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# ONDIT

The Adelaide University Students' Association Weekly

Volume 62 Number 1 21 February 1994  
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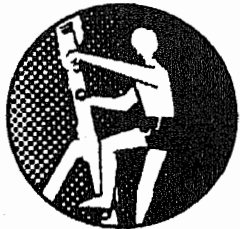
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days  
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Abba!!!

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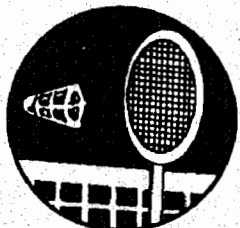


- fitness classes
- aerobics (twice daily)
- step
- weight training (instruction by appointment)
- rehabilitation
- squash
- circuits (2- 3 classes daily)
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- massage
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- basketball
- karate
- boxing
- wrestling
- kickboxing
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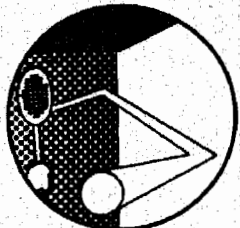
## Opening hours

Monday - Friday 6.30am - 9.30pm

Saturday 7.45am - 1.30pm

At other times on weekends dependent upon hire arrangements.

Closed at times on Friday 9.30am - 11.30am for cleaning/maintenance



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**COME & TRY...ALL CLASSES ARE FREE DURING O-WEEK**



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Apology

The editors of the 1994 O'Guide wish to apologise to the staff and students of Christies Beach High school for the article appearing on page 126 entitled "Next time you go on an O' Camp, what type of person will you be sleeping with?" The editors certainly did not intend for the article to insult anyone and apologise for any harm it may have caused.

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A note from us.

People generally grow up with fairly negative impressions of the end of the holiday period. Having experienced around two months of holiday bliss, they are suddenly forced to contemplate the thought of going back to the toils and rigours of school. On entering uni, these negative thoughts can subside a little bit, at least for the time being. Traditionally, one of the main reasons for this subversion of mass student depression has been O'Week, which comprises a series of events catering for a variety of interests (see page 8 for details). Collectively, though, you can basically describe the whole thing as being a bit of a piss up. As far as we're concerned, there could be no better introduction to the rigours of student life. However, we don't see any reason why the festivities should wind up at the end of the week. Whilst the academic year will be starting in earnest, there are many other elements to student life to be enjoyed like sport, theatre, music, alcohol and others. We hope that On Dit will continue to be an integral part of the chaotic superstructure that is "student life".

So what's On Dit all about? Most fundamentally, it's a chance for students to participate in the machinations of the the university and the

wider world. As we're all aware, the opportunities available to students in the mass media are strictly limited, and our concerns certainly bear no similarity to those of Packer and Co. On Dit provides a voice in a number of fields. Firstly, it is able to focus upon viewpoints and issues of specific concern to students. This allows such issues to be brought out of union board and SAUA council meetings and into the realms of public debate. It also has the ability to allow students to participate in the areas of music, film and the arts. Many students are interested in facets of the arts which don't necessarily get covered in the mainstream media, and On Dit has provides a means for them to gain exposure. It also allows student perspectives to find a voice in the midst of a bunch of pretentious arty types. The point to remember about all of this is that, to use a time honoured On Dit cliché, this paper makes its contribution by allowing you a voice in the wonderful world of media. So if you have something to say, then why not write?!

There are a number of things about On Dit this year which are likely to be different from the last. The first and most obvious is that we've got a new office. Having moved away from our

well used, much loved, but ultimately much maligned office in picturesque On Dit Lane, we are now conveniently located underground in the George Murray Building, next to the men's toilets. There are also a number of new ideas that we're hoping to inject into the paper this year. Apart from the fact that it looks a bit different and has different personnel, we've added a sports section, a visual arts section and (hopefully) a regular editorial. An emphasis on features would also be nice. Some zany character also came up with the idea of us going along to Union Board and SAUA council in order to increase the quantity (although not necessarily the quality) of campus news.

That's about all we've got to say for the moment. We hope you all have a fun and lager filled year. Just remember that the fun doesn't stop at the end of O'Week. We suggest that a more appropriate time to really start taking your academic responsibilities seriously is around one to two weeks before the beginning of exams.

See you at the O'Ball, if not before;  
Tim, David & Lorien

Production Notes

On Dit is the weekly newspaper of the Student's Association of the University of Adelaide. The editors have complete editorial control, although opinions expressed in the paper are not necessarily their own. Editors: Tim Gow, Lorien Kaye and David Mills.

Advertising Manager: Maddie Shaw  
Typesetting: Sharon Middleton.  
Freight: Mike Wait and Mac Duncan.

Cover: Jason Bootle.  
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Thankyous: George, Richard and Fiona; Jason Bootle; Maddie and Nikki, Simon, Adam, Nick (we miss you), our sub-eds: Jocelyn Fredericks, Mike Hepburn, Cathy Abell, Florian Minzlaff, Tracy Skehan, Dylan Woolcock, Tania Collins, Matt Rawes, Bryan Scruby and Michael Nelson; Danieal Kearney; Ian Milnes at Cadillac; Jesse Reynolds; Cressida Wall and Alison Auckett; The Dog, Mac; Jo'Anna Finlay; Sharon; Richard, John and Neil; Adrian; Nick and Jos again for helping us with the layout table and anyone else who we may have forgotten.

If you'd like to contribute to On Dit, drop your letter or article in the On Dit office, in the contributions box in the SAUA, or by addressing your letter to: On Dit  
University of Adelaide  
SA, 5005.

# Pizza Hut opens on campus

On Thursday 10th March at 1pm on the Barr Smith Lawns a General Student Meeting will be held. This meeting will discuss and vote on the resolution "that this General Meeting of the Adelaide University Union directs the Adelaide University Union Board not to enter into a franchise contract with any corporation without the express consent of Union members through a referenda pursuant to the Adelaide University Union Constitution". For the motion to be binding on Union Board 100 more people must vote for the motion than against it.

This motion has arisen out of the fact that the Union Board has entered into

be looking at these issues more specifically in later issues. For this issue *On Dit* spoke to Moxham, Anthony Roediger, Union president, and Chris Shaw, Catering Manager to gain an understanding of why the motion had been put and what the Union's position was.

Moxham's first concern is with the economic risk that the Union might be undertaking. He argues that Pizza Hut are here for their own gain and may be creaming off the profit that the Union might be making. He argues that the Union should be able to provide its own food of a sufficient quality to attract student dollars.

not made the appropriate decision and secondly that the way they made the decision was not appropriate. He believes that there should be more consultation with the general student body in general and more involvement of them in decisions about major policy changes.

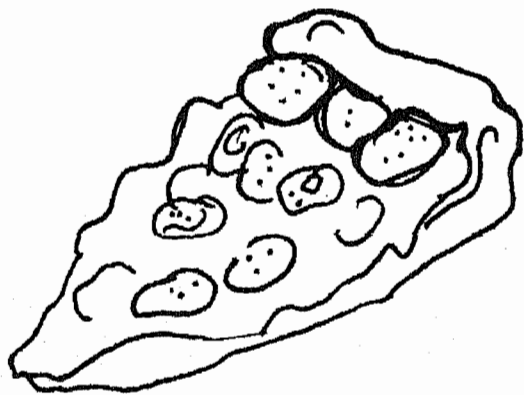
Roediger argues that the twelve month trial is a way in which students are consulted. "We couldn't really be making up our minds without seeing what it was going to be like ... so the idea is to run it and see what people think of it and if the overwhelming feeling is that people don't want Pizza Hut so be it. If it's massively used and hugely popular and it's also putting money back into the Union that will obviously weigh on the next Union Board's decision whether to then sign a binding franchise with Pizza Hut." All students can have a say in the decision as to whether Pizza Hut stays on campus by attending Board meetings, writing submissions to Board, writing letters to *On Dit* and by either patronising or boycotting Pizza Hut on campus. However, Moxham feels that this is still not participation enough, which is why he has put the motion. He feels that all such major

decisions should be decided by referendum.

Roediger points out that this motion may not be the best way to deal with the Pizza Hut issue. One of the main problems is that a referendum costs \$5 000 to hold if it is not held at the same time as student elections. So, to avoid such a high cost, referendums would have to wait until September or, if there was a by-election, March. In a worst case scenario, this could mean a wait of fourteen months before an agreement could be signed. Moxham's argument is that the Union should be able to say to the business world that they will have to act according to our processes. He also points out that the motion does not cover tenancies over which the Union would technically have less control over than franchises

Everyone would seem to agree with Roediger's comment that "the whole idea of the Union is that it's there as a service to students, so if students don't want that service or don't see it as appropriate, the Union needs to respond". The argument is over whether or not the Board will listen to students' voices and how best they might do so, whether by referendum or another way.

Lorien Kaye



mmm - drippin' with that  
wonderful - aaah - can I  
have another slice of -

a twelve month trial period franchise agreement with Pizza Hut. From today, a stand will be operating in the Wills Refectory selling Pizza Hut Express pizza. This stall operates on a franchise system where the Union owns the business but pays a franchise fee to Pizza Hut, both a set amount and a percentage of turnover. Currently the Union is in a twelve month trial period and the Board will have the option of signing a more binding contract. Other universities have also had Pizza Hut on campus. According to information available to *On Dit* on Friday the Unions at RMIT and Sydney University have taken up the agreement and that of the University of NSW has rejected it.

The motion has been put by David Moxham, who found the necessary signatures for a petition to force the GSM. It should be noted that Moxham's views are not necessarily representative of all those who object to Pizza Hut's presence on campus. Many on this campus have ideological objections to either a) Pizza Hut itself b) the Union entering into a franchise agreement with a multi-national corporation per se or c) both. *On Dit* will

However, Chris Shaw, catering manager of the Union, points out that it is extremely difficult for campus food outlets to compete with the advertising of companies such as Pizza Hut. According to the results of the market research survey commissioned by the Union, students wanted fast food on campus. He, and Anthony Roediger, believe that having Pizza Hut on campus may be financially beneficial to the Union.

Everyone acknowledges that the issue is not solely one of economics. Even if the trial period proves financially advantageous for the Union Moxham still doesn't want Pizza Hut on campus. He believes that the Union should be able to provide its own services. He sees that by entering into a franchise "we're selling out our own power" and implying that "we're incapable of doing it ourselves".

He also has broader concerns about the way Union Board has handled the process. "To me this GSM is not just about Pizza Hut. It is really about the decision making process of the Union". He explained that he did not believe that Union Board had acted improperly, but firstly that they had

## JAL 1994 SCHOLARSHIP. WING YOUR WAY TO JAPAN.

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Japan Airlines is offering two scholarships to undergraduates from all faculties.

The scholarship includes a six and a half week stay in Japan (13 July - 27 August 1994), attending the Summer Session of Asian Studies at Sophia University, and provides students with the opportunity to broaden their knowledge of Japan and its people.

Japan Airlines will provide return airfare, accommodation, tuition fees for Sophia University, sightseeing, home stays, insurance, daily allowance and text books.

You must be 20 - 28 years of age, an Australian resident living in Australia for at least 8 years and have not previously visited Japan. It is not necessary for you to have any knowledge of the Japanese language.

For further information please contact:

Helen Goodall, Japan Airlines, Level 14, 201 Sussex Street, Sydney NSW 2000. Telephone: (02) 268 9911.

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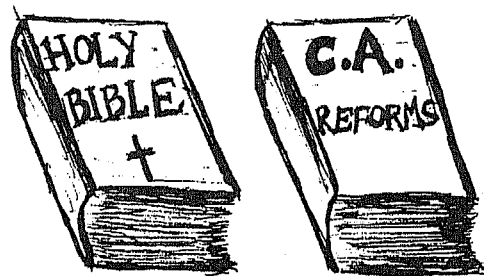
# Clubs Association Reform

Plans are underway for a major revamp of the Clubs Association. Current president David Moxham has drafted a revised constitution and set of amended regulations for the association. The hefty 71-page document has been circulated for preliminary comment among various Union and SAUA representatives and interested people.

The Clubs Association (CA) has been plagued by a spate of controversies in recent years. Questions have arisen over the CA's allocation of travel grants and the accountability of the Association's Executive. With a budget this year in excess of \$29,000, the Clubs Association forms a significant component of total union expenditure. Moxham describes the need for reforming the CA as "urgent".

Moxham's suggestions are certainly extensive. He proposes moving CA membership away from a club basis to an

individual basis, thus enabling the CA executive to take disciplinary measures against individuals. Membership would become automatic upon payment of the Union Fee for students; non-enrolled student members of clubs would be required to pay a fee in order for that club to receive CA benefits. Additionally, Moxham suggests replacing the current Executive structure of a Treasurer, Assistant Treas-



WEIGHTY DOCUMENTS

DW 99

four general members and the convenor of a Publications Standing Committee. Quorum for Executive meetings will remain at three voting members.

Two other key areas the proposed constitutional amendments deal with are travel grants and constitutions for affiliated clubs, as presently the CA makes no

urer, Secretary, Records Officer and Liaison Officer with a new Executive structure, comprising

requirements on club constitutions. Current CA regulations also provide no ceiling on travel grants for affiliated clubs; Moxham's amended regulations stipulate a maximum amount of \$500 per club, per calendar year. He argues, "limiting travel grants will free up funds for more campus-based activities, and will give less reason to stack an executive". The travel-grant issue will doubtless be one of the most contentious parts of the draft constitution.

Moxham hopes the next CA council meeting (March 11th) will see the establishment of a special ad hoc committee to investigate CA reform, with the task of coming up with a workable constitution. Once the committee has agreed upon a new constitution and set of regulations, it must be passed also by Clubs Association Council, achieving a two-thirds majority, before it is accepted.

David Mills

## By-election New Union Logo

There is soon to be another by-election for Union Board. Maddie Shaw, Keith Scott and Danny Bertossa have, for various reasons, relinquished their positions on the board. The by-election will be held between the 22nd and the 24th of March. There are a number of points worth noting. First of all, Danny Bertossa was the chair of the Finances and Development Standing Committee, which is responsible for allocating funds for capital and other works within the union. His resignation leaves a void of uncertainty within this very important area, and a new chair will be elected by the board when the new members are elected.

The by election also has the potential to significantly alter the power balance within the board. In normal elections there are 18 members elected all at once, and hence preferences play a large role in determining who gets elected. In other words, you can get very few first preferences in the election and still be elected due to the preferences you received from other candidates. In by-elections, there are far less positions to be filled and it is therefore more important to get a lot of first preferences. Hence, candidates who have small support groups and rely on preferences from higher profile candidates in normal elections find life a lot more difficult in by-elections, as preferences become far less important. As such, it is possible that some of the more powerful factions on campus may increase their representation on campus at the expense of some of the smaller groups. *On Dit* will be covering all the twists and turns of the by-election; stay tuned.

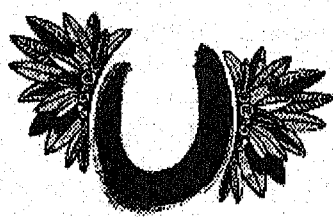
Tim Gow

The Adelaide University Union, of which all students are members, has a new logo, as seen on enrolment showbags this year. The Union Board decided upon this logo to replace the previous one which was being promoted at this time last year on caps and frisbees and similar items. The new logo has provoked comment, both about its aesthetic value and its necessity, especially in financial terms. *On Dit* spoke to Union president, Anthony Roediger, about these issues.

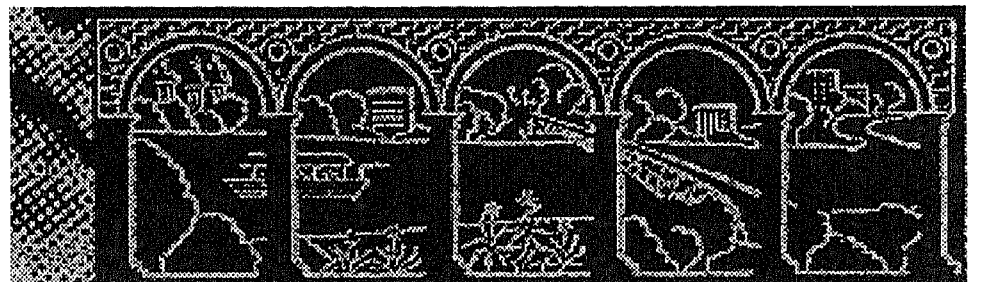
The first question that has arisen is why the Union needed a new logo when the last one was barely a year old. Roediger outlined a number of reasons



that Board decided upon a new logo. Namely, that very few people liked the old logo, that it was seen as presenting too much of a corporate image, that it was very similar to the logos of other university unions around Australia, and because it was not unique to the Adelaide University Union it was not identifiable as such.



Opinion amongst the general student body seems to be split as to whether the new logo is preferable to the old one in aesthetic terms. Roediger intimated that it didn't matter whether people liked the



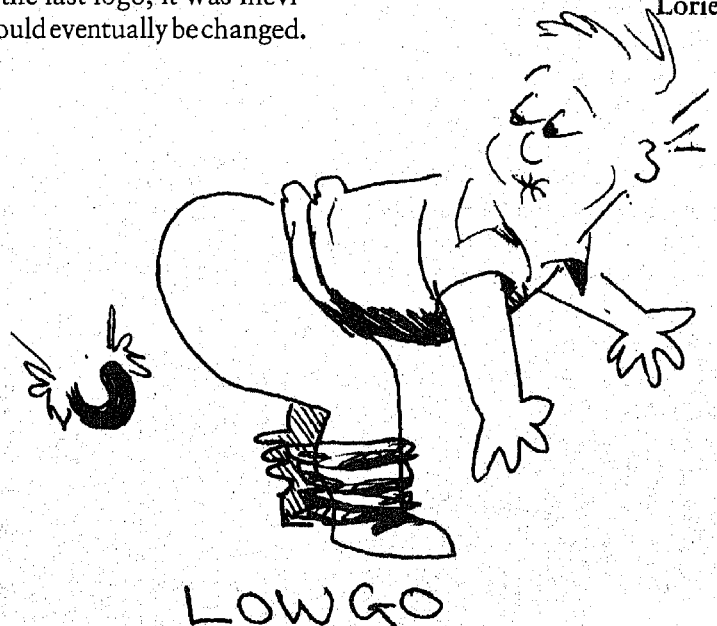
logo or not. He acknowledged that people may not like the new logo but pointed out that logos are generally disliked, citing the Commonwealth Bank logo as an example. The important thing was that it was identifiable as belonging to the Adelaide University Union. He believed that the new logo was superior to the old one in this sense, saying that this logo is being used more frequently. However, there are many student houses where the old Union logo stands out from the other fridge magnets.

Roediger defended the amount of money spent on the logo, saying it was minimal apart from the initial cost of having a new logo designed, and pointing out that because of the general discontent with the last logo, it was inevitable that it would eventually be changed.

He said that it was better to have a new logo now rather than later, so as to prevent money being spent on later replacing all the new signage which will soon be appearing around the Union building.

However, given that there is some dissatisfaction with the new logo, will students be seeing another change of logo, at perhaps an even greater cost? The last logo was also seen to present "a new identity for the Union as a progressive and dynamic organisation" when it was presented to the Board in May 1992. The same is being said about the new logo. However, one student was heard to say "all it says about the Union is that it's complex and hard to access".

Lorien Kaye





President  
Rebecca Shinnick



ACVP  
Matt Deaner

Hi everyone and welcome to your first or another year of Uni! I'm your President this year and we have heaps of campaigns and fun activities in the pipeline for you this year. I started on the 4th January and it's been quite busy. Some things that have come up or to look out for include:

#### ORIENTATION

Hey, just get involved. The Orientation people have been working very hard. O'Camp went really well and this week looks to be lots of fun.

#### STUDENT GUIDE

As you may have seen during the enrolment week the University tried to charge for the Student Guide which has a lot of essential information for students about the rules and procedures of the University, grievance procedures, graduation deadlines, supp exam info, timetables etc etc etc. It now seems that this debacle should be resolved soon and it won't happen next year.

#### GRIEVANCE PROCEDURES

The grievance procedures have been redone with many improvements. I've been involved in this and I am now writing a short guide with steps to follow when you have a problem with the University.

#### FEDERAL BUDGET

Leif Larson, our new project/research officer and I have started work early this year on ensuring that there are no nasty surprises in the Budget. Last year the government did attempt to make some fairly disastrous and quite unfair changes to the HECS scheme but we did manage to block the major problems. That budget attempted to charge double for second degrees and institute penalties for those who took longer to finish their degrees. We have been in contact with some federal politicians and will be putting our submission to them this week.

#### AUSTUDY

A proposal has been forwarded by DEET for the federal government to back down on its commitment to give AUSTUDY assistance to healthcare holders without an assets test. What this meant was that those students living on the land who obviously had assets but whose family income was very low were able to get at least some help. This is a disgrace and I have been doing some media work on this and will continue to do so this week.

This year there are some important issues that will be coming up - illegal fees, teaching quality, support services for students, gender issues in curriculum, discrepancies in AUSTUDY eligibility tests and more. If you need any help please do come in and see us. I hope you have a good start to the year.

Prosh 1994 is to be held on April 13th-15th (end of term 1). Your 1994 Prosh directors are Cathy Fitch and myself. We are hoping to take advantage of the good weather and relaxed atmosphere of first term by changing the dates from the traditional period later in the year. It is our intention to regain some of the "lost" spirit of the traditional Prosh this year by organising three huge packed days (Wednesday to Friday) of fun events, with the proceeds going to a worthy local charity. In order to make Prosh the success it was in previous years, we need your involvement in the events we are planning. These events so far include:

- a traditional "scavenger hunt/grabathon" - with big prizes to the most remarkable grab,
- the traditional Prosh parade - through the streets of the city (providing an opportunity to enter your own societies / clubs car in the event),
- Prosh breakfast,
- Prosh After Dark Ball
- an overall 'Stunt' competition - judged on outrageousness / media attention and novelty - again with big prizes to the best Stunt,
- Boat Races with the opportunity to enter a team,
- Other events as planned closer to the day.

We are also keen to see clubs or groups take the initiative to organise their own (fun) fundraising activity during the week - through the Prosh committee. As soon as the Prosh program of activities is finalised we will let you know. Any queries or suggestions in the meantime can be directed to any of us in the Students' Association.



EVP  
Suzanne McCourt

Greetings to all new and returning students! My name is Suzanne McCourt, and I am the Education Vice-President of the Students' Association. The Office Bearers of the SAUA write weekly columns in *On Dit*, and this is the first one. For a detailed breakdown of what my job entails, please see the O'Guide that you got in your showbags. In this column I will be reporting on what I got up to in the holidays that may interest

## The Women's Officer Jo England, cordially invites you to attend her Welcoming Drinks

at  
6:30pm  
on  
Tuesday 22nd February  
in the  
Union Gallery  
Coffee Shop.

N.B.  
Women  
Only



you. It is a brief outline of what I have been doing, but I'm sure I'll have forgotten a few things.

**National Union of Students Conference.** I attended as an observer and found it pretty intriguing (is that the right word?). This is the annual conference of the body that represents students nationally. At this conference, the office bearers for the next year are elected, and constitutional and policy changes are made. All in all, I found it to be a frustrating week, with petty politics getting in the way of real issues, such as Higher Education funding, AUSTUDY, quality in teaching etc. It was, however, very useful for me as I was able to meet and talk with students from other Universities around the campus about the issues they are dealing with, and how they are doing so. One of the most common themes was the fight against illegal fees that the University is charging, despite being prohibited by legislation to do so.

**Housing Project.** We have been having meetings with people that are interested in helping us start up a Community Housing Association. Students have been identified as a high needs group for housing, especially in the inner city, and if we set up this Association, we will be able to request government funding for housing for students. Anybody interested in helping with this project, please come and see me, as it is a big one, and will be very time consuming.

**Faculty Reps.** I am trying to contact all faculty and departmental student reps, but am having trouble as addresses change, and some names are old reps and some are the incoming. Please if you are a student rep, come and see me and I can give you information to make your job easier. Even if you leave your name

and address, so when I arrange a meeting, I will know who to contact.

**Grievances.** I have spent quite a lot of time with individual students sorting out problems and complaints they have had with assessment and enrolment. While this is a really rewarding part of my work, it takes a lot of time and frustration at the University bureaucracy.

If anybody has had problems with their enrolment or assessment, or basically any problems as a student, come in and see myself or the Education and Welfare Officers in the Union (they are in the North West corner of the Cloisters, and we are in the North East).

**Country Students' Club.** We are attempting to set up a social group for country students. There is a table on the lawns during O'Week, so watch out for it. It will be free to join, but we will be selling tickets to a pub night at the British Hotel on the 2nd March at 8pm. If you are interested in getting involved, come and put your name down. This is the first year, so we really need a lot of enthusiasm to be put into this up and coming club.

**SAUA Promotion.** A poster outlining all the services the SAUA provides for student has been put up in each Department. Look out for these, as they outline what the SAUA does, and has the phone number and also tells you how to get here.

**International Students Enrolment.** Thanks to all the people that helped with the enrolment of the international students last week. With so many people helping out, it was relatively stress free, and most people got through without any hassles.

I wish you all a successful and happy year, and I look forward to meeting some of you during O'Week and at other SAUA events.



## Just say no

Dear Editors and Students,

In March, at the same time as the Union Board by-election, there will be a constitutional referendum. The referendum is an attempt to change the structure of Union Board elections. Now, students elect 18 Board members for a one year term. If the referendum is passed, only half of the Board will be elected each year - there will be an election for 9 two-year positions on Board. Among other things, this will make it impossible to throw out an entire Board, even if that is what students want.

It is important that this dangerous idea is voted down. Those who support it - a few Board members and some of the senior management of the Union (whose wages we pay), claim that it will lead to 'greater stability' on Board. But as Board member Danny Bertossa points out, seven of last year's Board members are on this year's Board - Bertossa, Peter Hill, Anthony Roediger (Union President), Rebecca Shinnick, Matt Deaner, Maya Thillakkannu, and Staff Representative Richard Shipton. 7 out of 19 members, not including the senior Union Management who regularly attend Board meetings and are quite capable of providing advice. How much more stability do we need?

Board members must understand that they are there to do our bidding. Students must have the power to control our Union - it is our money that pays for

it. If a Board is incompetent, corrupt, lazy or simply not to the liking of the students then we must have the right to remove every single member at an election if we see fit.

Two-year terms for Board Members are also a great difficulty for people doing short degrees. In order to complete a full two-year term, an Arts student would have to be elected whilst still in first year, which is quite unusual. Most students who want to be involved can spare one year to sit on Board, but few can spare two. Democracy means that more - not less - people have a chance to get involved. 2 year terms will also cause more by-elections, which are expensive to run. As an example of what a Board can allow to happen when students aren't watching it carefully, did you know that this referendum was put to students last year at the annual elections? Did you know that it was declared void because the Returning Officer - Nick Dunstone - stopped Union Staff and other eligible voters from voting because he didn't know they were allowed to? Did you know that he was paid an honorarium of \$400 for running the Union elections and the referendum? Did you know that this same Returning Officer - who is supposed to be independent - ran in 1992 on a ticket with the same student politicians who now control the Union? And do you know who is going to be paid to run this by-election and referendum? That's right - Nick Dunstone!

Its because of little things like this

that we can't afford to give the Board any more power than it already has. We urge you to vote NO! in the referendum this March.

Dave Roussy  
Convenor,  
Vote No Campaign  
Psychology

## Counter Calendar fallout

Dear Editors,

Old hands in this place know that the Counter Calendar is satirical and not to be interpreted as literal truth. However, this year's reference to 'the gas chambers at Auschwitz' goes way too far. The taste is appalling and the content probably libellous. The bit about 'Mrs Hitler' is not much better. Several staff from other cultures have been offended by a similar lack of sensitivity.

These examples strengthen a perception among academics that in some areas, humour is being sacrificed for ill-directed diatribe. How can anyone distinguish the good from the bad if so many lecturers or courses are labelled 'shit boring' or the like?

We also deplore a tendency to judge teaching in terms of pass rate or bludge value. That reminds us of anti-intellectual noise from politicians, or from 'educators' who would not dream of having their teaching assessed confidentially by students.

However, most of us appreciate those parts of the Counter Calendar which are genuinely funny, clever and perceptive - even the bits about our own courses! Obviously the editors have a problem sifting representative views from those of disaffected fringe groups. Perhaps comments written on ACUE Student Evaluation forms could (with permission) be reported under separate headings?

Yours Sincerely  
Dr R J Crewther  
President Universities' Staff Association  
of South Australia (University of  
Adelaide Branch)

## ANUS Report

Dear Eds,

Quite rightly, the Students' Association and the Union pride themselves on student control of students' funds. Unfortunately this noble stance is not shared by the National Union of Students (NUS). During the Christmas break *The Australian* (5 January) reported on NUS's spending on the 1993 federal election. It provides chilling reading:

"...the NUS's national executive authorised campaign expenditure of up to \$25,000 in February. However the executive's working party of financial procedures estimated the national office alone committed between \$75,000 and \$80,000."

This is not an issue of party politics, but of accountability. It does not concern me that such a large amount of money was committed to the campaign, nor that it favoured one particular ideological bent (or, more correctly, opposed one particular ideological bent). What is of concern is the sheer abuse of authority by the NUS national office. The election spending in excess of that authorised is a clear sign of the central NUS bureaucrats running roughshod over the elected representatives' wishes.

One may try to justify the excess expenditure by claiming that it was money well spent. If that is the case, why have elected representatives at all? At present, it appears that the students' representatives are merely obstacles to the bureaucrats' wishes. However, since NUS is meant to represent students' concerns, surely it is up to the students' representatives to control policy, including the allocation of funds.

If Rebecca Shinnick fails to take a stand on this issue then any future claims that students should control students' funds will ring hollow. It is time to consider disaffiliation from the NUS, or at least a reassessment of the role of the NUS's national office.

Jeremy Thorpe  
Law

## A Wicked Plot

Dear Editors,

It's a wicked plot! The union has sunk the boot in again! Last year they upped their refec. prices by 20% and then offered a generous 10% discount to those with a card - thus forcing hundreds more students, who had been surviving on the brink of the poverty line to go forth into the world and prostitute their bodies, and sell their souls to the devil. I feel for these poor wretches. It is in harsh times, such as these, that those who have compromised their beliefs - for the sake of a pasty and choc-milk - need love and support from their friends. Enter the Union (complete with highly professional new logo), stage right.

Sitting down on my bed at home, still on an adrenalin high from the excitement and anticipation of opening my showbag (and still blushing slightly at the discovery of a rude thingy), I began to transcribe my almost endless list of close and loving friends from my 1993 Diary onto my new state-of-the-art 1994 diary. After the 28th friend I turned the page, and looked aghast at the first pages of a directory. The Union has limited me to 28 friends - and with only 55.5 millimetres in which to write, my friends must have short names. For an organisation who claims to be non-discriminatory, this seems just a tad hypocritical. Must the Union contrive such cost-cutting strategies, and jeopardise all that we hold dear? The future of this country lies in friendship, love and peace.

Demand more address spaces (with room for long names) in 1995.

Ben Hall  
Economics

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# ALTERNATIVE

# Germaine, Clive and me



Embarking upon my first year as an Arts student at the University of Adelaide, I was your quintessential starry-eyed fresher. I had visions of sitting around in dimly-lit basement cafés after a stimulating lecture or a lively tutorial, earnestly discussing Great Literature or the relative merits of Marxism and Anarchism with a group of like-minded Bohemian intellectuals, some of them quite possibly wearing berets.

On the first day of O'Week, after a bracing breakfast with some old school chums, I dutifully trotted along to the Vice Chancellor's welcome in Bonython Hall. When he told us we were entering one of the Great Universities of the World, I think I actually believed him. That was my second mistake.

My first mistake had been made several weeks earlier. Some of my friends had had the good sense and foresight to enrol for a SAUA Orientation Camp and came home buzzing with stories of nightly drunken orgies and hundreds of new friends. I, on the other hand, being at the time a good Christian lad, had signed up for a camp organised by one of the campus' more conservative religious groups, where, in between the dozen or so hour-long lectures on the saving grace of God and the futility of masturbation (the camp's theme was "Christ's Cross Over Man's Abyss") and the endless Ned Flanders style singalongs, I did manage to make a few friends, most of whom I never saw again. Instead, I joined a more progressive, social justice oriented Christian group, where I was relieved to find people who didn't break into spontaneous prayer, didn't believe in "Men Being Men and Women Being Women" (the title of a workshop at the aforementioned camp) and didn't mind a drink or two.

One club does not a social life make, however. And if I had been expecting to make interesting friends at lectures and tutorials, I was soon to have my hopes dashed. Not that there was anything wrong with the people I met - it's just

that, when you're expecting Clive James and Germaine Greer, anything less is bound to be a disappointment. On top of that, I soon found out that it was impossible to meet people at lectures - they were too crowded for the first half of the year and too empty for the second half, by which time everyone had made the all-important discovery that *you could miss lectures and no one would notice*. And one weekly tutorial was hardly enough to spawn firm friendships, at least for a shy young thing like me.

So, I spent most of first year (and second year and third year, for that matter) eating lunch alone - that is, on the rare occasions when I actually made it into Uni. I did meet a friend from school for lunch once a week during first year - one of the few who had not been to an O'Camp and found newer and better friends than me. A Science student, he spent every lunchtime recounting his last Anatomy prac with an unhealthy degree of relish. In second year, he transferred to Dentistry and - what can I say? - we drifted apart.

And so my one piece of advice to freshers, especially those doing Arts and those who have been stupid enough not to go on an O'Camp, is this:- if you haven't already joined a club, go and join one now. In fact, join several, preferably twice as many as you intend to persevere with - the chances are that half of them will have dissolved before you have even met the cliques in charge, let alone had a chance to become part of them.

Apart from that, I'll leave you to make your own mistakes. After all, it's not as if you haven't already had enough advice, what with all those wise and learned articles in the "O'Guide". Presumably, you have read the "O'Guide", together with every single piece of crap you can lay your hands on this week, but perhaps I'm going too much by my own experience in first year (I even have a dim recollection of reading the Regulations in the University Calendar!).

As for my dreamt-of circle of intellectu-

als, I did eventually find it - but not until my Honours year. By that time, of course, none of us believed in Great Literature anymore, we were much more interested in engaging in a feminist deconstruction of *90210*, or analysing the postmodernist metafictionality of *The Simpsons*. And, fortunately, there wasn't a beret to be seen.

Angus Gordon

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## HECS changes defeated

The proposed amendments to the Higher Education Funding Act were defeated in late December, to the relief of students all around the country. The proposed changes included charging *double HECS for second degrees*, even if your first degree was not taken in Australia. The changes would have hurt many students and would certainly have discouraged many from furthering their education. It was also to be an administrative nightmare for Universities to monitor, and in all likelihood would cost more in implementing it than the

revenue it would raise!

The Coalition joined with the Democrats to block the Amendment Bill; on the ground that it will give unequal access of higher education to students, especially disadvantaging women, migrants and those with financial constraints. This is a great victory for student and welfare groups who highlighted the problems and persuaded the Coalition to take a stand on the issue. The Students' Association worked hard writing submissions and presenting our case to all political parties. We also

made a submission to the Senate Standing Committee inquiry into the effects of the changes.

The other major change that was proposed by the Labor Government was to charge an *extra 50% HECS* when a student took a semester or longer than the minimum time required to complete their degree. Thankfully, again due to constant pressure from student organisations, this was abandoned by the Labor Party before the Bill was taken to the Senate.

So in all, students have fought off

changes to HECS that would have meant a bit more money in the government piggy bank, and a hell of a lot more that students would have to fork out. Students should not be punished for trying to further their qualifications. Rather we should be encouraged to pursue our quest for knowledge and training.

Congrats to all who marched in protest, signed petitions, wrote letters and generally kicked up a stink. If we make enough noise people will listen!!

Suzanne McCourt



# Help, I'm a Fresher

O'Camp has, over the years, been an exciting and enlightening activity for many a fresher. Stephanie Hester shares her thoughts on what it's like to enter the brave new world of University.

Perhaps it was the condoms in the show-bag, or the talk of pissing off to the Uni bar after enrolment (shit! they have a bar?) which told me that I definitely wasn't in Kansas anymore ... I felt a little lost at first, I must admit. It was rather disconcerting that most students seemed to comprehend the enrolment procedure from A-Z, while I seemed to have missed the turn-off at some point after "Pens down, please." I found myself to be lost in a great PROCESS, a huge and important thing which required me to fill in forms demanding INFORMATION - something I seemed suddenly

**It is as though childhood and adulthood have a head-on collision, and that between these two vehicles lies the O'Camp.**

to have a disturbing lack of. These forms asked the kind of baffling questions I was used to being able to dismiss as official O.P.'s (Other People's Problems). All I can do now is thank my lucky stars that O'Camp came up when it did. (Daw, how nice, you say!) It was on O'Camp that the whole damn Uni thing actually began to make some kind of sense.

It is as if childhood and adulthood have had a head-on collision, and that between these two vehicles lies the O'Camp. The Village People and Bananas in Pyjamas frolicked incongruously with inflated condoms and beer tops on the lawns. Marshmallow-stuffing and sandcastle competitions were mingled with beer-sculling and Rocky Horror, and somehow the whole damn thing worked. What's more, it was brilliant FUN. The leaders were the nicest people out (*oh, please - typesetter*) and we, the happy campers, soon got into the mood. We were young and partied and frolicked happily in a fairly sensible sort of way. I heard a comment on the last night (bad taste night, which proved to live up to its name) which seemed to sum up the whole camp for me. "These kids aren't worried about anything. They don't give a shit." ... Suddenly everything clicked - it was a Kodak moment. The whole scene seemed to fall into letterbox format, as the music swelled and the camera rolled in for a close-up. I felt as though I had reached the epitome of studentdom. Surely the whole meaning of life can be reached by the person determined to reach the complete state of not-giving-a-shitdom (and guys like Becket

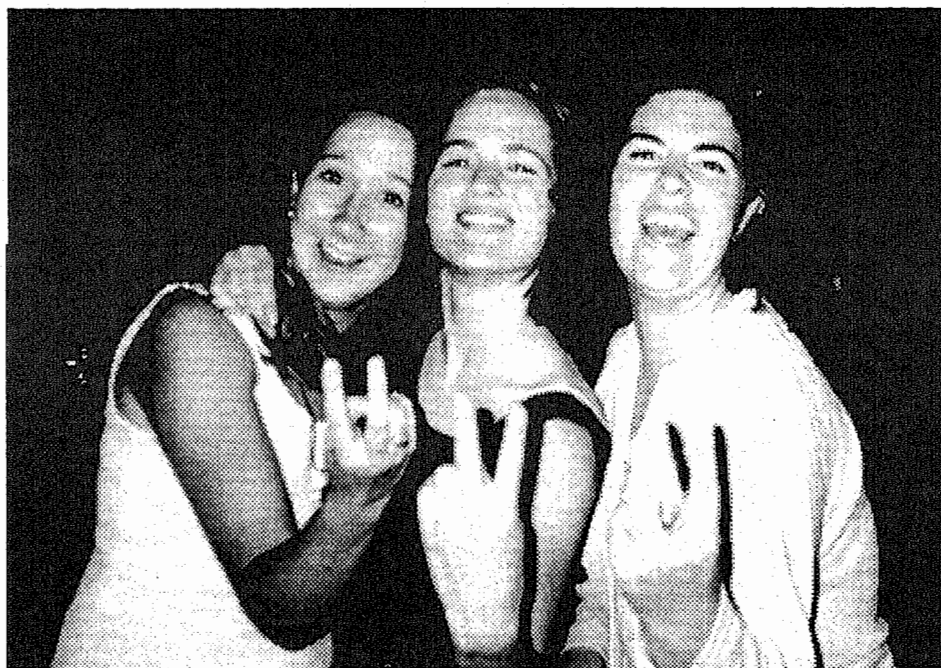


An unidentified fresher hits the bucket.

and Sartre sure would have had a much funkier time in this state of mind).

It would be wrong to say that important issues weren't raised on camp - they were. Sexual Harassment was a biggie, and for me it was great to be able to say what I thought without the old "Oh no, here comes the feminist, there goes the neighbourhood" crap. I'm sure that being able to talk frankly about how we felt was pretty liberating for a lot of us. Most people would have experienced things, even at a childhood level, which told them the

their chance to return to the wild at parties, while the girls were loaded with lace and ribbon and a shitload of other baubles (which had probably accumulated from five years at the lucky dip stand) which were likely to tear or break if we so much as looked at a tree or a large mound of dirt. My first real inclinations towards the thought that something sucked majorly came at the age of 7, during the sermon in which I was calmly informed that woman came from a man's rib. I had formed no great attachment towards any male organ



Some other freshers show some attitude.

world was just a leetle bit sexist. I reckon I was pretty lucky in escaping a lot of stereotyping, but the little things in childhood still bugged me. Things such as the fact that the boys' lucky dip was always the one to go for, as the girls' one usually consisted of crap like bracelets and bubble bath and other stuff which yielded the fun factor of a kick in the head for my sister and me. Perhaps it was the fact that little boys always seemed to have

at that stage, and the thought of being worth a small part of the spotty twerp next to me who had broken off our snot fight so that he could underline the rude bits in his bible was enough to make me baulk.

In fact, what really strikes me, the humble fresher is the mind-boggling amount of freedom to be yourself and to express yourself which seems to be on offer on campus. It is as though the closeted skeletons of the past are be-

ing encouraged to get a new hair-cut, buy some new clothes and take up ballroom-dancing. Groups seem to spring from every corner, wing and angle, urging us to green, go religious, go healthy, go mad, go out. Perhaps the only suck is that after years of clambering to the top of the rat heap, I find myself to be a fresher. FRESHER! The name makes me feel as though I squeak when I walk down the hall, or that I've Ajaxed my clothes. It's not easy, being green ... it took me ages to select my first set of fresher clothes, carefully picked out so as not to rock the various boats bobbing around the Uni. I simply try now to go with the flow, keeping some un-fazed, rather bored expression at all times. I suppose that must sound the perfect fresher, gabbling on about a situation which other students have learned to take in their long and politically-corrected stride. I must admit that a part of me feels like Maria leaving the convent to participate in her first pig-gutting competition. I am certainly no angel (hey, I smoked pot at school, I just didn't inhale). It is just a leetle bit of a culture shock to find such uncensored awareness. Take my life (PLEASE!). My sex education in the past has consisted mainly of being convinced to keep my mind clean and my eyes fixed on the joys awaiting me

**In fact, what really strikes me, the humble fresher, is the mind-boggling freedom to be yourself and express yourself...**

in marriage and Natural Family Planning, the contraceptive device that was completely free of side-effects (except pregnancy). Enshrined within the barefoot-and-pregnant code, as I have affectionately come to know it, is a run-down on the horrors of the "other" group of contraceptives, which apparently have done about as much good for mankind as the creation of Stock, Aitken and Waterman.

I look forward to Uni life, and I admire the University already as a place where almost anything seems possible, and likely. It seems to be like a great crucible into which we may dump out hopes, our thoughts, our ambitions, and our personalities to be mixed in with the stew of other people who are doing the same thing. And what will come out of it? Hopefully a personality and a self-awareness which will stand us in good stead for life ... an occupation in which most adults I know still seem to think of themselves as freshers ...

# Here we go ... it's O'Week

## MONDAY 21ST FEBRUARY, 1994

9.45 am Roseworthy: meet leaders at Bonython Hall

10.00 am Vice Chancellor's Official Welcome - Bonython Hall

A warm welcome to all new students from the Vice-Chancellor, Gavin Brown, and Students' Association President, Rebecca Shinnick. In addition, hear about what's in store from Orientation Co-ordinator, Mel Wheeler and O'Week Directors Ali Field and Andrew Wolfmeyer.

*Come on down to the Barr Smith Lawns and see ...*

10.30 am Gymnastics demonstration

11.00 am Commonwealth Bank Sumo Wrestling Fencing display

11.30 am Judo demonstration  
Roseworthy Host Scheme meet at Students' Association table

12.00 noon National Australia Bank / SA Brewing Company Ltd / SAUA BBQ.

For all you starving students out there. Bring your own cup and free food, lager and soft drinks are yours, courtesy of your friends at the National Australia Bank and the Students' Association. Relax and enjoy the acoustic entertainment. And if you're really lucky, you may just be able to meet one or two of your student reps. Ooh, how exciting! Tai Kwon Do demonstration.

See members of Adelaide University's renowned Mountain Club abseil the Union building with precision and courage. Come and join them.

12.20 pm World Series Debating

1.00 pm Band "Schmaltzarellas"

1.30 pm Beer tasting - Maths / Science Lawns

2.00 pm SCA demonstration Barr Smith Lawns

Host Scheme impromptu tours Leaving Barr Smith Lawns

2.30 pm Popeye Cruises. Sponsored by SA Brewing Company Ltd.

Check out those infamous Popeye Cruises. Sit back, relax and be waited on as you tour the Torrens and learn / relive some of those great moments from our States very much tumultuous history.

3.00 pm Opening of the Clubs Common Room, Clubs Common Room, Level 6, Union Building (under loft)

6.30 pm SAUA O'Camp Reunion I & II. Hungry Jacks

8.00 pm O'Hop Dance Party  
Make your way to the UniBar for the free O'Hop. Dance, boogie or slam to your heart's content.

*Had a bit too much to drink?*

*Found that special someone?*

*Need somewhere to crash? ...*

12 midnight Video Sleepover  
Leave your gear (sleeping bag and pillow) in the North / South Dining Rooms (don't worry, it will be guarded) and return late into the night, ready to snugg-

le up with a few hundred good friends. Videos will be shown continuously. Sleeping is an optional extra. BYO munchies.

## TUESDAY 22ND FEBRUARY, 1994

8.30 am Pancake Brekkie

Rise and shine. It's the Pancake Breakfast. Wander on over from the video sleepover or get up bright and early and join us outside the Union Building.

10.00 am Speakers

11.00 am Touch football. Maths / Science Lawns

12.00 noon Judo demonstration and workshop for women.

Abseiling: the Mountain Club leap from death-defying heights off the Union Building.

1.00 pm National Australia Bank BBQ and Band

"Nude Rain" - here for the Festival Fringe. Barr Smith Lawns

Tarot Reading Barr Smith Lawns. Come and have your fortunes told for \$5.00.

"What's in store for '94?"

2.00 pm Host Scheme impromptu tours Leaving Barr Smith Lawns

Fencing display

Softball Match Maths / Science Lawns

6.00 pm Welcome Drinks for Women

Film night All welcome.

## WEDNESDAY 23RD FEBRUARY, 1994

"ENVIRONMENT DAY"

8.30 am Walk, ride a bike or catch a bus to Uni, show us your bike helmet, bus ticket or worn-out shoes and you'll enjoy free croissants, orange juice and coffee on the Barr Smith Lawns - thanks to Berrivale, Nippy's and Balfours. \$1 for halfwits who pollute the atmosphere with their car fumes.

Get your first Green Stamp here and follow the trail to win lots of great prizes.

9.00 am Environmentally aware Adelaide band "Cry Boto" serenades the breakfasters on the Barr Smith Lawns.

11.00 am Lots of off- and on-campus environmental groups with info about how you can be involved on the Barr Smith Lawns.

Sign up for Carpooling and conservation campaigns on the SAUA table.

More Green Stamps.

Commonwealth Bank Sumo Wrestling Barr Smith Lawns. They're big, they're bad, and they're not very happy chappies! Volleyball. Barr Smith Lawns or Maths / Science Lawns

11.30 am Faarcing on the Maths / Science Lawns. The Science Association brings you Foul Animal Acts Round Campus - something that has to be seen to be believed.

12.00 noon On the Torrens - Canoe races with the Mountain Club.

Kym Pitmann plays with NSW band "Ibis" on the Barr Smith Lawns.

Abseiling demonstration.

1.00 pm Pasta for lunch on the Barr Smith Lawns thanks to the National Australia Bank. Free if you buy a SAUA cup for \$2 from the SAUA table. It'll also get you great discounts all year and we won't have to waste lots of plastic cups.

Green Stamps again.

2.00 pm Host Scheme impromptu tours leaving from the Barr Smith Lawns.

2.30 pm Wine and Cheese Popeye Cruise on the Torrens. Come along and find out just exactly what's going on under the murky surface and why we should try to clean it up. Another Green Stamp - now you can take them all into the SAUA.

3.00 pm Free film in the Union Cinema brought to you by the Apple Consortium. "Demolition Man"

Get your Green Stamps in to the SAUA by now 'cos this is when we announce who's won all the great t-shirts, books and posters. Be on the Barr Smith Lawns to find out if it's you.

7.30 pm Skulduggery Infamous, treacherous, debaucherous! With over 27 years of unrivalled history, the 4th Year Medical students proudly present the legendary Skulduggery 1994. Bring all your friends and create history under the arches of the Cloisters as 20 tonnes of ice cold West End beer is consumed. Tickets available from the Medical students on the Barr Smith Lawns.

Brought to you by West End Draught.

## THURSDAY 24TH FEBRUARY, 1994

11.00 am Society for Creative Anachronism demonstrations on the Barr Smith

Lawns.

11.30 am Arnis Academy

11.50 am Edmund Rice Camps Talk

12.00 noon Live entertainment on the Barr Smith Lawns with "Shrapnel" from

CASM and experience the cultural diversity here at Uni with dancing and more.

12.30 pm National Australia Bank BBQ Polynesian and Indian food stalls. Barr Smith Lawns.

2.00 pm Wine and Cheese Afternoon with the Mature Age Students' Society. Held in the Canon Poole Room, Level 5, Union Building, this is an opportunity for all mature age students to meet one another in an informal, relaxed atmosphere.

Host Scheme impromptu tours Leaving Barr Smith Lawns.

2.30 pm The Great Commonwealth Bank Paddleboat Races. Starting at the Footbridge. In teams of two, fight it out on the serene River Torrens for prizes provided by the Commonwealth Bank. So grab a partner and pay your \$1 per team at the SAUA.

7.00 pm AUSCA 1st Year Dinner. Uni Bistro, Level 4, Union Building.

7.30 pm CEMSS Dinner. Dine in the delightful company of Engineering students and hear their words of infinite wisdom. North / South Dining Room, Level 4, Union Building.

## FRIDAY 25TH FEBRUARY, 1994

10.00 am Last day to check out the clubs! Don't miss out!

12.30 pm National Australia Bank BBQ. Just when you thought it was safe to venture out onto the Barr Smith Lawns, yet another BBQ springs up, showering you with food and lager. Eat, drink and be merry!

1.00 pm Band on the Barr Smith Lawns. The fabulous "OxoCubans" - here for the Festival Fringe.

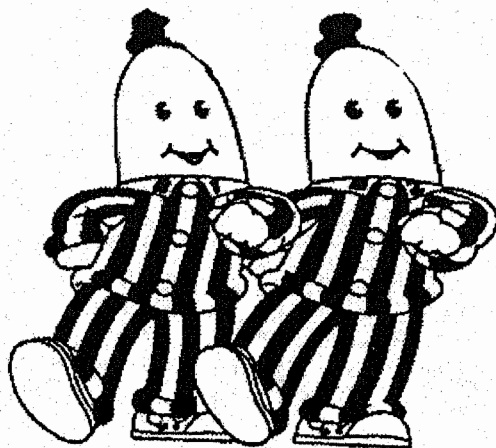
2.00 pm Boat Races and skulling competition. Maths / Science Lawns

2.30 pm The Great Digger Pub Crawl. If you're game and ready, join the remainder of the faithful for the Digger Pub Crawl. Meet your fellow crawlers in the UniBar for a pre-crawl drink for a 3.30 pm take off. O'Week directors endorse this as an experience not to be missed.

8.00 pm The First Union Bar Night

## SATURDAY 26TH FEBRUARY, 1994

8.00 pm SAUA O'Ball  
The Union Complex hosts a night with more bands than you can poke a stick at. Put on by the Students' Association and sponsored by West End Draught, D.K. West Printers and Rip It Up Magazine, this will be a night to remember! Tickets only \$14 Adelaide Uni students / \$16 concession and other students / \$17 general public, and are available at the Students' Association, George Murray Building or will be available at the door.





# Library

If you go up the little flight of steps in the northeast corner of the cloisters (behind Uni books) you'll find yourself in the Students' Association offices. Among the many tasks that are performed from this wonderland is the booking of first year students on a guided tour of the Barr Smith Library during Orientation Week.

You might not realise the significance of this until it is too late and you can only watch enviously as your peers confidently march around the Library as if they were born to it, secure in the knowledge that the 25



minutes they spent with one of the librarians in O-Week will pay enormous dividends in the form of distinctions and A++ grades in all their subjects. With the myriad attractions that O-Week offers, it's easy to overlook the seemingly insipid appeal of a Library tour. Do yourself a favour — run up those steps and put yourself down for one. They're on every fifteen minutes so you shouldn't have

a problem fitting one in to your busy first-year student schedule.

# Skullduggery

Basically Skullduggery is a show put on by medical students for everybody, but especially freshers. Tickets will be presold during O'Week for \$5 from the SAUA office or the Barr Smith Lawns or, if you're slack, for \$8 on the night. There'll be 20 tonnes of beer and heaps of Strongbow Cider- go crazy. The beer will be cold, DJ Lenny Dread will be there giving you reggae hits plus all your favourites, and with everybody losing their normal sensibilities a good time should be guaranteed. Our beer stretches right along the back of the cloisters - no delays, and beer tickets are \$5. That gives you six beers, which works out at 83 cents per schooner. Won't see that in Adelaide, I bet. Remember, this party is open for all drinkers, so bring your friends, whether they go to Uni or not. See you on the night!

Ryan Schrale and Phil Humphris, Skullduggery directors.

## What the stars have to say about skullduggery

Sean Carlin: I love to get hammered at Skullduggery.

River Phoenix, circa November 1993: I'm dying to go there.

Bronwyn Bishop: I went to Skullduggery last year and I still haven't got the beer out of my hair.

David Koresh: I was only holding out for Skullduggery '94. It was revealed to me that I was the messiah at Skullduggery '93.

British Politician: I did *that* at Skullduggery?

Humpty Dumpty: I went to Skullduggery '93 and never got it back together again.

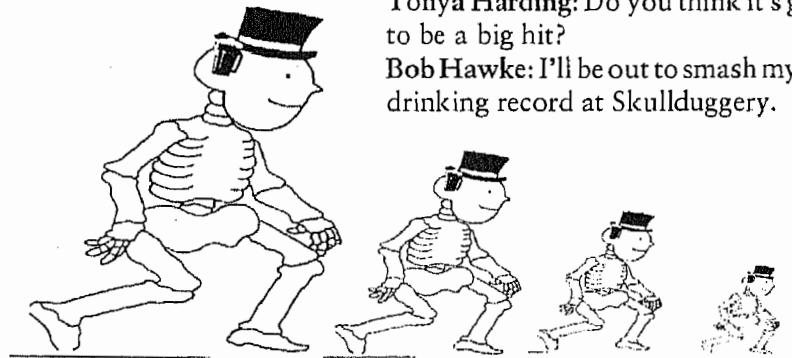
Fred Nile: a quiet drink my fucking arse!

Jeff Kennett: I was very easy and very queasy at Skullduggery.

James Brown: Ow! the beer is *gooooood*.

Tonya Harding: Do you think it's going to be a big hit?

Bob Hawke: I'll be out to smash my beer drinking record at Skullduggery.



## Host Scheme 1994



Tiggers don't get lost.... but first years do. If you don't want to look like a dog.... don't want to spend O'Week with a 'It's-all-so-big-and-scary' look on your face, then join a "Host Scheme impromptu tour." They leave every day Monday to Thursday at 2:00pm from the Students' Association Office (SAUA) near Uni Books.



## 'Ball '94

exclusive Adelaide show

# Clouds Falling Joy

Deejays: The Jaynes

Stik • Ajemaluda • Oblong

Egg • Exploding White Mice

Dance Club • Market • Food Stalls • Films

Sat 26th February 7.30 pm

Adelaide Uni Union Complex

Tickets \$14/16/17 from SAUA, B# Records,

Mr Music & Unirecords



RIP IT UP  
MAGAZINE





# Europe - You'll never never

Ne'er a truer word has been spoken by Daz the Spazz as in his crap ads for the Northern Territory. Fed up with listening to friends and acquaintances rave about o/s holidays, fed up with law and science degrees respectively, and basically a little down on life, my friend Rachel and I headed off to the UK and Europe for two months over the holidays. Instead of boring friends with slide evenings etcetera, we wrote a "travelling tips" article for students planning overseas trips. Obviously very few of you will be heading off during Orientation Week, but I'm sure we would have forgotten most of our pearls of wisdom(?!?) had we waited until November.

## When To Go

The end of year holidays were really the only time that we could go away. Rachel had exams until the end of November, and I had been editing On Dit. I think this is a similar scenario for most students, even if you decide to go mid-year in the semester break, chances are you'll have essays, tutes etc to work on in the holidays, and who wants to carry their reading for Anarchism and Libertarianism across Europe in a backpack that already feels like it holds the course readings for the entire year. The only problem is that if you do go in November, you'll be travelling during winter. Yes it is bloody cold, and when it snows and rains it can get bloody wet, but we found the benefits far outweighed the disadvantages. Firstly, you don't have to queue up with other tourists to get into places like museums and galleries, which can be a real drag. Also, it's much easier to get into youth hostels in the off season, and often the prices are a bit cheaper too. Lastly, the weather isn't as bad as everyone makes it out to be - it only snowed or

rained a few times the whole two months we were away, and so long as you dress warmly it's fine.

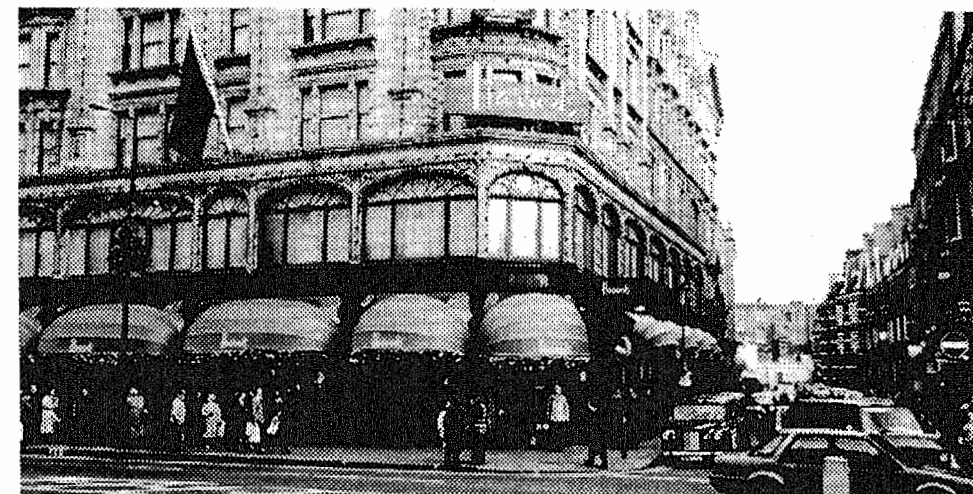
## How To Get There

I'm sorry to say that the operative word here is "SAVE" and sadly that's about all there is to it. Unless your uncle decides to buy you a return fare to Europe as a 21st present, or your mother thrusts five thousand big ones at you when you tell her that you've been "thinking about taking a holiday in Europe", there's no two ways about it. If you've set a definite date and can work towards it, get as much casual/part-time work as you can, and save as much as you can. Believe me, the shoes are much nicer in Florence than Rundle Mall, and the coffee in Germany/Italy/all of Europe tastes better than anything you'll get on Rundle Street! How much do you need to save? Well, that depends on what standard of living you want while you are away. Obviously someone staying in hotels and eating out in restaurants for breakfast, lunch and dinner is going to need about 10 times as much as someone staying in youth hostels. I guess about \$40 per day is a rough estimate of what a typical student staying mostly in youth hostels would need to cover accomodation, food and some touristy stuff.

## Before You Go

It's a real bummer that you need to spend a sizable amount of money before you even leave Australia. Firstly there's your ticket - budget for about \$2000, although you'll probably get one for a few hundred less if you go in the off-season. If you don't have a passport, that will set you back \$100, then there's another \$200-\$300 for travel insurance. I think everyone wonders whether the money for travel insur-

ance might be better spent on lager/shopping/anything but travel insurance, but the answer is a big NO. Travel insurance came in handy for both of us - I needed to go to the doctor while we were away and Rachel's sleeping bag got lost somewhere between Frankfurt, Kuala Lumpur and Adelaide. Anyway, it's just good knowing that if anything really stressful happens or something goes missing, you've got something to fall back on. Then there's a Eurail pass, which you can get from Student



Travel. You can get 5 or 10 day passes, which give you 5/10 days travel over a certain period of time on European rail (bar Czechoslovakia and Hungary where Eurail is yet to make an entrance). We got 10 day passes valid for two months for about \$550(????). You should also get an International Student Card(\$10) to get discounts at tourist attractions and anywhere that student rates apply, and a Youth Hostel Card(\$40), which gives you members rates in youth hostels. *Let's Go Europe* is worth its weight in gold - don't leave home without it! The people at

Student Travel were very cheery and friendly through all our whingeing about how much everything was costing, and they also have the best prices and deals for students. Also, if you're planning to visit any countries you need Visas for, get them before you leave Australia. We got chucked off the train on the Czech/German border and had to pay about three times as much as we would have in Australia to the border police for Visas.

## What To Take

My grandmother's lasting refrain was "lots of woolies" and "lots of thermal underwear". Jumpers have nothing on the intimate relationship that grows between you and your thermal tops(or "spencers" - mmm!). Girls, avoid the lacy creations from lingerie departments - the camping shops on Rundle Street or Trims will be only too pleased to supply you with several thermal tops which are warmer, more practical and can be worn by themselves in that "tight skivvy" style if you so desire. The secret of being warm is lots of lots of thin, tight layers. It also means you can strip off in accordance with the temperature. In England we saw lots of bands in hot and sweaty pubs when the temperature outside was below zero. Usually our first move upon entering a venue was a visit to the loos to take off our thermal underwear and stuff it in someone's bag(one of our own bags, that is). Take one pair of shoes, a few pairs of socks and undies, maybe two pairs of jeans, a warm jumper, a warm coat, and a few thermal tops/thin jumpers/skivvies. Leggings come in handy for wearing under jeans/wearing to bed when it's really cold.

## Money

We took only Visa cards when we went away. In retrospect a couple of hundred dollars worth of travellers cheques would probably have come in handy when we couldn't find a Visa machine in a strange country at unusual hours of the morning. Nonetheless, Visa is pretty good; *Let's Go* lists where ATM's can be found in each country. When travelling in Eastern countries like Czechoslovakia and Hungary, it's best to take some currency with you. German marks are the best, and indeed are often preferred to the country's own currency. Just remember that if you're Visa card stuffs up in Czechoslovakia like mine did, there is no way of calling the



The Dead Centre of Prague

# know if you never never go.



Backstreets

emergency number for Visa crisis, because the Czech phone system won't let you ring America and a few other major countries.

## Transportation

In Europe Eurail is the way to go, although Hungary and Czechoslovakia have their own rail system, which fortunately is dead cheap. However, England and Scotland are dead expensive. Take a couple of passport size photos with you if you go to England, so you can get a weekly or daily travelcard which is much cheaper than buying single trip fares. A single-trip fare costs anywhere from \$4 to \$8 to get simply from one station to the next on the train, and the underground(tube) is no better. In London the Underground is the way to go - its fast, easy to use and you won't get stuck in traffic for hours as we did when we caught the red London buses. Another thing to remember if you're travelling by coach (eg - from London to Oxford) or Britrail, is that fares are always more expensive if you travel on Fridays. If you'll be travelling around a bit in England and Scotland by coach, get a Coach Card, which gives you substantial discounts(1/3) off fares.

## Accommodation

For some reason Rachel had friends in England, Scotland, Germany, Switzerland so that made accommodation cheaper, friendlier and more comfortable whenever possible. If you have any distant relatives, or even phone numbers that people have given you from when they've been overseas - use them for all they're worth!! It might be a little demeaning to call up someone you have never met at the train station and ask them if you can come and stay, but you don't have anything to lose and it is infinitely preferable to paying to stay in a youth hostel with crap food, beds etc. A friend employed a variation on this method when he went overseas, which involved getting the phonebook of the country he was in, looking up his surname, then calling up the first address on the list and announcing himself as a long lost relative who was coming to stay. We stayed with some lovely people when we

you're travelling alone Youth Hostels are a great way to meet people. However, sharing a room with complete strangers who may turn out to be royal pains is the other side of the coin. Rachel and I found that underwear strewn across empty beds, on door handles etc was a good way of keeping our room to ourselves when new arrivals were choosing a dorm.

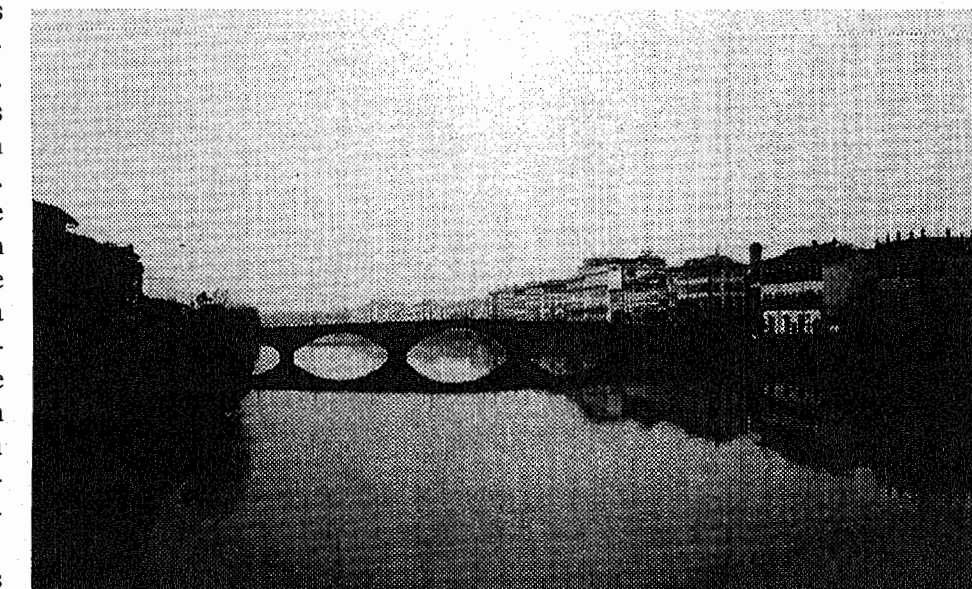
## Drugs and Alcohol

Yes, it's true what they say. For the most part alcohol and drugs are dead cheap throughout Europe. Alcohol is really pricey in England and Scotland - expect to pay about \$4.50 for a pint, but trips(if you're into that kind of thing) are cheap as chips - about \$10 or so(more expensive in clubs). Speed and just about every other drug is really cheap too, but when you don't know who you're buying drugs from you've obviously got no idea what else is in them. Many European countries have

big drug problems. We stayed in a town called Bremen in Germany - on one of its main streets heroin pushers and users congregated 24 hours a day.

Anyway, I don't know what else I can think of without lapsing into incredibly boring and self-indulgent travel anecdotes. So, I hope this has been of some use, and um... Bon Voyage!

George Safe



Bridge over troubled waters.



Stonehenge



# A very Big Day Out

## On Dit does Youth Culture

Story: Fiona Dalton  
Photos: Jesse Reynolds

If nothing else, The Big Day Out is a celebration of all things that Slightly-Left-of-Field-Youth-Pop-Culture (TM) has to offer: loud music, mind altering substances and felafel. A place where the crusty can stand (or mosh) happily next to the indie kid or grunge aficionado. A place where local bands can try their wares against their international heroes. A place where you can tell your friends you'll meet them "by the big stage" and



Tiddas

never see them again. A place where you can drink, dance, snog, watch your favourite band in the flesh, eat plentifully or just get completely off your nut in any other fashion you so choose. Hell, no wonder it's so popular: 10,000 people can't be wrong.

This year's Travelling Rock Circus was held, rather appropriately, at the Showgrounds, thankfully bereft of fluorescent neck-adornments and plastic helicopters for the day's festivities. In their place were multitudes of food and other (t-shirts, jewellery etc) stalls, 3 main stages, the so-called "Boiler" room (for the dance-inclined), a "chill out room", an art exhibition, a skate ramp, numerous rides, and probably much more. Here lies the biggest problem with this year's Big Day Out: the size and layout of the venue. Unless you were among the few that showed remarkable foresight in bringing a map and list of what was on and when, there was a pretty fair chance you'd miss something, get lost, or go the whole day ignorant that, over the other side of the venue was a stall/band/exhibition that you'd really liked to have seen.

Because there was so much happening, Big Day Out 1994 was a far more frenetic, and perhaps less exciting experience compared to its predecessor (BDO '93 (1), held at Adelaide Uni). But what this year's event lacked in spirit, it cer-

tainly made up for in substance. With such diverse musical offerings of such a high standard, there was really no question of failure. Hand in hand with this, though, is the cold hard fact that if you wanted to remain on your feet to see the day in its entirety, selectivity was definitely in order. Which is no bad thing.

Neither, unsurprisingly enough, were New Zealand band Straitjacket Fits. In their first live performance many of the faithful crowd had seen since full time vocal duties were taken over by their former guitarist, whose name escapes me, they filled the 3.15 middle-of-the-day slot in an extremely pleasant manner. Taking the stage politely, they even rolled out the beautiful "She Speeds" about half way through their festival-friendly set of older favourites as well as plenty of newbies. Nice.

Which is, unfortunately, not a word you could really apply to Tumbleweed. Newcastle's answer to Black Sabbath threw around their long hair convincingly enough, but after a while their hairy grunge/rock thing seemed to mesh into one (bloody) long thumping bass sound over the top of some angry guitars. There were a few memorable moments, like when their equipment cut out on them just before the chorus to Sundial leaving the huge crowd gathered to hear them (or was it just this song?) twiddling their thumbs until the problem was remedied. They also stopped to dedicate a song to HEMP (the Help End Marijuana Prohibition lobby group, based in Adelaide), called, amusingly enough, "Stoned".

Meanwhile, in The Boiler Room Tiddas played a less brutal collection of acoustic-tinged songs, but due to the lack of a map could not be located in time. Instead, the



Teenage Fanclub

ill-named "Chill Out Room" (man) was discovered, only to reveal itself as a darkened hexagonal hall with a few slides flickering dully onto one of the walls. Next!

To Teenage Fanclub, then, for the highlight of the day. Sauntering out on stage cheerfully, they were one of the few bands that appeared to be enjoying themselves. Thoroughly. Crowd pleasers to a man, they began with "Hang On" and continued on in much the same hits-crazy way: "Metal Baby", "Starsign", an incredible "Everything Flows", even a lolloping cover of 1910 Fruitgum Company's "Goody Goody Gumdrops". TFC excelled at taking every classic rock reference and ripping it to shreds, not taking themselves so seriously, and chatting amusingly between songs in thick Glaswegian accents ("You look like you're

in The Stranglers, Raymond." ; "Ah, but I am in the Stranglers, Norman.") We were in the presence of greatness.

The only problem with this spectacle was the less than Sydney Opera House standard acoustics of the main hall. The tin roof of, er, the large shed that constituted The Main Stage, rattled all the way through not only TFC, but all the other bands on that stage (among them Smashing Pumpkins and Soundgarden), the sound bouncing around like the proverbial bouncing thing. However nothing could detract from their spot-on cover of "Mr Tambourine Man", (Norman: "This is a Bob Dylan song..."), the closest thing the average twenty-something BDO punter will ever get to seeing The Byrds. The perfect festival band.

A hard act to follow, but the Breeders rose to the occasion... eventually. By the time Teenage Fanclub had finished, there was little or no chance of seeing any more on stage than a 2cm blurred figure resembling Kim Deal several miles in the distance. But no matter, the pure smell of occasion in the air (!) lent towards us believing that most of the day's crowd

had, in fact, come to see The Breeders or nothing. Terminally devoted, a great portion of the crowd lapped up Kim's every word, move and surreptitious grins toward twin sister Kelley. One of the most amazing things about The Breeders is, unsurprisingly enough, the identical, almost falsetto, note-perfect voices of the sisters Deal. Perhaps leaning a bit too much over the perfectionist side of the fence, their whole performance lacked more than the few essential rough edges that make live music so great.

But the punters weren't complaining. Ohno. Mid-set, Josephine Wiggs sent the crowd into spasms of hysteria when she started to play that familiar bouncing "Cannonball" bassline, and things started to pick up substantially. Out they came; "No-Aloha", "Divine Hammer", and a fantastically angry sounding "Safari". Clothing was thrown into the air, as were certain members of the audience, and by the end it took every ounce of will left to drag ourselves over, again, to the big shed to see Smashing Pumpkins.

After all the reviews of their recent "Siamese Dream" album concentrated

less on the content and more on the supposed "tension" between band members, no-one would have been surprised to see them all walk out without acknowledging each other. Even if they walked out on different stages entirely, it wouldn't really have been a surprise. But no signs of such tension or intensity. Instead, a band that seemed quite pleased to be playing in the festival environment, and singer Billy Corgan clearly lapping up all the attention his band has been receiving lately. And who can blame him? After their 45 minutes of epic rock with added twiddly bits, lots of young men adorned in Siamese Dream t-shirts emerged from the hall, wiping their brows, and exclaiming earnestly (natch), that they'd found God in Billy (true!). "Today" sounded the best from the back. To really appreciate this band, a spot near the front was not



The Breeders

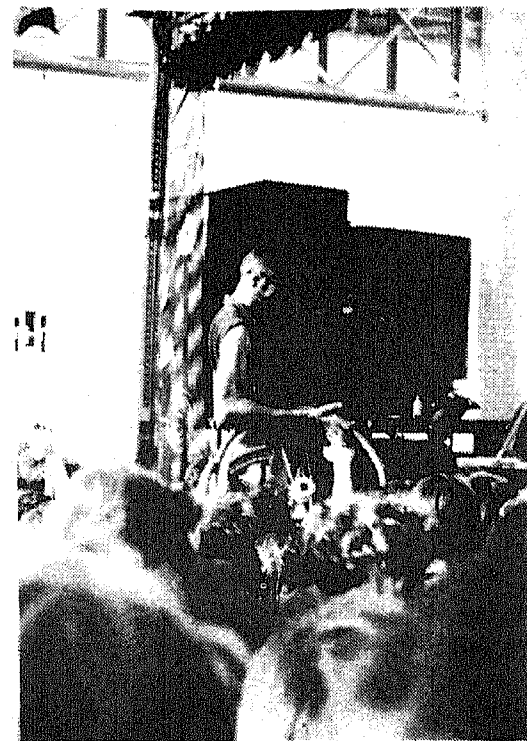
essential, but preferable.

By this stage in proceedings, most people were either sprawled on the grass eating felafel (Quiet Waters Lebanese Stall was having a field day), or watching the Cruel Sea at the second stage. A brief saunter past revealed a receptive (and large) crowd swooning over the charisma of Tex Perkins, who, over a mush of slide guitar spent most of his time pulling on an endless cigarette and singing "Huh!", or "Baby!" into his microphone. Infinitely entertaining, though.

8.30, must be time for Screamerfeeder who were served with the unfortunate circumstance of playing a) on the smallest stage, and b) whilst The Ramones were in the big shed. Perhaps the loudest (volume-wise) band of the day, singer Tim launched his slightly uncomfortable looking cohorts into an amazing set, most of which was gleaned from last years raucous "Burn Out Your Name" album: "Goat Cheese", a snail's pace "Hold On" and "Fingers and Toes". Clearly their best moment, though, was "Wrote You Off" which left most of the relatively small throng assembled almost speechless. They didn't do bassist Kelly's song, but they did do a couple of other new songs, which all, predictably, sounded great just before their sound being cut off 30 seconds into their last song for exceeding the time limit. "Thanks for choosing us over The Ramones," stuttered Tim before walking off. We wouldn't have had it any other way.

Next was Bjork, the headlining act on the second stage. The ex-Sugarcube attracted an enormous, loyal, adoring, etc crowd, and responded by flitting across the stage flapping her long, silvery sleeve-adornments about in time to her dance-tinged

tunes. It was all pretty captivating, to use a crap word. "Human Behaviour" and "Venus as a Boy" were beautiful, but about half way through the classy, produced nature off it all (and the flute, which, even though completely different, for many produced nasty memories of Jethro Tull) became a little dull, and about a third of the crowd headed off either home or to get a good spot for Soundgarden.



Wheelchair crowd surfing

But why? With their metal antics, and complete lack of anything resembling a song, Soundgarden proved to be nothing but background noise for an unparalleled display of male bonding down the front. The lights were good, though.

Over to the Boiler Room, then, to see Severed Heads who turned out to be yet another surprise. 3D computer images acted as a backdrop to some easy-listening industrial techno (ie: it had a tune), whilst an urgent computer voice spoke over the top, saying things like "Twister!" over and over again. Verging on the bizarre, yes, yet extremely entertaining, and in places sounding like a more technologically advanced New Order, which is no bad thing at all.

All but the hardcore techno folk, ready for a longish night of dancing in the Boiler Room, exited wearily, satisfied with what they'd got for their \$45. The good thing about the Big Day Out, unlike most live events is the element of will-I, won't-I enjoyment risk that is taken away by the sheer variety of pastimes on offer. To use an entirely exhausted phrase, there really is something in it for most people. So, start saving for next year - Stereo MC's and Primal Scream have apparently already reserved their places. Get amongst it - or you may regret it.



# The Big Cheese

Adelaide's biennial Festival of the Arts will open this Friday to a mixed reception and an uncertain future. David Mills spoke to Artistic Director Christopher Hunt about some of the questions that are clouding this year's Festival.

Christopher Hunt owns this Festival. It is his artistic vision, his work and will ultimately be remembered as *his*. His professional reputation will rise or fall on its success. When it comes to Festival time, he is the top cat and the big cheese.

This responsibility is one that seems to sit easily with him. His voice, his demeanour and even his *walk* exude the air of supreme confidence. This is his second stint at the job (he was Artistic Director of the 1980 Festival), and upon my asking whether he felt any twinge of nerves, he returned "none whatsoever". An assured man indeed.

So how does he react to criticisms that the Adelaide Festival is fast losing (or has in fact already *lost*) its position as Australia's premier arts festival?

"I think there's no question that the

Festival will need more money if it's to continue to be internationally and nationally competitive, now that Anthony Steel's gone to run the Sydney Festival, which will change it from being a populist jamboree into another competitive arts programme. Maybe the writing is on the wall for Adelaide, I don't know. Both Perth and Melbourne have festivals of significant content. Perth has the advantages that come from continuous administration building over a long period in the same direction, but the disadvantages of having the same person organizing it for many years, so after a while it becomes predictable. Melbourne, I think, will be a really major competitor. It has an imaginative director and skilled management - boring, but skilled. Adelaide has the advantage

of seniority, and it is a very big advantage. It takes years to eliminate a strong image and reputation."

To arts aficionados in this state, that fact may seem like cold comfort. Christopher Hunt is not afraid to level criticism at the Festival's Board of Directors in explaining the decline of the Adelaide Festival. He barely suppresses a sense of genuine anger and frustration:

"The Festival has the wrong sort of Board, *entirely*, completely wrong, with no commercial clout at all. By changing director every Festival there is no discernible artistic continuity. There cannot be any cultural policy underlying what the Festival does, and thus there are almost no possibilities, no chances of building on success. Each Festival has to start from scratch again and I think that that is a completely misguided principle. Now, it may have worked for a while, but I don't think that it's appropriate anymore. (He later admits to never having met Barrie Kosky, the recently-appointed Artistic Director of the 1996 Festival). "It has seemed to me absolutely irresponsible that I was for instance brought here specifically to change the direction of the Festival. They (the Board of Directors) asked me on the basis that I would come here to give it a new slant and a new direction. But they immediately ignored everything I was doing. We began planning on an assumption that circumstances then turned out to belie. We're about a million dollars less to spend than in 1992."

With this Festival, like all others, there have been the traditional wrangles between various interest groups keen to see "their" art form represented. However this Festival has broken convention by not including a major opera and an international symphony orchestra as programme highlights. Economic constraints have hindered the makeup of the Festival, but even so Christopher Hunt has found himself in the situation of repeatedly having to defend his choice of the distinct Asian flavouring:

"In the course of searching for something else, I came more and more to feel that what was needed here, what was right for Adelaide and Australia at this time, was a festival to unite the three angles of what the future for Australia seems obviously to have...the relation with the countries that one can do business with in the same time zone, the relationship to the traditional culture of Australia, the Aboriginal heritage, and of course, the relationship to the old European civilizations and its traditions,

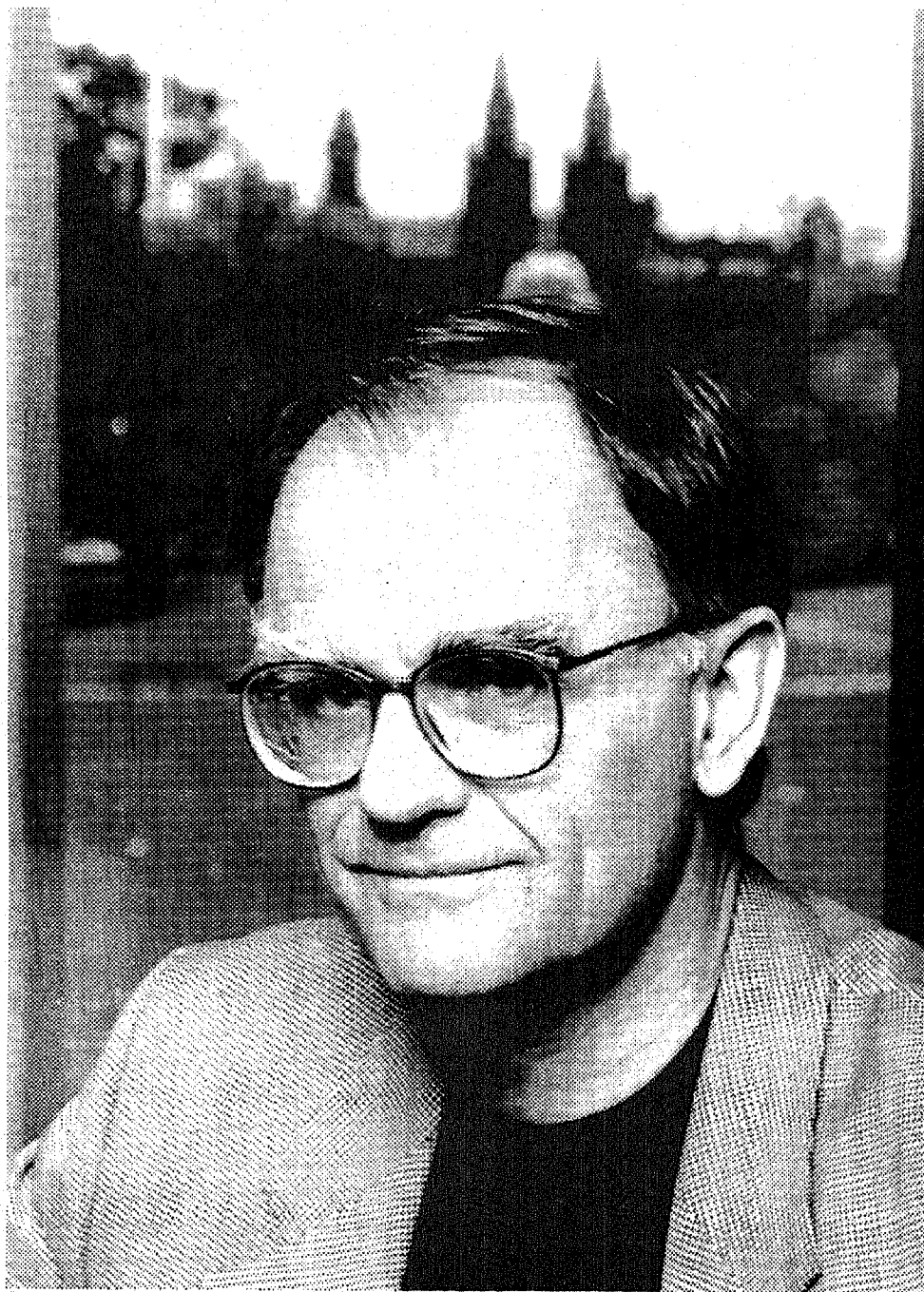
that like it or not, is the foundation of Australian city life. So I tried to put a programme together that would combine the three as it might be in 10 or 20 years when there is a more positive constant relationship with Indonesia and the other Asian countries...and when the relationship to Europe and America is strong, but only takes from them the things that are adventurous and that reuse the tradition in an imaginative new way and not just in a boring old one."

Christopher Hunt then went on to slag off Adelaide...

"It's not a very hospitable city. It's a charming place, but the viciousness of local political life - the constant sparring between different sectarian interests doesn't make for comfortable life. It's a very parochial vision that governs the people with power, and that's a pity. To some extent the very things which make a place parochial are also the things which give it its special charm. The quietness, the peacefulness, the decency of life in Adelaide, the sense of safety, of a certain elegance, the contact with an unpolluted air, all that kind of thing happens in a small city, not in a giant metropolis. And the price of living and working in a small city is precisely that concern *with* that small environment and community. And partly I think the original structure of the city's settlement has played a big part in that. When you build a city with a moat of green that people have to cross in order to come into the centre of power, there is a very strong tendency for the power to devolve around into disparate small communities, and to leave a ferment for supposedly greater central power, just in this little city heart. You can't have the buzz of New York and the peace and beauty of Adelaide. That's just life, and you can't do anything about it. You just fight against it".

So what effect does he envision the recession will have on audience numbers for the Festival, especially considering the opposition from "the affordable Festival"?

"Substantial. Really substantial. Even though there are \$10 tickets and even though the average level of ticket prices is less than in '92, people are still without money. It's a shame really, things like the arts and festivals still seem to be seen as luxuries. They're not, of course. They're as necessary as bread."



Christopher Hunt



# What's under your Fringe?

The Fringe opened with a flurry last Friday night. A few days before, Michael Nelson caught up with its director, Malcolm Blaylock, and asked how things were going.

OK. Here's a question. Who's the man responsible for the 1994 Fringe Festival? Who saw to it that Dean Brown was wearing something in zebra-print at the Fringe's launch? Who made sure that we all get a chance to see the Tokyo Shock Boys before we die (or one of them do, anyway)? Simple answer: Mr. Malcolm Blaylock. This year's Fringe is going to be the biggest in its 34 year history, with 306 shows at 151 venues, involving over 700 artists from 14 countries. And wouldn't you love to be down at the Star Club when Compagnie Fiat Lux, the Tokyo Shock Boys, and Mick Molloy and Tony Martin are all crammed into the same men's dressing room? To find out what will happen, we asked Malcolm Blaylock to tell us all about this year's Fringe Festival; how it works, why it works, and why this year's is bigger than ever.

"First of all, we really like the program; it's the biggest it's ever been, and it's also the highest quality it's ever been. The interesting thing is that the larger the Fringe becomes, the higher the quality, because it is, essentially, a very "free market event". It's artist driven. The artists take the risk, and if...it's not good, people don't go, so it works itself out in that way. So good people come back, and once you get a lot of good things together in one place, it gets a reputation, and lots of good people want to be there. We're in a situation now where we have a very large Fringe Festival, the quality is excellent, and it's all up and running."

So how does the Fringe attract those multitudes of performers and artists? "The Fringe is an open access Festival, so anybody can participate, whether you're a visual artist, or a performing artist, or a group of people, whatever you want to do, put on an event, theatre, whatever, you can be in the Fringe. It costs \$250 to get in the Fringe program, then, if you're a performing group, you come and get your venue, and take the box office. A lot of people are quite happy to cover costs, or to lose a bit, because it's worth it to be here. Because everybody else is here."

And what's so special about the Adelaide Fringe?

"More and more Australian artists are wanting to be seen everywhere and in Australia, the Adelaide Fringe is the place where they can go, so everybody can get together. That's one of the reasons people come. They see what other people are doing, there's a huge exchange of ideas and styles, and a whole lot of things going on. The other thing that goes on is a huge trade fair. In that, if you're after Australian talent, and you

want to procure it, the Adelaide Fringe has the biggest collection there is. And so we have overseas agents, entrepreneurs, the world's press, directors of other festivals, all here, both for the Adelaide Festival and the Fringe, and deals are done."

"The trick is, while it's open access, it doesn't just automatically attract everybody. A whole range of people do know about it, and our reputation's growing, but we have to go out of our way to let everybody know we're here. There are things happening all the time, new groups are forming, new people are doing new things. But you don't always just think, 'Oh yes, I'll do that. I'll go to Adelaide'. So we spend a lot of time mailing out information about how you can get into the Fringe to everybody we know. We want the Fringe to be new and innovative and experimental and exciting. We want the new stuff. So we have to know who's doing that, and it changes. But because this is the place to be seen, this is not a difficult thing to do."

Malcolm Blaylock went on to speak about the way he viewed his role as director of the Fringe.

"The concept of being an artistic director is fine and good, but you are getting a person's vision, and since we particularly want new, different, and exciting things to happen, often what's my idea of what's new and innovative might not be what a lot of other people think. My views were formed in the '70s. In fact, I get a few people still coming up to me saying, 'Ooh, what's happened to the Fringe? There's nothing Fringey. Where's all that political theatre that we need?' But that's not what people are doing now. That's what people did in 1975. All art and all theatre reflects what's going on in society, analyses it, looks at it, and so I want to know what's happening in people's lives. I want to know what the new stuff is."

"I don't have a master plan for it, other than I want this to be the best festival in Australia, if not the world. I just work toward making it a fantastic event. There are certain principles to follow, for example, you have to understand what makes a good festival. And we start with a great advantage...at the Lion Arts Centre. And so I've deliberately gone out of my way to extend that focus, and make it stronger. The stronger the focus you have, and this is ironic I suppose, the more activity you can have out and about. People see the Lion Arts Centre as the centre of energy for the whole thing. We've got five performing venues, and eight visual arts places, and it's a social centre as well. It's a place where people meet, look at a program, decide

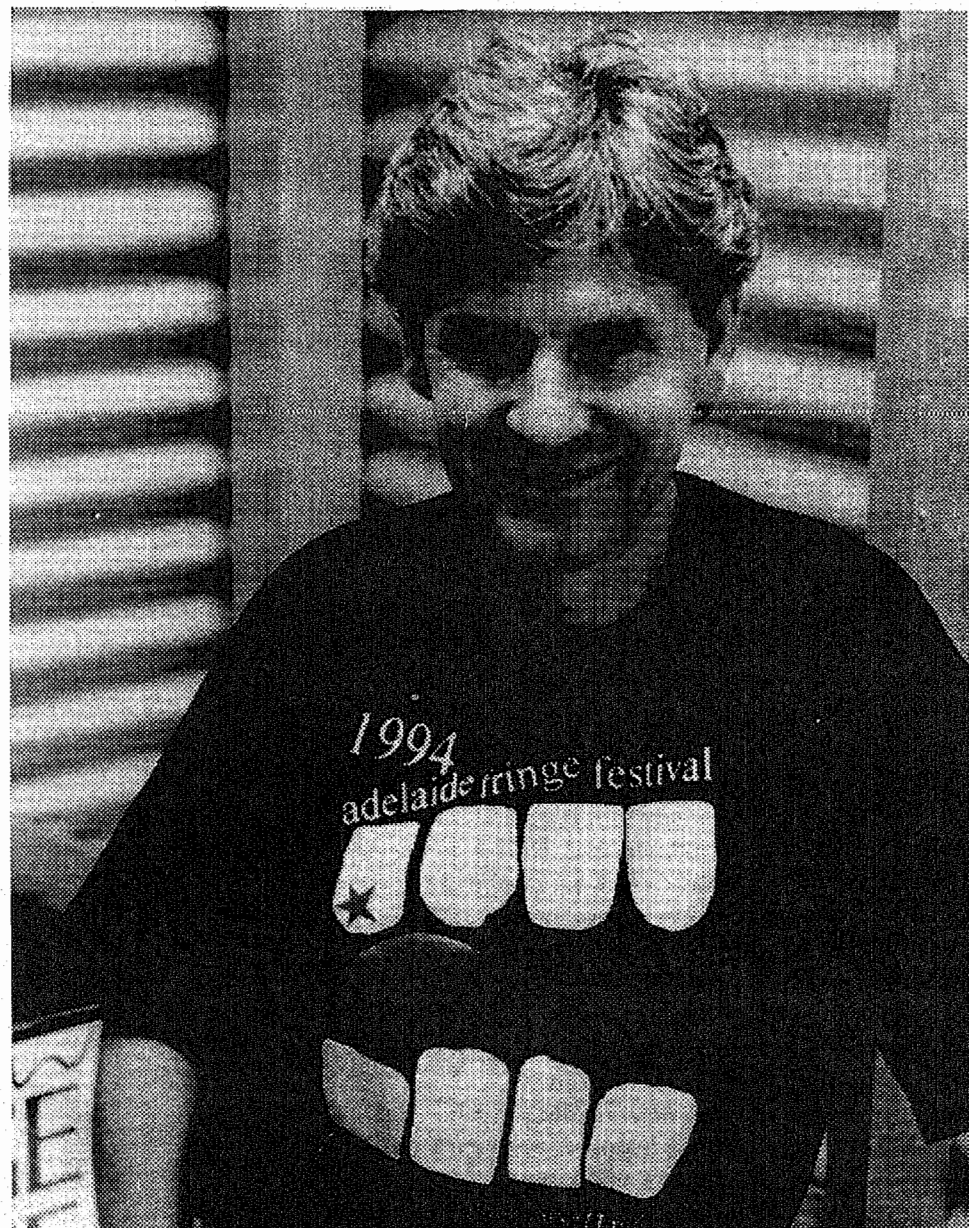
what they want to do. The Fringe Club is here, the box office is here, the information centre is here, and that attracts everybody. But we have 151 venues all over Adelaide, so most of the Fringe doesn't happen here (the Lion Arts Centre), but it's perceived that it does. So not only do we have the courtyard here, but we've got the "backyard" in Register St, with market stalls, free entertainment from 5 o'clock everyday till midnight, and all day on weekends. The Fringe Club is open until 6 o'clock in the morning. We've got six food outlets, and we've got a new cafe. People might know the Bijou cafe in Hindley St. Well, they're running what they're calling the 'Bijou around the Block'. Perfect for students, they'll love it."

Showing a fine understanding of the average student budget, he outlined another attraction of the Fringe: it's prices.

The Fringe is the 'affordable' festival, which I think the other festival has decided is a good word to use, but every time they use it it's an advertisement for

us. It's like me going out and saying "The Fringe is the "Real Thing™". It's just an advertisement for Coca-Cola™ every time I say it. Anyway, the Fringe is the affordable festival. The average ticket cost is \$11.90! That's across the board. There's a couple of things around \$30, but nearly everything is between \$7 and \$20. The \$10 tickets are for the Star Club for the first weekend. It's an opportunity to get a lot of people in very early, because we're very confident, that they'll be fabulous shows, and people will talk about it. I mean, we're expecting half a million people to be part of the Fringe, whether they come to a free event, or whether they pay for a ticket. All art is about communicating, so if you can put on an event that can in some way affect and communicate with that many people, it's a very good thing."

"Things only ever move on by breaking through barriers, and performing arts and visual arts are about breaking through barriers. That's what the Fringe is all about."



Malcolm Blaylock displays the merchandise



# Cloudy but fine

With the national tour promoting *Thunderhead*, their latest album, now over, the Clouds have come to Adelaide to play the O'Ball this Saturday, 26th of February. The reception to the new album has been good, audiences around the country apparently enjoying the more progressive sound of the band. Matt Ness spoke with Clouds' guitarist David Easton.

Amongst other venues, the Clouds also played at the Gold Coast Big Day Out and at the Byron Bay festival, both very enjoyable events for the band. David agreed that there should be more music festivals and suggested that under-age gigs should occur more extensively. A key part to both of the above festivals was interacting with other bands on the bill, and David said that "... everybody, actually, at the Byron Bay festival was great. There should be more festivals, all over the country, not just on the East coast."

The band is looking to release their album overseas, travelling both to America and London in the near future: "We are going overseas in May for a few months to try and get something happening. ... We're setting a release contract for *Thunderhead* in America [at the moment]."

*Thunderhead* is probably the Clouds' most developed album to date, a compilation of songs that range from their more commercial previous sound (e.g. *Alchemy's Dead*) to the abrasive first single *Bower of Bliss* to the epic *Ghost Of Love Returned*, the origins of which David describes as "Jodi brought it along,

... there was just this strumming at the beginning, and we orchestrated it from there. It turned out to be a bit of an epic. ... As we arranged it we always intended on making it, y'know, a little regal, I guess. But, yes, it's one of my favourites, too."

While David and drummer Raphael Whittingham are an integral part of the band, most of the lyrics are written by vocalists Jodi Phillis (guitar) and Patricia Young (bass): "...the lyrics are one place that we don't delve into. Jodi and Patricia usually feel uncomfortable singing anything that they haven't written, which is understandable. ... We help out a bit but usually just focus on the band side ...".

Asked to describe his musical inspirations, David quoted an extensive range, "... just about everything from Beethoven to Rollins. ... I guess being a musician and not a dedicated technical musician; ... it sounds like a cliché, but more or less everything I listen to. I think when you play music, you're much more receptive to anything."

The Clouds are looking forward to playing at the O'Ball, just as many people at the O'Ball will presumably be looking forward to seeing them. Partly their anticipation is due to playing with the Falling Joys, a group they know well and respect very much.

"You can more or less expect to see two fairly decent bands. It's always fun playing with the Falling Joys ....; apart from the Falling Joys we've played a fair bit with The Fauves lately, as we did when we toured over here [Adelaide]

last. They have expanded [their music] tenfold."

The Clouds come to the O'Ball with a great reputation as a live band, however, there is one thing that does bother them at times during their, or others', live performances: excessive stagediving. "It's a fine line I think; on the one hand, we don't want to restrict people's freedom: if they want to get up and jump, then that's totally a decision they make. But, ... if they're going to jump on top of somebody who doesn't particularly like to be jumped on, then that's not exactly fair."

"We've known people to have some horrible accidents. We saw one guy jump

out and dive into a flying stack that was hanging right above his head, and gash his head open ... We're not party-poopers, but if people are going to get hurt ..."

"I think there's starting to be a reaction against stagediving - at the hard-core bands [shows], of course, it's still happening, but too many people are getting hurt."

If you want to see the Clouds live, now's your chance. Head along to the O'Ball on Saturday, and check them out, along with the Falling Joys, Defryme, The Jaynes, Exploding White Mice and heaps of others.



Getting ready to rock you, it's Clouds!

# Sting maintains his cred

Sting  
Adelaide Entertainment  
Centre  
Thursday February 10th

From the evidence the world has seen since the demise of The Police, it can be ascertained that Sting is a musician who has been able to maintain a healthy degree of artistic endeavour. However, the beginning of 1994 saw him release a single with Bryan Adams and Rod Stewart. This ushered in a worrying period for some Sting fans who feared that he may be losing his integrity. On the evidence of his recent Adelaide concert, these fears may be put to rest.

After an excellent opening to the evening provided by Deborah Conway, an enthusiastic reception welcomed Sting and his band to the stage. In contrast to previous years when Sting's bands comprised a large collection of jazz musicians, this concert saw him revert to a four piece ensemble made up of himself on bass and vocals, Dominic Miller on

guitar, David Sanchez on keyboards and Vinnie Coliuta on drums. Despite this stripped down format, the music was as lavish, creative and brilliantly executed as ever. After beginning the set with the current single "If I Ever Lose My Faith in You", Sting proceeded through a two hour set which was made up largely of new material from the *Ten Summoner's Tales* album and old Police material with a few tunes from "Nothing Like the Sun" thrown in. Interestingly, no



Sting. Obviously.

material from *The Dream of the Blue Turtles* or *The Soul Cages* was included. In playing so much old Police material, there was some risk that the performance may have turned overly nostalgic. Whilst this was undoubtedly some of the appeal for many of the patrons, it was saved from becoming stale by the exceptional quality of the musicians and their ability to use their skills and virtuosity to reinterpret and revitalise some of the old material. "Straight to my Heart" was a case in point; rather than merely regurgitating the song, the band instead used the bare framework of the song as a forum for Sanchez to showcase his ability on the piano.

Sting's first two albums exhibited a strong jazz influence; however, this influence seems to have subsided to a degree in his work since. This is evident in the playing of his current band, although it appeared as though some of them may have been jazz trained. Coliuta in particular is highly regarded in jazz circles, having played with such luminaries as Chick Corea and John Patitucci. Playing under Sting, he and the other musicians adopted a more rock orientated style to fit in with his

current musical direction. This looks to have been accomplished with ease; Coliuta demonstrated exemplary technique, punctuating his perfect feel with some mind-boggling fills. Miller and Sanchez also showed considerable finesse on their respective instruments, Sanchez in particular standing out in the rendition of "When the World is Running Down, You Make the Best of What's Still Around". Thus, whilst the audience witnessed what must be classified as a rock concert, the music also stretched out beyond this label.

Sting's rich musical soundscapes were well supported by some excellent lighting and backdrops. Although not quite in the *Achtung Baby* category, they were well conceived, fitting in admirably with the music. All in all, the concert was very cleverly produced, combining thoughtful instrumentation with a level of emotion which had many patrons trying (unsuccessfully) to leave their seats and get a closer look at the action. The result was that Sting left the stage with his integrity well intact.

Tim Gow



# Happy, Happy, Joy, Joy

The Falling Joys are one of Australia's premier alternative bands and their third album, *Aerial*, was highly acclaimed by music critics across Australia, yet the record has not sold the extensive numbers it was expected to. Florian Minzlaff spoke to bass player Pat Hayes about the frustration of slack record sales, their appearance at the O'Ball this Saturday and their plans for the future.

The band played at Prosh three years ago, and Pat Hayes seemed surprised at how quickly time has passed: "Yeah, we did... has it really been that long? ... Yeah, we really have a good time every time we've been to Adelaide."

Drummer Pete Velzen will be prevented from playing at the show due to happy family events (congratulations!) and the Clouds' Raphael Whittingham will fill in for what will be the 'Joys' last show for at least six months. "Everybody will be going off and doing different projects for a couple of months ... and then regather in September to start recording for the new album."

Suzie Higgie will be recording with Andrea Croft again, while Pat will be continuing his six-year association with the Sharp Brothers, and apparently we can expect some recorded output.

On *Aerial*, the band achieved the sound it was looking for, partly due to the external factors, such as the quiet and solitude of Kanagaroo Valley and the skill .. of

our miracle producer Paul McKercher." "We couldn't be happier with the whole recording process, ... down in Kangaroo Valley, it was just so laid-back and relaxed. It's probably my favourite Falling Joys album. I see it as being incredibly different [from *Wish List* and *Psychohum*, the band's first two albums]. I don't think we quite hit it on the head with *Psychohum*."



Falling Joys, real live rockstars!

On several tracks, birds can be heard chirping and other outdoor noises come through. The songwriting has matured and there is a certain depth to the entire album. Several of the songs' lyrics came about spontaneously, such as those to the first single *Fiesta!*, and *Amen*, a track about the recording of the album, for

which Pat says "... Suzie wrote the words at the mix-down stage. Same with *Fiesta!* .. that was just music for two or three weeks, didn't even have a melody, particularly, and that sort of came together right in the last couple of days."

Lyrics are included on the album sleeve for several songs, amongst them *Amen* and the current single *Breakaway*. Pat stated that the band included the songs

maintained largely unchanged were *Weekend* and *It Goes A Long Way*, while *Fiesta!* and *Devil Angels* were rearranged significantly. Asked to describe their sound, Pat came up with a simple, succinct answer: "Earthy."

To the bass player of the 'Joys, playing music is "... a complete release ..."; despite the lack of commercial success of *Aerial* and the fact that the band have not necessarily become rich from playing music, he's happy with making a living from what he does. The band do have several goals for the future, one of the primary ones being to tour overseas again. "We're always trying to get overseas, so that's no new plan by any means. ... There seems to be an attitude [in Australia] that if it comes from here, it can't be that good, which is crap. Australian bands that do go overseas, ... people overseas just seem to have a totally different outlook on them."

So what can we expect from the Falling Joys at the O'Ball? "A different drummer!?! (laughs) It's going to be a great night, since it'll be our last show for six months. I think you'll probably get a cross-section of songs, right from the start."

So whether you're a fan of the Falling Joys or you've only heard of them, get down to the O'Ball on Saturday night to see one of Australia's best songwriting bands perform, and enjoy the Orientation Week's premier event.

# BANKNOTES

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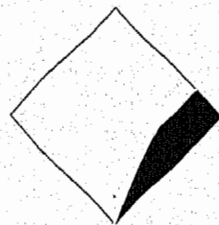
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# Maleny Folk Festival

The Maleny folk festival took place from December 29th through to January 2nd. In the thick of the action was Dylan Woolcock.

So, where the folks Maleny? Good question. About 150 kilometres north of Brisbane, just past the Glasshouse Mountains amidst lush and beautiful tropical rainforest is one answer. Paradise is another. The location of the second largest folk festival in the world and by far the biggest thing of its kind in Australia is yet another.

We, being myself and three friends in a van jam-packed with musical instruments (no pun intended) and camping gear, made the pilgrimage from little old Adelaide town on the 22nd December, arriving at Maleny on the day before the festival began. After setting up camp by a shady creek near the Maleny showgrounds, we ventured towards the site of the festival with little more than a vague inkling of what to expect.

favourite of the festival. Solo steel string guitarist extraordinaire. Dan is "recognised nationally and internationally as one of the founders of the flat picking style of guitar playing ... one of the all-time great virtuoso of the steel string guitar" from the US of A, down south somewhere, I suspect, he had a tasteful, subtle, almost classical finesse to his playing. He would have to be the best I've seen since Leo Kitcke and one up on Leo, he can sing too. In the blues tent, where the meaner looking characters hung out, he sang a song in which I had to fight back the tears, something about eloping lovers missing each other at a train station. Towards the end of his bracket, he was joined on stage by Steve Barry, guitarist from Kangaroo Moon, and they performed some tradi-

globe. Adelaide-based world music ensemble Dya Singh gave a number of very well received performances. Their usual line up was altered with the inclusion of Warren Acott, didgeridoo wizard and a young man with wisdom and skills far beyond his years, as a replacement for Alistair Black. Dya, the band's namesake, plays harmonica, sings and philosophises on the greater mysteries of the cosmos, love and the like. With tablas, bourzuki, didge, a family full of harmonising vocals and varying other instruments, this band was at once both rousing and meditative. Having seen them on a number of occasions in Adelaide, it was good to see local talent powering so far from home, as always excellent, reminiscent of Nusrat Fatch Ali Khan.

such as environmental issues and permaculture. Every morning a percussion workshop was held in the Big Top, hosted at one time by the Utunguns, another by Celtic drummers, another African with Bubaca and various others. These were invariably packed with a strong feral element participating and they invariably "went off" with dancing, jumping, vocal noises of all sorts and lots of skin thumping. Veritable conga madness.

Of less general interest was a Scottish fiddle workshop I attended, at which all assembled gained much. A Klezmer (Jewish) music workshop was also excellent introducing new and exotic scales with which to muck around.

*Fire Event*



World Music Group Dya Singh. They kick ass. Really.

Wooden walkways weaved their way through ingenious bamboo structures which, in turn, housed an amazingly diverse array of arts, crafts, food and clothing stalls. Various performance venues (buildings, marquees, cafes) were strategically spread throughout and in the course of the next five days, in this musical Mecca, festive bliss was to abound.

#### *Kangaroo Moon*

One of the highlights were the phenomenal Kangaroo Moon. Celtic mystic Aboriginal influences with the occasional raucous frenzied reel and jig, they performed two shows in the Greenhouse and one in the Big Top.

The infectious pulse and sheer spirituality of the music had the crowd, including myself, dancing into delirium. Kangaroo Moon consisted of a didgeridoo, keyboards, low and high tin whistles, guitar, percussion / drum kit, animated shy scalped flute wizard, virtuoso goddess fiddler and a lantern balancing belly dancer. One of their mellower numbers was a haunting song asking whether the Aboriginals saw the ships and the white man in their dreaming, another rousing song was a chant, "No one's a slave, I am no one's master," whilst the majority of their repertoire was instrumental, featuring the various soloists and coming across as a spontaneous yet very together jam. These guys had people in raptures, raving and singing their praises throughout the festival and beyond.

#### *Dan Crary*

This man would have to be my personal

tional bluegrass tunes as well as some of their own composing. Extremely wicked picking was the order of the day. So impressed was I that even on my dollar-a-day budget I bought his CDs. He also held a workshop on the morning of New Year's Day so, in a stinking hot tent full of hung-over guitarists, Dan shared some of his wisdom and experience, mainly demonstrating various accompanying methods and talking about arranging tunes for solo guitar. Very informative and a lovely, good-humoured bloke to boot.

#### *Arramaieda*

A'capella was well represented at Maleny, featuring ensembles such as Sister Moon, Voices from the Vacant Lot and Salvation Jane, to mention but a few. The highlight, though, was Arramaieda, an all-women group who have performed often in Adelaide at the Goolwa Folk Festival and community music venues such as the Governor Hindmarsh and the Music Works. Beautiful rich harmonies, ingenious and creative arrangements and skillful exploitation of a whole range of vocal resources characterise this group and set them apart from the rest. Covering topical issues such as sibling suicide and racism, as well as the light-hearted and humorous, the four women invite, or rather invoke, you to share their experience through the medium of song.

#### *Dya Singh*

The world music contingent was strong, healthy and kicking at Maleny, with concerts, events and dances from all over the

#### *Utungan Percussion Ensemble*

Percussion and nothing but. Weird and wonderful as well as conventional percussion and drum instruments were employed by this group of groovers to inspire some of the most energetic audience participation / dancing / hooting and hollering seen at the festival. Constantly changing and swapping instruments from the traditional, such as snares, congas, cowbells, etc., to bizarre full-body percussion outfits, the Utunguns drummed up a human storm of sweat and frenzy. Intricate cross-rhythms, out and out funky grooves, Latin feels, these cats had it all. And, they're going to be here for the Fringe, so check 'em out.

#### *Xylosax*

One of the crazier bands / acts (and there were plenty of them) was a group called Xylosax. Never before and probably never again will I see a rubber glove bagpipe and not only did it look insane, the rubber glove expanding with the breath of the player, but it sounded great. Along with a watering can clarinet, drums, saxophone and the humarimba, a marimba supported between two people and played by a third, this band left me incredulous and hanging out for more. The eccentricity of their outfits match their music and antics perfectly. Total nutters.

#### *Workshops*

Throughout the festival, numerous and various workshops were held. These ranged from hands-on craft such as drum-making and lantern making to skills based such as belly dancing and voice to the informative

On the final night, Sunday, 2nd January at 7 pm, all venues closed down for two hours and everyone gathered around the outdoor stage for the Fire Event. Literally tens of thousands of people assembled, a sea of bodies as far as the eye could see. This was a truly magical event, almost defying description, so I'll quote my spontaneous impressions from my journal.

"Superb firework display, great chanting, fully mesmerising. Ceremony whereby elders allowed land to be used by the people, fire passed to fire event director, Scottish pyromaniac (Neil Cameron). Great sentiments, wheel of life, death regeneration, butterfly on stilts, beautiful silk painted wings, symbolising renewal after the burning of the wheel in a huge flurry of fire-crackers and flame, very pagan, the dance of life, wonderful."

Given the sheer number of people, performances, workshops and associated events, it has only been possible for me to reveal little more than the tip of the iceberg. Basically, Maleny Folk Festival is a huge, happening beyond comparison, beyond anything I've ever previously experienced and without a doubt I'll be back there amidst the tropical rainforest, a couple of thousand kilometres from Adelaide, as often as my future means and circumstances allow.



# Artists' Week

## The Fringe

This is the most hectic time of the year in any arty diary. The Festival and Fringe are bombarding us sensitive and sensible South Australians with sensate insanity. The Fringe visual arts program is enormous and diverse, with exhibitions happening all over the shop: 700 local, national and international artists will present more than 70 exhibitions in over 30 sites.

The Fringe visual arts program was opened on February 13th in the Lion Theatre and Bar. On the same day seven exhibitions, all within the Lion complex, were opened progressively. Everything from Realism in pastels, to installations in plastic were on offer. This program will end on the 13th March.

## Artists' Week

This week a major component of the Festival, Artists' Week, will begin. It consists of 5 days of debate, presentations and screenings. The topics will range from installations to aboriginal art, from performance to art and technology.

The forums, which will mainly be held at our own Elder Hall, are as follows:

Feb. 22. *Adelaide Installations*. Discussions between critics and artists over current theories about location and identity. 1.30pm.

Feb. 23. *Aboriginality in Art*. 9.00am.

Feb. 24. *Aboriginality in Art/ Adelaide Installations*. 9.00am

Feb. 25. *Mixed Relations: bloodlines, cultural trajectories and hotspots*. These forums will explore cross-cultural exchange and hybridisation. 9.00am.

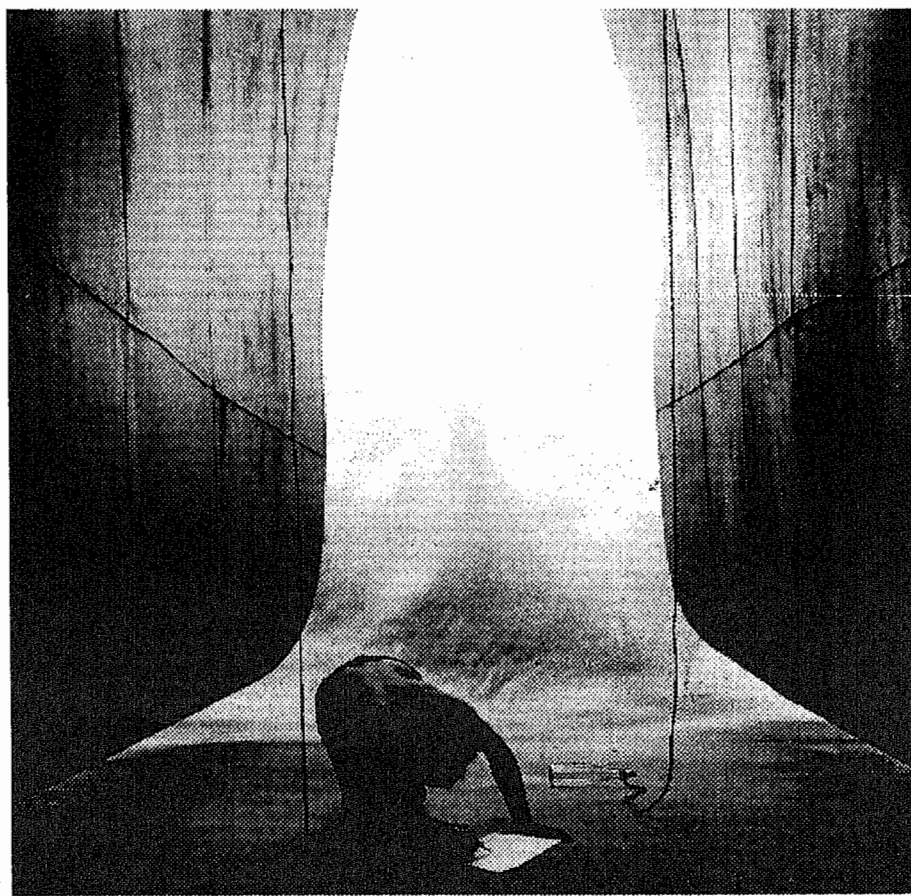
Feb. 26. *Future Languages*. Discussions about the impact of new technologies on art and culture. 9.15am.

## The Adelaide Installations

The first day of Artists' Week coincides with the opening of the Adelaide Installations. Adelaide is fortunate enough to host forty six artists from all over Australia and

Asia.

All of these artists will be using installations as their medium. Installations are visual art forms that are created for specific sites, whether they be indoors or out, on the ground, water or sky, long-lasting or ephemeral. Within the prescribed space the artists create their works using various



Searching for artistic vision

materials and techniques: sculpture, painting, performance, sound, or more, or nothing at all, can be combined to go beyond the compartmentalisation of the more familiar solitary work that most people know as 'art'.

The topics tackled by each artist are as diverse as the artists themselves: racial issues, geographic boundaries, the legacies of colonialism and post-colonialism, political structures, society and culture are among the broader issues which the artists give their personal perspective.

The Adelaide Installations will be held in various sites around Adelaide, with a large bulk of the work being held at the Gerard and Goodman Building, Tavistock Lane. Tandanya will contain most of the Aboriginal work. Other sites include: the Torrens River parklands, various sites around the State Library, Art Museum and Adelaide Uni., the Experimental Art Foundation, Contemporary Art Centre, Botanic Park, the Airport, and the Grand Lodge of Freemasons.

These are important events, and they need you, the young intelligentsia, to support them. At the moment Adelaide is the temporary, centre of art in Australia. With all the excitement and bohemian mayhem that this brings it also results in the responsibility of your personal encouragement. The exhibitions will end on March 20th.

For any information see me, at the On Dit office, or contact the Festival 207 7000, the Fringe 231 6811.

Mike Hepburn

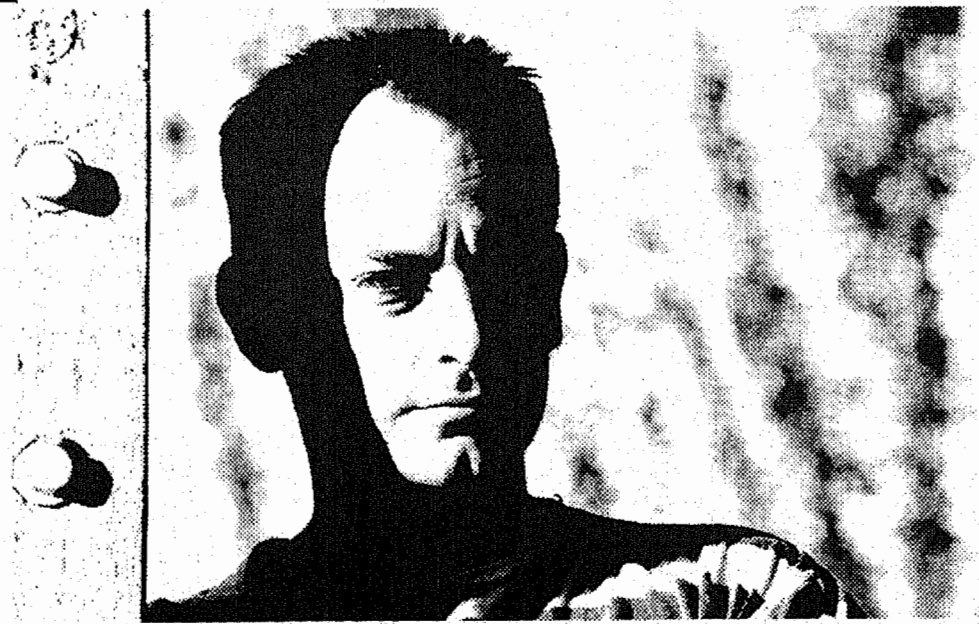
# Writers' Week

The Adelaide Festival Writers' Week, which runs from February 27 until March 4, is one of the world's top three literary festivals. With twenty international and forty six Australian authors, poets and playwrights, it is one of the Festival's most exciting and affordable events. four tents will be erected at the Torrens Parade Ground, where book launches, meet the author sessions and panel discussions on a variety of topics will take place from 10 am until 6pm. The best thing about these events is that they are all free, so if you go along and are impressed by a writer whose work you've not read before, you may even be able to afford a copy of their latest book. And they might just sign it!

In addition to the program at the Parade Ground, there will be three special evening sessions, beginning on Sunday 27th February at the Festival Theatre with *The Best of British*, featuring Penelope Lively, David Lodge, Nicholas Shakespeare and Alan Hollinghurst. Penelope Lively is a writer of both children's and adult's books, and won the Booker Prize in 1987 for her novel *Moon Tiger*. Her most recent novel is *Cleopatra's Sister*. David Lodge is the author of *Changing Places*, for which he won both

the Hawthornden Prize and the Yorkshire Post Fiction Prize, *How Far Can You Go?*, *Small World* and *Nice Work*. he is currently adapting *Nice Work* as a television serial for the BBC. Nicholas Shakespeare was nominated as one of the "Best Young British Novelists 1993", and won a Somerset Maugham Award for his first novel *The Vision of Elena Silves*. Alan Hollinghurst is a poet, author and critic, who wrote the bestselling *Swimming Pool Library*. He has also written a verse translation of Racine's *Bajazet*, and is currently writing his second novel. If you wish to hear these four authors talk and are a full time student, you can do so at the special price of five dollars. If not, tickets for this session cost ten dollars

At Her Majesty's Theatre on March 3 is *Having It All*, a session with the well-known feminist author Marilyn French, as well as Deirdre Bair, the author of *Samuel Beckett-A Biography* and *Simone de Beauvoir-A Biography*. On March 4, also at Her Majesty's Theatre, is *Partners In Crime*, featuring Elmore Leonard and Sara Paretsky, two of the greatest modern crime writers. Tickets to both of these events will cost ten dollars.



Playwright Michael Gow

Other writers who will appear at Writers' Week include Tama Janowitz, the author of *Slaves of New York*, *The Male Cross Dresser Support Group* and *American Dad*, and the Australian playwright Michael Gow, author of *Away, 1841* and *Furious*, which is receiving its South Australian Premiere this Festival, at the Space Theatre on February 25th at 8.15pm. Also of interest will be some-time-columnist, sometime-film maker

and one-time spokesperson of the Commission for the Future, Phillip Adams. He claims he does not know why he was invited to speak at Writer's Week, but his seminar on "From Menzies To Mabo" (March 1st, 2pm, with Humphrey McQueen and Judith Brett) should prove to be one of the livelier moments of Writers' Week. Don't miss it.

Cathy Abell



# Someone's watching you

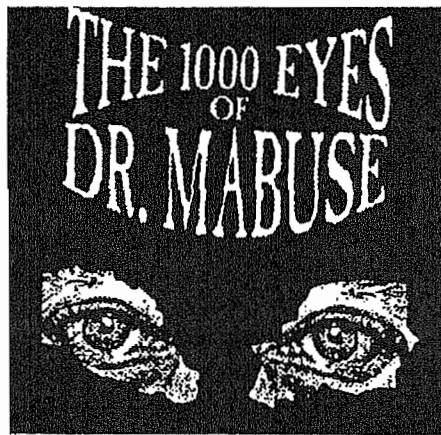
**The 1000 Eyes  
of Dr. Mabuse  
Mad Love  
Mad Love Warehouse,  
Rundle Street  
17 February - March 5**

Mad Love's *The 1000 Eyes of Dr. Mabuse* is a very strange journey indeed. Four disparate and confronting pieces are offered to the audience in a production designed to challenge and compromise the unwary theatre-goer. Delving into the darker corners of the human psyche with brutal force, the unwary spectator is left shocked and just a little bemused. Is this original experimental theatre or arrogant indulgence? It is hard to say. Shocking the Middle Class and attempting to re-define theatre as we know it certainly would be one of the bigger arty wanks of the festival, and there is more than a slight suggestion that this is the intention. "This will be no cosy evening at the theatre" says the director Curtis Weiss. Despite this though, Mad Love avoid total self indulgence with some clever and entertaining performance pieces which are at times very

powerful.

To call Dr. Mabuse theatre is unjust. Many different artistic media are explored; from drama, music, photography and sculpture to performance art. As the audience shuffle in and out of various rooms over three floors of the building, they are an interactive part of the performance. There is no stage, there are no seats, save for the foyer (that doubles as a railway station in the third scene) which has a few old chairs. Be prepared to be sat on, bumped into or herded like sheep if you are in the way. The audience is used as another prop; another part of the entertainment. No one and nothing is passive here.

The set for this production is impressive



to say the least. Hundreds of meters of PVC tube worm through the rooms, piping music and sound. There is a hospital, with an iron lung, patients' beds and an operating table (it gets used), a warehouse with wrought iron ladders and various metal instruments, the aforementioned railway station with a giant illuminated clock and a dank cellar, complete with swimming pool. Shitloads of money must have been spent, and the effect is worth it. Each room has its own grotesque personality.

The play *The 1000 Eyes Of Dr. Mabuse* itself occurs only in the first of the rooms (it is in fact only one quarter of the entire performance). It is its theme of psychological violence and madness which is carried throughout. In his laboratory Mabuse, a mad doctor who is convinced he can create eternal physical youth with plastic surgery and operations on the brain torments his kept wife while finding new test cases on which to experiment. Blood flows as faces are pulled off, policemen are stabbed in the genitals, and holes are drilled in peoples' heads. I call it family fun. The acting here though is totally melodramatic and the attempts at French accents are pitiful. But this is luckily forgotten. The order of scenes is cleverly mixed up and the spectator is too

worried about his or her own personal mental psychosis to grumble about the acting.

The second room houses one of the most horrific acts of bestial violence I have ever seen performed. Metal musical instruments lie on the floor or are suspended and industrial music becomes industrial violence as the actors emerge and brutally attack one of their company. The screams and crashes of the victim in turn blend with the music.

A similarly violent element of the human psyche is played out in the railway station where tormented lost souls scream and enact their manic lives. At one stage the general public is invited to witness this Escheresque hell; bemused faces peer in from the street and the audience realise that they themselves are as much theatre as the actors. Also, watch out for the station master DJ who is hysterical and plays a mean saxophone.

The production closes with a fascinating installation in the basement. This has to be seen to be disbelieved; it is a terribly unusual way to end the show and changes again the relationship between actor and audience. Dr. Mabuse tries to play with your mind, if you like being fucked around with, go and enjoy the experience.

Adam Le Nevez

## Parting Company return...

What! Shakespeare, relevant? Entertaining? For everyone who has just gone through *Matric*, and all those who slept through *Prospero's Books* praying for a car chase, here is the play for you. For the 1994 Festival Fringe, Parting Company's directors Cate Rogers and Gina Tsikouras are pleased, proud and very excited to present *The Tempest*. Actually, to say that they are very excited is an understatement. Stoked is not too strong a word. A couple of days ago, I met with Cate and Gina up at the Uni coffee shop to find out what they're doing to bring people back to Shakespeare, and why they are so enthusiastic about it.

"I think what characterises our works is a lot of energy and a lot of

imagination. I think often people are very pleasantly surprised after they come and see our shows, and see how much thought and detail has gone into extracting the best out of the text."

So, exactly what have Parting Company done to the text?

"I don't think we've bent [*The Tempest*] out of shape, or made it unrecognisable, but certainly the play that exists has elements that aren't so relevant to us now. And so we have either played down certain parts, or cut bits, so that the basics of what remains is still true to what's there, but we can work with it in a more modern context. Although, when you've got a play set on an enchanted island, with a few fairies and monsters running

round, there's a limit to how directly relevant you can be, or how many parallels you can draw, but a lot of it's open to interpretation, which is the beauty of it."

And why have Parting Company chosen to perform *The Tempest*?

"I think that there's so much going on in the play, I mean, everyone thinks "The Tempest" and thinks "Prospero", (but) there are so many other relationships and characters with all their feelings and problems...there's what's going on with Ariel, in that she's a powerful person who is enslaved... there's just a nice kind of powerplay between these two, and we see Ariel as every bit as powerful as Prospero, if not more so. And what's going on with Caliban; he's been brought up pretty much as a slave, and he's been, you know, the whole nurture/nature thing. He's a raw, animalistic type of spirit who has been... kept as a servant. People have come along, and said, "Well, hey, we'll teach you to speak, and we'll teach you to learn our ways.", and so there's a kind of angst that's going on in him, as he tries to sort things out for himself."

OK, so has Shakespeare endured?

"Why is it, that Shakespeare endures? I think that there certainly is the element of tradition; what people are used to. You elevate someone and say, "Yeah, they're the greatest." and so they get more credence. So, we're probably more familiar with the XYZ of Shakespeare's works, because it's been pushed at us, and because we

accept that, yes, he's a good thing. But there's always the other side of the coin, that he has endured for a reason. Because I think that, despite all those ridiculous stage conventions, or plot conventions, of his time, the power of emotion you get between characters, that you get out of the poetry of his language is an enduring thing, and it's a beautiful thing. And, you know, that's what keeps us coming back to it, and the fact it is always open. You can say the guy just didn't know what he was doing, and there are these enormous holes in the plot for you to work with, because he was just dashing them off at a great rate. Or maybe he knew exactly what he was doing, and was the most subtle of writers, or maybe a combination of the two... I just think, yeah, the work is flexible enough and far away in time enough, and that it has enough universal elements that it can take whatever you do to it, so, for the purists, we say, it's not sacrosanct. It's there to respect, but to use."

The season for the *Tempest* runs from 22-25 February, and 1-5 March, in Wills Court, starting at 8pm. Tickets are \$13.50/\$9.50 conc. if you book at the SAUA office, and pay on the night, or \$12.00/\$8.00 conc. if you pay up front at the SAUA. And if you've never heard of Wills Court, it's that little area between the Hughes Building and the Conservatorium with the pond and the trees. See you there.

Michael Nelson



Juliet Nicolle as Ariel.



# Another Red Shed classic

## Body Of Sin

The Red Shed Company

If every show in this year's Fringe is as good as Red Shed's "Body of Sin", then SEE EVERY SHOW IN THIS YEAR'S FRINGE! It's everything the Fringe is meant to be about. Challenging, exciting, and wild. It's based loosely on the Stations of the Cross, that showed Christ's life up to his crucifixion and resurrection. But don't let that put you off. In "Body of Sin", each character shares with you a sympathetic glimpse of their life, an experience that has shocked, or hurt them, and that reveals the strength of the spirit that keeps us all going.

Directed by Cath McKinnon, the play was written and developed as the cast rehearsed it. No script, no score, nothing. The concept behind his makes it seem like you're not watching theatre,

but that you've accidentally stumbled into a roomful of desperate people living out their lives in front of you. By combining the talents of the Red Shed ensemble with drama students from Flinders, the play is very different from what normally goes on in theatres. How? Well, for a start, the audience aren't sitting down just waiting to be entertained. The set is a jumble of pipes billowing smoke, ladders, scaffolding, and the audience has to take part, because they're in amongst it all. You move around from scene to scene, listening, watching, and interacting with the cast. They seem more than happy to talk, or shove you out of the way, but talking to one of them later, it seems that the strange feeling is also there for them. Pretty much oblivious to the people around them, frenetic motion swings into dance, to songs, and to conversation, buoyed up all the time by the music. All originally composed by Justin Posa, it's a blend of industrial gonging, swelling organ music, and one very Poguesy bit, all done by one very busy man and a synthesizer. Very groovy. So is the dancer, Xiao-Xiong Zhang, a

former member of the Australian Dance Theatre, who introduces another form of expression to something that's already rich with depth. Everything flows together effortlessly.



Eileen Darley

After the show, I talked to one cast member, Richard Kelly, and this is what he said. "I guess it's about transgression, about ritual, and about using a theatrical performance as a kind of ritual where all the characters know what the other characters are doing. It can be about anything you want it to be about, I suppose. Because a lot of it is stuff that's come from us, that might not be immediately apparent to an audience. I guess what I take away from it is a sense of, "It's OK to be whatever you want to be." Whatever's in your head needs to be expressed. And that's what the idea was, that all these people get together in some kind of underground setting, and play out this ritual to exorcise their past experiences of repression, of sexual repression, or societal repression."

I know this sounds trite, but go and see it. The season runs from 19 February to 5 March; Tuesday and Wednesday 8.15pm, and Thursday to Saturday 8.15pm and 10.00pm. For information about concession tickets, ring the Red Shed on 224 0107.

Michael Nelson

# Pretty Ordinary

Lord Arthur Savile's Crime

Adelaide Repertory Theatre

Arts Theatre

The crime: Second degree bordeom  
The criminal: The Adelaide Repertory Theatre  
The victim: The audience

Unfortunately your On Dit theatre reviewers did not enjoy this play as much as the cast obviously enjoyed presenting it. Despite opening night nerves and the odd slipped line, the actors played their parts with the enthusiasm and enjoyment which is the raison d'être for amateur theatre. For these reasons the play may have been much more entertaining to less jaundiced and cynical reviewers. Certainly, it was more entertaining to the cast than the audience.

The basic story line had the potential to be quite amusing. The play's ancestry is sound; being adapted from a story by Oscar Wilde. A few familiar Wilde witticisms survived the dramatisation (and miraculously) the delivery. Hence the play got off to an OK start (with the butler blowing his nose at the audience) and so we thought it worth staying for Scene 2. Scene 2 was rather tedious, but we were hemmed in on both sides by relatives of the cast and so could not escape, and besides, we were trying to work out where we knew the woman sitting two rows in front us from. Act 1 Scene 2 was followed by the intermission during which we consoled ourselves with chocolate ice cream. We wanted to

leave then, but had left a bag in the theatre. In retrieving it we again found ourselves besieged by the cast's relatives, and thus were forced to endure the remainder of the play.

On a more positive note, those of you who still want to see the play can't, since the last performance was on Friday 19th. However to console the masochists among you the plot is as follows. Lord Savile is engaged to Sybil Merton, and it seems, her mother, Lady Merton is not as enamoured of Lord Savile as young Sybil and so arranges for a palm reader to check his credentials. The palm reader gives Lord Savile a clean bill of health, but tells him in private that he will commit a murder. Lord Savile resolves to get the murder out of the way before his wedding day to guarantee marital bliss. Most of the play's laughs are then engineered around several unsuccessful murder attempts as Lord Savile tries to dispose of at least one surplus relative before his wedding day. Unfortunately after the bungled "wolvesbane in the chocolate enclair" trick the humour became tedious and predictable, particularly the cynical jibes at marriage and the British upper class. The humourless farce starts to show signs of serious strain when Herr Winkelkopf, an unemployed anarchist, gate crashes the play for no apparent reason. It was not long before with an H-bomb (that worked) and introduced much earlier in the play.

James Giesecke  
Penelope Howarth

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# Festival Film Focus

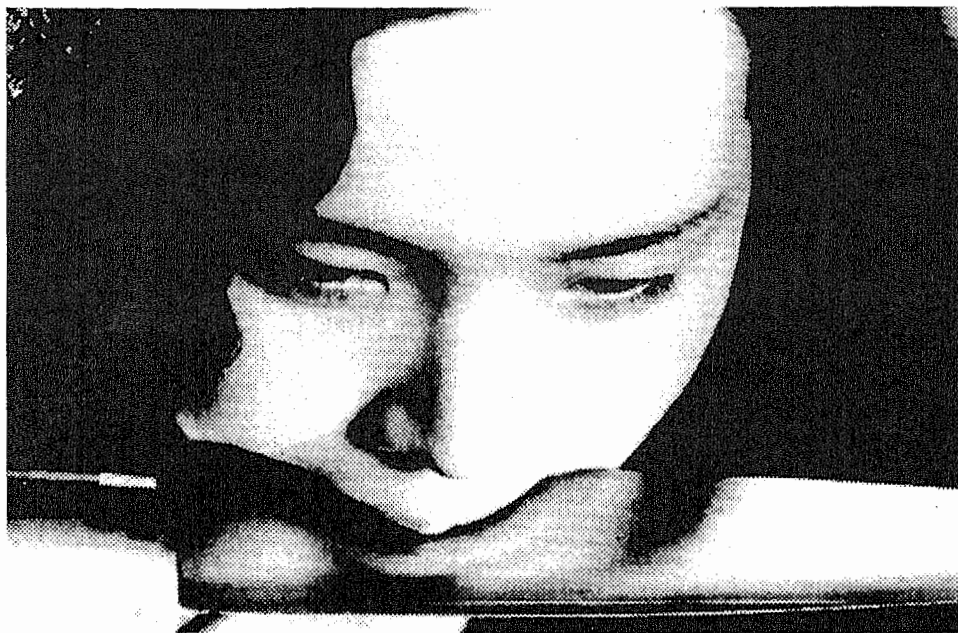
Jocelyn Fredericks takes a look at one of the more interesting film exhibitions to be included in the upcoming festival.

As part of the Adelaide Festival of Arts, the Media Resource Centre is showing a series of films based on the theme of women and sexuality in Asian-Pacific cinema. They will be screened at the Mercury Cinema from 26th February to 11th March. The entire programme will be shown during the day in the first week and repeated the next week, while selected highlights are screened on weekends.

Many of the films have been rarely, if ever, screened in the west and will not be seen here again in the foreseeable future. Due to censorship restrictions, a pass for at least three sessions must be purchased but with passes starting at \$19.50 it is affordable. A concession Gold Pass to all ten sessions is \$51.50.

There are a wide range of films from Indonesia, Hong Kong, Japan and the Philippines, an eclectic mix of high budget productions as well as experimental films. Curator Cecelia Cmielewski has deliberately opted for complex films with no particular ideological slant, or view of women.

Although there are few Eastern



Eiko Matsuda in *In The Realm Of the Senses*

women filmmakers, the region is known for its strong roles for women in cinema (unlike Hollywood).

The most well-known film to be screened is *In the Real of the Senses*, directed by Nagisa Oshima and scored by Minoru Miki, who will be in Adelaide conducting for Pro Musica Nipponia during the Festival. It is a tragedy about intense sexual passion.

Fong Ling Ching's *Kawashima Yoshiko* is the real-life story of a

wild woman who was never confined by a particular politics, sexuality or profession. She was portrayed in *The Last Emperor* as a glamorous spy sucking Joan Chen's toes and this movie has a similar intoxicating visual style but with a camp edge.

One of the Indonesian films screening is *Roro Mendant*, directed by Ami Priyano. Based on a Javanese legend, it tells of a woman who would go to extreme lengths to avoid becoming a rich man's toy. Living

up to the title of "A *Rebellious Woman*", she uses her sexuality to express her will and resilience.

*Moral* stands out in the program as being the sole Filipino film and directed by a woman, Marilou Diaz-Abaya. It is about four women trying to make connections with themselves and each other. They include a promiscuous drug user, a mediocre singer and a housewife.

This program of films has elements to attract a range of people, particularly those interested in Asian studies, women's issues and cinema.

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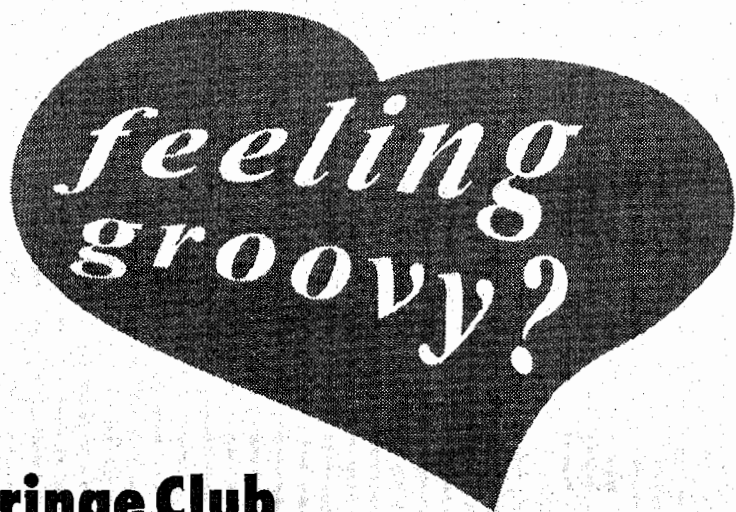
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# Big men, bigger guns

**Tombstone**  
Wallis Cinemas

Westerns - what is their fascination? Men, guns, dirt - it's all been done before, but *Tombstone* isn't afraid to show us it all over again. It's the story of Wyatt Earp and the OK Corral. If you're like me, the names ring a bell but you don't know the details. To fill you in, some cowboys got shot, OK?

Kurt Russell as Wyatt Earp (what a silly name) leads an enormous ensemble cast of vaguely familiar men. He's a gritty ex-lawman who has retired to the town of Tombstone with his two brothers to make a fortune. There he runs

into his old buddy Doc Holliday (Val Kilmer), a flamboyant, consumptive, hard-drinkin', gun-totin', latin-quotin' gambler with a sexy southern accent. They are drawn reluctantly into a feud with some cowboys led by Curly Bill Brocius (Powers Booth). Between gunfights Wyatt finds time for some seriously meaningful eye contact with feisty actress Josephine Marcus (Dana Delaney).

The performances are on the whole good, although Kurt Russell gets just a little bit carried away shouting "no!" whilst grimly shooting his way out of a tight spot. It's supposed to be inspiring but it sounds like primal scream therapy, and it's a safe bet that Wyatt Earp wasn't into harnessing his inner rage.

Val Kilmer and Dana Delaney between them send all hearts aflutter in the darkened cinema. They're both very cute

and charming. Other cast notables include Bill Paxton, Michael Biehn and Michael Rooker, all of whom are guaranteed to distract you from the film, trying to remember where you've seen them before. Billy Zane makes a brief appearance in tights and Jason Priestly has a small part and seems like a boy amongst men (no puns intended).

*Tombstone* is quite bloody and the first scene is unnecessarily and distressingly brutal, involving the slaughter of a wedding party. One of the movie's slogans is "justice is coming", but there is so much murder from both sides that any concept of justice seems farcical. One side wears red sashes and the other side silver badges, that's all. There is some discussion of justice and revenge but it is superficial and one-sided.

A particularly tacky note is struck when Wyatt is howling in a rainstorm and it's

plain to see that the rain is falling only to a couple of metres behind him - couldn't they have found a bigger hose? Or turned on the tap harder?

The movie runs for about two hours which is maybe a bit too long, but there seems to be too much plot for the time allotted. Things happen very quickly and at one stage director George Cosmatos (*Rambo II, Cobra*) resorts to a montage of mini gun battles which accentuates the violence.

*Tombstone* would suit fans of westerns or Val Kilmer but offers few surprises. It is not a reworking of the genre as was Clint Eastwood's *Unforgiven*. It's predictable and safe and hence a bit boring.

Jocelyn Fredericks

# Nicole's best since *BMX Bandits*

**My Life**  
Wallis Cinemas

*My Life* is a soppy dialogue driven film, there isn't a hell of a lot to look at and it lacked any surprises. Although the pace is slow this doesn't seem to detract from this film. It's the story of a wealthy typical American couple. Bob (Keaton) has cancer, and difficulty in relating to his wife Gail (Kidman), who is about to have their first child. There is a lot of soul searching to be done, and Bob is having trouble doing it.

Bob, who is dying, diverts all his energy into making home videos for their unborn son, covering all topics from death to cooking for home leavers.

Mr Ho, (Dr Haing S Ngor) a mystic healer, possesses diagnostic abilities that have to be seen to be believed. He is used to explain the plot and where it changes, explaining that it's all about forgiveness and personal growth.

The performances are quite good but the film uses its plot and implied emotion, rather than the actors skills, to move the audience. Michael Keaton is the films focus, constantly in shot either point the video camera at himself or in the traditional third person shot. He is very convincing and in final scenes appears to have been starving himself to get a truly weak appearance.

Nicole Kidman had a much smaller part and personally I didn't find Kidman as exceptional as the media kit told me to, but if I hadn't been expecting something good I might not have noticed.

Undoubtedly, the best scene in the whole film is the birth scene, as it is



Love struck fools

highly believable and Kidman swears perfectly. Also undoubtedly the worst scene is Bob's ride up to heaven, which looks extremely fake, and left me wondering why it wasn't edited out.

*My Life* is a good film to take your mum to and she will probably love it as its emotional content is effective. Don't invite your friends to this film as they probably won't show up, mine didn't.

Evan Jones

# Teen Fun Mark II

**Wayne's World II**  
Greater Union

In this, the second instalment of the story of Wayne (Mike Myers) and Garth (Dana Carvey), nothing much has changed. Mike Myers apparently took greater control over the direction of the Wayne's World sequel, but the style and content has not varied noticeably from the original. As Wayne put it in his monologue introduction to the film "This is no John Hughes *rite de passage*

movie." Thus, your opinion of Wayne's World 2 is highly likely to correspond exactly with your opinion of Wayne's World 1.

In Wayne's World 2, we find Wayne and Garth living alone in an apartment in their hometown of Aurora, Illinois. The wacky, crazy duo are trying to put on a rock festival, called - what else - *Waynestock*. In the process, Wayne almost loses his girlfriend to a slick, evil record producer and Garth loses his virginity to Kim Bassinger. The plot is rather thin - but who sees a Wayne's World movie for the plot?? The storyline offers a vehicle for the stock-in-trade gags and funny one-liners that marked the first movie, and these are well done

with clever direction and excellent timing. However, what really makes Wayne's World 2 a highly enjoyable film is the way in which the movie becomes a parody of various other films and genres of film. *The Doors, The Village People* and *The Graduate* come in for extended thrashings, as do Kung Fu movies, Rock movies, teen angst movies, thrillers and just about anything else you think of. Almost every line and every scene smacks of some wort of cinema cliché (including a repeat of the placement advertising joke of the first film - hey, if it ain't broke, why fix it?), but you can't hate them for it because the effect is so obviously entirely intentional.

This film could - and probably will be - condemned by many as being quite unpolitically correct, somewhat banal and basically not very cool at all. To me, this is a great recommendation. It is clear that this movie is nothing more than a direct rehash of the original film, and is a cynical attempt to make some money. But in a season of cynical rehashes (*Sister Act 2, Beethoven's Second* and whatever else), Wayne's World 2 is a very, very funny parody of a sequel. I approve. 8/10.

Maddie Shaw

# White Lightning Speaks

On the third day of the final Test Match of the South African Proteas' tour to Australia, needing only a draw to win the series and yet to lose a wicket, Allan "White Lightning" Donald, perhaps the fastest bowler in the world today, was keen to share his experiences in cricket, the art of love and backstage passes with Matt Rawes and Bryan Scruby.

**On Dit:** Before reaching Australian shores, you must have been presented with stereotypical images of Australians. What were these images and how many of them have you found to be accurate?

**Allan Donald:** What I've found out so far has been absolutely true. They say what they think and we cop a bit of shit on the boundary - serious shit. People appreciate what you do - that's the big point about it. If you talk back, you're dead.

**OD:** Have you had any real problems in this regard?

**AD:** I've just been called a racist bastard, really. Just once, just once, and that happened here in Adelaide in the hotel carpark. This bloke wanted my cap and I said no. I said the tour's not over yet and he said, "Fuck off you racist cunt." That was in Hindley Street. People were just starting to get out of the pubs. But you take that with a pinch of salt.

**OD:** Australia and South Africa - separated by more than a really big ocean?

**AD:** To be honest, there's only one thing to say, there's not that much difference at all between the two countries - leaving out the political things. Same sort of mannerisms and lifestyle basically.

**OD:** Have you succumbed to any bad

influences on the tour?

**AD:** I've never eaten so much junk food in my life and I've drunk a bit too much.

**OD:** Describe yourself in three words.

**AD:** Impatient, ruthless and I'm very kind to people.

**OD:** If you weren't performing on the field but on a stage instead, what band would it be with?

**AD:** I'd love to be a drummer in a band like INXS. We were there live in Sydney. We were there backstage - he was one helluva drummer and nice to talk to as well. I've been a fan of INXS and Midnight Oil.

**OD:** Who would you do a Christmas duet with?

**AD:** Definitely not Kylie Minogue. I'm not keen on women singers.

**OD:** Um ... I think it would have to be Janet Jackson - no particular reason but I just think she's one helluvan artist.

**OD:** Who would you most like to share a spa with?

**AD:** That would have to be ... my wife. I haven't seen her for three weeks. She's been over here for three months.

**OD:** Man of action on the field, man of passion off?

**AD:** To be quite honest with you, I

don't think I've done anything romantic. Sometimes my wife says I'm very boring and I agree with her. I just don't spend much time with her and I don't feel romantic enough to go out at night - sometimes I do ... sometimes. I just don't have the time. I just feel so tired. It's a helluva bad thing. I know of cricketers who've broken up with their

wives because they play this sport. I don't think I've ever done anything romantic - apart from lying in a park once - in Sydney, I think.

**OD:** What visible signs are there of the development of non-white cricketers in South Africa.

**AD:** I'm Captain of a black team

in the leagues. On their bags they have pictures of Viv Richards, even Craig McDermott and now Shane Warne. Everyone wants to be Shane Warne. The development in South African cricket of blacks has been unbelievable. They're just natural cricketers. I find it hard to talk to little white kids and tell them what to do but they just don't know how to listen or understand. You'd have

to see for yourself to actually believe what it's like. At cricket matches and league games, they work on the scoreboards and they play cricket on the field during breaks.

**OD:** What was it like undergoing two years compulsory military service? Was it worthwhile?

**AD:** I was in the army in 1986 - 87. I was in the infantry. The first year was tough. I did an officers' course. I became a lieutenant. The first year is just a nightmare. It's hard work. You learn a lot about yourself in two years than most of your time spent in school. It's one helluva experience. It sort of brings you down to earth, I reckon. For every youngster in South Africa it's a must to do. It teaches you responsibility - you've got a big responsibility being a lieutenant, other people are looking up to you for a year - I think it was worthwhile.

**OD:** If you could write your own epitaph, how would it read?

**AD:** That's an interesting one. I wish I had more time to myself. I love the game but I wish I could spend more time doing what other people do for a living - maybe go to Uni, I'm starting to sort of miss out on things like that. I wish I could have struggled like other people have to do. Learn more about the world. Learn about something. Studying has never been my biggest thing. That would look funny on a tombstone.

**OD:** We have heard that one of Australia's cleanest cut bands were chart toppers in South Africa. Have you ever heard of Indecent Obsession?

**AD:** They were big amongst the youngsters. All the young girls and boys were fucking to them - I actually didn't even notice they were there.



Allan Donald at the Adelaide test.

## Results

### Cricket.

#### A Grade

Uni 5/165 drew with Kensington 6/273 dec.

D. Webber 94 n.o.

J. Baker 58

B. Swain 3/58

#### B Grade

Uni 6/249 drew with Kensington 8/301 dec.

D. Nelson 57

A. Moule 56

T. Roberts 4/75

#### C Grade

Uni 93 lost to Kensington 190

J. Horton 5/21

#### D Grade

Uni 129 lost to Kensington 190

W. Burton 4/30

#### A4 Turf

Uni 9/91 & 6/78 lost to Greenacres 135 & 5/85

C. Matthews 4/34

#### E Turf

Uni 8/212 defeated Immanuel O.S 82 & 8/93

A. Mydlak 57 n.o.

A. Mydlak 5/42 & 5/47

#### Grade 5 Green

Uni 8/214 defeated P.A.O.C 6/139

Wellington 59

#### Grade 5 Gold

Uni 121 lost to Richmond/ Clarence Park 9/172

D. Holdsworth 5/60

Your results aren't here??? Well, stop feeling all lonely and neglected, and do something about it. Drop them in to the *On Dit* office on Monday. All University Sporting Clubs' results are welcome.

### Unibar Performance of the Week

For each and every week that *On Dit* is published this year, the Uni Bar will donate a six pack of beer to the Performance of the Week as judged by the sports editors. If you know of a worthy recipient or if indeed you yourself have excelled for a University club on the sporting field then nominate for this prestigious award by contacting the sports editors via the *On Dit* office - the earlier the better. The six pack for this week goes to Adam Mydlak from the Adelaide University Cricket Club for his magnificent match figures of 10 for 89 and an undefeated 57 with the bat in the E grade turf's victory over Immanuel O.S. Adam can claim his prize by visiting the *On Dit* office at his leisure.



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**Adelaide University By Election**

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

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

Nominations close: Tuesday, 8th March, 1994 at 4pm sharp

Nomination Forms Available from: Union Administration (First floor, Lady Symon Building)

Roseworthy Students can collect Nomination Forms from Roseworthy Student Union Office.

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Any questions please contact Nick Dunstone, Returning Officer on 303 5401.

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1994 membership is due by March to receive your Newsletter with the current information on auditions, items of interest and theatre savings.

Our office is located upstairs in the Union Hall Foyer or by phone 303 5999.

**Auditions - Electra**

Auditions for the Guild's first production for the year, *Electra*, by Euripides, directed by June Barnes will be at the end of February.

Member's day is Saturday Feb 26 and Open Auditions on Sunday Feb 27.

The audition requirement is a 2 minute piece from a Greek Tragedy or Shakespeare. A cast of 17 women and 6 men is needed.

Book a time with Jenny Evans at the Theatre Guild Office on 303 5999.

The script which will be used is the Philip Vellacott Translation from the Penguin title *Euripides - Medea and Other Plays* available from Unibooks.

**Meditation Week**

Meditation Week is a free 6 day program of classes and seminars running from March 1 to March 6. There are a variety of classes and locations. All classes are free and prior registration is not necessary - just turn up at the venue. Contact telephone numbers: 239 0690 or 269 1985.

**Adelaide University Pride**

First meeting to be held Thursday, 10th March at 1 pm in North / South Dining Room. All Gay/Lesbian/Bi women and men and allies are most welcome to attend.

**Pre-menstrual Syndrome study**

The Department of Community Medicine and the Department of Nutrition and Food Science (RAH) are conducting a study to see whether the weight-reducing capsule Adifax (Dexfenfluramine) can also relieve symptoms of pre-menstrual syndrome (PMS).

The placebo-controlled study requires involvement for four menstrual cycles, for three of which participants must take one capsule twice a day. They will also complete questionnaires, diet diaries, and attend four clinic visits.

Community Medicine's Julie O'Brien said 80 volunteers are needed - "women who are not taking hormonal contraception and wouldn't mind losing a little weight".

For further details contact Julie O'Brien on 224 0119.

**Classics Club**

The inaugural A.G.M. of the Bacchae (Classics Club) will be held on the Ides of March (Tuesday the 15th) at 1pm in the Edgeloe Room, Mitchell Building. Members! Exercise your democratic rights - come along and vote. Non-members! Come along and join.

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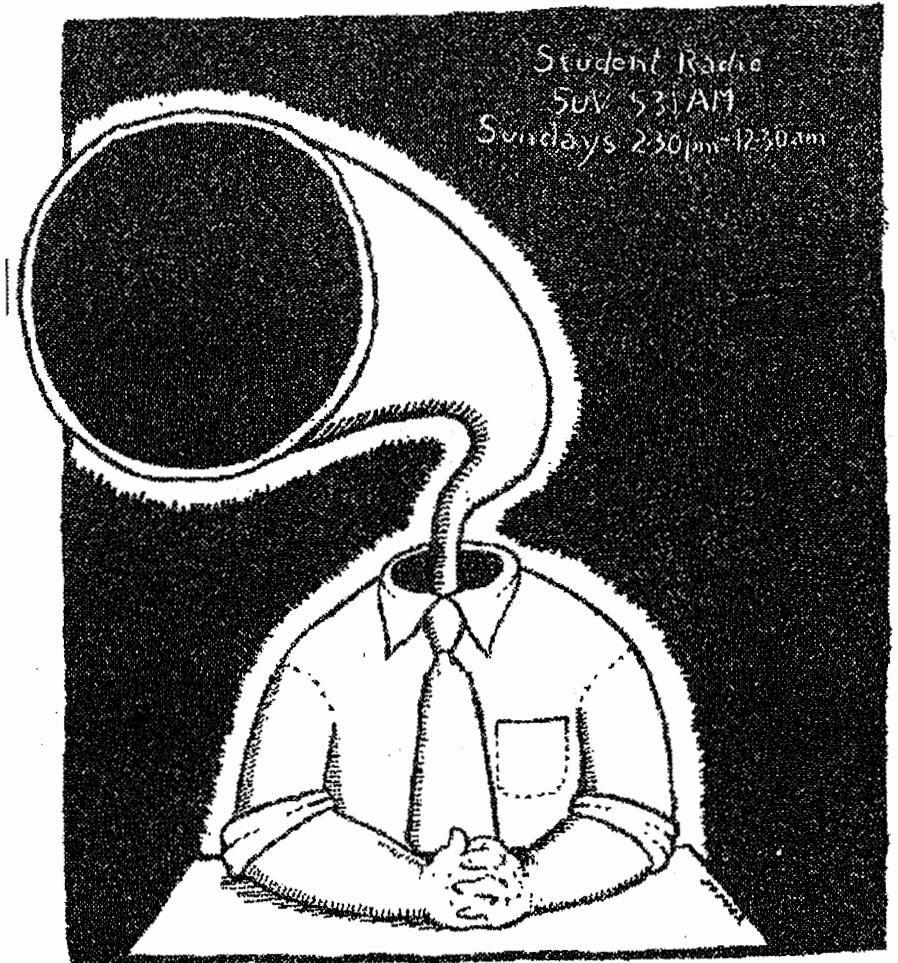
Interested? Telephone me, John Storm, on (08) 43 5059.

**Introducing Students for Christ**

If you want to find out about one of the most active clubs on campus, then don't miss this meeting:- O'Week Introductory Meeting. "Who we are. What we do. How to get involved." Wednesday, 23rd February, 1.00 pm, Union Cinema, Level 5, Union Building.

Don't forget the awesome camp, Students for Christ Vision Camp, 25th - 27th March.

*Student Radio*



*give me noise*  
(begins march 6)

**Anyone For Rugger?**

Adelaide University Rugby Club We welcome all new players with big hearts to our club. Join us for the hard times and the good times. Meet the President, Sir Rodney Jensen, the head coach Les "Champagne" Sampson, club legends Mad Dog and the Phantom, and physio Rowan "Slime" Davies.

Training is at 6:30pm Mondays and Wednesdays at Waite Oval, corner of Fullarton Rd and Claremont Ave. From April training nights will be Tuesdays and Thursdays.

Come out to training NOW - join in the pre-season matches and the pre-season fun. The good times begin with a FREE KEG and BBQ after training on Wednesday the 2nd of March.

Paul Keall, Club Captain.

**The Certificate in Calligraphy and Illuminating**

*Course Aims:* The Certificate in Calligraphy & Illuminating aims to provide learners with basic skills and knowledge required in letter-forms, handwriting, calligraphic scripts and formatting. In addition, students will gain skills in design and layout as it relates to the presentation of calligraphic and illuminated workpieces.

*Course Structures:* The Certificate in Calligraphy & Illuminating comprises seven modules of which six are core and one elective. The Certificate is a minimum of 170 hours in nominal duration. All Modules are subject to eight hours contract in the classroom, the balance of the allotted time being spent on practice. Electives will be in the form of one-day practical workshops held at the Quirindi Print Studios and Paper Mill at Mylor. Statements of attainment will be issued at the successful completion of each module.

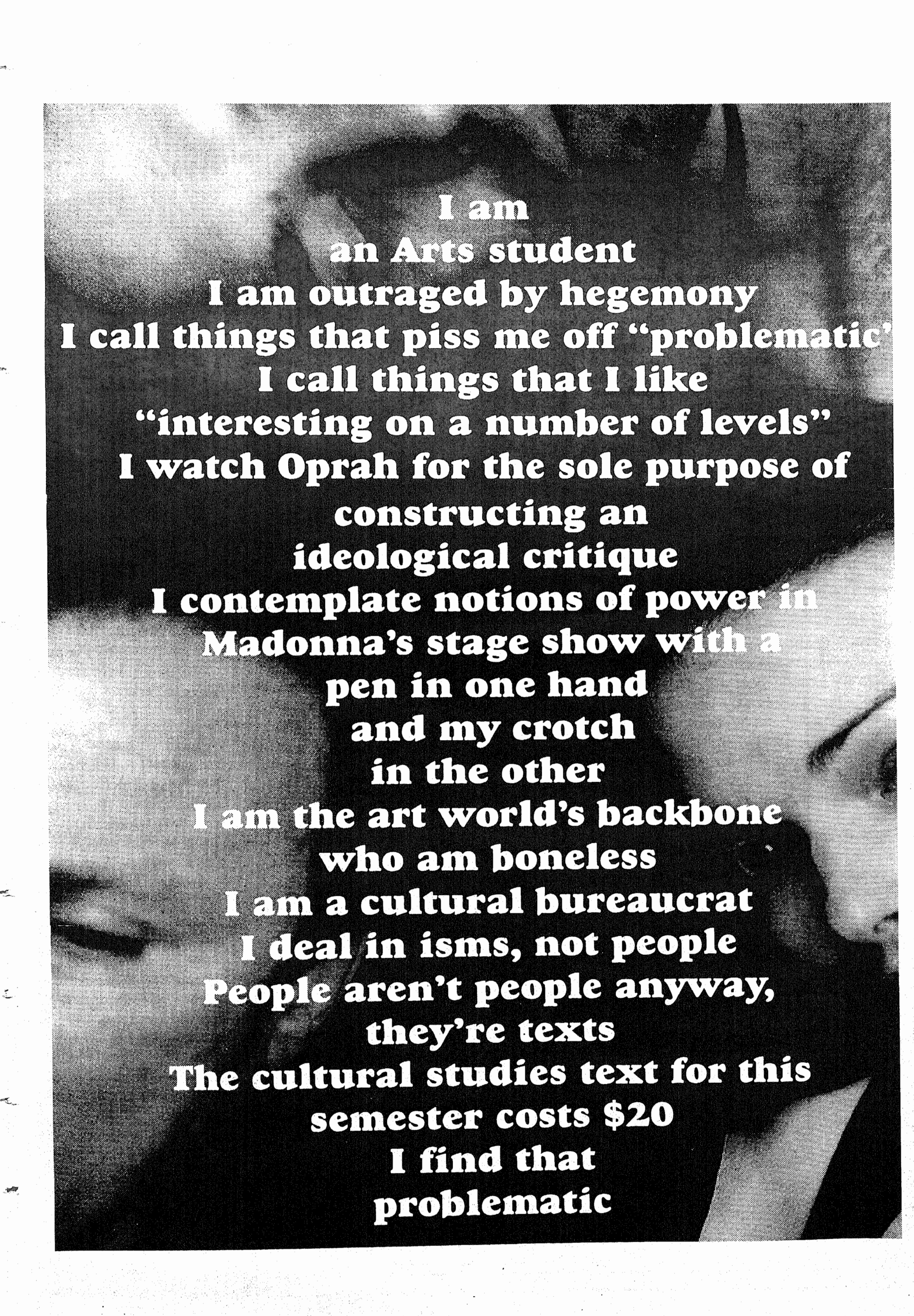
Students may enter and exit the course at any point, providing that any prerequisite requirements for an individual module have been met.

This course has no formal entry requirements and may be undertaken by learners from all age groups and educational backgrounds. Credit transfer is available from tertiary institutions by arrangement.

For enrolment and syllabus, contact Pat Billingsley, The Writing Room, 239 0025 or call personally at 116 Melbourne Street, North Adelaide 5006.

**Logic I Students**  
An error has been made in the University timetable.  
**Lectures will be given on Mondays and Wednesdays at 11.10 and 5.15**  
They will not be not on Mondays and Tuesdays at 11.10 and 5.15





**I am  
an Arts student  
I am outraged by hegemony  
I call things that piss me off “problematic”  
I call things that I like  
“interesting on a number of levels”  
I watch Oprah for the sole purpose of  
constructing an  
ideological critique  
I contemplate notions of power in  
Madonna’s stage show with a  
pen in one hand  
and my crotch  
in the other  
I am the art world’s backbone  
who am boneless  
I am a cultural bureaucrat  
I deal in isms, not people  
People aren’t people anyway,  
they’re texts  
The cultural studies text for this  
semester costs \$20  
I find that  
problematic**