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ON DIT

The Adelaide University Students' Association Weekly
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diverse



non-aligned



experienced

Sound Familiar?

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Production Notes

On Dit is the weekly newspaper of the Students' Association of the University of Adelaide. The editors have complete editorial control of the paper (even though often not over other aspects of their lives) but the opinions expressed herein are not necessarily their own. Especially this week, when it's so very late and we are not likely to agree with anything or anyone. Enough grumbling. Tim would like you to vote for him for Union Board. Keep him happy or he'll be hell to work with. This is the only free ad he's getting. Keep us all happy by writing articles or letters for us. The deadline is 5pm on the Wednesday before publication and we're just as accessible, un-cliquey, diverse and open this year as all the candidates for *On Dit* editorship say they will be next year. Do it now, do it for us. You can submit your contributions by dropping them in to the office, downstairs in the George Murray Building, right next to the very fragrant men's toilets which have no decent graffiti in them, or by writing to us: *On Dit*, Adelaide University, SA, 5005. You can talk to us by ringing 223 2685 or 303 5404.

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Changes in the Union

A number of significant changes have recently been made to the way in which the Adelaide University Union functions. The changes were made at the Union Board meeting of Monday, August 22. It is clear that the underlying logic of the changes is to save money; currently the Union is in considerable financial difficulty, with the catering division not having made a profit for some years and thus unable to offset the costs involved in providing other Union services. The controversy arising out of the Board's decisions does to some extent revolve around the fact that they involve cutbacks on spending and the discontinuation of certain portfolios. However, it also spreads into the area of industrial relations; at least some of the staff consider that the way in which decisions were made was not satisfactory. A stated priority of the Union is that it become a more stream-

lined and efficient service in order to restore a healthy financial position. To this end, the Board decided to make a number of cutbacks. The strategies adopted were to close down the Resource Centre, to discontinue subsidy to the Gallery and not to continue the position of Activities Officer when Gary Steele's contract expires. The Board also discussed the possibility of tendering out various areas of the catering division, although no decision or resolution has been made on this possibility. In a document provided to *On Dit* by Union President Anthony Roediger, it was stressed that no-one has been given notice or dismissed, that catering positions are not being contracted

out, and that a report regarding the findings of this meeting will be published shortly. The document states that the Union is under considerable financial pressure, and declares its intention to keep the statutory fee at its current level of \$256. Additionally, the Union is not gaining any revenue from its investments, so there is no foreseeable possibility of any extra income. Hence, there have been significant restrictions placed upon the Union's spending. In accordance with this, virtually all of the grants made by the Union in 1995 will remain at 1994 levels, the only exceptions being where special projects are to be undertaken. Catering will need to improve its performance to the point that it can break even, and it is budgeted to do so whilst other areas such as the craft studio and the Union theatres will also need to improve their input.

In discussing the merits of the services and positions to be closed down or discontinued, the document pointed out that the Resource Centre costs over \$100,000 per year to operate and that no provision had been made in the budget for this kind of expense. Whilst the Union acknowledged the value of the centre, it has claimed that the University should be funding these services and that the SAUA is currently lobbying it to increase the quality and quantity of computer facilities in Uni departments. The decision not to subsidise the Gallery seems to be a solution to the dilemma of wanting to keep the Gallery and simultaneously cut back on spending. The Gallery will not be closing down; rather, it will in future act as a forum for the display of work created at the Studio as well as exhibit the work of student artists and designers. Apparently, the Union will consider reopening the centre should it return to a sound financial position. The merits and flaws of the Board decision are debatable; however, a great deal of con-

cern has been raised from a number of quarters regarding the way in which they have been put into practice, and also through the way in which they were reached.

The first issue arising from this matter revolves around the Adelaide University Union Enterprise Bargaining Agreement 1994, which was signed by the Union and various trade unions earlier this year. The agreement was much heralded in that it was viewed as initiating something of a new era in the way in which industrial relations are conducted here. Its goals are to increase productivity and efficiency by developing a working environment in which employees can feel confident and secure. An important element of this atmosphere of security is said to be consultation between employee and employer. To this end, the Agreement explicitly designates the Adelaide University Union Consultative Committee, comprised of Union and employee representatives, to oversee this task. According to the Agreement, any decisions regarding the future or status of employees need to go through the Committee prior to being presented to the Board.

According to various members of the Committee, this simply never happened. The first its members heard of the proposed changes was at a meeting between the Committee and Anthony Roediger and Mark Johnson. This reportedly left many of the Committee members somewhat disgruntled due to the fact that this represented the first opportunity for the new agreement to be put into practice. The alleged bypass of the Consultative Committee appears *prima facie* to be contrary to the provisions laid down by the Agreement, which is said to be binding on those which are a party to it.

It is not known whether or not Board members were made aware of the obligations imposed by the Agreement. It is these Committee members' view that a serious error has been made by the Union in its handling of the matter, even though the actual decisions it has made may be justifiable. This being the case, the atmosphere of consultation that the Agreement was supposed to initiate has been severely compromised.

It is certainly the view of some of the staff that the lines of communication have been less than open of late. The implica-

tions of this, however, go beyond creating a lack of employee confidence in their relations with the Union. They also have ramifications regarding the question of how informed the Board was of all the financial matters relevant to its decisions. Particularly questionable are the cases of the Gallery and Resource Centre. *On Dit* received a written statement from Alison Ward, who ran the Resource Centre, and spoke to Paul Hewson, the Gallery Director. In both cases, it appears that the consultation process given such high priority in the Agreement was poorly conducted.

Ward stated that she was asked to contribute to the assessment of the Resource Centre's position. However, she denies that she was ever informed of the financial constraints faced by the Union; hence she was not given the opportunity to suggest a budget within the context in which the Resource Centre would need to operate. Ward also states that she requested some form of feedback on the direction that the Centre would need to take. Apparently, the closest that the Union came to giving a response was to claim that it had been established for the sole use of clubs. Consequently, the information that Ward was able to provide did not conform to the situation the Centre faced as it was one she was unaware of. As such, if Ward's interpretation of the facts is accepted, it was not possible for the Board to consider the full range of options in dealing with the Resource Centre dilemma. Additionally, Ward recently received an apology from Bank SA (who provided the impetus for the opening of the Centre), for delays in providing funding to upgrade hardware. It is not known if Board was made aware of this development prior to its decision.

Gallery Director Paul Hewson also claims that he was unable to communicate effectively with the executive structure of the Union. The document provided to *On Dit* by Roediger claims that Hewson declined to participate in the strategic plan that was being conducted by the Union. Hewson counters this suggestion by stating that what he declined to participate in was a review which dealt only with outdated areas of the strategic plan. Apparently, a more significant report on possible future directions for the Gallery prepared by Hewson

was ignored:

"My eventual report on the Gallery wasn't dealt with by the Executive when they came up with their review, in fact information I've been given as recently as this morning by the Secretary Manager leads me to conclude that the Executive Committee's review recommendations were based on a paper prepared solely by Roediger...interestingly enough no review or paper was called for from my supervisor, the Promotions and Marketing Manager who's traditional role has been (in the event of the end of a contract as was the case here), in consultation with the incumbent, to do a review."

Like Ward, Hewson was also potentially able to raise a significant quantity of additional funds, being short-listed for \$31,000 worth of quality audit money and also a significant amount of sponsorship money from Foundation SA. However, when the Gallery's budget was cut, it rendered it ineligible for these funds as it would then be impossible to run the type of programme upon which the application was based. Again, Hewson claims that the lines of communication remained steadfastly closed, the Union preferring not to consider his views:

"...despite my pleas to many people in the Union, my supervisor, the Secretary Manager and the President to discuss the issues that were under consideration, all these requests were met with silence so I was a bit like a fish out of water in that sense."

To conclude, the question of the outcome here is something of a moot point; there are arguments for and against the various decisions that have been made. Equally, any stance on the issues surrounding the Enterprise Bargaining Agreement, the Consultative Committee and the treatment of some of the staff depend on whose side of the story you believe. The one thing that can be known for sure is that the interpretation of the facts adopted by some of the staff differs markedly from that held by some people in the Union. It seems that there is still some progress to be made before the levels of communication and consultation specified in the Agreement are achieved.

Tim Gow
On Dit will report further on this issue next week.

Union President Anthony Roediger



on campus Editorial

Despite our cynicism about election time, we do believe that it's important to take things this week reasonably seriously - although hopefully not as seriously as some of the candidates who are investing big bucks and large egos. Your vote *will* make a difference. Even though we spend a bit of our time being rude about them, student polities, or reps as they now seem to prefer to be called, can do some good stuff. And the better ones can do some good stuff reasonably

well.

The shit that the Union is currently in, and which has so far resulted in the closure of the Resource Centre, the cutting of funds to the Union Gallery and more, can't be directly traced back to students having elected crap candidates: but you have to ask "what if"? What if candidates had kept the promises we're sure they made about accountability, commitment, enthusiasm. What if we could still have a Resource Centre and the Gallery and its direc-

tor got the funds and support they deserve.

So, at the risk of sounding preachy, here are our tips for the week:

- Vote
- Think about who you vote for. This means reading the Broadsheet and the interviews in this issue and not voting down tickets. Believe us when we say that most tickets have some really appalling candidates on them mixed in with the good. Of course, some don't have any worth voting for. But we'll leave you to decide which is which. Which is nice of us, don't you think?
- Challenge them. Throw questions at them, especially when

you've just voted for their opponent and you're wasting their valuable canvassing time. No, seriously, try to find out how candidates will do what they say they will. It's very easy to criticise and have fabulous ideas of forcing University Administration and Federal Government to bend to one's will, but how the hell will they make it happen?

• Take election clichés with the very small pinch of salt they deserve. Accessible? Maybe this week. Non-aligned? Yeah, right. Diverse? Well, being able to go the Austral as well as the Royal is pretty impressive.

Get out there and vote.

Lorien, David and Tim

Election week ahoy!

The past week has seen election fever well and truly grip student politicians, wannabes and their hangers-on. The week has seen its fair share of intrigue, so without further ado, here it is:

Student Focus: who are they anyway?

This has been one of the most frequently-asked questions of the past week. Accusations that Student Focus is just a cosmetic change for the Independent/United Students tickets of previous years have been met with denials from Student Focus members. They point to the fact that United Students are running a ticket themselves as evidence of the fact that the two tickets are distinct and separate. President candidate Haroon Hassan claims that the only similarity between the tickets is that they are both "non-aligned". Oh.

Unfortunately for Student Focus members, this argument, and their credibility as a ticket distinct from United Students, was completely

shot to hell on the weekend when United Student Suze McCourt was spotted putting up posters for Student Focus. Early Monday morning, Anita Butler was helping Haroon carry an obscenely large banner Anthony Roediger was hanging around too. Aaaaah, hilarious...

Questions also arose over the sudden reappearance of one Mel Yuan on campus during the week. Yuan, former Independent, EVP, Union President and general headkicker, is a former running partner of Hassan. Popular money said she was back in town to give some help and encouragement to the most junior member of the Independent family.

A ticket by any other name

The Left have taken considerable delight in harranguing the Student Focus members over their chameleon-like changes of name. This is funnier than they realise, given that over the past three years, the Left ticket has undergone just as many changes. This year's Left

ticket is arguably more unimaginative than usual: their team name has been borrowed from a joke ticket in 1991, and their slogan "a change for the better" was actually a slogan for the *Liberals* in their 1990 campaign.

Speaking of the Liberals, they too have resurfaced: this time under the "Regeneration" label. Sounds exciting, doesn't it?

Meeting them all

Interviews with all the candidates for office bearer positions were conducted during the past week. The transcriptions of those interviews begin on page 15. They are certainly worth a read. The discrepancies in answers between members of the same ticket on such basic information as how that ticket's promotional material was produced was interesting, to say the least. The members of the Regeneration ticket proved slippery on the question of how their campaign was being funded: some said through private funding, others said through Liberal Club

fundraising activities. The Student Focus members trotted along to their interviews in the *On Dit* office well prepared, with pre-written answers to questions they thought they might be asked.

Mad Scramble

The scramble for preference placings on tickets is now over. President candidate Rob de Jonge informed *On Dit* that he had actually been approached by Haroon Hassan over a preferencing deal. At this the mind boggles.

Playing Dirty

If one incident over the weekend is any indication, we could see some dirty politics at play this week. Late Sunday night saw the courtyard outside the Wills Refectory adorned with a painting of one of the Presidential candidates that was very funny, very juvenile and highly actionable. Unfortunately, said masterpiece was washed away in heavy rains. Probably just as well.

Our lips are sealed.

NOTE TO ALL MEMBERS

There was an error in the Election Broadsheet with regard to the Constitutional Referendum. In the proposed change to the position of Environment Officer, the following Clause is to be *abolished*:

40. The Conditions of Office of the Environment Officer

40.1 There may be joint candidates for the position of environment officer, save that: (1) their joint candidature is declared at the time of nomination; (2) the Office shall have only one vote on the Council; (3) no more than three people may stand as joint candidates.

There was also an error with regard to the Union Board sample ballot, which included "no committee". Candidates will not have the option of choosing no committee when voting for Union Board.

David Moxham, R/O

International Impressions

Dance International.

This year's theme for the tremendously large International Impressions Night is *Synergy*. Not only does the theme embody the whole concept of an international dinner/dance, but international relations itself. In short, *Synergy* is about people working together in harmony, and what better way to celebrate harmonious international understanding than with a special tenth year birthday celebration. 1994 is the dance of the decade, blos-

soming from humble beginnings in 1984 to the annual event in every international student's calendar. It is bigger and brighter with the involvement of Flinders International Student Association, Overseas Student Association and the International Students' Club.

It may well be asked "Is it for international students only?" Rest assured that the multicultural Impressions Committee will answer with a unanimous "No!" South Australians and friends can

also join in and are most welcome.

With the Hilton as a venue and the variety of performances ranging from a capella, acting skits and traditional dancing, constant entertainment is guaranteed. After dinner the formal part of the evening winds to a close. It is then time to relax and groove the night away to the latest hip-hop and chart hits.

On a more serious note, however, Impressions is actually the International Students

personal "thank you" to South Australia for the opportunity of study places. Government officials are always invited as well as international office bearers. The most valuable and appreciated contribution is usually an auction or another form of fundraising dedicated towards a South Australian or international charity. This special touch illustrates the usually invisible bond of goodwill that exists across seas and in minds.

Come one and all, and re-

member *black tie* is essential. Tickets can be obtained from respective University Association Offices. Ticket sales for *groove thang* begins on 31 August.

Bring your style and your smile,

Melanie Scott
International Impressions
Committee
Publication Division

Fall from grace

The publication of Bob Hawke's memoirs have stirred a nest of vipers. Josh Kennedy-White was at the Adelaide launch of the book and took these pictures.

Once lauded as Australia's longest serving Labor prime minister, Bob Hawke is now the pariah of the party. How does a man go from hero to zero?

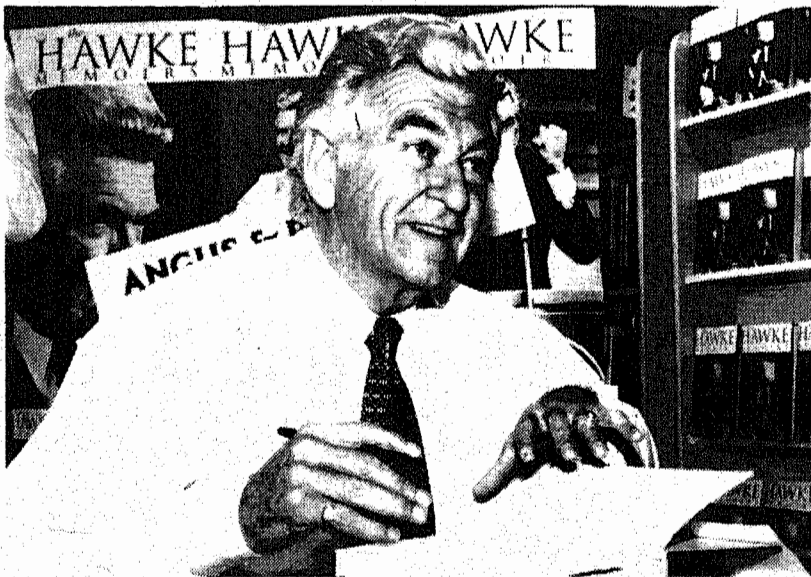
To find out I attended the launch of his new book, *The Hawke Memoirs* in Rundle Mall last Thursday. Catching journalists off guard, Hawke took to the stage to receive accolades from Channel Ten's new presenter, George Donikian.

Donikian unloaded a seemingly fathomless cargo of clichés that must have had the station bosses asking "I wonder if we can get Mike Moore (a.k.a. Rob Sitch) from *Frontline* to read the news?" After one particularly gushy exchange of compliments between the two, a journalist turned to me and said, "I reckon they're going to kiss!"

But the laughter amongst the ranks of journos was interrupted by cries of "Shame, Bob. Shame" from placard holding members of the crowd.

Hawke, working through his well known hand and facial expressions, offered to do his bit for the Australian people. Dymocks, a book store a few doors along the mall, were doing their bit for the Australian people too. They had reduced the price of the same book by \$10.

So why has Hawke fallen from Grace? The answer to that question probably lies somewhere on the 600 odd pages of print that make up his book. Until the price drops a little further, the question will remain unanswered.



Tasmania: time to wake up

There has been a lot of publicity lately over parts of the Criminal Code of Tasmania - in particular, its interpretation as law which criminalises male homosexuality. Perhaps, though, this is a rather narrow understanding of the law as it stands. It is true that s122(c) along with s123 outlaw all forms of male homosexual activity, but s122(a), the primary section, goes much further than this. Its aim is to criminalise "unnatural sexual intercourse" (which merely includes [male] homoeroticism). It is a fallacy to say this law was ever created or maintained *only* to affect gay men. This shows narrow understanding of the law as interpreted by the courts and even neglects arguments presented in The Toonen Communication to the UN Human Rights Commission.

The charge of "unnatural sexual intercourse" has been taken to mean *any* form of sex other than vaginal penetration. This means that lesbian in-

tercourse, interfemoral sex, mutual masturbation and even heterosexual oral sex (this one *has* been prosecuted) are still illegal in Tasmania.

However, the primary aim of sodomy laws throughout their historical development in Judeo-Christian countries (i.e. western-patriarchal societies) is to maintain the subordination of women.

"The sodomy laws have an affirmative side, rich in meaning and persuasive power. Do not fuck men as if they are women; it is an abomination ... the abomination is to do to men what is normally done to women in the fuck: the penetration; the possession; the contempt because she is less, lower in standing ..., the right to use her ..., the right over her. Men are not suppressed to have to endure being the victims of this lust.

"The sodomy laws are important, perhaps essential, in maintaining for men a superiority of civil and sexual status over women. They protect men

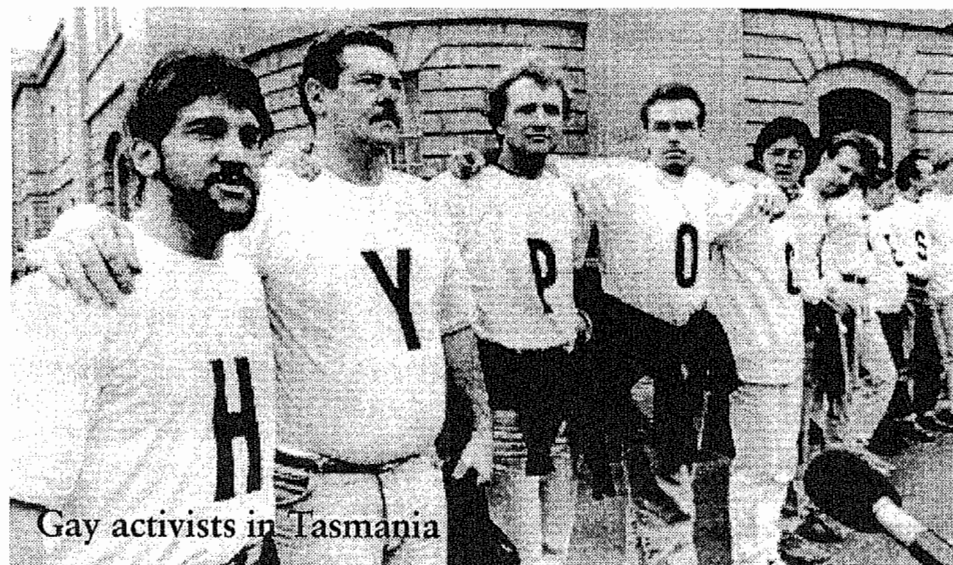
as a class from the violation of penetration; men's bodies have unbreachable boundaries." (Andrea Dworkin, *Intercourse* pp 155 - 156)

Historically, laws such as s122(a) in Tasmania (and those repealed elsewhere) were introduced because of notions of male supremacy and dominance over women (even in the sexual act). Homophobia is a later occurrence in the development of the law (s122c) - gay men who submit to anal penetration are in effect "lowering" all men to the status of women. Hence,

an intolerance / hatred for gay men who show flagrant disrespect for the sodomy laws arises.

Tasmania's Criminal Code Act needs reform. Not just because it is interpreted to outlaw gay sex - it also effects lesbian and even straight sex acts in the privacy of one's own home. Tasmanian law also needs to be changed to help end the existence throughout Australia of a law used to assert male sexual dominance over women.

Michael Guarna



Gay activists in Tasmania

Higher Education: Time to fight

Higher Education -The government just doesn't care, let's show them we do.

As reported in last week's *On Dit* (by SAUA P/RO Leif Larsen) a report has been released called the *Resource Allocation in Higher Education Report* which has some *very* serious implications for students. It offers so-called options for funding higher education and looks to what sort of system we should have. This report not only looks at increasing the cost of education for individual students and \$1000 'administrative' levies (up front) but also looks at so-called efficiency measures. The latter loosely translated means less funding allocated per student so the quality of your education decreases. South Australia also looks set to lose out in a big way with the options that consider student mobility and rationalisation of courses. This means cut-backs on SA places as we have a lower population growth than Queensland or NSW. It completely fails to recognise the high Year 12 retention rates (highest in the country) and already unmet demand in this state. The report also tosses up ideas that have been floated before, such as different HECS for different courses and penalties for those who take longer to complete their degrees.

To put it concisely this report considers only the various options of how to do over students, exactly how we could pay more but also what cuts to the quality of education we receive can be made. It completely discounts any prospect of Commonwealth government funding or funding from other sources. The report suggests that pub-

lic funding to our higher education system is good compared to other OECD nations (untrue - the statistics they use include funds received from HECS which is student money). There is also a great deal of preoccupation with the population growth in Queensland and Northern NSW and the report practically assumes this immediately equates with increased demand for higher education. Whilst not attacking the need for accessible education for all Australians the report's solution is cut-backs in areas such as South Australia and Victoria, either in terms of places or in terms of funding per place.

The report is written with a very bureaucratic money searching attitude that completely loses sight of what higher education is all about. Students must stand up and protest. The SAUA, along with NUS and student organisations across the country will be organising protests. The SAUA has planned information forums for Wednesday 7th September and Tuesday 13th September. Form letters will be around campus, please sign them. A National Day of Action will occur on Thursday 15th September and we will be holding a rally to Parliament House.

Don't let the government adopt these plans as they are a huge step back for education in this country. Voice your protest. Further information will be distributed over the next few weeks. Please come into the SAUA if you want to help with the campaign.

Rebecca Shinnick
SAUA President

STOP PLANS TO INTRODUCE:-

• full fees for undergraduates • upfront \$1,000 Administration charge • increased HECS for different courses • penalty HECS rates for those who take longer • cuts to funding per student • loss of places for SA students

These are some of the plans the government is currently considering. Students across the country are campaigning to prevent these charges.

WHAT CAN YOU DO?

Sign the form letters (available from SAUA, SUC and Waite library). Voice your protest at the rally.

RALLY AGAINST ATTACKS ON YOUR EDUCATION

Thursday, 15th September, 1 pm.
Meet Barr Smith Lawns to walk to Parliament House.

Published by Rebecca Shinnick, President,
Students' Association of the University of Adelaide.

NO FEES FOR DEGREES

More on the Arts Faculty Fiasco

You would have heard a lot in the past few months about the "Arts Faculty Crisis" but do you really know what's going on? As the Paul Sykes' article in last week's *On Dit* outlined, the Faculty will be undergoing an external review on September 1 and it is important that we present our own evaluations and recommendations. To this end, three working parties have been set up and what I intend to do is cut the crap and present to you the important points from the lengthy reports of each of the working parties in as clear and concise a form as possible. The aim of this is not just to inform Arts students (and students in general) of the proposals but to encourage you to present your views too. After all, the issues surrounding this pertain to the quality of our degrees and the way in which they will be perceived by the community at large. You're bound to be moved one way or another by some of the points raised and suggestions made by the working parties, so read on and spend a bit of time discussing these things with your friends, then submit your own statement to the Arts Faculty departmental box on the second floor of the Napier Building by Thursday.

Finance Working Party

This report was quite a long one, covering a wide range of issues. The article in last week's *On Dit* included most of the facts and figures that you'll need to know and raised a few of the issues concerning us as students, which Suze McCourt, SAUA EVP, has said have been included in the report that she had to present on behalf of the SAUA.

Whether or not you choose to explain the mess we're in in terms of "internal management problems" (a somewhat futile search for a scapegoat) or by the fact that we are being crippled by the Uni's methods of distribution of funds (such as the Relative Funding Model) we will have to take a serious look at ways to curb spending to reduce the deficit that will be creeping up to \$971,000 by 1997. This is a Catch 22 situation as we've been trapped into a fixed pattern of spending approximately 90% of the budget on tenured staff, leaving little room for innovation. While we need to make cuts, we have to be careful not to slash our own throats. We can't do anything to compromise the quality of the Arts degree, in a time when it's crucial that we improve our reputation.

At the same time as we want to improve our status, we won't accept any attempts to introduce full-fee, either post-grad (who are more at risk at the moment) or under-grad in attempts to raise revenue.

Section 5.1 of the report, titled "Initiatives to Increase Income" reads as follows:

- 5.1.1 Improve research grant performance through inter-disciplinary work.
- 5.1.2. Argue for the elimination of bias (against Arts) in research performance indicators.
- 5.1.3. Improve measured research performance in order to reduce and eliminate the research quantum clawback.
- 5.1.4. Increase overseas fee paying student numbers.
- 5.1.5. Increase other fee income from other sources such as non-award students.
- 5.1.6. Manage service teaching to maintain undergraduate student load.

An interesting point that entered the discussion was the fact that while we appear to have a Post-grad overload which could end up stunting our research performance,

we have a deficiency in numbers of undergrads that we'll have to adjust to ensure that DEET doesn't cut our funding.

Research and Teaching Working Party

The conclusions of the research report and the teaching report are contained in a nutshell in the recommendations made at the end of each report. Read through them as there are bound to be a few points in here that will be relevant to you and evoke a response.

Recommendations from the report on teaching issues

1. That the Faculty change its name to the Faculty of Arts and Social Sciences

This has been proposed to counteract the problem that much of the work of the Social Sciences is submerged under the category of Arts. A change in name is also hoped to reduce the somewhat abstract connotations of the term "Arts" and specify for others in the community the nature of what we study.

2. That the Faculty introduce a degree of Bachelor of Social Sciences

One of the problems being addressed by this working party is the fact that while a wholly unstructured undergraduate programme may lead to flexibility of choice in a course of study, it leaves students, schools and employers without a clear sense of the rationale between particular groupings and interactions. To address this, it has been suggested that this degree be introduced for students to choose either at the commencement of their degree or at the end of first year, requiring them to stick to a prescribed pattern of study, incorporating the elements of a social science education. A six-point full-year compulsory subject would cover areas such as "Computer Techniques in the Social Sciences", "Social Issues and policy" and "Critical Thinking".

The Strategic Directions Working Party strongly endorse this proposal but as students I think we need to look at the ramifications in the broader community and ask whether this will improve the reputation of Arts subjects in general or create an inequality, further disadvantaging the already undervalued humanities.

3. That the Faculty consider the introduction of named Bachelor of Arts degrees.

There's a good and bad side to this.

Good: People will be able to identify what it is that you majored in e.g. BA (Classics).

Bad: It's better that Arts is seen as a whole, rather than a collection of different, largely unrelated departments. Also, this could create inequality between the different types of Arts degrees.

4. That the Faculty retain the 4-3-2 (8-6-4) by semesters degree structure, although it might wish to give consideration to adopting a 4-3-3 (8-6-6) structure.

5. That the Faculty should require students to present a minimum of one major sequence of six units within their degree. A list defining appropriate major sequences should be drawn up. (These should generally be within the Faculty, but should include, for example, major sequences of languages offered through the Language Outreach program). Inter-disciplinary and multi-disciplinary major sequences should also be identified.

7. That the Faculty establish a Working Party to consider the introduction of a Faculty-wide minimum entry requirement for Honours and to introduce quality control.

12. That the Faculty explore with other Faculties the possibility of introducing double degree programmes.

13. That the Faculty require compulsory SET

evaluations of its subjects on an annual basis, and begin negotiations with the ACUE to establish processes by which the results of student evaluations can be made routinely available to Heads of Departments and the Dean of Arts.

Lots of the other sections are relevant to Post-grads and you may also want to look over these points, if you're interested.

Recommendations from the report on research issues

2. That data on research productivity be more systematically collected at Faculty level, for the activities of the Centres as well as those of departments.

3. That the Research Development Committee assist the Faculty in undertaking a co-ordinated attempt, where necessary including the provision of training or mentoring, to increase the number and quality of its research grant applications, especially in the Humanities.

5. That the Directors of the Faculty's Research Centres be encouraged to take a more active role in the promotion and co-ordination of inter-disciplinary, cross-Faculty and inter-institutional research.

6. That the Associate Dean (Research) be asked to establish a research mentoring scheme immediately.

7. That the Associate Dean (Higher Degrees) be asked to advise the Faculty on a definition of effective supervision, and measures by which it might be achieved and monitored.

Strategic Directions Working Party Report

Although no-one seems to really dig the idea of a radical change, splitting the Faculty of Arts into a Faculty of Humanities and separate Faculty of Social Sciences, this is bound to come up if we don't do something about revitalising a unified Faculty.

The Working Party looked at a set of five propositions for restructuring the Faculty:

1. Preserving a Unified Faculty of Arts

The great thing about studying arts now is the diversity of choice of subjects in Arts, enabling us to take a path of study that suits our skills, interests and futures. However, there are a number of issues that need to be addressed for the Faculty to remain this way.

2. Schools and Sub-Faculties

This model assumes that the Department remains the basic unit of organisation but that sub-groupings are constructed around some perceived interest. This would reduce the number of cost-centres. Any combination of sub-groupings would still have to be sufficiently flexible to allow for change, growth and development. One example:

- Language and cultural studies- Centre for European Studies (French, German), Linguistics, Centre for Asian Studies
- Humanities- Classics, English, Philosophy
- Social and Behavioural Studies- Anthropology, Women's Studies, History, Politics, Labour Studies, Geography, environmental Studies, Psychology
- Graduate Studies- Education
- Economics- Economics, Commerce

3. The Complete Interdisciplinary Model

This Working Party certainly emphasized the need to move to interdisciplinary work, which they consider to be a new priority in areas such as research and job-potential. This would mean a total reorganisation along interdisciplinary lines eg. "Cost centres" would move from departments to inter-disciplinary centres. The aim would be to produce a set of centres, less in number than the existing range of departments, with the same number of tenured/tenurable aca-

demical staff and more or less the same level of DEET funded load.

4. The Combined Discipline/Interdisciplinary Model

The disciplinary base can be seen as essential for confident and secure interdisciplinary programs. A combined model would use the term department to describe an academic unit organized around a discipline, whereas a centre would describe an academic unit to promote interdisciplinary work, both of which would be "cost centres".

5. The Faculty Divided: Humanities and Social Sciences

The fact that the line between the two of these areas is already hazy is one of the many dodgy aspects of this proposal.

In one of the reports of the Strategic Directions Working Party, it was said that "the Faculty is too big for its diversity, and too diverse for its size". It was said that, for students who think in terms of vocational education, "the name 'Faculty of Arts' is either meaningless or connotes activities unacceptably remote from the market place". In combating what may be seen as "useless forms of intellectual indulgence", a divided Faculty would improve the sense of identity of Humanities and Social Science students.

Having said all that, I'll conclude my summary of the work of the SDWP by providing you with some of the recommendations put forward in the report to the Review Committee:

2.1 The Faculty discuss and arrive at a preliminary position on the following proposition:

That the Faculty retain its basic discipline/department/centre structure, strengthen the place of inter-disciplinary work at all levels from under-graduate to graduate and post-graduate teaching as well as in the promotion of research projects and the pursuit of research funding, and explore the possibilities of closer co-operation with other disciplines in the University, especially Economics.

2.2 The Faculty recommend that the University conduct an internal review of the size, funding and location of the Department of Education and its teaching and research programmes.

2.3 The Faculty recommend that the University conduct an internal review of the size, funding and location of European language programmes within the three South Australian universities. The review should examine and make recommendations on the relationship between the provision of language teaching and associated programmes of French, German, Spanish and Italian Studies, the level of staffing and staffing profile, level of funding and inter-university relations.

2.4 The Faculty encourage students to acquire a working knowledge of languages other than English and strongly encourage departments to develop, at the very least, reading courses in all languages for which there can be found a sufficient level of demand. The Faculty adopt a clear policy on awarding credit towards Adelaide degrees for intensive language courses taken at other institutions in Australia and overseas.

I realize that this has been a lengthy report but I can't emphasize the importance that Arts students, and students in general, become aware of the recommendations that have been made to the external panel. Again, if you have anything at all to contribute, please GO FOR IT!!

LETTERS

No samosas for the pilgrims

To the Editors,
Multicultural Week - an excellent event aiming to broaden students' understanding and experience of other cultures than their own. Naturally, a large part of this cross-cultural experience is the opportunity to try foods from different regions of the world. It is disappointing, therefore, when those who have taken the trouble to prepare authentic cuisine come to University and sell at such a price that most students would not be able to afford enough for a decent meal, let alone be able to try dishes from various stalls (\$1 for one samosa - one could do better in the Food Hall of the Central Market).

I find it sad that the importance of such an event and its underlying message are being turned into a profit-making venture by some individuals.

Nevertheless, I look forward to next year's M-Week as an essential part of University education.

On another note, congratulations to the SAUA for the allocation of specific election poster areas for each candidate in order to avert the huge waste of paper in past years: well done!

CRHC

You're the top

Dear David, Tim and Lorien,

I would like to start by saying that I like your paper and admire your stance on gay issues. However, last week I was crossing the University Footbridge when I was confronted by three large burly males. They taunted and teased me about my close cropped hair and nose rings and called me all sorts of things like (and I quote) "fat lesbo" and "lemon". Sure, I have heard these things before but we are at University now and I thought that we were all meant to be intelligent, understanding people. Why should I be persecuted just because of my sexual preferences? Don't people realise that "I am not an animal, I am a human being" and I am just as good as they are? In fact, this encounter has just made me even more glad that I am a lesbian and I know that no matter what they say, I will never change. Long live *Pride!*

Yours faithfully,
Proud Homosexual

Talking about... manholes

Dear Cressida,

1. I agree that rules made specifically for men will disadvantage women and this should not be allowed. However, differentiating one group does not imply that that group is inferior. Humans are differentiated from the primates because they are (or are perceived to be, at least) superior - a special subset.

2. Contrary to what you may think,

I'm not against gender-inclusive language (where appropriate). But I don't believe that forcing changes to the English language is the answer. Language should reflect the views of society, not dictate them. Do we really prefer "service hole" to "manhole"?

3. Touché! I stand corrected.

Marc R.
Science

It's that time of the year again

Beware! Student Elections are here. Watch out for those rhetoric election spiels quoting words like "accessible", "diverse", "accountable", "non-aligned" and "approachable".

These are popular cliches student polities reel off at the drop of a hat. One clear example is this year's United Students' Women's Officer Jo England. She has managed to alienate women rather than being accessible and approachable to all women as she promised. A clear indication is that the only people who complained about Jo were women, not men as it should be. Do we really need a Women's Officer who gets along with the boys so well?

This election, make sure you make an informed decision when you vote to improve the present status of student representation, especially for women.

Julia Davey
Maths/Law

United Focus

Dear Students and Editors,

Just a few words about the statements we've seen in the election broadsheet from United Focus (who are pretending to be two separate teams to try and cling to power).

Anthony Roediger, is running with United Focus for NUS. He claims that he has spent 1994 overseeing "a return to accountability and sound management in the Adelaide University Union". So why was last week's Union Board meeting, which drew up the 1995 Budget for the Union, held in secret? Why does the Union have a deficit of about \$400,000? Why did Catering alone make a loss of \$188,000 in 1993? Why are we going to have to borrow money just to stay afloat this year? Is this accountable? Is this sound management? If you see Anthony this week, you may want to ask him these questions yourself. You probably won't get an answer, but it's worth a try.

Haroon Hassan is the United Focus candidate for SAUA President. He tells us about how he ran for Orientation in 1992 (when it made a loss of about \$10,000), how he was Education Officer for NUS (SA) (where nothing happened) and how he was on Union Board and various committees. The Union can't have made a loss as big as \$400,000 last year without the signs being there in 1992. Did Haroon just ignore them, or didn't he know what was going on? Either way, it makes you

wonder about his "proven ability to provide strong and effective representation".

Michelle Giglio is the United Focus candidate for Education Vice President. She says she wants to "oppose funding cuts to our libraries". But the United Focus team in the SAUA this year couldn't actually be bothered sending a rep to Library Committee meetings. Michelle has been in the office a lot this year - why didn't she do any of this hard work before the election? Michelle is also notorious for having said at SAUA Council that it is good that Law students have a much harder time getting an extension these days. She also spent a year on Arts Faculty Board and said not one word. How can United Focus think that these are the attributes of a good EVP?

Yours,
Dave Roussy
and Joe Aylward

There were rumours...he was into field hockey players

Dear Mike Wait, Joe Aylward, Dave Roussy et al,

I would like to address some of the comments/rumours that are being spread by certain members of the Students for Students ticket.

I was hoping this year's elections would not degenerate into the pathetic and pointless "slagging" of other candidates. However, some candidates just don't believe in fighting fair. Before you make decisions in these elections make sure you ask candidates questions about their track record (at least one point that Joe, Mike, Dave and I share some common ground). That way you can make informed decisions.

Unfortunately, when candidates like Mike, Joe and Dave have absolutely nothing of worth to say about themselves they resort to the most deplorable forms of slander to promote their own interests.

Let me then give you some hard facts to correct the lies and assertions that have so far been printed.

1. United Students and Student Focus are two separate groups standing for election, they are not the same except in the sense both groups are non-aligned and non-party political.

2. Joe Aylward (Treasurer of the Labor Club) refers to Students for Students as a "caucus". He, along with Mike Wait (Labor Club Exec Member) and Dave Roussy (a member of the ALP) are essentially running a front ticket for the Labor Club/ALP. They are blatantly party political and can in no way claim to represent ordinary students. Perhaps they should change their name to "Student Politicians for the Labor Club".

3. Orientation in 1992 did not make a loss, it actually ran a surplus of several thousand dollars under my supervision. Thanks largely to the work of all the Orientation Directors' hard work and of course my own.

Before pointing the finger at other candidates perhaps Joe, Mike and Dave et. al. should have a look in their own backyard. Joe Aylward has no experience in the SAUA, whilst Michelle

Giglio has been an active, effective and hardworking councillor. Mike was Chair of the Union catering committee this year when it made record losses. Will Mike take responsibility or try to shirk it by saying he "didn't know what was going on?"

Finally Marian Clarkin (Labor Club exec) who is running for A/CVP with "the boys" spent \$1000 of your money on a junket to Queensland. Her justification for this has so far been one paltry article in *On Dit*. At about 500 words that equals about \$2 a word! I think that says it all.

These are the facts. Don't buy the lies! Get a Student Focus...not a Labor Politician!

Yours Sincerely,
Haroon Hassan, Law
SAUA President Candidate

Hey Joe, what you know?

Dear All,

This is a blatantly biased letter but this needs to be said. The Union Board's decision in closing the resource centre, and the non-renewal of contracts of two of the most talented union staff, Paul Hewson and Gary Steele, is a damning reflection of the incompetency of our present student politicians. It is also a reflection of the declining services available to students. So for God's sake get out there and vote this week before it all goes.

Cheers,
Joe Aylward

See article on page 3 - Eds.

More ticket action (yawn)

Dear *On Dit*,

Your anonymous election commentator erroneously alleges that the Medicine ticket in last year's election was in some way a duplicate of the United Students ticket. This is not the case at all. The Medicine ticket is organized by Medical students in order to ensure that medical students are adequately represented in University politics, and that those students in teaching hospitals or on the other side of Frome Road are not ignored by the mostly Law and Arts students who dominate the SAUA and the Union.

This ticket aims to promote Medical students running for election to the SAUA and particularly to Union Board. Last year the Medicine ticket like many other tickets, chose to direct their preferences to other candidates once all medical students had been preferenced. This ensures that a vote is not wasted once quota for each Medical student is reached. Candidates to whom preferences were directed were those whom the medical students running on the ticket thought would be understanding of Medical student concerns. To this end individuals from the OSA, CSR (Left) and US groups were preferenced on the Medicine ticket.

This year the Medicine ticket remains as always a ticket for Medical students, run by Medical students.

Benjamin Teapue
Med IV

Bernard bites back

Dear Editors,

I was disappointed by your attempt to refute my previous letter in response to your pro-choice editorial. You simply restated your position without offering any new arguments apart from that of the great mystery Professor of Cambridge. What some lone academic thinks does not prove your case. There is an impressive list of thinkers who believed life begins in the womb, from Isaiah to Hippocrates and beyond Geneticist Jerome LeJeune and any reputable medical text are modern sources which confirm with scientific reason what the ancients suspected. I feel obligated to dispel the pro-abortion historical myth that everyone used to agree that abortion was okay. This false precept provided the opening for the Resistance speaker in the Debate Mk II. They would have us believe that abortion was universally acceptable until one day in the 1800s the nasty Pope woke up and suddenly decided that abortion was no longer right. In defence of the Roman Catholic Church, there is no evidence whatsoever to suggest that any Pope, Saint or scholar in the Church's history ever thought abortion could be considered anything but gravely wrong. Some including St Thomas Aquinas speculated about when the soul entered the body but they did not doubt that the foetus was alive even before this point. Indeed, all of Western civilisation accepted that because we could not be certain of when life in the womb began, we had to assume that the foetus was human and should not be aborted. We in the twentieth century are fortunate enough to know with certainty exactly what happens to the unborn child from the moment of conception.

You asserted yet again that pro-choice is not pro-abortion. I did not suggest that if you are pro-choice you think abortion should be compulsory or even that you think abortion is the right option in a majority of circumstances. But what pro-choice does mean is that you accept abortion as a legal, valid and morally justifiable option. You have made a *moral judgement* that abortion is acceptable. The many who say "I am personally against abortion but I think women should have the right to choose" have also made a moral judgement. That judgement is that even though (assumedly) they think the foetus is human, they believe it is morally justifiable to annihilate its right to live. In either case you have made a moral judgement that abortion is right. This is why pro-choice is pro-abortion. You either support the rights of the foetus or you do not.

The humanity or otherwise of the foetus is the contentious core of the abortion issue. The Editors state that the foetus and a grown up are different. Ask yourself by what criteria the status of the unborn child ought to be judged. It is the usual response of the pro-abortionists to state that the judge of the worth of each foetus is held to be the mother of that foetus. The mother who is making this decision must take into account the factors which can transform the *potential* human into an actual human. These factors may include the self-awareness and consciousness of the unborn child, its level of development or

the quality of life which it can expect to have were it to be judged worthy of having its life preserved. The foetus is always in this perspective nothing more than a potential human and only when it becomes an actual human does it have any real worth.

When does this metamorphosis occur? At what point does the deep magic transform with a single breath this bereft and worthless replica of humanity into actuality? The pro-abortionists will give us their personal opinion but always preface it with the assertion that their opinion does not count because no one really knows when life can be considered to begin, therefore only the mother of the unborn child can judge. The Editors and the other pro-choice debater do agree that life begins at birth and that from that moment the child has some sort of status as a person.

Let us consider then some of the indicators put forward by the pro-abortionists in the debate that the foetus has with its birth become human. The newborn baby is aware of its surroundings. It has eyes, senses, a brain, heart, functioning limbs. Although it is dependent on its mother or other food source, it is nonetheless human. "It breathes, it *breathes*" one of the pro-abortion questioners asserted vigorously. This made all the difference. Now examine the 12 week old foetus. It has awareness of its surrounds, eyes, senses, a brain, a heart, functioning limbs, dependence and it breathes, it breathes (it receives oxygen through its umbilical cord). So what is the difference? Only size. And yet this differential is enough to deprive it of its life. The newborn baby and the foetus have the same worth.

Those in favour of abortion know this is a possibility. That is why they hate to talk about the development of the foetus. In the debate the pro-choicers made a few slips, suggesting perhaps the foetus has a life, no one can tell; or referring to the foetus as having life. They admit they could be wrong. Maybe the foetus is human. The pro-abortionists like to gloss over this possibility because they know they might be wrong. If this is the case, if the foetus is human, if you are *wrong*, then the reality of what abortion is simply too awful to contemplate.

We in the pro-life movement know that every human person has an intrinsic and inalienable right to live from conception to its natural death and this objective truth is not variable subject to the merits, abilities, intelligence or otherwise of any one individual. From the moment of our conception we are a biologically unique human person and this absolute cannot change. To paraphrase John Stuart Mill, "If all the people of the world minus one were of the opinion that abortion was morally just, the one would be no less right than he or she would be if all the world minus one were of the opinion that abortion was unjust." It is always thus.

Bernard Finnigan
Pro-Life Club

Nice short one

Dear God,
Go bite ya bum.

Our Lady

Questions for Family Planning

Dear *On Dit*,

My friend just found out she was pregnant. The next day she went to Family Planning. They asked her if she wanted to have a baby. She said no. Without presenting her with any other options, they booked her in for a termination in two working days. She brought her boyfriend in to talk to the counsellor and when he said that he wanted to keep the baby he was kicked out of the room by the counsellor because "he was upsetting" my friend.

She's having her abortion today, after knowing about it for four, yes, a *mere* four days. Something is very wrong here. When buying a car you have a waiting period of three days. She hardly had that. Surely Family Planning should enforce a waiting period - what are going to be the long term effects of this rash, unthought about act. Will I be picking up the pieces in a year or two? I'm sure I will.

It's her life and her choice, but surely the Family Planning could have had the decency to give her thinking time - she's only 19, that's a confusing enough age as it is. I get the feeling that their intentions stem from their wallets and the filling of the latter!

Anonymous for sake of pal.

TV in public places

Dear Jill Thorpe,

Regarding your letter concerning the "... ingestion of populist television" in the UniBar (*On Dit* 22/8/94), we pose to you the following questions.

1. Why did you go to the Bar and expect to be able to hear anything? Especially when the miracle of 80¢ schooners is still upon us. As this would suggest a larger, noisier clientele than usual.

2. *The Simpsons* is a show that runs for 30 minutes (that's 1/2 an hour, 1/48th of a day). Are you so selfish that you can't allow people this time for watching TV? Especially when the Bar staff return the television to its Silent Alter Ego for the rest of the evening.

3. Why do you assume we would be accepted into a course at TAFE, WEA or the USA which have numerous academic requirements? It seems more feasible to us to transfer to Labour Studies where the only requirement is that you're a complete fuckwit with access to a thesaurus.

4. Why do you assume we all have parents, warm dinner and videos? We watch *The Simpsons* to see what a real family life would be like, with two parents and a home.

5. Being from Labour Studies, we were wondering why you were at the Bar anyway? Surely, you had filled your designated Bar contact hours for the day earlier? Next time, take your wine spritzer and go to the *Bistro*.

The Simpsons Appreciation Society

Michael Field

Jason Baker

Jason Harper

Steve Mulligan

Steve Blanksby

Matt Smith

Sue Porter

Beck Kennedy

3rd Year Organic Chemistry

P.S. "Doh!!"

I like it loud

Dear Cultural Philistine,

How dare you say I should tape *The Simpsons* when it is there. I say the Bar should get a bigger TV, so it makes it easier to focus on when I'm collapsing against the Bar. Well, someone pursuing the studies of Labour (work - doh!), would not understand the culture integrity and underlying social messages (live short and get drunk, yes, believe the lie).

I like *The Simpsons* loud, it should be louder so it can be heard all over the campus, so if I do feel like changing subjects, like to the USA, I will be able to hear it over there.

Also, at the current volume of *The Simpsons*, you can't hear it out on the balcony, so go out there. Also you should be whining and whinging about the volume of the bands up the Bar; as they can always be heard out on the balcony.

Well, in finishing (and about time, also), I'd just like to say ... Homer is God! That's why he goes to Moe's! People who watch *The Simpsons* are very secure (thus people who don't aren't).

Barney
Bar Science

We want it loud. Eleven.

Wake up call for Jill Thorpe,

Open your eyes and join reality. In reference to that piece of smut you had published last week and which no doubt you penned feeling ever so superior to that collection of intellectually challenged youths you were so quick to judge -

FUCK OFF.

We don't know about the pretentious circles that you travel in, but as for ourselves and the vast moral majority, we love to wash down our beer with a bit of *Simpsons* on the side. In fact, not a bit, a lot, a *fuckin* lot.

Not only that, we like it loud. In our opinion twice the usual volume is barely enough. We want five, maybe six times the normal noise levels; in facty we're not happy unless we can distinguish every word clearly from the Barr Smith Lawns.

If this interferes with your intellectual and no doubt sparkling repartee, we do not apologise. We suggest you join your fellow secure Labour Studies (is that really a course?) pratts up on level six where you no doubt belong, for a cool beverage and the chance to bag us all over again. You grubby hoe.

Over the coming days we shall be campaigning for more regular screenings, special viewings all day, and if this drives you spasticated godless souls out of the bar then our work is done.

We hate you with a venom and spurn you as we would spurn a rabid dog. We hope not at all nice things happen to you all day.

Too insecure to sign our names

P.S. A bar without *The Simpsons* is like a bowling ball without a liquid centre.

P.P.S. There are chickens in the trees.

Lots of choice

Dear Readers,
I am responding to the letter written by Scott D. Curtis on 22nd August "Modern Problems". The vending machines along the Horace Lamb lecture theatre are my favourite because they offer a great deal of choices and convenience. The vending machine provides a great variety of goodies 24 hours a day. As for Scott Curtis: sucked-in, I got your dollar and your bloody wrist watch does not even work. Don't threaten the vending machines, I call on the student union to deter any actions against the vending machines.

In solidarity with the vending machines,

David Joaquim Barreto

P.S. Thanks for the Wagon Wheel.

Offensive

Dear Scott D. Curtis,
All I can say is how fucking retarded are you? Are you so uncoordinated that you cannot manage the simple task of removing food from a vending machine? Or is just that you've spent your entire life eating the food that these machines provide and as a result are an obese slob whose arm could not fit through the opening by itself, let alone with a watch on (I bet that was a Cunningham's Warehouse watch you were talking about, too, and you just exaggerated the price)? You probably sit around doing nothing all day because you're too unfit to move anywhere (except to the nearest vending machine).

The next dilemma (as you so brilliantly put it) is that you were so socially inept that you didn't even see anyone getting your precious \$1 back from your "robo-friend" (although, you were probably too stupid to read a simple message asking for *correct change please!*). Oh - that would have involved excessive physical exertion, wouldn't it?

The final straw which breaks the camel's back (to mock your shitty letter once again) is that your "robo-friend" is most likely the only friend you have (especially after that pathetic letter you sent in) and you should be grateful for its presence. You are complete shit, don't bore us all.

Lenny ("Swish") McKay
Science

Law Ball: the final words

Dear Editors,
I note that the furore over the Law Ball 1994 (the one that is "no more elitist than the Med Ball") has died down. As I was the one who started the debate (and, it seems, have become the voice of many who have approached me since that letter thanking me for expressing their concerns and previously unheard and unexpressed contempt for the elitist system which is the Adelaide Law School), I feel that it is only right that I add some final comments. Hopefully, of course this letter will act simply as a conduit between the previous debate and the next, as any questioning and doubt which can be awakened in the minds of those responsible for such things as the Law Ball is a good thing.

My detractors seem to come from two

distinct camps. Firstly, those who, through no fault of their own, were so indoctrinated by those in the Law Faculty, whom they consider their superiors, that they dismissed their own oppression (having to hire a suit, organising a lift from the outer suburbs, paying three times the price of a normal night-club - in order to send two of our illustrious leaders to New Zealand) and sided with the organisers. Wake up Dave Stott and others!

Secondly were those who benefit from the status quo, who don't want to make the working class people such as myself (who are dead scared of "Balls", have never worn a suit and find the distance of travelling into town a problem), feel comfortable. Indeed they don't even want us to be in the law school no matter how much we try to "fit in". We're dismissed as "bogans" who want to get pissed in the tavern instead of simply being from a different socio-economic background with different cultural reference points.

Hopefully I've planted some seeds of doubt in the minds of those responsible for actively encouraging elitist activities for elitist ends. The debate should continue both on the pages of *On Dit* and in the law school; without it there can be no improvement in what is presently a law school without any concept of fairness or egalitarianism.

Yours encouragingly,
Gordon Knight

P.S: Dave Stott, you shouldn't hassle women about their weight at McDonald's West Terrace late at night - people like me might be watching and catch you out!

Methane: Not so smelly at all

Dear Editor,
To continue the discussion on methane production in the last few *On Dits*, I would like to thank Michael Hotra for pointing out that burping cows are not the only methane dispensers; rice paddies produce more (bad luck to all you politically or enviro-correct vegos). However, Michael made two glaring errors perhaps less excusable than *On Dit's* preceding one. First, methane is odourless, colourless and tasteless, so anyone who has walked in a swamp will not have noted its strong smell. Second, drought stricken swamps have been shown to produce negligible methane and in fact may consume methane not produce it. How about that?

Kerri Muller

A response to Leif Larsen

In *On Dit* (22/8) Leif Larsen seems to muddy the waters of the abortion debate. He claims that the personhood approach will clarify issues. However in the section headed "A Feminist Approach: Does Personhood Matter?" he agrees with Judah Jarvis Thomson for whom the approach is irrelevant. He says "While we may consider a woman to be selfish, self-centred and callous to have an abortion at 5 months so as not to be forced to postpone an overseas vacation, I find no

compelling reasons to suggest that she has any less right to an abortion than a woman who may choose to have an abortion for what are generally considered to be "ethical" reasons".

The theory of personhood adds another huge problem. As he admits according to the theory "young children do not have a right to life either, as they are not significantly more developed than the unborn child in the latter stages of pregnancy". In thinking about the life, the mistreatment and the death of newborn children it is not the "claim to continue living" of the child, but the placing of "a great deal more importance on considerations other than rights" that is significant. In a society such as ours he is confident that "the question of infanticide does not arise". He seems unaware that it already does arise in the case of some newborn disabled children.

At present the law is designed to protect human beings from the beginning of the human life cycle to its end, at least to some extent. A pro-life position would be that if a mother is distressed during pregnancy, even because of the pregnancy, it is incumbent on the community and the state both to help relieve the distress and to maximise the unborn child's right to life. Leif Larsen minimises the child's right and uses a personhood argument to justify abortion "whatever the reasons".

Far more critical than his own position is that of Judith Jarvis Thomson referred to in his article. She says that though "the foetus may possess a right to life the same as everybody else, this does not represent a parallel obligation on the part of the mother" to have the child. This view warrants considerable attention. Briefly, on the contrary it seems that even the rest of society has some duty of care for the unborn child. This can be seen when things go wrong (for example in traffic accidents or with thalidomide). Then the unborn child's rights are protected by law. Even the mother is actively discouraged from smoking and substance abuse because there is more than her own health and choice at stake. It seems strange that deliberately injuring the unborn child is repugnant, but killing the unborn child "for whatever reason" is so acceptable.

Michael McShane, SJ
Catholic Chaplain
University of Adelaide

Communist drivell?

Dear Ashley Lang,
As a free-minded member of this university, I was greatly disappointed to read your communist drivell concerning the upcoming student elections.

I know that you are an arts student, so you probably know first-hand that arts students are as thick as bricks. Despite this, I am sure that their cognitive functions will allow them to place a tick within a box, one they have roused themselves from their drugged stupors. They do not need to be driven to the left by fucks like you, under the premise that it is cool or as you call it, "progressive". Your P.S. asked us if we want pri-

vate universities; I hear rumours (when they are not suppressed by leftist governments) that universities in left-wing countries are good (NOT!!!)

What sort of Government put "40% of Australian youths under 25 unemployed"? Considering that the Federal Labor Party have been in power for the last decade and a bit, I can't see how you can blame this on the Liberals!

So in conclusion Ashley, keep your commie crap to yourself. We are intelligent enough to make up our own minds, whether we vote left, centre, right, or for any other bunch for whom we feel like voting. I hope you will keep your bullshit to yourself, and respect our rights to choice. I hope you die a painful death at the hands of a torture squad in some left-wing dungeon somewhere, with a large saxophone shoved up your rectum in an excruciatingly painful manner, comrade!

Yours in disgust,
Sam Booker
Commerce

Letters Policy

The deadline for letters is 5pm on the Wednesday before publication. Bring your letters into the office, or place them in the contributions box in the SAUA. Alternately, you can post them to us:
On Dit
University of Adelaide
North Terrace
Adelaide 5005
Letters may be edited for space requirements or slanderous content. Funny letters are a real treat.

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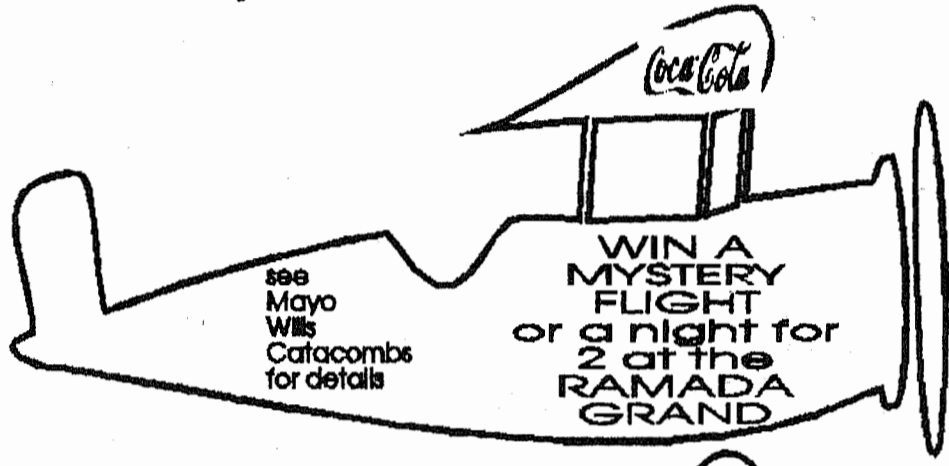


What's Cooking?



in your Union this week

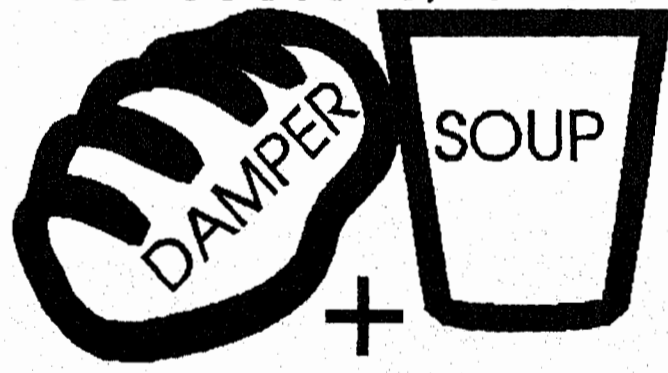
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Some of the things your Students' Association has done this year



The SAUA is your representative body. The elected representatives are there to ensure the rights and welfare of students are promoted and protected, both individually and as a whole student body. This involves representation within the University and to the wider community and state and federal governments.

Elections are upon us and the question invariably comes up as to what exactly the SAUA does. Below is a list of various activities the SAUA has been up to this year, many of which you will no doubt already be aware or even involved in. We encourage you to take an interest in the SAUA.

Achievements made on your behalf this year include:

Higher Education Issues

Federal Budget

- intense lobbying prior and post budget against inequitable changes to HECS and AUSTUDY.

- it has just been announced that the pro rata HECS changes will be blocked.

- the AUSTUDY changes (reducing eligibility) proposed have yet to be put before Parliament but SAUA will continue to lobby to stop them.

- a rent assistance component of AUSTUDY has been introduced for some students, NUS and SAUA will continue to push to get this extended further.

- informed you the student of these changes via debates on the lawns, letter drives, information fliers, SAUA news and *On Dit*.

No Fees for Degrees Campaign

- Scary stuff. Plans have just been released to charge you more and reduce quality. A nation wide campaign is under way. SAUA is coordinating forums on the lawns, a rally and more.

"VSU" (or Student Organisation Destruction)

- talked with state and federal MPs on VSU and sought assurances it would not be introduced in this state as it would lead to the abolishment of democratic representation. We remain the only Liberal State not considering such proposals.

University Issues

Security

- got \$70,000 worth of extra lighting, increased awareness of dangers amongst students, promoted the escort service and put forward a proposal for security phones around campus

Library

- got permanently increased weekend Library hours and extensions to hours around exam time (plans for the end of the year are to have even more of the library open), lobbied to reduce cuts to journals and ensure extra funding for the library (\$250,000 this year), implemented use of recycled paper in some photocopiers (pushing for more).

Child Care

- fighting the closure of part time and occasional child care facilities and got the University to agree to ensuring the provision of accessible, safe child care for all student parents.

Arts Faculty

- writing submissions on the need to ensure adequate funding for the Arts Faculty. With the review occurring shortly the SAUA with Faculty Board reps will be continuing work here.

Environment Policy

- initiated the development of a comprehensive University Environment Policy and lobbied hard for support of the Senior Management Group and Uni Council. This will address all the University's operations and also look at greening the curricula.

Car Park

- campaigned, lobbied and petitioned against the construction of a multi-storey car park.

Student Guide

- petitioned the University and successfully abolished the charge for the Student Guide from 1995.

Student Administration

- currently taking part in a Review of Student Admin (includes Student Records, Exam Timetables, Careers Advice, Student Guide and Calendar and Graduations) to ensure better provision of services to you the student.

Quality Audit

- participated in the Quality Audit which resulted in the University being ranked in band one and of the quality funding they received an allocation of \$250,000 to *Student Initiatives*. (This was a real coup!) This meant that student groups such as the SAUA have now put in submissions for projects of direct benefit to you the student. Some of the projects mooted include computing facilities, one-stop information service, improved employment and accommodation facilities, funding for the environment policy and a legal service.

Student Support

- produced a pamphlet of all the services offered by the SAUA/Union and Uni to you on all campuses.

First Year Support/ Lecturer Contact

- have started discussions with the Arts and Science Faculties on the problems first years face at uni and possibilities for setting up mentor schemes.

Sexual Assault/ Yellow Ribbon Week

- ran a successful campaign with USA and Flinders to raise awareness of date rape and harassment at Uni.

Computing Facilities

- started an on-going campaign to improve access to computing facilities in all faculties.

Roseworthy Shuttle Bus

- prevented the Uni introducing a charge to Roseworthy students for their shuttle bus.

Bomb Hoax Fiasco

- ensured that students were not further disadvantaged by the disruption to their exam by the thoughtless idiots who reported a bomb hoax.

Return of Exam Papers

- got Uni Council to pass policy to ensure access to exam scripts by all students. (SAUA will now work hard to see implementation of the policy across the whole uni).

Quality in Teaching

- on-going campaign to increase the use of SET (SAUA got it to be compulsory for staff promotion), and increased feedback to students on it.

Teaching Excellence Prizes

- SAUA has been involved in selections for these.

Counter Calendar

- this year have been active in revamping Counter Calendar and establishing policy and guidelines for its production.

Illegal Fees

- we have now achieved wide-spread support for a policy to remove illegal course charges. The policy is now before University Council after a 2 year hard fought campaign.

Grievance Procedures

- campaigning to improve uni procedures to make it easier for your problems to be resolved with less hassle.

Individual Grievances

- tremendous increase in the number of grievances/ problems we have assisted individual students with this year.

Housing Project

- put in a submission to start to establish a student housing association with Commonwealth funding (on-going project).

Student Cards at Waite

- enabled Waite postgrads to get their library cards from their own campus (not North Terrace!).

Faculty/Department Representation

- produced a Rep Kit for all student reps in the uni and organised a forum for them. SAUA also encouraged many departments to have student representatives and assisted in elections.

Activities

This year the SAUA has spent some considerable effort on raising its profile amongst the student population. Initiatives such as the SAUA cups, SAUA t-shirts (not paid for from your union fee) and other promotions have been undertaken to let you know just why we exist.

Orientation was a huge success this year and far better than ever before in involving a broader range of students and due to gaining sponsorship and good organisation made a \$9,000 profit that could be then used for events throughout the year. We then resuscitated PROSH raising \$3500 for Adelaide Central Mission Streetlink program and providing an ac-

tion packed week of fun and activities that involved kidnapping the Vice Chancellor, the Premier, Rosemary Crowley, Peter Goers and hijacking Popeye as well as a parade through the Adelaide CBD.

ReOrientation then occurred at the start of second semester. This not only provided some light entertainment to get you back into Uni but we also organised for a lot of the student support services on campus to have tables in the cloisters to let you know just what help is available at Uni.

Throughout the year various theme weeks have been run by the SAUA such as Blue Stocking Week and Environment Week. We have also helped out in weeks organised by other groups such as Pride Week and M'Week.

The SAUA has also run a variety of activities such as a hugely successful Lost Property Sale (benefits to Roseworthy Child Care), promoted Women's Suffrage Year, run World Series Debating on the lawns, promoted International Women's Day and various other lunch time events. Fun and games at SAUA Council also provided *On Dit* with one of the funniest back pages for the year!

Links to Other Groups

This year the SAUA has worked hard to move away from the purely North Terrace focus. In particular we have established good links and arranged meetings for discussion of issues with Waite, CASM and Roseworthy Student Reps and have informal links now established at Thebarton. This led to some of the initiatives outlined above as well as providing help and information and making our campaigns adaptable to the various campuses.

We have also assisted the Aboriginal and Torrens Strait Islander students with the enormous problems they have been faced with in their Program Unit. We have worked with the PGSA and OSA on issues of specific concern to those groups and we also helped establish a support network for country students.

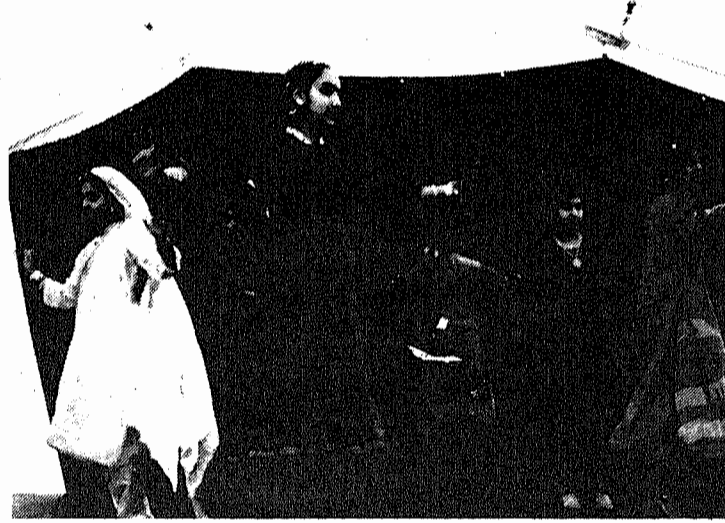
New Services

This year on minimal funding we have sought to improve our services with the establishment of a Tutoring Register, improved employment service, bus timetables and bike pump and repair kit as well as improving the information service we offer.

Well, the above is a run down on some of the major highlights of the year. If you would like more information about the SAUA do come in and ask for our help. The successful work thus far this year can only lead to a better SAUA for you.

MULTICULTURAL WEEK

Photos: Eng Ooi and
Josh Kennedy-White



Chewing the fat with Ben

When Ben Elton came to town two weeks ago, he only gave two interviews. One to *The Advertiser* (Why? Who reads it?) and the other one was to SCAT TV's Monica Corduff, also known as "Monski Mouse". This shows the standing that community broadcasting has in this city; that someone as famous and groovy as Mr. Elton, B. will devote half his time to it. In the



best tradition of community media, SCAT have kindly consented to share their interview with Three D Radio and *On Dit*, so here's the first of hopefully many multi-media collaborations.

In case you didn't know, Ben Elton has been writing and performing comedy for almost fifteen years now. He's been responsible for amongst other TV stuff, *Black Adder*, *The Young Ones*, the *Stark* telemovie, as well as three books, and several albums such as *Motormouth* and *Motorvation*. After all this it's good to know he still gets that thrill of adrenaline before a performance.

"I don't get nervous the way I used to get nervous. If I did, I'd have to give it up. In the early days, as any comic will tell you, you can't eat on the day, you're terrified. Yeah, there's that tingle of anticipation, the nerves will grow steadily until it's time to hit the stage."

"I don't have booze up here any more. As I said, dropping

names, as I said to Brooke on *Frontline*, it's funny, people sometimes come back stage after a gig, and they look, and there's a kettle, and a sandwich, and 'it's not really rock and roll'. But I think entertainment is the only industry where you're expected to get pissed and leap into bed with a total stranger five minutes after you finish work. It just doesn't happen that way. I don't have beer in the dressing room any more. I used to, because you find when you come off stage, obviously you want to slake your thirst, and if there's beer there, then you have two beers before you realise you're having them, and you're half pissed before you leave the theatre. So I have a cup of tea."

With books like *Gridlock* and *Stark*, Ben Elton has established himself as a major figure in the environmental movement so he shouldn't have been too

surprised when Monica asked him whether the world's environmental problems can be solved under capitalism.

"Well, there's a non-sequitur, isn't it? From beer in the dressing room. It's a big issue. I certainly don't think there's any evidence that any pretend sad aborted impression of a socialist regime solved the crisis. I don't think "the environmental crisis is solvable" is a sentence. Certainly the markets creating the crisis must be used to deal with it, in that the lie that there's no profit in saving the Earth is obviously absolute fiction. People talk about real estate, when they talk about their house, they're talking about the most precious thing in the world, and the world is the biggest real estate of them all. I would hate to talk about the glories of the natural environment in such terms as "real estate", for all those unutterable slimes out there who're saying, "Well, it's all green rubbish and we can't afford it, it's impractical", they're actually talking about the only financial thing we

have, which is where we live and what we have. In that sense, yeah, anybody with any sense of husbandry, of economics, of looking after next year, and not eating your seed corn, as they used to say, i.e. don't eat the stuff you are going to sow for the following year's crop. Anyone with any sense, with the logic of a barterer at the market, would say yes, the market could possibly save the Earth, but not while it's being run by a bunch of small minded, self-interested brutalised terrorists, like the people who claim we can't afford to save the Earth."

One of the strangest issues he's tackled on stage is tampons. The fact that up until recently the merest mention of them on television brought on conniptions, and even now ads lead in with things like, "Ladies, do you have a secret?" Comedians have the opportunity to highlight the ridiculous things that by and large we take for granted, like people's attitudes towards things like tampons.

"I think people indulge artists very much with the feeling that somehow because you comment on something, you've had a huge influence. It's not a question that some comedy I did was quite original about ten years ago, because in Britain there was this agreed ban by the independent television companies that do the advertising not to advertise tampons. The ludicrousness was there for any stand-up comedian to see. I mean, you can advertise bog-rolls, but you can't advertise tampons. And certainly, I think I contributed to the debate, but I was as much made aware by the changing debate. I'm not leading, I'm part of the pack. I have my little say about what's going on in Britain, and because I'm on the telly, my say is louder than others, but I'm as influenced as I am influencing. And I'm certainly not so pompous as to think that it was me who got the tampons out of the closet."

There's always been a somewhat feminist slant to Ben Elton's work...

"Engage in feminist theory? I think maybe I do. I mean, of course I'm a feminist. It reminds me of Rick in *The Young Ones*. 'Of course I'm a feminist, I fancy lots of girls.' I believe all brutalities eventually demean and diminish us all. Obviously there's a deal of sexism about, and I don't think that it actually empowers me as a man. In the short term, sometimes for men, but I think we're all brutalised by any brutality. And whenever I deal with (*sotto voce*) womens' issues, I deal with them as a man, from a male point of view. But a confused and surprised man, because I find it difficult to accept brutalisation in any form by society, perhaps not as much as the victims of it, but certainly I'm a part of it. I'm a perpetrator, and I'm also a victim. The principal target of my work is me. I'm confused about the world I live in, and I talk about that. Women's issues do play a part, because they're men's issues too."

In case you missed him the first time round, and you didn't see him last Sunday, well, hey, you just missed Ben Elton twice in three weeks. How do you feel? But you can always buy the books, see the videos, and listen to the albums of one of the best writer-comedians around today. Thanks again to SCAT TV and Monica Corduff for doing this interview, and then giving it to us here at *On Dit*.



Election Interviews

Each interview was conducted by two of the editors. They have been transcribed verbatim except for ums and aahs and obvious repetition. Enjoy, vote, be wise.



Haroon Hassan Candidate for President

Are you or have you ever been a member of a political club or party on campus?

No, I'm not a member of a political club and haven't been one for a couple years now. But when I was starting my Arts degree I joined both the Labor and Democrat clubs and the one thing I think I took away from that was that party politics has absolutely no place in any way, shape or form in student representation on our campus.

Have you ever run for election before and if so, on which ticket?

Yes, I did run for the position of Orientation Co-Ordinator and I got elected in 1992 and I ran as an Independent student.

What ticket are you running with this year, and what does that ticket stand for?

This year, I am running with Student Focus, which is a group of students that I helped organise in getting ready for this election. Essentially, what we stand for is making sure that students receive effective representation from the Students' Association, making sure that our Union becomes a lot more efficient, and quality services for its membership and making sure that we have really positive activities and campaigns which are accessible to all students from all our campuses.

How is your campaign being funded? That's completely from savings from part-time work, money I've built up.

What resources are you using for the construction of your promotional material?

A couple of people have personal computers at home, who are very kind, who are running in the group who are letting us use them for layout and designing the posters and basically we've just been photocopying them at public places like libraries and places that offer subsidised photocopying for students like the Students' Association. Well actually we haven't photocopied in the Students' Association because that's against regulations.

What would you cite as being the important issues for the Students' Association in the coming year?

I think there's quite a few and they are at a national level and at a campus level. At a campus level I think fundamentally issues that aren't going to go away and need to be addressed continually by the Students' Association are one, the Library. Funding to the Library's been cut, for example 15% cut to journals, and our collection needs to be up to date. I'd like to see the library become more user friendly perhaps increase the kind of technology we're using, more computer facilities, more advanced computer facilities, perhaps more CD ROMs. Other things like safety on campus is another issue, obviously that was a big concern earlier this year with the attack of students nearby campus. So I'd like to make sure, in conjunction with the Women's Officer, the Students' Association runs a strong safety on campus and awareness campaign in the coming year. I also

think they should have repeat lectures and tutorials that are of an adequate size and properly run and more frequently run in all Faculties. At a federal level, I think the issue of biggest concern is the recent paper that was produced jointly by DEET and the Higher Education Council, the resource allocations in Higher Education. Basically it marks an incredibly regressive step towards policies that move away from public funding of Higher Education to students having to fund education through primarily up-front fees. One of those proposals was for a \$1000 administrative charge to be levied upon each year of enrolment. A significant number, if not most students just can't afford to pay those sort of fees, let alone full up-front fees for their courses, so I'd like to make sure that the Students' Association is making sure that those issues are being fought at a federal level by lobbying federal parliamentarians, using NUS which is the one that is supposed to do that sort of work, to make sure that those proposals are blocked and at the moment it looks like because of the work of students reps throughout the country, the Liberals and the Democrats are going to block that sort of legislation in the Senate, which is a good thing, but that doesn't mean it's definitely buried. Define the role of SAUA President for us, as you see it?

I think the Students' Association President has to be familiar with all the workings of the Students' Association. Primarily, the Students' Association President is the spokesperson for the SAUA, in the wider community, to the University and of course to Government, that is the one that's one of the most important role. As the only full-time office bearer of the Association, you're there as a contact officer for students, who know that you'll be in the office between normal office hours; they can come and see you with any problem they've got whatsoever and you can assist them and all of the other office bearers are all solving those problems or addressing them and basically making sure that the Students' Association is active in actually going out towards students, being far more activist perhaps than it's been in this year and years past, running rallies and making sure that all of that sort of activity is well co-ordinated and structured.

So if elected to the position of SAUA President what do you hope to achieve or want to achieve, in that role?

I think as I said, in answering the last question, I'd like to see the Students' Association become a lot more active. They've been good in getting students to come in the door and promoting their services, but I'd like to see the Students' Association go the other way, in the sense of getting out there and actually approaching students and saying this is what we're doing for you, this is how you can participate, running more rallies, for starters, being more activist, and getting as many students involved in issues that concern them as possible. And I'd really like to draw on the experience I've had in running activities and campaigns and as State Education Officer for South Australia in making sure that we run very positive education campaigns and a run a good strong series of activities and obvious highlights like Prosh, Re-Orientation.

So how are you going to achieve all those things that you've just said?

I don't think the Students' Association President can achieve all those things by themselves, that's why you have elected office bearers and SAUA Council and Activities

Standing Committee. Your job as SAUA President is to make sure that those people are working together and making sure that their approach to it is co-ordinated and organised and that posters are going up, *On Dit* is being utilised, Student Radio is being utilised, you're there basically to co-ordinate the entire functions of the association, and that just comes down to having experience in organising activities and campaigns, whether they be about the environment, education, whatever.

To do with the federal level of student lobbying, referring particularly to VSU, what's your opinion of VSU and what's your strategy for dealing with it?

Well, I'm fundamentally opposed to Voluntary Student Unionism, or VSU. I think it threatens the very existence of all our student organisations. We have a split structure here at Adelaide Uni where representation is handled by the Students' Association, and the Union is really involved in student services. If you like, the supporters of Voluntary Student Unionism could just say it gives people a choice, but I think compulsory student unionism is a necessary evil. Without it students would not be able to defend their rights in terms of their right to a quality education and the Union would not be able to run core services like catering for example or provide Education Welfare Officers without every single student contributing to the collective good, if you like. What about your strategy?

Over the last three years I've been quite actively involved in opposing VSU, that's been as State Education Officer, I was actively involved in lobbying the Federal Government to ensure that Voluntary Student Unionism was not introduced. Unfortunately, we've seen in other states that it is being introduced, and the Federal Government has come good on its promises in attempting to make amendments to relevant legislation to prevent that from affecting core services of student organisations in those states. I think we need to continue to do that, working with other student reps around the country who feel the same way, which is by far and away the vast majority, to make sure that the pressure is maintained on our political leaders. How will you promote Students' Association Services?

I think this year some of the work they did in the Students' Association was good, for example, producing promotional material. I'd like to see it widely distributed, more widely distributed, I'd like to see *On Dit* used a little bit more, for example the SAUA page need not necessarily be endless columns of boring reports. I think some weeks we could quite easily have that SAUA page devoted to just advertising the services that the Students' Association does offer. And I think it really requires office bearers going out there on the ground and talking to students - to the kids - and saying this is what we do for you.

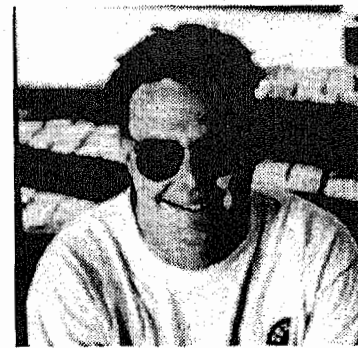
In the broadsheet you said that you will fiercely fight government proposals that compromise the quality of our education. How are you going to do that?

Well I think I've already highlighted the proposals that I mean in relation to the resource allocation paper. Also things like Austudy and the increase of the loans component of Austudy at the same time as decreasing availability of just general grants is a bad thing; the way to oppose all of those things as we do in any education campaign or in student representation is to lobby to groups that are making those decisions. At that level, it is always the Federal Government which bears the responsibility for higher education, through DEET. That calls for us to really utilise the National Union of Students, to make sure that they are working for us, seeing as we pay such a high affiliation fee, and also, in making sure that, from a campus level, from the Students' Association we're writing letters to politicians, that we're or-

ganising campaigns and rallies that involve students, demonstrating our anger to regressive proposals that basically compromise our education, the reason that we're all here at University. So the more students we get mobilised and motivated to work against those proposals, the more change we can effect, because obviously then it is not electorally popular solution to the higher education funding crisis that we face. The government has to look at addressing the issues more seriously and perhaps not be thinking simply to ask students to cough up more money.

You also mention in the broadsheet "innovative activities and campaigns". What "innovative activities and campaigns"?

I think every student at Adelaide Uni is sick of hearing "more bands, more barbecues, more beers". Basically, I was talking to the International Students this week when I was helping them with some of their M-Week preparations. Not all students get turned on by beer, bands and barbecues. I would like to see the Students' Association run some different activities and campaigns, make campaigns a little more interesting, I think campaigns need not just be three speakers on the lawns, talking to a group of disinterested students. I think campaigns can be General Student Meetings where people can get involved, campaigns can also mean running activities in conjunction with those campaigns so that students get more involved. There is a high level of student apathy, and I think next year's office bearer team has to look at how we can combat those areas of general apathy on behalf of students.



Simon Hall Candidate for President

Are you or have you ever been a member of a political party or club on campus?

No, no political clubs on campus.

Have you ever run for election before?

No, except for the PGSA election of course.

What Ticket are you running with this year and what does that ticket stand for?

I'm running for the PGSA ticket which is basically representing post-graduate students. I'm running for SAUA positions which may seem strange but the Students' Association is meant to be for all students and a number of events this year have lead the PGSA to believe that this is not the case and often post-graduates and especially the PGSA are often side-lined. So basically we're trying to get post-grads interested in being involved in their student organisation.

How are you funding your campaign?

It's all personal, totally personal funding. PGSA doesn't have a lot of money so basically it's up to me really, which means that it will be a very low budget campaign.

What facilities are you using to produce your promotional material?

I've used the PGSA computers for just doing my layouts of my posters and stuff like that. That's all in my own time, we have a rule that you can do personal stuff in the PGSA office as long as there's nothing PGSA orientated that has to be done. Photocopying: I just use the Clubs Association, I just fork out cash.

Define the role of SAUA President for us.

SAUA President, it's an interesting role, a lot of things have been done with it over the years. SAUA President, there's many sorts



**Sandy Pitcher
Candidate for Women's
Officer**

Are you or have you ever been a member of a political club or party on campus? No.
Have you run for election before, and if so on which ticket?
Not for SAUA elections, I ran for Faculty of Arts Board independently.
What ticket are you running with this year and what does that ticket stand for?
I'm running independently. I'm getting endorsed by other tickets but essentially I'm running my own campaign so what I stand for is an independent voice for women that's not tied down by other caucuses or people telling me what they think women's issues should be and what the priorities for women's officer should be.
How are you funding your campaign?
Just with my part-time job.
What resources are you using for promotional material?
Library, SAUA, just using the Craft Studio.
Define the role of Women's Officer as you see it.
I think there's a few purposes. One is education which I think has sort of been pushed to the back corner in the past, so that's what I really want to concentrate on, not just educating people who are already aware of the issues but especially the people on campus who aren't aware of feminist issues or women's issues and into faculties where feminism hasn't really spread yet. I want campaigns to have a really strong educational side to them. I think the Women's Officer should have a really high profile on campus and I think that should spread to the Women's Standing Committee and in that giving a positive image and role model to all women. I want to have the activities that have always been in the past like International Women's Day and Blue Stocking Week, I want them to be really strong, reaching out into the wider community and really prominent but I also want to look into new campaigns that haven't been touched upon before, and women's health is something really important that I think could be a really strong campaign.
The next question was what do you want to achieve in the role, but you've pretty much covered that. Is there anything else you want to add?
I think that I really want to get women who haven't been involved before involved. I think that there's faculties that just aren't involved for whatever reason and I think that groups like the mature age women they have different needs and I just think that it's a problem that not all women's needs are always met, so I just hope that I can be an approachable Women's Officer so that people can come to me that I can't directly identify with but I can certainly work for them and that goes the same for women who are non-heterosexually identifying, women at Roseworthy and Waite, they tend to get left out.
So how are you looking to achieve those goals that you mentioned?
Right, well I want a really strong commit-

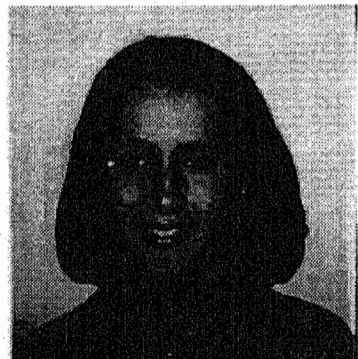
tee with Women's Standing Committee and all working together more as a collective rather than someone coming down from above and I think that extending the Women's Standing Committee to include Women's Officers from all of the different faculties and areas. There's a post-grad Women's Officer, a mature age Women's Officer, a Law School Women's Officer and they often just remain within their faculty or their area and don't ever meet and I think that's a really lost resource because if all Women's Officers are meeting then that's ideas flowing and helping and sort of feeling like they're not alone. And the Med School doesn't have a Women's Officer and Engineering Society doesn't have a Women's Officer so I'd really like to see them getting one.
You mentioned Women and Health. How would you be looking to work on that?
I guess one thing I'd really need to concentrate on is anorexia and bulimia and looking at the way the media perpetuates that and why it's so much a women's problem. Then in showing why it effects women more than men sort of touch on the wider area of feminism. I was actually looking at getting speakers in especially, and also getting Med students involved in that sort of thing. So with all non-traditional curriculum areas I was looking at getting women Engineering students to work on campaigns, for health I wanted to get Med and Health Science students involved, in women and the Law Week get more Law students involved, so that people who are actually interested in that area can work on what they want. So I was hoping to also have, the Women's Standing Committee would be there all year, but there might be people who want to help in one particular campaign but can't help all year, so I was looking at setting up different collectives throughout the year.
What qualities do you think you need to have to be a Women's Officer?
I think you have to be really strong because Women's Officer is still a contested position. A lot of people don't think it should exist. So not only are you trying to perform your duties and do the best job you can, but you're continually justifying yourself to people, so I think strength of character is really important. On the other hand I think you have to be really accessible to all women because I think for too long women have been classed as one group of people with the same needs and the same wants and that's just not true and so I think it's important to accept all different kinds of feminism and I think that that's something I do.
How do you think the role of Women's Officer differs from that of an Equal Opportunity Officer?
I think that an EOO, just the terminology and the phrasing ignores the fact that we live in a patriarchal society: the law, education, everything has been created by men and is, as it were, under men's control. So if we're looking at Equal Opportunity, we're ignoring the fact that women are structurally disadvantaged. So I think a Women's Officer and an Equal Opportunity Officer could co-exist but I think that it doesn't have to be one or the other. There's always a definite need for a Women's Officer, just because there's disadvantages, just because there's hardly any women in parliament, all the inequalities.
Who's your favourite feminist?
I don't have a favourite one. I've just done "A Survey of Feminist Thinkers" and I've looked at feminisms and I've just discovered that I don't fit into any category at all. Which is a good thing, I think. Luce Irigaray is pretty cool.



**Leslie Wilson
Candidate for Women's
Officer**

Are you, or have you ever been, a member of a political club or party on campus?
No, never.
Have you ever run for election before?
Not at all.
How are you funding your campaign and what resources are you using for the construction of your promotional material?
Funding is personal funding. Anyone who's on the ticket is contributing. We're also getting some funding from WOC since it's the women's ticket. How are we making them?
On campus in the Craft Studio, Resource Centre, Consortium, taking them home.
What ticket are you running with this year?
I'm running on the Left Ticket, Students for Students and also we've established Chicks With Attitude, a women's ticket.
What do those tickets stand for?
CWA is very obviously a women's ticket and it's about promoting cool women getting involved in politics and making some changes. The Left Ticket is the left ticket and wants to make some changes as well with regard to student involvement, student participation in the Union and the SAUA.
Define the role, as you see it, of Women's Officer.
Women's Officer is basically a key figure. She doesn't represent all women obviously, but it's her job to be available for women to come with complaints, also with ideas that she can help facilitate and get funding through SAUA. She is someone who as an official figure can go to lecturers and whatever and make complaints about gender exclusive language, sexual harassment. She can make sure that facilities such as child care and security are maintained and upheld and aren't downgraded and in fact if anything are upgraded. It's also very much her job to get women's politics and women's activities on campus up and running and have lots of fun things going as well so that University and campus in general is an enjoyable place for women to be where they feel comfortable.
If elected, what do you hope to achieve in the role of Women's Officer?
A lot of what I just said. There's a lot of fun stuff with regards to sport and I'm really keen to get, say, women's nights up in the bar up and running, once a week, but the chances of that - I'm not really sure. Obviously, there are lots of things that need to be pulled right back up to where they were before, lots of the standard stuff like Blue Stocking week, O'Week, Women and Health, all of those sorts of issues, IWD [International Women's Day], they really need to be pulled back up to the high profile they had a few years ago and realistically that's going to take up so much time to get those working properly.
How are you going to achieve those things that you've just said?
How? Well there's a lot of participation with the Women's Standing Committee. There are four women now running for four positions so that's already set, and there's a lot of energy and enthusiasm there to facilitate those. Obviously there will be a lot of promotion very early for events, getting women to participate in getting them up and running as

well as coming along to them.
What qualities do you need to be a Women's Officer, do you think? Personal qualities?
Personal qualities? You need to be reliable and trustworthy for a start, and confidential. Apart from all that you need to be very strong in your own politics. Very definite about what you think feminism is, what you think needs to be done for women on campus, and you need to be prepared to fight for those and make sure that no-one beats you down.
How does the role of women's officer differ from that of an Equal Opportunity Officer, say?
EOO deals with so many different issues, it's a huge job. There are issues which are specific to women if not exclusive to women, that they disproportionately affect, if you like, women in particular, such as child care; such as sexual harassment. Women's Officer is very specific in that she does deal with issues specific to women and it's such a big area on its own without looking at, (although obviously these come into Women's Officer politics as well), but without looking at racial politics in the work place or on campus, without necessarily looking at equal pay because that's not something that's affecting students particularly. She also doesn't only work in a defensive sense; she's also creating opportunities, whereas Equal Opportunity is there where you take your complaints and they take those through the various channels.
In the Broadsheet you said that you hoped to encourage involvement from all sectors of the women's student community. How do you propose to do that?
Well again there needs to be promotion in all areas of campus appealing to whatever area of the campus you're in. In *On Dit*, especially, I'm hoping to get a lot of interaction going. Inviting women to come in, making my face known wherever I am, lots of fun functions, with high promotion, so that people can come along without feeling intimidated and without thinking that they need to have something political to offer before they can actually step into the women's arena because that's not what it's about at all and once people are in there then they realise that we're not all gres, that we're quite friendly. Recognising that they can be involved and recognising that they do have something to offer.
And who's your favourite feminist?
It would have to be Bobby Sykes or Belle Hooks. They're very much into politics of difference and concentrating on, I don't want to use jargon here but, culture of domination.



**Rita Bouras
Candidate for
Women's Officer**

Are you, or have you ever been, a member of a political club or party on campus?
No I am not. I'm actually running with the Regeneration ticket.
Have you ever run for election before?
No.
You've just said you're running with the Regeneration ticket. What does that ticket stand for?
It stands for a combination of Liberal stu-

dents, as well as non-aligned students.
How are you funding your campaign?
We are funding it ourselves.
And what facilities are you using to produce election material?
I myself am not directly involved in that however I think we're using posters.
Where are you producing them?
I myself am not aware of that.
Define the role of Women's Officer as you see it.
The way I define Women's Officer is someone who can actually sit down and listen to women's issues and women's problems, that's including women of different cultural backgrounds, whatever their interests are or their needs are at the time and to be accessible to all those different groups and different needs.
If elected to the position of Women's Officer what do you hope to achieve in the role?
Well, basically by practising that theory in terms of being available to whoever needs my assistance, whatever matter is, whether that be sexual harassment or security, voicing an active opinion to student council on what women really need, so being an active voice for those people.
How are you going to ensure that you achieve that?
Well, basically making sure I do those things in terms of always being available for those people and making sure that my voice is very active on campus, through Women On Campus, and so on, just basically being active, that's the way I see it.
In the Broadsheet you've said that one of things you're hoping to do is to improve campaigns, how are you going to do that?
Well, in terms of improving campaigns for women, whatever, like say there's a conference happening or some sort of meeting, in terms of what women need I was hoping to, in terms of using *On Dit* or Student Radio those sort of campaigns, in terms of making sure that all women as well as men are aware of what's happening, what's going on.
What personal qualities do you believe a Women's Officer needs?
Well, I think someone who's kind of friendly, someone that people actually feel comfortable with and not making the other person feel uncomfortable. I think that that's very important to always have that sort of attitude towards the other person, to actually sit down and say this is my problem so how can you go about it so that's what's really needed, someone who can have that sort of approach.
How do you see the role of Women's Officer differing from that of an Equal Opportunities Officer?
I think the difference between Equal opportunities and Women's Officer is basically, well it's kind of difficult to say, they sort of interact in many ways as well. However, I think Women's Officer should really concentrate on specific women's issues and maybe even integrate some of the Equal Opportunity issues as well. I think they can't really be separated, they are so interconnected in many ways.
Lastly, who's your favourite feminist?
Oh gee, there are so many. I've looked at a lot of feminist theory in terms of anarchist feminist theory, who really believe in the sort of equal opportunity and liberal values and so on. Just people that are very individual, I haven't got a specific feminist.



**Bryan Scruby, Natasha
Yacoub, Matt Rawes
Candidates for *On Dit*
editorship**

Are you, or have you ever been, a member of a political club or party on campus?
All: no
Have you ever run for election before and if so which ticket?
All: no
What ticket are you running with this year and what does that ticket stand for?
Natasha: We're not actually running on any particular ticket. We're just getting endorsement from lots of different tickets.
How are you funding your campaign?
Matt: Self-funding.
What resources are you using for your promotional material?
Natasha: We're going up to the resource centre's computers,
Matt: We've booked a time on the *On Dit* computers.
If elected what will your editorial policy be?
Bryan: Well, obviously it will be balanced, non-racist, non-sexist, non-homophobic.
Natasha: Completely, all the way.
Matt: Absolutely.
Natasha: I don't really want to publish anything racist, sexist or homophobic.
Bryan: But one of our thrusts is to include as many people in *On Dit* as possible, and so along those lines, if people have got something to say then they can say it, within those boundaries.
Matt: Welcome everyone in to say their bit. Really keep it open, keep it non-cliquey, attract as many different people as possible.
Do you have any ideas for advertising or a particular policy on advertising?
Bryan: Yeah, we all understand that there are budget constraints placed on *On Dit*, probably more so next year, and we recognise that there are a lot of companies out there that would be very interested in advertising to students, and we think that by, obviously, employing an advertising manager and by supporting that person, we could tap into a number of companies, try to pick up as much advertising as we can, but without overwhelming the paper.
Matt: Within reasonable bounds of course.
Natasha: Not choc-a-block with ads. We realise that there's a gap there now.
What experience with writing and design and layout do you have with *On Dit* or any other media?
Matt: Well Natasha's done *Elle Dit*, Bryan and I are both sub-editors this year which has encompassed reviews, interviews, organising interviews, theatre, film, music, feature articles
Bryan: Sport.
Natasha: As far as contributing goes I've been contributing a few years of stuff on a really wide range of things, and as far as the production of the paper goes, through *Elle Dit*, I've done heaps of different stuff, I've had experience with lots of different things, bromiding, I did a cover, all sorts of stuff like that, so the basics of everything we need to do.
Matt: Bryan and I have co-ordinated a lot

of competitions and got involved with the clubs and got them to submit results and organise a lot of that.
Natasha: The good thing is that we've all had experience but it's been in different areas, it's really diverse experience, and hopefully that's one of the things that should be really appealing.
What changes would you make to *On Dit*?
Bryan: One of our new ideas was for an employment section and that would encompass anything from job ads to just general career advice.
Natasha: Career issues. And liaising with the career advisors.
Matt: Another idea we had was the getting out at a student budget type thing, where it's a weekly thing: we can preview eateries, nightclubs, just going out and having fun on a limited budget.
Natasha: That would be good to put in every week.
Bryan: Also, we want to extend the idea of vox pops and get as many people involved, seeing their faces in *On Dit* every week or finding out what students really think about all sorts of issues, funny or really serious issues, whatever.
Natasha: And one of the things we want to change is making a real push for people to come back to us with feedback. It's not our paper, kind of thing, it's going to be getting people to come to us with anything, any articles, ideas, anything from articles and contributions, to just bagging us, whatever they want to do. It's their paper and all we want is feedback from everyone else. And to do that next to the contribution boxes we're going to put evaluation slips and stuff, and say to people we'll be there every lunch-time if you want to come and chat with us about anything you're happy with or not happy with or if you want to come in and do anything. So in that sense make it really open to anyone. That's going to be our aim.
What knowledge do you have of the administration side of *On Dit*?
Bryan: Well, just the fact that we've hung out in *On Dit* all year.
Matt: Been there, done that.
Bryan: Heard all the gripes, heard all the problems. And it's not as though it's just us three. We have support from other people who have been involved with *On Dit* so we can draw on a wealth of experience and not just our own.
In the Broadsheet you say that you're going to push for involvement from a more diverse range of students. We've talked about this already, but how are you going to achieve that?
Natasha: Like we said, by having contribution boxes around the place and I'm really into lecture bashing as a form of encouraging people to contribute, like actually actively trying to encourage people to contribute and saying to everyone that their opinions count, going to every corner of the Uni.
Matt: A really welcoming type atmosphere for people to come down and not at all feel intimidated, or even us going to them if it suits them better, be they a separate group or an individual.
Bryan: One other way we'll try and get as many people involved as possible is by liaising closely with clubs and societies on campus, so whether that be the OSA or whatever, encouraging people from interest groups within the university that know more about specific topics than we could hope to just by researching something. We'd actually ask people who live and breathe the issues to write about them for us.



**Mike Hepburn, Alethea
Leslie, Michael Nelson
Candidates for *On Dit*
editorship**

Are you, or have you ever been, members of a political club or party on campus?
Michael: Never
Alethea: No
Mike: No
Have you ever run for election before? If so, on which ticket?
Mike: No
Alethea: No
Michael: No
Are you running on any ticket this year? If so, what does that ticket stand for?
Mike: No, we're completely independent.
We're not going to be shackled by bullshit politics...unless of course they want us. Unless they get us a bulk load of votes.
How are you funding your campaign?
(General laughter)
Michael: We're not.
You're not?
Michael: We're not.
Does that mean it's self funded?
Michael: Yes.
Alethea: Self funded as far as something goes.
Michael: Funded isn't really the word. Scraped. Scraping funds...
Alethea: Working extra hours...
Mike: We're actually selling ourselves to science...
Michael: To support our campaign.
Mike: Going through drug programmes and sleep experiments.
Alethea: Plenty of insomnia experiments.
Michael: This isn't being printed, hopefully.
What resources are you using for your promotional material?
Michael: My own computer.
Mike: Computers at the Resource Centre.
Michael: We're not going to be using *On Dit* facilities.
If elected, what will your editorial policy be?
Michael: I think what we need to do is broaden the scope of *On Dit*, include the resources of other people like SCAT TV and 3D and SUV as part of a community student broadcasting and information network, if you'd like to call it that. Include more pictures and give it wider exposure.
How will you be approaching advertising next year?
Alethea: Encouraging it really. Mainly as a base for building a better resource centre for writers. We're hoping to canvass for more writers next year and keep campaigning throughout the entire year to bring more writers in and I think to do that advertising as far as what we've discussed so far, perhaps giving advertisers a larger range of how they can advertise within the magazine, and through that if we bring more advertisers in, being able to fund maybe a better quality, as far as using more colour covers or producing some sort of higher quality.
Mike: We've already established contacts with breweries and wineries who will probably advertise with us and plus we're going to have a lot more little advertising like you see in *The Adelaide Review*. Perhaps a lot of places around Rundle St. and areas like that would like to advertise - smaller ads, less cost.
Michael: And also being selective about

want to have twenty people in there by the end of the year who are working and learning how to do things like design posters, put on events, all the things you need to run a political organisation or a political office with. Also, I'd like to continue with Anita Butler's environment policy, in particular her very smart policy of bringing people in from all factions, not just her own. She's been one of the few bright stars in the United Students this year who's done something like that. Also, I'd like to continue lobbying the University, banging our heads against that particular brick wall and trying to achieve something in terms of things like more recycled photocopying paper, less waste and less car parks hopefully.

Narelle: I'd also like to look at more global issues as well. Trying to raise a lot of consciousness and a lot of awareness, getting people involved in things like Community Aid Abroad, writing letters to the World Bank and telling them to shut themselves down, have a World Bank Birthday Party, it being their 50th year of desecration, having a party to celebrate that, send them photos...just do things that make people feel like they're achieving something in a global sense as well as in a campus sense because it's all environment in the end.

How are you going to achieve those aims?
Narelle: I've got a background in advertising; I spent three years in the advertising industry, so I believe very much in marketing, so there'd be a lot of marketing. Not necessarily from a political perspective but just on the environment, just keep pushing this environmental line with posters, everything.

Dave: Yeah, marketing and talking to people, I mean I've had a fair bit of success this year pushing my own message and my own career, when I'm the Environment Officer I'll be able to use those skills to promote the office as opposed to myself and I can also go out and talk to people and get them in the environment office in the SAUA and show them how things work.

Narelle: That's the thing with a lot of stu-

dents, they don't know anything about student politics and I'm talking to my friends and they're going "wow, there's someone running that we know, and you're running for something that you actually study. I mean wow, you mean you actually know about it and you're going to do it", and they're really excited about it, to have someone that they know. These are the faceless people, the people who just get on with their degrees and don't get involved in anything, but they would actually like to if there was enough encouragement and not so much elitism and more "come in, get involved" sort of stuff.

What environmental concerns do you think the SAUA can effectively be involved in?

Dave: Just about anything. It really depends on what the environment officers want to focus on themselves and what anyone else who they bring can into the office wants to do.

Narelle: Yeah, have a suggestion box type thing.

Dave: I mean this Sunday Anita's organised tree planting which is a very practical thing we can do. Yeah, anything from planting trees to hard-core theoretical research.

Narelle: People could actually write a thesis about the Environment Officers, make it more practical.

Dave: And the Environment Officer also needs to link in very closely with the Centre for Environmental Studies given the amount of academic work that's done there that just doesn't funnel through to student politicians. What off-campus experience do you have?

Dave: I campaigned for HEMP at the last state election which taught me a lot about marketing, pushing a message. Getting hemp legalised is one of my particular pet projects. But the skills I learned there are going to serve me very well in other places; being able to spread a message; we got 16,000 votes for spending less than \$2000 and if we can recreate that sort of publicity for the Environment Office it will go a very long way in getting people involved and getting people actually doing something for themselves and

for the environment.

Narelle: In my undergraduate degree I concentrated on geography and politics but not in a radical sense but I did work for three years in advertising, I've got a fairly good record when it comes to writing ads and stuff like that, so I don't see any reason why I can't contribute. Plus I used to debate but I've had a vocal chord problem for quite a few years so it's basically the first chance I've had to speak for a while.

Finally, both of you have mentioned that you support the HEMP campaign. How do you see that as fitting into the environmental cause generally?

Narelle: Completely and totally. It could replace logging. Imagine if you had a plant that you could grow six or seven times more per year.

Dave: Yeah, you get three crops a year and each crop has three times the potential of trees.

Narelle: So you've got the potential to completely diffuse the logging industry if you really want to and you can build houses out of it, they've actually made some kind of concrete out of hemp which is one sixth the weight of normal concrete and things like that.

Dave: It can also be used to replace fossil fuels, in inks and paints, it can be eaten; there was actually a famine in the late nineteenth century and the only reason that it wasn't a complete wipeout of people in this country was because people were eating hemp. You can make clothes out of it.

Narelle: It sounds radical, when you hear people say hemp, the parents go "no", but it's not, it's not a radical thing, really it's an environmental thing. What I'm talking about isn't the hemp that you smoke; a documentary said that you'd have to smoke a field of this to get a headache, it's not a drug it's an alternative.

Dave: And the amount of environmentally damaging industries that a hemp industry could replace is incredible.

Polling Stations and Times

Monday August 29

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

Tuesday August 30

Hughes Plaza 9am-4:30pm
Barr Smith Lawns 9am-4:30pm
Airport Lounge 4:30pm-7:30pm

Wednesday August 31

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

Thursday September 1

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

Friday September 2

Hughes Plaza 9am-4:30pm
Barr Smith Lawns 9am-4:30pm

To Vote

You need to produce one of the following to obtain ballot papers:
Adelaide University Student Card
Adelaide University Law Library Card
Waite Institute Card
ISC Student Card (with Adelaide University cited as institution of study)



A Team That Works.



Haroon HASSAN President

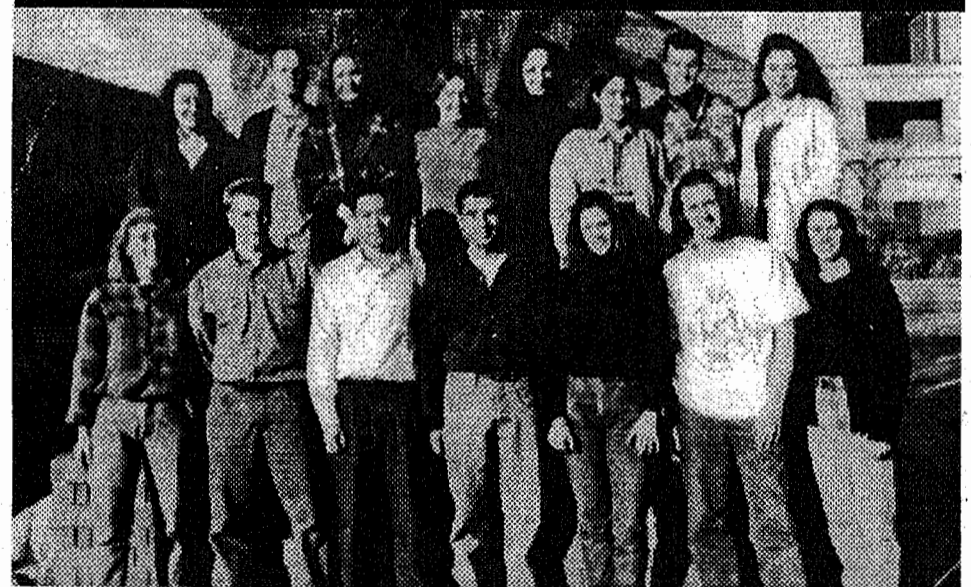
Michelle GIGLIO Education VP

Jessica BOLAND Activities VP

Published by Ffessen 8912747 Pulp PC



STUDENT FOCUS



The Student Focus team comes from a from a diverse range of faculties: Arts, Law, Engineering, Medicine, Science, Math Science, Economics/Commerce and Agricultural Science.

We will open up communication lines so that all student concerns are heard and addressed. Our wide ranging experience in Student Representation will ensure:

- strong and effective campaigns including womens issues, the environment and maintaining the quality of our education.
- a wide variety of well run and regular entertainment on campus.
- a fight against increases in your UNION fee!

Published by Student Focus 8912747 Pulp PC

Get a Student Focus..... NOT a student politician.

Duffy Campbell Goodwin

ON DIT

WE KNOW WHAT YOU WANT.....

Accessibility: encouragement to contribute, an office that will be welcoming to all, open to suggestions and to new ideas.

Coverage: focus on campus life, from Uni sports and activities, to clubs and personalities, with an emphasis on humour and the light-hearted. We want you up to date with Uni-life.

Dedication: to bring a professional, entertaining and informative read to all students. With excellent organisational, writing, team and communication skills, we will make ON DIT our purpose.



It's your paper. Let us work for you.

Re-generation!

PRESIDENT

1 BIRMINGHAM, *Simon*

EDUCATION VICE PRESIDENT

1 MOLE, *Emma*

ACTIVITIES VICE PRESIDENT

1 SMITH, *Alex*

ENVIRONMENT OFFICER

1 SHEPPARD, *Peter*

WOMEN'S OFFICER

1 BOURAS, *Rita*

ORIENTATION CO-ORDINATOR

1 SMITH, *Simon*

Quality Education...Regeneration!
Representation...Regeneration!

**Simon
Birmingham
for
PRESIDENT**



Standing up to the Federal Government's assault on students & education...

Fighting FOR

- * The rights of students on all campuses, not just North Tce
- * Longer library hours & improved resources.
- * A safer University Environment.
- * Higher teaching standards.

Fighting AGAINST

- * Upfront fees
- * Funding & staffing cutbacks

Re-generation!



Alex SMITH
ACTIVITIES VP

Simon
BIRMINGHAM
PRESIDENT

Emma MOLE
EDUCATION VP

Quality Education... Re-generation! Representation... Re-generation!

Re-generation!

Emma Mole
for
EDUCATION VP



*Fresh Strategies
With Renewed Vigour*

- * Ensure the reputation of Adelaide Uni graduates is amongst the best in Australia
- * Raising Austudy & Abstudy levels
- * Fighting against up-front fees & complicated changes to HECS
- * Demanding higher quality teaching standards.

Re-generation!

Alex Smith
for
ACVP



- * Developing a fully inclusive and vibrant University Culture
- * Emphasis on obtaining local & University Bands
- * More SAUA support for clubs and sports
- * Effective campaigns which actually serve student interests.

Re-generation!

Ramon Pathi
for
Union Board



*A Student Representative NOT
a Student Politician.*

- * Guaranteeing Union Services to all students - full & part time, North Tce, Waite, Roseworthy, CASM & Teaching Hospitals.
- * Reinvigorating the Union by making it accountable.
- * Opposing increases in fees and charges.
- * Supporting activities on ALL campuses.

**Quality Education...
Re-generation!**

Natalie Ward
VOTE 1
for
SAUA Council



*We need active, effective
representation of Students'
intentions to preserve our
education.*

- * Keeping teaching standards up to scratch
- * Effective representation of your interests
- * Ensuring your degree lives up to its expectations.

Bringing commitment to

Re-generation!

Wheels of colour: it's Colourwheel!

After a full on interview at SAFM, I managed to catch up with Tim and Bruce, two members of Colourwheel, at the infamous Producers Hotel. Luxuriating in front of an open fire and sipping on their Coopers light, they explained the ins and outs of their first release *Junkyard*.

Their music is pop, kind of indie, or as Tim describes it,

"It's all original music; two guitars, bass and drums. It's like indie guitar, pop rock, just like a live sound."

Colourwheel opened stage two (the

atrium stage) at the Big Day Out this year, one of the highlights of the band's musical career,

"We were sitting out the back drinking beer for most of the day. We were a bit nervous to begin with, but by the end, we didn't want to get off stage"

When questioned about the title of their CD, *Junkyard* some philosophical comments arose,

"We realised that *Junkyard* was the title of a Birthday Party album (Nick Cave's first band) before ours was released. We've

got a song called "Junkyard" in our set, although we didn't record it. We were going to call it one of the songs of the CD, but we didn't like any of the titles as a CD title. We looked through the set list and "Junkyard" was the coolest sounding song. Nothing's new in rock'n'roll. That's all pop is anyway, a junkyard, you dig it for a few years, then it just gets trashed; it's disposable."

"While we really like the CD and think it's good, it's not a world-changing kind of thing. People will buy it, dig it for a

while, get sick of it; then we'll release another one".

The Colourwheel philosophy on things seems pretty simple,

"Playing and creating music is a lot more satisfying to the soul than a lot of things. It's great creating new songs, to do something as original as you can. You get a real reward out of it. It's a real adrenaline thing, especially playing live, when people like what you've written."

Tracy Skehan

Extra-dimensional

Stereogram, Howard Rheingold, Angus & Robertson, \$24.95



Although few people have actually heard of stereograms, almost anyone who has walked past a book or print store in the past couple of months will have come across them. Yep, stereograms are those crazy abstract dot pictures which, their makers claim, contain hidden 3D delights guaranteed to induce joy and amazement. Personally, I suspect vague feelings of frustration and inadequacy have been the more common effects. I could never see any 3D images in these posters and, judging from the confused looks of other view-

ers, it seems that their recent disappearance has less to do with their gimmick wearing off than the fact that most people could never even experience the gimmick.

Going through a book on these peculiar artworks, however, is a completely different story. It's surprising how much easier it is to experience the astounding 3D effect of these images when you have proper instructions and are not standing around feeling awkward in a busy shopping complex.

Howard Rheingold's book, *Stereogram* is not just a good introduction to these images and the issues surrounding them, but is also probably the most comprehensive and intelligent collection of stereographic designs that you can buy. Alongside about eighty colourful stereograms, there is a considerable amount of text and while this could have been boring technical mumbo jumbo, there is a good enough mix of historical, philosophical, technical and speculative information to keep you interested. It is the designs, of course, that grab you

though and once you get past the initial viewing instructions you can completely lose yourself in the pictures. Stereographic art is amazing and some of the images are incredibly complex and beautiful.

The initial one dimensional patterns which are retained when the form takes shape appear far more detailed and radiant than they had previously. Rather than there appearing to be a 3D layer lifting off the page, the whole page itself seems to metamorphosise and your fingers appear attached to a window looking onto a whole new abstract landscape.

Good stereograms create illusions of three dimensionality of such power as to make all previous attempts by artists, from the Renaissance through to the Cubist era, seem feeble and redundant. Stereograms, however, are not new inventions as the principles behind them are fairly simple. When humans look at the world, objects are seen from two slightly different angles, which are fused by the brain produce a single, three dimensional representation. What a stereogram does is present the viewer with two (often completely hidden) parallel images which are identical, yet which are from slightly different perspectives. When the viewer either crosses or relaxes his or her eyes, these images merge and the brain is tricked into believing it is viewing a three dimensional image.

The two screen virtual reality headpieces are based on exactly the same principles, as are those ancient viewing machines in museums which are full of pictures of girls in bathing suits, etc. Few people realise that the innovative surrealist Salvador Dali actually experimented with stereography and some of his famous works have almost identical sister copies, which, when viewed alongside the original, create a powerful 3D effect. *Stereogram* contains a number of stereographic Dali prints as well as several photographic doubles based on the same principle.

Ultimately, the contributors to this compilation recognise that stereograms may soon be forgotten and will possibly go down in history as strange novelties. Interestingly, though, as one artist speculates in the book, computer generated stereograms may represent the transition from a consumer culture to an interactive information society, where people are no longer passive receptacles to today's sensory onslaught.

Whether or not they will occupy an important position in the art scene and society at large, stereograms are a fascinating diversion and, at a price which is less than that of a CD, this book has much to offer.

Tim Beaumont

A fabulous read

The Fabulous Englishman, Robert McCrum, Picador

It looked fabulous. It sounded fabulous. Unfortunately, the beginning was anything but. Perhaps judging by appearances is shallow and misleading after all!

This is Robert McCrum's fourth work (from a collection which includes the well known, non-fictional "The Story of English"). *The Fabulous Englishman* tells the story of Christopher Iles, a writer from the Woodstock generation, a man once a pop celebrity who has now compromised his ideas and himself and dwindled into middle-class mediocrity. It also tells the story of how Iles comes to be emotionally involved with the events of the Russian invasion of Czechoslovakia.

In 1968, when Iles was at the peak of his short-lived fame, he met and fell in love with Czech immigrant, Milena. Their relationship ended abruptly when,

compelled to return to her homeland during the invasion, Milena is tragically killed.

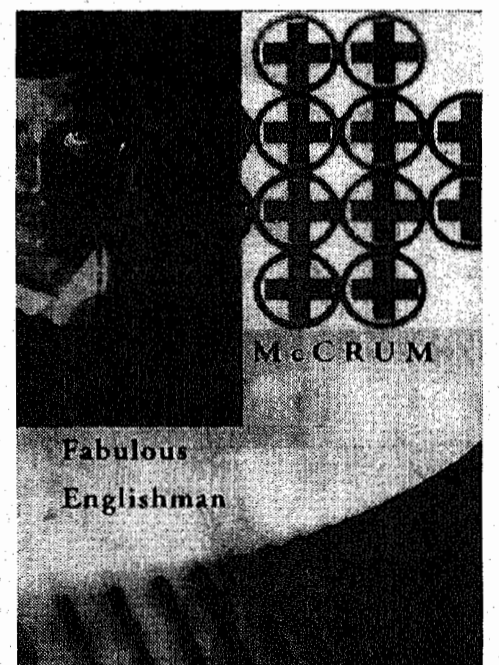
It was later that same year that Iles received a letter from Czechoslovakian Peter Czar, seeking his professional help. Iles was compelled to reply in the hope that this contact would also somehow maintain a link to Milena. It was to be the beginning of a long friendship, via correspondence, between Iles and Czar.

Despite all the years that have passed since that time, Milena's memory has not faded and Czar's letters have become a necessary emotional sustenance for Iles. But far from laying his ghosts to rest as he had hoped, Iles is to learn a few truths which are to shock him (and shock the reader) and cause him once again to be haunted by Milena.

The Fabulous Englishman is a story within a story (it's the story of a writer

who writes the story of a writer!). Although, at first, it seemed unnecessarily complicated by continuous, boring flashbacks (which consist of the years of correspondence between Iles and Czar), it was a style which suited the story's sense of mystery. The pace of the story quickly picked up as the plot thickened, with the help of a few shocking twists. It was a successful combination of mystery and 'real life', alternating between the trivialities and sagas of Iles' everyday life and subterfuge, mysterious adventures and shocking eventuations.

The characters were interesting and believable, certainly not clearly good or evil but imperfect and human. Iles' wife deals with her husband's lack of investment in their relationship and children by seeking solace in extra-marital affairs. Iles is both an interested and yet detached father. It was hard to have any respect for him and yet by the end of the story I found myself sympathising with him - a man who's really very arrogant and finds it hard to keep his 'bits' to himself. It was perhaps because this



is not the type of book I'd normally choose that I enjoyed it so much. Perhaps it just reminded me of a Milan Kundera novel. Either way, it was a fabulous read.

Amanda Merry



Watermelon Man
Peachfuzz
Temptation

Peachfuzz are yet another band to emerge from the healthy Melbourne pub scene. Their 6-track offering *Watermelon Man* could sit comfortably amongst your Spy v Spy collection. There is the sound of that classic Australian pub band that one would be happy to go down to the local and thrash about to.

Undoubtedly the stand out track off the CD is the power pop treat "Diana". You immediately find yourself nodding away to the garage guitar strains of this highlight. One could be excused for thinking that the drummer has been to the Rob Hirst school of drumming as most of the tracks contain his fervour and controlled power. The compilation also provides some nice patches of raw feedback whilst never going over the top. The first song "Who Loves You" is quite catchy and is second only to "Diana" for nod potential.

There are a few times though when Peachfuzz seem to be building up to a guitar crazed frenzy only to disappoint by petering out as happens in "Freedo". This is probably the only noticeable weakness in what is otherwise quite an entertaining CD. In summary it is a disc just catchy enough to warrant repeated listening and on the strength of "Diana" could be a major mover on the Australian music scene in times to come.

Matt Rawes

Fuzz
Caligula
Sony Australia

This four track offering from Sydney lads, Caligula, see them merely rehashing two old and already overplayed songs in the name of dance music. Hardly, for Caligula are not a dance act by any means. The first song, "Fuzz", appears in three different forms - the fast mix, the slow mix and, of course, the Radio Edit. To be quite frank, vocals as badly performed as Caligula's should, as a general rule, never be mixed with a fast electronic beat. Caligula have a background in commercial Goth music and that's where they should stay. As for the other three tracks, the slow mix is dull, the Radio Edit is probably on Triple J right now and I recognised "Tears of a Clown" as one of the songs they used on *Paradise Beach* during the credits. And that moment is probably the greatest in Caligula's musical history.

Sean Humphries

Kerosene Hat
Cracker
Virgin

"Low", the first single from Cracker's second CD, *Kerosene Hat*, has been given quite a bit of airplay on Triple J and the film clip has been shown on shows like *Nomad* (you know, the one with Sandra Bernhard in a boxing ring). But don't just let the sounds of "Low" persuade you.

Cracker stray between accessible, popular tunes like "Low" to stuff with the feel of the wild west (*Kerosene Hat* was recorded on a disused set of several well known 1950's westerns). Beside "Movie Star" and "Take me Down to the Infirmary, perhaps the highlight for me was tracks 13 and 14, "No Song".

Everything on this CD is worth a listen. Every song is strong and the lyrics are lyrics (not just a vocal hum) and are often confronting:

"Well the movie star well she crashed her car, but everyone said she was beautiful, even without her head. Everyone said she was dangerous.

Well the chief of police kept the crime off the street deep in his heart we all knew he felt differently. We all knew he was an anarchist..." ("Movie Star")

Best of all *Kerosene Hat* is raw and real. Well worth a buy. Buy it!

Adrian Coleiro

Sòlas
Talitha Mackenzie
Riverboat Records/Women of the World

The desire to create music afresh is central to any musical individual, yet especially in cross cultural music, strong traditional roots form the basis for this new musical art. In her album, *Sòlas*, Talitha Mackenzie attempts a blend of traditional Gaelic song and modern musical idioms, spiced with an unusual array of percussion that includes a variety of instruments reminiscent of African music. Use of pipes, fiddle and clàrsach (Celtic harp) help to strengthen the distinct Gaelic impression.

The songs are the original expression of people bound to a land that is both harsh and full of mysterious beauty. Talitha's subjects range from 'waulking', a process whereby newly woven cloth is pummelled by a group of women to shrink and thicken it, to seafaring, celebrations of the landscape and love ballads. Although each of the songs contains a fairly simple format of stanzas and choruses, the instrumentation varies as quickly as the musical styles - from traditional solo and a cappella settings, to soft jazz, atmospheric and fast paced techno numbers. Perhaps the most fascinating aspect is the lilting Gaelic, though sadly, some of the poetry seems to be lost amidst the profusion of technical musical wizardry. Nevertheless, the rich melismatic lines of the traditional songs are in their simplicity and strength unique and unifying.

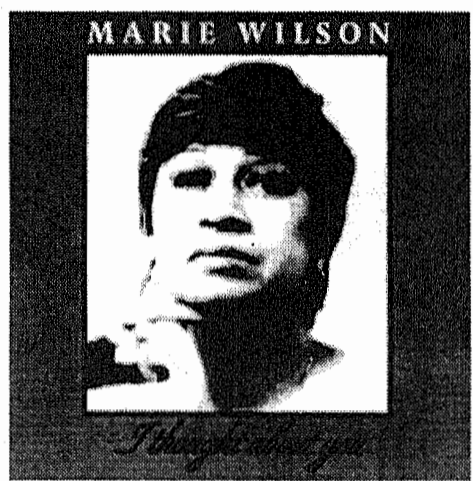
Whilst I would have preferred more imaginative and harmonically adventurous accompaniments, this album offers a worthwhile insight into contemporary Scottish music, fused with a vibrant folk tradition.

Amadis Lacheta

The Harvey Averne Barrio Band
The Harvey Averne Barrio Band

Back in 1971, when vibraphones and funky bass lines were all the rage, the Harvey Averne Barrio Band got together and put out six tracks of the best (or worst) Latino muzak ever. The only thing that's missing is a reprise of "The Girl From Ipanema". Now, in 1994, Acid Jazz had the great idea of re-releasing it. "Para Ti" and "Cayuco" are the only tracks that stand out from an album that sounds like the soundtrack to a Seventies "American Students Do Mexico and Find Themselves" film. If you like that sort of thing, then I suppose it's really good. Enjoy!

Michael Nelson



I thought about you
Marie Wilson
Larrikin Records

Are you in the mood for love? Or just a good, relaxed (and, of course kids, safe) bonk? Then this is the album for you. Recorded in 1984, and rereleased this year in CD form, Marie Wilson's "I thought about you" is full of stylish renderings of the old standards such as 'A Paper Moon', 'Stormy Weather', 'Lover Man', 'You've changed', etc., etc.

If you can get past the hideously ugly pink cover, you will discover nice valium induced vocals and understated instrumentations; perfect background dinner music. Not much else can be said except this contains nothing bold, nothing new, it's all borrowed and just a lil' blue.

Mike Hepburn

Love Over Rage
Tom Robinson
Festival

It's unusual to come across an album which is not full of songs only about love, hate or violence. An album which looks at past, present and future life through the eyes of someone halfway through theirs.

Among Tom Robinson's collection of songs are a variety of social and topical issues. He looks at his carefree youth and the good times he had. He grows up, falls in love, then contemplates work, recession and retrenchment. He becomes aware of changing social issues, especially environmental ones.

The songs are slow rock, reflective, with a slight reggae beat creeping in on occasions. This is not an album to get down and funky to but for a glimpse at how our parents (even ourselves in twenty years' time) may view the world. A good album to contemplate over a drink.

Lisa

Stripped and Reformed Sounds
Medicine
American

Medicine have dipped into the John Cage bucket to produce a CD of experimental noises, samples and synthesised sounds. The clear voice of Beth Thompson becomes strangely distorted in almost every track, melting with unforgettable whispers and echoes of beeping space invaders and birds. Don't get me wrong, these are still complete songs, but the recording, remixing and production is just so brilliant that you forget the world around you and can only understand the music.

No matter how hard I try, I can't do this CD justice - so go and buy it now.
Shelley

Shades of Grey
Suiciety

Suiciety is another great up-and-coming Australian band hailing from Melbourne, Victoria. Having been lucky enough to hear their album, *Deeper Vision*, the single "Shades of Grey" should launch them into the national charts. Suiciety are an aggressive, guitar-driven, hard-rock band that like to play their music loud and fast. Three other songs also feature on the single, which also impressed me.

Overall, Suiciety's thoughtfully written music should make them stand out from a lot of the other so-called hard-rock bands situated in Australia. Highly recommended.

Matthew Howarth

Sometime Anywhere
The Church
Festival

The Church have been producing quality records for the best part of a decade but, unfortunately, much like Nick Cave, they have been unrecognised by the Australian public as being both Australian and also quality songwriters.

Sometime Anywhere, which includes 7 bonus tracks, is yet another example of their musical talent. Although only the core of the original Church - Marty Wilson-Piper and Steve Kilby - remain, the distinctive sounds of their early work are still recognisable in this album. All the songs are listenable too, however, to me "Day of the Dead" and "The Dead Man's Dream" which start and finish the first album sum up the moods and songs of the album. Other tracks such as "The Maven" and "Lost My Touch" (written supposedly about the despair felt by Steve Kilbey over lack of support and record sales) also stand out. "Macabre Tavern" - featuring the bonus tracks is my favourite and, in my mind, enough reason in itself to buy the album.

The Church are a great Australian band and this new album is very close to brilliant.

Joe Barritt

Limited Season

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

Can
Thunderbirds
and Lady
Penelope SAVE
the World
Following a
record breaking
Fourth
West End Season
and the 1993
International Tour

"You have to see it to believe it" -
Daily Mail

Her Majesty's Theatre

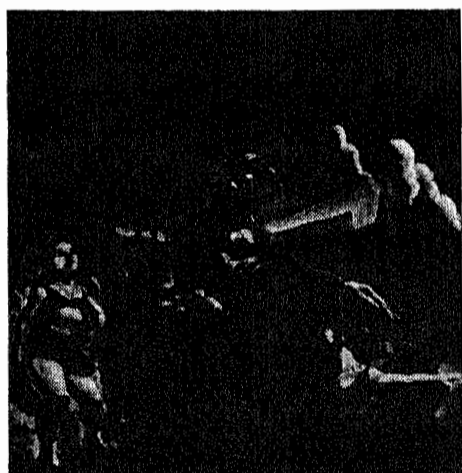
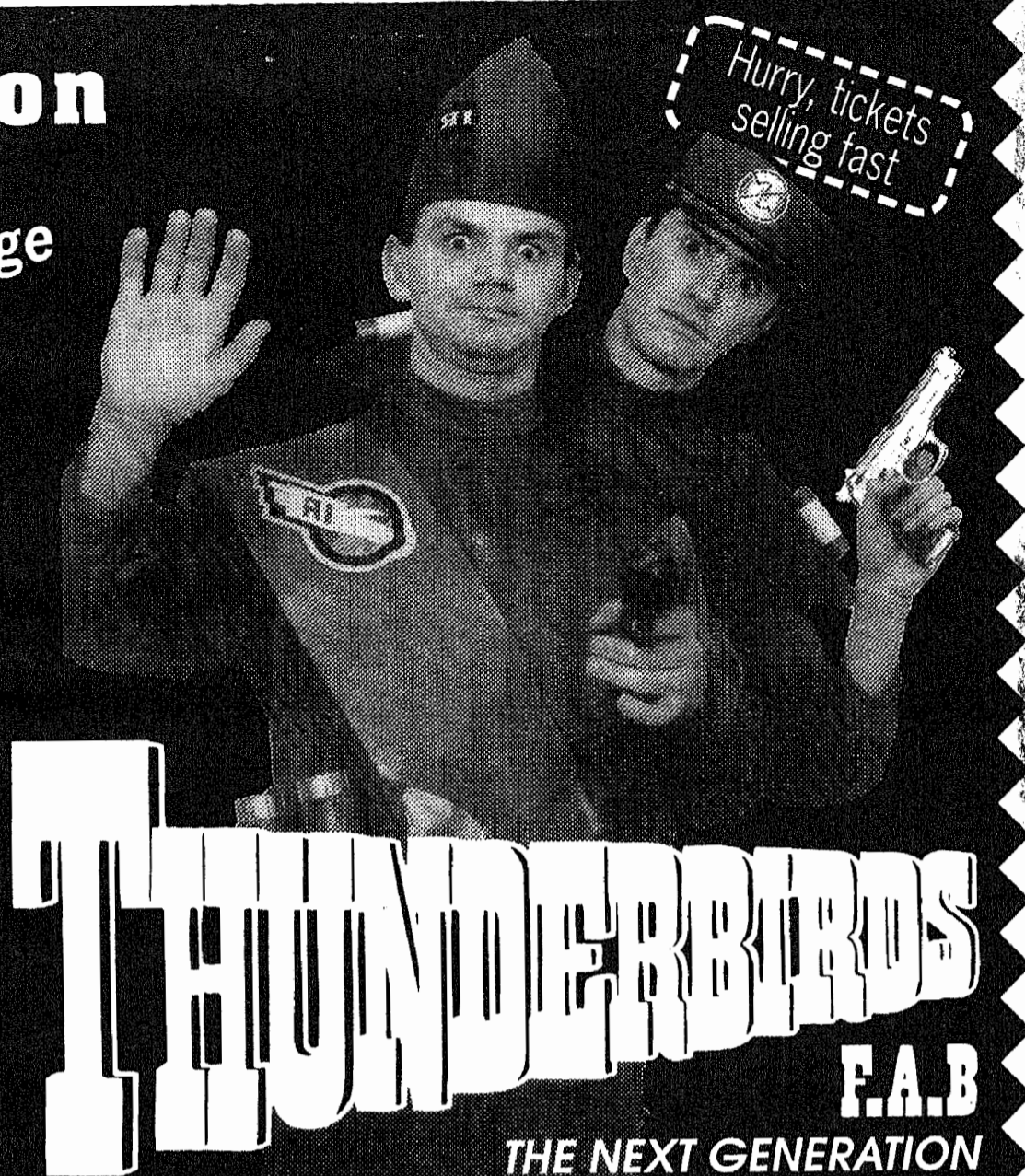
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Throwing Copper
Live
BMG

When first given this release, I was apprehensive as I'd never heard of this band and presumed it was a second rate heavy metal album which would be difficult to sit through without turning it off. How wrong I was!

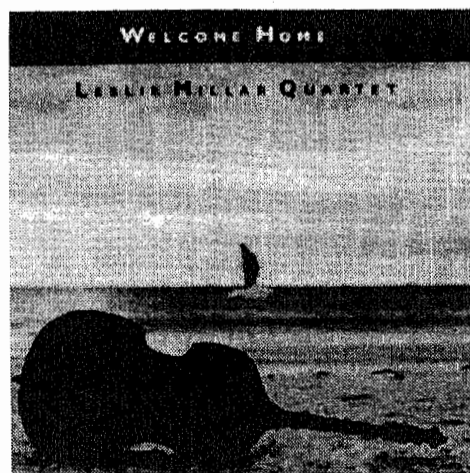
After the first track, "The Dam at Otter Creek", it was obvious this American outfit was talented and their new release was going to be far from tedious. The second track unveiled a tune which seemed very familiar. It was obvious that I ignored the song's name and band from which it came, as I recognised this track, "Selling the Drama", as one of my favourite tunes on the airwaves recently. This may be the case for many others.

Even though some may compare Live to REM in respect to the basic sound, Live seem to have created original ideas and musical variations. As mu-

sic in the '90s seems to be suffering from a drought of originality in many regards, albums such as *Throwing Copper* must be recognised and the bands responsible for them heralded.

It seems Live are entering the charts slowly but surely with their first single, "Selling the Drama". I predict the album *Throwing Copper* will gain much recognition and, as Live show the potential they do, they are sure to gain chart success and a strong following in the near future.

Stephen FJE Dickinson



Welcome Home
Leslie Millar Quartet

These four boys do good jazz. According to their spiel, they are four young Aussie lads who travelled the world 'in search of their roots', but they did not fully discover their 'roots

and selves'. However, it was through this search that Millar discovered 'home is where the heart is - and for me that place is Adelaide.' Yeah, yeah! Sounds like crap, so don't take any time reading the jacket, just listen to their laid backed tunes. The CD opens up with "Sing Me The Blues" with vocals by the double bassist Millar. From then on every track rolls on effortlessly. Sugg's tenor sax sings through each beat, and is more than ably accompanied by the oh so cool drums of Rigby and McEvoy's tickled ivories.

Back Adelaide music and buy this CD. It's nice and cool; the songs swing and sway into each other like a well dressed drunk. Good stuff!

Mike Hepburn

Spill The Beans
The Bats
Flying Nun

Melodic Kiwi guitar pop. No-one questions that The Bats are adept at combining catchy riffs with vocals that you embarrass yourself singing along to at the stop lights. This EP certainly demonstrates that fact but is also given to some somewhat unremarkable patches. Personally, I feel that The Bats have already covered this ground and should be looking to progress musically. I would hate to see them stagnate. Never-the-less, not a baddie.

Bryan Scruby

Salt N' Pepa Giveaway

Don't say On Dit doesn't do anything for your social life: not only do we have a copy of Salt N' Pepa's new single "Heaven and Hell" to give away, but it also comes with a packet of Mates condoms, courtesy of Polygram Records. If you're interested, come in to On Dit at 1:15 p.m. this Thursday.

film

Bad girls on film

Bad Girls, Hoyts Cinema

Of all the westerns I've ever seen, this has to be one of them. If I were to be perfectly francois with you for a moment, I would be forced to admit just how dearly I wish that it weren't. The title sounds like crap, and the trailer looks like crap. No points, then, for guessing that *Bad Girls* is, in fact, a rather generous helping of pure, unadulterated crap. I tenaciously entered the cinema possessed of a macabre curiosity to discover what on earth could possibly warrant the mainstream release of such an unpromising looking picture. Stoically setting aside my somewhat massive preconceptions, I set out boldly, hoping to discover some glimmer of brilliance, an inspired performance, an uplifting soundtrack, a breathtaking piece of cinematography, a cunning plot twist, a subtle hint of dramatic irony or even so

much as a particularly nice frock, any elusive clue as to why so much time and money was frittered away on this absolute excuse for a motion picture.

As I sat there, I became painfully aware of valuable minutes of my swiftly ebbing youth being pissed away down the drain. As those minutes turned to hours, I masochistically steeled myself, and, with reckless abandon, I determined to just sit there and age. It was in that darkened movie theatre that I was forced to come face to face with my deepest, darkest and most hidden fear: I would have to write a film review without using the phrase "...a tour de force."

Time to stop beating about the bush. The plot itself is a load of absolute cobbler's. It is linear, boring and puerile, and every aspect of it is quite blatantly telegraphed

long before it occurs. Believe you me, if this film were a colour it would be beige. And not even a particularly striking shade. Entertainment? God bless you, no. I could go on to catalogue for you the rather immense list of atrocities committed in the name of family entertainment by this mother of all turkeys, but to be honest I simply couldn't be fucked. Perhaps if the cast and crew of *Bad Girls* had been struck down with a similar fit of apathy, the world would be a slightly better place. I didn't like this film at all on the way down, so forgive me if I don't relish the prospect of vomiting the whole box and dice up again on these hallowed pages.

One final point, though. A western with a set of female lead characters? It must, surely, be jumping on the bandwagon of some bastardized, Hollywood version of our oft misrepresented buddy, feminism [sound effect: that noise when someone fluffs it on *Family Feud*]. One cannot even give that much to *Bad Girls*. It pays lip service to that ideal in one breathy line: "I

wasn't worth anything before I got married, and I'm worth nothing as a widow." Wow. Deep, man. The character then flips her hair and stomps out. Return to two hours of wobbling breasts, sweating and general grunting. I suppose they must have thought that the one justified the other.

Excuse me for a moment as I reluctantly dismount my high horse. This film, in a nutshell, sucks with a capital X. The acting is poor, the plot worse, the ideals questionable, and the costumes unconvincing, that is, when they actually stay on. The film is even shot poorly. The climactic scene, towards which the film has been inexorably crawling on the bloodied stumps of whatever it is that films have, is made almost unwatchable due to jiggly cameras and general cinematic ineptitude. Thus the pissy climax to a pissy film is totally spoiled by general pissiness. You get the point. I'm off to find something more entertaining to do. It shouldn't be too taxing.

David Hewitt.

Roar Energy

The Lion King, Disney Pictures, Greater Union

Disney have done it again; a blob of paint, a couple of lines and wham bam you have an instant classic. In *The Lion King* they have used the same old successful formula of good versus nastiness seen in past animated features like *Aladdin*, *Sleeping Beauty* etc. And like those this one combines mindnumbingly spectacular animation: over 600 artists, animators and technicians contributed to the one million drawings, 1,197 hand painted backgrounds and 119,058 individually coloured frames of film used in the picture.

The story line is basically about Simba, the young lion who is heir to the Kingdom of the Beasts. His father Mufasa the King, booming played by James Earl Jones, was killed by stampeding

wilderbeast. The King's brother Scar, devilishly hammed up by Jeremy Irons, plotted the downfall of Mufasa and Simba. However, Simba survives and, after years of exile, ends up kicking his uncle's butt.

What makes this picture work is the minor characters. Rowan Atkison, as the snooty hornbill, is absolutely hilarious. Rafiki, Robert Guillaume, is a mystical baboon, who does a Bruce Lee on a bunch of hyenas. Whoopi Goldberg and Cheech Marin played a couple of hyenas with a penchant for a song and a slobber. Then there were Simba's friends, Pumbaa (Ernie Sabella) a dim-witted warthog and Timon (Nathan Lane) a smart arse meerkat, both of whom teach the future king how not to give a bugger about anything, what bugs



were the tastiest and how to fully enjoy a good fart. They compensate for Matthew Broderick's completely goobish portrayal of Simba; whose singing voice resembles Michael Jackson back in those carefree Jackson 5 days.

All you have to do to enjoy this movie is resist your natural urge to cringe, because

it is pretty schmaltzy. Once you put aside the WASP, patriarchal, Yanky doodle values, and the nauseating Elton John's "Can you feel the love tonight?" you are left with a visually exciting and often funny picture.

Mike Hepburn

Wanna smoke a bowl?

Dazed and Confused, Mercury Cinema

Rather than having any major distinguishable plot or the usual narrative, *Dazed and Confused* is more of a look at a collection of characters and their behaviours. It follows the antics of a group of seniors on their last day of school in an unnamed smalltown USA.

Richard Linklake, director, says of his characters, "They're forever battling the same oppressive forces - school, parents, a society that doesn't seem to offer them any space of their own." So how do these characters deal with such a problem. Well, on that final day they celebrate by driving around, carrying out beating and humiliation rituals on the juniors, consuming enormous amounts of alcohol, smoking tonnes of weed, 'making out', and then arriving at what would seem the equivalent of the 90s rave, a keg party in the

middle of the woods. In short it is an entertaining film. It leaves you feeling good when you walk out the doors and shows that to make an enjoyable flick you don't need bounties of bare flesh and dead bodies.

The first half an hour of the film concentrates on the bizarre and unfamiliar rites of passage accompanying graduating from American junior high to senior high. The lads set upon the youngsters, wielding beating paddles brandishing names such as "FAHQ" and "Soul pole". Sore rumps are the order of the day. The senior girls take a less brutal approach, settling for humiliation tactics instead. The juniors are doused with sauce, flour and eggs, and then led away on dog leashes with dummies in their mouths. They are then placed in the back of a few utes and

driven through car washes chanting things like, "Seniors are the best" and "Seniors are goddesses" etc. Through these rituals two freshers are taken on board to become the heir and heiress of the next generation of schoolies.

Abuse completed, they set out to conquer the night through total over-indulgence of all things fun. This being the case, the result is that most of the humour becomes based on the beer and the bong episodes. You thus find yourself chuckling along remembering, "Oh shit, I know what it's like to feel like that." Many of the scenes are of course totally over the top but definitely grant giggle status. I don't believe many could claim to have spent most of the term creating a bong in woodwork class and then having a few tokes while the teacher kicks back for a snooze.

The characters have a somewhat familiar ring to them, ranging from the philosophizing nerd, to the ageing high school wannabe, to the king and queen types of the senior year. But what Linklake creates in his characters is the 'carefree, go where the movement takes you' attitude that we all long to feel at times. You don't find yourself warming to any one particular

character for the duration of the film and at the same time never really whole heartedly despise another. It could be viewed with some scepticism as to why it was so good in the 70s, but you would probably find that those who lived it would probably put to rest the idea that it was all good times and fast times. But one doesn't look to this film for an accurate social comment but rather a light-hearted look at how good commitment-lacking times could be.

The film, set in 1976, captures the transition from the 60s to 80s. There is an overwhelming sense of the 60s idealism and the teen angst of the 80s was yet to take over. So through the eyes of the youth, *Dazed and Confused* demonstrates how people were more than happy to sit around and get stoned instead of being too concerned with what the future might hold. Linklake has produced an effective 70s flashback by capturing the slang, the clothes, the vintage rock, and the cruisemobile. If you're like me and sit around doing not much a lot of the time, then go and see *Dazed and Confused*, and whether you relate to it or not you'll definitely get a few good laughs.

Matt Rawes

On Dit

Viva La Vida!

This Thursday at The Space, Handspan Theatre commence their Adelaide season of *Frida Kahlo*. Combining puppetry, acting, text and music, Handspan evoke the spirit and the consuming passion of one of the most fascinating women of the early twentieth century, the Mexican painter and activist, Frida Kahlo. Born in Mexico in 1907, of a Mexican father and a German mother, Kahlo's life was an example of the triumph of the spirit over tragedy. Despite contracting polio at the age of nine, then being impaled in a horrific trolley car accident, she none the less took an active part in the artistic and political life of Mexico. When she was recuperating from the many operations she had to endure, Kahlo started to paint, and ended as being one of the most important painters ever to emerge from Latin America. Michael Nelson spoke with Carmelina Di Guglielmo, one of the two actors playing Frida, last week.

"She always said she painted what she knew, she painted her pain. She did a lot of self-portraits, a lot of her paintings are expressions of what happened to her; miscarriages, her heart-ache over Diego Rivera, they had an incredibly tumultuous relationship, she loved children, and she was also very keen on Mexican culture. So there's a lot of Mexican imagery, in the form of her indito nannies, and Aztec symbols. We recreate a lot of her paintings on stage, there are two actors playing Frida. The writers have taken their point of departure from the painting "Los Dos Fridas", the two Fridas, and seen a split in her psyche. A Mexican self that identified with her father, and the European aspect that she identified with her mother. The European aspect is the one she projected confidently

to the world, and her life was a matter of embracing the pain, and her darker aspects, as encapsulated in the Mexican Frida, who is a healer, and she's the one who's constantly saying, "Come on! You've got to live, you've got to survive." The polio, the accident, the operations, and the miscarriages. She couldn't have children, and this was a very strong point of pain for her."

For a woman to assume an assertive role in Mexico, she faced innumerable difficulties, yet Kahlo overcame them. She numbered amongst her associates people like Pablo Picasso, Sergei Eisenstein, and Leon Trotsky, who was also her lover. She also travelled widely, and seemed to shock society's sensibilities at every turn.

"Someone once called her a feminist, but I don't think you'd call her that by today's standards. She still thought of herself and her painting as very much secondary to Diego, and his work. But in terms of her involvement in politics, her teaching painting and her exhibitions, she was a feminist by example. She was out there being flamboyant, being at demonstrations, having relationships with other people while Diego was having affairs. She seemed to break all the conventional rules of the time that applied to women, yet she still made Diego's lunch everyday, and took it to the studio for him. It was a dual role, yet she came out and made her mark. America was shocked and amazed by the way she dressed as a Mexican, but she was really making a statement about Mexican identity. She wasn't afraid to say what she thought, she shocked people. She really did stand out."

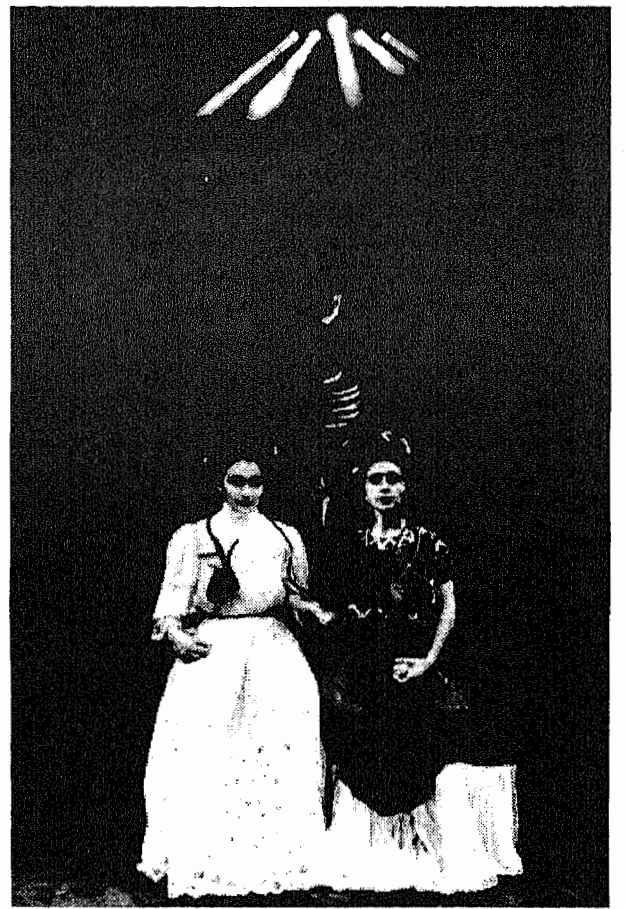
The painting "Los Dos Fridas" captures the dualistic nature of Kahlo. Her

immense capacity for living, while dealing with continual pain, her love for her husband that endured while they both took other lovers, and the contradictions between Mexican and European attitudes to life. Handspan have two actors, Carmelina Di Guglielmo and Jane Bayly both playing Frida to highlight the strange dichotomy that saturated every facet of her life.

"Having had the time to think about it, for me, the two aspects of Frida are much clearer now. Even the writer has done some re-writing, so we've got the feeling that we're coming to Adelaide with a play that has grown. Playing the two aspects, I suppose it's just been a matter of finding a point where the two come together. In Jungian terms, she's a whole individual, but life isn't really like that. So we don't suggest that Frida got it together, and was whole and complete after this point in her life and for the rest of her life. We have a moment united, but then that tension between the two personalities still exists."

Since Kahlo was such an extraordinary painter as well as an extraordinary person, Handspan have included examples of her paintings in the performance. Not through slides, or video, but with actors forming the tableaux, then drifting away to rejoin the play.

"Hopefully our audiences in Adelaide will find it visually rich. One of the pictures that we form is a miscarriage scene in a Detroit hospital. We actually have the icons moving into the "frame", so



there's a snail crawling across the stage representing the slow pain of miscarriage. So our pictures are moving pictures, maybe still for a few seconds, and then they dissolve into something else, and we get on with the story."

After a sell-out season in Melbourne last year, Handspan come to Adelaide for only nine performances, starting September 1st at 8.30pm. Remember that time and that date, because *Frida Kahlo* may be the one show this year that you have to go to.

Scads of fun

Hoo Ha!, Parting Company, The Little Theatre

True to form, Parting Company have once again produced an impressive and entertaining piece of theatre. *Hoo Ha!* takes the form of a sequence of live comedy sketches interspersed with some pre-recorded video material and the music of a live band to boot. Who could ask for more?

John Wells and Jamie Watts (the principle writers of Parting Company) have again demonstrated their skill and topical wit with this production. Those who saw and enjoyed *White Men Can't Judge* - the 1993 Law Revue - can expect a larger dose of the same (but markedly less "exclusive" gags) this time.

Highlights for me were "The Recorder" - a pre-recorded (!) send up of Jane Campion's *The Piano*, and one entitled "The First Date", which was frighteningly reminiscent of that which we all like to pretend *never* happens. The nervous chuckles amongst the audience were dead giveaways for that one! We were also treated to a smorgasbord of horrific

possible flatmates in the aptly titled "Flatmates" sketch. Another doozey among many.

The few first-night technical hitches (dysfunctional microphones, etc.) did not detract substantially from the overall quality of the performance. Live band The Perennials provided good musical accompaniment to the actors, and their own stuff was bearable as well. The musical versatility of the cast was showcased many times with Cate Rogers, John Wells and Jamie Watts singing up a (slightly clichéd) storm in "You're the Top", "Mum", "Northside Story" and "Mmmm". The show ended with the whole cast giving a rendition of a famous old Don McLean number retitled "Banana Caramel Pie". Mmmm...good.

In contrast to the supposed "seriousness" of election week, *Hoo Ha!* is a lighthearted show, free of any political comment. Just what we all need - some *truly* "accessible" champagne comedy. Even if some of the gags are



cheap, it is still difficult to resist the bargain. At \$7 for a student ticket, *Hoo Ha!* is well worth a look-in. You don't need a few of anything to enhance this - it's a side-splittingly good laugh in its own right.

Carly Donnelly

Hoo Ha! plays at the Little Theatre, Adelaide University Union Building until September 3rd. Tickets are \$10/\$7, with Tuesday August 30th cheap night - all tix \$5. Book at the SAUA.

Thoughtforms

Skew Whiff Issue One: Violence

(\$5: available from Imprints and the EAF)

Queensland's Metro Arts has launched a new art mag this month — *Skew Whiff*. Editor Maryanne Lynch is encouraging us to "think in different art forms" and our first lesson is in Issue One: Violence. So, what can we learn from *Skew Whiff*? Well, certainly that there are a load of contributors in Queensland with something to say — something pretentious generally, but give them their credit; they are saying it with a certain flair.

The magazine is a foray into written and visual art, critical theory, interviewing and a leap onto the soap box to boot. What more could a Rundle Street coffee drinker ask for? Continuity, consistency and a less exclusive discourse I guess — *Skew Whiff* is somewhat lacking in these areas and a handful of such weaknesses in the publication don't do its integrity any favours. Although the idea of a "central question" (read "theme": there's no denying it) is an interesting one, particularly a theme as complex and fascinating as violence, it presents one potentially avoidable dilemma. That dilemma is that articles inconsistent with the issue's theme are

weakened to the point of negation due to their misplacement. Robert Hughes' poem "Unconditional Love" is one example: the content is free of "violence" issues and by being surrounded by the opposite (Stephen J Williams' comments on "Of the Scene of a Rape", a drawing by Martin Van Maele, springs to mind as one of the more disturbingly violent pieces) it seems rather weak and sappy. I see this as being one of *Skew Whiff*'s most difficult hurdles, since it has fallen prey to it on more than a few occasions in its first issue. The visual art by Catherine Bell and Chris Houghton is out of place in an issue on Violence, and the interview with Adelaide author Peter Goldsworthy is just barely made relevant by the interviewer's valiant efforts, not to mention her use of the word violence no less than three times in her opening question (this *will* tie in, this *will* tie in...).

So there I go, almost forgetting to include that the rest of the mag hangs together quite well as far as content is concerned — Christine Storry's explanation of violence is intriguing ("the potential for violence exists where access is either

given or denied... violence looks to the ends but disregards the means"), as is Jyanni Steffensen's "Whip/stick: A Poetics of Lesbian Sadoomasochistic Eroticism." However, Steffensen's article is not a true indicator of *Skew Whiff*'s overall tone: rather, it occupies the "critical theory" section and its oh-so-slightly exclusive discourse (dichotomies and fetishism: aargh!) presents a more challenging view of the theme of violence through a specialized keyhole. Complementing this are contributions ranging from sculpture (the anticipated violence of Laurindo de Abreu Soto's *On The Edge*) to imaginative prose (Noelle Janaczewska's *A Few Things from an Imaginary Biography of a Woman who killed her Husband after Running out of Strawberry Jam* lends a tone of absurdity).

However, with the question of violence being posed, you could be forgiven for expecting a more vivid design: *Skew Whiff* is a rather pristine layout effort, deeply rooted in minimalism, presenting a stark, restrained feel. This black and white product does not do justice to the "violence" theme, although it will be promising for Issue 2: "Technology", which should look pretty smashing with said design/layout. One does have doubts for the third issue, though — "Body Parts" threatens to be a pricey b/w liftout from *Gray's Anatomy*, but

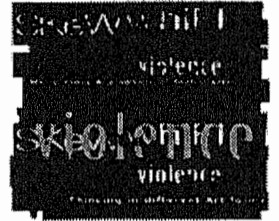
hopefully the art world's current obsession with this grim subject will lift *Skew Whiff* away from this trap.

Metro Press invites expressions of interest from artists in the forthcoming issues of *Skew Whiff*: on disk for written art (Macintosh Word 5) and A4 black and white for non-textual art. The place to send your art forms: GPO Box 24, Brisbane, Q., 4001.

Alethea Leslie



SKewwhiFF



issue one violence 45



Bowled, Maysie

On the eve of the Australian cricket team's tour to the sub-continent, Tim May stepped out from behind the bar to talk to Bryan Scruby and Matt Rawes about the conditions the Australians will face, his team mates and Bob Neil.

OD: What can you expect from a trip to play the Pakistanis?

TM: It's going to be bloody hot. They've just had their monsoon season so there's a lot of moisture in the ground and you've got nice, clear skies. Not good at all. The food may taste alright, it's just the little bugs that sometimes live in it.

OD: But are you still looking forward to it?

TM: Well, to be honest you don't look forward to it as much as one to England or South Africa. But yeah, it presents other challenges such as beating Pakistan in Pakistan. I think it's something that hasn't been done in thirty odd years or something like that.

OD: Did you or did you not play in a C-grade premiership for Adelaide Uni?

TM: Yeah, I think I did. Yes, many years ago.

OD: Would you rate that as your best achievement?

TM: Oh yes, definitely, it has to be! I'd just had a whole year of knee operations and I just came in to play the last couple of games to qualify.

OD: On injuries, if you were a horse you would probably have been put down by now.

TM: You can't be too happy about it. You see various players from various sports who always seem to be injured and it's certainly not through lack of preparation. It's just something "God"

said or somebody said "You're the man to be injured - it's going to plague you". While you're still enjoying your sport it's worthwhile getting over them.

OD: It seems that cricketers, more and more, are being asked to train like iron men.

TM: It's become more professional on the fitness side of things now. Like, we've got to maintain pinch test levels throughout the whole season otherwise you get fined \$1000 per so many skin folds. The last 2 months have been the most boring of my life, food wise. There's no fun for cricketers anymore!

OD: Australian crowds are in for a bizarre treat this summer with a tour by Zimbabwe and the addition of an Australian "B" side to the one-day comp. What do you think of them apples?

TM: I'm not sure that I'm allowed to tell anyone! I understand, at least I think I do. They say we've got a lot of young talent who would be playing for any other test team if they weren't Australian. I just think that quite a few of those young guys have had a chance to succeed and none of them that aren't in the side at the moment have made a hundred in the last four years or so. If they're just doing it because they think these guys should be playing international cricket then it's just tragic. As a player who may be playing in the Australia "B" side I wouldn't get a lot of pride out of it - to me it's a cheap way of playing international cricket.

OD: Do you know if players yet to play international cricket feel the same way?

TM: Having spoken to some of these

guys who are fringe players, they consider it a cop-out. They don't consider it a great honour at all. I'm sure that deep-down they'll get a kick out of it but it's certainly not all that they're aspiring to.

OD: Run us through the time you wore big, plastic ears on the last Ashes tour.

TM: Steve Waugh and myself saw them in a shopping mall. Craig McDermott was a bit down and he tends to pick on other people's physical failings so we thought we'd get him back a bit. It worked well. A humorous moment. Especially when it's about 3 degrees and you're playing some shithouse county side and the interest level is low.

OD: With Mark Taylor as captain are we likely to see more of this sort of thing?

TM: I hope so! Taylor likes a good laugh - a decent bloke. Knows when to be serious and when to have a laugh.

OD: Do you ever get sick of Ian Healy continuously droning "Bowled Maysie"?

TM: The thing is I don't really hear it. I wasn't aware that of it until the South African tour where everyone would just walk past and go "Bowled Maysie". I eventually worked it out, but to be honest I don't really hear it. But that's an important part of cricket...giving encouragement even though you don't hear it!

OD: Hardest batsman you ever bowled to?

TM: Probably Mark Waugh. He enjoys my type of bowling. He's mainly a leg side player so being an off spinner I'm not really the ideal type of bowler to bowl to him. For raw hitting power

you have Botham or Richards. This bloke Tendulkar, he looks to be an absolute gun.

OD: Most ferocious bowler you've ever faced?

TM: I don't think I've ever been genuinely scared of anyone. The quickest would be Malcolm Marshall on his day. Patrick Patterson when he gets it all together can be pretty ugly. Curtly Ambrose isn't quick, quick but he's got that awkward bounce. And this Devon Malcolm can bowl too.

OD: Do you encounter any annoying brat types playing cricket?

TM: There are a lot of players that tend to grizzle a lot when they get out and mope off, always complain that they hit it or whatever. I see one of them got fined recently but I'm not going to mention any names!

OD: What do you know of Bob Neil?

TM: Oh, the legendary Bob Neil! I don't think I've ever met Bob but it's probably one of my greatest ambitions. I think that at almost every first class ground I've played at there's been some announcement for Bob Neil or some sign somewhere. All the Australian boys are aware of the Bob Neil situation. I wasn't over in the West Indies and the lads rang me one night to tell me that there'd been an announcement for Bob Neil to come to the committee room. The legend is spreading.

OD: Finally, how would you describe yourself?

TM: A pretty regular person. I like going out and having a beer and a good time and I try to work that around my cricket.

Gold, Gold, Gold for Australia

Even if you never, ever watch Channel 10 (and that probably covers most of you), it has been damn hard to avoid at least the occasional bombardment of Commonwealth Games triumphs, disasters and marriage proposals. But if it wasn't for the electrifying chemistry between Anne Fulwood and Tim Webster, the endless replays of those oh-so-special moments could become a little boring. This is a problem that the Americans had to deal with in marketing the World Cup of soccer to a nation ignorant of the game. You may have heard some of the ideas shelved by the purists such as removing the goalie, painting the ball orange or breaking the game into four quarters to allow more TV adverts. Bryan Scruby decided to look into the unique marketing possibilities that the Commonwealth Games provides.

Swimming

Remove the lanes and add fish ... big fish that could be unique to each host country. For instance, in Canada this year the sight of a pod of killer whales would make Kieren Perkins think twice about getting so far out in front all by himself. And if Adelaide ever gets a berth, then a school of well trained mullet might spreadeagle a 100 metres butterfly field. Spectators could then be given the opportunity to cast a line in after the events and buy t-shirts that say something like, "I nabbed the flathead that stopped Hayley's run of gold".

Javelin

Break up performance into distance plus number of direct hits on Arthur Tunstall strapped into a wheelchair and free to manoeuvre only within the designated target area.

Cycling

Change bicycle specifications to match those pedi-cabs that shift tourists around Adelaide. Then, load up the back with popular personalities like Adriana Xenides, Bruce Samazan, Rob Brough, Ernie Sigley, Anne Wills and Ugly Dave Gray. Smother the trikes with hamburger ads and place jumps around the circuit with points awarded for pancakes, bunny hops and endos.

Lawn Bowls

Take the bowlers out of their whites, dress them in brightly coloured garb and play at night with multi-coloured bowls - or has that been done already?

Shooting

No more smallbore rifle, no more rapid fire pistol ... just bloody great machine guns like Jesse 'The Body' Ventura used in Predator. To use native game such as Canadian moose as targets is a tad too obvious even for prime time telly. So how about letting competitors loose on each other within the confines of a Vultrek-type maze. Cameras could be positioned at every corner with the crowd to gather above and around the boundaries. Releasing a few first round losers from track and field events into the maze as 'civilians' (as in your stand-



ard shoot-em-up video game) could also pull in the commercial dollars. "Who loves you and who do you love? - Damon!"

Diving

Obtain sponsorship from a local brewery and fill the pool with their finest ales. Then, conduct the event as before and wait while the alcohol is absorbed through the divers' skin on each and every dive. The hilarity that ensues as divers struggle to climb the ladder to the 10 metre platform would sell a heap of advertising space.

Oh, and you could add some fish to this pool too. Drunk fish are always good for a gag.

Wrestling

Simply filling the ring with raspberry jelly has too many lewd connotations. Instead, wrestlers could be greased up with Vaseline or KY. I'd like to see a Canadian try to get a sleeper hold on one of our well oiled gladiators.

Boxing

Wire each boxer for sound and offer rewards for witty jibes directed at opponents. Points would be awarded along a sliding scale starting at 1 point for, "Hey, did Aussie Joe Bugner teach you how to fight?" to a maximum 10 points for pulling off the "What's that on your chest" joke that ends with an uppercut from your glove's position of pointing to the imaginary object on your rival's singlet.

Track Events

Include the steeple bits of steeple chases in every event but fill the ditches on the other side with industrial strength glue. Leave ordinary household items such as balls of string, a lighter and a packet of steel wool scattered around the 'trap'. Then by recalling past episodes of MacGyver, competitors would be required to extricate themselves from the glue before they are shot at, blown up or just plain disqualified. Bonus points to be awarded for humbly passing off praise to the laws of physics.

Gymnastics

Hand the tapes over to the team from Funniest Home Videos and replay only the bloopers and blunders when athletes knacker themselves on beams, miss parallel bars or dislocate joints on the rings. Add wacky sound effects to taste.

High Jump

Rather than jumping over, combatants would be asked to go under, limbo-style. In place of ho-hum metal uprights, two bikini clad beauties would hold the bar (oo-er!). Supplement the ambience with vibes from a Lambada movie soundtrack and you have a John Singleton wet dream.

Synchronised Swimming

Don't let the competitors know that music they'll be swimming to until they actually have to perform. Then by judging the market just so, unleash death metal, experimental ambient techno or free form jazz with variable time signatures on them. Oh, and some fish.

Weightlifting

Why lift plain, old metal weights when you could lift sponsors' products? Qualifying rounds might encompass outdoor settings, encyclopaedias or selected items from the town's furniture emporium. Final rounds could entail the clean and jerking of domestic farm produce, mobile homes or perhaps, in Ad-

elaide's case, small submarines to show off our technical prowess.

Opening and Closing Ceremonies

To liven up these dull displays, medals could be given for the best contributions from each country. Advertising execs would drool at the prospect of a clash between Australia's comic deity Daryl Somers (maybe in concert with The Deltones singing that song about the lion sleeping in the jungle) and the lost episodes of England's "George and Mildred" played on a huge video scoreboard.

Competition Time

With Sydney 2000 only six years' away, now is the time to effect those role changes that will propel Sydney to its rightful place as financial Mecca to Asia. What new rules or even new events should the IOC look at?

Drop your entries into On Dit and we'll reward you for your originality and humour with a dozen beers from the fridges of the UniBar. What are your legs?



Sports Results

Football

A1

Uni 17.12 coasted to victory over Gaza 13.9

Best: A.Muir, J.Sibbick, G.Miles, T.Ford, W.Chapman, J.Edwards.

A1RES

Uni 23.18 thumped Gaza 6.0

Best: D.Thornton, A.Cassidy, D.Kennedy, A.Wallace, T.Katsaros, L.Ocallaghan.

A6

Uni 8.6 were piss weak losing to Broadview 29.19

Best: S.Verrall, A.Odea, T.Bryson, J.Cooper, P.Evans, B.Jackson

A6RES

Uni 14.11 had an emphatic victory over Broadview 9.4

Best: S.Kimber, M.Hurn, R.Yeates, S.Cowburn, B.Stocker, A.Sanderson

A8

Uni 12.14 wasted opportunities losing to Gaza 18.7

Best: T.Shierlaw, F.Warrick, S.Clode, B.Rigden, S.Clark, M.Wilson

A8RES

Uni 18.15 swamped Gaza 7.8

Best: P.Wildy, A.Kretschmer, N.Holsman, R.Hutchinson, D.Mcgrath, A.Stenhouse

A10

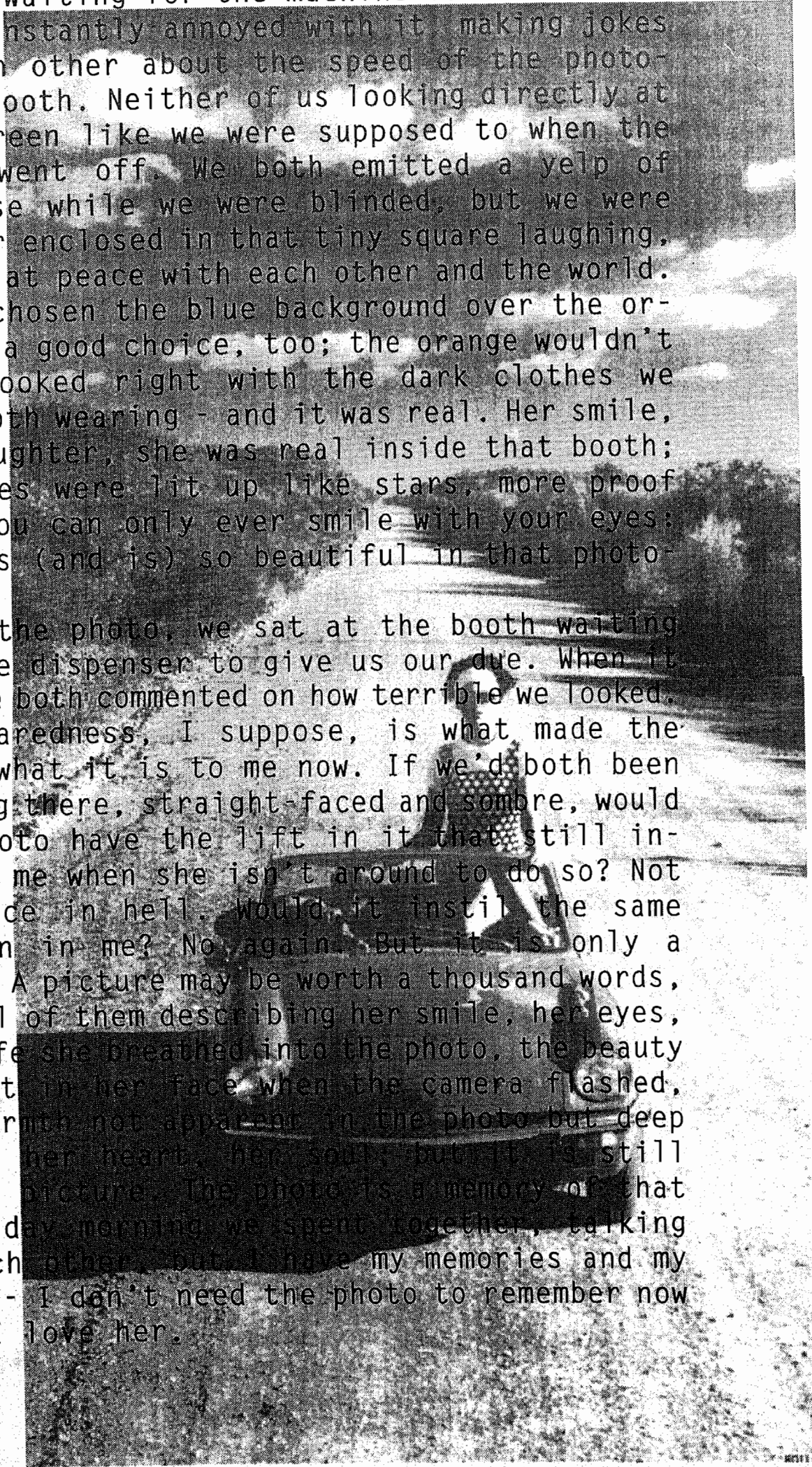
Gepps Cross took the easy option out thus providing Uni with the points via forfeit

Congratulations to the A1, A1RES, A6RES, A8 and A8RES on making it through to the major round. As for the A6 and A10 teams, well you're soft!

Photo

I have a photo of us in my wallet, stuck behind my driver's licence. I remember sitting in the booth, waiting for the machine to click. We'd grown instantly annoyed with it, making jokes to each other about the speed of the photograph booth. Neither of us looking directly at the screen like we were supposed to when the flash went off. We both emitted a yelp of surprise while we were blinded, but we were forever enclosed in that tiny square laughing, happy, at peace with each other and the world. She'd chosen the blue background over the orange - a good choice, too; the orange wouldn't have looked right with the dark clothes we were both wearing - and it was real. Her smile, her laughter, she was real inside that booth; her eyes were lit up like stars, more proof that you can only ever smile with your eyes: she was (and is) so beautiful in that photograph.

After the photo, we sat at the booth waiting for the dispenser to give us our due. When it did, we both commented on how terrible we looked. Unpreparedness, I suppose, is what made the photo what it is to me now. If we'd both been sitting there, straight-faced and sombre, would the photo have the lift in it that still inspires me when she isn't around to do so? Not a chance in hell. Would it instill the same emotion in me? No, again. But it is only a photo. A picture may be worth a thousand words, and all of them describing her smile, her eyes, the life she breathed into the photo, the beauty present in her face when the camera flashed, the warmth not apparent in the photo but deep within her heart, her soul; but it is still only a picture. The photo is a memory of that Wednesday morning we spent together, talking to each other, but I have my memories and my heart - I don't need the photo to remember now much I love her.



by Dan Koseph

Classifieds

China Society Movie Evening

2nd September, Napier 102
Starts 6:30pm, Hong Kong
Martial Arts movie (Cantonese). Then *Yellow Earth* from Mainland China (Mandarin). Free to all members, membership available at the door, \$5. See posters for further details.

Flat to Rent

Goodwood, \$80 per week. 1 bedroom, built-ins, fridge, phone available immediately. \$320 bond. Telephone: 337 0952.

From Wise Woman to Witch.

How the Church has transformed female power from the Middle Ages to today. Thursday September 1 at 1pm in the Canon Poole Room, 5th floor, Union Building. Student Christian Movement. All welcome.

Share Accomodation

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

Can move in immediately. \$43.50 rent per week (+\$166 bond and expenses). Ring 269 4351 (and ask for Mark).

Thunderbirds are go(ing)

For sale: 2 x Thunderbirds FAB theatre tickets. Friday, 2nd September, 1994 - 7 pm. Her Majesty's Theatre. Great seating - Row J, seats 29 and 30 (stalls). \$22.30 each - but I will sell for \$30 the pair. Regretful sale. Call Georgina ASAP on (085) 63 2128 (Tanunda).

Vroom, vroom

For Sale: Vespa, 200cc, 6 months rego, excellent condition. \$1500. 346 4743.

Calling All Creative Writers

The "Rampant Minds Writing Competition" presented by the AU Literary Society is here. Prize: \$150 of cash and book vouchers.

Categories: A. Short: under 40 lines or under 500 words
B. Long 40-250 lines or 500-3000 words

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

Due Date: Monday September 12.

Good Luck!

Hoo-Ha! Parting Company's new comedy revue.

Adelaide Uni's very own Parting Company have become renowned for their successful Shakespeare comedies. But, hey, these guys can write some pretty funny stuff themselves. Parting Company started out in student revue - now they return to their roots with ...

Hoo-Ha!

Big laughs! Live band! Dumb jokes!

Little Theatre, 8 pm, \$10 / 7. Wednesday 24th August - Saturday 27th August (Tuesday 30th August is cheap night - \$5 only), Wednesday 31st August - Saturday 3rd September. Book at SAUA on 303 5383.

Pride

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

Whoopsy-Daisy

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

Mountain Club Trips

Meeting

Keep Wednesday 31 August free if you want to go away to the wilderness these holidays. 7.30pm at the Union Cinema is where to be for a smorgasbord of trips guaranteed to make you rugged and relaxed.

Pager For Sale

Pager. Only \$100 (half original price). 6 months old, still under guarantee. Uniden alphanumeric. Drop a note in Tracy Skehan's pigeonhole in *On Dit*.

Vroom Vroom Again

Honda Elite 50cc Scooter for sale

Only \$780 ono
Excellent condition, great parking, really cheap rego, unleaded petrol.

Phone: Tanya on 277 0476.

For Sale

Leather coat. Almost new. Women's size 14. Rich tan colour. Shawl collar, shoulder pleats, wide waistband. Ph. Sandra 269 5270.

Notice to Undergraduates

An election of
(a) two undergraduate members of the Council, each for a two-year term commencing 19th October, 1994; and
(b) two undergraduate members of the Academic Board, each for a two-year term commencing 1st January, 1995

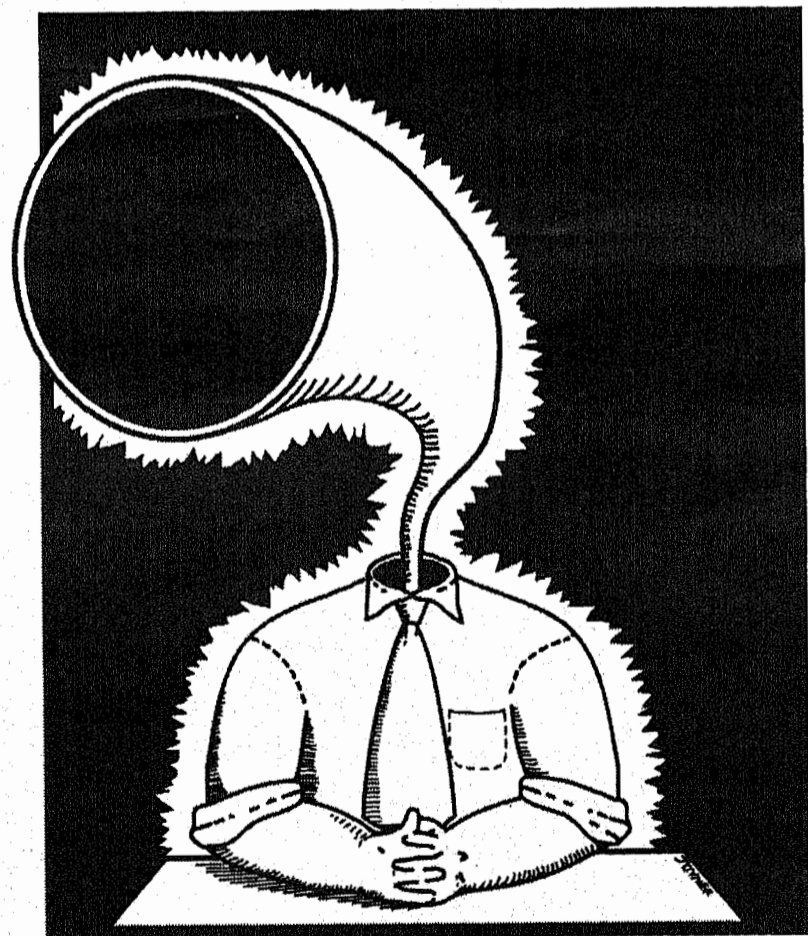
will be held on Wednesday, 19th October, 1994.

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

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

F.J. O'Neill
Returning Officer

Student Radio



give me noise
Student Radio
5UV 531AM
Sundays 2:30pm-12:30am

On Dit Classifieds
On Dit classifieds are free. Bring them into the *On Dit* office or drop them off in the contributions box in the SAUA. Please keep them short.

Student Radio is looking for new presenters.
We have spaces for new shows until the end of the year. If you're interested in becoming involved with Student Radio, whether it be behind the scenes or on the air - pick up an application form from the Students' Association of the University of Adelaide (or leave your name and address and we'll post one out to you). No previous experience is necessary. Applications close Monday 12th September.

Student Elections: Hot ticket action

We've heard all the guff from Student Focus and Students for Students, not to mention Regeneration. It's time to have a look at some of the other tickets who will be angling for your vote this week. Choose wisely.

Secondary Virginity Ticket

Let's face it gang, sucking on a set of sweaty genitals ain't the fun it's cracked up to be. There are so many other things in life. Like sharing the joys of a summery day, or seeing a cute furry animal in the wilderness.

The Secondary Virginity ticket has a vision for this university, of young men and women, free from the bonds of genital satisfaction, free to relate to one another and the world. Aaah, it'll be just like being six years old all over again. Won't that be great?

Specifically, the Secondary Virginity ticket stands for

- enforced vows of chastity from all office bearers.
- an end to immoral events like the Orientation Ball and Prosh. We shall replace them with discussion groups.
- putting a stop to discussions about breasts.
- putting a stop to dick-measuring contests.
- putting a stop to plunging necklines, panty lines that show and hard-ons in nylon shorts.

Vote 1 Secondary Virginity...because anything else is just plain dirty.

Country Students' Ticket

G'day.

Where's the cheese?

Seriously folks, we at the Country Students' Club believe that the interests of country students should rate tops at this university. For too long we've been put down, alienated and spat at: this must change.

- ever found it difficult to keep up with lecturers who whirled through information at a really top speed? Elect us, and we'll compel lecturers to speak more slowly.
- ever been the victim of cruel sheepfucking jokes? Elect us and we'll publicly flog those who put us down in this way.
- ever felt the need for a contact person, to represent your interests? Elect us, and we'll push for a referendum to create a Country Students' Officer within the SAUA. Oh hang on, we've got one already. Scrub that.
- ever felt that activities around here only catered for a minority? Elect us, and we promise to bring you James Blundell at next year's O'Ball. Cor girls, isn't he tops?
- ever get homesick for the country? Elect us, and we'll force all SAUA office-bearers to wear Akubra hats.

For these and many other bulk exciting reasons, Vote 1 Country Students Ticket.

Evangelical Union Ticket

Love the Lord? Concerned about the lack of Biblical awareness in student life? Then join the ticket that will bring it all up to God, yield to Jesus' love and spread the joy of the spirit on campus.

We've prayed on it and apart from communication problems when we began to speak in nasty foreign languages, we've got a three point sermon to bring the Union back to the Father.

- Moral renewal. We'll take the high moral ground. Take back the university from those deviants opposing God's word.
- More campaigns. Students need to be told exactly how to live their lives. We're not content with easy answers, we'll bring you simplistic solutions.
- Zany fun times. No-one said that that dude called Jesus would be boring! Our activities will bring you Bible Scavenger Hunts and the latest release tunes from funky Christian bands.

More Bands, more Bonox, more Bibles.

Don't buy the lie.

Put Adelaide Uni back on the mission field.
Vote 1 Evangelical Union.

Secondary Virginity Competition Winner

And the winner is...Mike Downing from the Arts Faculty! Woo-hoo! His entry is printed below.

Congratulations Mike. Come on down to the *On Dit* office and collect your fabulous prizes - lots and lots of Thunderbirds toys. Play all day.

Some of the favourite bondage games,
Involve the use of whips and chains
But if a room has a white scarf and an icepick,
You must beat a retreat that is nice and quick.

Masturbation is a game for all and sundry,
For it can brighten up a day of drudgery.
But there is a query that cannot be masked,
The question of the wet spot must be asked.

Oral sex when performed just right,
Is a fun way to spend the night.
But in this field there exists a monopoly,
Because it is hard to find someone who can do it properly.

And there is the presence of STDs and AIDS,
That have the possibility to send us to early graves.
With all these reasons it's beyond a doubt,
That secondary virginity is the only way out.

Elections: How to make them fun: a user's guide

For the majority of the university populace, student elections are - well, let's be honest - somewhat dull and mildly irritating. Certainly for a few smiling souls, that week sometime around August or September is the highlight of the year. Elections are the goal that makes all those hours of cooking free BBQs on the lawns, writing weekly letters to *On Dit* about Section 3.1 subclause 8a of the Union Constitution, and all that shameless self-promotion seem worthwhile. It's the adrenaline rush of brandishing posters and fliers left, right (but non-aligned) and centre, the thrill of meeting the people and debating the issues that really matter. Whoa!

Nonetheless, for the rest of us, it's the week to hide, to either rediscover the merits of the darkest corners of the first floor of the Barr Smith Library, or just stay at home with Oprah and Phil - in fact anything to keep away from that smiling, salivating preacher of political utopia lurking around every next corner.

But it needn't be that way.

As all our campaigners seem to recognise (at least in their broadsheet spiels anyway), university should be fun. And elections are no exception.

So, what better way to raise the percentage of voters to double figures than a good scandal? Scandals sell newspapers, scandals are the enema of the media world, scandals make the world go around, but most importantly, scandal equals votes. Imagine the headlines: "ROUSSY CONFESSES: I NEVER INHALED", followed closely by the latest revelations in the sordid "Waitgate affair". Then again, Waitgate could pale into insignificance when compared to the shock-a-minute photo spread of "What you weren't meant to see at the SAUA retreat". Ugh, feed us more!

But while a good solid scandal is great for stimulating interest, we really shouldn't marginalise faculties who would otherwise show no interest in these scandals. Who would disagree that a free beer upon completion of voting papers would have the engineers flocking to the polling booths in their hordes. 100% student participation, here we come.

Nevertheless, the onus really should be on the candidates to provide us, the people, with a reason for putting the big number one in their box. Rather than having the traditional election soap box, why not invite Channel Seven's Rob Guest down to host a special student politician *Man O Man* (perhaps we could call it *Dork O Dork*) on the Barr Smith lawns? While the sight of a future SAUA president in a G-string, chatting up a potential voter, while singing karaoke may not be your cup of tea, who'd knock back the opportunity to throw them all in the Torrens at the end?

While on the topic of competitions, what better test of the candidates' mettle than a lecture bashing competition? While the jury is still out as to whether this one qualifies as an art or a sport in its own right, entrants could be judged on accountability (i.e. how they went in election *Man O Man*), and with bonus points for each mention of the words: HECS, Austudy and library hours/cuts, and maybe even a free CV for the most creative combination of all of the above.

Whatever the case, ultimately many a student emerges from the hustle and bustle of student elections unable to tell a piece of non-aligned, accountable, accessible diversity from a structural factor impacting upon marginalised representatives (though admittedly most have mastered more techniques of telling people to get fucked than the Kama Sutra). No, what Adelaide University students really want is free beer and barbecues, period. Happy voting!