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ON DIT

The Adelaide University Students' Association Weekly

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**Students:
Who
are
we
anyway?**

Editorial

This week's *On Dit* goes some way in examining the question of studenthood. As our cover indicates, the sorts of people that *are* students seems difficult to determine exactly. Throughout Orientation, the phrases "student-life" and "student culture" have been bandied about a lot, in our direction at any rate. And they seem pretty meaningless. As if there is such a thing. The point we're trying to make may sound like a cliché, but students are not a homogenous group.

This was clear during O'Week with the multitude of clubs scattered over the Lawns, indicating a variety of interests and attitudes. This issue features a double page spread on O'Week, with all the pictures and statistics you could want.

But even O'Week, with its endless activities, didn't cater for all students. While great lengths were gone to try to ensure that this wouldn't be the case, it seems fairly inevitable that not everyone is going to want to drink a shitload and vomit profusely at Skulduggery, listen to the very slightly alternative bands that were hired for the O'Ball or socialise with their fellow freshers.

But if there is no single "student culture" today, are we lacking something our predecessors did have?

We certainly seem to be lacking Prosh. Prosh was a part of student life that is fondly remembered as fun for all students. However, it has faded into little more than just this, a memory. The ACVP, Matt Deaner, looks at what Prosh was and what it could be.

Beyond this, students in the sixties are seen as having been invariably radical and active. Some berate the students of today for apathy, comparing them to a supposedly massively active student body from the past. However, it is ridiculous to suppose that all students in the sixties partook in the radicalism that the students of those days are remembered for. While it may be true that a larger percentage of them did take part in active protest than today's students do, it would be as misguided to say that the students of the 'sixties were homogenous as it would be to say that those of the 'nineties are.

But is this a problem? It would seem to only become one when those that do fit into the group that participate in activities typically defined as part of

"student culture" are seen as the only students, or at least the only students who can lay claim to the name. Thus "student culture" is a term with meaning, but an extremely narrow one. So also in this issue we look at the publication called *National Student Life* which was put out by the National Union of Students, a body which is supposed to represent and serve us all. *National Student Life*, then, should surely be relevant and interesting to all students. However, the Generation X posturing of the magazine doesn't interest all of us.

Of course, *On Dit* could be accused of this narrowness and more. *On Dit* is consistently slated as being for Arts students only or too left wing. However, we can only repeat (again and again) that we are what students make us. We, the friendly editors, are more than willing to listen to positive ideas and constructive criticism. Actually, what we would really like is contributions from the diverse group of vibrant students that we know is out there.

Lorien, David and Tim.

Production Notes

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

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Extra special excellent person

Maddie

Happy Birthday Lorien!

If you would like to contribute to On Dit, drop your letter or article in the On Dit office, in the contributions box in the SAUA, or by addressing your letter to: On Dit, University of Adelaide, 5005. The deadline for contributions is the Wednesday before publication.

Our sub-editors will be having meetings in the office this week about their sections.

The On Dit office is downstairs in the George Murray Building. Come along.

News (Tania Collins) Friday 1pm
Theatre (Michael Nelson) Monday 1pm
Books (Cathy Abell) Thursday 1pm
Film (Jocelyn Fredericks) Tuesday 1pm
Visual Arts (Mike Hepburn) Friday 12 noon
Music (Florian Minzlaff, Tracy Skehan, Dylan Woolcock) Wednesday 1 pm
Sport (Matt Rawes and Bryan Scruby) Friday 1pm

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Referendum

If you've read this week's letters section, you will have noticed a couple of people slagging each other over the issue of split two year terms for Union Board members. This debate is likely to escalate over the next few weeks due to the impending referendum, which will ask Union members to decide once and for all.

Much of the primary phase of the debate took place during the February 7 Union Board meeting. However, the debate here was concerned with the question of whether the issue should be put to referendum at all rather than the merits of two year split terms themselves.

The principle speaker in favour of putting the issue to referendum was Anthony Roediger. He pointed out that the issue had been put to referendum before in last year's general election, but had been declared void on a technicality. This technicality, incidentally, was that Union staff, who are members of the Union, couldn't receive the referendum voting forms as they were given out with election voting forms (only students can vote in the election). In light of this, Roediger's core argument was that given that the board had decided to put the issue to referendum in the first place, it should follow through with this resolution rather than back off merely because of the technicality. He also argued that the issue was an important one in that it could potentially affect the extent to which student members of the board

could be effective. Hence, he argued that it is only fair that the issue be put to Union members in a second, valid referendum.

The most vocal opponent of the referendum was Danny Bertossa. Whilst acknowledging that the issue had been put to referendum before, he inferred that the "no" case had been triumphant in that referendum by a margin which was greater or at least similar to the number of votes which had been excluded. Hence, the referendum had already been validly conducted to the extent that the inclusion of the previously excluded voters would, given identical voting conditions, produce the same result. Roediger countered this to a point by rejecting the assertion that the margin by which the "no" case was victorious was as significant as Bertossa claimed.

Stephen Kern contributed a new point to the discussion, pointing out that this referendum was being run in conjunction with a by-election, unlike the previous referendum which was run concurrent to a general election. Thus, the number of voters in the second would in all likelihood be far smaller than in the first. Kern therefore asked why it couldn't wait until the next general election. Kern and Bertossa's arguments ultimately proved to be in vain, the "yes" case triumphing by five votes to four. Look for the debate to rage on as the referendum draws closer.

Tim Gow

Foetus Fights

A collection of prominently displayed model fetuses representing various stages in the development of the human embryo caused controversy on the first day of Orientation Week. The models were part of a display for the "pro-life" movement.

Acting on the feelings of a number of those present on the lawns, Dave Roussy, a student, asked one of the directors of Orientation Week, Andrew Wolfmeyer, to have the models removed.

Wolfmeyer required a petition with 20 signatures to this effect before he would be able to have the models removed. Wolfmeyer then talked to the two men staffing the table, telling them of the petition and giving them the opportunity to take the models down before they were forced to by the presentation of the petition. However they refused. The requisite number of signatures were quickly attained and Wolfmeyer again approached the two men staffing the table, asking that the models be removed.

A debate ensued. Those staffing the table argued for freedom of expression. They also produced a list with a number of names of people declaring support.



1,2,3,4 I declare foetus war.

They were not asked to remove their entire table, just the models which they did, agreeing not to display them again during Orientation Week. However, it was reported to *On Dit* that the models made a brief appearance on Tuesday.

The Pro-Life group is not yet an official club on campus, but is seeking to become one.

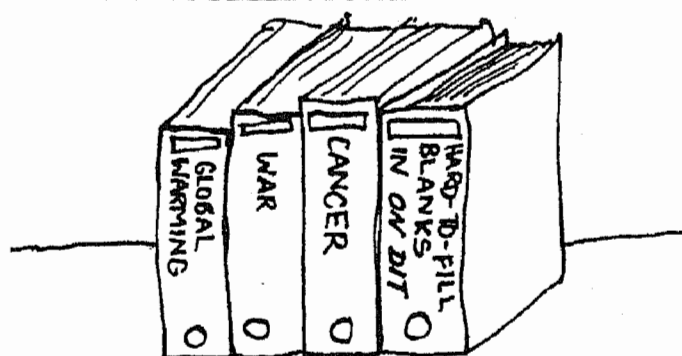
Lorien Kaye

AUSTUDY woes

The Government is still refusing to honour a commitment made by DEET regarding exemption from the assets test for those students whose parents held a healthcare card. DEET made this exemption public following an interpretation of a commitment made by the federal government in the 1993 budget. It was printed in the AUSTUDY 1994 Guide that assistance would be provided to healthcare card holders without the assets test. Students who will be affected are those whose parents are on low incomes but have higher assets, so many will be rural students. AUSTUDY assets tests are

already a problem for many farming families and this measure would have at least helped some. There are now diminishing possibilities for many farmers' children to remain on the land yet many cannot afford to relocate to come to University. Further study should be accessible to them yet once again Australia is ignoring its farmers. NUS and the SAUA are now putting pressure on the government to honour this commitment. Any students who are affected by this are asked to notify the SAUA.

Rebecca Shinnick
SAUA President



It's 5am and things are looking serious.

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Get a life

The National Union of Students (NUS) recently entered the world of magazine publishing with a screaming head-first leap. Already questions are being asked. By David Mills.

National Student Life is the latest brain-child of the NUS. Free for enrolled students, the glossy 26 page magazine has already been displayed around the North Terrace campus during the enrolment period and on the NUS table on the Barr Smith Lawns during Orientation Week. Additional copies will also be distributed alongside *On Dit* this week.

There has already been some questioning around campus as to the need and value of such a publication. Many of the articles are similar to those found in campus newspapers anyway, and the magazine contains little factual information about the work of the NUS.

Attempts by *On Dit* to ascertain the number of copies of the magazine printed and its budget proved fruitless. Anita Hobson, the editor of *National Student Life*, had no such publication figures, but pointed out that the cost of production was offset by advertising revenue.

The idea for the magazine appears to have stemmed from last year's NUS executive (and, in particular, past president Ken Fowlie) in conjunction with Student Services Australia. Hobson reported that the time frame between concept and production was about one month. The magazine has been produced in conjunction with Student Services Australia's "Student Discount Card" (which is stapled on the outside of each copy of *National Student Life*). Last year, the SAUA distributed the Student Discount Card to every student through the post (and via the Overseas Students' Association for international students). This year the Student Discount Card will only be available with copies of *National Student Life*.

Enter a new problem. Adelaide University (and several other universities) have received only enough copies of *National Student Life* for half their enrolled students. This means only 5000 students have access to the discount card. This hardly seems fair in view of the fact that some universities have received Student Discount Cards for all of their students.

The problems with the Discount Cards do not end there, however. SAUA President Rebecca Shinnick points out that "the student discounts aren't actually going to be that useful for South Australian students in that probably the best thing you can get is a large coke and popcorn for \$5 when you visit the movies. There are other good discounts on there, the majority of which aren't available in South Australia". The Student Discount Card also offers 5% off at a bookstore chain, which is not very competitive compared to the student discounts offered independently at several other book stores around town. Some

criticism has been made of Student Services Australia for unduly favouring students in the Eastern states in the formulation of the discount card.

The inclusion of the Student Discount Card as part of *National Student Life* has further implications. Hobson claims the magazine is directed squarely at first year students: the question goes begging as to why a service nominally for all students was included as part of a magazine for first-years. Also, why have some campuses received copies of a magazine for first-years, but given a copy to every enrolling student?

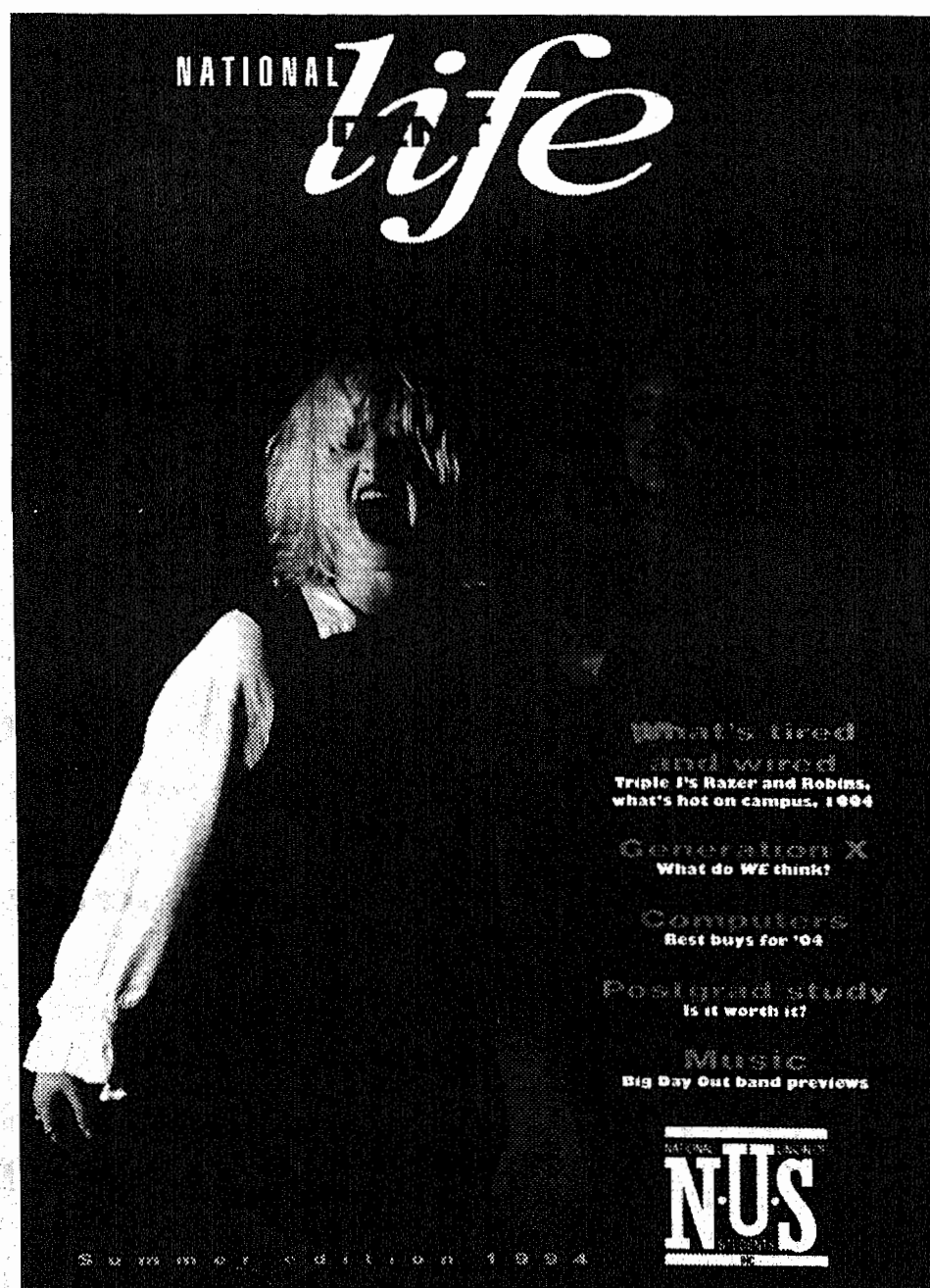
Other students have also voiced concern about the image projected by the magazine of what a "student" actually is. With articles titled "What's Wired and What's Tired", and "Some Bent Ways to Make Dollars", *National Student Life* appears to be striving with painful self-consciousness for a hip, 90s, street-credible image. However, the mix of professional production standards with "young persons lingo" cannot but

seem contrived and even somewhat patronising to young people. The bias of the magazine appears to be not only towards first-year students, but to immediate school-leavers as well. This is something to which Clare Matthews, current vice-president of the Mature Age Students' Association (MASS) on campus, takes exception. Of *National Student Life*, she says "It's very lightweight, it's not what I'd expect from the National Union of Students. I don't think this is what students are like anyway, even students coming straight from school aren't like this. I think they would probably take offence to being treated like this - it's an insult". Matthews is dismayed that mature students, who constitute 40 to 45% of the student population at Adelaide University, receive no mention whatsoever in the magazine. It can be said that the concept of the word "student" which *National Student Life* attempts to convey is a blinkered one, and one that does not pay heed to the fact that students come from a multitude of different backgrounds and experiences.

Hobson is ready to admit that the first issue of the magazine was put together with considerable haste, with only one month elapsing between the concept and the production. This may also explain one of the other problems connected with the magazine: the use of high gloss paper rather than environmentally-friendly paper. Rebecca Shinnick admits there are serious problems with *National Student Life*, but states, "I'm not slamming the idea of having a student life magazine, I just believe it has to be relevant to students and has to be something that they are getting value for money for. The SAUA is taking the line that the Student Discount Card is more of a priority than *National Student Life*. We will distribute the magazine to students because I think they should have access to what NUS is producing. We've got it, so we'll be putting it out". She does recommend a change of direction for the magazine, however. She believes the NUS office-bearer's newsletter should be incorporated into NSL in order to avoid over-production and also to make the work and campaigns of the NUS more accessible to students.

The problems inherent in the first issue of *National Student Life* are unlikely to be remedied immediately, but Anita Hobson is keen to hear feedback. Plans are already underway for the second issue of the magazine.

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Baby you can park my car

The February 11 edition of the University's newspaper, *The Adelaidean*, contained an article which would be of great concern to lovers of our city and members of the University community. Under the banner "Car park proposal environmentally and socially responsible" were a series of assertions to the effect that the erection of a multi-storey car park on a valuable, central block of city land would maintain the University's reputation as a responsible corporate citizen. Supporting this position were so many dubious claims and bizarre twists of logic that one might have concluded that it was the work of Sir Humphrey Appleby. However, the outrageous series of statements contained in the article were mostly attributed to the new Vice-Chancellor, Professor Gavin Brown. There are numerous obvious arguments against the University involving itself so actively in the ongoing degradation of the city. None of these were addressed. The content and tone of the article must then raise a number of concerns about the function of the journal which published it, and the priorities of the University's administration.

It is proposed by the University that the car park in question occupy the former Gerard and Goodman warehouse site at the centre of the city block bounded by North Terrace, Rundle Street, Pulteney Street and Frome Road. It is to be eight stories high and would involve the demolition of the interesting cluster of old warehouses currently partly in use as gallery spaces for the Festival. Entry and Exit points would be via Synagogue Place and Tavistock Lane, the Frome Road frontage of the site would be left vacant for future offices, retail spaces and accommodation.

One cannot help but wonder just how such an uncreative over development of such a prime piece of city land is "environmentally and socially responsible". The site's central location near the University, the Mall, the East End, etc., makes it valuable for high density car parking, but it is also ideal for numerous uses which would make a positive contribution to the life of the city. The existing buildings could be adapted to a variety of retail, residential, office, entertainment and university uses which would complement the current and proposed redevelopment of the East End admirably. I give strong credence to the view that the provision of car parking spaces exacerbates the problems of car dependence and car dominance of our cities. As a letter to the Editor of *The Advertiser* from the secretary of the Bicycle Institute of South Australia pointed out, the University and the proposed car park site are at the centre of Adelaide's public transport network.

The ongoing assertion (generally associated with speculative real estate and commercial car park interests, but now adopted by the University) that the long-term well-being of the city is dependent on the provision of ever more car parking, points to a problem confronting cities the world over. The Labor Government during its

three terms actively pursued a reduction in public transport services and oversaw a decline in public transport patronage and a marked and very ugly increase in multi-storey car parking in and around the core of the city. The new Government has already started reforms of public transport, specifically stating their intention to privatise some services, amongst other proposals. Whether their approach will prove more enlightened or effective remains to be seen, but there is little reason to hope that they will be any more sophisticated than their predecessors. An article in *The Advertiser* recently claimed that car parking rates in the city were being forced down by a glut of spaces. The Australian Conservation Foundation has called for a levy on car parking to reduce demand for spaces and help fund improvements to the public transport system.

There were several other assertions re-

of students by the VC sits ill with the cuts made to University security services last year in order to reduce costs.

"He cited the Thebarton Campus' recent award from the Thebarton Council ... as an example of the University's commitment to being a good neighbour."

The car park proposal was originally put before the Adelaide City Council as a "Letter of Intent" late last year. At that time, the structure exceeded the permitted height limit for its location. The Council advised the University that such a proposal would be given "unfavourable consideration". Even in its slightly revised form, the proposal has raised objections from numerous organisations, including the State Heritage Branch who have expressed concern over the visual effect the structure would have on the setting of the several adjacent Heritage Listed buildings

significant costs involved in commissioning the necessary design work and drawings and negotiating with Council staff, one can only assume that the University has decided what it intends to build. The "process of consultation" is then probably a cynical *Yes Minister*-like process of deception. Once Planning Approval has been granted for such a project by Council there is no opportunity for the public to make any comment which could hope to have any influence at a legislative or administrative level.

In the same edition of *The Adelaidean* as this propaganda for the car park proposal was a column titled "Viewpoint" in which the Academic Deputy Vice Chancellor commented that the "new academic leadership team" has "the financial legacy of the past, which has left us with a large deficit which is still to be repaid". One suspects that as much as it is to provide car parking spaces, this building project is also motivated by a need to generate income for the University. If this is the case, then perhaps the car park proposal can be seen as a speculative attempt to recoup the losses. If it is expected that students would use the car park then it is another indirect initiative to make students pay for their education.

In the post-crash, post-State Bank, post-Bannon Adelaide of the '90s, our city has been spared the intensity of corrosive development that was such a feature of the '80s (with the all too obvious exceptions of the two new ATO monoliths in Pulteney and Waymouth Streets). The Bannon Government instigated a very expensive review of our planning system, aimed at improving the strategic planning of State and city development. Some of the outcomes of this process, such as new Heritage and Development Acts, have been gazetted recently, although the Liberals have instigated another review of the system. The public might have been able to hope that out of the Planning Review would come a system under which ad-hoc and narrowly self-interested "development" would be less likely to occur. However, this University car park proposal seems to put the lie to that hope. A major institution has been able to gain approval from a City Council dominated by members prone to support commercial interests over others, for a project that seems to ignore the wider issues of what is good development of the city. Then to add insult to injury, the University's academic leader has claimed that it is for our own good. In the best Post-Modern tradition, this seems to me to evince the University re-constituting itself as a commercial enterprise rather than as an academy of higher learning. And as with much of the damage wreaked on our city by the corporate raiders of the '80s, it doesn't matter as long as they can convince us, and themselves, that it's for the best.



The proposed site

garding the car park credited to the Vice Chancellor in *The Adelaidean* which particularly deserve to be challenged.

"It will enable the University to provide safe, secure and tidy parking for both staff and students ...".

All of us, staff and students alike, who at any time use a car to get to and from Uni, are complicit in establishing the University's claim of car parking needs. However, students should not be used in such an indiscriminate way to support the University's intentions. Most students cannot afford a car and probably most of us use bicycles and public transport to get to and from Uni as a matter of course. Those students who do have use of a vehicle are restricted in its use by the prohibitive (and rightly so) cost of commercial car parking. There is strong justification for the provision of car parking on campus for those of us who are vulnerable when we use the Uni after dark. However, this need would be served no better in students having to cross the campus and North Terrace in the dark to get to a deserted multi-storey car park. This claim to concern for the safety

on North Terrace. Professor Brown asserted further that "our advice has been that the car park would not be visible from North Terrace". This claim has to be treated with some scepticism. The car park would not be visible from a point on North Terrace directly opposite Freemason's Lodge, but from the east in front of the RAH and from the west in front of the Mitchell Building it would be highly visible. The nearby Centrepark car park, which is of a similar height to the proposal but is set back further from North Terrace, is an appalling blight when viewed from in front of Bonython Hall. None of this sounds very neighbourly to me.

"Council approval is the first step in an extensive process of consultation both within the University and the wider community. We too aspire to the revitalisation of the City Centre."

As anyone who has been involved with construction work knows, an application for Planning Approval for a project of this size generally only occurs when a commitment has been made to proceed. Given the

Story: Ian Robertson
Photograph: Dominic Lian

Union President leaps into the fray

Dear Eds and Dave Roussy,

Dave Roussy gets everything wrong, throws in a few libellous implications and shows his gross lack of understanding of the Union in his hotly worded letter about the forthcoming referendum for two-year staggered terms (*On Dit 1*). His lack of understanding is the prime reason why students would be better off with the Directors of their Union Board serving two-year staggered terms.

As President of the Union, the necessity of such a change is hammered home to me again and again by the stop/start process of the Union Board and the desperate need to *enhance* student running of the Union, not decrease it. Two-year staggered terms will increase student control, making the Union more responsive to students and less open to abuse by political hotheads, power-hungry student politicians and manipulative staff managers.

How Dave Roussy and the so-called "No Campaign" is wrong.

1. Students will always be able to throw out the Union Board. All it needs is 300 signatures declaring no confidence in the Board to call a referendum to have the entire Board removed.

2. Support for this long overdue change comes from not only the resolutions of two Union boards, two University Councils, Alumni Association, management of the Union, Roseworthy SUC 1993 and the Registrar of the University (who sits on the Board) but also the Trade Union Representatives of our Union staff (who are sick of going to the IRC because of stupid decisions by Union Boards!) and all University Unions where they have two-year staggered terms (which is most!).

3. This year only 5 of the 18 students elected had served a *full* year on the Board before, but this was *unusually large!* (Roussy's figures don't paint an accurate picture of student representation and experience). However, in 1993, only two had served the previous year - one was President and the other virtually never came!

4. The problem with the present system is that new Board members do *not* listen to the advice of expert managers and there is not the continuity and experience to ensure this happens. Result - industrial problems; screw-ups; cost to students.

5. The average student (Arts students, especially) spends four years at University (AVCC Research), so that all students will be able to participate.

6. Some students will continue to be Board members while being part of the PGSA as they move to Honours and Postgrad study - hence better postgrad representation!

7. Democracy is not about the number of students elected each year (300 + NUS representatives show this each year!). What two-year staggered terms will allow is for each person elected, the time, experience and resources to imple-

ment their election platform. That's democracy *at work* for all.

8. Two-year terms will not cause more by-elections - read the regulations Mr Roussy!

9. The Returning Officer earns perhaps \$5/hour for work which includes counting a complex voting system till 4 am on many days! A thankless task.

10. That last year's referendum was void was not the fault of the RO, but lay with an oversight of last year's Union management and President.

If people wish to debate the merits of the new system, it has been done so for the last four years at Union Board, ironically hampered by the lack of continuity and experience which it seeks to overcome. Mr Roussy should get his facts right and look beyond the instability of the present Board structure to a Union which can expand and improve services for all students.

Students own, and are paying for, a \$5 million student services organisation, they have a right to expect that it will conduct itself responsibly and informed by facts, not fanciful accusations.

Anthony Roediger
Union President

The Returning Officer earns \$5 an hour and works through until 4am, you say? That's the kind of hourly rate *On Dit* editors only dream of... And getting to bed at 4am... We're jealous.
Your ever-lovin' Eds.

The Returning Officer Strikes!

Dear Dave Roussy,

Thank you for the letter to *On Dit* last week speaking about the Union Referendum, it is very important that people are aware of the arguments both for and against this proposal. I hope that your letter will be the start of vibrant debate from those in favour and those people like yourself who are against. However, I would like to correct a few misconstructions.

Firstly, although I did receive \$400 from the Union for last years election, for which I was very appreciative, I certainly can not see how even the most staunch Socialist could regard this as even remotely excessive. My hourly rate would have been significantly less than \$5.

Secondly, I would like to assure Dave of my absolute and complete independence from any group, party and person in my capacity as Returning Officer. I have done my absolute best to deal with every situation in the past as justly as possible and I can assure you that I will continue to do so. If there are any incidents in the past or at the moment which you believe I have not been completely independent and fair, please come and speak to me or lodge a formal complaint.

I would also like to explain to Dave that while it is true that the Referendum was unconstitutional because staff members were entitled to vote yet not given the opportunity, I was only informed of

this requirement part way through election week when it was too late to do anything about it. I worked desperately to try and rectify this, and was extremely annoyed that I had not been informed earlier. On legal advice though the referendum had to be declared void. I can assure you that this will not happen again and that all Union and University staff members who have paid the appropriate fee will be given every opportunity to exercise their voting right.

Finally, I would like to urge all people to vote in both the referendum and the board elections. The referendum is about whether to extend Union Board Members terms from 1 year to 2 years. Voting will take place on the Tuesday the 22nd of March till Thursday the 24th of March, and the polling booths will be as per last years election. Union Board consists of 18 Members who control how the your Union Fee is spent in running the services, activities, facilities and catering which the Union provides. It is a multi-million dollar business and is obviously of extreme importance to students. Consequently it is very important that you as Union members use your vote. If any student is interested in running for Union Board, nomination forms are available from the Union administration till next Tuesday. Don't be put off just because you are a first year or know nothing about the Union. Get involved and have your say as to how you want your Union to run. If you have any questions about what it involves then please contact me at the Union on 303 5401.

Nick Dunstone
Returning Officer 1994

I just wanna get along

On Dit Editors,

The news stories in your first paper showed up what is wrong with 'our' student union. Jeremy Thorpe tells us in the letters page that "quite rightly the Students' Association and the Union pride themselves on student control of student funds". I don't agree, especially when I see the Union logo that student politicians decided to have because the old one was "corporate", yet the new one is messy and irrelevant and I read that a student meeting to decide whether we want Pizza Hut may not be "the best way to deal" with it.

Apart from the handful of student politicians who run the place using our money, students *don't* get any part in saying what they want and where their money goes apart from voting in student elections. It's said, get involved if you don't have a say, but, let's face it, only cliques have a chance of getting elected. For proof just look at the groups who run in elections and throw around paper, and look at this year's student diary. I open up the diary and Anthony Roediger's face is in it as Union President. He was Students' Association President last year. His birthday is listed in the diary. How can this schooly cliqueness make students feel their Union is there for them?

As an Adelaide Uni Union member I demand to know - how much did the old Union logo cost? How much did the new Union logo cost? Does the Union President get paid? Does the Students' Association President get paid? How much? On Dit should be telling us this type of information.

John Mitschen
Science

Counter Calendar complaints

Dear Editors,

We want to express our concern with regard to the disservice rendered to prospective philosophy students - and probably other disciplines as well - by the publication of the Counter Calendar. It seems to us that this deplorable state of affairs calls for a change in the existing practice of indiscriminating publishing of just the view of one person or a few.

Under the current procedure, if someone answers the questionnaire, then their views will, almost invariably it would seem, appear in the Calendar. Could this procedure provide students with any true information about the course they are interested in? It seems to us that if it ever does, then it is only by accident. There is no selection process which would make it more likely that the opinions expressed be those of a person who is competent as an evaluator: the views of an inept person have the same chances to be published as those of someone who knows what they are saying. Moreover, what if the person has some private interest in presenting a particular picture of the course / lecturer in question? What if the student is just, say, being vindictive for some reason like getting a bad mark? One indeed wonders, when reading some of the vitriolic remarks in the Counter Calendar, how they could possibly be motivated by an attempt to present an accurate picture of the course / lecturer. The current procedure simply lacks any kind of structure that would increase the likelihood that the views expressed will be true and prevent deliberate falsehoods from being printed. Our comparison between the results of scientific surveys conducted by the philosophy department and the opinions that you have deemed worthy of publication shows that the latter are quite far from reflecting the majority's view. But how *could* the views of only one or just a few persons be of any statistical significance? The students reading the Counter Calendar hoping to be provided with information that would be of some use in choosing philosophy subjects would have hoped in vain. They may have come to know, perhaps, what some particular person thinks about the courses / lecturers but now how popular the course really is. How could such information be of any use? Worse still, it could be outright misleading if the students take what they read for what it should be, namely, accurate information. If they can't do that, then what's the point of publishing it? There is a

further sense in which the Calendar could be misleading: the presence of insulting, "humorous" comments directed at individual lecturers may suggest, especially to first years that your "guide" is just a lighthearted dig at the academics and not a genuine tool to guide course choice.

Now, it seems to us that students' money could be put to much better use than toward the publication of virtually useless information. We do not wish to deny that there is a need for student opinion, even humorous at that (some of the comments managed to be both humorous *and* informative) on courses / lecturers but we think that the current system is not servicing this need in a useful and accurate manner. At least one possible course of action suggests itself with respect to improving the accuracy of the information: in the future you may request the results of the various departments' own surveys and publish them as well - given the unfairly bad press that many courses are currently getting we are sure that the departments would only be too happy to provide you with them.

Also, the disclaimer could be extended to say something along the lines that: "given the methodology employed to gather these evaluations, the opinions expressed may not correspond to those of the majority". You *do* briefly describe your methodology, but you do *not* indicate how it could result in students being misled.

A final note on the "careful" disclaimer at the front of the Calendar. What determines if you as editors are responsible for the opinions that you allow to be printed is not whether you share them or not but surely your responsibility to consider if in doing so the purposes of your publication are served or not. Not to mention your share in the moral as well as legal responsibility for the damaging consequences to persons that may incur as a result of your publishing decisions. Clearly, you are responsible for the opinions that have been published in the Calendar, at least in this sense: you must have considered - if you didn't, then you are incompetent - that by allowing their publication the purposes of the paper will be served. If the purpose of the Calendar is to provide the students with useless, if not misleading, information, then you have done your job admirably. If the purpose is quite the opposite of this, which is really the case, the you are, again, incompetent. Given that it surely must be a basic task of editors to ensure that they understand what the purposes of their publication are and to conduct their editorial work with respect to them, it seems to us that, in spite of your disclaimer, a good case of incompetence can be made as it is quite hard to see how such views could have been published had you followed these basic duties.

Vladimir Popescu
3rd Year Philosophy Student
Representative
Craig Files
Post Graduate Philosophy Student
Representative

Counter Calendar Editors To Be Shot At Dawn

Dear Editors,

We write to you to register our concerns we have regarding certain biases that appear in the annual Counter Calendar due to its format.

Our main problem is with the fact that all entries are anonymous. In the past, anonymity has proven detrimental to the presentation of balanced and responsible views in the letters pages of *On Dit* (see the wrong-name debacle of last year) So too, is the case for the Counter Calendar. We wish, in particular, to refer to the comments made about Dr Kingsley Garbett, Head of Discipline, Discipline of Anthropology. Certain remarks were personally directed at Dr Garbett, by someone who appeared to have an axe to grind.

These remarks were unconstructive, critically unhelpful and (even more alarmingly) downright *libellous* due to misquotation. This is where anonymity is destructive, as it provides an arena for people with vendettas to grandstand their opinions without being responsible for them.

Bad write-ups in the Counter Calendar are not trivial. Many students choose their subjects under the influence of such entries, which are often unrepresentative, and sometimes out-and-out self-serving.

Over the duration of our undergraduate degrees, we have honestly found Kingsley to be an enthusiastic and most helpful lecturer, and tutor. His courses, from an *unbiased* point of view, are, without exception, meticulously researched and up-to-date, wide-ranging and informative. Furthermore, Kingsley is internationally recognised and *respected* for his academic achievements in his field. From a personal point of view, Kingsley's zest for anthropology is inspiring, and he is always willing to make an extra effort to help any student who asks for his assistance.

The impression given of Kingsley Garbett in the Counter Calendar is, we feel, unfair and entirely misleading, as is most gossip and rumour.

Perhaps next year, the number of contributors to each subject 'critique' could be made more explicit and be better contextualised with a reference made to the number of students who actually took the subject. This, we feel, would allow a fairer assessment of the subjects put forward.

Just as someone has seen fit to publically [sic] slag Kingsley off, we see fit to publically [sic] support him.

Yours Faithfully,
The entertaining demons
Miri Bleckly - 3rd year Arts
Katina Cacas - Hons. Anthropology
Peta McMullan - Graduate
Claire Peach - 3rd year Arts
Megan Frances Poore - Law
Priya Subramniam - Arts/Law

More (Coopers) Beer

Dear Eds,

We, the undersigned, would like to complain about the continuing degradation of our bar. Firstly the long lost booths were taken out, destroying the atmosphere and any chance of a drunken bar-shag. Next, smoking of anything and everything has been curtailed (though thankfully this has not been vigorously enforced).

Finally, we have noted with disgust that all Coopers products have been taken off tap and replaced with a inferior New Zealand (!) beer. As patriotic Australians we feel that this, after the recession 'Buy Australia' campaigns and other nationalistic exhortations think this action (not to mention the West End draught adverts etc.) is disgusting!

Who is responsible? In discussion with various elected representatives we learnt that the union board was not consulted - has there been a coup, a naked grab of the essential lay underlings? Unless there is a reversal of this unpatriotic, underhanded and downright tasteless policy, the decline of the bar will continue.

Yours in beery expectation,
M. Tunsley (Law) M. Morrison (Law)
N. Cooper (Medicine) Chris Heaven (Arts) Andrew Stewart (Maths) Aleks Strazds (Economics) Martin Sale (Science) Andrew Silis (Computer Science) Paul Arnott (Eng. Elec.) Nicholas Roberts (Comp. Science) Sim Goh (B. E. Mech.) Craig McGregor (B. Arts) (Eco) Lim Goh (Occu. Th.) Elizabeth Roder (C&E Eng.) Kylie Hall (Science) Matt Blaikie (Science) Richard Boyle (Science) Axl (Maths Science) Justin Sparrow (Maths Science) Michael Moody (Science) Mark Kain (Economics) Andrew Inglis (Arts) Alistair Miller (Arts) Michael King (Acc.) Simon Coad (Bachelior Health Science) Union Board, Activities and Catering.

The Kegs Are On Mel

Dear complainants,

The reason why Cooper's Ale is not presently available in the Uni Bar and during O'Week events is due to the sponsorship deal arranged with SA Brewing Company Ltd. for the funding of O'Week and the O'Ball. A requirement of this deal was that 300 kegs of West End Draught be consumed in either Orientation or, if not, then at the Uni Bar and that West End Draught be the exclusive beer used at Adelaide University until the 300 kegs were consumed. Once they have been consumed Cooper's Ale will return as SA Brewing's exclusive rights will have been extinguished.

Whilst we realise that many students prefer Cooper's Ale and would have preferred to see Coopers involved with Orientation and in the Uni Bar, Coopers unfortunately offered nowhere near the

required amount of financial support necessary to stage a successful Orientation. SA Brewing Company Ltd. on the other hand generously offered the necessary amount and more.

Therefore in the interests of all students we felt that the right choice of sponsor of O'Week and the O'Ball was SA Brewing and whilst this has led to a temporary absence of Cooper's Ale during Orientation and at the Uni Bar we felt that the need for a successful, memorable and affordable O'Week was greater than the need for Cooper's Ale on campus for a very limited period. As soon as the 300 kegs of West End Draught outlined in the sponsorship contract have been consumed Coopers will return. As some of you did during O'Week when it was offered free or extremely cheaply perhaps you should continue to drink West End Draught at the Uni Bar until the kegs are finished.

Mel Wheeler
Orientation Co-ordinator

One step forward, two steps back?

Dear Environment Officer,

Congratulations on the idea of the reusable cup: we think it will prevent large amounts of wastage in terms of plastic cups. However, we have one question, regarding their distribution.

Why on earth were the cups wrapped individually in plastic bags? Doesn't this defeat the entire purpose of preservation? The issue of hygiene may be raised, but wouldn't one bag for a large number of cups have been just as effective? Considering the hygiene standards of the average O'Weeker and the fact that cups can be rinsed out with a minimal amount of water, we would contend that wrapping was completely unnecessary.

Please think again before you defeat the entire purpose of your enterprises with such unthoughtful actions.

Yours Sincerely,
Florian Minzloff
S. Harrison
Lisa Smylie
Sam Trofman
Cameron Dunn
Christian Doudle
J. Forrest

That's the end of letters for this week. If you would like to make your contribution, post your letter to us (University of Adelaide, 5005) or bring them in to the office. Please keep your letters short and you'll win our hearts and minds forever.



Women's Officer
Jo England

Firstly let me extend a warm welcome to all those women entering uni for the first time. Welcome to the rest of your lives.

Hopefully you have all become orientated with some aspects of uni life, especially lounging on the Barr Smith lawns and E.O. Legislation. This week's lessons include skipping lectures and avoiding tute readings.

Orientation Women's Day.

Special thanks to Nude Rain for their soothing lunch time performance. Later that evening a group of approximately forty women gathered in the Union Gallery for drinks and nibbles. It was wonderful to see so many new faces, and equally pleasing to reunite with many old friends. Afterward we assembled in the Union Cinema to watch *Fried Green Tomatoes*. Thanks to all the gals and guys who were present that evening, I'm sure that there wasn't a dry eye in the house!

International Women's Day, 8th of March.

Plans are already under way for the next grand scale event on the Women's Officer calendar, International Women's Day.

Already scheduled is a performance by comedian Tracy Bartram. This will be held at 1pm in the Little Theatre, and what's more the performance is free!

Both myself and the Women's Standing Committee are hoping to organise other performers for this event. Also rumoured to appear are a group of "radical" women who will perform a reading from the book *Her Land*, a Suffragette tour of the city and much, much more!

So any women who were unable to attend the Orientation activities, don't despair! As you can see there will be plenty more opportunities to get involved. So don't be shy!



Environment Officer
Anita Butler

Environment Day

I hope everyone had a great time on environment day. Prizes for the green trail went to: Dallas Statton, Amanda Lipman, Paul Shultz, Wasanthi, Constantine, Rachel Ambagtsheer, Christie Tamblin, Kirsty White, Roslyn

Myers and Amy Slocombe. If you're one of those people and you haven't got your prize yet, pop along to the SAUA and pick it up. Thanks for joining in.

SAUA Cups

Congratulations to all those people who bought a SAUA cup during O'Week. Keep your eyes open for all the great discounts that will come your way when you bring it along and you'll not only be saving money but helping save the world's resources by not using so many plastic cups. If you missed out, don't worry, another batch is on its way and we'll let you know as soon as it arrives.

Clean Up Australia Day

The SAUA is coordinating a group to help clean-up along the Torrens on Sunday 6 March (that's this Sunday!). It doesn't cost you anything and it's your chance to make your contribution to a cleaner world. All you need to do is rock up to the Footbridge in rubber boots between 9am and 1pm on Sunday and pick up a bit of the mess. Come along and help out. More info from the SAUA.

Bike Awareness Day

Coming up on Wednesday 9 March. A day for cyclists to show themselves. Put it in your diary.

Environmental Resources

The SAUA has heaps of government publications, books and journals on environmental matters which you can borrow if you have your student card. Come in and have a look.

Volunteers

Thanks to everyone who put their name down to help out with environmental campaigns - I'll be in contact. If anyone else out there has a desire to help out with anything at all don't hesitate to come and see me or give me a ring. The environment is for everyone and we all need to take care of it.



ACVP
Matt Deaner

I hope all enjoyed the events of the previous week. There's not a lot from me this week - so enjoy a brief column!!

•Orientation

A magnificent success and thoroughly deserved given the hard work of the directors as well as the O'Week Crew. I distributed a feedback sheet to students floating around on Friday as they grooved to the OxoCubans to provide us with some feedback about what you thought of the orientation program. If you missed out on making a comment and would like to do so please come to the Students' Association Office and be heard!!

Free Passes!

I am in the process of getting passes and vouchers to a number of happening places around Adelaide. Any student may come into the SAUA and collect them as soon as they come in. I shall keep you posted.

•Prosh

Please read the article in this week's edition of On Dit. SAUA Council will be making its decision about the 1994 Prosh charity and then putting this to a vote by general students. This General Student Meeting will be notified to all through On Dit and posters. Please keep any suggestions and volunteers rolling on into the SAUA as we are well and truly in the planning stages.

•Activities Standing Committee

A.S.C. has been meeting fairly regularly over the holidays and is at this point in time considering PROSH and other activities for the year. A.S.C. is meeting today (Mon 28th Feb) at 1:00pm in the Cannon Poole Room (level 5 of the Union Building). All are welcome to make suggestions or to simply participate in the meeting. This would be especially relevant for interested Prosh volunteers!!

That's all for now!



President
Rebecca Shinnick

Hi everyone! I hope you have all started to settle back into Uni life, or if you are new I hope you are starting to find your feet. Now the study starts but there still will be a lot of activities happening around the campuses. Well, this is what has been happening...

Orientation

I'm sure you all know enough about this now. Thank you to all the people who put in such big efforts to ensure it was fun for everyone. All the O Directors, helpers, Mel Wheeler, SAUA & Union staff and everyone who helped were fantastic. Now it's time for you to actually turn up to the meetings or practice sessions of the clubs you signed up for in O'Week - and if you are anything like me you will have joined far more than you can actually do but never mind!

Austudy

Currently an earlier commitment to provide AUSTUDY assistance to students whose parents hold a healthcare card is under attack. This will affect those who have low incomes but would fail the assets test for AUSTUDY. Please see the article in this edition of *On Dit* and come and see me if you are affected.

Illegal Fees

There have been quite a few students come in with questions and problems regarding charges being compulsorily levied on them by departments. These are often illegal fees according to Commonwealth legislation. As students pay HECS they should not be required to pay for anything else that is a compulsory part of their course. As far as the interpretation of this goes it has been very different in different parts of the University. Last year a Student Fees and Charges working party was set up and they made a list of recommendations as to how the University should deal with this matter. This went to the Student Affairs Committee and Academic Board, and then to Council who referred it to the Senior Management Group. The SMG are currently considering the matter and have sought advice from DEET. The SAUA will be working hard on this issue this year and we hope it will be resolved soon.

Departmental Student Representatives

If you are interested in getting more involved in the way your department is run why not be a student rep. University policy passed last year has ensured the standardisation of election time for reps and there are now two set periods when reps can be elected. This year they will be either the 11-15th of April or 10th-14th of October. Watch out for these.

Other things I have been up to include:

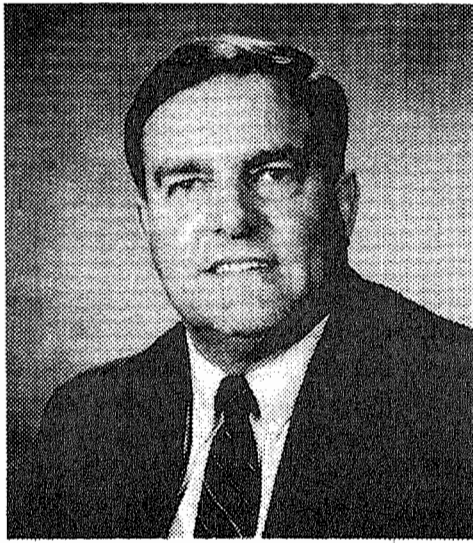
- writing a guide for the new grievance procedures for the Uni.
- meeting with Wendy Haydon the NUS National General Secretary
- speaking with student casuals employed in the libraries regarding a proposal by the University Librarian to cut their pay
- attending the Presidents' Reception for the Alumni
- dealing with some individual student grievances.

I hope you have a good start to the year. If you want to be involved in organising SAUA activities or campaigns Prosh is underway already so do contact us.



Bob seizes the reins

Last year when On Dit interviewed Bob Such, he was the opposition spokesperson for Higher Education, Youth Affairs, Employment and Training in the South Australian Parliament. Things have changed, and now it is Bob who is dancing his way through the corridors of power. How will the new Liberal government treat the young people of this state and what do we have to look forward to in the next four years? The future is mixed, but with some new initiatives he hopes to ensure that the kids will get a fair go and not be forgotten. Adam Le Nevez recently renewed his acquaintance with Bob Such.



State Youth Affairs will be given the more user-friendly name of Youth SA and a One Stop Shop for information of interest to young people, including advice on education, training and health will be set up in Hindley Street. A youth Expo showcasing the technical talents of young people will occur and scholarships will be granted to help further specialised study or training.

As well as this, young people will have the chance to voice their opinions and propose legislation in a Youth Parliament. Run in conjunction with the YMCA and similar to a current scheme in Victoria, this will be a training ground for public speaking, debating and learning just what goes on in that big grey building on North Terrace.

But amid all of this rosy happiness comes a great increase in the powers police have over young people, as Bob explains:

"One of the things with the new Juvenile Justice System that has to be monitored very closely is how that significant police power is going to be used and how those relationships between police and young people are going to be monitored because the new Juvenile Justice System gives the police tremendous power to decide on the spot whether something is minor, major or whatever. In a perfect world with perfect police, that would work perfectly but we know that when you're under pressure at two o'clock in the morning

and you've got some young person, there is a potential for things to go wrong. Often you have young police who are not much older than the people they are dealing with but in our policy there is specific reference to developing better relationships with the police. It comes back to the point of young people not being seen as the baddies of society. Young people basically get a bad press."

It must be said though that this forty-something year old does seem to want to improve both the status and opportunities available to young people. Instead of having one experienced (read old) staff aid, he has two, both in their early twenties. And he has plans to

"...the new juvenile justice system gives the police tremendous power to decide on the spot whether something is major, minor or whatever."

-Bob Such

develop a consultative council made up of youths from all cross sections of the community to advise him.

Possibly the most important initiative, however is the Youth Friendly Charter. He says all government agencies will be required to outline their particular youth program and what they are planning to do for young people in the future:

"With STA just as an example, are young people depicted or treated in some way which is not all that welcoming, with the implication that it is the young people who are causing the problem? We're trying to get a change in an attitude which has been negative towards young people and blaming them for the ills of society."

If the rhetoric is to be believed, then Bob Such will have taken Youth Affairs a long way towards being more equitable and accountable in the treatment of young people. But a politician's promise is infamous and we will have to wait until Dr. Bob has had time to prove himself as a friend of the kids. If the post script to my interview with him is anything to go by, have faith. Bob Such in person came running out of Parliament House and down North Terrace to give us a photo. It's nice to know that he is not too big for us little people.

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ALTERNATIVE

THINGS THAT NEVER HAPPEN



Wolf '94

Oriental Excess: Life as an

Ian Richardson spent eighteen months in Taiwan, teaching English and soaking up the culture. Here, he offers advice to those thinking of attempting a similar venture and shares his thoughts on what it's like to be an Australian man in Taiwan.

Taipei - Not the Paris of the East

In economic terms, Taiwan these days is pretty much a developed country; flush toilets, supermarkets, a full range of American fast food chains, etc. The capital, Taipei, is one of Asia's many big, booming cities and the signs of wealth are visible everywhere, from the Mercedes in the streets to the rash of ostentatious boutiques, bars and restaurants springing up everywhere. Despite this, or maybe because of it, Taipei is an incredibly harsh living environment: filthy air, construction and traffic noise 24 hours a day, mountains of rubbish on the footpaths, thousands of motor scooters trying to run you over when you cross the street. Just a couple of parks serve this bleakly grey and ugly city of 3 million. Add to this a brutal, six month tropical summer and rainy weather pretty much all year round and it's a wonder anyone chooses to live there at all.

The best thing I can say about Taipei as a lifestyle choice is that it's very convenient for shops and food, simply because it's so densely populated. And because it all fits into such a small area, the serenity of Taiwan's beautiful mountains is only a half hour's motor-bike ride away.

Culture Shock

Taiwan is a little island hanging off the south-east coast of China. For the last 100 years, it has been separated politically from mainland China, but

You don't go to Asia to go to Western bars, eat Western food and listen to a bunch of grizzled old farts bitching all day about the way the locals drive, litter and dawdle on the footpaths.

historically it's been part of China and it's basically Chinese today. 98% of the population are of Chinese descent and the national language is Mandarin.

China's rich culture has developed independently from the West for 5,000

years. Little wonder, then, that what's considered normal and acceptable there is somewhat different. In Asia, everything is different. Culture shock isn't just landing in a city where everybody looks different and nobody speaks your language, it's all those hundreds of

pect you to understand every point of Chinese etiquette. Whatever you do, don't isolate yourself from them and retreat into the ex-pat enclave, like so many foreigners everywhere in Asia. You don't go to Asia to go to Western bars, eat Western food and listen to a

land trail hear the stories about 19 year olds arriving in Taipei on a tourist visa, finding teaching work the next day and leaving six months later, \$10,000 richer. Many arrive to find they hate teaching and hate Taiwan, but stay anyway out of economic necessity. Taiwanese authorities have tried to discourage this class of largely bad, irresponsible teachers, but Taipei still supports a huge, transient community of young, hostel-dwelling world traveller types, all focussed on the goal of making as much money as possible before their visas expire. I spent my first two months in Taipei in a hostel and despite the noise, lack of privacy and petty theft, the thing which depressed me the most was that I was completely ignored, except when someone wanted to know where I was working and what the wages were like.

Of course, there are some nice foreigners living in Taiwan, but you may want to think about bringing your own friends or risk a date with loneliness.

White Man in Asia

The other striking thing about the Taipei ex-pat community is its dominance by men. The Teaching English as a Foreign Language (TEFL) profession has traditionally attracted more women than men, but in Taipei men outnumber women by about 4 to 1. The reason? Chinese women. They really think Western men are wonderful, even the un-charming ones and the feeling is definitely mutual.

Any man who is at all attracted to sweet, child-like women tends to go crazy in his first few months in Taiwan as he adjusts to new, near-Modra levels of female attention and approval. Where else can you join English social clubs which pay you to go to night clubs, drink heavily and chat up their female membership?

Of course, going out with Taiwanese girls has its drawbacks ... the language barrier, lack of shared cultural background to fall back on in conversation, etc., but to many couples it doesn't seem to matter much. An amazing number of guys end up marrying their sweethearts and staying for good.

Women, on the other hand, find their sexual power radically diminished. Ignored by Western men, often unapproached by shy conservative Chinese men, many never recover and soon head for ego-restoring territory.

Life in Ex-pat Land

Actually, you may find ex-pat culture more alienating than Chinese culture. I went there expecting at least some support from my fellow fish-out-of-water but found more ruthlessness and competition than care. For a start, Taipei draws economic opportunists like a magnet, including hundreds of small-time male, would-be entrepreneurs.

For unqualified and inexperienced teachers, its reputation as a get-rich-quick destination is unparalleled. All across Asia, backpackers on the over-



Little Mongrels

unanticipated quirks - some delightful, many a complete pain in the arse - that conspire to disorient and alienate the outsider.

I'll never forget the first time I was asked, out of the blue, to sing a song by my students. Solo and unaccompanied, I swallowed my embarrassment and belted out the first verse of Waltzing Matilda. My class of high school girls all sat in stony silence.

"Erm ... we wanted you to sing a love song," came the explanation.

I can't possibly prepare you for Chinese society - I still don't understand it very well myself - but I can say Taiwanese people are generally very kind and friendly to Westerners and don't ex-

English Teacher in Taiwan

What does an English Teacher do?

Teaching English was for me the best part of my experience ... challenging, stimulating and damn good fun. Put aside all those high school memories of boring French lessons ... Taiwanese students have been through all that with English and still can't speak it very well. They need opportunities to practice speaking and are looking for a good time too. That's really the role of the EFL teacher in Taiwan, to bridge the gap between all those school grammar lessons and the very real need

Like everywhere, there's a heavy American influence hanging over Taiwan. As an English teacher, you'll have to adapt to this. Taiwanese kids learn American spelling and even use a phonetic alphabet based on American English to help their pronunciation. They won't be used to hearing Australian pronunciations for words like "can't", "job" or "horse" (roll those r's) and may even attempt to correct you. For these reasons, many schools hire Americans in preference to other nationalities.

Don't despair ... many schools will hire almost anyone with a big nose and round eyes, even non-native English speakers. In my hostel, there was a Swede who was always asking me the questions his class had stumped him with that day.

Eg. Stefan: What do you call it when girls tie their hair this way?

Ian: Pigtails.

Stefan: Oh. I told them 'flip-flops'. (American for thongs.)

The most readily available work in

Hundreds of Taiwanese business people have started little English schools to exploit the demand for learning English from a real live foreigner

many Taiwanese have to be able to use English to communicate.

They want a happy, entertaining teacher who will get them actively involved in the lesson, through games, discussions and other activities. The beauty about teaching English as a foreign language is that you're almost unlimited in what you can present to your class, so long as they're practicing some aspect of English. Chinese people love to sing and to wrap up a lesson on talking about your daily routine, I found teaching Monty Python's "I'm a Lumberjack" usually went down well.

You don't have to be able to speak Chinese ... EFL almost everywhere these days is taught by the "immersion method", i.e. all instructions and explanations are given in English and students are discouraged from speaking their native language.

Chinese adults are all you could hope for as students; respectful, well-behaved, reasonably hard-working and also potentially very lively and enthusiastic. They will seem fairly reticent at first but they are not as passive or opinion-shy as often thought. If you're patient and maintain an encouraging, outgoing attitude, they'll come out of their shells. And at the end of the term, they'll take you out to dinner and give you a lovely sweet card.

The pay is good, \$20 - \$25 an hour, and the cost of living similar to Adelaide, so you can save money even on a light teaching load. And teaching jobs are still quite easy to come by in this neck of the woods, even for the inexperienced and the unqualified.

the little mongrels impossible to control but if you can channel their vast reserves of energy and enthusiasm, it's excellent fun.

The demand for foreign teachers in Taiwan is all from the private sector. Hundreds of Taiwanese business people have started little English schools in the past ten years to exploit the huge demand for learning English from a real, live foreigner. Many have no background in education and end up providing no curriculum, no teacher training or support, students of different levels in the same class, etc. All I can say is, try to get in to one of the bigger, better "chain" schools - ELSI, Jordan, Gram, Hess. It's crucial when you first start teaching to have some support, and hopefully a few experienced teachers around you to help with teaching ideas.

Another thing to anticipate is the strange, inverted schedule of the English teacher. Most Taiwanese of both sexes work fulltime and want their English lessons from 7.30 - 8.30 am,

ing something Chinese, like Mandarin, Kung Fu or massage.

Lastly, do one of the one month TEFL courses offered by TAFE here in Adelaide before you go. They are not cheap (about \$1,700) but they will enhance your employability and, most importantly, give you some idea of where to begin the first time you walk into class.

So, you reckon you might be mad enough to give it a go? Here are a few last practical details to help you get started...

- You cannot tee up work, or work visas from Australia, so don't bother trying. Your job search must start in Taiwan with ads in the local English newspapers and any contacts you have over there.

- You need a visa to enter Taiwan. Call the Taiwanese consulate in Melbourne - (03) 621 2988 - for the forms. They'll fix you up with a two-month tourist visa, which is extendable for an additional four months for some good reason, such as studying Chinese (*not* teaching English, which is very illegal on a tourist visa).

- Take a copy of your degree, if you have one, so your school can get you a work visa. You'll have to fly out to Hong Kong or elsewhere to get it stamped in at a Taiwanese consulate.

- If you don't know anyone in Taiwan, probably the best place to accumulate job contacts is a hostel but I wouldn't recommend you stay there very long. Schools in Taiwan, incidentally, don't assist teachers in finding accommodation, as they do in many parts of the world, but with foreigners coming and



West End Boy, East End girl

Taiwan is teaching primary school kids. It seems every parent on the island sends their kids to English school on Wednesday and Saturday afternoons. Teaching kids is the best and the worst kind of teaching. A lot of people find

going home again to sleep, then getting up to teach from 6.30 - 10.30 pm and also teaching all weekend. You can sometimes find pre-school classes or private students during the daytime, but many people fill up their days learn-

It wasn't exactly a comfortable experience, but it was never boring

going all the time, apartment space isn't hard to find. And, unlike Japan, Taiwanese apartments are a reasonable size.

For further information on Taiwan, try the Lonely Planet travel guide. For information on the teaching scenes in other parts of the world, try Susan Griffith's *Teaching English Abroad* or for a details look at Japan, Korea and Taiwan, John Wharton's *English in Asia* is good.

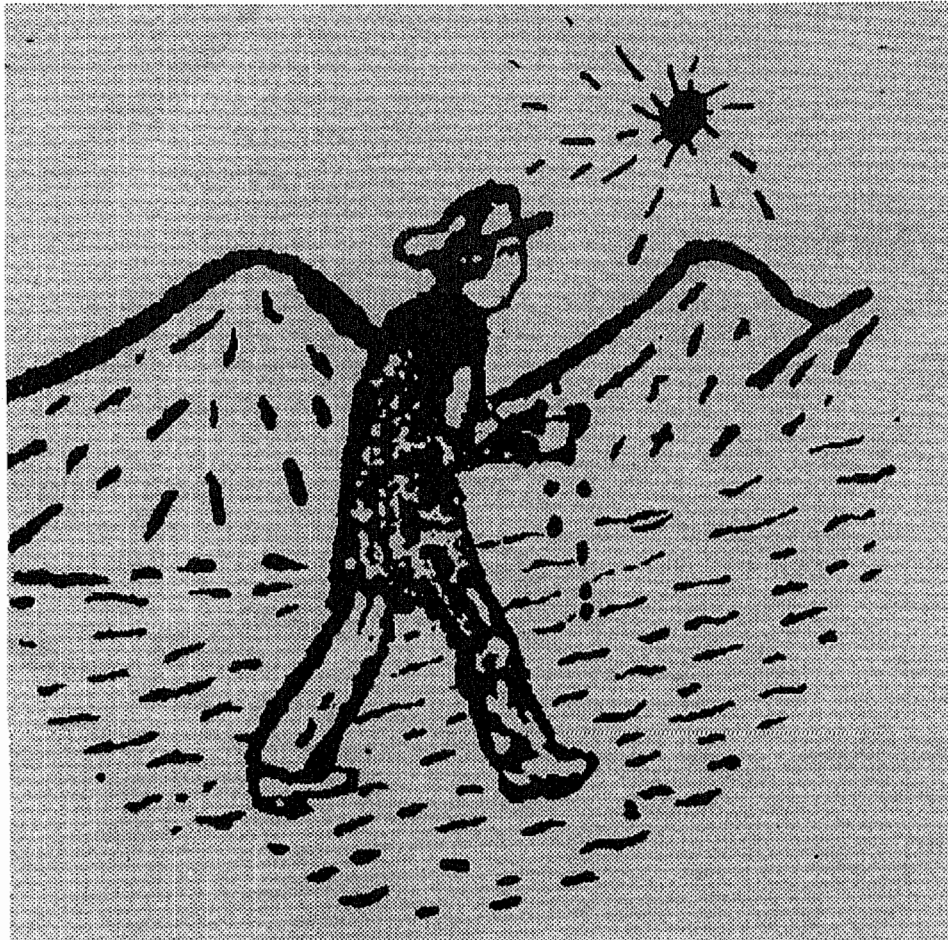
Good luck if you go. Mine wasn't exactly a comfortable experience, but it was never boring.

Fear and hate in Guatamala

On the 14th of February, I had the opportunity to meet a rather remarkable person: Leoncio Sanic Simon, an indigenous Guatemalan speaker. Leoncio belongs to a number of organisations who are concerned with affirming the culture of the indigenous people and fighting for access to sufficient education, housing, health and respect for fundamental human rights. He is the founder of 'Achim Ixim' (People of Corn), which is a committee of poor indigenous peasants from the Guatamalan highlands, who have been displaced from their land due to violence and persecution by the army. Leoncio is also a member of the 500 years National Movement, national coordinator of the indigenous Black and Popular Resistance Movement and was a delegate to the World Indigenous People's Conference.

His speech at the Global Education Centre, was one of many interviews and talks he has given as part of his whirlwind tour of Australia. A tour that could easily cost him his life. The Guatemalan authorities do not take kindly at all to any form of criticism, particularly in the international sphere. Hundreds of people are murdered, tortured, extra-judicially executed and imprisoned every day by Guatamala's oppressive regime, purely for belonging to an ethnic group, association or for expressing any dissent against the government line at all.

Leoncio spoke about the work of Achim Ixim and the reality of life for the majority of the population of Guatamala; a life of struggle and fear. For at least the past 30 years there has been internal armed conflict, the majority of the in-



"Indigenous peoples throughout the Americas have a 500 year history of struggle to survive the ravages of colonisation. Today's indigenous activists have frequently paid for their efforts with their lives and their liberty."

digenous people being caught in the middle. Part of the committee's work is trying to provide education, health care facilities and development projects for the many widows and orphans who are

left. The committee also works to stop human rights abuses from occurring. Leoncio spoke of how the major problems that are faced by the indigenous people of Guatamala can be seen to arise

out of the repressive military dictatorship, of their country. Indigenous people form the majority of the population in Guatamala. Threatened by the prospect of a democratic uprising of the people, the government has a systematic policy of oppression against any individual or group considered a threat. As Leoncio stated "the government has no respect for human rights". In consequence, peasants are driven out of their native lands and herded à la Nazi Germany into 'development villages', with many peasants being forced to work as para-military groups; the threat of imminent death hanging over their heads at any signs of dissent. "Achim Ixim was formed in response to the oppression of the government and consists of women and men from different communities joined together in the political and cultural struggle of our people" Leoncio explained. When asked what it is that we in Australia can do to help the plight of his people, he replied that "the government is always afraid when people like myself speak out. Your expression of solidarity through letters and telegrams would be a great help".

As an Amnesty International Report on Guatemala comments, "Indigenous peoples throughout the Americas have a 500 year history of struggle to survive the ravages of colonisation. Today's indigenous activists have frequently paid for their efforts with their lives and their liberty."

Leoncio Sanic Simon is such a person, someone who is willing to die to spread awareness about the plight of his people
Tania Collins

Relax...it's only Mardi Gras

Adelaide Uni may seem decidedly 'straight' this week as Queers desert Adelaide and head east to enjoy the events leading up to the 1994 Sydney Gay and Lesbian Mardi Gras.

The festival is the largest gay and lesbian festival in the world, and is unique among Australian festivals in linking arts, culture, politics and social reform to wider public purposes through celebration.

This year, for the first time, ABC-TV will be broadcasting a Mardi Gras special, on Sunday March 6th at 8 30pm. The broadcast is the outcome of negotiations over the several tears and will serve to bring this event to an enormous audience. The event, for all its popularity, has previously received little mainstream media coverage.

Last year 500, 000 people lined the streets to watch the parade, with about 200, 000 attending the sold-out dance party at the Sydney Showgrounds afterwards.

The Mardi Gras Festival runs over four weeks and includes performing and visual arts, a comedy festival, Queer TV and radio, a swimming carnival, and many other diverse events. Our PM, Mr Keating, described the Mardi Gras as "... one of Australia's most colourful cultural events.", while NSW Premier John Fahey acknowledged that it "... has made an important contribution to tourism and the cultural variety of Sydney."

Indeed the net economic impact by international visitors to the 1993 Mardi Gras on the national economy exceeded that of the Adelaide Grand Prix, the Australian Motor Cycle Grand Prix and Adelaide and Melbourne's Festival of Arts.

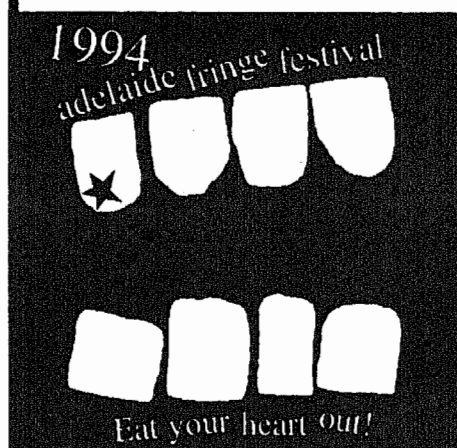
Overall though the festival is a celebration. It is a celebration of our diverse sexualities, Gay and Lesbian culture, and achievements. It is an opportunity to affirm the pride, dignity, and identity of the community -



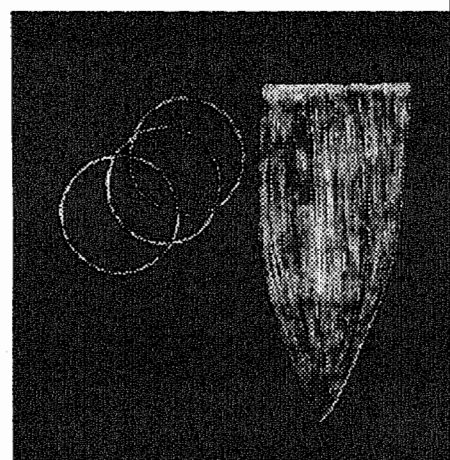
Mardi Gras 94 - it just keeps on getting better.

but it is also a bloody good time. Due to the Mardi Gras commitments of many members, Adelaide Uni Pride

will not be meeting on Thursday. Come along on Thursday March the 10th for the first meeting.



Festival Fringe Liftout



Eight pages of Festival and Fringe reviews. Go crazy.

We will shock you

The Tokyo Shock Boys are currently in Adelaide for the Fringe festival. Performing at the Star Club, they have amazed and delighted audiences with a terrifying array of death defying stunts. Tim Gow went along to their show and also managed to catch up with them and their manager and interpreter Trudy Nodohara whilst they were relaxing in the Fringe courtyard.

Humour is often a very difficult thing to analyse. This is not true merely because of its highly subjective nature, but also because it seems to be triggered off by unexplainable impulses. However, no analysis is necessary to come to the conclusion that The Tokyo Shock Boys are definitely funny. Having formed four years ago, former solo standup comedians Sango, Nambu, Gyuzo and Danna have since performed in a variety of venues throughout Japan. In Australia, their show differed slightly from the type of act that the Japanese audiences are used to:

"In Japan of course we don't have that language barrier so we can be a bit more harsh on the act and constantly continue with monologue and dialogue. We also do a lot of performances on university campuses; we really like that and it's a very upbeat kind of show. When we come here to Australia we have that language barrier, so we dress up in Samurai costumes so you can understand what Samurai is to the country of Japan. We also try to emphasise the individual elements of the act so that you guys will understand it better."

The Australian show also proved to be very upbeat, and began with the Tokyo Shock Boys exchanging pleasantries with the audience in the aforementioned Samurai costumes. After making their way to the stage, the fun began. The act seemed to be performed in what could very loosely be described as two sections. The first section saw Nambu, Gyuzo and Danna attempt to "torture" Sango, as well as a variety of

comparitively simple stunts. These included fart lighting and ingesting lighter fluid before blowing it through a flame to create a huge ball of fire. The latter section saw Sango take over as MC and the other Shock Boys indulged in a little friendly competition to see who was "number one". Guyuzo triumphed in this competition; his use of firecrackers proved to be more daring than any of his colleagues could manage. This brand of bravado has been screened on Japanese TV; however, they need to be careful as to which stations they appear on:

"Yes, we're on TV a lot in Japan. The programmes that we're on cater mainly for students. We rarely appear on TV stations that cater for a more adult level; when we are they get a lot of complaints, so we stay on stations that cater for a younger crowd. However, sometimes the ratings are so high that we get complaints even on these stations."

Many of the stunts seemed very dangerous, and this was confirmed by Nambu as he showed off some of the scars and burn marks he had accumulated from four years of being a Tokyo Shock Boy. However, this is not something that he could have done in his native Japan:

"In Japan we'd have to say no we haven't (been injured) because the television stations would never allow us to appear on their shows. Here, it's a lot freer; we can say yes I have been burned or yes I have been injured."

So have Adelaide audiences responded well to the Shock Boys?

"Yes, we're having a really good time. The au-

diences have accepted us quite well. Although we've only been performing for about a week now, the impact and the contact with the audience seems like it's much better maybe than in Japan, so we're being received quite well."

The good feeling generated between the audience and the performers seems to have been extant to the point that Sango felt compelled to invite some of the patrons to the stage. Predictably, this proved to be difficult at first; however, two willing participants were eventually found and subjected to a series of stunts which were, thankfully, somewhat milder than those enacted by the Shock Boys alone, although they were sufficiently scary to strike fear into the hearts of those lucky enough to catch Sango's eye. This part of the act highlighted one of their great strengths; namely the ability to communicate with

the audience in spite of the language barrier. Indeed, this formed a basis for some of the humour. This was perhaps the reason that the show was so enjoyable: whilst some of the acts being performed were terrifying (and at times grotesque), the friendly and disarming manner with which they were undertaken offset this, allowing it to retain an air of slapstick fun.

After they finish at the Fringe, the Tokyo Shock Boys will be heading off to Sydney and Melbourne for some shows. Before they do, I'd recommend that you go and see them. They are certainly amongst the most unique comedy acts to play at the Fringe (or anywhere else for that matter), and their warmth of personality and ability to draw in the audience make them entertaining and compelling viewing.



The Tokyo Shock Boys: Gyuzo, Sango, Danna and Nambu.

Laugh, I nearly did

Stars of The Late Show
Star Club
Until March 13

At nine o'clock on Sunday night I saw the Stars of the *Late Show*. During the days leading up to the big event, I had been beside myself with anticipation. I couldn't believe it - those pop culture demigods themselves, subjects of many an admiring Monday lunch conversation, right there on the stage, less than twenty metres from my mere, mortal flesh. The crowd around me, too, were a buzz-buzz-buzzing away. Exhilarating? I should think so! In retrospect, however, I think my expectations may have been a tad too high...

I had, perhaps foolishly, been expecting some sort of recreation of the *Late Show* television programme. Quite how I thought they would achieve this with only three of the cast members in attendance, I don't know. These three people (Judith Lucy, Tony Martin and Mick Molloy) actually took the sensible option, and went for a format which was completely different from the television show. They each did a solo stand-up routine, linked together by short duo efforts from the blokes.

The stylish Ms Lucy kicked off the programme by hopping off the stage and doing a bit of the dreaded Terror-



Those sexy kids

ise -the- Front-Row Audience Participation. She is very quick with the one liners, and once she had worked the audience up to a suitably warm condition she returned to the stage to deliver the rest of her routine. She did pervert jokes, she did tampon jokes, she did all sorts of funny things. Judith Lucy is an extremely amusing, cool person, and she played well to a receptive and appreciative audience.

Next in line was Tony Martin, look-

ing very neat, tidy and reserved. He delivered a neat, tidy and somewhat reserved performance. This was also well received, but I must confess that his section of the show has left little imprint on my memory - middle child syndrome, no doubt. While amusing at the time, his show is not something I will carry with me for the rest of my life. In fact, I was not even carrying it by the end of the night.

Tony Martin, although funny (the

fabled, forgettable Mr Nice Guy), was overshadowed by the nation's anti-hero, that ragamuffin Mr Michael (Mick) Molloy. Mick staggered on stage, Coopers in hand, and proceeded to give us a rather inebriated version of a stand-up comedy performance. Really, it would be more accurately classified as a sway-around comedy performance. He was also very funny, and bestowed several of his winning smiles upon the screaming (well, maybe not quite *screaming*) throngs below. Mick was really the only one of the three to get any heckling, and he retorted to this quickly and crushingly, not to mention amusingly.

Mick Molloy spent a lot of his section of the show staring at the stage, or pacing around, or grinning into his beer. While he was funnier than most of us could ever hope to be, his performance did lack that proverbial certain something. This became apparent when he did a short sketch with Tony Martin. He seemed to be much happier when he could feed off another cast member, and they came much closer to capturing the mood of the television show.

Stars of the Late Show is certainly well worth seeing (if you can get tickets). It's very, very good. It's just not *great*. Don't expect the best, and maybe you won't be disappointed. The *Stars* will be appearing at the Star Club, Lion Arts Centre, until Sunday March 13.

Maddie Shaw

And then there were three

Del Rubio Triplets
Star Club
Until March 12

I am very, very glad that I had seen the photos beforehand. When my editor pressed two tickets into my hand last Tuesday morning and told me to go and see the Del Rubio Triplets I was at least partly prepared for the show. Partly. The only instruction he gave me was that I should start right now to try to think of a nice way of saying "over-60". In the end it wasn't necessary. Nothing was - the Del Rubios don't need anything they don't bring with them.

In the dark of the Star Club (and I'm sure that table service probably seemed like a very good idea at the time) I waited expectantly for the arrival of what I knew would be quite a sight - hot-pants,

knee-high white boots and more blonde hair than is at all reasonable, times three. They didn't disappoint. Guitars at the ready, they appeared, and the carnival of kitsch could begin. And what kitsch - some of the finest you will ever be taken aback by. If the poster had me prepared for the sight of the Triplets, nothing had prepared me to hear Devo's "Whip It" as an opening number. One of them (the one with the, er, blonde hair and guitar...on the left) explained that they'd got into this "rock thing" to please an audience increasingly younger than they found themselves. At least I think that's what she said. It took about three songs to realise that everyone at the front row of tables thought they were hilariously funny while everyone at my table was wearing an increasingly mystified expression. A glance at the ceiling explained this. In the Star Club the front row of tables is beneath a nice high concrete ceiling which drops about nine feet to become a tin shed for everyone else. Somebody ought to tell the folks

running this one that not very surprisingly, the acoustics are poor to middling for anywhere except the best seats. Since the night I went the house was only about three quarters full, my friend and I went and got good seats by walking up to a table in the front row, sitting down and smiling drunkenly at the people already there. I strongly recommend that you do the same. The difference was marked. I could now hear the banter, the jokes and most strikingly of all, the harmonies. God dang it, I thought, these gals (and yes, that's the correct term - ask the Del Rubios themselves) can sing.

Having kicked off in a decidedly eighties vein, the Triplets didn't stay there. We got a rumba. We got "Unforgettable" (which was). We got "Walk Like An Egyptian" (they didn't). The *Wizard of Oz* medley was a little scary, because by then I realised I knew the words to an embarrassingly large fraction of the songs (come on, own up if you can sing the second line to "Ding Dong, The Witch is Dead"...) and what was worse, I was

singing along. When I didn't know the words, I clapped my hands. When I had to hold my beer, I slapped my thigh. A bemused onlooker had been turned into an enthusiastic participator, and that is the essence of the Del Rubio's talent. No matter how much you may have watched the first few songs with a pained expression, trying not to look at the go-go boots, if you weren't grinning and clapping by the end then you're a genuinely troubled sourpuss. See a psychiatrist

Their singing is better than their guitar playing, but their stage presence is better than either. By the time The Doors' "Light My Fire" was announced it all seemed perfectly natural, and I watched this unlikely trio sing "Like A Virgin" without even a trace of irony. We got Roy Orbison. We got The Beatles. Mostly, of course, we got the Del Rubio Triplets, who are more fun than any of them.

Nick Fryer

Cheery as hell

A Cheery Soul
Queensland Theatre Co
Her Majesty's Theatre
Until March 2

Adelaide University's very own Theatre Guild presented the world premieres of three Patrick White plays back in the 1960s, but Adelaide has had to wait until now to witness a professional performance of *A Cheery Soul*. The reasons for this are baffling, as the play itself is lively, incisive and often very funny. However, this Royal Queensland Theatre Company production, under Neil Armfield's assured direction, makes it almost seem like it was worth the wait.

The three acts of the play weld together a fragmented, schismatic portrait of its major character. The part of Miss Docker must stand as one of the most significant and challenging roles for a female actor in any Australian play. Sanctimonious, overbearing and do-gooding, Miss Docker spouts praise to a bourgeois Christian god while keeping a more-than-healthy interest in the affairs of others. Loud and interfering, she is quite simply the Neighbour from Hell.

Each act of the play charts the degeneration of Miss Docker, culminating in a blackly comic scene in which she takes the act of being pissed on by a dog as a sign of judgement from God for her self-righteous moralising. The first act deals

with Miss Docker's short tenure in the house of Mr and Mrs Custance, a childless, happily-married couple. The second act concerns her arrival in an old-age care home, while the final act changes tack again to examine Miss Docker's relationship with God and her local clergyman, Mr Wakeman. The first two acts are ultimately more satisfying - they are certainly funnier, and provide a charming retrospective on suburban life in the 1960s, thanks in part to Bill Haycock's quaint set designs. The final act is rather more difficult to come at, and the scenes between Mr Wakeman and his wife seem like an unnecessary divergence.

Carole Skinner is excellent in the role of Miss Docker. She and director Neil Armfield have obviously worked hard on Patrick White's dialogue, discovering its various pitches and dips, and also allowing the sardonic humour which permeates every line to come through. Skinner demonstrates an admirable vocal range, knowing perfectly when to mutter, and when to let go with a full rip.

The other actors also distinguish themselves, most especially Kaye Stevenson in the role of Mrs Hibble. Her character sits in a slightly hunched position in the old age care home, repeatedly making sarcastic and cutting comments, in a way that one can imagine Patrick White himself doing. Max Cullen and Jennifer Flowers also do well in the roles of Mr and Mrs Custance.

Nigel Levings' subtle lighting design provides powerful swings of mood for the production, but the translation in the staging to Her Majesty's Theatre has

been less satisfactory. As Neil Armfield explained to a bemused preview-night audience, the sight lines for people in the stalls are poor in a number of scenes. The sight-line difficulty does not ruin the pleasure of the performance, but remains as a niggling little irritation. The sight-line problem also causes some difficulties for the acoustics.

But these were minor glitches in an otherwise excellent production. In a Festival dominated by international acts, *A Cheery Soul* is a sterling reminder of just how good Australian theatre can be.

Bravo!

David Mills



Carole Skinner as Miss Docker

Giveaway

On Dit has six free passes to Earcleaver.

Earcleaver is "an extraordinary music experience based on constructed and found sounds fused through computer and electronic genius by two men, two women, a rock star, an adjuster and a large fresian with horns".

Come into the *On Dit* office (downstairs in the George Murray Building) after 12 on Tuesday. The first six people receive free passes.

Playing up a storm

The Tempest
Parting Co
Wills Court
Until March 5

Parting Company's *The Tempest* is a good night of Shakespeare. Set in Wills Court, around a shallow pool and beneath overhanging trees, Cate Rogers and Gina Tsikouras have brought the play back to the realms of popular and relevant entertainment. While the themes and plots stay true to the original, what has been done, by way of new interpretations and new emphases, takes the piece in new, and occasionally distracting, directions. Love and lust, nature and nurture (for all those psychology students out there), tragedy and comedy. There's even a gay subplot. As Cate Rogers said last week, "It has enough universal elements that it can take what-

ever you do to it."

It all starts as the Queen of Naples (Ann D'Angelo) is returning to Italy from the marriage of her daughter in Tunis. As she and her entourage cross the Mediterranean, a wild storm erupts. The storm has been raised by Prospero (Tim Heffernan), former Duke of Milan, who was deposed and set adrift at sea some twelve years before by his brother Antonio, with the assistance of the Queen of Naples. Making the most of his enemies' difficulties, and with the aid of his nymph Ariel (Juliet Nicolle), he washes the Queen and her court, including the villainous Antonio, overboard, on to the island, and into his power.

Prospero seems to have kept himself busy these last twelve years educating young Miranda (Caroline Mealor), and having a raging affair with Ariel. The menial work around the island is carried out by Caliban (Damien Storer), son of the former inhabitant of the isle, one Sycorax the witch, and now Prospero's

slave. Unhappy with this new station, Caliban has already tried to rape the fair Miranda. When he meets up with two of the survivors, Trinculo (better known as the "Southern Californian light relief"), and Stephano (a drunken James Bond impersonator) he sees a chance, with their aid, of taking back the island from Prospero.

The Queen, on the other hand, spends a lot of her time on the island mourning the loss of her son, and listening to Gonzalo (Anthony Hawkins), her advisor. He seems a poor choice as advisor, since despite all the dark muttering, and other things, going on between Sebastian and Antonio, he hasn't quite cottoned on that there's a plot afoot to kill the Queen. Antonio (Nicholas Bishop), having usurped his brother's throne in Milan, is urging Sebastian (Jeremy Storer) to do the same thing with Alonso, and tempts him with thoughts of power, and a bit of a kiss and a cuddle. But just as they are about to carpe the diem, Ariel steps in, saving

the Queen from the queens, as it were. As if the island wasn't busy enough with all this going on, it turns out that the Queen's son Ferdinand (Gawain Gollop) isn't really dead, but passionately in love with Miranda instead. Prospero, making the most of the fact, places a spell on Ferdinand, and uses him for all the jobs that Caliban used to perform.

So there you have it. Will the plot against the Queen succeed? Will Caliban and his merry pals kill Prospero and take over the island? Will true love triumph in the face of a father-in-law like Prospero? Everyone knows what happens. Just go and see how! To be honest, the production staggers a bit under the weight of its own cleverness. But the work that Cate and Gina and the cast have done over the last few months seems to have paid off. The music sounds suitably "rich and strange", echoing off the Elder Conservatorium. Parting Company's *The Tempest* is funny, fascinating, and worth going to see.

Michael Nelson

Grown-up stand-up

**Bitch! Dyke! Faghag!
Whore!**
The Proscenium Club
Until March 9

The first thing that hits you as you get inside the Proscenium Club is what's going on up on stage. Eight or so Go-Go dancers, male and female, in costumes ranging from lace G-strings to leather and studs, were bumping and grinding away all over the place. Now I'm a fairly sensitive new-age guy, so I started toward the bar, trying hard not to look at the stage. I grabbed a drink, picked a dark corner to sit in, and watched all the other SNAG's trying not to look at the stage either. Welcome to *Bitch! Dyke! Faghag! Whore!*, a funny, touching tour through the life of Penny Arcade.

The daughter of Southern Italian immigrants, Penny Arcade, aka Susana Ventura, grew up in the 1960's in New

York. From there, she has seen the advent of political correctness, the issues surrounding censorship, or institutionalised fascism, but far from being intimidated by all this, she's chosen to fight. Throughout the show, she assumes a variety of roles, from a Louisiana prostitute, to a small girl telling us about her lesbian Barbie dolls, and finally emerges as herself. While she never ceases to be funny, it's her refusal to look the other way at uncomfortable issues that gives her show its strength. Pointing at the Go-Go dancers, she asks, "Do you think these girls don't know you're judging them?" And the audience shuffles their feet in embarrassment. But that's the kind of show it is.

The only issue she doesn't reward with her humour is AIDS, and that's probably because AIDS isn't much of a joke. Especially if, like her, you've lost over two hundred friends to it. She questions the morality of the inaction that seized America, of the people that labelled AIDS "God's vengeance" and "the gay plague". "When thirty-four people first



Penny Arcade

died of legionnaire's disease in the 'States, President Carter went on national television to allay everyone's

fears. Why didn't the same thing happen when the first AIDS deaths began?"

Ms. Arcade is a consummate performer, who, in spite of her anger, hasn't lost her sensitivity or humour. It's like being confronted and hugged at the same time. She shares her life and dreams and disappointments, and at the end of the show, you come out feeling inspired. *Bitch! Dyke! Faghag! Whore!* is stand-up humour for grown-ups. Penny Arcade doesn't compromise an inch in telling you what she believes, and it's more for your sake than hers that she tells it with such humour. If it comes across as theatre with attitude, then it's because she's in a hurry. "Pretty soon, no one will go out at all; they'll stay at home, watching 500 channels. There's just so little time to reach people." The season runs till March 12, and all the tickets are \$10 from Bass. You've got sixteen days left before Ms. Arcade leaves town, and we're all stuck with the telly again.

Michael Nelson

Eastenders

East
Tryst Theatre
The Chapel, Theatre 62
Season Closed

and is one of the clearest expressions of what it means to be working class (be it from London, New York or Adelaide) in the whole of dramatic literature. It manages to perfectly balance criticism of the narrowness of vision (chauvinist sexual attitudes/ mindless violence/ gratuitous vandalism) with a celebration of life itself (raw energy, honesty of emotions, reliability under pressure and the poetry of pure personality). In striking this balance it manages to imply that the middle classes, who do not display the latter qualities, are responsible for the creation of the former ones as a direct result of economic exploitation.

Please don't think of it as turgid political diatribe, however; when I said celebration I meant celebration. It does this primarily through the force of the language. *East Enders* or *Me and My Girl* it isn't, these are real people speaking their own language. Indeed, there is one speech by the young Mike which must have been written solely to find out how many times you can say 'cunt' in as short time as possible, without it either losing its shock value or of becoming gratuitous (surprisingly quite a few). All the time Berkoff is striving for poetry, in this instance through repetition. Whilst he uses real language, he heightens it to the max, winding up the rhythm so that it spills out like Shakespeare performed by the Young Ones without television's inbuilt censorship.

It is precisely in this area, the handling of the language, where I have my reservations. I don't mean the accents because they were entirely convincing. Tryst Theatre's cast for *East* could have just stepped off the plane from London.

Their characterisations were also well thought out and executed. It was just that some of them, particularly the two leading men, didn't handle the rhythms adequately - I would hate to hear them performing Shakespeare, for it is the same kind of vocal control and dexterity that is required. They didn't mix it up enough, they didn't enjoy it, they didn't relish the sheer beauty of what they were saying, and I think that is half the point that Berkoff is making - beauty doesn't only reside in descriptions of fields of daffodils, it can be just as at home in the description of a knife fight behind the local dance-hall because some bastard's been staring at 'your' girlfriend's tits.

Catherine Wallace, playing Mike's girlfriend Sylv, clearly has got the required understanding and control. Every time she stood up to speak the atmosphere crackled. She could switch from the sexual bravado of a chat-up in a dance-hall, to the private pathos of lamenting a woman's role, in the snap of a suspender. She was well supported by Vanessa Cruise and Robert Scheer as Mike's parents, who both had fine moments and achieved some of the biggest laughs of the show - "eh Dad, are you fucking me? Yes you are, I can hear you." (Did I forget to say that the play uses humour to make us think?)

The direction by Janelle Wells was also brilliant. Each small scene was interspersed with old popular songs, used ironically, or sections of physical action that were handled perfectly - the family on a roller-coaster at the sea-side, the family fighting over which seat was whose at a James Bond movie, Mike and Les falling through a Dr. Who space/

time vacuum and, particularly, Les miming a Harley Davidson which Mike then rides. I have had the phrase "I am a Harley Davidson/I am a Harley Davidson" ringing in my brain for the last four days. Real theatrical magic. The physical acting accomplishments of Matthew Ferguson (Mike) and Mark Newsam (Les) are beyond question. It is just that they are the predominant characters and if they could have only got the rhythms of their speeches right then they could have turned a good night's theatre into a great one, and I wouldn't have come away wishing "if only Berkoff had been acting in it".

Eddy Knight



Quickstep

Dancing The Gay Fandango
Fandango Company
Lion Theatre
Untril March 6

One of the plethora of gay and lesbian events at this year's Fringe, *Dancing the Gay Fandango* is a group of four short dance pieces by New Zealand based Fandango Company. In a novel twist (the ultimate in niche marketing perhaps), the same show is performed by a gay male and a lesbian cast on alternate nights. The obvious dilemma this presents to the politically correct coalitionist was fortunately not one I had to face; I was given tickets to the opening night with the male cast, Paul Jenden and Louis Solino, so that is the version I'm reviewing here.

Not being an avid fan of dance, I was pleasantly surprised - if not greatly moved - by this production. It manages to explore the unique aspects of gay life and gay relationships, in particular, without being clichéd or preachy. The first - and to my mind the least successful - piece, "Cheek to Cheek", looks at the progress of a relationship via the metaphor of a boxing match. As both dancers gradually shed their white-tie outfits, the mood progresses from cold politeness at the beginning, through gladiatorial combativeness, tender romanticism and finally naked sexuality, the

movements gradually becoming less "strictly ballroom" and more balletic. The piece was marred for me by the insipid lift music of George Howard, which sounded far too much like Kenny Gee for my liking. Overall, it failed to make a great impact, possibly because it just tried to fit in too much.

Both of these flaws markedly absent from the second piece, "Watch". Arvo Pärt's dirgelike "Fratres" is the perfect accompaniment to this subtle exploration of one aspect of gay relationships - the paranoia that arises from the perceived need to keep one's sexuality out of the public domain. Smooth movements and intense romanticism are interrupted constantly by sudden glances sideways to make sure no-one is looking; the mood is one of deep love marred by cultural stigma. The point is never rammed home, however, and would probably be more obvious to a gay audience than a straight one. But the piece proved for me that this kind of performance is more effective when it aims for setting a mood rather than telling a story.

The third piece, "Bon Voyage", is a rather bittersweet treatment of the end of a relationship. It's structured around a physical going-away which, I guess, could be interpreted either literally or figuratively. A selection of Ravel's music enhances its romantic (that word again!) mood. The final piece, "The Naked Truth", aims for a more static, almost sculptural effect. The performers

are naked (as the title suggests) and lit from above, apparently to make them look kind of like Greek statues, and the movement, accompanied by an excerpt from a Michael Nyman film score, is slow and sexy. Of all the four pieces, this one draws the most on iconic, some would say stereotypical, notions of artistic homoeroticism, but for all that, it's nice to look at.

I'm curious to know how the show works with the lesbian cast, since it was devised and choreographed by one of

the men, Paul Jensen, and is obviously designed around the male body. (Having said that, however, I'm not quite curious enough to pay for another ticket!) No doubt the female dancers, Leonie Kaywood and Leanne Plunkett, have put their own stamp on things. And a production that emphasises the similarities between lesbian and gay experience, rather than the differences that too often alienate the two communities from each other, can only be a good thing.

Angus Gordon



The "other" cast

Two for the price of one

2, 1 Acts
en marge productions
Price Theatre
Season Closed

One of the many Fringe productions that was vying for your patronage last week was *2,1 acts* by en marge productions, a one and a half hour performance consisting of two one act plays titled *Here Come The Lobsters* and *Paradigm*. En marge productions originally performed these two pieces at Charles Sturt University in Bathurst, from where they hail, in November 1993.

Here Come The Lobsters was written and directed by Frazer Corfield, and tells the semi-autobiographical story of Laurie, a 22 year old university student who, it seems, has decided that it is high time he headed into the great unknown and discovered life outside his narrow university existence. This is a pursuit that could well prove worthy to many a student who, like Laurie, has spent too long soaking in the tub of intellectual but irrelevant conversations and the

occasional "life experience". Laurie's journey into the big wide world, however, stops at the bus stop where he is lucky (or unfortunate) enough to meet his own conscience, who sets him on the road to self discovery. She begins by ironing out a few of his illusions, such as his notion that heading back home to mum and dad actually counts as a venture into the real world, and the very idea that he could cope with too big a dose of reality anyway. In the end, Graham (as this conscience calls herself) decides that the only way to make Laurie grow up is for him to become her conscience, so that she can apply the diplomacy she has learned while wincing at Laurie's many mistakes, and thus make his transition through life somewhat easier. Laurie, on the other hand, in his new role as Graham's (or his own) conscience, will learn the many lessons that Graham has already learned by being forced to contemplate what Graham ought to do, rather than what she would most like to do.

Although this tale is an obvious vehicle for humour, the jokes in this play are unfortunately of a pretty low standard ('I didn't know what to do with my life,

so I decided to avoid the decision completely and do an arts degree'). Now I may just be oversensitive, but jokes like that seem to have been flogged to death by moronic, unimaginative engineering students, and therefore need not be included (even in a slightly altered form) in a play by a company that sees itself as *en marge*. However, it would be unfair to say that this play failed to be funny at all, as much of the interplay between Laurie and Graham was amusing: it simply suffered from the terrible one liners. Both Laurie's and Graham's characters were competently portrayed, but in the over-enthusiastic, over-acted manner that characterises many amateur performances. I do not think that they were helped in this matter by much of the dialogue they were forced to utter. Although the tale told in this performance was a good one, and the dialogue was sometimes funny and sometimes clever, the play suffered as a whole from an over insistence on humour, when it would perhaps have been better to let the performance rely on the merits of the story alone.

Paradigm, the second of the pieces, is a dance drama directed by Jo Croft

which is supposedly about trusting oneself and others and taking responsibility for one's own decisions. Although this wasn't immediately obvious to me, the performance certainly contained a lot of claspng one person, running away, claspng someone else and then rushing back to clasp the first person again, so I suppose that means it was as much about trust and responsibility as a dance drama can be. Although a lot of physical agility was undoubtedly involved (the amount of sweat produced by the dancers made this blatantly obvious), much of the performance was very repetitive, but perhaps this repetition was needed in order to demonstrate exactly what trust and responsibility involve (if you clasp someone enough times, that must mean you trust them). Despite all this repetition, there was some truly original choreography involving mirrors, and it was this, along with the innovative music by Laurie Anderson, Orb and Bahaia Black which prevented the performance from lapsing into complete tedium.

Cathy Abell

Something different

Out of time
Slack Taxi
Warehouse Theatre
Lion Arts Centre
Season Closed

Out of time is an original play written by Adelaide University graduate, Jenny Martin. The play was performed as a reading at Vitalstatistix last year, as well as being included in the 'First Time Out' season by the Theatre Guild (the Theatre Guild's best endeavour) last year. This play has been directed by Jenny Martin again at the Warehouse Theatre in the Lion Arts Centre on North Tce and runs until the 27th February at 11pm. The company performing this play, as well as another Martin original *Out Of Control* (running from 7-13 March), are called Slack Taxi.

Out Of Time is a play that assesses the meaning of truth, whether this be personal or universal truth. Through the eyes of the individual characters, we see that truth is dictated by the memories and experiences of our lives and the people we associate with.

This play is also a vehicle for wide theatrical experimentation of different forms and is episodic in nature, augmented by music and songs. There is really no 'Great' theme or argument within this play and it is obvious that this work comes from a true feeling for the practical nature of theatre and its

potential to mesmerise and entertain. I find this approach refreshing, in that the Theatre is still struggling to come to terms with an over literary and often boring conception of the potential it can attain.

The production of this play is in keeping with the form of the text (which is hardly surprising with the author directing her own work). The use of mime, acrobatics and a style influenced by Commedia Dell'Arte is what the script cries out for and what it receives. The style of this production is not new, but is however rarely seen in Adelaide to such an extent. The music adds dimension to the attack on the senses and the songwriting is mainly of a high standard. The musicianship is also of a good standard and there is original use of a didgeridoo providing the bass line. Unfortunately the sound production was not quite right on the night (why mike the drums with an overhead and on the bass drum, when it can't be heard clearly through the PA system? Admittedly the PA system was small.)

When the performance begins we see a 'troupe of mythological muses', who entertain us with story, therefore what we are really watching is a play within a play. On the night that I saw *Out Of Time*, the timing of the actors (pardon the terrible pun) was askew. This was only first night nerves however and I am sure that the actors warmed through the run, as they had the potential to do so. As Calliope/Lotta Irena Westbrook is amusing as the character

on a search for the meaning of truth and she coped well in keeping the audience's attention on the enviable role of Frato/Father Patrick O'Reilly who produced an athletic and extremely exciting performance, giving perfect indications of underlying lustful intentions. As well as this, he also performed on the didgeridoo.

Michael Rinaldi entertained the audience with his drumming and one of the best ways to say 'fuck', that I've heard in a long time; and his characterisation of Pedro was very amusing. As constable Rachel Sharooov, Jo Zealand produced a wonderful parody of a 'pig' copper. Steve Lennox (providing adept singing and guitar work that added to the performance so well). Hanna Ward-MacDougall and Pat Haynes all provided strong support. Julian Ferrarretto's violin playing assimilated well and added amusing touches.

This production over all, was entertaining and very funny and the actors all gave their full energies to it. The direction of the piece was handled with a creative flair and Jenny Martin should feel happy with the end result.

The only major criticism that I have regarding *Out Of Time*, is that of the attitude to acting within the production. This is not to say the acting was bad, as the standard of acting was quite acceptable. The point I am concerned with, is the skills and knowledge that an actor must have to work to the level a play such as this requires (both physically and mentally). This is the concern

of the director, first and foremost. I believe that the actors in this production were a little out of their depth or that Martin slightly neglected this point. I would encourage Martin and Slack Taxi to experiment further with this type of form, but to delve much deeper into the art and approach to acting that is required.

Aside from this criticism, I would advise everyone to go and see this exciting group of young performers to make up your own minds; it is definitely worthwhile. By the time you read this review *Out Of Control* will have probably begun. If it is as good as *Out of Time*, go and see it.

Andrew Garsden



The cast

Cuppa

I Broke his Coffee Cup
Thoth Productions
Warehouse Theatre
Lion Arts Centre
Season Closed

Monday morning, 9am, waiting at the doctor's surgery could take a lifetime, for Marina's conversational partner it just about did.

Marina, waiting to have the ideologically sound alternative to a tampon, a sea sponge, removed from within, divulges her life story to the lucky woman waiting next to her.

Marina, a performance artist, tells of the ups and downs of her life, mostly her love life, mostly relating to her latest partner, whose fault it is that Marina finds herself in the predicament she is.

He, king of political correctness, has enforced all manner of restrictions on Marina's life, all in the name of being sound.

He, the more powerful in this power-relationship, justifies numerous affairs,

even a live-in one with Marina's best friend, on account of not wanting to smother one another.

She has fallen for it all - love does strange things you know.

She, by breaking his coffee cup has finished it - obviously she is unreliable, not to be trusted etc. etc.

The idea is good: a monologue, blaming the flaws of one's life on the flaws of one's partner; easily relating to men in general; basically just your old bitch session, with lots of funny lines. Sadly it was just not carried off this way.

Marina should have been bitter, resentful, loud and strong. Instead, Marina was whingey, meek and just a little pathetic.

Much of this was due to a real lack of feed-back. Even if witty lines are popping up frequently, if the audience is dull, there's no encouragement and hence no momentum for the performer.

Maryrose Casey was convincing as someone who'd been shat on, but she just wasn't pissed off enough. Still, as one woman on stage in front of a boring crowd, she did surprisingly well.

Nikki Anderson

Leggy

All of Me
Legs on the Wall
Odeon
Until March 7

The aim of *Legs on the Wall* is "to merge the physical skills of circus with a range of other performance traditions to create new forms of theatre". With their current production as part of the Fringe Festival, they certainly achieve this, and in a thoroughly entertaining way.

All of Me is a difficult production to classify but has been described as 'explosive acrobatic theatre'. I suppose that's pretty close to the truth. Really, it's four performers mixing acrobatics, dramatic performance and poetry to present the story of the traumas and joys of a family. It may sound strange but, boy, does it work.

For around seventy minutes, Brian Keogh, Beth Kayes, Bernadette Regan

and Thor Blomfield perform uninterrupted, complemented only by some simple but well co-ordinated lighting and a moody, if slightly repetitive, soundtrack. The set - ladders, ropes, platforms and plenty of floorspace - give a neutral backdrop, apart from two tattered lamps, to the lives of the four subjects and allowed plenty of room for them to attempt to break each others bones and tear each others' ligaments while remaining as graceful as circus acrobats for most of the performance.

I couldn't find anything at all significant to fault the production of *All of Me* and neither could the large crowd who filled the Odeon Theatre and gave the players a seemingly endless round of applause. It's a pity that so relatively few people will be exposed to this performance but the opportunity is there to be among this few so take it - you have until the 4th March.

Mark Scruby

Way bitchy

Toothless Conniving Bitches
Warehouse Theatre
Lion Arts Centre
Season Closed

Lynda Gibson and Sue-Ann Post are the two women behind *Toothless Conniving Bitches*, a show which is sure to become one of the big hits of the 1994 Fringe festival. Sue-Ann is the toothless one - presumably Lynda Gibson is conniving. They are both extremely talented and funny.

Lynda Gibson is a veteran of many a festival, from Edinburgh to Canberra. You may have seen her somewhat bizarre performance as Matron Dorothy in television's *Let the Blood Run Free*. She has also written for, and appeared in, the A.B.C's *Big Gig*. The A.B.C. has also played host to Sue-Ann Post, she appeared in *Live and Sweaty*. She has supported, among others, Bob Downe, Glynn Nicholas, Steady Eddy and Julian Clary.

Toothless Conniving Bitches is held in the rather stuffy warehouse theatre, near



Which one of us is toothless?

the Fringe Courtyard. Despite making a few desultory comments regarding the standard of the venue, the two women made the best of things. Their programme is fast paced, energetic, enthusiastic. Some of their content is familiar-bringing about laughs of embarrassed

recognition- and some is challenging and new. Most of the show consisted of the two women working together, although they each performed a solo routine during the programme. The segments of the show were separated by interpretive dances to great television

news themes, performed with much flair, gusto and hilarity by Lynda Gibson.

Much of the show focussed on men, women and sexuality, discussed over a nice bottle of red. The humour was based largely on really bad jokes, silly gestures, the balance of the different styles of Gibson and Post. Really *really* bad jokes received a rating on the groan-o-meter, especially set up for the occasion. One memorable sketch was when Sue-Ann Post, who is a lesbian, read aloud from a 1950's lesbian pulp novel, while Lynda Gibson acted out the various contortions described therein. *Very weird*.

Quite simply, this show doesn't let up for a minute. If the style of humour appeals to you (and the audience on the night I attended were certainly very appreciative) then you can't help but have a good time. Outstanding, and highly recommended!

Maddie Shaw

Heady metaphysical themes

Cycles of 9
Various Artists
Loft Gallery
Lion Arts Centre

Cycles of 9 is a group exhibition in the Loft Gallery, Lion Arts centre. Nine Adelaide artists, all women, are involved: June MacLucas, Helen James, Jenny Gore, Pauline Gallagher, Deborah Drake, Chetana Andary-Clark, Lynne Wood, Sara Sims and Suzanne Redman.

Together these artists have created a diverse selection of works. However, the most confronting works were those by Deborah Drake: *It is difficult to say lovely things when you are being belted in the mouth* and *Cunt Book 1-4*. Hair, fur, oil, orange peels, honey, vaseline, latex, amongst other things, both organic and synthetic, are used in eight small works that depict the vagina, as well as the taboos that surround it. These works dare the viewer to touch them, especially the Cunt Books, which have messages sewed in pink on their jaundiced latex surfaces: "containing oneself... self contained". To discover the message in the skin one must explore; touch.

In contrast to Drake's work is Chetana Andary-Clark's sculpture *'Hit and Miss'*. This work is comprised of steel, paper, rubber and is divided into two sections. One is a green, elongated and contorted human figure on a black steel pole, with

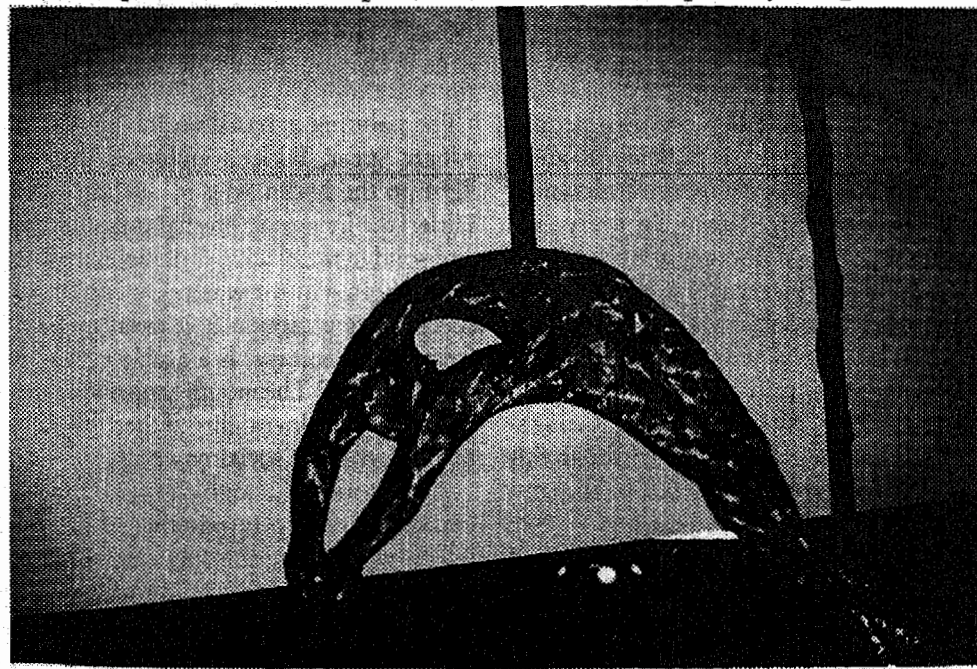
the audience is asked to spin and touch the work, thereby realising the artist's intention of making the viewer become part of the artistic process. The viewer is not alien to the work, the viewer is temporarily merged with it,

based on lack, of having to 'fill' the inside with the outside." By creating a heart that is larger than the place in which it should fit, she has explored the ideal of love and how this idealistic and intangible phenomenon does not equate with pragmatic reality. Despite the heady metaphysical theme, this is a whimsical piece which provides a light-hearted balance in the exhibition.

The writer of the catalogue, Teri Hoskins, writes that *Cycles of 9* values the "specificity of women's lives and imagination. Each of the artists have presented imagery that insists on women's embodied difference. Not a difference as variation from a given standard, but pure difference, between each other and between each sex." Group exhibitions can be problematic for the critic; so much diversity can lead to critical uncertainty. However, together these artists have proved to be cohesive in one fact: their difference. Through difference the viewer can see a number of perspectives of the artists lives, and the lives around them.

The exhibition ends on the 27th February.

Kate McCormack
Michael Hepburn



A thing

a shape of a heart cut from its breast. The solitary, severed heart is the second part of the piece; bright red in colour, it also sits on the tip of a pole.

Hit and Miss is an interactive sculp-

ture. The audience is asked to spin and touch the work, thereby realising the artist's intention of making the viewer become part of the artistic process.

Andary-Clark's work deals with human relationships. As written in the *Cycles of 9* catalogue the piece is concerned with the "impossibility of desire

Blood and beauty

Zita Weelius
Is there life after size 16?
Annex Gallery, Lion Arts Centre

The Annex Gallery is a small room within the Lion Arts centre. Zita Weelius has used her limited space well for a succinct installation.

Dolls, of various sizes, hang from the ceiling by fishing wire. Most of the dolls' limbs and heads have been torn off. Surgical cut-marks are rudely sketched around womens' "problem areas". All the dolls are draped in green surgical cloth. On the white floor, in a chess pattern, are photocopies of breasts. Above the surgical table hangs a light which has been encased by the cover of a Cleo magazine: the misleading light of stereotypes. The room is full of smokey, pungent incense.

Weelius, who has worked as a general and psychiatric nurse, writes that a "new age of aesthetic surgery is upon us. Females read 'women's magazines' as

Bibles, which promote eternal beauty as possible, through aesthetic surgery; a new religion has begun." The surgical table has become an altar, and like angels, its subjects float either to or from it. The Barbie doll, that icon of beauty, hangs whole; the Archangel of the religion of beauty, with her luminous blonde hair crowning her empty head like a

halo.

This work intrigued me; I found myself constantly going back to it. It was so simple, so eloquent and concise. Her message, a topical one, has been successfully conveyed.

The installation closes on the 27th February.

Mike Hepburn



Hanging things

Flat white

FLAT
Paintings by six Adelaide-based
artists
Union Gallery, Uni. of Adelaide

This exhibition, curated by LE Young and Suzanne Treister, uses painting, a medium that uses a flat 2 dimensional plane to convey an image, to show each artists' views, some serious, some humourous, on culture.

Suzanne Treister's ... *please speak after the tone*, consists of two large canvases. One, over a black background, reads in red Gothic letters: "Welcome to the gates of Wisdom. Please Speak After the Tone." The second canvas contains characters from horror movies painted in a comic book style: Frankenstein, Dracula, space monsters. The artist told me that the work has no meaning. However, to me, the work presents the images of pop culture; images that everyone recognises. We have all had experiences of these creatures in our nightmares. With this recognition the viewer becomes part of a common narrative.

LE Young's *Sugar Box*, uses four canvases. The first is abstract and red; it is like looking at a body organ very closely. The second canvas has cutesy little teddy bears shyly looking out at the viewer. It looks like the pyjamas that a young child would wear. The third canvas has a sugar bowl painted just off-centre. Above this canvas is another, smaller canvas, with the number '13' in white.

This work was influenced by the artist's daughter, who was nearing her thirteenth birthday. The first canvas, can be seen to be representative of the genitalia and the

beginning of the productive life cycle. The pyjama painting highlights what a difficult age 13 is; the girl is becoming a woman physically, but mentally she is still a child. With this confusion, caused by the different worlds of human experience, comes the awkwardness of the age. The sugar bowl? Perhaps it refers to the supposed sweetness of young girls: 'sugar and spice, and all things nice...'

Before The War, by Richard Grayson, is a painted portion of a letter written to his grandmother as a child by her grandfather. This work is part of a series of paintings that Grayson has been making over the last few years. In this series, says Grayson, "part of a narrative between two people, which we only partly see and have to guess both the context and import - is blown up and transcribed to canvas. In every case the handwriting is not that of the artist, so that the idea of the signature and the mark as expression of 'self' is both problematised and investigated." For the artist, correspondence results in "intertwining narratives and interactions happening throughout a period of time" and it is through this that a "psychic 'self-portrait'" can be constructed.

Aldo Iacobelli's *Tricolore* is made up of three large canvases placed closely together and painted to resemble the Italian flag. On the surface, in deep impasto, an octopus has its eight arms spread all over the flag. However, you must be at the right angle, with light shining on the texture, in order to see it. The octopus is symbolic of the Mafia, the insidious scourge of Italy. This is a clever piece, both technically and narratively.

Flatty 2D by Andrew Petrusевич is a painting which is a whimsical look at

technology. *Flatty*, a computer comic character, was realised when the artist, and Grayson, began to write a soap opera about technology and Japan. The *Flatty* phenomenon continues at the Lynx Gallery, and the Ebenezer Studios Basement.

Anton Hart's work, *To Speak is a Sin*, is composed of four canvases connected together. A photocopy of an inverted mouth frozen in a scream is placed in the middle. One of the canvases is too small, leaving a 2 inch gap between it and another canvas. The artist confided in me that this was a fortunate mistake, because, although the canvas was too small, the gap acts as a cancer; a hole in the whole.

The painting is based on the lights that Albert Speer, Hitler's architect, used to light up the Berlin skies in celebration of Hitler: the living sin. The lights stand erect and solid in the blackness of night, and are also reflected in the water. On top of this spectacle is a mouth- is it open in pain? frustration? ecstasy? Is it a sin to speak of truth or to lie? The mouth is upside down, showing the vulnerability of the individual facing a corrupt social power.

These works, although all very different, explore narrative in painting. Each one tells a story using a visual medium. My interpretations just scrape the surface. Go and see these works for yourself, and try to work out your own meanings. It will only take a few minutes for everyone on the City campus to get to the exhibition, which is at the Union Gallery Coffee Shop. I urge everyone to ponder over these works, with the aid of a bloody good coffee, and support the arts at Adelaide Uni.

The exhibition closes March 11

Mike Hepburn

Deb

Deb Conway
The Star Club
February 21

Anyone who's been over to the Lion Arts Centre to participate in Fringey things will realise where I'm coming from when I rave about the grooviness of the place; there's so much happening, that just rocking up, soaking in the atmosphere is adrenalin itself.

With the remote hope of getting last minute tickets to Deb's 'one show only' acoustic set, anticipation was high. Scoring such tickets 5 mins before the show set the mood: excitement abounded.

After seeing Deb in December on her promotional tour of *Bitch Epic* at Lennies, I was aching for more and I knew that any venue would have to be better. The Star Club was.

We rushed into the packed Star Club, grabbed a drink and there she was.....THE singer.. my hero.. Ms. Deborah Conway.

On stage with acoustic guitar plus friend and band member Richard Pleasance, Deb wooed us with hits from both *String of Pearls* and her latest success *Bitch Epic*. How does one pick out faves from the show? Call me biased, but I loved them all. Perhaps the fact that this is the only music I've listened to all summer, to the extent that I've met Deb in my dreams, may have a little to do with it.

As an acoustic set, it was very 'raw'. One could concentrate on the song lyrics and Deb's amazing voice just shone out. Teary favourites such as 'White Roses' and 'Madame Butterfly Is In Trouble' were therefore perfect, as were groovier numbers like 'Hole In the Road' and 'Under My Skin'.

After the anticipated 70 mins, we just wouldn't let her go. Unlike Lennies, the crowd weren't just there for a perv. Nostalgia reigned with a huge rendition of 'Man Overboard' and for her second, yes, second encore, 'Goldfinger', complete with Bond guitar riffs, was at her mercy.

After clapping and cheering finally aside, I left elated, content that Deb's fantastic talent, cool personality and femo-ness had been recognised.

My fave still remains 'Buried Treasure', with the lines *All my great aunts / Who never got married / & lived 'til 100 / does that tell you something?*

But then, any woman who smothers herself in Nutella for an album cover wins votes with me.

Nikki Anderson



As alternative as can be

ARENA '94 is the work of a group of Generation X'ers who, in Gareth Lott's words are sick of being a "target market" for all those baby-boomers running the arts today. They've got together a group of underexposed Australian talent like the Snuff Puppets, and the Theatre of Hell, and put them all on a giant scaffold stage in the middle of Rundle Street. It's not part of the Fringe, it's not part of the Festival,

what would happen. The Star Club and the Warehouse and all that area's going to be bulldozed, and it's going to become another campus for the University of S.A. OD: Keeping away from the mainstream arts world seems to be the main idea behind ARENA '94. So why did you decide to hold it during the Festival? GL: Sam wanted to do something during this time, but not be linked in with the

suits, and foot long cigars, everything's over-dramatised.

OD: How did you go about choosing all the acts? I mean, these guys aren't very well known.

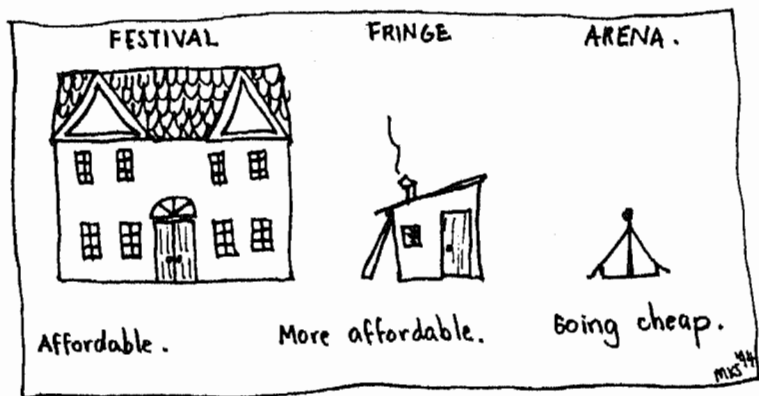
GL: The Snuff Puppets and Club Swing are reasonably well known. People go "Oh yeah, the Snuff Puppets, I've heard of them." Some of them were here for the '92 Festival, a couple of them have been to Edinburgh, and one of the acts has only just come back from Venezuela. The Theatre of Hell has been playing in Berlin for a while. So they've come back here, wanted to perform, haven't had a venue, haven't had a program, and, because of the logistics of it, can't come down here and do it themselves.

OD: When you were organising it, and rounding up acts, did you decide that they were all going to be Australian acts?

GL: I think they are all Australian. There's a couple of them that have spent time overseas in the last two years; Venezuela, Edinburgh '92. Some of them have trained with the Peking acrobatics people, busked their way 'round the 'States, and all that sort of thing. So they're all Australian based, and they've had the experience of travelling: seeing other art forms, other cultures. I don't think it was done specifically as keeping Australian acts, but there's so much talent here in Australia that gets overlooked.

OD: And who's running the show, apart from you and Sam Hopkins?

GL: Well, Sam's getting the artists, and looking after the production side of it, and hassling me for advice. I do all the advance promotion, and as well as the venue set up, I work pretty closely with the media, booking ads, and giving him a bit of a hand with that. And some of the other people he's got helping him are Julia, his mum, who's involved in the film industry, and so she's got some pretty good contacts. And some of his friends have all pitched in and helped. Basically it's all hands on deck. None of us are getting paid, there's no money in it. There's no consultancies being paid, so it's help when you can, and let's try and make it work. We're all part of the "arts world", whether it's music, production, theatre management, bromide production, whatever. We're all part of the entertainment industry, and anyone that can do anything to increase the profile of the industry as a whole, or give something back to it. Big corporate sponsorship isn't what we're about, and it's particularly not what ARENA's about. We're not trying to do it the same as anyone else. We're trying to establish something that offers an alternative that is still going to give people a great time, and good entertainment value, but we're the next generation I guess. A sort of Fringe of the Fringe.



it's not being run by the "arts mafia" that Chris Hunt keeps attacking. These guys are disaffected twenty-somethings who got the ideas and the imagination to put together something completely different. Michael Nelson spoke to Gareth Lott, one of the driving forces behind ARENA '94, last week, and asked him how it all got started.

GL: It wasn't originally my idea. Sam Hopkins, who does a lot of concert lighting and lighting design for bands, is very much involved now in production, in setting up, concert production, that sort of thing, and wanted to do something independent during the Fringe/Festival time. He started putting it all together, but there's so much more that goes into something of this size than just the lights and the sound and the production. He and I have been knocking around together for a fair while, and he rang and said, "Look, I got this idea, I've got this thing," that he had all put into place and had all basically organised, but just needed some help tying up some of the ends. So I'm sort of a ring-in, and through the work that I do, with concerts and the Thebbie theatre and that sort of thing, I got involved to give him a hand just tying things up, which I think we've done (grin). I think we've got it all organised.

OD: It seems with everything that's on at the moment, that the Fringe has become almost mainstream. What do you think? GL: The Fringe, yeah, I mean I love the Fringe. But it's gotten to the size where it's so popular and it has had such a high profile with the sponsorship involvement that it is almost mainstream. In the old days, the Festival was IT, and the Fringe was the thing on the side. It was all in tents and tin sheds and all the rest of it. But it's become so big, it's now bigger than the Festival of Arts. Some people wouldn't like me saying that, but it is. It has a higher profile, more people go to it, it has a wider program, and they get half a million people, which is great. The talk of it going annual; good thing, bad thing? Who knows. If it went annual, I don't know

Fringe, he wanted to be independent, and do something a little bit different. Also, all the guys who are working on it, Dave Feldheim, and myself, live in Rundle Street, and although there's that Mad Love venue, and a few bits and pieces, there's nothing really Fringey down here. It's so concentrated down there, and at the same time decentralized out in the suburbs, but there's no real focus for what's going on down here. The whole ethos behind the Fringe, and this whole month of arts, is to be a little experimental, and a little bit different. And so Joe Public, who usually wouldn't go to see a stand-up comedian, or a lesbian show, or a juggling act, or a poetry reading, or an aboriginal art exhibition, or an African drumming workshop, or whatever will go along and try something a little bit different. So we thought we'd do it a little bit differently, we wouldn't link into the Fringe. And also the Fringe program had to be finalised two months ago. This isn't a last minute thing, but in early January when the Fringe program had to be finalised, the project wasn't at a stage where we were ready to announce or to finalise. Also, I think our program is going to give people something that they don't get out of the Fringe program. Because we're a little bit more circus and performance orientated... there's a lot in the Fringe, there's a lot of comedy, of course, with the Star Club, and Lano and Woodley, and Toothless Conniving Bitches, all those shows. There's a lot of, I hesitate to use the word abstract, but as far as mainstream's concerned, there's a lot of abstract stuff, which is of just as high a merit as anything else, you know, very experimental, but there doesn't seem to be a lot of circusy style performance. With the acts and the shows we've got, we've tried to do it with a bit more circus, because there's not a lot of it around. There's Club Swing, which is our main sort of aerial act, and the jugglers, and the Snuff Puppets, and the Theatre of Hell. Clowning around isn't red noses and orange wigs any more. These guys have big pin-striped



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UNIGYMN

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- kickboxing
- volleyball etc.

Costs

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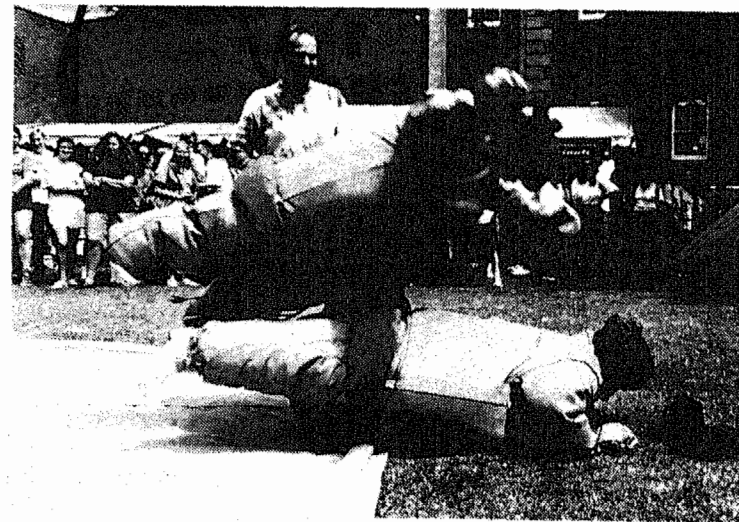
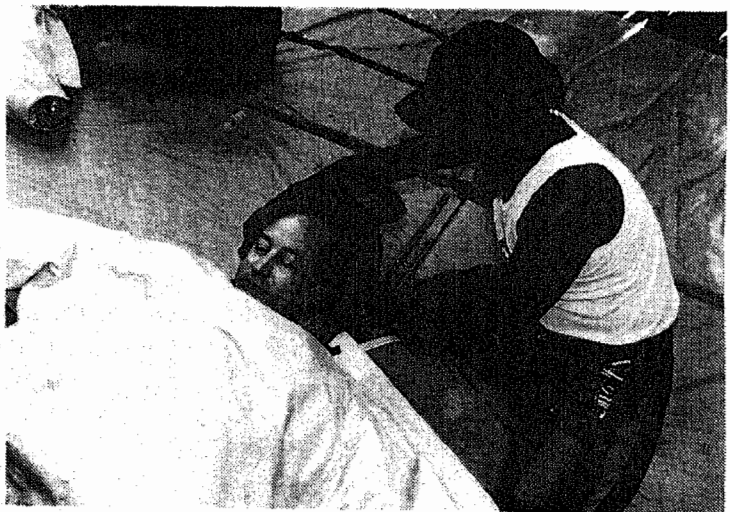
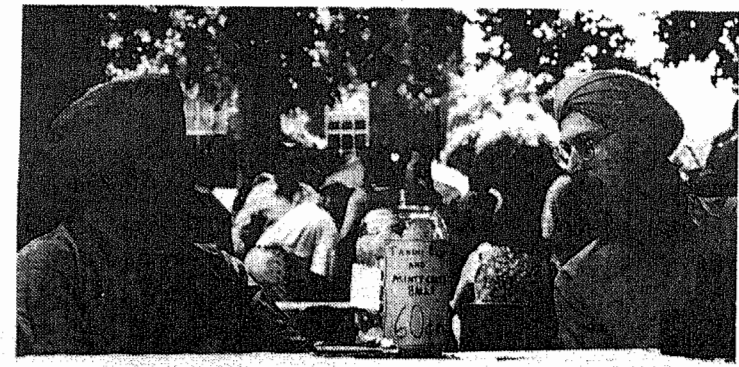
Opening hours

Monday - Friday 6.30am - 9.30pm
Saturday 7.45am - 1.30pm
At other times on weekends dependent upon hire arrangements.
Closed at times on Friday 9.30am - 11.30am for cleaning/maintenance

Centre For Physical Health
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IF YOU CAN USE IT

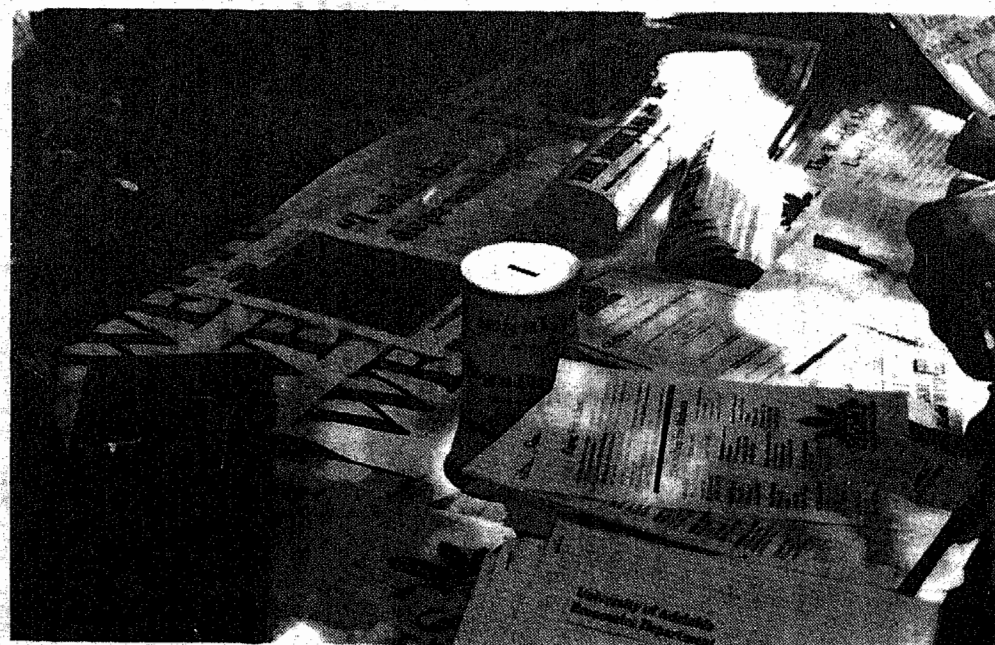
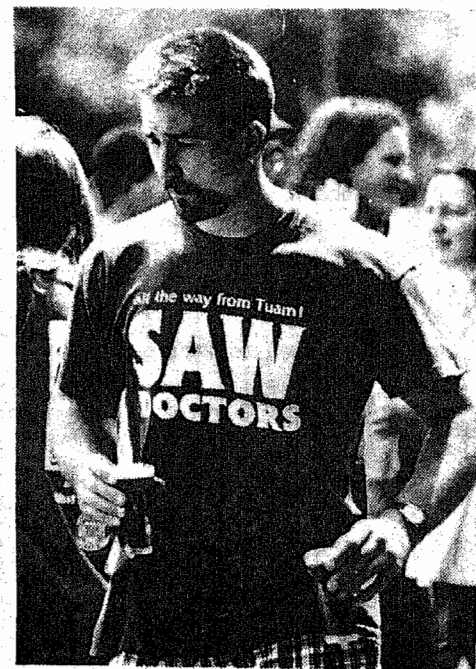
Orientation 94...



Quote of the week:

"Can I get on with you?"

A very pissed first year student to SAUA Women's Officer Jo England. He was vomiting at the time.

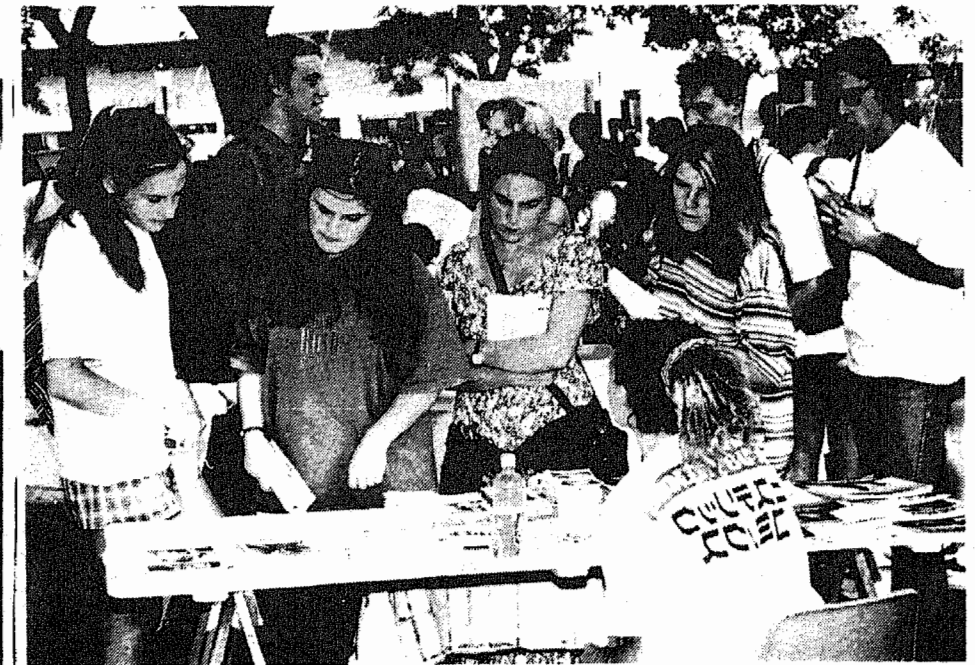


Prices On The Most Frequently Made Statements At The Norml Stand During O'Week

- "Got any free samples?" 25-10
- "Know where I can score?" 3-1
- "Cool, man!" 3-1
- "I voted for them!" 5-1
- "I am intelligently aware of all the issues and would like to help" 8-1

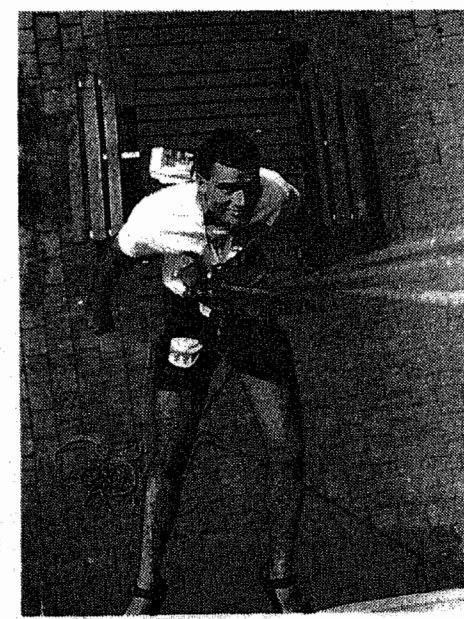
Photos:
Joshua Kennedy-White
Dominic Lian
Gerald Toh

The fun...the joy...the beer!

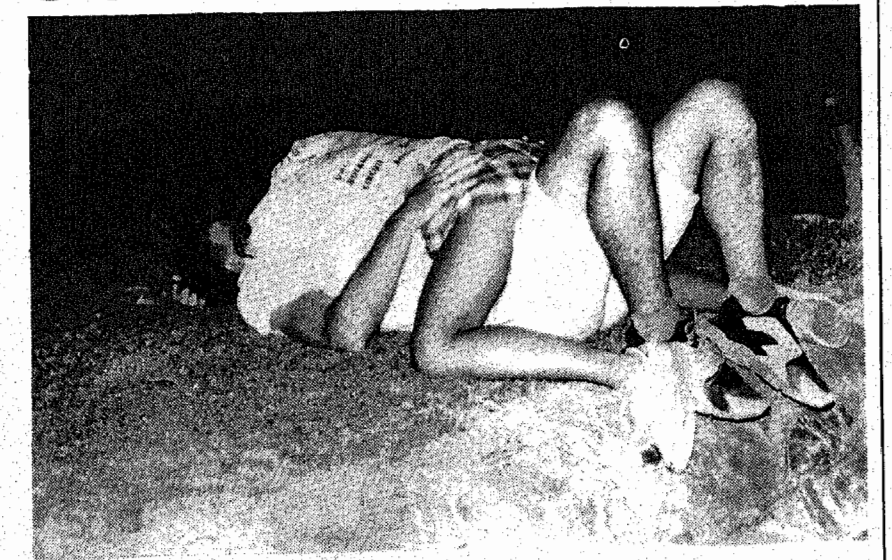
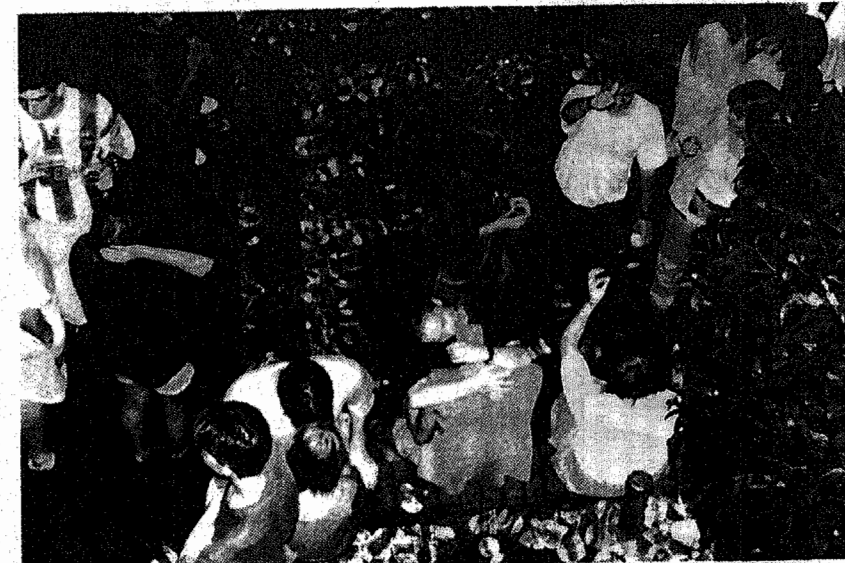


O'Week: Those results in full.

- Number of clubs who set up stalls: 97
- Number of free kegs drunk: 7
- Number of host scheme tours conducted: 905
- Number of SAUA cups sold: 300
- Number of sausages cooked: 800
- Number of teams in paddleboat race: 12
- Number of teams who cheated in paddleboat race: 12
- Number of people who took Popeye cruises: 210
- Time taken to empty keg on first Popeye cruise: 20 minutes
- Time taken to empty keg on second Popeye cruise: 30 minutes
- Time taken for SAUA Office Manager Jo'Anna Finlay to wallop SAUA typesetter Sharon Middleton in sumo wrestling: 3.4 seconds
- Number of first years who got lucky at Skullduggery: 7
- Number of first years who vomitted at Skullduggery: All of them.
- Time taken to empty 17.5 litres of wine on third popeye cruise: 10 minutes.
- Number of bones in human body: 205
- Number of On Dit Editors who enjoyed the O'Ball: 3
- Number of days that September hath: 30



Skullduggery



Photos: Katrina Picozzi

Drink and be merry:

Prosh has a proud but chequered past.

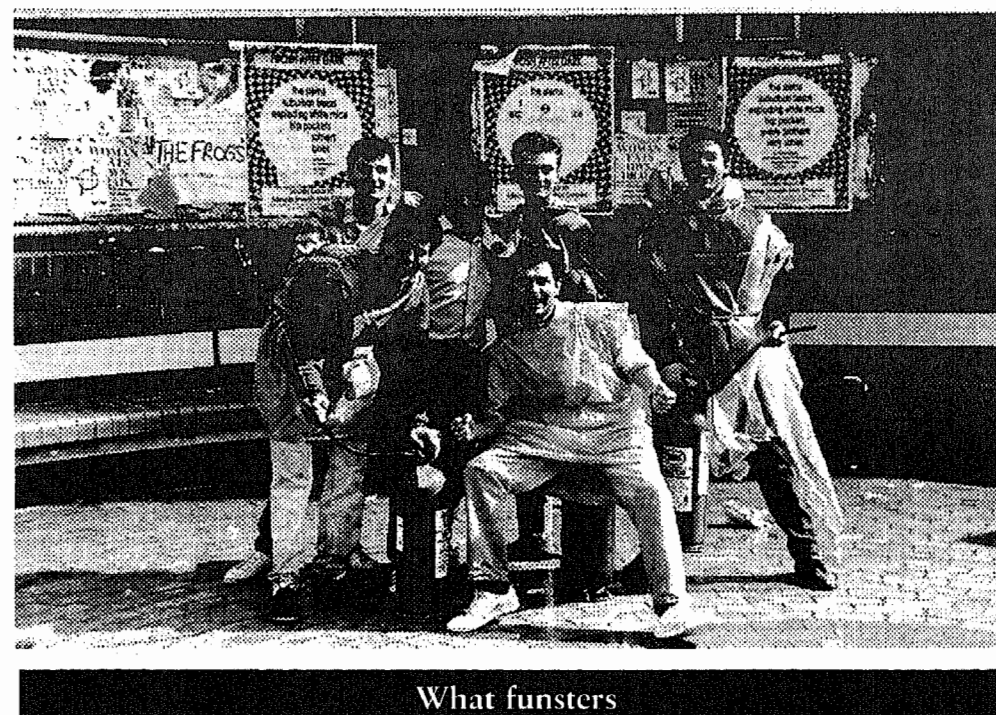
Prosh has come and gone a number of times over the last forty years. A Prosh revival is planned every few years to 're'-kickstart Prosh into the Adelaide University student culture. Some say that Prosh will never again be what it was in the 50s and 60s - that events and the traditional procession attracting a few thousand students are a thing of the past, as are the large numbers of public onlookers. But to me the point is not to attempt to re-capture the Prosh of past years - held in times of different attitudes and cultures, but instead to redefine the type of Prosh that is relevant and current for today's students.

What is Prosh?

Prosh is an opportunity for the students of Adelaide University to engage in frivolous and humorous activities while at the same time directing this energy towards raising money for a charity of worthy cause.

Charities that have, in the past, benefited from Prosh include:- Freedom from Hunger; Red Cross; Multiple Sclerosis; and Sudden Infant Death Syndrome.

Prosh is run by the Students' Association of the University of Adelaide (SAUA).



What funsters

boat races, kidnappings (of prominent Adelaideans) and pie kills (mock contractual arrangements to 'kill' a predetermined victim with a pie).

Do other Universities have Prosh?

Yes. A lot of Unis call their equivalent day Prosh too. However, a few call it Foundation Day or Green Day or something similar. However, the idea remains the same.

When did Prosh begin?

The first recorded Prosh occurred in 1905. Commentary of this first Prosh is detailed by Finnis in "The Lower Level" (1975), a book documenting the history of the Adelaide University Union.

"Armed with inflated and painted ox bladders tied to bamboo poles, the students ... in drays and wagons suitably dressed with posters ... made their way from in front of the Town

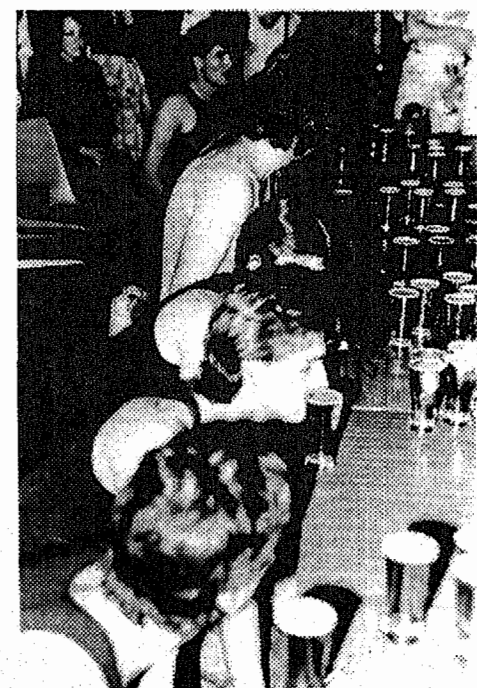
Hall blipping the crowd with their medieval buffoons' bladders. No flour bombs as yet"

The event included attacks upon the Chancellor of the University and resulted in individuals requesting protection by the University Council from the students. Since then, the essence of Prosh as remained the same - reaching a pinnacle in the fifties and sixties. Here are some examples of past frivolities:-

- The creation of an 18-hole golf course on the Barr Smith Lawns.
- Alerting the police to the existence of road workers along Victoria Drive who they claimed were students pretending to be council workers in order to disrupt traffic. Then alerting the council workers that students dressed up as police would be on their way to attempt to disrupt the road workers. When both police and workers met there was considerable argument and

confusion until both realised the other was the real McCoy!

- The kidnapping of Archbishop Rayner, ex-Lord Mayor Jim Jarvis, Bob Francis, Scott McBain, Paul Makin, Mr Tonkin, Martin Cameron and countless Vice-Chancellors who were all ransomed back to 'the public' after agreeing to pay a considerable donation to the Prosh Charity of the day.
- The inclusion of a five foot phallus in a sixties Prosh parade which created much embarrassment to passers-by.
- The letting off of smoke bombs in Rundle Street during rush hour.
- The stealing of warning lights from roadworks and the shortcircuiting of flashing lights at a level crossing which almost caused several accidents.
- The placing of a nude female dummy on top of the Elder Conservatorium spire - some hundred feet from the ground in 1952. Students climbed the lightning conductors on the building and their act (although extremely popular to the large crowds that watched the Conservatorium all day) led a professional steeplejack to describe the act as "risky" and "stupid" after taking hours to remove it. He had been called in after the Fire Department had failed in their attempt to remove the dummy.

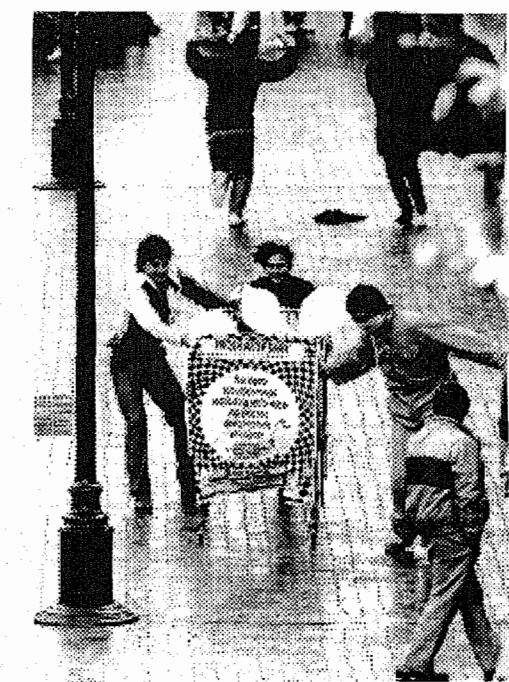


A familiar scene

- The painting of three foot yellow footsteps from the Vice-Chancellor's residence through a car park, up the east wall of the conservatorium and up the tower.
- The hoisting of a Jolly Roger flag on the tower of Bonython Hall.
- The 1962 marching upon the Christian Brothers College - demanding that



The procession: Prosh on fire



Prosh in the Mall

What does 'Prosh' mean?

Prosh is simply a shortening of *procession* - the traditional event of Prosh where cars and other vehicles are painted and 'done-up' to be driven around the main city streets of Adelaide.

Prosh events have, however, expanded to 'Grab-athons', inter-faculty

A history of Prosh

Matt Deaner delves into the archives.

the hundreds be allowed to enrol. The good-natured principal responded by distributing enrolment forms but warned that pupils "must be accompanied by a parent or guardian".

- The 'borrowing' of a fire engine in 1987 Prosh.
- The creation of a graveyard on the Barr Smith Lawns with real stolen headstones.

The Death of Prosh

Things have not always gone smoothly for Prosh participants. For many years the SAUA was involved in law suits filed by lecturers or members of the public against the participants of Prosh because of their pranks. Not all accepted the 'anything goes' attitude of some students to Prosh - that students had a right to behave in any way they chose: simply through the excuse of Prosh. In the past, many arrests were made and emergency serv-

level. The problem has been that this focus was lost by the uncontrolled antics of the few - and Prosh floundered as a consequence. The lesson to be learnt from this is to balance the events of Prosh in such a way that the charity benefiting from Prosh is constantly in focus amidst all the beer, merriment and antics. The 'rebellion' of the past - the pranks and juvenile high spirits are no longer tolerated by society as they were - leading students to have to plan their stunts carefully and usually with permission.

So where to now?

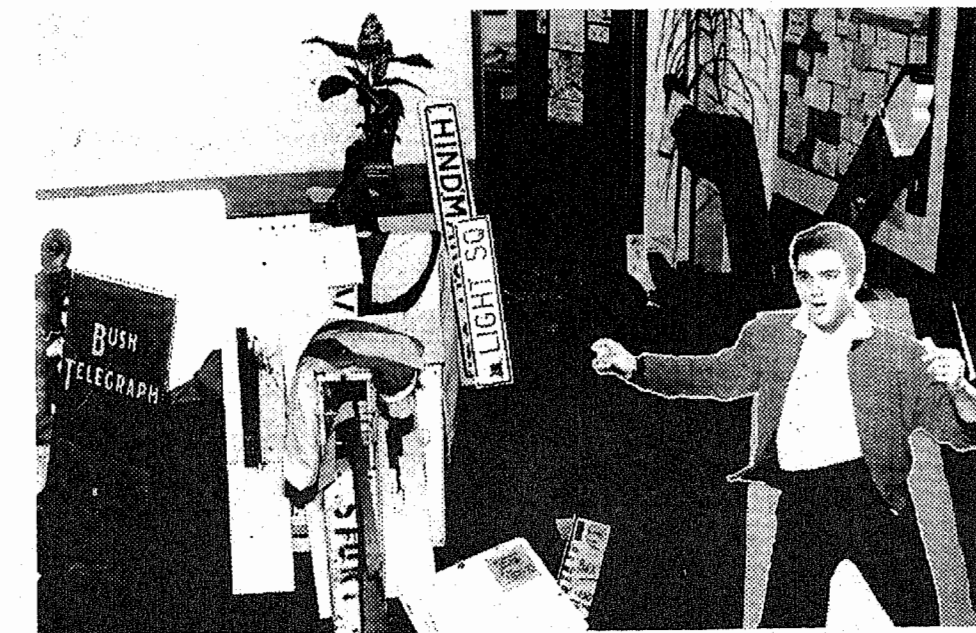
Prosh's success can be attributed to two qualities, both of which rely on students' participation. Prosh relies on good organisation. In view of this, any interested volunteers can leave their names at the SAUA Office to be on the organising committee. In addition, Prosh's success lies within stu-



Fun times at the pic kill

Past events from the University of New South Wales' "Foundation Day" (their equivalent of Prosh)

- Huge "For Sale" signs placed on the Harbour Bridge.
- Brian Henderson being kidnapped from *Bandstand* while it was being filmed live to air (this was organised with the management and crew's knowledge but not that of Brian who later donated an undisclosed amount to the charity for his release).
- A new world record was set for PSAPTANIH (that's Piano Smashing And Putting Through A Nine Inch Hole) of 11.5 minutes.
- An alligator was acquired from Taronga Park Zoo.
- Sydney Uni's main tower and flag pole were held in a state of siege, only broken when their captors' entire collection of fireworks was set alight by mistake resulting in damage and police action.
- 10 cent pieces were nailed to the tarmac at major intersections resulting in havoc at light changes (this was in 1967 - I think we'd have to move up to \$2 coins these days).
- A huge safe being hoisted up the side of a city building fell, Bugs Bunny style, on heroic students trying to catch it who were injured in the process (police later discovered that it was made of foam rubber).
- At national census time, an addendum to the census was circulated around homes in the Eastern suburbs seeking additional information about the household's possession of torches, the height of their grandmothers and other vitally important questions of national importance.
- 25 students were killed when a gunman went berserk outside a city hotel.
- The Archibald Fountain and Pitt Street were hung with washing and pamphlets, purporting to be from North Sydney Council, announced that laxatives had been added to the water supply.
- A full size model of the Monorail was built in 1986 and the real thing was decorated with pink polka dots in later years.
- Heathcote National Park was terrorised by a yeti.
- A chemical spill was staged in Town Hall station tunnel using dry ice and coloured water when a 44 gallon drum being carried by men in radioactive suits was dropped. Commuters in the crowd started coughing and falling to the floor (needless to say these were planted students) and several fire engines and police cars arrived to the scene.
- In 1991, the stunt to end all stunts was staged by a group of engineers (who else!?) who staged a UFO landing at an Easter Suburbs beach with large hole, some BBQ beads, dry ice and a soft drink canister. In the process, they made all major Sydney TV stations, the front page of the Sydney daily papers, almost every radio station and managed to have the State Emergency Service, the Army Bomb Disposal Unit, the Tactical Response Group and hundreds of police and fire officers sitting on the beat at 3 am.



The stash from the Grabathon

ices such as mounted police and the fire brigade used to break up crowds. Part of the gradual death of Prosh as it once was can be attributed to students who took the event just one step too far. Pie kills gave rise to serious complaints from lecturers and a lunch-time raid upon Flinders University caused much anger when considerable damage was done. It forced the toning down of Prosh events and the complete scrapping of events such as the Grab-athon.

The Real Point

The purpose of Prosh is charity - a chance for University students experienced in school "walkathons" or "readathons" to again be charitable and give to the needy at the University

students' willingness to 'let loose' in considerable numbers and activities to recapture the public's, as well as their own, imagination. Let's be imaginative.

Prosh is to be held 13th - 15th April (end of 1st Term) and is currently being planned. Details of events and activities for Prosh Week are not finalised but shall be published when available. Meantime, if you would like any input in the 1994 Prosh programme, please leave your name and contact number at the Students' Association.

Warm and fuzzy

The Joy Luck Club Greater Union

Chinese themes seem to be in vogue at the moment with *Heaven and Earth*, *Farewell My Concubine* and *The Joy Luck Club* in the cinemas. *The Joy Luck Club* is an adaptation, directed by Wayne Wang, of the novel by Amy Tan. Wang has made a number of movies about the American-Chinese experience, largely made independently. *The Joy Luck Club* was more costly, however, thus Oliver Stone appears credited as executive producer.

The Joy Luck Club is a group of four women from China who met in America and meet regularly to eat, drink tea, gossip and play Mah Jong. The movie begins shortly after the death of Suyuan Woo, one of the four women, as her daughter June takes her place at the Mah Jong table, at the East, 'where things begin'. And from this the tales of the four mothers and the four daughters are unfolded in a series of flashbacks. So, in 140 minutes, eight life stories spanning more than a century are presented. A little daunting, but overall successful.

The Joy Luck Club has accurately been dubbed a multi-handkerchief movie. Although the mothers' lives in China involved tragedies of the most melodramatic nature, the tear-jerkers

are found in the everyday miseries of the daughters in contemporary America. The tears come at the insights into 'ordinary' troubles such as unhappy marriages, self-doubt, loneliness and mediocrity. Perhaps it is easier to empathise with the familiar.

The movie is faithful to the novel, in content and in spirit. Its only shortcoming is that it often fails to portray the extent of the cultural differences between the mothers and their daughters. The mothers were born into a China still largely feudal in its social structure, where superstition and mysticism enter every part of life, they lived through war and Japanese invasion. This contrasts with the experiences of the daughters, all born into the relative comfort of American suburbia. The mothers and daughters labour to communicate over the chasm of cultural and generational difference

which separates them. Although the movie explores individual story well within its setting, it struggles to express the impact this has on their rela-



Hugarama

tionships and their identity. It is this that is the most powerful element of the novel, but is softened on the screen.

Although the movie has great appeal regardless of the background of its audience, it has an extra nostalgic sweetness for those of us with a Chi-

nese heritage. There are a multitude of images which will carry more meaning for the Chinese-influenced. The exasperated cries of "aiy-ahh!"; the aunts crowded in the kitchen arguing about the cooking; and the final scene where June meets her long-lost sisters they greet her as "Mei Mei". And I defy anyone with Chinese family to deny knowledge of a character exactly like Lindo Jong. The only hint of a concession to the largely Western audience is the first husband of Ying Ying, a cruel but extremely attractive Chinese man. I can honestly say that I have never in my life met a Chinese man with such classically beautiful western features. Or one so tall.

The performances are uniformly credible and if no one shines it is because of the fragmented style of narrative. All the women are gorgeous and, bugged it, but if I had set eyes on one more perfect complexion, I would have been compelled to jump to my feet and loudly improvise an Ode to Spots.

The Joy Luck Club is an eloquent look at eight individual stories, a panorama of women's experiences and the joy and bitterness of the mother-daughter relationship. It will appeal particularly to the sentimental, but I advise the hardest heart and the driest eye to take a tissue, just in case.

Kim Evans

Love in the shadows

Shadowlands Wallis

Richard Attenborough, directing this film and his scriptwriter, William Nicholson, adapting his own play, have made a film which tells the story of C.S. Lewis' marriage to Joy Gresham.

C.S. (Jack) Lewis, played by Anthony Hopkins, was a fellow of Magdalen college, Oxford, and later a Professor of English at Cambridge. He was also the author of the famous Narnia Chronicles, a science-fiction novelist and a Christian apologist. At the age of 58, still a bachelor, he married Joy Gresham (Debra Winger), one of his many American devotees. She was an award-winning poet and writer, separated from her alcoholic husband. Gresham wrote to Lewis in Oxford and arranged a meeting with him. Amid great gossip and scandal in academic circles (not well enough portrayed in the movie), she stayed with Jack and his brother Warnie (Edward

Hardwicke) at their home. Lewis and Gresham formed a deep friendship. After going back to the United States then returning to England with her two sons, Douglas and David, Gresham married Lewis in a civil ceremony so that she could remain a resident of England. Shortly afterwards, upon Gresham being diagnosed with breast cancer, Lewis married her according to the rites of the English Church, after he came to realise that he was in love with her. A remission of the cancer gave Lewis and Gresham a few more years of happiness. And it is this meeting of Lewis and Gresham and the time they spend together before she dies, that the film "Shadowlands" depicts. And, indeed, with great beauty. The cinematography is superb and the audience is treated to some particularly breathtaking scenes of Oxford.

What is told especially well is the difference between Lewis and Gresham. Joy was not only much younger than Jack, but she possessed many characteristics which he lacked: warmth, energy, forthrightness and a candid sense of humour. Lewis, on the other hand,

was a man who buttoned up his emotions and was complex and secretive. But that their love transcended their differences and blinded Lewis to virtually all else during their time together, is captured in the film by the superb performances of Anthony Hopkins and Debra Winger. So, too, is the close relationship that Jack and his brother Warnie shared.

And, thankfully, the sentiment is restrained, the movie is surprisingly not a sloppy tear-jerker (though one would be unwise to see it without a hankie at all). The ending is surprisingly light, despite the death of Joy and we get the impression that C.S. Lewis was, above all, thankful for his time that he received together with Joy.

The film, as noted, is not an entirely true story. For example, Joy Gresham actually had two children, though there is mysteriously only one child in the movie, Douglas (played by Joseph Mazello). C.S. Lewis also appears too refined. In real life, he was something of a bully. And curiously enough, a man with strong sado-masochistic tendencies (he was known to have signed

his name *Philomastix*, that is, 'Lover of the Whip'). Such complexity of Lewis' character is not well enough revealed by the film. Also, the film could have reproduced more real life events. Not least of all, Joy's miraculous remission. After C.S. Lewis asked a priest, known to have a gift of healing, to lay his hands on his wife, Joy's cancer went into remission. Corresponding with this was a deterioration in health of Lewis - as the cancerous spots in her bones disappeared, Lewis developed osteoporosis, which led him to note: 'I was losing calcium just about as fast as Joy was gaining it, a bargain (if it was one) for which I am very thankful.' In this respect, A.N. Wilson's definitive biography of Lewis is a worthwhile read as it recounts the relationship between the two lovers with much greater detail.

But these points do not take away from the central theme of the movie: It is definitely one which should be seen and, overall, in terms of capturing the essence of the relationship between the two lovers, well told.

Nicki Bourlioufas

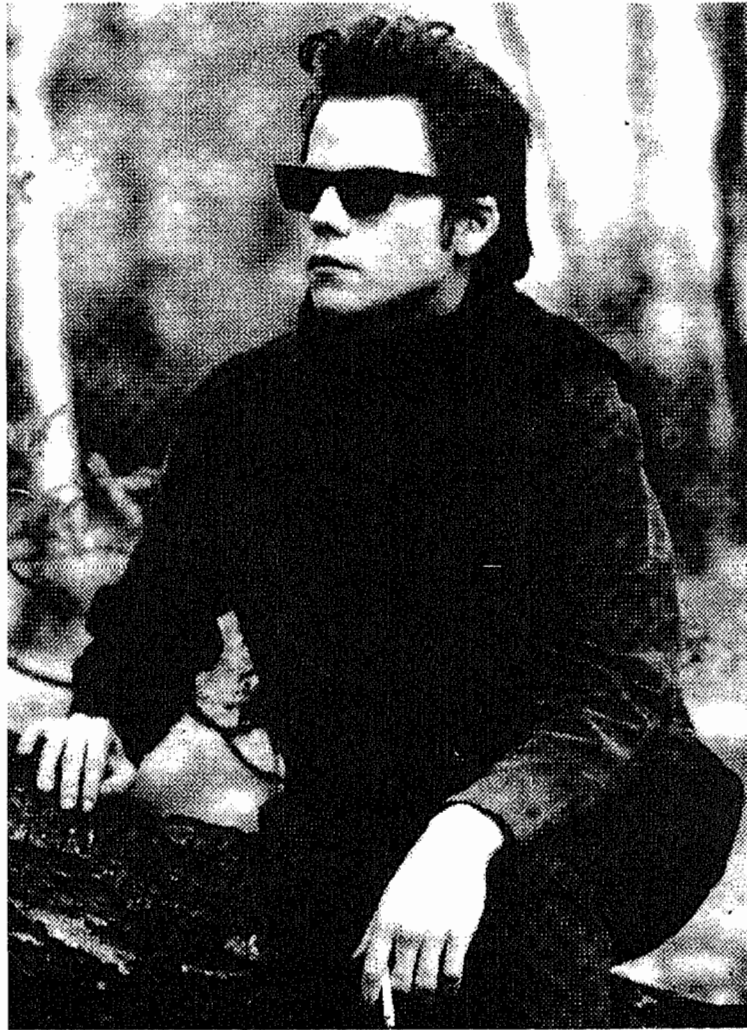
I wanna hold your hand

Backbeat
Hoyts

Who was the fifth Beatle? Brian Epstein, Pete Best, George Martin or Martha the McCartney sheepdog? Personally, we think it was Stuart Sutcliffe - and director Iain Softley agrees. So who was Stu Sutcliffe? He was the original bass player for the Fab Four, an art college friend of John's with the potential to be one of the most influential artists of the 60s.

This film is centred around the Beatle's first sojourn to Hamburg in 1960 - back before Paul started writing ballads. Here in Hamburg, the Beatles encountered sex, drugs and Astrid Kirchherr. She was one of the leading lights of the Hamburg underground scene - introducing them to the Beat movement and helping shape their early image. She and Stu began a passionate relationship - provoking an angry response from John, who could not admit his feelings for either. Astrid was the kind of woman John wanted and would later find in Yoko, while there were definite homoerotic overtones in his relationship with Stu (as portrayed in this film). Stu himself was torn between John and the Beatles and Astrid and art. We won't tell you which he chose, but you can probably guess.

Stephen Dorff as Stu was pretty bloody



Strike a pose

cute and became more convincing as the film progressed, proving he's not just a pretty face. Sheryl Lee was a very cold Astrid. The real Astrid had a certain "je

ne sais quoi", but Sheryl Lee failed to convey any. Ian Hart gave a good performance as a very desperate, bitter John Lennon. Full marks for so con-

vincingly taking on such a famous person. The scouse accent was very good - if at times utterly incomprehensible.

The supporting Beatles hardly featured. The actor playing Paul had the looks and, although his part in making Stu's place in the Beatle's untenable is portrayed, as is Paul and John's admiration/hate relationship, both are underplayed. The direction was clever in parts, clichéd in others. We're not sure of the factuality of some of the incidents. The music was great, of course, if you're a Beatles fan.

As two Stu fans from years back, we had hoped for a lot from this film. Although quite good, it was not entirely convincing and we left the theatre strangely unmoved. Another actress as Astrid may have been the key, as Sheryl Lee lacked the passion that would have made the relationship ring true. Another weak point was the fact that John's struggle with their relationship was portrayed more clearly than Stu's hard choice between art and rock 'n' roll. As a love story, this film was hampered by the fact that of all the relationships portrayed, Stu and Astrid's was the least interesting.

On the whole, it was a better portrait of John than of Stu's tragedy. After all, John got the best lines, i.e. "Liverpool ... home of the Liverpoolians." (well, you had to be there!)

Kirsty Buchan
Kate Needle

Teen angst

Nostradamus Kid
Trak

The end of the world is nigh! ... Or so Ken Elkin (Noah Taylor) would have you believe in Bob Ellis' semi-autobiographical *The Nostradamus Kid*.

As a pubescent young thing on the annual Seventh Day Adventist religious camp, Ken, like all young things, begins to question his facts and wonder what life is really all about. When an old heretic tells him that the end of the world is imminent and Adventists will burn in Hell, Ken laments having never scored the Pastor's daughter. Thoughts that devout Adventists would never think.

Years later, the end of the world didn't happen, we find Ken as a typical Uni student in Sydney; over-sexed, chewing speed, guzzling beer. He seems, outwardly, at least, to have successfully rejected his puritanical past. At Cuban missile time, however,

his faith bears heavy on his conscience. He is convinced that this is it. Not that this is all so terrible as it means that he can run away with his beloved Jennie (Miranda Otto) without having to deal with her father the next morning! Typically, not all goes according to plan.

Noah Taylor is fabulous as the unwashed, dandruffed philosopher-cum-eccentric, Ken. One does wonder, however, whether Taylor does any other roles apart from angst-ridden, sexually obsessed teenagers. Or maybe he actually is this character, employed by nostalgic baby boomers' desperate to see how far they have come since the fifties. Who knows? Watch out also for Miranda Otto who is superb as the twin-set princess with frosted pink lipstick.

Altogether, this is a delightful film about growing up, first love and the sad realisation that life cannot always be as exciting as awaiting the potential Armageddon.

Libby Blakemore

weight loss anorexia
eating disorders
bulimia body image
self esteem

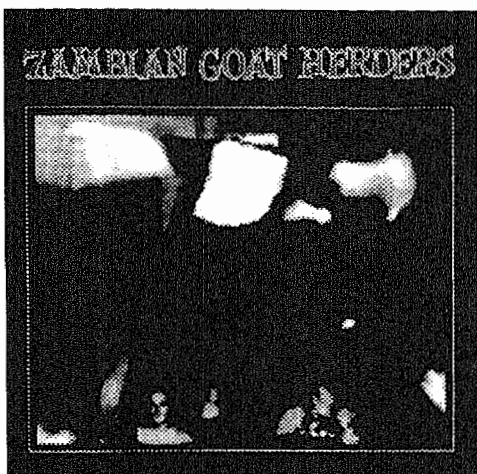
Do you recognise a problem?

If you are suffering from an obsession with food or body image, we can help. Our program is co-ordinated by health care professionals and offers counselling and therapy in a non-threatening, esteem building environment.

Shame and loathing are a thing of the past. Free yourself.

Call Bronwyn on 410 1222 to discuss our WeightCare program

**THE TERRACE THERAPY CENTRE
18 NORTH TERRACE ADELAIDE**



Endorphin
Zambian Goat Herders
Redback/MDS

This was released ages ago but it would be criminal to let this get away without a mention. The *Zambian Goat Herders* hail from Wollongong, have a connection to Tumbleweed that they seem to prefer not to mention, and write some of the coolest pop punk guitar tunes this side of California. Of the eight songs on the CD, *Starshine* and *Runaway* are instant uptempo classics, enough to get you jumping around the living room. Vocal harmonies, wandering bass lines and driving guitar (interspersed with some cool wah-wah) make for an instantly enjoyable listen. The other songs aren't far behind, and they're not all short fast tunes, so variety isn't lacking. A great listen, and a great live band too. See 'em if they head down here.

Daniel Kearney

The Jam Sessions at the Unibar

It's Tuesday night and you're bored. What better thing to do but go out and see some live music? Unfortunately, Adelaide is devoid of anything decent to do early week.

But wait ... The Jam Sessions are coming to the UniBar at 8 pm.

Running over three consecutive Tuesday nights, the Jam Sessions offer four bands a night for FREE. Launching itself into a musical frenzy, the first of these is this Tuesday featuring *Ajmaluda*, *The Wire Mothers* (ex-*Bedridden*), *Bathe* and *Soundproof*.

And there's more ... Next Tuesday (8th March) shows off *A Cunning Plan*, *Belle of Chaos*, *Puck* and *J'Swansons Article*. The 15th March has *Superfly*, *Slaughtered Daughters*, *Half a Dog* and *Operation Octopus* playing some very noisy music.

Not only are the bands dynamic, but they'll be performing extra well. "Why?" you ask. To put it simply, the bands play a set in exchange for a live recording. If this tickles your fancy, or even if you need an excuse to avoid study ("I'm going to the Barr Smith to study"), come and check out The Jam Sessions.

The Jam Sessions are part of the Fringe Festival, yet will continue fortnightly afterwards. Any band is invited to play, so drop in to the On Dit Office and see Tracy Skehan for details.

Find It Mother Earth Acid Jazz

Not quite up to the standard of their first release, "Grow Your Own E.P.". The title track opens promisingly enough, with grungy Hammond organ chords rising in pitch and tension, then releasing nicely into a laid back groove. Tasty guitar and smooth vocals carry it through, despite sounding very derivative of "Hair". Such cannot be said for *Warlocks of Bakersfield, Ca.* though. This ten and a half minute instrumental, characterised by typically seventies extended solos, just goes on and on. Some interesting sounds emanate from the lap steel, but there is too little variation harmonically and arrangement-wise to justify this self-indulgent jam. Finally, after the final track, we are given a couple of minutes silence followed by sounds of water and a sheep bleating. Why? Originality is not one of these guys strong points, but to end on a positive note, *Find It* still cuts it as a pretty funky effort nonetheless.

Dylan Woolcock

Innocence and Experience The Blake Babies Warner

Formed in 1987 as the brainchild of Juliana Hatfield, The Blake Babies were a three-piece band who appeared as part of the Boston indie scene, along with the Lemonheads and Dinosaur Jr. Hatfield (vocals, bass), John Strohm (guitar) and Fred Boner (drums) split company in 1991, leaving behind several EPs and two albums, "Earwig" and "Sunburn". The 14 track "Innocence and Experience" is a *best of* album containing singles, demos, rarities and the odd live track.

Hatfield's child-like vocals combined with catchy guitar hooks makes for a delicious indie pop morsel. Liberal doses of lyrical wit and cynicism on the topics of men, unrequited love and relationships ('Wipe It Up', 'Star', 'Sanctify', 'Rain', 'You Don't Give Up') give the album a melancholy feel. As Hatfield venomously spits, "You're a weakling, you're a suckling lamb / You're not so tough, you're just man" ('I'm Not Your Mother'). An ode to a cooked vegetable ('Boiled Potato') and the comical 'Girl in a Box' are interesting additions. Lemonhead Evan Dando lends a hand on 'Lament' and 'Downtime' samples the growly tones of Henry Rollins. The Blake Babies cover Neil Young ('Over and Over') and the Grass Roots ('Temptation Eyes'), the latter receiving considerable airplay on alternative radio some time ago.

Innocence and Experience grows on the listener - it sneaks into your brain leaving you humming endlessly. If you were a fan of the Blake Babies or Juliana Hatfield's solo work, you will love this album. If not, it is still an interesting release worthy of a listen.

Kerina West

Transformations Transformer 2 Shock

For all of you who like dancing but get intimidated by hardcore techno, this CD is for you. An interesting mix of

dance tracks, *Transformations* offer an uplifting experience. The flowing rhythms over a 'house groove' produce a very danceable sound, yet not overly fast.

This debut album from Transformer 2 is a long running and diverse mix of sounds and rhythms. Slower than generic dance music, *Transformations* is atmosphere and therefore quite infectious.

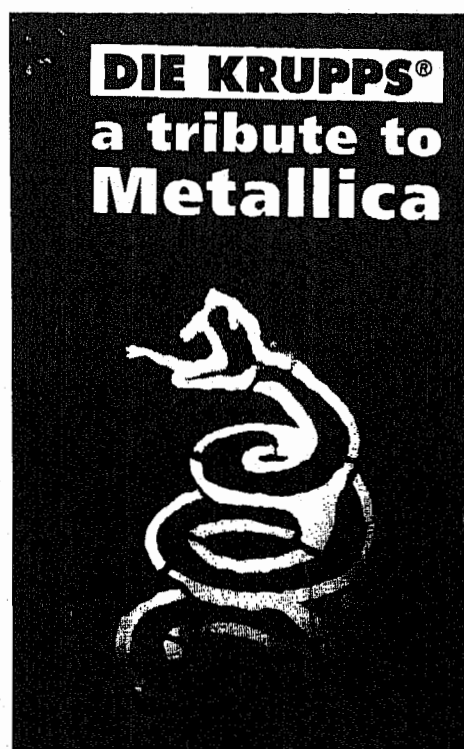
Not only is this a fantastic dance album, it's melodious enough to relax and mellow out to. Incorporating moody vocals with a techno beat, Transformer 2 have produced an album that will truly transform your view of dance music.

Tracy Skehan

Something's Coming Snowboy and the Latin Section Acid Jazz

Extremely impressed with the latest release from Snowboy and the Latin Section. This C.D. ranges from groovy latin jazz to exceptionally groovy latin jazz, with an African chant and some didgeridoo thrown in for good measure. And can these musos blow! Some very hot sax solos from Gary Plumely, who doubles more than competently on flute. Two of the tracks (and Snowboy's name) hail from the musical "West Side Story", which holds a special place in Snowies heart, being the first musical in which he performed. A very happy version of the Flintstones opens the C.D. (his favourite cartoon), a very romantic rendition of *Somewhere/Tonight* takes it out, and a great version of *Anarchy in the U.K.* features somewhere in the middle, with the brass section bleating out the melody over a repeated keyboard vamp, and an appropriately manic tenor sax solo screaming its way through every extension of technique possible. Wicked stuff. With superbly tight ensemble skills and slick but gutsy instrumentals, this C.D. cooks.

Dylan Woolcock



A Tribute To Metallica Die Krupps Liberation/Polygram

"Metallica goes industrial." That is probably the best and simplest way to describe what German techno-metal

fusion group Die Krupps have done. What may seem like blasphemy to some, the mangling of Metallica melodies into techno-industrial mutations of their originals, works well and was supposedly sanctioned by Lars and Kirk (from Metallica).

Seven of Metallica's best-known tracks have been given the treatment, amongst them "Enter Sandman" and "One" (two versions each), "For Whom The Bell Tolls" and "Nothing Else Matters". The slower tracks translate best, thrashier numbers such as "Blackened" and "Battery" unfortunately lacking the ferocity and power of the originals, despite the apocalyptic, spacey sound effects.

Die-hard metal fans may scream foul at the danceability of tracks such as the remixes of "Enter Sandman" and "One", but Die Krupps nevertheless have achieved something exciting, innovative and most of all amusing for those who don't take the scowling facade of metal too seriously. Surely the best tribute album out there at the moment.

Florian Minzlaff

Always on our mind Various GAB/Sony

Cue the Big Mac jokes, kids, it's another Elvis tribute collection! The idea for this album was apparently "conceived of" by music supremo Glenn A. Baker, and quite frankly, it's been done much better before. Like all tribute albums, this has the usual smattering of the commercially viable (Pet Shop Boys, Mental as Anything, LRB), the alternatively credible (Nick Cave, John Cale, The Saints) and the downright dodgy (Uncanny X-Men? *The Milky Bar Kids*???) but most of these tracks have been heard before as none of them were recorded after 1989, or even recorded specifically for this album (are the words "cash-in" springing to mind?).

Versions of many of The King's better known songs such as "Love Me Tender" and "Suspicious Minds" are included, with most being completely, but uninspiringly covered. UB40's rendition of "Can't help falling in love with you", however, is not on the album. Thank God for small mercies. Points for being above the pack, however, should go to the Pet Shop Boys for making "Always on my mind" a stomping disco thriller. Nick Cave also stamps his usual sonorous style on "In the ghetto", and John Cale puts in a truly startling, almost gothic version of "Hearbreak Hotel" which sounds like it's straight off a Frankenstein soundtrack, complete with strange whistling noises and banshee choirs.

If you want an Elvis tribute album, you might be better off getting the *Honeymoon in Vegas* compilation ... but why not save your money?

Dez

Aye, Caligula

With television appearances and sponsorship courtesy of Hot Tuna, Caligula are on the verge of a fully-fledged music career. This five-piece band from Stanmore, NSW, have released two EPs, 'The Bluff' and 'I. C. U.', and have found themselves on commercial radio playlists with their latest single. With a busy year ahead releasing their debut LP not to mention endless touring and promotion, Kerina West spoke to Ashley Rothschild (vocalist) and Sean Fonti (bassist) about success, the new album and pinball.

Caligula's success has only occurred recently. The sound of the band has progressed over their three-year career, from gothic to hard rock to techno pop funk. Pigeonholing the exact styles is a difficult task.

As chief lyricist, Ashley draws inspiration from "broken hearts, girls I've dated, just the stuff that happens to you, to other people, to everyone". However, not all subject matter is that deep. "One song was about a pinball machine. We play a lot of pinball, and we know the good machines from the bad. Indiana Jones, that's my favourite at the moment."

From arcade games to Smokey Robinson, whose 'Tears of a Clown' has seen Caligula enter the Top 40 and has just been released in New Zealand. The main reasons for recording it vary from simply liking the song, to admiring Smokey Robinson's hair.

Mainstream radio airplay is another recent occurrence. Sean believes the commercial stations are slowly improving, shying away from the classic oz rock format and venturing into the more experimental. "They are catching up and reflecting what people are listening to."

Signed to major label Polygram, Ashley believes Australian record companies are also being more open-minded to independent bands. "The whole term indie was because of independent labels but now many indie bands are on major labels and still have an independent approach." This approach is to achieve the best possible product using the least amount of money, an approach Caligula work by.

1994 sees the release of Caligula's debut album and is described by Sean as "very guitary". "Ashley's got this pop element

that's always there and then there's the music side which is very weird." Sounds interesting, but does it work? "It works quite well because there is this conflict between the two. We're all into different things."

Sean and brother Jamie (keyboards) recently returned from London and New York, where the majority of eight weeks was spent in studios finishing the album. "New York's a very conservative place. People are a lot less tolerant of anything different there."

Another overseas jaunt is planned during 1994, with the new album gaining an international release. The group are particularly interested in entering the Japanese market. "Australian artists should hit Asia more. They are a lot more relevant to us. The Meanies went over there and blitzed it."

If you believe Caligula's bio, "... world domination seems a mere formality..." for the group. Not so, according to Ashley. "We're interested in playing, the whole reason we're interested in selling a lot of records is so we can make enough money to put out more records and have fun

doing it." What annoys Ashley is when Australian musical talent is measured according to overseas responses. "I don't know why so many bands look for acceptance overseas, when the music scene in Australia is going so well."

Caligula have supported many international acts such as Ned's Atomic Dustbin and Pop Will Eat Itself, the next being Depeche Mode on their Australian tour in early March. Ashley considers supporting big names to be "like a competition, we go out there and try to get as much attention as we can, and not act submissive like a support band." Sean adds, "We go on stage and go for it and have a good time, too."

So, what pearls of wisdom do Ashley and Sean have for all those unknown bands on campus? "Everything you listen to, throw into your music. If you keep playing people will see your name and remember it. Try to keep a healthy attitude. I can't think of anything else I'd rather do - it's great fun!"

Baby Animals play Thebby

**Baby Animals/Scarymother
Thebarton Theatre
Tuesday February 22nd**

Scarymother played an interesting, very loud, and unfortunately too short set, occupying the stage for only about half an hour. Possibly this was due to the singer not wanting to strain his vocal chords too much, since he appeared to have a cold, and the band were yet to play another show on the same night. Scarymother are difficult to describe: my companion and I noticed similarities to both Faith No More and Pearl Jam, but their music also includes some chunky guitar riffing a la Metallica, swirly, almost Pet Shop Boys-ish keyboards, and the dark mood of some of The Doors' more sinister tracks. Distinctly different to the Baby Animals' radio-friendly rock, they were an interesting choice of support band, and they left behind a somewhat bewildered but appreciative audience. The only disappointment for me was that they did not play either of their two singles, "Lord Of The Flies" and "Who Are You?"

The change-over was pleasantly quick and the lights dimmed as the Sex Pistols' "God Save The Queen" blasted through the PA as an intro (to the "God Shave The Queen Tour"). The Baby Animals opened with "One Word", immediately getting the very mixed crowd onside by their encouragement of audience participation. In fact, one of the most enjoyable aspects

of the night was the audience, which desisted from the excessive moshing of crowds at the Big Day Out, instead displaying their enthusiasm by singing along to virtually everything, imitating Suze DeMarchi's stage antics and cheering wildly at the end of every song.

The Baby Animals played a mixture of songs from their two albums; however, despite DeMarchi's promise to focus on their recent album, "Shaved And Dangerous", over half the material was from their self-titled debut, possibly because

these were the songs that, right from the beginning, received the most enthusiastic response from the crowd. It is only to be hoped that the Baby Animals don't suffer the same fate as Extreme (whose guitarist, Nuno Bettencourt, co-wrote several songs on "Shaved And Dangerous"). Extreme shot to fame with the singles "More Than Words" and "Holehearted", but have seen the excellent music they have written since then virtually ignored.

Great renditions of the band's well-known songs were interspersed with some

lesser-known material, crowd favourites being "Painless", "Don't Tell Me What To Do" (which was let down somewhat by a slightly overblown ending), and the new single "Lights Out At Eleven", the absolute highlight of the concert, showcasing the Baby Animals' greatest asset - Suze DeMarchi's brilliant, melodic voice. Guitarist David Leslie and bass player Eddie Parise briefly engaged in a duet version of a Frank Sinatra song before launching into a furious version of "Early Warning", the single that brought them into the spotlight. A very heavy "At The End Of The Day", off the new album followed shortly afterwards, and the regular part of the set closed with a stomping, crowd-participating "Ain't Gonna Get (No Love Tonight)". An encore that consisted of several songs new to me finished, somewhat predictably, with their best-known and - judging by the crowd's reaction - most popular song, "Rush You".

Interesting to watch was the band's interaction with each other and their onstage presence. DeMarchi has said several times that she would prefer the media's attention to be on the Baby Animals, rather than on Suze DeMarchi and the Baby Animals, and this was made obvious by her attempts to have the crowd's attention focus also on the other band members through such means as spotlighting the other musicians during their solo spots.

All in all, a great concert by one of Australia's best bands, who in my opinion deserve all the attention and credit they have been getting in recent years.

Florian Minzlaff



Hard rockin' combo, The Baby Animals

Wheels in motion

Along with Stuart O'Grady, Tim O'Shaunessy, and Billy Joe Shearsby, Brett Aitken recently competed in cycling's World Championships in Norway. Not only did they win but they also slashed around 5 seconds off the world record in the 4000 metre team pursuit.

Not bad for a country where a local footy star's wedding makes front page news while the world champions are relegated to the depths of the sporting pages in amongst the form guides. Bryan Scruby and Matt Rawes entered the trophy-bedecked house of Brett Aitken who looked annoyingly fresh after his morning 100 kilometre ride. He was keen to discuss his Scandinavian triumph.

Brett Aitken: It was probably the best, no biggest, highlight of my career. It was hard to get motivated again after the Olympics (where they were a close second to Fritzzy - Ed.) It helped us strive to get better. We went through the year with two new guys in the team. They quickly adapted to training and before we knew it we were averaging about three seconds faster than them in '92. So we knew that we were on track to beat the Germans because we only lost to them by one and a half seconds at the Olympics.

On Dit: Were the German cyclists the cool, hard robots they appear to be?

B.A.: Yeah, very competitive. It's hard for us because we don't have many cyclists in Australia. In Europe it's the second biggest sport to soccer, so there are just millions of cyclists who are virtually full time yet we number, I think, less than 5000. We're competing against odds that are fairly high so the only way we can compete is by going overseas for five to six months a year.

O.D.: Do you get frustrated with the lack of recognition you receive in your own country?

B.A.: Yeah, because cycling, when you look at it on an overall scale has been the most successful sport at the last three Olympics.

We won gold in the teams pursuit in '84 and then out of a possible five events in Seoul, we won two silvers and two bronze.

In Barcelona we won a gold and four silvers.

O.D.: We've heard that in the past some of the Eastern blockers underwent some 'unusual' training regimes...

B.A.: It's still a bit of a worry. Especially when it was East and West Germany - you know the East Germans were sort of always a little bit suss as far as drug taking goes but now they've developed a program similar to one here in Australia called A.S.D.A. If the A.S.D.A rang me up now and said, right you have to come in for a drug test tonight then that's it, I have to go and if I don't then I'm classed as being positive. It's a much cleaner sport than it once was. But as far as professionals go, like the Tour de France you hear many stories, but in the amateur body it's pretty well clean.

O.D.: What damage did the discovery that Martin Vinicombe was taking more than Lucozade to get quick do to cycling here?

B.A.: Yeah, he made it really bad for the sport, because for him there was more coverage than what we got for winning the world championships and that's always the way. People read about it and think that if he's gone positive then all the cyclists must do drugs. But the thing about Martin Vinicombe is that he's never been involved in the Australian Institute of Sport. Because of that he's gone away and done his own thing. But the worst part is that he's back training again. He's going to ride in the National Titles and then he can get selected for the Commonwealth Games.

O.D.: What about the ban?

B.A.: It's initially two years but he turned professional and the professional ban was only three months. So he got away with that and then he even got off

that with a technicality.

O.D.: I guess that put him on the rest of your team mates' Christmas card lists?

B.A.: Ah, no. He's only just come back now and apparently, er, um...probably better keep this off the record.

O.D.: How do you go about keeping the wolf from the door financially?

B.A.: For the first few years all we got was a grant and that goes on performances. It's still no more than the dole, probably only half as much for most of the years. The thing is that we are fully supported by the



Brett Aitken relaxing at home.

Institute. They pay for all our food, expenses, bikes, equipment and travel. So what they pay is probably worth about \$50,000 for each rider per year. But now I'm a bit better off. I've got a coaching scholarship at the Institute. After the Worlds we expected that all this money would come from these big sponsors. It just hasn't happened.

O.D.: Are cyclists generally speed freaks?

B.A.: Gary Neiwand is a classic example. You know he's the sprint world champion. He drinks fast, he eats fast - everything he does is just real fast. He's got fast twitch muscles and he does everything so much quicker.

O.D.: Is training as shit-boring as it looks?

B.A.: Usually you're in a bunch but the other guys are in Mexico high altitude training and I'm just back here with two other guys and some days we do around 8 hours just on the bike. Some weeks we do 1000 kilometres. It varies. There's so much variation in our training. Long road miles to short stuff. Today we've done 100 kilometres with three sprints of 10 kilometres on small gears to work the heart rates which usually get up to 200. Tomorrow we've got track work which is

6x4000m teams pursuit and then in the afternoon we've got 4x1000m on a really high gear which is strength work and weight training.

O.D.: Does cycling ever get scary?

B.A.: Well, when you're riding at 70kmph and you've got a Dutchman and an Italian pulling each other's hair out at the front of the bunch so that if they fall, the whole bunch falls....

O.D.: Had any nasty spills yourself?

B.A.: The worst fall I've had was in training 8 years ago. I was looking at my stop watch and I was in the left hand lane and there were speed humps to stop cars overtaking on the left hand side and then I looked up and that's all I can remember. Then I woke up in hospital about three hours later, in and out of consciousness. I've got a photo and you just couldn't recognise me. My face was completely, like, all the skin was just gone.

O.D.: Are you losing sleep dreaming of Commonwealth Games glory?

B.A.: Yeah, well, the Commonwealth Games aren't really important as far as I'm concerned. It's really only a publicity event for the media. I mean it's only a B grade event. Virtually the only real competition is from England, Canada and New Zealand.

O.D.: What words would you use to describe Brett Aitken?

B.A.: I'd have to say that one of them would be committed to my sport. You haven't really got much choice. You just have to be dedicated and committed and purely professional if you want to get into it. I mean look at the guys in Mexico. They have got rides of 300 kilometres which is 10 hours on the bike so they'll start at 9am and won't finish 'till 7pm. It's just the whole day on your bike and that's not easy at high altitudes. You've just got to be so mentally tough to be able to get out of bed every day and spend 10 hours riding. It's not like when you hear on TV that the Crows trained for two hours. Two hours on the bike is like our rest day whereas 10 hours going flat out is a hard day and the thing is you've got to get up the next morning and go again.

Results

Cricket

A Grade: Salisbury 8/360 v University N Roberts 3/119

B Grade: Salisbury 193 v University 2/63 S Munt 5/64

B David 4/49

C Grade: Salisbury 9/258 v University

A4 Turf: University 242 v Commonwealth Bank 0/51

S Nugent 116 n.o.

C Matthews 63

E Turf: University 249 v ETSA

Moore 50

Cooper 84

5 Green: University 125 d Rostrevor O.C.

Wellington 4/20

A Watson 3/26

5 Gold: Richmond/Clarence Park 6/273 d University 8/112

Lawn Tennis

Men's

Division 3: Memorial Drive 10-73 d University White 3-44,

University Black 9-66 d Salisbury White 5-63

Division 5: Memorial Drive 10-70 d University 2-32

Division 6: University 7-60 d Memorial Drive Red 5-44

Women's

Division 5: University 10-75 d Memorial Drive 3-46

Unibar Performance of the Week

Once again the UniBar has kindly donated a 6-pack of beer to the Performance of the Week. The six pack for this week goes to Simon Munt of the Adelaide University B-Grade district cricket side. When the Salisbury batsmen were 1/75 and looking like dominating the University bowlers, Simon came on and proceeded to destroy the Salisbury cause with his slippery left arm chinamen. Simon's 5/64 proved his detractors wrong and has earned him this week's prize which he can collect from the On Dit Office.



Pissed off that another cricketer has won the prize? It's not a rort so don't blame us. If you want your results

published then get them into the office before Wednesday of every week and you too could be a lucky winner.

**Adelaide University Union
By Election**

Due to resignations there are three positions available on Union Board.

Nominations Open:
Monday, 28th February, 1994 at 9am.

Nominations Close:
Tuesday, 8th March at 4pm sharp.

Nomination Forms Available from:
Union Administration (First Floor, Lady Symon Building)
Roseworthy Students can collect Nomination Forms from Roseworthy Student Union Office

**THIS BY ELECTION WILL
BE HELD TUESDAY 22ND
MARCH TO THURSDAY
24TH MARCH**

ANY QUESTIONS PLEASE CONTACT NICK DUNSTONE, RETURNING OFFICER, ON 303 5401

Labor Club Meeting

Notice of a Labor Club meeting to be held in the WP Rogers Room (level 5 Union Building) on Monday 7 March at 1.10 pm. All new and prospective members welcome.

Literary Society AGM

Come along to the AGM and help elect the 1994 Committee or, better still, nominate yourself! Thursday, 3rd March at 1 pm (lunch) in the Margaret Murray Room, Level 5, Union House.

Country Students

Come to the British for the first ever Country Students' Event... Hit off 1994 with a bang! 8pm, 2nd March. Tickets: \$2. The British Hotel, Finnis St, North Adelaide. Everybody welcome

Meeting re Pizza Hut

Could all students who are concerned about the Pizza Hut franchise on campus please meet on Thursday 3 March at 1pm in the Jerry Portus Room (corner of cloisters).

Intervarsity Volleyball

Anyone interested in playing at IV this year, there will be a meeting for those interested on Wednesday, 2nd March outside Sports Association office (Cloisters) lunchtime at 1 pm.

Student Accommodation

There are 20 rooms of varying sizes available in "Mary Seymour House", North Adelaide. The boarding house is only a 10 minute walk from Adelaide Uni and has kitchen and laundry facilities provided. Rentals for rooms start from \$65. Please phone Anthony on 212 2117 for further details.

Waite Campus Student Complex

There will be a public meeting at 1pm on Friday 4th March in the WP Rogers Room (Union House) for all those interested or with ideas for the proposed Student Services Complex to be built at Waite. Proposals in writing to Claude Pronol, Union Operations Manager.

Pro-Life Club

The Inaugural General Meeting of the Pro-Life Club will be held on Tuesday, 15th March at 1 pm in the Margaret Murray Room, Level 5 of the Union Building.

Debating Society AGM

The AGM will be held on Wednesday, 2nd March at 1.15 pm in the North Dining Room, Level 4, Union Building.

Cheap Uniforms for Students

Brand new only ...
Laboratory coats - \$25
Medical coats - \$25
Dental Coats - \$30
Nurses Calottes - \$30
Orderlies - \$30
Telephone: (08) 277 6256

Meditation

The Science of Self Realization.
Time: 5.30 Tuesday
Place: Margaret Murray Room, Level 5 Union
Info: 269 7034

WOC cake and coffee luncheon

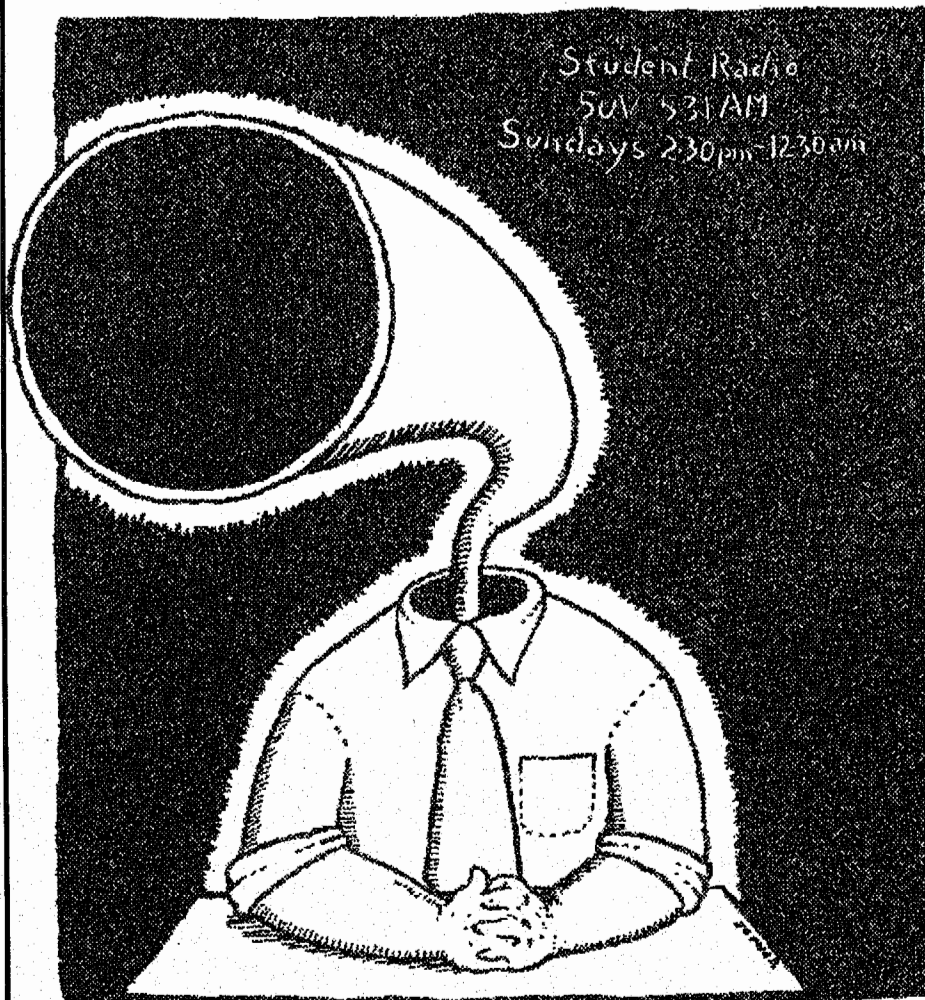
To all those who joined Women On Campus and any other interested women; we will be meeting in the Women's Room Thurs. at 1pm for Chocolate cake and coffee.
See You There

Edmund Rice Camps Club

The Adelaide University Edmund Rice Camps Club is holding its Inaugural General Meeting on Monday, 14th March at 1 pm in the Canon Poole Room in the Union Building. The Club is a non-profit organisation which exists to help disadvantaged and needy children. All interested persons are invited to attend.

Student Radio

*Student Radio
5UV 531AM
Sundays 230pm-1230am*



give me noise

**Student Radio
6 March 1994
5UV 5341 am**

- 2:30 Andrew Fisher and Matt Batten -
*All Fucked Up***
- 3:30 Fiona Dalton**
- 4:30 Alex Smith and Craig Sinclair -
*Magical Steam Powered Wireless***
- 5:30 Current Affairs**
- 6:00 Paul Hoadley and Michael Dwyer**
- 7:00 Roy Flavell and Daniel Kammerman**
- 7:30 Women's Show**
- 8:30 Jo Daniell**
- 9:30 Jesse Reynolds**
- 10:30 James Haffner and Des Wee -
*World Montage***
- 11:30 Tom Griffiths and Marian Clarkin**

ARTSFEST

Some words from our artistic director...



The Arts are as necessary to life as oxygen. They *are* our sustenance, our very being. This Festival is on the cutting edge of Arts Festivals everywhere. Edinburgh, New York, Wagga Wagga- none of them come close to us. We are confronting, challenging, innovative, daring, avant-garde and exciting-never cliched. Strewth- it's sublime!

Graham Kennedy
Artistic Director

SHOW US YOUR WEENER

At The ODIIOUS. 3 Shows only

The latest in cutting edge late night revue entertainment from Los Angeles. Riotously Funny Theatre deliver an evening of outrageously witty, rude and bawdy humour. Elena Prague Dubrovnik is a Russian emigre who comes to America in search of family, a career and- what else- nine inches of hard cock.

"Outrageous. Biting. Savage!"

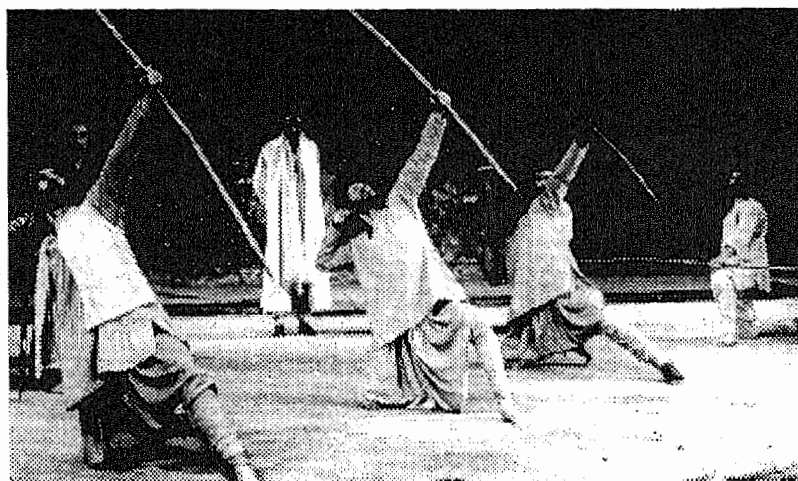
Nigel Huntley, *Esquire*

"Tame."

Christian Science Monitor

"Loved every ~~inch~~ minute of it."

M.N.O'Dea, *National Enquirer*



Forget all the performance art you've seen before!

This cutting edge show from the **Archery Appreciation Society** sets new boundaries for the genre. Imagine four men in drab beige costumes, shooting arrows! It is truly unforgettable.

"I'll never forget this."

Amnesia Review Hourly

"Re-defines the genre. A brilliant interfacing of disparate narratives."

The Post-Modernist Communicator

"Cutting edge of art."

Butchers' Paper

LOVE IN SUBURBIA

Suburban Amateur Thespians

Laugh, weep and be shocked by this truly cutting edge production. An angry monologue straight from the dead heartlands of Australian suburbia. Brilliantly accompanied by a man in a cute shorts costume playing recorder, Arnaud Sans Wit delivers four solid hours of fine theatre.

"Pardon?" *Lick It Up*

Catch these other exciting attractions:

Visit The Fringe at Whyalla

It's a long long way from town.

Take The Visarts Walk

Or don't.

Experience the Youth Arts

Most of the young people of this country have a lot to offer. Sadly, these young people don't. They're nerds.

Hang out at the

WANK BAR

Pretentious nobodies who know as little about the arts as you do!

Overpriced drinks!

Comedians from *Unley!*

Tables and chairs!