all
the while trying to avoid the
unflagging, brutal lust of the Curs.
When she finally does find the
killer, she gets involved with more
than she bargained for... (corny,
yes, but true) Sounds great, doesn't
it? In all honesty, this book is
impossible to put down (I did put
it down a couple of times, but only
to sleep!). Written by a lecturer in
fantasy literature at the University
of Woollongong (also the author of
Superstructuralism), it is consistent,
exciting and extremely readable,
and comes with my highest
recommendation!

Zane



Six-Foot-Plus Drag Queen

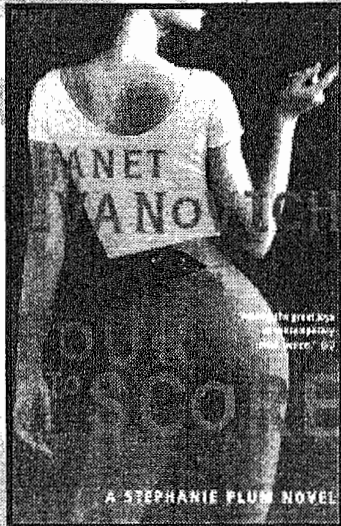
Four to Score
Janet Evanovich
Macmillan
\$24.95

In the past ten or fifteen years female writers of crime fiction have gone from strength to strength. Female 'stars' in these works have also become more diverse. Sara Paretsky's *V.I. Warshawski* was the first female private eye novel I read. Warshawski was tough, but not afraid to show her emotions. She got into heavy scenes in which her own death was often a real possibility. Stephanie Plum is a different type of hero, in a different type of book. *Four to Score* does not have the hard-core realism of many crime novels, but is a more casual, true-to-life read (I do think 'realism' is very different to 'true-to-life').

Four to Score is one in a series of Stephanie Plum novels. Unfortunately, I have not read any other Stephanie Plum novels to compare it with. I can tell you, though, that Stephanie Plum is a bounty hunter in the USA and has a pet hamster called Rex.

Comedy-mystery is the only way I can describe *Four to Score*. Stephanie is on the trail of a woman who has jumped bail. More than a simple bail jumpie, this woman is tied up with a counterfeiting ring. While hunting for this woman, Stephanie meets up with

Sally Sweet, a six-foot-plus drag queen who introduces a psycho pyromaniac into the mystery. Stephanie has her house and car fire-bombed, and people who provide leads to the missing woman are scalped and tortured in other ways. When Stephanie gets mixed up with an old school boyfriend, Morelli, who is also tied up in the case she is working on, it results in confusion among her family about the nature of their relationship. Stephanie Plum is not a V.I.



Warshawski-type private investigator, and *Four to Score* is not written in the same style as Paretsky's work. It is a funny novel with a mystery. Not a thriller/mystery with a bit of comedy, but a novel that balances the two extremely well. It would be very easy to write a comedy/mystery novel too. But this doesn't come across like that. Hmm, I'm being confusing again. Let me say that I laughed out loud while reading this, and became tied up in the mystery. Reading *Four to Score* was a great way to end the day. Quick to get into, and relaxing to read. I recommend it, and if the other Stephanie Plum novels are the same, read them too. 9/10

Michael Blackwell

Stupid Australian Government

Free East Timor: Australia's Culpability in East Timor's Genocide
ed. Jim Aubrey
Random House
\$19.95

On Thursday 16th October 1975 five media crew from Australian network television were slaughtered by Indonesian troops invading East Timor. The Australians had come to report on the situation in East Timor and had been warned to leave. They had pinned Australian flags to their hut and believed that the Indonesian army would respect their neutrality as foreigners and reporters. They were wrong. It was hearing this story that encouraged me to pick up *Free East Timor* and find out more about Australia's involvement.



Free East Timor is a collection of personal accounts and views on the problems occurring in East Timor, collected from a wide cross section of social commentators and sources including Noam Chomsky, Bishop Hilton Diakin and Jose Ramos Horta, joint winner of 1996's Nobel Peace Prize for his work in East Timor. It chronicles Australia's involvement with the Timorese during World War

Two and Australia's political involvement since. Some of the chapters are reproductions of official Australian Government reports, telegrams, letters, speeches, and television news reports.

The book is delineated into different chapters by different writers and sources. Each has an introduction to explain its place in the collection and gives a background to the writer or source. This adds to the experience, which more than once moved me to tears. Some of the reports, like those of Roger East (chapter 2) and Greg Shackleton (Chapter 18) were made shortly before the authors were killed in military action in East Timor.

The book is full of descriptions of violations of UN directives by Indonesia. All of the famous events in East Timor are covered - there is an eyewitness account of the 1991 Dilli Massacre and descriptions of the full-scale invasion of East Timor in 1975 and the deaths of the five Australians at Balibo in 1975.

The book is testament to the bravery of the Timorese people and the stupidity and lack of action of the Australian Government.

Esther Speight

Hallelujah, Brothers!

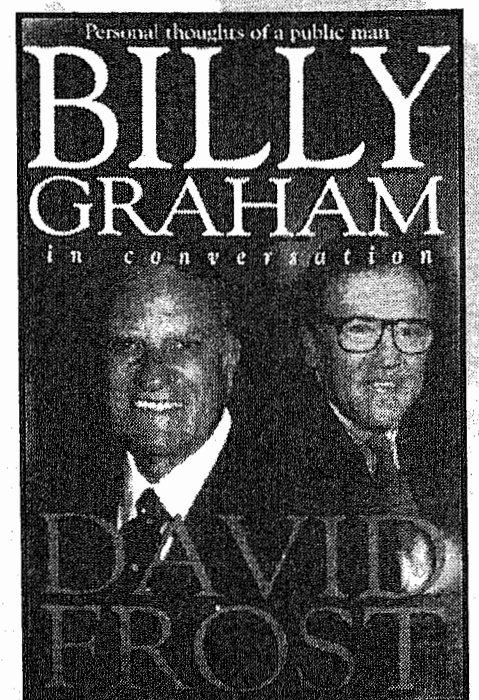
Billy Graham in Conversation
David Frost
Hodder Headline/Lion
\$14.95

Nobody can deny that Billy Graham has deeply affected the world. Eighty years old this year, he has been personal friends with every American president since Lyndon Johnson. He has preached to over 210 million people in 185 countries, and deeply touched millions of them, including Nelson Mandela, mobster Billy Cohen, Mrs. Gorbachev, and Bill Clinton.

This book is the culmination of over thirty years of interviews in magazines, newspapers and TV, mostly conducted by the author himself, on such stations as PBS, NBC and BBC. It is not so much an interview or biography as a collection of interviews, cleverly connected with personal anecdotes. Billy Graham is not so much a religious man as a messenger. His life goal is simple. Ever since 1949, when newspaper baron William Randolph Hearst gave the orders for him to be turned into a celebrity, Billy Graham has travelled the world and told people a message. And even after 50 years the message is still the same: "Believe that God is. Realise that God loves you. Understand

that God's love found expression in the giving of his Son, Jesus Christ, to die for mankind. Accept Jesus' sacrifice as washing away your guilt - no matter how you have misspent your years. Finally, commit your whole self to him. If you take these steps, you will find God..." This book covers just about every topic you could ask Billy Graham about. His new autobiography must pale in comparison. I honestly cannot think of anything else to ask him! And all of his answers are spot-on. He's humble, honest, and a great guy.

Zane



Wanted: Editor, seriously.

The Maze of the Muse

Larry Buttrose
Harper Collins
\$17.95

As I arranged all the bits and pieces of the manuscript, typed them up and read them silently and out loud, I became aware of how far off publication standard they were. I had about forty poems in all, ranging from a few lines to several pages. It was approaching enough length for a small book, but had nothing like the sustained level of quality required (p. 157-8).

If Larry Buttrose included that bit in his novel in the hope that it would excuse its patchiness, then he was just plain wrong. And that's not the only problem *The Maze of the Muse* has.

You see, having your main character be a poet is always going to be a risky business. You're either going to come up with something poignant, touching and beautiful, or you're going to fail miserably and produce something that sounds pretentious and pointless. *The Maze of the Muse* falls more into the latter category than the former. There is so much dull, inconsequential material included in this novel that by the time you get to a good bit, you just don't care any more. Very few of the characters seem re-

motely sympathetic because everything is just so boring. Jack Driscoll (the poet-narrator) in particular earns little affection. Firstly, he rejects a chance at love on the off chance that he might meet Robert Graves (and it comes as no surprise whatsoever that he doesn't), then spends most of the rest of the novel drinking and taking drugs and hanging around Barcelona with a bunch of sad, pathetic, arty-farty bourgeois relics who think life is all parties and orgasms and seem to be trying to live in some golden past that

never really existed anyway, then falls in love with a prostitute and through some slightly complex manoeuvrings ends up responsible, in a way, for her death. I just felt like telling him to wake up to himself (and it's pretty obvious what his problems are), and get himself something resembling a life, instead of sponging off of some dreadful old hag who thinks she's some sort of inspiration.

This all sounds rather negative, but there are some good bits. Carla's suicide does come as something of a surprise, as does the eventual identity of Jack's wife. But it's hard to notice the good bits when they're surrounded by so much dross. A bit of a shame, really.

Paul Bradley



No Euphemisms Allowed. Ooh-er!!

Ruby-eyed Coucal

Bruce Pascoe
Magabala Books
\$16.95

A highly controversial, intricate tale, *Ruby-Eyed Coucal* is not light reading. It has more strands than a tapestry, with individuals coming together in coincidences that are not ... it baffles and slowly, muddily, enlightens. It begins in the dense rainforests of Papua New Guinea, where rebels are holding out in a desperate attempt to delay the Indonesian take-over. It enters the world of the fighters and their families with compassion and blunt reality. Painting a rich landscape of thick forest and birds like snippets of rainbows, it hardly seems fit to find guerilla warfare in among the green leaves. Fox is a man of Aboriginal descent, on the run from justice and determined to help the rebels as much as he can. Meanwhile, back in Australia, his daughter quits her job to begin searching for him. Religious missionaries grapple with the local beliefs in an undermining web of misplaced, well-meant deeds. A



kaleidoscope of interconnected images, the story unfolds not so much as a piece of narrative, but as life. The plot seems as chancy and haphazard as ordinary existence, and coincidence is both a charm and an evil. Pascoe writes in a delicately forceful manner, creating exquisite details that remain with you as you read. His compassion highlights the beauty in every scene; his honesty does not hide the ugliness. Emotions are raw and untempered: we are left to deal with people as they are on the inside. No euphemisms allowed. If you are after a novel to really think about, then this book is highly recommended. It is not 'fast-paced'. It doesn't have any such contrived literary manipulations. It unfolds like a butterfly wing, subject to life's rhythms: at times fast, at others slow. It brings a new perspective of Australia's relationship with both our own indigenous people and those of Papua New Guinea. As a piece of literature, as a social commentary, as a reflection of life, *Ruby-Eyed Coucal* is well worth reading.

Erin O'Donnell

The Siren On The rocks

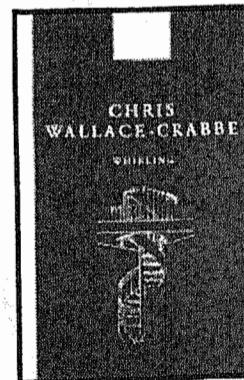
Whirling

Chris Wallace-Crabbe
Oxford University Press
\$19.95

Put bluntly, this one's a beaut. *Whirling* is Chris Wallace-Crabbe's most recent volume of poetry, and a most accomplished collection it is, too. His verses, both blank and structured, explore with skill and vigour an impressive range of themes, ideas and emotions, presenting the human comedy as performed before a ghostly audience of the dead.

Right from the first poem in the collection, 'Summer's Breath' - in which images and language interplay to present a devastatingly accurate (in my experience) account of an Australian summer - you know you've stumbled onto something impressive:

*As though your blood clogged up with carbon
or sulphur, rituals attend
the downing and rising of your nights.
New joints announce themselves in
thigh and elbow
while your dreams chug along in second
like a T-model Ford.*



Wallace-Crabbe is Professor of English at the University of Melbourne, and it shows. The dilemma of being an intellectual and living in Australia runs as an undercurrent through many of his poems - with no hint of elitism, just a question of choice - but comes most to the fore in the final stanza of 'Summer's Breath', when Proust and leg-spinners battle for attention.

But he is at his best - and most touchingly personal - when writing about the death of his son. 'Erstwhile' explores how little things can serve as reminders of great loss, and how sometimes having to deal with others who have also felt that loss can be one of the most difficult things. It's a simple poem, dignified and elegant, that communicates a depth of emotion not entirely evident in the individual words and

phrases, but obvious when taken all together and given repeated readings. Which is what poetry is all about, really. And which makes *Whirling* quite a superb volume: intelligent and sensitive, humorous and serious, urbane and yet rooted in nature, cosmopolitan and yet attached strongly to the local; this is the stuff poets dream of.

Paul Bradley.

Embellishing The Truth

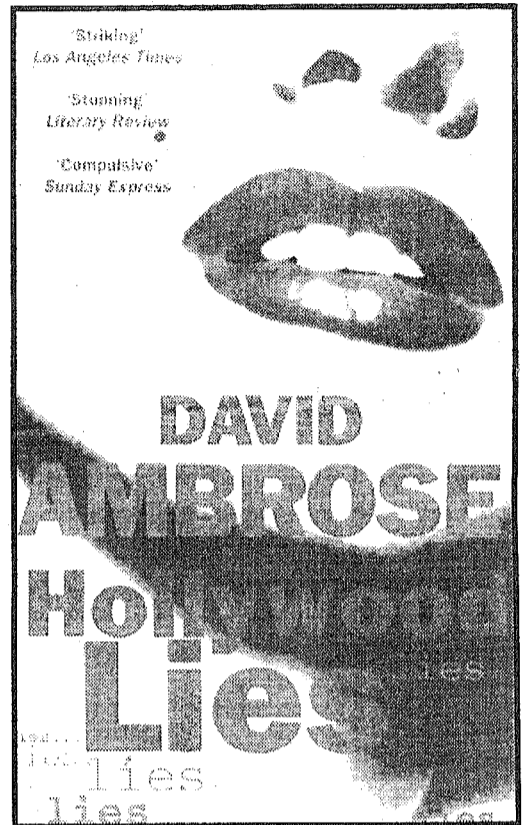
Hollywood Lies
David Ambrose
Pan Macmillan
\$15.95

Hollywood occupies a special place in western culture. I don't know what that space is, except that it is fucking huge. The movies that come from Hollywood mirror and define our society. They have become our mythology. The place where we learn what is right and wrong, who is normal and who is deviant. Hollywood is essentially about lying. Lying can be about not telling the truth, or telling a different truth. Lying has unfortunately been given a bad name. We all lie ourselves. From the very moment we can understand what our parents are saying, we enter the world of lies, lies such as "This won't hurt a bit," or when one of our parents says to the other "Of course I don't mind," then bitches about it later. Our whole society is lie based. Truth is

ugly and horrible. Advertising is lying. Clinton lied. And who wouldn't in the circumstances? Hollywood is lies about life. These lies can be the total creation of a new world, such as in *Star Wars*, or possible lies, such as in *Single White Female*. When we go to the cinema we want to be lied to. We know we are going to be lied to. There are even documentaries that tell us about the lies: *The Making of the X Files*, for instance. *Hollywood Lies* is about none of the above. It is more about the people who are affected by lies in Hollywood. There are stories about recreated Hollywood stars who can be 'used' in any way you want, and stories about people in the industry who are lied to. It almost seems obvious to write about an industry that creates lies. The only connection between these stories, though, is Hollywood. The stories do not examine Hollywood or imply that there is some all-pervasive connection be-

tween them; rather, Hollywood is their backdrop. Each story has a twist in the end. Something unexpected, yet at the same time unconsciously hinted at. There is no great literature here. Nor any great reason to hate Hollywood. They are simply short stories. Interesting nonetheless. But not groundbreaking. They are quick and easy to read, with a sense of satisfaction at the end. I imagine that if you are one of those people who adore Hollywood and the myths that surround it, you will get more from this book than the average punter. All in all, a good, light, enjoyable read. 7.5/10

Michael Blackwell




IF ONLY I HAD SOMETHING TO DO THIS WEEKEND...

WELL, SHE COULD ALWAYS COME IN AND HELP US OUT. WE NEED PROOFREADERS AND OTHER ASSORTED HELPER-OUTERERS. JUST COME DOWN TO THE OFFICE ON THE WEEKEND. WE WON'T BITE.



On Dit Productions Ltd Presents...

The

Left Handed Edition

Coming soon to an On Dit near you.

alien dave

— speak to Susie Bate

It's nine o'clock on a Friday morning. I've got a cold and I feel tired. I've only ever seen this band play once...they refer to me as a 'Johnny come lately'. It's not exactly the best way to enter into a Alien Dave interview. For a band that's still reasonably young in terms of the local scene they've done remarkably well, recently securing a spot as the opening act for You Am I at Heaven. And yet, unlike other so-called big name Adelaide bands, these guys continue to keep their feet firmly placed on the ground. They'd also played at the Unibar the day before for rock enrol, so I knew I had a good place to start...here's what else they had to say:

What was your rock enrol performance like?

Danny: It was weird playing in the light. It's a bit different when you try to bring the band to people instead of letting people come to the band because half of them don't even care about the music, and the other half care about the music but not about you.

Luke: There were lots of people up there just playing cards and stuff. It was pretty good.

What were your feelings on the You Am I concert that you supported?

Luke: We were heaps pleased...there

were heaps of people there...I never thought we were that popular before. It was really different to our normal gigs - everyone was just running around, everything had to run on time, soundchecks and so on - but once you got over that it was pretty enjoyable. It just wasn't the party we expected it to be.

Did you get to sit back, relax and spend time with Mr Rogers?

Luke: Well, we tried...

Danny: ...we got to sit back and relax but we didn't really get to spend any time with him, or talk to him because there were too many people making sure that nobody got near him.

Getting a You Am I support gig is a pretty big deal for a band that's still reasonably new on the local scene...was it a big deal for you?

Danny: Well, we were thinking that we'd build ourselves up to that [stage] and in three or four years time we might get to open for a You Am I gig and then we'd quit.

Luke: Yeah, as soon as we'd play with You Am I we'd quit. It wasn't as good as we'd anticipated...but it could never have been as good as that.

How do you feel about people referring to you in terms of "1994 You Am I sound"?

Luke: Oh well, you've got to expect that really. You Am I would be our single



most favourite band. I think our sound is still pretty original.

Danny: I think people need to remember that we're still a heaps young band. To have broken away from all of your influences in under a year is pretty hard to expect.

In terms of the local scene where do you find yourselves?

Danny: I don't really know. I don't understand the local scene at the moment, it's got no order.

Is that because of the sudden barrage of new bands on the scene?

Luke: Yeah that and also all the older bands that have broken up...

Danny: ...which is good for us because there's plenty of You Am I spots for us to slot into.

What's the big picture with Alien Dave?

Danny: We don't have a clue because we've exceeded all of our expectations. So, now we're aimless.

Ready to take to world?

Luke: No, no ready to take the world. Don't put us there. We still want to work in the local scene.

Danny: The best thing is being able to go back to playing smaller gigs where you can just muck around backstage.



Everything's much more relaxed and it doesn't matter if you play a little bit over time or you get there late

Have you got any gigs coming up?

Local Noise on Tuesday, August 25 at 9.30pm 5UV 531

Thursday, August 27 at The Holdfast Hotel with bzark

Friday, September 4 at the Unibar with Four Play - they're a string quartet who play Metallica covers(!)

Alien Dave's debut CD EP "In Touch With the Obvious" is out now and further info can be found on their web site www.users.on.net/tori/AlienDave



Life Won't Wait
Rancid
(Epitaph/Shock)

Rancid are one of very, and I mean VERY, few punk bands that I can stand. That's probably because they sound vaguely Clashish (although they've lost that reference a fair bit). Probably one of the reasons that I find them so palatable is because, like the Clash and even Blondie before them, they've retained their "reggae" influences. The title track, "Life Won't Wait", is a good example of this - it fairly reeks of history, in particular Bob Marley, Peter Tosh, and so on and so on.

Whilst "Bloodclot" and "Hoover Street" (the first two tracks) are by far and away the most accessible punk tracks on the record, they are probably not the best (which is say-

ing something in itself, as "Bloodclot" is fast becoming one of my pick singles of the year).

Tim Armstrong sounds drunk as a skunk most of the time, particularly on "Warsaw" where words are slurred consistently into one another. And that's my main problem with the album - each track seems to slur into another. There is no real differentiating feature that makes a single track unique (with the possible exception of the two reggae-tinged tracks in "Life Won't Wait" and "Coppers"). My pick numbers are "Bloodclot", "Hoover Street", "Life Won't Wait", "Leicester Square" (which sounds remarkably like the hit "Time Bomb" off *And Out Came The Wolves*) and "Coppers". 22 tracks at over 64 minutes is a bit long as well.

Rancid Interview

So how's the Warped tour going in the States? Have you caught any of the Australian bands on the tour?

I love playing with all these bands. The Living End, and I'm not sure who else, but I think they're playing at some after show today. Yesterday we played at 3:30 and today we played at 6 [and bear in mind that the show finishes at 7 or 8]. I love being in the band. We love being out here - we love playing and we really like

it [the Warped tour]. This music [punk] will always be there regardless of whether the media tries to make it "big" again or not. We're out here having a good time, I don't really follow what the media says.

Do you get pissed off with the constant Clash comparisons?

Not really pissed - it's really flattering to be compared to such a great band. I don't think...I think it's kinda sophomoric to be compared with them - the Clash never really played as fast as us, or as "heavy" as us. We have a lot of emphasis on the bass, particularly on this new album, where we mixed it really loud.

Why release "Bloodclot" as the first single?

We just wanted to come charging out of the gate. We came out with some ska on the last record (we had "Time Bomb"), but we wanted to come out charging [with this one]. In the States it's a lot different, the whole radio/MTV thing. At the moment, MTV is all Puff Daddy and the whole thing is just blown up - it's where the money's at now. A couple of years ago it was Green Day and Offspring. *What does the life of Rancid involve? Any chance of coming to Australia?* Go out there and make some records. Do some touring. Bands that have a solid fanbase [as Rancid do] are the

bands that get out and fucking play. Last time we were down in Australia we played the Big Day Off - we called it that because we'd have four days off between every gig. It's was like a paid vacation. We also did Summersault. I think we're supposed to go on tour with the Living End down there. We're getting our fill of the Warped tour over here, so we're not playing it over there or in Europe either. It's like "punk rock summer camp". We're here with all our friends.

Why such a lengthy album (it goes for a bit over an hour)?

We recorded about fifty songs. We thought about it [releasing a double album], but those extra songs will see the light of day as b-sides. But, the attention span of the average person is not over an hour. We playing a lot of different styles on the album, so it takes a while to get used to for a big fan.

Have you played any Tibetan Freedom concerts?

Yeah, we did. We couldn't play the very first one in San Francisco, so we just donated to it, but we played the one in New York City. It's an uphill battle, but we're trying to do our own little bit for it. Every little bit accounts.

ANDrEW I

what's wrong with triple j?



jane gazzo

Well, more to the point, what's right? Jane Gazzo, thinks that Triple J has a lot going for it. Other people tend to disagree, saying that with its tendency to cater for the 13-16 year olds rather than the 18-21 age bracket that it used to try for, it's lost some of its alternative-ness. Certainly, it rates very well for an "alternative" station, but these days it could be viewed that it's merely a stepping stone for bands to get airplay on the likes of Triple M and SAFM (as the likes of Alanis Morissette [who Triple J - THE BASTARDS!!! - launched upon Australia much to my chagrin], Jebediah, and the Living End do). And, what was once considered alternative is now pretty much mainstream. When, for instance, was the last time you heard Triple J play "alternative" acts like Pavement, Sonic Youth (although they did play - very

occasionally - 'Sunday' from their recent album), Will Oldham, Fugazi or Melbourne's s:bahn? Alternative these days is Pearl Jam, Jebediah, Beastie Boys and The Superjesus. Right, now I've got that off my nose. I'll leave you alone with the interview while I go and make some compilation tapes so I don't have to listen to repetitive radio stations.

However, let me state, before I do that, I think what Triple J does for people in regional areas is fantastic - giving them access to at least some decent music is a fantastic thing. However, most people in the cities these days have all heard of nearly all the artists on Triple J's current playlist.

When I spoke to Jane Gazzo, she was busy studying for her Saturday morning stint on Recovery.

"They're fun. I have to get up at six o'clock in the morning. They "arxked" (I think about the way Doug Hawkins says (I) me to get involved."

So what's the deal with the "Triple J Hottest 100 5"?

"It's 32 of the hottest tracks from 1997 on CD. It's got the best cover this year as well - I like the car motif."

Do you feel that Triple J has lost some of its alternative-ness throughout the years?

"I don't think it has. I still think it's doing what it set out to do - I mean, we've gone more regional. And I think that's best reflected in the recent "Hottest 100 of all time", where

you had bands like Cold Chisel getting in, which would never have happened (in the past). I think that that's more a reflection of how big the station has grown - we've gone from being just capital city based to going out to three million people across the country. I certainly don't agree with that statement that we've lost our alternative-ness, because, if my show's anything to go by, and I'm not saying I'm a martyr of alternative or anything, but there's a lot of alternative announcers on the station, that really believe in the homegrown stuff and the indie stuff."

Do you think that Triple J has become more popular throughout the years?

"I think it has, for sure. Just by the people that I talk to every night, that tell you that they've just started listening to Triple J in the last couple of years, who tell you that Triple J has saved our life! Without us, they say that they'd never have heard of this band or this band."

Do you think that dance music has infiltrated Triple J in the recent years?

"We've added a lot more dance music in the last couple of years. I love the Props, the Chemical Bros. I love the Perfecto labels. Some of it does go down [gets played], and some of it doesn't. [On] Friday nights I tend to get into the beats a bit more. [On] Friday nights people are

getting ready to go out and have a good time, so I just play stuff that I hope will get them in the mood."

What do you think will do well in this year's Hottest 100?

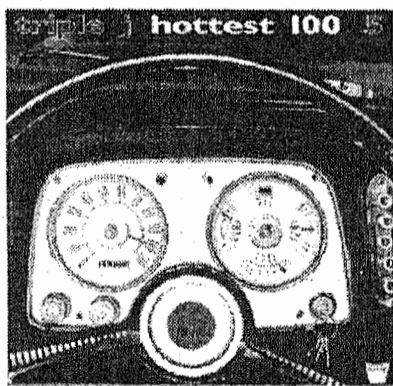
"Um, er, that's a hard question! Just going by Super Request, which is a fair indication, it's still very hard! We've found that most people only really remember the last half of the year. My pick of the last six months would probably be Snout's latest album. If Ross McLennan was living in London he'd be a hug pop star. [In 1997's Hottest 100] I thought Cordrazine's 'Crazy' would've gone a bit higher than number 16. I was doing the big Lamb 'Goretzki' push."

Did you listen to Triple J when you were younger - before you started working for them?

"Yes and no. Because I was working at 3RRR, I'd tend to listen to them more. I'd listen to Triple J at the weekends to see what they were playing. [From 3RRR to Triple J] was considered as the "big stepping stone". When I was at 3RRR, I never really considered Triple J a threat to 3RRR, because it had a very Sydney sound. I think that's changed a lot now, and I completely don't think it's Sydney vibed now. I think it's great that the nights come out of Melbourne now."

AndrEw 1

Triple J Hottest 100 5
(ABC Music/EMI)



loath that song!!

It has also got some hidden gems, songs that you simply forget about during the year (Nine Inch Nail's 'The Perfect Drug', The Prodigy's 'Funky Shit', and Blue Boy's 'Remember Me'). It has, of course, got songs you'd rather forget about as well (Smash Mouth's 'Walking on the Sun', Live's 'Lakini's Juice', Grinspoon's 'DCX3' and Third Eye Blind's 'Semi-Charmed Life').

The Australian content is very strong this year, with The Whitlams (the first independent band to score the No. 1 position), Jebediah, The Superjesus, silverchair, The Living End, Cordrazine (which I thought was going to do much better than No. 17), Regurgitator, diana ah naid, Nick Cave, Spiderbait, the previously mentioned Grinspoon, The Mavis's, Front End Loader and Kylie Minogue all in attendance.

The much hyped "Hottest 100 Multimedia" bonus track is a bit of a letdown, but then again, you can't have everything. And as to my opinion as to what will do well in this year's one? Well, the Living End's album is due out in October, but Alex Lloyd (formerly of Mother Hubbard) and the Beastie Boys have the singles of the year so far.

AndrEw 1

community cross-cultural music project

Nexus has initiated a community-based outreach project to encourage the participation of artists, particularly musicians from culturally diverse communities, in Nexus music events. The project, which runs from June to October 1998, aims to present artists from non-English speaking backgrounds to different, new and especially mainstream audiences. It also aims to encourage these artists to work together at their music.

open dialogue on community music

Two forums are scheduled; Thursday August 27 & Thursday, September 3 at 6.30pm, at Nexus Cabaret. These forums will have both audience and panel discussing the issues faced by artists and thier communities:

- access to facilities
- access to information
- opportunities for performance

A concert is scheduled at the end of the project, where Nexus and the West End will come alive with music and dance from artists participating in this project. Look out for some interesting new works! The celebration will be at Nexus Cabaret on Saturday, September 26.



R
A
N
I

You may well be thinking the question "so who is Rani?". For those of you who think that twelve months is a long time, Rani is the daughter of famous performer, Kamahl. We first heard from Rani in July 1997 with the track "Always On My Mind" and most would have missed the second single "Trust In Me". Well in that time she has been putting together the rest of the album which was released on August 17th. *The Infinite Blue* is her debut album and she chatted with me about the album and such ancillaries. Here's what we talked about.

Rani "Always On My Mind" got a lot of airplay and did well, with "trust in me" there were a few problems with that one being that we released it a little late in the year, we were like getting the video out and it sort of got lost in the Christmas rush and since then I've been just trying to get the album finished. I went to New York for a week to master it so that's kinda what I've been up to.

RNR *Well it's been almost twelve months since the release of your first single...*

Rani I know, I know and a lot of people didn't realize the second single had come out

RNR *I guess also in that you've also lost a little bit of the name...*

Rani I know. Unless you've been in peoples faces a lot when you're a new artist its hard to keep up the momentum. It always tough breaking into the industry and battling for airplay but I'm just happy that the albums finished and I'm happy with the way its sounding. I'm looking at it as a developmental thing, just the first of many.

RNR *The link with your father has been well publicised, what have been the positive aspects of this?*

Rani He's just an inspirational character. He's absolutely dedicated to his profession. He's never forgotten where he's come from and the people who made him and

that's inspiring and he just wonderful to watch performing, he's fantastic and he's really good natured about it all too.

RNR *With that then, what have been the drawbacks?*

Rani There's been a couple. I guess the main thing is that people are really quick to draw conclusions about how I came into the industry. I got my start from just getting up there and, as embarrassing as it was, learning on the job. Just learning by making mistakes for seven years of just slogging away, just trying to do it myself. I didn't ring dad and say "can you get me a record deal, can you get me some interviews" because I don't think anyone would have taken any notice of it anyway. I mean, dad's who he is, but who the hell is going to sign someone who can't write their own material, or sing a note and just has absolutely no prospects whatsoever. I had to go away and learn a lot before I was lucky enough to get some airplay and to get a record deal.

RNR *Just to talk about the album now, track 5 "Living in the Shadows", you've incorporated a worldly feel. Have you felt that you want to delve a little further into that?*

Rani Absolutely! Yeah, if I had more time I probably would have much much further into the whole, ugh, I don't even want to call it ethnic, its just that those instruments have such beautiful textures. I love hearing things that sound unusual and putting in them in a context that possibly you don't normally hear them in. And I didn't want to make it so blatant that it may be seen to be just some weird conversational value, I wanted to do it because I've always loved the instruments and its something I'll definitely delve further into in the future.

RNR *So what can we expect from the album then?*

Rani Its pretty diverse because I love so many styles of music and I really wanted to touch on all of

those in some respect when I was making it. While the melodies are all pretty kind of souly and the general vibe is pretty laid back mostly, I mean there's a couple of songs that are a little more full on, but its just a nice combination of just soul and jazz and ambient and drum and bass and kinda all that stuff. Its kinda just a bit of everything, its just different styles mixed together and that's what I like most about it.

RNR *So what does the future hold?*

Rani I know I want to just keep writing, keep recording, keep learning. I just feel that there's just so much more to do. Like so much more but I don't want to do anything else.

Many thanks to Tom from EMI for setting this all up and of course to Rani for just being so wonderful.

Rock'n'Roll Rodney



The
Infinite
Blue
Rani
(Virgin)

Rani's music comes from the soul, and her debut album reflects all of that. Her broad musical interests amalgamate to form a special blend that is her musical history. The album is her own special musical journey and an overview of the road that brings her thus far. Her first single release of the album "Always On My Mind" earned her a place in the top forty but also a few ARIA nominations. Some may also be aware of the release "Trust In Me" that came out last year, but couldn't attribute it to Rani. But this is where you just scratch the surface of this talented singer/song-writer. The general feel of the album is quite laid back and is an absolute pleasure to listen to. Apart from the above other tracks to keep an ear out for are "Living In The Shadows", a sympathetic song for the marginalised, "Lights Go Out", a deceptive track about domestic violence and "Do What You've Gotta Do", the epitome of Rani. After listening to the album you can easily come a way with a sense in that if this is a debut release you can't wait to see what future releases hold.

Rock'n'Roll Rodney



Try Whistling This
Neil Finn
(Parlophone Records/EMI)

It says on the sticker attached to the front cover of this CD: Neil Finn - the songwriting force behind Crowded House. Indeed that's what he was. However, it seems to me that there is so much more to Neil Finn than just being the 'frontman' of the late Crowded House. Perhaps the most anticipated album release of 1998 (I personally think that nothing else will come along and better it), *Try Whistling This* marks a new Neil Finn era; a solo one. While Paul Hester has his 'New Living Things' band in Melbourne and Nick got to travel the country banging the drums for Midnight Oil, Finn has used this opportunity to express his mature and very stable position in an industry which thrives on cutting down the tall poppies. Perhaps Finn was considering this when he wrote 'I'll be the Last One Standing', a song largely based on the notion of staying power. In fact most of the songs on this CD seem to reflect a newer and much wiser Neil Finn. Neil Finn the musician, Neil Finn the family man (his son Liam played guitar and drums on the album, and also co-wrote one of the songs - although the credits do not reflect this, and Elroy drew the cover art), Neil Finn the shining light who will not go out, no matter how hard it is.

By now most avid radio listeners will be all-too familiar with the first single 'Sinner', a quaint tune with a delightful piano riff at the start and the other two radio-friendly toons; the self-descriptive 'Twisty Bass' & 'She Will Have Her Way'.

However I feel that it is in other tracks such as 'Truth' and 'Astro' when Finn truly unleashes his songwriting/performing passion.

Try Whistling This is less 'poppy' than the remnants of *The Crowds* and *Split Enz* and provides the listener with a grungier, gutsier sound, as reliant on interpretation as the concrete composition.

Crowded House fans: do not despair. Neil Finn is in a much less cramped space, letting his creative juices run free. And aren't we all so pleased about it.

Susie Bate

student radio would like to thank all those involved in
TOTALLY WIMMIN POWERED RADIO.

Kathleen, Jessie, Marian, Jo, Jane,
Esther, Marie, Shelly, Tori, Susie,
Bec, Kate, Christine, Brionne,
Natasha, Eileen, Kathy, Simone,
Kelly, Tara, Kelly, Christina, Emma,
Just Cords, Queen of Sheeba, Jana
of the Jungle, and Catalyst.



youse chicks rock.

this week on local noise

alien dave

playing tracks from their debut CD

"In Touch With The Obvious"

tuesday the 25th of August 9:30 PM 531 AM

give me student radio.

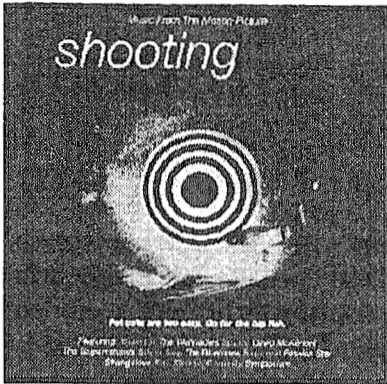
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CD REVIEWS

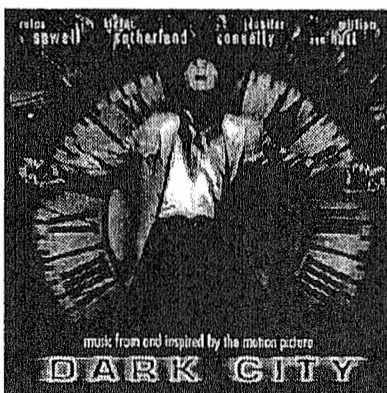


Shooting Fish Soundtrack (EMI)

If you haven't seen the film *Shooting Fish* yet I advise you to do so. It's a funny film AND it has a great soundtrack. Unlike *The X-Files*, the songs featured on

this CD actually are heard in the film. There are two songs by Space, "Me & You vs The World" (which is on the ad. for the film) and "Neighbourhood", both from their pre-Tin Planet days. The other song on the advertisement is the chirpy "The Day Before Yesterday's Man" by the Supernaturals. Altogether this is a nice, perky soundtrack with a few different styles of music. There's a dance track by Supereal ("Body Medusa-Leftfield Mix"), quite a bit of Brit-pop, some heavier stuff and a few ballads. It is actually one of the ballads that does the least for me, in fact, it annoys me. The title says it all really, "I'm a Better Man (For Having Loved You)" by David McAlmont is a soppy, sentimental song that I would have left out of the film but hey, it wasn't my call. There are a few old tunes on the soundtrack which was a nice move, there's the lovely "What The World Needs Now Is Love" by Jackie De Shannon and "Do You Know The Way To San Jose" by everyone's psychic friend Dionne Warwick. There is also a Dubstar track ("In Charge") on the album which I believe is new, so with any luck this means they have another album on the way. Unless of course it's already out there and I missed it. Dubstar fans unite! Harass the people at your local CD Shop or Uni-records and find out. All in all, *Shooting Fish* is a good soundtrack.

Ganymede



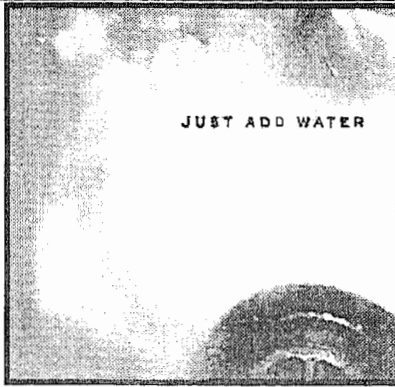
Dark City Soundtrack (Festival)

This soundtrack is split into two sections: the first six tracks are songs from ("and inspired by"; only three are actually in the film) the film, and the rest is the film score composed by Trevor Jones.

The best thing about this soundtrack is track 1, "Sway" by Anita Kelsey. It's a swinging little bluesy number which is performed by Jennifer Connelly's character in the film. There's another Anita Kelsey song as well, "The Night Has A Thousand Eyes", which isn't quite as good but I'll take it. The remaining four songs are a bit ordinary. There's an Echo and the Bunnymen song which is all right if you like that sort of thing, and the Gary Numan song "Dark" is not too bad.

The score is quite good, recalling the mood of the film more effectively than I had expected considering the film's prominent reliance on sets and costumes for mood. Orchestral gear with an awful lot of cello, it's not exactly uplifting but makes for some nice listening.

Chris Slape



Just Add Water (EP) Just Add Water Stubble Records/ Shock

The last time I received anything released on Stubble Records, it was some serious punk music. I was expecting much of the same from Just Add Water.

How pleasantly surprised I was when I slipped this into the player - yet more fresh indie pop/rock from the city and state which Adelaide seems to have a permanent chip on it's collective shoulder about (aka Melbourne, capital of Victoria). This bunch of youngsters (and apparently they're VERY young) are yet another example of the amazing quality to come out of Melbourne.

And what a pleasant surprise it is too - superbly executed pop much in the style of Violetine. It's not surprising, then, that Violetine's Glenn Richards' is chief knob twiddler, and is ably assisted by Justin Press and Greg "I will work with anyone" Wales.

All five songs on this debut are super catchy, though I have to admit that "Letters in the mail" is probably the catchiest, and most similar to Violetine. "Tomorrow People" and the great "I'll get back at you" has the same kind of intensity that any self-respecting "first generation" (ie. before all the line up changes) Something For Kate song would. Give us more lads!!

AnDrEw 1



Happy Hour Shonen Knife (Universal Music Australia)

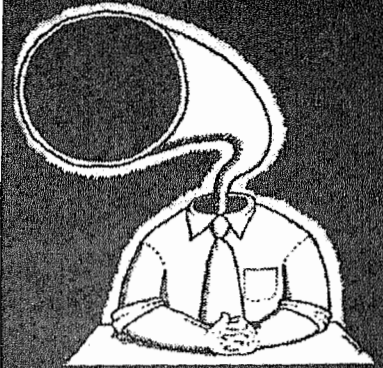
Shonen Knife are one of those bands that one can use to define humanity into two neat groups, those who love them and those who hate them. It is not possible to be ambivalent about Shonen Knife. I for one love them.

They are the consummate party band; that is, wherever they play, people can't help but have fun. They have toured with the likes of Nirvana and Hole. They're the kind of band that you just know that if you met them you'd instantly be close friends, though you could not think of what you'd possibly have in common; kind of a Japanese equivillant of Regurgitator. They even have their own fan club - the Knife Collectors.

These three charming young ladies have done it again. *Happy Hour* is their most accomplished album to date, with much more diversity of sound in each song. From the sleepy, rolling rhythm of "Dolly" [a tune about cloning] to the infectious drive of "Konnichiwa", "Gyoza" and the single, "Banana Chips", Shonen Knife prove that they're not just a gimmick, but a serious outfit with something to say [even if it doesn't always make sense the way they say it]. Grab a knife and be happy!

Sam Andreas-Fault

folks doin' stuff
the editors of *on dit.* in fact, too much so. if you'd like to help out on weekends with proofreading or newspaper production simply come on down. otherwise you can just come along to music meetings on thursdays at 1pm where you will be greeted with free cds and a friendly smile. do it. you know you want to.



This is a week of thank you's

Firstly we must thank all those people who attended the inaugural Student Radio Band Night. Thanks to Dial, Brunatex, Revolver, and the Killjoys for being such nice people and playing so well. We managed to make about \$200 all of which gets put back into Student Radio. We must also thank all those who helped organise the show; Sacha, for all his time and a part share of his soul (or what's left of it), Jeremy, Simone, Tom, Jo, Anthony, Brionne, Anna, Dougie, Denni (thanks for the lights), Paul and all those at the Uni Bar, all the stewards, and Jane for counting all the money we made.

We hope to have another night in September, so keep your eyes peeled.

Secondly we would like to thank everyone who produced, presented, organised, listened, and helped out for Totally Wimmin Powered. It was one heck of a week of radio breaking new ground for Student Radio. An extra special thanks to the dedication, love, food, time, and inspiration supplied by Kathleen and Jessie. TWP would not have happened without their dedication. A similar thanks must be extended for their work on Elle Dit, along with Susie and the rest if the Elle Dit collective.

This week on **LOCAL NOISE** we have **ALIEN DAVE** who supported You Am I when they were in town a couple of weeks ago. Listen in on **TUESDAY NIGHT** at 9:30 PM to hear them play tunes off their debut CD "*In Touch With The Obvious*"

P.S. I have heard a rumour that Student Radio will be having a quiz night on 9th of September in the Upper Refectory. But that's only a rumour. I think. Yeah.

thank you for your time, and Jamin's. Always.

Peter Adams
Christian Haebich
1998 Student Radio Directors

Meryl Tankard
 Australian Dance Theatre
 Playhouse
 August 6-15

It seems scarcely possible that one could have avoided Adelaide's most recent artistic scuffle - for the past month, newspapers, both national and local have been filled with a multitude of stories of the feud between Meryl Tankard and the board of the Australian Dance Theatre. A feud which, it seems, has reached its bitter conclusion - apparently unsatisfied to see Adelaide's talent leave of its own accord, the powers-that-be in the state arts administration have actively worked to get rid of one of this country's leading figures in contemporary dance (as well as one of its most prominent women in the arts) - and won.

Tankard's response has been a new piece, entitled simply *1998*. Billed as a sampler, it was a collation of excerpts from all the work Tankard has produced in her five and a half years with the ADT, reworked to form a cohesive whole. This, however, should not give the impression that *1998* was simply the dance equivalent of a "Best Of" compilation - it was far more than that.

There can be no doubt that *1998* was a highly political exercise. Consisting of excerpts from *The Court of Flora*, *Nuli and Kikimora*, *Ogslu*, *Songs with Mara*, *Furioso*, *Two Feet*, *VX18504*, *Possessed*, *Rasa*, *Aurora* and *Inuk*, it might, perhaps, be accused of self-indulgence - Meryl Tankard's final, proud, "Sucked in, Adelaide, look what you're missing out on". As such it worked brilliantly. For those who have followed Tankard's progress over her time with ADT, it was a tearful reminder, bringing back fond memories of past performances, of which it seems no more will follow. For those new to Tankard's work, this was a taste of what you had missed out on, leaving you hungry for more. As, towards the end, stage-hands began clearing the stage of scenery, exposing the harsh lights shining in from the wings, and even, at one point, carrying the dancers off stage, the effect was horrifying - as though the theatre was being taken away from Tankard's dancers even as they performed. Combine that with multiple apparent endings, designed, successfully, to elicit three separate standing ovations, and a final comic scene of going through "all the thousands of props we bought and never used" (one of the allegations raised against Tankard), and there can be no doubt that as propaganda, this was utterly successful.

It was, however, far more than that. Seen side-by-side, it was suddenly possible to see in Tankard's work a cohesive project, a profound and fascinating exploration of other lives and civilisations. It seems the days of Tankard's contribution to the arts in Adelaide have finished. For those who were able to make it, *1998* was a chance to give Meryl one final, heartbreaking standing ovation (or three).

Bonnie-Claire Yates

WANT TO SEE A PREMIER TAP-DANCE?

SCAM!
 Junction Theatre Company
 Queen's Theatre
 Wed-Sat 8pm until August 22.



I have never considered myself to be a particular fan of musicals. Not that I held anything against them, it's just that they were never really my scene. Sound familiar? Maybe we've all just been watching the wrong musicals, or maybe it's just that nothing as eye-opening and refreshing as *Scam!* has been seen for a while. This is no ordinary musical - it's gutsy and loud, it's funny and a little bit rude, and it's moving and most importantly it hits close to home.

Scam!, based on the novel by Barry Lowe, focuses on the current political climate, portraying privatisation and the selling-off of public assets. This sounds as if it could be boring, but director Geoff Crowhurst somehow makes it all extremely rivetting. The show's plot revolves around the scamming and the wheeling and dealing that goes on within our politicians' walls, highlighting the way those from above manipulate the "little people", but also on how the little people are more than capable of a bit of scamming themselves.

What truly makes this show special is the music. Whatever your taste in music may be, you will be catered for (except for all you pan-pipe fans, I'm afraid that you're going to be disappointed). Sean Peter, the musical director, has created a show that leaps from opera to big-band style jazz, then to a pop-style contemporary piece to a bit of electronica. The funny thing is that it all works beautifully together, with each piece perfectly complementing the story that it's telling. The lyrics are well worked and range from the tongue in cheek to the poignant. The singing is fantastic, no cringing at a bad note here! The show incorporates singers from the SA Trade Union Choir and the Big Sing Choir who do their job with a heap of zest. You also get to see politicians bonking(ughhh!), televisions singing, the premier tap-dancing, the odd reference to Pauline, and greenies protesting over a rat. Please explain? Well, no I won't. You'll just have to go and see it for yourself.

Fiona Shaw

WANT TO SEE A PREMIERE MUSICAL?

Frank: The Sinatra Story
 Her Majesty's Theatre
 Starring: Tom Burlinson



I went to this production knowing nothing about it except that it starred "The Man From Snowy River", which I have to admit made me a little sceptical. To my great surprise and pleasure, Tom Burlinson really can sing and sounds unnervingly like Sinatra. The production is reasonably low key. There are no true sets, just a screen in the background which could be used to project pictures of Ol' Blue Eyes on to but isn't. Burlinson narrates the story of Sinatra and sings his songs. There are two dancers who come out every now and then to give us something to look at but the production would not be anything less without them.

The 16 piece band that accompanies Burlinson was superb. I'm not sure whether they used all Adelaide musicians in it but I do know that two of them are Adelaide Uni. graduates. All the Sinatra favourites were performed plus a tribute song that Burlinson wrote himself. It was this song that put him on the track to this production. He performed it on Midday with Ray Martin years ago and then heard that there was a mini-series being made about the life of Sinatra. Burlinson sent the tape off to Tina Sinatra, the producer (and daughter of Frank) of the series, and later got a call to audition. Eventually Burlinson secured the singing part of the young Sinatra. That was the first time he had ever been paid to sing. If you are a Sinatra fan then this show is a must. I am not a huge fan but I did enjoy it, especially the second half which is a lot more lively.

Chris Bolland

Interviews Despite Technology

A chat with George Delhoyo

I love modern technology. It is such a glorious thing. Let us think about it for a moment. We can use computers to gather information from around the world in minutes and send messages, that would normally take days, in just minutes. There are also machines that record voices called dictaphones and if need be record voices over the phone. Ah! Modern technology, what a wonderful thing. I know that one day, hopefully in the not too distant future, we at *On Dit* will be able to afford the use of such technologies.

If you haven't guessed already, the above paragraph is a long-winded way of saying, "The dictaphone I used for this phone interview didn't work because it went out of fashion with Cro-Magnon Man". Hence I frantically scribble notes while trying to think of impressive questions to ask because the ones you make up before an interview are inevitably boring. I hope the following makes sense because George Delhoyo was a



wonderful man to interview. He was interesting and very giving, which are the essentials for a good interview. The quotes in this interview are not exact but are as close as I could make them.

The first thing I wanted to know from George was how an American became involved in an Australian production. He said that John Ruane (the director) and Denise Patience (the producer) searched Latin America, Spain and Los Angeles to find an actor who could play the role of Frank, who is Chilean and therefore a Spanish speaker (Spanish is spoken frequently in the film which is another draw card for me). George read for them and got the part.

George Delhoyo has done a lot of theatre and television, his most recent role on tv was as the doctor who sexually harassed Kellie on *Beverly Hills 90210*, but *Dead Letter Office* is his first feature film. When I asked him if he had any problems with the transition, he said:

"No, not at all. In fact I feel more at home here in Australia than in some parts of the States. There is also a graciousness and civility about Aus-

tralian crews. More women are in power here too, which means things are different, in a good way. The first, second and third Assistant Directors were all women."

We then chatted about the film a little and how it was easy to see what attracted him to Deb Cox's script. The fact that this film deals with dispossession, isolation and loneliness without throwing it in your face and trying to shock you into feeling something, as many new films do, is one of the best things about the film.

One of the other great things about the film is that Australia's Latin American community is represented

on film. I told George that this is a rarity. In fact, I could not and still can not think of a film in which our Latin-American community is represented (they were Spanish in *Strictly Ballroom*). George, who is of Uruguayan descent, said:

"From abroad you see Australia as homogenous, but you get here and there are all these different faces. It's great."

He also said it was gratifying to see a Latin-American character on screen who wasn't a Drug Lord. After they shot the scenes in the dance hall, where there were a lot of Latin-American people as extras, a lot of the people wanted to shake George's hand and thank him for the representation of the character and because their stories of tragedy and terror were being told. It seems that not many people are aware that throughout this century, even in the 1960s, 70s and 80s, people all over Latin America were tortured, murdered and just disappeared. This film just focuses on Chile and what happened under Pinochet.

George Delhoyo was a charming man and I wish that the dictaphone had worked properly so that you could have heard (so to speak) this eloquent man talk about this wonderful film and his thoughts on the representation of Latin-American people on film in countries other than their own.

Chris Bolland

Dead Letter Office

Cinema Nova

Now Showing

Have you ever wondered where letters would go if you addressed them to God, the universe or Santa Claus? Or what would happen if you just wrote a first name on an envelope and posted it? Your letter would go to the Dead Letter Office, where a hard working team of people do their best to ensure your letter reaches its destination, or in the case of God, the universe or Santa Claus, it is filed away for a later date (Judgement Day perhaps?!?). At least this is what happens in John Ruane's (director) new film *Dead Letter Office*.

This charming film is the story of a young woman, Alice (played by Miranda Otto), who is in search of her long deserted father and a man, Frank (played by George Delhoyo), who is still trying to come to terms with a great loss in his life. They meet when Alice gets a job at the Dead Letter Office hoping she will be able to track down her father. Alice and Frank gradually become closer and finally they go out to a Chilean dance. Alice sets up a blind date for Frank without him knowing, thinking she was doing a good thing because the woman was also from a Latin American country, which only succeeds in causing more problems.

Dead Letter Office is more than just a love story, it is a film about personal pain and loneliness, about the past affecting the present and about cultures in exile. I liked this film when I saw it and then after, the more I thought about it the more I liked it. It grows on you in a way very few films do. You think about the tender moments in what is otherwise a barren and lonely land for the characters and then you think about the scene between Miranda and Barry Otto (daughter and father in real life) and how you felt like an intruder. This scene is quite personal (all the more so because we know they are father and daughter) and you feel like a voyeur. This film is well written, directed and acted. I really recommend this film, it is perhaps the most charming film I have seen all year.

Chris Bolland



Film II: The Triumph

Good for what ails ya

Amy
Now Showing
Academy and selected cinemas

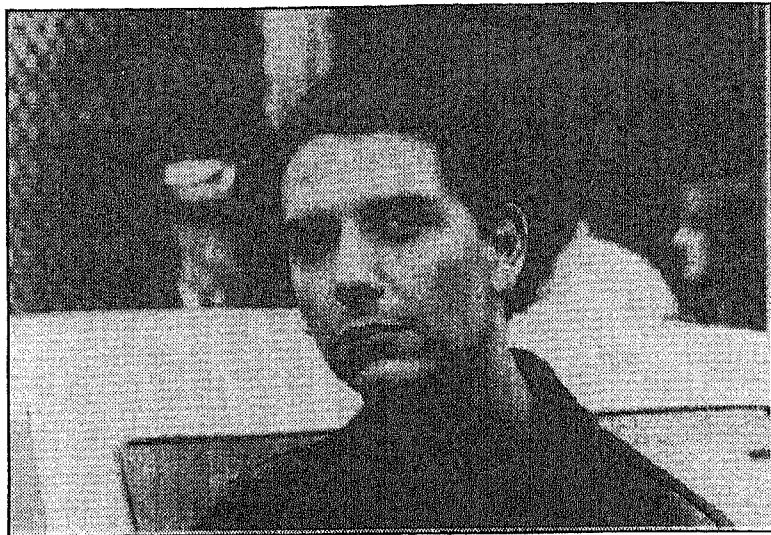
The latest offering from Nadia Tass and David Parker is an enjoyable and quite unusual film. It has all the ingredients of a truly Australian film without any of the stereotypes or wince factor that can often override the actual story. It is a film about Australians dealing with universal problems similar in feel to *Muriel's Wedding* and manages to just stay on the side of being believable most of the time.

Set primarily in Melbourne, which is shot with a loving accuracy, it tells the story of Amy (Alana de Roma) and her mother Tanya (Rachel Griffiths). Amy has been deaf for no apparent physical reason since she was a small child, and Tanya is determined to avoid Social Services who want Amy to go to a school for the deaf. At one point in the chase they move from the country to a street

right in the city; already a home to all sorts of entertaining and eminently likeable characters.

Interspersed in the story are flashbacks to a rock concert, and an event leading out of that which appears to be the cause of Tanya's perpetually haunted look and Amy's deafness. It takes the gentle interest of Robert (Ben Mendelsohn) who lives across the street along with some of the other neighbours, all played exceptionally well, to unravel the mystery. Apart from the simple joy in watching a film obviously made with much care and affection, there are a few other pleasant surprises. Most of the music was written and performed by the actors themselves, which was a nice touch. The voice of Alana de Roma, for someone of such a young age is quite incredible. Full of nice surprises but not too soppy, this is a good antidote to your average mainstream film.

Bronwyn Davis



Last Thursday we were privileged enough to attend a special screening of *Amy* followed by a very friendly question and answer session with the director of the film, Nadia Tass. She was very comfortable and relaxed taking all sorts of questions from a pretty motley audience, and was interested in our feedback on the film (which, incidentally, was overwhelmingly positive). Nadia was especially keen to discuss the state of the Australian film industry and the image of ourselves that we send overseas. Stereotypical images are a dominant feature of Australian films of the past that Nadia is keen to see eliminated. She was also concerned about the increasing effect that Holly-

wood is having on the films that Australia produces. She explained the way in which Hollywood movie bigwigs require a film to have a focused, linear plot before they will invest in it, whereas she feels that many of the best films have numerous layers of complexity and frequently one or more subplots. *Amy* is a good example of this, with its diverse supporting cast a crucial aspect of the film. We left happy campers, charmed by both Amy and Nadia.

Thanks to SUV for organising the screening and Peter for letting us come along.

Susie Bate
Chris Slape

Circled by Cherubic Fluffy Bunnies

Washington Square
Now Showing
Palace Eastend Cinemas

Here we have yet another one of those Henry James novels adapted to film. A story of cold utilitarian love at the height of the Empire, where men strut and women swoon in a rigid patriarchal system; or so we are lead to believe. The thin Jennifer Jason Leigh stars as a rather simple woman whose "greatest assets were her father's wealth and her belief that she could be loved without it" [silly thing to think really but I suppose you have to put something on a flyer]. Courted by Ben Chaplin [the heart throb] who plays a dashing opportunist adventurer who has a history of stripping romantic young women of their money. Indeed the big question of the film is what his REAL intentions are towards young Jennifer and whether after a lot of loving looks and invitations to tea and scones they will marry or not. It gets hard to judge whether the director of the film [Agnieszka Holland] uses erotic symbolism vis-a-vis tea drinking,

to demonstrate the complex repression of human sexuality within the upper class of the Victorian era [This film is 47% Foucault Free, for those of you watching your embodied self-I know I am], or is simply having a bit of a lend and going lush on the cinematography. Consciously intellectual, the viewer is invited to contrast the muddy streets of the proletariat with the gilded and excessively wallpapered salons of the aristocracy.

Restraint is rather noxiously measured against reproduction as the poor are depicted as impulsive and boorish, while being emotionally so much richer, free from the constraints of society. Tell that to someone who can't get a job ex-



cept in a Dickensian poorhouse. Children are the human constant and seem to spend their whole lives running around being chased and chastised by their guardians.

That is 'til adolescence when society imposes roles on them and then they colonise the third world. Viewers are asked to understand that Jennifer never relinquished her innocence in entering adulthood and so sees the world of emotions with far more clarity than the average Victorian. However lacking sophistication, she is doomed to failure in the salon. Imagine her surprise when a tall dark handsome man asks her to dance.... Against this background a plot

unfolds, with entangling notions of love, wealth, family, society and property: who belongs to who? Are the ties of love stronger than those of class or cash? Thankfully, Henry James doesn't stoop to the assertion that these things are in any way separable [or easily defined] and the characters whirl about searching for the root nature of social existence, only to be bitterly disappointed. The ending is excruciatingly predictable, however if I were someone that didn't believe period dramas herald the coming of the apocalypse [as I do], then I could say that the tension was built layer upon layer and the protagonists spiralled closer to their inescapable fate like moths to a flame, soaring like Icarus towards the source of their passions, gaining speed as they melted ecstatically and then burst into a rosette of flame, becoming one with the godhead of love circled by cherubic fluffy bunnies. But that's just silly, as is this very VERY long two and a half hour film.

-K.

No Streetlights?

Dark City
Now showing
Academy Cinema City

It's been a long time since *The Crow*, but director Alex Proyas has made the long wait for his next film well worthwhile. *Dark City* is an entirely engaging vision of an artificial world where nothing remains the same from day to day, yet no one realises. Along the way, the film questions what it is that makes us human and what responsibilities we have toward each other, and tells a spanking good good-versus-evil story. We begin with John Murdoch (Rufus

Sewell) waking alone in a bathtub with a mysterious injury on his forehead, no memories at all, and a dead body in his bedroom. He is contacted by a Dr Schreber (Kiefer Sutherland), with whose help he discovers the underworld race known as The Strangers, who sneak about stealing and replacing the memories of everyone in the city in an attempt to understand our individuality so that they might harness it for themselves. Of course, it follows that no memories, no life that anyone has is "real". This is exemplified by Murdoch's wife, Emma (Jennifer Connelly), who Murdoch may never have actually met before.

There is still the question of the murder to be solved, so throw in the appallingly-named Inspector Bumstead (William Hurt), who gradually becomes convinced by Murdoch's stories of *The Strangers*. Colin Friels also has an excellent minor role as an insane former policeman who knows the truth. Valid criticisms of the film include a predictable climactic scene, an annoying Kiefer Sutherland (speaking in a breathless stop-start manner which is effective for the first five seconds)



and, although I disagree, others seem to think that the ending chosen was the wrong way to go. All of these criticisms are overwhelmingly outweighed by the quality of the sets, mood and costumes (creating a nifty 40s atmosphere), and also the special effects, which are absolutely superb. Unless it looks like something you wouldn't see in a million years (a few people did walk out of the preview), you'll enjoy it. You will.

Chris Slape

The Opposite Of Sex
Now Showing
Hoyts and selected cinemas

"If you're one of those people who don't like movies where some person you can't see talks the whole time, and covers all the holes in the plot... then you're out of luck". Films that rely on voice over narration to keep the audience up to speed with all the twists and turns of the story line excite me because characters and clear situations are easily formed in one simple line. It also means that you don't have to think all that much; you can lie back, relax and let them do all the work.

In *The Opposite Of Sex*, Christina Ricci (*The Addams Family*) narrates in pure satiric style. She stars as 16 year old Dedee Truitt, who leaves her troubled Louisiana home to live with her gay half-

brother Bill (Martin Donovan) and his new lover, Matt (Ivan Sergei). In the first half hour (she's good) she seduces Matt, persuades him to steal \$10,000 from Bill and hide out with her in Los Angeles. Adding to the scenario is *Friends* star Lisa Kudrow as Lucia (pronounced "Lusha" -



Film sub-ed.), Bill's sex starved and suspicious best friend and late lover's sister, Johnny Galecki as Matt's dumped ex who is framing Bill for sexual harassment, and a stolen urn filled with the ashes of Bill's dead lover. Confused? Told ya narration was a great idea.

The Opposite Of Sex promotes every kind of sexuality and "sex type thing", just as the first season of *Heartbreak High* represented just about every race and culture. Bill's gay, Matt announces he's bi-sexual (inspiring Kudrow's best line from the film - "I went to a Bah Mitzvah once. It doesn't make me Jewish"). Lucia seems to be somewhat asexual until she gets lucky with

the heterosexual Lyle Lovett, and Dedee - well she's a bit of a rebellious, lying, scheming, teen tramp - a likeable one though.

Don Roos knows how to write strong parts for women. His previous screen writing credits include *Single White Female*, *Boys on the Side* and *Love Field*. *The Opposite Of Sex* is his first time as writer and director and he succeeds in making this collection of situations, incidents and characters intensely amusing while not shying from telling a serious story of personal choices and values. The film's enjoyable while it lasts, but don't expect too much post viewing afterglow. It won't be the best you've ever had...oh, sorry.. seen, but it's well worth the experience, even if only to say you've had it.

Belinda Schaefer.

The Restrained Man Boogie

Wild Man Blues
Now showing
Palace Cinemas

A couple of years ago (while *Mighty Aphrodite* was still running in French cinemas) Woody Allen and his concert master talked about how it would be cool to take their New Orleans Jazz Band on tour to Europe, playing small venues around Paris and Berlin and a few other towns. Three weeks later major concert halls had been booked, the European media were tripping over each other trying to get an 'exclusive' interview, and Allen was wondering what he'd got himself into, and talked about cancelling

the twenty-three day / eighteen gig tour. Right then veteran documentary film-maker Barbara Kopple knew she should have had the cameras running. An eleventh-hour replacement for another director (noone's saying who), this was the first time Kopple met Allen to discuss the project. When I first heard about *Wild Man Blues* my first thought was that maybe this was a puff-piece to get the viewing public to once again sympathise with the Farrow-goated Allen (Mia's tell-all book had just come out before filming commenced). Not that he needs help; he seems to manage well enough in his own movies (yes, I'm talking about *Deconstructing*

Harry). But Allen is an industry that a lot of people have Well, I'm happy to say, I was wrong. *Wild Man Blues* is a fairly honest portrayal of Allen, his music, and his relationship with Soon Yi Previn (well, as honest as a personality documentary can get; who remembers *Sylvania Waters*?). We see Allen having an anxiety attack over the crowds in front of his Bologna hotel; we see him swimming with Soon Yi; we see them together at breakfast; we see Woody joking around with the band. Best of all, though, we see the New Orleans Jazz Band in full swing for about a quarter of the film, punctuating cities and crises with some very sweet jazz of a

kind you just never hear any more. *Wild Man Blues* is a very watchable film. Forget everything you think you know about boring documentaries; Kopple has a way of making something as inane as a pre-concert pep-talk interesting. I found myself actually feeling empathetic toward Allen and Soon Yi, especially at the end of the film, visiting his parents (where the viewer suddenly realises how Allen developed his particular sense of humour). All in all, probably one for the fans, but I loved it, and I'm sure you will too.

J.D.

Like on Star Trek™!

Sliding Doors
Now Showing
Greater Union Cinemas



I recently read an article [a puff-piece, actually] on Gwyneth Paltrow, essentially saying that she is the first Hollywood actor in years to capture that special kind of magic that one associates with Ingrid Bergman and Carole Lombard. They said the same thing about Sherylin Fenn about eight years ago when *Twin Peaks* came out, only it was in relation to Elizabeth Taylor. Well, I'm afraid I can't see what all the fuss is about. I should say that the camera likes Paltrow, but that's nothing unique in her business; she's a competent actor, but it's her job.

Anyway. *Sliding Doors*. What can I say. It's definitely a Paltrow vehicle; she features in about 80% of the film-time. The idea is interesting; the story is based on the notion of the conceit, a device used by renaissance poets to express frustration with the limits reality imposes upon their lives. The conceit of *Sliding Doors* is that the viewer is given the opportunity of seeing the two directions a person's life can take on the turn of the most innocuous little event.

After being fired from her job, Helen [Paltrow] runs to catch the tube home to her boyfriend, Gerry [played with frustrated hedonistic aplomb by John Lynch]. This is where the conceit comes in. The story splits into two at the station; in one story she makes the train and gets home early to find Gerry in bed with his old girlfriend [the sublime Jeanne Tripplehorn in what must be the worst role I've ever seen her in: miscast doesn't say it all], in the other she doesn't, get's mugged trying to flag a cab, and is none the wiser about Gerry's infidelity. To say any more about the story would be giving too much away. *Sliding Doors* is a bit of fun; go see it but don't expect anything world-shattering. My girlfriend liked it, and, yeah, I guess I did too.

J.D.

Mmm ... Burger

Good Burger
Now Showing
Greater Union

If you have kids, know kids, or just secretly like to go see kids' films (these *On Dit* personnel shall remain nameless) I suggest you check out this film. It's bright, it's bold and, thanks to the wonders of Hoyts' Digital Senstadium sound, it's bloody loud. Don't wait for this to come out on video because you'll miss half the fun!

Based on a sketch from Nickolodeon's highly popular kids' variety television show, *All That*, *Good Burger* is the age-old story of 'little local business gets threatened by huge national chain', focusing on the challenge faced by 'Good Burger' when big boys 'Mondo Burger' move in across the street. Eventually the folks at 'Good Burger' discover a secret sauce invented unwittingly by one of the employees, leading to a whole series of debacles as their opponents try to steal the recipe and put 'Good Burger' out of business.

The two central characters, Dexter (Kenan Thompson - *Mighty Ducks*) and Ed (Kel Mitchell) first meet when Ed, delivering hamburgers on roller-blades, causes Dexter to crash his mother's car into his teacher's car. Ed then helps Dexter to get work at 'Good Burger' so that he can pay for the damage, and the two form a close relationship. Ed has a lot of little lines and idiosyncrasies that have obviously developed along with the television sketch, such as his habit of ending sentences with a "Ha!", that would probably be found more funny by a frequent watcher of *All That*, but there is plenty to reward the first-timer.

The appearances of Sinbad as the stuck-in-the-seventies teacher ("Brother Reid, you have messed up my afro!"), Abe Vigoda (of *The Godfather* and *Look Who's Talking*) as the oldest burger joint employee on earth and Shaquille O'Neal as himself, are all rewarding enough. But then comes the killer soundtrack, including tracks from Spearhead, The Presidents of the United States of America and Warren G. Perhaps not unusual considering the music supervisor, Karyn Rachtman, also supervised the soundtracks for *Pulp Fiction*, *Reality Bites* and *Romeo and Juliet*.

Bad points in this film, well, maybe the fact that I was near deaf when I left! There is just so much going on all the time that the sound effects just don't let up, except for that quiet little scene when Dexter gets a kiss (which wasn't quiet for long, as all the little kids cried out "Yuck!"). This film is the most bright and animated out there at the moment; get along and see it.

andrew four

When Can You Start?

The Interview
Now Showing
Palace Eastend Cinemas

The first thing that struck me about this film was the incredible cinematography. It is superb! The casting was brilliant with Hugo Weaving as Eddie Fleming, a man accused of horrific crimes - but did he commit these crimes or not? That is the question that may or may not be answered. Fleming is brought to the police station with more force than is necessary, and then interviewed by Tony Martin as Detective Sergeant John Steele, a tough cop who gets results, and Aaron Jeffrey as Detective Senior Constable Wayne Prior (a bit of a loose cannon). At the beginning of the film it is easy to see the police as thugs. They assume that Fleming is guilty of the crime they are investigating. It is no picnic for Fleming. This is a psychological drama that is constantly revealing the facts rather than allowing us to know the truth before the police do. I found myself putting myself in the shoes of the characters and sympathising with different characters at different times as the film progressed because of revealing nature of the film.

It is a film that really held my attention because of the uncertainty of the plot. I was really eager to see what would happen next, and how the characters would deal with each situation as it arose.

By the end of this film I felt extremely unsettled. The nature of our justice system is shown to be imperfect. Well, we all know that it isn't perfect, but how do we protect innocent people being convicted of a



crime they didn't commit, and at the same time protect innocent people from a criminal? It's a fine line to be trodden to ensure that every individual's rights are protected.

This is Craig Monahan's first feature film, and I sincerely hope he goes on to direct more films like this one. It really is well done.

Polly Kennington

Nowheresville

Welcome to Woop Woop
Now Showing
Academy Cinema City

I went to see this movie with some doubts. I had gotten the impression that it was not going to provide an experience. It didn't. *Welcome to Woop Woop* belongs to the genre of movies which concentrate on characters rather than a plot that moves you with events of huge significance. If you liked *The Adventures of Priscilla, Queen of the Desert*, then you'll probably like this one too (keeping in mind that the second of any group of films tends to be worse than the first). It is very clever in establishing a certain unusual shade of satire which you can very definitely feel even after it is finished. This feel about it is not immediately obvious, it happens gradually. So gradually, in fact, that 20 minutes after the beginning you think "This is not funny yet, this is really, really sad" and then realise "Hey, that is what's so funny about it!" I don't mean this in a bad way, I mean there is just this element of surprise in it. It is not trying to say anything in particular, just whatever goes through your mind in response...



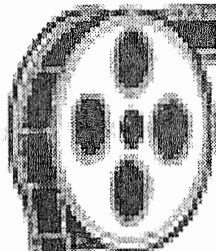
Welcome to Woop Woop is about an American con-man (fleeing to Australia) who is literally way-laid by a hitchhiking, sex-crazed tomboy, Angie. She and her companions in misery drug him and get them married. This is the end of freedom for Teddy (what Angie calls him), because the remote town of Woop Woop runs under the unbalanced iron fist of Daddy-O, and he wants his new son-in-law to stay. There are many, many things in this movie: music, silly costumes, gross scenes of chopping up kangaroos, a car chase, dancing, nudity (yes, guys, about 45 seconds of it too) and things out of the ordinary (like when the legendary Big Red (kangaroo) appears on the road out of thin air).

Being an Australian movie it has many aspects to which we can relate. I didn't identify with it so much because it is too stereotypical and superficial in the portrayal of Australians, much like *Crocodile Dundee*. The point isn't, I guess, to identify, but to be laughed at and be surprised.

Many Australian stars participate, but of course not all get main roles. Johnathon Schaech, Rod Taylor, Susie Porter, Dee Smart, Barry Humphries, and Paul Mercurio are just a few. The director is Stephan Elliott, who also did *The Adventures of Priscilla, Queen of the Desert*.

If you like this style of film, see it. If not, see it for a laugh and nothing more.

Graham Myer



Adelaide University Film Society Presents...

FREAKS plus *Evolutionary Fantasy* and *The Last Meow* from *Allegro non Troppo*, and *Porklips Now*
Thursday the 27th of August at 7pm.
Admission \$1 members / \$3 non-members.

'As the signs outside proclaimed, nature sometimes makes mistakes. Was it the mother or the father to blame, inside the damp grass and tilted tent?' Lyrics from 'Fairground', from the album *Freaks* by Pulp.

Freaks was made in 1932 as a ploy to capture the same audience that was currently flocking to see the horror flicks *Dracula* and *Frankenstein*. However, director Todd Browning's use of real circus freaks, including siamese twins, a human skeleton, pinheads, a man with no arms and one with no legs either in a strange love/vengeance story pushed the horror element a little too far. It was banned in several countries and was a flop in those in which it did open. It tells the story of a troupe of perform-

ers in Madam Terillini's travelling show. One of the midgets, Hans, falls in love with Cleopatra the beautiful trapeze artist despite being engaged to another midget. Cleopatra is greatly amused by Hans' attempts to seduce her, although she and her lover the strongman Hercules decide that she will marry him in order to have access to his inheritance. While Cleopatra is accepted into the world of the freaks, having married one of their own, she is repulsed by them and mocks them openly. When her reasons for marrying Hans are made public, the freaks decide to get their own back, on both Cleopatra and Hercules. Their revenge is not only surprising, but also incredibly fitting.

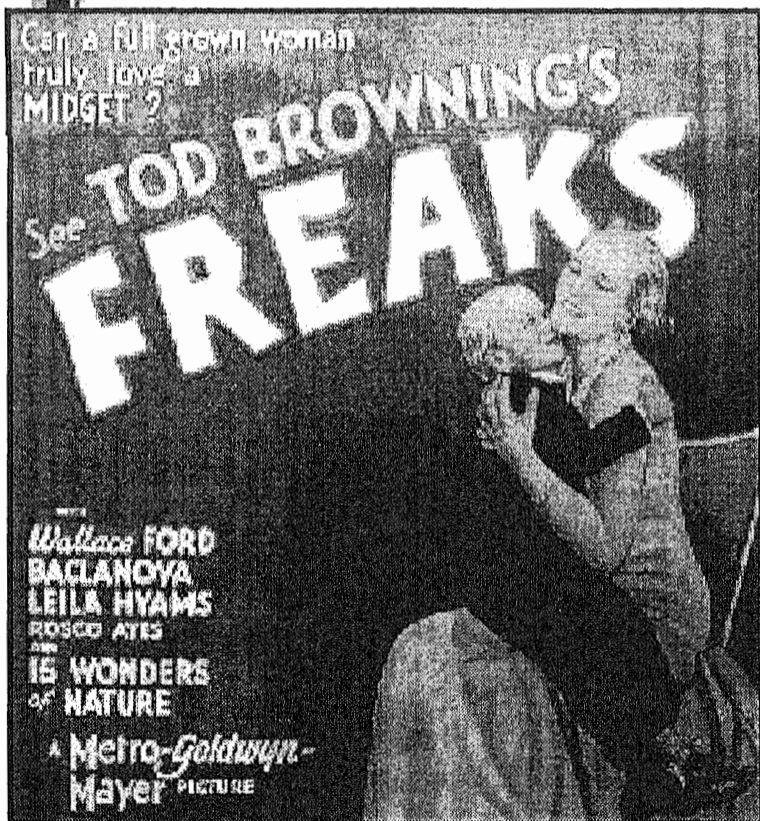
Despite the voyeuristic nature of the film, it was actually designed as a plea for tolerance, and to try and get people to look into people's personality and not just at their appearance. However this was totally overlooked by the marketeers of the time, who chose to exploit the freaks and their attempt at being human. Slogans such as 'Can a full grown woman really love A MIDGET?' gave an impression of the film that was quite the opposite of the aims of the director, who had himself worked with fairground freaks at circuses in the 1890s.

The film was quickly withdrawn from release, yet became a cult classic, often referred to; such as in the lyrics above, in *City of Lost Children* and in *The Player*, when police officer Lovett begins chanting, "One of us, one of us" at squirming witness Tim Robbins.

In ways such as this, its legacy continues and has more impact than anyone (particularly studio executives) could have realised at the time.

Screening with *Freaks* are three short films. Two are from the legendary *Allegro Non Troppo* - a spoof of *Fantasia* that exceeds the original in just about every aspect. *Evolutionary Fantasy* is a deliberate spoof of *The Rite of Spring* in *Fantasia*, with a far more interesting and surreal evolution occurring, set to the haunting strains of 'Bolero'. *The Last Meow* shows a cat wandering through an empty house reminiscing the days when he lived there with his family. The third short is a spoof of *Apocalypse Now* set in a butcher's shop, and made by the same crowd who did the ultimate in take-offs, *Hardware Wars*.

Bronwyn Davis



Isn't Two an Even Number?

The Odd Couple II
Now Showing
Greater Union

The Odd Couple II is an entertaining film if you are prepared to go with the flow. There are some genuinely funny moments. My favourite scene involves Felix Ungar (Jack Lemmon), Oscar Madison (Walter Matthau), Beaumont (Barnard Hughes), and his beautiful vintage car. It's early on in the film, so look out for it and just enjoy the silliness of

this movie. Briefly the story is a variation of the original idea of Felix and Oscar sharing an apartment. In *The Odd Couple II*, the mismatched pair share a car in order to attend the wedding between Oscar's son and Felix's daughter. I haven't seen the first *Odd Couple* movie, so I don't know how this one compares, but as it stands this is a good film if you want a bit of light entertainment on a rainy afternoon.

Polly Kennington

Come Out Screaming Come Out

Scream 2 (1997). Director: Wes Craven
David Arquette, Neve Campbell, Courtney Cox
Roadshow Entertainment

Courtney Cox, Neve Campbell and David Arquette lead the cast of actors who return from *Scream* for a second shot at scaring people to death. I went to the cinema with a friend who had just returned after being away for two and half months and we wanted to see a movie together.



Scream 2 seemed to be the only one worth going to. Both of us were sceptics and thought it would probably be more amusing than frightening. On the contrary, we both jumped when the director wanted us to, swore at the gruesome bits and came out quite refreshingly scared after seeing it. He reckons it wasn't scary and doesn't recommend it as highly as I, but that's crap - he's a guy - he has to say that. The movie is about a college student, Sidney Prescott (Neve Campbell) who, after having her mother, most of her friends and people living in her town killed by a psychopath in the first movie, is presented with a copy-

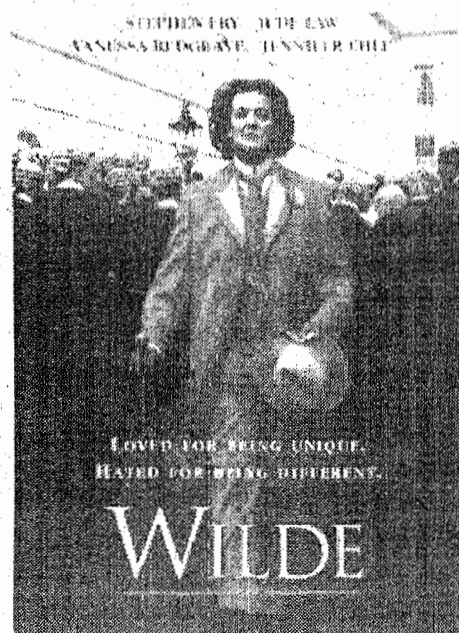
cat killer who is again, killing all her friends and basically everyone who is in a dark house/street and hears strange noises and gets scary phone calls. The killer's identity is not revealed until the end and personally, I was very surprised - which is always fun. Others say they knew, but again, most of them are guys and they have to say that. There is, like I said before, lots of stabbing, blood, screaming (thus the title) and plenty of those on-the-edge of your seat, crossing-your-legs-in-excited-anticipation-of-a-horrendous-murder-scene moments. I recommend it for a good scare, and possibly a laugh (if that's the way you deal with being scared). Although, one word of advice, don't do what I stupidly did and see it before you see the first - it stuffs up the whole experience of both movies. But, since most people tend to see the first one before the sequel, that probably won't apply to you.

Kathy Sharrad

Come Out!!

Wilde (1997) Dir: Brian Gilbert
Stephen Fry, Jude Law, Jennifer Ehle.
Roadshow Entertainment

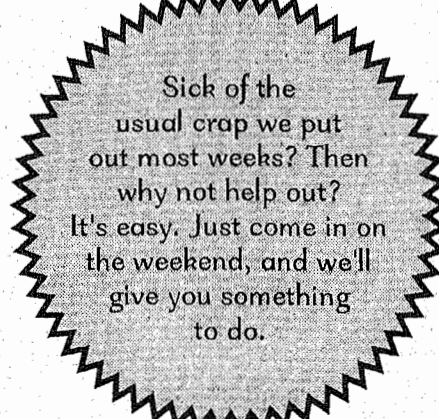
If ever a man was born to play Oscar Wilde, that man is Stephen Fry. Quite possibly the wittiest British writer/performer of recent years, Fry shares much in common with Wilde, and was the obvious and logical choice to take on the role. Fortunately, he proves to be a fine



enough dramatic actor to carry the part off with great aplomb and conviction. Unfortunately, the film itself is not of the same calibre as its subject or leading man. For a fan of both Fry and Wilde such as myself, this should've been blissful, but it isn't. That's not to say that it's a bad film - far from it. It's just that there's something lacking. For one thing, the pacing of the film is off - the story is not given enough time to breathe at the right moments, and so the first half is meandering, uninvolved and without focus, while the far more compelling final half is over far too quickly,

events supplanting each other in far too sudden a fashion. A great deal of the film is also curiously without any abundance of feeling for the material and situations presented. Several of the performances are positively soporific, and it is only in the final twenty or so minutes that the film becomes anywhere near as emotionally gripping as it could have been. *Wilde* is still worth seeing, particularly if you are fond of Wilde or Fry or both, but the story has been done before and better.

Gerard van Rysbergen



Fist of Legend (1994). Director: Gordon Chan
Car-Seung
Jet Lee, Chin Siu-Ho, Ada Choi Siu-Fun, Nakayama Shinobu, Yauki Kurata, Billy Chow Bei-Lei, Paul Chum Pui, Yuen Cheung-Yan, Yuen Sun-Yi
Siren
(www.chinatownvideo.com.au)

From that zany Hong Kong world of fake sound effects and hilarious wide-screen, high-speed fist-fights (how do they get smoke to come off his chest when someone punches him!?) comes this apparent remake of the Bruce Lee classic *Fist of Fury*. The Japanese forces occupy China. Jet Lee is Chen Zhen, a Chinese student studying in Japan when his father, master of a famous kung fu academy, dies under mysterious circumstances. He returns to China to uncover the evil plot, unknowingly followed by the Japanese girl he has fallen for.

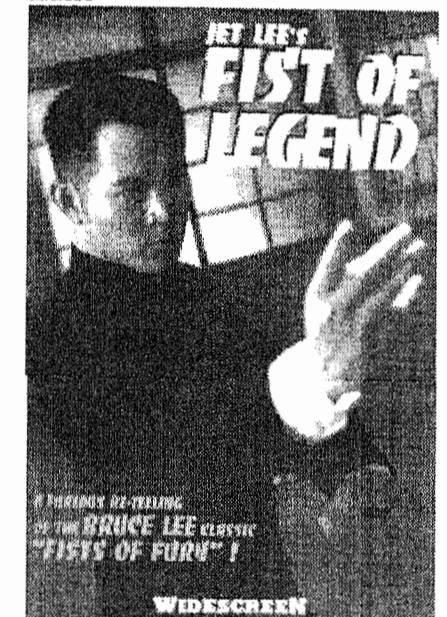
While searching for answers, Chen picks a lot of fights with the other kung fu academies and, needless to say, consistently whips their butts, even when hopelessly outnumbered and wearing a constricting uniform. (These scenes are predictably followed by a lot of Japanese guys in white suits groaning on the ground in pain.) He is forced by honour to leave the academy he has needlessly earned mastership of, and exiles himself and his de facto Japanese wife to some remote beach shack. There Chen demonstrates his human side by gently explaining to his distressed partner that mice have as much right to be there as they do. This is sharply contrasted with the intrigue and violence in the big city - the poisoner of his father has apparently hanged himself - only it wasn't suicide... (ooohh!)

One thing about this film is that the dialogue is in Cantonese, Japanese and even English at times (the best bit being the British doctor asked to examine a body angrily spitting the words 'I am a doctor, not a pathologist!', or maybe the judge 'I find these pro-

Fighting

ceedings ridiculous. And anyway I have to go play a cricket game.'), so the subtitles are in Chinese and English and Chen's effortless language switching can be a little confusing - especially his slurry English! In fact, much of the movie assumes previous knowledge of Chinese culture, pre-war relations between Japan and China, kung fu styles and culture, and family relations and loyalties in those cultures. A difficult film to grasp; it might appeal to those interested in Chinatown movies, otherwise I'd stick to Jackie Chan.

Zane



Private Parts (1997). Director: Betty Thomas
Howard Stern, Robin Quivers, Mary McCormack.
Roadshow Entertainment

Private Parts is the story of the rise to fame and immense popularity of New York DJ Howard Stern. For those of you who have not heard that name, Stern was one of the pioneers of the controversial "shock jock" style of DJing ie be as filthy, disgusting and controversial as you can and people will tune in!! The film follows Stern from childhood through dorky teenagerhood, to his eventual rise and rise to super stardom in America, where being famous for being famous can be a career. It does get uncomfortably private at times when Stern's relationship with his wife and other women is explored, but in the end there is an overall sense of candour that makes this film very interesting. At the end of the film you

Coming Out is Hard

Sling Blade (1996) Director: Billy Bob Thornton
Billy Bob Thornton, Lucas Black, Natalie Canaday, Dwight Yoakam, John Ritter.
Roadshow Entertainment.

Sling Blade, without resorting to hyperbole, is wonderful. It is beautifully written, beautifully acted, beautifully filmed, and its tale is beautifully told. Which is quite an achievement, considering its principal character, Karl Childers. Karl, played by Billy Bob Thornton, is mentally handicapped and none too pretty to look at, and has spent 25 years in a mental institution for the murders of his mother and her lover. Once out in the world of backwater USA, where he was born, he experiences cruelty from some peo-

ple, kindness from others - particularly from the young Frank Wheatley (Lucas Black) and his mother Linda (Natalie Canaday). The friendship that develops here is threatened predominantly by Linda's boyfriend, Doyle Hargraves, an ignorant drunk redneck with gusto by Dwight Yoakam. All in all, *Sling Blade* is a Billy Bob Thornton tour de force. His performance as Karl is sensitive, intelligent, and remarkable, in that he delivers a complete, complex, sympathetic, and likeable character despite his obvi-

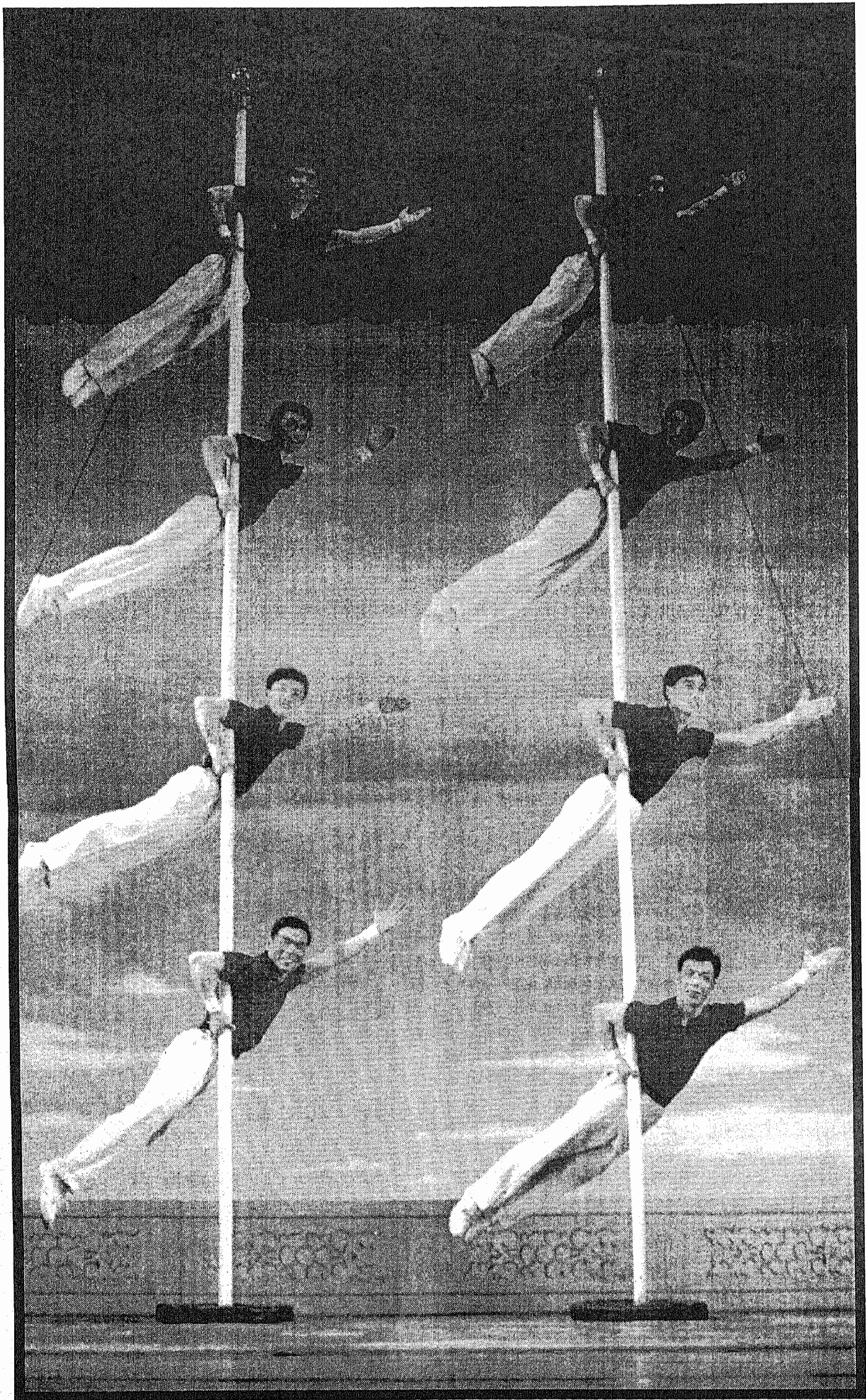


Coming Out = Ratings

come away feeling as though you really know some of the characters, and even liking Stern (something I didn't think possible). The film is very good, even if it does include gratuitous nudity and tons of political incorrectness. Ostensibly it is funny, brash and satirical, but it also explores the public's obsession with the grotesque and obscene. One of my favourite parts of the film was when Stern's show hits number one in New York and these figures are given. The average radio listener listens for 18 minutes the average Howard Stern fan listens for 1 hour and 20 minutes the average Stern hater listens for 2 and a half hours per day. For trivia lovers, many of the people in *Private Parts* play themselves including Howard Stern. There are also a bunch of cameos throughout the film (see, reading the credits isn't a waste of time).
Esther Speight

Giveaways

The excellent people at Roadshow Entertainment have given us five copies of PRIVATE PARTS and SLING BLADE to give away in celebration of their release on video for Father's Day. If you don't want to take a punt on winning one, you can pick up a copy of both these videos at any reputable video retailer for \$24.95. To be in the draw to win drop your name, a contact number, and the video you would like to enter the draw for into the video pigeon hole in the On Dit office or telephone on 8303 5404 with your details before 1pm Friday 28 August.



In honour of multicultural week, we present here a pin-up of the Polish community. Enjoy.

before we had
 ing focus on sim
 your studies
 without losing
 ep your focus tra
 other way of be

Peak is a herbal remedy that helps increase
 stamina and endurance when you need it most.
 Look for it in pharmacies or healthfood stores.



Hivernal Pty Ltd, 1409 Bony Road, Perth, WA 6009. Tel: (08) 9476 9610
 Peak contains Ginseng, Ginkgo and Citrus. BOTTLED IN AUSTRALIA 12/98 OZ LIST PRICE \$12.95

THE STUDENTS' ASSOCIATION AND ADELAIDE UNIVERSITY UNION ELECTIONS 1998

Election Broadsheets, including policy statements and photos of each candidate will be available from various locations around the university campuses, including the SAUA and Union Administration offices.

It can also be downloaded from the web, using Acrobat Reader at the following address:

<http://www.adelaide.edu.au> <http://www.adelaide.edu.au/AUU/services/saua/index.htm>

Polling dates and times can be found in the Broadsheet.

For any other information please contact:

Fiona Brammy - Returning Officer,
 Jane Kelsall - SAUA Office Manager, on 8303 5406, or
 Jo England - AUU Management & Events Assistant on 8303 5401



PUBLISHED AND AUTHORISED BY THE RETURNING OFFICER, 12TH JULY 1998

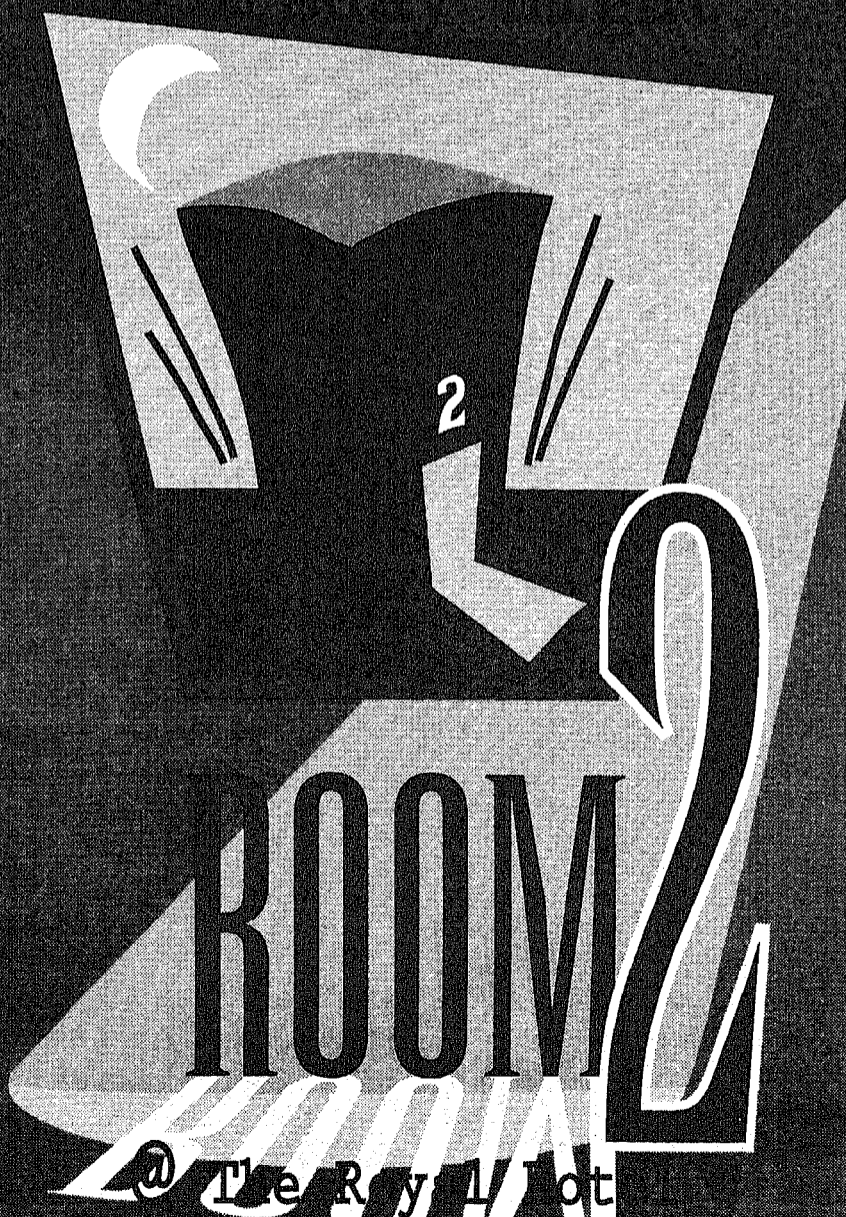
DOORS OPEN
 9pm

\$1 BEERS
 10pm - 12am

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TUNES
 by
ROSCO

\$2 ENTRY
 or
FREE WITH PASS



FUNCTIONS
PARTIES
ALL OCCASIONS

WE HAVE ROOMS
AVAILABLE

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AT THE ROYAL
8362 2350

Clubby Clubby Clubs Clubs

The main thing this week is Clubs' Fest '98.

I must first thank Thoth, Isis, and most of all Janus, for the great weather. Without them, it would have pissed down.

Of course too, I must thank all of the clubs and spectators that came out on the three days. I hope that in the next few years we can expand on Clubs' Fest until it is a highlight of the year.

A few of the highlights are in the photos on this page. The Bobcat Ballet was a huge favourite. There were camel rides, bouncy castle, plate smashing, flamenco dancers, choral singers, an Indian dance, and more. Clubs' Fest achieved what it set out to achieve - greater publicity for clubs on campus. Not only for the well established clubs, but for new clubs that have started in the past couple of months. (Republican Movement, Democrats, Quote Club, Adelaide Uni Band Association) Enough from me, have a look at the photos.

Chair of Publications Michael Blackwell

A message from the Overseas Christian Fellowship:

Fundraising for PNG & Overseas Missionaries

The Overseas

Christian Fellowship (OCF) Adelaide Club would like to thank everyone who prepared the food, helped out at the stall, bought food and donated money during the recent Clubs' Fest '98. The money raised would be sent to PNG and to other missionaries overseas. Thank you again for again kind support. All praise and glory be to our Heavenly Father.

From: President, OCF Adelaide Club.

The Overseas Christian Fellowship are also having their AGM on Friday 4th Sept 7pm, at 22 Sturt Street Adelaide.

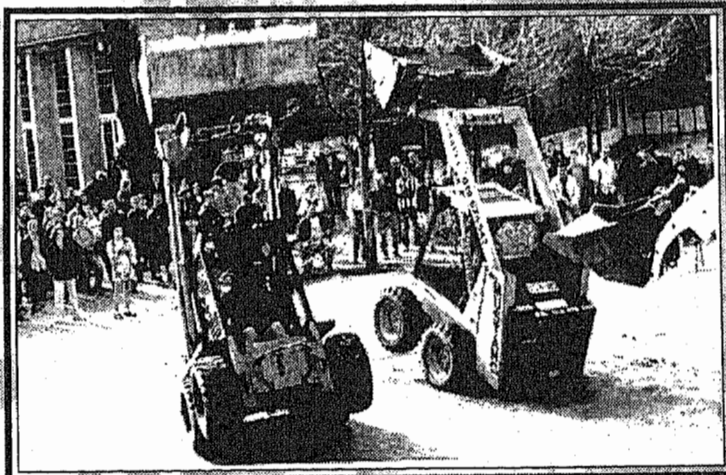


FILMS!!!!

This Week:

Freaks plus Porklips Now, Evolutionary Fantasy and The Last Meow Wednesday 26th August at 7pm AND Thursday 27th August at 7pm Union Cinema

In this nightmarish film from 1932, circus freaks take revenge on a trapeze artist and her strongman lover. The film features real freaks and was the inspiration for the Pulp song of the same name. Also screening are two films from Allegro Non Troppo, a spoof of



Fantasia, and Porklips Now, a parody of Apocalypse Now made by the team that gave us Hardware Wars.

Week 6:

Spellbound Thursday 3rd September at 7pm Union Cinema

Directed by Alfred Hitchcock in 1945 this film features Gregory Peck as the head of a mental institution who believes himself to be a murderer and Ingrid Bergman as his psychiatrist and lover. It draws on Freudian psychoanalysis and

features a dream sequence based on designs by surrealist Salvador Dali. Classic quote society article.

A new society has surfaced on North Terrace Campus. The Adelaide University Classic Quote Society exists to "promote contemporary thought on timeless issues" by inviting responses to stimulating quotations from great thinkers and leaders throughout history.

The inaugural Classic Quote Society Competition at the recent Club Fest congratulates G R E G HENNESSY.

Greg successfully connected the most quotes with their corresponding authors. Here are all ten:-

"Thinking is the hardest work there is, which is the probable reason why so few engage in it" - Henry Ford

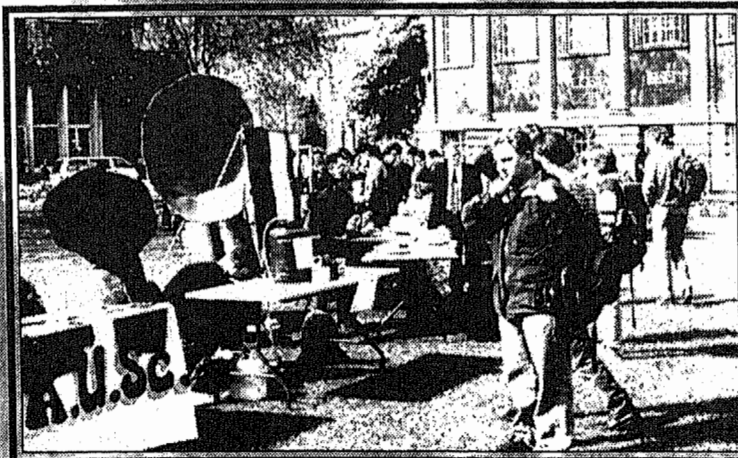
"Human history becomes more and more a race between education and catastrophe" - H G Wells

"Your heart Will always be where your riches are" - Jesus Christ

"A life unexamined is not worth living" - Socrates

"Man's sensitivity to trivia and his insensitivity to matters of major importance reveal he has a strange disorder" - Blaise Pascal

"The central neurosis of our time is emptiness" - Carl Jung



"The point of having an open mind, like having an open mouth, is to close it on something solid"

- G K Chesterton

"Everybody thinks of changing the world, but no one thinks of chang-



ing himself" - Leo Tolstoy

"It is always a relief to believe what is pleasant; but it is more important to believe what is true" - Hilaire Belloc

"It sometimes seems to me as if I did not belong to this world at all" - F P Schubert

Watch for the fortnightly Quotes and Stall. Coming next term (October) an event presenting the correlation between "Violence and Tolerance" in the light of "Truth and Freedom"

"Everyone dies, but not everyone really lives" - William Wallace (Braveheart)

Notice! Notice! Notice!

There will be an Adelaide University Sports Association Council Meeting on Tuesday 25th August, 1998 at 1pm in the WP Rogers Room (level 5, Union House - behind the Bar).

Attendance is compulsory for the delegate from each sporting club.

The Adelaide University Swimming Club has reformed and has hired a lane at the Aquatic Centre each Tuesday evening for an hour. If you are interested in swimming with us at this time or another time, call Guy on 8364 6457.

**i'll look
after you,
alright**

Babysitter, Childcare or Companion
Reliable
References
Own Transport
Call Bec 8262 5134 (leave your name, & phone number clearly on answer machine and your call will be returned promptly)

**i'll teach
you a
lesson**

WORKSHOP ON STUDY GROUPS
When: Wednesday 26 August 1998.
1.10 - 2.00pm
Where: Counselling Centre, Ground floor, Horace Lamb Bldg
Presenter: Sally Hebenstreit

BOOK NOW on 8303 5663 or CALL IN.

**bash bash
thump thump**

Wanted
1 drummer, to complete 3 piece band
Must know how to play drums
Influences: Tea Party, Pixies, Radiohead
Tim: 8272 5051
timothy.kentish@student.adelaide.edu.au

**boys and
girls**

NON-GENDER SPECIFIC FLATMATE
Wanted for innercity living. Must be pleasantly disposed to smokers/drinkers, while maintaining an environment conducive to study, but only on weekdays. Interested? Ph 8227 0434

books 1

\$5 ADA A First Course in Programming and Software Engineering
Authors: David C.C Bover Kevin J Mariunas Michael J Oudshoorn
\$40 COMPUTER SYSTEMS: Architecture Organization and Programming
Author: Arthur B Maccabe
\$45 COMPUTER ARCHITECTURE & QUANTITATIVE APPROACH 2nd Edition
Authors John L Hennessy & David A Patterson
Call Vicki at Clubs Association 8303 3410 or call in person into the office, Sports Association Office, Lady Symon Building.

**Buy Year
Here**

For sale:
Sanyo Micro cassette recorder
Ideal for lectures, interviews, etc.
Never used. Paid \$80. \$50 ono
Womens' Bike & helmet
10 speed, black, good condition
\$50 ono
Ph Tamara on 8362 3372

**thump thump
bash bash**

For Sale:
Spiece drum kit in nearperfect condition. Hihat, ride and crash cymbals included with stands. Also included: sticks, stool, muffling pads and practice pad. \$500. Phone Nathan or Sam on 8271 9145 after 6pm.

**yankee
piste**

US Ski jobs for students
During December-April holidays close to 500 Australian tertiary students have the chance to work in ski fields across ther USA.
For more information on Work Experience USA phone 1800 675 054 or write to WEUSA at Lvl 7, 428 George St, Sydney, 2000.

**feeling a
bit queer?**

Come to the QC Collective meeting
This meeting is to formulate a collective for the organisation of the 1999 Queer Collaborations Conference in Adelaide.
When: 6pm Tuesday 25 August
Where: The Lion Bar, cnr North Terrace and Morphett St Adelaide
for more information please contact:
Michael McCulloch on 8342 1382 or michael.mcculloch@student.adelaide.edu.au
Marian Prickett on 8367 0190
Shaun Peterson on 8302 4615 or bluey_10@hotmail.com

**it all
adds up**

Free Maths Service.
The Mathematics learning Centre helps all enrolled students at the University of Adelaide encountering mathematics and statistics for the first time and experiencing difficulties because of inadequate preparation, illness, language, etc. Our drop-in centre is open daily from 10am to 4pm and personal 1:1 help is provided by very experienced staff in a relaxed, cheerful environment. The centre has useful videos, learning software and a lending library for your own use. Free coffee and tea are provided. For further information, phone 8303 5862, email mc@maths.adelaide.edu.au, or visit our website at <http://maths.adelaide.edu.au/MLC/mkmain.html>

**order out
of chaos**

A New World Disorder?
The transition to a global society: A night of open talk and discussion, lead by Dr David Chittleborough
Wed. 26th August, 7pm, Margaret Murray Room (5th floor, Union Building)

**boo! ha!
scared
you!**

WORKSHOP ON OVERCOMING FEAR

When: Tuesday 25 August 1998.
1.10 - 2.00pm
Where: Counselling Centre, Ground floor, Horace Lamb Bldg
Presenter: Mark O'Donoghue

BOOK NOW on 8303 5663 or CALL IN

books 2

PSYCHOLOGY BOOKS Name your price!!!!!!
Psychology, Darley/Glucksborg/Kinchla 5th Edition
In Search of the Human Mind, By Sternberg R
Learning & Behaviour 3rd Edition J E Mazur (2copies)
Introduction to Social Psychology (2 copies)
Call Lincoln Pike 832 65791 Mb 0412 676048

**sing it,
baby!**

Wanted
Female singer to join acapella trio. We're singing jazz, swing and classical. We're looking for someone with lots of energy, charisma and sparkle.
We need a singer capable of reading music and picking up different harmonies quickly.
We envision performing within 6 months, so you need to be able to commit to 1-2 rehearsals a week and be prepared to put energy and thought into "creating a show"
Phone either Charlotte (8342 18932) or Bronwyn (8346 1646)

**for the
love of
god, please
help!**

Wnatted: Proffreaders and other assorted helpers to produce studnet newspaper on wekeends. Apply at On Dit office Saturday or Sunday.

**and now
the end is
near**

Auditions
For a dark drama on love lost:
Dead End
Written and to be directed by Janet Holly (Adelaide Uni Drama Studies 3rd yr production)
2 main roles: male 18-35, female 18-35.
3 minor roles: 2 males 18-35, 1 female 18-35
Stage manager, sound and light technicians also required.
Performance in October.
Please contact Janet on 8340 7379.

**theatre is
dead**

Auditions for Faust (Faust is Dead) to be performed on Thursday the 8th and Friday the 9th of October.
Characters Needed: 30-45 yr Male (ability to speak a limited amount of French required)
17-23 yr Male (ability to perform with an American accent preferred)
18-29 yr Male - Guitarist/Actor
Auditions begin Monday 10th August.
Contact Daniel on 8289 5121 or at dgolding@dove.net.au

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