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21 MAR 1994

"Because something is happening
But you don't know what it is
Do you, Mister Jones?"

Bob Dylan

ONDIT

The Adelaide University Students' Association Weekly
Volume 62 Number 4 14 March 1994
Registered by Australia Post Publication No. SPF 0274

Poster Policy

On page four of this week's paper, you'll notice that we've included a copy of the new poster regulations that will govern Students' Association elections. We've included this for a number of reasons (the most profound of these is that the constitution compels us to). The drafting of this policy has been a long time coming, and we'd like to congratulate all of those involved, namely Jo de Silva, Andrew Wait, Mike Wait (no relation) and Anita Butler for finally bringing this much needed policy to fruition. On the other hand, we are also of the opinion that it has limitations.

In order to understand exactly what these limitations are, some kind of analysis of the phenomenon known as "poster war" is necessary. Its most obvious attribute is the plastering of every available surface with posters advertising the various candidates and tickets. Importantly, general elections involve not only the SAUA, but the Union (of which the SAUA is a subsidiary) as well. This gives rise to one limitation of the new poster policy. Whilst candidates for the SAUA elections will be restricted in their ability to advertise themselves, candidates for any of the Union positions will not. The point of confusion here is that a fairly large proportion of the candidates that run in the SAUA elections simultane-

ously contest the Union elections. This will in all likelihood mean that a candidate seeking a position in the SAUA will still be able to get his or her face seen around campus by using posters advertising their candidacy for a Union position. As such, we believe that there are limitations on the effectiveness of the SAUA poster policy in its quest to quell paper wastage in general elections as a whole. We view the policy as an initial and significant step in the war against wastage, and hope that there are steps being taken within the Union to draft an equivalent policy.

This problem is clearly unavoidable; however, there is another problem with the policy which we feel could and should have been addressed. This concerns clause 10.10 (iii) of the policy, which exempts departmental notice boards from the regulations listed elsewhere. Hence, whilst most areas around the campus will be free from SAUA poster wars, departmental notice boards will not. The inclusion of this clause seems purely arbitrary, and we anticipate that this will see poster wars move from areas such as the Barr Smith Circle into the departments. Notably, this clause was strongly opposed by Mike Wait, last year's environment officers and a minority of this year's SAUA council.

There were a number of arguments put forward in defence of the clause. The first was that departmental notice boards require pins to be used instead of glue, this apparently reducing the likelihood of people poster over other people's posters. We think that this argument is kind of weird, basically because there doesn't appear to be any real reason why the absence of glue will stop people removing other people's posters. Obviously, all that would-be poster warriors would need to do would be to remove the pins holding the opposition's poster in place and replace it with their own.

The next in the line of arguments defending the clause was that departments require permission to be given before posters are allowed to be stuck up. This claim was never proved or disproved; however, even if permission is required it would be very difficult for the departments to police, as their staff would probably have better things to do than chase up over-zealous student politicians.

The most serious claim made by those supporting the clause was that to not allow departmental notice boards to poster on would be undemocratic and draconian, and freedom of expression should be permitted. One councillor cited the example of the dental school: if

posters were not allowed there, then how could the elections be promoted? In order to analyse this argument, you really need to question the extent to which posters contribute to the democratic process. We would suggest that they really make no contribution at all given that all they contain are slogans and nice photos. Policy and a serious attempt to deal with the issues just don't seem to rate a mention when it comes to posters; as such they are not essential or even conducive to the process of democracy. This argument also neglects the point that the Returning Officer can quite easily commission posters which promote the election itself instead of individual candidates. Hence, we would reject the assertion that this clause is an ally to the notion of freedom of speech.

Don't get us wrong: this policy is meritorious in a lot of areas. However, we feel that you need to be realistic in assessing the scope of its effect. In one sense the policy is the first step up the path towards environmental soundness; in another it seems as if those who voted for the controversial clause have taken the soft option, not going as far as they should have in their attempts to make elections more environmentally friendly.

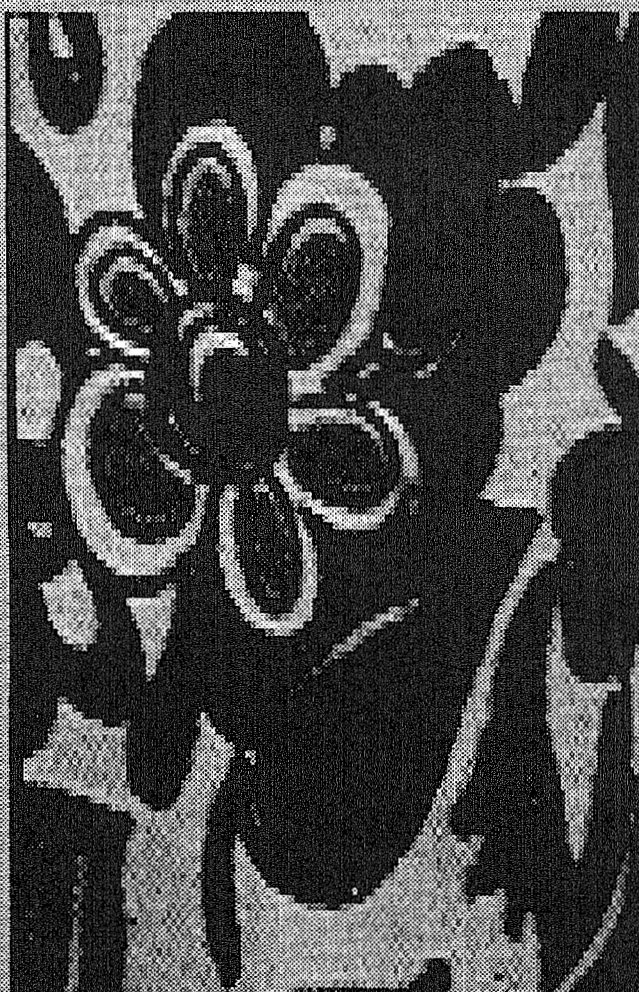
Stay green,
Tim, David and Lorien

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NUS stuff-up

There is an error in the Facts on Tax Guide printed in *On Dit* last week. The HECS threshold is not \$27,748 but \$26,403. This error is under the section headed HECS. NUS apologise.



Production Notes

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

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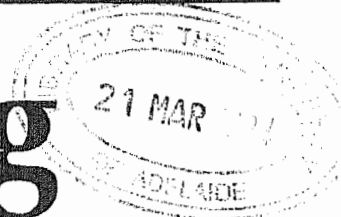
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Contact us by mail (University of Adelaide, Adelaide, 5005), by visiting us in our office downstairs in the George Murray building or by phoning us on 223 2685 or 303 5404

General Student Meeting



A motion to force the Union to take any franchise agreement to referendum was passed last Thursday at a General Student Meeting. However, the motion was not passed by the margin of 100 necessary to make the motion binding on Union Board.

The final vote was declared to be 70 against and 84 for the motion "that this General Union Meeting direct the Adelaide University Union Board not to enter into any franchise agreement with any corporation except by the express consent of the Union Constitution."

The meeting was held on the Barr Smith Lawns during lunchtime. By 1:15 quorum

were endorsing their practices.

Chris Shaw then discussed "the facts and figures". The Pizza Hut outlet made a \$900 loss in its first week of business, during O'Week, and a \$70 profit in its second week. He acknowledged the issue of cardboard wastage, but pointed out that the boxes were made of recycled cardboard. He also said that the Union would be looking into recycling the used boxes.

Tim Gow debated the arguments of those who opposed the motion. He refuted the neutrality of Chris Shaw, describing the project as Shaw's brainchild, and also the notion that the motion would constitute a serious impingement on Board's control of the Union, stressing the difference between a franchise and a contract. That students should have a say in such a major decision was not revolutionary or controversial, he said, but merely democratic.

Anthony Roediger spoke against the motion, pointing to the results of the survey that the Union conducted, saying students wanted fast food and the Union should provide a broad range of services. Further, the decision should be made after the trial had taken place. He estimated the profit at \$20000. He said that to spend \$5000 on a referendum because a small group of individuals don't like the decision of Board would be a waste of money.

Union fee to go up. Comments have been made describing this as "dubious".

On Dit spoke to some people after they had voted. Many people on the lawns had not been there specifically for the meeting, but voted after hearing the speakers. Many of those who voted against the motion did so for economic reasons, believing that having Pizza Hut on campus would bring badly needed money into the Union and

their objections to Pizza Hut itself, because of objections to having a multinational on campus, or because they believed that they should be involved in the decision making process of the Union.

That the motion was not passed by more than a hundred means that Union Board must consider the motion but is not bound by it. *On Dit* will report on Board's decision about this issue at the next meeting.



Tania Collins

(50) was met. SAUA president and Union Board member, Bec Shinnick, chaired the meeting. She introduced Chris Shaw, catering manager for the Union, proposing that he speak as an objective party before the motion was put. David Moxham and Dave Roussy moved dissent saying that meeting procedure was being contravened.

Tania Collins, who moved the motion, spoke first. She argued for greater student participation, arguing that by taking such issues to referendum "instead of eighteen people, thousands of people can have a say". Further, students should reap the benefits of the Union rather than corporations.

Mike Wait, the seconder, argued that while it was acceptable for Union Board to make decisions independently most of the time, in matters of major policy change students should have a greater say. Another issue he raised was that students needed to show confidence in our Union, that we could produce a better product than Pizza Hut. He argued that by having Pizza Hut as a franchise on campus we



Anthony Roediger

Haroon Hassan also argued this point, saying that these decisions could be made at GSMs.

It has been reported to *On Dit* that one of the speakers against the motion was asking students having lunch on the Lawns whether they were going to vote saying that if they didn't they could expect their



The assembled crowd

benefit students, and that holding referenda was a waste of money. Those who voted for the motion did so because of

Story: Lorien Kaye
Photographs: Dominic Lian and Joshua Kennedy-White

HAVE YOU APPLIED FOR AUSTUDY YET?

Don't miss the 31 March cut-off.

Are you:

- 16 years of age or over;
- studying full-time at school, college or university; and
- in need of financial help?

AUSTUDY may be the answer but you should apply now.

Students who lodge their applications before 31 March 1994 may receive payments backdated to 1 January 1994. So full year or first semester students should apply now.

If you can't get all the information or documentation you need send in your application before 31 March 1994 anyway. Additional information or documentation can be submitted later on.

Remember

- Your personal circumstances can change from year to year. If you were ineligible last year this doesn't mean you are ineligible in 1994.
- Don't rely on the advice of people who don't know all the rules.

Talk to the experts at your nearest Student Assistance Centre or CES Office and get an AUSTUDY application from them. You will find their addresses in the white pages of the telephone book under "Employment, Education and Training, Department of".

New policies for old

A special SAUA Council meeting last Tuesday saw the introduction of a new election poster policy. The new policy, proposed by Environment Officer Anita Butler and seconded by Education Vice-President Suze McCourt, has already caused considerable controversy.

SAUA Council initially accepted an election poster policy in October last year. That policy, proposed by then Environment Officer Jo De Silva and seconded by Mike Wait, was finally accepted by Council after several amendments and some six hours of debate. At Tuesday's meeting, SAUA President Rebecca Shinnick ruled the earlier meeting and policy invalid. After receiving legal advice, Shinnick declared that as the original policy was amended several times at the October meeting, it contravened the regulations for special Council meetings and was thus unconstitutional. Shinnick went on to say that strict meeting procedure would be enforced for Tuesday's sitting of Council; meaning amendments of Butler's policy could not be moved from the floor. This placed SAUA Councillors in a situa-

tion where they had to either accept or reject the new policy *en bloc*.

The new policy (which is presented in full below) differs from the original policy passed by Council in two key respects. The DeSilva/Wait policy made provision for poster noticeboards at polling stations, while the Butler/McCourt policy makes use of existing campus noticeboards.

Controversially, the Butler/McCourt policy permits the use of departmental noticeboards for election postering. In introducing the motion to SAUA Council, Butler stressed that the policy was geared towards reducing paper *wastage*: "I believe that a lone poster on a departmental notice board, which remains for the whole week, serves the very valuable purpose of making students think about elections. It is not wasted in the way that a poster which may be seen by three students in the ten minutes between when it is posted and ripped down is".

Mike Wait, in response, declared that that single clause made a mockery of the environmental pretensions of the entire policy. It has been suggested that that clause will see the shift in

election poster wars from campus notice boards to departmental notice boards instead.

Wait made several objections to Council on this point. He stated that he had had an understanding of good faith that the policy from last October would be followed in principle. Wait was actively involved over the holiday period in redrafting the policy, and was angry that the "departmental notice board" clause was included in the final policy without his knowledge.

After a short debate, the motion to accept the policy was put to Council for the vote. The sheer majority of the United Students faction (with the notable exception of Women's Officer Jo England, who voted against the motion, and Renuka Visvanathan, who abstained) saw the motion passed easily. Preliminary reactions from interested students, however, would suggest that this issue is far from dead.

David Mills



Foiled by a draconian poster policy, candidates go to new extremes.

That policy in full

Proposed Election Regulations Relating to Postering

Object of Amendments

The object of these amendments is to ensure that all candidates in the SAUA elections adhere to the Students' Association Policy on recycled paper, to ensure a reduction in the paper wastage occurring during the election period, and to encourage candidates to consider the environmental implications of their actions and to alter their practices accordingly.

Insert new and renumber

2.17 "Election Period" shall be defined as the period from close of nominations until the close of polling.

Purpose: To define new words to be inserted in the Regulations.

Insert in old s10.7 between the words "words" and "published by", "please recycle" and

Purpose: to encourage students and candidates to consider the necessity of recycling and to dispose of election waste in an appropriate manner. The clause will now read "All material authorised by the RO shall have the words "please recycle" and "published by" ...etc.

Insert new

4.4 It shall be the responsibility of the R.O. at the close of nominations to ensure that appropriate notices advertising the elections and specifying polling times are prepared. This notice shall

include:

(i) notification of dates and times of polling

(ii) notification of where polling will take place

4.5 Copies of this notice shall be placed as defined in s4.2

Insert new

10.8 During the election period, no election material may be published on,

(i) glossy paper
(ii) paper which is not at least 80% recycled

(iii) paper larger than A3 size

Purpose: to ensure that candidates adhere to Students' Association policy on the use of recycled paper, and cut down on excess.

Insert new

10.9 All pigeon-holed material must be individually hand-signed with the candidate's full name, by

(i) the candidate concerned, or
(ii) in the case of election material for a group of students, the candidate running for the most senior position, as determined by the Returning Officer.

Purpose: to eliminate wasteful past practices of wide-spread pigeonholing while still allowing candidates to contact personal friends etc.

Insert new

10.10(i) It shall be the responsibility of the Returning Officer at the close of nominations to designate specific areas on the available poster space for the

candidates running in the elections. This will take into consideration the number of candidates contesting the election, equitable distribution of the available space and equitable visibility. Candidates will be designated areas from the following places:

(i) 6 Notice boards (3 opposite the Union Record Shop, 2 in the Barr Smith Circle, 1 outside the SAUA)

(ii) 2 Rotundas (1 outside the Barr Smith Library, 1 outside the Engineering Building)

(iii) any other area which the R.O. specifies for the purpose of accessing isolated areas and campuses other than North Terrace.

(ii) It is the responsibility of the Returning Officer to inform all candidates of the designated areas and of the environmental reasons for them (reduction of paper wastage etc.)

(iii) No candidate shall poster outside his or her designated areas, except on departmental notice boards.

(iv) Without limiting the generality of s.10.10(iii) this includes that:

(a) No person shall poster on glass, especially windows and the glass casings of notice boards;

(b) No person shall poster on any non-designated part of the Union Building;

(c) No person shall poster on the exterior of University Buildings, particularly the Library Steps;

(d) No person shall poster inside any

of the University of Adelaide Libraries.

(v) No candidate may poster over or remove another candidate's poster.

10.11 It is the responsibility of the R.O. to ensure that these regulations are enforced.

10.12 Repeated failure to comply with the directives of the R.O. with respect to this policy will result in disqualification.

10.13 It is the responsibility of the R.O. to encourage candidates to take environmental issues (such as paper reduction) into consideration when organising their campaigns.

Purpose: to eliminate paper wastage caused by candidates ripping down and postering over the posters of other candidates.

Insert and Renumber

16.4(ii) The publisher shall be fined \$5 per article distributed in breach of ss10.8,10.9 and 10.10.

Purpose: to ensure a penalty for breach of regulations. (This will be inserted in the section dealing with other penalties.)

Insert and Renumber

12.3 The Returning Officer shall place recycling bins outside each polling station. No election material may be affixed to these bins.

Purpose: to ensure that election material and broadsheets are reused and recycled.

Prosh Update

The preparations for Prosh 1994 are well under way, with about one month left until we launch ourselves into three days of fun and excitement (from Wednesday, April 13 until Friday, April 15), all in the name of charity.

I have been busy negotiating the sponsorship side of Prosh, since this determines what events we will be able to stage. One sponsor, Travel Towers, will be lending a cherry-picker for the Barr Smith Lawns, so that we can hold a novelty event on the Wednesday. In exchange for a donation, students who are not acrophobic will be able to test their skills and win prizes.

Other events include pizza and ice-cream eating competitions, stunts, the traditional (and enormously popular) inter-faculty beer sculling competition, an obstacle course, a breakfast, bands, several barbecues and an "iron guts" competition. The prizes will be donated by our sponsors.

The procession, from which we derive the name Prosh, is being revived this year. It will be held on Friday, April 15. Starting from the Victoria Drive Gates at 1 p.m., it will wind through the streets of Adelaide. All students are encouraged to attend.

So far, I've managed to obtain some limousines and a Harley Davidson for the parade. Faculties, clubs and indi-

viduals are invited to decorate a car and enter it in the procession. At this point in time, AIESEC and Women on Campus are already planning their respective entries.

Negotiations are being made for other vehicles, including the St. Mark's Gas Truck, to become involved. I'm also hoping to obtain some trucks to be used as floats, since one of our spon-

sors is Kool 4 Kats Costume Hire, in addition to horse-drawn vehicles and sports cars. It would be fantastic if Waite and Roseworthy are involved, particularly where the procession is concerned. Students who drive utes should also consider decorating their car, since utes are ideal and there will be prizes for the best entries. A form will be available in the SAUA to regis-

ter your vehicle. Cyclists and pedestrians are also welcome.

The Engineers, who only held their pub crawl last Friday, will be doing it all again on the Friday of Prosh week, as a lead-up to Prosh After Dark. Other faculty groups are encouraged to contact us and become involved in the event.

There is still a lot of work to be done in the month ahead. We will be requiring people to assist us and any volunteers are welcome to attend a meeting on Monday, March 14 at 6 p.m., in the Little Theatre. If you are unable to attend, register your name and phone number at the SAUA.

A General Student Meeting will take place on Wednesday, 16 March at 1 p.m., at the Barr Smith Lawns, to decide the charity that Prosh will support this year. A band will also be playing there.

Next week's edition of *On Dit* will feature more details regarding Prosh.

If you have any ideas or enquiries, contact the Prosh Directors, Matt Deaner and Cat Fitch, in the SAUA.

I also caught wind of a rumour, circulating through the SAUA, that a certain AFL football team had better watch out for suspicious-looking university students plotting to kidnap them!

Marian Clarkin



Prosh antics of yesteryear

Student Guide OSA

Students may recall that during enrolments they were required to pay for the Student Guide. This Guide contains information that is essential for students. The Guide contains information regarding policies and procedures regarding grievances (including sexual harassment), examinations, exclusion from the University (Clause 4C), and information regarding Faculty contacts, counselling services, the Students' Association and Union, Student Records and Graduation ceremonies and a myriad of other useful information. The Students' Association strongly objected to the charge and requested the University to fulfill its obligation to ensure students were aware of the procedures and serv-

ices of the University. The SAUA was most concerned that if this information was not available freely it would create even more confusion for students. Although the cost of \$1 was not great it did act as a deterrent and also added to all the other charges that are currently being forced on students when they come to University. Due to the charge not all students have a copy of the Student Guide and this is only going to make life difficult for students and staff. Fortunately the Senior Management Group has reconsidered the University's position and Guides will be freely available again next year.

Rebecca Shinnick
SAUA President

Extraordinary General Meeting

Attention : All international students and OSA members. Be There !!!

Held for the election of several office bearer positions;

Women's Officer- for 2nd years and above and must be an overseas student.

Activities Standing Committee - one "senior" student.

Education & Welfare Standing Committee - two senior students who must be overseas students.

Publications Standing Committee - one publication editor (must have relevant experience), two senior members, 2 first year representatives.

Rules and Regulations;

If you wish to stand for any of these positions, you must either be an overseas student or an associate member of the association and be studying at Adelaide University. Nomination forms can be picked up from the OSA office in the Lady Symon Building. All forms must be received before March 17th, 4 pm. Nominations may also be received at the meeting itself at the discretion of the Returning Officer.

Day & Date: Friday, 18th March

Time: 1.15 p.m.

Venue: Jerry Portus Room

Finger Food and drinks will be provided.

OSA Membership

Associate Membership will close by the end of Semester 1, so hurry in and join before time runs out. Membership costs \$4 this year and runs for the span of the whole year ending on 31 December 1994. Membership forms can be obtained from the OSA office.

Singapore Student's Club Membership

Membership is now open, so hurry in and join before time runs out. Membership costs \$3 this year and runs for the span of the whole year ending on 31 December 1994. Membership forms can be obtained from the OSA office or see the president Ernie Goh.

World Montage

The Rasta Revolution Returns !

Following outrageous scenes around the world ! Des and James are back !

The BEST in WORLD music is here on SUV -

Sundays (fortnightly) at 10.30p.m. Join Des and James on WORLD MONTAGE The Definitive World Music Show for 1994.

World Montage will be on this Sunday 20th of March 1994. If anyone has any good international music and would like to be on World Montage, please contact either Des, James or Teng at the OSA office in the Lady Symons Building

Women's Calendar

March, Week 3

Tues. 15

No Frills...women's Radio Show 5UV, 7pm

Thurs. 17

Women on Campus meeting, Backstage Cafe (or outside, if nice weather) 1pm

Sat 19/Sun. 20

South Aust. Dressage Championships

If anyone has any information about women's events on or off campus, please drop them into the *On Dit* office so we can spread them around. Thanks.



Women's Officer
Jo England

Thankyou to all who attended Tracy Bartram on International Women's Day. I hope that all who attended found the performance worthwhile. For those that missed out, don't despair! More activities are on the way.

Edith Emily Dorwell

The centenary of the first woman to graduate from Adelaide University is nearly upon us and festivities should soon be under way in celebration of this event. Edith Dorwell graduated on the 29th of April, 1894, and a forum discussing Women's Achievements in Tertiary Education will be held at lunch-time on that date.

Gender exclusive language

In conjunction with the Equal Opportunity Unit I will be running a campaign in two weeks time through *On Dit*, asking anyone who is currently attending courses in which gender exclusive language is being used to notify us through a questionnaire which will be featured at that time. Anyone wishing to speak directly to me in relation to this issue should feel free to do so, simply by dropping in to my office in the Students' Association.

That's basically all for the moment, except to remind all interested women to attend the Women On Campus meeting at 1pm, on Thursday in the Women's Room.



President
Rebecca Shinnick

Hello everyone! I hope you are all settling back into study and getting used to University life. Issues for the week include :

Federal budget

Suze, Leif and I have been spending a lot of time on putting forward a student case for the federal budget which is to be handed down in May. Once again the Opposition parties have been far more willing to listen to us at this stage. This week we met with Senator Meg Lees from the Australian Democrats, Senator Baden Teague from the Liberal Party and Mr Rod Sawford from the Labor Party. Mr Sawford is on the Senate Education Committee but unfortunately was unable to help us much

with details of the budget at this stage. One of our major concerns is full fee paying places for students who do not make it in on the academic quota. This has had some media attention and we will be watching developments carefully.

NUS education committee

I am a member of the National Education Committee and attended a meeting in Melbourne over the weekend as well as attending the National Executive. I gained support for our illegal fees campaign and we can now look forward to a national approach by students to the issue. Concrete legal advice is being sought as to the status of many of the charges students are being forced to bear across the country. An illegal fee is any compulsory charge levied on students to complete their course. This could include such things as practical books, livestock and horses used in studies and practical equipment. Currently the Senior Management Group at this University is considering this issue as a result of a SAUA campaign started last year. Recommendations have been made as to the Universities obligations and Deans were asked this week in the Vice Chancellors Advisory Committee to advise on the matter. The SAUA has previously put in a submission that led to the recommendations but will be continuing to put forward our views.

Admissions

The Deputy Vice Chancellor asked us to comment on the University entry requirements. This year there were many concerns in the University with the SACE scheme and scoring within it. I put forward some comments highlighting our concerns especially with the score being out of 70.

Special meeting of SAUA council

There was a special meeting of SAUA Council on Tuesday to discuss Poster Policy. The Proposed Regulations are printed in this edition of *On Dit*.

Student loans for computers

The University has been approached to set up a loans scheme for students to purchase computers. The SAUA has considered the proposal. In discussions with the Education/Welfare Officers, the new Union Marketing Manager and ESC member Chris Ellis the idea of such a scheme was endorsed in principle. There was however concern as to how the scheme would be marketed. We did not want to see students incur unnecessary or unmanageable debt on top of HECS and AUSTUDY. We also thought the scheme should not be exclusive and we should encourage several banks to offer low fixed interest loans. The Information Technology Division is considering whether it shall go ahead with the scheme, or an equivalent, if so it would probably be operating not long after the mid-semester break.

Quality audit money

The University of Adelaide was very pleased to have been ranked in the top group of six of Universities to receive funding from the Quality Audit process. We will receive \$3.75 million dollars this year to be spent on areas of

excellence. This will be probably over the areas of industry liaison, research infrastructure and teaching and learning. The SAUA will be requesting that some of this money be spent on further improving the Library and access to its resources.

If there are any issues you think the SAUA should be addressing please do come in and see me or one of our other Office Bearers. We can also help you with individual grievances if you are having problems with your course. Telephone us on 303 5406 or 303 5926 or just drop in; we are located in the north-eastern corner of the Union Complex off the Cloisters.



EVP
Suze McCourt

Federal budget

Bec and I met with Baden Teague, a South Australian Liberal Senator, last Monday. It was an informative meeting. He presented us with a number of options for the future and what they may consider implementing as far as Education policy goes. A number of the ideas, including a type of user pays education system have some grave implications for students. The budget is being kept very quiet, but we are continuing to make attempts to find out the implications for students.

Housing project

A Working Party is being established for the formation of a Community Housing Association. Anyone who is keen to be involved in this project please contact me in the SAUA.

Education standing committee

Each member of this elected body has a special portfolio of interest. The current areas we have are disabled students, Aboriginal and Torres Straight Islander students, Mature Age Students, Part-time and external students, and Country students. The aim is to get out to as many students as possible, and pick up on the various issues affecting different groups of students.

Individual grievances

I have been dealing with many students who have had hassles ranging from assessment schemes in their courses to problems with graduation. If you do wish to see me please see the SAUA Receptionist to make an appointment or just drop by as I am often around the place. Appointments can be specifically booked for Wednesday afternoons or Mondays between 12.30 and 2pm.



ACVP
Matt Deaner

The last week has been hectic to say the least. PROSH is coming along well and many thanks to those who have been helpful and supportive to Cat and myself. However there is still a lot to be done and to that end there is a PROSH helpers meeting at 6:00pm TODAY in the WP ROGERS ROOM (level 5 behind the bar) to begin putting the final touches to our preparation. Those that are interested in being involved in some of the stunts, activities and co-ordination of events during PROSH week (April 13 - 15) are more than welcome to come along.

We are still looking for student involvement in the PROSH parade. So far a lot of outside groups have expressed considerable interest but we are keen to balance this with clubs and other groups on campus. More information as well as a PROSH parade registration form can be collected from the SAUA.

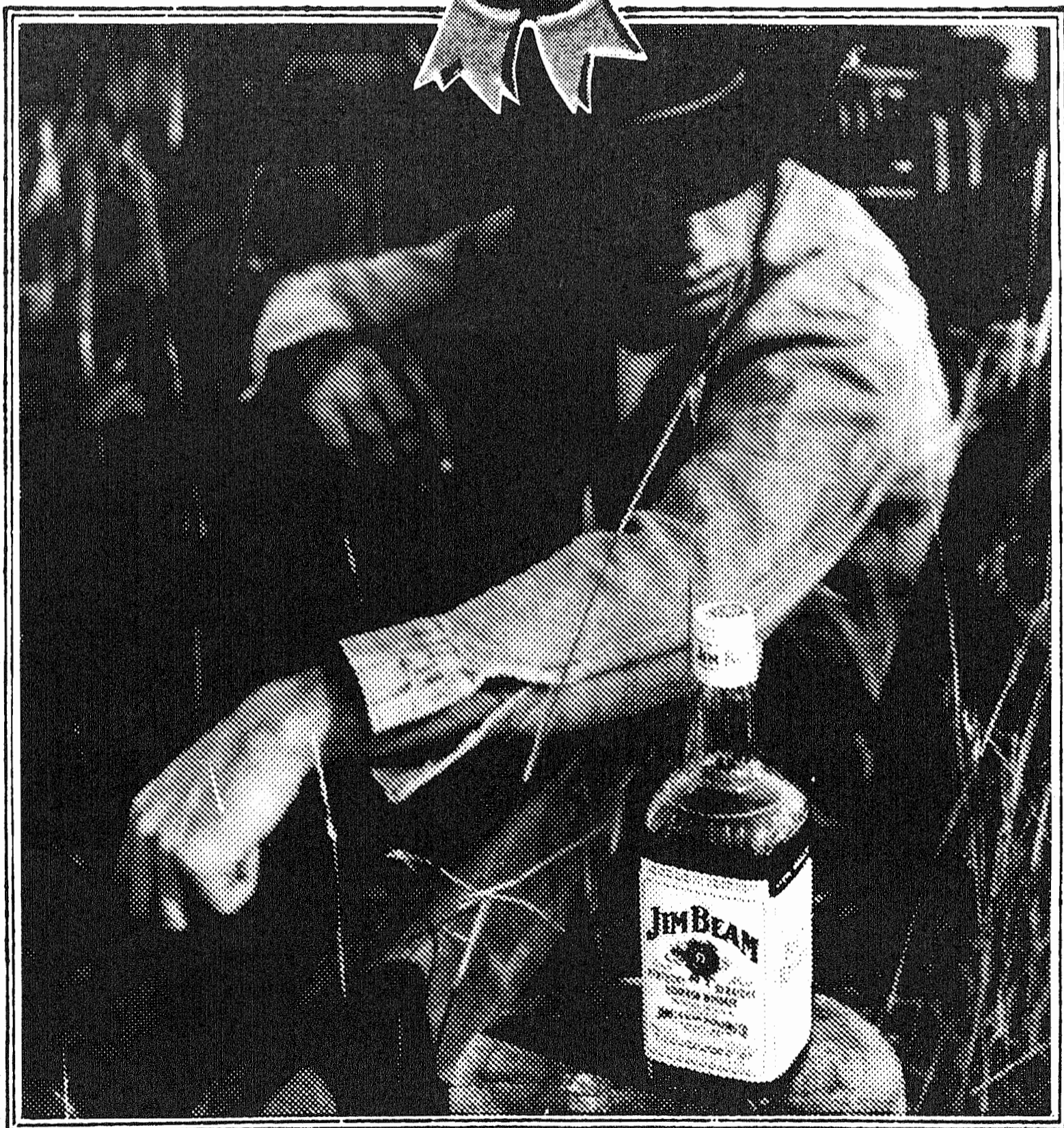
Please read Marian Clarkin's article this week's *On Dit* to find out more about what we've been up to with PROSH.

A final point to mention is that there will be a General Student Meeting this Wednesday to decide for a charity for PROSH 1994. This is something that all students can have a say in - so please, if you are around on the Barr Smith Lawns at lunch then participate. I can't promise that it will be as controversial as the Union meeting last Thursday - but it may prove to be a little more productive.

There will be a SAUA Council Meeting on Tuesday 15th of March 1994 at 5pm in the Chapel. All students are welcome to attend.

There will be a General Student Meeting on the Barr Smith Lawns at 1:30pm on Wednesday 16th March to decide a charity for Prosh. A band will also be playing afterwards so come along!

JIM BEAM



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Poster policy a waste of paper

Dear Editors,

Since Student elections last year the SAUA has been in search of a poster policy. For those of you who haven't seen elections on campus, literally thousands upon thousands of posters are glued up, and glued over and over, and over...

At the end of last year, the 1993 environment officers drafted a poster policy to put an end to this. The policy banned all posters except on pin up boards provided by the returning officer of the election. Thus students would be informed of elections via the election broadsheet, but postering would be limited for environmental reasons. Unfortunately this policy was, for purely technical reasons, ruled unconstitutional.

Subsequently, I have spent many hours this summer with the SAUA environment officer drafting up a new policy - not new in substance but new in that the principles of the old document could be put into constitutional effect. Finally after numerous draftings and many conversations and thoughts on the matter I was satisfied that the new Poster Policy would actually stop the ridiculous poster wars at elections - the Ultimate Poster Policy.

Alas - after a couple of years in student politics I should never have been so optimistic. Added to the agreed upon policy was a small but important clause which exempted the University Departments from the postering ban. Therefore currently, election postering is banned in all places except SAUA pin up boards and Departments. SAUA Council failed to acknowledge that this one clause would defeat the entire purpose of the poster policy. The poster war will not be conducted near the Union Building this year, but simply moved into the Departments.

As promised during the meeting I will list the names of all those who supported this change; Moved-Anita Butler, Seconded- Suzanne McCourt, Anthony Jucha, Michelle Giglio, Matt Deaner, Rebecca Shinnick, and Nicole Shinnick. If you see these people please approach them and ask why they support this paper wastage. If on the other hand your Department is spared the poster war this year you will know that SAUA Council has come to its senses and amended this otherwise excellent policy.

Mike Wait
Arts

Because we are legends

Dear Eds,

How do you keep coming up with such great headings for the letters in *On Dit* week after week?

Yours sincerely
Awed
Science

Benjamin, Beefcake and Butthead

Dear Eds,

I am writing in response to the fallacious diatribe entitled "Where's the beef?" in *On Dit* 7th March 1994. Beefcake and Meathead display a complete lack of tolerance and understanding in failing to appreciate the need for the plethora of cuisines necessary to accommodate the wide variety of tastes that stem from a culturally diverse student population.

What's more they lack the guts to place their own names at the end of their assertions. Instead they rely on prep school aliases that may have derived great hilarity in grade one, but really serve no useful purpose except to cover up their own insecurity. For all we know, they could be recalcitrant Engineering students, whose favorite past time is going to the Big Ticket and taking advantage of young maidens.

Beefcake and Meathead in their embittered plea for meat in the Four Seasons have neglected an important issue in the debate. That is the rights and feelings of the animals whose legs and buttocks were removed and processed with no right to compensation let alone an apology. In this era of awareness and respect of equal opportunity and rights, we need to acknowledge the possibility that animals might not like being eaten. While we as students are entitled to sit on the lawns and eat our lunch, I believe that the Widebeest and Alpaca should be able to roam the Barr Smith Lawns without fearing that someday Rhonda will be replacing them in the pie warmer of the Four Seasons.

Another difficulty I have with the letter is their infantile statement "A man is not a rabbit". This, of course is true, but I wonder if perhaps Beefcake and Meathead might learn a thing or two from rabbits. For instance, *The Tale of Peter Rabbit*, which discusses the issues of ownership and the rights associated with it. Or the lessons to be learnt from *Watership Down* where the rabbits experienced first hand the tyranny of dictatorship. Simply asserting that we are not rabbits does not constructively contribute to the discussion.

In conclusion, while Don may be good, it should not be at the expense of others.

Yours sincerely
Benjamin Dube
Law

Some spilt milk is worth crying over

Dear Eds,

I fear that I must agree with Ben Dube. There seems to be a definite conspiracy against Farmers Union Iced Coffee in the refecs. You have to ask why there are fridges full of unwanted Dairy Vale products which are being constantly restocked throughout the day and yet one small fridge of iced coffee - Farmer's Union style - is sold out by 11 am. The market

is certainly not working here. If it was the hated Dairy Vale would gradually disappear due to the lack of demand and the loveable ol' Farmers Union would gradually reappear until both were sold out by about 5 pm.

Now I am loath to mention words like 'kickbacks', 'personal incentives' or worse 'fuckin' bribery' as students and student politicians these days use the law at the drop of the hat and sue the arse off each other for the tiniest libel. However, I begin to suspect strange happenings when firstly, the most popular bank on campus (ANZ) gets turfed off by the State Bank the 3 billion dollar bank for a few computers, secondly, the beloved Coopers gets expelled for West End cats piss, thirdly Pizza Hut gets free reign in the Wills Refec, and finally Dairy Vale gets such obvious favoritism over the icon of Adelaide. I'm not accusing - I can't afford legal fees you bastard - but what is going on here? It's Royal Commission time. Right Dougie? You bet Jezza!

Patrick Clarke
Honours Economics

Where's Big Lucy

Dear Editors,

The Vote No Campaign, the Dave Roussy Get A Life Campaign, the Bring Back Farmers Union Iced Coffee Campaign...

What about BIG LUCY? Has anyone done anything about hooking Big Lucy? C'mon Ben Allen, Fishing Vice-President...

I demand an answer.

Rex Hunt
Fishing I

P.S. Do we need a referendum to catch Big Lucy?

Alex gives us a bit of a sledging

Dear Editors,

What is the world coming to?

I recently read the letters to the Editor in the last edition of *On Dit*. After much chuckling and knee-slapping I found myself perplexed as to a particular addition to the letter entitled "Where's the beef?". Amidst this profound passage of eloquent prose I espied the following - "A man (sic) is not a rabbit." I re-read the sentence looking for the error that had sprung forth from the author's scathing quill, ready to laugh at their philistine ignorance, but alas, I could not find it. Fearing myself in the shadows of literary ignorance I set about casting some light upon my understanding of the subtle nuances of the English language. I read encyclopedic tome after sections where the filamentous constructs and constraints were revealed. However, this proved to be fruitless in enlightening me as to where the error was in the aforementioned sentence. I was distraught, confused, angry and full of discontent. What was I to do in this now black and frightful world? Was I really so stupid as to not understand what was wrong?

I have since discovered that the error was not a grammatical one and initially this gave some solace, however this personal calm was short-lived, as it was subsequently revealed to me that the error was apparently that a gender specific word (i.e. man) had been used instead of something more neutral, (e.g. individual, person, human being) I beg the question - can you be serious? No longer can we laugh with hearty guffaws at the "one about the Irishman". We will have to resort to giggling at "the one about the Irish person" for fear of offending someone, or perhaps Irish is too racially specific and we will now chortle at the "one about the human being" I am a person - hear me roar! Why stop there, I mean who needs gender specific words anyway? I am sure the two delightful authors of the article in question, namely Meathead and Beefcake, need not refer to their own masculine gender by the use of the word (please forgive me) man but could equally portay themselves as neutral, non gender specific persons. "Feed the person meat" could become their catch cry. Why clutter our dictionaries with such superfluous words? What possible clarity and meaning could be conveyed by such gender specificity? If only we could replace those offensive, gender specific words. We could carry out some introspection and social assessment during International Person's Day, we could gaze wistfully and wonder about the Individual in the Moon, and we could learn captivating insights into the toxicity of the Portugese Persons of War.

Just think what a beautiful world we may one day live in. A world united as one, a world without contrast, without black or white, without man and woman, a world only with person. Surely such a wonder could only come from a higher being than ourselves. Person created the world in Person's divine wisdom and made Person's own likeness.

Yours in the name of the Person, the person Junior and the Holy Ghost,

Alexander E. Smith
3rd Year Chem. Eng.

Dear Alexander,

On Dit has an editorial policy of non-sexist content. This means that gender specific language is unacceptable when those being referred to could be of either gender. This does not mean that if one means "man" or "woman" one can't use those words, as you imply is the case. We suggest you consult Spender's *Man Made Language*.

The Advertiser: What did you expect anyway?

Dear Editors,

I was rightly perturbed by *The Advertiser's* reporting of the recent Weymouth St. Bomb attack on March 3. I expected sensational excesses from a killing that took place so close *The Advertiser's* headquarters. But one aspect of the reporting more than any other utterly frus-

trated me. That was the thoroughly misleading headline 'Mafia link to bomb attack'. The statement appeared in huge bold letters and again on the second page. Yet how much of the text discussed the matter? One sentence: 'The houses, in the north-eastern suburbs (which police raided in relation to the bombing), are owned by key figures connected with a major organised crime industry with suspected Mafia links.' (page 1) That was it! There wasn't a word anywhere else in the entire article on Mafia links. All of the subsequent pages of dazzling coverage of the "Terrorism in Adelaide" feature were about the bomb incident or terrorism in Australia. But nothing else about the Mafia except some comments about past Mafia investigations (on page 4) that had no apparent relationship with the incident. In other words, the heading 'Mafia link in bomb attack' didn't in any way, shape or form represent the substance of what was being reported. Such inaccurate and apocryphal reporting only serves to undermine any hope of journalistic integrity from *The Advertiser*.

Yours in bewilderment,
Eric A. Blair

Blatant vote grab

Dear Eds, Students & particularly Union Board members,

Having just witnessed the CA Executive meeting of 9 March, 1994, I am still amazed at the neglect some campuses of the Adelaide Union are still experiencing.

I find it disgusting that Waite Ag students are forced to approach the Clubs Association to get funding for such capital costs as a gas bottle and regulator for their BBQ, and furniture for their common room.

The students pay a minimum of \$250, just like us at North Terrace, yet still get shit all from their Union.

Why should the Clubs Association pick up the bill?

Wake up Board members!

The Union does not end at North Terrace or Riverside Drive.

These students need facilities now!

Yours sincerely
Simon Hall

Candidate in the Union By-elections
Honours Politics

Another blatant vote grab

Dear Editors and other students,

I wish to write a letter to apologise, in advance, for the fact that my campaign literature and posters for the by-election will be full of cliques (sic).

Apparently talking about the issues in any meaningful sense is potentially defamatory, and thus not possible to be authorised by Nick Dunstone the returning officer.

Even quoting Anthony Roediger, our esteemed Union President, is not possible because of the potential that I might quote him out of context. Thus a court of law may find it defamatory.

Real issues need confronting, not covering up.

I hope *On Dit* takes on the task as the candidates will not be allowed to.

David Moxham
Candidate in Union by-election
Politics

Some fan mail from the Prez

Dear Editors,

To begin with, I'd like to take this opportunity to congratulate you on the high standard of *On Dit* so far this year. Thank you for your editorial in last week's edition promoting the SAUA and highlighting some of the services that we offer. While it was nice to see a reasoned and responsible editorial that discussed the issues raised therein with both intelligence and impartiality, I feel it necessary to pass comment on some of the points you made.

Firstly, while the Students' Association is firmly opposed to any legislation aimed at destroying student organisations and taking power out of students' hands, this is not the only reason for promoting the SAUA. We feel that the SAUA requires a greater public profile among the student population in order for us to best serve the needs of students, and promotion is thus seen as a priority at this stage of the year irrespective of any potential threat to our existence.

It is obviously not promotion per se, however, to which you take exception, but the type of promotion which we have undertaken, namely the new SAUA Notice Board in the Barr Smith Library. The idea is to display the notice board around the campus throughout the year, and to update it from time to time in order to publicise approaching events and current issues of which students should be aware. The office bearer profiles will of course remain until the next election. We are under no illusion that photos of our office bearers are the best way to promote the SAUA, but we do believe that they are an integral part of that promotion. What must be pointed out, however, is that contrary to the impression given by your editorial, the Notice Board does not merely contain mug shots of student politicians. Certainly there are photos, accompanied by descriptions of what the relevant office bearers do, and can be expected to do, on behalf of students. It also mentions the administrative staff, their role within the SAUA, and the services they can be expected to provide to students.

The display, however, contains much more than this. It highlights all the services we currently offer. Current campaigns and coming social events also get a mention. The board also points out, as much as is possible (large blocks of text are not of much use for such a display) the way in which the SAUA represents the rights and welfare of students to the University, State and Federal Governments, and the community in general.

We feel that the representational side of the SAUA is extremely important, and students need to know not only

what we do, but who we are. The photos take up possibly a quarter of the entire display space, and this includes the descriptions of what each office bearer does, and can be expected to do, on behalf of students. Given the importance of the political representation offered by the SAUA this space can hardly be considered disproportionate to the value involved.

In short (short? -Eds), the Notice Board does acquaint students with the services offered by the SAUA. We intend also to acquaint students during the year with exactly what we have done, and achieved on behalf of students, with reference to our roles as advertised on the Notice Board. This is already done to some extent through the regular columns in *On Dit*, and certain actions and achievements will be promoted during the year via other channels, the SAUA Notice Board being just one.

Finally, putting aside the SAUA Notice Board specifically, there may be some merit in the suggestion implicit in your editorial, namely that there is a proliferation of student politician photographs already around the campus, and in assorted publications, and no more are necessary. It may even be true that this gives the impression of student politicians hungry for public attention and personal popularity, a view that would certainly harm the profile of the Students' Association.

This, however, was not the intention, nor do we feel that this will be the perception of students, particularly in the long run. We hope that our focus on the services provided will encourage students to become aware of what the SAUA does on their behalf, and to make use of those services. This includes approaching their elected representatives should they recognise them during the course of the year.

Rebecca Shinnick
SAUA President

Dear Bec,

We were in the library the other day when we ran into a student who recognised your face from the SAUA notice board. She says hi.

Love and best wishes,
The Eds

Bec rides again

Dear Editors,

In response to the criticisms leveled at the 1994 Counter Calendar I would like to make a few points. The SAUA produces this publication for first year students to provide them with an alternative source of information to that offered in the official University Calendar. We certainly support the concept of students being able to voice their opinions freely and Counter Calendar is a medium for this. In both letters last week the general tenor seemed to be that students were not widely consulted and that Departments should have the opportunity to put forward their own statistics. Advertisements and posters calling for contributions to Counter Calendar were widely circulated and drop off boxes left in many places around the

University. All external students were sent forms asking for their opinions. Last year every Head of Department was sent a letter from our Orientation Coordinator asking them if they wished to submit Student Evaluation of Teaching (SET) Questionnaire results to be published in Counter Calendar, either generally relating to the subject or more particular results if they wanted to. Unfortunately the response to this request was minimal, we received details of seven subjects and these were printed.

Concerns about sample size will be considered. Next year we are looking to increase student response numbers even further. The suggestion to print the number of responses will be taken on board. Last year the Editors were required to produce a guide under very tight time constraints. We hope to look to setting the system up earlier this year. We will also be investigating a different format to make the Calendar more accessible and useful. With the cooperation of academics we would hope to be able to include SET information in next year's calendar.

Counter Calendar is where students can make criticisms of academics and give praise to those who are doing their jobs well. I would encourage those students who are impressed by their lecturers and tutors to contribute to next year's calendar and therefore we can increase the range of views expressed in the calendar.

Rebecca Shinnick
SAUA President

People who read the record reviews will get this one

Dear Michael Osborn,

You're damn fuckin' right things were tough in the late 70's and I still hate capitalism, juke boxes, the hit parade, record company execs, and just about everything else as well. I am still an angry young man, so nobody better be complaining! Down with the Thatcherite Junter.

Smash the State,
Paul Weller

Mo' Mabel?

Dear Eds,

Over the past four or five months it has become quite noticeable that our humble student newspaper is missing one of its previous regular features. I refer to the "Aunt Mabel Says" column. It shocks me that a part of the paper that always gave me an uplifting feeling has been axed.

I realise that the contributions book has gone missing, but I believe a new one could easily be made. Hence the column could quite easily be reinstated, making our paper brighter than ever.

Yours hopefully,
CJH
Arts

Sonny Melencio

Natasha Yacoub recently had the chance to talk with Sonny Melencio, a key figure in MAKABAYAN, the opposition movement in The Philippines.

After the overthrow of the Marcos dictatorship in 1986 and the election of the Aquino government, improvement in the Philippines was thought to be on the cards. It was considered to be the start of something new and better for a country in which living conditions for the majority of people were nothing short of inhumane. Well, in 1992, President Fidel Ramos took over power, winning a whopping 23% of those who actually bothered to vote and now the Filipinos find themselves in no better position than they were a decade ago under Marcos.

Sonny Melencio, Vice President of Makabayan, a new socialist organisation, is in the final stages of his Australian tour. He is here to express the demands of the new left that emerged after a split in the Communist Party of the Philippines, the CPP, late last year. Generally happy with the large response he's had from Australia, he says: "I've met some people who don't agree with my views but all I ask is that they hear me out. I represent a very big group, which is becoming bigger and even gaining victories. I don't mind people rolling their eyes. I just want them to roll their brains."

When in a country of 65 million people, 50 million live in poverty: as many as 40% don't have enough to eat and 48% don't have access drinking water, it is certainly worth thinking about. Here we sit, Melencio and I, in a tiny office. We're less than a metre apart yet we're separated by the space between our two worlds and completely different experiences. I'm not ignoring the existence of poverty in Australia but how can I imagine the desperate lifestyle of the "urban poor" of the "exploding city" of Manila, comprised of some 15 million people? Most are poor peasants driven from their land, who have moved to the city to do anything for a few pesos. As he speaks of the squalor and corruption in their slums and the constant threat of random demolition of their houses by the government, I nod sympathetically, as if I understand. But how can I?

After promises for economic development over the past couple of years, in reality it has remained stagnant. Although the government estimates around 15% unemployment, Melencio reports, taking into account those who hit the streets daily selling whatever they can to make a few beans; the figure is up around 50%. And even for those who work, their economic situation is not a great deal better. Only 20% of businesses actually pay the meagre minimum wage, with the result that on average the daily wage of a

worker is half the estimated minimum amount required for daily living. The difference between rich and poor is an extreme with the 20% of the population earning around half of the national income and owning some 80% of the land.

People no longer have any faith in Ramos's promise of making the Philippines an "Asian Tiger" by the year 2000. Intentions to industrialise the country are seen as a fantasy. There have been no attempts to end corruption and the country's capital is being drained to pay the



foreign debt. While the Filipino government paid US\$18 billion in interest payments, the debt rose by \$US 4 billion between 1986 and 1992. It now stands at \$US 30 billion.

As a result of the pathetic economic situation there have been massive exports of labour. In an article of the Philippines *Chronicle* on November 11 of last year, it was reported that, since 1984, the Philippines has become the largest labour-exporting country in Asia. There is a saying in the Philippines that if everyone's wish were granted there would be no-one left in the Philippines. These workers often face cruel exploitation and low wages overseas. It is a frightening thought that this is the better alternative to staying. With around 708,000 workers leaving the Philippines each year, Ramos' dream of the Philippines becoming an "Asian tiger" by the year 2000 does not appear possible. Melencio considers his country to be more the "Waste Basket of Asia". Filipinos are recognising their oppression and revolution is once again in the air. The popularity of the Macabayan Socialist Organisation is growing, due to the favourability of the notion of industrialisation of the economy as a solution to unemployment and lack of development. SANLANKANS, a broad coalition of organizations known as the People's Solidarity for Democracy and Freedom, comprising of over 100,000 members, represents an alliance of student groups, unions, peasant organisations and the new left. Vital issues, such as women's position in society and homosexual rights, are being discussed. The strength of this movement was visible in the mass demonstra-

tions of Bonofacio Day, November 30 of last year. Protesters took to the streets demanding an across-the-board wage rise of 35 pesos a day, a moratorium on demolitions, housing provisions for the urban poor and agricultural reforms. Melencio says that the government and the elite are taking notice. They are being heard.

Unfortunately, this has resulted in the members of the new wing of the CPP becoming the targets of the triggers of Ramos' military. Melencio told the story

of himself into Martinez' home and shot him in the head and several times in the body, in the presence of his wife and son. Attempts by Ramos to eliminate opposition are supposed to be aimed at the plan to make the Philippines an "Asian tiger". This has meant human rights violations even of those expressing a peaceful political opinion. The military blame such crimes as these on the original Communist Party, from which the new left separated, upon the realignment of last year. The split occurred when the original Communist Party, when accused of being Stalinist, refused to compromise their Maoist policy of guerrilla warfare. Certainly there had been conflict between the two parties but Melencio claims that the military are attempting to exploit the "debate" to cover their treacherous actions.

Melencio warns that the voice of the opposition is strong and not to be underestimated. The people of the Philippines are not content with their exploitation by a government whose hollow promises no longer hold any water. They are being sold out and they won't stand for it. The Bolencio Day Demonstration was a taste of what's to come. Revolution is in the air!

of the extrajudicial execution of his colleague, Vicente Martinez on January 2 of this year. Three gunmen, in plain clothes, allegedly identified themselves as members of the military, forced them-

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Cruelty to animals

Why Get Stuck in the Past?

As we approach the twenty-first century, it is almost impossible to keep up with the incredible worldwide explosion in technology and the dramatic effects this is having on attitudes and lifestyles.

It is all the more surprising that there are still areas stuck fast in what can only be described as a nineteenth century mind-set. One such example is the use of animals, dead or alive, for undergraduate teaching in medical and science courses, when there are so many innovative and exciting educational tools, like multi-media interactive videos, already available.

Associate Professor Garry Scroop, Reader in Physiology at the University of Adelaide, believes that: "Experiments on living animals as a teaching methodology in biological science education programs are an anachronism."

He goes on to say that these methods "have remained essentially unchanged for fifty years...yet such outdated animal-based teaching programs still remain an integral and often major part of

tions and experiments. A recent example is at Glasgow University Zoology Department, where an analysis of students who have used models and charts instead of animals has found that they fared just as well as students in examinations based on dissection classes.

In the United Kingdom, Lancaster University Biological Science Department has dropped experimentation on live animals from its courses and cut back drastically on practicals involving dead animals and animal tissue. Amongst other courses allowing students to opt out of dissection and vivisection without losing marks are Biology at Imperial College, Brunel and Swansea; Medicine at Newcastle and Microbiology at Queens University, Belfast.

Nearly all U.S. medical schools allow students to choose not to participate in animal labs and the request not to participate is common. At some schools, such as New York Medical College, Northwestern and Mount Sinai, large numbers of students have boycotted animal laboratory exercises. The American

Medical Student Association approved a policy in 1986 that asks institutions to provide alternatives to animal laboratories for students who request them, and reaffirmed this policy in 1993. **When will students at Australian universities have this right?**

Judging from the letters we receive, many students in Australia find repetitious demonstrations of already-known facts, using animals, boring and distasteful. And these students should have the right to refuse without incurring academic penalty.

Although it is difficult for anyone to stand alone against often rigid university structures and academics who feel threatened by any proposal to change the status quo, much can be achieved by the establishment of

Violence Free Science Collectives which can support each other and exchange information and suggestions about "how to go about it". The major objective of the Violence Free Science (VFS) campaign is to give all students the right to refuse to perform animal experiments or dissections without being penalised.

There are already dynamic VFS collectives at the Universities of Wollongong,



most undergraduate curricula in biological science. This reflects both a failure of such institutions to respond to major trends in education and a denial of currently accepted moral constraints on unnecessary animal experimentation."

A growing number of universities in the United States and Europe are allowing students to opt out of animal dissec-

tion and Tasmania. They have found several members of the teaching staff very understandable and supportive and are already making significant progress. The role of the Australian Association for Humane Research is to provide literature and information to these grass-roots organisations: if you would like to know more, please write to us at P.O. Box 779, Darlinghurst, N.S.W., 2010, or ring Elizabeth or Tonje on (02) 360 1144 between nine and four on weekdays.

Yes, you can make a change! You need tenacity and determination. So if you think using animals in teaching is unnecessary and immoral, go to it!

Elizabeth Ahlston,
Australian Association
for Humane Research,
P.O. Box 779,
Darlinghurst,
N.S.W., 2010.



Photo courtesy of the VFS collective

French and Summers

Priyadarshini Vigneswaran responds to Marilyn French and Anne Summers on the future of feminism.

On February 28, Writers' Week Adelaide, the notorious feminists Marilyn French and Anne Summers spoke to a crowd of more than 1500 people. Together they challenged young women to preserve the future of feminism. These matriarchs of the women's liberation movement expostulated that while women of their era had been responsible for achieving the status and freedoms that women enjoy today, the battle is not over yet.

The crowd listened in awe soaking up their 'wise' words, determined to commit them to memory. However the speakers, especially Marilyn French, underestimated their audience. Feminism in Australia has changed since the sixties and seventies, but it has not, nor do I believe will it, disappear.

Marilyn French, author of *The Women's Room*, *The War Against Women* and the recent *Our Father*, spoke first. She revealed her fear of women returning to secondary positions in society. The examples she used were totally inappropriate the Australian gathering. She spoke of religious institutions which wished to (re)assert power and

authority by subordinating women - new wave Protestantism, Judaism, Catholicism. These religions may have some influence on our society, but not to the same extent as United States and other parts of the world. I also found French's negativity inappropriate. Her open anger and bitterness as revealed in her work and her comments discourage many women. She expressed a rage and a hostility towards men we do not feel. She mentioned that many women do not want to be called feminists today. It is not, as she suggests, because we have become complacent about women's rights but more an expression of our desire not to be labelled at all. The militancy of feminism in the sixties and seventies earned it the reputation of a bra-burning, male-hating, vicious movement - true or otherwise. If we are seen to be shrinking away from feminism because of its connotations, it is not because we are afraid of defending ourselves but that our beliefs on how this should be achieved have changed.

French's pessimism extends to her fatalistic ideas of male and female rela-

tionships. When I asked her whether she believed (as indeed her works such as *The Women's Room* suggest) it is possible for independent women to have successful relationship with men, she replied despondently that she only knew of two women who had. Feminists today are more ambitious. We want autonomy and respect as free citizens in our society and we also want happiness in our personal lives without compromising ourselves.

It was shameful that, as an international guest, Marilyn French was given privileged importance over our own Anne Summers. Summers, whose feats include *Damned Whores and God's Police* one of the first Australian historical texts to represent women's lives accurately, has achieved a great deal for Australian women and certainly deserved more respect than she was shown at Writers' Week. She was much more adept at addressing our age group. Her speech even acknowledged the fact that there was a generation gap between feminists of her era and today.

Summers' plans for the future were based on confidence. Exhibiting a real sense of sisterhood she proposed that feminism, which had much publicised success in the West, should now become an international movement. Summers believes Western women have much to offer in terms of support, advice and assistance but wisely noted

that we cannot assume too much about other women's lives. Agreeing with her, I would suggest an international movement would also have far-reaching benefits for us. We have so much to learn from other societies. In Australia today women are still fighting for recognition and equality in professions such as medicine. However in India an exclusively female medical college and hospital was established in Vellore by a woman of the name of Ida Sculler as early as 1918. It has grown since then to become a leading institution in health care with world-wide recognition and support, democratically admitting men only after 1947. Examples such as this remind us of how much we have to learn from our Asian sisters.

The real future of feminism is that militancy and open hostility are being replaced with a more controlled and empowering vision of women in the nineties. Our goals and aspirations have broadened as we have become determined to rise to the challenge of demanding equality and respect from men and living in harmony with them. French and Summers are surprised that women today do not appear to be interested in documenting, discussing and producing feminist theories which makes them fear feminism is dying. On the contrary feminism has become less dogma and more the reality of the way our lives are led.



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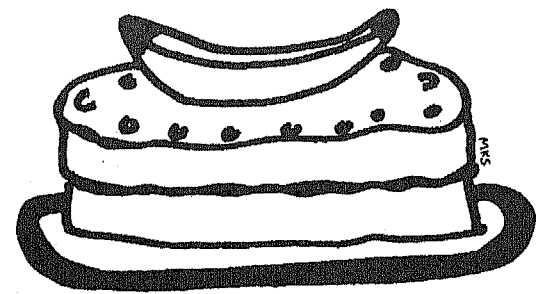
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Cook's Corner



The O' Week rip-off of Playschool's Bananas in Pyjamas was very cute but bananas are at their best in cakes. For your eating pleasure, here is a cake recipe that is dead easy and extremely delicious.

Ingredients: 2 bananas, 2 eggs, 4 oz (ounces) of butter, 8 oz of brown sugar, 8 oz of brown sugar, 8 oz of self raising flour, 1 and a half teaspoons of baking powder and 4 tablespoons of plain yoghurt. (If you don't have yoghurt, milk, fruche, cream or ricotta can substitute, anything dairyish and vaguely liquid.)

Directions: In a large mixing bowl, combine the butter and sugar, add the well-beaten eggs, then the bananas (mashing them first is a help.) Next the baking powder: then half the flour, half the yoghurt. Mix all in well. Pour into greased loaf tin (a long, rectangular one) and cook for one hour at 350° F/180°C. Cool in a tin, remove, cut into thick slices and eat.

Rethinking heterosexuality

What causes heterosexuality? Why did you become a heterosexual?

Now, I know all you hets out there, don't worry. This is not a case of queers het-bashing. These questions are quite ridiculous. They are equally ridiculous when asking the opposite - "What causes non-heterosexuality, and how can we cure it?"

As most of us know, non-heterosexuality has been around as long as humans have, (probably longer; I've seen some pretty suss behaviour in the animal kingdom, and even some transmogrified flora, but that's another issue...) I'm sure we've all heard about the normality of same-sex relationships in ancient societies. Although queers were persecuted by the church in the Middle Ages, homosexuality was not defined as a 'condition' or lifestyle until the middle of last century, there were only 'unnatural acts'.

With the new found 'discovery' of 'homosexuality' and its counter part 'heterosexuality' so all the 'causes' of this sexual deviance began to develop.

Freud believed that children began life with a bisexual disposition, a precondition for successful socialisation. A homosexual or bisexual person therefore does not become a pervert, but rather, remains so. Interestingly Freud also believed this 'perversion' to be incurable.

Same-sex attraction could only be repressed.

Psychologists and psychiatrists still argue about the causes of non-heterosexuality. The problem with most of these arguments is the assumption that heterosexuality is 'normal'; therefore deviance from the norm is correctable. Many horrific 'cures' were practiced in the fifties, sixties and seventies, including desensitisation, avoidance conditioning, shock treatment, aversion deconditioning, and brain surgery. Needless to say, none of these were successful. The best these 'therapists' could achieve was permanent psychological disturbance and forced asexuality.

However, people are still searching for causes and cures.

Here I'm not just talking about fundamentalist religious types trying to purge the devil of non-conformity from the world. The latest cause theory is the 'gay gene' found on the X chromosome in some gay male twins. Research is still inconclusive because the gene has been found in different spots in different twins, and some gay men don't have it at all, there is also no evidence of a lesbian gene, or a bisexual gene.

Despite the fact that this is dubious, many people are in support of a gay gene, hoping that it will justify the legiti-

macy of non-heterosexuality.

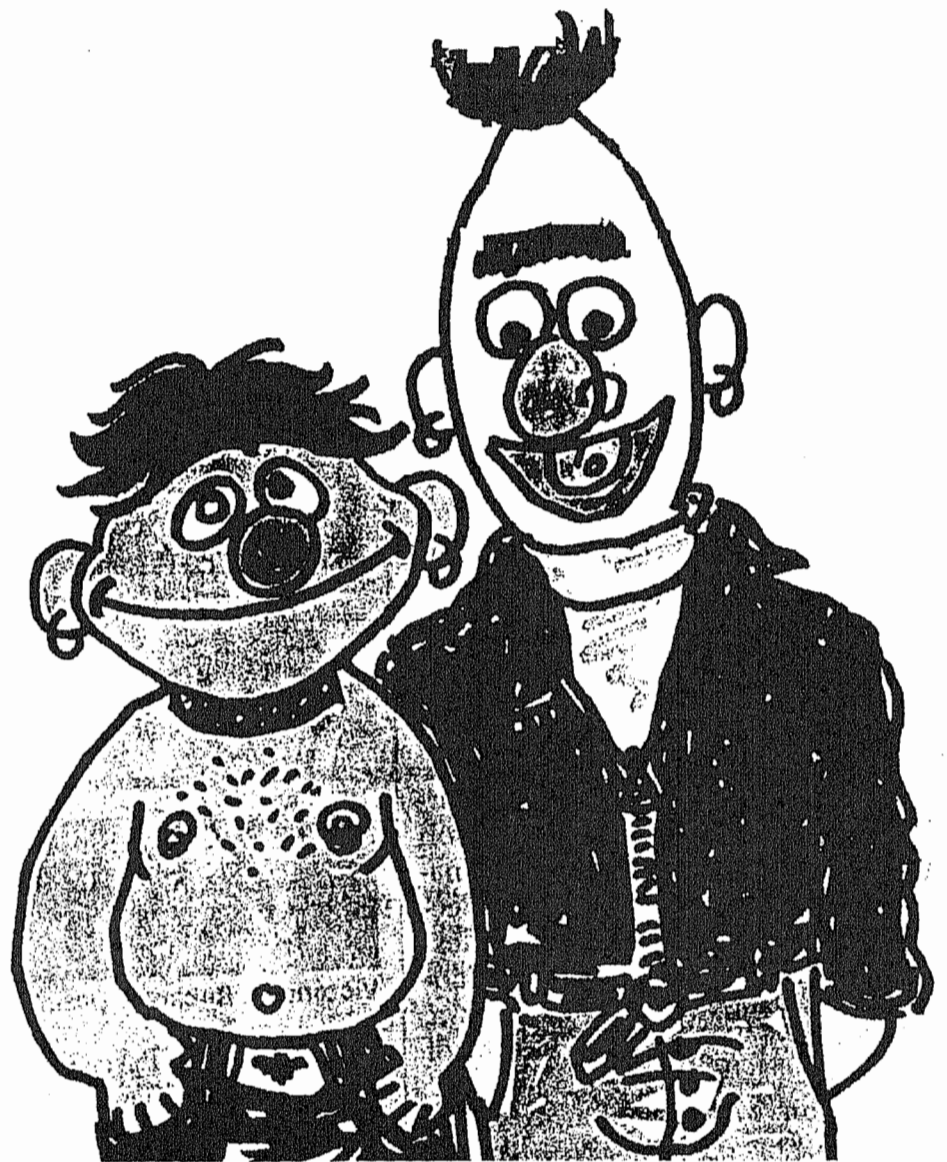
I fear however that this will not be the case. Homophobes have never listened to reason in the past, and there is no reason why they would want to start now. What it may potentially do is give them a weapon against non-hets.

We may be divided into the 'natural' and 'unnatural'. 'Gay' foetuses may be aborted (to save them from the social stigma and stress associated with queerdom).

But where is all this going? Looking

for causes is a retrograde step. Why should we even bother questioning sexuality? Why can't it just be accepted like all other parts that contribute to the diversity of humans? No-one sees the relevance finding the reason why people like different types of ice-cream, or different odours, and so it should be with sexuality. What we need to question is our assumptions about sexuality, gender, society etc, and find the causes of our inhumanity to each other.

Sabina Nowak



The word is out...

Bert & Ernie

"There is not truth whatsoever to the rumours that Bert and Ernie are married." That's the word from Jim Henson Productions which created the character for TV's Sesame Street more than twenty years ago.

Rumours were circulating in a small Mississippi town that an upcoming Sesame Street live stagemusical would see the pair portraying soon-to-be-wed gay lovers. After all, on TV they share living quarters and sleep in the same room, albeit in twin beds.

For weeks preceding the performance, residents called the theatre looking for information about Bert and Ernie's relationship, leading the Henson

company to issue the clarification. Some callers asked if the two muppets would have a wedding ceremony during the show, and were assured there would be no wedding. Others said they would skip the show altogether if the rumours were not true!

In this International Year of the Family, a gay wedding of two muppets could do much to call attention to the problems same-sex couples in having their relationships recognised and legitimised by the wider community, but we'll settle for nothing less than a live TV broadcast of the event!!!!

John Attwater
PRIDE

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What a swell party...Mardi Gras 94

An annual event which started off as an affair for Sydneysiders has taken on national significance. This year, the Gay and Lesbian Mardi Gras was bigger and more widely publicised than ever. Even Kylie Minogue got into the act. So too did Angus Gordon and Adrian Danker, who wrote us this special account.

It's the morning after the parade and Sydney's *Sun-Herald* proclaims "600,000 at Gay Mardi Gras." And somewhere in that crowd of 600,000 were your two intrepid reporters, making the gay equivalent of a pilgrimage to Mecca.

should have) so you'd have a reasonable idea of what went on - except that the parade was much, much more than what you saw on the ABC. About a hundred and thirty floats in all - more fabulous frocks, bared breasts and shameless exhibitionism than anyone's brain can really be expected to process. So don't expect a blow-by-blow description.

Some of the floats did stand out amongst the brilliant blur. The tribute to Independent MP Clover Moore (the woman behind the NSW anti-vilification legislation) was clever, touching and absolutely queer - twenty drag Clovers all clad in identical curly black wigs, blue linen suits and sensible shoes. Surely no other politician in history has ever been so honoured! Another queer icon, that renowned humanitarian Patsy of *Absolutely Fabulous*, was the subject of a similar tribute.

The Gay and Lesbian Anti-Violence Project marched with a particularly effective moving

parade more than your average political rally.

And then there was the wonderful South Australian float, sadly ignored by the ABC coverage. What could be more appropriate than a mobile dinner party - so Adelaide! It was even a *real* dinner party, as we discovered when a lesbian friend on the float recognized us, hopped off and handed us some scrumptious barbecued chicken.

From our vantage point, we had the benefit of a live commentary courtesy of a couple of fab drag queens on the

crowd of 600,000 people actually feels like (remember that's more than half the population of our own fair city), try walking to the Mardi Gras Party immediately after the parade. The crowd just goes on, and on, and on, and on...and on. This ain't no Christmas pageant, kids!

The party, held at the Sydney Showgrounds, was (as *The Advertiser* might say if it thought the biggest event in the country was worth covering at all) the hottest ticket in town. The 20,000 tickets, priced at a mere \$60, sold out a week beforehand, which left some desperate queens paying \$200 for scalpers' tickets on the night. Fortunately, like the sensible lads we are, we'd bought our tickets well in advance, and entered the Showgrounds agog once again at the sheer numbers. Two huge pavilions packed with sweaty, gyrating bodies, plus several smaller dance areas, made for quite a party.

A tip for future partygoers: whatever you do, don't wear jeans! Angus did and lived to regret it. The usual attire for the night (for the boys at least) was shorts - skimpy ones - and singlets, most of which were shed to reveal bodies that looked like they hadn't seen the outside of a gym for the past year. Oppressive? Nah - just very hot (in more than one sense).

The unquestioned highlight of the night was seeing the goddess of pop, Kylie herself, live on stage at 3 am. Dressed in a gorgeous pink tutu, Kylie led the crowd

in a rousing chorus of "What Do I Have to Do," delivered a brief message of thanks, and then disappeared into (yes, *into*) the stage. What a tease!

After stumbling out into the glaring sunlight at 10 am, people - depending on their stamina and access to drugs - either collapsed into a taxi or danced on all day at recovery parties, arriving home just in time to catch the oh-so-controversial ABC coverage at 8.30.

The undignified fuss made about the ABC's decision to broadcast highlights of the parade was both predictable and sickening. But whereas the controversy leading up to the event raged around the niceties of what constitutes acceptable public viewing, the ABC's screening must be a celebration of not only a gay and lesbian visibility in particular, but a city's support and participation in the event. The overwhelming backing of Mardi Gras across Sydney - politically, economically, and socially - highlights the unique and, perhaps, distinctly Sydney attitude towards gays and lesbians.

There will be those - not all heterosexuals - who see Mardi Gras as a flamboyant display of all that is decadent, sinful, and unacceptable. And there

will be those - not all homosexual - for whom these festivities are a validation of what living and loving is all about. Either way, Mardi Gras has enriched and ennobled Sydney's way of life.

The successful screening of Mardi Gras on ABC despite the political criticism illustrates how out of step established hierarchical institutions are with current popular sentiment.

Perhaps, more accurately, it illustrates how entrenched these structures and their corresponding social attitudes are towards changes in the public and cultural representations of differences.

The screening represents not some "victory" for gay and lesbian communities, nor a repudiation of the heterosexual way of life. What it does do, on the contrary, is to recognize the diversity of sexuality and culture within Australia. To do otherwise would mire all of us, heterosexual or homosexual, in a poli-

tics of difference that can only engender misunderstanding, uncertainty and distrust.

A stunning celebration that also makes a palpable impact on Australian attitudes and culture - Mardi Gras has certainly come a long way since its beginnings as a purely political rally in the late 70s.

And don't forget that there's a lot more to Mardi Gras than the parade and party - beforehand there's a month-long festival of arts, sport and culture

that is growing every year. Popular events this year included the annual swimming carnival (in which, we hear, controversy raged when a team of boys in drag entered the women's relay), the Sydney Symphony Orchestra in an HIV-AIDS benefit performance of Gorecki's Third Symphony, a Gay and Lesbian Film Festival and Comedy Festival, and a fundraiser for the Bobby Goldsmith Foundation (which also supports people with HIV-AIDS) called "Shop Yourself Stupid." These people certainly know how to target the gay dollar!

Unfortunately, neither of us was able to get over to Sydney until the day before the parade. (Believe us, the party mood was already in full swing at Kingsford Smith airport that day!) But friends assure us that the entire festival was a great success. It's certainly striking how much impact the festival has on the entire city. On the night of the parade, streets are blocked off, train stations are closed, and Australia's largest city virtually comes to a standstill. In short, Mardi Gras is a city in celebration. Don't die without seeing it

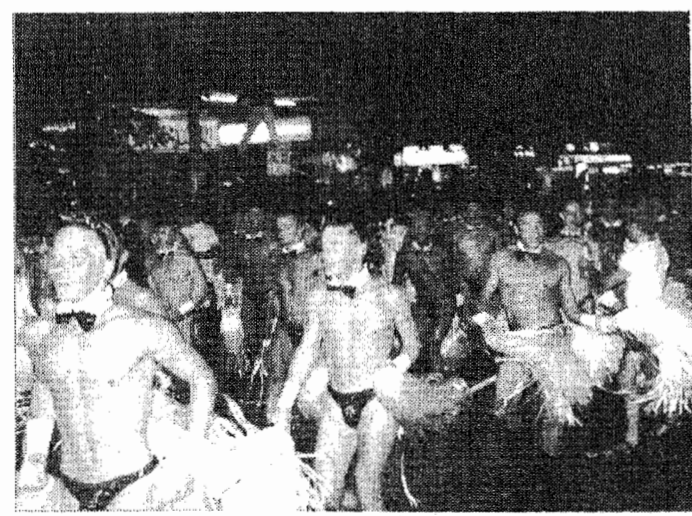
Photos courtesy Adelaide GT.



Mardi Gras bodywear

In fact, Mardi Gras does have something of the flavour of a religious festival about it. In its seventeen year history, it has certainly acquired its own rituals, and yes, people really do say "Happy Mardi Gras" to complete strangers. Just like Christmas really, but a hell of a lot more fun. The parade attracts an incredibly diverse mix of Sydneysiders - walking down Oxford Street, the heart of gay Sydney, early that afternoon in a frantic last-minute shopping spree, we noticed two elderly women with their fold-out chairs set up on the footpath, busily knitting. They weren't going to let anyone steal their spot! We also spotted a certain *Heartbreak High* cast member among the spectators. (No, it wasn't Alex Dimitriades - he was one of the marching boys! Just kidding.)

The only way to get a good view of the parade, we were forewarned, is to *get there early*. So after two hours waiting around in an increasingly cramped spot on Flinders Street; it was a relief to hear the roar of engines that could only mean one thing - Dykes on Bikes! The parade had finally begun. You've all seen the coverage on TV by now (at least, you



Step two

collage of photos and text. From TV coverage (at least in previous years) you could get the impression that Mardi Gras has lost its political bite in favour of feathers, sequins and pecs. It hasn't - it's just that the happy mix of politics and glamour makes the Mardi Gras

balcony of the Flinders Hotel over the road. They informed us, as a giant Bronwyn Bishop walked past, that Bronwyn's hair was the envy of every tranny in the nation. And that, in a funny way, is part of what the Mardi Gras parade is all about - it's certainly an expression of pride in being gay, lesbian and bisexual, but it's also a celebration of simply being alive, except with the queers calling the shots for once. No-one, not even Bronwyn, is left out. To emphasise this, a number of organisations like Parents and Friends of Lesbians and Gays, Westies Against Homophobia(!), and even a few brave parliamentarians, are welcome participants in the parade.

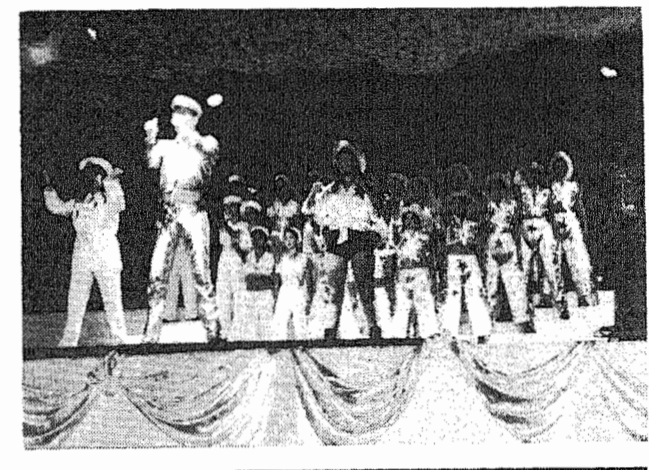
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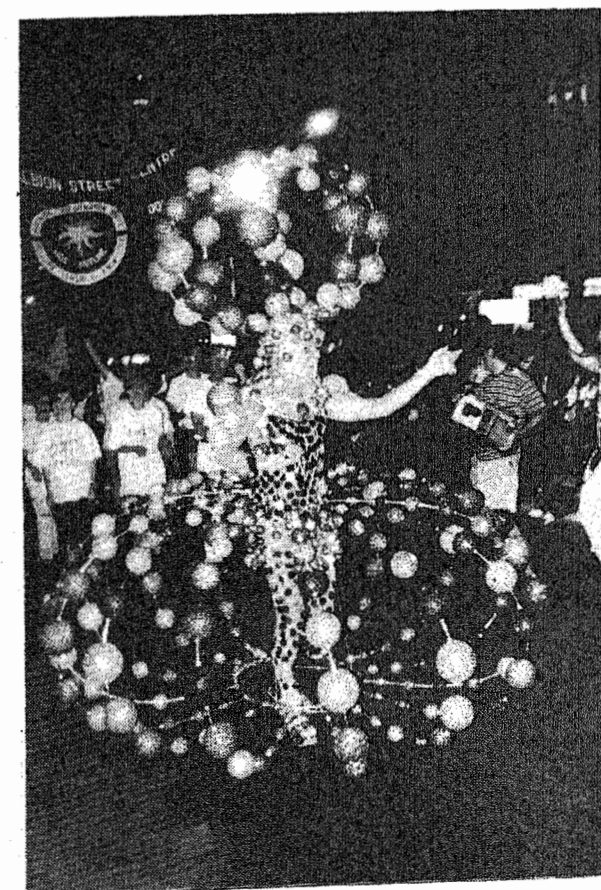
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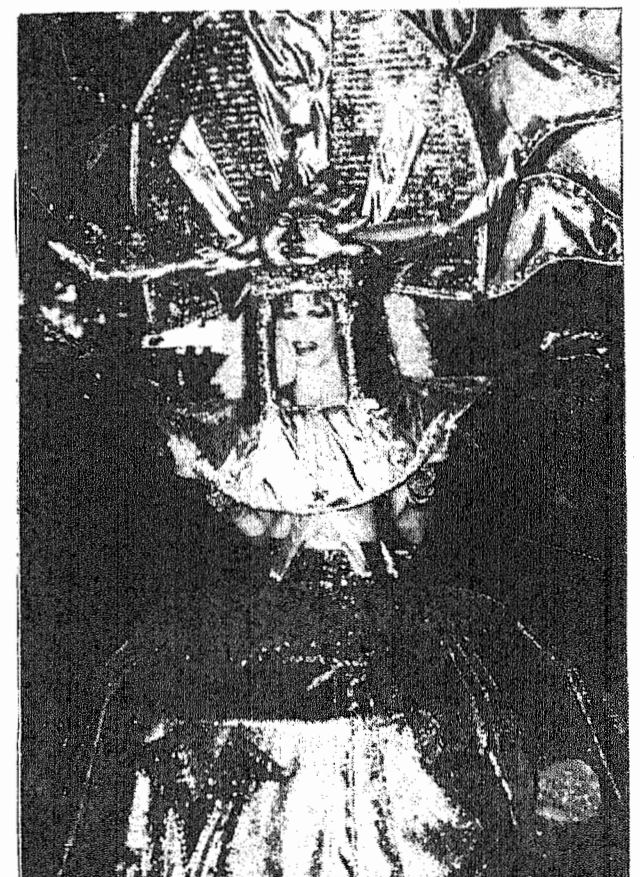
Mardi Gras headwear



Stage show at the party



Three grand dames



Violent but subtle

A Man Called Macbeth
Daisan Erotica
Her Majesty's
Season Closed

If you're thinking of going to see Daisan Erotica's *A Man Called Macbeth*, don't be late. I managed to miss the first twenty minutes and spent the rest of the performance regretting it. This Japanese interpretation of Macbeth recasts Duncan, Macbeth, Banquo and co. as members of the Yazuka, Tokyo's modern-day gangsters, engaged in the factional power struggles of urban clan warfare. The dialogue is entirely in Japanese, relieved only by a sporadic English translation delivered over headphones in a voice so quiet as to be frequently lost in the violent racket coming from onstage. When the translation is audible it proves to offer more in terms of stage direction or action overview than linguistic enlightenment, but this is, possibly, exactly the point. The production is a highly stylised and delicately balanced presentation which manipulates emotion through the visual impact of design and imagery and the physical and psychological dynamics of the relationships between its performers. An extraordinary emotional and psychological tension is built up and



Violence, madness and death in *Macbeth*

strung out from scene to scene as the complexities of motivation and power relationships are explored by movement and placement, gesture and expression, the physical and psychological structure of each scene. *A Man Called Macbeth* manages to be both brutally violent and extremely subtle. There is a certain structured formality to the violence which focusses attention on the beauty of form and ritual, playing with aesthetic fascination at the same time as it manipulates shock and repulsion. Duncan's murder, for instance, is accomplished not in a swift stabbing but through a protracted struggle while rose petals are showered over the antagonists, the surrounding stage and Duncan's bedding. Overtures towards interactions are often dance-like and elegant while suggesting the violence latent in almost every one of the play's characters. The scene in which

Macduff's wife and child are killed by Macbeth's tramp assassins stretches each moment into lengthy tensions as the brutality of the killing is anticipated in a formal, almost ritual circling of the characters around each other in slow movements reminiscent of the courtship dance. The set is sparsely decorated much of the time, its few props light and mobile, often wielded by the actors as part of the action, and the stage space is subsequently dominated by the movements of the performers themselves. Daisan Erotica's performance is somewhere between theatre and dance, with a focus on physical immediacy which reinforces the constant threats of violence, madness and death.

In the midst of so much violence and death, *A Man Called Macbeth* also manages to be extremely funny. There are moments of controlled melodrama and farce which are quite staggering in

the scope of their cultural reference, and the witches are put to great use as agents of grotesque comedy. I suspect that there is a great deal of Japanese social analysis contained in *A Man Called Macbeth* which has passed straight over my head, and I'm ignorant also of the traditions of Japanese theatre which have presumably been employed to create such a stylised and non-Anglocentric production of Shakespeare. With its gangsters in loud suits, sporting Western swagger and Japanese mannerisms, its overtones of militarism, imperialism and ritual execution, and its characters miming to bad Japanese pop music, *A Man Called Macbeth* is something of a cross between *West Side Story* and *Merry Christmas Mr Lawrence* set in a Karaoke bar, but much, much better than that sounds. Lady Macbeth has great legs and spends a fair amount of time cavorting around in a very short nightdress, and her mad scene has to be seen to be believed. You really don't have to be an aficionado of Shakespeare or a Japanophile to consider tickets to *A Man Called Macbeth* to be money well spent, and even those who like their Shakespeare pure and undiluted should give this one a go - it captures the mind and the imagination, and twenty minutes pass like fifteen.

Sharon Collins

A sharp tang of creativity

Five Fresh Features
A Twist of Lemmings
The Odeon Theatre
Season Closed

The gaudy lemon shaped tickets for this show gave me a bad feeling. But I trotted off to the Odeon theatre in Norwood and was quickly ushered up a flight of stairs into a broom closet with 30 other people whom I got to know intimately during the course of the night. The sound system cackled with the sound of heralding trumpets and the show started.

It was hilarious, it was rude, it was witty and it was good. There was music, dance, comedy, storytelling and the odd New Zealand joke. It had everything except a set. I think it was what the experts would call a "minimalist" approach to theatre with the emphasis on the acting and style. It oozed energy, especially in the first act which was sensationally but nonetheless misleadingly entitled "My heart belongs to daddy but I like your dick". (No, there isn't a strand of pubic hair to be seen.) Samantha Bews as the writer and performer took us down the road of a quirky but raunchy tale of Delilah's fling with no, not

Samson but Barry. "Big, strong Barry with puppy dog eyes and big bulging . . . muscles". This is where ancient Rome, and down and dirty wine making gets warped with 1990's politically correct love making.

The second act was very funny. Aptly titled "Stretch Marks" (because that was what the audience ended up having after the act), two "bouffons" grossed the crowd out with the tale of Celcius, a "very pretty/rather good looking" midwife in the middle ages who ended up on the wrong side of the law after taking the "Rock a bye baby" lullaby a teeny bit too literally. Their enactment of a woman giving birth will be forever etched up in my mind. And the impression of Celsius' mother at the death scene has to rival that of the cleaner in that Pro Hart commercial. With a style reminiscent of a Kittson/Fahey sketch except funnier, Charlie Laidlaw and Sandra Pascuzzi used their facial expressions and natural flair for slapstick rather than fancy props to get the message through. But the small number of props that they had were used brilliantly. Who would have known grandma's underwear would make such convincing judges' wigs? And I never knew a used condom could be so funny.

Things seemed to slow down after that. "I Knew a Diva" began promisingly with Michael Dally as a 'Musical Direc-

tor', an international artiste, expressing his shock and horror at the venue. "They call this a theatre?" he queries. "Just look at the side wings - how tacky. And O my Lord, unshaded lighting!" He then proceeded to tell us about the tragic story of the diva and began to swap in and out of four different characters which got a bit confusing at times. The script plodded in parts but credit must be given to Michael for his quick swapping between tenor and soprano in the singing. Some feat!

The fourth act was weird but powerful. (I will stop short of calling it 'haunting' for fear of sounding too cliched.) Performed by Alison Brazier, "Townsville '64" is a sad story of a 1964 Bride of the Year who doesn't seem to have much purpose in her life any more except to cry, pour tea and break tea cups. The reason become obvious as we were introduced to her daily morning routine as a tea lady, dressed in pink dressing gown, bedroom slippers, and with a towel wrapped around her head. This is an abstract piece which delved into the limited opportunities faced by women in the 1950's. The wedding scene showed her reluctance and vulnerability when she was married and it struck me how alone she looked. "Where was her husband?" the audience could be heard murmuring. The part where she brandished a pair of

scissors with a wicked gleam in her eye hinted at the Lorena Bobbitt's penis cutting affair and the abuse suffered by women in their own homes. One small cut of man, one big step for women!

The last act, "Drum this into your head", was a blast! Initially, I got a bit confused (maybe it was because they were speaking into teapots and were behaving very much like Roy and HG) but eventually worked it out that Penny Baron and Stayci Taylor were the commentators in the subconscious mind of "Rhonda". With irreverent slapstick and sense for the rhythm, the gals got stuck into the music sticks and the Bongo drums and played a mean set of tunes which had the crowd jiving to it. They also got philosophical and pointed out the plight of the idea that never got thought out by Rhonda. Heavy stuff! It got me thinking.

A Twist of Lemmings is definitely fresh and original. It is at the forefront of creativity and if you believe the publicity, it contains "award winning hits from the Melbourne Fringe". It goes for nearly two hours and at \$9 concession, it's not too much of a "rip-off". So if you are looking for something with that sharp tang of creativity rather than mainstream conformity, check out *A Twist of Lemmings*.

J. Jiew

Performance philosophy

Dumb Type S/N The Space Season Closed

Signal/Noise. Sense/Nonsense. Servo/Nano. Dumb Type's *S/N* is a confronting and intriguing view of the mechanisms of societal relations. Presented using a mixture of dance/movement, dialogue, music and audio-visual material, it challenges the assumptions we normally take for granted. Reality is shown to be a relative concept, rather than a concrete one. Any interpretation of this rather abstract performance is, of necessity, extremely subjective; but I liked the show. I found it thought provoking and entertaining, as well as visually spectacular.

Dumb Type are a group whose time has come; they have provided an intelligent de-construction of everyday life with an attitude straight out of cyberpunk culture. Despite the concentration on such politically correct topics as individual identity, sexual and cultural diversity and the marginalisation of minority groups - the kiss of death for many a theatrical production - *S/N* succeeds because it is not afraid to examine these topics in depth.

The best way to describe *S/N* is to call it "performance philosophy". The thoughts and beliefs of its creators are acted out, with each of the materials used to reinforce the other. At one point in the

performance, for example, the captions projected onto the four large screens will be explaining or commenting upon the actions of the human element of the performance; a few minutes later the situation is reversed. The use of multiple forms of media can often be a great dramatic risk; in this case, however, the gamble paid off, and the audience is more fully into the performance than might otherwise be the case.

Much of the show concerns an examination of the sexual identities relating to the terms "heterosexual" and "homo-

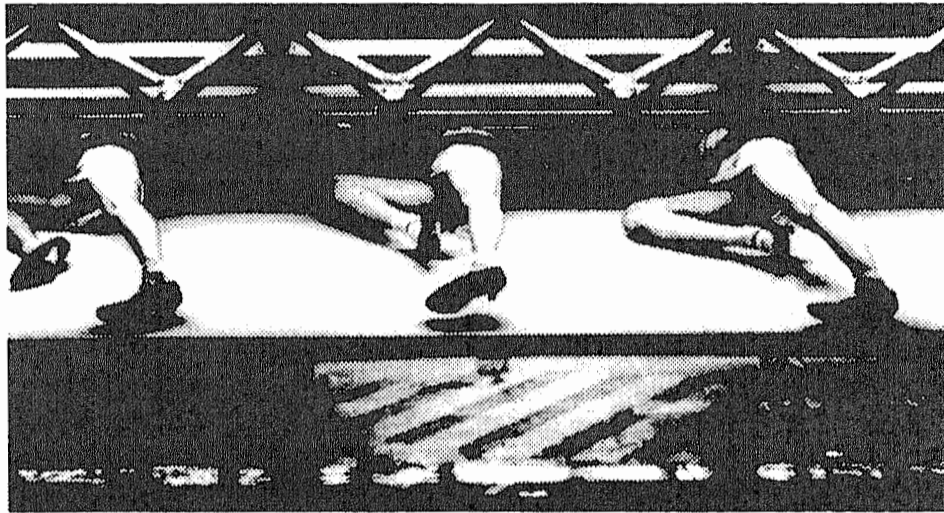
sexual areas of our lives, we remove any depth of feeling that may be necessary - guilt, love, fear; all are abstracted, and reduced to formulaic responses - a plea for emotional complexity rather than intellectual simplicity. Information is useless without some balance from the emotions. This is well illustrated in one scene a man makes himself up garishly and talks about his sexual identity (as an HIV positive man who continues to have sex) while below him descriptions of the AIDS virus (excessive in length and sometimes dubious in their verity) are dis-

played as text and simultaneously mis-

pronounced by a computer synthesised voice. This is a good illustration of how Dumb Type can be; despite the large amounts of information contained in the words, so much more is expressed by the performer without his even speaking. The use of repetitive, stylised movement was important to the feel of the performance, and related well to the themes that the performers were dealing with. At times, however, this use of repetitive movement proved monotonous rather than interesting. This is my only problem with *S/N* and it is a relatively minor one. On the whole it was well staged, with a high level of skills and a healthy amount of humour on display. Despite the unconventional nature of the performance, the members of Dumb Type proved themselves to be adept at controlling the emotions and perceptions of the audience. The effect of each action and each image was carefully calculated, and the sum effect of these actions and images was nothing short of stunning.

What more can I say? If you like experimental Japanese art involving the combination of a number of different forms of media, then you'll enjoy this! Dumb Type's *S/N* is for those with a broad mind, and an interest in how far the boundaries of art can be pushed; I thoroughly enjoyed it, but I can see that others might not feel so enthusiastic. It is worth seeing, and I found it to be one of the most thought-provoking nights I had spent at the theatre in a long time. If you want to be challenged, entertained and intrigued during this Festival, and if you are willing to actively think about the issues that the production faces you with, you could do far worse than putting Dumb Type's *S/N* at the top of your "must-see" list.

Ali Graham



They've got legs

sexual". Dumb Type show that these are labels that we use to make it easier to organise our own lives. The reality of events is always much richer and more open to interpretation than these simple labels admit. By simplifying these exter-

played as text and simultaneously mispronounced by a computer synthesised voice. This is a good illustration of how Dumb Type can be; despite the large amounts of information contained in the words, so much more is expressed by the

Lucky you missed it

My Mathematics Rose English Circus Tent Season Closed

My Mathematics, Rose English's one woman, one man, one horse show, is unique in this year's festival. It opens up new vistas on bad. According to her press release, she has been performing and directing her own work for over ten years. By now you'd think she must have gained some grasp of what original, entertaining theatre is. But sadly, she hasn't. The show struggles under the vast bulk of its own pretentiousness. Self-indulgent monologues, and endless repetition of words dominate the show, loosely interspersed with some fairly desperate audience participation. It's like watching the Crows play theatre sports.

You first begin to wonder about the show when you ring the Festival, and on the recorded message you hear Rose English described as "Britain's funniest

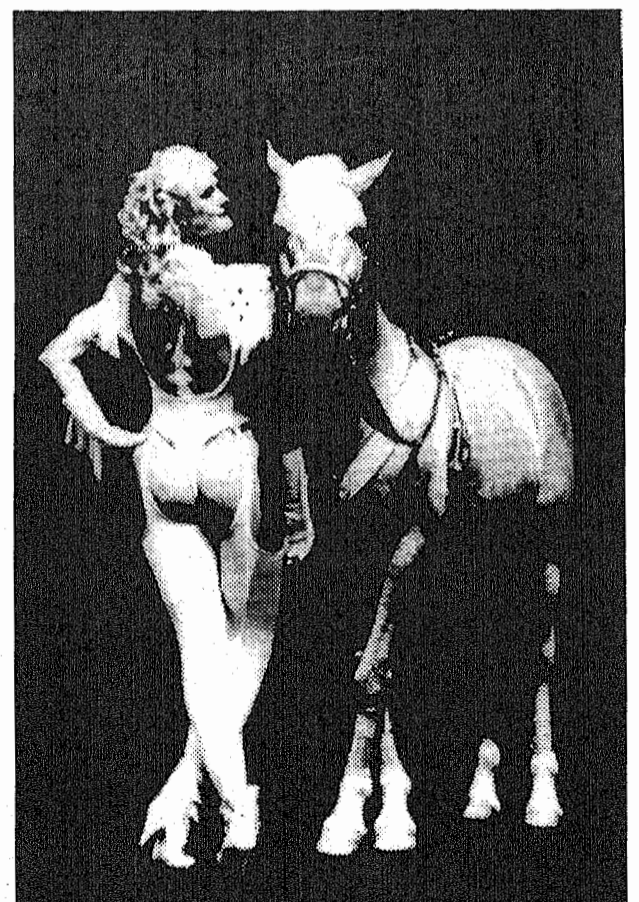
stand up philosopher". Perhaps this is true, but how many stand up philosophers have you seen? English plays Rosita Clavel, the remnant of a travelling group of horse orientated players, bemoaning the fate of her company, and the fact that someone had called her horse Mathematics. It's this kind of wacky, zany, off-the-wall, off beat humour that keeps the show lumbering along. Towards the beginning, she cries "We are pursuing the search for what keeps everything in place!" To be frank, the only thing that kept me in place was the fact the steps out were creaky, and I didn't want everyone looking at me. The show is surreal, with a little bit of conjuring here, some eyelash trimming there (at one stage Ms. English appears with 8" eyelashes, and runs with this gag for fifteen minutes). But the big moment for me was the second act, with "Charlie the Wonder Horse". After seeing the show as often as this horse has, what it did was mild in comparison to what it could have done. Rolling around in the dirt, eating the flowers it was meant to be carrying, and galloping uncontrolled round the stage are noth-

ing to rearing up and eating an audience member. I mean, how would you like to canter on to a stage, and have your bottom compared with that of some second rate English thespian. In full, the horse went berserk, and English lost the plot. As the lights went down, the last we saw of English was her lying on the ground, entreating the horse to beat her, with the whip she had stuck in its mouth.

What it all means defeats me. The message, and there is one apparently, is lost in all the dross and verbiage of English's eccentric mind.

After the show you're left wishing the horse had a bigger part, and Ian Hill, the accordion player, had played louder. Best of all, by the time you get to read this, the show will have finished. Hopefully forever.

Michael Nelson



Hoofs and bum

A story that must be told

Schindler's List Greater Union

The timing of *Schindler's List* is ideal. The story of Oskar Schindler's heroic rescue of 1100 Jews from extermination in the midst of the Holocaust has arrived at a time when race tensions are tearing apart societies and cultures across the globe. The widespread rise of Neo-Nazism and the emergence of Holocaust "revisionists" is a cause for intense alarm, especially when it is realised that vast sectors of contemporary society are ignorant to the significance of the murder of over 6 million Jews during World War Two.

The release of *Schindler's List* has met with widespread acclaim and some opposition. Criticism has come from those who want to bury the pain of the past, or from people who prefer to deny its occurrence altogether. The Holocaust has also been dismissed as past history for Jewish communities to deal with. Some critics resent the interference of Hollywood, lest it somehow devalue a legitimate and painful experience. Those who dismiss the film as the above fail to perceive the universality Spielberg's message, that being the issue of systematic genocide. Whether entitled the "Final Solution", "Ethnic Cleansing" or "Assimilation policy", *Schindler's List* forces its audience to consider the themes of race hatred, the psychology of the oppressed and the oppressor, and the vital importance of resistance against persecution.

The power of this film lies in its visual impact upon the audience. The decision to make the film in black and white reflects the archival footage of World War Two to which we are accustomed. It also draws on the detective movie genre of the 1930s and 40s, providing an element of timelessness. Spielberg brilliantly crafts the use of black and white, using light and texture in a way entirely different to colour production. Black and white posed technical problems, such as the need to make people's faces stand out from the background. This is achieved by keeping people's faces in light. Colour creeps unobtrusively into the film in at least two scenes. When the Jews of Schindler's camp observe the Sabbath, their candles glow orange and are symbolic lights of hope amidst the black and white. Nearly half of the movie is shot using hand-held cameras to provide a greater feeling of documentary or real life journalism, placing the audience at the centre of the action. Spielberg's crew laboured to

achieve authenticity. Filming took place in the original enamelware factory and in the apartment Schindler lived in. A replica of Plaszow labour camp (run by Goeth) was built using plans from the original camp.

Schindler joined the Nazi party to gain connections. He quickly mastered the art of bribery, manipulating a corrupt system to his own advantage. Schindler took charge of a confiscated enamelware factory, employing Jewish workers as free labour. Later, when he witnesses

a terrible mistake in paperwork. Tension mounts unbearably as the shaven-headed women are herded into a "shower block" and wait to be gassed. Suddenly the nozzles spring to life, spraying not deadly gas but water. The fact that the women are saved heightens the cinematic effect because the random fate of the Jews is expressed. Similarly, one of the most gut-wrenching scenes is that in which three SS inspectors haul one of Schindler's workers outside for being unproductive and taking up space. One

passionate man determined to save some of his people from their diabolical fate. He acts as Schindler's moral conscience, and is central to the idea of the Ark of the covenant in Thomas Keneally's 1982 Booker Prize-winning novel *Schindler's Ark*.

The Nazis in the film mask their sinister acts with a veneer of culture and learning, symbolized through the use of music. As the last survivors of the Krakow ghetto are hunted out and killed, an officer plays a piano while two of his comrades argue whether the piece is Bach or Mozart. A gramophone is wound and amplified over Plaszow square as its inmates are forced to strip and parade naked in front of Nazi doctors and soldiers who inspect them.

While being a brilliant and extremely moving film, *Schindler's List* is not without its faults. The last scene in which Schindler breaks down, lamenting that he could have saved one more life is out of keeping with both the rest of the film and eyewitness accounts of Schindler's departure. Critics have also found the portrayal of Schindler too idealistic. Oskar Schindler was a racketeer who unashamedly cheated on his wife. Yet in the end Schindler redeems himself through what Stern calls the "absolute good" of his list. While his motivation is not always clear in the movie, Schindler shows pride and caution in his heroic resistance to the harsh Nazi regime. In this way Spielberg is able to draw out small moments of ironic comedy that lighten the mood of the film and emphasize the human aspect of this catastrophe.

The epic *Schindler's List* is one of the most important films ever made because it serves to remind us of a story that must be retold lest the events recur.



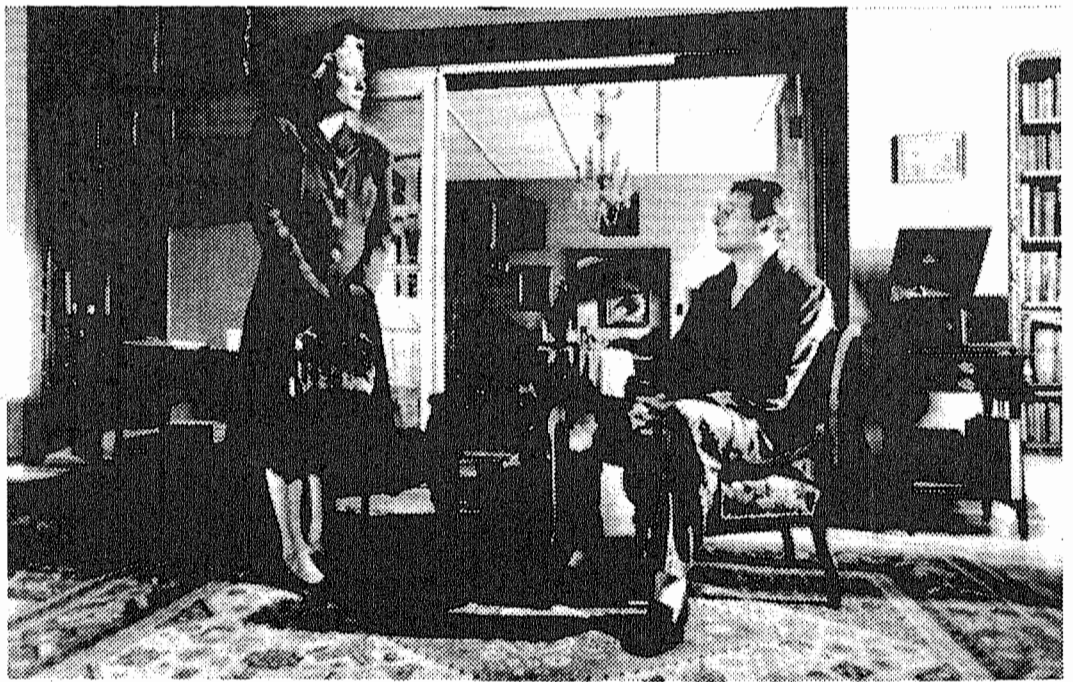
Ben Kingsley, Liam Neeson and Caroline Goodall

the suffering of the Plaszow Jews, Schindler comes to the point where he no longer wishes to be a part of the genocide. When the Plaszow inmates are to be transported and exterminated Schindler uses all of his considerable wealth to literally buy his workers. His character in the film is played by Liam Neeson, who has been nominated for an Oscar for his portrayal.

Ralph Fiennes plays Amon Goeth, the commandant of Plaszow work camp. We take a journey into his perverted mind as he confronts his adopted Jewish maid Helene Hirsch and tries to seduce her before bashing her for being "Jewish vermin". In another scene he leisurely sits on his villa balcony shooting Jews in the camp below him. His character treads the fine line between rationality and insanity. We see him become captivated by his physical and psychological sense of power. Goeth's arbitrary murders are one example of the absolute unpredictability of day to day life for the Jews. This theme is constantly stressed throughout the film.

There is a scene where a group of women bound for Schindler's factory in Czechoslovakia arrive at Auschwitz by

one the Nazis attempt to shoot the man with their pistols. Each time, the pistol fails to go off and by a miracle the man's life is saved. It is evident, in this true episode that life had to be lived from moment to moment for Jews dur-



Caroline Goodall and Liam Neeson

ing the Holocaust.

Ben Kingsley plays Itzhak Stern, the Jewish accountant running Schindler's business. Stern is a cautious and com-

Kiley Rogers
Tom Griffith
with thanks to Dr Rik Zuckerman,
History Department

A classic cut Hal of a film

The Four Horsemen of the Apocalypse
Music: ASO
Festival Theatre

The silent film experience is a great one. As a creator of moods, of settings, it has no rival. Many of the greatest films ever made belong to that era before the 1930s, and here lies the problem - their prints are often of poor quality, of dubious cut and of poor soundtrack. With the painstaking restoration of the 1921 American film *The Four Horsemen of the Apocalypse* by Channel four, one hopes that it is not only the first of many restorations, but that it also hails a silent film revival.

This is the film that immortalised Rudolph Valentino as one of the silent screen's greatest legends and lovers. It is set in and around the outbreak of the First World War, and in such locations as Buenos Aires and Paris, Valentino plays a rich, somewhat selfish and adolescent playboy who engages in an affair with a married woman; the outbreak of war forces him to, paradoxically, discover his humanity just as humanity is crumbling all around him. There are many twists and subtle ironies in this film, so it doesn't serve to do a David Stratton and reveal the plot much more.

Adopted from a 1916 novel, the film is pro-Allies yet anti-war in outlook. There are some hokey title cards and heavy preaching about god, atonement and the evil that men do. It's dated, sure. Values and acting/filming techniques change over the course of 73 years. There are some great scenes, complete with original tinting (a device employed to enhance particular moods and recurring leitmotifs), including the famous tango dance and the four horsemen emerging from hell to wreak havoc on earth (well, Europe anyway). As a film, it is a fine example of its era, but it is not one of the best. Director Rex Ingram has fashioned what is a very enjoyable film, even if it is just a shade too long (152 minutes, restored).

Film composer Carl Davies created a new score for the restored print and it remains true to its era, employing individual leitmotifs for particular characters and settings. The score is highly amusing at times, deeply foreboding, and ultimately enjoyable, triggering all the right emotions. The Adelaide Symphony Orchestra, as conducted by David Porcelijn, added immeasurably to the mood and nostalgia of the evening.

It is often the nature of silent films, from a modern perspective, that watching them in a group context allows for a lot of unintentional humour to emerge. This can be done whilst still recognising and appreciating the emotions, power and themes of the film. Unfortunately, the man with the polyester wig in front of us didn't appreciate us finding so much humour, given the numbers glares we received. But we didn't care; we had fun. There is a scene in the film where Valentino assures the woman that he will be "good" if she returns with him to his apartment; at that moment he flicks a glance at the camera and raises his eyebrows in complicity with the audience. It is surely one of the great moments in cinema history (as glib as that sounds). It nearly produced a standing ovation.

Jason Irving



My kingdom for a horse

Theory of Achievement, Ambition and Surviving Desire
Mercury

If you're in the mood for a good movie, for something a bit different, then head off to three short movies currently screening at the mercury by American writer/director, Hal Hartley.

For anyone who has seen his work before (*The Unbelievable Truth, Trust, Simple Men*) there are no surprises with regards to his style - and thank God because it's fan-bloody-tastic! And if you haven't seen his stuff before, you'll be very surprised in the nicest possible way. The first film *Theory of Achievement*, focusses briefly on a group of acquaintances and flatmates who have in common being young, middle-class, college-educated, unskilled and broke (sound familiar?) The fact that this is the extent of the storyline is unimportant - Hartley's focus is ideas. The unusual, theatrical dialogue consists of key phrases, philoiphical quotes and references to literature - all statements about the dilemma and meaning of life. "You do what you need to survive, then you are what you become." Watch for their accordionist friend singing "Let me win Lotto" in their bathroom.

In *Ambition* George is a man passionate about his work to make a mark, to mean something, he wants it to change the world. Sounds easy enough but not when he literally has to fight his way to work, only to be thrown out by his boss upon arrival. Again, meaning comes not from a storyline but from fragmented, often repeated dialogue and anti-naturalistic encounters such as a stylised dance/fight scene including a woman wielding a machine gun.

The final and main film, *Surviving Desire* is a refreshing exploration of lust/love/desire/infatuation. Jude, played by Martin Donovan is the intense, intellectual, depressed hero, and a literature professor, although his students would disagree. They complain that he's been on the same

Dostoyevsky passage for a month, they complain that he doesn't teach them anything. Jude says that knowledge isn't everything. Jude becomes infatuated (or is it love?) with one of his students, Sophie, played by Mary Ward. Sophie is an aspiring writer who doesn't have time for love, but finds Jude a fascinating man and suitable main character for her short story. Henry, (Jude's friend) is an atheist and theology student. Jill (Sophie's friend) worries that her breasts are too large. Hatie is a strange woman who asks passerbys to marry her. Eventually she manages to get engaged - to Henry!

In character with Hartley's style, the characters don't so much have relationships with one another as exchange dialogue. Again the dialogue is intriguing in its unnaturalness, it's witty and 'jam packed (you'd have to see his movies twice to catch everything) and like Jude's teaching, it poses many questions while answering none.

Stunning performances are given by all actors, who rather than simply acting well seem to embody Hartley's characters. Many of them will be recognisable to those who have seen his movies before. The characters also have an unusual backdrop - that of a bleak urban and suburban environment, one rarely portrayed in American movies.

The cinematography and the positioning or movement of characters adds to the movie's theatrical feel. At one point Jude, wandering the streets late at night, restless with desire, spontaneously dances with two strangers in a scene reminiscent of a dance number from a musical.

Also deserving mention is the original music score, off-beat, instrumental and very fitting., perhaps because it too was written by Hartley (under a pseudonym).

Hal Hartley's experimentation pays off. He seems concerned with producing an alternative American film, one that is different, engaging and entertaining rather than a movie for profit.

Amanda Merry

Drop your briefs

Pelican Brief
Wallis Cinemas

The advertisement reads "two Supreme Court Justices have been assassinated. One lone student has stumbled upon the truth. An investigative journalist wants her story. Everyone else wants her dead".

Including the audience - what a prime pain in the butt! She's gorgeous, she's intelligent, she's dating a spunky law professor, she says a lot in tutes and she has a small personal fortune. If Darby Shaw

(Julia Roberts) was at Adelaide University, I'd want to kill her too.

Showing remarkable and seemingly pointless dedication, Darby spent a week coming up with her own theory of who killed two members of the US Supreme Court. And of course she's right. Her boyfriend (Sam Shepard) foolishly shows her theory to an FBI contact (John Heard) and presto! They've both been murdered. Darby flees New Orleans after her fair share of chase scenes through crowds of carnival-goers, pursued by men in suits. Poor Darby spends a lot of time being chased by men in suits. There are also a lot of car bombs, phone taps and mysterious envelopes being pushed under doors.

She teams up with investigative journalist Gray Grantham (Denzel Washington) and together they dodge yet more men in suits and they try to prove Darby's theory correct. Hollywood makes this type of movie extremely well and director Alan J. Pakula doesn't let the side down. *The Pelican Brief* is fast paced and engrossing.

Julia and Denzel Washington put in professional performances. Sam Shepard is charismatic in support and blown up far too soon. And why does John Heard always take tiny supporting parts? (*Beaches, Rambling Rose*). He's a damn fine actor and very popular. However, in this movie he's supporting a largish pot gut which is mentioned in the script. Which came first,

John, did they write the gut in when they saw you, or did you do a Robert De Niro and put on the weight for the role? Enquiring minds need to know.

Hume Cronyn and John Lithgow make special appearances, Cronyn as a decrepit judge and Lithgow as a quirky newspaper editor. Solid acting all round.

My only criticism would be that the plot is quite complex and you really have to think, but that's what you want from a movie like this - lots of twists and turns and men in suits chasing people through crowds. *The Pelican Brief* is slick escapism and that's a good thing.

Jocelyn Fredericks

Better the beDevil you know

beDevil
Mercury

Tracey Moffat is an artist, a photographer, a story teller, a playwright, a visionary, perhaps even a genius! Her luscious imaginings, stark insight and skilful directing render her debut feature film *beDevil* excellent,

Simply put, Tracey Moffat's vision is unexpected. *beDevil* is a collection of 3 short films. Childhood mysteries recalled by individuals later in their life, they delve into the weird, the unexplained, ghosts and strange beasts. But beyond this, Moffat observes the abnormal normalities of existence.

"Mr Chuck", the first in the trilogy, tells of an American GI who drives his tank into a swamp. His tragedy turns the swamp fetid and as the 'swamp ghost' he chills the indigenous children, especially Rick. More haunting than the spirit within the murky waters are the displays of violence towards Rick in his home and the cycle of aggression that Rick follows. Rick's torment is not the rank gurgling swamp spirit, but his father, his oppressor. The otherworldly spirit can never be as evil as the mortal, nor as persistent.

Moffat explores clichés and presents them with style: in, for instance the shot of a plastic basket of pegs swinging from a

Hills Hoist in vivid colour, or the Aryan twins in turquoise striped skivvies feasting on mother's lamingtons and riding matching red scooters. Colour is used sensitively as an emotive tool. The aboriginal children and nature are presented in soft muted tones while the 'white' children, the construction workers and the crochet-clad plastic beaded diva narrating the story come at the viewer in vivid primary colour. The sky all the while is moody watercolour at times sullen but fluorescent at the films zenith.

Nest in line comes "choo choo choo", the tale of Ruby (played by Moffat) who is haunted by invisible trains which run on a nearby track and the wailing ghost of the little blind girl who was killed by a train. Ruby, her silent husband and their children are eventually driven away from the macabre scene but Ruby is later to return.

Her return is an absolute celebration of aboriginal sisterhood. The character of Ruby has developed into a happy, genial, good natured woman. She no longer carries the tragedy of her haunting. Perhaps the death of a blind child was the birth of a visionary woman!

Moffat throws at us aspects of the absurd in this feature particularly. Butchers, schoolchildren; people of all ages and ethnic extractions impersonating trains makes for some giggling as does the most bizarre bit: imagine in the vast arid desert scape an old Aboriginal woman donning mirrored sunnies, cooking garlic yabbies and pre-



Spooky

sending them on a huge white plate, with a simple hollandaise. Yep...its the simple things in life that are often the strangest.

Perhaps the most surreal of the triad, "Lovin' the spin" did it for me. Moffat choreographs more than she directs - actors dance and rollerblade in a dreamy languor. Spiro wants to know why Imelda who lives in the warehouse is always sad so and the tragic story of her son Bebe and his lover Minnie is told - but never completely revealed.

Spiro's father Dimitris presents an amusing if ridiculously shonky businessman archetype in an obviously stale marriage.

The pale face of this relationship is juxtaposed with the fire between Bebe and Minnie which burns as their spirits dance on in the warehouse.

The humour, absurdity and absolute wonder of "Lovin' the spin I'm in" swings his/her hips onto the scene - a drag queen whose persona is strictly Frieda Kahlo - and longingly looks out of her window denying an affair with Trotsky. Why? Why not?

Visually *beDevil* is incredibly sensual. Colour, shape, texture, light and shadow are cleverly handled, the music effective and the pace carefully controlled. Moffat's cumulative techniques are so gripping and manage to get you completely into the moment, into the 'now' of her reality. Tracey Moffat has no rules and no conventions and so breaks new ground in Australian cinema. Go. See. beDazzled!

Martha Savva

Complete visual abstraction

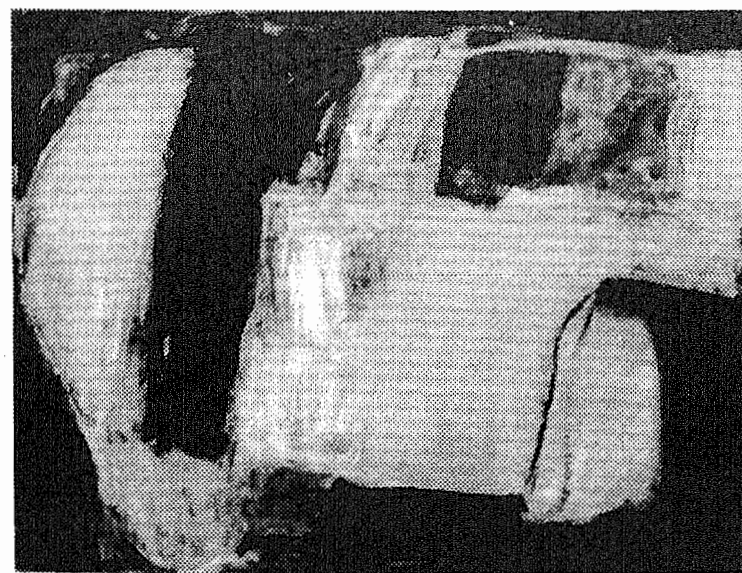
Takayasu Kawasaki
The Subconscious Moment
El Space, LAC

Takayasu Kawasaki is from Kyoto, Japan. He has been painting for 17 years, and has often exhibited in his homeland. *The Subconscious Moment* is his first exhibition in Australia. Kawasaki uses complete visual abstraction; an art form rarely explored, at a serious level, in contemporary Australian art. Contemporary art forms in the west seemed to have returned to the plastic recreations of the past. However, in the past academic art depicted a straight narrative, usually of something of a mythical nature, or attempted to create, through classical representation, contemporary myths out of the political mighty. In comparison contemporary narrative art has inverted this. It is usually iconoclastic, celebrating the lowly, the other, the sub-text of sub-reality. But content subordinates form.

In abstract art the form becomes inde-

pendent, even more important, than perceptual reality. Substance, because of the lack of narrative, can be undermined. But do not be lured by the laws of optics, or the fragile mind's need to comfortably digest and categorise 'visual reality'. Abstract art can interpret reality and question the very nature of perception. All art is by definition abstract, because it has been taken (abstracted) from reality and, in the case of painting, has been relocated onto a flat two dimensional surface with precise boundaries.

Kawasaki's exhibition is made up of 40 paintings. All of them explore shape, colour and the simplification of form. Kawasaki told me that, through his painting, he freed himself from conscious intervention and allowed his instinct to guide the brush. It is through his subconscious that his joy in colour, spontaneity and freedom is expressed. He attempts to harmonise colour and form; harmony that is created through his, and the viewer's, inner spirits. It is only after the painting process when he stands back and ponders, that meaning arises. He looks at the work, and images present themselves through the abstract forms,



One of Kawasaki's abstractions

giving him the title of his works.

These works are certainly colourful, however they just seem to lack something. They failed to move me. They are not refreshing reinterpretations of what can be a powerful medium. There was an awful stench of corporate art surrounding them. They seemed ideal for colouring up a drab wall and to hide behind a

plastic pot plant. This could have something to do with the small scale, easily marketable canvases that he used. He told me that this was because he was not sure of the size of the gallery. I would like to see him work on larger canvases, where his potential may be unleashed.

Mike Hepburn

Depeche Mode...at last

It's been 13 years since Depeche Mode first breached the U.K. top ten and it's taken that long for the Essex-born supergroup to perform in Adelaide. That's an awfully long time to wait for the devoted fans that Depeche Mode seem to attract - 10 albums in fact. The historical nature of this tour was not lost on Bryan Scruby when he interviewed original band member Andrew Fletcher.

If you have any memories of Depeche Mode as you grew up during the eighties, then you would remember some great singles, a liberal dosage of religious themes and keyboards ... lots of keyboards. Following their 9th album *Violator*, Depeche Mode including 'Fletch' were ready for a cheque for a change.

"We looked at our previous albums and we felt that they were a bit too mechanical sounding and we wanted to loosen the sound up a bit. It seemed to go well with the songs that Martin was writing, They were very bluesy based songs. We tried experimenting in the first 6 weeks [of recording] in Madrid with some weird electronic versions of the songs and it didn't really work out. We didn't want to make an album that was 'Violator 2'. We were under a lot of pressure really 'cause *Violator* was our most successful album to date"

From the very first single taken off last year's *Songs of Faith and Devotion* it was clear that Depeche Mode were a band transformed. A healthy sabbatical ("the first year off we'd taken in 10 years). Some new influences and a drastic image change for lithe frontman Dave Gahan had all taken effect. With an opening burst of noisy static, the single "I Feel You" heralded the new Depeche Mode.

"This tour we've enjoyed playing live more than any other tour. Especially this leg of the tour. Alan [Wilder] is playing more drums and he's really enjoying himself and there's more guitar. There's more a sort of conventional band line up."

But still Depeche Mode are far from a conventional band. While many groups boast of an equality in every aspect of their band's life, Depeche Mode have drawn some very distinct boundaries for themselves. Gahan sings and exposes his tattoo-clad torso at gigs, Wilder twiddles the production-type switches, Martin Gore writes the songs (lyrics and all) while Fletch deals with matters financial and hob-nobs with media types. So what happens when Gore brings in a new song about God and a bit of the other?

"We discuss it. We debate it. We discuss the direction it should go in and we try that direction. If it doesn't work we try another direction until we're happy with it."

"I think Martin is fascinated with sex and religion really ... their inter-relationship. Songs that he writes about are generally about life - life in general - which really relates to most of the songs

as well."

The latest full length offering to the faithful is the accurately titled *Songs of Faith and Devotion Live*. Accurate because that's exactly what you get - the same tracks, in the same order, only live.

"We just previously had *101* which was a standard live album. The versions we do live off the new album are different and so we thought it was a good idea to do a live version of the album. Fans seem to have really liked it. Critics don't seem to like the idea - they don't see us as a live band."

Despite the critics, Depeche Mode do play live and so before their first Adelaide concert, this 'new' album was the

is good, the reworkings maintain your interest and Gahan proves that he is indeed a world class vocalist. But this album is not untouched by the influence of the large stadiums that Depeche Mode can now accommodate. The backing singer tends to be obtrusive at times rather than complimentary and Gahan's regular crowd-pleasing shout of "Hey", or whatever he says, can grate a little.

Whatever I say, however, the fanatical fans will still clamour for it and the cynical amongst us may be forgiven for believing that the record companies are exploiting that fact.

But if the fans were feeling exploited before the show, then the visual splen-

drums and guitar depending on the era from whence the number came. Gahan effected a somewhat rapid strip to the delight of the masses who he reached out to touch at the edges of the stage in what was to be the first of many Christ-like poses struck that evening.

The audience represented a diverse range of age groups from those that discovered Depeche Mode through *Songs of Faith and Devotion* to those loyalists who had waited years for this night. As the hits were presented, the crowd got progressively more involved, actively encouraged by Gahan to sing the choruses of the better known tunes and to clap like sheep (if indeed sheep do clap) in the air. Newer pieces such as "I Feel You" blended comfortably with the old like "Enjoy the Silence", allaying the fears that the past and present sounds couldn't be reconciled in the same concert. The video backdrop continued to fascinate with astronauts, Egyptian mummies and belly buttons gracing the screen.

All too soon "Personal Jesus" had come and gone in its full protracted glory and Depeche Mode left the stage. But the foot-stomping throng weren't about to let Depeche Mode jet off just yet. This time it was Gore's turn to take the microphone (I still can't believe he wore that sparkly, silvery, lycra bike shorts outfit thing) and as good as he was, Gahan's absence left a noticeable hole.

If you could ignore the traces of stadium rock that crept into the show at times ("Hey!"), Gore's shocking haircut and the \$40+ price tag, then I'm sure you'll join the hundreds that hope Depeche Mode don't wait another 13 years to pay Adelaide another visit.



The boys in the band

best chance to get a taste of things to come.

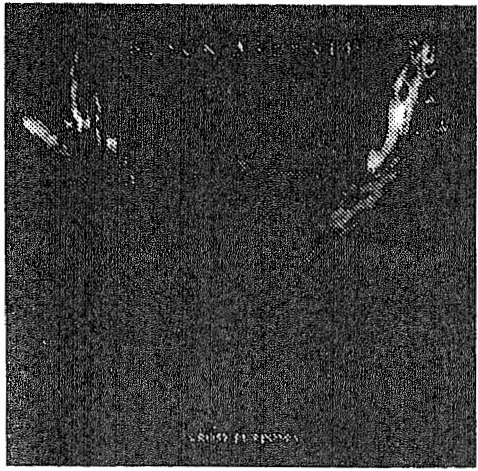
Unfortunately, I still don't fully accept Fletch's explanation for releasing the same songs in the same order within a year. However, if you choose to view the album in its own right (a little difficult considering that it's packaged along with the studio album) then you discover a collection of songs that convey Depeche Mode's expected theistic explorations over an accompaniment that ranges from the emotive crescendo of "In Your Room" to the electronic urgency of "Rush" to the concert piano of "One Caress". The instrumental reproduction

dour of the event last Monday night did much to expel such resentment. Depeche Mode took all of the spectacular lighting that is a trademark of their huge European events and crammed it into the confines of Thebarton Theatre. The result was inspiring. And when it came time to fire up the video backdrop, then the bizarre, but captivating human/avian theme for "Walking in My Shoes" added a stimulating new dimension to what was a highlight song in and of itself.

From the set opener "Rush", Gahan displayed all of his star qualities. He careered about the stage while his three cohorts alternated between keyboards,

CD SINGLES GIVEAWAY

Once again, we have a batch of singles to give away, this time on CD. Courtesy of BMG, we have Aretha Franklin's "A Deeper Love" (with C+C Music Factory), "Breathe Again" by Tori Braxton, "Feel Like Dancin'" by S.O.S. and "Mr. Jones" by the Counting Crows; courtesy of EMI, we have Blind Melon's new single "Tones Of Home"; courtesy of Rocking Horse Recording Co. Pty. Ltd., we have Carmella's double A-side single "Sweet Silence/Crazy Love". If you want any of these, come to the *On Dit* Office on Thursday between 1:15 p.m. and 1:45 p.m. and ask for Florian.



Cross Purposes
Black Sabbath
IRS Records/EMI

It will probably surprise nobody when I say that the current Black Sabbath is a mere shadow of the original band. What may surprise some people is that the shadow is not so faint after all.

Cross Purposes is 'Sabbath's finest effort in some time, infinitely better than the abysmal *Headless Cross*. Original members Geezer Butler (bass) and Tony Iommi (guitar) are still in the band, and their presence alone ensures some strong riffs and well-written song structures (e.g., "Virtual Death" and the ballad "Dying For Love"). Unfortunately the lyrics are still terrible, a pity since the songs deal with some interesting, worthwhile topics, such as hypocritical religious leaders ("Cardinal Sin") or invasion of privacy ("Evil Eye").

The verdict? *Cross Purposes* is surprisingly good, an above average hard rock album marred somewhat by its lyrics and the inconsistent quality of the songwriting, but if you want the real thing, check out the pre-1980s 'Sabbath rather than lashing out money for this.

Florian Minzlaff

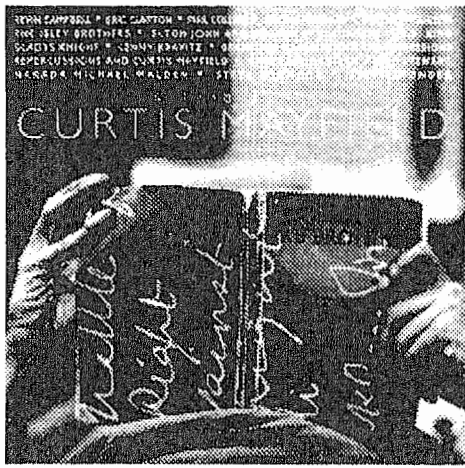
Chocolate Revenge
Voodoo Queens
Too Pure Records

The Voodoo Queens are, according to their publicity release, "as bright, fiery and cutting as a blowtorch". Okay, a bit of a silly metaphor but you get the general idea. This "all girl punk rock group who make a lot of sense" are meant to be really good right? Well, maybe. I like their basic concept, which is to be that most unfeminine of all things, loud, angry and forthright. Their past singles "Kenuwee Head" (an ode to Keanu, with the lyrics "Keanu, Kanano, Kenuwee, Keonono?/How do you say your name? it doesn't matter anyway/ cos you look so good in a wetsuit/and that's where I wanna be" and "Supermodel, Superficial" (speaks for itself) are two enjoyable songs.

The current album *Chocolate Revenge*, supposedly follows the same vein. The band are serious about their message, but not in a self-righteous angst-ridden kind of way. They want to have fun while they're at it. This is all very well, they get my support for being so cool and self-affirming, but what are they like to listen too? Answer - not particularly good. "I'm not bitter, I just want to kill you" and "Summer Sun" are both rock out toe tap groovy little numbers, and the guitars and bass are consistently very good throughout the album. The

only problem is that Anjali Bhatia can't sing. In the true traditions of punk, she hasn't let this little detail stop her - if only! She screams and mutters her way monotonously through a series that would otherwise be above average songs. One song at a time is fine - good, even. A whole album? No way! If you happen to be the sort of person who enjoys very thrashy, non-melodic noise in a record (I know there are a lot of you out there) then you should consider buying this. If you're a staid little conservative who values the preservation of your eardrums and your sanity, like me, give it a miss.

Maddie Shaw



A Tribute to Curtis Mayfield
Various Artists

For those who don't know Curtis Mayfield, he is considered by many to be the father of Rhythm and Blues. He is certainly an original and innovative musician, as shown by this eclectic group of performers assembled for this tribute album. On the whole these artists have maintained their own styles, most notably the ever-boring Rod Stewart. Much to my surprise, Bruce Springsteen makes a brave attempt at R&B. Considering the presence of BB King, Aretha Franklin, Lenny Kravitz and Stevie Wonder the results were surprisingly bland, with most tracks having a soft dance feel. Highlights of the album were BB King's "Woman's Got Soul", Eric Clapton's "You Must Believe Me" and Steve Winwood's "It's all Right". This album is for true fans of Curtis Mayfield only.

Peter Hopkins

Will the Foetus be aborted?
Jello Biafra and Mojo Nixon
Alternative Tentacles

This combination was always going to be spectacular, and indeed it is. The result of the collaboration is a rollocking, thigh slapping country style commentary on abortion law facetiously set to some right wing christian marching tune, and indeed it aims to add some intelligent comment to an area remarkably devoid of rational opinion. 'Lost world' is an equally cutting look at the dinosaur jocks of American society; "Drinkin' With Jesus" is relatively self explanatory, and "Achey Rakey Heart" is a beautiful mauling of one Billy Ray Cyrus tune, although it's odd that it appears seeing neither of the title artists had anything to do with it. Whatever, I'm glad it's there. The perfect soundtrack to stack your pick-up truck with beer to before you head off to the big game.

Daniel Kearney

The Downward Spiral
Nine Inch Nails
Nothing/TWT/Interscope

The Downward Spiral represents Trent Reznor's second full-length release under the guise of Nine Inch Nails. The progression from NIN's earlier work is evident in that Reznor has combined more of the poopy-sequences that dominated *Pretty Hate Machine* with the aggression on *Broken* to produce an album that far eclipses either of those two releases.

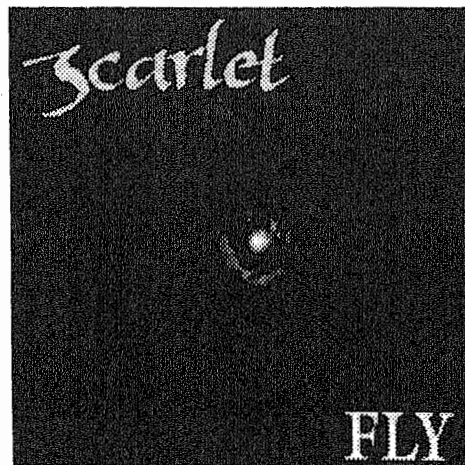
NIN's trademark vocal distortions are most evident on the tracks 'Ruiner' and 'I do not want this'. Heavier tracks exist in the form of the opener - 'Mr. Self Destruct', 'March of the Pigs' and 'Big Man with a Gun'. Despite the overall oppressive feel to the album, there are still gentler moments: the lamenting 'A Warm Place', the closing track 'Hurt' and the opening minutes of the title track are beautifully toned down.

Production of the album, as a whole, has been well steered by Reznor - it has a much more industrial feel to it, as opposed to the pop or metallic approach to earlier releases. Each song seems to be an exploration of itself; most tracks are lengthy and contain changes in their intensity, making for a very splintered but rewarding listen.

Personal favorites include the title track, the assualting 'Eraser', the laid-back and groovy 'Piggy', and the rambling 'Closer'. The first single off the album, 'March of the Pigs' could well be the best single released this year.

Don't buy this album if you're a quiet and happy person. However, if you've ever been angry, hurt or confused, and like your music on the abrasive side, then *Downward Spiral* will suit you perfectly.

Pete Müller



Fly
Scarlet

"Fly" is Sydney band *Scarlet's* second release and it's not half bad. This 4-piece group (who are all credited with the songwriting) have been around for a couple of years and have supported The Chills, World Party, and Concrete Blond. This 5-track ep demonstrates the band's variety of music styles enough to keep many people happy. The title track is a catchy song, largely due to the Stringfellow's (pretty good name huh?) drumming, and is, of course, about getting high. In the cynical "Sick" lead vocalist Scott Ryper snarls the lyrics in a tortured too-many-late-nights voice, while the guitars keep up the pace with some grunge-inspired riffs. Actually,

there are moments in "Sick" which are pretty similar to Mudhoney's "Halloween".

The band's diversity is shown with "God-Like" and "Are You Satisfied" which are slower, mellower guitar pop. Ryper's vocals also undergo a change; he seems to have sucked a whole bag of butter menthols leaving him with a thoughtful, smooth voice. Incidentally, "God-like" is a rather pretentious song (considering how relatively unknown they are) about how Ryder feels guilty for not being this cool star that everyone thinks he is.

If there is a song that is weak on the EP it's "Are you Satisfied" which is a bit ho-hum, with no real distinguishing features, but this is made up for by "Disappointer", even though some of its lyrics are a bit silly - "If he could see that the higher he takes it/the chance of love will be gone to the part that's/just one" - I don't get it!

Listening to their music I get glimpses of English bands like The Wonderstuff, and also groups like Alice In Chains. *Scarlet's* music is best described as guitar-driven pop, but they've also got a more aggressive style which makes this EP worth a listen. They're talking about releasing an album in '94 so look out for it.

Christina Soong

Undertones vol.1
Various Artists
One Movement

This is a very listenable C.D. Australia's 'cutting edge' musicians play for us a smorgasboard of tunes. Funk, Jazz, Soul and Hip Hop, which when combined, fall under the broad umbrella of 'Acid Jazz'.

'Swamp thing' by the Carl Orr Band, and featuring the fantastic Dale Barlow is a funky little tune, and by far my favourite on this compilation. This song had more of a jazzy feel to it than the rest. However, although Hip hop is not my favorite cup of tea, I found myself bopping to these very infectious tunes.

Well worth a listen.

Mike Hepburn

Cleansing
Prong
Sony

Prong, who formed in New York in 1986, were never ones to fit into the hardcore/metal scene, indulging themselves with an industrial edge. Now, Prong have refined their unique sound with *Cleansing*, one heck of a killer album.

With Terry Doyle as producer, *Cleansing* manages to wring every last ounce of power out from the hardcore and industrial aspects in combination. Prong's ability to push the heavy line all the way without becoming repetitive stands out on this album. Through arrangements with substance, Prong have managed to produce an album full of good songs and winning riffs.

Fans of Helmet and Pantera are advised to give this album a listen - *Cleansing* could definitely become one of the more popular albums of the year. Very hard and sharp; it's one worth having.

Matthew Howorth

Rock with Stone

Vincent Stone's soon to be released self-titled debut CD is an interesting mix of slightly commercial funk and soul. Caught somewhere in between the mainstream and 'alternative' scenes he seems to be in a bit of a quandary. "Sunshine", his first single released last year received a considerable amount of airplay on commercial radio stations, yet his single launch was at 'Les Girls' (a drag revue club in Sydney) where no bands had ever played before. Vincent's reasoning behind this was a little unclear, but something along the lines of "enjoying the vibes of the performance space". While this may not affect his

music, his audience may be left a little dazed and confused about his motives.

Vincent Stone's style reflects hints of Lennie Kravitz and other glamorous funk and pop artists. "We're all spongers of other peoples ideas, everything you do is a combination of previous experiences. I believe in Bono's idea that every artist is a cannibal". The various influences Vincent speaks of are also due to the various musicians he jams with, including Steve Balbi of the now defunct Noiseworks. He insists, however, that he is now doing "his own thing as a bit of a free spirit". Competent in both the bass guitar and keyboards, Vincent prefers to simply

sing on stage and "snake around". On the other hand, he writes songs from various angles. "Sometimes I start with a phrase that just wants to be a song, or the rhythm, or even a bass line; they're generally ideas that just come into my head. Sometimes songs just want to be, I don't prefabricate them like, 'I have to write a song like this'. A song just wants to exist, so it just comes through you". On the final track, "Mother", Vincent and his mother (a trained opera singer) actually form a duet. "It's not like I decided to write a beautiful ballad about my mother, it just happened". His onstage performance is stylistic and slick, work-

ing with the tight sound from his backing band, yet he prefers a 'flowing' sound and method of playing.

Vincent has a fairly relaxed attitude, yet is pretty serious about his music and his image, hoping to take his music around the world. Vincent Stone has to make it here in Australia first, meaning that he'll be coming to Adelaide, and it will be in the near future. If you like Lennie, you're bound to enjoy Vincent Stone's CD; a nice mix of user-friendly funk that won't challenge you, yet is varied enough to sustain your interest. Check him out when he comes to Adelaide.

Tracy Skehan

Talent at the Tiv

Much as I hate to say it, it looks like Tex Perkins is getting mellow in his old age. Last Wednesday night at the Tivoli Hotel, Tex Perkins, Don Walker, and Charlie Owen got together, and over an hour and a half, bashed out everything from the "Sad But True" album, as well as a few of their own favourites as well (would you believe Leonard Cohen's Bird on a Wire?). Now Tex is the guy who started off years ago with the group "Thug", got into the "Butcher's Shop", then everybody discovered the fabulous "Beasts of Bourbon". Loud, "downandouty" grunge, and all about killing small animals, and love triangles involving trains. Then we got the fairly mellow "Cruel Sea", over exposed and over produced in my opinion, but still damn good. Now, Tex, along with Don Walker and Charlie Owen, has gone one step further. Combining the massive talents of these three musicians has resulted in a kind of acoustic "Beasts of Bourbon".

The Tivoli hotel must have been built to house bands like this. Small, intimate, and slightly scuffed, it fits the image of Tex, Don and Charlie like a marketing manager's dream. By the time we got



Tex Perkins...mad, bad, and mellowing with age

there, the guys had already launched into a rendition of "Redheads, Goldcards, and Long Black Limousines", and I remember thinking that if everything they played was as good as this, it was going to be a really good night. It's always nice being right. A few of the songs sounded exactly the same way they did on the album (namely Postcard From Elvis, and Fateful Day), but there's nothing like a snapped guitar string, or having Tex pounding the floor with the microphone stand to add a bit of spontaneity. "Dead Dog Boogie" was the highlight of the show for me. It sounds straight out of the Beasts of Bourbon, low down and dirty blues. The encore took a good half hour to run through, and by the end of the night, you'd got more than your money's worth. Another fantastic show chalked up to Tex Perkins and Co. Don Walker, the pianist and co-writer on a lot of the songs, brings in a new kind of sound, and Charlie Owen is the best guitarist the Tiv's seen for a long, long time. If you missed this show, then you should pay more attention to your gig-guide. See you there next time.

Michael Nelson

Bleeding eardrums

A packed Easter weekend awaits music fans in Adelaide. Easter Sunday (April 3rd) is "By The Bay '94", presented by Triple M, at Glenelg. An outdoor event, the festival features five top bands in Def FX, Caligula, Swoop, Bliss and the Clowns Of Decadence. Tickets are available from Austickets.

On the same night, Nine Inch Nails will be at Empire, and The Angels will be playing one show in Victor Harbor (April 1st) and three in Adelaide over the Easter break.

Sensational West Australian slide/blues guitar maestro Dave Hole is in town on March the 24th at The Office. Head

down there to see the best guitarist this side of Tommy Emmanuel.

Swedish group Atomic Swing are playing one show at the Synagogue, also on the 24th, as part of their Stoned and Groovy tour.

Local favourites The Egg are celebrating the launch of their debut release, "Product", at the Tivoli on Friday 18th of March. For \$7 you can see The Egg and four other bands, plus you get the CD, and there's a double happy hour from 8 - 10 p.m. with \$1 beers. What more do you want? Be there!

Don't forget the Jam Session at the Uni Bar on Tuesday night from 8 p.m..

Local music news

If you're in a band and feel neglected, we have a deal going especially for you. We're looking for local bands to interview and review for the music pages (especially if you've got a new release).

But wait, there's more, The Jam Sessions in the UniBar will be continuing throughout the year. SuperFly, Slaughtered Daughters, Half A Dog and Operation Octopus will be making a lot of noise tomorrow night (Tuesday) at 8pm. It's free! If your band is looking for a live recording and two jugs of beer, this is the way to go.

We can see you thinking, "all of this, for free?" but there's more. Not only do you get all of the above in this fabulous offer, at no extra cost we'll throw in an interview on 'Local Noise' on Student Radio. This is a limited offer you can't refuse; so quick, run into the On Dit office and pop a note into Tracy Skehan's pigeonhole. We might even remember to include a free set of steak knives; but probably not.

Life according to Lively

Cleopatra's Sister
Penelope Lively
Penguin
\$14.95

Cleopatra's Sister is many things. It is a love story, a character study, a philosophical meditation and a damn good read. One of those ones that you can't put down. *Cleopatra's Sister* is one of the most plot-driven novels I have read in quite a while. This is because one of the major projects of the novel is to explore how life turns out as it does, and thus the telling of what actually happens in life is in the forefront. At the same time, the novel is a meditation of the workings of histories and the nature of fate.

Early on, Lively considers the ideas of narrative and life: "A narrative is a sequence of present moments, but the present does not exist, or exists only as a ripple that runs right through the story, a procession of contingent events leading from birth to death . . . A lifetime can be diagnosed as an uneasy balance between the operation of contingency and decision, with the subject

tottering precariously between the two".

The novel follows two characters, Howard Beamish and Lucy Faulkner, and the operations of both contingency and decision on their lives. Their stories are told separately in the first part of the novel, their lives are traced from the various formative moments of their childhood right up to the formative moment when they are brought together. Interspersed with this is a brief history of Callimbia, the North African country in which they are eventually to meet.

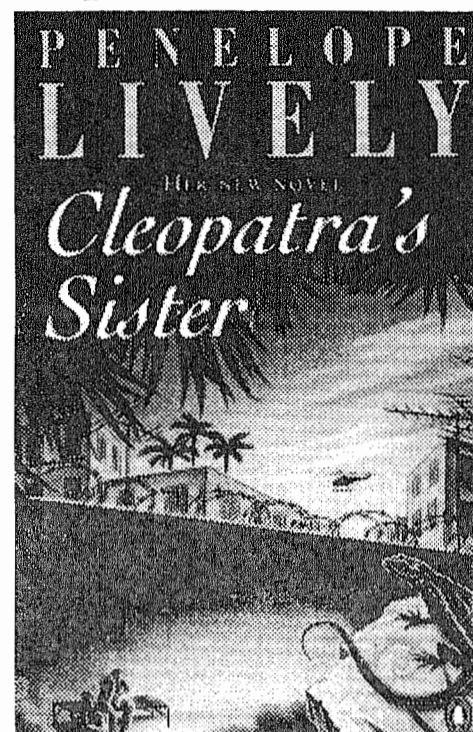
The second part of the novel tells of this meeting. On a flight to Nairobi, mechanical difficulties force a landing in the politically troubled Callimbia. The British passengers are taken hostage and the effect of this on the group and on Howard and Lucy are documented. To say any more would be to give away too much.

Through all this Lively's meditations on the workings of history, and the nature of fate remain persistent yet unobtrusive. The character's professions reflect this concern with histories and causes. Howard is a palaeontologist, looking at the very earliest fossils. He is not interested in the more popular

Jurassic fossils, preferring instead to look at the fossils of smaller creatures, some of which humans are descended from. "He was drawn to the beginnings, to that ultimate antiquity, where everything is decided, whence, against all the odds, we derive." This concern with how the human species evolved is a parallel of the concern with how the lives of individual human beings unfold. Lucy is a journalist trying to provide the public with reliable information about the world in which they live.

The book is profoundly concerned with "might-have-beens". What might have been if either of the two main characters had been on a different flight to Nairobi, what might have been if something in the history of Callimbia had been different. There is emphasis placed on small accidents of fate which have been the cause of major events in people's lives. The opening lines "Howard Beamish became a palaeontologist because of a rise in the interest rate when he was six years old" are a fine example of this preoccupation with absurd cause and effect relations.

While some parts of the plot are predictable (Howard and Lucy falling in love, for instance) they have deliberately been made so: small pieces of



dialogue from the later part of the book are inserted within the text to prefigure later events. But other parts of the plot come as a complete surprise and keep the reader entranced.

Cleopatra's Sister shows why Penelope Lively was included as one of the "Best of British" in the recent Festival Writers' Week. She is.

Lorien Kaye

Fun and Games in Academia

A David Lodge Trilogy
Changing Places
Small World
Nice Work
Penguin
\$18.95

The three entertaining novels which make up this collection centre their action on the professional and private lives of various academics in the fictional University of Rummidge in England. Rummidge is situated on a real-life map where you would find Birmingham. This is where in fact the author David Lodge lives, and all three of the books were written while he was a lecturer in English at Birmingham University.

Thus, there is a genuine element of authenticity in the details of his characters' lives and thoughts, and some of those details are quite intimate and juicy. Because what David Lodge does is show us the squeaky-clean and proud surface of a stuffy British university campus, and then peel it back to reveal a seething cauldron of academic politicking and covert sexual encounters. Almost all of the characters end up having an affair with at least one of their opposite-sex colleagues (no gay sex here) or col-

leagues' spouses.

Changing Places was written in 1975 and set in 1969, around the time when the sexual revolution, feminism, protesting against the Vietnam war, and widespread recreational drug use were really gaining momentum. Against this fertile backdrop, Philip Swallow swaps his lectureship in English at Rummidge for six months with Morris Zapp from the University of Euphoria in real-life California. With a dual plot echoing Jung's theory of synchronicity, Lodge switches back and forth between the experiences of the two very different men as they try to fill each other's professional shoes.

Disoriented in a sunny climate, Philip finds himself loosening the bonds of his stereotypical British reserve, with the help at first of a joint and Morris Zapp's drop-out daughter, then Zapp's estranged second wife. Meanwhile over in Rummidge, Zapp does his best to survive the bitter winter cold, and ends up in bed with Hilary Swallow. Slowly but inevitably, Morris's and Philip's lives become inextricably entangled.

Lodge enjoys injecting a bit of humour to lighten the weight of a story set in Academia. Morris Zapp, for example, on the flight over to London becomes increasingly aware that he is the only male among a hundred and fifty six passengers. He had bought his ticket

cheap off a female student, not realising it was for a package deal to England for an abortion.

Ten years later, in 1979, we meet Morris and Philip again, back in their own places in *Small World*. Philip has risen to Head of Department and has organised a conference on English at Rummidge University. Morris is a guest lecturer, and he delivers a deliberately provocative talk entitled "Textuality as Striptease".

This book is very different structurally from *Changing Places*. The author introduces a whole new group of characters, and then switches from one to the other in quick succession. Philip and Morris are never forgotten, but they are no longer always on the page. Instead they have to share with Persse, a vulnerable romantic would-be-poet from Limerick, the mysterious and beautiful Angelica, who mesmerizes her male colleagues with her knowledge, the bizarre and obsessed Miss Miaden, who views the entire world through the text of Jessie Weston's *From Ritual to Romance*, the book on myths which inspired T.S. Eliot's famous poem *The Wasteland*, and many other lively characters, both new or who were glimpsed briefly in *Changing Places*.

The third book, *Nice Work*, is set in 1986 and is quite different again. Philip Swallow has become Dean of Arts at

Rummidge University. He sends a temporary lecturer, Robyn Penrose, whose speciality is the industrial novel, to study a real-life modern factory. She discovers to her horror that on the factory floor there is little difference between the days of Dickens and now. Unceasing noise from machinery, insanely repetitive jobs, filth and outrageous sexual discrimination and harassment - not what she imagined from her cosy office at all.

The stage is set for a full-blooded confrontation between academic theorising and the brutal reality of commerce. Robyn doesn't really make friends at first with Vic Wilcox, the managing director, when she interferes and provokes a mass walk-out. But Vic has fallen in love with her, or at least wants to get her into bed, and before long he does.

Sometimes you feel that David Lodge, being a scholar of English literature, is a little too self-conscious or contrived in his style. Apart from that, this collection offers an interesting insight into the reality of academic life. There is even the occasional insertion of some easily digestible discussions of otherwise dull topics, such as semiotics, T.S. Eliot, and the difference between metonymy and metaphor.

John Emerson

It's just not cricket

Richie! Richie! Where are you?

In 1990 the executive of the State Bank did a great disservice to the South Australian public. In 1994 the executive of Channel Nine have put in turmoil the lives of Australian cricket loving population. How long must this go on? We must take a stand!

Johannesburg, South Africa - March 4, 1994. The place and date of a history making event. Beginning on Friday the 4th of this month was the first Test between the two countries on South African soil for 24 years.

The South African Cricket Association rejoined the international cricket ranks in the 1992 World Cup. This was a long awaited and much celebrated event. The first match between the Aussies and the Proteas, on February 26 1992, caused a sell-out crowd at the Sydney City ground. A live telecast was shown throughout Australia by the Nine Network. The first Test match between the two sides for over twenty years was held on the 26th of December, 1993. This was, again, a live telecast by the Nine network.

An obvious question arises from facts. Why is the Nine network failing to telecast live pictures from South Af-

rica, throughout the whole of this history making Test series?

The network have the rights and the ability to do so.

The series in South Africa, in a great member's opinion, is of great importance and of much more importance than was the Test Series and World Cup held in Australia. This is so due to the political unrest experienced in South Africa for many years, which caused the ceasure of international cricket in that country.

(A number of rebel teams have toured South Africa over the past decade; Mike Gatting led an English side, then Kim Hughes an Australian side.) Australia and South Africa are traditional rivals. In the 1969 Test Series, in South Africa, Australia was convincingly defeated. The current Test series is of major importance to Australian cricket lovers. It has been long awaited but still the Nine Network fail to provide a live telecast throughout the Test. Why? The answer is unknown,

I could understand the Network delaying the telecast of the One-Day fixtures due to the Winter Olympics coverage. However, there is no reason why the Test series should be delayed

on Australian television. Instead of telecasting the first day of the historic Test Channel Nine chose to show the mediocre movie *Beetlejuice* (which recorded two stars in the TV Guide) During the time that this was being viewed, the Australian cricketers had dismissed four South African batsmen and the Springboks had made approximately 150 runs. On the following night a Dirty Harry flick *Magnum Force*, was shown. It's a damn fine movie but it must have been shown by the station a dozen times over the past decade, so why telecast it while Australia lose seven wickets and make 160 runs?

Surely Monday and Tuesday were similar. Nine telecast the movie *Frankie and Johnny* and *Taggart* and a special, *The Best of the Ed Sullivan Show*. None of these were a substitute for the Test match but *Taggart* took the cake. To telecast a Scottish-born, English detective investigating the murder of an Irish Born, English detective cross-examining a "Hostile Witness" instead of showing the Test Match was a joke.

I do not understand how Channel Nine can be so ignorant of the viewers wants. It is my understanding that

television stations fight for top ratings - this doesn't seem to be Channel Nine's objective.

It hurts me as a dedicated cricket viewer that I have not been able to see one Richie Benaud introduction or Tony Grieg pitch report during this First Test. I have always looked forward to Tony Grieg's key but to my great dissatisfaction it has not been aired.

If you other cricket lovers, like myself, feel the hurt, anger and frustration I do and agree with my argument, it may be beneficial to lodge a complaint at Channel Nine (Phone 267 0111). If enough complaints are lodged we may be able to enjoy live telecasts for all the second and third Tests.

Oh, by the way, Australia lost dismally. The South Africans scored 251 and 9 for 450 declared, in comparison with Australia's 248 and 256. This resulted in a 197 run win to the Springboks. Hansie Cronje was named Man of the match. Thank God it wasn't on TV!

Stephen F.J.E. Dickinson

**PROSH
IS
COMING
30 Days to go!**

More information available from your Students' Association or contact Matt Deaner, Activities/Campaigns Vice President, on 303 5406

**CATERING
COMMITTEE
MEMBERS
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Three student members of the Adelaide University Catering Committee are needed.

If you're interested in how catering operates and would like to participate please express interest in writing to the AU Union office by Monday, 21 March.

For more information please ring Mike Wait on 379 2481

GET INVOLVED IN YOUR UNION

Courtside with Kathy

The Netballer of the Year presentation was held in Melbourne last weekend with Contax, State and Australian netball star Kathryn Harby bringing home the bacon. On a sunny, beautiful autumn morning on those courts off Anzac Highway, Matt Rawes and Bryan Scruby had a friendly chat to Kathy about her latest achievement and, amongst other things, doing her hair.

On Dit: Would you say that receiving the Netballer of the Year award would be the most memorable moment of your career to date?

Kathy Harby: My greatest individual achievement would have been making the Australian team but this would be up there with that. The quality of players you compete against to win an award like that is incredible so you never think you're going to be the one but to win it was just... I can't describe it, it was just sensational.

OD: I take it then that it's been a hard slog getting into the National team.

KH: Well, I really only cracked it last year and it's really competitive to make the Australian team. Even though you're in it one year you're not assured of being in it the next year so you just have to keep performing well. There's pressure on you all the time but I like to think that I'm going to be a regular member. I mean, I've been in the squad since 1988 but like I said I didn't really crack it until last year, so that's a lot of training and at times you think "am I going to make it?" To make it was just unreal. There was a lot of hard work put into it so that's why I appreciated making it so much because I worked so hard to crack it.

OD: Training's a bit of a pisser then?

KH: Yeah, we start pre-season in December and you do eight sessions a week including weights and aerobic work until you get on court in mid-February and you're still doing 8 sessions but that includes match play and

training as well. So it's pretty full on and getting up early in the morning can be a bit hard at times.

OD: Being with the Australian squad since 1988 you would be a fair judge on the popularity of netball throughout the country.

KH: Yeah, well the number of people we are getting at games is increasing all the time and I guess that's got a lot to do with the promotion of the sport, especially here in Adelaide. People from other states get quite jealous of what we get here because it's so high profile which, as I said, has got a lot to do with promotion. But you have to keep going, you can't just say yeah we're getting a decent number of people to the game and sit back and watch all the money come in. It doesn't work like that. You've really got to keep working at it. We've got a junior development officer who goes out to all the schools and there's so many other sports out there that you have to keep promoting yourself otherwise you're going to lose the kids from the sport.

OD: How do you see the media coverage of women's sport?

KH: I still obviously don't think that there's enough exposure for women. It's improving all the time but it's just a matter of us pushing ourselves to the media. We can say that the media don't come to us but I don't think that it works that way. If you keep pushing yourself to them then obviously they will increase the amount of exposure they will give to you. So that's what we'll have to keep working at. I think they are just giving the public what they want which is not as much women's sport as there is men's. So it's a matter of all women's sports getting together and continue pushing themselves and creating a greater profile.

OD: Are there any rivals that you dread facing on the court?

KH: I don't fear any! Katrina Wagg

from NSW and Jennifer Borlase from here are tough to stand. They're good players so you know when you go out on the court that you're going to have a tough time against them. But if you feared your opponents I don't think you'd ever play well against them. It's more of a respect thing.

OD: The Jamaicans?

KH: Yeah, they were really rough, really flamboyant, they play up to the crowd and things like that but they just don't train as much as we do to be really competitive. It's fun standing them and you know there's going to be a lot of aerial stuff which I like because it suits my game. But they are quite rough.

OD: The Netballer of the Year award also included a \$5000 prize. Is the money in netball any good or do you have to win a Netballer of the Year award each month to survive?

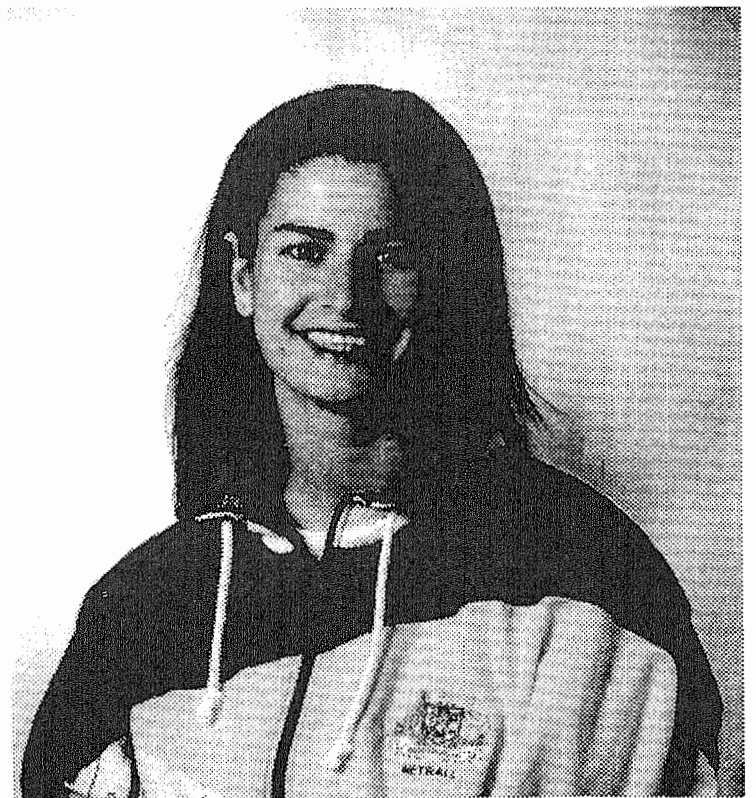
KH: Well, it's not really there. Once you receive money it goes into a trust fund until you retire because otherwise you're seen as a professional and then Australia wouldn't be able to play at the Worlds. That's the same with any money you receive. The only money players get is really by doing public speaking appearances or if you are a high profile player you might get sponsorship or endorsement. As far as cash in hand goes though it is pretty minimal.

OD: What's been the most embarrassing situation you've been involved in whilst playing netball?

KH: The one that springs to mind was when I was first trialing for the State team in 1988. I was a bit of a lazy thing then and we were out here for trials and it was my first time and they called my name. I hadn't done my hair because I was running late and (I can't really remember but this is what everyone tells me anyway) I just sort of sat on the sidelines to do my hair and then eventually walked on and was holding everyone up. They just thought who's this cocky little shit coming out to the trials? There I was with all the established state players and this young girl comes out and holds everyone up.

OD: Finally, what three words best describe Kathy Harby?

KH: Friendly, fun, ambitious.



Harbs - our latest all-Australian

Results

Hockey

Women's Div. 2: Uni 3, Woodville 1.
Mens's Div. 2: Uni 1, Grange Royal Hockey Club 1.
Men's Div 3: Uni 4, Mt. Barker 0.

Cricket

District
A grade: East Torrens 5/331 v Uni.
B grade: East Torrens 276 v Uni 2/15
Kardacji 4/72.
C grade: Uni 6/188 d East Torrens 6/180
P. Sarson 70.
D grade: East Torrens 175 d Uni 114
S. Singh 4/39.

Turf

A4: Uni of SA 9/184 v Uni
S. Turner 4/48.

E: Uni 205 v Gepps Cross
Moulds 84.

Grade 5 Green: Uni 238 d. Gepps Cross
176

Davis 81, Lovell 94

G Howe 4/83

Grade 5 Gold: Flinders Park 9/159 d Uni
9/98

Tobin 5/39

Lawn Tennis

Men's Div. 2: Memorial Drive 9-65 d
Uni 4-46.

Men's Div. 3: Uni 7-54 d Memorial
Drive 5-49.

Men's Div. 4: Kensington Gdns 8-62 d
Uni 5-57.

Men's Div. 5: Salisbury 9-72 d Uni 4-39.

Unibar Performance of the Week



The Unibar has once again provided a 6-pack of lager for this week's best performed sporty type. Peter Sarson of the Adelaide University Cricket Club is this week's sporting superstar. Peter tore the East Torrens C-grade attack to pieces on his way to a match winning 70. University was struggling at 3 for not many but Peter steadied the ship and ensured that the Blacks would not be crying in their beers at the day's end. Congratulations Peter, you can collect your prize from the On Dit office any time you're not blasting boundaries out on beautiful University Oval.

Congratulations to the Cricket Club for yet again submitting their results and thus taking away the prize. All you other clubs have to do is put your shoes on the right feet and you'll probably find a 6-pack coming your way. Promote your club and win some ales by getting those results in.



Pride

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

Adelaide University NORML

First meeting: Wed 16/3 1 pm N/S Dining Rooms

Labor Club

Social Meeting at Uni Bar 5-7pm on Friday 18th March. All new and prospective members are MORE than welcome.

Liberation

All those involved in Liberation Week please meet in the Backstage Cafe at 4 pm on Friday 18 March.

AU Bridge Club

Notice of AGM
Tuesday 22nd of March 1pm
For location see your pigeonhole or the Clubs Common room level 6 of the Union Building. All welcome.

Education Students Club IGM

On Wednesday 23 March at 1:10 pm in the GDE Room of the Education Building

NUS SA women

A meeting of the NUS SA women's committee will be held on Monday 14 at 4pm at 1st floor, 194 Morphett St to discuss possible national campaigns. An invitation is extended to any interested women to come along with lots of ideas (or not!) for a brainstorming session.

Literary Society St Patrick's Day Picnic

Thursday March 17
Join us at 1pm on the south bank of the Torrens to celebrate in semi-literary splendor. Bring lunch, friends, children, pets, frisbees - perhaps even a copy or two of *Ulysses* - and look out for the banner amongst the pine trees to the right of the footbridge.

Community Aid Abroad

First meeting: Wednesday 16/3 1 pm Margaret Murray Room

Writers Group

The New Writers Group of the Literary Society will meet on Wednesday 16 March, 1pm at the Thomas Elder Statue (in front of Elder Hall). Everybody welcome to come and meet new writers, and make new friends.

Contact: Julian Zytnik, ph: 390 1294 for any other details.

Car For Sale

Extremely reliable 1981 Corolla CS Sedan. New Head, brakes, 6 months reg. Good condition, mechanically excellent. Urgent sale. \$1500 - ONO Clare 269 1575

Electric Guitar

\$100 Cheap
Ph: 373 4264. Ask for Martin

TLS celebrates the Centenary of Women's Suffrage

The editors of the Literary Society's monthly magazine, *TLS*, are seeking reviews, fiction, poetry and articles for their next issue, which will celebrate the Centenary of Women's Suffrage. If you have an urge to see your name in print, deliver your offerings to the Litsoc pigeonholes in the Jerry Portus Room or the English Department by Wednesday March 16th (please include contact details). The next issue will appear around March 21st and the editors will do various wonderful things for you if you help with distribution. Contact Sara Stokely-Wilcox (267 1541) or Catherine Howell (364 0042) to find out more.

World Series Debating

If any women would like to participate in the next debate for 'World Series Debating' on Madonna and feminism on Wednesday 30 March please contact Nikki on 223 1076.

Amnesty International

Join the fight for Human Rights!
Amnesty International's general introductory and Annual General meeting will occur on Wednesday 9 March in the Margaret Murray Room located on the fifth floor of the Union Building (in the new club rooms). Amnesty has over one million members, it needs one more - you.

Debating Society AGM

The 1994 AGM will be held at 1pm on Friday 18 March, in the WP Rogers room (located on the 5th floor of the Union Building). All members welcome.

Film Society AGM

The Film Society Annual General Meeting is coming up soon. Watch these classifieds.

Be there - be a force in cinema

Performance Studio Guild

The Inaugural General Meeting of the Performance Studio Guild will be held on Wednesday, 23 March at 2 pm in the Drama Studio, Level 10 of the Schultz Building. Anyone interested in performing or production or maybe just seeing a few plays and having a good time is welcome. Information from Eddy Knight on 267 2282

Women on Campus

Don't forget that WOC is meeting this Thursday at 1pm for an informal lunch at the Backstage Cafe.

Lost

Watch of great sentimental value. Brown leather band, white face with gold trim and no numbers. hands shaped like a feather and a key. Taboo Taboo brand. Please return to On Dit or SAUA.
BIG REWARD

AU Food Co-op

First meeting: Tuesday 15/3 North Dining Room

Friends of the Earth

A meeting will be held on Tuesday, 15th of March at 1 pm in the Chapel, Union Building (above the women's toilets in the Cloisters) with guest speakers from Australian Trust for Conservation volunteers, and Trees for Life. If you are interested in helping the environment through volunteer work, or are just interested in hearing how these organisations work, please come along. Remember the first working trip to Mt George is on Sunday March 20 (9 am in front of the Hyatt, North Terrace).

Joise Need Singer

Adelaide (guitar pop/rock n' roll) band The Joise are looking for a new lead vocalist. Must be extremely keen, committed, creative and able to sing. Either male or female. Don't hesitate, already trying people out. Contact Andrew Millingen through *On Dit* if interested in the job.

Republican AGM

All members and prospective republicans are reminded that the AURA AGM is on 23 March, 1pm in the WP Rogers Room (opposite the bar). Please note that amendments to the constitution will be proposed.

Found at Skulduggery

1 Watch and a makeup kit
Phone 223 0230 extn 6178

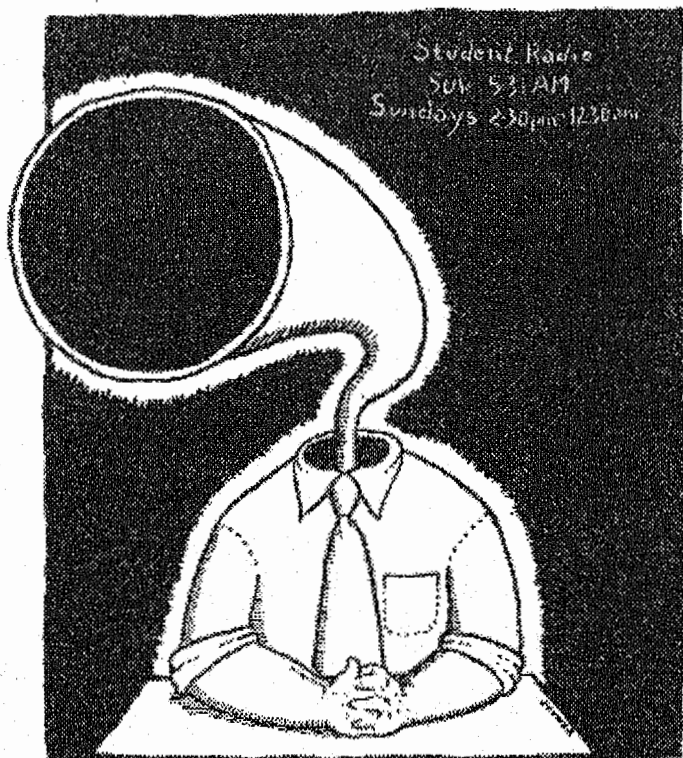
Socialist Worker Student Club

The Socialist Worker Student Club is holding its Inaugural General Meeting on Tuesday, 15th March at 1pm in the WP Rogers Room, Level 5 Union Building. All welcome to attend.

Ratbag thief

To the ratbag who took two speakers from the Union Cinema: they were bought with student money and now students are missing out. Put them back and no questions asked, or suffer a guilty conscience forever!

Student Radio



give me noise

Student Radio 20 March 5UV 531am

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

Is God a footballer?

The question of who God exactly is has plagued sports fans for centuries. Not as a question of theological significance but rather one of whose poster to sacrifice bloodied number 23 Hawthorn guernseys to after the big game. A question of such magnitude that it has been part of the reason for many scurrilous fisticuffs in the carpark between angry Crows and Geelong fans defending the honour of their respective nominations, Tony 'Godra' Modra and Gary Ablett, known as plain old 'God'.

This question occupying so many minds comes down to these two freaks of nature. They have clearly been bestowed upon us from a higher level of existence, one for his ability to snap goals from anywhere inside the fifty. Whilst the heavy weight of heavenly beings was first installed upon the Cat, the Crows' full-forward's ascension to the throne has been so strong and backed by such a pious following that he can no longer be considered a mere contender. And what is more, the opinions of such a Judas as the evil Sam Newman of Football Supper should not be tolerated. The only element of doubt here is whether God would have played at Full Forward or whether, like Ablett, he would have been

capable of playing anywhere on the centre line.

And yet for others who consider the code unworthy of producing such a figure, the question is not one of choice between two Australian Rules players. So then the question arises as to which sport, and then which code our deity should be chosen from arises. For me and so many of my fellow beings, the thought that God would play anything but Football is too hideously blasphemous to contemplate.

The suggestion that any blond headed legspinner could be more than a mere mortal is fair, but to say he is God is going that little bit too far. Admittedly, Warney is bestowed with the Messiah's purpose of spreading God's greatness among the heathen, non football watching public through the medium of God's 'little joke': test cricket. But to say God could be a tennis player, or golfer, or an Olympian is to say that God likes to bore us. Oh, and for those of you who "wanna be like Mike", please ... get a life.

God is a footballer alright, and what Code he plays is of much conjecture. Does God don the blue and white verticals of Argentina and take part in thrilling draws which incite people to

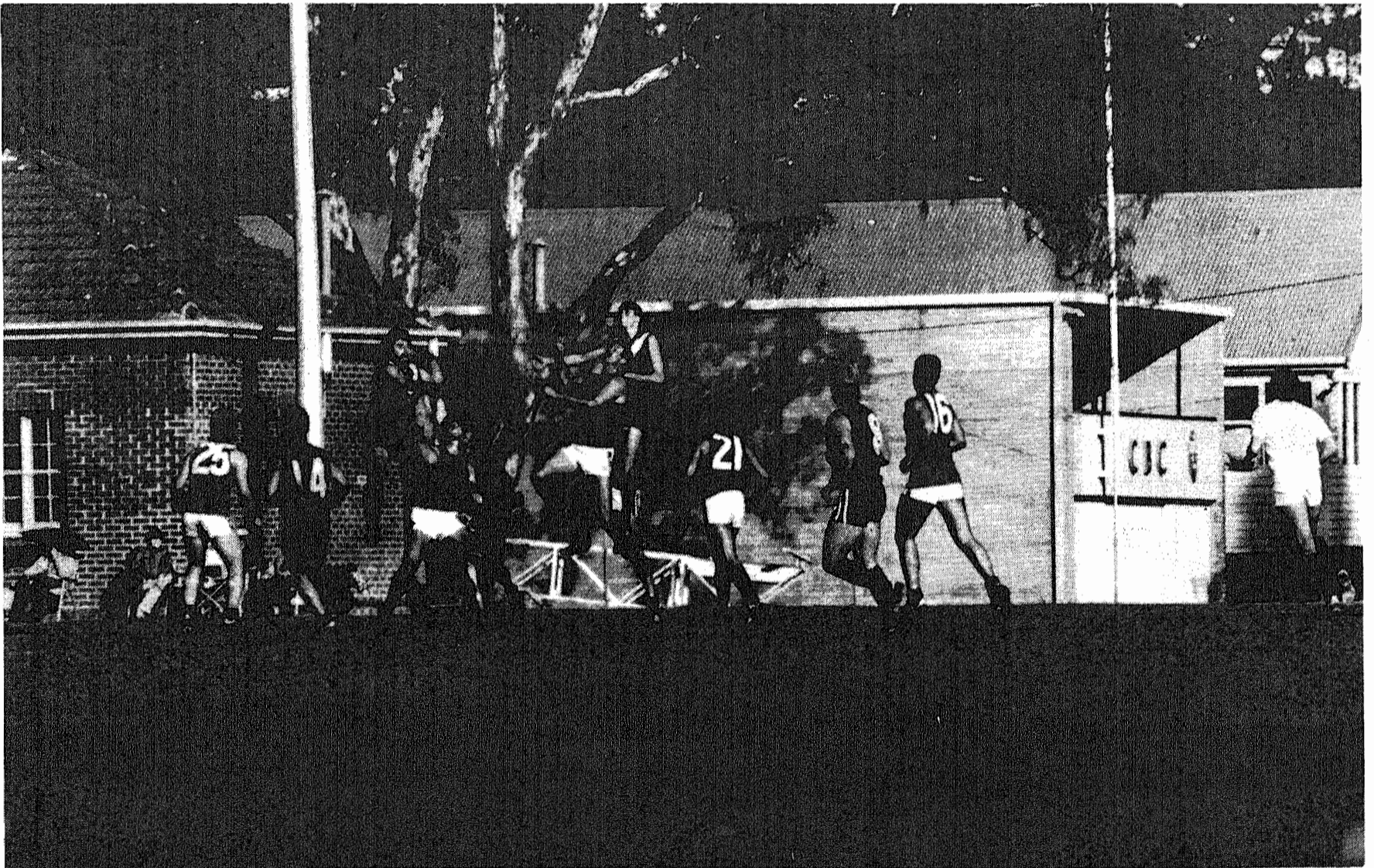
enter burning stadiums? Or, more importantly, does he shoot at pesky journalists who upset his karma? I hope not. Or is God blessed with the power, the finesse and the ball handling skills that typify the other codes of football, which although lesser in following, grab this disciple's attention.

Perhaps God plays Rugby. Definitely not League, as professionalism when the Union alternative is available lacks Godliness. So who is he? David Campese? No, God doesn't throw hospital passes whenever he sees a front rower. Or could it be that God earned his stripes throwing touchdowns in Superbowls for the 49ers over the last decade. Maybe, just maybe, Joe Montana is He.

So, whatever your persuasion, whatever you believe his guernsey to be, remember that God is out there on the hallowed turf, somewhere, each weekend of the football season, allowing us to "celebrate when our players hit people, not balls", bringing joy to our sporting souls, light to our lives, otherwise dim whilst devoid of the spectacle of Aggot dobbing or hurling.

DaEMON

Ta to *Inside Sports* and *Gatorade* for the quotes.



Student Classifieds

ROOM FOR RENT:

in a caring, politically aware lesbian household, prefer non-smoker, vegetarian with really big boobs. Ph: Geoff 771 4820

FOR SALE:

1 Whiteboard, going cheap. Ph: Ros 224 1274

RM. FOR RENT:

Share 3,2 + 1, \$40p.c.m.&bd,birs,ofp,osp, wwc,ac,byo,tlc, refs req., must be experienced in abbrev.

WANTED: BIG DICK

A copy of Herman Melville's novel of sea adventure. Must be at least 600 pages long.

PERSONAL ASSISTANT REQUIRED

For clerical and administrative duties. Mute nymphomaniacs will be given preference. Ph: Sam 331 8097

FLATULENT

Flatulent, heavy smoker with chronic halitosis requires lift to Cairns. Ph: Danny 686 2331