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The Adelaide University Students' Association Weekly



Promoting the SAUA

One of the priorities of the Students' services if they know what those servpromotion of the services they provide. Wary of a change in Federal government come next election and the possible introduction of Voluntary Student Unionism (VSU), student representative groups around the country are looking for ways to convince their members that they are indispensable organisa-

Official SAUA policy rejects any move towards VSU. The VSU initiative is seen as a direct and fundamental attack on student services. If the Hewson/ Bishop/Costello/whoever Liberals gain office and push for VSU, the only chance of it being rejected will be if students denounce the policy firmly, surely, and with one voice.

Herein lies the problem. Students can only rally to the defence of student

Association for this year will be the ices are. And ignorance about what services the SAUA and the Union provide is widespread. Some students do not actually know where the SAUA office is located and simply do not know about the Work Action or accommodation boards there. They may not even be aware that the SAUA is the publisher of On Dit.

> As a representative body much of the SAUA's work is of a preventative nature. Thus, the results are not immediately tangible: this is not to say that the work that is done is not vital.

> Ignorance of the services and representation they provide is what the Students' Association is fighting against, but so far with minimal or no success. The past week saw the introduction of a SAUA notice board in the Barr Smith Library, bearing photos and job de

scriptions of each of the office bearers. We have been included on that board, much to our disgruntlement (we had enough of our pictures being up around campus last year during election week).

The criticism to make about the SAUA notice board in the Library, however, is that it is an empty gesture. Acquainting the general student body with the faces of their elected representatives (which is already done via the On Dit SAUA page anyway) will serve no useful purpose. Some students may recognize who's who, but no one in their right mind is going to stop an office bearer in their tracks around campus to quiz them over their policies and how accountable they are. Student representation doesn't work like that.

What is far more crucial than promoting office bearer's faces (which change from year to year anyway) is acquainting students with the services available to them. One excellent service the SAUA provides is cheap photocopying - but, as long waiting queues in the Barr Smith would testify, it is a service with which too few students are familiar. Why not drop photocopying rates by a few cents for a limited time? This would provide strong incentive for students to find out where the SAUA is. Once they are inside the office, then they can also find out about the range of other services available - the work action boards, the accommodation boards, assistance with grievances etc. The services need to be promoted, not the faces of student politicians.

> Love and happiness to you all, David, Tim and Lorien

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.

> Editors: Lorien Kaye David Mills Tim Gow Advertising Manager: Maddie Shaw Typesetting: Sharon Middleton Sam Maiden Cover photo: Dominic Lian Freight: Simon Lee Printer: Cadillac Colour Web We couldn't do without:

Maddie Shaw, Jocelyn Fredericks, Adam LeNevez, George Safe for bromiding above and beyond the call of duty, Nikki Anderson, Fiona Dalton, Mark Nicholls, Matt Deaner, Josh Kennedy-White, Dominic Lian, Ali Field, Sam Dixon, and last (but never least) Jo'Anna Finlay. Thanks for taking good care of us.

Getting involved

in On Dit is a good thing. Post us your contributions (University of Adelaide, North Terrace Campus, Adelaide 5000), or drop them into the office or the contributions box in the SAUA. Our office is located downstairs in the George Murray building. Our phone numbers are 303 5404 and 223 2685.

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O'Week

It would appear that this year's O'Week has been a financial success in addition to being enjoyable. In short, the SAUA reaped a whopping \$5000 -\$6000 profit. The bar also made quite a lot of money, which is encouraging (my feeling is that this was due to the installation of two new pinball machines up the back). During the week I spoke to one of the O'Week directors, Ali Field. She said that there were a number of reasons why O'Week was so successful. First among these was the fact that the O'Ball sold out, picking up about 2000 spectators. This event is very important to the success of any O'Week; if the O'Ball is unsuccessful it basically ruins any chance of the rest of the week making any money. Field also pointed to the

success of other events during O'Week. The Popeye cruises were successful as usual, and the event was also able to obtain a healthy quantity of sponsorship money. The O'Hop also did well, attracting about 300 people. Another bonus was the fact that very little of the food provided for the week was wasted. The absence of any food surplus meant there was no unnecessary expenditure. All in all, there were no real financial errors, although most of the credit for the healthy financial showing, of course, can be attributed to the popularity of the event. Hopefully, this popularity will continue to characterise campus social

Tim Gow

Waite campus

interested parties to finalise a 'wish list' of features for the proposed Waite Union building - now in its initial planning stage. The meeting was attended by relevant members of Union staff, Presidents of both the Postgraduate and Undergraduate Waite Student bodies as well as members of the Union's executive. While the meeting achieved what it was supposed to by identifying all possible needs for Waite students and staff, it also highlighted the less than adequate conditions students face at this campus and the difficulties the Union has in solving them in the near future.

Waite students now number around 500 and this will expand to approximately 600 in the next few years. Yet, for as long as there has been a University campus at the Waite, students have gone without a refectory, a bar, meeting rooms for clubs and societies, offices for student office bearers and other facilities that make life at a campus more enjoyable and diverse.

Waite students have long perceived the need for a Union building, as have both last year's and this year's Union Boards. By committing up to \$500 000 of student money to the facility, to be met by an equal amount from both the University and the CSIRO and other non-University bodies (all of whom also saw the need for

Last Friday a meeting was held for all a student/staff facility), board was confident that work would begin on the building this year. However, this is now looking less realistic due to unforseen delays.

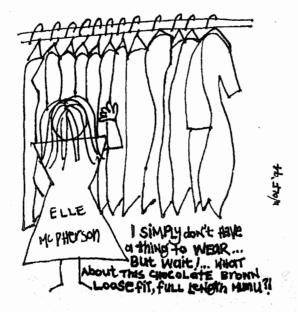
Delays have come from local residents (living near the campus) lodging injunctions preventing building at the initial site (an alteration to the existing library facility) as well as lodging appeals when their case was initially defeated. Many of their concerns were of an aesthetic nature. After a lengthy court process, building work on the new library could proceed, freeing up the area for the proposed Union building. However, a potential change in the University's plans may lead to the location being completely changed to a new site upon existing glasshouses (next to the library).

While the Union has provided its funding up front, at Friday's meeting it was revealed that the University has yet to gain a solid commitment from the CSIRO and other bodies. Not an optimistic dis-

Surely it is time for the University and others to make a practical commitment to this project and ensure that students who are yet to receive the relative "luxury" of an eating facility with tables and chairs can feel that something positive is being done and that one day they may enjoy the benefits of a student facility similar to that at North Terrace.

Matt Deaner

THINGS THAT NEVER HAPPEN



Clubs meeting

On the agenda for the next Clubs Association meeting (this Friday at 1pm in the Union Cinema) is the disaffiliation of the TAEFL club.

TAEFL is a form of Ancient Scandinavian Chess, and the club was initially affiliated to the CA towards the end of last year. At the time of affiliation, the TAEFL club president, Ken Simpson, also attempted to affiliate two other clubs to the CA: The Simpsons Appreciation Society and The Illuminatus Club. Simpson was also involved last year with the controversial production Eye Among The Blind, which has since become defunct.

The application for affiliate status of both the Simpsons Appreciation Society and the Illuminatus Club was rejected by Clubs Association Council. Since that time, however, various questions have been raised regarding TAEFL club practices. It is alleged that, in order to provide the Clubs Association with the

names of 10 members in order to gain affiliate status (and thus, funding), the TAEFL club provided the CA executive with false membership lists. Some names of students on the TAEFL list do not appear on student records in the departments in which they are supposedly studying. More worrying, Clubs Association president David Moxham has been contacted by various students whose names have "appeared" on the TAEFL contact list without their con-

Further prompting the disaffiliation push is the TAEFL club's outstanding account with the Union. Moxham informed On Dit that the TAEFL club has \$140 still due in photocopying fees at the Students' Association Office.

The disaffiliation motion must be voted on by the Clubs Association Council at Friday's meeting. Moxham is anticipating that the motion will pass as a formal-

David Mills



Read All About It

Newsagents to the Myer Centre

Terrace Level

Phone 410 1717 or fax your order to 410 0710

OSA

As you may see from the name, the Overseas Students' Association is a peak representative body to protect rights and interests of international students at the University of Adelaide

The OSA is always prepared to listen to problems and grievances that international students face. If appropriate, the OSA representatives in various university committees will bring the issue to the attention of parties involved.

We strongly believe that the OSA is the most effective channel to ensure that

international student rights be represented and their voices heard.

The OSA consists of a group of dedicated Executive committee members: President: San Nee Chin

Education and Welfare VP: Justine Vaz Activities Vice-President: Vasu Sardar Secretary: Sharon Yee

Treasurer: Sheon Leong

Publications Editor: Teng Hwang Tan

Of course, preserving and protecting international students is not the only objective of the OSA. We have a group of dynamic Activities Standing Committee members who are always brainstorming among themselves in order to initiate many interesting social activites that may encourage better formal an informal relationships between international students from all cultural and ethnic backgrounds. Therefore, please keep an eye on OSA upcoming activites and be part of the team.

All the best for the year. San Nee Chin President

Women's Calendar

March

Tuesday 8

INTERNATIONAL WOMEN'S DAY!! Women On Campus Pancake Brunch, The Cloisters, 10am-12. Suffragette procession and reading from *Herland*, Barr Smith Lawns, 12.45.

Tracy Bartram, comedian, Little Theatre, 1pm FREE!

Thursday 10

Women's Radio 5EBi, 3pm.

Friday 11

Netball Superleague, Powerhouse.

Saturday 12

IWD march, festival and dance. Meet Victoria Square 10.30, march to Rymill Pk.

Dance Woodville Town Hall 8pm.

Saturday 12 / Sunday 13

Surf Life Saving SA Junior State Champs, Pt. Noarlunga

that was then...

7th March 1959. First women members elected to SA Parliament, Joyce Steele and Jessi Cooper.

PGSA

Postgraduate Welcoming Night

Every year in March, the Postgraduate Students' Association (PGSA) welcomes both new and returning postgraduates to the University with a big, bright colourful social event. This year the Welcoming Night will be held on Saturday 19 March, in the Union Bar area, and will include two bands, a free barbecue, free wine-tasting, free beer (within reasonable limits!) and children's activities, all for a low \$3.00.

As this year is the year of the family,

the entertainment is aimed at the entire range of postgraduate ages and tastes. To cater for families, the evening will begin early (4.30pm) and will include children's activities, supervised by professional child-carers. Parents can either leave their children with the carers, or bring them into the main function area.

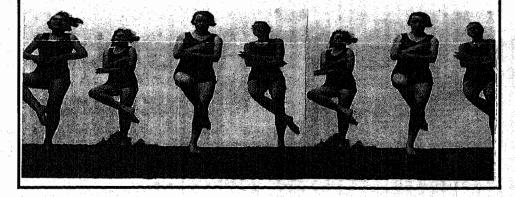
The two bands for the night are the Fabulous Fruitbatz and Fishtrap Trio. The Fabulous Fruitbatz describe themselves as "urban acoustic funk-punk

hillbilly pop". Fishtrap Trio are a fourpiece instrumental band who describe their act as "circus music runs away from the circus!"

The PGSA are grateful to The South Australian Brewing Company (brewers of West End and Hahn Ice beers) and Richmond Grove wines, who are sponsors for the event. You'll need to buy your tickets ahead of time, at the PGSA Office or the Union Office, as there will only be a small number of tickets available at the door.

CAR MAINTENANCE • YOGA • SEWING • PHOTOGRAPHY • POTTERY • MASSAGE • SURFING • MEDITATION • BELLY DANCING • DRAWING • PHOTOGRAPHY • PUBLIC SPEAKING • CREATIVE WRITING • WOMEN'S SELF DEFENCE • HORSERIDING ALONG THE BEACH • BALLROOM DANCING • WINE APPRECIATION • FOLK ART • HOME BREWING • CANDLEMAKING • PAINTING • POTTERY IN ONE NIGHT •

all of these short courses are available at student friendly prices & times at the studio on level 4 of the union building. we also print t shirts, have haircuts for \$10, look after the darkroom for the photography club, have a badgemaking machine and stuff to make banners, and in general are very versatile, so call in & pick up a brochure, or ring 303 5857. Sherry & Helen work there and the studio is open most days from 10-6.



The Women's Room

- is located downstairs at the western end of the cloisters
- has tea and coffee facilities
- has beds
- has a study room
- · has sexy brown decor
- · is available for all women to use

Come down and chat, rest, study or escape for a little while!



E.V.P Suzanne McCourt

Well, it was a hectic but brilliant O'Week, but that is finally over now, and life can get back to relative normality. Thanks to everyone who helped out, it was great fun.

Country Students Club

Last Wednesday night we had a great pub night at the British Hotel. Lots of people came, and lots of acquaintances were made. This was the first 'event' for the soon-to-be club, so if you missed out hopefully there will be lots more throughout the year. If anybody is interested in joining or even better, helping out with the club, please come and see me. This group will only be as good as what its members make of it, so if you've got any time at all, then volunteer it!

Thanks to the people who helped out in O'Week, some weren't even country students! Oh yeah, if you can think of a better name then that would be great; the name Country Students Club is severely lacking in creativity. Student Guide to Grievance Procedures

Bec and I have been working on a summarised 'student friendly' version of the proposed new grievance procedues for the University. The current procedures for students to make a complaint about any academic matters within the University are not concise and are lacking in detail. The new procedures will hopefully address these problems.

The procedures have not yet completed the process of acceptance by University committees, so are not yet in place.

Shuttle Bus from Roseworthy to Gawler

It has been brought to our attention that the previously free, University supplied shuttle bus between Roseworthy and Gawler is soon going to cost students and staff \$1 each way. This may not sound like a lot, but considering many users have caught the train from Adelaide, travel expenses will become huge. Many students choose not to live on campus at Roseworthy simply because they cannot afford it, and so live in Adelaide or Gawler. These are the people that will be the hardest hit by the charge. For somebody trying to live on Austudy, \$10 a week extra for transport is a hell of a lot of money! We'll keep you posted on what is happening about this charge.

Housing Project

The SAUA will be working to set up

a Community Housing Association for students. This will require a lot of time and effort, but will mean housing that will be available to students at low costs, suit our needs, and will be controlled by a Board, mainly consisting of students.

If you are interested in being involved in this project, please come and see me.

Well that's about all for this week. One more thing, if you think the SAUA should be looking into an issue, or taking up a project of importance to students, then tell us! We are only human and can only know of issues that are brought to our attention, however that may be. So if you are irate about something or interested in any issues and you think we can do something about it, then come in or call.

There will be a special meeting of SAUA Council Tuesday on March 8 at 6pm. This will be to discuss proposed changes to SAUA regulations on poster policy. All students are encouraged to attend the meeting. It will be held in the chapel, Lady Symon Building (opposite the Union office).





Environment Officer Anita Butler

Bike Awareness Day

Wednesday 9th March (this Wednesday)

Ride your bike to Uni on this day, even if you usually don't, and help raise awareness about cyclists and the problems they face.

8.30 - 9.30am BIKE 'N' BREAKFAST

- Outside Wills Refectory

\$1 cycle walk or bus with SAUA cup \$1.50 cycle walk or bus \$2 if you sinfully drive

11am BIKE MAINTENANCE WORKSHOP - Barr Smith Lawns

1pm SPEAKERS - Barr Smith Lawns 2pm CYCLATHON - Meet Barr Smith lawns

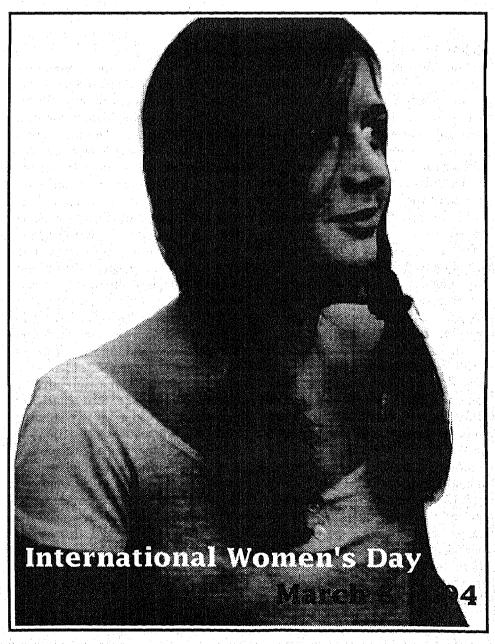
Poster Policy

Last year a new poster policy was adopted by SAUA Council with the aim of reducing the ridiculous amount of paper wastage that occurs during election week. Anyone who's been around at Uni during one of these weeks will understand the value of this. If you

haven't yet suffered an election week, try to imagine a poster war where every available bit of space is covered with one person's posters and then recovered with someone else's ten minutes later, every day for a week. It's crazy stuff and it had to stop. Unfortunately, the meeting at which this was debated last year went on for seven hours and as a result the final product contained discrepancies and abiguities which made it unworkable. In an effort to correct these and to adopt once and for all a workable policy that will genuinely reduce the unnecessary impact of student elections on our natural resources, the issue will be debated again at a special meeting of SAUA Council in the chapel on Tuesday 8th March at 6pm. All interested students are welcome to attend. Incidently, all SAUA Council meetings are open to students who wish to observe. They will be held every second Tuesday from 5pm, usually in the chapel.

Helpers' Meeting

There will be a meeting of everyone interested in helping out with environmental campaigns or offering ideas at 1pm on Friday 11th March in the Margaret Murray Room. Everyone is welcome, including those who put their names down during O'Week. Some things you might be interested in are writing an environmental handbook, helping to formulate a University Environment Policy, working on land and catchment care and conservation programs, helping with recycling, organising Environment Week or anything else you might come up with. Come along and check it out.



Does Anthony Roediger believe that the student populace is too stupid to sieve fact from fiction? So stupid that we should allow him to think for us and lift that heavy weight from our shoulders?

I found his comments (letters to the editors On Dit 28/2/94) both offensive and worrying, paticularly the passage

"[Dave Roussy's] 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."

Maybe I'm a little over-sensitive, but this sounds like the words of some fascist regime, or Napoleon, or Chief Pig in George Orwell's Animal Farm, not our democratically elected (ah democracy!) Union President.

I also wonder whether Anthony is in the position to warn us of the dangers of "power-hungry student politicians". Power hungry or not, Anthony is only another student politician (I know I saw his face plastered all over campus at the end of last year).

Wouldn't 'power hungry' types prefer the greater power (and security) of a two-year term, as opposed to the system we now have?

Students, I urge you to be well informed (from both sides) and challenge your sources before voting in the referendum.

Sabina Nowak

Roussy turns up the heat

Dear Editors, Students, Nick Dunstone and Anthony Roediger,

Union President Anthony Roediger spent a lot of time attacking the Vote No campaign last week in On Dit. Unfortunately for Roediger, he didn't actually give any reason to vote yes. This is because he knows that two year staggered terms will reduce student control of the Union. Students must have control over the money they pay to the Union - this is why the vote no campaign

It's nice to see that Roediger believes in telling us about our power to recall Union Board. It makes a change from his comment that the General Student Meeting called about the Pizza Hut and Nick look at first at Section 4.a.(ii) issue was a "intolerable intrusion into of the Union Constitution which says or the other on these issues, but rather to the rights of Board". Unfortunately, a that University and Union staff are or- note the interesting way in which our Business Plan" that all revenue from the recall petition only has the power to dinary members of the Union. Then Union President, Anthony Roediger, has parking would be directed to pay for the sack the entire board. What if one or look at Section 30 which says that "a approached them. some members of Union Board are not referendum shall be a secret ballot of all fulfilling their duties, like the person our members" So what is your story who Roediger claims "virtually never" turned up in 1993?

Should we not have the power to sack individuals or groups? And why did Roediger not bring this issue up publicly before? Perhaps he thinks the performance of Board members is not something that students should know too much about. And since Roediger raised the from any group, party or person in my about "manipulative staff managers" we be expected to believe that when in

and the potentially dangerous effect they have on the Union.

Roediger claims that the "average" student spends four years at university. Anyone who understands statistics realises that this is a meaningless figure and an attempt to fudge the issue. Many students spend more than four years at university (Law, Medicine) and many spend less (Arts, Science). The people who spend less than four years are not going to have the time to spend two years on Union Board, so the Board will become less democratic.

Democracy is about the number of people who have the chance to influence the board and the way it spends our money. At the moment only 18 people have total control over the spending money of 12 000 students. Is this enough? And if the referendum passes only nine of these will be elected each year, so small independent groups will have little chance of being elected to Board. Instead, most of the positions on board will be taken over by political machines run by hotheads and power hungry student politicians. Is this what

The industrial problems that have plagued the Union in the last few years have not been caused by student control, but by decisions made in closed sessions of Union Board. The owners of the Union do not even have the right to decide who should be hired and who should be fired. Why not? Why will the interviews for the new Secretary/Manager not be open to interested students who know as much if not more than some Board members about how the union operates. And why does Roediger agree that the new S/M's management decisions shall not be subject to "interference" from students? We own the Union, why are we not allowed to exer-

cise ownership rights?

Nick, I never said your honorarium was excessive - perhaps you had better read my letter more carefully! We are paying a Returning Officer for their time and expertise, so let's look at how expert you were last September. You and Roediger both claim that your failure (not letting employees of the Union and University vote in the referendum) was not your fault. Roediger claims that it was a result of "an oversight of last year's Union management and President", and you say that you were "only informed of this requirement" half way through election week. Well Anthony Nick? Are you so incompetent that you didn't even bother to read the constitupaid for? Why was Nick Dunstone employed again - with our money after this monumental screw up?

Nick Dunstone would also like to assure us of his "absolute independence cuss the issue.

1992 you were elected Orientation Co- President's report to Union Board on 7/ Ordinator on the same ticket that elected Anthony Roediger to SAUA President? Student Meeting "is an outrageous curb I'd like to know what you were talking to on the ability of the board to conduct the Roediger for at least half an hour on affairs of the Union", a little hyperbolic Monday February 28, if you'd be so given that all that is being requested is an

> Yours sincerely Vote No Campaign Psychology

Fly in Roussy's **Ointment**

Dear Eds, Students and especially Dave

I am thoroughly sick and tired of having to talk to irate students who assume that I, being a friend of Roussy am also involved in his "Vote No"

I wish to publicly disassociate myself from such a 'campaign'.

I don't often agree with Anthony Roediger, but for once he is right - you are fucking wrong (repeat wrong) David.

While I don't necessarily agree with each of Anthony's points, in the five years I have been at this institution I have at least learnt one thing.

Union Board must be accountable not only to students, but also for their own stupid decisions.

Board members must be made to face the rubbish they helped to create.

Two-year split terms will do this.

No longer would they be able to run, unless of course they wish to quit, and how many of the egotistical bastards are likely to do that.

Put simply David, what you really want is more likely to be acheived with

Get a life!

Simon Hall Convenor, "Dave Roussy - Get a life!" campaign.

Pizza and the democratic process

There are two prominent issues facing our Union at the moment; the new Pizza Hut on campus, and the proposed two by the Academic Staff members on the year split terms for Union Board members. The purpose of this letter is not to opposition were outlined in the article, convince fellow students to vote one way

To me, David Moxham's request would seem to be utterly reasonable. David Moxham, being one of many concerned students, is simply requesting that stution directly related to the job you are dents determine whether they do want for both students and staff. As Ian points Pizza Hut on campus or whether they do out, most students do not drive cars not. He has followed the correct consti- because they cannot afford to and thus tutional procedure and is asking for noth-students would lose out. They would ing more than a student meeting to dis- certainly not be able to afford the fee for

Yet for this seemingly non-controver- remain considerably less than commerissue last week, perhaps he could tell us capacity as returning officer". How can sial and democratic response he has been cial rates, would be more than double berated by our Union President. In his the fee staff currently pay.

2/94 Anthony Roediger states that a open and public meeting.

Interestingly, however, Anthony's ap-Dave Roussy proach to the issue of two year split Convenor terms seems to be a little different. On this issue he has, quite correctly in my opinion, requested a referendum. When Anthony wants something to be changed he becomes suddenly fascinated with the Union's democratic procedures. Quoting the aforementioned report, in this instance he wants "to find out what students really do think!... I urge you all to encourage everyone to vote!". Complete with exclamation marks Anthony is very excited to know what you think (...if you agree with him?).

It appears to me that our President, Anthony Roediger, invokes the principle of democracy only when it is to his political advantage to do so. On this point, I cannot agree more with John Mitschen's letter last week which asks simply that decision making in this Union be taken out of the hands of a small clique and that students make their voice heard in the operations of their Union. Mike Wait

Hug a tree - don't embrace your car

Thank you to Ian Robertson for his insightful article on the university's proposal to build a multi-storey carpark off Frome Road between Synagogue Pl. and Tavistock Lane.

As a new member of the University Parking Committee which has been discussing the matter, I would like to point out that, while those who wrote the "Car Parking Business Plan" have certainly decided what they intend to build, they face much opposition from other members of the University Committee.

I prepared and submitted a position paper to the Parking Committee on behalf of the Students' Association which outlined our opposition on environmental, social and economic grounds to the carpark. Opposition was also expressed committee. Some of the reasons for this

The admission in the "Car Parking carpark is of particular concern.

Currently this revenue is used to pay for such things as trees around campus, and improved lighting and signage things which are essential for security the new carpark which, while it would

In fact it's unlikely that most staff his course is "meticulously researched, would be willing or able to pay that up-to-date, wide-ranging and informamuch for a park so far from their fac- tive", but I've sat through maths and

The University is indeed mistaken in considering its planning to be "long term". The only way we can ensure ecological sustainability that will ensure life on this planet in the genuine long term is to improve public transport and embrace a move away from a heavy reliance on cars. If the University truly wants to be good corporate citizen it should lead more in this direction rather than a desperate dash for cash, jumping on the "Adelaide needs more carparking spaces" bandwagon as it rolls into a brick wall.

Yours sincerely Anita Butler SAUA Environment Officer

Getting there slowly

Dear Florian Minzlaff et al,

Thanks for your congratulations on the reusable cup idea. In regards to their wrapping, I did in fact request minimal packaging when I ordered them from so. the plastics company and I can only assume that is what I got.

As I sat in my office opening them I did in fact consider removing the plastic packets from each cup to avoid the sort of criticism you have made but not only would it have been a hypocritical coverup, it would have wasted many valuable resources, namely energy. So I left them on, and with more energy to run around promoting them they sold out very successfully. There was no issue of hygiene involved, just a simple misunderstanding of intention between the plastics company and me. I assure you that this will not occur in the next batch of cups that have been ordered and are on their

Finally, I do not agree that the individual plastic bags "defeated the entire purpose of preservation", one plastic bag during O' Week is still a hell of a lot better than ten or twenty plastic cups throughout the year. Not optimal, but better, and we're getting there. I sincerely hope your support will continue throughout the year.

Anita Butler SAUA Environment Officer

Counter Calendar Eds: All is forgiven

Dear entertaining demons,

Last year I took one of the Anthropology courses by Dr. Kingsley Garbett. It was with interest that I noticed the other courses run by Kingsley attracted the same kinds of comments in the Counter Calendar as I had put forward. In brief he is a great guy, enthusiastic, a fair marker and easy marker, generous with deadlines, and tells entertaining and often funny anecdotes about Africa (is this unfair, misleading) However, unfortu- tion, I have been disturbed to find that nately he teaches what many people find to be a very boring subject.

statistics classes and said the same thing - they were still boring though. Bloody boring. Even the ones taught enthusiastically were boring. The point I'm making is that not all courses are suited to everybody's idea of a riveting good time. I think the fact that attendance levels at Kingsley's lectures and tutes were so small after just a few weeks tends to show that my views were not entirely

I have no "axe to grind" with Kingsley. There is no (minor chord) "vendetta". I got a good mark, and if I was to do Honours Anthro' (which I won't be) I think Kingsley would be a great supervisor. I remain anonymous (i.e. don't wish to have my name publicly (sic) released for my own safety and welfare - both socially and academically). I do not want to spend the rest of my days at Uni' looking nervously over my shoulder every time I approach the landing on level 4 of the Ligertwood Building.

Anyway, how can Counter Calendar not be biased? Isn't it meant to be based on opinion and experience? I thought

Yours Faithfully,

Where's the beef?

Dear Eds,

We the malnourished undersigned, demand to know what has happened to the Weigh Inn (now the Four Seasons) Once bedecked with many varieties of meat (mm... pork chops) non-vegetarian hot meals and lots of sugary, fatty and unhealthy junk food, it was a veritable gourmet delight. Alas now there is only health food as far as the eye can see. (I think they've gone all soft and juicy in the head.) There's row upon row of shredded carrot, tomato, sweet corn and lettuce. A man [sic] is not a rabbit. Are we all to become iron deficient budding heptathletes like Jane Fleming? What about the meat packers, butchers and farmers that are losing much needed income in this debacle? Who is going to tell their children why mummy and daddy don't have jobs anymore? Whilst other refectories might service our needs. we are staunch traditionalists who don't like change and are on a first name basis with Rhonda the checkout chick [sic] and the ex-Weigh inn (RIP) now has cushy chairs and carpet. Where do we end this abomination?

Is Don Is Good.

Beefcake and Meathead

The Nectar of the Gods

Dear Eds,

As a mild mannered, easy-going member of these hallowed halls of learning I rarely have cause to question the powers that be. However upon my return this year to continue my intellectual stimulachanges have occurred in my absence.

While the changing of the Coopers Sure, from an unbiased point of view brew to West End and the traumatic

dilemmas of allowing a multi-national food company on campus may disturb some, I believe they pale into insignificance when compared to the major injustice committed against the staff and students of the University of Adelaide.

Even now as I write to you I have great difficulty controlling my anger. The question that I put to you, O great searchers of truth, is "Who is the wanker responsible for replacing Farmers' Union Iced Coffee with that superfluous imitation offered by Dairy Vale.

There is now only one small fridge in the Mayo Refectory that supplies us with the nectar of the Gods, and this is invariably empty by early afternoon. Whereas everywhere else Dairy Vale pervades in vast quantities.

Please find out who is responsible for this travesty of justice or I fear many will not survive the year.

> Yours sincerely Benjamin Dube Law

Pimply faced wankers

Dear Editors,

Students schmoodents! Are you just a bunch of pimply-faced trendoidwankers, or what? As an ex-student I'd like to throw down a challenge to the current crop of future wage-slaves or grist to the corporate executive mill. To step outside the strictures of fashion, which impose conformity more surely than any authoritarian system. To en-

gage in an intellectual test. Do you have the capacity to a) understand b) test c) debate d) accept or reject the radical solution to world problem, presented in a simple little book called Maxiculture"? It's in the BSL. It was apparently written in language to allow translation for the average Rajasthani peasant readership. So, do you see your lives as having motivation other than the enrichment of the owners of Reebok and Sony?

D. Broadbent

The Union cares. But do we?

Dear Ben Hall,

The Union knows you only have 23 friends anyway and most of those are relatives! We are sorry to all the other students using the Diary for addresses, etc., who have infinitely more friends than you do, but you are a lost cause. Friends will be on sale in the Union complete with address books from April 1st, and we urge you to come in and save your Unicareer from the friendless abyss. Signed,

Your Friendly Union P.S. It was a printing error, not inten-

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International Women's Day

This Tuesday, the 8th of March, is International Women's Day. SAUA Women's Officer, Joanne England, gives a brief history of the day.

Women have been mobilising as a motion of the political and economic communists to refrain from striking voice for change for over one hundred years. The turn of the century saw the industrialisation of Britain, Europe, the United States and Australia. Throughout such developing nations women were entering the paid work force in vast numbers. The tasks they were performing however were segregated according to sex, thus many worked in textiles, manufacturing and cosmetic services. Working conditions were unsanitary and wages depressed. Many of these women were not union members, despite the growth of trade unions, simply due to their gender.

The impetus for change arose when women began to campaign for the right to vote. Whilst women who campaigned for the vote were united in their ultimate objective, they did not necessarily agree on how to obtain this end, nor did they agree on why they wished to achieve this goal.

Socialists perceived the concentration on this issue as being decisive in the working class movement, arguing that it was more important to do away with property rights in respect to the vote than it was to campaign for the vote. Primarily due to the work of German Clara Zetkin and Russian Alexandra Kokontai the cause was accepted as an essential part of the socialist agenda.

Throughout the English Suffragette movement divisions were growing because of the autocratic running of the movement and tension was mounting over the radical tactics which were being adopted. Another issue being addressed was the lack of emphasis placed upon connecting with, and the involvement of, the mass of women. This would mean taking on board the the concerns of exploited working class women, with whom some suffragettes could not or did not wish to identify. whether the women's movement has changed that much in little over one

In the United States, women trade The first International Women's Day From 1970 onwards public meetunionists and liberal professionals set was held on March 19 1911 in Gerings were established in order to form up the Women's Trade Union League, many, Austria, Denmark and some a Women's Liberation Movement, with the intention of organising women other European countries. March 19 with debates centring on labour diviin paid work around their political and economic welfare. The emphasis on this mobilisation was great, as many Prussian King promised reforms which women were employed in dismal work- included the vote for women. This ing conditions, with poverty-stricken promise remained unfilled. Thus the home lives often plagued with vio- emphasis of this movement was fo- issues women confront in their every-

Out of such conditions arose the first women worldwide. Women's Day in America, held on the the vote in conjunction with the pro- 1917. Despite having been urged by ficial recognition to the often

rights of women. The momentum of this movement rose, with 2000 people attending a Women's Day rally in Manhattan the following year.

In the same year 20-30 000 women garment workers staged a general strike, lasting 13 weeks over winter. The Women's Trade Union League provided bail money for those strikers who were arrested, and supported strike funds.

In 1910 Women's Day was taken up by socialists and feminists across America. Later that year delegates to the second International Conference of Socialist Women in Copenhagen proposed that Women's Day be adopted as an international event.



Demonstration in 1975

The idea of women organising politically was considerably controversial within the socialist movement and was due primarily to the pressures applied by activists such as Clara Zetkin.

Inspired by the concerted efforts of the US women workers, Clara Zetkin proposed that women throughout the world should focus on a particular day Some may wonder with sad irony each year to concentrate on their demands. The proposal was greeted with unanimous approval and International Women's Day was the result.

was chosen because on that date in 1848, when faced with an uprising, the not forget that these were the days of cused on obtaining the right to vote for day lives, such as rape, assault, vio-

Proclaimed as one of the most memo- tion experienced by lesbians. last Sunday in February 1908. Large rable IWDs held was the one in 1975 saw the inception of Internademonstrations took place calling for Petrograd (now St. Petersburgh) in tional Women's Year, which gave of-

on IWD, wives, daughters and mothers of soldiers stormed the streets when workers were locked out of the Putilov armaments plant on March 7. They demanded an end to the humiliation and denounced the suffering of the past three years. As the protest gathered strength, passionate demonstrations erupted over the city culminating in food riots, political strikes and demonstrations, all of which eventually provided the catalyst for the first Family Diversity, to coincide with the revolution in 1917.

Basically IWD sprang from a women's trade union movement and further issues were born out of that. For example, the first IWD in Australia, in 1928, was organised by the Militant Women's Movement and demanded wage for unemployed and annual holidays on full pay.

tant occasion for reviewing, consolitention to the political, economic and social rights of women.

The emphasis of IWD in Australia changed during the fifties. After the war many of the childcare services which enabled women to work during that period (and the federal funding which supported such schemes) disappeared once men came home from service. Thus economic pressure accompanied by the responsibility of childcare made employment opportunities rare for women and many found themselves redundant despite having and Union Activities. been considered as essential to the workforce during the war. Others found themselves widowed and having to survive on inadequate pensions.

Other topics being addressed by IWD organisers throughout this period were peace, democracy and living standards. Here in Adelaide speakers were focussing specifically on the subject of Aboriginal welfare, equal pay and the opposition to British nuclear testing in Australia.

sions within the family, sexuality (let's the sexual revolution), and the concept of 'the personal as political' arose.

Information appeared detailing the lence, discrimination and the persecu-

marginalised existence of women. This led to the United Nations' 'Decade for

Spurred on by the support of the growing women's movement this decade brought the opportunity for many women to consider the relationship of the movement to issues such as class, race, peace, and the environment, not

Previous IWDs have contained a primary focus and this year the theme is International Year of the Family. The intention of the organising collective is to stress that the traditional nuclear family, containing a mother and father with 2.5 children, is a misreprentation, not to mention a very limited view of the concept of family. My own concept equal pay for equal work, the basic of family is fairly skewed, I come from a somewhat dysfunctional family myself, and subsequently prefer to view us Many women see IWD as an imporall as children of the world, and this is perhaps what the collective is getting dating and generally (re)turning at- at. It wishes us to acknowledge that lesbians with children, single mothers, and defacto relationships also constitute families.

Any woman wishing to participate in any of the events in Adelaide accompanying IWD this year can simply select and attend an event from the programme accompanying this article.

For any women and men wishing to remain on campus Tracy Bartram, a comedian, will be appearing for free in the Union Cinema at 1pm. Brought to you by the SAUA Women's Officer

There will also be a pancake breakfast held by Women On Campus.

Other Activities On International Women's Day.

International Women's Daylunch-

Unifem Breakfast. Adelaide Convention Centre. 7am-8:30am.

time picnic Peace Park. 1-2pm. Speaker: Julia Lester (ABC Radio) Music by Archaepelago.

Saturday, March 12th: March to Rymill Park. 10:30: Meet at Victoria Square. 11am: March to Museum, North Terrace for speakers. 12pm: Festival at Rymill Park.

Bigger than a big thing

O'Ball. A chance for first years and atmosphere of the show, or maybe I by far the best gig of the evening. They experienced students alike to drink, had simply been expecting too much. sweat and dance together. And don't Don't get me wrong, I don't think the their set with "Bower of Bliss", from they love it. Mark Nicholls was there band was bad, it's simply that they their new album Thunderhead, and taking the pictures and Florian were not as good as I had expected continuing with a batch of old and Minzlaff arrived just before the Jaynes them to be. Considering it was their (largely) new material. The mix was played on the main stage to give us last gig for six months, I had been



The Jaynes

The Jaynes were very good; described to me beforehand as boring, they provided a pleasant surprise. Very proficient musicians who played with a lot of energy, they were enthusiastically received and performed a tight, entertaining set of their brand of straightforward, well-composed rock n' roll. Arguably the best performance of the O'Ball, they impressed a lot of people to the extent of asking about what CDs they had out and should they buy one. The first signs of what was to become a major moshfest appeared at this gig, to the joy of a few people down the front and the displeasure of those who copped the first lot of knees in their

Local favourites The Egg were next, in the Uni Bar, and they performed a very noisy show to a smallish (about 300) but appreciative crowd. The Egg play what could be described as a cross between metal and Chilli Peppers-style funk, a combination that worked very well in the Bar, their well-known for breakfast) the most enthusiastically become an - albeit smaller - mosh pit about half way through the set. As I left to see the Falling Joys, the first signs of tinnitus started making themselves no-

heads from the crowd surfers.

The Falling Joys were, to me, prob-Maybe it was the meatheads who inquieter songs. Maybe I was standing in to get a good spot for the Clouds.

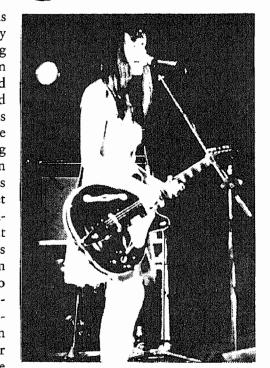
It's the traditional end to O'Week: the the wrong spot to get the full sound and To me, the Clouds played what was expecting them to be more enthusias-

tic. However, people seemed to like them a lot, and they finished off their set with a great rendition of "Breakaway", the Clouds' Raphael Wittingham mastering the somedrum part with apparently no

Upstairs in the ploding White Mice had started

went for just over an hour, starting perfect, the guitar sound reminding me of the Smashing Pumpkins at the Big Day Out: it was kind of clear even during the distorted bits. The Clouds play melodic, catchy music and yet incorporate innovative and strange elements into their songwriting. Great gig, great band, great songs, and thanks a lot to the wanker who kicked me in the head while hoisting himself onto the crowd using my back as an involuntary stepladder. The band tried to dissuade some of the more violent action by asking the front rows to consider others, but apparently their words were not heard by those they were addressed

During the brief time I spent in the dance venue, the DJ played an entertaining mixture of hardcore techno and commercial music which I enjoyed, but already, their according to several less-than-im-



Falling Joys

best audience the band have had in some time, using the opportunity to give Lennies some shit along the way. Defryme were a lot heavier than I expected them to be, mixing the elements of funk, metal and pop into an amazing wall of sound that kept especially the slamdancers down the front happy. At the end, my ears rang (in fact they've only recently stopped ringing), but it was worth every minute of it and a fitting end to what has been described by at least one person as "the best O'Ball I've seen" (no, it wasn't a firstyear).

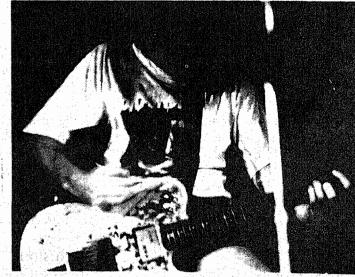
Congratulations must go to the O'Ball directors, Jessica Bolland and Ian Messenger, for organising a great event. Placing the big stage outside, rather than in the acoustically unsound Mayo Refectory was a great move, which worked out very well, with some aid from the weather - it started raining only a few minutes after the Clouds had finished. All the bands I saw were virtually exactly on schedule, and there were no equipment problems of any sort that I noticed. If you went, I hope you enjoyed yourself as much as I did, if you didn't, you missed out. I strongly recommend that you go next year.



Clouds

"Breakfast Song" (about having cones brand of fuzzy punk-pop going down pressed people it very well with an increasingly inebrireceived. Again, a small batch of peo- ated crowd. For about three or four miss any bands over. ple started what by 1 o'clock would songs, I enjoyed their gig immensely, Defryme closed partly because I was able to make out off what was a great some of the lyrics, as opposed to the night with a fantasother bands at the Uni Bar. Then the tic show in the Bar. inevitable happened; the lead singer/ Initial annoyance at guitarist decided that the guitar was some over-enthusitoo quiet and asked for it to be turned astic punters hanably the most disappointing band of up. Why is it that virtually every band dling their equipthe evening. Maybe it was the mix, that play this style of music insist on ment soon gave way which didn't quite seem to suit the drowning their vocals in a wall of gui- to an energetic set band's style, particularly on their more tar distortion and crashing cymbals? and a very pleased acoustic tracks such as "Fiesta!". From then on, the 'Mice sounded too lead singer ansimilar to so many other fuzz-pop bands nounced to the ensisted on crowd surfing during even the to these ears, and I headed downstairs thusiastic crowd

that they were the



Exploding White Mice

Ducking for cover

Duck hunting is a well established sport. However, it is also one which inescapably involves acts of cruelty towards animals. The extent of this cruelty is rarely documented in the mainstream media. Geoff Russell reports.

This page contains a picture of a hardhead with a smashed lower mandible. The duck was alive and very elusive before finally being rescued by one of the Animal Liberation duck rescue team. He then killed the duck to save it from further stress. Otherwise it would have died from starvation, still in pain from its mangled

Is this an unusual story? No. A shotgun pellet is not selective; it will smash beaks, legs, wings or bury itself in a thorax with a probability proportional to the relative area of the organ. Yes, you may say, but are wounded birds that numerous, or are they just an occasional fluke accident? Fortunately the National Parks and Wildlife Service (NPWS), along with the CSIRO have done a great deal of research which can be used to answer this question.

X-Ray Studies

The research method is very simple: go and catch some ducks and X-Ray them for pellets. Any bird containing a pellet



The duck in question

(other than in the crop, where it may have been ingested) has been shot. In 1987 at Bool Lagoon, prior to duck season, NWPS caught and X-Rayed 727 ducks(1). Approximately 11% had embedded pellets from being shot.

You missed me!

But would we see our Hardhead in such a study? Would it appear in the 11%? No. The study was done just before the shooting season started, so that all the birds found with embedded pellets had been shot in the previous season or seasons. Our poor hard head will have been long dead. Also missing from the figure are ducks where a pellet passes through a wing, or cracks through a wing bone or leg bone. Also missing are the badly injured birds who died within hours, days or weeks of being shot. Despite all the injury types missing from the data, there are still 11% with pellets embedded in their bodies.

Duck Mortality Rates

Perhaps some of the birds were shot in 1986, some in 1985, some in 1984 and so

on. So the 11% is really a total of those shot over a number of years. But CSIRO mortality figures on ducks (2) indicate that of all the ducks around in 1985, for example (both shot and unshot), 80% will be dead by 1987. So there will be very few of these old ducks in the 11%.

Duck Killing Rates

What does this 11% X-Ray figure tell us about how many birds duck hunters wound? Published studies (2) put the kill rate at between 7% and 15%. So if about 10 % are killed, and another 10% are left with embedded pellets, it is clear that the wounding rate is about one for one. For each duck killed there is about one duck wounded..... almost. We are still forgetting all the injured ducks which don't survive to be X-Rayed.

Australia's most vicious abattoir

Duck shooters wound at least one duck for every duck "bagged". That's a conservative figure, but its implications are still horrific. No abattoir would be allowed to operate if one animal escaped the crush and ran bleeding into the bush for each animal slaughtered and butchered. Why do shooters get away with it? Why don't our laws which prevent an abattoir from operating so badly prevent duck shooting?

The PCA Act

The answer is simple: the law is not enforced by either the NPWS or the RSPCA. All duck shooters break the Prevention of Cruelty to Animals 1985 in some and frequently all of the ways each time they spend a morning shooting.

.....a person ill treats an animal if that person deliberately or unreasonably causes the animal unnecessary pain; (13.2.a)

.....a person ill treats an animal if that person kills the animal in a manner that causes the animal unnecessary pain; (13.g)

.....a person ill treats an animal if that person, having injured the animal (not being an animal of which that person is an owner) fails to take reasonable steps to alleviate pain suffered by the animal;

Duck shooters break 13.2.a each time they wound a duck without killing it. They break 13.2g each time they wound an animal which they don't retrieve but which dies of its own accord later, and many break 13.2.f by shooting and wounding birds without than taking steps to find and kill (or otherwise treat) the

The conditions under which duck shooters operate make enforcement of the act impossible.

Conclusion

Shooting flying ducks with a shotgun is a dismal killing method with as many ducks wounded as killed. This is the best conclusion warranted by substantial data. In a "good" year shooters kill and retrieve 100,00 ducks in SA, they wound another 100,000 including 20,000 crippled (seriously wounded). A humane society would enforce the PCA Act. The only way to enforce the PCA act is to ban duck shoot-

References: (1) Harper and Storr, 1987. tralia Angas & Robertson.

This work has not been published but figures on embedded pellets at Boll Lagoon in SA prior to the 1987 shooting season appear in "Report of the Task Force Enquiring into Duck Hunting in South Australia" (available from NPWS)

(2) Frith, H.J., 1982 Waterfowl in Aus-



An unsuspecting duck relaxes during the off-season



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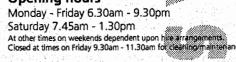
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Definition of cute

Stephanie Hester looks at a problem that has been plaguing humankind for centuries.

My computer doesn't love me any more. There was a time when we burnt the midnight oil together, machine and slightly-hyper caffeine addict; now everything has changed. It's the little things that let you know when the relationship is over; the blank stares and the way it munches down hours of my work tell me that it's dreaming of greener pastures. I suppose it is getting a little old; the screen only does one colour, green, and it doesn't even do that one very well. I used to be able to impress people with it; now my friends look at it and laugh. Then they turn around and laugh at me. I try now to give it space and not to get upset when it decides it would rather give me a display of how well it can imitate snow-storms than run a program. The result of this is that I found myself last night in the process of trying to jumpder the word 'cute' the popular expression 'someone who doesn't look like Stephanie Hester'.) I seem to remember a time when it didn't really matter, either. Yes folks, the mists of time roll back and I see myself as a careless little grub, rolling around with all the other happy grubs in the dirt and the goldfish and numerous birthday cakes and what ever else we could lay our hands on. I paid no heed to the early comments on how cute my playmates were. Oh! Unhappy child, so soon to learn the bitter truth! Because it soon began to dawn on me that I was not cultivating the skills required to be a cute kid. Other kids were growing tall and slim; I was kind of stumpy. The cute girls were cuddly, something I was never inclined to be, with the result that when someone tried to cuddle one part of me, the rest of me oozed

the bush back indoors with me. I loved to run outside on a windy day and to lose myself in nature, imagining myself to be beautiful, windswept characters such as Catherine from Wuthering Heights. I certainly returned windswept, however instead of Catherine, other literary figures usually came to mind, such as "The Wreck of the Hespurus" (that was my mother's). I think the game of placing myself in films and books accompanied me into adolescence, where I found the concept of cute was still predomi-

Physical attractiveness, fashion sense and social skill: the gold, frankincense and myrrh of the cute-seeker. I longed, oh how I longed, to fit in with it all, and I did everything within human capability to attain cutability. I took the same kind of interest in fashion as for the-people-with-no-money section. Even here there was choice - and I spent a very large amount of time parading past the mirror, one backpack at a time, to see which one really gave the impression that this kid knew what she was doing. Kenny G was warbling balefully in the background, and somehow the sad music seemed to match the frantic images in my head, coming together for a tragic bit of film-making - the story of one girl, the object of ridicule, who is reduced to drinking herself into oblivion on account of the fact that her back-pack has velcro straps and pink rubber trim.

The truth is, I seem to have had about as much success in transforming myself as a vegetarian conference would have at Schnitzels Plus. I suppose all you readers who have borne with me through my tale of woe can



start my computer into action by deciding which plugs I should shove up its electronic bum. In the midst of this extremely relaxing process my German exchange student / object of desire emerged from his room wanting to know what 'cute' meant.

"Cute, Aah ... (Have you tried looking in the mirror?) ... Cute, well, y'know cute is ... (I am getting very good at this translation thing) ... Cute is cute, y'know?"

He didn't know. (I think I was beginning to lose the plot myself.) I decided that it was time to have a little CHAT, and pack in the high-tech bit for the night. After all, I do consider myself to be an expert on the concept of cute. It is a word that seems to have dogged me for most of my life.

Let me get this straight; I am not cute. There are many ways in which this word can be taken and I do not fit the bill for any of them. (In fact, the new Macquarie Thesaurus notes un-

out around the edges. I did have a lisp, but its cuteness value was seriously diminished by the fact that it was the kind of lisp in which a spray of spittle usually accompanied anything I had to say. Lead roles in the end of year plays passed me over for those who would look good enough to eat in a three rows when they talked). I wasn't even good at art, something all the gorgeous kids seemed to take to with ease. My first real trauma came when I stuffed up the pom-pom I was making (my teacher's craft-book having reassured her that pom-poms were idiot-proof) and a break-down was only narrowly averted by her sending me out to commune with nature.

Actually, communing with nature was a favourite pastime of mine, my parents used to fondly remark as they stared at the new-carpet-which-wehad-to-auction-an-arm-to-get that I had brought quite a large amount of

pyromaniacs do in fire. I still see hangovers of this occupation of trying to be more attractive and 'with-it'. I generally like to dress to kill (i.e., to appear to any potential problem people that I would be capable of killing them); however, last week I forced myself into a pair of high-heels in an attempt dress (and who didn't shower the first to get those curvy legs which everyone which had been shot in the neck, I found that it is quite hard to maintain any feelings of self-respect when wobbling like a duck down Hindley Street while your significant other bounds ahead in Reeboks. Last week (it was an eventful week) I also went shopping for a back-pack. Everyone, I noticed, had one, while I had a duffle bag which was held together by an intricate system of rubber-bands. After eyeing off the gorgeous back-packs for a while (and attempting to barter with the sales assistant) I headed off

feel a moral coming on... Well, I guess life's never that simple (otherwise someone might have figured the bloody thing out by now!) but I think I've sorted a few things out.

I've wasted precious years chasing cute up and down the countryside, and I'm really no wiser or cuter than when I began. I think cuteness, like all seems to go ape-shit over. Besides the forms of beauty, is an elusive and fact that I felt about as cute as a hen schizophrenic thing and it changes constantly just as you finally think you've got your hands on the little bugger. Who knows, it's probably more fun to throw caution to the wind and be ... (Oh God, I can't bring myself to write "be yourself" without gagging, but I think you get the drift). Anyway, that's all I can think of that sounds as if I even mildly know what I'm talking about, so for now, readers, it's good night and sweet dreams. For a more satisfactory conclusion on my life, stay tuned... I'll get back to you in about twenty years.

Welcome to the 4th edition of Facts On Tax.

Produced annually by the National Union of Students, this year with the Australian Taxation Office, Facts On Tax summarises taxation information specifically relevant to students.

This information is not exhaustive. You will need to refer to Tax Pack 94 for specific information when you fill out your form. For further information contact your local Tax Office or NUS national office.

Best of luck with your return.



WHO HASTO LODGE **ATAX RETURN?**

You must lodge a tax return if, during the financial year (1 July 1993 - 30 June 1994):

- ◆ tax was deducted from your income;
- ◆ you earned more than \$5400;
- ◆ you are not an Australian resident and earned more than \$1;
- you earned any income overseas.

Generally, the first \$5400 of your income is tax free. This is called the tax-free threshold. The taxable income threshold for those on Austudy may be slightly more, depending on your age, marital status, whether you live at home or away from home. For example, the threshold for a student who is single, 18-20 You cannot lodge a tax return without a tax file years old and living away from home is \$6365. away from home, it is \$5755.

You may not be entitled to the full \$5400 taxfree threshold if, during the financial year, you stopped full-time study or became or ceased to provide their tax file number. be a resident of Australia.

may be entitled to a rebate. Your rebate may change your tax threshold. Refer to the section refer to Tax Pack 94 for further information about threshold categories

provided they have your name for their lodgement list by the 31 October, your return need not be lodged until early next year. See

SELFASSESSMENT

Self assessment means that the Tax Office educational institutions.

works out your refund or tax bill from the information you have given in your tax return. If vour return is selected for audit the Tax Office will require proof of the statements you make in your return. A desk audit will decide if the deductions you claimed are allowable, and if so, whether the substantiation rules have been met. If you claim deductions that are not allowable, or you are unable to prove your claims, you may

TAX FILE NUMBER

number (TFN). Students enrolling in higher For a student who is single, under 18 and living education are required to give their tax file number to facilitate their HECS repayments through the taxation system. Any student receiving Austudy or social security benefits has to

You will also be asked to give your tax file If you are on Austudy or Social Security you number to banks, building societies, credit unions and other investment institutions, and when commencing employment (Employment on Austudy/Social Security Rebates Section and Declaration Form). You do not have to provide your tax file number. Privacy regulations allow you the choice of not giving your tax file The **final date** for lodging your return is 31 number in these instances. However, if you October 1994. If you intend going to a tax agent, choose not to provide your TFN you will be taxed on any income or interest you earn at the highest rate (47%).

You will find your tax file number on previ-Tax Pack 94 for information about how and a ous Notices of Assessment, if you don't have a tax file number or would like to find out more information, contact the Tax Office. Tax File Number Application/Enquiry forms are available from Tax Offices, Post Offices and

TAX PACK 93

If you wish to fill out your own tax return, you must obtain a Tax Pack which provides four forms and a step-by-step guide to completing your return. Only lodge one return and fill out an extra copy for your records.



TAXABLE & EXEMPT INCOME

Taxable income, broadly speaking, is income less deductions.

A) Income refers to everything you have earned; i.e. your gross income derived directly or indirectly from all sources. For example, a salary/wage, pension, Austudy, social security benefits and so forth. The following terms of income: gross income, total Income, overall income, assessable income. Assessable income is income which is taxable.

If you receive a group certificate, tax stamps, statement of earnings or payments under the prescribed payments system, these are all classified as assessable income. Interest on savings or other investments, net capital gains, rental income, business income, fees earned from tutoring, tips, commissions, research grants and foreign-sourced income are also assessable income. Foreign sources of income should be put on your tax return as well as any tax paid for that income. Refer to Tax Pack 94 for more details.

B) Exempt income is not classified as assessable and does not have to be declared in your tax return. For example, you do not have to pay tax on the following:

- ◆ the Austudy and VCES fares allowance;
- the Austudy child care subsidy;
- Australian-American Educational Foundation grants;

◆ Commonwealth scholarships, bursaries, allowances provided to foreign students. Certain scholarships (e.g. Commonwealth Postgraduate Awards, University Postgraduate Awards, Australian Postgraduate Research Awards) received by full-time students are tax free. However, if there are any conditions attached, such as a requirement to work for the scholarship provider, then the scholarship will be taxable. Do not assume your scholarship is tax free. Make sure and seek advice.

A number of Government pensions and other allowances are classified as exempt income. See of Tax Pack 94 for a complete list.

C) **Deductions** are claims for expenses which reduce your assessable income. Generally speaking, any money you spend in order to derive income can be claimed as a deduction. Claims of a private or domestic nature are not allowable. For example, you cannot claim food

If you have two jobs or a job and Austudy/Social Security you are allowed to claim general exemption only once, be it for work or Austudy/Social Security. When choosing the general exemption choose whichever you get the most money for. For example, if you receive Austudy of \$5000 and have a part-time job earning \$4000, then Austudy is in effect your main job. You are being paid to be a student and most expenses you incur as a student can be

HECS

Students who are repaying their outstanding HECS debt through the tax system should note that the form contains specific questions regarding HECS. If you have a prior HECS debt, the Tax Office will send you a statement showing your HECS debt as of 1 June 1994. This is your HECS Information Statement. However, this information statement only goes to the end of June 1 1994. Your first semester enrolment form must be included and the two figures amended to reflect this.

If your taxable income for the financial year was less than \$27 748, you do not have to make а несs repayment, but you must tell the Tax Office how much your outstanding HECS debt is. Because your HECS debt is based on your enrolment status, it is vital that you correct any errors on your enrolment statement as soon as you receive it from your institution, otherwise you may be charged more than you have to pay. If you withdraw from a subject or discontinue your course, make sure your HECS statement is You can claim self-education expenses if:

- you receive Austudy or other taxable scholarship;
- ◆ you are a part-time or full-time student and there is a direct connection between the course of self-education and your income-earning activities. Income earning activities are based on the exercise of a skill or some specific knowledge. The subject of self-education enables the tax payer to maintain or improve that skill or knowledge.

Example 1: A student receiving unemployment benefits cannot claim anything because they are not being paid to be a student. Check with the DSS for expenses that can be claimed in respect of looking for work.

Example 2: A full-time computer programmer studies photography part-time. There is no connection between the job and the course, so no claims can be made.

Typical education expenses include:

- textbooks
- stationery
- student union fees
- excursions and field trips
- essential equipment
- depreciation of your computer
- ◆ some travel expenses

Fine-art students, trades students and health science students can claim for protective clothing. If you can prove your claim, you can also include the cost of laundry. Distance education students can claim for postage and travel expenses. Child care expenses are not allowable deductions.

You cannot claim the first \$250 of self-education expenses. If you spent \$520 on text books and stationary you could only claim \$270, but you would need to keep receipts for the whole \$520.

HECS cannot be claimed.

PLACEMENTS & WORK EXPERIENCE

You can claim the travel costs of completing a compulsory placement as part of an approved course where, as a rule, the period you are away is no more than 21 days. For example, you can claim the initial and final costs of travel to and from the placement, meals and accommodation, where the placement is away from your usual residence.

You cannot claim travel costs to and from work while on a placement. If you are away for more than 21 days, the expenditure is not regarded as travel expenditure. If you are involved in paid work experience, you can make the same claims as employees in that industry or occupation. Remember you must be able to substantiate your claims.

COMPUTERS, PROFESSIONAL LIBRARY & OTHER HOME EXPENSES

You can claim depreciation of a computer or a professional library which you use for self-education purposes. This also applies to other items, such as a typewriter and home office furniture, which cost \$300 or more or have an estimated life of more than three years.

Make sure you apportion your depreciation claim between self-education related (e.g. 80% study usage) and private use (e.g. 20% private usage) if you use a depreciated item for anything other than study. If you have not owned the item for the full year your claim must be based only on the time it has been owned; e.g. 180 days/365 days.

There are different rates and methods available for depreciation and only a

proportion can be claimed each year. There are two methods of calculating depreciation: the prime cost method (worked out by multiplying the rate by the original cost) and the diminishing value method (worked out by multiplying the rate

FEATURES

The depreciation rates for computer equipment and professional libraries are: computer, 27% (prime cost) or 40% (diminishing value); library, 17% (prime cost) or 25% (diminishing value).

TRAVEL EXPENSES

by the opening written down value).

For students who do not receive Austudy, Abstudy or a postgraduate award, you can claim travel expenses as part of the cost of self-education in the following situations: travel between home and your place of education; travel between work and the place of education and back again.

Where you travel from home to your place of education and then to work, or from your workplace to your place of education and then to home, only the first leg of the trip is deductible.

Where study is by correspondence, students can claim for expenses to weekend school and to libraries.

Students receiving Austudy, Abstudy or a postgraduate award cannot claim travel between home and their place of education. If you receive Austudy and are employed, and you travel directly between work and your place of education, you can claim the cost of that travel between the place of education and

The laws governing travelling expenses are confusing and complex. You should refer to the Tax Department for more information.

SUBSTANTIATING YOUR CLAIMS

If the total of your claims is more than \$300, you have to be able to substantiate all your expenses. This means you will need a receipt, invoice or similar documentary evidence which shows the following information:

- ♦ the date of the purchase:
- ◆ the amount you paid; (if bought overseas it must include the country's form of
- ♦ the name of the supplier or supplier's business name;
- ◆ a description of the item purchased (text books should show the name

Simple cash register dockets are useless. Insist on a full receipt for everything. Book stores and news agencies are aware of the taxation requirements. Credit card vouchers are acceptable if they include a satisfactory description.

For expenses of less than \$10 each and totalling less than \$200 for the financial year, you can record the above details in a diary. Expenses for which it is unreasonable to expect to get a receipt can also be recorded in a diary.

Receipts for travel claims do not have to be provided where you travel less than 5000km, but you will still need to be able to justify the distance travelled. If you travel over 5000km on business you can claim in one of 3 ways:

1) the 1/3 of actual expenses method;

2) the 12% of motor vehicle cost method; or

the actual expenses method.

The actual expenses method requires you to keep a log book in which you must record the date, distance travelled, and purpose of your trips. Each entry must be signed. Refer to Tax Pack 94.

All receipts and documentation must be kept for 3 years and 6 months after lodging your return.

MEDICARE LEVY

The Medicare levy is simply an extra, flat-rate Rebates are different to deductions. The differtax of 1.4%. If your taxable income is less than \$11 888 your Medicare levy is nil. If you earn The Medicare levy of 1.4% applies automatically on taxable income above \$12 681.

There are various shade-in levels for the Medicare levy. For example a de facto/married tax-payer with a combined income of \$21 409 plus \$2240 for each dependent child or student will pay a reduced levy.

This area is often overlooked. You may be entitled to claim a reduction or exemption from the Medicare levy so it's worth looking into. Always include your spouse's income and the number of children in the Medicare section of the tax form. The Tax Office will automatically calculate any entitlement to a levy reduction.

REBATES

ence between a tax deduction and a rebate is that deductions come off your income, reducing more than \$11 888 but less than \$12 681, your your tax by reducing your income. Rebates levy is 20 cents for every dollar above \$11 888. come off the tax itself and directly reduce your

> Rebates are a form of compensation for the disadvantaged. There are many rebates. Some are given automatically to tax payers on social security benefits, Austudy and pensions. Other tax payers must show certain information on the CONTRACTOR ASSESSED

> If you are supporting someone who has no income or a low income, for example, a spouse, child, student, parent, invalid relative, you may Participation and Property and State States and Applications

原於 鐵行學學 海绵 医眼球节膜 网络美国路

WHERE IS MY REFUND?

It may take up to 8 weeks to process your return. Please do not contact the Tax Office to check on the progress of your return if it was lodged less than 8 weeks before. If you lodged your return electronically, you will need to allow 2 weeks for processing.

Facts On Tax was prepared by: Edwina Hanion: NUS Welfare Officer;

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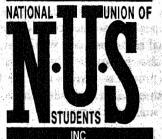
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ON DIT • 12

FEATURE FEATURE

Everyone under the sun at Writers' Week

Writers' Week. It's nice. People mill about drinking nice wine and eating nice food. They laze in the sun under nice straw hats. They buy nice books. It's so nice that you almost forget what you're there for. The writers. Writers from Australia and overseas give talks to the hundreds of people packed into the pathetically inadequate tents. They are listened to, applauded or booed, and questioned by Adelaide's literati (or the people who like to think that's what they are). On Dit had its own members of the literati there this year. Andrew Fisher found himself at "The Best of the British", Nikki Anderson was at "The Future of Feminism" and Adam Le Nevez interviewed Frank Moorhouse.

Best of British

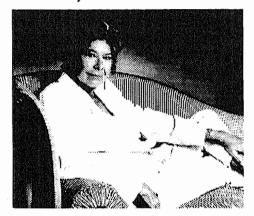
There is something weird about seeing renowned writers in the flesh. Even if you've read none of their books, as I hadn't when I strolled along to the Festival Theatre, you still get a sense of the tension between being human and being famous, between normality and celebrity. It is even weirder when those writers are up on stage, 'neath the spot-light, before a packed theatre, adrift in the territory reserved for the shamelessly powerful - rockers, politicians, and other performers. But there they were, four normal looking people, perhaps slightly timid and nervous, all with a refreshingly normal message: your experience is as valuable as mine.

The preoccupation of the evening was not a suprising one. Where do books come from? And the conclusion, equally unimpressive in theory, was personal experience. But all four managed to chat with candour and wit about their lives and most particularly their childhoods, their families, and the pressures of growth and change. Alan Hollinghurst was the only one whose childhood lacked the spice of travel abroad, but he still managed to convey the romance and imaginative warmth we all associate with being kids. Similarly, David Lodge and Nicholas Shakespeare took us on enthralling journeys through their early lives, often reading fom their work, examining the relationship between the past, their novels, and their present jet-setting lives, as they leap from conference to conference. One day, someone somewhere will make a living from travelling aroung the world telling people what it is like to make a living by travelling around telling people what it is like. Once or twice Lodge came perilously close to disappearing up his own to mention some of the achievements of

Penelope Lively definitely stole the show with her emotive speech, magically invoking all the troubled beauty of a British girl dependence from men. She also spoke of having a future and that it, like all other ment that the basic issues for women of growing up in the Middle East, where, the exposure of what she dubbed 'slime movements, was continuously evolving, all ages in all countries of the world were rding to her, history is not a linear or a sequential thing, but a tangled mess and murder of women by men close to brace rather than fight. Nevertheless, the ciency, and until these basic rights were where everything happens in and around and on everything else. She warmed the audience by calling herself the "Den Mother", playing upon the fact that she was old enough to be the mother of the others, and she went on to read bits and pieces from her novels. I'm not sure how or why but it was her unique personal experience that seemed to have the most by women in relation to women. universal resonance. She was great.

The chairperson concluded that from silly to suggest otherwise.

Marilyn French



Marilyn French

Whilst we would all love to know what lies around the corner for feminism, and would love to be told just what it is we need to do to ensure lasting equality for women, none of us really expected to hear such answers from either Marilyn French or Anne Summers in their discussion of the future of feminism. What we did hear, however, was that the future is in our hands. To grasp this future direction of feminism, a view of the past: an understanding of women's herstory is needed. The achievements of women, in particular feminists, suffragettes and women's liberationists, must be remembered in order to take up feminism from where they left it.

Marilyn French, author, editor and

speaker, began by saying that this question of the future of feminism has no answer. After years of an active women's movement, she noted, we should be able to be certain that women would never again be treated as chattel. However, like many of us, she is not so sure. She went on the women's movement, highlighting greater autonomous financial security and the availability of divorce and hence in-nist movement was not in danger of not under the carpet'; that is, rape, battery, recent years turning towards the impor- are certain things that feminism needs to had a lot to do. tance of ownership: "We are human be- confront in order for it to continue in a ings and have the right not to have our positive manner. She highlighted the 'gen-ers, the enthusiasm of the audience was bodies violated"; and praised the scholarship concerning women's issues, claiming that the most interesting and innovative work in all fields has been researched

All of these things should ensure the strengthening of feminism, but sadly, this this evening it is obvious that the British is not the case. French went on to cite novel is not dead, and indeed it would be many cases where women's rights and

freedoms have been seized. Recently, forces have appeared that are not only unfair to but actually work against women. In the United States, born-again Protestantism rose with the beginning of the women's rights movement, its motivation clear: to get women back under control. Islamic fanaticism in countries such as Egypt, Morocco, Algeria and Iran has an obvious anti-woman thrust. Women dressed in western clothes have been accosted on the streets; their view to regaining control is by "getting women back in the bohrka". French reported that prior to 1968, abortion was considered only a minor sin within the Catholic Church, but with the sexual revolution of the '60's and greater sexual freedom for women, the Catholic Church has since poured millions of dollars into campaigns against abortion.

French highlighted the media as a great force against women (as documented in Susan Faludi's Backlash), reinforcing stereotypical roles for women and producing negative images of feminism/feminists, as well as trying to create splits

These many forces working against feminism should not discourage us; instead they give more reason for the fight to continue, leaving the onus on young feminists to really focus their attention on these sometimes less than obvious issues. "It's up to you..." were her words of

Anne Summers, philosopher, journalist, author and former Women's Advisor to the Prime Minister, began by praising Marilyn French and emphasized the bornagain protestantism of which she spoke, telling of its power to influence corporate behaviour, as proven by the forced closure of American women's/feminist magazine Sassy.

Summers went on to say that the femieration gap' and the need for feminism to become more internationalist as the two most important factors of the moment.

The 'generation gap' is the distance nism. Personally I was so excited at seeing that she sees becoming apparent between so called 2nd and 3rd wave feminists. are interested in the future of what I Writers such as Americans Naomi Wolf and Katie Roiphe are writing on issues of our time. that are proving confrontational to femi-

nism, causing concern among many '2nd wave' feminists. Summers condones this seeming division within feminism, viewing it as vital discussion and notes that there appears to be a lack of such confontational discussion here in Aus-

Summers noted her agreement with French's comment, "It's up to you", but laid importance on who the 'you' is. She views the 'you' as those born after 1968, that is, the daughters of the feminist revolution, within whose hands feminism now lies. She stressed that she was addressing young women, and encouraged them, as the custodians of the future, to learn about the past, so that they can gain a perception of the present. She encouraged us to embrace earlier generations of feminism, our generations are contiguous and as much information as possible should be shared.

Her own experience of this was in the late '60's, when her generation called themselves women's liberationists, preferring to distance themselves from 'feminists' and the connotations thereof. They captured the attention of those feminists, the '1st wave'. Summers recalled International Women's Day 1969, where Roma Mitchell shortened her speech "to hear about this new women's liberation", of which the then 24 year old student Anne Summers was to speak. Afternoon tea with Ruby Rich (who founded a society to disseminate sex literature) turned out somewhat differently however, with the 70 years between the women proving too great to gain an understanding of their feminisms. Because of this, Summers sees the need to reach out to the younger generation, and wants the younger generation to do the same to the feminists before them.

Summers briefly touched on the importance of internationalism to feminism. She made the somewhat sweeping statesomething which feminists should em- fertility control and economic self-suffithem. She noted the focus of feminism in major idea of her speech was that there secured and guaranteed, feminism still

At the conclusion of both these speakeasy to gauge. It is not often that Adelaideans have the chance to hear two such well qualified women speak on femisuch a large group of people, all of whom consider the most important movement

Frank Moorhouse

Frank Moorhouse describes what he does as agonising. He speaks of writing in terms of confession, self-exposure and critical self-assessment. Why then did he choose this seemingly depressing career? Perhaps the answer lies in being able to travel the world and charge extravagant lunches to his publicist. Or perhaps he just knows he writes great books.

Frank Moorhouse, one of Australia's best fiction writers and the son of the man who invented the Moorhouse Dairy Boiler, was recently in Adelaide to launch his new book Grand Days at Writers' Week and spoke to Adam Le Nevez.

Grand Days is certainly a leap into the unknown for Moorhouse. Better known as a short story writer, his weighty 600 page tome about the League of Nations is choc-a-bloc with historical fact, as well as a fair degree of fiction, on what was possibly the most ambitious and tragic attempt at human co-operation in

world history. Has Moorhouse bitten off more baguette than he can chew? Has he grown old and boring? I think not because Grand Days, like his earlier works, shares through his characters the sense of idealistic hope that is apparent in his short stories. The protagonist Edith, like the young Moorhouse, thinks that the world can be changed and while Moorhouse points out the ultimate futility of her hopes, he never loses his sense of hu-

Moorhouse is obviously pleased with his new book. "I've always had devoted readers who love my work but this book is attracting a special love for the book and the character Edith in a way that I haven't struck before. I'm getting a lot more spontaneous appreciation." Why? "Probably in the past I have had a more cerebral response from my readers. But now people come up and ask me to sign all of my books and say that they have been reading me from the first day. Festivals are the first time that most readers and writers come together. But I don't think that that is necessary. There is absolutely no reason whatsoever to meet the author of the book or have anything to do with them. You don't need to meet the author to understand the book".

To write Grand Days, Moorhouse lived for one year in Geneva and three in a small village in France. This was ostensibly for research, but was also a nice lifestyle change, especially for someone who likes eating and drinking wine as much as Frank does. I pointed out to him

that another Australian writer, David Malouf, lives in northern Italy and asked if this is a continuation of the Australian intellectual exodus to Europe that was so prevalent in the 1960's and '70's.

"I think that exodus in the way that we used to understand it has finished. In the generation before Malouf and myself, all the major writers went to live in the UK or France or the USA. Patrick White for instance was very close to taking US citizenship but then at the last moment decided to come back to Australia. He would never have got the Nobel Prize if he had done that. I think that generation did go away because they found it im-

certain size, certain other things happen. Once you get enough people interacting, critical mass which we seem to have reached and then there are people who are prepared to support governments who fund the arts directly themselves. The interesting historical fact is that it didn't begin with Whitlam; that's one of was in fact the Liberal government of Gorton that set up the film and television school, introduced the Australia Couninfrastructure. What Whitlam did was to continue those policies and to fund

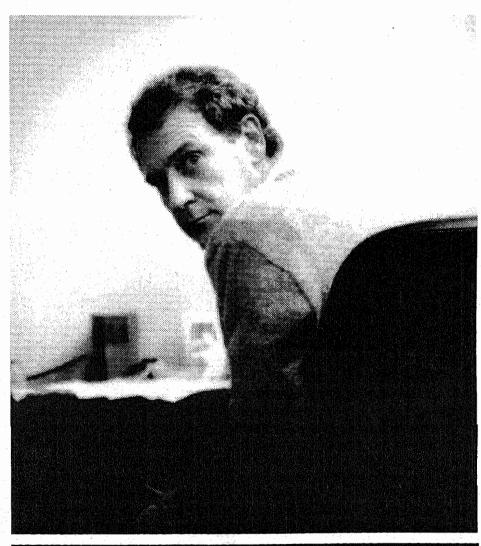
"The Adelaide Review does have an ambience which I find particularly creayou then have an audience. There is a tive. Some of the stuff that I've been doing is terribly mad and I take risks there that you wouldn't in The Bulletin for example.

"It is a fine magazine, even by international standards and it is a remarkable concept of bringing together private secthose little bits of historical fallacy. It tor sponsorship, advertising, public sector subsidy and then to take the idea of a free arts monthly in newspaper format. It's quite strange. People that I show it to cil and started to put money into the arts in England, France and the States just can't believe it. They wish they had one. I think it has something to do with demographics of Adelaide and the special genius of the founder Christopher Pearson. The Sydney Review is struggling to survive because I think the city is too big for the publication. Here the arts community is quite cohesive and quite easily reached. The interesting thing though is that a lot of people outside Adelaide read it also. A lot of my friends subscribe to it in Sydney. It very quickly became a magazine to keep up with. It's got a national circulation now and people pay to have it."

In Moorhouse's column in The Adelaide Review, he writes of his luxurious lifestyle in a chateau in France and of his host, the Duc, an eccentric aristocrat with many severe disabilities. There was some criticism of him for this, saying he was making fun of those who have a serious illness. In his most recent article Moorhouse responds to this criticism by asking if the Duc is not in fact "...a metaphor for the narrator's (or our culture's) own crippled social and emotional nature". So is Frank Moorhouse admitting his own insecurities?

"Many writers make confessions in their writing but of course the reader doesn't know which are the confessions. A fiction writer is a wimp in the sense that they are confessing to god perhaps but not in an identifiable way. In the case of the column in The Adelaide Review there often are things I say which apply to me and which probably give me some

sort of relief." Frank Moorhouse may have lived for To be a writer is to be naked and Frank ably found it a bit culturally a while in Europe, but he has stayed Moorhouse certainly lets it all hang out. understimulating and one can under- Australian. He was not too lost in the His personal and emotional lives are a stand that. But there has been a remark- dank bowels of the United Nations ar- strong source of his inspiration and this able change in Australia in terms of its chives to find time to pen a monthly gives his work a poignant, humanistic relationship to the arts; you see this in column in that most excellent of feel. One feels that he enjoys his work, book sales and theatre ticket sales, mu- chardonnay magazines, The Adelaide but that he also does it through neces-Review. This, he explains, was ostensi- sity. Grand Days is in many ways part of bly for pleasure and also made a good a continuous narrative that he is writing: "It's partly demographic I think. Once way of escaping from those same dank a narrative about fictional characters but also a narrative about himself.



Portrait of a writer

bowels of United Nations archives.

possible for Australia to support them them much more generously." economically as writers and they probsic, the performing arts..."

Was this because of Whitlam?

you get cities with a population of a

ON DIT • 15

The life of a megalomaniac

Et tu, Babe Mark Leyner Flamingo \$12.50

The success of his first novel, My Cousin, My Gastroenterologist, has turned Mark Leyner into a celebrity monster. A victim of the beauty of his own body, and the wonders of his amazing talent, Mark and his devotees at Team Leynard are constantly plotting to ensure that he remains the most idolised person of all time. By holding writing seminars at which he can assess the potential of the participants and then kidnap and "re-educate" those that show promise, Mark ensures that his literary dominance will never be challenged. The enormous sums of money he earns from lending his name to various products enable Mark to enjoy a decadent lifestyle familiar to few others. Protected by his team of testosterone and human growth hormone treated nonagenarian widows with heart disease, he prowls

the world in search of the ultimate trip. On advice from a senior member of the Team Leyner staff, Mark steals the only existing vial of Abraham Lincoln's morning breath from the National Museum of Health and Medicine. One whiff of this vile substance, and he is off on the sensory experience of his life...

It is this indulgence, however, that marks the beginning of the end for Mark. The FBI discover the theft of Lincoln's Morning Breath and offer him a choice of punishments; weekly punitive confiscation, or removal of the nasal septum. One by one his staff members leave, someone drills tiny holes through his forehead in the middle of the night, and his wife files for divorce. It is perhaps because of these unpleasant intrusions into his otherwise perfect life that Mark is led to contemplate his life before fame;

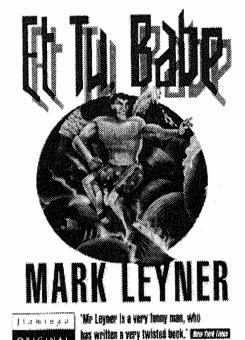
"While ambitious young tyros were honing their playwriting skills in MFA programs, pouring over their Marlowe, their Ibsen and O'Neill, I was ensconced in my basement "laboratory", manipulating the size of my scrotum with a recombinant strain of filarial elephantitis that I'd developed...

At that stage of my life, walking through a shopping mall with a pair of gigantic testicles ballooning in the crotch of my jeans was an infinitely more compelling pastime than sitting in a library carrel, scribbling marginalia in a copy of Mourning Becomes Electra.

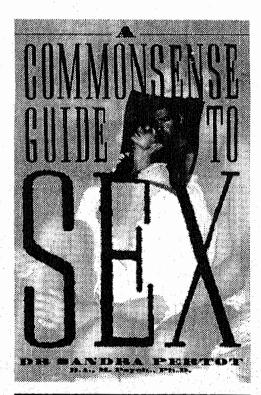
And, in all candor, it still is."

The narrative jumps from accounts of the events in Mark's life, to the literary products of his drug fueled imagination and letters from crazed fans. The result of this jumbled format is a surreal and gripping account of the life of a severe megalomaniac. Leyner's parody of the celebrity lifestyle is extravagant, intelligent and extremely funny. Through the self-obsessed ravings of his alter ego, Leyner portrays the trappings of fame and fortune with perspicacity and wit.

Cathy Abell



More Sex



A Commonsense Guide to Sex Dr Sandra Pertot Harper Collins \$16.95

The cover of this book is of the sort that makes an immediate impact. It has written on the cover in large red letters two things that we all desire: "sex", which we all instinctively desire, and "commonsense" which, it can be argued, we all desire for social reasons. That is, commonsense is shared human knowledge and social representations of ideas and objects. Is this kind of social knowledge the type that we desire, or do we desire factual information on human sexuality and sexual instincts? Of course we desire social information because human sexuality is not only affected by, but imbedded in social constraints and actions.

This book is written by a psychologist, Dr Sandra Pertot who uses social information to construct theories of human sexual behaviour and sexual problems, to which she proposes, in this book, certain solutions. However, do not get the idea that this is the "if you have a problem then this is the solution" type of book. It deals with how to make the most of sex, to please yourself and your partner.

Dr. Pertot titles the introduction "The Modern Holy Grail: The Search for Sexual Ecstasy", which seems to me to indicate that she is on a mission to get more people having better sex. In the course of the book she discusses sex and society, problems with sex drive, orgasm and intercourse, and also gives a good bit of advice on how to have good sex over the years. The book being "commonsense" is bound to tell you a few things that you already know, but also, quite probably, a few things that you do not. It would certainly do more good than bad to read this book, as Dr Pertot basically tries to tell you how to make bad sex good and good sex better.

Angus Kemp



Ms Bitch Dyke Faghag

Bitch! Dyke! Faghag! Whore! has been one of the highlights of this Festival. Michael Nelson caught up with the woman behind the show...

If you haven't seen Penny Arcade's "Sex and Censorship Show" by now then you've got about a week. What you're missing is a woman who has seen the way society is changing, and doesn't like it. Hates it. Thinks it needs changing. So instead of sitting around in a coffee shop or a bar wailing about the fate of the world, she got angry, and wrote a show about what she thought. You guessed it, "The Sex and Censorship Show" (aka Bitch! Dyke! Faghag! Whore!) It showed for a year at the Village Gate in Greenwich Village, NY, then moved to Edinburgh for the Festival there, and now it's here. After last Friday night's show, I wandered backstage and discovered that the act Penny Arcade puts up on stage isn't an act. What she feels and what she believes in and what she hates and what she loves are what you get. It's her; pure and not so simple.

"It [the show] changes every night. It depends on who's in the audience. It depends on my mood. The whole issue with the show is that I've always had a problem with people saying it's a confrontational show, because I think the only person who's doing any confronting is the individual with themselves."

When she takes up an issue, whatever the issue may be, she's always passionate about it. Like political correctness.

"I hate political correctness. I have no room for it. I don't know what's happening on the University campuses in Australia, but in America it's completely pathetic. You've got three generations of American women who can't think for themselves. They've got this 'checklist', and it's totally absurd. It's totally unconnected with real life, which is why there's all these young women who won't call themselves 'feminists', but they'll call themselves 'equalists'. And that was, of course, the real driving force behind feminism."

"Obviously there's been a lot of progress, but not enough. And that the agenda of certain 'white collar academic feminists' is so narrow and lame. It's like academic masturbation. It doesn't affect me the same way it would affect other performers, because my audience comes to me through word of mouth. [So] I have a very populist audience. I have an audience that largely doesn't go to the theatre, [but] they're dragged in by their friends. So it's going to be very interesting to go to Sydney, and to go to Melbourne, and keep seeing what's going on here. I'm very excited to be be in Australia. When I say that it's the 'real America', I really mean that, for the possibilities here, because it is a new country. And because it is in this quadrant of the planet, it hasn't been as infected by the consumerism of the West.

I think that Australians would still be it's really, sad, and tonight, I just said hard put to end up exactly where America is, which is over-stimulated; people can't think, it's really pathetic, and they've stopped looking at where the puppet strings are being pulled from. So I love Australian audiences, because I think that the people are more eclectic, more individual, they have the capacity to think in the theatre, they're not coming and expecting pre-digested stuff. If I went off the way I went off tonight in America, thirty people would have left. Because it would be to them like, "Oh my god, she's completely gone off. She's not being an entertainer.'

The show changes a little every night, and last Friday night the attitude of the audience seemed to me to be very different from the the first time I went to see the show. Because the show relies so much on audience interaction, I asked Ms Arcade what sort of different reactions she got from audiences.

"Well, some nights I say that Australia is the real America, and the people cheer. And other times, they get really angry, and say, "We're not Americans!" Of course I'm not talking about you being Americans, I'm talking about the fact that we're both settled by the British, that we're both the newest countries on the planet, and I'd rather throw my lot in with Australians than with Americans. I mean, America got the Puritans, and Australia got the convicts. There's an irreverence, and a bit more of a practical, pragmatic attitude among Australians than you'd find in Britain or America. That's really interesting to me, and I want to keep pursuing that. I mean, feminism in Australia is some of the most advanced on the planet, because women in Australia had so much more to fight against. Because that whole Australian macho trip, which is very well known all over the world is so dug in."

"I mean, tonight I had to talk about the racism that the black dancers experience from Forsythe, and Mark Morris. It didn't come out all at once, but then we just started finding out that different dancers, and there's a lot of blacks in those two companies, are getting called names in the street, and being treated weird in shops. And they're like freaked out. You deal with racism in America, but this is like going to a small town in the south of America, where you'd expect that type of behaviour. You don't get that in New York city. And I found out that Alicia, one of my dancers, is dealing with it all the time because she's also a lesbian. Her girlfriend is here, who's white, and they've been walking round holding hands, and having a romantic holiday, and they're having to deal with homophobia and racism. So

fuck it, let's see what happens."

As I mentioned before, the show relies heavily on audience interaction, and so I asked Ms. Arcade about how she felt about getting undressed at the end of the show, and doing the last act nude.

"Well, first of all, you need to understand I've been doing theatre for twentyseven years, and I've never taken my clothes off in any show, and this is the only show I'll take my clothes off in, and I'll probably never take my clothes off in any other show. It was done specifically for this show, because it's so obvious.



Penny Arcade

Taking off your clothes doesn't have to do with anything. In the audience there were people in their forties, fifties, sixties, seventies, and if you told them they were going to a show where the woman takes off her clothes, they wouldn't go. And yet I take off my clothes, and I keep talking, and I'm talking about stuff that's not sexual, and the audience does forget I've got no clothes on. It's very unsexy to be naked. It's really unsexy. "

Toward the end of the show, Ms. Arcade reads a letter sent to her from an American undergraduate, who relates the reactions of her professor of feminism to B/D/F/W with a kind of confused horror. Has she had any letters in the ten days she's been in Adelaide?

"We get lots of very emotional letters, people having breakthroughs, mostly people realising their self-hatred, I think that's one of the biggest things. We got a four page letter yesterday from a woman here in Adelaide that was really painful to read. She just hated herself, and yet she was a good person, and she was really grappling with this in this letter, and she had felt validated by the show. I think the thing that people say most after the show is that I talk about what they think about. They feel validated, and I think that we don't have a lot of validation around us, and I don't think that people are that different from each other. I think that we all have the same issues going on, whether you're sixty or you're twenty, the same four or five themes are what we're always grappling with. Fear, insecurity, love, selfdoubt, the will to love, the will towards unity, wanting to be closer to people, feeling isolated, everbody has those same things going on."

While Bitch! Dyke! Faghag! Whore! has been affecting audiences for over a year and a half around the world, Ms. Arcade has somehow found the time to write and develop three other shows, including Bad Reputation.

"[It's] an all-woman revenge show, which is about my hatred of the politically correct movement, and it's about how women betray each other, and themselves. It'll be fininshed in the spring of 1995, and I'm touring the show in Europe, and Australia, and we just got invited to South Africa, to Johannesburg. I'm really excited about that. But I'm planning to come back to Australia, I'm planning to do a lot of work here."

The season for the Adelaide Festival finshes on March 12, and if the size of last night's audience was anything to go by, you had better buy your tickets as soon as you can. Like Ms. Arcade says, "If you know someone who'd like the show, tell them about it. And if you know someone who'd hate it, buy them a ticket!"

Muscular bodies entwine

Limb's Theorem Frankfurt Ballet **Festival Theatre** Season Closed

William Forsythe - classical technician, modern stylist or the entertainer of the nineties? Limb's Theorem can put to rest all these common beliefs that dance is for a particular audience.

Forsythe uses the precision of classical technique and the versatility of modern choreographic elements to produce an exciting, dynamic and powerful ballet that can definitely be described as the ultimate of classical art-forms.

From the very opening scene one is drawn in by the versatility of each dancer and the absolute power and control they have in performing every choreographic detail Forsythe demands. There is a sense of striving and urgency as their muscular bodies entwine and are suspended,

challenging the boundaries of physical and mental capabilities. Limb's Theorem brought new meaning to the Romantic Era's invention of the pointe shoe, by dissecting its conventional use and thereby confronting the pre-conceived ideas held by the typical ballet audience. It challenges the ballet rules without breaking them, the choreography is frighteningly adventurous, containing technical feats which are barely believable, but it is the dancers' ability to deal with this that, in the end, leaves us in awe. The accuracy and clarity of the movement was suitably matched by the architectural and industrial effects of the set, costumes and lighting. The set especially created the impression of a futuristic, sterile, almost space-aged power plant! Angular and geometric figures and structures hang from the roof and pivot towards the stage. Thom Willems' music emphasised this without use of imitation factory sounds, grating, clattering and blaring "music" of a mechanical world. The dancers physically

used the set to create a stark feeling of a fast and competitive life, of technology, manipulating human kind and shaping the future. They investigated and tested the strengths, dimensions and diversities of these objects, reinforcing their own agility and mobility.

Much is left to the imagination and interpretation of the audience, at times one must guess male and female! But what is blatantly obvious is the intensity and discipline of Forsythe with both his dancers and his choreography. In these challenges he also manages to challenge the audience, forcing them to question a number of accepted beliefs. Limb's Theorem is a work accessible to all audiences - fantastic, symbolic, creative and real.

(The Frankfurt ballet will also be performing the Forsythe Repertory Program on March 3, 4, 5, 6 at the Festival Theatre.)

Rachel Jensen



From Limb's Theorem

Futuristic Art

Technillusions Adealaide Festival Centre Until March 13

Technillusions is a collection of whizzy things done with computers, currently packing them into the Banquet room in the Festival Centre. Most of it resembles a corporate fair, with rows of spanking new machines doing something clever but not particularly impressive. The graphics set-ups are pretty good without being awe-inspiring, you can play with a Newton (one of Apple's new personal organisers), and the CD-Rom machine is cute rather than useful or fun. One piece of idiocy that particularly fired my imagination was the video walkman headpiece. A small mirror reflects a transparent television image into your field of view, creating the perfect conditions for you to walk into things while worrying about when the expensive but ill-fitting and heavy spectacles you have on are going to drop to the floor. The only thing stopping you from walking into things is the fact that your movement is restricted to three feet by the wire connected to the large box doing all of the actual work.

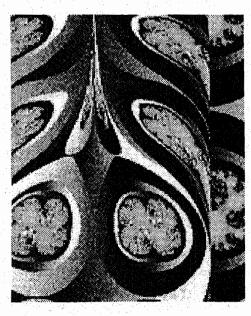
Next to this is a machine which will answer any one of about twenty questions put to it. Well, that's what they said. Its name was Robert, and it wouldn't talk to me at all, except to tell me the time in response to a question about its programmers. Somebody said it was because the pitch of my voice was too high, so with my fragile masculinity effectively shattered by ten thousand dollars worth of electronic

humiliating machine I went to restore it by killing some German pilots in one of two virtual reality electric chairs. I was told that the wait for these machines was a couple of hours, which was a lie. I would estimate the wait for these machines at about five years, by which time the computer power should be cheap enough to eliminate the disorienting time lags and improve rather ordinary graphics.

I had hoped to see some art - this is a festival event after all - and in the end I did find some, in what turned out to be the best bit of the whole show. Four or five short, totally computer generated films were showing in a thirty-five minute loop. These were excellent, very inventive and as glossy as hell.

On the whole, Technillusions is not worth the money, unless you're a tenyear-old with parents to pay for you, in which case you'll have a great time.

Nick Fryer



Flawed but funn Sex III **Emily Woof**

Warehouse Theatre

Season Closed

Emily Woof is a diminutive Londoner who came to this Fringe accompanied by reviews anything but diminutive in their praise. Perhaps I allowed that to inflate expectations, but it was difficult on Sunday night to see what exactly it was that so distinguished this work in the eyes of critics and public in Edinburgh. That is not to say that I didn't enjoy the performance. Woof is funny, energetic and a fine observer - and portrayer - of character. What she was not, on this occasion, was passionate, except in patches. In the end her only failure was in the delivery of a knockout blow.

Sex III is the portrayal of one moonstruck young woman's trip to Spain, where she takes a job dancing flamenco, badly, in a cantina and runs into the ultimate Eurojetting Grande Dame and an exquisitely depicted Geordie waiter, whose accent and wit were spot on. All of the parts are acted by Woof, who changes seamlessly in mid-sentence from frantic romantic to blunt instrument. The tussle over a ringing telephone involving three different characters, is an amusing flurry of activity, and indeed the telephone often plays all of the other roles necessary to the story. The major character we don't get to see is the boyfriend, seemingly a never-ending source of excuses and in the end, a significant absence. Driven to distraction by an uncaring lover, the vacuous socialite

and workmate with the oldest intention in the world, she escapes, physically at first and then mentally by becoming that freest of all creatures in this world - a boy.

Woof is presenting two shows at this Fringe. Revolver is the later work, dealing with celebrity murders, and it would be very interesting to compare the two, and see how her work is progressing.

She is genuinely multi-talented, acting with a real feel for her characters, playing the piano, dangling from a trapeze bar and, lest it be forgotten on the night, writing the whole show.

She can be very funny - several thunderclaps of laughter punctuated the show I saw - and you are effectively drawn into the personal world of an unfortunate innocent abroad. It is a world of surprises and confusions, disjointed at times, with impressive realism, as she is partially overwhelmed by the events and emotions in which she is immersed. A little more fire in her belly, or at least a little more consistent fire, would have made for a more astonishing piece of theatre.

Woof wasn't helped by her location -the Warehouse theatre is too noisy for the creation of the sort of intimacy its size would otherwise lend itself to. On an average night at the Fringe centre the sounds of revellers do tend to fill the air, particularly when the background area is occupied by any of the performers currently making quite a good living down there. In another place, on another night, Woof clearly would have been great. As it was, she was merely very good, original without being startling, but very entertaining. In an hour and a quarter I didn't look at my watch once.

Nick Fryer

Dead Set - one not to be missed

Dead Set
Shaken and Suspicious
Lion Theatre
Season Closed

Shaken and Suspicious, Sue Giles and Ian Pidd, are the sort of people I wouldn't mind being. They can produce an irresistible play, they can act, they can sing, but most of all they can make people laugh uncontrollably. And I was laughing all the way through.

I went to the show because of the high praise a friend had given *Dead Set* the last time it was in Adelaide: my expectations were high. Expectations are often a bad thing, and you leave the theatre wondering what all the fuss was about. But this was far from what happened. It was even better than I'd hoped for, although nothing like I had imagined.

That was becasue it is very hard to imagine a show like *Dead Set*. The storyline is quirky to say the least. Lionel Tonks is a high-school maths teacher with a passion for writing music, but an awesome inability to come up with the lyrics to go with it, as evidenced by his one effort: "This is a song about a plate". He advertises for a lyricist, and Verity Charity arrives on the scene, proclaiming herself as the writer to beat all writers, and all set to pen the Great Australian Musical, *Humping my Swag*.



Two very funny people

Things are set for a huge success. However, Verity is a liar of legendary proportions and all is not as it seems. This has a number of consequences, not the least of which is the appearance of Pidd as an unusual spirit, reminiscent of the ghosts from Dickens' *Christmas Carol*, but infinitely more amusing.

But the excellence of *Dead Set* is not necessarily in its storyline. It is in the way Giles and Pidd act with a bare minimum of props, the way they interact, the way they improvise, the way they laugh at themselves and the conventions of theatre. The night I went, they managed to incorporate a serious phone-call from a baby-sitter to a member of the audience into their performance, knock down one of their props continuously without making fools of themselves and throw in a heap of witty one-liners. It was often difficult to tell what was in the script and what was improvisation. There was audience participation but it was only mild and not in the least embarassing.

How can I get you to go to the next production these people bring to Adelaide? It's just not enough to say highly recommended, or go and see it. How about calling it the best thing I saw at the Fringe this year, or the best thing since sliced bread? I don't know, you'll just have to take my word for it - run for those tickets.

Lorien Kaye

Get an earful of this

Earcleaver
Performance Venue
March 10, 11, 12

The best way to prepare for attending the Fringe is generally to expect the unexpected or, to borrow a recently heard phrase, to unexpect the expected, and this requires abandoning any limited notions of what is traditionally considered to constitute art.

Earcleaver is, according to the performance program, a "symbiosis of sound, visual art and live performance" presented by "two men, two women, a rock star, an adjuster, and a large fresian with horns". While this may indicate the eclectic nature of the performance it does nothing to suggest the treat in store for those lucky enough to experience it.

Earcleaver is the brainchild of musician/producer Tony Burke and visual artist Robert Habel (the latter receiving some notoriety via the ABC's 7.30 Report for having the rude bits of the nudes in his mural 'censored' from the wall of the Launceston General Hospital in Tasmania). It is a combination of industrial, commercial and other machine sounds, sometimes fused with more traditional musical rhythm and form, to challenge the precept of what

we consider to be music. The result is a fascinating and extremely appealing concoction which was surprisingly well received by the large and diverse audience on the opening night.

The show also features a variety of performers from differing artistic backgrounds including, amongst others, Andrew Bunney (guitarist from Exploding White Mice) and photographer and visual artist World Cow. It is by no means simply an aural performance, and the peripheral images presented via photographs, video screens and industrial sculpture contribute to the overall

effect

The show contains 8 pieces, and lasts a little under an hour. Sounds range from traditional instruments to the everyday sounds that are generally regarded as an infringement rather than a focus. While the entire production was extremely entertaining, three particular pieces stood out for me. 'Painbarrier' combined death metal samples with a plethora of sounds, from guitar and keyboards to grinder and broken cassette player, to produce 7 minutes of noise and grunge like no other. The spoken word dialogue of 'Spacejunk'

gave it a gothic and ethereal quality which was, surprisingly enough, enhanced by the accompanying din of thunder, chimes and keyboards.

The most outstanding piece, however, and the one which received the greatest reception, was 'Tilthead'. Bearing a strong compositional influence by Andrew Bunney, it is the most formal piece on the program, and combines his ukulele with the sounds of the Magic Mountain amusement park at Glenelg. The end result is like Tom Waits meeting The Fall while Devo bugger about in the background. The piece manages to be experimental and entirely original, yet highly structured and entertaining several members of the audience danced their way through this one. I would go as far as to say that this was the most interesting piece of music I have heard in some time.

I strongly recommend that if you have the vaguest interest in challenging and refreshing art performance and music you take the time out to see Earcleaver - you will not be disappointed. Judging from the reaction so far this is shaping up to be the surprise hit of the Fringe for 1994. Two For One Passes are available from the SAUA office.

Leif Larsen



Cleave those ears

Warlock: coming for you

Warlock 2 Hoyts

Apart from a poor script, a predictable plot, unimaginative special effects and dubious acting performances this is a fine movie. It is well edited. It is very funny in parts, except when it tries to be funny and then it becomes truly horrifying. The really scary thing about this movie is that a lot of people got paid for working on it.

Early in the film a devilish equivalent of an immaculate conception occurs. As a woman prepares dinner in her New York apartment a strange 'other worldly' force beckons her to look out of the window at a solar eclipse and in a flash

she is 'with child'. Sure enough, she has been impregnated by the devil. After a remarkably short gestation period (approximately 30 seconds) she goes into labour (beware of little black dresses that ride up). Writhing violently on the dining room table she gives birth to a nasty piece of work which looks something like the contents of a pie floater but through the miracle of cinema soon becomes a fully grown devil's son - from conception to adulthood in less than 5 minutes. Such a process could make parenthood almost attractive. The warlock is played by Julian Sands - Room With A View. He is a man of action and very few words. He outfits himself in black garb without delay.

Julian is sent with a mission. He must free his Dad from hell which acts as a prison. So freed the Devil could dwell on earth and presumably wreak havoc and

do nasty things like produce a lot of movies as bad as this one. In order to free his Dad, Julian needs to go on something of a road trip. Even the Devil has been influenced by Kerouac. During the course of his travels he does some entirely unwholesome things to those who come across his path. Highlights include a scene where a woman, keen on a sexual encounter but not getting the green light, asks plaintively: "my hair must look a mess, it must look an absolute mess, what do you think?" Julian replies by scalping the woman and placing the bloody scalp and hair in the now distraught lady's lap. Quietly he suggests "see for yourself." Quite an accommodating fellow really.

Surprisingly, for a mainstream Hollywood piece, there is a romantic interest in this masterful work. The love 'interest' (the term must be used loosely), is

provided by Kenny and Sam. Kenny and Sam must discover their true destiny as Druid warriors. In a race against time and squeamish dialogue they must stop the warlock from liberating the devil from hell. Are they successful? No prizes for guessing the outcome of this one.

The dialogue has to be heard to be believed. Some of Kenny's classic lines include "My Dad says that people are scared of what they don't understand. I don't understand that." Also when told of his destiny Kenny replies with the very poignant "I don't want to fight the son of the Devil I want to go to San Francisco with Sam."

This could become a cult movie. It is probably best watched amongst friends when humour levels are high. You could easily wait till it comes out on video. You will not be waiting long.

Paul Connor

Nice and touching



This is the first film I've seen in a long time that has been long enough to warrant an interval. Although its length isn't necessarily a detraction, there is only a certain amount of time for which one person (namely me) can retain interest in a story which, although beautifully filmed, touching and nice, doesn't have any really gripping moments to ensure my continued interest. However, many people are great fans of E.M. Forsterish, "oh, wasn't that lovely" films, and this is certainly of that genre; it has the beautiful period costumes, even if the characters are slightly more real and it does lack the requisite happy ending.

Directed by Liv Ullmann, a renowned scandinavian actor and author, Sofie is set in Denmark in the late nineteenth century and tells the story of a woman of Jewish background and the emotional difficulties with which she is faced. Adapted from the 1932 novel, 'Mendel Philipsen & Son' by Henri Nathansen, the film begins with Sofie (Karen-Lise Mynster) falling in love with Hojby, a gentile painter who, charming as he may be, cannot win the approval of Sofie's parents, simply because he is not Jewish. Believing it is in her interests to avoid

this undesired union, Sofie's parents quickly marry her off to a suitable, if dull, Jewish relation and she goes to live in a provincial town.

The film essentially deals with Sofie's attempts to find happiness in a life which is not what she had envisaged for herself. She is isolated from her family and finds that her attempts to communicate with her husband, whose mental health is deteriorating, are largely futile. Her desire for human contact leads her to consider a relationship with her brother in law, but the only aspect of her life in which she is able to find real fulfillment is in the relationship she has with her son, through whose happiness she compensates for that missing from her life.

One way of coming to terms with the path her life has taken is for Sofie to reassert her Judaism, and thus comprehend more readily her parents' motives in denying her the happiness she found with Hojby. Through religion, she finds meaning in an existence that could so easily have been meaningless. However, while Judaism is an important part of Sofie's life, society is changing and the traditional religious values to which she clings no longer enjoy wide acceptance. This leads to conflict when her son Aaron (played as a young adult by Kasper Barfoed) refuses to accept the life she wants for him. She is forced to consider whether it would be better to relinquish her power over his life, or to risk his unhappiness by making the same mis-

take as her parents.

Although this may seem a woeful tale, Ulmann highlights the characters' ability to find joy in the smallest of moments in a way that emphasises the optimism in their lives, rather than the banality and

hopelessness which could so easily overwhelm this story. This optimism, along with the film's humanity are what make it worth seeing. It is extremely well cast, and the performances of of both Karen-Lise Mynster and Erland Josephson (who plays Sofie's father, Semmy) are exceptional. While this is not a film for those of little patience (a category which I fear fits me well), it deserves the three awards (including the Special Grand Prix of the Jury) which it won at the Montreal Film Festival.

Cathy Abell

NEW COURSES AT THE STUDIO THIS SEMESTER

WINE APPRECIATION ... Try 36 premium wines, from sparklings to ports. You'll learn how to critically taste and appraise different styles, how to buy on a budget and set up a cellar. The course will cost \$50 for students, \$55 for others, and will be held on Tuesdays from 6.00 - 8.00.

SURFING AND BODY BOARDING. All wet suits and boards can be provided at this course, held at Middleton beach on a Saturday. One day will be held for women only, and one session will be mixed. The course runs from 10.00 - 3.00pm, and will cost \$35 for all.

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Gimme all your lovin' tonight

More Merchant Ivory cliché

The Remains of the Day Chelsea

From the makers of A Room With a View and Howard's End, Merchant Ivory, comes something a little bit different but boringly similar. They have moved away from E.M. Forster to film Kazuo Ishiguro's Booker Prize winning novel. Once again we are dealing with the emotionally stunted British character, but this time amongst servants rather than the middle / upper classes. We are subjected to the same beautiful interiors and green gardens, and one must ask, where to now for Merchant Ivory? It's about time they tackled something new - my companion suggested a new adaptation of Porky's.

Anthony Hopkins plays Stephens, the butler to Lord Darlington, a key player in pre-World War Two international affairs. Stephens is dedicated to his job, able to screen out any external distractions in the execution of his duties, from the death of his father (played by Peter Vaughan) to the romantic overtures of the house keeper, Miss Kenton (Emma Thompson). Unfortunately this means that he misses out on the joy and pain of life, and hence its beauty. This realisaand he sets out to find the house keeper who loved him, to live out "the remains of the day" properly. His pain is compounded by the fact that his former master, Lord Darlington, has gone down in history as a bit of a twit and a relic of a past era, as one of the men who tried to bargain for peace with Hitler, and hence Stephen's loyalty has been misguided.

Anthony Hopkins gives a subtle, moving performance but hardly "one of the greatest performances in the history of cinema" as one over-excited critic has claimed. He holds himself in a rigid, controlled manner, quite unlike previous roles, especially Hannibal Lecter, who was fluid and reptilian. The scene where Miss Kenton makes her move on him is memorably well-acted by him, as he backs away from her advances awkwardly, his eyes showing his attraction and inability to act on it.

James Fox plays the naive Lord Darlington well, struggling to adapt to a rapidly changing world in which he is out of his depth. Speaking of out his depth, Christopher Reeve brings nothing to his role as the second master of Stephens, a kind of empty perform-

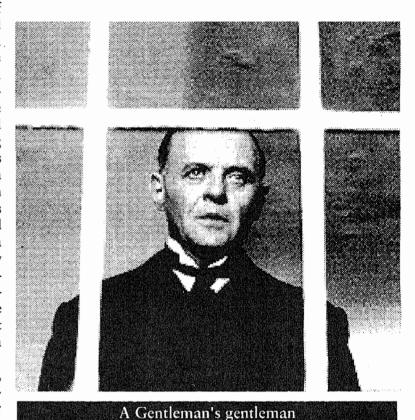
If you have read the book you will probably be disappointed in the movie, as Ruth Prawer Jhabvala has merged

tion hits him towards the end of his life, several important characters and trimmed ful movie, and if you're a fan, you'll love out quite a lot of the detail. Stephens Senior seems quite a bit different in the movie, and Cardinal (Hugh Grant) is far less funny. For a book with not a lot of action, Jhabvala has certainly been brave in cutting out some road scenes, settling instead for shots of the household at work, perhaps to substitute for Stephens'

theories οf household mangement in the book. This makes for dull viewing. Mysteriously, the beautiful and moving ending of Stephens weeping on a park bench in the sunset has been changed to shutting a window against the elements (choosing the cliche Merchant Ivory used in Maurice.)

However, Ivory has created another visually beautiit. On the whole I'd recommend reading the book instead. It may take longer but it is achingly sad, while the movie is merely a bit of a sniffle with a yawn thrown in.

Jocelyn Fredericks



y and dull

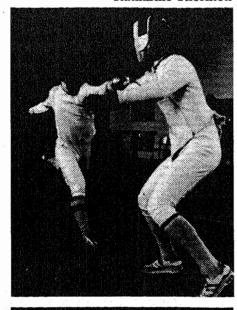
The Fencing Master Trak

The Fencing Master is not one of the great Spanish films of all time. The promo reads: "She was his most dangerous creation". Dangerously dull ... Man (a so restrained fencing master you wonder if he's still breathing) meets lovely and mysterious woman: a frisson of feminism when she insists on becoming his pupil despite his "chicks don't get to hold foils" policy. Man lusts after woman, man is too much of a gentleman to let anything happen (yawn), man loses woman to another man, murder, confusion, woman reappears and ending is screamingly obvious. (If this were a good thriller I would feel guilty telling you the ending but it isn't, so I don't.) She is evil, he is good, so guess who gets the poke in the eye? The duel to the death is one of the better moments, if only for the Bunuelish eye-skewering.

My Spanish speaking companion assured me that the sub-titles were a good translation of the dialogue which is a bonus because the fencing was iffy. The costumes were good and clearly a fair bit of money has gone into the produc-

tion which makes the very average end result all the more disappointing. Not scary enough to be a thriller, not specific enough to be about History, not sentimental enough to be a melodrama. If you disregard my advice and go anyway, watch for the subtext. I think the significant glances between master and pupils indcate a gay love triangle and the murder of the maid is surely the deed of her jilted dyke mistress... Give it a miss, go and see The Piano again instead.

Katharine Thornton



Don't fence me in

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Live Jam The Jam Polydor

Things must have been pretty tough for British kids in the late 70s. Anyone with an attitude was either a shaven muscle in jackboots or a mohawked misfit. And what was the alternative? Gyrating to disco-no thanks. But them came The Jam, and despite the best efforts of record company execs they couldn't be categorised, remaining on the cutting edge of the new wave until their demise in 1982.

Live Jam documents Paul Weller's infamous contempt for capitalism, juke boxes, the hit parade, etc, providing a jam-packed collection of most of their most powerful tracks plus some. "That's Entertainment" doesn't get the guernsey, but today's kids are still divided over whether Morrissey or that obnoxious git from Wonderstuff wrote it anyway. Nonetheless "The Modern World" hurtles along madly, while "Eton Rifles, Down in the tube station..." and "Pretty Green" all prove how heart pounding, root squashing, body surging the Jam really was. And really, who can resist the uge to slap on a thick jumper and bounce up and down to "Town Like Malice"?

Sure, it teeters on becoming just another "greatest hits with crowd noises in between" deals, and screams of cashin wouldn't be unfounded, given that the posthumous *Dig the New Breed* already demosntrated The Jam's live skills. But hey, it's The Jam, so who's complaining? Oi!

Michael Osborn

Broken and Mended The Blue Aeroplanes Beggars' Banquet

The opening sixteen seconds of this EP is really good. Not a bad riff, nice guitar sound. Then the vocals come in. "Hi! How are you? How's it going?" Fuck off. "You look happy. You look glowing" No, no. You don't seem to understand. Fuck off.

Most people hate the sound of Mike Edwards out of Jesus Jones singing so why would this guy try to impersonate him sort of half talking, half whispering/singing, um, sort of?

Admittedly, the music isn't too bad, though. What a waste. I feel sorry for the musicians. Correction: I felt sorry for the musicians. The second song "Love is", is some of the blandest music writing I have heard in some time, and, once again, the vocals are awful but really it's the lyrics that totally destroy this song.

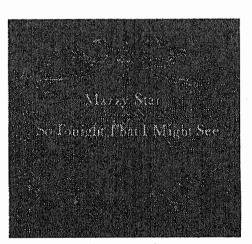
"Love is a shiny car. Love is a steel guitar." This is a very lonely man. Apparently love is also "the twelve bar blues, a battle scar, blue suede shoes, a drawn sword, a mental ward" and probably the hairs on my butt as long as he can rhyme it with something.

The next two tracks are much the same. More awful singing, even worse lyrics and music that at best is quite good guitary sort of pop and, at worst, predictable, boring ... exceptional in its mediocrity.

There are highlights though. About three or four times during the entire EP, just when my mind began to wander, I was awakened by a Go-Betweens-ish vowel or syllable but I think it might just be his tendency to sing the last note of every few phrases about a semi-tone too flat.

Oh well, enough said. Don't buy this CD.

Mark Scruby



So Tonight That I Might See Mazzy Star Capitol (Import only)

Considering that your average Tom, Dick or Sally has never heard of Mazzy Star, I thought it essential to try and define what this band sounds like. This proved to be far more difficult than I expected, as it comprises such a varied range of sounds and influences. The best description I could arrive at is that if k.d. lang and The Jesus and Mary Chain got together and had a baby, I think they'd call it Mazzy Star. If that confuses you even more let me put it another way; this album travels from country to distorted guitar riffs visiting folk, blues, gospel, Electric Ladyland (Jimi Hendrix) and grunge along the way. It all comes together to form a blissful array of intense, personal, and extremely challenging and sad songs. Definitely not party music.

Guitarist David Roback and the beautiful vocalist Hope Sandoval form the core of this melancholic US duo. So Tonight That I Might See is the follow up to the band's critically acclaimed debut She Hangs Brightly. To go through the songs on this album individually would be a waste of space as they all possess a unique quality and are equally irresistible. However, I might mention that the title track is reminiscent of The Doors epics "The End" and "When the Music's Over".

People who don't have a love for music would probably find this album difficult to tolerate, perhaps even scary. However, if you do love music I strongly recommend that you get your grubby little hands onto a copy of this album,

put it on, sit back, and enjoy the emotional rollercoaster ride. To quote Roback: "popular does not mean better".

In conclusion, think of something excessively beautiful, yet ironic and with an overriding sense of sadness and you'll be close to having an accurate picture of this album. My suggestion is the moon's reflection on a lake surrounded by pine forests (all covered in snow, perhaps with a single howling wolf in the background).

Dominic Stefanson

Deeper Dig Phonogram

World class acid jazz, and it's Australian! Hailing from Sydney, Dig consist of guitar, bass, keyboard, drums, sax and occasionally vocals, and not only are they extremely hot musicians, the opening track reveals a social and political awareness unusual in this genre. Entitled "Twoway Dreamtime", it's a funky dance groove powered at the bottom end by pulsing didgeridoo. Scott Saunder's rap, interspersed with soprano sax, is also unusual in that one can understand every word, making a welcome change from the norm. "Hip Replacement" is a fitting tribute to Miles Davis, "The Den" evokes some soundtrack/theme from the seventies a la The James Taylor Quartet, and tasty solos from all instruments feature throughout. Overall, some slick and sleazy grooves, great variety in mood and colour, even a touch of beatnik, making what amounts to one hell of a happening C.D.

Sam Dixon

Not Drowning, Waving The Office 23rd February

Billed as the "Peter Gabriel Afterparty", the only thing relating to this title was that the guy in front of me was wearing an US tour T-shirt. As a result of this dubious and also rather low-key advertising, you wouldn't really have called this one a packed-out gig. All of the shoulder-pad brigade that makes up the clientele at The Orifice had obviously been urgently paged to go elsewhere, leaving an audience so small that you had to feel sorry for the band - a real pity as Not Drowning Waving deserve much, much more. Despite this, NDW still produced a tight "cabaret set" for the appreciative group present, most of who got comfortable by pulling up chairs in front of the stage and tapping a foot

NDW have been lumped under the title of world music due to their past collaborations with Papua New Guinean artists, but while this title has earned them spots in the recent Womadelaide festivals and their current position as Peter Gabriel's support on his Australian tour, it doesn't really do their broad range of music justice and the label has perhaps scared more people away than it has attracted. The set this particular night, however, did emphasise their "world music" side, with songs from their acclaimed album *Tabaran* and many from the latest album *Circus* in-

cluding "Teteko", "Norman Young" "Penmon" and "Crazybirds" (a JJJ Hottest 100 favourite that was enthusiastically received by the crowd.)

Although there were some initial mixing problems, the band produced an energetic live sound that still managed to capture the atmospheric sound that characterises their recordings. Stand-out tracks were "Palea" and the rather dancey "Wobble", the latter featuring samples of Daffy Duck yelling "wabbit season!". Bizarre but true. From the ridiculous to the sublime, the textured melodies of the songs such as "The Kiap Song" were also conveyed beautifully by the gorgeous voice of singer/ keyboardist David Bridie, who was none the worse for having already performed one show that night. Although his stage presence is a bit lacking, he certainly looked like he was enjoying himself as he bopped around behind the keyboards in check shirt and chest-level trousers. Bassist Rowan McKinnon was also unusually attired for a performer, looking like he just wandered in from the Bundy Bear Bar on Hindley Street and thought he'd have a go.

However, all were very competent musicians, and great things must be especially said about two percussionists who produced the rousing ethnic beats that underpin many of the songs. Special mention to the cellist Helen Mountfort who produced more sounds than ever possible from both electric and classical cellos, most notably in "Crazybirds", as well as also lending a hand on sampler, acoustic guitar and percussion at various points.

Unfortunately the set was cut short by an hour by some fool licensing laws at The Orifice, which definitely lacks something as a live venue. As a result we were not treated to personal favourites like "Spark' and "Walk' but did get a version of "Sing Sing' that featured some heavy leaning on the effects pedal by the guitarist and a steadily increasing tempo by not one but four drummers! A truly stupendous finale to an enjoyable show.

Dez

CASSINGLE GIVEAWAYS

Courtesy of Festival Records, we have one copy each of the following cassingles to give away: "Renegade Soundwave" by Renegade Soundwave, "You Know How We Do It" by Ice Cube, "This Garden" by The Levellers, "What Would I Do?" by AlBare, "Liar" by Horsehead, or a cassingle with accompanying video clip of "Heard So Much About You", the new single by Nick Barker. If you want any of these, come into the On Dit office on Tuesday, March 8, between 12:10 p.m. and 12:30 p.m., and ask for Florian.

Crank it up

The Hoodoo Gurus formed on the 1st of January 1981, when core band members Dave Faulkner and Brad Shepard came together to play in an inner city loungeroom. Since the first release Stone Roses in 1983 the band has continually enjoyed Top 20 success in this country as well as phenonomenal success on US College and independent charts. Dominic Stefanson spoke with the Gurus' bass guitarist Rick Grossman about the band, the new live album, playing live and anything that might be of interest.

The Hoodoo Gurus recently spent two months in LA recording their sixth studio album Crank, with the help of producer Ed Stasium of the Ramones, Living Colour, and Soul Asylum fame.

"Basically what Ed wanted to do was to capture us live, and in a sense that's what he did. The album is the closest we've ever got to how the band sounds live. Ed actually mixed Kinky (the Gurus' fifth studio album), but he had never seen the band. While Ed was down in Australia working with the Baby Animals he came to a gig and it shocked him. He came up to us after the gig and said 'Look I had all these ideas for you guys and now I've just thrown them out the window, because you sound so different to the record. Let's just try and capture the live sound'. So Ed didn't come up with any great arrangement or make us change - he just made us work really hard. He made us play the song over and over again and made us become definite on our parts. You know, we're like the world's slackest band, we just love playing, we're not real good with rehearsals. But he [Ed] was great, he just cracked the whip and got us all match fit."

great people, great studio except we had to brave the freeway everyday." (No they were not there at the time of the earthquake)

At the time of Kinky, Rick was quoted as saying it was the best album of his, as well as the Gurus' career, so how does the new album Crank compare?

"It's the best." They just keep getting better. Crank is also the first album to feature Brad Shephard on lead vocals. There are four songs on the album sung by Brad, one being the second single 'You open my Eyes'.

"Brad is a great songwriter, but he is

from Stone Romeos, Mars Needs Guitars, and Kinky). "Originally we just wanted to have a close up on a guy with a nipple ring. Then Aerosmith came out with that record, and this Jim Rose circus stuff and we thought it's a bit groovy now, so that's on the back cover of the album."

Rick joined the band in 1988 after having played with such notable bands as the Divinyls. Rick knew most of the band members, but not very well, with the exception of Mark Kingsmill (Drums) with whom he had played in a garage band shortly after finishing

I asked Rick what he would have thought if someone had told him when he was playing in a garage band with Mark, that one day they would be playing in one of Australia's leading bands.

"We both wanted it. At that stage, this is in 1975/6, there was kind of like a scene around these little rehearsal rooms in Sydney. There were lots and lots of people playing in these little garage bands and it was like - 'Yeah, let's meet girls and do this and that and take lots of drugs.'" He laughs. "But really, if they're the only reasons you're in a band you don't last for very long." [Hear that all you budding Uni bands.]

"But Mark and I were music fanatics, total fanatics".

"Funnily enough we're the only two people from that whole scene still playing in groups. Out of all those people we are the only ones to have played in any proper group." Rick says this with almost a trace of regret or sadness.

The Hoodoo Gurus have long had a reputation for being a good studio group and a brilliant live band in this country, as well as beyond our shores.

"Playing live is the big pay-off for us. You have to go through all this other stuff, going on the road, driving, getting tired, getting shitty with each other, just to play, so it has to be pretty good to make up for that other stuff. We all love playing live, that's what we live for. That sounds a bit corny doesn't it."

The Crank national tour kicks off in Adelaide at the Thebbie Theatre on Saturday the 26th of March, with support from You am I and Red Kross. Tickets are available now for \$27 at the usual ticketing outlets.

Interview conducted thanks to the groovy people at 3D radio 98.7Fm, Adelaide's only true alternative.



The Hoodoo Gurus...Dave, Brad, Rick and Mark

his own worst enemy. This is the first time we really pushed him when he was getting his songs together. It just happened, he came up with four great songs and he's singing all of them. It's just tremendous, it gave the album a really different flavour."

As for the cover of Crank: "...it's very groovy" - as you would come to expect On L.A. in general: "It was great; from the Gurus - (check out the covers

school.

As Rick explained to me the Australian music scene is rather insular.

"Everybody knows everbody else. I'd left the Divinyls and had some time off. They (the Gurus) needed a bass player and knew I wasn't playing with anyone so they rang me up and said 'We know you play, you'd fit in really well, but what is your sense of humour like?"

Jean-Paul Wabotai

Friendly, warm, genuine and deeply spiritual are a few words which describe both the music and the man. Born in Zaire, singer and percussionist Jean-Paul Wabotai left his homeland at the tender age of 15, arriving ultimately in France, and with only ten francs in his pocket he hit the streets of Paris. There he became involved in the Afro-French music scene and joined Angelique Kidjo as musician and dancer in her tours of Europe, Asia and Australia. Jean-Paul has developed a special fondness for Australia, and is currently applying for residency status. "I like the country, because I like the way the people are here in this country, they are straight, I like straight people. In France they are more hypocritical, they can't tell you something they think. Here is fantastic and the people are more on the ground."

I saw Jean-Paul up at the Byron Bay festival where he performed solo accapella, accompanying himself with body percussion. Not so for the Fringe though. "We have two singers from Australia and a guitarist. It's going to be a huge, huge, huge meeting of two cultures, Australian and African. Going to be something fantastic, something new and with a message of love, peace and happiness."

Having been inspired and intrigued by his body percussion, I asked how he got into it initially. "I find the body has soul, it is connected. One day I started, when I was young we played with the rhythm; we sang takatakataka (etc) and it is just fantastic when three people do this at the same time. It creates a special vibe. When you play an acoustic instrument you feel this connection and when you play your body you have more vibration and it is just fantastic. It is just such a good pleasure. Everybody can do this. It is the natural music, the pure music. I have everything, I have my voice, I have my body.'

Not only does Jean-Paul sing in his native Zairen tongue of Lingala, French and English, he also indulges in a bit of pygmy expressionism. "Pygmy song is just the sound and the sound is just such something people want to do when born, we scream or cry or laugh."

When he was a child he used to sing in a church choir, and it was here that Jean-Paul first felt communion with God through the gift of music. Ever since he has felt a calling to spread his message, one of universal siblinghood and love. "I think in my music communication is the most important thing we can have now in this time in this world. In my music I want to share this with people and make them act, make them join together. I think when people sing together the voice becomes just one. This is the art, this is the power of the art. Another thing is the message of love. Sometimes we can look so far for to find the love and the love, you can't find it anywhere if you didn't find the love in you." Jean-Paul Wabotai will be playing the Fringe from the 7th - 13th of March at the Lion Theatre from 8 p.m. If his show is anything like the one up at Byron Bay, and I suspect it will be better given the superior venue, it is not to be missed. To quote the man himself, "It's going to be Fringe shining (laughs)."

Dylan Woolcock

Dispossessed

Zora di Transito - Pieta Scenario Urbano Gerard & Goodman Building, March 13

Scenario Urbano is a group of four Sydney-based artist/designers: Dennis Del Favero, Eamon D'Arcy, Tony McGregor and Dereck Nicholson. Together they have created, for the Adelaide Installations, one of the most effective installations I have seen.

To see the installation one must first walk down a darkened corridor; muffled sounds ahead hint of things to come. At the end of this corridor is a door, with a sign: loss. The viewers open this door to discover another corridor, at the end

of which there is plinth. On top of the plinth there is a head; the place of laughter and kisses. The head has been wrapped in a white sheet and is illuminated by a sliver of light. Behind the plinth, on the wall, there are picture frames. Some of these have been smashed, others are empty, some only possess a torn portion of a photograph. But to get a closer look one must first walk over several metres of broken glass. In addition to the noisy crunch of glass are the sounds of helicopters, crying babies and barking dogs. Above the door that the viewers have just entered is an explanatory sign:

Zagreb... Emma Brkovic, a sixty year old refugee from Bihar was questioned today by UN officials after a bandaged human head was found in her possession. The woman explained that the head was that of her son, executed by invading forces after they had dragged him from his hospital bed. She had recovered the head and carried it with her to Sarajevo in order to prevent it from being used for target practice by occupying troops. City authorities allowed Mrs Brkovic to bury the head in the local cemetery. She has no surviving relatives. Reuters.

After this, the viewers now walk through a door entitled possessions. They walk into a large room with shelves on either side. In these shelves are suitcases, and the blue bags that UNHCR give refugees. These bags represent the lives of refugees, they do not only contain the material possessions of refugees, but also their emotional possessions: refugees take family photographs and mementoes to remind them of saner times. Inside many of the bags are audio loops which have real-life refugees, from all over the world, telling their personal stories about fleeing their homelands.

From this room the viewers walk through a hole, under a shelf, into another room, called *dreams*. When you enter this room you realise that you have walked through a ceiling, because, on the far wall, two beds and four chairs stand, representing the ground. Like an upside down fly on the wall you watch the projection of video images on top of the mattresses: helicopters flying over a

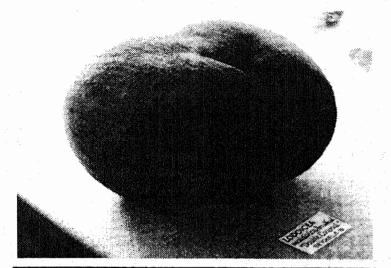
battle scene, deep foliage, close-ups of bodies. The sound of heavy breathing and sighing gives this room a calm and dreamlike ambience. But is it the calmness of insanity? impending death? or relocation to sanity?

Zora di Transito - Pieta is a work that is concerned with the common experiences of refugees; their 'losses, relocations and displacements.' The movement of these people transforms their existences; all reality is torn asunder, 'former certainties collapse and all identities are called into question.' Through their stories, which are full of angst and pain, a broader, more honest, narrative of history and culture is created.

This installation works on many levels. Sensually, it bombards you with sounds and images. Intellectually, you hear the stories of past refugees. Physically, you feel the broken glass under your feet. All of these elements combine to create an emotionally wrenching piece. It is a disorientating and sad experience.

This is the time of year that Adelaideans enjoy hedonist pleasures, so an installation of this nature really brings home two facts: how fortunate many Australians are, and how unfortunate much of the world is. Experience this piece, because it is good art; New York and Paris would struggle to equal it.

Mike Hepburn



But is it art?

High art?

The 1994 Adelaide Festival represents many different things to many different people. To most it is high art, pretentious attitudes and deeply symbolic scenery. This can be bad or good depending on one's opinion. To me, the festival holds little interest except in one area: visual arts. The area I am most interested in is the Adelaide Installations, a collection of outdoor and indoor installations in and around the CBD. The artworks are site specific, constructed especially for the festival by mostly highly commended and thoroughly excellent artists from Asia and Australia. I believe that these artworks gain most of their appeal through their interactive nature. One can not only stand and observe, but climb on, walk through and lie on the structures. One such example is a work being currently exhibited at the Experimental Art Foundation. "Labyrinth", by Sydney artist Mike Parr, consists of a large room containing a maze. The difference between this maze and a normal maze is that this one is in complete and utter, black and nasty darkness. The result-

ing affect is a semi paranoid claustrophobia, a loss of spatial orientation and a considerably large rush of adrenalin.

Other installation locations include the botanic gardens/park, Adelaide University/North Terrace, Synagogue Place (just off Rundle street), at which various pieces of art are waiting to be inspected and enjoyed. So far in my installation experiences, I have walked over broken glass covered floors, seen a floor on a wall, climbed over and under various wooden structures and gotten lost several times in the infamous maze. "Adelaide Installations" is an experience of the senses, a visual and tactile mission of discovery, it will increase your electrocortical activity and make you a better person. The best thing about these exhibitions are that they are free, so grab a location guide from your nearest and favourite location (Art Gallery of S.A., Pubs, Cafes) and get out there. No Excuses. Angus Kemp

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Kirsty fucks up

The Winter Olympics have just drawn to a close in Lillehammer, Norway. They came complete with the usual array of triumph and disappointment, as well as a few novelties which haven't been seen before. Ben Boxer gives us his thoughts on the winter version of the world's greatest sporting event.

You can't help but have mixed feelings about the Winter Olympics. Most Australians have never skied or skated before and some have not even seen snow. They really have no significance to us; hence the delayed highlights package was screened so late that we had already heard the results on the news. Tomorrow, nobody in Australia will remember who won what and will still be complaining about the delayed telecast of an infinitely more important event, the South African cricket tour.

These days the Olympics are no longer the amateur contest that they were in the beginning. They are nationalistic, irrevocably commercial and expensive. The demand for entertainment killed amateur sport at some time in the 1970's.

With television networks forking out a combined total of \$633 million to the IOC for rights to cover the 1992 Barcelona Olympics and \$289 million to cover the Albertville Winter Games that same year, someone decided that there was even more money to be made if only TV companies did not have to outlay all of these monies in the same year. Now we have a split cycle of Olympiads, with the next Summer Games being the 'Coca Cola' Games in Atlanta two years from now and the next Winter Games scheduled for Nagano, Japan in 1998. The Summer Games will have increased in importance and countries will be able to focus more attention on each Olympiad and the IOC will reap the benefits.

The Australian team in Lillehammer on one hand represented the essence of amateurism but on the other, should not be competing when compared with the strict guidelines imposed for selection in the Summer Olympics. Andrew Lloyd won the men's 5000 metres at the 1990 Commonwealth Games yet didn't go to Barcelona because he had not met selection criteria and the selectors didn't feel that he would perform. Compare this with Kirsty Marshall who had been injured for over a year yet was selected on the basis of past form and a single World Cup event victory over three years ago. Of course the selection criteria are different for the Winter Games and the primary objective is for Australia to put in an appearance and say we did all right for a country of our size especially considering that we don't have a winter climate.

Who can forget Australian Jacqui Cooper's explanation of why she failed to qualify along with Kirsty Marshall for the Freestyle Arials final? She claimed, without any apparent disappointment, that she had missed her landing because the necklace given to her by her boyfriend, mogul skier Adrian Costa, had become entangled in her goggles during her jump. If we are paying tens of thousands to send these people to Norway at least she could remember to take her jewellery off while she jumps. Perhaps this is the type of attitude that has disappeared from the Olympics. The attitude where the taking part is more important than the winning. Jacqui Cooper's attitude is definitely amateur. Another Australian Olympic 'idealist' was the biathlete who finished a very creditable 8th in one of her races and when interviewed was more intent on sending numerous messaages to her toddler and baby-sitter back at home than showing her regret that if she had hit one more target in the shooting component, she may have won a bronze

The 'Ice machine' won Australia's first ever medal at the Winter games and the only medal by a Southern

cive to training for these sports. Kirsty Marshall and other up-and-coming Freestyle Aerial skiers benefit from one of the world's best training facilities, the Australian Waterjump Park in Victoria and if the money injected into this type of facility provides the returns that this one is beginning to, perhaps sports that are considered minor should be encouraged and supported to a greater degree.

Boil-overs are the norm in alpine skiing events. These guys are constantly on the edge knowing that one small mistake will mean either not finishing or losing a medal. It doesn't matter because they only have to wait for the next race for another shot at the medal and in any case the Winter Games are just another date in the racing calendar for these athletes. The only thing that differentiates them from World Cup events and other races is the scope for vast exposure through television coverage, which leads, of course, to endorsements and other spin-offs.

With all due respect to Kirsty Marshall, who has now placed in the top 7 in two successive Olympiads,

Medalist, world rowing champions and other world class performers. Kirsty Marshall has marketed herself so well and been exposed sufficiently enough that not performing to her own and the Australian public's expectations has not damaged her credibility as an athlete.

The amazing thing about the Winter Games is that unlike the Summer Olympics, none of the athletes use drugs! Cross Country skiers and biathletes surely are into blood-doping and ways of ensuring that their aim is true when they have to shoot targets after skiing flat out for 5 kilometres. Even the most sporadic drug testing always finds someone testing positive but in the Winter Games guilty parties seem to be few and far between. There was one hint of the type of scandalous drug use that is widespread amongst elite athletes

Medication for asthma when taken by non-sufferers can improve performance by allowing an increased oxygen intake by the athlete. Is it any wonder then that the percentage of Olympians using this type of prescribed medication, which is legal if it is essential to the athlete, by far outstrips the percentage of the population that suffer from respiratory disorders?

While the Tonya and Nancy affair has lifted the profile of not only the Winter Games but of figure skating, no one has questioned the validity of this sport. It is really only ballroom dancing on ice and is ballroom dancing an Olympic sport? Tradition is what has kept skating in the Olympics since there inception and despite the importance of the sport's own world championships and professionals returning to the Olympic arena, they are unlikely to be dropped from the program. Tonya Harding has ensured that figure skating will be a high profile sport in years to come. Her only problem was that she made a slight miscalculation somewhere along the line. In the same way that one British idiot announced his intention to stab the world's top 345 women tennis players so that a British player could be number one. Tonya not only needed to take out Nancy Kerrigan but also every other skater in the competition because she finished very close to last.

So, after another Olympic show, the IOC has been able to diminish the controversy surrounding drug use, escalate the commercialism of the Olympics and resuscitate amateur sport and the Olympic 'ideal'.



A disgraced Kirsty heads back to the Olympic village

Hemisphere country in Lillehammer. Norway, with a population of around 4 million, only just failed to top the medals tally. Australia has a very small number of athletes proficient in these winter sports. They probably deserve as much support as any other sportspeople striving to compete at an elite level even though we are not endowed with a climate that is condu-

albeit only two years apart, there are countless other sports people who have acheived more on the world stage yet are nowhere as well known as a result of media exposure and sponsorship than Kirsty. She benefits from being a small fish in an even smaller pond. Australia has a world champion junior women's basketball team, Kathy Watt, an Olympic cycling Gold

Boltin' with Rolton

Have you ever wondered what happens to those pre-pubescent girls who adorn their walls and school folders with pictures of horses? Well, those who don't graduate to pictures of 90210's finest but remain obsessed with Black Beauty and co. could end up as Olympic champions like Gillian Rolton, But before you relent to your little niece's repeated requests for a pony, read what Gillian Rolton had to say to Bryan Scruby about the trials and tribulations that go hand in hand with Olympic gold.

It all started for Gillian at age 10 when, after trying ballet, callisthenics, running and a serious attempt at swimming glory, her parents made the bold step of purchasing a nag. This was the beginning of a lonely ride to the top that involved the training of several, expensive hav burners until Rolton reached the trials for the Seoul Olympics. Everything was progressing well until a fall left her with her "elbow somewhere higher up [her] arm", than it should have been. Despite missing out on Seoul, Rolton recovered to win the Gawler Three Day Event instead which set her back on the path to her most famous achievement.

After miles of riding with only her mount and her walkman (tuned to her favourite Cold Chisel, true to the aristocratic equestrian tradition of Europe), Rolton turned into reality "something everyone dreams about". Almost two years on and Rolton still speaks in excited tones about the "lump in [her] throat" that rose with the Australian flag and the realisation of her achievement hitting home on her victory ride around the arena in Barcelona. The memories of having her newly crowned Olympic champion steed, Peppermint Grove, driven to the French border by some wayward Spanish police, of working her way through a barrow load of grog after the victory ceremony and then participating in a drunken early morning wake-up call for those in the Olympic village are still uppermost in her

However, it's not been all beer and saddles for our most famous equestrian. Like most celebrities, Rolton receives her fair share of fan mail. This comes mainly from girls starting at riding clubs as well as the odd proud parent keen to enlist the services of an Olympian to teach little Susie which end of the horse to put the oats into. But true to her nature, she takes the time to respond as often as possible. Such community mindedness, commitment and dedication are qualities that she lists as attributes in those sporting people that she herself admires (such as Michelle Fielke, Sean Carlin and even the Crows).

Rolton's sporting talents don't end with horses. When it's too hot to ride she can be found with her surfie husband hanging ten at the beach or going for the occasional windsurf, although she does admit to having little mastery over the sailboard. But no off-shore spills could match Rolton's most embarrassing equine entanglement. While leading the

Gawler Three Day Event, her gee-gee landed awkwardly and took a tumble over a jump that just happened to be swarming with photographers. It was a popular TV story as well as making the Advertiser's front page (the Crows must have had a quiet day).

But that was then and this is now and

Rolton has had to contend with the problem of the dollar yet again. At \$13 000 for a one way horse class ticket to overseas events, equestrian competitions are expensive to enter. And with only \$4 000 worth of grants to see her through, Rolton needs more than words of encouragement to experience world class competition, In fact, so bad was the situation before Barcelona that Rolton had to sell all of her other horses to pay for her ticket. But unlike so many of the struggling sports stars in this country, Rolton has been well treated by the media and her sponsors such that she is now able to leave our shores to compete in the upcoming World Championships.

So next time you're touring the southern-most boundaries of our urban

sprawl and drive down Gillian Close or Peppermint Grove (recent dedications to the pair's acheivments) or see a 1992 model gold Commodore (courtesy of GMH for her Olympic medal) then spare a thought for that horse crazy school girl at the bus stop - she may just be our next world champ.



Where the oats go in.

Results

Lawn Tennis

Women division 3: Memorial Drive 9-66 d Uni 3-34

Men division 4: Xavier 7-67 d Uni 6-62 division 5: Tranmere 10-67 d Uni 2-20

Cricket

A grade: Uni 9/273 drew with Salisbury 8/384 dec.

A. Moule 79

A. Kimber 71

B grade: Uni 195 d Salisbury 193 & 6/

S. Rosewarne 61

S. Munt 4/57

C grade: 151 & 3/154 lost to Salisbury

R. Lane 68 no

D grade: Uni 309 d Salisbury 9/258

J. Trim 83

D. Kidman 86

A4 Turf: University 242 and 2/106 d Commonwealth Bank 213

P. Law 4/39

E Turf: Uni 249 & 2/89 d E.T.S.A 154 Cowper 4/38

Low 3/23

Hockey

Division 1: Uni 11 d Westminster OS 2 B. Collings 4

A. Campbell 3

Division 2: Carribrook 5 d Uni 0

Rifle Shooting

D division: Cyclists (3) 556-2233-6 d Uni (1) 550-2241-4

E division: Cyclists (4) 374-1516-8 d Uni (2) 267-1386-4

Athletics State Titles

Women

Katrina Camp - Silver in 800m Open, Bronze in 200m Open

Fiona Atkinson - Gold in Open Javelin

Matthew Jamieson - Bronze in 800m

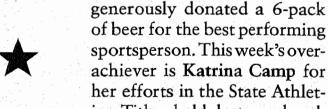
Aaron Dalton - Silver in U/18 3000m

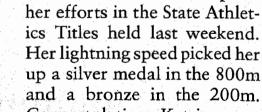
Unibar Performance of the Week

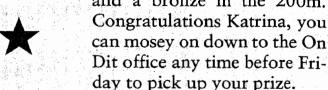














Adelaide University Union By Election

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

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Garage Sale

Retro and 60s clothing, furniture, household goods.

Saturday 9am, 68 Harrow Rd, College Park (end of 6th Ave, St Peters).

Notice of a Clubs Association Council Notice of Labor Club Meeting Meeting

Friday March 11, 1994 at 1:10 pm Union Cinema

Level 5, Union Cinema

Delegates are encouraged to attend for: -A moton to disaffiliate the Taefl Club

-A report on the Debating Society -The 1993 CA Financial Statement

-The establishment of a committee to consider constitutional reform in the

-Other general business

For further information contact David Moxham, CA president in the CA office on 303 5403.

Winner

CA

The winner of the Theatre Guild O'Week raffle was Neil Rocklin. The lucky guy gets a \$100 book voucher from Uni Books.

Tai Chi Club

invites new members. Classes are available: Tuesday (beginners) and Thursday (advanced) at 11.30-1.00. Venue: Botanic Park or the Games Room when it rains. To register your \$30 for seven lessons and \$10 affiliation fee ph 332 7638. 1994 classes start Tuesday 8th March

Adelaide University Pride.

First meeting to be held this Thursday March 10 at 1.00 pm in the North/ South Dining Room, level 4 of the Union Building. All existing members, new members and those interested are invited to attend for an informal get together and to discuss the year's activities

Also, don't forget our first social outing for the year - the BBQ at Rymall Park, East Terrace, Adelaide this Sunday (March 13) starting at midday. Food will be provided by Pride, so just bring yourself, something to drink and your friends. Follow Grenfell Street straight (?) into Rymill Park - you can't miss it. Even if you haven't been involved in Pride before, this is a good opportunity to meet those in the group.

For more information, contact John on 379 2565.

First Labor Club meeting to be held on Mon 7/3 at 1pm in the WP Rogers Room, Level 5 of the Union Building. All new and prospective members welcome.

Liberation Meeting

All students involved in Liberation Week please meet at 2pm at the Backstage Cafe on Tues 8/3.

The Connector

The opening event for the new Adelaide literary magazine, The Connector, is taking place on Thursday March 10 at the Fringe backyard stage from 6pm 'til late. Proffered for your pleasure and titillation will be films and a diverse group of performers including experimental poets, Mindflux and Sin Dog Jelly Roll. The Connector: Connect, Execute, Proliferate. Contact for those desiring more information: Luke Cutting 269 7195.

Join the fight for Human Rights!

Amnetsy International's Introductory and Annual General Meeting will occur on Wednesday 9th March in the Margaret Murray Room located on the 5h floor of the Union Building (near the bar!) Amnesty has over 1 million members, it needs 1 more - You!

Pro -Life Club

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

Stage Affairs (as listed in the 1994 diary) has now changed its name to Herisin' Theatre Company. Our aim is still to run especially for Youth Arts (students on campus and off). If you are interested in Dance, Acting, Singing or have interests in Technical/Backstage work, we want you! The first Annual general Meeting is on Sunday 13th March at Goodwood Community centre at 11:00am Goodwood Rd (adjacent to Goodwood Priamry School). Any further queries before the meeting - call our Goodwood office on 272 7148 or Jason Forrest ah 240 0927. See ya there. Debate: Equality in the Workplace requires women to adopt the same values, attitudes and behaviour as men? As a celebration of both International Women's Day and the Centenary of Women's Suffrage in South Australia, the Australian Federation of University Women (SA) will explore this proposition in a debate to be held on Monday 21 March at 1:00pm in Napier Lecture Theatre 102. Speakers will be Rebecca Bailey-Harris, Anthony Durkin, Janine Haines, Julia Lester, Tony Thomas and Susan Vardon. The debate will be chaired by Susan Cole, and promises to be a lively exploration of this still-contentious issue.

Admission will be free, and AFUW extends a cordial invitation to both women and men to attend. For further information: Dr Jenny Barker 277 6086.

Resistance Club Meeting

Unemployment, Third World debt, environmental crisis - capitalism is in trouble. But can democratic socialism offer a viable alternative? ... "What Future for Socialism" Thursday March 10, 1pm, Irene Watson Building (level 5 Union Building).

Chess

Attention to all Chess lovers. The Adelaide University Chess Club invites all interested bodies to a gathering at the WP Rogers Room on Level 5 of the Union Building on Wednesday, 16th March at 1.15 pm. Any other interested bodies can contact Fred Bonnet (386 3058) or David Siow (332 6922). Your move!

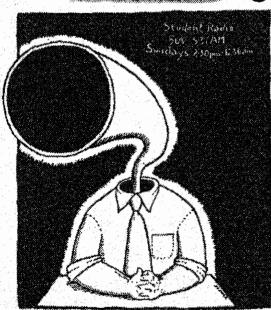
Engineering Law Students' Assoc. Inaugural General Meeting

5pm Thursday 24 March, Room N123b Chemical Engineering Department.

The Club Constitution will be accepted and the club provisionally affiliated and the inaugural officers of the club elected. The club is for those interested in industrially related legal issues and offers a great range of activities.

For more info. contact Davide Rossi via Law School Pigeonhole or Chem. Eng. Dept. Office.

5UV 531am Student Radio Guide 13 March 1994 STUBBLER



me noise

2.30 Chris O' Brien & Matt Fleet -Recent & older alternative releases to alternate your mind.

3.30 Richard Seamark & Tony Page play British (mostly) pop.

4.30 Simon Hunt -

Student Radio Music 5. 30 Current Affairs

6.00 Grind the Pose -

What will Michael Dwyer and Paul Hoadley and the rest of them bring you this week?

7.00 A Twist of Lemon

... Unexpect the expected is the only advice we can give you at this stage...

7.30 Katrina Picozzi - Babes In Boyland 8. 30 Darien O'Reilly & Greg Woods play lots of brand new stuff from America that we gurantee you wouldn't have heard before.

9.30 Tracey Skehan presents Local Noise, focussing on Adelaide bands, their music and their eating habits.

10.30 World Montage - the best world music you can hear on a Sunday night. 11.30 David Hewitt & Penny Fredericks play a lot of stuff to keep you entertained until we switch over to the BBC World Service (and that really is worth staying up for!)

Revealed: Union President's Double Life!

Union President Anthony Roediger is leading a double life - as another student politician. Pages from the student diaries of Adelaide and Edith Cowan universities show the shocking truth. Roediger and counterpart "Simon Tidy" (or is that Simon Tidy and counterpart "Anthony Roediger"?) seem set to dominate student politics in both universities. The truth became apparent at last year's NUS National Conference, after it was remarked how odd it was that Roediger and Tidy were never seen in the same room at the same time.

Education Vice President Simon Tidy

On behalf of the Edith Cowan University Student Guild, I would like to extend a warm welcome to all students, new and old, and wish you a successful and enjoyable year in 1993.

Paying your Guild fees to the Student Guild should be seen as an investment not an expense. The return that you receive on your investment is proportional to your utilisation of the services provided by the Guild.

Many of these are "hidden" services that are simply taken for granted.

Gold phones, banking, post office, second hand books, video hire, tool hire, sporting activities are to name a few. Drop in to the Student Guild on your campus and see what is available.

On a lighter note, your life at Edith Cowan need not be all work and no play. There are a multitude of clubs and societies on campus, supported and promoted by the Guild that can make your time at university enjoyable.

Well enough of me and on with the show. Feel free to contact me at the Mt Lawley Guild if you have any problems, or drop in if you just want to have a coffee and a chat (except exam time, I'm a student just like you).

So welcome to Edith Cowan University and all the best for the coming year.



Welcome to the Adelaide University Union.

The Union is your student-run service providing organisation with membership comprising all students as well as some academics, staff and graduates.

Professionally managed we aim to create a real life and culture outside of books and pracs - so get involved... use the Union!

To help you get the most out of University we provide a huge range of catering, shops, entertainment, the UniBar, Union Cinema, Theatres, Union Gallery and the Union Studio and fund over 150 sports and interest clubs and societies through our affiliates.

To help you survive and to protect your rights we provide loans, support, information and advocacy through your Education and Welfare Officers and fund your representative organisations: the Students' Association, the Postgraduate Students' Association and the Overseas Students' Association.

So, whatever you need and want to start up and get involved (some limits!) "ask and ye shall find"!.

Enjoy 1994 and all the best.

Anthony Roediger

President of The Union, 1994.

Competition Time!

This li'l beauty was brought into the *On Dit* office this week as a response to our "I am an Arts Student" feature on the back page of our first issue. We reckon you can do better. Write us a short piece on what it means to be a student in your faculty. The person submitting the funniest entry wins a ticket to a real cool thing.

