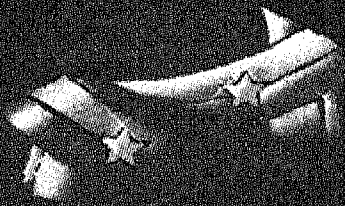
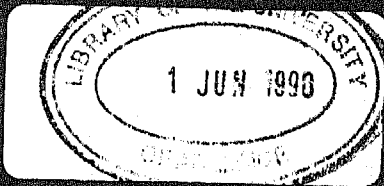


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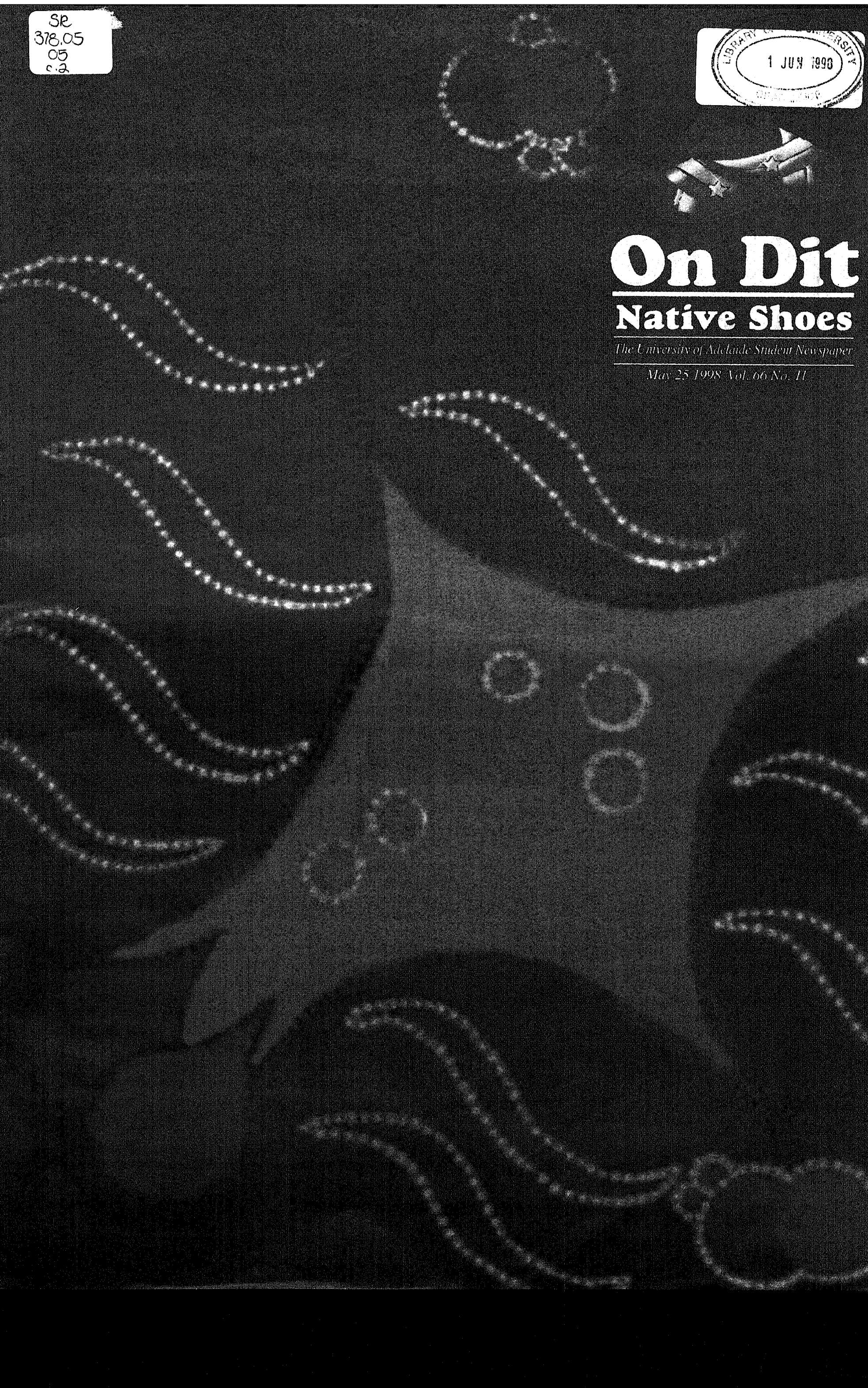


On Dit

Native Shoes

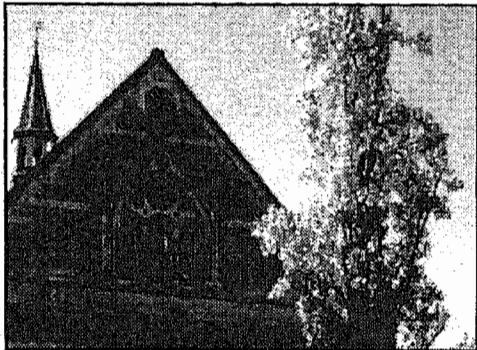
The University of Adelaide Student Newspaper

May 25 1998 Vol. 66 No. 11



EDITORIAL

Some lads came down to our office last week all excited and agitated (and, they said, drunk), and they implored us to take a photo of their Prosh banners that they had strung up on Elder Hall and the Mitchell Building. Little realising that we would need the telephoto lens that we do not possess to take an effective photo of the banners in question, we agreed. This is the awe-inspiring result.



It was more impressive in real life, as we're sure you all saw. We applaud your work, lads.

We had better photographic success with what was, as far as we're concerned, the highlight of the week's Prosh pranks: the jelly dunking of SAUA President Sophie Allouache. Here's that one, in all its glory.



Well, last week was Prosh, and all sorts of zany capers, wacky hijinks and madcap tomfoolery abounded to be enjoyed by all and sundry. Especially the jelly. Amongst all of this hilarity was our own humble effort towards making Prosh a rambunctious and fun-filled affair - *BRUCE*.

Some of you may have picked up something a little unusual in *BRUCE*. Towards the back was a page of fake phone sex ads, designed at making fun of the attitude that thinks only of women as sex objects. Unfortunately, it seems, a couple of these 'ads' were deemed by the powers that be to have overstepped the mark and become as offensive as that which they parody, and were thus covered up with stickers.

We never meant any offence. In fact, anyone who knows us will tell you that you won't find three more inoffensive people in the world (well, to be precise, that only really counts for two of us - Chris is a right bastard and proud of it). We didn't think we were being offensive, and thought our point was being made quite clearly. We're sorry if anyone was offended, but we're not sorry about creating *BRUCE*. The men's magazine was a legitimate target, but a difficult one considering the sensitive nature of its subject material. And it is, is it not, almost impossible to please all of the people all of the time. We gave it a shot, and thought we had walked with alac-

rity the fine line of taste. Ah, well. Once again, apologies to anyone offended.

Speaking of apologies, you may detect something of a theme running through this particular edition of *On Dit*. You see, this week, to coincide with UANTaR's 'Sorry Week', we've decided to dedicate this issue to Native Title and Reconciliation. There's been a lot of garbage bandied about in the press and 'on the streets' about Mabo, Wik, the Ten Point Plan, and whether or not the Prime Minister should be apologising for the whole Stolen Generation kerfuffle. We're here to set the record straight. Thanks to the team of hard-nosed, straight-shooting workhorses at UANTaR and our own team of highly-principled, unbiased, incorruptible journalists (believe it or not, that's not an oxymoron), we've got just about everything you could ever want to know, and let's be frank here - there is much work to be done. Everyone makes the occasional error in judgement, but John Howard's insistence on his Ten Point Plan and his refusal to apologise bespeaks something beyond mere error and more akin to the delusional. It's time these politicians popped out of their Ivory Towers for a while and woke up to a few home truths about what the general public really thinks. We've been big enough to apologise. Now it's your turn, Johnny.

Susie, Paul & Chris the Bastard

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:
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Jocelyn Milbank

Typesetting:
Fiona Dalton

Printing:
Cadillac Printing

Thanks:
Esther, Chris B, and the UANTaR mob: Shaun, Steve, Barbara, Michael (Toblerone man) and Martha (chips woman). Also Alida and the mighty Prosh crew, for a rather nifty Prosh. No, you guys rock.

No thanks:
Everyone who never Proshed.
John Howard.
Susie's car for breaking down. Again. Bastard.

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:
Portion of a work by local Aboriginal artist Bev Haynes. We like it.

Next edition:
Out: June 1
Deadline: May 27

UANTaR

University of Adelaide for Native Title and Reconciliation

UANTaR is a club dedicated to giving Adelaide University students and associates a voice in the process of reconciliation of Australia's indigenous and non-indigenous peoples.

UANTaR are affiliated with a national organisation, ANTaR (Australians for Native Title and Reconciliation), which pursues the same goals nationally. ANTaR is a broad coalition of organisations and individuals established in New South Wales early last year who believe that the legitimate rights of Aboriginal Australians, as confirmed in the High Court's Wik judgement, are in danger of being taken away. Such action would leave Australia, in the words of our Governor General, Sir William Dean, 'a diminished nation'. The coalition acts in consultation with the National Indigenous Working Group.

UANTaR is an active on campus group with membership open to all staff and students of the University of Adelaide. The group's main objective is to raise awareness and facilitate discussion of indigenous issues within the University Community, thus creating an atmosphere and environment of reconciliation between indigenous and non-indigenous Australians.

In 1997 UANTaR conducted various events on campus. These included a 'day of action' in which various prominent members of the indigenous and non-indigenous community were given an opportunity to speak to students and staff of the University. Aboriginal organisations enthusiastically supported these activities in particular The Centre for Aboriginal Music provided high quality indigenous performances of music and dance.

UANTaR has also been active in disseminating information to individuals and groups on campus, making submissions to the committees of the Upper and Lower Houses of Federal Parliament, facilitating talks and seminars, and creating an open environment for discussion and reconciliation.

Reconciliation between non-indigenous and indigenous persons is the most prominent social justice issue which exists today. A failure to reach out to indigenous by non-indigenous persons, or the acquiescence to government policies which marginalise indigenous persons, can only lead to a disharmonious and fractured community. There is an obligation upon non-Indigenous society - which perceives itself as decent and honest - to pursue reconciliation with indigenous peoples forthrightly and unambiguously.

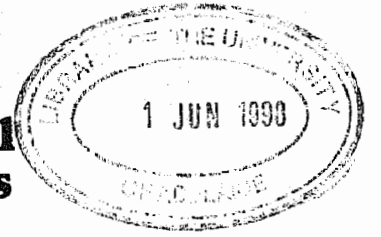
UANTaR, in conjunction with Wilto Yerlo, is holding a 'Sorry Day' event on Thursday, May 28, in the Cloisters. The highlights of the day include Aboriginal and Torres Strait Island Dance and Music. Dr Lowitja (Lois) O'Donoghue, Bev Haynes, Julia Lester and Matt Rigney.

Please come along and give your support.

If you wish to get involved in the club we meet 1pm on Thursday in the Postgraduate Students' Association Room on the 1st level of the George Murray Building.

Further information can be obtained by ringing Martha Savva on 8363 3158 or Shaun Berg 8363 9065.

Contents



1. Cover
2. Editorial
3. Contents
4. SAUA
- 6-7. Letters
8. Academic Transcripts & Suicide Prevention
9. Reconciliation Poetry & Careers Fair
10. Current Affairs Digest
11. One Perspective on Reconciliation
12. To Say Sorry / The English Language / Inhumanity and Back
13. Not Just Something That Happened A Long Time Ago
- 14-15. A-Z of Native Title & Reconciliation
16. Wilto Yerlo / CASM
17. Jabiluka / Poetry
- 18-19. Stolen Generations
20. Sorry Week Events
21. Keating's Speech
- 22-23. Four Perspectives on Reconciliation
- 24-25. Vox Pop
26. Poetry
27. Dodgy
- 28-31. Music
- 32-35. Literature
- 36-37. Creative Arts
- 38-39. Video
- 40-42. Film
43. Wilto Yerlo Photos
- 44-45. The Section Formerly Known as Philosophy
46. Clubby Clubby Clubs Clubs
47. Classifieds

GIVEAWAYS

Lucky you! If you're quick, you can score one of ten double passes to see *The Wedding*, a comedic theatrical outing returning to Adelaide after a successful Fringe season. Come down to the office (or call us) before 1pm Thursday to go in the draw for a pass. And if you miss out, you can still go along to The Arts Theatre this Friday, Saturday or Sunday. Cool, hey?



president >> sophie allouache

PROSH...

First of all I'd like to say a huge thank you to all the fantastic Prosh helpers who helped out last week and in the weeks leading up to Prosh. It was great to see so many people wanting to get involved and having a great time while doing it.

Congratulations should also go to Alida for organising such a successful event. Even though the weather wasn't exactly fantastic, especially on Friday, Prosh this year was a huge success and raised heaps of money for the Florey Research Fund, which is what it's all about really!

ACADEMIC TRANSCRIPTS

The University is about to increase the cost of Academic transcripts from \$10 to \$20. This will be happening from the 1st of June. This illustrates just another way that students are having to make up the short fall left by the Federal Government. This of course doesn't excuse the University for increasing the charges. For more information on academic transcripts and whether or not you actually need one (there are things that you don't actually need one for) look for the article in this edition of On Dit or come in and see me in the SAUA office.

SUPPORT FOR INDONESIAN STUDENTS

Next week there will be a number of actions around the country in support of students in Indonesia. In Adelaide on Thursday there will be a stall on campuses providing information for students and petitions for everyone to sign. On Friday students will be showing their support through a Hunger Strike in Rundle Mall and on Saturday starting at 11am there will be a rally at Victoria Square going to the Commonwealth Offices and then the Indonesian Consulate. For any more information contact either myself on 8303 5406 or Olivia Nassaris, NUS (SA) President, on 8359 2455.



education vice-president >> sky mykyta

Hi everyone, hope you had a fantastic PROSH Week and gave all your lunch money to charity (or some of it anyway!)

ACADEMIC RIGHTS WEEK JUNE 1 - 5

In the lead up to the end-of semester assessment period it's really important for you to be aware of your rights and to know who to speak to if you have any problems. If anything goes wrong or you just need someone to talk to, come into the Students' Association and see me or Sophie, or see the Union's Education Welfare Officers or the University Counselling

Service. If you are sick or having personal problems you need to go through the right procedures to ensure that your marks are not affected. During the week there will be banners, posters and fliers with information about your academic rights and how to survive the exams.

COUNTER CALENDAR

It's not too late if you want to be a Counter Calendar Editor - if you get your nomination (a letter telling me why you want to do it and why you'd be great at it) to me ASAP you could still

be in the running. This year's alternative course guide is going to be the best ever so look out for survey forms coming to a lecture near you soon - the more we get the better the information will be about student opinions of subjects!

Hope you're all going OK with your study and don't forget I'm here to look after your education so if there's anything I can do just come in and see me or give me a buzz on 83033898.

Good luck, Sky.



womens' officer >> eileen fisher

Hi, my name is Eileen Fisher and I'm your newly appointed Women's Officer. Many of you may be wondering what the Women's Department has been doing lately. Well, in addition to our recent activities, rest assured that in the remainder of the year you will see your Women's Department playing a much more active role in campus culture.

HEALTH AWARENESS CAMPAIGN

Recently we held a health awareness campaign, looking at a range of issues including women's sexual health, pregnancy, abortion, cancers and eating disorders. Meanwhile, our pancake BBQ, organised to celebrate No Diet Day, proved very popular. I would like to thank everyone who

wore a yellow ribbon to support this important event, which drew attention to the need for everyone to feel confident about themselves and their bodies.

NOWSA

NOWSA (Network of Women Students in Australia) is on again, and this year it's being held at the University of Western Sydney, Nepean, from the 29th of June to the 3rd of July. This conference is a great opportunity to attend plenaries and workshops with other women students from around the country, and have discussions about the issues relevant to women. This year's theme is "That was then, This is NOWSA" and the conference will highlight

the relevance of the women's movement in the 1990's. If anyone wants more information, or is interested in going to the NOWSA conference, please come in and see me at the SAUA office or contact me on 83035406.

ELLE DIT COLLECTIVE

Elle Dit is the women's edition of On Dit, produced by women for women. This year it will be coming out on the 10th of August, so we have to start working on it soon. If you are interested in being involved with the Elle Dit Collective, come to a meeting on Wednesday at 1pm in the women's room. If you're busy and can't make it just drop in to the SAUA and see me.



activities/campaigns vice pres. >> alida parente

PROSH IS OVER

If you did not notice the people running around in purple t-shirts, or if you did not get proshed some way, then you must have been living under a rock.

Some of the antics that went on included

- The first ever female stalker/flasher;
- A hell of a lot of nudity;
- The kidnapping of an upper house senator and the member from Hartley;
- The jelly tub, got a lot of people thrown in (all in the name of charity of course);

- The hanging of banners from the top of Elder Hall and the Mitchell Building;
- The letting off of fart gases in lecture theatres;
- The handcuffing of lecturers;
- The handcuffing of people while they were in the refectory;
- The natural healing that occurred in lectures.

Prosh is over and it could not of happen without the help of the fantastic helpers. Every single one of you is a star.

All the SAUA office bearers Sophie, Sky, Danielle and Eileen and of course the SAUA office staff.

Student Radio for keeping the atmosphere going; ON DIT editors for a great Prosh Rag. Prosh Week could also not have happened without the support of all the students at Adelaide University, whether it was buying a drink or donating in the tins or just getting involved in some way. It all made a difference. THANK YOU TO EVERYONE WHO GOT PROSHED AND DID THE PROSHING.



environment officer >> danielle kowalski

WELL PROSH IS OVER

It is time for everyone to go back to normal... It was also nice to see that there wasn't too much mess!

One problem we found was that you were not drinking beer with your SAUA cups so the plastic cups had to be brought out. If anyone can explain this to me I'll give them a free SAUA cup.

JABILUKA

6 arrests have been made including the arrest of Yvonne Margarula (the elder of the Mirra Mirra people).

CONSERVATION COUNCIL

Had a meeting with them last Wednesday and decided that we were going to set up a task force to work out how to better promote their resources

which are available to everyone.

ENVIRONMENT WEEK

The date has been set for the 7th of September to the 11th. YAY!

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We are very disappointed in you, kids. We have (approximately) 862 reasons for feeling this way, but space is limited so we have compiled the following list of the most frequent offences. PLEASE PERUSE THESE CAREFULLY. We will no longer accept any excuses (that bloke who came down and said he left his phone number off because he laughed so hard at our magnificent Prosh edition was pretty funny, but we still gave him one hell of a severe reprimand). Offences: 1) Not writing letters at all; 2) Not writing letters about how great we are; 3) Not writing letters about how great our Prosh edition was; 4) Not including real names, actual phone numbers and honest student numbers on all letters; 5) Not coming down to our office and offering us lots of money. So now you know. Go forth and obey.

**Zany
Zany
Zane
Zane
(socks)**

Little Known facts about Adelaide Uni number three: Government funded uni places are not actually funded by the government.

zane

**Rottweilers
don't wear
socks**

Dear Editors,
I write concerning the fate of the mature aged component of this University's student body. Mature aged enrolments dropped about 8% in the last year (this figure might be a national one - my memory is packing up under the stresses of being one of the poverty struck

millions our country can boast of). Anecdotal evidence indicates that this decline is due to increased costs of study, increased work pressures for those who work, and increased levels of future debt entailed in the decision to resume study. This last is a particularly strong factor in the decision of poorer students to (not) study, particularly those who wish to 'further' themselves after a period of increased familial responsibility (eg childcare, aged care). The vulnerability of people to increases in cost, pressure & debt increases with age if, for whatever reason, one has slipped off the treadmill.

The present federal government is responsible for an increasing rate of declining opportunities for mature aged people disadvantaged by unemployment, ill health and/or family responsibilities. This being the case, why is it that Adelaide Uni sees fit to describe its mature agers as a 'useful 'top up' for the Arts Faculty', as 'obviously a shrinking group', and recommends that the Arts Faculty take responsibility for devising enrolment schemes with which to replace the 'special entry' category? Maybe they are facilitating a tight target grouping for the corporate hitmen? Or maybe I should wait until I'm old & wise & it's too late before commenting?

Yours Sincerely,
Mark Kernich

PS: Did the recent review of Union Catering examine management practices? Are the Rottweilers ready?

**Pull your
socks up**

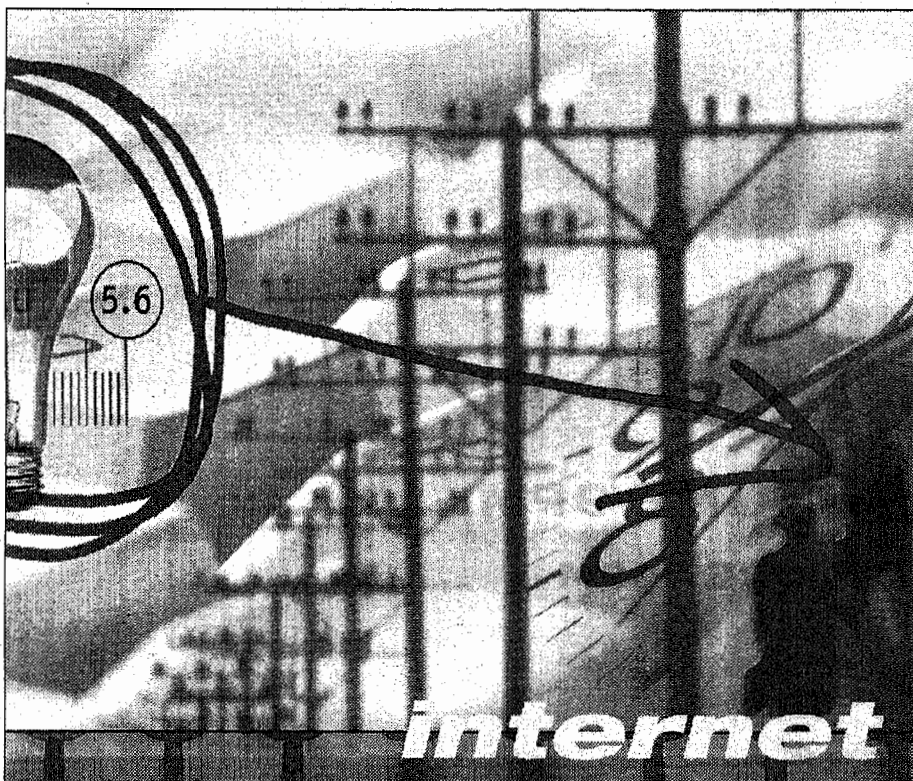
To the Editors,
As a mature student currently studying at this University I was shocked to hear that the University entrance scheme is under review and that they are considering removing special entry for mature students thereby excluding many mature students. I believe that the contribution that I and my peers make to this University is invaluable. I also understand that as a group we are a reasonable size and many of us continue to post graduate status. Yet we are being passed aside whilst this University, with its upfront fees, dictates our removal. I believe all mature students currently studying should write to the Chancellor, Vice Chancellor and the Dean of Arts and say THIS IS NOT GOOD ENOUGH!

**Pull my
socks up**

Dear Eds

I wish to advise the Adelaide Uni student body of my decision to resign from the positions of the Adelaide University Union Board and the Chair of the Union Activities Committee.

After several months of serving as a Union Board member I grew thoroughly sick and tired with the way that the majority of the Board conducted itself. The factionalism and division of the board made any rational decision making and genuine



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debate all but impossible, and the constant obsession with procedure meant that motions would be moved to move motions, resulting in debates as to whether we should have debates. Behind the scenes politicking destroyed a number of great ideas proposed by board members, the merits of these quickly forgotten as numbers were crunched and deals were done. Nonetheless, I battled on, with several other board members, and tried to get something constructive done.

The Union's largest problem, of which many of you will be aware, is the current enormous losses being sustained by the catering department. For at least the past five years, annual six figure losses have been sustained, culminating with a loss last year of \$467 000 of student money. Owing to this unacceptable situation, several of us proposed that outsourcing should be looked into, and that an advertisement seeking expressions of interest should be placed. To cut a long story short, what eventuated was a review as to whether companies would be interested in taking up a catering contract, and it was discovered that this was not a viable option, and that we should restructure existing operations. At an earlier board meeting, the catering manager declared that there was no option but to break even, and at the 4th May board meeting the board was advised that this would not eventuate. When it was revealed that the Union may have to borrow externally to cover its catering losses, I advised the board of my decision to resign then and there, as I am of the opinion that this would place the Union into questionable legal circumstances, making the directors personally liable, and furthermore, I wanted no part in being on the sixth or seventh board to preside over incompetent management and the needless wastage of hundreds of thousands of dollars of student funds.

I believe myself to have been one of the more dedicated board members and certainly a capable Activities chair, never missing a meeting and spearheading such initiatives as breathalyser machines in the

UniBar (hopefully coming soon), a fatter activities budget for more free entertainment, low cost earplugs available at all gigs, as well as looking into solutions to the catering problem. I feel enormous regret at having to resign as Activities chair as I feel that this is one of the few useful branches of the Union's operations and services, but one must be a board member in order to hold this position. I apologise to my committee, to most of those who I ran with in the 1997 elections, and to all those who voted for me. Unfortunately, I leave the board with a great sense of shame and embarrassment at having ever been associated with the running of this organisation.

Yours sincerely,
Felix Riley
 ex Board Member and Union Activities Chair
 Arts

This socks!

Dear On Dit,
 I have been at this place for over 4 years now. Everything has gone downhill. Beer was 80c a schooner when I started, now its \$2 outside of the way too generous happy hour (snort). Food served in the refecs vaguely resembled food. What the fuck is going on?? I have the government fucking me over on one side taking every single cent they can and at uni the last few coins get taken for food so bad the crims in the jails around Adelaide are pissing themselves laughing at us. What you are serving us isn't even close to food. Rice comes off the spoon when you tip it upside down, not in a clump of white shit. Now the rice looks like maggots.

Catering department, wake the fuck up. I want food. Tasty, aromatic, large portions of, and most of all, for less than I would have to pay up at the Gallerie (\$4 gets you a huge serve there, a baby-sized serve here).

One last word, to the two ladies in the mayo. Stop fucken interrogating me everytime I buy a plain bread roll. No butter, no mayo. And still you have to take the bag, open it and check for yourselves. How long before you bring in the full cavity search. No trust. Bite me.

Fucken Hungry
 Chemistry

Let's pull each other's socks up!

Dear Editors,
 "Student Rallies are counter-productive". That's what the anti-ticket pushed as their active line on this campus last year. Well. In Indonesia at the moment two hundred million people are falling into line behind these goddamn students. And they're not doing it because the students have taken a "reasonable" line, one that does not "alienate" the government. They're doing it because the students are taking a no compromise line against the Suharto regime. Good luck to them. Here in Australia the Howard regime is aiming at a second term. They must be stopped. Long live the revolution. Red Dread.

Red shoes for red socks

Dear FlyGuy,
 I enjoy reading your column & I think that you should further explore the little red shoes topic. If you are short of ideas, I have some funky little red shoes that may inspire. Oooh la la. Kissy kissy, Piglet

Sock it to me

Dear On Dit,
 Regarding last issue; "Wow." Parallax



Only 4% of cows wear socks. Statistics can occasionally disappoint, but therein lies their beauty.


Where do all the socks go, anyway?

Dear Editors,
 I am disappointed at the filth that has been allowed to seep into the letters page of your otherwise superb publication. First ink, and now this crap about socks. The socks do not even pertain to the content of the letters. Please rectify this sad state of affairs immediately, or I shall be forced to take matters into my own hands. Don't think I won't do it. Otherwise, you guys rock! But you knew that, right? Chris Slape

"Back to Uni"

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Student Stuff

Would You Know If Your Friend Was Suicidal?

Suicide is unfortunately a significant and prevalent problem in Australia today, particularly amongst young people. Recently released ABS statistics showed that last year in Australia 2367 people committed suicide, second only to 2400 (approx) road deaths. Whilst these statistics are sobering it is important to realise that in most cases suicide can be prevented! People who commit suicide think and plan, often for some time. They will usually give some hint, or "warning" to those they have contact with, and may even speak directly about feeling suicidal.

If a friend were feeling suicidal some of the things you may notice would be:

- * that they have a high level of depression
- * that they express a general feeling of hopelessness and pessimism about life.
- * that they present themselves negatively ie put themselves down
- * they may neglect their appearance
- * they will probably become disinterested in "normal" activities and may appear to gradually withdraw from social activities, family and friends
- * they will quite often experience sleep and eating disturbances
- * they may experience an inability to concentrate and be having problems keeping up with study commitments
- * they may suffer recurring minor physical ailments.
- * they may appear to become increasingly reliant on drugs or alcohol.

In general there will be a discernible change in their mood.

In addition to these possible warning signs it is also probable that someone who is feeling suicidal will have suffered some major life crisis or trauma. These generally fall under the categories of "losses, changes or abuse". It is important to realise that if someone has suffered some trauma they may be a suicide risk.

If you feel someone you know is suicidal, ask them!! It has long been an accepted myth that asking people if they are suicidal will influence them to act, this is not so. It is important also to listen to them and acknowledge how they are feeling, you can then assist them to seek professional help.

Where to go for help
General Services
 24 hour
 Lifeline
 131 114
 Kids Helpline
 180055 1800
 Police/Ambulance
 000
 Royal Adelaide Hospital
 8222 4000

Adelaide University Student Services (Office Hours)
 Uni Health Centre
 8303 5050
 Uni Counselling Centre
 8303 3662
 Student Union
 Office Hours
 Education & Welfare Officers
 8303 5430
 83035915
 8303 6001
 Wilo Yerlo Student Support Staff
 83033140
 8303 3626
 8303 7916 (Roseworthy)

Suicide has been a taboo subject for many years. People shy away from talking to people who they feel may be suicidal, as they fear this may cause them to act. It is important to remember that people who are suicidal often only want someone to listen to them, and a "warning sign" is literally just that, a sign. Be prepared to look for the warning signs and help!!

(Please refer to the advertisement section, for poster competition, being run to coincide with Suicide Awareness day on the 10th of June)

Victoria McCoy, Education Welfare Officer

ACADEMIC TRANSCRIPTS: ON THE WAY UP

As some of you may be aware by now the University has increased the fee for Academic Transcripts. They used to cost \$10 and then \$1 for each one that you ordered at the same time, now unfortunately that has doubled. From June the 1st students will have to pay \$20 for a transcript and \$2 for each one ordered at the same time.

Once again we are seeing the effects of the Liberal Government cuts made two years ago. As the years progress we are now seeing how these funding cuts to Universities will be affecting students. And we can see it's in the little things. An extra \$10 here, an added charge there and it's obvious that students are increasingly being made to cover the shortfall left by funding cuts.

However, this does not excuse the University for increasing these charges for students. Currently students are contributing more money to their education than they ever have before, through differential HECS.

Students should check to see whether or not you do actually need an academic transcript or whether a less formal record of results would be acceptable. There are certain situations where you may think that you need a transcript but in actual fact you don't. One example of this is for Austudy/Abstudy purposes where you may not need a transcript. In this instance you should contact the Union's Education Welfare Officers and they will be able to help you.

This situation is completely unacceptable and if it continues in the same fashion, it will only serve as a disincentive to future students. You can give Chris, Karen or Vicki a call on either 8303 5401 or 8303 5430 or just pop in and see them. They are located in the Lady Symon Building (the north western corner of the Cloisters) and would be happy to help you.

If you have any further questions please come in and see me in the Students' Association and I will be happy to help.

Sophie Albuquerque
 SAUA President



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Careers Fair

The Careers Fair ran from the 2nd to the 14th of May, in the Games Room of the Union building (near the Unibar for the uneducated) and was an opportunity for students from the university to meet potential employers and learn about possible careers, as well as looking at the possibility of further study in their chosen field. Groups running stalls at the Fair included Labstaff, the Australian Defence Force (ADF), Defence Science and Technology Organisation (DSTO), Securities Institute, Computer Sciences Corporation, United Water, Bruce Mulvaney & Co Chartered Accountants, Australian Human Resources Institute and the Overseas Service Bureau. There was only one problem with the Careers Fair: it was great for Engineering, Science, Information Technology (IT), Economics and Commerce students, but there were not many opportunities for Arts graduates. The first stand I examined after arriving at the fair was the ADF stand. There I was told they were primarily looking for engineering and science graduates. These graduates were to be trained as officers, and therefore had to have management and leadership skills, as well as a strong commitment to the defence of the country. I asked about whether an Arts degree would be useful and I was told - "not really" - unless one planned to transfer to law, which could then only be used in the position of a legal officer.

I then went and visited the stands for the Australian Human Resources Institute and the Securities Institute. These stands were informative about the number of courses available for training people in how to manage human resources and on financial markets, which I guess could be relevant in the future for an Arts student. However, if you were really serious about a career in these fields, you probably would not be studying arts anyway.

I then approached United Water, and Computer Science Corporation (CSC), but neither were really looking for Arts graduates. United Water

wanted, apart from engineers and scientists, PR people (which could be a possibility for a creative arts graduate), accountants, IT specialists and statisticians. CSC was even more of a dead end for an arts orientated person like me, as all they wanted were IT graduates. In the end, I did not even bother approaching Bruce Mulvaney & Co Chartered Accountant or Labstaff as I knew they would not be interested in an Arts graduate.

Finally I came to the Overseas Service Bureau in which I saw potential for Arts graduates. Unfortunately this potential was dependent on an Arts graduate taking further study (for instance working as a journalist, documentalist, teacher or lawyer). The exciting thing about the opportunities in the OSB is that, as the name suggests, you get to go overseas to countries like Mongolia, Zimbabwe and India - something I know I would enjoy.

Eventually I decided to approach Alex Politt, the Careers Fair Co-ordinator, and ask about this lack of opportunities for Arts graduates. She explained that most of the organisations who would look at employing Arts graduates, had declined the invitation to attend. This was because for many (especially the law firms), it was outside their normal recruiting period. It was only really the science, computers and business crowd that had made an effort to come. She promised that next year there would be an effort made to include a wider range of employers.

So in the end, I discovered something useful - the Overseas Service Bureau at the Careers Fair (although it did not initially look promising). I am still disappointed with the lack opportunities for Arts graduates, but at least I found something.

Juliet Paine

Reconciliation!



Reconciliation!
 You silly nation!
 we're so very near
 and tis' so very clear
 how one's minds should tick!
 throw away the stick
 put mind to mind
 tis'nt so very hard to find
 for tis' within us
 less mouth more heart
 t'will render our consciences apart
 for all we do is cuss, & maime & blame
 Reconciliation!
 You silly nation!
 the 1800's is past &
 it went so very fast
 while we were sleeping
 evil eyes were peeping
 schemin' and reapin'
 without negotiations!
 for reconciliations!
 but that was the past
 when the first stone was cast
 in the blink of an eye
 and it makes me wonder why?
 we cuss & maime & blame
 using excuses like our relatives name
 Reconciliation!
 you silly nation!
 now it tis' the 90's
 awareness & negotiations in abundance!
 so all you leaders
 think of us needers
 n' terminate excuses like our relatives name
 let them sleep on without any blame
 Reconciliation!
 you silly nation!
 recognize the past
 of bad deeds gone fast
 and accepting at last!
 to be carefree and happy at last
 for dare we forget;
 the longer we linger
 we too will have a bad past!
 for it goes so very fast!
 in the blink of an eye!
 and a second time lost?
 at a very high cost!?
 at reconciliation
 and all in the name of
 I reckon' a silly nation!

Isabelle Taylor
 Student, foundation year
 Humanities / Social Science

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What's Going On?

CURRENT AFFAIRS DIGEST

A Week is a Long Time...

If you had trundled down to the *On Dit* office last Monday and asked me whether I thought Indonesian President Suharto would be out of a job by Friday, not only would you be very talented (I was nowhere to be found in the office, but, hey, why spoil a good story) but I would have guffawed heartily at the suggestion and told you to keep drinking. Well... I need another drink.

Following riots and demonstrations of increasing frequency and magnitude over recent weeks, President Suharto was under pressure - 'you're not helping, go now' was the catchcry from the streets. The international financiers of the Indonesian rescue package were also becoming more dismayed, particularly following Suharto's decision to call-off the price hikes on essentials which had sparked the public unrest. However, few would have anticipated the speed with which the political elite in Jakarta had abandoned Suharto, their patron for 32 years (second only to Castro in the longevity stakes was Suharto). Most observers expected Suharto to cling to power. When he announced his intention to step down after general elections, the skeptics of the world made much of the President's failure to set a timetable. 'Later rather than sooner' was the verdict. Yet, this announcement seemed to satisfy the leading opponents of Suharto - the massive demonstration planned for last Wednesday was postponed. If Suharto wanted to buy time, he seemed to have succeeded. However, in a very rapid succession of events, Suharto was abandoned by his cronies. The Speaker of the Parliament, Harmoko, issued a statement with the apparent backing of the ruling Golkar Party and tacit support of the military calling upon Suharto to step down by last Friday or face an emergency session of Parliament. On Thursday morning, Suharto addressed the nation and announced his resignation. Demonstrators and financial markets rejoiced - only to then learn that the new President was the much maligned Jusuf Habibie, a Suharto crony without qualifications to instil much confidence in the political reform and economic reconstruction process. But he has the support of the Indonesian Army which has a mandatory role in Indonesian govern-

ance. President Habibie will be under enormous pressure to quickly initiate reforms for free political association and free elections, as well as a disciplined response to the economic crisis. Whether he is prepared to do this and whether the military will allow it remains to be seen. The driving force behind the demonstrations in Jakarta and Presidential wannabe, Amien Rais, who leads the

Muhamadiyah Islamic movement, is yet to get himself off-side with the military, unlike Democracy Party leader, Megawati Sukarnoputri. As they say in the classics: Watch this space!

Nuclear Fallout

There is growing instability in Southern Asia, too following India's detonation of a number of nuclear devices as part of a weapons testing program. According to India's arch-rival, Pakistan, the tests threaten regional peace and security. For its part, Pakistan is expected to pursue testing of its own nuclear weapons. Former Pakistani Ambassador to the United States, Moleeha Lodhi, was quoted as saying "A nuclear challenge can only be countered by a nuclear counter response". Pakistani PM Nawaz Sharif was reported as saying his country wasn't afraid of being sanctioned as India has should Pakistan embark on its own tests. The Indian tests were said to have been prompted over its own security fears. India is concerned about the cosy relations between Pakistan and China and fears being surrounded by hostile forces. Another theory is that the tests are directed more precisely at Pakistan over the disputed territory of Kashmir. Troops exchanged gunfire over the border late last week. Of course, the problem could be solved by blowing Kashmir off the face of the earth!!

Believe it or Not...

...London's *Sun* Newspaper last week had a headline screaming *FREED NURSES TO MAKE A KILLING* regarding the sale of the stories of recently freed British nurses convicted of killing Australian Yvonne Gilford in 1996. I don't think Fleet St tabloids are into irony - so expect to see the EXCLUSIVE: LUCILLE TELLS ALL in the *Sun* sometime soon. The tabloid frenzy in Britain follows the pardons given by Saudi Arabia's King Fahd

to Deborah Parry and Lucille McLachlin. The British government had been lobbying for pardons since Deborah Parry's death sentence was commuted after Frank Gilford agreed to the payment of \$1million blood money - which is yet to be forwarded to

Mr Gilford.

Rolling Stock Stopped by Strikes

The new Russian government under Sergei Kiriyenko is under the grill already. Striking coalminers in Siberia have cut both of the major railways routes across Siberia. The miners are protesting over not having been paid for 6 months. Teachers, scientists, students and other workers have joined in sym-

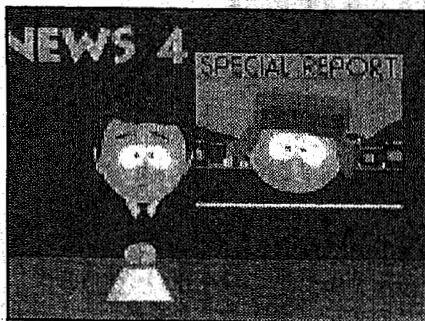
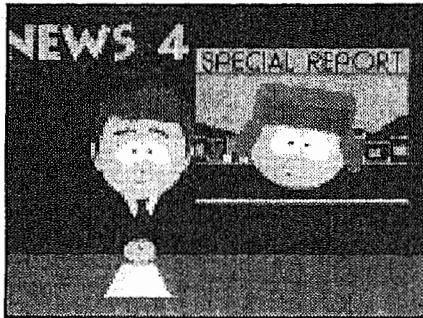
pathy. The protests have been going on for months, but since most are in remote regions, they've been largely ignored in Moscow. However, the blockades on the Trans-Siberian railway has the potential to cause nationwide disruption. The previous Chernomyrdin government was brought unstuck in part by the distress over the non-payment of wages throughout the public sector. As of March, the Russian government owed \$10 billion in wages arrears. Prime Minister Kiriyenko, his deputies Boris Nemtsov and Oleg Sysuyev, and President Boris Yeltsin met with mining leaders and government officials over the weekend to try and thrash out a solution.

Son, I'm doing this for your own good.

Frankie and Carolyn

Ash stopped at a deli near their home in the American 'burbs only to be overrun by their 21-year-old son David. Ma n' Pa thought David was hurrying to go to the loo, but then looked in and saw him brandishing a knife at the checkout chick, yelling "Show me the money!". David then departed in his pickup truck. Ma n' Pa waited for police to arrive and told them what had happened. Sgt. Kevin Leib said it was uncertain whether David realised his parents were at the store, explaining, "He was apparently so concentrated on what he was doing that he didn't notice them." Meanwhile, David's getaway truck broke down. He called his parents for help, but they refused and instead gave him a stern talking to. He was grounded.

Georgie Hambrook



University of Adelaide Sorry Day

Place - The Cloisters (Union Building)

Date - Thursday 28th May

Time - 12.00 - 2.00pm

Please come and sign the sorry book

Our Guest Speakers are - Lowitja (Lois) O'Donoghue, Bev Haynes, Julia Lester & Matt Rigney.

There will also be Aboriginal & Torres Strait Islander Bands and Dance Groups and non-Indigenous performer Andrea rieniets plus a barbeque (provided by the PGSA).

Supported by UANTar - University of Adelaide for Native Title and Reconciliation, Wilto Yerlo & CASM.

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Reconciliation Diatribe

I've spent some time lately trying to comprehend 'reconciliation'. I feel kind of unqualified - I don't know any Aborigines personally; I was never taught anything about Aboriginal history and the like in school, nor were any queries made as to why not. However, I do know about *Mabo* and *Wik* and as a sometimes alert member of the Australian community I've been able to observe the response to these rulings and the politicking done in its wake. That said, my thought processes here have been a little incoherent - I reach a conclusion of sorts without really knowing how I got there, nor where to go from here. Hopefully, writing this might help - but don't hold your breath.

In a way, I conceive of the issue as being the latest and most important rite of passage for the Australian nation. History is a narrative in which we explain the present by recourse to the past. How we articulate Australia's history is how we derive meaning about what is 'Australia' and what it means to be 'Australian'. The history of a nation - the history of any community - is about knowing and remembering, acknowledging and then commemorating both the triumphs and the traumas of the past. All these factors have a bearing on identifying and articulating what the Australian nation is all about; what our ideals are, what we aspire to. That is, knowledge and commemoration of the past has a great bearing on present and future action. Until recently, the traditional account of Australian history, the traditional notion of Australian nationhood has focussed on triumphs - those events and people and attitudes that constitute the Australian ethos. In this account, Aboriginal Australians were marginalised if not excluded. They were the shadowy and silent protagonists which the British colonisers and Australian pioneers confronted in the predominantly peaceful settling of the continent. Allowing space for the exploration of the violence and trauma of Australia's colonisation is a recent phenomenon.

While the *Mabo* decision wasn't the first such exploration, its fundamental and controversial declaration that the doctrine of *terra nul-*

lius was not the law of the land and that native title (to land) had survived Australia's colonisation has created much angst within the Australian community. First, there has been legal hysteria over the security of land tenure derived from the Crown after colonisation (no doubt this will be heightened by news last week that the High Court has agreed to hear a case about the status of native title on a freehold grant in Darwin).

But, perhaps more fundamentally there has been a significant psychological upheaval in the wake of *Mabo*. Australia's collective consciousness has been pricked and it has become necessary (if somewhat reluctantly) for the nation to reassess the Australian story. People resistant to such reflection have been quick to brand such an exercise as the black-armbanding of Australian history. But is this so? What's so threatening about the articulation of more than one history, or acknowledging more than one legal tradition, or revering more than one culture? Pluralism is, after all, the essence of democratic liberalism.

It is reassuring, maybe even natural, for a community to rever the triumphs of its past in its historical narratives. Pride in history is the promotion of how we'd like to be as individuals and as a community. So we celebrate the achievements of Bradman, the vision and dedication of 'Nugget' Coombs, the trailblazing of Enid Lyons, the valour of the soldiers at Gallipoli. Why do we collectively not feel pride about the resilience of Australia's Aborigines who have survived misguided attempts at 'protecting', 'civilising', excluding and exterminating.

Conversely, shame about aspects of

our past is (or should be) a projection of how we individually or collectively shouldn't be - articulation of the traits we don't aspire towards. Knowing about and remembering the more unsavoury aspects of our past - which may crystallise into a feeling of shame - can be utilised as a catalyst for improvement, greater understanding, respect and maturity. Just as, for example, the Swiss feel shame for hoarding or profiting from property stolen from Jews by the Third Reich (and are willing to remedy the loss), shouldn't Australians feel shame for the removal of Aboriginal children from their parents, especially since the underlying aim of such a policy seems to have been to 'breed the natives out'? Similarly, should not we feel shame at the way Aboriginal Australians have been excluded from the fabric of Australian nationhood for so long?

Shame as much as pride shapes who we are. When we articulate who we are this constitutes our narrative, our history. It is somewhat ironic that while the Prime Minister is more than happy to cite, for example, the experience of Australian soldiers during World Wars as exhibiting virtues which he'd like to associate with all Australians today - subsequent generations - he balks at the suggestion that today's Australians share anything in common with the 'long since dead' proponents of conquest or the removal of children. Here, the catch-cries are that 'the horrors of the past weren't caused by this generation', or that 'the facts cannot be changed - what's past is past. Let's look to the future'. In this sense, pride is trying to suppress shame, and historical narrative instead approaches myth. Something like the three monkeys - see no evil, hear no evil,

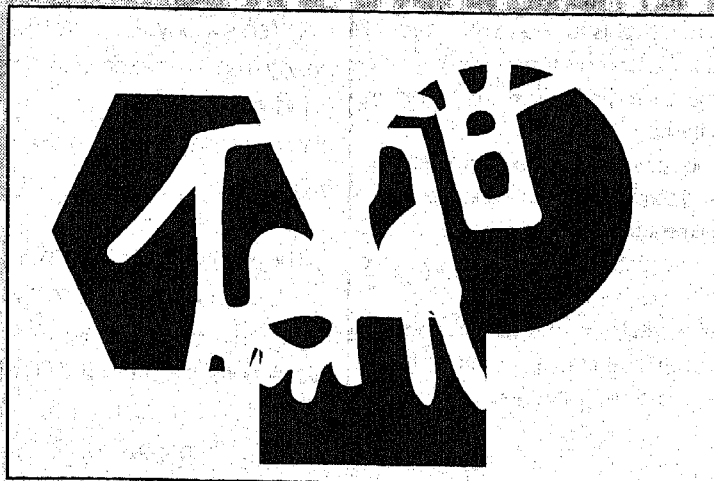
speaking no evil. Dare I call it a white-wash?

Thus, reconciliation is about reaching a balance between pride and shame, or as the first step making room for shame in the nation's history. As mentioned before, commemorating shame needn't be an inherently 'negative' experience. It opens many opportunities for new dialogues, new voices, new inclusiveness as people and events which have been cosseted away and gagged for so long can finally be given space.

Georgie Hambrook

Useful writings to stimulate thought: Bain Attwood, "Mabo, Australia and the end of history" in Attwood (ed), *In the Age of Mabo: History, Aborigines and Australia*, Allen & Unwin: Sydney, 1996; Colin Perrin and Scott Veitch, "The Promise of Reconciliation" and Desmond Manderson, "Unutterable Shame/Unuttered Guilt: Semantics, Aporia, and the Possibility of Mabo" both published in *Law, Text, Culture* Special Edition: In the Wake of Terra Nullius, (1998) Vol.4, No.1.

Colebrook Community Day
A Reconciliation Event for Everyone
Sunday May 31st, 12 noon - 6pm
At the former Colebrook Home site, 178 Shepherds Hill Road, Eden Hills
(200 meters west of Karinya Reserve).
Dance, Campfires, Music, Displays, Art, Sorry Book and Sausage Sizzle
Unveiling Stage 1 of the Memorial Sculpture, the Fountain of Tears.
Supported by Mitcham City Council, the Kurna Aboriginal Community, Aboriginal Sobriety Group, Blackwood reconciliation group, the Colebrook Tji Tji Tjuta Dreaming.
Everybody Welcome!



On May 17, a commentary was published in the Sunday Mail entitled "What's Aboriginal For Hello, Mate?" by Brad Crouch. The illogical, unpersuasive and callous arguments presented in this article about National Sorry Day deserve some comment.

Brad Crouch argues that National Sorry Day may divide the nation rather than reconcile it. He says an expression of sympathy for the "splitting of mums and bubs on the basis of race" is fair enough. But to extend the basis of the sympathy to an apology for all aspects of settlement is not a good idea: "If the event does mutate into an apology for settlement we will need a World Sorry

To Inhumanity and Back

Day for events ranging from Rome's conquest of Gaul to ethnic clashes in Indonesia".

Crouch says a "blanket sorry" will burden today's generation with something they did not do. Moreover, "it has the danger of entrenching all Aborigines as victims, unfairly tarring everyone else as oppressors and dividing opinion".

What does Crouch advocate instead of a National Sorry Day? He says a "positive, optimistic day" in the form of a festival would be much more appropriate. Crouch's article represents the all-too-

typical mix of arrogance, ignorance and apathy towards indigenous Australians. Firstly, he employs the deliberate tactic of exaggeration: if we go beyond just apologising for the "stolen generations" on National Sorry Day where will it all end? Crouch does not seem to realise that a National Sorry Day need not turn into a World Sorry Day as it needs only to be an expression of regret for the gross injustices suffered by Aborigines. Crouch's hyperbole is both ridiculous and patronising.

Crouch also brings forth the John Howard defence of saying that our current generation has nothing to apologise for; we did not oppress Aborigines. Besides the counter argument of today's Aborigines still being oppressed, Crouch has not listened to Sir William Deane, our Governor-General, who says though we as individuals do not have to feel responsible for the wrongs of the past, it should not prevent us from feeling deep national shame.

Crouch seems to be turned off by what he terms a 'guilt trip' without acknowledging that Aborigines were and still are victims, that we as white Australians were, and in many ways, still are oppressors and that a National Sorry Day should divide the nation as it assesses its relationship with Aborigines in our past and present.

Crouch is at his most insulting when he suggests a more optimistic day in the form of a festival. I am sorry to inform him but maybe indigenous Australians do not wish to celebrate the colonisation of the country they inhabited for over 40 000 years, the taking of their land, the violence and death that came upon them or the racism and sense of inferiority they still encounter today. Crouch's article must be condemned because it displays the same lack of human sensitivity and inability to see the Aboriginal viewpoint that Australia's original settlers showed. May National Sorry Day survive, prosper and lead to an erosion of such narrow-minded and unjust attitudes!

By James Gruber

To Say Sorry

Over 40,000 years ago - some estimates range up to 100,000 - a race of people occupied a continent in the far southern reaches of the world. This race of people developed distinctive forms of communication. It adapted to the land almost as to become part of it. It cultivated a spirituality in which every place, noise and incident on the continent had a unique place in the grand scheme of things. It gradually came to possess sophisticated means to survive and prosper. It was almost as if this race had lived on the land in a previous life or had climbed the highest mountain to view the perfect symmetry that lay below.

Then just over 200 years ago, another race discovered what it thought to be an empty continent, *terra nullius*. It decided to claim this continent and dispatch convicts who were not worthy to live in their own country. The problem was that the country seemed to be occupied by another race, one which had been there for a while. Misunderstandings quickly developed and violence became common. With superior technology, the newly arrived race was inevitably going to be victorious.

But the way this victory was achieved was nothing short of brutal. The original occupants were treated as an inferior race; killing them by the thousands, taking all of the land that had been so dear to them, destroying their culture, raping and brutalising their women, taking their children away from parents to educate them in a more "civilised" world and stripping them of any legal and moral rights was all thought to be totally justified.

It is 1998, and past attitudes toward Aborigines are still prominent. The last month in Australia has seen the Coalition Government consider directing its preferences to the One Nation party, which professes blatantly anti-Aboriginal views, ahead of the Australian Labor Party in the upcoming federal election.

The same mix of arrogance, ignorance, apathy and insensitivity that was displayed in the early colonisation of Australia is still evident today. The achievements of the 1967 referendum - where Aborigines were granted citizenship - and *Mabo* - which recognised that native title survived colonisation - and the subsequent Native Title Act (1993) - which gave practical effect to native title - have been turned back.

The Howard Government came into power riding on the election theme of "For All Of Us". This was a thinly disguised reference to the supposed "advantages" given to groups such as the Aborigines by the previous Labor Government. In part, the Aborigines became scapegoats for the unease which Australians felt about the direction their country was headed in - the Liberal and National Parties' coalition won the election easily.

Since then, the Government has pursued a ten-point plan to amend the Native Title Act, where the Aborigines will lose most rights to negotiate over land. It has stood by as Pauline Hanson has called for a proud Australia for solely white Australians. It has criticised the Governor-General, Sir William Deane, for his compassionate comments on Aboriginal issues. It has abolished the Human Rights Commission led by Sir Ronald Wilson, which stood up for the rights of Aborigines (among others). It has pushed Patrick Dodson from his post as Chairman of the Council for Aboriginal Reconciliation. It has told Churches not to interfere in political issues, including those involving Aborigines.

The Government deliberately delayed the release of the "stolen generations" report, put together by the Human Rights Commission last year. The report showed how, until very recently, we, as Australians, systematically forced Aboriginal children from their parents to absorb them into our society with the intention of making the Aboriginal race extinct. This amounts to genocide in international law. It has refused to offer a national apology - as the "stolen generations" report recommended - for the injustices committed against Aborigines in the past.

The Government currently in power is not a separate entity. Its apathy and ignorance is a reflection of Australian society. When are we going to feel the pain and sorrow of our past and present as Aborigines do? When are we going to face our terrible treatment of Aborigines over the last 200 years? When are we going to become true humanitarians, willing to stand up for justice against the narrowness of bigotry?

Only when we come to terms with these moral questions will us saying sorry be more than just the expression of an apology. National Sorry Day on May 26 must represent the opening of our hearts and minds to the plight of Aborigines and working towards a reconciliation with them. Our pride and respect as a nation depends on it.

James Gruber

The English Language is My Enemy!

Ossie Davis

In this brief argument, Ossie Davis makes his point quickly, confidently, and without qualification: English is biased against black people, who victimise themselves merely by speaking it. Davis, a well-known actor and playwright, here explains what a thesaurus tells him about "blackness" in our language, emphasising how vital and revealing connotations are:

1. A superficial examination of Roget's Thesaurus of the English Language reveals the following facts: the word WHITENESS has 134 synonym, 44 of which are favourable and pleasing to contemplate, ie purity, cleanliness, immaculateness, bright, shining, ivory, fair, blonde, stainless, clean, clear, chaste, unblemished, unsullied, innocent, honourable, upright, just, straightforward, fair, genuine, trustworthy (a white man's colloquialism). Only ten synonyms for WHITENESS appear to me to have negative implications - and those only in the mildest sense: glass over, whitewash, grey, wan, pale, ashen, etc.

2. The word BLACKNESS has 120 synonyms, 60 of which are distinctly unfavourable, and none of them even mildly positive. Among the offending 60 were such words as blot, blotch, smut, smudge, sully, begrime, soot, becloud, obscure, dingy, murky, low-toned, threatening,

frowning, foreboding, forbidden, sinister, baneful, dismal, thundery, evil, wicked, malignant, deadly, unclean, dirty, unwashed, foul, etc... not to mention 20 synonyms directly related to race, such as Negro, Negress, nigger, darky, blackamoor, etc.

3. When you consider the fact that thinking itself is sub-vocal speech - in other words, one must use words in order to think at all - you will appreciate the enormous heritage of racial prejudice that lies in wait for any child born into the English Language. Any teacher good or bad, white or black, Jew or Gentile, who uses the English Language as a medium of communication is forced, willy-nilly, to teach the Negro child 60 ways to despise himself, and the white child 60 ways to aid and bet him in the crime.

4. Who speaks to me in my Mother Tongue damns me indeed!... the English Language - in which I cannot conceive my self as a black man without, at the same time, debasing myself... my enemy, with which to survive at all I must continually be at war.

Roberts, W.H. and Turgeon G. (ed), 1989, *About Language*, Houghton Mifflin Boston, USA, pp.271-72

Not Just Something That Happened Back Then

I hear people (well usually non-Indigenous people) ask whether a particular Indigenous person is a member of the "stolen generation". The implication is that only those persons who were directly involved in being removed from their families are those who are affected by this policy and its accompanying practices. Any brief discussion with an Indigenous person however soon reveals that the impact of this policy is far reaching both within and across the generations. I think it would be difficult to find an Indigenous person who could not tell a story of how their lives have been affected by having a family member removed from their community. This paper is a brief look at how the policy of removing Indigenous children from their families has impacted on my life with the aim of showing that this is not just something that happened in the past - in a less "enlightened" period. Rather the wounded are still very much alive and attempting to deal today with the atrocities of the past.

The story as it has been told to me (no doubt involving my own personal translations as much of the story has been pieced together with snippets learned from various aunts, uncles, grandmothers and others) is as follows. My mother was one of five children who were the product of a marriage between my Aboriginal grandmother and my non-Aboriginal grandfather. My mother had two older siblings, a brother and a sister as well as two younger sisters, the youngest being a baby. Apparently my grandfather took a fancy to one of my grandmother's sisters and while my grandmother was looking after the new baby (I am not sure whether she was in hospital at the time) my grandfather ran off with my grandmother's sister. This left my grandmother with five young children to care for on her own. She apparently left her community (Ceduna on the West Coast of South Australia) and travelled to Adelaide to try to get her husband back. While in Adelaide (it would appear she travelled to Adelaide with all her children) she was without family or community support. I have been told that my grandmother approached some agency regarding assistance with the care of her children and that all the children were removed from her care and placed into children's homes.

As I attempt to tell this story I realise how little facts I have regarding what happened. For a long time I felt that my mother was not one of the "stolen generation" but rather that her mother gave her own children up for the sake of some man. I now realise that this view is naive. I cannot begin to understand the impact that this saga had on my grandmother, her family and her community. If my grandfather had been Aboriginal his actions would have been punished by members of his and my grandmother's family. Being white however, he stood outside of the community and I imagine that my grandmother's family must have felt powerless to intervene. Punishment was directed against my grandmother's sister who was banished from the community, never to be allowed return. Another story told is that she returned to Ceduna at one time to collect her own daughter who she had left behind when she ran off with my grand-

father. My great-grandfather (my grandmother's father) apparently told her that he never wanted to see her again. Other family stories say that my great-grandfather died of a broken heart from this event and from losing five of his grandchildren, my aunts tell me that they grew up being constantly reminded by their mothers, aunts, uncles and elders of my grandmother and her five children, who were all frequently named but never known.

From the children's homes my mother and her siblings were placed into white foster homes. I do not know how long they remained in the children's home. The older boy was separated from his siblings as was my mother's older sister and the baby. My mother was in some ways fortunate. She was placed with a white German family in the State's mid-North. After she had left the children's home the home apparently contacted my mum's foster parents and asked them if they would take my mother's sister as well. Apparently my mother's sister was fretting so much for my mother that they feared for her well-being. Thankfully the foster parents took my mother's sister into their care and my mother and her sister grew up together. My mother was aged five and her sister aged three at this time.

My mother and her sister were apparently visited from time to time by their mother while in foster care but they never returned into her care. I do not know the reasons for this but for a long time my mother hated her own mother for this action. Now I think she understands the pressures on my grandmother; a woman from an oppressed group, left without a husband! Shamed in her own community, betrayed by her own sister. Life with five children for my grandmother would never have been easy. I would imagine also that she would have had to prove to the authorities that she was a good and fit mother, able to provide for her children before they could have been returned to her. Surveillance into black mother's lives by the authorities at the time was great and many an Aboriginal mother feared that they would have their children removed, so constantly cleaned the home and overfed the children in the hope of keeping them

That brings me to my story and how this has affected my life. My own mother struggled with her life and with raising her own three children, myself and my two younger brothers. She married a white man, there weren't many Aboriginal men around where she lived in the State's mid-north, and she married quickly to get away from her foster home. She was five months pregnant with me when she got married and says that she had to confess her sin before the Church congregation prior to getting married. Her foster family was Lutheran and my mum and her sister were raised as Lutherans. My mum's marriage to my dad lasted seven years. At one time after my mum and dad separated my mum also left us children. We were then cared for by my mum's foster sister for one year. It appeared that history was going to repeat itself and my mum would not be able to care for her children. With great courage and determina-

tion though my mother returned to care for us children and struggled most of her life as a single parent, working shift work as a nurse and attempting to keep us kids fed, clothed, housed and schooled.

Many families suffer from broken marriages, divorce and the hardships of single parenthood. It would be easy to view my story as that of someone who has grown up in a dysfunctional home. I ask however, what were the reasons for the dysfunction? My mother was only ever partially reunited with her Aboriginal family and the feeling of alienation, pain and loss seems to have prevented a more complete reconciliation. As a single parent she therefore had no support from extended family or from a community that cared for her. At one time I remember telling my mother a story told to me by my aunty of how my aunty and her siblings used to sneak down to the elders against their parents' wishes to learn language and traditional customs. My mother snapped back at me that she had never had this opportunity because she was removed from her community. The pain associated with the breaking of that connection is deep. That opportunity to learn from the elders as a small child, feeling safe in the midst of those one knows and loves will never come for my mother or her siblings. Instead my mother grew up knowing alienation, difference, fear, loss, sadness and having no one who she could identify with. Psychology would tell us that such experiences will place an individual in a position where they are likely to suffer from low self-esteem and its accompanying horrors. What does a white foster mother say to a small child who comes home from school in trouble because she has been fighting with the white kids who call her and her sister "niggers".

Following somewhat in my mother's footsteps, I married young (aged 18 years), had children young then divorced. I too have struggled to raise my children as a single parent. I too have suffered from difficult relationships. My mother once said in defence of other mothers "for so long Aboriginal women were denied the right to parent their children, now today, welfare accuses them of being bad mothers, but where ever did they learn how to be good mothers?" My mother was never properly loved and cared for in a home where she belonged, she was always an alien in a strange environment. Whatever else could be said about my mother's foster mum, she was not renowned for her love and affection or mischievous sense of humour, qualities that are very much a part of my Aboriginal family. None of us has abandoned the struggle. My mother was committed to her role as parent as I am to mine. We carry the legacy however of the "stolen generation" and I have no doubt that in some ways my children also will bear the scars. I can only hope that as each generation passes, we learn skills from the previous generation that can prevent an endless repetition of past hurts. So when you think about the "stolen generation" and those who have been affected, think about people who are living now. This is not simply something that happened back then.

Sonja Kurtzer

Apology

The 'Stolen Generations Report' (see below under 'B') recommends that all Australian Parliaments and police forces acknowledge and apologise for 'the laws, policies and practices of forcible removal' of Indigenous children from their families. It also recommends that churches and other non-government agencies which 'played a role in the administration of the laws and policies' of forcible removal acknowledge their role and apologise. Several churches and state governments have apologised - John Howard has expressed personal regret' but refuses to apologise on behalf of the government.

ATSIC

The Aboriginal & Torres Strait Islander Commission, the peak representative body of Indigenous people in Australia, was established in 1990 by amalgamating the federal Dept of Aboriginal Affairs and the Aboriginal Development Commission. Indigenous people elect representatives onto 35 Regional Councils. These councillors in turn elect 17 Commissioners who, with two government appointees, make up the ATSIC board. Lois O'Donoghue was the first Chairperson. She was replaced by Gatjil Djenkurra OAM in 1996. See <http://www.atsic.gov.au>

Bringing Them Home

The title of the Report of the National Inquiry into the Separation of Aboriginal and Torres Strait Islander Children from their Families, also known as the 'Stolen Generations Report'. The report covers every state and territory of Australia. It shows that since white 'settlement' in South Australia in 1836 government bodies and church missions have been involved in taking Indigenous children away from their families. 'Half-caste' children have always been particular targets. Indigenous parents and community leaders, and their white supporters, have always protested. South Australian legislation of the kind that had enabled the taking of Indigenous children was finally repealed in 1972, however the legacy of forcible removal lingered on - most Indigenous children in foster care in the 1980s were still in non-Indigenous placements.

Black Armband View of History

This view of Australian history challenges the traditional view that we probably all learnt at school which revolves around the glories of explorers, pioneers, sheep and Caroline Chisholm. Instead it writes an Australian history which acknowledges the dispossession of Indigenous peoples, the massacres, the attempted genocide and the racism. Indigenous peoples struggled against this colonisation. Introduced by historian GeolTrey Blaincy as a derogatory term and favoured by John Howard as a way of discounting black history.

Backyards

'There are a group of Indigenous

people at the end of your street who are about to slap a land claim on your suburban backyard.' True or false? False actually. If a suburban backyard is owned freehold (by you or the bank!) it is not available for native title claim. The High court has made this very clear.

Centre for Aboriginal Studies in Music (CASM)

The Centre for Aboriginal Studies in Music (CASM), in Wilto Yerlo at the University of Adelaide, is a tertiary level music education program specifically designed for Indigenous Australian students. The Centre attracts Aboriginal and Torres Strait Islander musicians from around the country and has a strong focus on music performance, composition, research and the empowerment of Indigenous Australians.

Council for Aboriginal Reconciliation

A Council of prominent Indigenous and non-Indigenous people established by the Keating Government in 1991. Initially under the chairpersonship of Patrick Dodson. The Howard government have replaced him with Evelyn Scott. How come it's called 'Council for Aboriginal Reconciliation'? What about the rest of us? Shouldn't it be 'Indigenous and Non-Indigenous Reconciliation' or 'Australian Reconciliation'? (see below for Reconciliation).

Coexistence

In the wake of the Wik ruling (see Wik below) coexistence refers to the historical actuality that native title holders' rights and pastoral leaseholders' rights can exist together over the same land (but, according to Wik, where the two conflict, pastoral rights will prevail). More generally the idea that people with different histories and different interests can share the same country in the spirit of mutual respect, cooperation and development must surely be the basis of our future.

Double Dissolution

Because the Senate has twice rejected the government's Ten Point Plan' (see below) (and two other bills) - legislation sent to it from the House of Representatives, the government can call a 'double dissolution' where both houses of parliament go to an election. (Usually only half the Senate goes at any one time). After the election both houses meet together and the bill(s) which were twice rejected can be put to a 'joint sitting'. Any bill that is cause for a double dissolution is likely to be a main point of discussion during the election campaign - hence the talk of a 'race election'.

Extinguishment

Generally speaking, the extinguishment of native title (see below) occurs by individual grants of inconsistent titles, such as the grant of a freehold title (see below), or by the use of vacant Crown land for a purpose inconsistent with continuing native

title rights, such as the building of public facilities. This usually occurs block by block over a period of time. The term is currently being used to refer to the extinguishment of native title by Act of Parliament over whole categories of land, eg pastoral leases (this would be called 'blanket extinguishment', or in Tim Fischer-speak, 'bucketloads of extinguishment'). However, the government's ability to do this is limited by the 1975 Racial Discrimination Act.

Freehold Title

The term refers to what is commonly known as 'owning a piece of land'. The owner is the person with freehold title. Native title cannot displace freehold title.

Grants

Grants are legal rights to own, live on, or do something on land which is given by governments. Different grants have different conditions. For example: a freehold grant allows people to own the land, live on it and stop other people from coming onto their land; a pastoral grant allows a pastoralist to live there, keep stock, and build roads and fences, but not a right to stop people coming on to their land; a mining grant allows a miner to take minerals from the land and allows the miner to keep other people out while the mining is going on.

High Court

The High Court is the most senior court in Australia, where issues of constitutional law, and thus the legal foundations of the nation, are decided. The Court also sees their role as a protector of individual and group rights against the arbitrary use of power by government.

International Law

Some of the amendments to the Native Title Act in the government's Ten Point Plan (see below) would have put Australia in breach of obligations we have accepted under several important international agreements. These include the United Nations charter, the International Convention on Civil and Political Rights, the International Convention on Economic, Social and Cultural Rights, and the International Convention on the Elimination of All Forms of Racial Discrimination.

Jabiluka

The Mirrar people, traditional owners of the land, that the mining company call Jabiluka, are currently engaged in a battle to protect their land, situated in the Kakadu National Park. The mining company Energy Resources Australia wants to set up a uranium mine at Jabiluka, which is close to the existing mine in Kakadu at Jabiru. The Mirrar people do not believe that the compensation offered by ERA for approval of Jabiluka will solve the problems which would be experienced by this community. While there are issues about the desirability of uranium mining, especially in the fragile ecology of world

heritage wilderness, the struggle at Jabiluka is clearly a struggle over who has the right to decide what happens on the Mirrar's country. The bottom line is that this community requires the ability to control and manage the development on their land through their own organisations without undue influence, duress or imposing agendas. Having control means that sometimes you say no. See the Mirrar homepage at <http://www.green.net.au/gundjehmi/jan98.htm>.

Kaurna

The Kaurna people have lived on the land of the Adelaide plains for over forty thousand years. They have survived colonisation. They are the traditional owners of this land. The Kaurna language is being taught at the University of Adelaide in the Department of Linguistics.

Land Rights

Aboriginal Spirituality is based on country, as every locality bears the imprint of the Creative Ancestors. Much of the disadvantage presently suffered by Indigenous people stems from their dispossession since white 'settlement' and the destruction of their land-dependent economy. (Much of the advantage of non-Indigenous Australians has come from access to these land resources.) Consequently, organised indigenous groups have long called for land rights. Australian parliaments started to pass Indigenous land rights legislation during the 1970s.

Mabo, Eddie

For years, Eddie Mabo campaigned for the rights of his people, from Murray Island in the Torres Strait. This struggle ended up in the High Court (see above) which in 1992 made the historic 'Mabo ruling', although Eddie Mabo had already passed away. The High Court found that where Indigenous people could show an ongoing connection with land that was Crown land, then native title (see below) still existed. The 'Mabo ruling' did not determine whether native title could survive on pastoral leases (see below for pastoral leases and Wik). It ruled that native title has been extinguished on freehold (see above) land.

Native Title

Native title is the term used by the High Court (see above) to describe the common law rights and interests of Aboriginal and Torres Strait Islander peoples in land according to their traditions, laws and customs. These rights allow Indigenous peoples access to land for specific purposes: fishing, camping, hunting, ceremonial activities. Native title also allows Indigenous people to have a say in the future of the land.

The Native Title Act 1993

This Act was established by the Keating government in the wake of the High Court's Mabo judgment of 1992 (see above) to provide guidelines and an administrative structure

for working out who has native title rights. It set up a National Native Title Tribunal which handles contested and uncontested claims for native title, and which determines compensation where native title has been extinguished.

National Indigenous Working Group on Native Title

The NIWG is the national Indigenous body which speaks to the government on native title matters. The group developed from a series of workshops on native title which brought together people from a range of national Aboriginal and Torres Strait Islander organisations. It was appointed in April 1996 to represent the wider group with the mandate to develop a position on proposed amendments to the Native Title Act and to present this to the government. Members are drawn from Land Councils and Aboriginal Legal Services and other local groups from around the country and from ATSIC and other national bodies.

National Farmers Federation

The leading industry group that is pressuring the federal government to legislate to limit the rights of Indigenous people to claim native title.

Negotiation

It's possible. 'A mining company has negotiated a deal with three Aboriginal communities to drill for ore samples in the State's mid-west. The deal, ratified in the Environment, Resources and Development Court, allows RMG Services to drill eight 200m exploration holes in Lake Gairdner National Park. RMG director Mr Rudolfo Gomez negotiated the deal with the Barogala, Wirangu and Biringa communities and the Aboriginal Legal Rights Movement. Under the agreement, RMG will identify possible sites for drilling.' (The Advertiser, Saturday May 16, 1998, p24 emphasis added.)

Olympics

Sydney 2000 will be a time when the thousands of international journalists, and through them, the eyes of the world, will be on Australia. They'll be looking at more than just the sport. What kind of Australia will they see? Indigenous Australians are used to being under the microscope but how will other Australians feel about being subject to criticism for our nation's poor record on the human rights of Indigenous people?

Opportunities

The Olympics, the end of the millennium, the new republic, a new flag, the Stolen Generations report, the call for reconciliation - all opportunities for Australia to create itself anew on a world stage as a country committed to justice and human rights for all.

Pastoral Lease

Pastoral leases exist on Crown land across Australia, often cover thousands of hectares, and are generally used for cattle and sheep production.

Pastoral leases generally limit the rights of pastoralists to grazing and related purposes, not including tourism. Many pastoral leases are held by multinational companies. Most other agricultural production - eg crops, dairying, pigs - is carried out on land other than pastoral leases. More than 40% of South Australia is covered by pastoral leases. In our state the rights of Indigenous peoples to have access to pastoral leases have long been recognised. Since 1893 SA pastoral leases have contained reservations in favour of Indigenous people, and in 1989 the state parliament provided for the rights of Indigenous peoples to enter, travel across or stay on pastoral land in pursuit of traditional activities.

Queers For Reconciliation

This group organised a float and a giant goanna to be part of the 1998 Sydney Gay and Lesbian Mardi Gras Parade. Over two hundred people marched with the float, some spraying eucalyptus oil into the crowd. See their website at <http://reconciliation.qneer.org.au/float.htm>

Reconciliation

The Council for Aboriginal Reconciliation defines reconciliation as 'Renewal of the nation through building better relationships between indigenous peoples and the wider community'. Their vision is 'A united Australia which respects this land of ours; values Aboriginal and Torres Strait Islander heritage; and provides justice and equity for all'. Sounds fair enough, don't you think? But how can you have 'reconciliation' when you didn't have 'conciliation' in the first place? The dictionary's first definition of 'reconcile' is to 'make friendly after estrangement' - well that's one way to describe colonisation, dispossession, attempted genocide, racism, the whole damn thing. The second definition is revealing - 'make resigned', which means to accept the inevitable without complaining. Is that what Indigenous people are meant to do? Maybe John Howard should accept that human rights and justice are inevitable, apologise (see above), start to do something constructive, stop complaining.

Responsibility

'Yes, but it's nothing to do with me. I'm not responsible for the past.' If you feel proud to be an Australian, if you see yourself as part of the Australian nation, or even if you 'still call Australia home' you have to acknowledge the bad bits that have been part of Australian history, and the effects of these, along with the good. We are all responsible for the present and the future. While individual Australians may be remote from the processes of policy, law and government practice, the federal government surely must acknowledge responsibility for the nation, past and present. 'Say sorry Mr Howard'.

Sorry Day

The 'Stolen Generations Report' (see 'B' above) recommends that ATSIC

(see above) organise an annual national 'Sorry Day' to commemorate the history of forcible removals of Indigenous children from families, and the effects of these, and to give the community an opportunity to express their sorrow at the events of our history. The first 'Sorry Day' is being celebrated nationally this year on Tuesday 26th May. At Adelaide Uni there will be a 'Sorry Day' event on Thursday 28th May, 12-2pm, in the Cloisters (see ad this issue). 'Sorry Books' have been produced to give individuals an opportunity to make a personal statement of sorrow and will be available on campus on Thursday 28th.

Terra Nullius

Terra Nullius is the Latin term for 'land empty of law'. Until the High Court's Mabo decision (see above) Australia was understood in law, in many history books and in 'common sense' thinking, to have been without people, and the culture and law that they provide until white 'settlement'. Recognising that people were here before white Europeans means also recognising their prior ownership of the land.

Ten Point Plan

The Howard government responded to the High Court's Wik judgment (see below) with a Ten Point Plan to amend the Native Title Act 1993. Many people believe that the Ten Point Plan would usher in a substantial increase in the rights of pastoralists and miners at the expense of Indigenous people. Pastoralists in particular stand to have the status of their leases upgraded - a free gift in the value of their leases. The taxpayer will be left to bear the cost of compensation for the extinguishment of native title rights. Ongoing litigation is likely. The main points of contention in the Plan for the National Indigenous Negotiating Group on Native Title and their supporters are:

the provision for the extinguishment (see above) of native title under the Plan; the denial of the right to negotiate for native title holders when their interests clash with pastoral leaseholders' or miners'; making it harder for Indigenous people to register as native title claimants including the imposition of a 'sunset clause' where all potential claimants must register within six years of the Act; a wide range of activities, potentially well beyond what is authorised under pastoral leases, coming under the definition of 'Primary production', will be allowed with little or no consideration given to native title holders. The Senate has now twice rejected the government's Ten Point Plan and thus the bill could be the trigger for a Double Dissolution (see above).

The University of Adelaide

The University of South Australia and Curtin University in WA have already committed themselves to the processes of reconciliation. The University of Adelaide's governing body, the Council, has been asked to do the

same by Wilto Yerlo, the University's Indigenous unit.

Venophobia

A spelling problem (see X below).

Wik

The Wik people are from the western side of the Cape York Peninsula in far north Queensland. In December 1996 the High Court ruled that pastoral leases on Wik land did not necessarily extinguish native title, ie that native title rights can co-exist with pastoral leaseholders' rights. However, according to the Wik ruling, where there is conflict between these two, pastoral lease rights will prevail.

Wilto Yerlo

Wilto Yerlo is the Aboriginal Programs Unit of the University of Adelaide, offering award courses in music studies (see CASM above); foundation courses in science, and social science and the humanities; student support at the North Terrace and Roseworthy campuses; and a tutorial program for all Indigenous students. Wilto Yerlo is currently also supporting a course on Indigenous Land Management at Roseworthy. This year there are 144 Indigenous students at the University of Adelaide, in 'mainstream' and Wilto Yerlo courses, all able to receive support from Wilto Yerlo.

Xenophobia

'Please explain'. OK Pauline: xenophobia is fear and dislike of foreigners.

Yorta Yorta

The Yorta Yorta people of the Munay Riverland area in Victoria have made a claim to native title of their country. Their claim is interesting and important because it involves significant areas of waterways. Resolution of their claim will set a precedent for the way in which other claims over inland waterways are decided.

Zenophobia

A spelling problem (see X above).

Compiled by Barbara Baird with help from Shaun Berg, Michael Maeorg and staff from Wilto Yerlo and CASM.

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The Ten Point Plan on Wik & Native Title Issues for Indigenous People June 1997 Produced by the Wik Team, Aboriginal and Torres Strait Islander Commission.

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WILTO YERLO - ABORIGINAL PROGRAMS AT THE UNIVERSITY OF ADELAIDE

Wilto Yerlo is the centre for Aboriginal support and teaching at The University of Adelaide. ATSI (Aboriginal and Torres Strait Islander) students can use Wilto Yerlo as support while doing mainstream courses, they can do an award course in Indigenous music studies, or foundation courses in Science or Humanities and Social Sciences to prepare for entrance into the mainstream.

While many ATSI students choose to engage in mainstream study directly from school, others choose to avail themselves of the supportive environment found at Wilto Yerlo in which there is full room for expression of the cultural diversity the students bring to the University.

History

Wilto Yerlo has its origins in the Aboriginal Access Scheme which was launched in 1987, and was designed as an alternative means of entry for Aboriginal and Torres Strait Islander people who did not have a matriculation result to gain entry to courses at the University.

Aboriginal studies at the University has changed significantly in the past ten years. The mergers brought us the Roseworthy Program for Aboriginal students and the Centre for Aboriginal Studies in Music. These programs were combined into Aboriginal Programs in 1992, which was named Wilto Yerlo in 1996, after the totem of a local Kaurna woman, Gladys Elphick.

Programs

Wilto Yerlo now has four units:

- Student Support and the Access Program - support for all Indigenous students on campus;
- Centre for Aboriginal Studies in Music - a foundation and award course in music for ATSI students only;
- Foundation Years in Science and Humanities and Social Science - foundation courses to prepare ATSI students for mainstream courses; and
- ATAS (Aboriginal Tutorial Assistance Scheme) - a program of tutors to assist ATSI students with their study.

Wilto Yerlo also has supported initiatives in teaching and research in Indigenous studies in the faculties of Arts and Agricultural and Natural Resource Sciences.

Aboriginal students also have access to accommodation through Mattanya College, which is affiliated to the University, and conveniently located on Finnis street. Up to 16 students are able to live in the four houses which form the college. Because it is recognised that quality accommodation and study environment is essential to academic success and to an enjoyable university experience, Wilto Yerlo is happy to support Mattanya in a variety of ways including student support.

Recent Initiatives

A new subject being offered in the Science Foundation Course is "Indigenous Australian Perspectives in Science and Technology". The subject provides students with the chance to learn from Indigenous teachers who are highly skilled and knowledgeable about "traditional sciences such as bush medicine, tracking by the stars and environmental management. Colonisation and the impact this has had on Indigenous communities has meant that many Indigenous students do not have the opportunity to learn from their traditional elders. Through this course we all have the privilege of learning from those who are experts in their field, and at the same time we develop an understanding of and respect for this very old yet still relevant way of knowing the natural world.

Students

In 1998 Wilto Yerlo has Indigenous students who have entered through the Aboriginal and Torres Strait Islander Access Scheme studying in all faculties within the University of Adelaide. There are 144 Indigenous students enrolled in 1998. Of this number, approximately 20 per cent are from interstate, as Wilto Yerlo has a great reputation across Australia which attracts students from far afield. The students are from a broad range of backgrounds: some from remote areas or "traditional communities", some school leavers, some individuals who have worked in government or Indigenous organisa-

tions for a number of years. They all contribute a huge amount to the University in terms of participating as students who are descendants of the original inhabitants of this country, and keepers of their traditions and culture, as well as being individuals who are paving the way in their own families and communities in terms of their commitment to further their education through University studies.

Six Aboriginal students graduated at the recent commemorations. Wilto Yerlo staff member and now graduate, Ms Sonya Kurtzer, not only graduated with a Bachelor of Arts, she also received the highest academic result in her final year in Women's studies, earning her the Soroptimist International Prize. The University of Adelaide also had its first Aboriginal graduate with a master degree in Psychology, Ms Yvonne Clark, in 1997. Two Wilto Yerlo students, Mr Moses Warusam studying in the Centre for Aboriginal Studies in Music, and Ms Angela Flynn studying a Bachelor of Science degree have both received Equity Merit Scholarships. The scholarship is awarded on the basis of academic achievement.

Wilto Yerlo brings much to the University of Adelaide - it provides assistance to a significant part of the student body and it supports teaching and research on Indigenous issues, and in turn the students of Wilto Yerlo enrich the University's cultural and intellectual life to the benefit of the entire University community.

C A S M

The Centre for Aboriginal Studies in Music (CASM) is a unique tertiary level music education program for Aboriginal and Torres Strait Islander students with a student body of approximately 45 students. CASM, as the Centre is usually known, is an exciting meeting place for Indigenous musicians from around Australia.

The Centre, which is part of Wilto Yerlo, was formally established in the University in 1975. Since that time it has grown from a community access program to a nationally focussed provider of specialised courses for Aboriginal and Torres Strait Islander musicians. Many well known Indigenous performers and composers have studied at the Centre including: David Page (Bangarra Dance), Maroochy Barambah (Daki Budtcha Records), Bart Willoughby (Mixed Relations), Jimmy Chi (Bran Nu Dae); and nationally recognised bands such as No Fixed Address, Us Mob, Coloured Stone, Kuckles, Trochus, and Malu Wildu have also been associated with the Centre.

CASM musicians are known for their versatility and creativity, and are at the forefront of new and emerging forms of Indigenous Australian music. In 1997, composers from CASM, Jardine Kiwat, Kerry McKenzie, and Grayson Rotumah com-

posed the first Indigenous Australian composition for symphony orchestra *Music Is Our Culture*, which was premiered by the composers and the Adelaide Symphony Orchestra at the 1998 Adelaide Festival of Arts to wide acclaim. Many graduates from CASM have gone on to establish successful careers, with performers such as Doris De la Cruz, John Turner, Wayne Devine, Sonny Keeler, Kerry McKenzie and Eddie Peters to name a few, gaining increasing recognition as outstanding artists.

Current students such as Jaiyah Rassip, Tim Gibuma, Ariag Depoma, Becky Gollan, Michael Turner, and Nepia Taylor are well known in Adelaide for their vibrant and original performances. CASM Coordinator Jardine Kiwat explained, "there are an increasing number of students who have entered the program in the last two years who are showing exceptional promise as performers, composers and educators. As an organisation aiming to support indigenous self-determination through creative endeavour, CASM is proud to have students of this calibre at the Centre. It goes to show what can be achieved when the tertiary sector supports education which meets the needs of Indigenous students. It is crucial that indigenous people are able to gain tertiary qualification and experience. This provides good role models in

the community for younger children, breaks down fears towards further education after high school and provides a selection of qualified indigenous people to teach in various music education disciplines and projects throughout any community in Australia"

The Centre is actively involved in a wide range of local community performances, workshops and other activities and maintains a strong connection with Anangu Pitjantjatjara communities in the north west of South Australia. CASM also conducts research into indigenous music and music education and is the support organisation for *Musical Visions*, the 1998 National Conference of the International Association for the Study of Popular Music, and the inaugural Arnhem Land Performance Conference. We hope many staff and students of the university will attend this exciting and important conference which will see indigenous composers, performers and researchers coming together with nonindigenous researchers and representatives of the music business and media communities to share knowledge and understanding.

CASM 21/5/98

A FEELING OF HOPE FOR THE DISPLACED MAN.

Orgasmic orbs of wizardry
Luscious lips white lines upon them
Hallucinogenic waves of ocean drives
Neons alighting city skies.

Why is it that I feel no pride when in your
presence?
I look at you,
Caress,
Possess you,
Why haven't I captured a soulful feeling?

A feeling that transcends being
Amongst sky scrapers, lust and compa-
nies.
A feeling of purity and honesty,
Like respecting my role in the schema of
things.

It is different in the bush
In my brightly lit swag
With Skies above
Lying upon soft red sand

I see night in full bloom
Shooting stars which swoon the moon
I stretch my fingertips towards them
Tracing their drifting flight with my hands,
I then know tonight
I can capture a feeling,
A feeling of hope for the displaced man.

In the city streets when looking for a
flicker of fun,
Something real,
I approach a pub
A beer, a friend, a few more beers,
To many sometimes,
Then spew.

Disillusioned,
Boredom sets in,
Deja vu,
Mind numbing surroundings
Where everything is on tap,
I see visions of maidens breasts
Growing bigger,
As my mind turns to sap.

The next morning
When hungover,
I wish for a crystal clear pond
12 foot deep,
Cold and fresh,
Waterfall flowing
In the beginnings of spring.
I want to drift in it
Like I used to,
When a kid.
Float beneath the falls,
Focusing on a paper thin blue sky,
Watch the water spray carry slowly with
the wind.
A rainbow forms
And once again
A spark that lights the soul within.

Jared Thomas C 1997

Life Remains a Mystery

Song and Lyrics written by
Kiara Passmore.

This song was written by myself about my
Aboriginal grandmother who passed away
in 1996. I wrote it a day after she had died
and played it at her funeral.

The song is about how my grandmother
was the only one who knew so much about
our Aboriginality but never talked to her
family about it. Before she passed away I
was going to visit her and ask her ques-
tions about our Aboriginality which no one
had asked before and always puzzled me.
Nana soon passed away and now my Abo-
riginal life remains a mystery.

LIFE REMAINS A MYSTERY

VERSE 1

I'M SORRY
I NEVER SAID GOOD BYE
BUT I NEVER THOUGHT
THAT YOU WOULD DIE

VERSE 2

ALL OF MY QUESTIONS
HAVE SO MANY ANSWERS
LIFE REMAINS A MYSTERY

CHORUS

SO WHO AM I AND WHO ARE WE
OUR HISTORY OUR ABORIGINALITY
SO WHO EXACTLY ARE WE
WE ARE ABORIGINIES

VERSE 3

I'M SORRY
I NEVER QUESTIONED YOUR LIFE
BUT I NEVER THOUGHT
THAT IT WAS RIGHT

VERSE 4

ALL OF MY QUESTIONS
HAVE SO MANY ANSWERS
LIFE REMAINS A MYSTERY

REPEAT CHORUS ONCE

VERSE 5

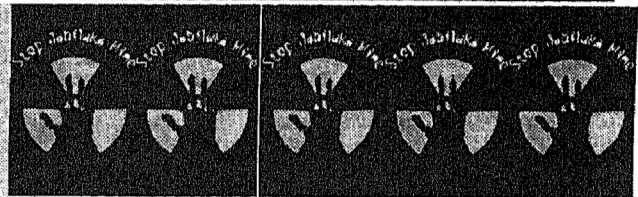
I'M SORRY
I NEVER KISSED YOUR FACE
BUT I NEVER THOUGHT
I'D SEE THIS DAY

VERSE 6

WHERE ALL OF MY QUESTIONS
ARE LEFT WITH NO ANSWERS
LIFE REMAINS A MYSTERY

CHORUS

SO WHO AM I AND WHO ARE WE
OUR HISTORY OUR ABORIGINALITY
SO WHO EXACTLY ARE WE
WE ARE ABORIGINIES
WE ARE ABORIGINIES
WE ARE ABORIGINIES



NOT IN KAKADU NOT ANYWHERE

"THIS IS A HUMAN RIGHTS ISSUE"

When I was asked to write an article on the ef-
fects of the Jabiluka Uranium Mine proposal on
Indigenous people, I thought about it for a long
time (in fact I'm still thinking). How am I supposed
to write about the way indigenous people feel.
Number 1: I'm not an indigenous person. number
2: When I argue against Uranium mining I usually
am talking about environment. However, I believe
this issue is just as important, so I'll try my best.

As I started this article Jabiluka was in limbo, no
decision had been made, the blockade was strong
and Jacqui Katona (the spokesperson for the
Mirrar people) was making inspirational speeches
all around Australia. She said "When you cut down
trees you wound us. When you mine, you're cut-
ting out the essence of the spirit which has held
our people together - sustained under such pres-
sure over the last two hundred years." On the
12th of May (in other words last week) I woke up
thinking it would be a great day. . . then I opened
the newspaper. It announced that the Northern
Land Council (the body that is meant to represent
indigenous people in the Northern Territory) signed
a \$9 million deal with energy Resources of Aus-
tralia Ltd (ERA) while the Mirrar people still said
NO!

THERE HAVE BEEN 6 ARRESTS INCLUDING
THE ARREST OF YVONNE MARGARULA (the
elder of the Mirrar Mirrar people)

FACTS ON WHY ENVIRONMENTALISTS DON'T
WANT THE MINE TO GO AHEAD

* This area has a huge wet season when all sorts
of 'stuff' can get washed into a national park.

* If the milling of the ore is transferred to Ranger
that Ranger wont be able to handle the waste from
this process.

* In my opinion this area is a national park no mat-
ter how many times the boarders are changed

* It is Uranium Mining (no more needs to be said).

FACTS ON WHY THE MIRRAR MIRRAR PEOP-
LE DON'T WANT THE MINE TO GO AHEAD

* It is their HOME. It is where they have always
lived.

* It has put pressure on them all and one is dead

* They are tired. . . tired of fighting.

So how is this mine affecting the Mirrar people,
how do indigenous people feel about uranium
mining? Well I'm not an indigenous person so I
can only give you the facts. But if someone was
doing all of this in your backyard and the people
representing you said it was 'OK' when you said
'NO!' If you were Yvonne Margarula and your
people believed that your father was driven to
drinking and died after months of negotiations with
the mining company. If you just didn't know where
to turn because everyone seems to be against
you (except greensies) HOW WOULD YOU FEEL!

Danielle Kowalski

Acknowledging Australia's History:

The Stolen Generations

It has been a little over a year since the release of the Bringing Them Home report following the National Inquiry into the separation of Aboriginal and Torres Strait Islander Children from Their Families. To mark this occasion a National Sorry Day will be held on Tuesday May 26. It is a day for non-indigenous Australians to recognise this period of history and to commit to a process of reconciliation.

Since colonisation Aboriginal people have been the recipients of a number of strict government policies which can be divided into three broad areas and time frames. These are Protection, Assimilation and Self-Management. Coinciding with and shaping these policies have been a number of shifting and contradictory discourses (or networks of ideas and attitudes) about Aboriginality over the last 210 years which have had many devastating outcomes for Aboriginal people.

Under the Protectionist framework in South Australia, various policies such as The Aborigines Act (1911) were put into place to supposedly 'protect' Aboriginal people. The Act's purpose was to segregate many Aboriginal people into reserves away from non-Aboriginal people. The attitudes toward Aboriginal people at the time were largely influenced by the theory of Social Darwinism. Aboriginal people, it was believed, were doomed to die as an inevitable part of the human process of evolution. The Aborigines Acts in 1923 and 1939 specifically targeted children of mixed Aboriginal descent for training. The underlying feature of these Acts were to separate 'part Aboriginal' children from their 'full blood' mothers and place them into institutions run by white administrators.

The Assimilationist policies were adopted by many governments throughout the period of the 1950's to the 1970's in Australia, with the aim of assimilating Aboriginal people into the wider "Australian" way of life. During this period Aboriginal people of mixed descent were seen as 'cultureless' and devoid of 'true' Aboriginal culture. Furthermore, there were ideas that Aboriginal people were incapable of looking after themselves. Aboriginality was a run-down camp, overrun with children and dogs, drunkenness, dirt

and disease. With such images, the common and paternalistic thinking was that it would be best for Aboriginal children to grow up in a comfortable and suburban home where they could be assimilated into the broader 'white' community and therefore be provided with a 'better' life (Edwards and Read, 1989). The policy therefore encouraged the adopting and fostering of Aboriginal children into white homes and families.

The movement towards self-management began to be recognised when in 1967 a National Referendum gave Aboriginal people citizenship and voting rights and also included us in the national census. Since then, most governments have attempted to provide a service to Aboriginal people in recognition of the special problems that we face.

Despite government and community efforts, the situation for many Aboriginal people is still one of poverty and oppression. Furthermore, the historical impact of the mistreatment of Aboriginal people, in particular the taking away of children is reflected in many of the problems within the Aboriginal community. For example, it has been reported that of the 99 deaths investigated by the Royal Commission into Aboriginal Deaths in Custody, 43 people were removed from their families (Human Rights and Equal Opportunity Commission information paper, 1995).

As part of my Masters research I talked to a number of Aboriginal people who had been taken away from their families and culture. They talked about a number of issues such as racism, neglect, sexual and physical abuse whilst in the homes. These experiences were often associated with depression, identity, confusion, drug problems and alcoholism, etc. What I have been told corresponds to the finding of other reports, such as the Bringing Them Home report. On the other side of the coin some participants talked about kindness and decency from some of their carers. Some researchers argue that the main purpose of some of the government administrators in taking away Aboriginal children was to disallow or discourage them from identifying as Aboriginal. This was to ensure that Aboriginal people had a better chance to succeed in the mainstream community.

Thus, they were placed where white notions of family could be offered and were subject to indirect pressure to disclaim their cultural roots (MacDonald, 1995, Edwards and Read, 1989). Therefore I chose in my research to focus on identity and investigated the construction of Aboriginal identity.

Identity is very important for many Aboriginal people and when you meet with another Aboriginal person or persons, often one of the first things that is asked will concern your identity. Questions can revolve around who your people are, where your people are from and your links and acceptance from that community, and what you know, etc. All those that I talked to in my research found it very important to piece together their identity. There were important steps or resolutions that most participants went through in piecing together their identity. Participants also found it important to ask questions and to understand about why and how they had been taken away. Some participants and their families were deceived about the circumstances surrounding their removal while some other participants were denied information about their families. Upon returning to their natural families conflicting stories emerged from the original stories they had been told when they were young.

Other central components to identity concerned participants finding their biological parents and relatives and becoming involved with other Aboriginal people and in aspects of Aboriginal culture. Participants were in different stages of the process of meeting members of their family. Some had become re-acquainted with all their family and some were still searching for and making links with their extended family. Participants were also involved in a number of activities with an Aboriginal focus. For example, some participants had been teaching and educating others about Aboriginal issues and some had become involved in Aboriginal music and art.

As an individual who is of mixed Aboriginal descent, I am proud of my Aboriginality but I also remember feeling a bit apprehensive at times about my identity when younger and particularly when attending school. I feel that because of my Aboriginality I was

excluded and marginalised from others and from various activities, and I certainly felt the effects of racism. However, a major difference between myself and those who were taken away was that I could share my experiences, be understood, comforted, protected and guarded by my family, against some of the effects of racism, marginalisation and some of the negative dominant cultural stories which circulated and still circulate everywhere. Therefore, my family is very important to me and is my link to my Aboriginality. Unfortunately, many Aboriginal people were deprived of such opportunities to know and rely upon their natural families during their early years.

My work colleague, Derek Highfold, who was taken away from his family at a very early age has this to say:

"I feel a loss that I didn't have my family with me and I had to live with a whole lot of boys that I didn't know. Yes it was really hard because I saw other kids with nice close knit families, and now I just love everything that goes with the family, and I've missed out on it. I was taken away from my family during the most important years of development and growth and I will always be scarred. From the hurt I now want to teach my children the importance of the family with family values and respect."

By Yvonne Clark with comments by Derek Highfold

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MacDonald, R. (1995) *Between Two Worlds: The Commonwealth Government and the Removal of Aboriginal Children of Part Descent in the Northern Territory*. Australian Archives, Alice Springs: IAD Press.

The National Inquiry into the Separation of Aboriginal and Torres Strait Islander Children from their Families. (1997) *Bringing them Home*.

The Stolen Generations Memorial

A permanent Memorial for the Aboriginal children of the 'Stolen Generation' and their families, being created on the site of Colebrook Home in Eden Hills, SA, "a dignified place of reconciliation for all Australians".

On June 1st, 1997, Dr Lois O'Donoghue, one of the 'first generation' of Colebrook children, unveiled a plaque at the Eden Hills site, engraved with these words:

"Let everyone who comes to this place know that they are in Aboriginal country, the site of what was once a Colebrook Training Home where, between 1943 and 1972, some 350 Aboriginal children lived, isolated from their families and the beloved land of their ancestors. And that this is part of the country of the Kurna whose heritage and presence continue through this area.

"This generation of children are still known as 'the lost children'... children who had been sacrificed, yet saved for a purpose."

On June 1st, 1997, more than 1800 people came to the Colebrook site at Eden Hills for a 'story-telling' afternoon with the Colebrook Tji Tji Tjuta (Pitjantjatjara for 'all the children'). For many of them, it was the first time they had returned to the site for decades - an emotional reunion as they met each other and people they know as schoolchildren now living in the area.

That day began a cooperative venture between the Colebrook Tji Tji Tjuta and the Blackwood Reconciliation Group, working together to conceive and create a culturally appropriate Memorial on this site.

The aim is to provide an artistically appealing, dignified place of reflection for all Australians, which can also become a national symbol of the history of forced removal of Aboriginal children;

As Raymond Finn, who was in Colebrook as a child, said:

"We want the Colebrook experience and other experiences of the Stolen Generation throughout Australia to rekindle again the spirit of community through supporting caring and sharing with and for each other, grounded upon the ethical foundations of justice, freedom and truth for all."

First stage of the Memorial, scheduled to be unveiled in May 1998 is:

- A Fountain of tears: featuring a boulder, carved with faces of Aboriginal parents at the centre of a rocky pool. Above them, an empty Coolamon fills with water overflowing across the faces.

Further stages of the Design Concept include:

- Information plaques and carved stones along a path which leads to...

- a "Wiltja" shelter of rammed red desert earth, containing a history and photos of the "Stolen Generations" across Australia; next to the shelter...

- a sculpture of three Colebrook children in bronze, huddled together; then the path leads on to...

- a campfire "story-telling" area, and finally, some distance away in among the bushes...

- a sculpture of the Grieving Mother in bronze, recognising the mothers whose children were taken away.

10 Point Plan: What It Really Means

PM Terra: I want to give Kerry Packer, the Sultan of Brunei, mining conglomerates and various multi-national companies a pressie. It's so hard. What do you give to someone who has everything'?

Minister for Nullius: Why don't you upgrade their pastoral leases, so they virtually own the land? It would be presenting them with huge slices of Crown Land, the size of small countries, to do just about what they like with.

PM Terra: Wonderful. We'll wrap the whole idea up in pages and pages of legislation about native title and tie it up with so much red tape that the Aussie public will find it too hard to unravel. They won't notice we are giving a handful of very rich people a helluva lot for nothing - and that the taxpayer is footing the Bill.

Minister for Nullius: Let's call it the Ten Point Plan. Someone else a couple of thousand years ago put together 10 points, and that seems to have gone down well.

PM: It does have a certain ring about it. We'll use this Plan to water down What native title rights are; reduce the number of Aboriginal people who are eligible for native title rights; cut out huge chunks of land where native title could be claimed; and give a deadline on when they can claim their rights.

Minister: Sounds like bucketloads of extinguishment of native title.

PM: I wish you wouldn't say that.

Minister: Sorry

PM: Don't say sorry. No-one ever has to say sorry.

Minister: There are a lot of people out there who think

that native title means that Aboriginal people will take over the land, moving in permanently and forcing the pastoralists to leave.

PM: It's not our fault that "land grab" is much more eye-catching in a headline than "coexistence".

Minister: They also have the impression that pastoralists won't be able to build their dams and fences, or get on with their pastoralising.

PM: Too bad, I mean, it's not our job to spell the truth out to people. Can we be blamed if they don't know that, if there is ever a conflict of interest over a development on pastoral land, that the pastoralists' rights will always prevail over native title rights?

Minister: What we need is good propaganda... er, promotional material. Let's talk about farmers rather than pastoralists. City folk won't know the difference. They won't realise that farmers, as a rule, are on freehold land or have very strong leases - and native title is totally irrelevant. Might even fool some farmers.

PM: Let's put a big map on the telly with a great big splodge suggesting that native title is going to run rampant across the country. I know its stretching the truth but, what the heck. The trick with this Plan is to divide and conquer.

Minister: I'm warning to this. We could throw in the future of the mining industry for good measure. Let's hope no-one reads the report by economist Dr Ian Manning from the National Institute of Economic and Industry Research showing that mineral exploration expenditure since 1993, following the Recession of the early 1990s, has been running at levels to rival the boom of the late 1980s, or the 1997 ABS figures which show that between June 1993 and June 1997, expenditure on mineral exploration had more than doubled from about \$150 million to \$300 million.

PM: And if they read media reports indicating that more than \$60 billion will be spent on mineral exploration and mineral processing plants over the next three years, and spending on oil and gas exploration in 1998 is expected to surge by more than 50 per cent this year to up to \$1.6 billion, we'll counter that with negative comments - they always get more prominent media coverage.

Minister: Now, just to make sure we get public support, we could suggest people's backyards could also be under threat from native title.

PM: That will be fun. I can see it now. High Court judges, the National Native Title Tribunal, eminent spokespeople all over the country. No matter how much they explain that native title has been extinguished on existing private freehold land, how many people do you think will read that?

Minister: We should finish the 10 points off magnanimously. I know, let's put in there something about voluntary agreements between native title claimants and any other group interested in the same piece of land.

PM: Clever. By the time they get through the first nine points, there will be so much extinguishment and so much watering-down of rights that there really won't be much to have a voluntary agreement about.

Minister: Do you think we'll get the Plan through.

PM: I'm all for compromise, consultation, cooperation and all that but, I'm sorry - see I can say the 'S' word - I won't settle for anything less than 100 per cent agreement.

Rosemary Cadden, Native Title Unit, Aboriginal Legal Rights Movement

SORRY!!!!!!!

Sorry Day Ceremony

National Sorry Day

Tuesday May 26th

1.45pm, Victoria Square, Adelaide

Please come and be part of this moment of healing, hope, breaking with the past, and seeking new beginnings.

Come and join with other South Australians in a special event at which we can together express our deep regret for the injustices suffered by Indigenous Australians, and offer our apology for the hurt and harm caused by the forced removal of Aboriginal and Torres Strait Islander children from their families.

A Sorry Book will be available for signing from 12 noon through to 1.30pm prior to the ceremony commencing. The ceremony includes a welcome to Kurna land, an address by Dame Roma Mitchell, a Statement from the Heads of Churches read by Archbishop Ian George, music and song, the presentation of Sorry Books, with a response from Dr. Lowitja O'Donoghue, and an opportunity for each of us to symbolically show our response to the sorrow of the past and our commitment to a better future.

Contact: Lee Levett-Olson 8212 3295 or Dean Whittaker 8213 3539

Sorry Book Locations:

Salisbury Council: 3 books

Contact: Vince Buckskin (08) 8406 8222

Adelaide Council: 2 books

Contact: David Hollinsworth / Dot Davey, (08) 8203 7442

Tandanya: 1 book

Contact: Trish Boylen, (08) 8224 3200

Australians for Reconciliation: 5 books (available for events)

Contact: Russell Burgess, 1800 060 270

Mary MacKillop College: 1 book

Contact: Kathleen Black, (08) 8212 4066

Community Aid Abroad: 3 books at selected stores, CAA Hutt St: 1 book.

Contact: CAA

Body Shops (all) until late May.

Enfield Library, Giles Plains Library, Port Adelaide Library and Enfield Council until 12 noon, Monday 25 May

Where books will be available temporarily:

ly:

1 May - 11 May: Southern Womens' Health Centre (2 Cathryn).

4 May - 7 May: Kura Yerlo (Sue Castledine).

4 May: Barossa City Council

4 May - 26 May: Adelaide Town Hall Foyer

8 May: Balacava Uniting Church

16 May: Mitcham Shops

9 and 23 May: Blackwood Shops

26 May: Port Lincoln Community Council (ceremony taking place)

25 and 26 May: Port Augusta LRG (ceremony taking place)

26 May: Whyalla LRG and Whyalla Council (ceremony taking place).

Confirmed Events:

All events free and open to the public unless otherwise stated:

24-31 May: Flying Sorry Day banners in King William St. Large scale opportunities for signing of banners needed. Contact: David Hollinsworth, (08) 8274 1384

25 May: School Children to decorate windows of Inner Southern Community Health Centre with reconciliation theme. For invited children.

Contact: Linda Calwell, (08) 8351 0038

25 May-29 May: Sorry Day display in Tea Tree Gully Library. Sorry Day badges available.

Contact: Jule Fenwick, (08) 83977255

25-29 May: Tea Tree Gully Council flying Aboriginal Flag and displaying reconciliation information in council foyer. Contact: Jule Fenwick, (08) 83977255

25 May, 1pm-5pm: "Sorry is a Start" workshop with Heather Kemarre Shearer and Suzy Stiles. An opportunity to learn more about the experience of the Stolen Generations and explore the structural racism which has supported this forced removal. Limit of 20 places \$10 or \$5 concession.

Contact: Suzy Stiles (08) 8341 2430

26 May, 10am: Port Adelaide Enfield Council morning Tea and handover of Sorry Books (by invitation of Mayor). Contact: Yvonne Agius, (08) 8203 7586.

26 May, 10am: The City of Salisbury's presentation of Sorry Books to the Aboriginal Community of Salisbury at St Johns Anglican Church Auditorium, Church St, Salisbury. Traditional welcome, songs from school groups, dancing and other musical performances.

Contact: Vince Buckskin (08) 8406 8260

26 May, 10am-2pm: Reconciliation Art Workshop with Port Community Arts Centre (66 Commercial Rd, Port Adelaide.) Express yourself creatively and add to a 50 metre canvas scroll on the theme of reconciliation, which will be used to create a public artwork on this theme. Contact: Port Community Arts Centre, (08) 8341 2430

26 May, 10am: Children's events, possibly including parade in Port Adelaide. Contact: Derek Mitchell, (08) 8240 0300

26 May, 12pm-1.30pm: Adelaide City Council civic reception, Queen Adelaide Room, Adelaide Town Hall (by invitation of Lord Mayor) Contact: David Hollinsworth, (08) 8274 1384

26 May, 8am-7.30pm: 8am communion service at Pilgrim, 12 Flinders St Adelaide. Ceremony and handing over of Sorry Books in Victoria Square with city ministers at 1.45pm, hoping to have Sorry Books available for a couple of hours before hand. Pilgrim open all day culminating in an ecumenical service at 7.30pm.

Contact: Rev. Dr. Stuart Murray, (08) 8212 3295

26 May, 8.45am: Pilgrimage Walk of Remembrance with Syd Graham and other former residents of Kent Town Salvation Army Boys Home. Walk from site of former home, Cnr Gray St and Fullarton Rd to Norwood Primary School, Osmond Tce/Baulah Rd for assembly/reception/morning tea. For friends and associates of Syd Graham. Contact: Dennis Tyrer, (08) 8331 0638

26 May, 2pm: Launch of "Weaving the Threads" video at Taoundi College, Lipson St, Port Adelaide. Video of a Port Youth Theatre Workshop involving three generations of Aboriginal women. Contact: Port Youth Theatre and Taoundi College, (08) 8341 1150

26 May, 7pm: Book signing and Sorry Day ceremony. Dancing, lighting of a candle, handing over of sorry books at All Saints Parish Hall, Tassem St, Port Augusta. Sorry Day badges available. "Bringing Them Home" video showing all week in Foyer of council chambers. Contact: Gayle Maphet, (08) 8642 2433

26 May, 6pm-7.30pm: Sorry Day commemoration event. BBQ, candlelight vigil around oval. An opportunity for Aboriginal elders to speak and the community to talk listen, express sorrow and hope. Taoundi College, Lipson St, Port Adelaide. Contact: Taoundi Derek Mitchell, (08) 8240 0300, Port Adelaide Enfield Council, (08) 8405 6789

28 May, 12-2pm: Adelaide Uni Sorry Day Event (see page 11 of this issue of *On Dit* for details).

28 May, 4-6pm: Ceremony at Warraparinga organised by Marion Council and Aboriginal Services Action Group. Kurna welcome, statement of apology, performances and BBQ. Warraparinga Coach House, enter from Lassers Drive. Badges available. Contact: Mick Pletto, (08) 8277 2488 (please ring to inform of numbers if possible).

29 May, 10am-12.30pm: Weaving the Threads. Viewing of Port Youth Theatre video and discussion at Dale Street Women's Health Center. Childcare provided if booked. For women only. Contact: (08) 84477003

30 May, 12-3pm: Glenelg 'chalkwalk' project with Aboriginal and non-Aboriginal artists, music and performances. Meet at forecourt, Glenelg. Contact: Linda Calwell, (08) 8351 0038

31 May, 12-5.30pm: Colebrook Community Day. Unveiling of first stage of a national sculpture in memory of the stolen generations by Dr Lois O'Donoghue at former Colebrook Home site, 178 Shepherds Hill Rd, Eden Hills. Hosted by Tji Tji Tjuta-Colebrook Kids, Blackwood Reconciliation Group and Mitcham Council. Contact: Linda Westphalen, (08) 83396255 (ph/fax)

31 May, 2.30pm: Special Sorry Day Ceremony with speaker Richard Hunter speaking on behalf of the Peramank people. Various artists involved including Chris de Brennie as well as folk singers Terry Davenport and Les Montanjes. Soldiers Memorial Hall, Main Street, Mt Pleasant. Gallery Hours Tuesdays, Wednesdays and Thursdays, 10am - 4pm, Saturdays and Sundays, 12pm-4pm. Contact: Leonie Holmes, (08) 8568 2319

Apologise

Pull out your eyes

Pull out your eyes

Apologise

-James Joyce, *A Portrait of the Artist as a Young Man.*

PJK TELLS IT LIKE IT IS

Speech by the Honourable Prime Minister, P.J. Keating MP

Australian Launch of the International Year for the World's Indigenous People
Redfern, 10 December 1992

Ladies and gentlemen,

I am very pleased to be here today at the launch of Australia's celebration of the 1993 International Year of the World's Indigenous People.

It will be a year of great significance for Australia. It comes at a time when we have committed ourselves to succeeding in the test which so far we have always failed.

Because, in truth, we cannot confidently say that we have succeeded as we would like to have succeeded if we have not managed to extend opportunity and care, dignity and hope to the indigenous people of Australia - the Aboriginal and Torres Strait Island people.

This is a fundamental test of our social goals and our national will: our ability to say to ourselves and the rest of the world that Australia is a first rate social democracy, that we are what we should be - truly the land of the fair go and the better chance.

There is no more basic test of how seriously we mean these things.

It is a test of our self-knowledge.

Of how well we know the land we live in. How well we know our history.

How well we recognise that fact that, complex as our contemporary identity is, it cannot be separated from Aboriginal Australia.

How well we know what Aboriginal Australians know about Australia

Redfern is a good place to contemplate these things.

Just a mile or two from the place where the first European settlers landed, in too many ways it tells us that their failure to bring much more than devastation and demoralisation to Aboriginal Australia continues to be our failure.

More I think than most Australians recognise, the plight of Aboriginal Australians continues to be our failure.

In Redfern it might be tempting to think that the reality Aboriginal Australians face is somehow contained here, and that the rest of us are insulated from it.

But, of course, while all the dilemmas may exist here, they are far from contained.

We know the same dilemmas and more are faced all over Australia.

This is perhaps the point of this Year of the World's Indigenous People: to bring the dispossessed out of the shadows, to recognise that they are part of us, and that we cannot give indigenous Australians up without giving up many of our own deeply held values, much of our own identity - and our own humanity.

Nowhere in the world, I would venture, is the message more stark than it is in Australia.

We simply cannot sweep injustice aside.

Even if our own conscience allowed us to, I am sure, that in due course, the world and the people of our region would not.

There should be no mistake about this - our success in resolving these issues will have a significant bearing on our standing in the world.

However intractable the problems seem, we cannot resign ourselves to failure - any more than we can hide behind the contemporary version of Social Darwinism which says that to reach back for the poor and dispossessed is to risk being

dragged down.

That seems to me not only morally indefensible, but bad history.

We non-Aboriginal Australians should perhaps remind ourselves that Australia once reached out for us.

Didn't Australia provide opportunity and care for the dispossessed Irish? The poor of Britain? The refugees from war and famine and persecution in the countries of Europe and Asia?

Isn't it reasonable to say that if we can build a prosperous and remarkably harmonious multicultural society in Australia, surely we can find just solutions to the problems which beset the first Australians - the people to whom the most injustice has been done.

And, as I say, the starting point might be to recognise that the problem starts with us non-Aboriginal Australians.

It begins, I think, with that act of recognition.

Recognition that it was we who did the dispossessing.

We took the traditional lands and smashed the traditional way of life.

We brought the diseases. The alcohol.

We committed the murders.

We took the children from their mothers.

We practised discrimination and exclusion.

It was our ignorance and our prejudice.

And our failure to imagine these things being done to us.

With some noble exceptions, we failed to make the most basic human response and enter into their hearts and minds.

We failed to ask - how would I feel if this was done to me?

As a consequence, we failed to see that what we were doing degraded all of us.

If we needed a reminder of this, we received it this year.

The Report of the Royal Commission into Aboriginal Deaths in Custody showed with devastating clarity that the past lives on in inequality, racism and injustice.

In the prejudice and ignorance of non-Aboriginal Australians, and in the demoralisation and desperation, the fractured identity, of so many Aborigines and Torres Strait Islanders.

For all this, I do not believe that the Report should fill us with guilt.

Down the years, there has been no shortage of guilt, but it has not produced the responses we need.

Guilt is not a very constructive emotion.

I think what we need to do is open our hearts a bit.

All of us.

Perhaps when we recognise what we have in common we will see things which must be done - the practical things.

There is something of this in the creation of the Council for Aboriginal Reconciliation.

The Council's mission is to forge a new partnership built on justice and equity and an appreciation of the heritage of Australia's indigenous people.

In the abstract those terms are meaningless.

We have to give meaning to "justice" and "equity" - and as I have said several times this year, we will only give them meaning when we commit ourselves to achieving concrete results.

If we improve the living conditions in one town they will improve in another. And another.

If we raise the standard of health by twenty per cent one year, it will be raised more the next

If we open the door others will follow.

When we see improvement, when we see more dignity, more confidence, more happiness - we will know we are going to win.

We need these practical building blocks of change.

The Mabo judgement should be seen as one of these.

By doing away with the bizarre concept that this continent had no owner prior to the settlement of Europeans, Mabo establishes a fundamental truth and lays the basis for justice.

It will be much easier to work from that basis than has ever been the case in the past.

For that reason alone we should ignore the isolated outbreaks of hysteria and hostility of the past few months.

Mabo is an historic decision - we can make it an historical turning point, the basis of a new relationship between indigenous and non-Aboriginal Australians.

The message should be that there is nothing to fear or lose in the recognition of historical truth, or the extension of social justice, or the deepening of Australian social democracy to include indigenous Australians.

There is everything to gain.

Even the unhappy past speaks for this.

Where Aboriginal Australians have been included in the life of Australia they have made remarkable contributions.

Economic contributions, particularly in the pastoral and agricultural industry.

They are there in the frontier and exploration history of Australia.

They are there in the wars.

In sport to an extraordinary degree.

In literature and art and music.

In all these things they have shaped our knowledge of this continent and of ourselves.

They have shaped our identity.

We should never forget - they have helped us build this nation.

And if we have a sense of justice, as well as common sense, we will forge a new partnership.

As I said, it might help us if we non-Aboriginal Australians imagined ourselves dispossessed of land we had lived on for fifty thousand years - and then imagined ourselves told that it had never been ours.

Imagine if ours was the oldest culture in the world and we were told that it was worthless.

Imagine if we had resisted this settlement, suffered and died in the defence of our land, and then were told in history books that we had given up without a fight.

Imagine if non-Aboriginal Australians had served their country in peace and war and were then ignored in history books.

Imagine if our feats on sporting fields had inspired imagination and patriotism and yet did nothing to diminish prejudice. Imagine if our spiritual life was denied and ridiculed.

Imagine if we had suffered the injustice and then were blamed for it.

It seems to me that if we can imagine the injustice, we can imagine its opposite.

And we can have justice.

I say that for two reasons.

I say it because I believe that the great things about Australian social democracy reflect a fundamental belief in justice.

And I say it because in so many other areas we have proved our capacity over the years to go on extending the realms of participation, oppor-

tunity and care.

Just as Australians living in the relatively narrow and insular Australia of the 1960's imagined a culturally diverse, worldly and open Australia, and in a generation turned the idea into a reality, so we can turn the goals of reconciliation into reality.

There are very good signs that the process has begun.

The creation of the Reconciliation Council is evidence itself.

The establishment of the ATSIC - the Aboriginal and Torres Strait Islander Commission - is also evidence.

The Council is the product of imagination and good will.

ATSIC emerges from the vision of indigenous self-determination and self-management.

The vision has already become the reality of almost 800 elected Aboriginal Regional Councilors and Commissioners determining priorities and developing their own programs.

All over Australia, Aboriginal and Torres Strait Islander communities are taking charge of their own lives.

And assistance with the problems which chronically beset them is at last being made available in ways developed by the communities themselves. If these things offer hope, so does the fact that this generation of Australians is better informed about Aboriginal culture and achievement, and about the injustice that has been done, than any generation before.

We are beginning to more generally appreciate the depth and the diversity of Aboriginal and Torres Strait Islander cultures.

From their music and their art and dance we are beginning to recognise how much richer our national life and identity will be for the participation of Aboriginals and Torres Strait Islanders.

We are beginning to learn what the indigenous people have known for thousands of years - how to live with our physical environment.

Ever so gradually we are learning how to see Australia through Aboriginal eyes, beginning to recognise the wisdom contained in their epic story.

I think we are beginning to see how much we owe the indigenous Australians and how much we have lost by living so apart.

I said we non-indigenous Australians should try to imagine the Aboriginal view.

It can't be too hard. Someone imagined this event today, and it is now a marvellous reality and a great reason for hope.

There is one thing today we cannot imagine.

We cannot imagine that the descendants of people whose genius and resilience maintained a culture here through fifty thousand years or more, through cataclysmic changes to the climate and environment, and who then survived two centuries of dispossession and abuse, will be denied their place in the modern Australian nation.

We cannot imagine that.

We cannot imagine that we will fail.

And with the spirit that is here today I am confident that we won't.

I am confident that we will succeed in this decade.

Thank you.

Chatting with Fulbright Symposium Speakers

The following interviews were conducted during the recent Fulbright Symposium held at the University of Adelaide. The Fulbright Foundation, also known in Australia as the Australian-American Education Foundation, organise annual symposia. The purpose of the symposia is to foster international discussions which challenge current thinking on topical issues. The theme of this year's symposium, organised by Susan Magarey the Director of the Adelaide Research Centre for Humanities and Social Sciences, was "Tolerance, Cultural Diversity and Pluralism: Reconciliation and Human Rights." The four interviewees were keynote speakers at the Symposium: Sir Ronald Wilson AO - former Justice of the High Court, Chairperson of the Human Rights Commission and Commissioner responsible for the 'Stolen Generations Report'; Professor Rennard Strickland - from the University of Oregon's School of Law, an American Indian of Cherokee and Osage heritage; Professor Henry Reynolds - from the James Cook University of Northern Queensland, the historian whose research led to the overturning of the legal conception of Australia as *terra nullius* "land empty of law" before 1788; and Professor Diane Bell - an anthropologist from Holy Cross College in the US, author of *Daughters of the Dreaming* and *Ngarindjerri Warruwarnin*. The general focus of the interviews was to gain a personal perspective from these keynote speakers on the importance of reconciliation between indigenous and non-indigenous Australians.

Interviewer - Steve Jenkins (Politics)

Sir Ronald Wilson

If you had the opportunity to address the student body concerning the issue of reconciliation, which issues would you raise as the most important?

I would encourage them to become familiar with the eight key issues of reconciliation that the Council for Aboriginal Reconciliation have identified. That includes things like understanding the Aboriginal affinity with land, that is, the significance of land to Aboriginal people. It includes sharing our history, which is I think one of the most important issues encouraging a sense of unity and solidarity between the different sectors of Australia. And in that regard the history of the stolen generation is a key part of the success of the 'Bringing Them Home' report in moving the emotions, stirring the emotions of ordinary Australians. It is going to play a critical role in the reconciliation process. Even if the report and its issues fail to enlist the support of the Commonwealth Government, I think that things can be done through a people's movement that even government lassitude or lack of favour cannot stop. This is Faith Bandler's (an indigenous activist from the referendum movement of the 1960s)



testimony to the success of the referendum in 1967. She said that, success was not because of government support, it was because it became a people's movement in the decade preceding the vote." She challenged the people who attended the Reconciliation Convention last year to go out and make reconciliation a people's movement. I think the work of ANTaR (Australians for Native Title and Reconciliation) has been of tremendous importance in mobilising a constituency, which now is focused solely on Native Title and the outcome of the Wik debate. Certainly Wik is not going to go away, even if we have to face an election there will be many Australians affected. Wik is an opportunity to influence many Australians by dwelling on the injustice of reversing a finding of the High Court that the common law of Australia has recognised property rights which are now to be diminished by legislative action.

The second support that ANTaR can gain for reconciliation through the native title debate is the injustice of removing now what was given to Aboriginal people in the negotiations in 1993. In return for Aboriginal people relinquishing their objection to the validation of all the claims that would otherwise have been opened to challenge as contrary to the Racial Discrimination Act between 1975 and 1993, the Aborigines in those negotiations conceded the validation of those claims in return for the right to negotiate. To take it away now is doing violence to good and fair dealing in good faith. No Government should even contemplate engaging in such a ruthless act of bad faith. That's the pluses that come through the Native Title concern, I think they're important. At the same time, down the track I'll be arguing that even if the Wik legislation goes through, as much as the Howard Government wants it, and it's by no means a certainty, he (the Prime Minister) may find

that he hasn't got the numbers after an election. But, even if the Wik case goes bad for indigenous people, they [the Wik people] would be among those arguing that it must not stymie the reconciliation process. I think in the longer perspective of history, the reconciliation process is what matters and one can diminish it without diminishing the hurt that Aboriginal people have suffered, and are suffering. One can nevertheless argue that it's not the end of life by reflecting on the fact that the High Court could easily, in the Mabo decision, have gone that further step and extended the extinguishing process to pastoral leases. I think the Wik decision is right and its strong on law, but the reality is that the High Court in the Mabo case may not have been prepared to go that far. I think there is evidence in the Mabo case,

through the breadth of the doctrine of extinguishment based on British sovereignty, that they were a little afraid of the magnitude of the effect that their decision might have. They were content to confine its primary effect to the morale building consequence of having a legal right as distinct from merely a claim on the welfare and goodwill of Australians to back them in the reconciliation process. To substitute legal right for welfare is an enormously empowering thing, and that is the principle virtue of the Mabo case. I remember at the time that Mabo came down, that many people pointed out the fact that there were very few Aborigines that were still able to benefit directly from it because of the extent of extinguishment. I think we can still dwell on Mabo as a great triumph in its abolition of terra nullus and its recognition of legal rights undergirding the Aboriginal claim to recognition through the reconciliation process.

The Hindmarsh case I think may become localised and not affect reconciliation so much in other States. I think it will have an effect in South Australia, the case can be made of it as a gross violation of rights based on religious belief and I think the case can still be made for Hindmarsh and who knows, the Human Rights Committee in Geneva may take it up. I hope that if they do they make an interim judgement that may delay the building of the bridge, because its one of those places where its not much good winning the argument down the track if the bridge has been built in the mean time.

So there are those several strands to reconciliation that weren't there in 1991 when the first ANTaR Council met. I was the Deputy Chair of that Council in that first three years, and we were starting virtually from scratch with the big question: How do we get reconciliation into the national consciousness? I think we succeeded in that first year with Cathy Freeman taking the Australian and Aboriginal flags at the Commonwealth Games and the spontaneous defence of the Australian people against the ridicule of Arthur Tunstall [Commonwealth Games organiser]. Joan Kirner [former Victorian Premier] headed a committee in 1994 to decide and report on what Australians wanted of the centenary of Federation, she reported that the single issue that was uppermost

all around the country was reconciliation. Mabo has come in since then to strengthen the process. The "Stolen Children Report" is proving an enormous encouragement to ordinary Australians to show some humanity, to show that they really are sorry and I think that it is going to give reconciliation an enormous boost. If all over the country on the 26th of May you have local indigenous leaders meeting face to face with local community leaders looking into each others eyes and making corresponding remarks in recognition of past wrongs and forgiveness from indigenous people, and an expression of a commitment of waking together into a reconciled future, relationships in so many of these areas will never be the same again. I think that is a wonderful chance that is held out by the Sorry Day on the 26th of May. Even if a few communities failed to reach that vision the chance for many others to do so is an enormous encouragement to really make the most of that Sorry Day.

Are you optimistic about the process of reconciliation?

Despite what was said this afternoon about the problems in America [a reference to Rennard Strickland's paper given at the Fulbright Symposium which looked at the difficulties faced by native Americans because of the 5000 or so treaties and regulations that govern their existence], and despite the obvious disappointment of our Hindmarsh people here, I'm sympathetic to that, but I can't yield the reconciliation fight to what may only be a temporary obstacle or setback. Even if it becomes a lasting situation, it wasn't the first and it may not be the last, but reconciliation can still yield some dividends for them and for us.

Professor Rennard Strickland

If you had the opportunity to address the student body what would you say are the most important aspects of the reconciliation process that should be understood?

D. H. Lawrence said that the problem is created when we have unresolved issues, such as the Aboriginal question. In writing about America he says, the ghost of the Aboriginal demons darken and haunt a place which has not come to terms with it and its people. I think that reconciliation is more important for the non-indigenous person than it is for the indigenous person. The act of reconciliation opens the possibility of an achievement of a relationship which in the long run is important, because it says to people we have done what is right. Until we have moved to that, Lawrence is right, the ghosts of unappeased Aboriginal spirits haunt the place. He says we all cannot become the original inhabitants of the continent on which we live, but we can come to understand them. We can come to live with their spirits, and in doing so we can build a spirit of our own which takes our strengths and their strengths and comes forward to a place in which we can raise our children and our children's children in the kind of peace that is impossible without reconciliation.

Is it perhaps, some kind of national cathartic process?

I think that it is. It's a little bit like the mourning of a death, because the place and the people can never be the same, and without in fact some kind of reconciliation it's an open wound, that remains unhealed and probably cannot be healed.

What contribution can the student body make to this reconciliation process?



I think most great movements began in fact with people who have not fixed positions so strong and so long that they find themselves defending an idea without much longer remembering even why they had the idea. Obviously as a Professor I think students have an opportunity to come to issues with a kind of freshness that allows them to make a decision that is grounded in fact and from that decision go forward. I think the greatest thing that students can do under any circumstances is to shine the light of knowledge on an issue. And it seems to me that this is one that clearly needs to get beyond myth and rhetoric, so that one understands in full light of day the things that are proposed as a part of reconciliation are not so horrible or so devastating, but are in fact uplifting and can be liberating.

What do you think that the Australian reconciliation process can learn from the American experience?

I'm not sure that we have a lot to teach in the American experience. I think probably the one thing that can be learned is that there is never an end to the need to accept the values that you have and defend them. The American experience I think has been a great roller coaster, we've had some very important opportunities. The Indian Claims Commission in the 1940s and 50s was a wonderful opportunity, and in many respects it was a lost opportunity. The American Indian experience I think indicates that ..., I'm not sure what it indicates. I think American Indian experience indicates we need to understand that native people are a presence, will continue to be a presence and are not something like cancer that can be cured, but are part of an ongoing political system, in the same way that health care, economic development, business and trade are. You can reach a point that you do in fact have a reasonable policy, but in the United States we've gone back and forth on this. Half the time thinking that we're going to have a final solution to the Native question, and then that they'll just go away or that we can create something that will make native people not to be native people anymore. So I think the lesson that we haven't learned, and we've had some good examples of this, is that one needs to accept the existence of native people and understand that they are part of the culture of this society and that they have a place in the political process. Then one can build systems that strengthen not just native people or the immigrant people, but can build alliances between all of the people.

My knowledge of American history is not great, but I believe there were numerous treaties made with the Indian nations, in the Australian experience that was never the case, and Indigenous Australians were not recognized as citizens until 1967. Do you think there is any advantage in the American situation with recognition of the Indian people as being indigenous nations in the early history of colonization?

Aboriginal people both in the United States and Australia were existing sovereign governments before the colonials came, so from an international law standpoint Indian tribes

and Aboriginal people continue to possess all the rights they possessed at the time of the initial conquests. The difficult question in America is that we've over legalized, we have more than five thousand laws, treaties and regulations that relate to native people. I suspect the opposite is the case in Australia, there is probably a lack of documentation and agreement, either situation can work and produce a reasonable accommodation of reconciliation. I'm not sure that without goodwill and a determination to resolve these issues, the presence, more or less, of legislative enactment makes much difference at all. The French traveller Alexis de Tocqueville came to America in the 19th century, and he said, "it is impossible to destroy a people with a greater respect for law than has been done in the United States."

Professor Henry Reynolds

If you had the opportunity to address the student body in relation to reconciliation, what would you say?

Well, I think reconciliation was something which I had considerable reservations about when it was first promoted. It seems to me, that as it was called "Aboriginal" reconciliation, the Aborigines were the ones who were expected to reconcile themselves to everything that had happened in the past, and that it didn't ask much of European Australians. And that's true to some extent. But there was an aspect of reconciliation that has dropped out of sight, and that was the aim to prepare a document by the end of the decade. A document dealing in some way or another with relations between Aborigines and European Australians. The idea of a document was a very good one, but in a sense that's been lost, because the present government has absolutely no interest in pursuing that. If the Reconciliation Council comes out with a document, I suspect for the time being it will not be taken up. So I think to push for some sort of document is a very good idea. I think also there must be a realization that in a way reconciliation has been taken over by the Wik debate. Reconciliation for a while there had been emptied of content, even though there was great enthusiasm around Australia for it. But in a way now it has got a content, and that is that people feel acceptance of the Wik judgement, acceptance of mutual use of the land, acceptance that people can share, which is now a central issue.

What contribution do you believe the student body can make to this process?

Now in terms of what the students can do, students I think should always be out there pushing the boundaries out. They have less free time than they used to have, they are more concerned about their future than when I was a student. Nonetheless, they are in a uniquely privileged position of being able to study and to think and to at least spend some time in political activity. If the students take up this cause, I think that's most important, both because they can have an effect now and also because in a sense the ideas, concepts and values they acquire while they're students often shape the rest of their lives. So in that sense the more people get involved the better. But also to feel that they are part of a long term change in Australian society.

The UANTaR [University of Adelaide for Native Title and Reconciliation] group is endeavouring to raise awareness, and encouraging critical thought about the issues of reconciliation amongst the student body. How would you advise students to think about the reconciliation process and the ways in which it is portrayed in the media?



Quite obviously what I would say to students is to devote some serious and critical thought to these questions as to their own specialisation. They know that if they are studying

chemistry or geology they can't take their views and their answers from what the media tells them, that things are often more complicated and demand greater understanding. Students are developing critical expert minds in some areas, and they should try and see that they begin to apply that to other things, not simply take up views which are dished out in the popular media.

Professor Diane Bell

If you had the opportunity to address the student body what issues of primary importance to the reconciliation process do you think should be understood?

I'd ask them to get informed. I think that students have very good intent around these issues and most of them want to be decent human beings, and are decent human beings. However, they don't always have time to become familiar with the ins and outs of some of these cases, and as I was saying today [at the Fulbright Symposium] - we don't understand those cases at our peril. We need to really understand that when a small group of people really have their rights impinged upon, we need to understand the ins and outs of it rather than saying it's too hard to get involved with. It takes a lot of commitment to do that, but that is what I would want the students to do. Particularly, when it's in their own backyard.

What do you believe are the implications of not seeing through this process of reconciliation, and what would be the ramifications for Australia as a nation?



Well I think that unless you are prepared to be informed, then you don't have to take responsibility for things and I call that wilful ignorance. It's much more comfortable not to. If people remain ignorant, then they can stand off and say that this reconciliation stuff is about people carping, I didn't do the bad things, I don't want to be guilty and shamed. They need to be informed on their own history, they need to be informed on cases now, and how they came out of a particular history. If they were, then they could not maintain that level of ignorance, which I maintain is wilful.

What do you think could happen if this reconciliation process fails?

I think it is failing. I think we are very close to losing the whole possibility of reconciliation. In light of the negative response to what happened in the High Court and what's happening with Wik ..., I can't imagine what anybody would want to say to an indigenous person in a conversation on reconciliation after that.

What do you think students can do then to further this process?

This is the notion of civic responsibility, to get involved, and engage in coalition building. Students need to understand what the indigenous issues are that concern reconciliation.

Are there any further comments you would like to make?

Teaching in the US it is often said that "students in the 90s are so apolitical, they don't do anything." I don't think that's true. The students I work with are very political, but they understand just how hard it is, both to do their student life, their work life and the rest of it and still be involved as engaged human beings. But unless they are prepared to be involved as engaged human beings there is not going to be much of a society for them to work in afterwards.

Clubland

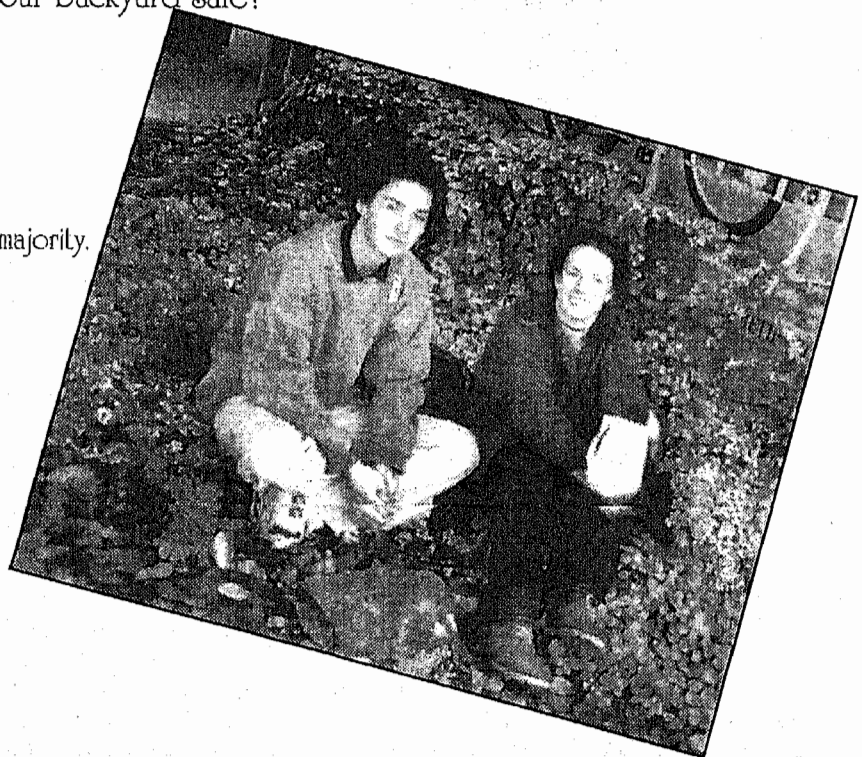
WOX POOP

Questions:

- 1.) Have you ever experienced racism? How?
- 2.) Do you think this university is a racially tolerant environment?
- 3.) Is your backyard safe?

Seb & Dippa

- 1.) &: I've heard others displaying racist attitudes.
D: I have witnessed it but not experienced it myself.
- 2.) &: It seems pretty tolerant, but I guess it's only as tolerant as the majority.
D: Within the class it is racially tolerant.
- 3.) &: Really unsafe by night.
D: My backyard is full of fairies and so they protect me.



David & Stephen

- 1.) D: Yes, just being singled out.
&: No I haven't.
- 2.) D: Yes.
&: Definitely.
- 3.) D: Do you mean is it safe from cats pissing on it? Yeah, it's safe from cats pissing on it.
&: Yes, as opposed to others.



Henry & Soraija

- 1.) H: Yes, ignorance and over-generalisation is the worst.
&: All my life, school, university, insensitivity in my course.
- 2.) H: I think Adelaide University is steeped in tradition and we are not all the way there yet.
&: Some classes are alright, others aren't.
- 3.) H: I don't have a backyard, I have a view.
&: I waited 5 years for my backyard and no one's going to take it away now.

Scott & Leanne

1.) S: Yes, I was in America, the deep South, and the school I went to did not encourage black participation. There were 1,000 students and 3 of them were black.

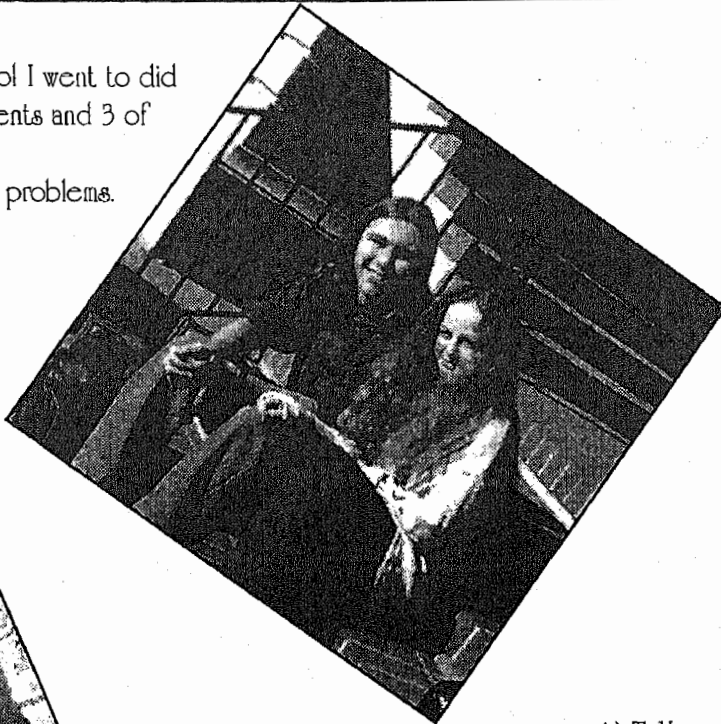
L: Yes, in Port Lincoln there are quite a few Aboriginal problems.

2.) S: Yes.

L: Yes.

3.) S: It is a potential toxic waste dump.

L: It is unsafe for outsiders - ferocious dogs.



Tweety & Barney

1.) T: Yes, people keep calling me a chicken.

B: Yes, today people have been really rude. They think they can bash me up. It's not funny.

2.) T: Not today. Ninety-nine percent of the time it is, but that one percent just have to go and ruin things don't they...

B: Most of the time, but not today.

3.) T: No, my next door neighbours are perverts.

B: Well, you've got to look out for prickles...



Angelo & Joseph

1.) A: Yes, people outside my group can single you out. You feel excluded if you go to certain places.

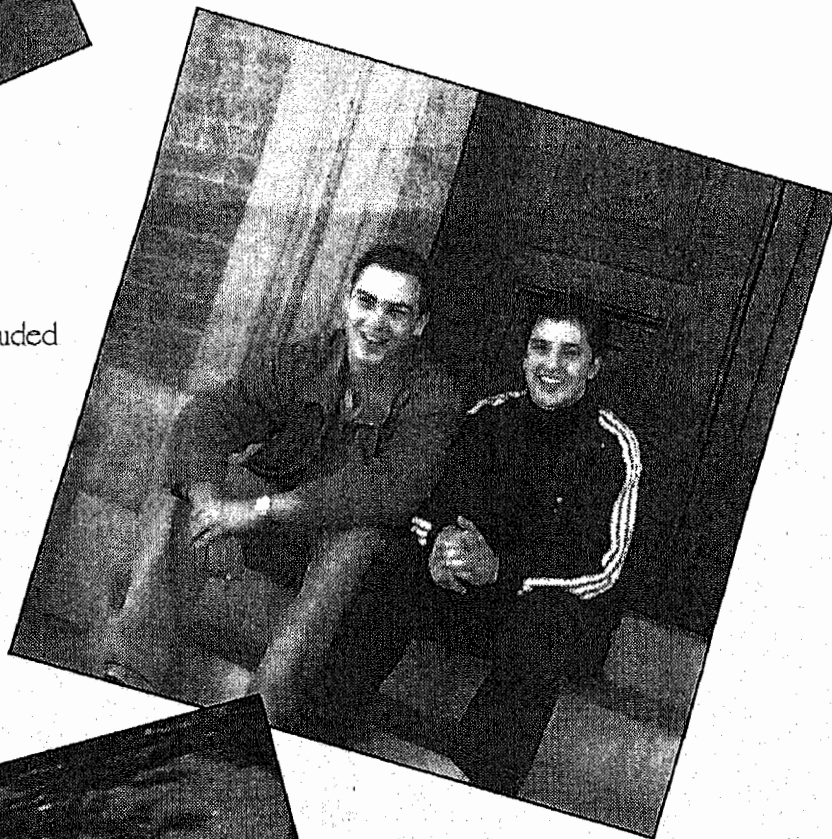
J: Yes, similar to Angelo.

2.) A: I think it's pretty good compared to other places.

J: Yes, far more so than high school.

3.) A: Depends on who comes into it.

J: You'd be surprised.



Rebecca, Sophie & Alice

1.) R: Not to me.

S: Indirectly, but not to me.

A: Yes, about others.

2.) R: Yes, but I am not part of a minority group.

S: I think the actual university is.

A: The university is but some people aren't.

3.) R: Yes.

S: I think so, it doesn't look like a sacred site.

A: I saw a snake once...

NANNA'S BEANIES

My Nanna
 She knitted a lot
 For eight children
 And eleven grandchild-
 dren.
 Socks, cardigans,
 bathers, beanies
 Even crocheted jocks.
 Always
 In the colours purple
 and white.
 We only wore them
 in her presence
 Then hid them in our
 drawers.

But
 One day cuzin
 Dwayne
 Went out Roo
 shootin'
 With his mates
 He wore Nanna's
 Beanie.
 He wore it well,
 Sittin' round the
 campfire that chilly
 night.
 Grunge was in
 Pearl Jam, Nirvana,
 Smashing Pumpkins

Dwayne's friend re-
 marks
 "Hey Dwayne,
 That Beanie looks
 fuckin' all right.
 Where dya get it
 from?"
 "Nanna's" says Dwayne.

The scruffy boy replies
 "Hey man I've never
 been to that Nanna
 shop.
 It must be outa sight".

Jared Thomas C 97

The One The Judge Caught Out

Based on Henry Lawson's *Middleton's Roundabout*

Short and Black and Randy
 Face cut from ear to snout
 This is the Picture of Robbie
 The one the Judge caught out

The type who loves his 'lations
 In a town priding footy and beer
 He plays a mean half forward
 Roves the pack without no fear

On Ceduna's sandy beaches
 Robbie's team all chargin' up
 Hadn't any worries
 They'd won the Showdown Cup

But, Robbie's mate's girl was a white
 one
 So they headed to the whiteman's
 pub
 Didn't like blackfellas winning
 grandfinals
 So they beat him with a club

Next day celebrations over
 The bad news had prevailed
 Blackfellas in a bother
 Their beaten brother's lungs had
 failed

Lota reckless 'lations
 Anger making them want to shout

Headed to the whitefellas' stations
 And there a brawl broke out

Robbie went in throwing punches
 One whitefella, did he get a great
 clout
 But another flashed a broken bottle.
 And almost cut Robbie's eye Out

Robbie was summoned to court
 The charge, grievous bodily harm
 The town's judge was the footy um-
 pire
 And could he spin a yarn
 Couple of years Robbie's doing now
 Noone can believe that
 The bloke who almost killed his cuz?
 Yeah, he's still out on the prowl.

Justice on West Coast South Aus-
 tralia
 It doesn't improve it just decays
 Footy umpires are judges
 And a blackman's got no say

Short and black and randy
 In a prison cell looking out
 This is the picture of Robbie
 The one the judge caught out.

Jared Thomas C 97

Hybrid

I am what you call a dual identity. I am Aboriginal of Asian background. When I first started university - the first day - people were very friendly with me, especially the girls. I thought university life was great. I made lots of friends. The girls thought that I was exotic, and the boys thought that I had personality.

At my first tutorial everyone was asked to talk about themselves. It was my turn. I told the class that I was 'Aboriginal'. Everybody looked at each other and were quiet. I made it brief and short.

The next day the same admirers skipped seats in the lecture room, the news got around that I was Aboriginal. I found out that it was alright to be black but not Aboriginal; for the prejudice is there but not obvious.

Outside university I sometimes strike conversation with old ladies and old men at the bus-stops.

They often asked me what nationality I was. When I tell them that I was Aboriginal they would say

"You are too good looking to be Aboriginal". Some have said "You smell too good to be Aboriginal", and others "Too clean to be Aboriginal". What you call these - stereotyped or racist!

Darren



RETURNING OFFICER

Applications are now open for the positions of Returning Officer in the upcoming Students' Association and Adelaide University Union Annual Elections and Constitutional Referendum. Successful Applicants will be responsible for the conduct of all aspects of the election.

Applications open Tuesday 19th May, and close 5pm sharp, Friday 29th May.

Applications should be submitted in duplicate to the

Students' Association office and the Union Administration office.

Further information can be obtained from the Students' Association, George Murray Building, Telephone 8303 5406, or the Union Administration Office, Lady Symon Building, Telephone 8303 5401.



The whole Native Title/Reconciliation dispute (is it a dispute? Possibly "issue" would have been more appropriate (yet (you'll notice), no use of the delete key).) baffles me on several levels. Well, in several different ways, at least. I'm not about to go stacking them on top of each other. That'd really confuse me (and the last thing this world needs is a confused FlyGuy (then where would you be?)). Levels/ways, as follows.

In an era where life is made possible by the laboratorial tinkering about and mingling of the humanoid and insectoid genomes (and, perhaps more commonly (and more socially acceptable), by the act of love between a man and a woman of already mixed racial backgrounds), one must wonder at the importance of ancient cultures and traditions. Does the whole global community thing obliterate any need (or desire (or possibility)) of maintaining such traditions or, contrariwise, does the very threat of such a loss dramatically increase the importance of guarding and, in some cases, reviving what little of these cultures remain? I don't know the answer to this question (I know, I know, isn't it weird?). Possibly questions of cul-

tural heritage are the only ones the FlyGuy is not qualified to answer. I know two things, though: 1) my life would, in many ways, be much easier if things didn't have to work around other peoples' cultures (and, if I may, I would dearly love to whack religion in with culture here), because my own belief system, however shallow and not-formed-by-the-wisdom-of-the-ages, would be almost universally accepted (although, I must admit, it's far from being ridiculed in today's society (and less so all the time)); 2) those who do belong to a solid cultural tradition, such as Australia's indigenous population, seem to feel that it is most certainly worth whatever effort is necessary to keep that alive, and I guess they're the ones who are most likely to know. And I guess I know something else: without any ethnic traditions (even if not participating in them yourself), life would not be so interesting. As a paltry, first-to-my-mind example, think of the culinary diversity we now take for granted. Mmm. Yum. And not possible without cultural diversity. So, you know, there it is. Another pointless attempt by me, the FlyGuy, to try and make sense of something I don't understand. Now, if you'll excuse me (and you know you have to), I'm off to get something to eat.

FlyGuy

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Version 2.0
garbage
Mushroom

They're back and they're better than ever. Version 2.0 is an up-beat album of the type of music we have come to expect from garbage. Their mix of techno loops and rock music continues through this album and has created some very cool songs. The first single of the album is 'Push it' and you can't help but join Shirley as she belts out; "This is the noise that keeps me awake. My head's on fire and my body aches!" Triple J have also started to play track 1, 'Temptation Waits' which is the type of song you want to groove to and move with. The entire album is energetic, with the slowest song

being 'The trick is to keep breathing' and perhaps 'You look so fine'. There is nothing that compares with 'Milk', none of the songs are as slow or quite as seductive but this is not a negative (although I confess to being a lover of songs like 'Milk' and 'Crush').

Like all good bands today, garbage have a website (www.garbage.com). I am yet to visit it but it is bound to be good. It's a pretty easy address for all you dryland surfers to remember, so next time you're on the web, check it out! If you have ever liked any of garbage's music then I suggest you have a listen to Version 2.0 at your local music store because it is a very likeable album with some groovy tunes. The more I listen to this album the more I like it. As Shirley sings in 'Temptation Waits'; "I just can't get enough. I'm like an addict..." This album is definitely worth a look.
Ganymede



From The Choirgirl Hotel
Tori Amos
(Sony)

Pin-up girl for the weird brigade, Tori Amos has always suffered a little from the badge of strangeness. Of course, "suffering" is a relative thing: ignorance from the masses earns fanatical devotion from a small but hardcore group of fans. This ignorance is partly due to the impenetrable lyrics of Tori's songs. From her debut, *Little Earthquakes*, through *Under The Pink* and *Boys For Pele*, and now *From The Choirgirl Hotel*, her songwriting has become increasing oblique and difficult to decipher. But who needs to understand everything? If the music affects you, and if you get a little more out of it every time, then surely that is always better.

And affecting it is. All of Tori's work, like the woman herself, is eclectic and intense, musically, lyrically and emotionally. And love her or hate her, you have to respect the musicianship that goes into that thumping/whispering piano. This is where *From The Choirgirl Hotel* is quite distinct from Tori's three previous releases. Here, the piano drops into the background, allowing a band in to create a fuller, more complex sound. This is further enhanced by the use of electronic trickery on several tracks to move further away from the

familiar Tori sound, although it is nothing like the appallingly popular remix of *Professional Widow*, so don't expect it to be. This is still identifiably, uniquely Tori: even if it weren't for that voice, which wails, moans, grates and shrieks by turns, the songs carry her stamp all the way through, different though they may be.

The theme running throughout the album is that of Tori's recent miscarriage, which makes its presence felt on several tracks including the single *Spark* ("how many fates turn around in the overtime?"), which gets the album off to a great start. I will be surprised if anyone can prevent themselves from bopping along to *Raspberry Swirl*, the catchiest song in the world. I will be surprised if anyone can correctly guess how to pronounce *ieeee*, but this is also a great song. The credits for *She's Your Cocaine*, a distraught, disturbing banshee of a song, appropriately credits Tori with both "Weird Sounds and Vocals", with her high-pitched antics never more playful, and *Playboy Mommy*, with nifty honky tonk piano but maintaining a nice swing at the same time, is a definite highlight ("don't judge me so harsh little girl"). Despite the misery out of which much of this album was born, it is impressively joyous in style and tone. It's a brilliant album, a catharsis of grand proportions that is ultimately uplifting and wonderful.

Chris Slape



You Am I
#4 Record
(Ra Records/BMG)

I love You Am I. I always have, ever since I first heard 'Berlin Chair' - which I suppose that makes me a Johnny come lately to all you old fans. Unfortunately, most of seem to have fallen by the wayside since *Hi Fi Way*.

These days, I too have a problem with You Am I. Everything they do gets compared to the incomparable *Hi Fi Way*. It's a shame, because *Hourly, Daily* was one of the best albums to emerge in a long time, and, in it's own way, was just as good as *Hi Fi Way*. Yet, I feel something is missing with *#4 Record*. It lacks the "soul" that its predecessors had - it lacks the Tim Rogers' stamp of personal experience. When it does have those - as in the brilliant first up single 'What I Don't Know 'Bout You', is when *#4 Record* really shines. 'Heavy Heart' is another fine example of classic Tim Rogers' song writing - two personal moments, both which seem to be aimed directly at his partner's heart.

There are a couple of other truly great tracks - the opener, 'Junk', which is the rocking-est of the rocking songs that You Am I have performed in a very long time. But, within four minutes, during 'The Cream & the Crock' (one of my favourite new live songs), you notice something different. Tim Rogers' sings 'Hey Rusty, let it rock!'. It's cliched, it's obvious, and above all

else, it's embarrassing - live, it has a certain appeal, but on record it just sounds silly.

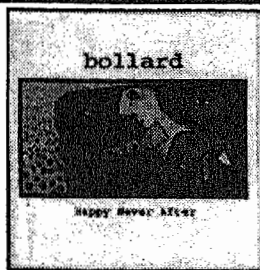
'Fifteen' and 'Top of the Morn' & Slip of the Day' would never have made the cut on *Hi Fi Way*, and they would have been pushed to make it onto *Hourly, Daily* as well; such is their mediocrity when compared to other brilliant numbers that You Am I have penned in past years.

'Billy', 'Rumble' and 'Guys, Girls, Guitars' show that You Am I have a certain class still, and 'Plans' and '...And Vandalism' are good songs, but not great.

My main problem lies, I think, with the production - it's pristine. It's clean. It's perfect for Americans. It is no surprise then that an American in the shape of George Drakoulis produced it, it was mixed by Jack Joseph Puig, recorded by Jim Scott & David Schiffman and features the Memphis Horns. It's missing the typical You Am I swagger as produced by Wayne Connelly or Paul McKercher, and it lacks their Australian-isms, something which was considered to be You Am I's specialty.

Nevertheless, I would recommend *#4 Record*. It does contain some gems (such as the two singles 'What I Don't Know 'Bout You', 'Rumble' and possible third 'Junk'), but I wouldn't recommend it over their previous two albums. (It is useless comparing it to *Sound As Ever*, as that was a completely different era.) Methinks You Am I need to concentrate less on making it in America and get back to making music that they love. If they love this more rounded sounding record, then good on them. Speaking for myself, I've heard them much better.

AnDrEw 1



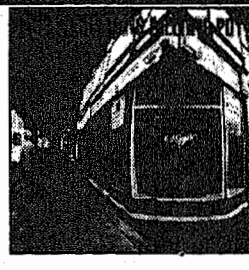
Hell's Hoist: *In the Mood* (independent)
Bollard: *Happy Never After* (Yutz)

Each year in South Australia alone around seventy or eighty independent release CDs are put out by local bands and organisations like SCALA, and this number is quickly and steadily growing. With production costs becoming more affordable more and more bands are turning to self-production to get their music out to the punters, and labels losing interest in actively seeking out new talent, waiting instead to see how well an act's no-label venture does on the 'real music' charts [real music as opposed, I guess, to commodity or production-line music]. But what sort of support structure exists for the bands who are trying it on for themselves? Not much, it seems. The folks at Big Star are very accommodating to local talent, as is our own beloved Uni Records, but many stores simply will not stock non-label CDs, or they will not stock CDs that don't have an allocated barcode [which adds to the production costs by hundreds]. A handful of small labels are beginning to sprout, like Krell and Modern Records, but these folks generally suffer the same hardships as those bands releasing CDs themselves. Self-releasing in Adelaide really does involve taking to excrement with a spade on an incline.

Well, here at *On Dit* we're trying to do our part for Adelaide's burgeoning local music industry. Hell's Hoist would win my vote for most inspired choice of name for a band. I mean, how come no one's ever come up with it before? The band also boasts the tallest bass player in Adelaide, fact.

Anyway, their debut album is called *In the Mood*

and it cooks. The guys have only been playing together for about two years or so, but they have all had experience with other outfits before getting together. For a first recording *In the Mood* is remarkable in its accomplished, well-rounded sound. Most groups are only achieving this kind of 'togetherness' after two or three tries at recording. My favourite song on the album would be 'Foggy Notion', though this is no one-trick pony. Other stand-out tracks include 'Reality', 'One Track Mind', and the equally inspired 'The Rock of Travolta'. The 'Hoist usually gets lumped in with outfits like King Krill in critics' estimation. This is just plain wrong. These guys don't need to supplement talent with volume. Think Contrapunctus if they had just lightened up a little. Buy the album [available from Greg at Uni Records for a very reasonable outlay] and get along to one of their ever more frequent live shows. You won't be disappointed. You may, however, be not only disappointed, but also saddened and dismayed [mortified, even] to learn that Bollard are no more. Yes, Dr. Nick and the boys have called it a day after a sporadic career that saw the band rise to the point of obscurity in the estimation of fans and other fans alike. I was told that the break-up has been amicable, with prior commitments being cited as the reason [Paul has a day job with Flat Stanley and Sandy has a pressing engagement with the Moonies] and Nick has retained custody of the children. But don't get out the sack-cloth and ashes just yet. Out of their infinite graciousness and a deep-seated need to show off, the guys recorded an album only months before the band's termination. *Happy Never After* is a meandering traverse through the world of Bollard. I won't lie to you, faithful reader; this one will depress the hell out of you. The song-titles tell it all - 'Pain in the Life', 'Vicious Cycle', 'Bad Timing', and my fave, 'Theme From Happy Days Remembered'. If your girl/boy-friend leaves you or your dog gets run-over then the good doctor has the cure for what ails you, available at your local Big Star chemist. And who knows, maybe we'll see a reunion gig sometime?
 J.D.



The Charlatans
Melting Pot
(Shock)

In 1995 *Melting Pot* was originally issued as a promo CD, featuring all of the Charlatans singles 10 that date. Now, in 1998, *Melting*

Pot has had a whole pile of tracks added and been re-released as the best of the Charlatans.

Melting Pot takes tracks from all of the Charlatans five albums, covering their career from 1990 to 1997. The tracks are all placed in chronological order and you can hear how they've progressed from the bluesy psychedelia and Stone Roses feel of 'The Only One I Know' to the more guitar driven tracks such as 'North Country Boy'.

I know this isn't very nice but whenever I hear 'Crashin' In' I can't help but laugh considering that Rob Collins (keyboards and vocals) die in a car crash during the recording of the Charlatans last album.

Other highlights include the Chemical Brothers mix of 'Patrol' my personal favourite 'Can't Get Out Of Bed', 'Jesus Hairdo' with 'It's hard to know reality when you don't have a life', 'Just When You're Looking Things Over' which beat Oasis' "Roll With It" and Blur's "Countin' House" as single of the week in *Melody Maker* and the Charlatan's most successful single so far.

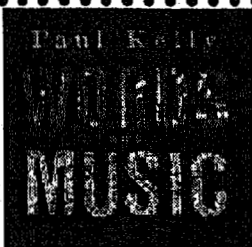
People are always going to argue about what should and shouldn't be on a band's "best of" album (the chemical brother's mix of 'Toothache' kicks 'Patrol's butt any day), but the compiler's of this album did a pretty good job, making *Melting Pot* (at 17 tracks and 75 minutes) as good a substitute as you could make for their five albums and giving a definitive history of the Charlatan's music.

Roxanne.

folks doin' stuff

Direct from the by products of photosynthesis in conjunction with Cook took the habit Sin Dog Jellyroll are one of the most eclectic bands to have emerged from anywhere, let alone South Australia, in the last little while. Now streamlined (for the time being) to a three piece, with the departure Nathan, they have been practising hard and are ready to launch themselves back upon the masses on Saturday May 30. Stay tuned for a delightful interview with bass player Jonny in the next issue of *On Dit*

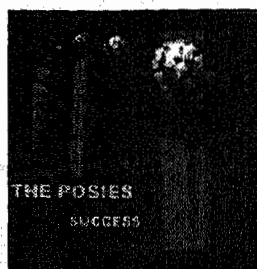
They weren't going to come (time restrictions etc) but hooray for popular demand. Now The Paradise Motel are definitely coming to Adelaide as part of their national Flight Paths tour. They'll be found at the Royal Hotel on Sunday, May 31. Watch out also for a short chat that *On Dit* had with the lads a couple of weeks ago, also in the next issue.



Words and Music
Paul Kelly
(Mushroom)

The publicity for this CD contains a joke Paul made regarding his induction into the ARIA hall of fame last year: "I enjoyed the ARIA awards, even though they were on at the same time as The Brownlow Medal count. No one in Melbourne knew they'd been on. 'I won,' I said. 'No you didn't,' they replied, 'Robert Harvey did. You came third.'" Made me laugh. The album is good: not quite as funny as that joke, but good. There's no great effort to redefine the Paul Kelly sound; it's fairly standard Kelly fare, but when you're talking about one of the country's finest songwriters you shouldn't complain. If anything distinguishes the album, it is the loose, laid-back approach that comes through in the sound, and is perhaps reflected by the title. This is a good thing, sucking the listener into its relaxed attitude and forcing you to enjoy yourself. There are two duets: one with Rebecca Barnard and one with Monique Brumby, which are far from out of place. As far as lyrical content goes, there's a bit of everything: politics, love, friendship, nostalgia. Can't go wrong, really.

Chris Slape



Success
The Posies
(Shock)

The Posies' follow-up to their previous album *Failure* is aptly titled *Success* and for the most part it is

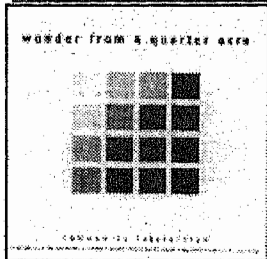
true to its name. The album hangs together every week with each song complementing the other. There is no wild experimentation, but most of the songs are catchy, tuneful and would be suitable radio fodder.

The opening track 'Somehow Everything' begins with a sweet acoustic riff which dissolves into electric guitar chords, and this is a good representation of the rest of the album as most of the songs have an acoustic section.

The lead singer has a strong, confident voice but can be prone to whining when he gets carried away, and they have a habit of creating annoying choruses in an otherwise good song. However his voice sounds great in 'Placebo' as he softens his vocal style to fit with the acoustic backing. Another great track is 'Farewell Typewriter' which has an interesting rhythm and wistful, discontented lyrics. Most of the songs have a frustrated and disappointed feel, the musical equivalent of someone sighing.

Success is an inoffensive album of catchy songs which swing from indie pop to almost rock.

Catherine E



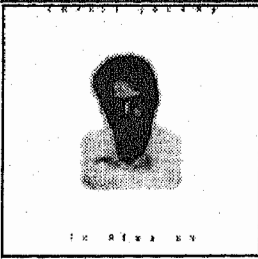
Wonder From A Quarter Acre (Augogo/Shock)

On the whole, compilation albums can be very much hit and miss affairs. Either you've already got your favourite band's record, which has the song on the compilation on it anyway, or you're simply put off by the other bands that surround your favourite bands. Look at the recent *Ground Zero* compilation for instance - whilst it does have Adelaide's rock heroes (and heroine) The Superjesus on it, you also have to put up with the likes of Human Nature et al. This is where the "program" button comes in handy. But occasionally, and just occasionally, a compilation hits the spot. For instance, Matador's (a record label from America) *What's Up Matador?* - which has the record label's favourite tracks on it, as well as a disc of rare material, all for just \$20. Buy it I tell ya. Augogo's (another small "indie" record label) *Wonder From a Quarter Acre* is even better than the Matador compilation (no mean feat). It fea-

tures eight bands with two tracks from each band. And they're all, on the whole, bands that most people would never have heard of. Sure, you might know ant of fighting (principally because I plug them at every given opportunity) with their Sandpit meets sandro style beauty, and if you don't know The Avalanches (think Dr Octagon) then you're truly missing out. But who, other than a dedicated Australian music fan, would know of the golden lifestyle band (featured in these pages last year - they've got even better!), El Mopa (a simply gorgeous Sydney band), Sea Scouts (from Tasmania), s:bahn (think Fugazi on a pop day), 2 Litre Dolby (who have the pick track - and it's an instrumental!) or Sphyzein? Not many, I'll betcha.

I beg, nay, insist that you rush out and buy this compilation right now. If you don't, and in 3 years time when you're a huge The "destined-to-be-famous" Avalanches fan, and this CD has been deleted (and it contains tracks that will never be heard again), you'll kick yourself. I'll kick you, too, if you don't buy it.

AnDrEw 1



In Flux Us (Thrill Jockey/Augogo/Shock)

A most interesting record, principally because it is the first time that any work by any Thrill Jockey artist has been officially released in Australia - that is, the record is pressed here, it is distributed here by an actual label (i.e. you don't have to import it to buy it) and it's got a collection of Thrill Jockey artists - nine to be exact.

Whilst any self respecting trainspotter will rush out and have a listen to it (mainly because it has a Tortoise track on it - 'Jetty'), there are actually a few good reasons for the general public to have a listen to it as well!

Eleventh Dream Day's 'Love To Hate To Love' is actually a live recording, and as such it captures far more than a dry studio ever could, whilst both Sea And Cake songs ('I Took The Opportunity to Antique My End Table' - which is actually a remix - and 'Pamphlet') are quite simply stunning, and are, in my opinion, much better than Tortoise.

And so, we end up with Tortoise. Do you know them? They're famous in Chicago (their hometown) and every "holier than thou" indie kid absolutely adores them. Me? I can't get into them - their brand of instrumental rock pigger meets dubby digital blips is totally unapproachable (although apparently their new double LP *TNT* is far more approachable), insomuch that they usually don't have a strong melody to support the song. The Sea And Cake, on the other hand, delve more into June of 44 territory, and as such are much better for it. The Nerves are quite good as well, with their song 'Here Comes Love', as are Freakwater tracks 'Dollar Bill Blues' and 'Binding Twine'. I personally find Sue Garner a tad too country for my liking, but that's what you get.

I'd recommend this CD because it has two great Sea And Cake songs on it, but if it's an indie compilation you're after, look no further than Augogo's *Wonder From a Quarter Acre* or Matador's *What's Up Matador?*

AnDrEw 1

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S
 Say I Love You
 Groove 21/20 featuring
 Renee Geyer
 (Mushroom)

Who keeps buying all these cheap frickin' remixes? Get out of the house. Get out of town. Most importantly, get out of the 80s.

andrew four

N
 Space
 The Ballad of Tom Jones
 (Festival)

If you've already heard this song on the radio, and you happen to like it, then you'll probably love this single release. There's seven, (yes, count them: seven) different versions of 'The Ballad' starting from the general radio edit, through cocktail, to a mish mash of techno and electronica remixes so far removed from the original you can hardly recognise it. It's quite a likable tune, even though the girl from Catalonia sounds far too much like Bjork for my liking.

Susie Bate

E
 Iggy Pop
 'Monster Men'
 (Virgin)

Not typical Iggy but still the coolest cartoon theme in ages. Worth it just for the 'pop-up' cover and the interactive track.

Roxy

F
 Deni Hines
 Deni Hines
 Mushroom

Sickly sweet love song. Warning: if you listen to all of the seven versions of this song you could end up feeling like you've been food poisoned.

Roxy

I
 Ani DiFranco
 'Little Plastic Castles'
 (Righteous Babe/Shock)

Standard earthy DiFranco, crying out against the injustice of being a fem-11b icon. I'm not too sure of the "timely" use of ska sounds, but otherwise, pretty neat.

simone



Cordrazine
 From Here To
 Wherever
 (Rubber
 Records/BMG)

Before I start this review, let me say just one thing. Yes, it does have "Crazy" on it.

Debut albums are often notoriously difficult affairs. Do you want it to sound remarkably different to what you normally do? Or do you want to make it sound refreshingly different? Cordrazine have chosen, on *From Here To Wherever*, to go with the latter. The sound of the album is so remarkably different to their debut EP, *Time To Leave*, that it renders them almost a completely different band.

Take the second track, "Red Bull", as an example. It's sound is so spectacular that it really must be heard on headphones to be properly appreciated. Hamish's (Cowan - vocals and guitar) voice wavers from speaker to speaker, with an electrical trick played on it, to make it sound like it's an echo. It is, due to it's complete difference, probably the most interesting track on *From Here To Wherever*.

The worst aspect of *From here To Wherever* is that it contains songs which have "potential single" written all over them - "Clearlight" and "Memorial Drive" are two such examples - their sound is a distinctly "radio friendly" sound. Nevertheless, this is not to say that they are poor songs - indeed, they especially the "Strawberry Fields"-esque "Memorial Drive" are the sorts of songs that I'd prefer to hear on radio than most of what is currently played.

There are other tracks which have a more jazz orientated sound, such as "You Kingdom Will Fall", the glorious "I Never Cared Before" and "Spain". These tracks are probably the best sounding tracks on *From here To Wherever*, and I personally would like to see Cordrazine move more to this sort of sound.

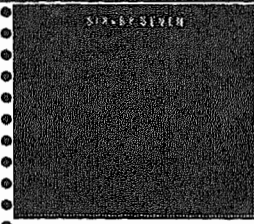
The most glorious track, in terms of Hamish's voice being on display, is the final track, "Untitled". Featuring just Sam Holloway on keyboards coupled with Hamish's voice, it is a glorious finish to an interesting debut album.

Why interesting, I hear you say? Because of it's diversity, it is a very interesting, yet heavy, listen. Ten tracks at just on forty-ish minutes is a wise choice, as any more would be too much to cope with.

There are two bones of contention. Why did they mess with "Crazy"? One of the best songs of last year, it was beautiful in it's simplicity. On *From here To Wherever*, it sounds too produced and overblown. The other problem I have with the album is that Hamish "plays" with his voice too much - too many falsettos and "interesting bits" is not a wise choice for someone with so rich a voice.

Nevertheless, I would definitely recommend *From Here To Wherever*, if only to see where one of Australia's "bands of the future" are headed. It seems, in an interesting direction.

WEEVIL



Six By Seven
 The Things
 We Make
 (Beggars
 Banquet/
 Shock)

Often compared with Radiohead, Six By Seven are yet another great band to emerge from Britain in the last couple of years.

More reminiscent of Swervedriver crossed with early Stone Roses, their sound is of wandering guitar-based epics (such as the glorious 'European Me' or 'Spy Song'), combined easily with quick pop songs (such as the lead track 'A Beautiful Me' or 'Something Wild')

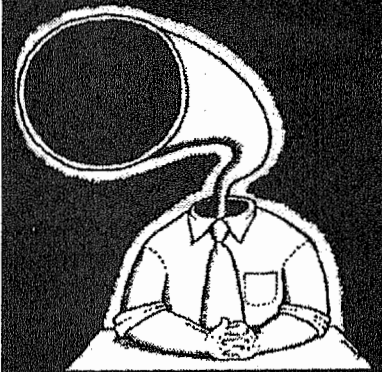
It's often difficult to pass judgement on bands such as Swervedriver, the Charlatans or those mad Mancs, the Stone Roses. Swervedriver have lasted, the Charlatans have redefined their sound, and the Stones Roses simply combusted. What will happen to Six By Seven?

Their sound is not commercial enough to satisfy radio formatters, and nor are they truly indie enough to satisfy trainspotters the world over. However, they certainly hold a distinct appeal. The breadth of their sound is marvelous, as is their choice in instruments - 2 guitars, a Hammond organ (or a tenor sax when there's no Hammond), and the obligatory bass and drums. Whilst vocalist and co-guitarist Chris Olley does have certain Thom Yorke-isms, to my ears he sounds more like Adam Franklin from Swervedriver. I would certainly

imagine that, in a live context, Six By Seven would be more reminiscent of the meandering beauty of Swervedriver compared to Radiohead's complete brilliance. I do not intend to say that Six By Seven have a copycat sound. Theirs is highly original and most enjoyable, but there are definite references to Swervedriver and the Stones Roses. I reckon they're bloody fine references too!

The more I listen to *The Things We Make*, the more I like it. It's not an easy listen by any stretch of the imagination, yet I find it somewhat strangely compelling, particularly on repeated listens. I definitely recommend giving it a listen when you see it a record store, as in it could be a hidden gem in a year full of garbage (pun intended).

AnDrEw 1



Student Radio Column

Well, well, well. I hope that you all enjoyed PROSH week brought to you by your Students' Association. Next week in this fantastic newspaper there will be a 4 page, count them, 4 page program guide telling you all about what is happening on Student Radio. I know, I know what you are saying, "It sounds too good to be true!", but wait, it gets better. You'll be able to read all about the programs on Student Radio, and even find out a little bit about the people involved. Sounds good? It gets better. Not only will this guide become a collectors item, and quickly appreciate in value, but will include a survey. We here at Student Radio would love to get to know a little bit about you, what you do in your spare time, and if you listen to us. But that's not the good bit. The good bit is that you could be in the running for great prizes when you fill out the survey. Anyway there will be more information about this in next weeks issue.

Oh, before we go, this week on LOCAL NOISE we have PARLOUR. We cordially invite you to listen in at 9:30 PM this TUESDAY night, the 26th of May on Student Radio 531 AM.

Peter Adams
 Christian Haebich

1998 Student Radio
 Directors.

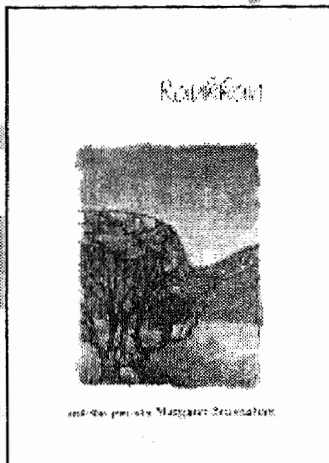
Who Can?

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Margaret Brusnahan
Magabala Books
\$ 9.95

I was unsure how to approach this review. Should I remark on how unfortunate it is that an Aboriginal poet should write in strict Western rhymes, rather than finding some other structure that might more accurately represent Aboriginal culture? Or should I find it appropriate that traditional Aboriginal culture has been subsumed in these poems and replaced by these Western devices - each poem thus a sad but appropriate reflection of the society in which we live? Or should I simply ignore the cultural identity of the poet and just concentrate on the words on the

page? Well, basically the third is, for me, the preferred option. So that's pretty much what I'll do. After all, as Brusnahan states in her introduction, these poems were not "designed for any political purposes," but rather are reflections of a life, depicting good and bad times, happiness and unhappiness, and so on and so forth. And most of the poems would be pretty difficult to politicise in any but the broadest of terms. 'Coorong' is a nostalgic look at, surprisingly enough, the Coorong;



'Drumsticks' is an amusing little look at family Christmases and the lack of enough Turkey drumsticks to keep everyone happy, which contrasts nicely with 'Christmas' a bitter recollection of foster-home Christmases; and 'Lambing Time' is a funny exploration of the differences in attitudes between white and black Australians. Occasionally, however, Brusnahan does raise an explicitly political voice. 'Forgotten' laments the loss of much Aboriginal culture; 'Raukkan' warns of the dangers of

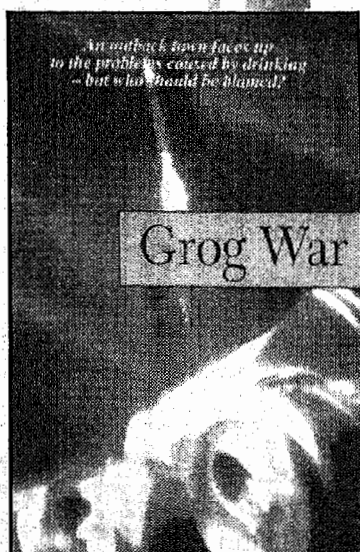
ignoring the issue of Native Title; 'Civilised' is a pointed and witty contrast of the Aboriginal culture of her mother with the Irish background of her father; and 'Lawful Kidnapping' is a pained howl, grieving the stolen generations of Aboriginal children. Perhaps these poems were more personal than political in their origins, but their implications are obvious. As for its structure, the poetry is quite conventional, relying heavily on rhyme and metre. Sometimes the rhythm can seem a little forced, and the rhymes a little strained, but there's enough quality thought in these poems to keep most people happy enough.

Paul Bradley.

Bad Beer

Grog War
Alexis Wright
Magabala Books
\$ 16.95

Tennant Creek was founded on grog. The story goes that a beer truck broke down before reaching the telegraph station near Tennant Creek. So the town came down to the beer truck and stayed. The town is situated on Warumungu land but now many of the land's people are suffering and dying from the effects of grog. This book chronicles the shift of attitude from putting the full blame on the Aboriginal people for public drunkenness to having a broader perspective of the factors to account for what became a community problem and not an Aboriginal problem. It is the remarkable story of how a town was forced to realise that, if it was to have a future, it could not stay divided and would have to face the issues together. Yes, this is the community spirit coming to the fore at a time of crisis. But as you can imagine, there is a broader



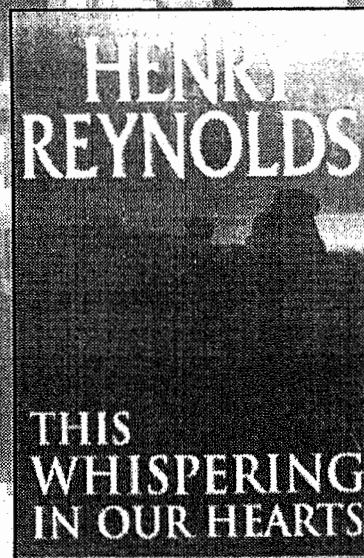
perspective to all of this, and that's national. So it's an insightful account that will be of interest to people wanting to learn more about drug and alcohol problems related to indigenous people. Besides that, Wright is eloquent and direct, and she has put together a warts-and-all account of a really gripping story. It's a pretty honest and gutsy account of the social and economic history dilemmas and strengths of Aboriginal Australia. *Grog War* was commissioned by the Julaikari Council, who also play a central role in the events described in the book. It is also a first in publishing on contemporary issues in Aboriginal society for Magabala books who are an Aboriginal publishing company located in Broome. The problems of alcoholism have been devastating for the Aboriginal people. However, this is an inspiring story that asks 'who should be blamed?' But more importantly 'what should we do now?'

Medusa.

Shout it to the Massive

This Whispering of Our Hearts
Henry Reynolds
Allen and Unwin
\$17.95

Henry Reynolds is a writer who has transformed Australian history over the past 25 years. In his works, he has dismissed two myths: that Australia's history is a peaceful one and that the Aborigines were passive victims of British colonisation. Reynolds has shown the extent of violence in many periods of Australian history and the numerous ways the Aborigines both resisted and adapted to white invasion. Reynolds writes of those people in Australia's history who were troubled by the morality of the settlement and expressed their views either publicly or through political deeds. In books, letters, reports and conversations, such people raised doubts about the justice of colonisation, the degree of violence involved, the suffering of Aborigines and the taking of their land. This book is not easy reading; some bits



are horrendous. The white humanitarians all believed "the treatment of the indigenous people mattered". However, for their concerns they were often vilified, shouted down or treated as outcasts. The unconventional views they put forth were not appreciated and as Reynold's admits, they did not change many minds or reduce the extent of violence on the frontiers. The value of this book is that it shows how past humanitarians agonised over the same moral questions as Australians today. Were the Aborigines the true owners of Australia? If so were the British justified in taking possession of the continent? Was it right for the British to use force when they met resistance? For *On Dit* readers interested in Australia's past and future, this book is a must. Reynolds' prose is simple, his arguments are persuasive and his crusade for Aboriginal justice is relentless.

James Gruber.

Fugitive Piece

An Interview with Anne Michaels

During the Adelaide Writers Festival, I was blessed with the opportunity to have a conversation with Canadian writer Anne Michaels, under the guise of writing for *On Dit* - thank you *On Dit!* I had not long finished her book *Fugitive Pieces* and I couldn't believe my luck. It really is an important thought-provoking and beautifully written novel. We spoke for an hour about things you don't normally discuss that early in the day. However, without dragging you through the details of the frustrating event that followed afterwards, I'll just say that my dictaphone failed. But all was not lost and Anne prompted my memory on the guts of it just before she hopped onto a plane to go back to Toronto after a 2 year *Fugitive Pieces* tour. As Anne remarked, all the best conversations seem to go astray. Here are some of the salvaged 'stray' bits...

Part of the power of *Fugitive Pieces* lies in the ability of the words to create images that draw the reader's attention to memories of war and especially those of the Holocaust. How did Anne choose this approach to writing the book?

"I choose the war images very particularly, very precisely because I didn't want the reader to be overwhelmed in that way. The hope was that the response wouldn't be purely emotional or purely cerebral, but that the two things could come up against each other very very closely. In fact there's a kind of edge I wanted to get very close to which was just before the reader wants to turn away but doesn't and keeps going. And that combination of head and heart is I think essential and the essence of morality."

Morality is one of those very unpopular value-loaded contemporary terms, but questions of morality are inescapable in *Fugitive Pieces*. Is it suggesting ways that we can think of morality today?

"I think the only thing we can do is to keep thinking about these things. Morality won't suddenly rise up in us when the occasion warrants it, we're not going to suddenly know what to do, it's not going to come out of nowhere. It has to be something that we practice, that we discipline ourselves with so that we will rise to that occasion. In that way, how we are in our personal lives, in our private lives, is a kind of context for thinking about these things so that when we are in the world we are able to act out of certain experience."

Something has to be personally at stake for Anne to write. In *Fugitive Pieces* there were questions she had to ask. But Anne doesn't claim to provide answers. She says that the purpose of fiction is not to prescribe answers but to ask questions and to present ways of thinking about them. The fact that it took ten years to write is a tribute to the difficulty of both the material and the ques-

tions.

"I was thinking of what constitutes a moral action. Someone averting their eyes when a prisoner escapes across a field is an example in the book of how small can an action be to be of moral significance. At times of extremity, war or other times, I think we think that that goodness has to be a huge grand action but in fact it could be something very small and still be very potent. I hope that that idea can help expell a certain kind of helplessness we feel in the face of huge events. Another question was whether faith, in general, is possible after catastrophe, after personal, social or political catastrophe, and what would that faith be, what would it feel like, what would it be?"

And how is that faith worked out in *Fugitive Pieces*?

"For Jakob, faith is reconstituted in a celebration of the physical. The relationship between Michaela and Jakob represent a coming together and a physical faith in life and in humanity."



Researching, let alone reading about the details of the events and sheer horror of World War Two can only be made by increments. However, I found reading the passages relating the often painful personal relationships of the main characters Jakob and Ben, the most harrowing and where I was most likely to, in Anne's words, 'turn away'.

"The images were chosen to bring the reader close to horror as well as to beauty. And the beauty of love is also very painful close up. I wanted to bring the reader back to silence, back to their own experience and what they love, so that they would look up from the page and remember."

Writing about an experience of violence became an important exploration of language for Anne. "What language is and what language can do is integral to the book. I was writing with a belief in the power of language but also with an awareness of its failure and its inadequacy. It is impossible to avoid the issue of the role of language when writing about unspeakable events because

the question of language is not just aesthetic but it becomes a moral questions in terms of these events. Language also makes our ignorance more precise."

Anne's lyricism is like really deep and moving music that is often so intimate and breath-taking that your whole body will linger in the detail. Anne "The image is like music - it enters us before we have time to defend ourselves. We instantly respond emotionally. In the book, music is a way of communicating and healing. In Jakob's case, trauma enters through the ears therefore it is very important that healing enters through the ears, through music.

"My aim was that, like music, the words would not only enter the reader but that the reader would enter the words. So the slowness is a deliberate, compelling slowness. I wanted the reader to reach a maximum intensity of reception before they would want to turn away." *Fugitive Pieces* is a profound exploration of how our lives are powerfully shaped by the effect of events we don't live through. Anne describes them as "underground tendrils, streams by which the past influences the future and effects the present." If you've read *Fugitive Pieces* a few times as well as her collections of poetry (*The Weight of Oranges* and *Miner's Pond*) you will be looking forward to her next work of fiction. Let's hope it's soon.

Medusa.

Get Out Of The House

The Outdoor Room

David Stevens

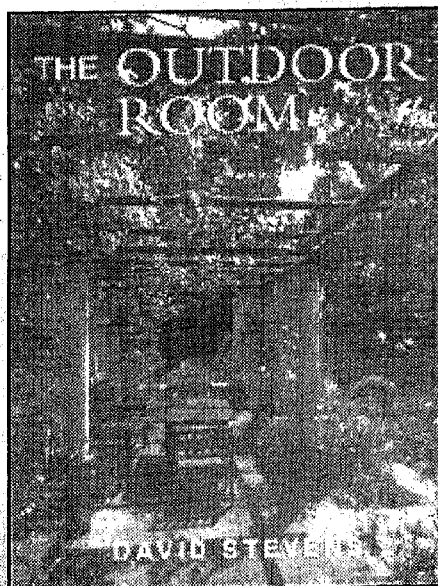
Hodder and Stoughton

\$29.95

The essence of this book is to treat the outdoor areas of the garden as rooms. The outdoor rooms are given walls, floors, and ceilings. We are encouraged to design our outdoor rooms with as much care as we would our indoor rooms and to really live in our gardens, to enjoy them as we would the inside of the house.

This book is practical, but the reader has to be aware that many of the gardens are not Australian, so although the ideas are useful, considerable thought must be given to what is suitable for your local climate. The author tells us to design out garden to fit our personality. The approach is a common sense one. As I read this

book I found that it 'grew' on me. I began to see the garden as more than just a collection of plants and paving. We are taken from assessing the site right through to decorations and furnishings. I never knew that there could be so much to a garden. The



photographs and diagrams are copious and useful. The photographs give a realistic idea of what can be achieved.

Gardens are shown as dynamic areas that can and should change as the needs of those who use the garden change.

The author of this book, David Stevens is a British garden designer who has won gold medals at the Chelsea Flower Show as a designer. He is Professor of Garden Design at Middlesex University and a writer, broadcaster, and TV presenter.

This book is one that can be used to plan a garden from beginning to end, or simply to gain ideas for rejuvenating an existing garden.

The take home message of this book is, plan well and keep things simple.

Polly

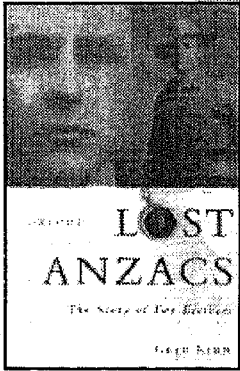
Show Me The Way To Go Home

Lost Anzacs

Greg Kerr
Oxford
\$ 19.95

This, my third year of Arts, involves the study of African and German literature. Hence my knowledge of international literature is broadened. But what a refreshing change this novel makes to my reading lists! An Australian hook, written for us fellow Australians.

Prior to the reading of this book, I was ignorant of the actions of Australia's thousands of volunteer soldiers in World War I. All I knew was that our men fought gallantly in Gallipoli. Greg Kerr, however, has taken me on the most interesting, eye-open-



ing journey through a snippet of Australia's history.

As a journalist, Greg Kerr has worked for *The Age*, the *Herald* and the *Sunday Age*. But at some point he decided to thoroughly investigate the wartime histories of his grandfather, George Kitchin Kerr and his great uncle, Hedley Kitchin. Both George and Hedley enlisted for the war in different battalions, and as a result rarely saw each other. However both kept diaries, and *Lost Anzacs* includes many of their entries.

George's wartime history is the main subject for the novel, as Hedley disappeared on 25 April 1915. His entries give us so much insight into an era, which was for me previously non-existent. George's entries are particularly enthralling, because they are written from the confines of a Turkish prison camp, in which he

was held for over three years. George's records are graphic and honest and many times I could envisage his actions and environment. The diary entries alone are interesting but Greg Kerr provides meat for the sandwich. He supplies detailed and factual information regarding Australia's involvement in the war. His portrait of our history beautifully complements George's real life experiences, which are amusing, perceptive and sometimes grotesque. Greg uses the English language masterfully, his constant use of adjectives is superb: "George's diaries... reveal a man of a deeper nature than the popularised two-up-playing, 'cooe'-calling digger larrikin. He was both an idealist and a pragmatist, a dispute mediator and fighter, reveller and loner, a raconteur and connoisseur of B-grade German movies." In the beginning Greg accurately describes our soldier's naivete in join-

ing the war, and later poignantly points out the futility of war. He demonstrates that it was not easy for our soldiers to return to Australia and pick up their lives and begin again and that after fifty years men were "still grappling with the sorrow inflicted by the war".

This book has enabled me to become more acquainted with our past. It is marvellously written and was easy to read. Often I was so engrossed in the daily life of the Turkish prison camps that forgot where I was.

I recommend it to those who also want to learn about the trials and hardships of a soldier who was almost killed when he was 23 but survived the rigors of war and lived to the age of 73. This book makes me proud that our troops performed above all expectations and glad that there are no such wars threatening our country at present.

Alison Rehn

Double-Blawp Scenario?

Lost In Space

Joan D. Vinge
New English Library
\$14.95

I always get a little worried when a 'respected' literary figure takes to writing tie-in novels. It is something that seems particularly common in the world of science fiction. When, for example, Robert Sheckley, a very well-received and known writer of satirical SciFi takes to writing entries (and not terribly good ones either) in the (seemingly endless) *Star Trek* and *Aliens* series, I have to wonder just how hard up for cash the guy is. The novelisation of the current movie remake of *Lost In Space* enters this category, being written by one Joan D. Vinge who is according to the blurb on the cover the winner of a Hugo, the most highly prized award in SciFi. So why on earth, if she's that good, is she writing this?? Money? Boredom? Slavish fannishness? As a joke? Who knows, but my money's on the first.

That said, given the material she had to work with, she hasn't done too bad a job, turning in a highly readable, if slight (just over 200 pages) adaptation of what is, let's face it, a brainless piece of admittedly mostly enjoyable high-gloss fluff. All the best (and worst) one liners and situations from the movie are present, with a few new ones for good measure as is par for the course with these things. In this case though it is easy to see why the 'missing' scenes were missing - the double-Blawp scenario (no, I won't even

try to explain - read it if you really want to know, it won't take long) is confusing, paradoxically dumb, and I could personally live without the scene involving the Robot and a psychic ice-cream cone (!).

One thing Vinge's novel reveals is the effect the actors on screen have in bringing the characters to life or otherwise. For instance, without the estimable presence of Gary Oldman, Dr Smith has very little of his deliciously camp-evil screen presence and it becomes clear that any life breathed into Don West on screen is entirely due to Matt Le Blanc. Alternately, John Robinson is actually a better character on the page, without suffering the ultra-bland Costnerisms of bearded Bill Hurt. The others are pretty much as effective as they were on film, which can be taken as negatively or positively as you like, depending on your opinion.

Lost In Space is not going to change your opinion on the worth of the film or indeed this type of tie-in merchandise. If you like this sort of thing, you'll probably like this; if you don't, then just avoid it. This is good for what it is but, like the film itself, it's a little light snack to devour as a break from better, more worthy material and one you wouldn't want to have too often.

Gerard van Rysbergen

What is he Good For?

The Letters of Nancy Mitford and Evelyn Waugh

Edited by Charlotte Mosley
Sceptre
\$ 19.95

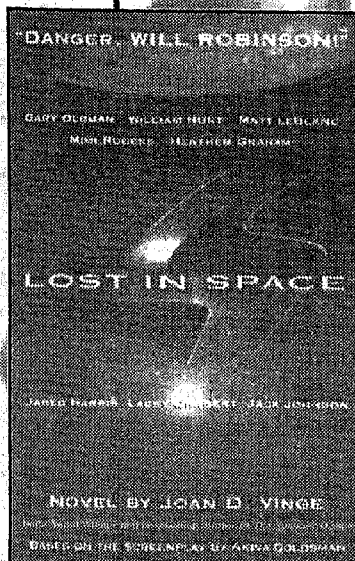
For what reason should you buy a book of letters that aren't love letters? Evelyn Waugh corrected a biographers proposition that there was ever an affair between Nancy Mitford and himself. Any desires then for the letters of a lonely sailing explorer to his lovelorn home bound wife won't be satisfied. However, what is clearly revealed within this collection is a longstanding literary tryst.

This collection's enthusiastic review is due principally to the brilliant ideas and talent of the letters authors: proposals to use dedications to climb the social ladder, a wish that writers might be allowed to be subjected to profit from their work, their snorting dislike of

Americans, Evelyn's method of dealing with fans, biographers, reviewers and members of the House of Lords, books recommended, dismembered and plagiarised and mostly for the pleasure they got out of people they knew appearing as caricatures in one another's books. The personalities discussed are footnoted, rather well, and there are two sections of well chosen black and white photographs; some characters oddly and obviously uncomfortably posing on the edges of chairs. It is well worth comparing one of Nancy's friends (as Evelyn suggested) to a "Maltese pimp".

All this seems to have created some difficulty in how the book should have been marketed. I don't think the choice of puff lettering and gloss cover which makes the book vaguely appear as airport fiction was a good one. The fatuous reviews on the back while positive, all give entirely the wrong impression about a book containing the unguarded essence of two individuals as "a jolly companion" or as a text "reducing politically correct crusaders to rage." Don't be put off by this, Evelyn always hated the covers of Nancy's books anyway.

Chad Jacovi.





ie. You.



The Reader

Bernhard Schlink
Translated by Carol Brown Janeway
Phoenix Paperbacks
\$ 16.95

How would you feel if you discovered, without warning, that your lover was a criminal? And not just an ordinary criminal, but a camp guard at both Auschwitz and near Cracow. Although the first person narrator of *The Reader* engages himself in these and other pertinent issues throughout the book, he draws us in close and often addresses us with confronting questions like 'so what would you have done?'. The story begins with a chance meeting between the 15 year old Micheal Berg and the 36 year old Hanna. Which is not to say I have a thing

about age differences - that would be hypocrisy - but it is of some consequence in the book. This meeting leads to an intense and very physical affair that has a lasting effect on Micheal's life and his relationships thereafter. But then Hanna disappears without trace and in response our protagonist becomes quite a callous young man. In his early 20s, Micheal comes in contact with Hanna again, but this time as a law student attending the trials of former enforcers of the Nazi regime. With post war zeal he and his classmates attend the trials to wrench open the windows of the past to ensure that people - such as their parents - who



had 'permitted' these things to happen would see, and be ashamed. But after weeks of sitting through the drawn out details of the trial and with Hanna now on the defence stand, Micheal is numbed by the thought of self-righteousness. Instead, he is drawn on a personal journey into the complexity of German guilt, the weight of which fell to the second generation who were mere children at the time of the war. 'What should the second generation have done, what should it do with the knowledge of the horrors of the extermination of the Jews?' he asks himself and us. Obviously these questions are not isolated to Ger-

many. So much of the world has experienced racial violence both now or in their not-so-distant past that the issues brought up throughout *The Reader*, though induced by a Nazis heritage, are by no means exclusive to Germany.

I purposefully haven't told you the twist in the story because it's vital to the complexity of the issues addressed and makes the first part, which is at times a little stiff and just too naive, worthwhile. My personal gripe is this: Why must the main female character always be 'beautiful'? Why can't she just be a normal woman? I wouldn't let this put you off reading the book though. But I didn't believe for a moment that you would!

Girls' Gear

Camphor Laurel

Sarah Walker
Pan Macmillan
\$ 12.95

"Under the camphor laurel tree, bonds are made and broken ..."

Camphor Laurel is written with spice and sweetness in truthful measures. It follows the friendship of two girls, and the way the dynamics change as other friends enter their lives. Melissa and Julietta meet when they are fourteen, a changeful, restless time of life. They are incredibly different in superficial ways, yet each has similar insecurities and strengths. Melissa's is the dominant viewpoint and she is the insecure girlchild that lurks in all of us: always seeking reassurance and proof that Julietta really does like her. Julietta, on the other hand, is the extroverted, fearless, worldly girl that we all wanted to be. Or is she? Both girls are incredibly strong, and incredibly weak... and very human. This is a book of truths, captured in a short, temporal sequence.

The writing style is unique. It is as much a visual sculpture of words as a novel. The style leaves the reader with a sense of the way that the time is slipping past at different speeds



and the way that memory focuses on different things: time of day, scent, sound, taste. The characters are brought to life in a very original way that is very easy to identify with. Indeed, they enter the mind insidiously and is hard to extract oneself from their world. The story is told through a highly emotional rather than distant or objective narrator. It allows us to become very involved in the events because it is as though we are

watching through our own eyes, pinning our own emotions to the events. It is not a tale based on externals: it is extremely intimate. If you are after a short, captivating read then this is for you. It can be taken on so many levels: from the simple emotional tale of teenage friendship, to a real understanding of the symbolism and clever techniques used by Sarah Walker. It is about girls, but this should not discourage any guys out there from picking it up. This book is an expose that you might find quite enlightening. I loved this book, and encourage everyone to give it a try. Even if the topic doesn't interest you at all, then Walker's style is something that should be experienced.

Erin O'Donnell.

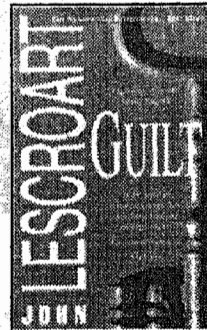
Glitsky?

Guilt

John Lescroart
Hodder Headline
\$14.95

Opening statement: Ladies and gentlemen of the reading jury, if you shivered when Jack Nicholson said "You can't handle the truth" in *A Few Good Men*, or if your bookshelf is dominated by John Grisham, then this is the book for you. John Lescroart's *Guilt* is another in a long line of court room dramas but there is an interesting twist. Usually courtroom drama novels are about a falsely accused person who is eventually found innocent through the clever work of a flashy lawyer. In *Guilt*, we know that the accused, Mark Dooher is guilty and is about to literally get away with murder. This makes the book interesting because instead of trying to guess who the guilty person is, we know already and instead have to predict who Dooher's next victim will be.

The case: The central character, Dooher, is your ultimate Mr. Perfect. He has a successful career as a lawyer, a devoted wife and the charisma and attitude to gain the respect and admiration of all he meets...including the naive and impressionable young lawyer Christina Carrera. Dooher's



fixation with Christina begins to dominate his life and he decides he must have her no matter the cost. Meanwhile, Sergeant Abe Glitsky has just lost his own wife to cancer and has lost an important case against a rapist due to insufficient evidence. Glitsky, convinced of Dooher's guilt vies for promotion as Head of Homicide in order to prosecute and punish Dooher. He completely devotes himself to the case. This results in an almost deterioration of his personal life as he becomes increasingly obsessed with proving Dooher's guilt.

But Dooher gets off and this is where the real action of the book begins. The tension grows and you just know Dooher will try to kill someone else but who? Christina? Wes?

Glitsky? Read it and find out.
My verdict: This is a book I would recommend for when you are having a lazy day or when you don't want to have to think too much about what you are reading. If you are looking for a mentally stimulating read, leave this one alone as the stereotypical characters can become a bit of a yawn at times but if you enjoy the thrill of courtroom action then you will find beyond reasonable doubt that *Guilt* is guilty as charged.
Alex Stillwell.

Song

Paint your reality
by darkening your shadow
definition by negativity
expression by sorrow

Brighten the painting
all but your silhouette
what are you hiding, hiding?
Have you found it yet?

An enigmatic lure
for a catch you don't need
a need without a cure
a cure that makes you bleed

You defy comprehension
skip over boxes like a stone
in merrily terrified obsession
you sink, a unique clone

I don't mean to criticise
I've felt its gravity too -
does emptiness fill your empty eyes?
I could empty them for you.

Erica

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Imagination

Encountering thought,
The pleasant disposition of circumspection;
An expedition into thoughtful fruition;
The explorer and native ideal
- No language, no culture
No explanation... warrants an explanation
of uncharted dream waters.
Currents, tides, ocean flows,
On which a dreamboat like me rows.
Mapping its state with a paper and pen,
Trying to communicate,
What's found on unfettered shores.

Juliet Paine

Arathgar Betrayed

I. The Note

This is just to say

I have clipped
the toenails
that were on
your feet

and which
you were probably
saving
for some absurd reason

Forgive me
they were too long
and the clippers
so shiny
and so sharp

II: The Anguish

I saw the best toenails of my generation clipped by mad people, starving hysterical naked, spinning, drifting madly downwards in freakish, whirling, gravity-induced downwardly-spiralling circles that spun and drifted like mad spinning, drifting, slinky springs tormented by buckets and cows moo moo and ducks quack quack and small furry squeaky squeak squeak things with cheesy cheeseballs of Swiss cheese, that sank in the moonlight like the keelhauled dreadnoughts of desire that ate the fairybread of my soul, that gathered in countless bars and coffeehouses and cafeterias and cheap grubby restaurants and sleazy strip clubs and smoke-filled jazz clubs and yes even public libraries listening to fizzy penguin music and yackety-yacking about deconstruction and Derrida and climbing the walls to find some sense amid all the pointlessness and garbage and refuse and mildew and coffee-stained trousers and tobacco smoke and hips and thighs and endless buttocks and unhygienic sexual activities and drug-addled mind hazes and whatever it was I was going on about.

III: The Reply

you reached in and tore out my heart
when you cut my toenails
and left

what in God's name did you think you
were doing? Did you think I would
just let you tear me apart and walk away
with nary a complaint or act of revenge?

you stomped my life to a bloody pulp
you fatso pig-dog brute
you put your boot in my face
and jumped up and down
like the brutey brutish bruteful brute
that is you, you brutey brutish bruteful
brute, you.

well just you wait.

because I know where you live.

Ha ha ha ha!

- Arathgar the Unavoided

MUSIC TO SCROOGE TO.

Christmas Oratorio

Dir: Kjell-Ake Anderson

Starring: Peter Haber, Johan Widerberg, Lena Endre.

This is one of the few Swedish films to come to Australia in the past few years, and surely the only one that is partially set in New Zealand as well. Despite what you may think, it has absolutely nothing to do with Christmas celebrations, and, while Bach's *Christmas Oratorio* is one central theme in the film, it is certainly not what the film is about. Part costume drama and part social study, the film looks at the influences of one generation on the next in a family.

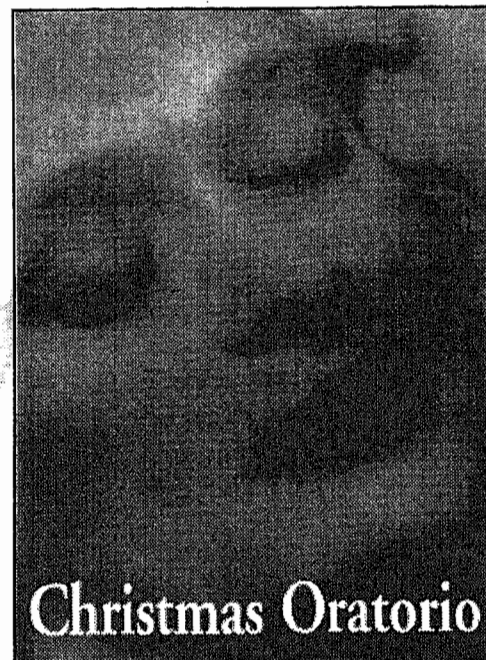
Solveig, whose name is an echo of the character from Greig's *Peer Gynt* is the beautiful mother of Sidner and Eva-Lisa, beloved wife of Aron, and an amazingly talented musician. On

the way to a rehearsal of the local choir, who she is trying to convince to perform Bach's *Christmas Oratorio*, she is killed at a bend in the road. Absolutely bereft, Aron takes the children and moves to a local town, where he begins working as a butler. The story that follows is that of Sidner and his father's lives. Aron begins to correspond with a woman in New Zealand, who he falls in love with and decides to travel to New Zealand to marry. Over the same period, Sidner is seduced by Fanny, the dressmaker who is more than twice his age. As can be imagined, the effects of both these events are incredibly far reaching for all involved.

While the story is an enjoyable yarn, it is fairly difficult to fathom the motivations for the various charac-

ters' actions, even when the abnormally high incidence of mental illness is taken into consideration. However, it is a good study of human relationships, and the way events can profoundly affect the next generation and even the one after that. The acting is relatively good - particularly the children's parts - though certainly not exceptional. The scenes set in New Zealand seemed very strained and amateur in particular. Despite this, it is worth a viewing, as the soundtrack is pleasant, and the scenery utterly beautiful, but don't expect a life changing experience.

Bronwyn Davis



SOUNDS RUDE

In and Out

(1997). Dir: Frank Oz

Kevin Kline, Joan Cusack, Tom Selleck, Matt Dillon.

In and Out begins by outlining the life of popular English teacher, Howard Brackett (Kevin Kline). Howard is a very popular teacher, adored by his students, parents and colleagues, in fact everybody loves him, especially his fiancée, fellow English teacher, Emily Montgomery

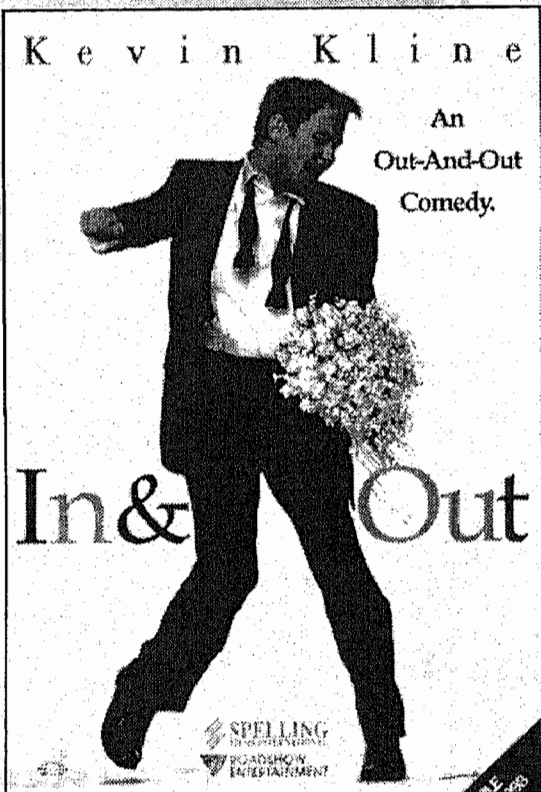
(Joan Cusack).

The night of the Oscars comes a few days after the wedding of Howard and Emily, and one of Howard's ex-students, Cameron Drake (Matt Dillon), is nominated for Best Actor. Cameron wins the award and in his acceptance speech thanks his English teacher Howard, and says that Howard is gay. This triggers off a whole series of events in which Howard explores who he is and if he might be trying to be somebody else.

In and Out is an amusing look at the perception of homosexuality in a small American town. The reactions of people are quite typical making the film a little predictable but there are very good performances by Joan Cusack as Howard's fragile fiancée and Tom Selleck as Peter Malloy, the TV ratings-hungry reporter who sees this as a wonderful opportunity to boost his popularity.

In and Out is a fun film which is good for a quiet night, but it is not as hilarious as counterparts such as *The Birdcage*.

Michael



ALL MY FRIENDS ARE GETTING MARRIED

My Best Friend's Wedding

1997

Julia Roberts, Dermot Mulroney, Cameron Diaz

"I can't believe you haven't seen this!" my sister cried when I brought the video home. "I can't believe you want to see this!" the video sub-ed cried when she gladly handed the tape over. *My Best Friend's Wedding* is the kind of movie that either you've already seen or you don't really want to see. Yet another "romantic comedy", *My Best Friend's Wedding* deals with love, friendship and wholesome moral messages. Julianne Potter (Julia Roberts) leads a busy yet ordered life ... and then one day when she returns home to a message from her best friend Michael (Dermot Mulroney) it all gets turned upside down. You see, when they were younger, Michael and Julianne made a pact to marry each other if they hadn't found respective partners by a certain age and, with birthdays looming like grey clouds, Julianne suspects that Michael will ask her to marry him. Instead she is surprised to learn that he has found true love

in Kimmy (Cameron Diaz). All of a sudden Julianne realises that she needs to 'save' Michael from this mistake and tries all sorts of tactics to break them up (including some help from her Editor-friend George (Rupert Everett)). Predictably, love prevails and it all comes to a head at the proposed wedding.

Roberts plays a forthright and manipulative Julianne - she knows what she wants, she'll get it now and she'll determine how much. Michael, as played by Dermot Mulroney, is particularly dopey to not notice the games he's being made to play yet still pulls off the love-struck romantic figure well enough for all to have a soft spot for him. Similarly, Cameron Diaz's sympathetic portrayal of Kimmy leaves us hoping that Julianne's wicked plans will fail. However, the most fun comes from George, who hams up the moral teacher role to a tee.

In terms of a dozy movie for a lazy, rainy Sunday afternoon, *My Best Friend's Wedding* is a good choice - otherwise, save the video recorder for far more inspiring (and intellectual) works.

Susie Bate

Crow Calls

The Crow - City of Angels

1996. Directed by Tim Pope

Vincent Perez, Mia Kirshner, Richard Brooks

Roadshow Entertainment

The most lasting impression one gets from this movie is its dark, surreal cinematography. The moody combination of oppressive music, smoke and dull-coloured lighting is a theme which runs from opening to closing credits. Director Tim Pope does well in keeping the motif from becoming monotonous. The action stays focussed, to avoid lingering in any one scene. As the story unfolds its background is slowly revealed by a series of flashbacks, each revealing more information than the last. The transition between history, present events and dreams is so smooth that often the line between reality and unreality is blurred. This is obviously Pope's intention, as it complements the dream-like atmosphere of all scenes. The atmosphere is also highlighted by occasional scenes where frantic camera shifts leave the watcher unclear as to what is actually happening until the scene is over. The story begins with the death of Sarah's (Kirshner) lover, killed by Judah's (a drug lord, played by Brooks) followers. Ashe (Perez) and his son witness the killing and are themselves killed. However, we are told in a voice-over from Sarah at the start of the film that sometimes souls don't always 'cross over'. Later, we are informed that a crow might sometimes act as a link between this world and the next. She returns to take revenge on Judah and his disciples. He has the added bonus that while a crow, which follows him around observing all that takes place, is alive, he is invincible. Judah knows this, and attempts to capture and kill the bird.

The heavy grungy soundtrack featuring such bands and artists as Korn, White Zombie and Iggy Pop matches the decrepit scenery of a mystical Los Angeles which brings out the worst in many characters. The whole cast are well-suited for what often become intensely psychological roles. Perez and Kirshner both add the right peculiarities to their characters, while Brooks is perhaps a little too clean-cut and properly spoken for a street drug lord. He is otherwise competent.

The overall effect that the movie had on me was such that after watching, I was led to ask myself the question, did I just dream that? It is viewing well worthwhile.

Tim Williams

The World Where You Live

Habitat

Dir: Rene Daalder

Balthazar Getty, Tcheky Kargu and Alice Krige

Roadshow Entertainment

For me, nothing says "bad movie" like when a woman is involved in an explosion and her clothing is damaged in such a way that it reveals her nipples. Apparently it is "bad movie season" for videos at the moment or our beloved video sub-editor, Esther, has a sadistic streak in her that none of us know about. This film was really quite painful.

A brief storyline. In the not too distant future, the Ozone Layer is totally depleted and if you spend more than 20 minutes in the sun you will become a giant blister. One man takes it upon himself to save the world by

re-starting the evolutionary process. Whoo- hoo! And the excitement continues. With a host of annoying, unbelievable characters this film drones on for some reason I was not able to determine. The conclusion seems pointless and I couldn't decide whether the the film was meant to be horror, drama, sci-fi or comedy. Maybe all of them.

Do you remember when Balthazar Getty was one of the hot young Hollywood actors? Well, no more. This film proves he is well and truly on the scrap heap. I could whinge about this film for another 200 words but instead I will just say, if you want to see a really crap film then this is for you. If not, then don't waste your money.

Chris Bolland

GIVEAWAYS

Wanna have your own copy of *The Crow - City of Angels*?

Well, the people at Roadshow (thanks Belinda) have answered your prayers and have given *OnDit* two copies of the video to give away, just put your name and phone number on a piece of paper and pop it in the video sub-editor's pigeon hole, or telephone on 8303 5404 and leave your details, before 1:00 Friday 29th May. If you miss out you can always buy your own copy for \$29.95 from any reputable video retailer (and a couple of the disreputable ones too).

My, What Big Eyes You Have...

Freeway

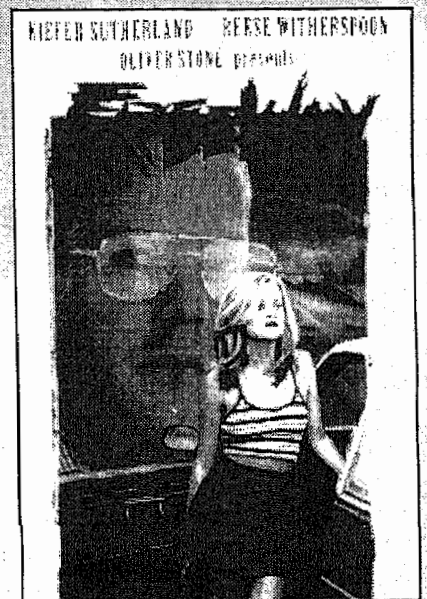
1996

Director: Matthew Bright

Starring: Keifer Sutherland, Reese Witherspoon, Brooke Shields

Columbia Tristar

Hello and welcome to the latest offering by Oliver Stone presents... basically this means that this demi-god in movie production put up the capital so that this movie could be released. But don't be discouraged! This modern day Little Red Riding Hood is actually a lot better than anything Mr Stone could ever produce. For this adaptation is very witty and at times hysterical as we wade through the trashiness of Vanessa (well played by Witherspoon) who is a chick who is pissed off and thinks the whole world owes her. Vanessa takes to the freeway in search of a Grandmother that she has never met to save her from her



"parents" (a drug dealer and a prostitute). On this freeway she meets Bob Wolverton (Sutherland) who is ironically the serial killer who has been killing young girls who fit into the white trash category. The mystery is will this big bad wolf Bob take the red riding hood Vanessa as his next victim, or not.

Sure it's a basic, and at times, predictable plot. However the interpretation is quite funny and it really worked for its R18+ rating (did we really need to see Brooke Shield's head blown off - or did we?) The gritty realism of the film does not really mesh well with the coincidence and mystical elements that allow Vanessa to take her journey to find salvation and her grandmother. If you are looking for a light fluffy film as a form of escapism, *Freeway* is definitely not the film for you. However if you're after a gritty, fast-paced, in-your-face, action thriller go crazy and hire it.

Jocelyn Milbank





Good Guys Wear Black (or, Mine is THIS Big)

City of Angels
Now Showing
Wallis and selected cinemas

The publicity flyer quoted a reviewer from a U.S. tv show; *City of Angels* is 'a perfect date movie'. So I took my perfect date and went to see Meg Ryan fall in love with an angel. *City of Angels* is set in present-day Los Angeles (the city of angels - get it?) Ryan plays a heart surgeon, Maggie, whose own heart is in need of emotional surgery (oh the irony!). She has a good job, a great apartment, a faithful hound and a presentable male companion but something is missing. Unbeknownst to Maggie (and the rest of us) angels are all around us, listening in and taking people to 'the other side'. Nicholas Cage plays one such angel, Seth, who gets the hots for Maggie when he sees her in an operating theatre. The dilemma for these two characters is now set: can Maggie leave her rational, scientific training aside and go with her feelings; can Seth give up eternal life for his lurve? So we have a standard romantic plot: can two people from different backgrounds get together? Sam Goldwyn, head of MGM, once said 'there is only one plot: the delayed fuck'. The plot of *City of Angels* follows Mr Goldwyn's dictum perfectly. After Maggie and Seth's meeting we are just waiting to see what their coupling will be like. The pity of this film is that it takes an interesting idea: what if there are angels looking after us; what would they do; how would they experience consciousness, and turns it into a single pedestrian question: what would

it be like to be loved by (and have sex with) your own personal angel? The producers of *City of Angels* have based their film on another film, *Wings of Desire* (*Himmel uber Berlin*) by German director Wim Wenders. If you've seen *Wings of Desire*, *City of Angels* will inevitably disappoint you. Wenders' ideas about angels are lost in this film. Ideas are lost in this film. It's all emotion, emotion, emotion tailored to bring you to tears. Where *Wings of Desire* tried to show the audience what the existence of angels might be like, *City of Angels* is a tedious conversation about and between Maggie and Seth, neither of whom we ever get to know enough to care about. *Wings of Desire* created a mood of quiet wonder, the best *City of Angels* can do is a few cheap laughs. *City's* cinematography (by John Searle) has some great swooping over L.A. moments that give us a glimpse of what this film might have been.

If you've seen *Wings of Desire*, give *City of Angels* a miss. If you have to accompany your perfect date to it, watching for the differences between the two films may give your brain enough to do to pass the time. If you haven't seen *Wings of Desire* and you think Meg Ryan and/or Nicholas Cage desirable *City of Angels* will fulfil your needs. It's harmless, and if you were flying overseas and this was one of the in-flight movies, it would be nice to watch while falling asleep.

Katharine Thornton

Screen Culture - Screen Happenings.

I am happy to inform you that Gawler Twin Cinema and the Regional Appaloosa Club will be hosting a premiere for *The Horse Whisperer*, starring **Robert Redford**, on June 3. The cost will be \$10.50 which will include drinks and nibbles before the film. The pre-film refreshments start at 7pm and the film starts at 8pm. Yes people, there is life beyond Adelaide cinemas and the Marion Megaplex! Be daring and venture beyond your comfort zone.

Chris Bolland (Film Sub-ed.)

Take your pants off

(or, You Can See How Big Mine is)

Going All The Way
Now Showing
Palace Cinema

Director Mark Pellington's latest film, *Going All The Way*, is the story of two young men searching for direction and meaning in their lives since returning home to Indianapolis from the Korean war. The shy and unassuming persona of Sonny Burns (Jeremy Davies) is in complete contrast to the confident nature of Gunner Casselman (Ben Affleck). Regardless of their differences, the two befriend one another and begin their journey of self-discovery in the midst of conservative middle America during the 1950s.

Humour, hypocrisy and masculine insecurities are themes that dominate the narrative of the film. Both Sonny and Gunner are depicted as characters that are confused, repressed, aroused and influenced by the numerous women that infiltrate their lives. Even though there are four central female characters in the film, there are only two distinct female character "types"; the whore or the nun.

It is through Gunner that one sees the hypocrisy of both the character and the message that the scriptwriter/director tries to preach to the audience member. Essentially, the character of Gunner believes himself to be a reformed jock. Clearly it is the intent of the director's narrative to depict a character (through Gunner) who was once a big man on high school campus (due to his sporting prowess), but has since transformed into a more enlightened individual during the war. Gunner blatantly believes that he has become a more complex character since high school. For after all he has visited a Japanese brothel and been to one or maybe two art galleries. Clearly two hallmarks of maturity. However, in Gunners

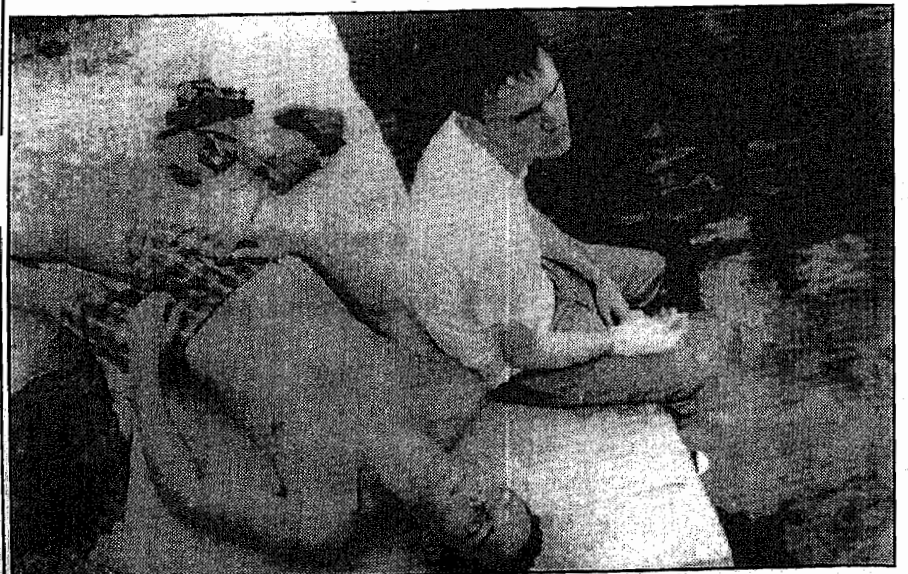
quest for knowledge and new found enlightenment he has forgotten to learn the lesson that women are more than sexual objects placed on this earth for his enjoyment. Clearly, Affleck seeks to portray Gunner as the embodiment of the new broad minded youth of the 1950's. At the end of the day Gunner is a sexist, self-serving narrow minded jock. Clearly this is a role that Ben Affleck has become somewhat comfortable with in (ie *Chasing Amy*, *Mall Rats* and *Dazed and Confused*).

Pellington's use of jump cuts and flash back sequences works within the context of certain scenes. Maybe Pellington has sought to create a surreal element to the picture through the use of such techniques and for particular scenes this has worked. In other sequences he has been unsuccessful in creating this mood or idea. For at times the film looks like a cheesy music video. However one should not be surprised if the film does look like music video because Pellington has worked for MTV and produced videos for the likes of Pearl Jam and INXS. Not to mention the fact that he has made commercials for Nike, Sega and Reebok. Needless to say this film hardly has the appearance of a cheaply produced 16mm indie film.

While occasionally offended by aspects of the narrative, one cannot call this an unenjoyable film. Often the film is highly amusing. Especially a sequence involving pornographic magazines and stuffed toys!

The idea of exploring the insecurities of young men is a theme that is not that common place in cinema. To the credit of Jeremy Davies he has successfully created a most intriguing and complex character in Sonny. His performance is outstanding.

Sarah Ridge



Nicks, orally

Nil By Mouth
Now Showing
Cinema Nova

Gary Oldman's writing/directing debut has a lot going for it. Firstly, Gary Oldman. Roles in films such as *Rosencrantz and Guildenstern are Dead*, *The Fifth Element*, *The Professional*, *Immortal Beloved* and *JFK* (not to mention *Lost In Space*, *Air Force One* and *Bram Stoker's Dracula*) showed us an actor of remarkable range and screen presence. Not, of course, that any of that necessarily lends weight to his ability as either a writer or a director, but it does suggest that the man has some ability. Which is a good start. The premise for Oldman's film comes straight from his childhood in South London and, as such, concerns



the daily interactions of a family and a few friends in, wouldn't you know, South London. Not a pleasant family, either. Raymond, brilliantly played by Ray Winston, is a boorish, ignorant, wife-bashing lout who would sooner listen to his mate's rehashed stories than communicate with his wife, Valerie (the role for which Kathy Burke (Magda in *Absolutely Fabulous*) won Best Actress at Cannes 1997). Valerie's brother, Billy (another great performance, from Charlie Creed-Miles), is a heroin addict portrayed as a man of much greater character and heart than one is used to seeing from addicts in film. The film follows a period of upheaval and difficulty for the family, and the emotional intensity doesn't really let up for the whole duration of the film (in excess of two hours), although there are some minor, very effective, patches of comic relief. In particular, the scenes containing violence are well placed and incredibly uncomfortable to watch. This is not a pleasant night out at the movies by any stretch of the imagination, but Oldman's directorial debut is a tremendous success and one that you won't be disappointed with.

Chris Slape

Really, really, really good

(imaginative heading #4279)



Welcome To Sarajevo
From 25th June
Palace Cinemas

Welcome to Sarajevo is one of the most powerful films that I have ever seen, and also one of the best. From the opening credits I was overwhelmed by the feeling that this was an important film. I was not disappointed. We see the progression of the war and ethnic cleansing in Bosnia through the eyes of the foreign press, covering the story. Michael Henderson, a British journalist, becomes increasingly involved with the plight of the children and starts covering the story of an orphanage in Sarajevo. He makes a promise to one of the orphans that he will help her get out of Bosnia. Interspersed through the story are real news reports documenting the progression of images let out of Bosnia to the wider world, and the reaction of world leaders to those images. The acting in this film is impeccable. Steven Dillane is fabulous as the increasingly involved

reporter. Woody Harrelson plays the American foreign correspondent who is able to remain emotionally outside of the war whilst putting it into America's living rooms. Marisa Tomei has a small role as an aid worker who organises the movement of children from Bosnia to Italy. Young actress Emira Nusevic beautifully plays the child that inspires the hardened reporter to risk all in an act of compassion. This film is based on true stories and experiences of British journalist Michael Nicholson, who started out a war weary journalist who had seen it all, and became drawn into the lives of the people around him. The Bosnian Serbs are portrayed as the main protagonists, but there is also a sense of atrocities being committed on many sides. This is not a film about racial blame, but about what people will do to each other in extreme situation, and how the human spirit can prevail against almost insurmountable odds. This is one of those films that must be experienced to be believed and I loved it. Esther Spelght

Gay In-House Jokes

Boys Life
Now Showing (for 2 weeks only from May 21)
Cinema Nova

Boys Life is a compilation of three short films all about gay teenage boys as they come to terms with their sexuality. The shorts are each about half an hour long. The first is called *Pools Days* and is directed by Brian Sloan. The main character, Justin, takes a job as a lifeguard to earn enough money to buy a car and there he meets the man who will help him confront his sexuality. The second film is *A Friend of Dorothy*, which is directed by and stars Raoul O'Connell. Winston (O'Connell) moves to New York to go to college. He knows he is gay but doesn't know how to meet other gay men and is afraid to approach those who he suspects are like him. He is also madly in love (lust?) with his older room mate Tom. The rest of the story is predictable but by the end of the film he has met more gay men who understand him. *The Disco Years* is the third film. Directed by Robert Lee King, it is probably the

best of the three films. It is presented like a gay *Wonder Years*, with similar narration and format. *The Disco Years* also gives some sense of the history of Gay and Lesbian Rights. Interestingly, it shows what happened to gay teachers in the seventies and the vendetta that was being raised against them. The story is about Tom, who discovers his sexuality with a schoolmate but is then dumped by his school mate for a girl. I had expected this trilogy to be aimed primarily (if not absolutely) at a gay audience and my suspicions were confirmed. Having missed the media preview I went to the opening night and was bewildered by the lack of women. In fact, the only woman in the entire cinema complex was the Cinema Attendant. These films are average to good. I didn't get all the jokes, which I assume were "gay in-house jokes" and some of the acting is really corny. I think these films are something that gay men may like, but not many other people will. Chris Bolland

1998 Academy Award winner

Ben AFFLECK

From *Good Will Hunting* and *Chasing Amy*

In love and life, there is only one way to go...

going all the way

JEREMY DAVIES
ROSE MCGOWAN

directed by mark pellington

presented by JUICE

M 15+ MEDIUM LEVEL SEX SCENES
LOW LEVEL COARSE LANGUAGE

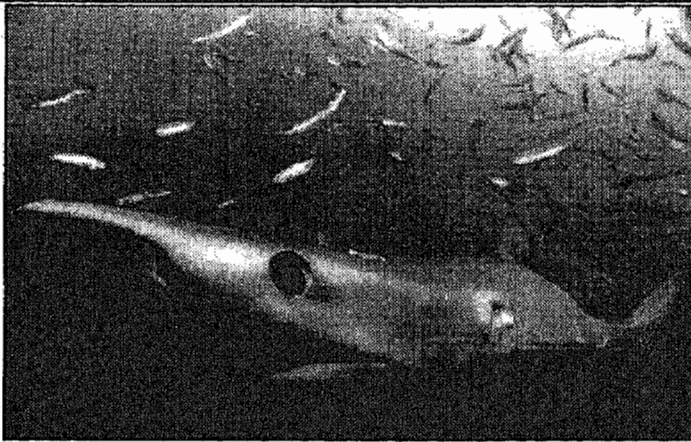
NOW SHOWING

PALACE
EASTEND CINEMAS
274 Rundle Street (08) 8232 3434

Film: The End

THE FISH FILM

Into The Deep
Currently showing
IMAX



This is a film about fish (and kelp, and squids, and stuff like that). I think that's why I got sent along. So if you're a bit of a fish buff, as I'm sure a lot of you are, you can stop reading and head along to see it right now. It's on the IMAX screen, so those of you keen to check that out can also head along. And most importantly, it's in 3D, so anyone still reading should stop right now and go immediately.

Still here, huh?

I won't say too much about the size of the screen, because that's been done. It's damn big, though. It's not many cinemas where you occasionally catch yourself physically turning your head to see what's happening on the other side.

I will say a fair bit about the 3Dness of this film. I haven't seen a 3D film since Pizza Hut ran some promotion giving away glasses for a special 3D television screening of *Jaws*. That was pretty crap, and a long time ago. So I wasn't overly prepared for the magnificence of this 3D technology. It does really look like you're right there swimming along with the fish. Several idiots sitting in front of me couldn't resist the temptation to reach

out and try to grab one. I can understand the temptation, but do try to keep a sense of your true surroundings. It is hard, but try.

The full impact of 3D was made early, with a shot along the surface of the ocean filmed such that the water seemed to finish right in your lap. Truly eerie. Most of the shots, one suspects, are planned to highlight the 3D aspect of the film (and why not?), resulting in some stunning spectacles that are hard to believe and harder to describe. Very, very impressive. The glasses we had to wear were big and cumbersome (such that one could wear them over regular glasses), but seriously, who cares?

If you're actually going to go along just because you're interested in fish, you probably won't be disappointed, either. A wide variety of aquatic life get good screen time, and you might learn stuff you don't already know. I particularly enjoyed the Sarcastic Fringeheads (and not just because of their name); and every time a squid was on screen I just about went nuts. But it was nuts in a good way.

Chris Slape

Screen Culture
Stanley Kubrick - *The Killing*

Recently I saw Kubrick's *The Killing* at Palace Eastend Cinemas as part of the AFI's National Cinémathèque. Kubrick is without a doubt one of the greatest living filmmakers. His versatility in filmmaking is remarkable. His films include *Spartacus*, *Paths of Glory* (which also screened at Cinémathèque), *Lolita*, *Dr Strangelove*; or, *How I Learned to Stop Worrying and Love the Bomb*, *2001: A Space Odyssey*, *Barry Lyndon*, *A Clockwork Orange* and *Full Metal Jacket*. Although he is a great filmmaker, I am also positive he is a great misogynist. We only have to look at the female characters in his films. If Kubrick does have major female characters (usually he doesn't, women are peripheral characters or accessories for men) then she is an evil or annoying character. I will be very interested to see *Eyes Wide Shut* when it is finally released to see how Kubrick has used Nicole Kidman. Originally the film was scheduled for release in Australia in late December this year but Kubrick has decided to re-shoot some of the scenes which means the film will not be released (by my estimate) until mid 1999.

Kubrick is renown for his meticulousness. In *Barry Lyndon*, his desire to shoot the film in real 19th century lighting (candles and lamps) led him to develop a new camera lens. His meticulousness also shows through in *The Killing*

SCREEN CULTURE: KUBRICK

which he made in 1956. The story is about a racecourse robbery and the men who were involved in it. Kubrick wrote the screenplay adaptation from *Clean Break* a novel by Lionel White (adapting novels for the screen is something he is also renowned for). He tells the story through narration and dialogue and well set out scenes. When the robbery is put into motion we see what each character did through the day, from when he left home until the time he had to perform his task. This trick of showing the chronological sequence of a character's actions is still around today. Recently Tarantino used it in *Jackie Brown* and it can even be seen on *The X-files*. What new techniques will Kubrick have developed for *Eyes Wide Shut*? Will he still be as daring and innovative in his new film as he has been in the past? I wait with anticipation.

Cinémathèque is screening every Sunday at Palace Eastend Cinemas for most of the year. This Sunday (May 31st) the second and final part of *Treasures from the French Embassy Collection* will be screening. Programs are available from Palace.

Chris Bolland

NO ONE'S GETTING ANY YOUNGER

Twilight
Now Showing
Greater Union and selected cinemas

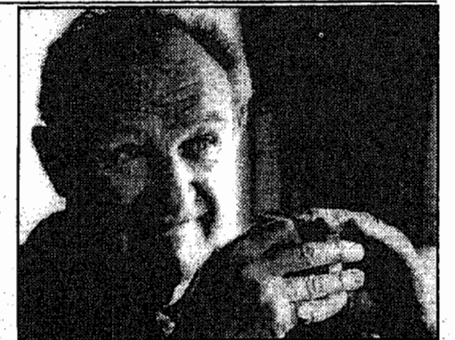
Twilight is yet another attempt by Hollywood to depict the darker sides of itself. Boasting an impressive cast of screen veterans, this thriller/murder mystery revolves around a complex cover-up that has resurfaced in present-day Los Angeles. Retired private investigator Harry Ross (Paul Newman) agrees to help his long-time friends, former screen legend Jack Ames (Gene Hackman) and his wife Catherine (Susan Sarandon) in what is supposed to be a simple delivery. He quickly becomes em-

broiled in a much deeper web of blackmail, murder and corruption involving his friend's not-so-clean past.

It's pretty obvious that the movie is following standard formula for this genre, complete with the ongoing audience narrative by the private investigator. Newman (eight Academy award nominations, Best Actor Oscar for *The Color of Money*), Sarandon (Academy Award for *Dead Man Walking*) and Hackman (Best supporting actor Oscar for *Unforgiven*) play their respective characters with the flair you would expect, and I'm sure that their fans would appreciate this movie on their performances

alone. The supporting cast also hold up their end with good performances by James Garner (*Maverick*) and Stockard Channing (*Six Degrees of Separation*), both previous Oscar award nominees. However, for the rest of us, *Twilight* is a considerable disappointment. The basis for a good thriller is in its unpredictability and suspense value, and unfortunately *Twilight* can't deliver. Ironically, the screenwriter's attempt at witty dialogue in the form of jibes at the elderly reflect the nature of the film - an unintentional *Grumpy Old Men*.

If by some odd twist of fate you actually go and see this movie, keep an eye out for some appalling cinema-



tography - in particular, the scene with Ross, Willis (Liev Schreiber), and Gloria Lamar (Margo Martindale). I don't think they really intended to include overhead microphones in this scene.

David Choy

DIFFERENT STROKES

Nashville (1975)
Director: Robert Altman
Screening this Thursday May 28th at 6:30pm in the Union Cinema, Level 5, Union Building. Film Society Members \$2, others \$4. Tickets at the door. Door prize double pass to Palace cinema.

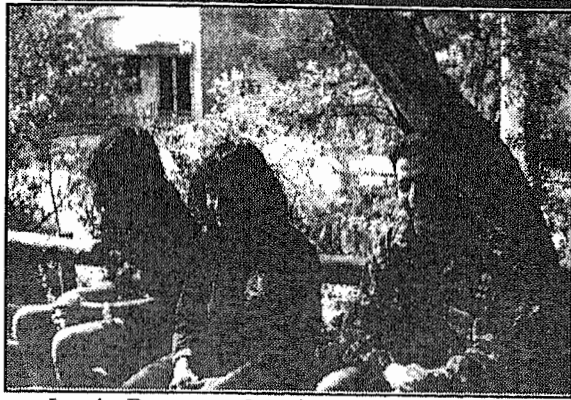
Nashville was made in 1975 by producer-director Robert Altman, of *Short Cuts* and *The Player* fame. It bears a certain resemblance to *Short Cuts* (recently shown on TV) in that it consists of a series of intersecting stories, depicting the lives of twenty-

four people connected to the music business in Nashville, Tennessee. The script, written by Joan Tewkesbury, has Michael Murphy setting up a rally as part of the Presidential campaign of candidate Hal Phillip Walker. Walker's unbelievable platform includes banning lawyers from Congress and rewriting the national anthem. The rally will feature singing stars Henry Gibson and Karen Black. Geraldine Chaplin is a BBC journalist reporting on the proceedings while Keith Carradine plays a slimy stud who beds many of the women. The film also features

Elliot Gould, Julie Christie, Ronee Blakely, Dave Peel, Allan Nicholls, Jonnie Barnett, Richard Baskin, Allen Garfield, Christina Raines, Lily Tomlin, Keenan Wynn, Gwen Welles and Shelley Duvall.

Set and filmed in Nashville, the film naturally contains many songs, often written and sung by the cast. Like other Altman films, *Nashville* is a personal look at a hero-less cross-section of America, playing out their individual parts against a backdrop of the American icon that is Nashville.

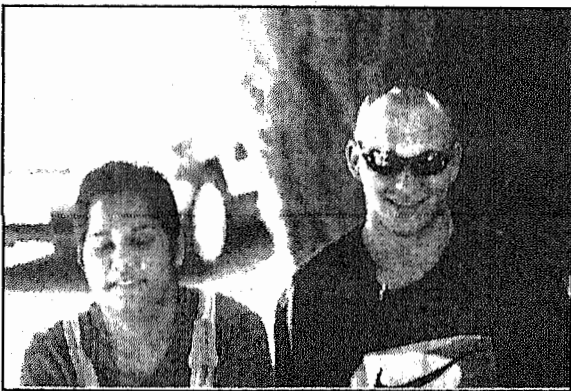




Jamie Ramzan, Mark Salt, and Rachael O'Brien



Kathleen Neal, Brian Willis, and Michelle Morgan



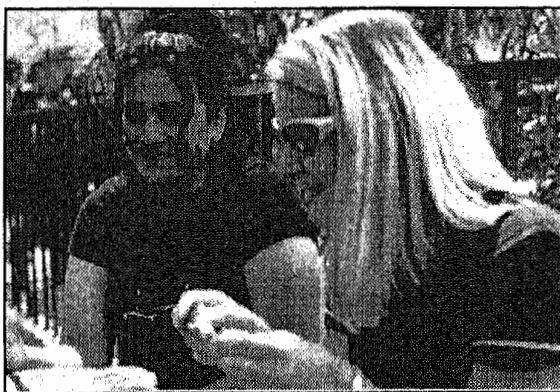
Kathleen Neal and Brian Willis



Leslie Lowey, Michelle Morgan, Simone Gristwood, and Isabelle Taylor



Natasha Walsh and Elaine



Soraija Oostings



Darren Cassidy, Jo Balhern, Simone Gristwood, and Colleen Reven



Craig Watson, Gary Cowar, and Kathleen Neal



Brian Willis and Richard Turnbull



Wayne Surha and Jamie Ramzan

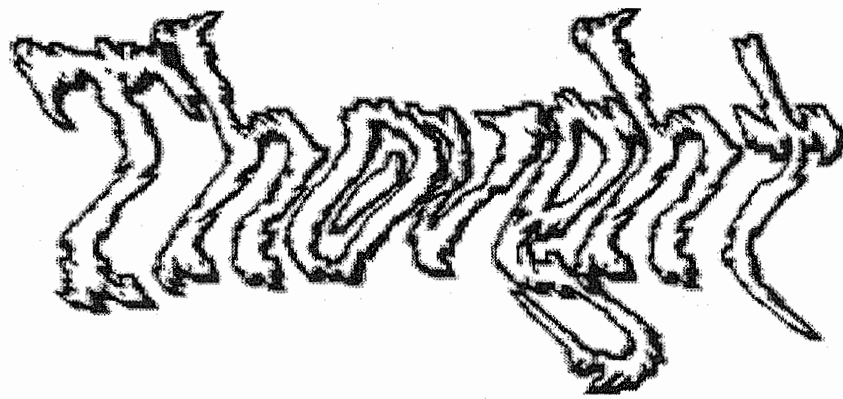
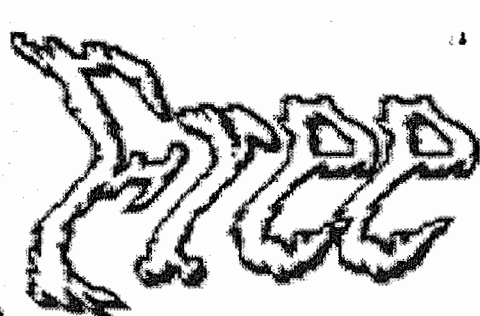
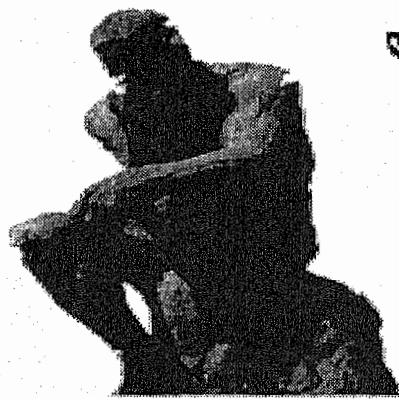


Wilto Yerlo Interim Manager Susan Close with Marcia Hale and Tricia White



OUR WONDERFUL FRIENDS OVER AT WILTO YERLO SENT US A WHOLE BUNCH OF DELIGHTFUL PHOTOGRAPHS OF THE SORT OF HAPPY SMILING FACES YOU'D SEE THERE ANY TIME YOU JUST HAPPENED TO DROP BY . WE THOUGHT WE'D BRIGHTEN UP OUR OTHERWISE SHABBY PUBLICATION AND PUT THEM ON A PAGE FOR YOUR VIEWING PLEASURE.

NICE LOOKING BUNCH, AREN'T THEY?



Those readers that are familiar with the Philosophy Column, will notice that the title has undergone a miraculous transformation. **FREE THOUGHT!** is the new heading. Why (you may very well ask) did I change it? I was talking to a rather intelligent lad the other day, who pointed out that the title "Philosophy" possesses the negative connotation of boring intellectual talk. He was absolutely right. The word "philosophy" like every other word in existence doesn't just mean what the dictionary tells us it means (after all who reads the dictionary?) rather there are always various unwritten meanings.

One dictionary says: "Philosophy - Study of or search for the fundamental nature, function, and purpose of humans, the universe, and life itself." What they forgot to include was the various negative emotional meanings that come with Philosophy, such as: something that wastes people's time, something that is difficult if not impossible to understand, something that is so abstract it has no possible use or function, something that threatens to destroy all we know, something that makes us feel stupid, etc. Basically the word scares people. What a word means is always relative to the individual using it. What you mean by the word philosophy is different from what a philosophy lecturer means by it, and different from what I mean by it.

It seems that few people equate philosophy with what I intended as the purpose of this column. Thus I have changed the title. Isn't this rather arbitrary you may ask? On the contrary, our reality is shaped and moulded by words - write a heading at the top of a page and begin writing and you'll feel compelled to write on that topic.

Almost everyone out there at some stage or another has had a **DEEP AND MEANINGFUL** conversation and been filled with wonder towards life and the universe. In theory then, almost everyone should be interested in philosophy in some

way. Unfortunately philosophy tends to be written in sophisticated language and goes on a lot about a whole lot of abstract concepts that don't refer to anything in the real world and thus don't make much sense. With this in mind the word "philosophy" tends to alienate people, thus I am disposing of it. Begone evil "philosophy" I abolish you. Let us instead call the activity undertaken in this column one of thought and reflection. Surely thought holds few negative connotations for people out there, and if it does then this column is the wrong place to be reading.

know what you think. Now stop me if I'm wrong, but for the life of me, I can't work out how having money makes your opinion any more important than others, in fact so important that they are the only opinions we hear. Do I smell something rotten? So **FREE** thought firstly means you don't have to pay to have your thoughts known.

Secondly it's about freeing our thought from old, outdated ways of thinking. This means challenging the assumptions we live by and asking the all too neglected "WHY?" This of course is where philosophy comes into it. Thirdly it means the freedom to express your thoughts, unhindered

in and tell us about it. Our society doesn't always work too well, I'm sure most people would concede that. Since this is the case shouldn't we be exploring alternative social systems? Why isn't there public debate on such issues? Could it be **OUR THOUGHT ISN'T AS FREE AS WE THINK IT IS?** Could it be that those that control the media also have a vested interest in maintaining the social structure? Could it further be that they are not actually interested in the social structure or the people in it, but only in the fact that it keeps bleeding out a steady supply of wealth?

HOW DOES HAVING MONEY MAKE YOUR OPINION ANY MORE IMPORTANT THAN OTHERS?

What is knowledge? If there a difference between faith and knowledge? What does it mean to know something?

Last time, the dilemma of "how can you know anything?" was discussed. It was pointed out that since everything you know has a logical possibility of being wrong, it seems that we do not have any knowledge. An exception, of course, is your knowledge that you exist. The very fact that you can ask yourself this makes it necessary that you do.

I then suggested that perhaps the problem lies in our use of logic. Generally the feasibility of any notion can be well tested by asking what it is that gives it support. Unfortunately when we ask this of such "knowledge" as "the physical world exists", we find it to be unsupported by anything except the evidence of our senses. How do we know our senses are correct? is the question asked next. It should be made clear that just because the existence of matter is not logically supported it does not make it untrue. It is quite possible that we don't have infallible evidence for it and yet it still be true. As a way of testing the truth of our

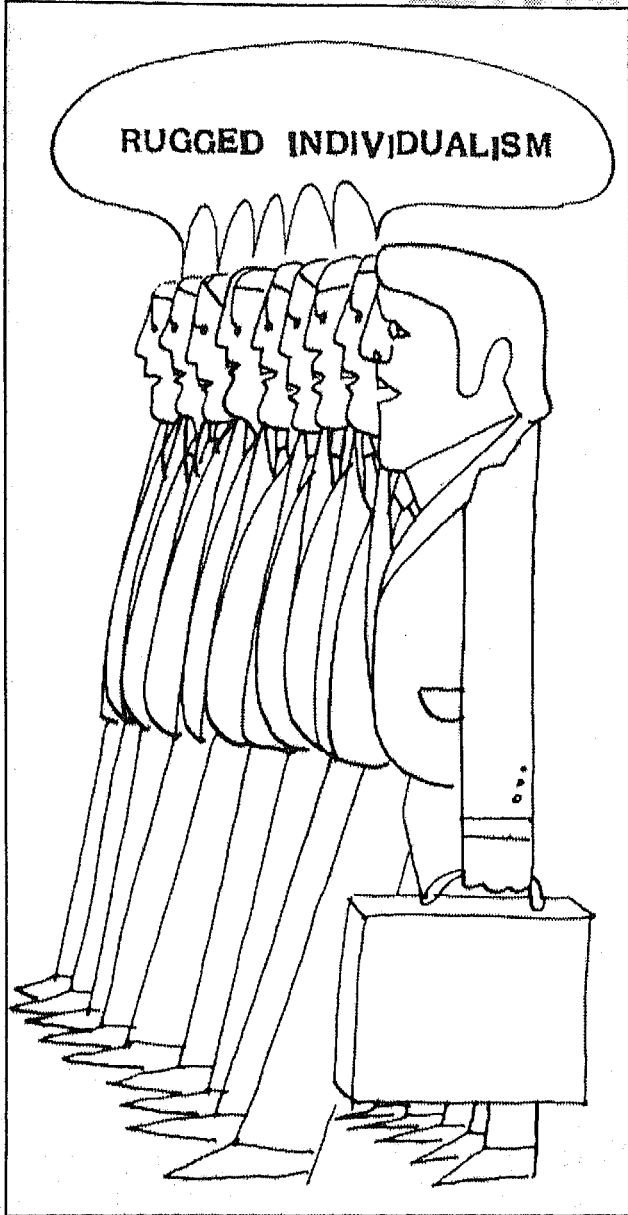


So why "**FREE THOUGHT!**"? First and foremost it means a place where students can write in and express their thoughts and ideas. Why should we need this? In case you haven't noticed, the media - radio, television, newspapers, etc are all owned by rich people. So basically you only hear the opinions of those who have money. These opinions tend to be conservative, biased against the poor, non-creative, and narrow-minded. If you don't have money you're a nobody. You have no influence whatsoever. If you don't have money nobody knows or will ever

by conservative bullshit. Are you pissed off because education is being slowly eroded away? Do you find it unusual that the politicians, aided by their friends the "upper-class" and the powerful corporations, are slowly (step by step - so that no one notices, and so that no one can complain about such small changes) making education a commodity for the rich and an impossibility for the poor? If you have any criticism of society to make, you can do so here. If you have any alternative social, political, educational or any other system you would like to discuss, write

beliefs we ask what gives support to it. To test your belief that Socrates was going to the library, someone will ask "How do you know?" You answer - "he told me he was going there and then I saw him walk in that direction." The questions usually stop there. The evidence of your senses of sight and hearing are taken as adequate. What philosophers like to do however is ask "How do you know your senses were true?" And furthermore, since you are recounting what you experienced you are also relying upon your memory. Thus, how do you know your memory is true? Perhaps your memory is of a hallucination you had of Socrates, or perhaps the memory is to-

fundamental basis for knowledge and you can not get any knowledge beyond them. But to remain consistent with your use of



tally fabricated. That's ridiculous you might say - of course what you saw was true, of course your memories are true - at least the clear ones always are. But, and here's the rub, if you're going to use logic at all, surely you must be consistent in your use of it. If you ask for support for one fact, you must also ask for support of the supporting fact. If we didn't do this we would believe an endless number of ludicrous notions. Suppose someone told you that it will rain purple elephants tomorrow. Now obviously you're quite sceptical so you ask "how do you know that?" "Because the weather man said so," they reply. If you decided to stop your logical inquiry at this point and not ask for a justification of the weather man's knowledge you would be forced to believe that it must be going to rain purple elephants tomorrow. Obviously we are not going to do this. But if you're always going to ask for justification of every premise in an argument then you must also ask for justification of the information provided by our senses. Obviously, however, the logical reasoning must stop here. The senses are our

logic (which all of us use) surely we must ask what it is that supports the information of our senses. (You not necessarily so. Our senses aren't just any ordinary premises, they are the ultimate and most basic premises. They are premises so strong that we have an innate belief in the information they provide. The same applies to your memory. So you have an innate belief in the validity of your senses and of your memory. What does this mean - it means you are born with this belief, and everyone no matter what their culture, no matter what their race, religion, or upbringing, believes it. This makes our senses and memory very special and tends to suggest we are not dealing with just everyday ordinary premises here. To be continued...

Dear Immature Kant,

I'm not exactly sure of what your actual position is. Are you a social nihilist and thus wish to see this column destroyed in that it is some type of institution which professes a pseudo-authority over the read-

ers of *On Dit*? Or are you a philosophical nihilist and object to this column in that it discusses things that just can not be known? As to the first option I'd like to suggest that since readers are free to write in and criticise anything which has been said here (something I continually invite them to do) this column poses no threat to their intellectual freedom - how often do you ring up a news station and inform them they were mistaken, and if you ever did, how often do they air your concern and either reply to it or apologise for the error? As to the second option I'm not sure of the extremity of your scepticism - for example - if you wish to deny all knowledge, then as far as you know, this reply to your letter may have spontaneously come into existence, and thus it is not necessary that I exist to have written it. I doubt that you believe this could be so, but if you are an extreme sceptic then you can not know that it isn't. If you are a sceptic and wish to deny the assumptions made by this column, I would ask you this:

Do you know that I existed to write this letter? If so then how can you hold the assumptions made by this column to be detrimental to it, when you actually hold the assumptions (or at least some of them) to be true?

I apologise for the generality of this reply, but you have not made explicit the assumptions that I have made to which you object. This is the reason I give for abstaining from answering your question: "Do these unexamined premises make your enterprise on thinner ground than it first appears?" Without knowing what these "unexamined premises" are I can not offer an answer.

Thanks for your question which (for the benefit of the readers) was as follows:

"Animals are divided into:

- (a) belonging to the emperor
- (b) embalmed
- (c) tame
- (d) suckling pigs
- (e) sirens
- (f) fabulous
- (g) stray dogs
- (h) included in the present classification
- (i) frenzied
- (j) innumerable
- (k) drawn with a very fine camel hair brush
- (l) et cetera
- (m) having just broken the water pitcher
- (n) that from a long way off look like flies"

I found this very entertaining and of considerable amusement. What do I make of it? As far as I can tell, it seems to be a satire of the scientific method of classification. It exposes the arbitrariness of its labels and the fact that it proposes to put living beings into nice neat little categories, when nature just isn't that simple. It might also point to the fact that science has become quite dogmatic and as unopen to criticism as the emperor of ancient times. Is this your interpretation?

Thanks for your letter which, I must say, did make me think this time. I do require, however, that your criticisms be more explicit if I am to give a reply.

Cheers,
Brentyn Ramm.

"Death doesn't slip on tears"

Does anyone actually like or take an interest in this column? Of course, a few people in Psych tell me its good, but of course they're going to say that, its polite to do so. I myself should like to see politeness abolished. Give me the unsugared truth any day. In short - I can only measure the interest people take by how many responses I receive. Since this is few to zero, I can only conclude that the column is a flop. If you like this column and have an interesting thought or reflection then write or email in. Don't say I don't have time I've got an essay due - that's a bullshit excuse (how many hours do you waste everyday staring at the box that glows?) The simple fact is that it's easier to do nothing than something. Remember this: Even dead things can do nothing.

BY ITS VERY NATURE, TO DO NOTHING ALWAYS ACHIEVES NOTHING. TO DO SOMETHING, HOWEVER; THAT REQUIRES A LIVING ACT.

(Do you just see words or do you feel their true meaning?)

Brentyn Ramm.

Clubby Clubby Clubs Clubs

THERE ARE THREE NEW clubs holding IGMs soon. They are:
 The AU Creative Writing Club
 The Picnic Club
 BA Music Theatre Club

Details are below.

If you have an idea for forming a club, please call in to the Clubs' Association office and talk with one of the committee members.

The more clubs on campus, the more activities we can have that broaden campus life.

GERMAN Club

AUGC presents *DAS SCHWANKENE Schlachtschiff*

A GERMAN FARCICAL COMEDY CABERET. Friday 28th & Saturday 29th May Adults \$15, Concession \$12 Includes a meal (vegetarians catered for)

For further information please call David on 0417 848 006 or Mark on 8272 3005

ANIMAL LIBERATION

If anyone is interested in animal liberation or related activities please call Michael on 8354 2123

AUScA

ARE HAVING A **PJONGATAIL PARTY!**

Which means that you dress up in a toga or your favorite Pjs and drink cocktails.

Party starts at 8pm downstairs at

THE RICHMOND HOTEL, Friday 5th JUNE

Lively music, a complimentary cocktail, nibbles, and great fun for just \$6 per ticket.

Call KATE BOYD on 8449 6860 or MEEGHAN on 8365 4715

BA Music Theatre Club

(New club)

The BA Music Club is for people interested in writing music for theatre, dance, etc - Composing - in a word.

Their IGM is 4th JUNE at 23:30pm in the DON STRANKS ROOM.

For further information please call Andrew on 8344 9201

Campus Life

STRESS MANAGEMENT

ARE YOU FEELING A BIT UNDER PRESSURE WITH EXAMS? ARE YOUR ASSIGNMENTS WEIGHING YOU DOWN? DON'T CRACK UNDER THE STRAIN. COME TO A FREE SEMINAR ON HOW TO COPE WITH THE PRESSURE OF UNI LIFE. Wednesday 27 May, 1pm in the UNION CINEMA, LEVEL 5 UNION BUILDING.

(Campus Life is a religious club)

The Picnic Club

(New club)

ARE HOLDING THEIR IGM 29th May 1-2pm in the WP ROGERS ROOM. All welcome.

Irish Club

The Irish Club Quiz night is this Friday 29th May at 6pm in the Upper Refectory.

Tables of 6 for great prizes.

\$3 GUINNESS CANS

\$1.80 UB CANS

\$3 Two Dogs

Plus dinner option

FREE ENTRY

Irish joke telling competition at half time.

The AU Creative Writing Club

(New club)

ARE HOLDING THEIR IGM Monday 25th May 1-2 pm in the English Staff Room, the NAPIER BUILDING.

All students interested in being part of this new club are encouraged to attend. We will discuss possibilities of organising activities

and creative discussion groups throughout the year. For more information please contact Scott on 8357 9792 or Belinda on 8272 1389.

THEATRE Guild

PRESENT MOLIERES *TARTUFFE*, directed by Jim Vile.

TARTUFFE is a fast-paced comic delight.

The season opens in the Little Theatre, University of Adelaide on Friday 29 May at 8pm. Season runs Saturday 30 May then Tuesday to Saturday 2-6 and 9-13 JUNE.

Tickets \$18/\$12. Book at BASS or call 8303 5999

Mature Students Association

ARE HAVING A WINE AND nibbles AFTERNOON ON 29 May in the MSA clubrooms from 1pm onwards.

Come along, have a drink, line the stomach, & generally relax and have a good time.

All welcome

Movies!

Adelaide University Film Society

This Week:

Nashville

D. ROBERT ALTMAN

Thursday 28th May at 6:30pm (Special Early Start)

Union Cinema, Level 5, Union Building

\$2/\$4

Directed by Robert Altman, this features personalities in and around Nashville, country music capital of the world. And not only that, it's MARGARET POMERANZ's (THE MOVIE SHOW, SBS) favourite film of all.

Week 12:

A Night of Shorts

Thursday 4th June at 7pm

Union Cinema, Level 5, Union Building

\$2/\$4

Featuring: **HARDWARE WARS** (A household appliances take-off of **STAR WARS**), **UN CHIEN ANDALOU** (Surrealist short by Salvador Dali and Luis Bunuel), **STEAMBOAT WILLIE** (The first Mickey Mouse

film) **Ballet Robotique, Streets of Paris** and more.

Week 13:

Godzilla Plus Bambi Meets Godzilla

Thursday 11th June at 7pm

Union Cinema

\$3/\$5

The original Japanese Godzilla. Remember when it was just a guy in a suit? Plus a legendary short film.

The Film Society is looking for short films on 16mm. If you've made one contact us please and you could see it up there on the big screen.

Members, there is a newsletter in your pigeonhole now. Go get it! If you didn't get a newsletter and you think you should have, contact us and tell us where your pigeonhole is.

E-mail us at aufs@smug.adelaide.edu.au or drop us a line at the Club's Association.

Check out the Film Society Web Site for the latest info <http://www.smug.adelaide.edu.au/~aufs>

I get knocked down, but I get up again, you're never gonna keep me down.... If you want to join the Adelaide University Rugby League Club and play Under 19 Rugby League in 1999 (or wish to be associated with those who do), come to the inaugural General Meeting to be held on the 27th of May, 1.00pm to 2.00pm, Margaret Murray Room (Level 5, Union Building). We need to accept the constitution, elect office bearers, set a membership fee (probably \$10, no need to pay now), name the club and stuff like that. If you can't attend, or want to become an office bearer, phone James on 014 098 529, or e-mail james@stud.adelaide.edu.au or UA983389@student.adelaide.edu.au SCRUM ON!



sit still and keep quiet

Meditation for students to excel in their exams! Meditation is an art that can help you in many, many ways. For students, the application of some meditation to study can dramatically improve your grades. HOW?

One of the first things you need to do to meditate is to concentrate. Concentration can be learnt and with practice our concentration becomes very powerful and useful. When we study, if we can concentrate then we can absorb information faster, for longer and with more clarity. STRESS is a major burden for students, especially around exam time. Stress is an unnecessary load that hinders our capacity to study. If we can replace our stress with peace and inspiration then we will find that study can actually be fun and very rewarding. Meditation is a very powerful way of focusing, calming and helping ourselves and two FREE courses are being offered. All are welcome and we assure you that meditation can definitely help you excel. Questions? Please call 8344 2907.

Class details: Daytime - Tuesday, May 26th, June 2nd and 9th, from 1pm in the North Dining Room
Evening - Tuesdays, May 26, June 2nd and 9th from 6.30 - 8pm in the Margaret Murray Room. Presented by the Sri Chinmoy Centre.

"Everyday there is one thing to learn - how to be honestly happy".

balls & pockets

We are looking for billiard, snooker, pool players, anyone who wants to pot a ball basically.

Leave your name and address with phone contact if you're interested with Vicki or Pene in the Sports Association office, Lady Symon Building, North West corner of the cloisters ground floor, or phone 8303 3410

lookin' good

Are you happy with your photo on your student ID card?

Do you need a digital photo for your CV?

The Card Centre - Hughes Plaza now offers digital photos for \$10.00 including the disk. A new photo can be taken or you can ask for a copy of your current ID photo.

Enquire within the Card Centre and receive yours that day.

geekfest

Wanted: Experts/fans of David Lynch (especially *Twin Peaks*) for a student Radio show discussion panel.

Contact Sal at
sally.clarke@student.adelaide.edu.au
The ows are not what they seem!

hang it up

Poster Competition

Students and Staff of the University of Adelaide are invited to submit a Poster for Suicide Prevention Day on June 10th

Prize:
\$100 Unibooks voucher

Conditions for entry:

Poster to be original work.
Can be the work of an individual or group
The theme of 'Suicide Prevention' to be the focus of the poster (see 'Suicide Prevention' pamphlet in EWO waiting area.)

Poster to be submitted to the Craft Studio, level 3, Union House by Tuesday June 2nd, 5.00pm.
A selection of posters will be on public display in the Gallery Coffee Shop, level 5, Union Building, during the final two weeks of term 2.

keep 'em clean

Film-makers: The Adelaide Uni Film Society is looking for short films (under 15 minutes) on 16mm to screen at a special night of short films on Thursday June 4th, or before our main feature on other nights. If you've got a short on 16mm you'd like screened, contact the film society on 84315449 and ask for Helen, or email helhel@smug.adelaide.edu.au

bang

Help!!

Did you see a car crash - corner of Rundle St & East Terrace (near Stag) on Monday 4th May around 4.20pm?

Any help would be hugely appreciated. Call Mike on 8387 3347.

drinky drinky drink drink

CLUB THEB

Winery Tour to McLaren Vale and visit to Tjirbruke Aboriginal Site
On Saturday 20th June 1998.
Cost \$20 per head

Contact Ben or Andrew at Office of Industry Liaison on 8303 4468

help!

STRESS MANAGEMENT FOR EXAMS

When: Wednesday 3 June 1998, 11.0 - 2.00
Where: Counselling Centre, Ground Floor, Horace Lamb Building

Presenter: Sally Hebenstreit, Counselor

BOOK NOW ON 8303 5663 OR CALL IN

need support?

Sole Parents Support Group

If you are a sole parent, currently studying at Adelaide University, come along to a meeting to discuss the establishment of a support group for sole parents, which would aim to provide:

- * support
- * information
- * and social activity

DATE: 26th of May

TIME: 1pm

VENUE: The Cannon Poole Room 5th floor, Union Building

Coffee, tea and biscuits will be provided. Children welcome, although child care will not be available. Further information: Vicki McCoy, Education and Welfare Officer on 8303 6001 / email vmccoy@auu.adelaide.edu.au

If the timing of this meeting does not suit, please contact us and we can advise you of future meetings.

stuff

For Sale

Black Laminate Table & 4 matching chairs - \$95 ono

Remote TV & Video, 22 inch, 2 yrs old - \$400 ono

Bookcases - 1 pine & 1 cane - \$50 ono each

Child's high/low chair, converts to drawing table, suit ages 3mths to 4yrs - \$60 ono

Black leather recliner/massage chair & foot stool - \$700 new - will take best offer

All goods in 'as new' condition.

Ph: 8266 6338

Ask for Lily

feeling camp?

For Sale:

Eureka Moon Shadow Tent \$250.00 (originally \$350). Super deal on Eureka 2 person, 3 season, lightweight tent, 97/98 Model. Great condition. Colour: Forest Green.

Schwinn 17' Men's green Sidewinder Mountain Bike \$200.00/ono. Well maintained, rarely used.

Must sell ASAP. Traveling overseas. Please call Carrie 8334 5401 or email

carrie.hanson@student.adelaide.edu.au

show off

Gallery Coffee Shop exhibition walls

Students are able to book a time to exhibit their works for free.

Call Sarah 8303 5834

learn to learn

SUPPORT GROUP FOR STUDENTS WITH SPECIFIC LEARNING DIFFICULTIES

When: Monday 1 June, 1.10 - 2.00pm

Where: Counselling Centre, Ground Floor, Horace Lamb Building.

FOR FURTHER ENQUIRIES CONTACT SUE BARNARD ON 8303 5663

process this

Word Processing

\$3.50 per page @ 250 words per page

Words 2000 Pages 8 \$28.00

Bibliography, Footnotes

\$3.50 per page @ 200 words per page

THESIS

Formatting (word processing on disk)

\$21.00 per hour

Dictaphone Transcription \$21.00

Interview Transcription \$25.00

CURRICULUM VITAE

RESUME

Call: Anne Every Phone 8212 6869

24hour pager service 8415 7866

Email: cottages@macbbs.com.au

shuttlecocks

BADMINTON

Keep fit and meet new friends

Welcome to anyone to join in on practice nights, held on a weekly basis on Monday and Friday nights from 7.30 to 9.30 at the University Gym, 127 McKinnon Parade.

The cost per visit is \$4 that will include all the necessary equipment, feather shuttles and rackets, and we cater for all standards (casuals and competitions).

For further details, please contact Peter Morgenthaler on 8278 6703.

got no talent?

Are you a bandless muso interested in playing in a covers / original rock/mellow band? If so, or not, contact me anyway at:

andrew.schultz@student.adelaide.edu.au and ask for Andrew (guitarist)

PS: Experience is not necessary (I don't care how good or bad you are!)

are you wonderful?

Wonderful Person Wanted

to share a beautiful house in Unley

\$55 per week + bills

Telephone Paul, Sara & Ben: 8272 1612

N-TRENCE

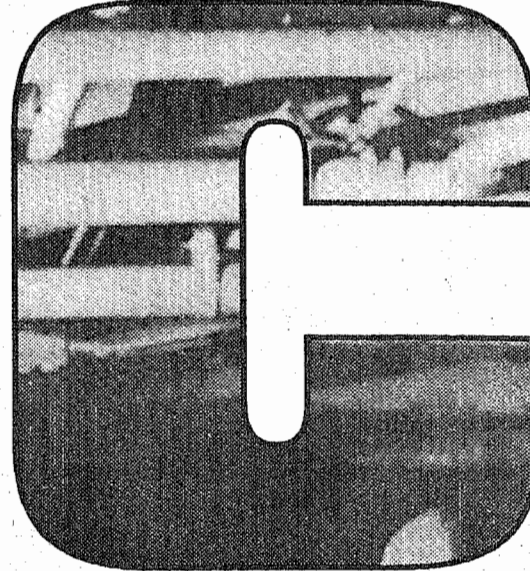
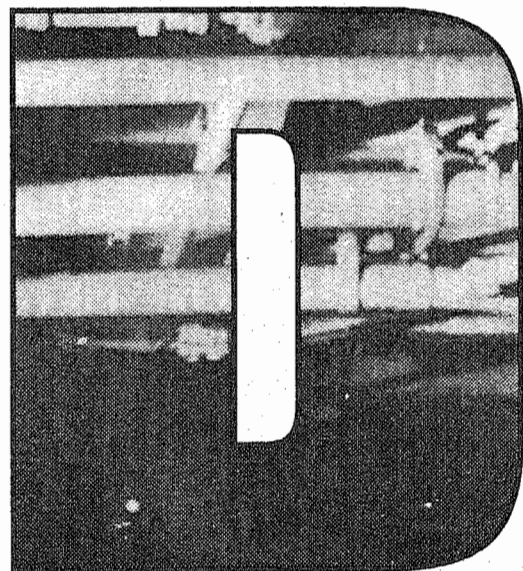
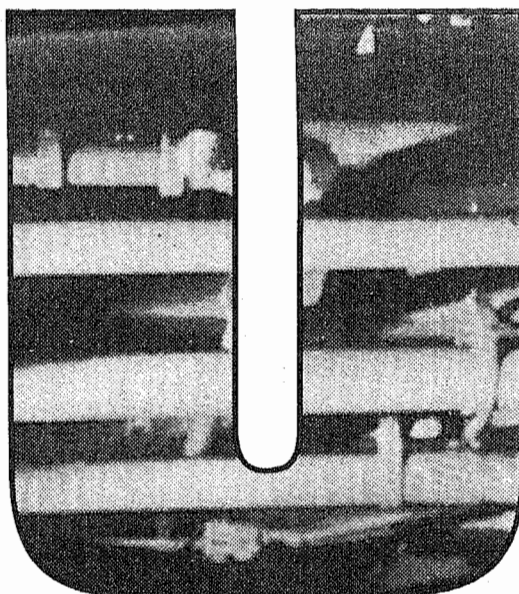
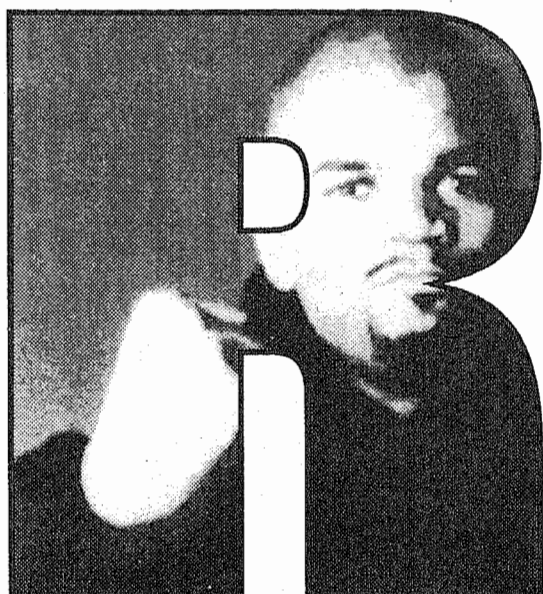
SUNDAY JUNE 14

HEAVEN II

TICKETS \$25 +BF
FROM VENUE*TIX,
BASS, CC MUSIC,
CENTRAL STATION.



HEAVEN II - 7 WEST TERRACE ADELAIDE TELEPHONE - 8211 8533



FRIDAY JUNE 19 IN HEAVEN II PRESENTED BY —



SUPPORTS - FUGLEMEN, FAMBIZ, MAD CAP, FUNK MASTER P +. | TICKETS \$29 + BF FROM VENUE*TIX, BASS, CC MUSIC & CENTRAL STATION