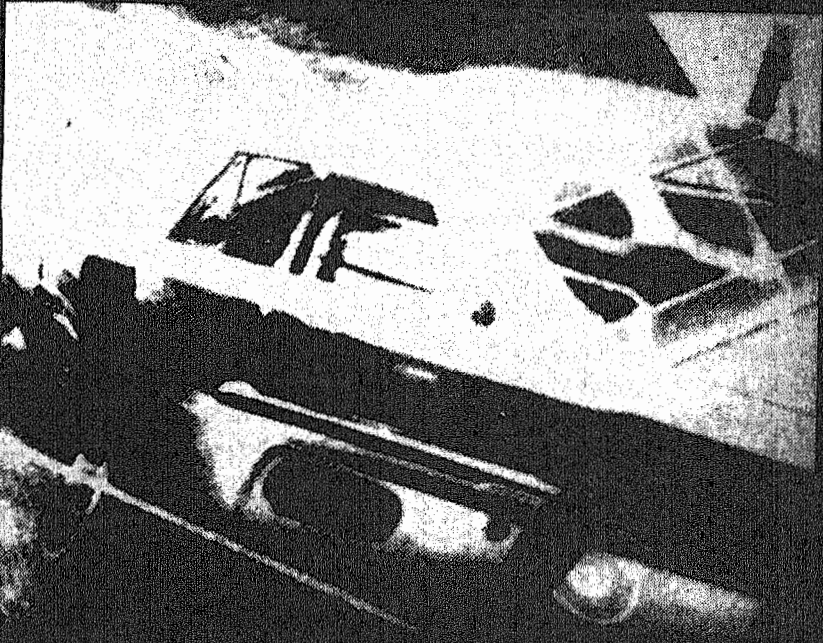


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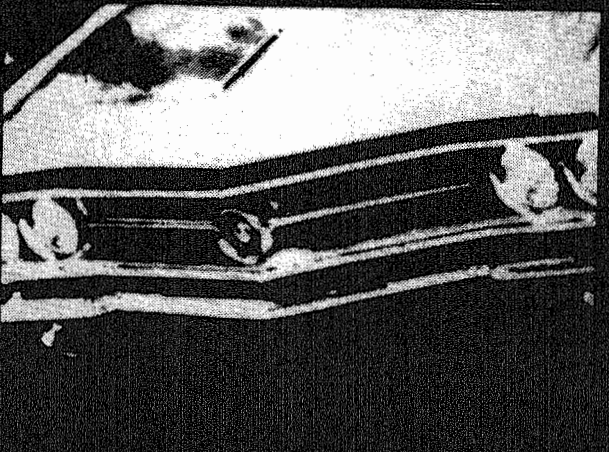
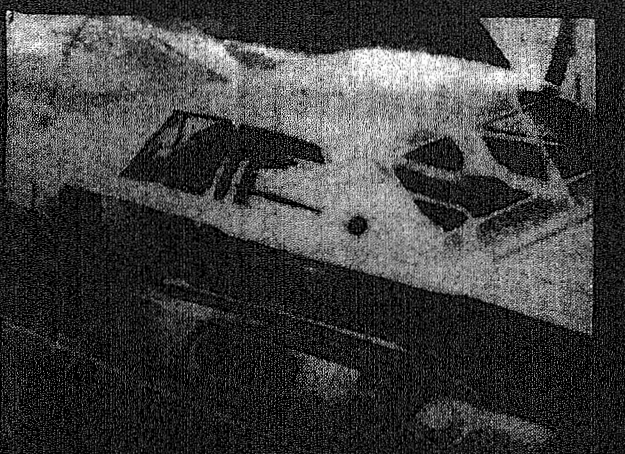
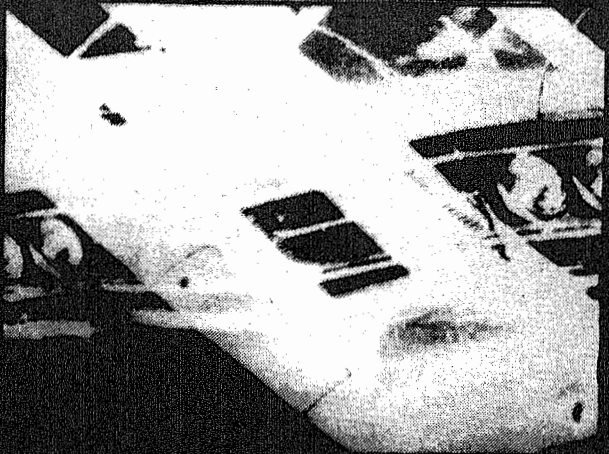
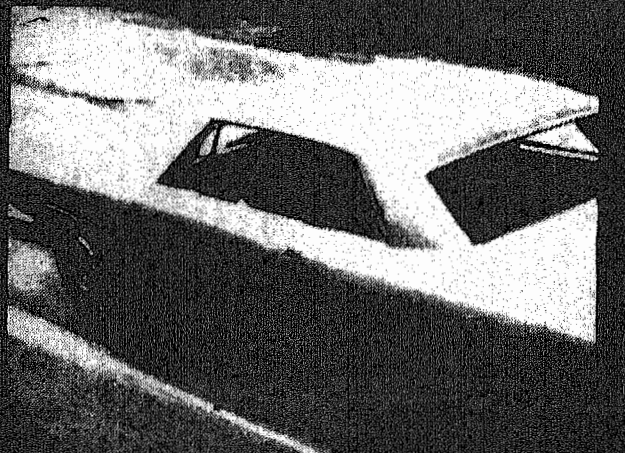
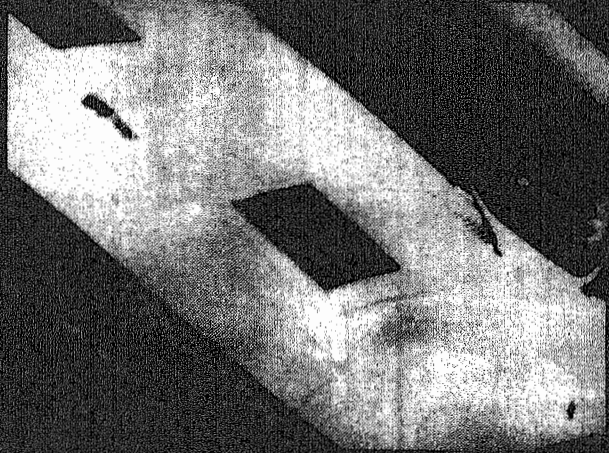
# ON DIT

The Adelaide University Students' Association Weekly

Volume 62 Number 5 21 March 1994  
Registered by Australia Post Publication No. 8PF 0274



go



stop.



# Get into it



For those of you who are first years, the coming week will be your first taste of student elections, and also student politicking. For those of us who have seen it all before, this is just a reminder of how ludicrous the major elections can get. People suddenly become visible all over campus and tell you just what they're going to do for you. Candidate Dave Roussy gets a special mention this week for his non-campaign launch in the cloisters on Friday, where we can report an obscene number of flagons being drunk, at least two major cases of ralping (one by another candidate), and a lot of bullshit-talk being thrown around.

You can read all the candidate's blurbs on pages 10 and 11. Count the number of times 'accountable' or 'diverse' appears. Remember to stay sceptical but not to get too cynical. And do vote.

Also at issue this week is a referendum to introduce split terms on Union Board. The arguments for both sides are presented in this week's *On Dit*, and far be it from us to tell you how to vote. However, it is worth us giving a few extra details. Last year's Union president, Erik Chmielewski, sent out a survey to other University Unions. All those with similar structures had, or were changing to, split term elections of their Board members. This would seem to be a strong recommendation for the yes case.

On the other hand, it should be remembered that those who are praising the system may be those who have already politically benefited from it. The yes argument may well be a manifestation of the "Board knows best" syndrome. It is true that Board can know best to the extent that those who have the experience of being on Board do know how the Union works better than students who haven't. But, most importantly, this doesn't mean that Board members are always right or that other students' concerns and ideas can be dismissed.

Totally unconnected, but also topical, is the fact that Adelaide Uni was placed in the top band of universities in the recent Quality Audit Survey. The Committee for Quality Assurance in Higher Education had the task of dividing \$76 million between all the Australian universities according to excellence, and conducted this survey. We share top billing with five other unis.

This means that we got an extra \$3.75 million on top of our usual funding. While it is certainly true that many of us are "very pleased to see our University being rewarded for its achievements of excellence" as Bec Shinnick said in a cheesy media release, we should also be careful not to get over-excited about this achievement, and think about a few things. Not the least of which is where

the money is going to go. Do the administrators' offices need new carpet again? What would be nice is student input into how the money is to be spent.

Also to be questioned is the validity of the survey (not that we want to give up our \$3.75 million). Queensland University of Technology was placed in the fourth band, even though it was voted best University by the *Independent Monthly Good Guide to Universities*. Also dodgy is the fact that all ex-colleges were placed in the fifth or sixth bands, even though they can sometimes offer the most exciting and challenging teaching programs, and all those in the top two bands were old, established "ivy-league" type institutions, apart from Wollongong. A debate about equity and elitism has been raging in the newspapers. Why do we need hierarchise the universities? It may be appropriate to rank comparable courses in different universities, but not universities as a whole.

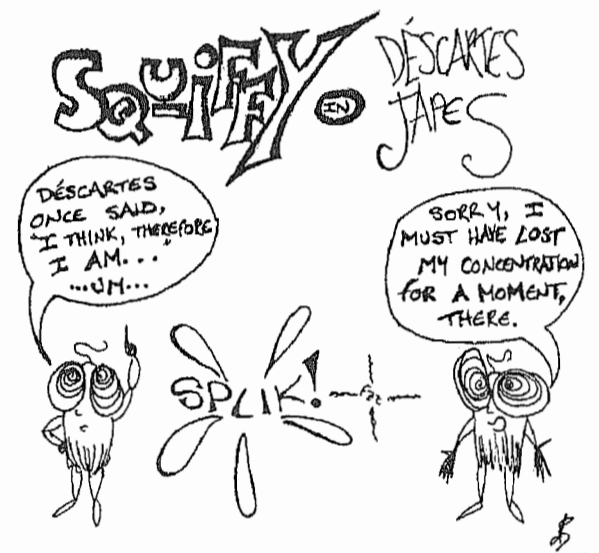
The Committee found that "the Australian higher education system is made up of a diverse range of institutions, all of which are striving for excellence within the

context of their mission and goals". This not only sounds a bit tacky but rings hollow. If it is true then why shouldn't the funds be divided equally? And if the other universities are of poorer quality (which is debatable) why aren't they getting money to redress the problem?

We shouldn't be sitting too comfortably in the highest rank.

Start thinking about where to use that \$3.75 million.

Lorien, David and Tim



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Contributions to *On Dit* can be dropped in our box in the SAUA or brought into the office, downstairs in the George Murray Building, just off the Barr Smith Lawns. Our phone numbers are 303 5404 and 223 2685.

## Production Notes

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

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# Catering van removed

A row appears set to erupt between the University administration and the Union over the removal of a catering van from the Hughes Plaza last Thursday.

Union Catering Manager Chris Shaw received a memo on Wednesday morning at 9:30am directing the Hughes Plaza catering caravan to be moved off campus by 3pm that afternoon. The memo was sent by Ron Roney, Manager of the Facilities and Security division of the University, although the removal itself was ordered by Registrar Frank O'Neill.

Shaw told *On Dit* that Wednesday's memo was the first he had heard of any dissatisfaction with the catering

van on the part of the University administration. Although complying with the removal order, Shaw has been left bewildered as to the reason for that order.

The catering van has been on the North Terrace campus for eighteen months, sitting for the bulk of that time on the Hughes Plaza site, although initially it was located behind the Bonython Building. The catering van was seen by many as a convenient food outlet situated away from Union House. It has yet to be ascertained why the University Administration made waves about the van after having it on campus for that length of time. Additionally, it is at this stage

also unclear whether it was the van itself or its prominent position on campus that posed a problem for the Registrar.

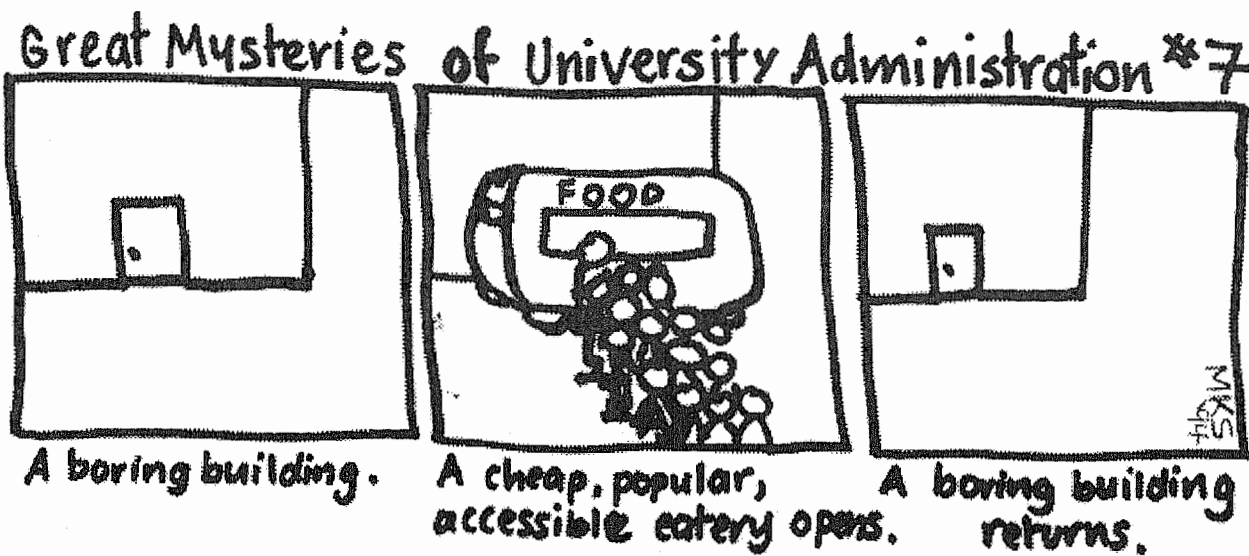
The catering van was a popular Union Service, catering for 200-250 students every day, with daily takings in excess of \$250. With an average price of \$1.20 per item, it provided the cheapest food at any Union outlet. Not only can the removal of the caravan be seen as an example of the Union administration attacking the student services provided by the Union, it will also deprive many students of the cheapest hot dogs in town.

Thus far, however, there has been little outcry from students about the

disappearance of the service. Union President Anthony Roediger is planning to take up the issue with the Registrar next week, as will *On Dit*. Chris Shaw is dismayed at the lack of consultation the University Administration afforded the Union. However, he says he is willing to discuss a more mutually satisfactory location for the catering van with the Property Services division of the University.

In the meantime, however, substitute work must be found for one Union Catering staff member, and the catering van itself is sitting in a shed at the University's Thebarton Campus, doing nothing much at all.

David Mills



Debate: That equality in the workplace requires women to adopt the same values, attitudes and behaviour as men.

As a celebration of both International Women's Day and the Centenary of Women's Suffrage in South Australia, the Australian Federation of University Women (SA) will explore this proposition in a debate to be held on Monday 21 March at 1pm in Napier Lecture theatre 102. Speakers will be Rebecca Bailey-Harris, Anthony Durkin, Janine Haines, Julia Lester, Tony Thomas and Susan Vardon. Admission free.

## Prosh

Last Wednesday's General Student Meeting determined that the charity benefiting from all PROSH fundraising should be Streetlink - a service provided by the Adelaide Central Mission. Given that the whole point of Prosh is to raise money for a worthwhile cause, the beneficiary charity is quite central to the week's events and its overall emphasis.

**So What Is Streetlink?**  
Streetlink provides services for disadvantaged and homeless young people in Adelaide. These include free counselling, health, information and advocacy. Streetlink's aim is to set young people up in such a way that they are able to be self-reliant and create a home / family of their own.

The service was established in 1986 in response to the growing numbers of youth using the City Mission's facilities at Wright Court. Since then the service has targeted teenagers and young adults in the 12 to 25 year old age group mainly living in the inner city. Last year the centre's services were used by over 800 people - with this number rising every year.

Streetlink is located at 43 Franklin Street in the centre of the city.

### Streetlink's Services

These range from a mobile health service that provides clinics, counselling and education, to a housing referral scheme and the provision of home starter kits (linen, cutlery, kitchen utensils) to allow young people to set themselves up in their own home. As well as this small interest free loans can be arranged and whitegoods hired. Emergency provisions and facilities are also available.

### So Where Does PROSH Fit In?

Every year Streetlink must raise funds from the public (to the tune of \$90,000) in order that its work for needy youth may continue.

The Streetlink service is not only essential to many homeless youth, but is one that should be expanded to reach more individuals in need. Money provided by the efforts of PROSH 1994 will go towards funding these services as well as ensuring that an emphasis is placed upon the young and familyless' in this, The International Year of the Family.

Matt Deaner  
Co-Director of Prosh 1994

## M Week

Remember last year in September when the Barr Smith Lawns turned into an arena of multicultural performances under the silhouette of parachute canopies, and a plethora of sumptuous ethnic cuisines awaited you on a gastronomic adventure? The week was wrapped up by the grand finale at the Cloisters with an open air stage, cultural performances and disco.

That week's spirit knew no boundaries, for language barriers were transcended as the African band took the stage. Everyone swayed to the basic rhythm of togetherness. What a week that was.

For those of you that missed the event, that was Multicultural Week, organised by the OSA with the help of the SAUA, International Programmes, CWOS, many other student and community bodies as well as volunteers. Though it's true to say that we have a large number of festivals celebrating the unique nature of many cultures making up Australia today, that was the first of its kind ever held at uni level here; and like many successful and entertaining events, it is too good not to do again.

This year's organising committee is taking shape and we want you to be part of another success story (thumbs up!!). You don't have to be an OSA member to join us, all are welcome. Basically there are various departments i.e food, performance, publicity, exhibition, and M-night co-ordination. Choose one according to your interest. Multicultural week is scheduled for August but we are going to start work on it as early as April.

Sorry, we can't offer you a week's cruise in the Mediterranean but we do offer you the challenge of outdoing yourself for the second Multicultural Week and the euphoria of seeing your own efforts crystallise into one of the most unique events on campus!

Need more convincing? Drop by at our office (or phone 303 5852) at the Lady Symon Building or call Chi Kang 239 2126 or Kong Chin 331 1926 (after 6pm)

Hope to see you there!

# All the way with M O'K

As those who read *The Adelaidean* know, the University has just appointed a new Deputy Vice Chancellor of Research in Mary O'Kane. Having obtained a PhD in computer science before working at University of Technology Sydney and the University of Canberra, she brings a wealth of experience to the position. Tim Gow bravely ventured into the labyrinth that is the Mitchell building to gain an insight into what she aims to achieve.

**OD:** How would you define your position as Deputy Vice Chancellor of research; what are your main roles?

**MO'K:** That's an interesting question; I can tell you what my roles are, but it's also a question that I'd like to have answered by the University community because the Deputy Vice Chancellor positions are relatively new, having only been created two years ago, and hence are not yet fully defined.

Personally, I feel that there are a number of jobs to be looked after. One is to ensure that the University maintains its extremely high national position in research; one of the reasons it's rated as such a good university is because of the quality of the research done here. It's also vital to look after the graduate studies area because another reason that it's rated as a good university is that it has an extremely good postgraduate programme.

The other important part of the portfolio is looking at industry liaison, on how the university works with industry and that's at all levels but it's also about how we interact with some of the undergraduate courses. For example in Engineering, students have to go out and do twelve weeks work experience. We want students to get the very best work experience possible with the best employers and so on. However, we're also looking at how industry sees the university and its relationships with us.

Another part of my portfolio is the library. The library technically answers through me, although it's a very self-contained operation. I guess they're the main areas under my direct management. As well as that I'm part of the senior management group of the university and as such have an obligation to contribute to the overall management of the university. In addition, I sit on board of the Australian Research Council and chair the Research Grants Committee which is the committee that looks after the giving of large research grants around the country. Even though it's not part of my job as Deputy Vice Chancellor of Research, it's a job that is often done by someone in one of those positions; it's useful to have someone doing that kind of job as it gives us an insight into how the grants process works.

**OD:** Do you anticipate any change in the position from what it's been previ-

ously?

**MO'K:** I don't see it radically changing but I think that it is important to work with the university to make sure that the tasks that the university sees as important are performed. For example, it's important that the person in this job understands in some detail what research is going on in the university, not just to read about it but to meet the people doing it. I see it as an important aspect of what I do to get



The new kid on the block

out and meet people, and I think I need to know what they do so that I can act as a broker so that if I run into someone important from, for example, a government department, I can refer them to a relevant department knowing specifically what it is able to contribute. I also have to get information to the university's researchers and postgraduate students regarding scholarships and grants. In many ways I think that the way that I do my job will be not dissimilar to the way in which Gavin Brown (the previous Deputy Vice Chancellor of Research who is now Vice Chancellor) did it.

**OD:** Do you think that there are any faculties in particular that need special attention?

**MO'K:** I think that the faculties are very different and the way I interact with each faculty will reflect that view. Some faculties such as Agriculture, Science and Engineering are very involved in collective research. I have to make sure that we get enough money

in to support all of that infrastructure. With groups like the Faculty of Arts where there's a lot more individual research we've got to look at ways of making sure we can get enough money to support the individual research and maintain the library. The attitude I've taken so far is to visit the various faculties and assess everything on a case by case basis.

**OD:** How do you think that the current political climate, that is the

is interested in putting these ideas of Best Practice into university courses. If we can include this in courses it will give students an edge in the marketplace as employers would know that students would understand industrial culture.

**OD:** What is your position on research funding? Does there need to be more per se or does there just need to be a re-distribution of funding?

**MO'K:** I think in Australia we don't put enough money into research. A problem in Australia is that we're still grappling with the role of research. Groups like the Australian Research Council and the Prime Minister's Science and Research Council are trying to come to grips with this issue. One major question is who should do the funding, the government or industry? We need to work out the rationale for it a lot more than we have at present because it's important that the government can sell research funding to the tax payer; that's the only way that research funding can be increased. It's a hard issue to tackle because research often doesn't have immediate payoffs. Research done now may not start to pay off for forty years.

**OD:** How important do you think it is that you're the first woman appointed to a Deputy Vice Chancellor position?

**MO'K:** I think that it's a good thing that women are appointed to these things, although this sort of thing has happened to me before; I was the first female Dean of Engineering in the country. Women do bring a slightly different approach to jobs which has as much to do with the way in which women operate on a personal level as anything else, and it's important to have a good mix of men and women in high ranking positions. The University of Adelaide is spectacularly good in this respect, and it has a good national reputation. I don't feel like a freak in this job, and you can be made to feel freakish in some places, but the atmosphere is very good. It says a lot for the equal opportunity policy in this university that it is like that.

**OD:** In terms of the academic climate generally, how far down the path to equal opportunity do you think we are?

**MO'K:** That's a complex issue. Overtly, there are not many hurdles in the way at all. Covertly, there are still a lot. Part of the problem is that women themselves don't always think that they can do the jobs that are available to them, and so don't always apply for such jobs. We need to start thinking about why we aren't seeing as many women in these jobs as perhaps we would like. This goes back to undergraduate degrees. I think it's very important that all students, male and female, are given the impression that they are able to achieve something after finishing off their degrees.

## Anita defends the poster policy

Dear Editors,

As everyone is probably pretty well aware by now much debate, time and effort has lately been directed towards ensuring a more environmentally sound use of paper during elections. This has been seen by a number of people as an important issue and anyone familiar with the election period will understand why, being aware of the extremely large amount of wastage which occurs.

A Special Meeting of SAUA Council was held two weeks ago at which a majority of the Council voted to adopt a set of amendments which for the first time bring environmental considerations into the SAUA Election Regulations.

I genuinely believe that the new regulations are the best possible way of reducing the impact of elections on our natural resources. They also provide for the free working of democracy. In the past there have been regulations pertaining to poster which have not been taken seriously because the reasons for them have not been respected. The new regulations have been adopted specifically for environmental reasons. They are reasonable and enforceable and have been designed to encourage candidates and voters to think seriously about the way in which their actions impact on our natural environment. Specifically aimed at achieving this are the new obligations of the Returning Officer to provide recycling bins at all polling booths, to inform candidates of the environmental reasons for the policy and to encourage candidates to take environmental issues such as paper reduction into consideration when they organise their campaigns. Publishers must use recycled paper and must print "please recycle" on all election material which will encourage people to think before they throw a piece of paper away.

The new regulations will effectively eliminate the need for wasteful poster wars as the Returning Officer will designate specific areas to each candidate, outside of which they will not be able to poster, except on departmental notice boards. Candidates will be forbidden to poster on glass, windows, university buildings and other non-designated areas where serious paper wastage has occurred in the past.

There has been criticism of the fact that the use of departmental notice boards is permitted in the new regulations. However, it is my firm belief that there are no environmental arguments against their use. The aim of the new regulations is to eliminate paper wastage during the election period and departmental noticeboards are not where this wastage occurs. Rather, they serve the valuable purpose of allowing students who wish to promote their candidature in the election, to access isolated areas. Fears of a poster war on these boards are unfounded because of their low profile and their distance from the polling booths. The penalties for removing another person's poster or contravening the regula-

tions in any other way are also much more severe than before, and will be stringently upheld by the Returning Officer. Non-compliance will eventually result in disqualification and there will therefore be an incentive for candidates to keep a close watch on their opponents. Finally, candidates are unable to glue on departmental notice boards so the paper is not ruined for recycling.

These new amendments to the SAUA election regulations will radically change the face of elections for the better. People will be forced to think about their use of paper and how much of it they waste, and to alter their practices accordingly. I am confident that the amended regulations will eliminate unnecessary paper wastage. This is the sort of change we must make in all areas of our behaviour to ensure ecological sustainability.

Anita Butler  
SAUA Environment Officer

## Poster policy: the next generation

Dear Editors,

I am writing to you about the controversy over the departmental notice board exemption from the new SAUA poster policy. As a Councillor last year, I witnessed attempts by the then environment officers, Jo De Silva and Andrew Wait to introduce a tough new poster policy (similar to the one we now have). I also witnessed the opposition which certain members of the United Students group put up against the motion. Had the minutes of this meeting ever been distributed, I am sure they would make for rather interesting reading. However, fortunately, last year's Council voted in favour of the De Silva/Wait motion, putting environmental considerations above those of political expediency.

Now it's 1994, we have a new council with a heavier proportion of United Students on it, and the De Silva/Wait motion has been ruled invalid on a technicality by President Rebecca Shinnick, and a new policy proposed by the new, United Student Environment Officer. The Butler/McCourt policy echoes the DeSilva/Wait one in most important respects, except, of course, for the addition of the departmental exemption.

This exemption serves to undermine completely the force of the remainder of the policy. The policy's aim is to "reduce paper wastage", and it is clear that such an aim would better be achieved if departmental notice boards came under the policy's jurisdiction. So, there must be some pretty important reasons why the exemption was included in the policy, right? Let's examine the reasons that have been given to us.

### Reason No. 1

It's not so wasteful to poster on departmental boards, because the paper can be recycled later, as it will have been

pinned, not glued.

### Reason Why This Is Foolish

The waste occurs when the paper is used in the first place. The fact that it may be possible to recycle afterwards is only minor recompense.

### Reason No. 2

Postering on departmental boards will enable candidates to access otherwise isolated areas.

### Reason Why This Is Foolish

There is a clause elsewhere in the policy which specifically enables the Returning Officer to designate controlled poster space in isolated areas. Postering in a controlled fashion via this clause will clearly be preferable to open slather poster war.

### Reason No. 3

Posters on departmental boards will serve as valuable publicity for students of the fact that elections are on.

### Reason Why This Is Foolish

The Returning Officer can organise to have a single poster placed on departmental boards publicising the elections and urging students to vote. Such a poster will not be torn down by warring candidates.

### Reason No. 4

Posters on departmental boards stay there longer than posters on other boards, so they're less wasteful.

### Reason Why This Is Foolish

This assertion is simply not true. From personal experience in my own department, the Law School, I know that a minor scale poster war already occurs there on a daily basis during election week. Once postering near the Union Building is restricted, candidates will rush to wherever they are still able to plaster their faces and empty slogans. (Eye-catching??) Permitting the departmental exemption will only shift the poster wars from an old location to a new one.

It is apparent from the above that none of the reasons given for the exemption stand up to even the shallowest scrutiny. This begs the questions: what is the real reason for the exemption, and why did the United Students on Council vote for it?

Any student or group of students contesting the elections from a solid base of policy - be it left-wing, right-wing, faculty based or whatever, would be happy to base their campaign strategy around those policies. A grouping such as the United Students, which exists for no other reason than that each of its members wanted to get elected (no bad thing in itself, necessarily) thrives on the current election culture of happy, smiling mug shots and populist slogans.

Could it be that the departmental exemption is a last ditch effort - whether conscious or unconscious - from the United Students to protect the medium through which they win elections? A restrictive, effective poster policy will force those posters which *are* used to contain more than merely slogans. It's a conclusion which I draw reluctantly, but it certainly appears that cheap, self-sustaining political goals have taken precedence over true environmental reform here. If those involved can convince me otherwise, I would be glad to hear some less disturbing reasons for the exemp-

tion. Otherwise, I urge them to support the removal of the clause.

And the final question: why did the novitiate United Students on Council vote with their leaders, when all the arguments I have put above were put to them prior to the vote? I can only suggest that these new members of Council take off their rose coloured glasses and take a long, hard look at what those leaders are saying. They certainly achieve a lot of good things for students, I'd be the last to deny that. But as a reformed United Student I can assure you - when they claim to be squeaky clean, they just aren't.

Maddie Shaw  
SAUA Councillor

## Scrubby puts a pox on Mox

Dear David Moxham,

My friend, Dillion, spent hours of his already limited time preparing for our band's rapidly approaching performance at the Proscenium. I spent a similar amount of time obtaining copies of the poster and gluing them around campus taking trouble to avoid obscuring other posters that had already been displayed. On top of this physical and mental exertion, we - as a band - outlayed a small, but relatively considerable, amount of money in the process of producing and displaying these posters for the purpose of promoting ourselves.

Despite this, we don't that mind within three hours of completing our task you decided to cover a number of the said posters with those promoting your own campaign for an incomprehensibly important position on our most valuable Union Board.

Even though many of our posters were obscured beyond recognition by anyone other than the members of our band, we respect the importance of your mission to eradicate bureaucracy etc, and therefore feel privileged to be downtrodden by one so vital to the future of our university as a corruption-free establishment where all people are considered equal and.... well, I'm sure you know the rest by heart. In fact, we were all quite amused by the fact that our two posters are exactly the same size thus affording you a perfectly flat surface on which to glue your noble message without leaving any of our poster exposed.

This is something I am sure you were conscious of as you performed your honourable task, nay duty.

Thank you for this opportunity to take part in your quest. Really, words aren't enough. Come to our next show and we'll give you a "big girly kiss on the bottom"

"Did I say a big girly kiss on the bottom? Oh beg my pardon I meant to say, "STICK A PICK-AXE THROUGH YOUR SPINAL COLUMN"

Yours with love,  
Mark Scrubby  
2nd year Commerce

## Jude pulls on the gloves

Fellow Arts students beware! Your rights to full representation via elected student members of the Arts Faculty Board is under threat. (Take note all other faculties, if it can happen to us, it can happen to you too!!)

The Faculty of Arts Board, via its Steering Committee, has initiated a working party to review the existing committee structure of the Board. Currently, there is active student representation on all of the Board's sub-committees on which we are permitted membership. These include steering, curriculum and student matters. Despite our submission that students should also be represented on the Resource Management Committee, we have been unable to negotiate membership of it. Further, the Arts Faculty Board Student Representatives have during the last twelve months been active members not only at committee level but also in bi-monthly full Board meetings. Generally our participation has been welcomed and our proposals supported by fellow members of the Board; however, the proposals under consideration by the working party on committee restructuring place student participation in this political process in jeopardy.

Despite our submission to the working party, which was co-signed by Suze McCourt and Bec Shinnick, that student representatives should be present at all levels of the decision making process, the Steering Committee seems intent on supporting a revamped committee system that will severely inhibit the ability of students to raise matters in Board meetings. The working party is proposing to establish an Executive that will filter all reports and proposals from the sub-committees and individuals thus reducing the amount of business dealt with at the full Board meetings. This proposal we argue is fundamentally flawed in two respects;

1. Neither option proposes student representation or that of a general staff member and thus has the potential to stifle student and general staff participation in the decision making process. If a proposal did not make it through Executive then that would be the end of it. For students, this is a potentially disempowering structure as much of our support does not come from Departmental Heads, but from the academic representatives from the various departments who sit on the Board.

2. There is no mechanism to facilitate the right of appeal for any committee or individual that believes their report or proposal has been unfairly dealt with by Executive.

Students have fought hard for their right to be represented on the various Faculties Boards. The Arts Faculty Board Student Representatives are not opposed to the creation of an Executive, however, the exclusion of a student presence in the political process is surely a retrograde step that ignores our ability to contribute to the governance of our Uni-

versity. Further, it ignores the rights of students to be represented as the consumers who utilize and pay for the service provided.

I urge all Arts Students to sign the petition that the Arts Faculty Board Student Reps. are circulating. See one of the Student Reps, or drop into the SAUA. and sign one there.

Yours faithfully,  
Judy Clover  
Faculty of Arts Board Student Rep  
Law

## "You gooby droob" says Yacoub

Dear Pro-Life Club,

I heard about your get-together this week.

Apparently quite a few people joined in.

Although I certainly have nothing against freedom of speech, I don't think you need to push your views onto others. If you choose not to abort a child, I have nothing against that. It's your body, your life, your choice. That's the point. Everyone has the right to decide. There's no reason that your morals should set the standard for everybody.

Regards,  
Natasha Yacoub  
Arts/Law

## "Uh-uh, no go" says Jo

Dear Editors,

At 1pm on Tuesday the 15th of March, the Inaugural meeting of the pro-life club was held. The club was seeking to become an affiliate member of the Adelaide University Clubs Association and as such it was necessary to adopt a constitution in accordance with Clubs Association regulations.

There were twelve members in attendance when the meeting opened at 1:10pm. Not entirely unexpectedly, there were disproportionately more men than women, but hey, men can care about life too.

Copies of the proposed constitution were circulated. Outlined below are the objectives of the club, according to section 3.1

1. to foster life at all stages of development;

2. to facilitate consciousness about abortion, euthanasia, and other life issues by disseminating accurate and relevant information;

3. to conduct such activities as the Club determines desirable, providing such activities are not contrary to the Constitution or the CA Constitution or Regulations.

As the Women's Officer of the Student's Association my concern lies not with the existence of the club per se but with the club's intention to produce and

disseminate "accurate and relevant" information in relation to procedures such as abortion.

Whilst I agree that any woman considering such a procedure should have and is entitled to accurate, impartial and unbiased information, it is my concern that this will not be what the club actually publishes.

What I believe to be relevant and accurate may not necessarily coincide with what club members feel is so.

For example, I have already received complaints from several women about the nature of material produced which neither they nor myself felt was relevant to the topic of abortion. Printed on the club's promotional poster were to be found various claims about what is done to an aborted foetus, post-surgery.

What medical practitioners choose to do with an aborted foetus is clearly an important moral issue, for both pro-lifers and feminists alike. However, I'm not sure that exaggerated horror stories of the conduct in hospitals are relevant and accurate information relating to 'life issues'.

Does this mean that it is contravening the club's own constitution, because it is somewhat irrelevant and of questionable accuracy?

Yours Sincerely  
Jo England  
Women's Officer

Letters should be kept short, sharp and sweet. Deadline is 5pm, Wednesday before publication. We mean it.

## A play for the fishing vote

Dear Rex Hunt,

As part of our campaign to bring truth, honesty and justice to Union and SAUA politics, we would like to answer your letter.

Ben Allen has clearly failed the great responsibility vested in him by the students. Next week, we - The Legends - shall execute Ben Allen as a salutation to all those who fail like this.

The Legends - whether or not we are elected - will hook Big Lucy and present her to the students *before* the September elections.

So, vote Legends this week - you can trust us slightly more than the rest.

Dave Roussy  
Convenor - Death to Simon Hall  
Campaign  
Jason Hawkes

Convenor - Foundation to restore  
unholy relics to the Union.

P.S. No referendum is needed. A General Student Meeting is sufficient.

## Double-talk

Dear Eric A. Blair,

Get a life, son. Use your real name - I promise it won't hurt you.

Regards  
George Orwell



The University of Adelaide Centre For Physical Health

## UNIGYMN



Fostering physical health and fitness among students, within the university community, through a wide range of physical activities and services



- fitness classes
- aerobics (classes daily)
- weight training (instruction by appointment)
- rehabilitation
- squash
- circuits (2-3 classes daily)
- learn-to classes (in racquet sports, combatives and dance)
- fun runs
- lunchtime joggers
- physiotherapy
- massage
- fitness testing
- intramural programme (covering popular sports for the social player)
- badminton
- basketball
- karate
- kickboxing
- volleyball etc.



### Costs

A nominal \$70 per student per year, covering most activities

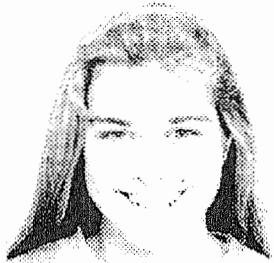
### Opening hours

Monday - Friday 6.30am - 9.30pm

Saturday 7.45am - 1.30pm

At other times on weekends dependent upon hire arrangements.  
Closed at times on Friday 9.30am - 11.30am for cleaning/maintenance

Centre For Physical Health  
127 Mackinnon Parade, North Adelaide 5006  
Telephone 267 2926



EVP  
Suze McCourt

As you are reading this, Bec Shinnick (the President) and myself will be in Canberra with other South Australian student reps tackling the government and opposition parties for a 'student friendly' Federal Budget. Last year, as many of you are aware, the proposed Budget contained a host of changes that were harmful to students and to the tertiary education sector. These included charging students 1 1/2 HECS if they took longer than a semester than the prescribed minimum time to finish their degree (and this was retrospective, thus including students who had done that in the past!), and charging double HECS for a second undergraduate degree (whether that qualification was gained in Australia or not!). There were also proposals to introduce full fee places for postgraduates, and unfortunately this came into fruition. The HECS proposals however, were defeated in the Senate when the Bill was blocked by the Democrats and the Coalition joining together. This was of great relief to many students around the country, and many Adelaide Uni students. A large campaign was held on the North Terrace campus, speaking in lectures, petitions and rallies were all used, both to inform students about what the proposed changes were, and to enable students to voice their protests in a variety of ways. The Students' Association put a submission to the Senate Standing Committee into the effects of the Budget on students, and lobbied many Senators and MPs to not support the changes. As stated before, these measures were effective to result in a defeat of the changes in the Senate, and the action of Adelaide Uni students can take much of the credit for this result.

Building on the success of last year, we have put forward a submission outlining what we want to see in the Budget from a student's point of view, which has been welcomed by all the major parties. It includes an easing of the Austudy criteria, and outright opposition to the proposed full fee paying system of additional places in Universities. This submission is what we will be basing our negotiations on during our

time in Canberra. We will be meeting with as many people as possible, and have appointments set up with almost all politicians that have education as an item in their portfolio, plus as many backbenchers as will tolerate us. Our aim is to address their concerns with our proposals and encourage the proposals to be included in this year's budget. We are confident that the relationships that have been built over the past few years will enable our requests to be met, and ensure that the draconian proposals that were defeated last year are not introduced this year either.

We will be providing a full report next week on the outcomes of the trip, the successes and the not-so-successful. This is a unique opportunity to have direct input into the education policy of the future, and the funding that will shape this policy.



ACVP  
Matt Deane

So what's been happening?

Prosh was again the focus of my week with things gaining considerable momentum. We are again meeting tonight at 6:00pm in the Union Cinema to continue the planning for Prosh week activities. Anyone unable to make it last week is more than welcome to join us today.

At last Wednesday's General Student Meeting students approved the Charity for Prosh 1994. It was decided that Street Link (a part of the Central Mission Fundraising body) should be the beneficiary for all Prosh funds. We are aiming for a target of \$5000 for this year's PROSH which we are assured will be put to excellent use by the charity. Please see the article about the charity for more information.

#### Prosh Stunt Competition

We are soon to release the details for our stunt competition, suffice it to say that stunts should be planned with the aim to making money for the PROSH Charity. They will be judged by your friendly Prosh Directors (who will of course need to be notified in advance of each stunt's location and timing) and judging will be based on a number of pre-determined categories. More information can (of course) be given by speaking to either myself or Cathy Fitch.

#### Prosh Parade

Information and registration forms for the Parade are available in the SAUA. Please get your form in soon so that we can give specific numbers to the council. I shall have an article for next week's *On Dit* about the parade and a designated route mapped out for all to see.

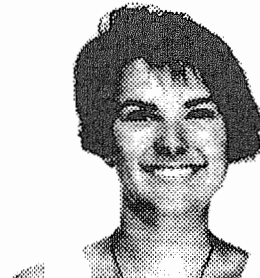
#### Greg and the Gungamen

A quick thank you to these guys from CASM for entertaining us on the lawns

on Wednesday. Their performance was great and from the feedback I've received, most enjoyable.

#### M-Week

Just to let all interested helpers know, the OSA is beginning to plan their M-Week activities. This is one of the highlights in the Overseas Students' Association calendar and is a big week of activities and events. Interested people can get in touch with the OSA on 3035852.



Environment Officer  
Anita Butler

#### Rally for Ecologically Sustainable Development

Thursday 24 March 12.30pm

Parliament House Steps

Protect the future of Hindmarsh Island, the Coorong and the Lower River Murray, the Adelaide Hills Face Zone and open space at Mt Osmond, and Craigburn Farm, Sturt Creek and the Patawalonga. Come along and urge developers and government to be responsible and safeguard the future of our environment. It won't take long and it could make a big difference. Even if you can't make it at 12.30, come down at 1pm and show that there are people who care.

#### Bike Pump and Puncture Repair Kit

Now in the SAUA and available for everyone to use. Just ask Karen at the front desk.

#### Clean Up Australia Day

Thanks to everyone who came along to help clean up on Sunday 6th. We got 18 bags of muck out of a pretty small area which was truly disgusting. Some intrepid cleaners did a bit of dredging in the black mud while others scoured the seemingly clean lawns and came up with bags full of cigarette butts. Yuk! It was kind of ironic that the majority of students who turned up were international students studying environmental management for five months at the Mawson Centre. They were eager to help clean up Australia and we are very grateful to them. Thanks also to the Oaks Butchery and North Adelaide 7-Day Supermarket who donated food for our BBQ. If you missed out this time there's always next year and if you put your rubbish in a bin there'll be less to clean up. (Guess what! You can actually do this around Uni too). Our international students were appalled at the littered state of this campus.

#### Bike Maintenance Workshop

A small number of students got a lot out of this workshop which was held on Bike Awareness Day two weeks ago. If anyone's interested in another one please let me know. Alternatively you can book in to the Bicycle SA Course on 10th April. Info from the SAUA.



President  
Rebecca Shinnick

#### General Student Meeting and lunch-time band

We held a general student meeting last Wednesday to pass the Prosh Charity. The profits generated from Prosh will be going to Streetlink, a project of the Adelaide Central Mission. This program provides counselling, health, information and advocacy services for disadvantaged and homeless young people. If you want to be involved in Prosh please contact Matt Deane.

Greg and the Gungamen also entertained everyone on the lawns at lunch-time which was excellent. A big thank you to them for donating their time!

#### Library Hours

The SAUA is still most concerned about the inadequate opening hours of our Libraries. Last year you may remember the campaign the SAUA ran due to the funding problems of the library. Out of that student concern about access became very apparent and we managed to secure an increase in weekend hours. At the beginning of this year they were cut back again. I have written to the Librarian expressing our concern and pointing out that the current opening hours are very poor. Watch out for more information on this topic.

#### Federal Budget

The SAUA has presented a submission to the Minister for Employment, Education and Training outlining student concerns for the 1994 federal budget. As I reported last week we have been meeting with various politicians to discuss this. This week Suze McCourt and I will be in Canberra to discuss the budget with more politicians. Full report next week.

#### Roseworthy Shuttle Bus

Students at Roseworthy are most concerned about the charge that has been introduced for the Roseworthy Shuttle bus, a service that was previously provided by the University. Suze took it to Student Affairs and the Registrar is currently considering the matter. There is very little choice for students who travel to Roseworthy on the train but to use this bus, and an extra \$2 a day is an enormous unexpected cost for them to bear.

Remember, if you are having any problems with your course or something at Uni is bothering you please do come in to the SAUA and we may be able to help you.

Cheers,

Rebecca Shinnick.



# A night at the pub

If you've ventured down the East Terrace end of Grenfell Street recently, you've probably noticed that the old Woodmans Inn has undergone a miraculous transformation. In days of yore The Woodmans was something of a social and/or health hazard. Patronised almost exclusively by men (yes, it had topless barmaids), and hard-core bikies, thugs, and social-deviants at that, its alluring charms could perhaps be summarised: "lager, tits, biffo". Don Copeland, all-round nice guy as well as the man who transformed The Crown from "lager, tits, biffo" into "bloody good student pub", has bought The

Woodmans, rechristening it with its original name, The Producers. He has worked his magic again - not only is the outside now devoid of Harley Davidsons and Monaros revving under the verandah (a regular occurrence for the old Woodmans), both the inside and the outside of the pub has been completely refurbished. The front bar is now light and airy, with chequered floor, freshly painted walls. All the major requirements for a good pub are satisfied - friendly staff, lots of bar space, pool table, and excellent pinnie - "Tee'd Off" - are present. Incidentally, Don has 12 pints on offer for anyone who can beat

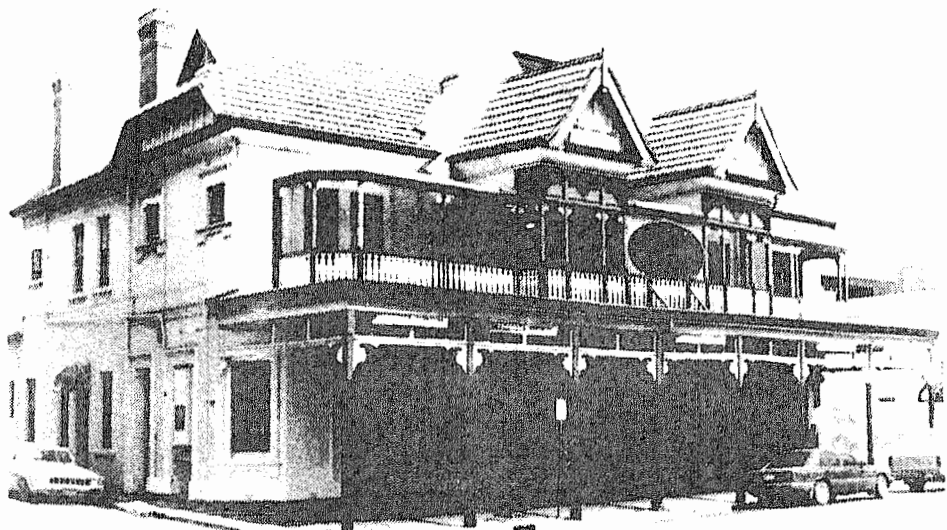
the current high score for "Tee'd Off", set by Ben Allen. The beer on tap is Coopers, and prices are most reasonable - \$1.70/\$2.35 for a schooner/pint of draught and \$1.90/\$2.60 for a schooner/pint of ale. The back room is a large dining area with chairs and tables, a raised area where bands will play, and a very large and ornate mirror over the fireplace. Meals are both delicious and dirt cheap, in the tradition of the Crown. I have tried the vegetarian laksa, which I can thoroughly recommend at the measly price of four dollars for a humungous bowl of very yummy nosh. Other items on the menu include

focaccias with various fillings (eg turkey, falafel), spinach lasagne, various meat dishes and salads.

Right out the back is an enormous paved beer garden with chairs and tables, which should be a great band venue on warmer nights. For what seems like a lifetime, like-minded uni students have divided their time between three pubs - The Exeter, The Austral, and more recently The Crown. Now The Producers is up and running, there is finally another pub to drink at, and what should be a damn fine one at that.

Story: George Safe

Photos: Joshua Kennedy-White



Home away from home



Is Don. Is good.

## The liberal feminist

In the first of a series, Jo England, the SAUA Women's Officer, inspects the several feminist ideologies and discovers that not all feminists are content to snuggle up together under the same blanket label that is Feminism.

As the Women's Officer I quickly discovered that my assumed role would be to defend every aspect of feminist theory and that it would be my responsibility to resolve any contradictions that may exist between different streams of feminist thought (ideology). In short, from the inception of my term in office I would become feminism's scapegoat.

It is not my intention to air my grievances about the public's perceived role of the Women's Officer but instead to provide a short series of articles revealing the perspectives of several different 'brands' of feminist ideology.

Thus I will commence the series this week with a brief outline of the most common feminist of the species, the liberal feminist.

The focus of the liberal feminist is (obviously classical) liberalism. Briefly, classical liberalism states that each individual engages in constant competition in order to maximise self-interest, and it

is the right of each individual to compete in the market place with little if no state intervention.

Liberal feminism developed as a reaction to the denial of access for women to the public sphere.

Classical liberalism ignores the split which occurs between the public and private spheres, in which women are relegated to the home and subsequently not allowed the right to participate in the public sphere.

Consequently the split differentiating the private and the public spheres has superimposed upon it the division between genders.

Liberal feminism does not accept that there are differences between the sexes, in short sex is seen as being of no significance to a person's ability to participate in the public realm.

Liberal feminism reworks traditional liberalism with the view that women should be included therein. It does this by actively lobbying and reforming existing constraints which may preclude, prevent or inhibit women's participation in this area. Examples of reforms are obviously the extension of the vote to a bill of universal suffrage and the

amendment of laws such as the one which prevented married women from maintaining their permanent teaching positions.

Liberal feminism supports the active prevention of discrimination and temporarily supports the notion of affirmative action. That is, with all other things being equal, a woman will be hired for a position over a man in order to redress the current gender imbalance.

Few feminists would actually criticise or oppose the reforms proposed by liberal feminism. As Zilla Eisenstein states "many women must turn to legal reforms in order to deal with everyday life". Rape and domestic violence are two apparent examples of this fact.

Liberal Feminism is, however, heavily criticised for its methodology. Feminists like Carol Pateman insist that it is impossible to simply reform liberalism as it is inherently and irretrievably patriarchal and therefore it is futile to simply try to amend liberalism to be more inclusive. Others are critical of liberal feminism's inability to understand that there are differences between the sexes and that women are constantly reminded of these differences in the workforce

through instances of sexual harassment, glass ceilings and inadequate mechanisms for maternity leave, etc. But I would argue that this is where liberal feminists are working to allow state regulation in order to facilitate greater and, more importantly, more equitable participation for women within the workplace. Liberal feminism is also constantly criticised for being too middle class. This is a valid criticism given that middle class women may have greater opportunities to participate in politics or business than their working class sisters.

A United Nation's Report from 1993 stated that at the current rate of reform it will take 100 years for women to obtain the same access to management as men and 400 years to achieve equal representation if the current rates of reform continue. If this report is accurate it would appear that liberal feminism will be with us for quite some time to come.

Information taken from the course A Survey Of Feminist Thinkers, lecturer Chris Beasley.

Jo England

# Words from the R/O

In this by-election you will be asked to vote to elect Candidates for three positions on Union Board. There are 11 candidates running for these positions. Union Board is the peak decision making body for allocating how your Union fees are spent, so it is very important that as a consumer of Adelaide University Union that you use your right to vote. The candidates are listed in this *On Dit*, and I'm sure if you have any questions to ask they would be more than happy to talk to you - they should be fairly easy to track down during the election period.

You will also be asked to state whether you are in favour of two

proposed changes to the Union Constitution. The first one is to create two year split terms for Union Board and the second one is to abolish the position of Honorary Treasurer (read on for further details about these changes).

The voting will take place on the Tuesday, Wednesday and Thursday of this week (the polling station times are listed in here). The election is by secret ballot and the counting is by the Hare Clarke system (like the federal election). Please also note that ballot papers cannot be taken out of the polling station.

Get out and Vote  
Nick Dunstone  
Returning Officer



**JUCHA, Anthony**  
3rd Year Economics/2nd Year Law  
1993/94 SAUA Council  
1993/94 University Academic Appeals Tribunal  
1994 NUS State Education Officer  
AU Debating  
AU Baseball  
1993/94 University Information and Technology Committee  
1993/94 University Library Committee  
St Marks College Club

The Union has the potential to provide students with quality services. I will be able to make a positive contribution due to my experience in student representation yet relative freshness to the Union. My work in the SAUA and NUS will enable the Board to better coordinate these bodies. My role as State Education Officer will enable me to use ideas from across the State and Country to improve the Union.

I want to build upon what I see as the foundations to creating a valuable and worthwhile service to students. Student services such as the Uni Bar and Bistro require changes to make them more viable and better suited to student needs and desires.

Board members must represent *all* students from *all* campuses, including undergraduates, postgraduates and overseas students. Service provision to Waite, Roseworthy and CASM *must* be a priority.

Quite simply I will offer improved student services which are more representative of student desires.

(statement was cut as word limit was exceeded).



**MOXHAM, David**  
1st Year Arts  
1993/94 Clubs Association President  
1994 Arts Faculty Board Student Representative

Your money pays for your Union. From Waite, Roseworthy, Thebarton, the Med School, the Dental Hospital, along with the North Terrace campus, we are all part of the same Union. Let's make it a Union for all students.

As Clubs Association President I have experienced the diversity of Uni life. Our University has nearly 150 clubs. That's students making things happen themselves, the backbone of student activity.

The 18 student members of Board can never hold absolute wisdom. Our Union needs to communicate with its membership and involve the student body when making major decisions.

VSU or not, our Union needs a new way of thinking about itself. Real solutions to the Unions' problems involve hard work, clarity of thought and genuine student participation in renewing our Union.

Elect David Moxham for:

- direct student involvement in Union decision making;
- fair distribution of resources to all campuses; and
- less bureaucracy and more student activity.

DAVID MOXHAM. CHOICE.



**MATTHEWS, Nicholas**  
3rd Year Ag. Science

I am writing to you by means of introduction and to establish an appreciation of the tasks ahead.

As a paying member of the student body I feel a need to be involved in the decisions which affect not only myself but students in general.

I see this as:

- the fair allocation of funds depending initially on genuine urgent requirements of the student population;
- an unbiased view of any one faculty or campus particularly that of which the nominee/member is representing or associated with.

To satisfy the whole is a very difficult achievement but it doesn't mean we should not always have that task in mind.

I look forward to a constructive working relationship.



**STRAPPS, Lachlan**  
3rd Year Science  
1993 Academic Board  
1993/94 Host Scheme Leader  
1994 O'Week Crew  
1994 O'Ball Crew  
Golf Club  
Astronomical Society

Incompetence should be purged from the Union.

The Board needs someone who will scrutinise the financial activities of the rest of the Board and the Management.

You need someone to tell you how this place is run and the tricks they use.

You money should not be wasted.

Vote for Lachlan Strapps, the guy in the blue hat



**HAWKES, Jason**  
2nd/3rd Year Arts  
1993/94 Secretary, Adelaide University Food Co-operative

1993/94 Co-Convenor, Adelaide Uni NORML  
1990/91 Public Relations Officer, Northern Adelaide District Skaters

Jason Hawkes the legend continues.

Last year I ran for Union Board and one of the promises was to help set up the Adelaide University Food Co-operative. *I kept this promise* even though I was not elected.

When I was with the Northern Adelaide District Skaters I helped to raise the profile of a group that everyone used to ignore ... just like students.

I have played in several bands around town. I will use this experience and knowledge to bring more bands to the Union Bar.

Vote Legends cause we've seen the FNORDS.



**ROUSSY, David**  
5th Year Arts  
1993/94 Co-Convenor AU NORML  
1993/94 Co-Convenor AU Food Co-op  
1994 O'Camp Leader  
1994 O'Week Helper  
1994 O'Ball Team  
Clubs Association Council Delegate and Publications Committee  
Provisional Episkopos, Shrapnel Appreciation Society

I've been around Uni since 1990 and I've seen the crap the Union tries to feed us. Things like millions of our dollars being spent on pointless refurbishments while students are treated like scum. We *own* this Union, so lets start sacking a few of the incompetent minions who piss our money against the wall.

I am, with all due modesty, a dead set legend. Who got kicked out of the bar for smoking dope last year? Who told the shitheads who did the kicking where to go? Who lets you know about things like Pizza Hut - and the money we had to spend to have them here? Who wants to see *all* students get a fair deal from their Union fee? And who is going to raise utter havoc until the Union tells us where each and every last cent we pay goes?

ME!

SO VOTE LEGENDS.

THE ONLY TICKET SUPPORTED BY THE GODDESS ERIC HAILERIS! ALL HAIL DISCORDIA! THE

(statement was cut as word limit was exceeded)



**SYKES, Paul**  
 1st Year Law/2nd Year Arts  
 1994 Host Scheme Director  
 1994 Arts Faculty Board  
 1994 O'Ball Crew  
 1984 Grade Four Bin Monitor

The purpose of the Student Union is to provide essential services for *all* students. At the moment *our Union* is not operating as effectively as it should to cater for the needs of Adelaide University students.

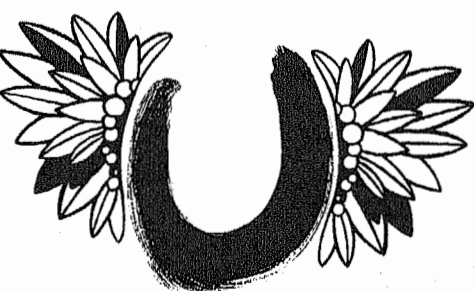
If elected, I intend to focus on:

- making Union Board more accountable to students;
- improving security and child care facilities on campus;
- more appropriate fund allocation to sporting clubs;
- rejuvenating the Uni Bar with bigger and better Band Nights, Happy Hours, and by relaxing the non-smoking policy;
- ensuring equal access for students from *all* campuses;
- reinstating Farmers' Union Iced Coffee back into our refecs.

By actually listening to the demands of students, I believe Union Board can become more responsive to the needs of students. As a member of Board, I will represent all students, in the knowledge that all of *us* are different and have a right to determine how *our* Union is run. We deserve a better Union.

Vote 1 Paul Sykes for Union Board.

**SECOMB, Greg**  
 3rd Year Applied Science



**HASSAN, Haroon**  
 Arts/2nd Year Law  
 1991/92 Union Board, Finance & Development Standing Committee  
 1992 SAUA Orientation Co-ordinator,  
 NUS State Education Officer, International Impressions Committee  
 1994 O'Week Crew  
 1994 O'Ball Crew

Union Board is entering a time of fundamental change with the appointment of two key senior managers imminent. Now more than ever Union Board Members need to have a solid understanding of the Union and its role within the University Community. If elected, I will bring to the position an extensive range of experience not only on the board itself, but within its two major sub-committees (Activities and Finance). As well as my experience within the Union, I have a strong background in organising student activities having co-ordinated Orientation in 1992.

I am also aware of the diversity of our Union membership. Having worked previously with overseas, post-graduate, Roseworthy and Waite students I feel that I understand the needs of the many varied groups that constitute the student membership. Thus I feel I will bring a valuable combination of management experience, student representation and an understanding of the key issues facing the Union now and in the future.

Take the Initiative.  
 Get Your Union working for you!  
 VOTE 1 HAROON HASSAN

**SAMARAS, Martin**  
 3rd Year Maths Science  
 AU Cricket Club  
 AU Beer Swillers  
 Shrapnel Appreciation Society

Hi. I'm Axl, and I'm a Legend. I'm sick and bloody tired of them destroying our Bar. First the booths went. Then they got rid of the cigarettes and now they don't even serve Coopers any more!

The bar needs a legend to make things right again. A legend like me. I use the place often enough, so I *know* what needs to be done.

Vote Legends.  
 You know you want to.



**HALL, Simon**  
 Honours Politics  
 CA Delegate, NORML  
 1994 O'Week Helper  
 1994 O'Ball Team

VSU is coming!

While I support every effort to stall VSU, the fact is that the Union must change. However, Union Board must be also made to realise that its very survival relies on the active co-operation of **ALL** students.

Real democracy is the only way that this can occur.

In the five years that I have studied at this University I have seen the diversity of students on campus.

I have experienced the frustration of the average student when confronted by student politicians.

A Vote for me is a Vote for students of all groups, not just a cliché.

Vote 1. Simon Hall. The Students' Choice.

## Polling Stations and Times

### Tuesday 22nd March

Barr Smith Lawns	9am-4:30pm
Hughes Plaza	9am-4:30pm
Airport Lounge	4:30pm-7:30pm
CASM	11:45am-2:15pm
Roseworthy	11:45am-2:15pm

### Wednesday 23rd March

Barr Smith Lawns	9am-4:30pm
Hughes Plaza	9am-4:30pm
Airport Lounge	4:30pm-7:pm
Roseworthy	11:45am-2:15pm
Royal Adelaide	11:45am-2:15pm

### Thursday 24th March

Barr Smith Lawns	9am-4:30pm
Waite	11:45am-2:15pm
Hughes Plaza	9am-4:30pm

# BALLOT PAPER

## INSTRUCTIONS TO VOTER

For each position, place the number '1' in the square adjacent to the name of the candidate you most prefer, the number '2' in the square adjacent to the name of the candidate you prefer second, and so on using consecutive numbers.

You may number as many or as few squares for each politician as you wish.

You need not vote for every position.

DO NOT REPEAT ANY NUMBERS.

DO NOT USE TICKS OR CROSSES.

The method of counting votes is the Hare Clarke Optional Proportional Representation System.

- JUCHIA, Anthony
- MOYSE, David
- MATTHEWS, Nicholas
- STRAIN, Achlan
- HAVES, Jason
- ROUSSEAU, David

- SYKES, Paul
- SECOMB, Greg
- HASSAN, Haroon
- SAMARAS, Martin
- HALL, Simon

authorised by n. dunstone, returning officer

# Adelaide University Union Constitutional Referendum

22nd, 23rd & 24th March, 1994

You will be asked whether you support the proposed amendments to the Adelaide University Union Constitution, to establish two-year terms for Union Board members and split terms for Union Board.

**Following is the "YES" case:**

Currently the Union Board functions haphazardly and inconclusively, looking at the same issues over and over again. The first three months are usually full of ignorance, inexperience and indecision as Board members slowly learn, followed by two months holiday. Without continuity and experience the Board only really functions six months a year, doing little, wasting student resources and leaving the real decisions to staff and managers. Without guaranteed continuity Board also resists committing the following Board, causing dislocated planning.

Two year staggered terms will:

(1) **strengthen student control** as there will never be any lapses in student direction. The current three month period while most Board members learn what is going on will be eliminated. Board members will have the confidence to speak up not "rubber stamp" actions.

(2) **result in more experienced management** of your money. In 1993 only two student Board members had been on Board the year before, one hardly ever came to meetings. In 1994 only 5 out of 18 student Board members had served a full year previously, one of them resigned.

(3) **improve continuity and consistency in long term decision making** of the Union. At least half the Board members will be up with the current issues to provide student led induction of new members. Questions will not have to be answered over and over again, allowing informed decisions to be made sooner. The strategic planning process will be able to be done properly by students establishing 3-5 year plans based on knowledge not hearsay.

(4) **improve accountability** with watchful Board members all year round and will ensure a larger more experienced poll of Board members from which to choose the President and Executive, aware of the issues before office.

Two year staggered terms will:

(a) **NOT change the proportional representation system** of Union Board. Groups such as Roseworthy, Waite, International students, Postgraduate students etc have traditionally had the voting strength to elect two students each year; now they will be able to elect one each year for two years, maintaining their "proportion" but giving those students longer to carry out their election platforms. Larger quotas will probably effect the two largest "tickets" reducing them from five members (1994) to four (2+2).

(b) **be simpler and will NOT cost any more** to run, as no more elections are needed than at present, and we will only have to choose nine people not the complex ballot paper of eighteen.

Conclusion:

Two year staggered terms will bring us into line with most of the other University Unions around Australia who overwhelmingly support it as a better more efficient, more accountable way to run student services.

**Following is the "NO" case:**

(1) Two year terms reduces the representative capacity of Board.

Under a two year term system only half as many board members are elected annually. Therefore the number of votes required to be elected (the quota) doubles. Such a system favours those organisations on campus who can attain a huge number of votes (e.g. a "ticket" at election time). And the proposed changes make it extremely difficult for independent candidates or small organisations on campus (e.g. PGSA, OSA, Roseworthy, Waite, Club A, or Faulty B), to elect a representative to Union Board. Ultimately therefore, although intending to provide continuity a two year system stifles the diversity of representation on our Union Board.

(2) Two year terms will not provide continuity.

Although it would seem that a two year system will provide continuity and stability to Union Board, this is not the case. Many of those who are elected to Board for two years will resign after the first year. Those who choose to stay for the second year would in all likelihood be re-elected under the current system in any case. For example in 1993 all of the Board members who ran for re-election were re-elected to the 1994 board. Thus in 1994, and in most elections, a two year system would not have produced a more stable Board.

(3) Two year terms reduce student input into the Union.

Elections are an excellent opportunity for us to scrutinise and if necessary alter the direction of the Union. A two year system means that Board members are brought to account less often and therefore we, students, effectively have a diminished voice in our own Union. Board members who are not working in the interests of students must not be protected by a two year term, but must be brought to account each year.

(4) Two year terms complicate elections ... further.

The proposed changes of two year terms is another bureaucratic burden for the Union. The changes will add confusion to student elections which already alienate most students. These complications will further encourage our Union to become the exclusive domain of student politicians.

## Polling Stations and Times

Tuesday 22nd March	Barr Smith Lawns	9am - 4:30pm
	Hughes Plaza	9am - 4:30pm
	Airport Lounge	4:30pm - 7:00pm
	CASM	11:45am - 2:15pm
	Roseworthy	11:45am - 2:15pm
Wednesday 23rd March	Barr Smith Lawns	9:00am - 4:30pm
	Hughes Plaza	9:00am - 4:30pm
	Airport Lounge	4:30pm - 7:00pm
	Roseworthy	11:45am - 2:15pm
	Royal Adelaide	11:45am - 2:15pm
Thursday 24th March	Barr Smith Lawns	9:00am - 4:30pm
	Waite	11:45am - 2:15am
	Hughes Plaza	9:00am - 4:30pm

## BALLOT PAPER

### REFERENDUM

UNION CONSTITUTION AMENDMENTS

*Constitutional Amendment Regarding Two-Year split Terms for Union Board.*

Question

Do you support the proposed amendments to the Adelaide University Union Constitution, to establish two-year terms for Union Board Members and split terms for Union Board

Yes  No

*Removal of Honorary Treasurer position.*

Question

Do you support the proposed amendments to the Adelaide University Union Constitution to remove the position of Honorary Treasurer (ex officio, non-voting) from the Union Board?

Yes  No

authorised by n. dunstone, returning officer

SAMPLE ONLY

# Here are all the changes in full. Read them carefully.

## Constitutional Amendment Regarding Two-Year split Terms for Union Board.

Question :

*Do you support the proposed amendments to the Adelaide University Union Constitution, to establish two-year terms for Union Board Members and split terms for Union Board?*

Yes [ ]                      No [ ]

### The Background

Currently all eighteen ordinary members of Union Board are elected annually.

The amendments would allow the following to occur; in any given year, half the board positions (nine positions) are declared vacant and open for election at the annual elections. Successful candidates will then be allowed to hold their positions for two years. In the following year, the other nine positions will be declared vacant and open for election. The Union Board will continue to elect its committees, and its office bearers, annually.

Should Board Members not be able to complete their two years on Board, they may resign and a by-election will be held (unless the resignation occurs with forty five academic days of the annual election when the vacancy will then be filled).

The changes are as follows:

### Section 1

Add "Annual Election" shall mean the election held in the first half of second semester of each year.

### Section 7

Delete (a) Eighteen ordinary members who shall be elected annually by and from the ordinary members of the Union except those ordinary members who are members of the permanent staff of the Union.

And add (a) Eighteen ordinary members who shall be elected by and from the ordinary members of the Union except those ordinary members who are members of the ordinary staff of the Union. Nine Board members shall be elected at the Annual Election during years ending in an odd number and nine Board Members shall be elected at the

Annual Election in years ending in an even number.

### Section 12

Delete 6] The term of the Board shall be from the first day of the second half of the second semester until the last day of the mid-semester break of second semester of the following year.

And add 6] Subject to Clause 15 Board members shall hold office from the first day following the end of the mid-semester break in second semester in the year that they are elected until the last day of the mid-semester break of the second semester two years thereafter.

### Section 14

Add 2] any vacancy which arises less than forty five academic days before the expiration of a Board member's first year of their term shall be filled at the annual election, so that the nine candidates polling the highest number of votes shall hold office for two years and, depending upon the number of additional vacancies occurring, the next highest polling candidates shall hold office for one year.

3] Any vacancy arising less than forty five academic days before the expiration of a Board member's second year of their elected term shall be filled in the normal way at the next annual election.

### New Clause and renumber accordingly

15. In 1994, eighteen ordinary members shall be elected to the Board by and from the ordinary members of the Union except those ordinary members who are permanent staff of the Union. The nine elected members of the board polling the highest number of votes shall hold office from the first day following end of the mid-semester break in second semester in 1994 until the last day of the mid-semester break of second semester, in 1996, and the other elected members of the Board shall hold office from the first day after the mid-semester break in second semester in 1994 until the last day of the mid-semester break of the second semester in 1995.

### Section 15

Delete b] four of the ordinary members elected pursuant to Clause 7(1)(a) who shall be elected by all the ordinary members of the Board at the first meeting of the board in its term.

And add b) four of the ordinary members elected pursuant to Clause 7(1)(a)

who shall be elected by all the ordinary members of the Board after the Annual Election.

### Section 16

Delete 16. 1] There shall be a President of the Union elected by the ordinary members of the Board at the first meeting of the Board in its term (The President shall be an ordinary member of the Board elected pursuant to Clause 7(1)(a)).

Add 16. 1] There shall be a President of the Union elected by the ordinary members of the Board at the first meeting of the Board in its term after the Annual Election. (The President shall be an ordinary member of the Board elected pursuant to Clause 7(1)(a)).

### Section 29

Delete 6] The new Board shall hold office for the remainder of the term of the recalled Board except that where the new Board takes office less than two months before the expiry of the term of the recalled Board the new Board shall hold office for the subsequent term of the Board and the annual election shall not be held.

And add 6] Subject to clause 29[7] the nine elected members of the new Board polling the highest number of votes shall hold office for the remainder of the term of the former Board elected at the most recent Annual Election and the other elected members of the Board shall hold office until the next Annual Election.

7] Where the new Board takes office less than two months before the expiry of the term of office of the recalled Board, the nine elected members of the new Board polling the highest number of votes, shall hold office until the last day of the mid-semester break of the second semester, two years thereafter and other elected members of the new Board shall hold office until the last day of the mid-semester break of the second semester, one year after their election.

8] If a member of the Board elected under Clause 29 [4] ceases to be a member of the Board at any time at least forty five academic days before the expiration of the term of the Board a casual vacancy shall occur on the Board. Any casual vacancy arising between an election held under Clause 29 [4] and the next Annual Election shall be filled by a by-election to be held within twenty academic days of the occurrence of the vacancy. The by-election shall be held over three academic days.

## Removal of Honorary Treasurer position.

Question:

*Do you support the proposed amendments to the Adelaide University Union Constitution to remove the position of Honorary Treasurer (ex officio, non-voting) from the Union Board?*

Yes [ ]                      No [ ]

### Background:

The Constitution provides that there shall be an Honorary Treasurer of the Union who shall be an employee of the University appointed by University Council to sit on the Board as a non-voting member. This person shall "perform such duties as the University and the Board shall determine."

The University have requested that we remove this position as the person no longer has any function in the operation of the Union, as the Union now oversees all of its own financial affairs. Previously the University was intimately involved in the finances of the Union, holding accounts on our behalf. The Union employs a full time qualified Accountant.

These amendments were accepted by the Union Board on 7th February 1994 and approved by University Council on 11th March 1994. They are now presented for referendum.

The changes are as follows:

### Section 7

Delete 7(c)  
(iii) the Honorary Treasurer of the Union

### Section 21

Delete  
There shall be an Honorary Treasurer of the Union appointed by the Council who shall be an employee of the University. The Honorary Treasurer shall perform such duties as the University and the Board shall determine.

# Reckless Truth

Like James Dean and Marilyn Monroe, John F Kennedy is more famous dead than alive. Monica Carroll takes a look at some of the literature available detailing the extraordinary life, death and legend of America's favourite son.



The noble statesman

In 1992, English writer Nigel Hamilton published *JFK: Reckless Youth*, as the first part of a two volume biography of the United States' thirty fifth president, who died at the age of forty six. For sheer breadth of information, Hamilton's biography is unlikely to be surpassed: *Reckless Youth* is the most painstakingly researched Kennedy biography yet. Of course literature dealing with John Fitzgerald Kennedy is nothing new. Kennedy's assassination on November 22, 1963, inspired the appearance of book after book of Kennedy biographies, political and historical studies, and personal memoirs of those who were associated with him and his government.

Nigel Hamilton's *Reckless Youth* covers Kennedy's earliest years to his election as a member of the United States Congress, the event that began his rise to the pinnacle of power in the United States. *Reckless Youth* is almost obsessive in its chronicling of Kennedy's private and public life, and Hamilton's dedicated pursuit of the truth can be said to have produced a genital warts and all biography. On the book's publication, the Kennedy family professed to be outraged by Hamilton's references to Kennedy's venereal diseases; in much the same way that throughout John Kennedy's political career the family issued denials of the (true) story that he suffered from the life-threatening Addison's Disease, which impaired the

functioning of his adrenal glands. However, Hamilton's approach is not a prudent one. His detachment in dealing with facts, blended with an understanding of Kennedy's personality and character, provides insight into events in Kennedy's life that have been dismissed by other writers as cut-and-dried matters. For instance, Hamilton counters the charge that John Kennedy's heroism in the South Pacific during World War II (which contributed to Kennedy's political success) was a fabrication that concealed scandalous ineptitude on his part.

Literature pertaining to Kennedy fluctuates from hagiography (for instance, William Manchester's reverent *Portrait of a President*, 1962, and nostalgic *One Brief Shining Moment*, 1983) to revisionist analyses that cast a chilly eye on his private and public activities (such as

Thomas Reeves' *A Question of Character: A Life of John F Kennedy*, 1991). The sudden and violent death of the United States' youngest-ever president, a man who possessed the aura of a Hollywood screen idol, was traumatic in its effect on the American national psyche. It is difficult in the 1990s to appreciate the sense of hope that Kennedy's presidency generated, and the impact he made both in the United States and as a world figure. Today public figures are treated with less respect, and the media habitually focuses on their private lives. The kind of image crafting and media manipulation at which the Kennedy family was so adept, chiefly because of the millions of dollars it possessed, is more difficult to accomplish in the 1990s. Joseph Kennedy, the domineering and roguish father,

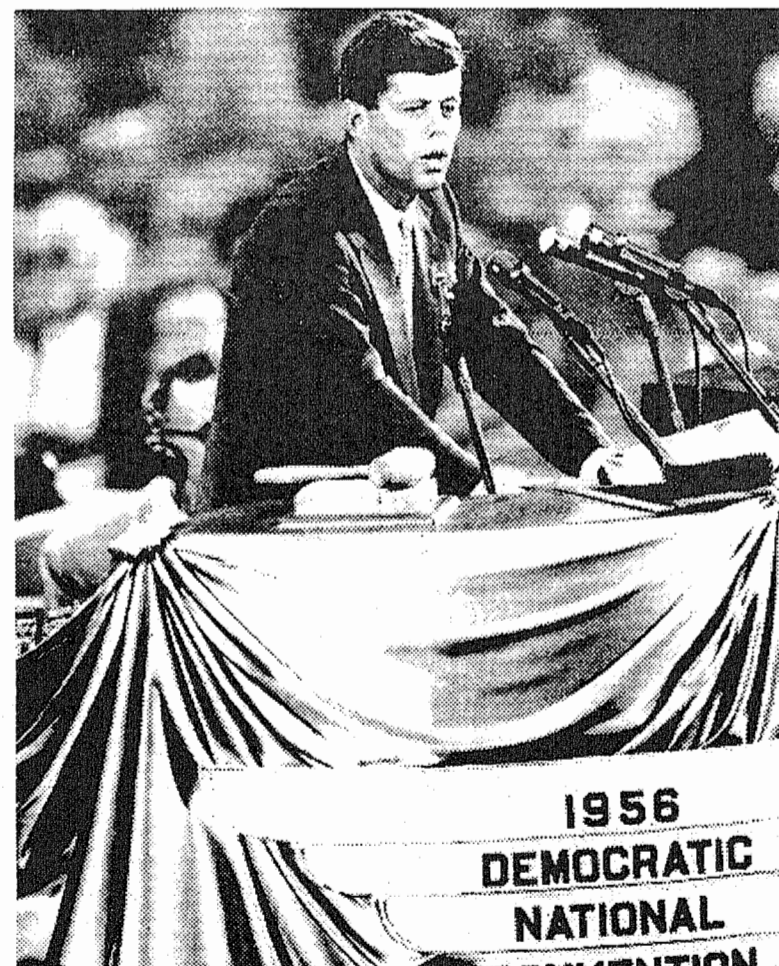
played the pivotal role in his son's ascent to the presidency, selling, as he was wont to boast to friends, his son like soap flakes to the American public. John Kennedy was all but canonised after his death, his gargantuan stature in death emanating in no small way

from the pageantry and poignancy of his televised funeral. His widow Jacqueline, who was responsible for the moving funeral arrangements, possessed a sound instinct for the dramatic, crowning it all by giving an interview in which she referred to the Kennedy's White House stay in terms of the Camelot imagery made popular by the successful musical of the same name which recreated the legend of King Arthur and his court. Henceforth Kennedy's presidency would be referred to in popular terms as "Camelot". His assassination came to be seen as a kind of dividing line between the optimistic early 1960s and the turbulent decade the 60s became, characterised by racial strife, an alarming growth in poverty, urban decay and violence, and the bitter lessons of the Vietnam War.

John Kennedy's charisma had failed to

image and opinion poll ratings, paucity of policy, and lack of leadership. *The Man and the Myth* also implied that Kennedy was spineless in his dealings with the Soviet Union and other Communist powers, and afraid to employ military solutions where they were deemed to be required. Lasky's book serves as a reminder of the right-wing political pressure exerted on Kennedy during his presidency; in the 1970s a host of revisionist writers would attack Kennedy from a different political perspective, stressing his Cold War rhetoric, massive arms build-up, readiness to run the risk of nuclear war in confrontations with the Soviet leadership, and fascination with counter-insurgency as the solution to revolutionary activity in developing countries. Richard Walton's 1970 book, *Cold War and Counter-Revolution*, reassessed Kennedy's presi-

dency with a left leaning critique of the kind that was to become commonplace in the 1970s and 1980s. Scrutiny of the abortive Bay of Pigs invasion of Cuba using CIA-trained Cuban exiles; the Cuban Missile Crisis; the increase in the number of military advisers sent to assist the government of South Vietnam; Kennedy's failure to pursue a vigorous civil rights strategy; and the revelation of CIA plots to murder Fidel Castro using Mafia hitmen and contacts inside Castro's government (in which Kennedy's complicity is suggested but cannot be proved), has contributed to a dingier picture of the Kennedy presidency than that given by Theodore Sorensen in *Kennedy* (1965), and Arthur Schlesinger Jr in *A Thousand Days: John F Kennedy in the White House* (1965), both of

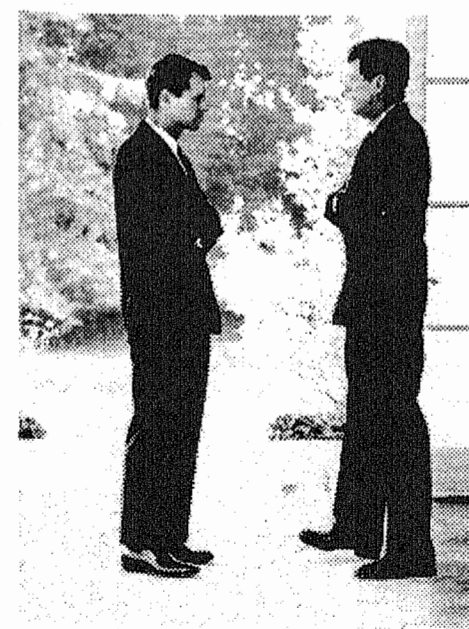


On the campaign trail

whom were Kennedy advisers. In the 1970s, stories began to surface of activities which besmirched Kennedy's reputation as a dutiful husband and father, and staunch Roman Catholic. Although Kennedy assistant David Powers made much of Kennedy's adherence to nightly prayer in the book,

whom were Kennedy advisers. In the 1970s, stories began to surface of activities which besmirched Kennedy's reputation as a dutiful husband and father, and staunch Roman Catholic. Although Kennedy assistant David Powers made much of Kennedy's adherence to nightly prayer in the book,

*Johnny, We Hardly Knew Ye* (1970), co-written with fellow assistant Kenneth O'Donnell, Kennedy was more engrossed in activities of the *Thousand and One Nights* variety. Kennedy's apparently inexhaustible capacity for exercising his jolly roger became a favourite topic with respectable newspapers and magazines, and trashy tabloids alike. In particular, Kennedy's liaison with Judith Campbell, who was the mistress of Mafia don Sam Giancana, demonstrated a remarkably cavalier attitude to his position outside the bedroom. While Kennedy's philandering was an essential aspect of his life that continued after marriage, and was known in certain social and political circles, his transgressions were never exposed by the mainstream media: Joseph Kennedy's money ensured the avoidance of potential damage to his son's wholesome reputation. Promiscuity was a pastime for the Kennedy males (Robert was less inclined to follow that path, but compensated by becoming involved with Marilyn Monroe after John ended his affair with her); their father told them to engage in sexual recreation with as many different women as possible, brought his mistresses to dine at the family table, and on occasion attempted to steal the girlfriends of John and his older brother Joe Jr. In *A Question of Character: A Life of John F Kennedy* (1991), Thomas Reeves stressed that Kennedy's extra-marital sexual activity as president made him vulnerable to blackmail, and could have brought his presidency to a scandalous close had he not been assassinated in Dallas. In her



With brother Bobby

sometimes credible psycho-biography of the Kennedy family, *The Kennedy Neurosis* (1973), Nancy Gager Clinch examines the effect on his offspring of Joseph Kennedy's relentless emphasis on winning at all costs, and his determination that his children would fulfil his ambitions rather than theirs. Clinch argues that John Kennedy's tendency to take physical risks (such as his repeatedly dangerous driving) and his sexual adventurism reflected a deep-seated hostility to parental expectations and an urge to punish himself. It is not unreasonable to see in Kennedy's sexual escapades throughout his political career an unconscious rebellion against his domineering father by attempts to derail his own career. Despite the seriousness of his Addison's Disease, stomach ulcers, and a permanently unstable back which rendered him a cripple at times, much of Kennedy's life after his election to Congress consisted of following a gru-

eling schedule of political activity and self-promotion that would eventually lead to the presidency. The notorious Kennedy machismo does not explain why it was that, time and time again, he would indulge in sexual shenanigans which threatened to destroy everything he had worked for, especially when holding the highest office in the United States.

John Kennedy's physical courage throughout his pain-wracked life cannot be faulted, but he tended to avoid making political commitments that might see his popularity diminish. It is ironic that the private Kennedy was careless, whereas the public Kennedy was overly cautious, particularly in his dealings with Congress as evinced by his administration's unimpressive legislative record. Although in death Kennedy came to be a hero to many black Americans, his reluctance to al-

ignete the racist southerners of his own Democratic Party meant that civil rights legislation of any significance was not placed before Congress until 1963. Kennedy's failure to provide moral leadership in the civil rights struggle is all the more pronounced given that black leaders such as Martin Luther King and numerous black Americans put their lives on the line to obtain basic rights in their own country. Nevertheless, black

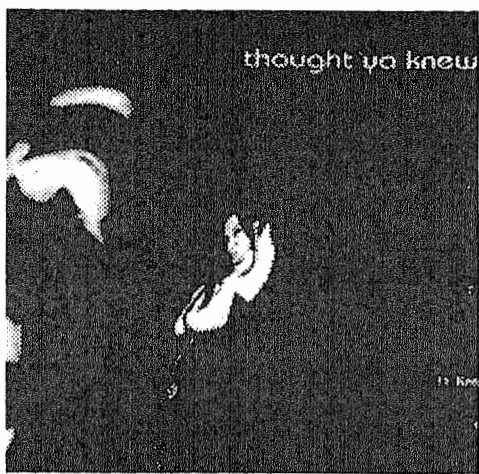
mistakes, Kennedy's dealings with Soviet leader Nikita Khrushchev led to the limited Test Ban Treaty of 1963, the installation of a "hot line" from the White House to the Kremlin, and a thaw in American-Soviet relations. On the question of American policy in Vietnam, it can not be said with any certainty that Kennedy would have withdrawn American military advisers had he lived to be re-elected. He refused the requests of the Joint Chiefs of Staff for combat troops, but approved a drastic increase to the number of American advisers assisting the South Vietnamese government. While Kennedy insisted that an official report on the situation allow for the withdrawal of one thousand advisers (which was reversed by Lyndon Johnson not long after the assassination), he also made public pronouncements that the United States had an obligation to remain in South Vietnam for as long as it was threatened by the Communists.



Working the publicity machine

leader Roy Wilkins, who had been a consistent critic of Kennedy's lack of political integrity in relation to civil rights, was to see in Kennedy the development of a genuine commitment to the black cause in the months leading up to his death. Kennedy has been criticised severely for his domestic policy timidity on one hand, and his acceleration of Cold War tensions, and his pandering to militant American interest groups in his dealings with the Soviet Union and other such powers for fear of being thought insufficiently "tough" on Communism. However, Michael Beschloss' *Kennedy V Khrushchev: The Crisis Years 1960 - 1963* (1991), has drawn on American and Soviet documents previously denied to researchers, and Kennedy emerges as more prudent and cognisant of global complexities than his critics would concede. While marred by mutual distrust, sabre rattling and

Kennedy's presidency was characterised by an unwillingness to take initiatives that he felt would not be approved by the American public, and the public had been lead to believe that the containment of Communism in south-east Asia was vital to American interests. Then again, it is difficult to envisage Kennedy Americanising the war in Vietnam (and in the process creating a deep rift within American society) to the extent that Johnson did, precisely because of his susceptibility to public opinion. No doubt such matters will be given Nigel Hamilton's scrupulous attention in his forthcoming volume on John Kennedy's congressional, senatorial, and presidential years. Meanwhile, the Kennedy legend has proved remarkably durable, which probably owes much to speculation as to whether American society would have taken a different direction had he lived.



**Thought Ya Knew**

Ce Ce Peniston  
A & M Records

Ok, I admit I love dance music and pop music and I thought "Finally" (Ce Ce's hit of a few years ago) was fantastic - so I expected this album to be of the same calibre - I was wrong. Throughout the 72 minutes/15 tracks there is absolutely nothing that stands out.

Ce Ce sings her way through heavy dance tracks ("Hit by Love"), pure pop music ("Searchin'"), power ballads ("Maybe It's The Way", "Forever In My Heart") and a remix of the first single, "I'm in the Mood" but, above all, the songs remain so very average - there isn't anything new or brilliant and each song just moulds into the next so all you hear is endless drum programs, keyboards and Ce Ce's vocals.

When the first single is as meek as "I'm in the Mood", I won't be surprised if this album isn't a big hit. Oh well ...

Y

**Dig**

I Mother Earth  
Capitol Records

I Mother Earth are a four-piece rock band from Toronto with a sound much like Jane's Addiction. Unfortunately, they're not as inventive as Perry Farrell and co. Their sound tends toward the psychedelic side of hard rock, with nods also Jam. *Dig*, their debut album, is a well-crafted, well-performed package that showcases the band's strengths while managing to obscure most of their weaknesses.

IME tend to go in for the long, free-form jam kind of song (nine of the thirteen songs on the album are over 5 minutes long, four are over 6) which can get a bit irritating as they don't seem to have that much to say, musically or lyrically. They are missing the melodic punch they are aiming at in their bright sounding choruses, but the result is still quite acceptable.

On the positive side, the bass player and the drummer are funkengrooven. Bruce Gordon, man on bass, is nothing short of a virtuoso. He tastefully combines slap and pop with Eastern/Indian riffs and drone techniques. Christian Tarna, the drummer/percussionist, alternates between wild, primal skinbeating and clever, almost Balinese, percussion work, often layering both sides of his playing over the same tune.

I Mother Earth are rich with potential and their next album should be an absolute killer. While I wouldn't recommend actually buying *Dig*, I would recommend giving it a listen.

HBC

**Listen In The Darkness**

Strange City  
Independent

With lineup changes, touring and quality releases behind them, Adelaide band Strange City have developed a tight, mature and confident sound for *Listen In the Darkness*, a 4 track CD with three bonus live songs.

With commercial potential, the dark, moody sounds of the four tracks have a high appeal. "IDon't Believe" is a strong, haunting song with some nice rays of light. Kerry Milne's keyboards fit in well and are used appropriately, avoiding overkill. The excellent, more acoustic "Pass it on" is reminiscent of some of the softer Alice In Chains ideas highlighting Paul Loveday's spirited vocals.

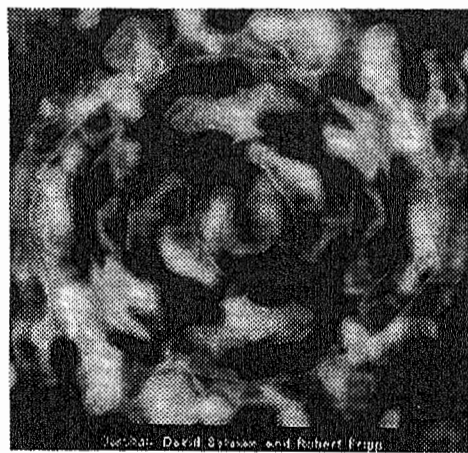
"Time Warp" and the significantly slower "She Said" represent some of the album's better moments. Displaying their diversity, Strange City comfortably avoid the 'cliche-ballad territory'. Unfortunately none of the others particularly stand out, all sounding a little similar - yet none as powerful - to the first track.

Whilst honest music, one must wonder if this band has ever stepped outside on a fresh Autumn day as this album journeys to this Strange City (or is it?) and its brooding grimness.

Admittedly, the lyrics are not the strongest point of the CD, but the songs as a whole make this forgivable. Nonetheless, it is a conceptual album, which to their credit, retains an attractive subtlety.

Overall, a big thumbs-up after numerous rotations. *Listen....* leaves a strong impression. With 7 tracks and top sound quality (plus the satisfaction of supporting local talent) it makes a very good purchase.

Andrew M



**Darshan**

David Sylvian and Robert Fripp  
Virgin

Robert Fripp I don't know much about, but David Sylvian is a name some may be familiar with, as a member of the now-defunct group Japan and also through his recent collaborations with Ryuchi Sakamoto on the rather nice "Heartbeat". For those of you hoping for anything like that - I'm afraid you'll be very, very disappointed. Lyrics and to some extent tune have been thrown aside on this in favour of a kinda ambient, trance feel, resulting in dancey stuff...that you can't really dance to.

Despite being only a three song cd (title track, remix and instrumental),

"Darshan" still manages to clock in at around 45 minutes. The style in places reminds me somewhat of English ambient-house outfit The Orb, unfortunately because the shortest piece is over ten minutes long and it all gets rather tedious. Best would have to be The Grid's "translucent" remix of the title, which is the most dancey of the three - the intro is particularly Orbesque, with lots of airy wibbly bits and voices muttering, "darshan". If you want background, chill-out music, this could be for you, but it's not something to try and listen to actively.

Dez

**Self Titled**

The Mutton Birds  
BAG Records

(Distributed through EMI)

The Mutton Birds are yet another indie guitar band from New Zealand. Being more radio friendly than, say, The Straight Jacket Fits, this self-titled debut from The Mutton Birds entered the New Zealand mainstream charts at number 4 and went as high as No. 2. The only obstacle standing in the way of this band achieving moderate commercial success in this country is that horrible contagious disease so prevalent in commercial radio stations called set play lists.

The Mutton Birds have been compared to both The Go-Betweens and REM. The Go-Betweens is a fair comparison but a comparison to REM could only possibly come from zealous managerial over-ambition. I'll throw in my own comparison - The Hunters and Collectors.

The album starts well enough with the poppy first single "Dominion Road". It then meanders along until it comes to track 4, "She's Like a City", which perhaps contains some of the energy or sincerity that seems to be lacking from a lot of songs on this album. The obvious highlight is the very catchy "Giant with the second single, "Nature", which is quite a good song, but could probably do without the Doo doo doo ... Dee dee dee chorus.

Overall, this album definitely won't offend you, but it probably won't excite you too much either. This band has a lot of potential, but there is something that bugs me about this album. Possibly in an attempt to refine the sound it has been over-produced and in the process lost some of the freshness or spontaneity it may once have had.

If this band can mature a bit, a second album could be very interesting.

Dominic Stefanson

**Slave To The Music**

Twenty 4 Seven  
Possum

*Slave 2 da music/I'm a slave to da music/U better believe what I told U/ Cuz if U don't I will come back to hurt you/ & when U're ready to come on & tell me I'm gonna B right there waitin' 4 da yell C.*

Thus are the opening lyrics to the greatest musical monument of our time, *Slave to the Music*, featuring Stay-C and Nance. They sure are keen on these neat little "straight-2-U" thingies! Luckily,

the lyrics are all equally banal as those printed above, so U don't have 2 read them all. Quite why Ms C and Mr Nance (or is it the other way round?) printed the lyrics to a commercial dance album, I really don't know. Its' not as though angst-ridden teenagers will be busy learning them so they can sit alone in their rooms, miserably crooning *Can U tell me what timell wanna know what's da time* over photos of lost loves. But I digress.

I like most commercial dance music and this album proves no exception. The eleven tracks include two versions of the popular title single, two absolutely appalling versions of "Is it love". Skip these, and you've got a happy, groovy album that's guaranteed to get those morose Cure fans painting their rooms canary yellow and stepping out for a bit of sun. Put it on a compilation tape, play it at a party and make lots of friends. This sort of music is completely shallow and ridiculous, and that's not a bad thing. I tell U 2 buy it B4 it's 2 late.

Maddie Shaw



**Face The Music**  
NKOTB

It would seem that NKOTB have attempted to make changes that are both stylistically and aesthetically pleasing, Kids on the Block have not only changed their name they have also opted for a tough and rugged image. Their music has also changed dramatically which has had tragic results. From the autobiographical introduction one can sense a great deal of immaturity in their music, this initial perception is upheld through the next seventy minutes of torture. The kids have tried to sell out by going pseudo Hip-Hop but have lost by producing a myriad of computer generated bullshit that would be right at home next to a Tommy Emmanuel record. This album showcases a Rap element, however it is so poor that only Vanilla Ice would be proud.

NKTOB are still writing high pitched love songs, The song "Girls" is not written by themselves, however it reveals a lot about the group because only dickheads would sing "Girls, where would boys be without girls to love". NKTOB are now stuck in a void between Teen-pop, Rap and oblivion. Their music is boring, repetitive, full of cliches, bad rhymes and contrived shit. This album is one big low light which represents the group's demise.

Tony Simmons

**Perfect Disease**  
Eskimos and Egypt  
One Little Indian

After numerous maximum-cred. releases, One Little Indian have thrust Eskimos and Egypt upon the populace. If such a fusion of techno/rap/pop (with a sliver of real guitar) was released two or even three years ago, odds are it would have been described as "innovative", but does the world of 1994 really need a band sounding like the Shamen with a social conscience (ugh!)? Despite this analogy, one isn't confronted with "Ebenezer bad for your respiratory system", but rather streams of KLFesque songs which stand up quite decently on their own, but together tend to blend into one synthesized mass.

Don't get me wrong, *Perfect Disease* is not that bad, but equally it's not that mindblowingly brilliant either. Admittedly the first few songs are quite fine, but soon the drum machine jams at 120 bpm, the screechy "everybody-everybody" samples surface, and well... 'nuff said.

Despite being little more than a collection of rock cliches injected into a quasi-techno environment (file under Caligula) *Perfect Disease* still manages to become quite catchy. Triple J would probably like them - I think you can work out for yourself whether that's a compliment or not.

Michael Osborn



**Song to the Earth**

Carmella  
Rocking Horse

The Earth! The Earth! The Earth!  
If you want to be bombarded by 56 minutes of new-age music and wisdom, then Carmella's new CD *Song to the Earth* is the one for you. Complete with whistles and bird calls, Carmella balances between the vocals of Madonna, tribal African rhythms, the sensuous tranquil sounds of Enya and the imaginative touch of Australian didgeridoo. After initial disappointment with Carmella's Madonna-sounding vocals, I ventured for another listen and luckily found that it was much more harmonious. After blocking the few failed "boppy" tracks out of my mind, I discovered quite a few tracks which were really not that bad and even proved enjoyable to listen to.

The first track "West of the Way" proved to boast an extensive array of sounds. Flutes incorporated with deep rhythms and a mix of Oriental and Arabian sheik sounds are blended together to form some kind of religious

trance and with a few imaginative, poetic lyrics begin a song which I would recommend as one of the best on the CD.

The second track begins the demise of the album with both unimaginative lyrics and unmoving music. Other tracks pass by, more likely to send you to sleep than to move your soul or live in your memory as anything fantastic. Apart from the tracks which seem to float past there are three songs - "Chief Seattle", "Sub-Tropic Night" and "Dance of Paradise" which are certainly worth a listen.

Apart from Carmella's voice, which by the end of the CD proves better than once thought, there is nothing wrong with the CD at all. However, there is nothing redeeming or great about it either. If you like to relax then this might be the CD for you. I could easily see this on sale in a store full of incense and crystals. However, if you are not into this new age stuff, then forget it.

Given that Carmella devoted a whole album to sing about the earth, it will be interesting to see whether, if there is another album produced in future, her imagination will stretch a little further to another.

Joe Barritt



**Antenna**  
ZZ Top  
RCA/BMG

*Antenna* is ZZ Top's latest album, but from the sound of it you'd never guess that it's a product of the 90's: Billy Gibbons' guitar sounds just like early ZZ Top and the album itself has none of the slick, disco-oriented feel that propelled *Eliminator* and *Afterburner* into Top 40 charts across the world. Rather, what was hinted at in *Recycler* has become reality here: ZZ Top have returned to their roots. Highlights include the single "Pincushion", the mellow "Breakaway" and "Everything", the classic ZZ Top sound is captured on "World Of Swirl", "PCH" and "Cherry Red", while "Cover Your Rig" is a safe-sex song, done in the tongue-in-cheek style so characteristic of this band.

You may scoff at ZZ Top, their campy appearance and their admittedly fairly unoriginal music, but don't judge too soon. Who knows, in twenty years from now they may be the heroes of another retro movement, and your kids will be trying to master pinch harmonics and dying their hair a rusty red while wearing cheap, mirrored sunglasses. Just imagine it ... Aaaargh!!!

Florian Minzlaff

**Icky Mettle**  
Archers of Loaf  
Alias/Shock

This album has the double benefit of both being instantly appealing and becoming better over time, a rare double that, amongst other things, suggests that this is a remarkable record. Archers of Loaf come from North Carolina, and write some of the most peculiarly infectious songs I've heard in a long time. The songs have plenty of emotion, energy and power, yet don't overly rely on distortion pedals or solos - the guitar is often used in an inventive manner, but never gets lost in the excesses of art rock. You'll often capture glimpses of your favourite songs in this record, without ever being able to pick which favourite song you're reminded of. That suggests this is a remarkable record. This band is everything Superchunk promise to be if they could get their shit together, and so much more. This should thrill anyone who likes 'indie pop' or more interesting, heavier underground noise, or anything in between.

Daniel Kearney

**Red Planet Rocketts**  
Red Planet Rocketts  
MDS

Sydney's Red Planet Rocketts have previously released a mini album and 7" on Dog Meat, and a 7" on American label Sympathy for the Record Industry, mainly featuring hot-wired country style mania. This release sees them retain some of the cowpunk but add a little more blues, all mind you, in the context of growling guitar and the superb gritty vocals of Sly from the Splatterheads. The energy levels are down a little bit compared to previous tunes, replaced by an equally effective but more laid back feel. 'Style Boogie' boosts the energy levels adequately, and 'Bus Stop' features Spencer P. Jones (Beasts of Bourbon, Johnnys etc) on guitar. A cool record to jump around and break dishes to, and it comes in fairly unique packaging - see how long it takes you to work out that the translucent red cover and white picture CD combine to make a red planet! Actually, come to think of it, I've sort of given the game away, haven't I. Oh well.

Daniel K.

**My New Orleans Soul**  
Ronnie Barron  
Aim Records

"This is New Orleans funk and as far as I'm concerned, a work of art." A sentiment from Ronnie Barron I have no qualms whatsoever in seconding. Claimed by those in the know to be the missing link between the classic black piano players and the white players, such as Dr John Ronnie Barron has worked with the likes of Eric Burdon, Paul Butterfield, John Mayall, B.B. King, Canned Heat, John Lee Hooker and the Rolling Stones. In other words, he is one hell of a musician, as a listen to any track on this C.D. will quickly reveal. "Trickbag" is a gutsy R&B number that puts the Commitments to shame. The old Mississippi Delta blues classic "Worried Life Blues" is revamped as a swinging boogie woogie with much typically superb piano, and to round things off nicely there is a bit of laid back jazz/blues and some soulful gospel. Not only is *New Orleans Soul* diverse, it has a feel and spontaneity rare for the studio. Ronnie Barron's voice ranges from a deep growling to screaming falsetto, and he arranged the music, the horn lines (and extremely hip they are), the backing vocals, everything. If the above sounds even vaguely up your alley, seek it out. This recording is destined to become a classic.

Dylan Woolcock

**Rewind**  
Hallelujah Picassos  
Festival

This is the second 4-track released by this little known New Zealand band and the improvement is quite noticeable. The Hallelujah Picassos are definitely not a band for narrow-minded people who only like one style of music. The single "Rewind" is a happy, groovy sort of reggae pop. This is quite a catchy tune, one that could even get played on the commercial stations if they were daring enough to play unknown bands.

The second song starts off slow and then turns into a full-on reggae-thrash/grunge, with matching intensely screamed vocals. The last two songs are both reggae-rock but are quite different. Overall a very diverse and very good release from a band with a huge potential.

Scott Berry

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# Ed lets the side down

Last Friday night at the Synagogue, an Adelaide audience was treated to an hour and a quarter of Ed Kuepper and the Institute for Nude Wrestling. Whoosh! It was like being stuck on MMM 104.7, with the tape player broken, and all your CDs stolen. "And there'll be things that you'll see, you don't want to see. And there'll be things that you'll hear that you don't want to hear." Damn right. And Ed Kuepper has become one of them. Whatever particular spark of talent it was that kept Ed and the Saints, and the Aints, alive over the 70s and 80s has fled. Or maybe, judging from Ed's condition during the show, it just drowned.

Don't misunderstand me. I used to like Ed's ideas about music. To a certain extent I still do. He's always been willing to experiment with fairly different styles and arrangements. It's simply that last Friday night it didn't gel. Billed as starting around 10:30, nothing happened until midnight, when the house muzak died down, and the live muzak started up. No, that's not true. Ed's band were excellent, following wherever he led, and taking the lead whenever Ed lagged behind. Mark Dawson was pointed out the moment he came on stage, described by my companion as "the best drummer in Australia". He wasn't far wrong. Guitarist Brian Mann gave a solid per-

formance, as did the bassist Larry Tannbaum. But the star of the show for me was the excellent violist, Louise Neil. Taking the place the flute used to fill with Ed Kuepper, each time she played she took the mediocre to OK, and the few OK bits to the very good.

"Sleepyhead" and "Electrical Storm" were the highlights, but ten minutes of an hour and a quarter gig does not a happy reviewer make. As the night dragged on, you could easily discern the crowd busily chatting over the quieter songs, but that wasn't a great loss. Some of the things people were saying were quite interesting. As to why Adelaide got treated to this strange performance by one of the "rock gods of the Australian music scene", - it's difficult to say. Maybe Ed was just having an off night, maybe he's just been doing it for so long that he's bored by the

whole thing. The latter was certainly the impression I got. But don't stop buying his albums. There's not a lot better than an Ed Kuepper song when he's in top form, and if the last song of the gig was anything to go by, the next album's going to be up to the usual standard. Performance-wise, though ... next time you hear Ed's going to be playing in town, settle down to a quiet night at home listening to the Saints. You'll have a lot more fun.

Michael Nelson



Ed Kuepper looking pensive

# Earbleeding rock

## Ride

After overcoming personal difficulties which almost saw the band split up during the American leg of their *Going Blank Again* tour, Ride, those English guitar geniuses are presently recording their third album.

They are recording in a manor, previously owned by Richard (Virgin) Branson, 20 kms out of Oxford. The boys from Ride have taken six months leave, become men (they said it, not me!) and called in producer John Leckie (first two XTC albums and more importantly The Stone Roses) to help with the new album (title still undecided).

Not just any album, the third album can make or break a group. On the positive side, the third album can define or redefine a group's sound, often becoming the "classic album". The Velvet Underground (self-titled), REM (*Reckoning*), The Clash (*London Calling*) and the clearest example, The Smiths (*The Queen is Dead*). This point has not escaped Ride; Andy Bell (guitars): "The second album always prolongs the first. It brings a few precisions, rectifies two or three faults, pushes some ideas to their limits. The third album is a different story, a whole new universe. You really need something to say, you cannot repeat the first album a third time."

The members of Ride have also be-

come much more vocal in defending their personal ideas. Said Andy: "Still, not long ago we didn't care about anything, we were incapable of standing up for our ideas, now we fight for them, physically, if necessary."

So, expect something much more varied from Ride this time around, something pretty special too from all reports. In theory, this album should be released end of April or May, but they "... don't want to rush anything this time around".

## Other Forthcoming Releases ...

Nick Cave - new album *Let Love In*, recorded in Australia (no, not in Brazil!). 18th April (Mute / Vogue).

Lush - new album produced by Mike Hedge (The Cure) May (Virgin).

Jesus & Mary Chain - semi-acoustic album with Hope Scandoval (Mazzy Star) and Shane McGowan (ex-Pogues, and bloody surprising he is still alive). End of April (WEA).

Sonic Youth - new album, recorded in New York, produced by Butch Vig. 26th April (Geffen / BMG).

Stereolab - new album in April (WEA).

## Stone Roses

Official release date 10th May (Geffen / BMG). I'll believe it when I see it. By the way, what did John Leckie (producer of debut album) have to say about The Stone Roses: "I couldn't wait any longer for The Stone Roses. I had really had

enough! Three years ago they were telling me 'We'll start recording next week.'"

Dominic Stefanson

Source - "Les Inrockuptibles"



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# Let Love Rule

*Love Rules*  
8:30 Thursdays  
Channel Nine

The new romance and relationship show on Channel 9, hosted by Diane Craig, ex Dr Fielding of *E Street* fame, really sucks. This is *Sex* without Sophie Lee. It just doesn't have a point.

I found myself asking (very early in the program) why exactly I was watching it, and rather than face any unpleasant truths about my need of help in this area, I decided I was watching it to write a review, bagging both the show and the culture which could produce it.

Diane Craig's credentials are established early on - she's hosting not because she's a spunk icon (like Sophie) but because she's had a long-lasting marriage. It's reassuring to recognise that Diane herself is not too comfortable with her role on the show and she subtly steers it towards self-conscious self-parody: Well girls, it seems it is OK for men to go to the pub. And parody is the only possible description of this show. It uses all the stylistic props from the *Sex* show (interviewers, mellow jazzy background soundtrack, multiple stories per

show so the viewer can't get too bored with one story in particular) but fails utterly to include Sophie Lee's one interesting feature - sex.

Instead, the stories featured range from the age most suitable for marriage as understood by a cross-section of Australian society (some old codgers at a bowling club and a group of spotty highschool kids) to why beautiful people often end up "desperate and dateless" on a Saturday night. In between, a segment on romantic presents informed us that "you can't go past a box of long-stemmed roses" for women, and for the boys? "the bigger the toy the greater the joy". Now, swap the advice around and you might have an innovative and enlightening story, but as it stands I find it hard to believe the reporter could deliver such clichés with a straight face.

I'll skip the "terrible-tvos" segment because it's not even interesting enough to bag. Probably the highlight of the show for me was Toby Talks Tough, a sort of advice column where a psychologist called Toby (how groovy) over-acts a lot and advises some deluded and lovelorn people on how to further mess up their lives. She suggests to a woman, whose husband isn't at home enough, that she stand up to him and maybe she'll gain some self-respect (or a smack in the head as my housemate sympa-

thetically suggested).

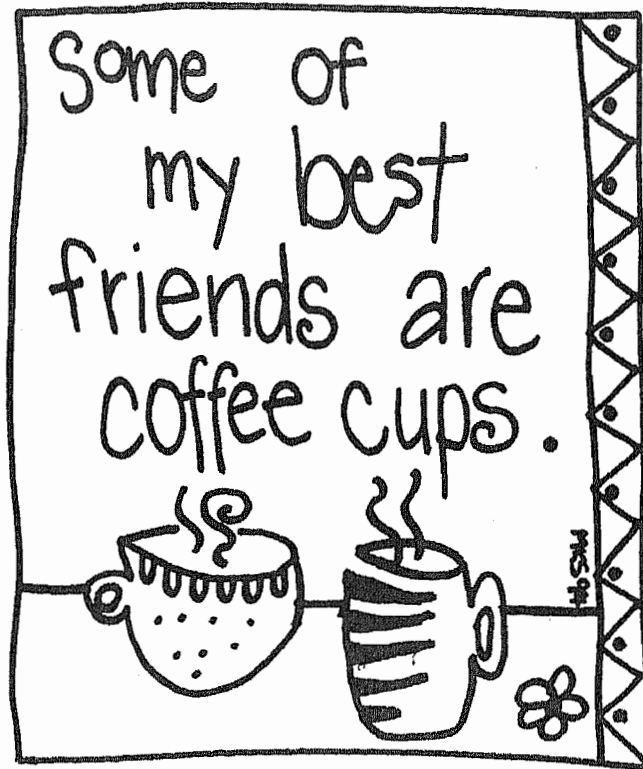
If anyone has a mundane enough problem in the field of romance or relationships - here is the address to have Toby talk tough to you:

Toby Talks Tough  
Love Rules  
PO Box 27  
Willoughby NSW 2068

Well, for anyone desperate enough to think this programme might help (I've talked myself out of it) stay tuned for next week's "crucial advice for surviving relationships" including the best ways of dumping your lover.

Maybe I do need help, but *Love Rules* just isn't it.

Alicia Mitchell



# Pyrotechnic

*Hardboiled*  
Mercury

The Mercury Cinema, unknown to many, screens some of the latest and greatest offerings from Hong Kong cinema every weekend at unearthly hours and with very little publicity. Occasionally, the huge HK blockbuster will feature in the Mercury's regular film program and past years have seen the wider release of such movies as *Chinese Ghost Story 2 & 3*, cult classics of the spooky, chop-sockey genre. The Mercury's 1994 Fringe program featured the explosive cop-flick by John Woo - *Hardboiled*.

HK movie megastar Chow Yun Fat stars as the hard boiled sharp shooting police inspector assigned to crack down on an arms racket headed by the ruthless Johnny Wong. After a bust-up bungle, in which he kills a police informer who kills his partner (yes another movie where the main character's onslaught of crime is triggered by his partner's death, and it's not American!!!), Chow is taken off the case. He manages however to find an unlikely ally in Tony (Tony Leung) a

supposed triad member who turns from Chow's nemesis into his alter-ego and together, they set about demolishing Johnny Wong's operation while constantly turning over a high bodycount.

*Hardboiled* epitomises the unique brand of pyrotechnics that have enabled Hong Kong cinema to dominate the Asian film market and have made such films well received by Western audiences.

The film's fight scenes are stylised to perfection right from the opening scene's balletic police bust in a Kowloon coffee shop to the frantically paced climax in a crowded hospital wired with explosives.

This film has everything from senseless violence to romance to more senseless violence. There's even a few mellow moments when cops reflect about their identity and about killing. Amazing but true. However the reflecting is over pretty quickly as there is a high corpse quota to be met. Unlike the director's recent attempt at going American, in Van Damme's *Hard Target*, a real egg, *Hardboiled* is anything but.

Kanesan Nathan

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# Hollywood's answer

*Philadelphia*  
Hoyts/Wallis

*Philadelphia* is spot on as a title for this movie. It can be translated loosely as "city of brotherly love" for those pedantically inclined, a coy reference to the homosexuality of the main character. This is appropriate as his sexuality is almost invisible, merely hinted at. *Philadelphia* also sounds like a telemovie title, and this film has all its elements - a topical illness, a courtroom battle, mostly interior sets.

Andrew Beckett (Tom Hanks) works at a prestigious Philadelphia law firm and has been recently promoted, when an important file on which he has been working disappears mysteriously. He is dismissed and hires hustlin' Joe Miller (Denzel Washington) to mount an action for unfair dismissal in court, based on the premise that he was sacked when the partners discovered that he was HIV positive. The catch is that ole Denzel is homophobic.

Herein lies one of the problems with the script - Miller's homophobia is

rather ad hoc. He gives an impassioned bigoted speech whilst gesturing angrily with a lamb chop in one scene, and then suddenly he has changed his mind and will represent Beckett. He punches a man who makes a pass at him, and then attends a gay party. His motivations go unexplained - whilst they don't need to be spelt out, there is not enough substance behind his actions. This is a problem with the script rather than Washington's acting. The presence of a brand new baby for Miller is an extremely unsubtle way of reassuring the audience of his sexuality.

Tom Hanks in a serious role does rather well. He is perfect as an arrogant lawyer and later displays the emotions of a dying man convincingly. He is at his best in bitter moments, when facing prejudice head on.

Joanne Woodward stands out as Beckett's mother. She exudes motherly love and compassion from every pore, a marvellously empathic piece of acting. However, another problem with the film arises here. Director Jonathon Demme is obviously trying to make a powerful, confronting film, for instance in the lamb chop wielding scene, the close ups on Beckett's sores

and the way that the actors address the camera directly. Unfortunately he has really pussy-footed around the homosexuality issue. As my companion pointed out, this could be a movie about any disease-of-the-week, rather than specifically being a movie about AIDS. Scenes with Beckett's family predominate over scenes with his lover, Miguel Alvarez (Antonio Banderas). They have one slow dance, a couple of hugs and some shows of concern, plus one finger-kissing scene, but Alvarez could be a close friend for all we see. No full-on GP-style tounguey here. So whilst it is great that Hollywood has made a mainstream movie about AIDS, a truly groundbreaking movie remains to be filmed.

Another problem with the script is that the bad guys really *are* bad. Jason Robards plays the managing partner of Beckett's firm with venom and arrogance. He's not in the slightest bit likeable, nor are his fellow partners. They move in a sniggering pack, smoking cigars and looking for all the world like the worst kind of boys' club. Mary Steenburgen as the defence attorney is allowed one compassionate aside to round out her character. There is no way that the firm would have fired Beckett, he would have been given fewer

and fewer responsibilities and little chance of winning a discrimination case.

*Philadelphia* is not the powerful and disturbing picture it could have been. However I for one found it deeply moving without being maudlin. The performances touched me with their subtlety and conviction.

Jocelyn Fredericks



Tom plays another SNAG

# Everything and more

*Farewell my Concubine*  
Oxford

Chen Kaige's *Farewell my Concubine* is not a comfortable movie watching experience. But it is one of those very rare film epics that deliver just about everything the shorts are likely to promise: action, history, suspense, exotic colour, multitudes in confrontation, social and political landscapes, all intimately rooted in a love story of passionate and vicious intensity, the kind that plays best when it goes badly, which is most of the time.

The film shared the Palme D'Or at the Cannes International Film Festival last year with Jane Campion's film *The Piano*, and indeed, the films are similar, not only in the scope of their subject, and the detail of the productions but also in a shocking act of violence. One could be forgiven for thinking that 1993 was the year of the severed finger.

The time covered is 1925 through to 1977. The setting is Beijing, and the film's title is taken from a favourite in the Chinese opera repertoire about a

concubine who is so loyal and faithful that rather than abandon her king as he faces military defeat, she chooses to dance for him one last time and then to cut her throat with his sword.

The opera is important to the film for several reasons. It is the work that makes stars of the two actors who are the film's principal characters: Dieyi and Xiaolou. It comes to dominate the professional lives of both men and even shape the emotional and sexual development of Dieyi, who is loved by the public for the female roles he plays in the all-male opera company.

Dieyi and Xiaolou meet as boys when both are apprenticed to an opera school. Dieyi (then Douzi), a pretty, gentle boy, is the son of a prostitute who dumps him at the school to get him out of the brothel.

During the first days at the school, the robust Xiaolou (then Shitou), befriends Dieyi initiating a relationship that becomes the obsessive centre of Dieyi's life.

As often happens in such epics, crucial events in the friends' lives coincide with great public events that, in turn, shape their destinies, and in this way, *Farewell my Concubine* interweaves the story of the Dieyi and Xiaolou with the Japanese invasion of China in the 1930s, the surrender of the Japa-

nese at the end of World War II, the rule of the Nationalist Government, the Chinese civil war, the victory of the Communists in 1949 and finally, the Cultural Revolution (1966- 1976) and its exhausted aftermath.

Chan Kaige's handles his vast subject matter with great clarity and accomplishment. *Farewell my Concubine* offers a ravishingly beautiful production on a grand scale. All the sequences relating to Chinese Opera are riveting from the brutal discipline and training of the boys (which makes a Dickensian orphanage look like playschool) to their exquisite performances on the stage when they have grown up. The film is a narrative of love triangles, suicides, miscarriages, betrayal, drug addiction, sorrowful paradoxes, good intentions gone wrong. Chen Kaige is a director who has as much command of the intimate moments as the big chaotic crowd scene.

The film's most luminous presence is Leslie Cheng, who is exceptionally good as the adult Dieyi, a waif transformed into a glamorous star, a boy trained from adolescence to think as a woman, and then scorned when he succeeds. He's bitchy, forever vulnerable, vain and, mirroring the opera, loyal to the end to his first and only love.

Zhang Fengyi's Xiaolou is equally effective: aggressively heterosexual, full of bravado but a man whose sense of honour is seriously flawed.

Gong Li plays Juxian, the beautiful, strong-minded prostitute Xiaolou marries, to the furious resentment of Dieyi. Hers is, as expected, a sophisticated performance.

*Farewell My Concubine* is a film deeply personal to Chen Kaige. His treatment of the homosexual Dieyi is sympathetic to the point of being deeply romantic. The film also examines the activities of the Red Guards with implacable fury, and one of the most harrowing sequences of the film occurs towards the end when the Red Guards successfully reduce their victims to desperate, panicked wrecks, each furiously denouncing old friends and lovers as counter-revolutionaries. During the Cultural Revolution, Chen Kaige betrayed his father to the Red guards, an act for which, he has said, he will never be able to forgive himself.

For all the complexities of its leading characters *Farewell My Concubine* is not a subtle film. It is long (154 minutes), declarative, passionate, and an undeniably polemic statement.

Wai-Quen Chan

# Carlito doesn't make the grade

## *Carlito's Way* Greater Union

There have been some pretty good gangster movies in recent times; unfortunately *Carlito's Way* doesn't quite make the grade; it's a fairly stock-standard crime flick which is reasonably entertaining but which could have been better. The film is very 90s in its use of violence (there's not really that much), and this is reflected in the "bad-guy turned good" plot-line.

It's 1975 and Carlito, a Puerto Rican crime boss, played competently but not brilliantly by Al Pacino, is trying to go straight after five years in jail. However, his obstacles to this include his acquaintances, and seventy-five thousand dollars he needs so he can buy a half-share in his friend's business. His main obligation is to the man who got him out of jail after only one-sixth of his sentence, a coked-up lawyer with a shocking haircut, played marvellously by Sean Penn.

There are two important sub-plots that Carlito gets himself involved in along the way. Firstly, he gets back together with his ex-girlfriend, whose character was not properly developed

by either the script or Penelope Ann Miller. Secondly, he has long-running feud with a young wanna-be crimelord called "Benny Blanco from the Bronx", whose sleazy fuckwit character is played in fine style by John Leguizamo. Anyway, the plots and sub-plots develop to a point where the film runs for over two and a half hours and couldn't really have been condensed to any shorter length.

Ninety-five per cent of the film is actually a giant flashback - it takes place as a seriously wounded Carlito reflects on his life since leaving jail. This is a reasonably effective strategy because it gives an excuse for an intermittent explanatory narration and because you have little or no idea of what period of time the flash-

backs cover. This makes it hard to tell where the film is going and how long it's going to take to get there. Which is good. Also, the pre-flashback camera-work is powerful and mood-setting.

All in all, *Carlito's Way* isn't bad viewing; it's just nothing too special. It's reasonably fast-paced, and there's a lot crammed into its hundred and fifty minutes. The 70s setting is pretty fun, as there's a great deal of brown leather, flares, gold chains and cocaine. Sean Penn is great but the rest of the cast are fairly standard. The film is decent entertainment, but for gangster movies, stick with *Goodfellas* and *Reservoir Dogs*.

Simon Haddy and Nicola Price

# Jamaican lads in lycra

## *Cool Runnings* Greater Union

You know not to expect very much from a film when its four rasta heroes are told to "loosen up" and they don't even think of reaching for a joint. But then again, *Cool Runnings* is a Walt Disney production, and G-rated at that.

Apparently inspired by the true story of the first Jamaican Olympic bobsled team, the film follows their progress from go-karts and the dusty athletics tracks of their island to the Canadian

alps, where they see snow for the first time just days before competing and learning how to line dance. The guys enlist the help of morbid John Candy along the way, who is seen here in his last completed feature as a star athlete turned down-and-out bitter bookie barfly turned star coach. According to the promotional blurb, this is both a "Rocky-esque tale of dignity" and a "new comedy for the whole family" What that means is that there is the usual down-trodden triumph in the face of adversity stuff, the inevitable punch-ups, some male bonding and vehicular crashes. There's no sex, just lots of close-ups of lads in lycra racing suits, and the only women are the stereotypical big fat Jamaican momma and the

beautiful adoring girlfriend. Not exactly ground-breaking cinema.

But this film is supposed to be about the ordinary Joe, albeit a Jamaican one. It fails because it mistakenly aspires to BE ground-breaking cinema and serve as vehicle for Jamaican national pride. We suspect it wouldn't have mattered if the stars were Jewish, Macedonian, covered in feathers or related to Flipper, the moral of the story would be the same. This is Disney, not Spike Lee. So it sets out to be about "all of us", the small element in everyone that yearns to hurtle down an ice shoot in a shiny coffin. Hell, we couldn't help but identify.

It doesn't even do a brilliant job at being just "the tale of a young man with an impossible dream". There are predict-

able jokes (we laughed only three times between us), cultural caricatures and the dreary tendency to moralise for truth, justice and the American way. Yes, they are as noble us! appears to be the message.

For all that, the people were laughing all around us although the audience was mainly pre-pubescent. This would be a good film to take your ten year old friends to see. They will like the clothes and the goofy antics of Sanka. They'll probably come out doing high fives and saying "Yeah mon" and want to move to Jamaica.

It didn't quite inspire us in the same way, but we've seen worse.

Tom Vandepier and Sarah Zetlein

# A little deception at the reception

## *The Wedding Banquet* Trak

In *The Wedding Banquet* director Ang Lee has given us a beautiful and thoughtful film. The movie is about Wai-Tung, a Taiwanese immigrant living happily in America with his lover of five years, Simon. He has not had the courage to tell his parents - still living in Taiwan - that he is gay. Hence, the pressure is on him to marry and produce a grandchild for them. Enter Wei-Wei, a Chinese artist living illegally in America and in search of a husband in order to secure a green card for herself. The pair decide to marry but all is thrown into chaos when Wai-Tung's parents decide to visit for the big event.

It all sounds a bit corny and the dialogue does verge on becoming soap-operatic at a couple of points in the

movie. However, brilliant direction and strong performances from the cast ensure that the plot is well treated.

The first half of the movie keeps a silly grin on your face and makes you

feel all warm and fuzzy as the characters are introduced and the scene is set for the banquet itself, which is the lavish focal point at the centre of the film. The second half of the movie is

concerned the characters dealing with their lies, their truths and themselves. The smile gradually fades and many a moist eye could be seen as we re-emerged once the movie has ended!

Maychin as the bride, Winston Chao, as the groom, and Sihung Lung and Ah-Leh Gus as Wei-Tung's parents all provide wonderful performances but are almost overshadowed by Mitchell Lichtenstein as the ever-patient Simon. The greatest joy of this movie, however, was in the direction. Managing to be simultaneously subtle and ebullient, a wonderful use of light, colour, set and costume made the film a pleasure to watch. Don't let the appalling subtitles or the notoriously uncomfortable seats at the Trak put you off. *The Wedding Banquet* is an interesting look at Chinese culture in America, a hard reminder of the sheer impossibility of openly non-heterosexual lifestyles being accepted in so many segments of our society, and a beautiful movie. Go and see it! 8/10.

Maddie Shaw



Menage a trois (of sorts)

# She blinked and missed it

*She Saw*  
Seahorse Productions  
Season closed

When a production says it is about "perceptions and perspectives, challenging taboos and finding an expression for feeling that is NOT smalz" I'm already slightly biased against it. I tend to jump to the conclusion that it is just "Oh, I'm so alternative and deep and meaningful" jargon. Unfortunately *She Saw* largely fulfilled my prejudices. It is a collection of eight short original works brought together under the production of Pippa Bailey. The show features three short sketches, which are interspersed with the singing and dancing of other cast members. Its aim, according to the program, is "to promote and encourage the development

of original work by women". The all-women cast, six of whom come from Sydney and four from Melbourne, have not only written and largely directed the show themselves, but financed it as well. All in all a worthy cause which I wish I could say I'd enjoyed more.

The best parts of the production were the three sketches. The first, *Treasure*, is a monologue written and performed by Pippa Bailey. It is the story of a girl whose father dies when she is a young child, and adults will only tell her that he has "gone away". For years afterward she searches for him, carrying with her his glove, the only possession of his she still owns. One man, who she follows thinking he's her father, ends up being her first lover. After that she starts collecting a pair of gloves for each of her lovers, "because it strikes me that people are a bit like gloves". Twice in the monologue Pippa Bailey makes an inexplicable shift of character to a young teenager growing up in urban

Australia, discovering drinking, smoking, and basically, rape. Why the two stories are intertwined is unclear - they could even be about the same girl if it weren't for Pippa Bailey's swapping of a northern English accent for an Australian one during the changes.

The second, *Itchy Feet*, has some poignant remarks to make about the Australian tourist overseas, and the third is a disparaging look at our social inability to cope with or talk about death. Marianne Trinder and Katherine Connolly make superb little girls, in this piece in which they switch between playing children whose parents have died, to friends paying respects and not knowing what to say (I'll just whip up another of my sponge cakes), to house calling funeral directors, and finally the dead, dancing away in heaven.

The acting was nothing brilliant, though of a quite decent fringe standard, but to be honest it left the song and dance for dead. There is little wrong with Jo Cohen's

voice, but seeing her sing Sondheim's *Broadway Baby* clad in a leotard and bright yellow boa wasn't particularly entertaining, much as I like the song. And to describe it as "song and theatre curiously combined" seems pretentious given that the vast majority of singers in the world make singing a theatrical performance. It would be virtually impossible to perform any Sondheim song other than theatrically. I had the same problem with the dancers. It wasn't that they were bad dancers, just that the choreography kept trying to pretend it had some important statement to make. Something that describes itself as "Who hears, who sees and what is believed", seems to me to be trying to hide the fact that it really has nothing tangible to say.

*She Saw*'s season finished on March 6. If you missed it, be glad you saved \$10.

Asha Mayer

# Mirth and melancholy

*L'Allegro, il Moderato,  
ed il Penseroso*  
Mark Morris and dancers  
Season closed

Mark Morris' *L'Allegro, il Moderato, ed il Penseroso* confirms what people have been saying about him for some time now. Far from being just a choreographer of dance, his work encompasses "a wide world of art unconfined by genre...". Based upon Milton's pastoral odes, *L'Allegro* and *Il Penseroso*, written in the 1630's, the performance alternates between mirth and melancholy. It celebrates both the joy of society, and the cool detachment of a contemplative life. Set to Handel's 1740 oratorio, his librettist, Charles Jennens



Hooray for Hollywood

disassembled the text, and rearranged it so that joy, rather than sadness, has the final say. *L'Allegro, il Moderato, ed il Penseroso* spans four centuries, and three genres,

blended together with magnificent results.

The dance is a series of some thirty episodes that build and respond to each other, best exemplified in the scenes of the lark and the nightingale. Most memorable though, is the hunt scene. Twenty dancers entwined in the manner of trees turn the stage into deep forest, as noble lords and ladies with a pack of snuffling hounds pursue two foxes. Escape seems guaranteed, but the respite from peril is only temporary. In contrast with this very natural setting is the complex geometric, repeti-

tiveness of other scenes. It is enigmatic, rather than obvious, and even if you don't enjoy this style of dance, you can always close your eyes, and simply listen to the music.

To complement the music, singing and choreography is the amazing group of dancers Mark Morris has assembled. It looks like every continent is represented on stage, and they perform at such an incredibly high standard that they must rank as one of the finest troupes in the world today. They move effortlessly from the technically orientated, stylised movement of ballet, to the fluid grace of modern dance. Milton tells of "Untwisting all the chains that tie / The hidden soul of harmony." And that is just what Mark Morris does so well.

Michael Nelson

# Bob's a downer

*Bob Downe*  
Star Club  
Season Closed

I was lucky enough to be handed a free ticket to see Bob Downe on the last Thursday of the Fringe, well, at least I thought I was. Being so disappointed when Bob's short two-minute stints on *DAAS Kapital* concluded each episode I looked forward to this as being 40 episodes of pure Bob. Bob Downe's 80 minute 'long' performance turned out to be just that, long. The show definitely had its highlights but dragged in too many places to be consistently funny.

Bob lept onto stage in front of a capacity crowd at the Star Club in one of the

customary outfits from his wardrobe of dag, this time a pastel blue leisure suit with matching tan Hush Puppies. He immediately began to terrorise those at the front much to the rest of the crowd's delight but never threatened to really put someone to the stake. For me, this was somewhat of a disappointment. He showed so much promise when he began to crucify audience members but pulled out before he gave them a chance to really shit themselves.

His myriad of local references were most positively the highlight of the evening and had the full house enthralled. All audiences enjoy something they can relate to and most artists will drop the odd local reference in but Bob Downe played on the throngs' eagerness to hear local allusions and did it brilliantly from start to finish. His comparison of the Baron Townhouse to an oversized AV Jennings

home had everyone agreeing how much of a tacky building it really is. His dancing and posing were what many of the audience associate Bob Downe with and on this note he did not let anyone down.

His Thunderbird-esque moves were accompanied by song which were quite entertaining at first but soon became tiresome as it appeared he was merely attempting to fill in some time. This was one of the major let-downs of his show as nearly half of it was re-hashed hits of the 70s.

Just before sitting down to write this review I thought it prime time for a haircut. Having one of those haircut conversations, it came up that I was writing up Bob Downe. At the mention of Bob Downe, my hairdresser went into a series of "I love it when he does ...", followed by some hearty chuckling and even a bit of thigh slapping. Amid the mixed odour

of Revlon and coffee, it was then I realised why Bob Downe had not really lived up to my expectations but had the rest of the largely mature audience in rapture. Many of his jokes (in between songs) were aimed at the 30 plus audience with references to mid-70s television shows and mid-70s identities. This had myself and a number of other show-goers quite lost. All in all, though, he seemed to have put on quite a good performance as was shown by the deafening applause by the majority of the audience. It was not quite what I had hoped for and I've decided I would prefer him doing short spells on *DAAS Kapital* or being MC at the Fringe Club as he did a few years' ago. Next time he visits Adelaide, though, let yourself be the judge as there are just enough laughs to make it an enjoyable evening.

Matt Rawes

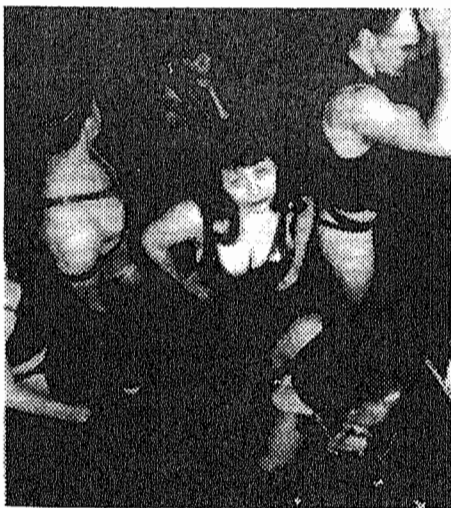
# The show is over

Well, that was the Fringe and the Festival that was. Not much scandal, very little moral outrage (despite the best intentions of Mr Blundell and the Adelaide Fishwrapper), and by and large a good time was had by all. All the shouting about "Too much Asian content!", and "Unconscious racism!" seemed to die a quick and natural death, although it is interesting that no one wanted to devote too many column inches to the dickheads who shouted "Nigger" at the touring black dancers in the street. But Mr Blundell's editorial policy moves in mysterious ways. So, that gripe aside, here is a quick summary of the best and the worst of this year's congregation of kulcha.

## The Best

### *Bitch! Dyke! Fagbag! Whore!*

An engaging rant on everything Penny Arcade dislikes, and likes about life and society. A little microcosm of New York cool that pokes ridicule at



Penny Arcade

a lot of hobby horses. Goers liked her, Murray Bramwell pissed her off. Strange but true.

### *Frankfurt Ballet*

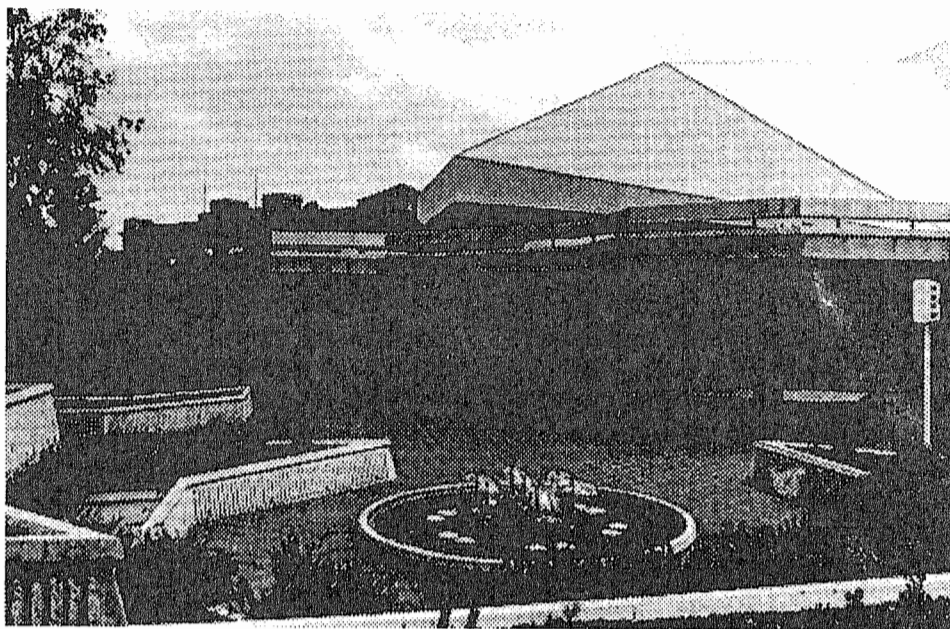
Ballet for angry young penguins. Lots of industrial noises make it look a bit like Earcleaver doing Swan Lake, but hey, that's modern in your face ballet. Deal with it (have you seen the muscles on these guys?)!

### *Mark Morris Dance Group*

Makes arty farty dance enjoyable and exciting. For all you "dance is for poofers" types out there, get a life and check something new out. This guy has a talent for making fifty people running around on stage waving their arms in the air look like something you'd really like to be doing too. Sorry if you missed it.

### *The Three Canadians*

P. J. O'Rourke says, "It's hard to tell a Canadian from an extremely boring regular white person unless he's



The seat of the Festival

dressed to go outdoors". These guys prove that wrong. Think of funny, imaginative, and really quick, then times it by two, and you've got the Three Canadians. Leaves Rachel Berger dead in the water.

### *Flipside*

You get the feeling the only reason these guys juggle is because they've got accents as broad as Loch Lomond. But juggle they do, and do it with aplomb. They even use audience participation (a very dodgy idea, by and large), and get away with it. Wow.

### *Dead Set*

Described in this august repository of journalism as "the best thing since sliced bread", improbability and improvisation mingle with something rarely seen today: talent. No props, small script, lots of humour. Groovy.

### *Lano and Woodley*

The funniest schoolboy humour seen at the Fringe. Bum jokes never to be rivalled, and songs with lyrics to die (laughing) for. Their jokes didn't wear thin even after three times.

### *1000 Eyes of Dr. Mabuse*

There's nothing like a few "horrific acts of bestial violence" to keep an audience on their toes. For similar effect after the season closes, take out Warhol's "Flesh For Frankenstein", and watch it with any Ministry CD you like turned up real loud. Yummy.

### *Dumb Type S/N*

Taking the multi-media presentation to the people, these guys have a nifty way of getting their message across; lights, slides, and very cute little TV cameras. How can they come from the same country that gave us *Tetsuo I* and *II*?

## The Worst

### *My Mathematics*

There's no excuse for anything as bad as this going anywhere near a stage without some sort of health warning.

### *Rachel Berger*

Imagine a recurring nightmare, where you're standing on a stage, in front of hundreds of people, with nothing at all to say. Ms Berger must go through this kind hell every night. She continuously harps on about how the Jews killed Christ, so maybe she's just trying to atone.

### *Del Rubio Triplets*

With a combined age of 219 (work it out for yourselves), these weird old women contrive to make Bob Downe look sophisticated. Three gals, three guitars and no ideas; they are the kind of people who keep Phil Donahue employed.

So, hands up everyone who had a good time at the Festival and the Fringe this year.

Michael Nelson

The only thing that kept me going on the night I was there was the sound of the Cook Island drummers from across the river. If Australia has a cultural cringe, then England seems to have developed a cultural mangle. Awful.



Fringe centre photo by Tom Coultas

# Adelaide for free

ADELAIDE  
mostly  
FOR

Free

*Adelaide Mostly For Free*  
Anne-Marie Eliseo  
Axiom Publishers  
\$7.95

After forking out megabucks over summer in the pursuit of entertainment, *Adelaide Mostly For Free* has shown me that there *are* interesting things to do in Adelaide at little or no cost. The book provides information on a variety of parks, facilities and original things to do in Adelaide for those who cherish their cash. As such it seems to be primarily useful as a visitor or newcomer's guide

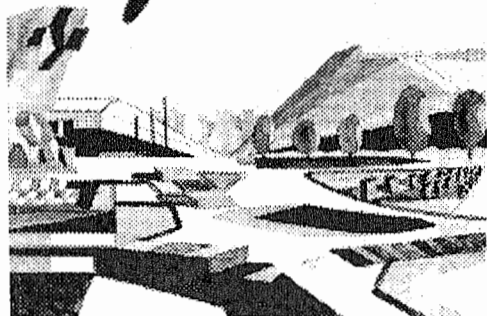
to the city and surrounds. In fact the book is very versatile, with categories including "Sport and Adventure", "Different Discoveries", and "Cultural Pursuits".

Admittedly some of the activities outlined in the book are pretty predictable for a native Adelaidean. "Feeding the Ducks" I thought would have been fairly easy for most people to work out themselves. By way of contrast, "Take your torch to Jupiter Creek" is a revelation: a deserted gold mine in the Adelaide hills in which you can fossick and explore. The main strength of this book is its imaginative ideas on how to make the most of what is already here. Not everything in the book would be thrilling to

the average student, but this is rather unfair criticism for a publication with so many ideas. Inventive recipes are interspersed around such sections as "If you want to be a firefighter" and "Snorkelling along the south coast".

If you ever have to entertain overseas or interstate visitors (i.e. not friends) this book is ideal. Just hand it to them at the airport/bus-station and you needn't feel obliged to take them anywhere. All relevant information, including phone numbers, opening hours etc. are detailed, making this a very practical guide to have. In all there are over 50 free activities covered, so (to use an evergreen cliché) there's something for everybody.

Tom Griffith



# The Adelaide Installations

During the 1994 Festival, Adelaide became a hive of cultural activity. I hope you all took the opportunity to see and enjoy the arts as its best, and visit the Adelaide installations!

The art installations located around the city are a collection of works by Asian, Aboriginal and non-Aboriginal Australians. The art expresses a search for cultural identity which has been created by our geographical position. Many works confront global, racial and ethnic divisions, political problems, social and cultural differences and the legacies of colonialism and post-colonialism. This diversity of issues and the artists' representation of them is both challenging and emotive, guaranteed to satisfy both the amateur and avid art goer!

For those who are unaware of what an installation is, it is a term used to describe artists' increasing desire to break free from traditional artistic conventions. It encourages artists to work on a large scale, to use space and explore all artistic

possibilities in a location. Installations are often characterised as being site specific, i.e. being made for that position and often incorporating any structural features. However some installations have been exhibited before and are capable of being reassembled.

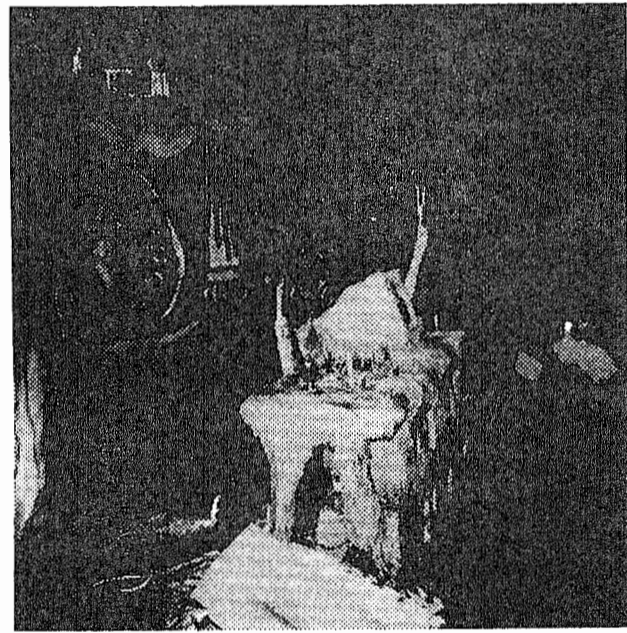
The result is often a melding of materials, combining painting, drawing, sculpture, film, video photography and a boundless imagination to create a completely sensory experience.

The impact of these installations is heightened by the involvement of touch, sound and smell. Upon entering the Gerald and Goodman Building on Synagogue, I first experienced the somewhat nauseating smell of burning incense. The room I entered had been transformed from a factory to an installation entitled *Imagined Enclaves and Ephemeral Borders*. I walked through the installation, feeling the sand beneath my feet and absorbing the eerie and spiritual atmosphere created by Santiago

Bose.

Unlike most visual art, installations often invite the audience to interact with the installation. This is a very important factor in Scenario Urbano's installation *Zora di Transito - Pieta* (documented in last week's edition of *On Dit*). Being surrounded by an installation creates a depth of meaning that could not be equalled in any other way. The art penetrates you, a reflection upon reality, frightening and disturbing.

The Adelaide Installation has left a lasting impact on me. They reflect contemporary art and are an insight into what the art world will produce in the future. For those of you who missed the Adelaide Installations which ended on Sun-



*Imagined Enclaves*

day March 20, you missed a great opportunity so - try to make the effort next Festival

Katrina Penfold

# Fringe and Festival wrap-up

Now it is time to reflect on the Fringe and Festival. Let's put aside all the fuss over the measly million buck blowout, and briefly look at their impact on visual art in Adelaide. The *Adelaide Installations*, incorporating the Adelaide Biennial, and *Artists' Week* were major drawcards to the Festival. Sure the air was thick with cafe latte swilling and jargon spilling turds. But a lot of good work was, and will be, generated from the artistic integrations produced by these events.

The SA Art Gallery took the reins for the first time this year. I talked to many artists, who shall remain nameless, during the construction period of the *Adelaide Installations*, and a number of them expressed some disdain over

the Gallery's ability to handle contemporary exhibitions especially on this scale. This criticism comes from the Gallery's obvious penchant for crumbly old Colonial paintings. These paintings may have historical importance, but are hardly stirring, nor representative of us kids as we stand on the harsh and unforgiving shores of our uncertain destinies. Therefore, the artists' concerns were reasonable but, I think, unfounded, as the Installations provided some wonderful examples of this relatively new art form. Highlights were Scenario Urbano's *Pieta* at the Gerard and Goodman Building, Mike Parr's labyrinth at the Experimental Art Foundation, and the installations at Tandanya.

The one criticism of the Festival's visual arts programme, which many people have expressed to me, in varied levels of eloquence, is the high level of wankiness the Festival has obtained. This is not terribly easy to refute. But I do agree that it was quite humourless. The Fringe visual arts programme coincided with the Festival, and I expected the Fringe artists to alleviate its humourless aspect. However, on the whole, most work had serious content, but was not generally executed to the high level of the more established Festival artists. There were notable highlights, such as Zita Weelius's installation, *Is there life after size 16?* at the L.A.C., the clever photographic collages by Scooter and Jinx at Shark

Attack, and the works by the trio Socialist Popstars on Smack at Artzone.

Both the Festival and Fringe visual arts programmes have provided an important forum for local, interstate and international artists. The Festival's major concern was to create a sense of place for Australians, hence having only artists from our time zone. The Fringe's main concern, on the other hand, was to be all over the place. Both succeeded in their agendas. It is now two years before you can again slip on some jargon, slop on a latte and slap on a beret. Do not despair, there are still plenty of exhibitions, from next week I will keep up a regular update of what's on.

Mike Hepburn

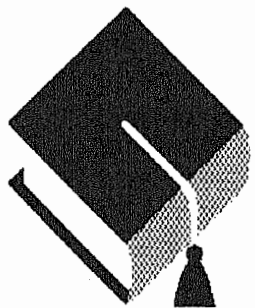
# Short Story Competition

Write us a short story on any theme you choose and you could win a first prize of a \$100 book voucher courtesy of Unibooks, or a second prize of a stationery package to the value of \$80, from 3M. The two best entries will be published in the May 2 edition of *On Dit*.

## Get writing now

Entries to be handed into the *On Dit* office or the entry box in Unibooks by 5pm 22 April.

Make sure that your entries have your name, student ID number, address, telephone number and contact department written on them and are marked as entries for the competition.



## UNIBOOKS

## ON DIT

The Adelaide University Students' Association Weekly

### Details

- 1800 word limit on entries
- entries to be typed on one side only of A4 paper
- entry open to Adelaide University students only
- entries must include student number
- no employees of Unibooks or 3M or sub-editors of *On Dit* permitted to enter
- late entries will not be accepted
- entries to be placed in the box in Unibooks, in the *On Dit* office which is located downstairs in the George Murray Building, or sent to On Dit, University of Adelaide, SA, 5005



# Stubble never felt so good

With two world short course records in the 100 and 200 metre breaststroke behind him, Olympic medallist Phil Rogers was a deserving winner of the recent Caltex Sports Star of the Year award as well as the Lindy Award for the outstanding South Australian athlete of 1993. Now ranked at number one in the world in his event, Rogers has spent the last week in Brisbane contesting the Australian titles which this year also doubled as the Commonwealth Games selection trials. When Bryan Scruby phoned him in the Sunshine State, Rogers was anxious to dispel the media build-up over his world record attempt last Tuesday night. He also offered an insight into the saucier side of swimming.

It's now history that Rogers fell well short of the current world mark of 1:00:95 for the 100 metres. While he was disappointed with the time, Rogers did win - a fact that was perhaps lost amongst the sensationalist headlines. According to Rogers, the main aim of the titles is to place yourself in the top three and thereby earn a trip to Canada for the Commonwealth Games. This he achieved easily. While the record is still uppermost in his mind, Rogers' level-headed attitude won't allow that goal to consume him.

Rogers is forced to leave the warmth of his bed every morning at 4:30 to begin a five-hour-a-day regime of staring at the black lines on the pool floor as he collects the miles required to remain the best breastroker in the world today. His easy going nature seems to run against the model of the success obsessed athlete. But when he enthuses about the countries he has visited from Spain to Japan to the US and tells how he seeks out touring swim teams to qualify for so that he

can broaden his travelling experiences, you get the feeling that the lifestyle of the professional swimmer is very much to Rogers' liking.

Swimming is, however, a very serious business as is evidenced by the German autograph hunters who chase Rogers around the globe and fill his letterbox with requests for signatures. Those that they don't keep for themselves fetch a healthy sum back in their Teutonic homeland.

Sponsorship is also an on-going concern unless you're an Olympic gold medallist like Kieran "all-you-can-eat" Perkins. Rogers is one of the fortunate who have secured the support of local industries through his management company.

Of more concern to Rogers is the ever-present involvement of drugs in swimming. While the problem is at its worst in women's events, the persistent rumours of national drug programs in certain countries frustrates those who strive unaided in the face of international competition.

With such pressure to perform it is perhaps understandable that Australian swimming teams have earned a reputation for jocularly over the years that is second to none. And so I shouldn't have been surprised at the response I re-

ceived when I asked Rogers about shaving his head before competing. You've probably guessed that it's a ploy pioneered by Neil Brooks and the Mean Machine back in the eighties to intimidate opposing swimmers and that it can make you feel and go faster. But did you know that they also shave the entirety of their uncovered bodies? And that diving into a pool stripped of your body hair is a sensual experience of the highest order? And did you know that at the end of the day a young, fit strapping Phil Rogers likes to slip hairlessly into his favourite silk sheets to the delight of his senses?

Rogers' high-jinks don't end there. A self described outgoing, positive and confident person, Rogers offered the readers of *On Dit* a tip in case you've been wondering just what that swimming cossie has been hiding on that special someone at your local pool. It seems that over about a six month

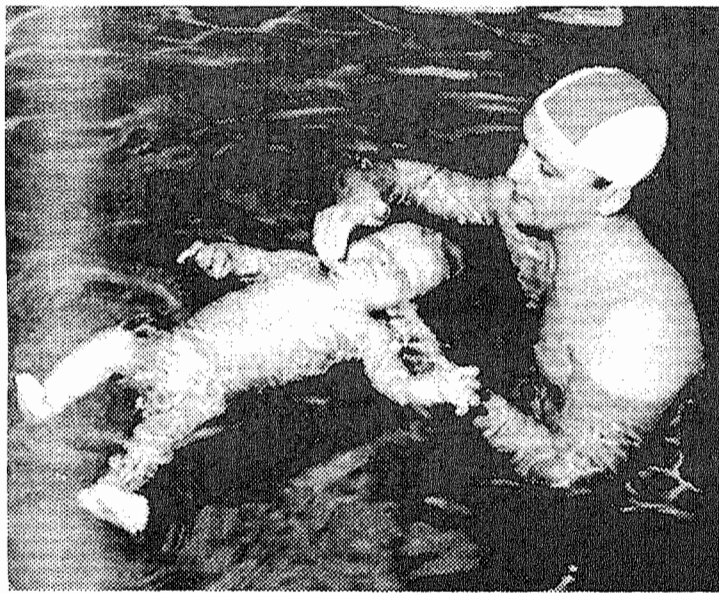
period, chlorine starts to get the better of lycra. A well placed fingernail, a quick flick of the wrist, and what the shower curtain sees every morning is exposed to the world.

If you were to believe the morning papers, Rogers was a deeply cut man following his race on Tuesday night after only managing to win. If only they knew that Rogers was actually engaged in a chocolate barbarian food fight in his hotel room that night and lay awake plotting his revenge on the aggressor (we may never know if he did end up spraying the culprit's bathroom red or not).

Rogers' best tale was not about himself but dates back to the 1986 Commonwealth Games in Scotland. It was the final night of their stay and the Mean Machine were busy assisting the Australian team to drink Edinburgh dry. It wasn't long before one member of the Machine was heading back to his room escorted by one of the female members of the Canadian contingent. Now if you want to know just what the person who walked in on the excited couple witnessed the Aussie swimmer doing with his stubbly head to the fully buffed star of the track, then you'd better ask me in person because my Mum reads these articles and besides, it's a very visual thing.

Perhaps I now know the real reason Phil Rogers cuts his hair with his razor.

Bald or not, it appears that the elusive world record is only a short period away and when Rogers hopefully claims gold at his year's Commonwealth Games it would be fitting if he were to officially become the fastest breastroker of all time.



Phil, age one, completes his first ever lap

## Results Notice

### Men's Cricket

#### District

A Grade: Uni 182 lost to East Torrens 5/349 (dec)

A. Moule 69

B Grade: Uni 9/163 (dec) and 3/160 d East Torrens 276 and 3/40 (dec)

S. Eckerman 84

C Grade: Uni 5/221 lost to West Torrens 6/266

R. Lane 135

D Grade: Uni 5/200 (dec) d West Torrens 7/124 and 6/70

T. Kidman 58

S. Singh 4/39

#### Turf

A4 Uni 184 tied with Uni of SA 9/184

5 Gold Uni 3/150 d Flinders Uni 9/118

Holdsworth 4/15

5 Green Uni 7/184 d Old Ignatians

8/173

### Athletics Club

The first runs of the winter season are as follows:

April 11 ASA Suhard Shield

2:00 Pack Run followed by 5km race.

Western Districts AC Clubrooms

April 23 Enfield Cross Country

2:00 U16 M&W 2km

2:20 U20 M&W 4km

2:45 O & Vet W 6km

2:45 O & Vet M 8km

Carisbrook Reserve Main North Road

April 25 DRC Anzac Miles

2:00 U14 Girls/Boys

2:15 Vet M&W

2:30 U16 M&W

2:45 U18 M&W

3:00 Open M&W

Adelaide Harriers Track South Terrace

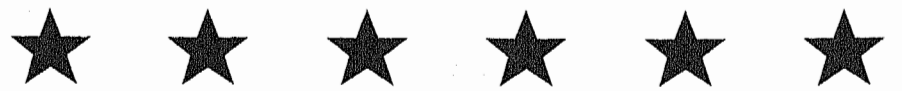
April 30 ASA Patawalonga Relay

2:00 3 x 1500m (W)

2:30 4 x 3000m

Adelphi Terrace Glenelg North

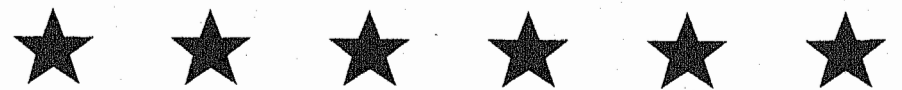
## Unibar Performance of the Week



Steve Eckerman, this is your lucky day because your extra special captain's knock of 84 for the Uni. B Grade was so good that a 6-pack of your favourite brew is now yours, thanks to the unending generosity of the Unibar.

As the sun sets on a rather inglorious cricket season for the AUCC, we at *On Dit* are wondering just who will be the next well organised club to take the extraordinarily complex task of submitting their weekly results on a board. Remember, fame and a 6-pack could be only a few words on a scrap of paper or a phone call to the *On Dit* office away.

Follow Steve and the as yet unsighted super athlete Katrina Camp to the *On Dit* office to claim your place in sporting history.



**Dancing Lessons**

Rock 'n' Roll. Learn 10 moves.  
Monday or Wednesday 7:30.  
Nightclub dancing 8:30.  
6 x 1 hour sessions \$39 or both \$70.  
Concession available.  
Studio 650 South Road (Next to  
Tramline).  
345 5817 or 415 7718.

**Smug AGM**

30th March, 1994 - Thursday, 6 pm in  
the Upper Refectory. All positions need  
to be filled - send nominations or ques-  
tions to issa@student by 28th March,  
1994.

**Pride**

Adelaide University Pride meeting  
Thursday 1pm in the North/South Din-  
ing room, level 4 of the Union Building.  
All Welcome.

**Meditation**

Have you tried it? Come and join us.  
5.30 pm Tuesday, Canon Poole Room,  
Level 5, Union. For more information  
contact 269 7034 - Dada.

**Women on Campus**

An invitation to any women for the next  
WOC meeting, to be held in the Wom-  
en's Room, Thursday lunch (1pm).  
We will be discussing (amongst other  
things) Sexist Teaching, and Jo the  
Women's Officer welcomes ideas for a  
survey she is putting together.  
See you then!

**Health Sciences Students' Society Inc.  
Barbecue**

All welcome. Wednesday 23 March,  
12:30 pm. Lawn area between Medical  
School and USA Pharmacy Department,  
Frome Road. \$2 members, \$3 non-mem-  
bers. Contact Michelle Roffey 3374315.

**Student Christian Movement**

SCM meets on Thursdays at 1:10 pm in  
the Canon Poole Room (5th Floor Uni-  
on Building). This week our speaker  
gives a personal account of being a  
lesbian in the Church.

**AUSKI ski trip**

AUSKI presents a once in a lifetime  
opportunity and we don't want you to  
miss out. The first deposit date for the  
ski trip has gone, and for those who  
missed it time is running out for you to  
book your seat. The trip is 6 days of  
unlimited skiing and lift passes at Mt.  
Hotham, Victoria, 6 two and a half hour  
lessons, accomodation, dinner and  
breakfast, boat races, bus and 6 days ski  
hire - all for \$639. Hurry as places are  
filling fast. Trip leaves 19 July. We are  
having a second round of the 1st deposit  
(\$150) on Wednesday 23 March 1 pm in  
the Sports Association. For details con-  
tact Ben Hall (272 9051), Emma  
Southcott (295 1318), Amanda  
Robinson (326 4068), or Ralph Tonkin  
(278 3108).

Remember who loves you, who do you  
love? (The Eds love people who keep  
their classifieds short, unlike these peo-  
ple.)

**Sports Gala by the OSA and FISA**

Watch out all you sports freaks, our  
very own sports week is coming....at the  
weekends of May 7, 8, 14 & 15. We  
have events such as chess, soccer, bad-  
minton, swimming, table tennis. So ....  
prepare your sports gear, polish up  
your skill and form your own teams.  
Yes, we offer fabulous prizes.... Go for  
it!!  
Contact OSA office or Fabian (239 2126)  
for more information

**Attention all Country Students!**

You are invited to a Pizza Hut night on  
Wednesday 23 March at 7:30 pm  
(Hindley Street store). Don't forget the  
"All-you-can-eat Mega Deal" (\$6.95).  
So come along, eat, drink and be merry!  
Also, Wednesday, 30th March, 1 pm -  
the Country Club 1st Inaugural General  
Meeting in the Cloisters, please come  
along and help get the club going. Start  
thinking of worthy office bearers now!

**Chess Club**

The Club meets every Tuesday from  
1pm - 2pm at the W.P. Rogers room  
(Level 5 Union Building).

**AU Food Co-op**

The next AU Food Co-Op meeting will  
be on 25/3/94 (Friday) in the W.P. Rogers  
room, Level 5 Union House. 1:10pm.  
Business: planning and food stalls, elec-  
tion of new treasurer and planning of  
year's activities.

**AURA (Republican) AGM**

All members and interested parties are  
invited to attend the AGM, in order to  
elect a new committee and amend the  
constitution. 1pm, W.P. Rogers room  
(5th floor Union Building) Wednesday  
23 March. Cheers.

**Touch**

It's the fast, skilful mixed sport that  
teaches men and women the love of the  
pig-skin and dew-covered paddock. And  
you get all this without an on-field cul-  
ture of violence and aggression. Winter  
season starts Sunday, 8th May with  
games on Sunday mornings (the only  
hangover cure that gets your pulse up to  
140). Club training is Wednesday nights  
from 6:15 pm - 8:00 pm, at the Uni  
playing fields just across the footbridge.  
We are currently running introductory  
sessions for new and inexperienced play-  
ers each Wednesday, so please feel wel-  
come to come and learn.

**Adelaide University Bridge Club**

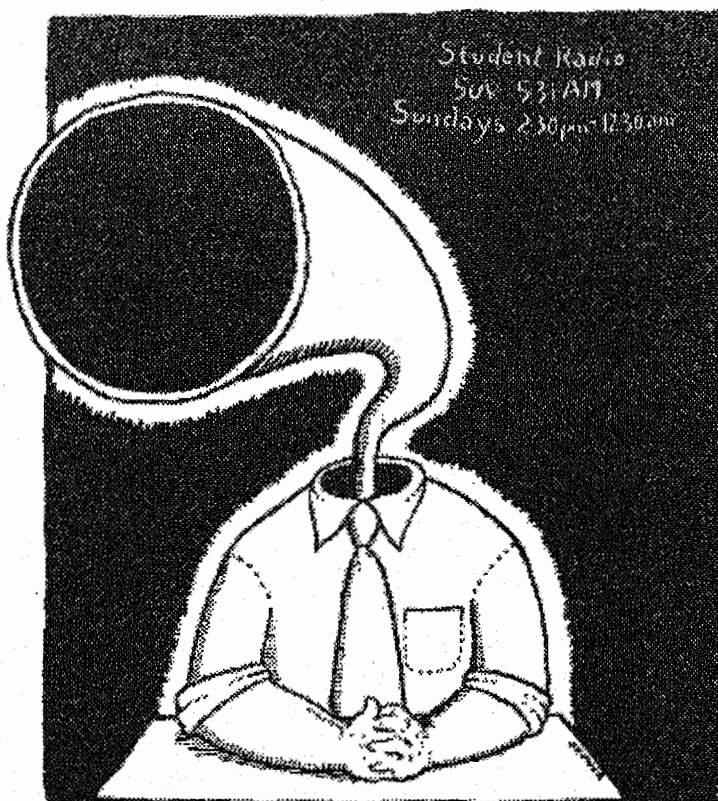
The Annual General Meeting is to be  
held on Tuesday 22 March at 1 pm in  
the Margaret Murray Room, Level 5 of  
the Union Building. Any interested par-  
ties are welcome to attend - both mem-  
bers and non-members.

**Wanted.**

1 large backpack for travelling in Eu-  
rope. Good Condition only. Phone  
Emma 211 7355 (w).

**Student Radio Guide 27 March 1994 5UV 531am**

*Student Radio*



**2:30 Chris O'Brien and  
Matt Fleet - Recent and  
older alternative releases  
to alternate your mind.**

**3:30 Richard Seamark and  
Tony Page play British  
(mostly) pop.**

**4:30 Simon Hunt - Student  
Radio Music**

**5:30 Current Affairs**

**6:00 Michael Dwyer and  
Paul Hoadley - Grind the  
Pose**

**7:00 Roy Flavel and Daniel  
Kammermann - A Twist of  
Lemon**

**7:30 Katrina Picozzi -  
Babes in Boyland**

**8:30 Darien O'Reilly and  
Greg Woods play lots of  
brand new stuff from  
America that we're sure  
you haven't heard before**

**9:30 Tracy Skehan  
presents Local Noise,  
focussing on Adelaide  
bands, their music and  
their eating habits.**

**10:30 Sweet Valley  
University - Tania Collins  
and Ben Wickham**

**11:30 David Hewitt and  
Penny Fredericks play a lot  
of stuff to keep you enter-  
tained until the BBC World  
Service comes on**

# Oscars Scoop!

Hollywood's night of nights, the Academy awards, swing around again...and this year the contestation for the coveted golden idols will be as bitter and bitchy as ever. Host Billy Crystal promises a night of thrills, surprises and that special Hollywood pizzazz. Program highlight is set to be Madonna's live rendition of the song set to be a hot tip for best soundtrack: *Get Off, You're Squashing My Boobs*, from the film *In Bed With Antonio Banderas*. But without further ado, here are those nominations.

## *Finnegan's Wake*

Scorsese's period epic, based upon James Joyce's supposedly "unfilmable" last novel. The Pogues also received a nomination for their innovative score.

## *Home Alone III: Alone in the Cosmos*

Macaulay Culkin confounded the sceptics by writing, directing and starring in this Sartre-inspired gem, which makes its two predecessors seem almost frivolous. Mac is also

the youngest ever Best Director nominee.

## *Jesus Christ*

Spike Lee proved there was life after *Malcolm X* with this impressive 5 1/2 hour biopic of history's most famous revolutionary. The Geto Boyz picked up a surprise Best Song nomination for their confronting rap, "J.C. Was a Motherf\*\*\*in' Nigga".

## *American Psycho*

Having exhausted Forster and apparently already sick of Ishiguro, the Merchant-Ivory team's choice of controversial young writer Bret Easton Ellis for their classic treatment caused some trepidation among filmgoers. But the inspired choice of a Tuscan location, the sensitive screenplay by Ruth Prawer Jhabvala and, above all, the *bravura* performances by Daniel Day Lewis (in the title role) and Emma Thompson (who deserves her Best Actress nomination for the scene with the rat alone) make this the surprise hit of the year and the hot

favourite for Tinseltown's most coveted prize.

## *River: The Phoenix Rises*

A strong and much-needed anti-drug message pervades Ron Howard's moving tribute to a brilliant young actor cut off in his prime. A Best Supporting Actress nomination goes to Shannen Doherty for her moving performance as River's guardian angel.

## *Man Without A Brain*

Mel Gibson has been nominated for Best Director in a film he conceived, produced and wrote. He gives a mesmerising performance as Fred Nile, a man of principle in crazy times. Look out for the gripping action sequence in which Mel single-handedly halts the degenerate force of the Sydney Mardi Gras on motorbike. Best Actress nomination to Patsy Kensit as a bit of tit.

## *The Joy Truck Club*

This Best Film Contender tells the story of four truckies who meet

regularly to shine their bumper bars and tell truckin' tales. Their relationships with their four truckie sons are touchingly explored with wit and pathos. Billy Ray Cyrus is also nominated for Best Soundtrack. Look out for the sequel currently in production, exploring the lives of four prostitutes.

## *Candy*

Robert Downey Jr has Best Actor under his belt for his engrossing performance as the late John Candy in Richard Attenborough's biopic. It exposes the truth of the movies, the women and the sticky buns.

## *Born on the 25th December*

Oliver Stone's latest Best Film contender once again takes a controversial look at history. Kevin Costner stars as Jesus Christ, a man more sinned against than sinning. Stone alleges that the military industrial complex in league with the CIA, the Mafia and corrupt local businessman Pontius Pilate conspired to murder Christ.

# Winners are grinners

We have a winner for our competition about what it means to be a student in your faculty. Nik Hook from the Classics department decided to fly in the face of convention with his entry and instead wrote about what it means to be a Postgraduate student. His entry showed a good use of the source material, nice paraphrasing, and a healthy disregard for the rules and spirit of the competition. We unabashedly declare him our winner.

Congratulations Nik - your ticket to a real cool thing will be forwarded to you soonish.

We received a number of other entries (mainly puerile), but this entry from the enigmatic "Wendy from Zoology" struck a resonating chord in the office - onya Wend.

**I am a science student  
Poetry is for  
arts students  
So fuck off**

**I am a Postgrad  
I don't know the difference between  
higher study  
and unemployment.  
I don't read things I don't understand  
I don't read anything  
and I live for Oprah.  
I have no future,  
no way and no how.  
See the Barr Smith Library?  
I live in this building.  
Ha Ha Ha  
I will not have earned a total of  
25 grand  
by the age of 50  
I will never leave uni  
So call security  
They know me.**