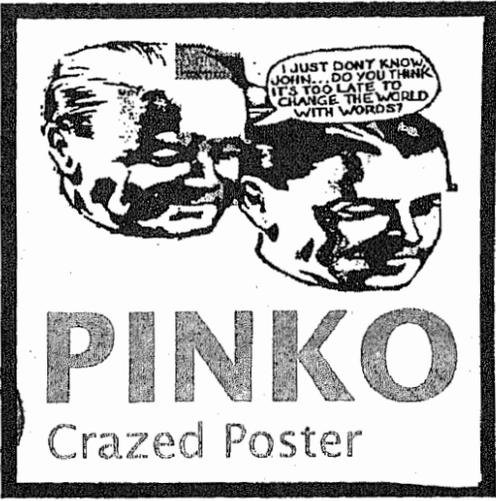


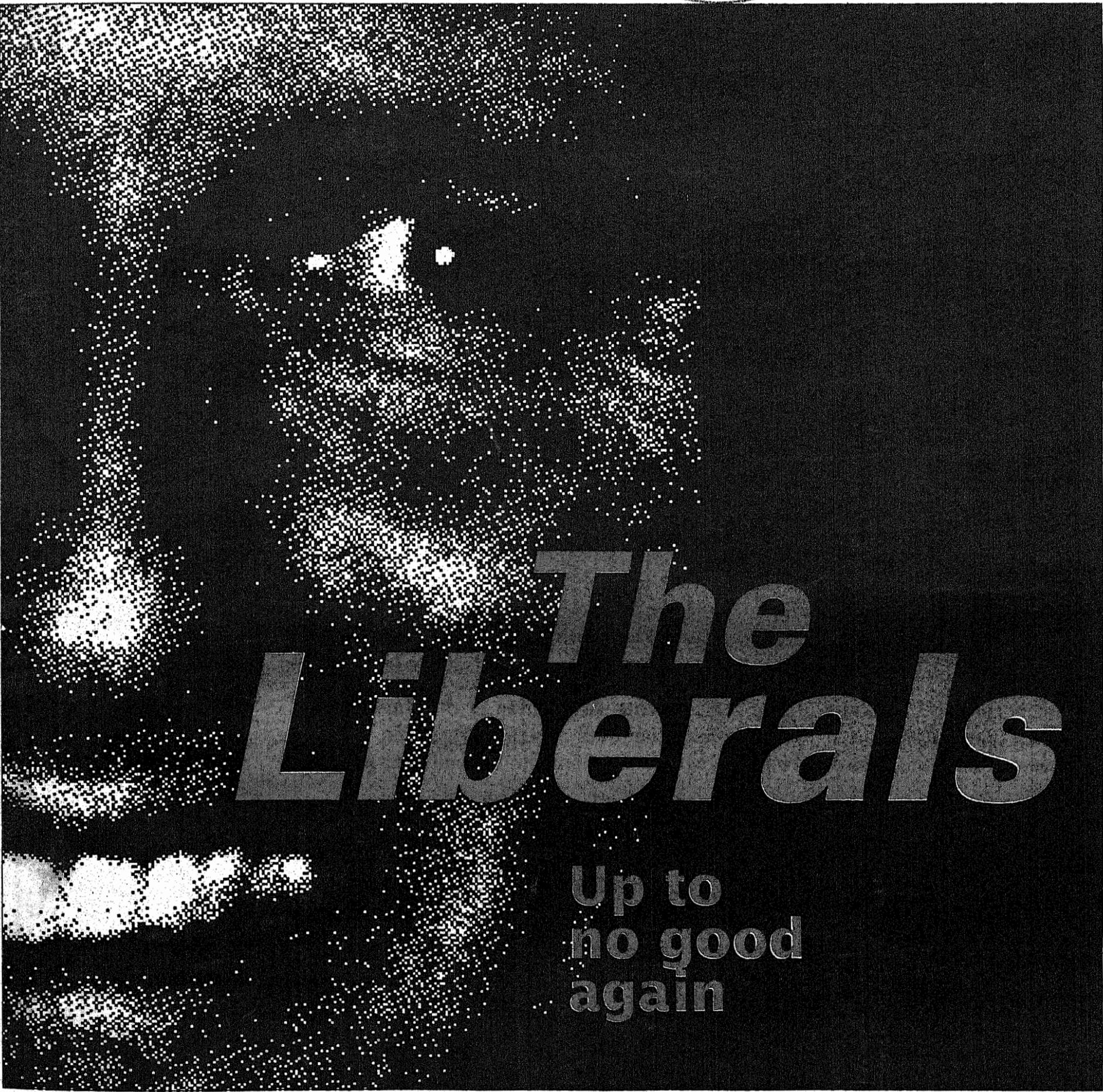
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ON DIT

Adelaide University Students' Association Weekly
Volume 60 Number 2
March 9 1992

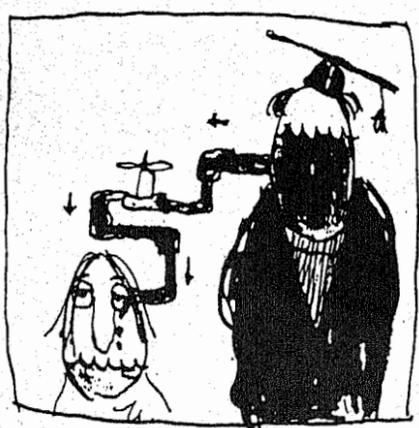


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The Liberals

Up to
no good
again



Austudy Under Attack

The Chapman Report is evil

The Media makes YOU Boring.

We explain



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PRODUCTION NOTES

On Dit is the weekly newspaper of the Students' Association of the University of Adelaide. The editors have complete discretion over content (Why? you ask; it's obvious. we maintain a non-racist, non-sexist, non-homophobic editorial policy.

Write to us care of On Dit, University of Adelaide, GPO Box 498, Adelaide 5001, or ring us on 228 5404 or 223 2685, whichever number tickles your fancy.

Editors: Vanessa Almeida and Samantha Maiden
Advertising Manager: Dean Page
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Typesetter: Sharon Middleton

Thanks this week go to: Darien O'Reilly, Dave Sag, Andrew Joyner, Sara Hall, Dave Krantz, Demonica Carroll, and Mark Gamtcheff for the cover.
Princess Mimi has recovered from her trauma and Smokey has been banished to an outlying province. Kittens (not from Princess Mimi) are available - see the Classifieds section and walk into the On Dit office or ring one of the numbers listed above to obtain these little cuties. They are not aristocats, nor are they Siamese if you please, but they are spesh. I'm also tired of being broke from pet food expenditure.

DISCLAIMER

The undersigned disclaims any association whatsoever with the authorship, content, and conclusion expressed in the article entitled "Government Sponsored Terror" in the Orientation Week edition of *On Dit*, Volume 60, Number 1, March 2, 1992.

'mr Piers Gillespie'

CHILDCARE PHONE IN

From Tuesday, March 10, to Thursday, March 12, the National Union of Students will conduct activities to protest the underfunding of childcare facilities and the plight of student parents.

An NUS childcare phone-in will take place over three days, and student parents are urged to give their perspective on the way Government childcare policies affect their participation in further education. The information compiled as the result of the phone-in will enable a stronger case to be made for more accessible, better quality childcare. The toll-free number to phone is 008 802 013.

At 4pm on Tuesday afternoon, student parents in Adelaide will gather at the State Administration Centre, Victoria Square, and conduct a sit-in at the office of the Premier John Bannon.
Sam Malden



SKULLBUGGERY, WHAT FUN

For a first timer Skullduggery is the typical uni event. It's got tradition, lots of beer to drink and people doing dumb things just like in "Animal House"- lots of good clean sticky fun.

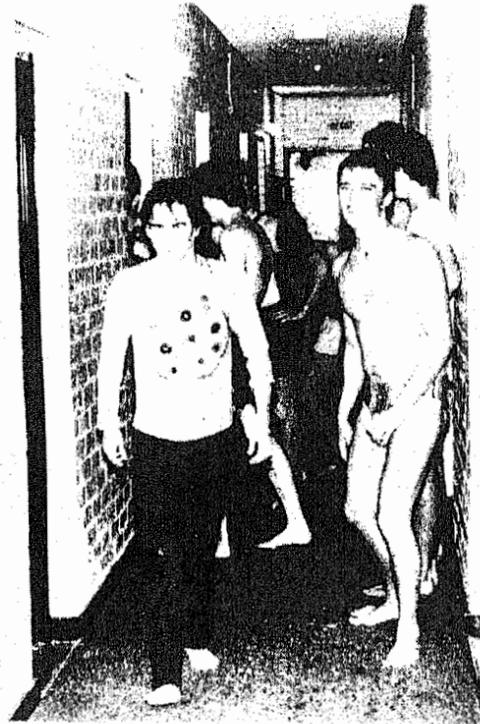
There seemed to be less people than previous years, but the same types of big drunk lads and beer soaked chicks. And they had two bars at opposite ends of the cloisters, so the traditional beer rush squeeze was a lot lighter. It started off as a pleasant night out, with strangers throwing beer at you.

As the night wore on and then beer flowed most people took to going to the toilets for relief. It was like watching a documentary on male-bonding. Stomping downstairs in the ankle deep muddy piss pool, chanting "More Beer, More Beer, More Beer", high-fiving with the same hands they slashed with, urine running down arms and splashing your legs. For some reason there were bouncers at the entrance taking away your

'free Coopers plastic beer steins'. Why? What kind of vandalism can you do with a plastic cup? They were hard enough to get outside, but the nob-end bouncers just smacked them out of your hands and offered

"PISS OFF!!" as an explanation. Later on one of the bars was closed so the stupid crush began at the other. This was a bad enough problem with drunken gits getting rowdier but the bouncers standing on the tables didn't help. Just shouting "fuck off" and jumping on people at random doesn't do much to stop the rush to get a drink. You would think that after twenty five years there would be a better way to serve beer without the hassles of dickhead heavies. But when you go to Skullduggery you know what to expect, so all considered it's not a bad beer-throwing night out.

james sanchez



teaching quality, nobody giggle

What do you think about the quality of teaching at Adelaide University?

If you are a second or third year, you probably have very definite views on the quality of your teaching and learning at Adelaide University. We are now giving you the chance to speak up about your experience.

The University has been granted \$70,000 for a project to improve the quality of teaching and learning. A vital part of this project is the student consultation. The Students' Association is helping to organise groups of students from every faculty to be interviewed. We are trying to get a good mix of male and female, Australian and Overseas, younger and older students.

This is a very exciting project and students are urged to be involved. You will be interviewed by a pair from the Advisory Centre for University Education (ACUE) for an hour and a half some time from 31st March to 2nd April, 1992.

The Students' Association receives so many complaints and comments from students about their teaching and learning experiences, so we don't want students to miss this opportunity to have your comments heard and acted upon.

You will be asked to comment on such things as:-

- ways the lecturers/tutors could improve;
- the part you play yourself in your learning process;
- factors that affect your success/lack of success;
- advise to other students, i.e. some successful learning strategies you have.

The project hopes to collate such data from teachers, students and researchers and come up with concrete strategies for the improvement of teaching quality. About bloody time, too ...

If you are interested, please fill in and cut out the following form and bring it into the Students' Association Office (north east corner of the Cloisters). The questions

asked are to ensure we get a good cross section of people to interview so that the results reflect the experiences of as many people as possible. All details will be kept strictly confidential.

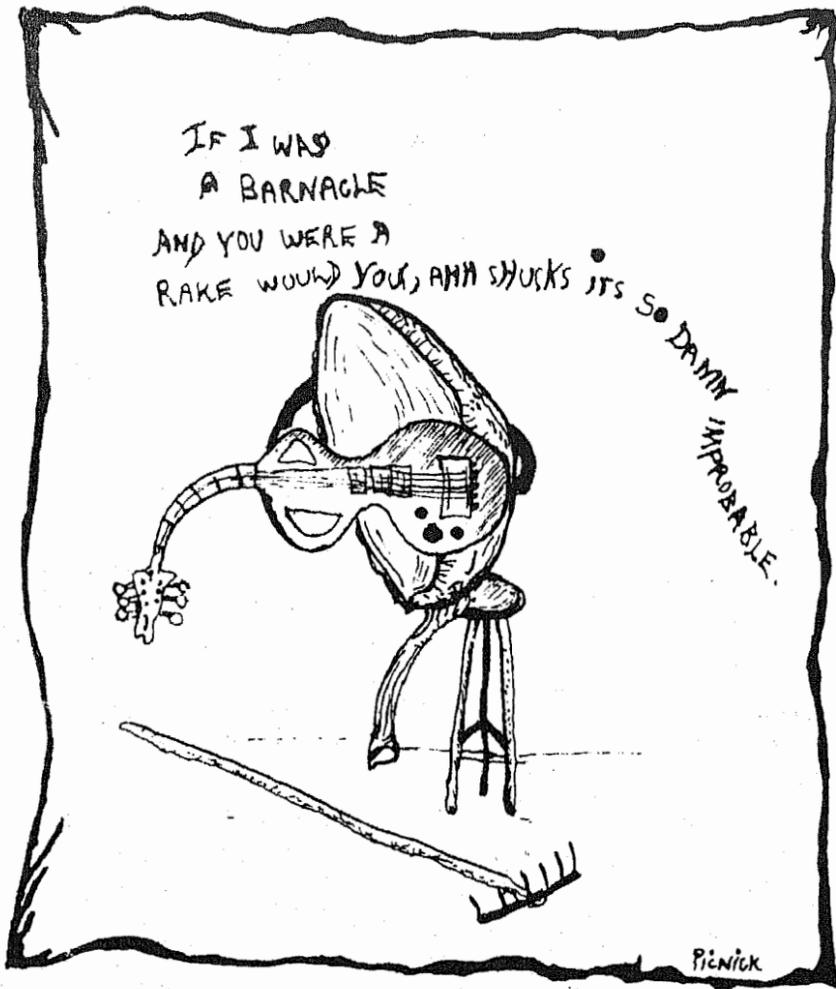
This is for 2nd, 3rd and 4th years only - we'll be calling on the 1st years in a few weeks, so stay tuned.

Please return by next Monday, 16th March. Thank you,

Susie O'Brien,
President



Name: _____
 Faculty and Department: _____
 Year Level: _____
 Age: _____
 Sex: _____
 Contact Department: _____
 Telephone Number: _____
 The following statement is *most* true of my experience of the quality of teaching at Adelaide University (tick a box):
 I am very satisfied
 I am mostly satisfied
 I am unsatisfied
 I am very unsatisfied
 The following statement is *most* true of my involvement in my academic learning:
 I actively participate in my learning process
 I do not participate in my learning process at all - the teachers should do all the work.
 The following is *mostly* true of my results:
 I am very happy with my results
 I am mostly happy with my results
 I am mostly unhappy with my results
 I am very unhappy with my results.



**NATIONAL
DAY OF
ACTION**

**THURSDAY
MARCH 26**

DON'T BE CONDEMNED TO DEBT

**DEFEAT THE LOANS
SCHEME**

DEMAND

More Austudy for more
People

Guaranteed Minimum
Income for All

a Free & Public funded
education

Contact NUS Education Dept. (03) 347 1844



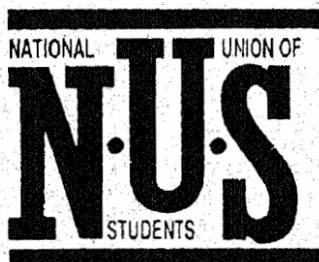
**MR. BLEVINS WANTS
US HOME IN BED BY
10pm !**

**SAY NO WAY TO TRANSPORT
CURFEWS**

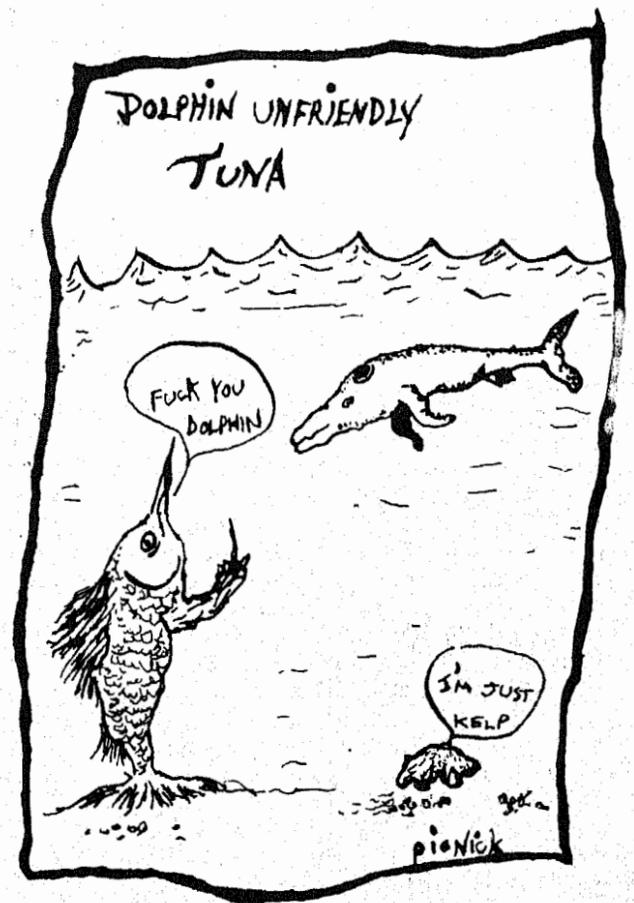
**Rally at Parliament House
1pm
Tuesday 17th March**

Students fought to save concessions. Don't accept the
Government's public transport curfew.

BE THERE!



For more information contact your Students' Association or NUS(SA) 410 0114



Next time you experience feelings of overwhelming frustration at the propensity of peers to resort to the most banal forms of small talk to fill strained silences, and feel obliged to lash out and inform your companion that they are proving to be something less than a conversational asset, take time out to consider who or what is really to blame for the boring and irrelevant being perpetuated as acceptable topics for discussion. Who is really responsible? At this point, every aware university student will know that the correct response to this and indeed almost every other question that involves the assigning of blame is, of course, the media (or occasionally the state - but not in this case).

A quick perusal of this week's press will reveal just how far the media reinforces topics destined to result in desultory, time-passing conversations. For example, early this week Adelaide had a lot of rain. No really, we did. It was a hell of a lot of rain. In fact, more fell on Monday and Tuesday than had fallen for the rest of the entire summer. What a lot of rain. Things ended up getting pretty wet. A lot of things, actually. Shall we list them? Well, maybe just a few ... list of numerous Festival events, a few farms and sundry collection of small children followed. And the amazing thing about the Festival productions that were listed was that with almost no exceptions the newsworthiness of the item appeared to lie in the fact that everyone could tell us that the rain had failed to affect them. Didn't affect them at all. Show must go on and all that. We're all professionals - spot of rain never hurt anyone. Naturally, we were all very gratified to hear that Adelaide's inclement weather seemed incapable of ruining our festival, and luckily enough the current untimely downpours allowing us to reminisce about last year's Grand Prix - something that I always find endearing in an anecdote. The whole thing really rather reminded me of one of those encounters you might have at a party that involves you standing talking to someone whilst all the time their eyes are roving rather desperately around the room, searching for someone, anyone, who might prove to be more entertaining than you. Spookily enough, I have learnt to hate that in a person.

Something that some Adelaide women appear to hate in a person, particularly an international fashion designer, is criticism of their fashion sense. New York designer Arnold Scasi really took his life into his own hands when he voiced controversial views on the drabness of most women here in Adelaide. It's all in the length of the skirts, and ours, asserted Mr Scasi, are just too long. This proved to be horrified news, and justifiably, large amounts of newspace was devoted to outraged cries of denial from fashion editors all over the city, whose incisive rebuttal was teamed with irrefutable evidence in the form of photos of our leading social lights wearing skirts whose hemlines tantalisingly grazed the knee - often in shades of pumpkin or burnt orange and not in last week's embarrassingly overexposed apricot. Given the storm, it hardly surprised me that a new radical women's group started making headlines this week. The only shock was

that they ignored the apt acronym WAIF (Women Against Insulting Fashion-designers), and opted for a very unladylike title that seemed to suggest violence. Dearie me.

Violent reactions too, for Paul Keating's calls for "Australia the Republic". It's

curious - and perhaps it's just me - but for all the talk of whether or not we should retain her most majestic one as the Queen of Australia - I have not been able to think of one thing that she has ever done specifically as Queen of Australia. Not one. America still gets the street

parades and gala openings that seem to be the big draw cards for most of the Australian royalists. And of course we could still look to her to provide us with our family values/traditions/general all round good example of how to live our lives, even if she wasn't our Queen. It always surprises me somewhat when people cite the Queen's ability to set a good example as a strong point in her favour. Who are these people that would follow her example, I wonder idly to myself. What do they actually do? Go around wearing dowdy dresses, carrying ill-matched handbags and looking incredibly bored all the time, regardless of where they are or what they are doing? Refuse to pay any tax? Make really appalling jokes at which allegedly intelligent people laugh hysterically? The American Congress should remember with shame the maniacal laughter they all forced when Betty, after having been named the "Talking Hat" following a miscalculation of her height at the lectern the day before, cracked the enormously amusing joke, no doubt carefully scripted, "I do hope you can all see me today." There was even applause, such was the depth of their appreciation of this witticism. With humour like that, it's almost sad that Britannia has ceased to rule the waves, although with the aforementioned response to humour like that, you can't help but feel a slight pang of concern about those who rule the country that rules the world.

On a happier note, and indeed on just about any other note you care to name - discursive, declamatory, insulting, incisive, narrative, nauseating, unctious, unbelievable, etc etc - we have the Adelaide Crows. The Crows, be-sunglassed as they must be to protect their eyes from their dazzling future in which we, as South Australians can apparently all share, get a guernsey in just about every story in every paper every day. They even made it into the industrial news - did you know that of all employers, everywhere in South Australia, only the Crows and the Clergy are exempt from the WorkCover Scheme? A shiver runs down my spine at the horrifyingly appropriate irony of this. Even the tragic death of a young woman (read young Crows fans) in a road accident became a vehicle for more Crows propaganda, with her family hoping to organise a touching tribute by attaching a plaque to her Adelaide Oval season seat. And speaking of attached, the Irish High Court had to fight some demonically strong ties to overturn a ban on a 14 year-old rape victim flying to England to have an abortion. When the girl threatened to commit suicide, the Court realised the futility of their position. After all, incubators don't work if they're turned off, do they?

Next week: Will any newspaper ever succeed in disguising the fact that John Hewson is as boring as all fuck?

AND

Who the hell is Colin McKee anyway, apart from the ALP backbencher who forfeited the Bob Catley "I've sold my yacht now I'm a Labor MP" award for Public Relations by keeping his lovely mustard jaguar?

Jo Dyer



Student Radio Programme Sunday, 15th March 5UV 531 AM

- 4 - 5 "Henry and James"
alias Simon Snow and Erik Chmielewski. Live interview with Dean Lukin and Geoff Fenneck, plus exciting studio wrestling entertainment. Ha! Maybe not.
- 5 - 6 Ben Allen, Simone Hall and Tara Pearce look at, review, expose the Shows at the Ska-Club-Stomp and Rachel Berger amongst some not-too-quiet music.
- 6 - 8 "Radio Free Adelaide"
A music show with Sean Norman and Paul Lobban featuring a variety of bands including Ned's Atomic Dustbin, the Smiths, REM and Billy Bragg.
- 7 - 8 "Sweetness and Light"
Nick Smith, David Mills and Jo Daniell interview with David Carlin from Red Shed, together with music and general arts banter.
- 8 - 9 "Belgian Folk Music Variety Hour"
With Kate Griffith and Simon Healy. Festival and Fringe, news, reviews and gossip, with old chestnuts and "hot licks" new releases *plus* interview with Rob Brookman's personal assistant.
- 9 - 10 Jeremy McKinnon and Stuart Simon.
Would *never* dream of plugging their own band - their musical tastes range from Descendants to Lemonheads to Hüsker Dü and all the way back.
- 10 - 11 "A Bit on the Side"
With George Hurst, Richard Seamark and Anthony Page. Med students finally hit the airwaves, playing old Roxy Music tunes and reviewing their favourite eating places.
- 11 - 12.30 "Soundscapes"
With Hala Atna and companions. Finally, an escape from the Fringe; a chat show with everything from Pet Shop Boys to Ned's Atomic Dustbin.



Education Vice President

Your return to academia means that you will soon see the results of campaign planning and research done by the office bearers over the summer months in the shape of campaigns, events and forums. I have been very busy with :

- The publicity and coordination of our "campaign team" of volunteers who will be running the campaigns brought to you by the SAUA this year.
- Attending the rally at Flinders University during Minister Baldwin's visit to protest higher education funding.
- Attending Orientation camps and speaking to Preliminary lectures about the Students' Association.
- Coordinating the NUS Childcare Phone-In and campaign which is a joint Education and Women's portfolio exercise.

- Attending planning meetings for the National Day of Action on Student Finances on March 26th - see you there !

- Attended Library committee meeting to protest opening hour cutbacks and followed up with publicity to the media.

- Helping many individual students with queries, complaints and academic grievances.

- Chairing regular Education Standing Committee meetings.

- Attempting to set up a trial Student Matters Committee for the Faculty of Architecture and Planning.

- Writing articles on fees and student unionism for the next edition of SAUA News.

Oh for the idle life !

Mishha Schubert



Women's Officer's Report

Congratulations on getting to Uni on a Monday! I hope everyone had a fun and happy O'Week and found lots of friends and did some silly things If you missed the Women on Campus table in O'Week and the Women's Party on Thursday, then apart from feeling ashamed, you should also come and see me to join Women on Campus.

There are lots of things already in the pipeline for this year on campus, one of the biggest being a 4-day mid-year conference for NOWSA - Network of Women Students in Australia. Work has already begun on the planning of this event, and we would love to hear from those who are interested in helping out, or providing accommodation for our interstate visitors. Call me if you're interested!

Some of you may have noticed a new pinboard in the SAUA Office, edged in very trendy purple and green. This is the Women's Calendar board, where I put details of coming Women's events. So, head on in and update your diaries every now and again; don't miss out!

Enjoy your first real Uni week for the year - and please remember that I am here all week for the sole purpose of helping out anyone who has any problems with Uni life. Don't be shy to stomp in and demand attention - I'd love to see you! I am available in the SAUA Office or on the 'phone, on 228 5406. Good luck!

Annabel Crabb

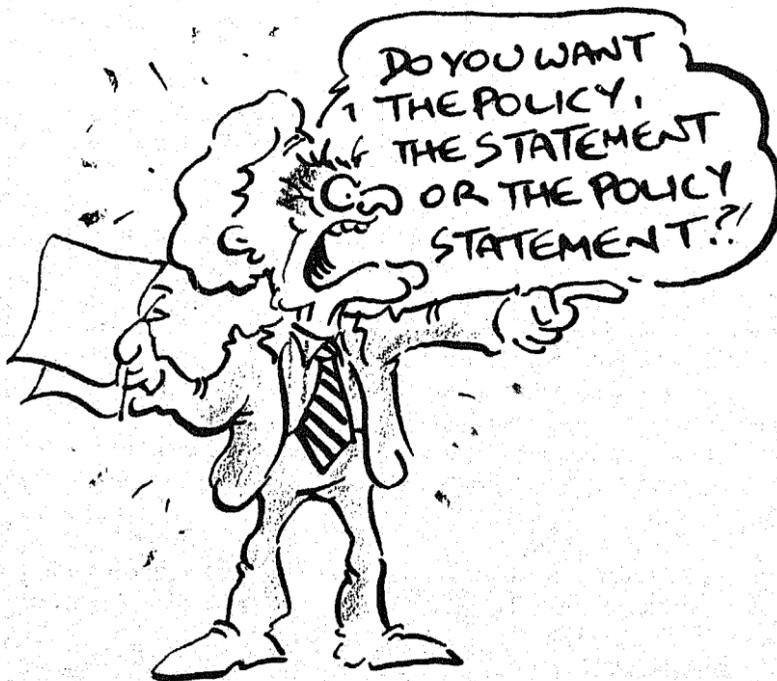
President's Column

**DRUGS DRUGS DRUGS
DRUGS DRUGS DRUGS**

I'm sure that you've all received and read copies of the Students Association 1992 Orientation Guide. Students at the University of Technology in Sydney (UTS) have not been quite so lucky, as all copies of their Orientation Guides have been refused classification. If any are distributed, under film and literature legislation those responsible face a \$15,000 fine or a 2 year gaol sentence.

The reason for this extraordinary threat is an article on drugs in the guide, describing different sorts of drugs, street prices, and the possible effects. So what's new? Well the difference is that the son of the NSW Premier, Nick Greiner, has just started at UTS.

Consequently, Greiner saw fit to pronounce it as irresponsible and immoral, and as a threat to the traditional family unit. This action followed his recent prohibition on the circulation of a safe sex booklet. He obviously wants his son to die of a drug overdose or AIDS as he is encouraging ignorance and misinformation on these vital issues.



The consequences for the UTS Students Association have been extreme; and frightening to say the least. Last Thursday, six Federal Drug Enforcement officers raided their offices, seizing minutes of meetings, files, personal papers and letters, including one that I wrote to the president in support of their stand.

Further, one of the editors has been visited by the Federal police at her home, and other editors are in hiding, or on leave. Students must continue our fight against such politically motivated threats to our autonomy, and must demand to have a free, student controlled campus media, uninfluenced by the political views of the government of the day.

Susie O'Brien

Bang Bang You're Dead

On the first day of O'Week, I was sitting at the stall for the Students for Animal Liberation. Five minutes after I commenced setting it up in the morning, the table next door to us was reserved by the Army. Being aware of the extensive tests of weaponry and machinery that the Army does on animals, I felt justified in placing two signs on the pillar between our stall and that of the Army. These two signs read, "The Instruments of War: All Tested On Animals" and "The Army Tests On Animals". The men staffing the Army's stall took exception to these signs and asked that we remove them. I declined, pointing out that all the signs told was the truth, and that if someone was going to join the Army then they ought to know these things. I was then told that the fact these signs spoke the truth was "irrelevant".

Later on that afternoon, the Army lads repeated their request that the signs be moved. Naturally, I repeated my refusal. As a consequence, they spoke to the Director of O'Week, claiming that our signs "attacked" the Army and asking that they be removed. We were then spoken to and told to move our signs from the pillar to the front of the table, where they would be less visible. Our signs, however, in no way attacked the Army any more than the cruelty-free shopping guides on our table directly attacked any particular cosmetics company. What we want is an end to Vivisection, be it in the Army, our University, cosmetics companies or anywhere else. Therefore, we object to the form of censorship exercised over us, albeit very subtle, by the University and the Army when they forced us to make our protest less visible. Let our complaint be so noted.

Jennifer Duncan
Politics

Plastic Foetusarama

Dear Editors,

It was with dismay that I noticed during Orientation Week that the "Pro-Life" club had again dragged out their tasteless array of plastic foetus replicas. Catching sight of a leaflet distributed by the group, I was then completely dumbfounded by the claim therein that the Pro-Life club "condemned" any action or behaviour that served to intimidate women who had had or were considering having an abortion. Are we to understand that encouraging women to believe, through the exhibition of large, partly developed foetal replicas, that twelve week old foetuses already resemble children (most abortions happen before twelve weeks) does not oppress and prey upon women? The thinly disguised message presented by this group is that women are at fault if they have an abortion; ultimately at fault for becoming pregnant.

Imagine the effect of this display upon a woman who was about to have or had just had an abortion. To be given this factually incorrect "illustration" of what her "baby" looked like is potentially one of the most disturbing and belittling experiences a woman could encounter. At twelve weeks, which is the latest time at which a first trimester abortion can be performed, the developing embryo appears as little more than ordinary menstrual blood. Hence, the inference intended from the foetus display is both injurious and incorrect.

Those who, like myself and many others, are angry that such a group can claim the God-given right to terrorize women, are welcome to join the recently formed Pro-Choice club, restoring the choice about this issue to the right hands. To join, contact me in the SAUA.

Annabel Crabb
Women's Officer
Students' Association

Woof Bite Grrr

Dear Eds,

The dog eat dog practise that requires students to trample each other in the grounds, elevators and corridors of this institution in order to list their name for a tutorial place is beastial.

No doubt this method is preferred by those departments who think it is clever to avoid the work associated with other methods. However, I would like to point out to those clever departments, that the use of the trample and snatch method is based upon the primary assumption that the competing dogs are physically able and relatively youthful.

This practise is discriminatory, people. If the discrimination aspect is not enough - which clearly for some it is not, then perhaps the safety angle will force a change. The stairwells and elevators of this place become potential places for serious injury on these occasions if just one person trips and falls, or an elevator fails.

Wake up, Adelaide. This is both unfair and unsafe practise which should cease.

Giz a Go!

Dear Editors,

Would you please inform your correspondent Lad that freshers are not restricted to members of the 'opposite sex' when it comes to tutorial purving. They are perfectly at liberty to eye off or get off with members of their own sex. The age of consent in South Australia for homosexual acts is seventeen. PSST!: Practise Safe Sex Today!

Yours sincerely,
Tim Reeves
Secretary
Gay and Lesbian Association
(History)

Touch Me I'm Serious

Dear Editors,

Congratulations on the first issue of On Dit. My only problem with it lies with the unreasonable number of advertisements contained therein.

I appreciate that you, the editors, had no choice in this matter, seeing as your budget was reduced from last year. This situation is simply ridiculous.

On Dit is not a commercial enterprise. It is the official paper of the Students' Association of the University of Adelaide and is intended to serve the varied needs of the student community and, as such, it should be funded accordingly.

Yours,
Nick Smith
Law

Useless Wankers

Ode to a Normal Person
Sing to the tune of "I'm a Little Teapot" - and add cynicism

I'm an Independent
Short and stout,
I'm in it for my CV
On this there is no doubt.
When we get teamed up
Then we shout -
Fuck you over
and spit you out.

Anonymous
Psychology

and I said to
myself... holy
fuck, that's
gotta hurt!

Wrong Simon, Wrong

Dear Editor,

In the final edition of On Dit for 1991, Simon Healy wrote the attached article, I wish to clarify some incorrect statements.

a) Peter Darwin, Services Manager of RACSUC Inc negotiated a voluntary redundancy and did not resign.

b) The Newsletter dated 1st November, 1991, was not an official publication, it was produced by Peter Darwin as a prank for his last day.

c) The RACSUC Inc debt was closer to \$200,000 not \$140,000 as reported, and was largely the result of trading from the Com-

munity Club, which RACSUC merged with in 1989.

I thank you for this opportunity to correct your article.

Yours sincerely
Peter Darwin

Slimy Fucker

Dear Eds,

I have two things to say.
Bruce Chapman is a slimy fucker.

I apologise to all slimy things and copulating life forms.

S.R. Dawn
Politics

Hello. Before we become pen friends and begin a beautiful journey - let's fill you in. On Dit has a policy which doesn't allow sexism, racism, or cruel dyslexic jokes. Don't write any more than 500 words or we'll be forced to cut large sections out of your carefully edited prose. The absolute deadline for letters is Wednesday at 5 pm. We've been accused of being autocratic bitches as far as this is concerned - don't make us prove it. Leave your contributions in the letters box in the Students' Association Office. Seeing you we'll be. Sam & Vanessa

Blah Blah Blah Blah
Blah Blah Blah Blah
Blah Blah Blah.....!

LET'S BE FRANK

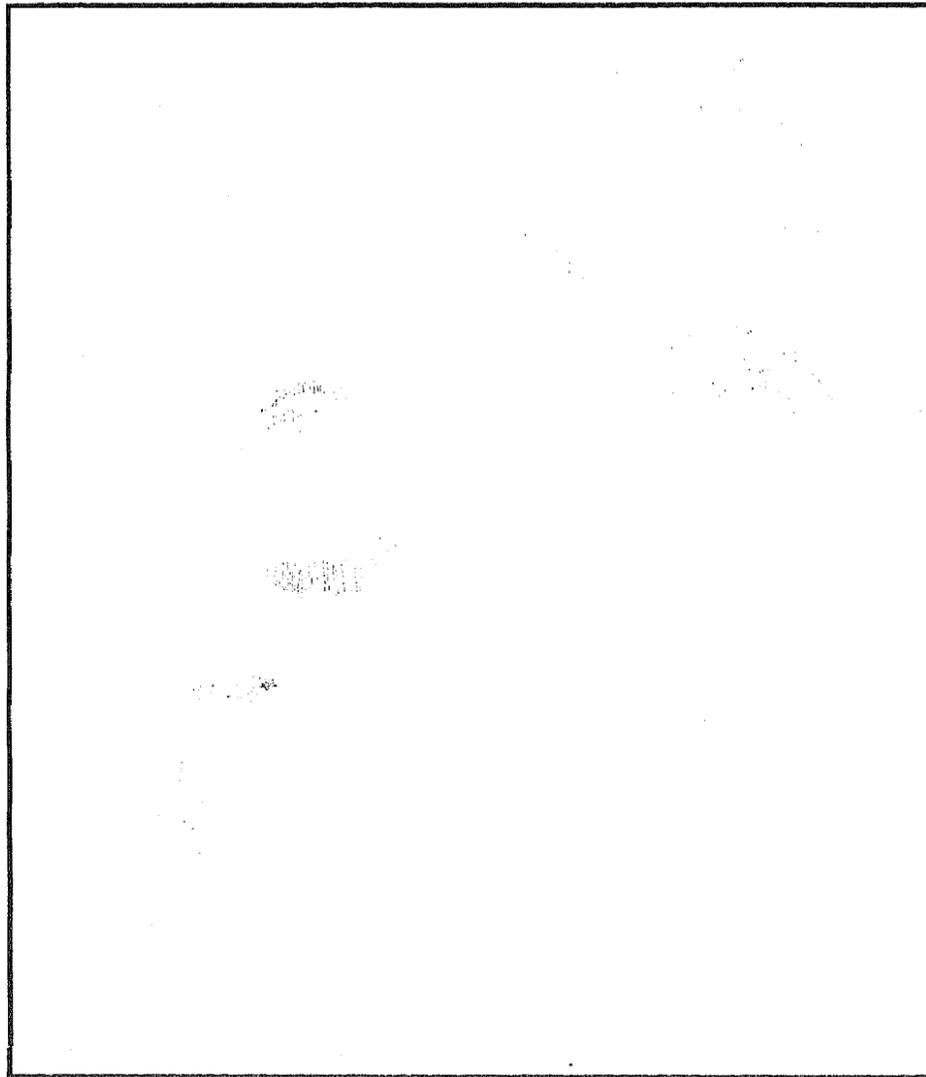
Katie Chatfield recounts a tale of carcinogenic frankfurters, employer rip-offs and urban terror.

The eternal dilemma presents itself. You are rudely awakened by a younger sibling who demands her twenty dollars back. This reminds you of the ultimatum, that your folks gave you the night before: 'Get a job or get out', and the extremely dull and dry weekend you just had. Your choices are: (a) tell her to get lost and go back to sleep; (b) tell her to get lost and get up and Watch the Donahue examination of cross-dressing termite keepers; or (c) tell her to get lost and try to find a job.

As attractive as (a) and (b) might sound (although the episode on cheerleaders assassinating each other was much more interesting), getting a job would be the most likely to remove that stubborn understain of a poverty problem.

Flicking through the paper, you are likely to find plenty of jobs for hairdressers, topless waitresses and charity canvassers in the hefty two columns of situations vacant. The naked truth hits you (and let me tell you some things are better left clothed) you will have to leave the comfortable confines of your 'jamies, miss Oprah and go out into the big, bad world of job hunting. The choice of a first port-of-call is not that difficult - the beacon of the CES shines through the fog to guide the unwaged to the relatively safe shores of employment. Despite ugly rumours to the contrary, you do not have to be unemployed to register with the CES - anyone from those just out of a job, to students, to executive types can use either of the CES free services. One is a matching service that will line you up with any available vacancies with a special skill involved, such as translating, tutoring or computing. The other is self service boards displaying positions vacant, usually in the local area of the CES, which you can ask the attendants if you are suitable for and where you can apply for an interview. Take note, however, that while each of the employer's state that they will pay award wages and it is CES policy to take this at face value this may not be the case. During times such as these when youth employment is as high as one in three in some parts of Adelaide, some employers are taking advantage of young people's desperation, or ignorance of award conditions by paying them far less than the legal rate.

An example of this was a job offered on the self service boards in the CES recently. The owner of an inner city eatery was looking for an experienced snack bar worker for Friday and Saturday nights - at award wages. With more than two years' of cooking yiros, hamburgers and Steak sandwiches up my sleeve (on my clothes, ground under my fingernails), I wanted to apply. The CES worker told me the address and let me use her phone to get an interview time which turned out to be straight away.



Two minutes walk later, I arrived, put my best 'eager and hardworking smile' on and asked to see the boss. The interview didn't go well from the outset. After a few minutes of him complaining about the lack of experienced workers and an ex-employee who had stolen from him (with me making the appropriate noises and facial expressions), he launched into the job description.

The terms were work from nine-thirty at night to seven-thirty in the morning on Friday and Saturday nights, in his words most of the time all I would have to do is sit around and chat but for a few hours after twelve it would be quite busy. He wanted me to come

what he had said to which he added that after six months, 'If I do well, you do well - if you bring in more customers, I pay you better, if not, we see'.

Thanks, but not thanks.

This is just one of the many scenarios that an employer may present you with. The best course of action to take when going for an interview is to be confident - not only are your prospective employers checking out your credentials, but you should be looking at theirs. As most students don't look for full-time employment, find out whether the vacancy is classified as casual or part-time. Part-timers work

FRANKLY, IT DOESN'T MATTER IF YOU ARE GREEN AND BELEIVE IN FAERIES, AWARD CONDITIONS MUST BE PAID.

in for two hours each night that weekend after twelve because 'no matter how experienced you are you don't know how my operation works'. The following weekend I was to start - at 40 dollars a night, which he justified by saying, 'I can't pay you the full wage because you're a student and not unemployed'. To make sure I had heard him correctly, I repeated back

less than thirty-five hours a week with standard hourly rates. Regular and permanent part-time employees are usually entitled to a proportion of the normal paid sick leave, annual leave and long service leave. Casual workers are paid a loading instead of these benefits.

There are 224 state awards, 65 of which concern permanent part-time

work and 168 for casual employment. These detail the wage, correct amount of breaks and the amount of weight you can lift. You should ask your future employer if they have a copy of your award (Section 161 of the Industrial Conciliation and Arbitration Act requires to have one displayed). In fact, the Department of Labour urges both employees and employers to make contact with them to check the award conditions and where each stands in relation to them.

An examination of the statements made during that interview lead you to believe that they are not much more than *bullshit*. Starting off with the first one concerning working for no pay - whenever you work you should be paid - if you have to be at work, you have to get paid. Secondly, the 'I can't pay you, because you're unemployed' award is one of the most ridiculous things I have ever heard. Frankly, it doesn't matter if you are green and believe in fairies, award conditions must be paid. Thirdly, the 'If I do well, you do well' scenario just doesn't have any basis, in fact - the employee is not responsible for either good or bad economic times - all they can do is their job.

If you do go for a job displayed by the CES which you think breaches the award conditions, report it back to them - they may be able to do something about it. I made a written statement about my experience which is now being seen by CES management. If not, you could contact the Department of Labour. Unfortunately, they can do very little unless there has been a breach of the award, but the good news is that if you have been underpaid, your employer is legally liable to pay any arrears due going back up to six years.

Despite the doom and gloom, not all, if even a large group of employers are out to rip off their workers. All most expect is that you do your best, but if you do have any problems you can contact:

Department of Labour - Head Office,
Natwest Centre, 45 Pirie Street, Adelaide
GPO Box 465, Adelaide, 5001
Telephone: 207 1999

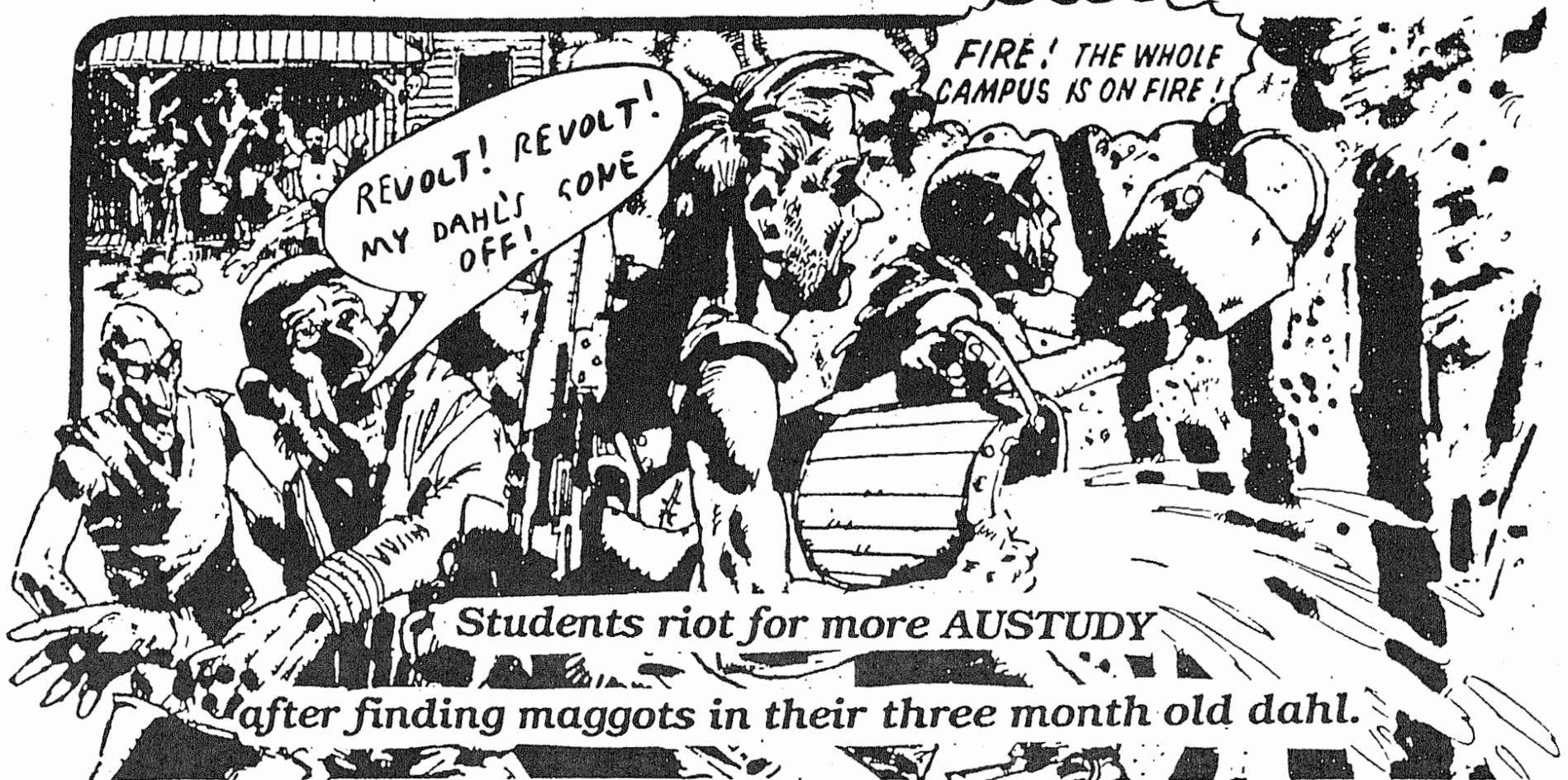
The State Information Centre for copies of awards,
25 Grenfell Street, Adelaide
Telephone: 226 0000

and the Federal Award Information, the Arbitration Inspectorate on 237 6299.

Kate Chatfield

REPORT THREATENS FUTURE OF AUSTUDY

Robert Houghton reports on the damaging effects the Chapman report will have on the already inequitable and inadequate Austudy system.



The future of Austudy, the Commonwealth's student financial assistance scheme, is under threat, as a result of a recent review of Austudy by economist Bruce Chapman. The review commissioned by the Minister for Higher Education Services, Peter Baldwin, has come up with a proposal to replace Austudy grants with a loans scheme. The proposal is for student finances to consist of grants in the first year, or first and second year of study, followed by loans with repayment conditions similar to the current tuition fee Higher Education Contribution Scheme (HECS) arrangement for later years of study.

Although the report has not proposed the immediate abolition of the Austudy scheme, if adopted, the proposal will dramatically change student finances and pave the way for the ultimate abolition of Austudy grants in the longer term, in favour of a full-blown loans scheme.

Student organisations are often accused of "crying wolf", of expressing alarm about issues to merely justify their own existence. This is not the case. At this stage, the Chapman review may be an option paper under review and consideration by the government, but unless we come out with strong opposition to the loans scheme proposal, then this option will be incorporated in the Federal Budget this year. An inadequate student response will mean that, combined with HECS, we will be condemned to debt in the order of tens of thousands of dollars for years to come.

Will student loans encourage access and participation in higher education for disadvantaged groups?

In short, no. One of the major reasons that governments provide student financial assistance is to break down the financial barrier to participation in higher education for low income and other disadvantaged groups. Chapman's proposal is in direct contradiction of this principle. Student loans on top of the HECS debt can only act as a further disincentive to study for women, mature-aged and working class people, people from non-English speaking backgrounds, Aborigines and other groups already under-represented in tertiary study.

The report suggests that the introduction of a loans scheme after the first year, or first and second years of study, will not affect student participation. What Chapman fails to realise, is that access to higher education is one thing, completing a degree or qualification is another. Obviously, Chapman has little understanding of the realities of student life, or he would realise that the longer you study, the more you get into debt.

Chapman uses overseas examples to back up his proposal for student loans. It's clear, however, that the evidence he cites is a very selective assessment of loans schemes and how they operate in other countries. For instance, a recent evaluation of America's Stafford Loans scheme (which operates through commercial banks with a government guarantee and interest rate subsidy) found that it discouraged and prohibited low income groups from participating in higher education. Students from traditionally disadvantaged groups become more dependent on loans because they have fewer financial resources, and find loans harder to repay. The evaluation concluded that there is:

little doubt that the replacement of grants with loans substantially reduces the likelihood that low-income students will take the risk of borrowing money to attend college. The recent decline in enrolment of black students at American colleges and universities may thus be the direct result of federal policy to shift from grants to loans coupled with the decline in real value of federal student aid.

Who wants to introduce Student Loans?

The Labor government is currently considering student loans. The previous Fraser Liberal government considered loans schemes on a number of occasions and the Liberals have included a loans scheme in their "Fight Back" package.

If we consider the funding of student financial assistance as part of overall government expenditure on tertiary education, then the motives behind the loans scheme proposal become obvious. The failure of successive governments to adequately provide resources to higher education have been part of an overall economic agenda by both Liberal and Labor governments to cut funding to essential public services such as health, public trans-

port and education. Moves to introduce student loans are a part of the same package as the introduction of HECS and the Australian Vice Chancellors' proposal to introduce full-cost fees for students who fail to gain a commonwealth funded place in higher education.

Decline in Student Finances

The proposal to introduce a Loans Scheme is directly tied to the inadequate state of student finances (the Austudy scheme). Students who are 'lucky' enough to receive Austudy will no doubt be aware that the scheme is desperately inadequate. But the Government has not opted for a comprehensive review and expansion of the scheme. There has been no commitment to the notion that students require at the very least a minimum standard of living whilst they study.

When the Whitlam government abolished tuition fees and replaced the 'merit' based Commonwealth Scholarships Scheme with a non-competitive, means-tested grants scheme (the Tertiary Education Assistance Scheme - TEAS), it described the scheme as

(a) a major step taken by Government in its program to produce a revolution of access to education ... it complements this Government's decision to abolish tuition fees in tertiary and post-secondary institutions and the effect of both of these actions will ensure that hardship or poverty do not prevent a student taking advantage of the opportunity for further study.

From 1975 onwards, the coverage and value (in real terms) of Commonwealth funded student finances has been seriously eroded as a result of cost cutting in successive Federal Budgets. Constant tightening of eligibility rules, and the means tests on parental and spouse income and assets has meant that there has been a steady and significant decline in the proportion of full-time students who receive financial assistance and the level of the benefit in comparison with measures of poverty. In 1977, around 70 per cent of full-time higher education students received financial support, by 1984 this had dropped to less than 40 per cent. Equally dramatic has been the decline in the level of the benefit. The maximum TEAS allowance in 1974 was 75 per cent of the poverty line.

The National Union of Students will launch a campaign on student finances at the beginning of first semester. The aim of the campaign will be to defeat the loans scheme proposal and to force the government to expand and improve the current Austudy grants scheme. Our major demands for Austudy reform will be:

- a reduction in the age at which students are eligible for Austudy at the independent rate from 25 to 18;
- an increase in the level of parental income allowed before allowances are reduced (Maximum Adjusted Family Income) be increased to the equivalent of average weekly earnings.
- that the Spouse Income test be liberalised;
- that the independent rate of Austudy be raised to at least 20% of the poverty line, and other rate of allowance be adjusted accordingly, and indexed with the CPI;
- that the personal Income Threshold be raised to \$8,000 per annum;
- a complete review and overhaul of the Benefit Control Unit;
- that Austudy recipients be automatically issued with Health Care cards.

How you can get involved in the Campaign

A successful campaign against Student Loans and for progressive changes to Austudy requires a variety of actions by all of us. Here are a few ideas of how you can get involved:

- signing form letters and petitions;
- writing to the newspapers;
- talking to your member of Parliament;
- talking to their students and friends.

Local activity is the key to a successful national campaign. Go into your student organisation on your campus and ask them how you can get involved.

Our greatest strength is, of course, our numbers - there are over half a million students in higher education nationally. In 1981, students stopped the Liberal government from introducing up front fees and a loans scheme. Working together at the campus level, at the regional level and nationally, we can defeat the loans scheme proposal and make progressive changes to the Austudy grants scheme.

FRIGHTPACK Hewson's "vision"

The Liberals' Fightback package isn't an easy document to get hold of. Unless, of course, you are prepared to make a \$30 donation to the Liberal Party. The architects of this 'grand plan' claim that it will benefit the masses -even though it is not readily available for them to read it. Sadly, however, this is a time when apathy is more dangerous than usual. The GST proposals are not the sole thrust of the package. The Liberals are offering a clear choice, a definite 'alternative'. Is it, however, a good one? Wading through "Fightback" is an intriguing experience. The document, in all its 600 page glory is a curious mixture of Kennedyesque rhetoric, Menzies mythology and salivating at the grave of the 50s. In this article, Paul Abfalter looks at what the Liberals have in store for you ...

Four Federal elections have passed with Australia's two major political parties fighting each other over the middle ground, and with Labor, under the perception that they are the better economic managers, victorious.

Hewson and others within the Opposition have spent much time ridding themselves of the in-fighting of the Peacock-Howard days, and formulating a new, far right radical package for Australia. Any further right and these people would fall over. Even Malcolm Frazier has rejected its overt elitism. An elitism which is perhaps most apparent in its Education policy.

The Return of Elitism in Education

Students will bear the full brunt of the Fightback package. Generally they will occupy the lower end of the income scale, and it is widely accepted that GST taxes this group more. The tax cuts which are proposed to offset the GST will not aid the vast majority of students. It is hardly unusual however for government policy to impact badly on students. The Liberal package takes to this tradition with experience. Most students can hardly remember living under a Liberal government, and it is worth remembering that Hewson's merry band of followers are far more 'Right wing'. Largely formulated by the ideological mentor of the new right, Dr David Kemp, the education policy seems to make a virtue of elitism.

At the secondary level, there is increased funding for private schools, and in public schools, a plan to allow principles to break out of centralised bureaucratic and union control to set up their schools as independent businesses and hire the best teachers.

At the university level, a voucher/fee system is being proposed. Kemp would provide more scholarships so that education was free for the most talented. But he would also allow those who didn't make the grade to buy their way in by paying fees.

This is in direct contrast to Labor's claim that centralisation and government involvement are the only ways of ensuring that education is at least in part based on egalitarianism and equality of opportunity.

Kemp seeks to establish a 'market' of education based on inequity, in Hewson's new socially divided Australia.

With a 5% cut in funding to the states, the Coalition's Education Policy will be a disaster for public education; this country is already fast becoming one of the lowest spenders on secondary education.

Quite in line with free market and freedom of the individual philosophies, the vague 'Schools of Choice' programme will effectively result in the more popular schools collecting the cream of the students and teachers while the rest suffer.

Quite unashamedly, the Coalition state that they "... recognise a serious deterioration in the quality of infrastructure in the non-government school sector, and the importance for equal educational opportunity of not letting this sector fall behind".

They go on to increase funding to private non-government schools and double capital grants to non-government schools to \$162m per annum.

Are private school fees exempt from the 15% GST, I hear you ask? The answer is Liberal, depriving a Coalition government annually of about \$240m in forgone income.

What the Libs have in store for you.

The Opposition seeks to "establish an effective student market for higher education". Universities, like High Schools, will become businesses. They plan to restore independent to universities and encourage industry links. They have made a commitment to maintain HECS, with a long term view to the introduction of 'education vouchers'. (In the short term, changes to HECS will benefit the wealthy, with the discount rate increased to 25% for upfront payment.)

The voucher concept is essentially a move from institutional funding to direct funding from the student. Government funded education vouchers will be allocated via a National Education Award and a limited scholarship program. Of course, for those who are not "gifted" but have parents who have the money, well - they can always buy their way in - the hassle of having to compete with low and even middle class secondary students long gone. This is the Opposition's "level playing field".

How total abandonment of even Labor's family egalitarian 'cut off marks for all system' in favour of 'who pays, gets in' is supposed to produce academic excellence remains to be seen.

Once students have the vouchers, whether by wallet or by merit, they can then 'bid' for a position in universities. The vouchers are essentially up front fees; whether they are to be fixed price or differential course costs is undecided. The latter could mean up to \$70,000, even for voucher holders for a Medicine degree. It is estimated it will cost \$12,000 - \$20,000 for a year at university.

Institutions, now relying on these vouchers for funding, will seek to maximise their financial position by allocating positions to bidding students in courses that are very popular and very cheap to teach, such as Law.

What the Opposition has forgotten is that education is not just a consumption good, nor is it a personal investment that benefits only the individual participants. Each course has its own public good aspect which has to be recognised.

For those that believe that education also needs to be relevant and vocationally useful, the voucher scheme is a disaster for this objective too. The emphasis and direction of funding in university faculties would be determined by short term labour market demand and not long term objectives of workforce skill, diversity, etc. One result could be fewer and fewer people taking high cost but not highly lucrative courses such as science, agriculture and engineering.

Access to the most lucrative careers (due to high demand) such as medicine and law, could be progressively closed off to those who cannot afford the fees. Promises of the commercial loan option (at commercial rates) for those without the rich parents will only exacerbate the situation.

For some 30 years, no government around the world, even those most ideologically disposed

to it, has been prepared to implement voucher systems on any significant scale. It is an excellent example of the political nature of Fightback and lengths the Opposition will go to to differentiate itself from the ALP, to offer a new package, a new hope and to be seen to offer vision.

Most importantly, a voucher scheme will destroy equality of access, of opportunity. But it will also fail to promote either the public good objective or the vocationally relevant objective of education.

Austudy

Whilst the Fightback package itself talks of getting rid of the Assets test, the education policy supplement reveals a slightly different picture for Austudy recipients.

Financial assistance to tertiary students will be slashed by almost 10% under the proposed package. The Coalition will cut \$120m from the Austudy budget, a major component of the \$173m in cuts to education to be saved by Hewson.

Of course, with a 15% GST Austudy recipients will need a 15% increase in their payments to have the same purchasing power.

As part of the 'compensation' programme, large income tax cuts have been planned. Compensating pension, welfare recipients and low income earners is, of course, one of the most contentious issues in implementing a consumption tax.

Prime Minister Keating has said: "It is no longer possible to bring in sufficient new revenue from a goods and services tax to compensate those who will lose by the switch."

And what of Dr John Hewson?: "I believe you can aim to compensate them all but, quite frankly, we just don't know."

Hewson has partial compensation in mind for Austudy and Abstudy recipients - a 6% increase in benefits; a significant decrease in purchasing power. The proposed tax cuts will in no way benefit students' financial position, yet we will be forced to pay an additional 15% on living expenses.

Now that you've spent \$40 - \$60,000 on your degree, I suppose you'd like a job?

There is, of course, much rhetoric and enormous uncertainty surrounding the Hewson package. We can afford to put aside the debate of low inflation Vs employment as the Hewson package offers us neither.

Why inflation will rise under a 15% GST:

- Getting rid of wholesale taxes is one thing, but getting rid of them from the price docket on the shelves is another - it failed in Canada.

- The inevitable return of confrontation in Australian Industrial Relations associated wages instability.

- Health insurance costs skyrocketing.
- As in New Zealand, the United Kingdom experience the inflationary consequences of a GST are grossly understated.

Although superficially comprehensive, this



David Kemp - reactionary politics

inflationary package, involving massive cuts in government spending is merely 3/4 tax reform. The ideologically driven belief in the market, a belief that there is a link between this magic GST and the promised 2 million jobs is highly suspect. Hewson himself had admitted that there is no evidence on the effect Fightback will have on employment and unemployment.

The GST is simply tax reform. It may be a little more efficient, it may trap some of the cash economy and it will disadvantage lower income groups. But that's it, no 2 million jobs. The Opposition's package could easily be titled "Fightback: The Perfect Tax System", a thesis, by Dr John Hewson.

The 1980s produced the most market oriented ALP anyone thought imaginable and it failed, corporations failed. Australian business cannot succeed and survive without government intervention.

Fightback is a return to Thatcherism, to the politics of confrontation, while the rest of the world is embracing greater government intervention. Over the next 12 months, the attack Fightback initiates on the less economically able will become increasingly apparent. The science and clever marketing will be worn away to reveal that this treatise for individual incentive and effort is just a return to vested privilege. After one term of a Coalition government, people will remember the good old days with Hawke and Keating: it's that bad.

At \$12,000 - \$20,000 a year, higher education will once again become the possession of the wealthy, the financially and socially disadvantaged denied even the opportunity of competing for a place.

The Coalition have sought to divide the political spectrum in Australia once again, and in doing so, to divide Australia. That, more than any other factor, may be the Keating Government's saving grace.

Paul Abfalter

*On Dit will include a full article on the effects of the Liberals proposed Voluntary Student Unionism, and possibly interviews with Beazley and Kemp in the coming weeks.



VANDALISM
as beautiful as a rock in Hewson's face

THE BUSINESS OF HIGHER EDUCATION

\$1,200 - \$20,000 for a year at University, PAID UP-FRONT.

Vouchers to subsidise the up-front fees as part of a limited scholarship programme, but even they compete with those who can pay.

For higher cost, less lucrative courses, fewer and fewer people in Agriculture, Science, and Engineering.

For lower cost, more lucrative courses (Law, Medicine), high demand, fees rocket.

REMEMBER THE DAYS WHEN YOU COULD ALMOST FEED A DOG ON AUSTUDY?

AUSTUDY funding slashed by 10%.

15% GST, 6% increase to AUSTUDY. Students receive a massive cut to their purchasing power, only partial compensation for the 15% increase to the price of food, books, etc

AUSKI



7 days skiing, In snow accommodation at Mt. Hotham, all bus transfers and lift tickets with 5 lessons.

Leave Friday 17th, ski Saturday 18th - Friday 24th July.

All for the great price of \$730.

Deposits in the colsters, outside the Jerry Portus room, at 1:15pm on Thursday 12th March.

Tonight's the nite

'Studs': Cut through the suds and you find 'Duds'

"It makes no difference if you're black or white ...
If you're a boy or a girl ..."
'Vogue' - Madonna

Madonna, the walking controversy, certainly polarises opinion but this particular sentiment is not one with which people with any intelligence have problems. Would that then mean, however, that the Anglican Church is aching in an unintelligent way by its refusal to ordain women priests? Given that this is a television editorial and not my own personal viewpoint on social issues, I will leave you to ponder that yourselves. This sentiment, however, raises questions about the validity of dating shows 'Studs'. I have seen 'Studs' a few times and while acknowledging its comic value, find the programme concerning on various levels.

The essence of the show for those who prefer to be intellectually captivated by the thought-provoking writing and intelligent performances of 'Home and Away', is that two men date the same three women and then they all talk about the dates to see who is the bigger stud.

This is very similar to the middle segment of the now defunct 'Perfect Match' and 'Blind Date'. The notable difference is the incredible stupidity (not just the plain stupidity of the other

shows) of the questions. For example, the males have to guess which female said which comment to describe them. These are predictably daubed by corniness and innuendo. Further, each

These questions and the subsequent banter are monitored by Mark DeCarlo. His performance as host when juxtaposed with the perennial sedateness of Ian 'Game Show King' Turpie, the



the Anglican church is aching

maTle has to guess which particular comments would best describe him or his counterpart. Such questions include 'Who is more likely to be a virgin when he marries?' and 'Who is more likely to be romantic on a first date?'

priest-like sobriety of John Burgess and the infant-like geniality of Rob Brough, conjures up images of how, in my opinion, an orangutan would look having overdosed on speed.

Supposedly, in test episodes, there was a

rotation of gender in the dating game. Evidently, the men, when questioned about their dates, were mean, while the women were just funny. Therefore, we view solely male daters and female dates. This being so, one must ask why 'Studs' doesn't simply try restraining the men or embarrassing the men for their cruelty in an effort to ensure that this practice does not continue. Probably too hard.

Also, in the 'too hard' basket is interracialism. There are allegedly plans to discontinue the colour segregation that currently exists on the show. There are also plans to manufacture cars reliant on alternate forms of energy; for South Australia to recycle 50% of all garbage; for the Middle East to have peace; and for Elvis Presley to take up the post of Assistant Manager of the fruit and veg' shop in my local area. I have to see these things to believe them.

As far as I am aware, there are no plans afoot to have any of the spiralling number of US street people on the show, to have over sixties dating, to have exclusively gay and exclusively lesbian episodes, to have physically and mentally challenged persons on the show for dates, to have ... probably too hard.

One must wonder if Madonna is unrealistically idealistic. If the ideals, however, are desirable, maybe viewers should send their message to programmers by flicking the switch and having dinner without the television turned on.

George Selvanera

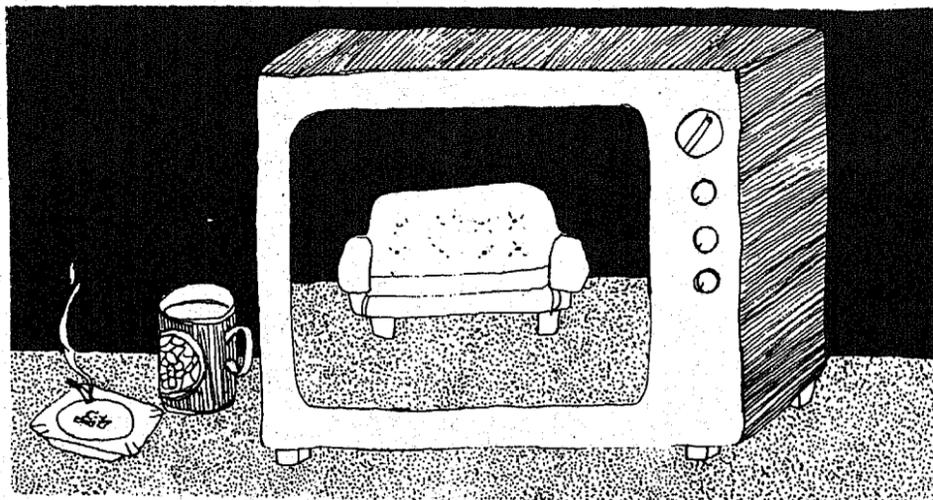
The smelly decay of America

Sally, Phil and Oprah

Anyone near a television set over the holiday period would be aware of a strange new direction in Australian daytime TV. Joining the long-established Phil Donahue, the names Sally Jessy Raphaël and Oprah Winfrey have entered the vocabularies of discerning viewers everywhere. Two of the best known exponents of the American daytime talk show genre, Sally and Oprah, unlike Phil, are relative newcomers to local screens and are set to provide a viewing feast unparalleled in the history of afternoon television.

Offering hilarious insights into the smelly decay of American society, *Sally Jessy Raphaël*, *Donahue* and *The Oprah Winfrey Show* provide three hours of nonstop laughs at the expense of guests brave / ignorant / stupid / pathetic enough to expose intimate details of their lives in such an insane, public context.

Almost identical in format, the three shows draw upon a huge pool of assorted exhibitionists and emotional cripples willing to expose themselves to an often hostile audience. The reason for the success of these shows is quite simple - they act as the perfect forum for America to expose its festering underbelly. In a bizarre return to the days of the Roman arena, various idiots and losers cast themselves before a



blood-thirsty crowd, the studio audience. Contestants are often pitted against one another, as ex-wife battles wife, wife battles husband and child battles parent, all humiliating each other in farcical public conflicts. As the audience sits in judgement, guests reveal the sordid details of their lives. The afternoon talkshow is a televised confessional, a way to share one's personal problems with a world audience of fifty million viewers. The never-ending parade of divorcees, adulterers, 'swingers' and cross-dressing hookers represent a wide spectrum of American lives. Despite this, they all have one thing in common, they seek

the American Dream - 15 minutes of fame. This dubious achievement is available to anyone willing to talk about their life and risk crucifixion by an angry crowd. In a bizarre, nation-wide 'group therapy' session, America confronts and debates various contentious issues such as interracial marriage, domestic violence and lycanthropy. In a recent episode of *Donahue*, an outraged audience purged its anxieties about the dangers of infantilism (dressing up as a baby for sexual pleasure). As a group of men, including an army veteran and a truck driver, revealed their need to wear nappies and bonnets, the audience was forced to confront yet another burning social issue.

Obviously, the threat of humiliation is not enough to dissuade some Americans from pursuing notoriety. The American obsession with fame is no better illustrated than by the nauseating celebrity worshipping sessions that regularly take place on these shows. Even the most faded, jaded, talentless has-been 'star' is a welcome guest on *Sally Jessy Raphaël*, *Donahue* or *The Oprah Winfrey Show*, always receiving gushing praise from any audience member who can get their hands on the hosts' microphone. Sally, Oprah and Phil have become icons to a generation of TV worshipping couch potatoes because they have the ability to pluck anybody from obscurity and transform them into a televised object of curiosity. The talk show format has been a huge success in the American market for years, and now several of these shows have gone into global syndication. Phil Donahue has been broadcasting for more than twenty years, and Oprah Winfrey is the highest paid female entertainer in the world. Daytime talkshows are an important and highly successful genre, yet they are by no means a new phenomenon. Despite their pretensions, these shows are nothing more than televised freak shows - sometimes in bad taste, but strangely intriguing.

Matt Denby

What to do if you get arrested

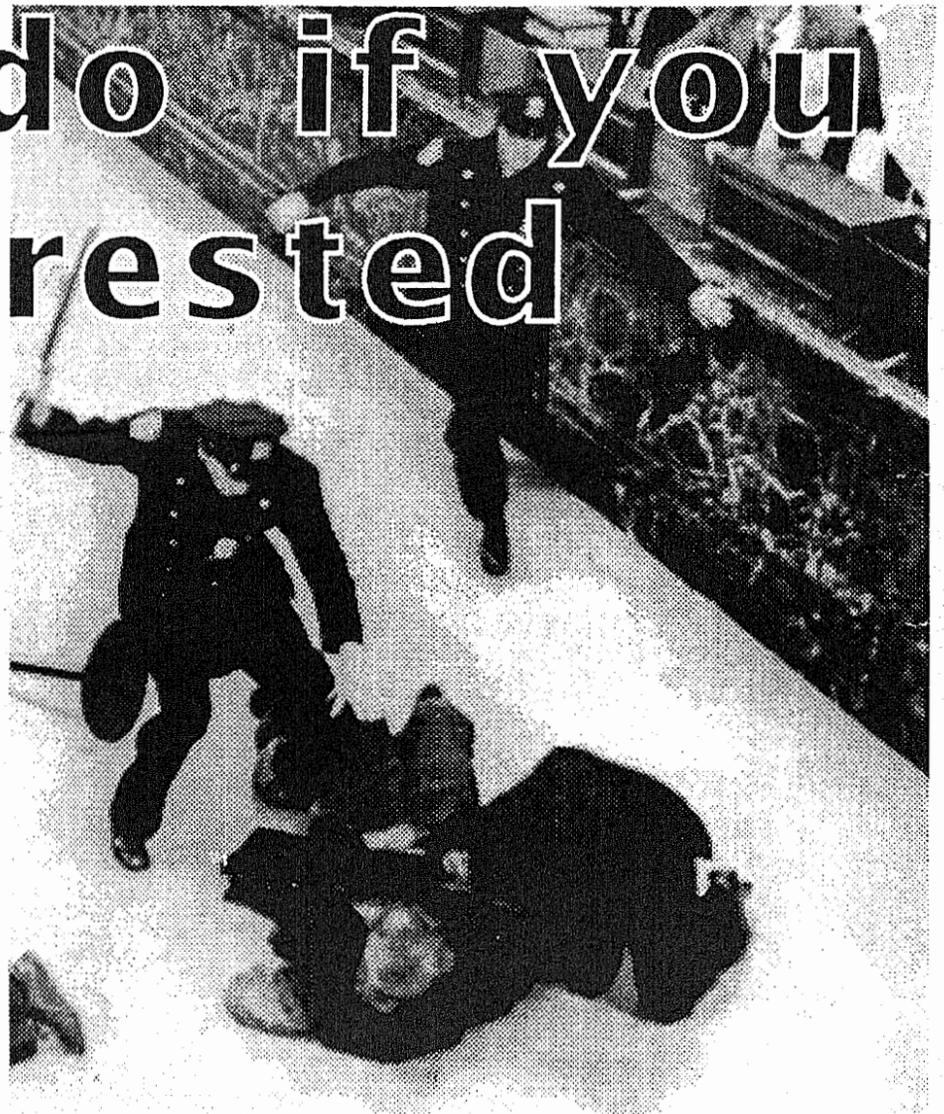
You can only be arrested if a criminal charge is laid against you. If you're detained or picked up, ask the officer if you are being arrested. You are entitled to know what charges are being laid against you.

You can be arrested by police if:

- You are caught in the act of, or immediately after, committing a crime;
- The officer suspects with reasonable cause that you have committed a crime;
- You are loitering at night and the officer suspects with reasonable cause that you are about to commit a crime.

Know your rights

- You have the right to remain silent (though it's advisable to give your name and address but no more).
- You may be asked to give a statement to the police. Anything you can and probably will be used against you in court.
- You are entitled to legal advice.
- You are entitled to bail (apply to the station sergeant the minute you get to the cell/gaol).
- You don't have to be fingerprinted or photographed unless there is some doubt about your identity, or it relates to the alleged



crime.

- You can be frisked and searched by cops, but only a doctor can perform a cavity/body search. Police are only allowed to use force if you resist a lawful arrest. If you resist a lawful arrest you may be charged with resisting, hindering or assaulting a police officer in the execution of their duty.

Make Sure You

- Keep a record of everything that the police say and do to you and what you do and say to them.
- Go straight to a doctor if you've been injured at the hands of the police. Have your injuries photographed and get a medical record signed by the doctor.

Break the laws like bread



Lifted from 'Catalyst', the journal of student initiatives in community health inc, issue 1, 1992. ('Catalyst' incidentally had its funding withdrawn after its first issue for 1992 due to its 'dangerous' content!) - What is going on in NSW!

protest against the queen - the 7th richest person in the world • commemorate invasion day - January 26th • celebrate on international women's' day - march 8th • support FRETILIN • spray paint the city • pour coca cola on offensive vehicles (it will melt the paint) • blow up Cape York Space Port • assassinate the pope • occupy their buildings • squat • encourage dissent • resist to exist • support peoples' struggles for independence and autonomy • kill santa - christmas teachers kids to love capitalism • smash the state • take up arms • strike • picket • take control of the universities • smash ivory towers • boycott multinationals • dance proud • fuck safe • make revolution • sack your boss • redistribute wealth • break down the walls • fight for land rights • destroy the pig nation • voting changes nothing - the struggle continues • take to the streets • reclaim the night • smash patriarchy • safe sex always • shoot clean • don't let the bastards grind you down • be creative • revolution can be fun • challenge the mainstream • question their 'truths' • don't buy french • marriage is legalised prostitution • be and go barefoot inside and outside • wear three watches or none at all • there are no bad women, only bad laws • send money to the Bougainville Revolutionary Army • don't swallow ideologies whole • beware of subliminal messages in advertising • start a democracy movement in the USA • join ACTUP - AIDS Coalition to Unleash Power • cut the mesh of security fences with pliers • put stink bombs in the air conditioning systems of big corporations • dob in fifty innocent people into operation noah - every hour • deface billboards at every opportunity • listen to what they're really saying • steal • pour sugar into the petrol tanks of expensive cars • speak out • eat chocolate 'till you burst • learn to use guns • steal goods from your boss and give them to your friends • burn flags • look after your own future • quote each other not just academics • eat your gardens • have fun • check who owns what • oppose luxury tax on tampons • resist nationalism • sit backwards in classrooms • talk to each other during exams • put superglue in all the locks to your local police station, porn shop etc. • don't use deodorant • not population control but a redistribution of wealth • catch public transport • don't fall for the new world order • deliver bogus neighbourhood watch leaflets announcing a national 6pm curfew • agitate • educate • organise • talk to strangers on buses • sell your rich neighbour's house/car/stereo system • spread rumours • share your work • trust your desires • revolution begins in your own heart • don't use their money, barter instead • load up trolleys in supermarkets with unsound goods (especially frozen ones) and leave them there • no pasaran • turn off the television, the revolution will not be televised • refuse racist ideology • subscribe to public radio • move into your vice chancellors house • strike back • read between the lines • set up a free university • create havoc • don't believe everything you hear • free all political prisoners • rise up • seize power

SPEAKS LOUDER THAN COFFEE CHATS

ACTIVITIES PROGRAM



ADELAIDE UNIVERSITY UNION

SEMESTER ONE MARCH 9 - APRIL 16 1992

Welcome to the University of Adelaide, especially to our new students.

I hope that you both enjoyed Orientation Week and were able to discover the facilities and services that are available to you in the Union.

This program lists many of the entertainment, cultural and social activities planned to occur throughout the Union Complex and at other Campus sites during the first part of semester one before Easter. Many activities are subject to change and more details will be contained in On Dit and on our What's on boards. Gary Steele is the Entertainment Officer of the Union, and is responsible for the programming, booking and stage managing of entertainment in the Union. You can contact him in the Union Office on 228 5927.

Paul Hewson is the Gallery Director of the Union Art Gallery, and is responsible for the programming and organisation of the exhibition programme and related activities. He is located in the Loft of the Gallery, and the phone number is 228 5013.

Sherry Dzonsons and Helen Sacharias run the Union Craft Studio, and they also organise the Craft and Leisure Programme with a wide variety of art, craft, practical and leisure courses. The Craft Studio is on level 4, phone 228 5857.

My staff and I welcome ideas and suggestions about the activities, facilities and services provided by your Union. Enjoy!

Barry Salter
Marketing Activities Manager.

The UniBar is the coolest place on Campus.



FRIDAY THE 13th SHOW
6pm. Theatre with the "POST ARRIVALISTS" - FREE
9pm - Late Melbourne's "ZYDECO JUMP"
and BARRY PLANKTON

SPECIAL 'CORONA' beer night at cheap price and big prizes. Come for a spin of the big Tijuana dice and win 'CORONA' product prizes. AU Students only \$4 Other students \$6 Public guests \$7

FRIDAY MARCH 20TH
Union Activities presents
"DEF FX" and "KILL CITY"

in the UniBar AU Students only \$4 Other students \$6 Public guests \$7

ANYTHING GOES

5.30 - 6.30 pm. weeknights in UniBar Acoustic rock, folk, blues, theatre, comedy. See the blackboard for who is on each day. Surprise! Free.

UniBar FOOD

Counter meals Monday - Friday 12 - 2pm and 5 - 8pm with chips and gravy, mixed grills, bacon and eggs etc. Special pasta meals Wednesday - Friday only, blackboard specials. Coffee, Tea and cool Spring Water now available.

We now stock "Eagle Blue" and West End 'Super'. UniBar for the best entertainment and drink specials at student prices.

COOPERS \$100 cash draw every Thursday at 1.30 pm.

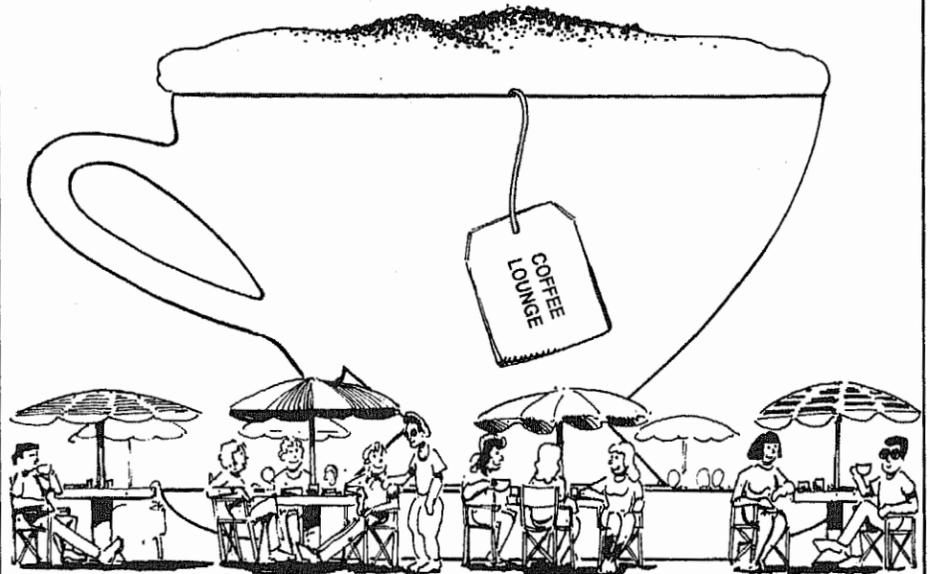
UniBar open noon - 10pm Monday - Thursday
Noon - late Friday and Saturday for Bar nights and sports specials

UNIBAR proudly sponsored by COOPERS, CCA Snackfoods, and Bev Serv.
Use your Bar vouchers by April 3!

T H E U N I O N B A R

ADELAIDE UNIVERSITY UNION/LEVEL 4, UNION HOUSE

**Catacombs Underground
Coffee Lounge**
open 8.30 am - 5.00 pm weekdays



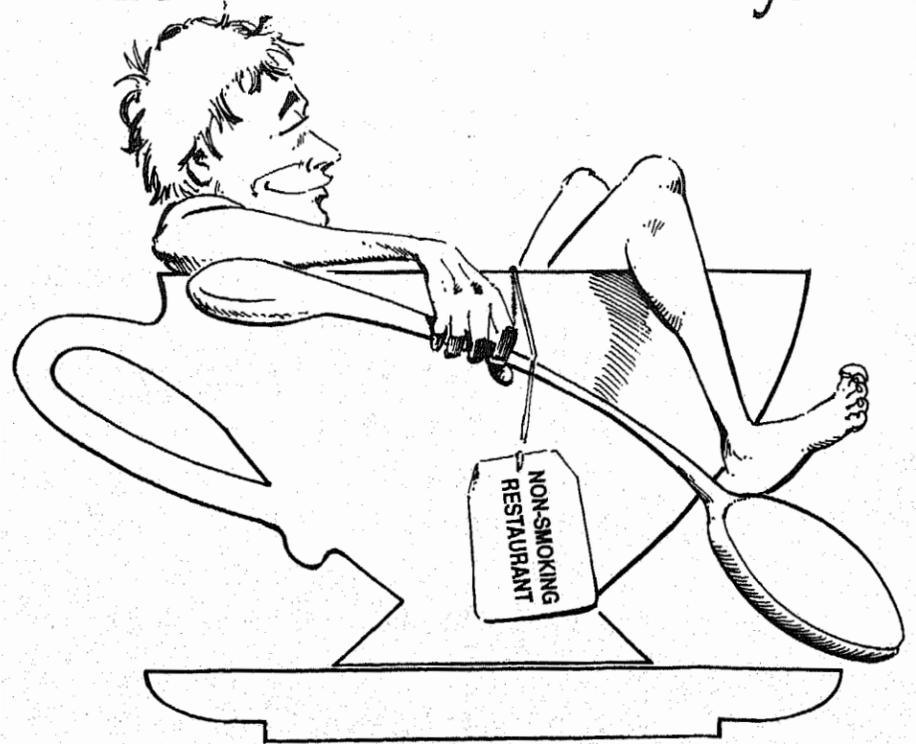
The Catacombs Underground Coffee Lounge is situated below the Union Hall on the eastern side of the Barr Smith Lawns. We serve hot and cold drinks including cappuccinos, hot chocolate, and a wide range of soft drinks.

A variety of food such as mini pizzas, pasta, quiche, pies and pasties, sandwiches, rolls, and delicious cakes are offered for your indulgence.



U N D E R G R O U N D C O F F E E L O U N G E
T H E C A T A C O M B S
U N I O N H A L L / E A S T E R N S I D E O F B A R R S M I T H L A W N S

**The Union Bistro is now open
for morning tea
from 10.30 a.m. weekdays**



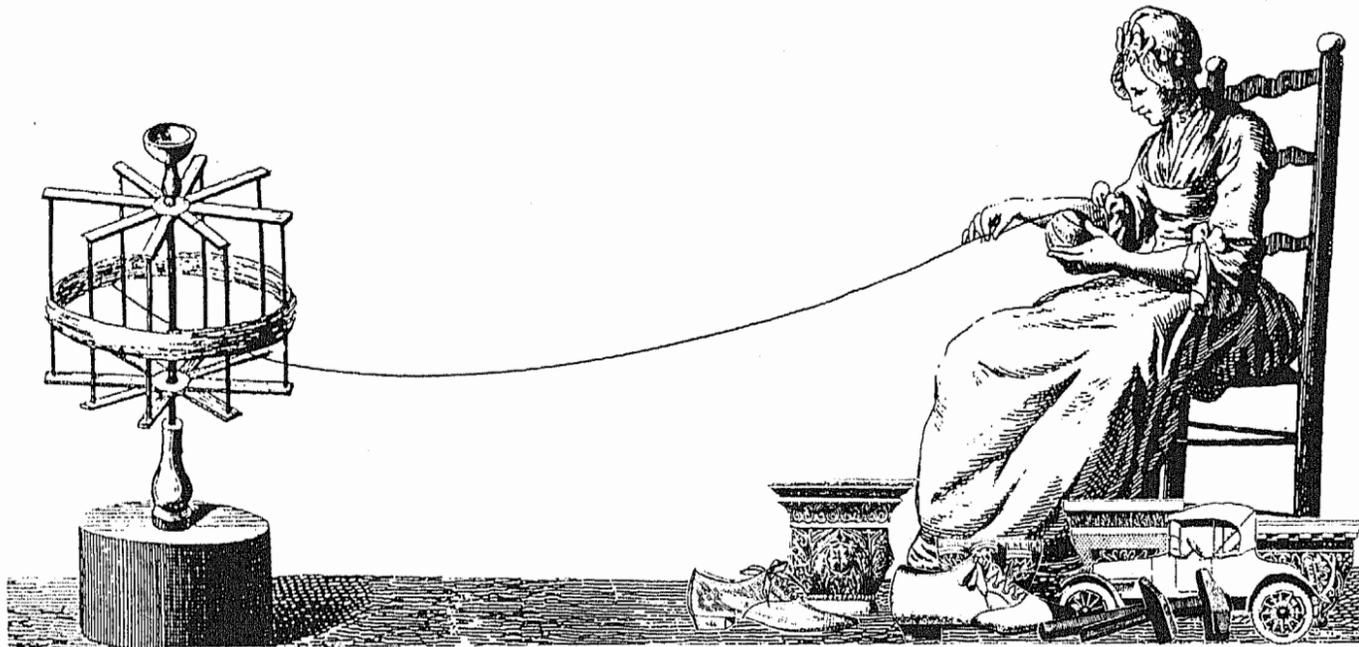
- Enjoy freshly brewed coffee, Twinings tea and delicious cakes and snacks
- Meet your friends and relax between lectures
- Morning tea 10.30 am - Noon
- Lunch noon - 2.30pm
- Meals from only \$4.00

- Salad Bar & vegetarian special of the day
- Fully licensed for meals with table service
- Sit in comfort and enjoy the famous "Judge" series by Arthur Boyd
- For Lunch & Dinner bookings (Monday - Friday) Phone 228 5858

T H E U N I O N B I S T R O

ADELAIDE UNIVERSITY UNION/LEVEL 4, UNION HOUSE

Craft and Leisure Courses for Semester One start from March 16th at cheap Student prices!



- PRACTICAL COURSES**
- Beginners Ballroom Dancing
 - Car Maintenance • Public Speaking
- ART & CRAFT COURSES**
- Photography 1 & 2 • Pottery
 - Drawing • Lingerie
 - Basic or Advanced Sewing
 - Shoe Making
- HEALTH AND FITNESS**
- Massage • Meditation
 - Tai Chi • Yoga
 - Chi Kung

"ONE NIGHT STANDS"

Workshops for those in a hurry to create in March/April. You can:

- Make a belt • Paint a Vase
- Decorate a Bowl • Paint a Scarf

Also, special workshop in "Decoupage" (See Helen)

CRAFT STUDIO HOURS

- Monday 11am - 3pm
- Tuesday 12 - 8pm
- Wednesday 12 - 8pm
- Thursday 12 - 6pm
- Friday 10am - 6pm

Pick up the full Craft and Leisure Programme from the Craft Studio on Level 4 for more details of times, cost, dates, tutors.

TELEPHONE 228 5857

Drop in any time to the Craft Studio during opening hours to use our facilities.

- Photography club Darkroom available. Wonderful massages can be booked by appointment on Fridays.
- \$10 Haircuts "Are you sick of looking like a clown? Get the best haircut in town" Hairdresser extraordinaire Dr. Damage. Appointments made in Craft Studio.

ENROL NOW AT THE CRAFT STUDIO

ADELAIDE UNIVERSITY UNION/LEVEL 4, UNION HOUSE

Get spaced out between 7.30pm and 10.30pm and enjoy a film at the Union Cinema.



ADELAIDE UNI FILM SOCIETY PROGRAM
UNION CINEMA - LEVEL 5 UNION HOUSE
7.30pm - 10.30pm.

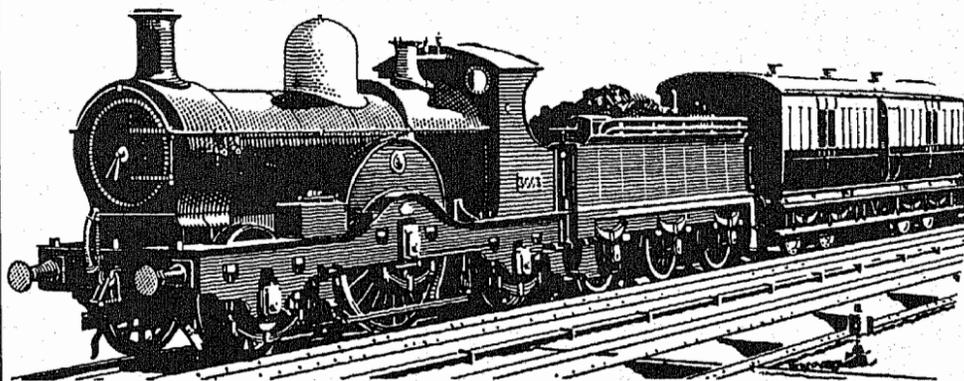
Tuesday March 17: Outer Space
"Duck Dodgers in the 24th Century"
"Lost in Space"
"It came from Outer Space"

Tuesday April 7th: Guns
"Duck Rabbit Duck"
"Gun Crazy"
"Rebel without a Cause"

Tuesday April 14:
"The Last Hungry Cat"
"Dial M for Murder"

THE UNION CINEMA
ADELAIDE UNIVERSITY UNION/LEVEL 5, UNION HOUSE

From Monday to Friday
the Unions' Art Gallery Exhibitions
are open from 9am - 5pm.



"THE DESCENDANTS OF THE DRAGONS"

February 25 - March 6
Traditional and Contemporary Chinese watercolour paintings and drawings by Helena Chen Xia-E.
Chinese painting demonstrations daily, 11.00am and 3pm.



"THE TASMANIAN CYCLE" A MAGICAL JOURNEY

March 12 - 26
13 Large acrylic paintings by Ruth Eisner express the emotional and physical aspects of the Artists two week journey by foot through the Tasmanian mountains.

"BARBARY O'BRIEN A RECENT RETROSPECTIVE"

April (Dates to be confirmed)
A popular artist whose paintings and drawings deal with contemporary issues ranging from environmental concerns to relationships between people, including parents and children; love and violence and more.
A very "accessible artist".

NATIONAL SOILS CONFERENCE

April 19 - 23
Poster display for conference.

ART TALKS

Art Talks by well known authorities from the visual arts world will commence in semester 1. See On Dit for details.

For further information, contact Paul Hewson, Gallery Director. Loft Office, upstairs in the Gallery. Telephone 228 5013.

THE UNION ART GALLERY
ADELAIDE UNIVERSITY UNION/LEVEL 6, UNION HOUSE

Lodge your voucher before April 3rd and fly off to the Gold Coast.

VOUCHER SCHEME PRIZE DAY

Wednesday April 15th at 1.10pm.
Barr Smith lawns.

- Here is your chance to win some of the 33 prizes including:
- A return trip to the Gold Coast including 7 nights accommodation at the Ocean Blue resort (Courtesy of STA Travel and Ocean Blue resort.
 - Union fee refund. • Double ticket to Graduation Ball at the Hilton.
 - \$100 worth of TDK tapes • \$100 cash prize • Lunch with the Vice Chancellor
 - 1 dozen bottles of Orlando Carrington champagne • Dinner for 2 in the Union bistro
 - A keg of beer, and lots more!

Please lodge your vouchers in the specified area before Friday, April 3rd to receive your freebie or discount item, and enter the competition. The vouchers are on the yellow pages in the back of the Union Diary.

Have a feast, rock your socks off and have a ball.

1992 Graduation Ball Saturday May 9th at 8pm - late.
Grand Ballroom, Hilton International Adelaide

Enjoy a 4 course dinner with bottled wine, beer, champagne, port or soft drink included. Dance to the big jazz band and listen to the Adelaide Connection, both from the Faculty of the Performing Arts. Tickets are \$70 inclusive, or \$63 each for table of 10. Available from Alumni House off Kintore Avenue. Telephone 228 5800 Presented by the Adelaide University Union and the Alumni Association.

Get a free pint of beer or soft drink for a keg of blood!

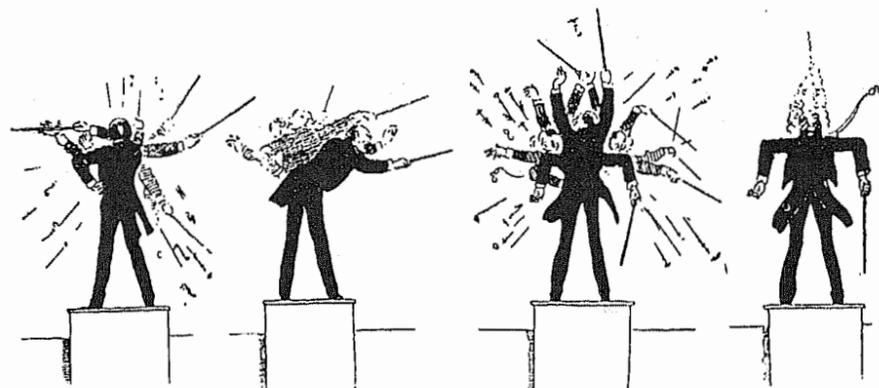
Red Cross mobile blood donation.
Thursday April 9th. 9.30am - 3.20pm.
Wills Refectory, ground floor.

Become a regular donor to the Red Cross and help save lives! Recruitment staff will be on campus from Monday - Wednesday, April 6th - 8th for enrolments and we offer you a free pint of beer or soft drink for a pint of blood. (We were kidding about the Keg!)
A Union Community Outreach Project.

T H E S P E C I A L E V E N T S

ON THE BARR SMITH LAWNS
IN THE GRAND BALLROOM HILTON INTERNATIONAL ADELAIDE
IN THE WILLS REFECTORY GROUND FLOOR

Get the ultimate Free lunchtime concert entertainment;
*Jazz it up in The Gallery,
Laugh it up on the lawns or
Booze it up at Roseworthy Tavern.*



SPECIAL "RACHEL BERGER" SHOW

"Rachel Berger", star of the Fringe Star Club will present a FREE GIG in the Little Theatre on Tuesday, March 10th at 1.10pm.

JAZZ IN THE GALLERY

Thursdays 1 - 2pm.

Featuring jazz students from the faculty of the Performing Arts. FREE!

CONTEMPORARY MUSIC AND COMEDY

Fridays 1 - 2pm.

Barr Smith lawns or UniBar

Friday March 13th. "Plasma"

Friday March 20th. "Corky and the Juice Pigs" (from Canada)

ROSEWORTHY CAMPUS

Welcome back show

Monday March 9th in the Tavern.

Roseworthy O'Ball

Thursday March 19th in the Tavern.

BTU GRAPHICS 228 5702

T H E L U N C H T I M E C O N C E R T S

AT THE GALLERY / BARR SMITH LAWNS
UNIBAR & THE ROSEWORTHY TAVERN

If your activity is



Come and see us for the largest range of text, reference, and general books!

We offer generous year round discounts.



UNIBOOKS

Adelaide Campus

phone : 223 4366

UNION CATERING

Open Monday - Friday (semester opening times shown)

Mayo Refectory, ground floor 10.00 am - 6.30 pm

Flaming Wok, ground floor 11.00am - 2.30 pm

Grill Bar, ground floor 8.30am - 3.00pm, 4.00 - 6.30pm

Weigh Inn, Level 4 10.00am - 2.30pm

Union Bistro Level 4 10.30am - 2.30pm, 5.30 - 8.30pm

Gallery Coffee Shop, Level 6 9.00am - 5.00pm

Catacombs Coffee Shop, Union Hall Basement 8.30am - 5.00pm

Vending services throughout the Uni for after hours service.

Ring 228 5824 for function catering and information.

BTU GRAPHICS 228

woof woof where's my dog collar?

Barking Bitches Bonanza Issue.

People magazine's think tank squeezes out tonnes of the crap out every edition. I've had the chance to see it time and time again as I worked at a newsagency for six months last year. Guaranteed to be tasteless, *People* magazine has really hit the jackpot this time. Outrage over the edition featuring a naked woman on all fours with a dog collar around her neck has come forth from men and women from all quarters.

Many women complaining about this obviously degrading and vile image have often been met with the incredulous answer, "Haven't you got a sense of humour?", "Can't you take a joke?". Usually the cover of *People* magazine is a joke, almost as big a joke as the pathetic sods who buy the thing.

Girls grinning over their Bonza Tits next to the headline proclaiming a "Send in your pubes" competition is certainly in questionable taste and often is so trashy that it is difficult to take seriously. However it is hard to accept really vile degradation as that pathetic sod's source of titillation for the week. It is an extreme reflection of the joke women are often portrayed as by the media.

On the telly at the moment tits and arse are being used to sell hardware stores, mineral water, fridges, and many other goods. Women's bodies are treated as durable goods alongside the product. Cringing images of women bitching over who uses the best washing powder and women running into the street screaming that they have broken a window is another part of the media's 'joke' of

trivializing women. The onslaught is continuous and the cover of *People* with its naked, barking bitch on the front is the revolting jewel in the crown. Women are not asked to accept a joke, but rather accept themselves as jokes.

Rachel Osman

GUERRILLA GIRLS ARE GONNA GET YOU

The Guerilla Girls are coming. These self-styled consciences of the Art World will be in Adelaide this week for the Festival's "Artists' Week". The Guerilla Girls combat the sexism and racism which manifests itself in various forms throughout the art world, targeting exclusionary practices which prevent or undermine the artistic expression of groups such as women.

Early in 1985, the GGs began campaigning against retrograde attitudes toward female artists. The Manhattan neighbourhoods of Soho and Tribeca were plastered with posters, the contents of which were simple but effective messages:

"These Galleries show no more than 10% Women Artists or none at all", "Only 4 of the 42 Artists in the Carnegie International are Women", and "The Guggenheim transformed 4 decades of Sculpture by excluding Women Artists".

As the movement developed, so did its tactics. The offending show or review received a letter which posed the question, "Dear ... is there a hidden agender (sic) at ...?". Other letters employed flirtatious irony and were handwritten on pink notepaper: "It has come to our attention that your collection like most does not contain enough art by women. We know that you feel terrible about this and will rectify the situation immediately. All our love, Guerilla Girls."

So great is their notoriety in the United States, that the identities of Guerilla Girls members are a source of constant speculation. Their posters are in high demand, so much that two or three days is a poster's maximum life span on the streets of Soho.

The Guerilla Girls are holding a performance and talk in the Banquet Room at the Adelaide Festival Centre this Friday, March 13, at 3.15.

apocalypse now



The cover of *People* magazine last week featured a naked woman on all fours with a dog collar around her neck and on a leash made of pearls, and provoked a considerable storm of controversy. The cover and the poster promoting it, earned itself a "Category Two" from the Federal Office of Film and Literature Classification. In other words, the magazine was deemed offensive and given a classification normally reserved for explicit magazines, which prohibits further public display.

Prior to the controversy's development, the poster was displayed by many newsagents, enraging many. Outraged by the magazine's and poster's unashamed derogation of women, a pressure group which runs under the anacronym WARS - Women Attack Rampant Sexism - emerged. WARS shot to prominence and not inconsiderable notoriety early last week when members threw a brick into the window of a newsagent displaying the poster. In a press release issued afterward, WARS warned:

"Let store owners beware. They leave the advertisements on display at their own risk."

Causing further controversy was their warning to other owners whose stores carried material demeaning women: "Be assured we will be ever vigilant against any subsequent advertisements of this unacceptable and extreme nature and will take further action against offenders." The reaction to the WARS' protest has not been unexpected. Considerable alarm at the women's militancy has been commonplace. The editorial of Wednesday's

Advertiser (3rd of March), while sympathising with the motives behind the action, remained unconvinced as to its validity:

"... they undermine their own cause by breaking the law in a violent way that is likely to lead to further polarisation on the issue, arming their enemies rather than winning converts to their cause."

Throwing a brick through the window of a shop (an empty one at that) may be violent. However, as WARS pointed out to *On Dit*, it was in fact an action calculated to minimise the damage to personal property, yet express the anger felt by many women on seeing all women dehumanised by the exploitative photograph on the *People* magazine cover.

Following the outcry, Australian Consolidated Press (ACP) has banned all remaining copies of the notorious issue of *People* magazine, and has promised to conduct an internal investigation. Newsagent Tony Wurm whose shop was subjected to WARS' direct action, admitted he had been approached by women with complaints pertaining to the cover on two separate occasions. His inaction, say the two WARS representatives, prompted their protest, as did the refusal of ACP and the distributor of *People* to consider taking steps to have the offensive material withdrawn.

A common reaction among members of the community was to cry that "Freedom of expression" should be respected by the protesting women. The *People* cover hardly constitutes a human rights case; the right of women to be treated with equality is violated daily as they walk past news-stands with

sordid portrayals of women, portrayals which tread that human right underfoot.

The crux of the issue is this: Is slight damage to someone's property more important than the rapes and other crimes against women which occur largely because of the sub-human images of women which our society continues to perpetuate? I leave you to answer that question.

Vanessa Almeida

RECYCLED READING
99 Prospect Rd. Prospect
Second hand books and
records
Wide range of academic
texts
Open Monday - Friday
11.30 - 4.30
Saturday 9.00 - 5.00

Life,

Soap

"Fiat Lux," and all that.
"You're soaking in it."

Imagination: "the faculty or action of producing mental images of what is not present or has not been experienced."

Illusion: "a false appearance or deceptive impression of reality."

"As natural as you are ..."

Much of what we see or do in our lives is the direct result of collective psychosis, a mass hysteria. Everyone you know - and that may or may not include yourself (does anybody really *know* their own mind?) - is the victim of a vast hypnotic illusion.

To break the spell, please consider the following metaphor:

Life is like a bar of soap.

Why?

Well, you know how it goes - you're having a shower and you're down to the last sliver of soap, which always slips out of your fingers and lurks about in the shower stall, threatening to kill you if you step carelessly. So, you climb out of the shower all dripping wet and shivering, go to the bathroom cabinet and produce a new cake (assuming you've done your shopping for that week, of course). You get back into the shower and pick up where you left off, "sudding" vigorously.

The crucial thing is, what do you do with the sliver? Do you throw it out, or put it in the soap-holder for your flatmate to either use or discard? Or does it just linger there, ignored by everybody until the constant drip-drip of water causes it to slump and melt and stick to the tiles so tenaciously that whoever the unlucky person is to clean the shower stall next has to use a chisel to get rid of it?

Me, I leave it lying on top of the new cake of soap in such a way that the faces of each are flush. That way, by the time I have my next shower, the slice of old soap has, as likely as not, by some miracle of chemistry, formed an attachment for the new, and the pesky problem of sliver-disposal is solved. *Voilà!*

Doesn't everybody do this? (Does anybody?)

Anyway, the point is that after a few repetitions of this process, I begin to wonder if there's anything left of the first bar of soap. Is it still floating around in this new amalgamated cake, mixed with its successor in a soapy tangle of molecules? Or is there

nothing left at all, scoured away by repeated scrubblings of my armpits? Until you buy a new brand of soap of a different colour, it's impossible to tell.

("Schrodinger's Soap" - a quip for all you budding quantum physicists out there in Universityland.)

I normally use a soap which is green. Once, I changed to Imperial Leather, which is a sort of putrid light brown ("whale-fat yellow", I think it's called). It took me a while to get the old green soap to stick, but I was determined and, ultimately, successful.

is like a
bar of soap

I learned that the residue of green soap soon washed away - worn down into a shrinking oval until it disappeared entirely within a couple of days. I found this strangely depressing, and changed back to the old green soap as soon as I could.

Anyway, life's a bit like that, as I said before.

There are phases in your life with almost distinct transitions between them - changing jobs, changing girlfriends, moving house - and this is like sticking a new bar of soap onto the old one: *changing the cake*. How

much of the previous you remains? You never know for certain because it's hard to tell the difference beneath the superficial reality.

And then there are times when *everything* changes. You look back on the superseded you and he or she seems totally unrecognisable. This can be likened to *changing the brand*; the old is absorbed over a period of time into the new until it has vanished entirely. "Life is change," to quote Theodore Sturgeon (another great science fiction writer), and that's why it's like soap. We can stand under the shower for as long as we like, but eventually we have to either *change the cake* or *change the brand*. Otherwise, we run out of soap and start getting smelly. Just like life.

Right?

Wrong! Life is no more like a bar of soap than it is a Gucci suit or prestressed steel girder. The metaphor I just spent five hundred words explainidiots take the guidelines and make them inviolable. A priest - read "shaman" - acting under the influence of laws - read "metaphors" - that were first written for another culture thirty-three hundred years ago, tells a substantial proportion of the world's population that contraception is Bad For The Soul - and they believe him! Sure, back then the Jews and other struggling nation/races needed to reproduce as much as possible in order to survive, and the go-forth-and prosper metaphors evolved out of that need - but is this societal script irrelevant today?

Wake up and smell the whale-blubber, people! There's a vast difference between the permissible and the compulsory, the forbidden and the unrecommended. There are evil beings Out There manipulating our realities by means of words, perverting our perceptions with clever prose and a neat turn of phrase. Lyricists, writers of popular and "art" fiction, journalists, historians - most don't care, but some are employed to tell you what to think, what to be.

And what to buy.

If you want an example of a twentieth-century metaphor, how about: "Coke adds life."

Right?

LAD

Quote of the week:

"All that exists is metaphor ... and whoever controls our metaphors controls us."

Robert Anton Wilson

[Definitions courtesy of Collins English Dictionary.]

Banks that charge students bank fees deserve to be taught a lesson.

You don't have to study economics to know that old-fashioned bank fees don't make an awful lot of sense.

They're confusing, and at times, downright unfair.

Which is why ANZ decided to change them, replacing all personal account fees with a simple flat rate fee

Please note normal government charges still apply.

of \$2 per month on transaction and savings accounts with a minimum monthly balance of \$300 or less, and a 50 cent Excess Withdrawal Fee on all withdrawals over 15 a month.

But if you're a full time student, don't bother learning any of this, because ANZ won't charge you any

account fees at all. Which puts us in a class all of our own.

All you have to do is present your student card at your branch or call ANZ on 008 035 678 for more information.

ANZ

If you can change, so can we.

ANZ 173

COMIC GRANDEUR

CHANCELLOR SCAMMEL SHOOTS THE CRAP

Well I'll Be Staggered-

Have you ever wondered what exactly is the job of our Adelaide University Chancellor? I have. So, I decided it was about time I endeavoured to journey into the faraway echelons of University Administration and find out from the Chancellor, Mr Bill Scammel CBE. The moment had arrived. I was face-to-face with the Chancellor and apart from my questions as ammunition (afterall, he was in the FAAF in WWII), I did not know what to expect. As the interview progressed, I discovered an approachable person who was prepared to address our existing administrative/education structure with directness and aplomb. My vision of a recluse in an ivory tower, sequestered with his council minutes had vanished.

How would you define your role as Chancellor?

I think the Chancellor's role is rather similar to a non-executive chairman of a company. I work as closely (I hope) as possible with the Vice-Chancellor, Registrar, and deputy Vice-Chancellors and do what I can in this non-executive chairman's role. I find it rather difficult because my whole life has been in that of an executive role. [Mr Scammel was formally Chairman of the Faulding Managing Directors Board.] What I like to do is to manage by meeting as many people as possible, chat with them and invite them to come to me if they have any problems. But in this particular case, I have to be careful because if I'm not watchful, I could be accused of treading on the heels of those who are in executive positions like the Vice-Chancellor ... registrar.

In terms of your own input into the University Structure, do you believe your position is limited?

In many ways, I suppose I do feel that my position is limiting. For instance, I don't think the present structure of council agenda is appropriate because it doesn't really permit a satisfactory amount of communication. The problem we ran into at the end of last year with funding largely stemmed from or communication. There were lots of groups that knew a certain amount about it but very few knew the whole situation, and I think everybody is entitled to know. That's why I would like to have a different reporting system at council meetings and maybe as the non-executive chairman, I would ask for my own chairman of that council so I could have wider-based input there and I'll try very hard to do that. University is very different from a business in that a lot of people in the University are here almost exclusively. I hear words like collegiality [the principle that the executive council, together with the Chancellor, collectively share responsibilities of University administration], but I think you can get communication and everyone's input in a business situation. A lot of people who preach collegiality to the exclusion of everything else overlook that business

and strategy and not naughty words. They don't run contrary to collegiality. Naturally we require people in authoritative positions, but authority without the exact matching responsibilities is double dutch. It's important that all people here are heard. Sometimes the Council is used as a whipping boy, when many of the issues raised by people could be dealt with outside the council more expeditiously. In the event that this was not possible, then by all means present a paper to the council.

Does that happen enough?

No, it doesn't. A lot of controversial issues are presented to the council first. I'm not implying that they require filtering but they could be conducted better at a specialist level rather than at the generalist level which is inevitably the council.

Do you believe government funding for higher education is sufficient?

There is definitely room for improvement. An interest of mine is the way places like Harvard, Yale, Stanford, Columbia and Virginia Universities get enormous support from Alumni and the State because many in the high state positions are former graduates. This is not happening enough here. Government, business and education have got to work together very closely. Too often they operate in an almost confrontationalist situation. Here it seems like we've lost the bonding between graduates and the Universities. It's a situation that needs readdressing.

Could you suggest how Adelaide University might change this attitude?

We need to cultivate a sense of pride and tradition among students, graduates and staff. Much feedback I have received tends to indicate that the University has become facultised. We should emphasise and build up taking pride in being collective members of this University as a whole, not just within individual faculties. Again, more intercommunication is required. I also think there should be a better understanding between business, government and education everywhere. This is one of Australia's biggest problems, we need to get that right. There is always room for improvement.

What is your view regarding AUSTUDY/HECS?

In terms of Government support for students to obtain higher education, it should be standard. It's a serious responsibility that is taken too lightly. Afterall, government are us. It's not them ... it's us and our money. Australia needs to start with a clean sheet of paper and say - what are we going to do with this country? We should have some specific aims, areas that we are darn good in, and capitalise on them because we've got to compete with the world and education plays an important part in that scenario. The government has to realise that education is a prominent part of the tripartite I have mentioned. One without the other two is no good. There has to be a proper balance and understanding

between all three. Compared to my day standards are much better but I still believe that today's students could receive better encouragement financially, as they will in the long term benefit the country and the education/business/government coffers. All areas of education, be it HECS, AUSTUDY, funding, need their guidelines to be set straight to accommodate the individual student and quality of education obtainable at University. *Is the standard of education here at Adelaide University up to scratch?* Oh yes, it certainly is. I think the standard of education and research here is excellent. I read a report done by the Federal Government entitled "Innovation" and they made a very good point, that Australian research "is" excellent. You have a big R. Development is nowhere near as good, so you have a little D, and C for commercialisation which is virtually unseen. However, to put the R to good use, a relatively large sized D and C is required for success to be achieved, especially in relation to future financial and economic benefits. As for Adelaide University, we're up there with the rest. We have our strengths and

weaknesses, but we have no need to eat humble pie. Our education here and name is respected.

Considering the present unemployment rate, have you some advice/words of encouragement to offer students?

As for the present unemployment rate, I'm not as optimistic as some, and I don't take politicians seriously as they concentrate too much on retaining their power while forgetting about running the country. I believe it's going to be a long haul, probably a couple of years before we get back some stability, but this should not discourage new or re-enrolling students. New students here this year should remain prosperous because in three or four years time, when their degrees are completed, the job market probably would have improved. If not, we should all protest by leaving the country, all emigrate. Actually, a very good idea that could be beneficial to students is to get dressed up and seek an interview with somebody in the field of your particular interest, and talk about the whole situation. Don't just go and say "Look, I want a job," simply seek an information interview, discuss with them your ideas/questions, ask their advice. Often the result of such efforts is the cliché - being at the right place at the right time. Never be afraid to have confidence in your abilities and potential. It's a matter of being in the system. Not all jobs are advertised. No matter what happens don't give up.

Do you enjoy your position as Chancellor and the work it entails?

Well, I am really only just starting to familiarise myself with the position. I've had a year now and I was absolutely staggered to be appointed Chancellor. When I was elected I thought what have I done, what have they done! But I find the people here very agreeable and I think there is a real job to be done because the misunderstandings that have been nurtured, which perhaps came to a head over the financing caper last year, proved that the communication and the general relationship between administration/executive staff are not good enough. The only way to improve this is to give everyone a hearing and practise management by walking about and actually visiting all the faculty departments. If they think I can help, they are welcome to visit me in my office or call me at home. I may not be able to solve any grievances but I may be able to direct them to the right people, even accompany them. I'm certainly not up here with a closed door. As Chancellor, I am here to serve everyone to the best of my ability and I hope 1992 is successful for all students and staff.

I would personally like to thank Mr Scammel for his time and his secretary for arranging the interview.

Michelle Gillam-Malone

Footlights presents
Vladimir's Carrot
1992 Fringe Revue
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Little Theatre, Adelaide University
Tickets only \$10/\$6

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PLANKTON'S KALAMATA WORLD

Barry Plankton

World Domination or Mid-Life Crisis?

A kalamata olive-loving cybertron spoke to Martin Perkins, from Barry Plankton. This interviewer was lucky enough to be one of the first to use. On Dit's wonderful, new fangled (expensive?) phone recorder, and so consequently is the proud owner of a tape of Haroon Hassan gushing about the counter calendar. For this reason, little of the following interview will bear much resemblance to the questions asked, let alone what Martin answered, and so, basically, should be disregarded. Besides, after being woken up by 50 metres of sewerage pipe being dumped outside my window by strange men, I was in no mood for a recorder with a nervous disorder. I hope sewerage pipe has good resale value

Barry Plankton are a five-member band (all singers/songwriters) from Melbourne, who have been almost unanimously praised out East, especially since the release of their debut 'Sea Brains' CD, but have remained virtually unknown here. To help rectify this injustice, Barry Plankton (yup, all five of him/it) will be in Adelaide this week.

Knowing it was pointless trying for an explanation on the name's origin (many exist, including an interesting one about a yacht moored to the St Kilda pier in 1874 ...), I tried to search out which of the comparisons made about them they agreed with, and (predictably) that was none. (Well, I think this was my first question ...)

You've been compared to Lou Reed because you have some serious melancholy songs, but plenty of cutting, even absurd humour. Would you agree with

this?

(The following is a recreation of a witness' account of the answer ...)
"Well, I can see the reasoning, but I don't agree. It's flattering perhaps, and maybe one of our songs does sound like Frank Sinatra's grandson, but having five singer/songwriters, our songs aren't likely to all be of one sound. Recently, we seem to have gotten closer to writing songs that you could say, "Yeah, that's a Barry Plankton song", which I think is a good thing. I don't go much by comparisons. Someone told us we sounded like 'Huey Lewis and the News' once! Another comparison has been to Hellvln, and I don't think they sound like Barry Plankton, but all I can remember is that Martin quite likes them!"
Apart from telling them who they sound like, a great way to piss off bands is to talk about their past. This goes especially for Barry Plankton, with some big namebands in its history, all of which are of no relevance to Barry Plankton. Feeling diplomatic, I asked if the almost obligatory references to these bands (no, I'm not telling you who) were a *good thing* or a *bad thing*.

"Well, the fact that it attracts attention is good, it's better to have someone have the wrong idea about you than not know you exist. Unfortunately, it raises unreal expectations - Barry Plankton is not a seminal punk group." (Martin didn't actually say much of this, but hey, I reckon it's a good answer!)

The Plankton's have changed musical styles from their more youthful exploits - most have been in punk or similar bands. (I'm not going to try and describe the style of Barry Plankton beyond saying it's a guitar based pop, as I don't think

I'd do them justice. But hey, any band that makes an album full of love songs [yup, even extra-terrestrial ones] can't be too 'punk'.) I asked Martin if this change was like a mid-life musical crisis, swapping their previous interests for intelligent, not overly fierce pop, and he reluctantly agreed, with a bit of a chuckle.

Mid life crisis or not, the Plankton's seem quite happy with the idea of world domination. I remember a line like: "If it happens, that won't be a problem. In fairytale land, it would be great to stay with Shock, and have albums that sell heaps, though."

Despite the critical acclaim (I'm talking rave reviews here) surrounding the Sea Brains CD, Martin can't wait to get back into the studio with some money to do the 'real thing'. I can almost see the gleam in his eye as he talks about recording the new songs (the Planktons have a current song list well over 70) in a good studio, with time and a great producer. This band has ambition, and they want to get there (wherever that is!). I reckon they've got a good chance.

Now for some Bazza trivia:

- Stout (guitar/vocals) is a cross-dresser.
- The vocals for their first EP were recorded in a yoghurt factory.
- A couple of their songs have been licenced to a surf film, to be distributed world wide.
- Martin co-wrote the song that Scott's band played in an early episode of 'Neighbours'.
- While in Bali on holiday, Martin turned on the TV and, you guessed it, turned to his song being played on Neighbours, in Indonesian!

• He presumes the Neighbours' directors didn't realise the song was about a farmer drowning his daughter. No, Barry Plankton do not play that song!

• Nino (guitar/vocals) stopped masturbating when he started meditating.

• Barry Plankton are not averse to lying in interviews.

• Their first EP (It's Plankton time) feature in the Triple M Top 21. It's a limited pressing, and if you're banking on Bazza making it big and want to clean up, there's at least one copy still floating round a suburban record store.. Better start looking!

Geeze, see what you resort to when the tape player fucks up? Anyway, Barry Plankton are coming to Adelaide and have a very impressive live reputation. They try to motivate your emotions rather than blow you away according to Martin. With three (ex-punk) guitars, though, there's still a bit of meat.

They're playing four gigs:

Wednesday, 11th March, Levels Campus, 12.30 - 2 pm; Fringe Club, 1.00 am.
Friday, 13th March, Adelaide Uni Bar 10.30 - 11.30; Fringe Club - late.
There will be 'signa-toured' copies of Sea Brains and t-shirts for sale at the gigs, and check the gig guide because I don't have a tape reference of those gigs! Barry Plankton should be an experience, and a damned fine one at that. I figure I'm going to see them now, before they get famous and charge 30 bucks at the entertainment centre.
The Cybertron

WHEN LOVE COMES TO TOWN

Belgium's "House Master" Frank

Frank is a journalist writing for Belgium magazines about Australia. One of his stops was our dance party here at Uni. We asked him about dance music in Europe and what he thinks of Australia.

When did dance really become big in Belgium?

Well, the first time I heard house music was about 4 years' ago at this big new disco in Ghent (Belgium) it was quite a big place holding 6,000. It was very modern, the lights were spectacular, and the building's architecture was especially designed for this club in a modern style and must have been very expensive to build.

What's the difference between going out here in Adelaide and over there in Ghent?

The hours are very different. The club starts at 6 pm and runs until noon the next day! The music is twice as loud as here, and you can still hear it for three or four days after the event in your ear. It is very popular - most young people like dance music.

Why do so many people like dance music there?

The music, lights, smoke machines are an escape from reality. You know the world

has many problems and they just escape and have some fun for a few hours. It's a lifestyle, the fashion and culture are at the cutting edge of modern youth culture.

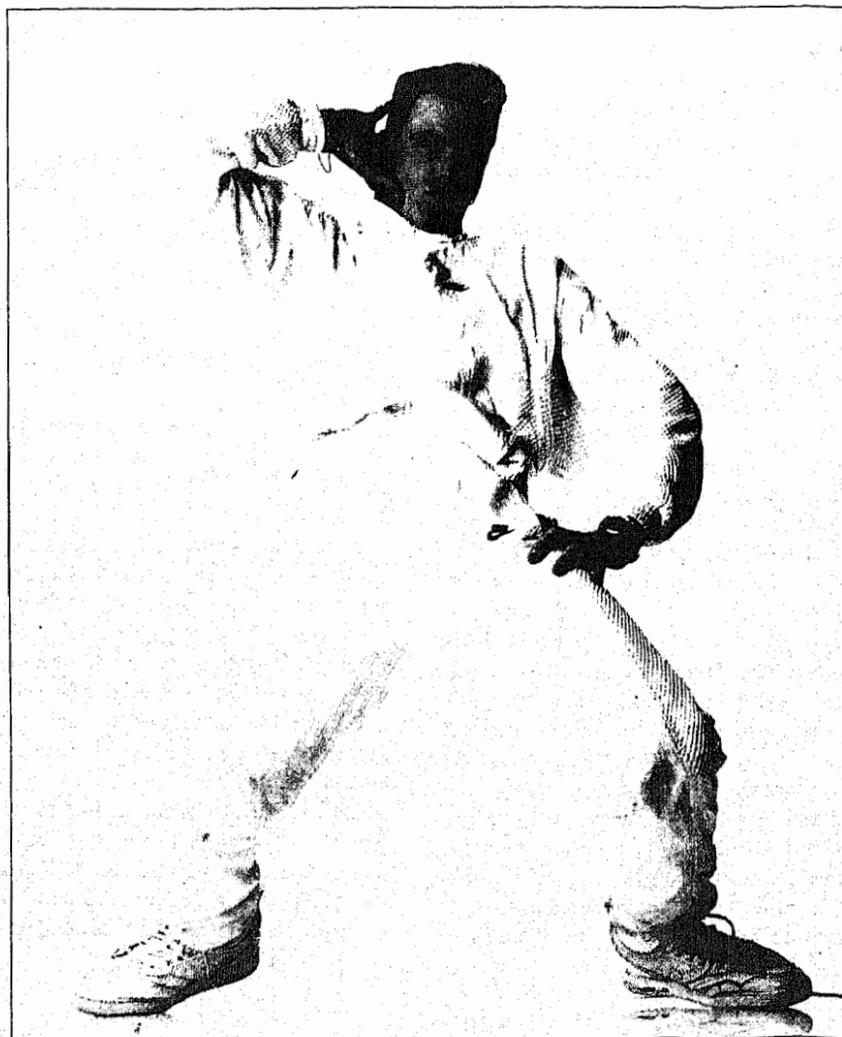
How did it all start?

Well, about 8 years' ago, Belgium invented its own form of music called the *Belgium New Beat*. This was played at a club call Boccaccio. After that came the big acid house style then hip hop and now techno.

And the future?

Well, it can be good or bad for Adelaide. People want new things and as you can see the music is getting more hardcore as each new style comes along. Be very careful and don't let drugs become part of the scene. In Belgium, some clubs are full of drugs and girls in lingerie and transvestites dance on stage. It has degenerated from what the dance scene is like here now. I think if you keep out the drugs, though, the future can be bright. Just read "Brave New World" by Aldous Huxley and don't become obsessed and removed from humanity. Frank was interviewed by Mark Gigus and Adrian Cheok.

This article was written by Adrian Cheok.



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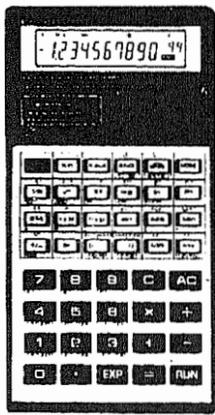


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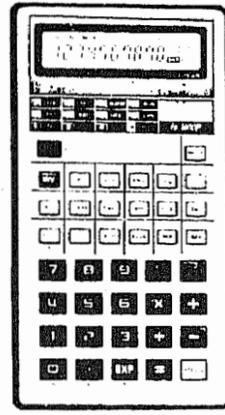


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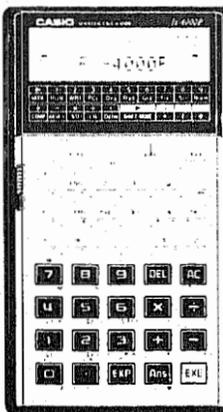


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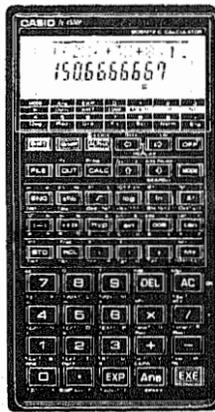


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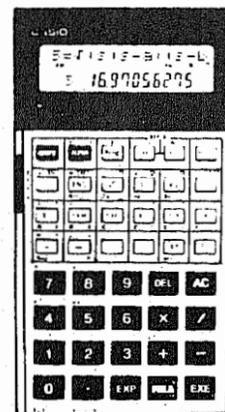


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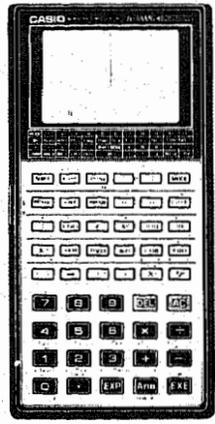


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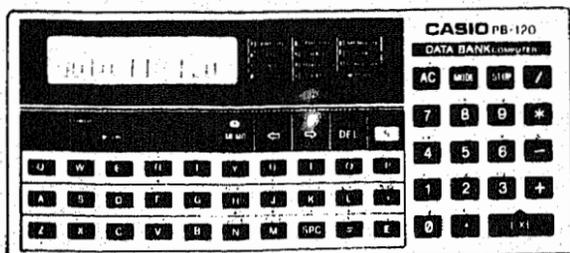


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SCIENCE

Akira

Science fiction action freaks will love this film. Akira is a Japanese made animated action masterpiece! But don't attach connotations to the word animated.

It is clear that the Japanese don't make half-hearted efforts when it comes to the full use of technology in the creation of special effects. In fact, no avenue has been ignored and no detail neglected in this film. Everything from the advanced visual depictions of a Japanese city to ridiculously fast motorcycles, strategic war machines and firearms. All epitomising Japanese technological superiority. In the same vein, Akira shows to represent a great deal of westernisation of the Japanese culture. Much of the storyline's dialogue is strongly western in nature, as is the generalised social behaviour of the characters. But as the film develops, the true Japanese themes begin to manifest strongly as a sort of a surreal fable which is symbolic of Japanese culture.

FICTION TURN ON



By the end of the film, this certainly cannot be ignored. Although a storyline is virtually nonexistent in this film, it does not detract from its overall effectiveness, both visually and symbolically. The basis of the film focuses around a person called Tetsu-O. Tetsu-O is a student in high school living in neo-Japan who always wanted respect from his peers and aspired to be a strong part of a local motorcycle gang. This was

not an unusual occurrence in the film, because anarchy and gang warfare were commonplace. However, Tetsu-O who couldn't cope with the harsh realities of living on the edge rebelled, crashed his motorcycle and it is at this point that he discovers he has a power to use a pure energy form at his own ultimate disposal. He then proceeds to unleash this power in revenge of his past difficulties. Inevitably, the government attempts to

gain control of this power. The typical Frankenstein syndrome. But predictably, this fails and further agitates the young Tetsu-O who continues to use his power with reckless abandon. Tetsu-O's power then becomes so destructive that the neo-Japanese culture withers into a holoclastic aftermath, indicative of any abuse of power. The film also integrates a sort of Taoism whereby in this case the all-powerful Tetsu-O and his abuse of power are symbolically offset by three other ghostly characters who have this power, but use it for peaceful purposes. However, the ultimate goal is Akira, which seems to be symbolic of a state of being and balance, which is a very Japanese concept. Akira is an eclectic composition of ideas incorporating strong elements of Shintoism and Zen Buddhism, all mixed up in a jumble of great special effects and action. One can quite happily sit back and marvel at the technical expertise with which this film has been executed.

The good women of Bangkok

Women of Bangkok

Each year, thousands of men take time out from work, study or family life and reward themselves with a holiday. This is not a tranquil time made for relaxation, nor is it to see the wonders of a foreign place, although it could be referred to as a bizarre shopping expedition. It is a lusty spending spree in the markets of Bangkok in which the products on offer are young females, and the all too strong temptation is sex - of any kind. *The Good Woman of Bangkok* is a saddening collection of explicit dealings, interviews with male visitors and the real-life documentation of a Bangkok prostitute, Aoi, the Good Woman, who is befriended by the director, Dennis O'Rourke. Aoi is one of thousands of young girls who go to the sex city and



work in the sleazy clubs to enable their families to eat. She was sold to O'Rourke for \$20 by a pimp who told the director he could do with her 'as he pleased' for a day and night. The film confronts its viewers with social values and the powers of desire. It enters through the eyes, yet examines the soul, causing one to realise that the promise of flesh can be one of the most powerful currencies. It does not question the ethics and morals of prostitution, but the

conditions of slavery in which it occurs. The girls work purely for tips. If their clients are not generous, they work for nothing - but the pimps and hotels still thrive. O'Rourke slinks through the jampacked bars confronting the men participating in the smorgasbord. He interviews three Australian 'studs'. They have compassion and convey their utmost concern to the camera exclaiming in earnest that it is such a pity these women have to degrade

themselves like this, as they grab at a young girls breast and leer. Over half the prostitutes in Bangkok carry the HIV virus. They do not carry condoms as they cannot afford them. One does not grieve for the men who then contract the rampant diseases through their own lust for cheap pleasure, but for their wives, girlfriends and children whom they bring it home for. Before Dennis O'Rourke leaves, he purchases Aoi a rice farm so she can reside and work beside her family and no longer have to cater for the pleasure hungry, 'tight walled' tourists. Returning one year later, Aoi was gone. He found her dancing in a sleazy bar. Upon asking her why, she looked at him without smiling and replied, "It is my fate!".
Sonja-Jade

fringe,fringe,fringe,more fun-small header

Not Of This Earth
Starring Matthew Bateman and John Richards
Balcony Theatre
Season closed

Not of this Earth is a comedy starring two of Perth's more bizarre stand up comedians Matthew Bateman and John Richards. In keeping with the festival's philosophy of being the affordable festival, the set and production wasn't elaborate or overly expensive, although with John taking a chainsaw to the lounge each evening you would want it to be expensive. The only other performer being the stage manager who put in a short cameo role as a news presenter and angel in heaven.

The play opens with Hank and Hank, two dim witted astronauts on a moonwalk and noticing the peace and tranquility that is the Earth below. Then as if to make liars of the two Hanks, the stage transforms into a

suburban flat where John and Hank reside. Rather than peace and warmth, there is hostility and resentment. Through comedy and song, Matthew and John turn this common occurrence into one of joyous laughter as the flat 'mates' battle to separate themselves from each other and their annoying habits. John with his homosexuality and enjoyment of disco music, and Matthew who pursues a relationship with Cathy and has an unnatural appreciation of Col Porter, "Oh what a genius". The play continues at a frantic pace as the co-tenants agree to separate the house, and we see how each reacts to being alone and not having each other to talk to and annoy. This isolation soon progresses to distrust as Matthew goes looney and creates a nuclear bomb, eventually setting it off, to which Hank and Hank still on the moon comment, "I just saw a flash of light but it's gone out."

The acting and the comedy in the play were of a very high standard, with both

Matthew and John interacting well with the audience which even at capacity was small and close to the stage. Both used satire of current political and social figures through the performance, and with Matthew being a local lad there was a fair amount of local content and gags. The comedy between the two was well timed and on the rare occasions when the play was losing its way, they used some of the great dag disco songs of the past decade to revive the laughs. Highlights of the play were definitely John's siliiloquoy to his lost lover Mr Squiggle - what was he doing with the pencil sharpener? - and John's recital of a biblical story of the wise old man. *Not of This Earth* was well worth looking at.

Dean Page



FRINGE REVIEWS

The Found Objects

Their stage act has the psychotic appeal of the great big slam bam smash-em-up derby's at Speedway Park, there are few things more boring than watching lots of cars go round and round really fast. It is slightly more exciting when they go round really fast in opposite directions and thus everyone gasps and wets their pants when the smash-em-up part starts.

The Found Objects are the Royal Family of blunders. Everyone knows that as soon as something in life buggers up, you get a laugh or a Mintie, so it's a pretty sure bet for this chicken legged trio.

But the unfortunate night of their debut in Adelaide from the Fringe was fraught with unintentional fuck-ups - and proved that only the naturally talented can carry off such a show that doesn't run to form.

Audios came on at the wrong time and then flopped like a drunk on his wedding night. Misbehaving props, rubber body language and an unrelenting sympathy for the audience warmed ya to the trio by the first skit.

It would be instant gratification for them to just watch their audience handle the act. Mascara ran down cheeks and hands are clasped firmly over the mouth because this is the kind of funny that makes you spit on the head in front of you in a burst of shrieking.

The attraction of the show is that they don't act like comedians - who demand the "Haw, haw, let's laugh 'cos that was a joke and we paid lots of money" kind of titter.

I felt involved in some kind of out of control charades game at a friend's house. They cavort about the stage as if they had just finished the school play, found the auditorium empty and went about venting all their energies and frustrations.

The show gets all its sauciness from their astonishing ability to illuminate the stupid and embarrassing moments in everything. They point out the silliness of the mundane - the embarrassment of falling into the embrace of a stranger when the bus stops too quickly and the lunch box labelled 'Lunch Box' in case you forget, which has instruction to open the little plastic catch.

I am still at a complete loss as to what was intentional in the show and what went underwater - but nothing sunk to a watery grave, they managed to resuscitate everything and kept up the momentum throughout the chaos. If you think Huey Dewey and Louie with hairy legs seems pretty sexy, then this could be the night to test your new waterproof mascara.

Kirsty Brooks

Dig Lion Theatre

One of the many good things about the Fringe Festival is that in amongst some of the more dodgy offerings is the occasional brilliant play that you discover quite by accident. The Shaken and Suspicious' Company's production of *Dig* gave me just such a feeling of serendipity.

Dig is the story of Jack Jackson and John Johnson, two intrepid explorers in Australia circa 1860. Their quest to discover the inland sea is doomed almost from the outset as they

lose both their food and water. But they do have enthusiasm - by the bucketload. As the show progresses, fun is poked at almost all of the Australian explorer myths. It makes the fate of Burke and Wills - dying a pitiful death in the Simpson Desert within seven hours of rescue - seem rather hilarious indeed.

Jack and John's mission is complicated by two things: (a) John is a do-gooding, self-righteous religious fanatic convinced that Jack is Satan, and (b) Jack is really a woman. Both John and Jack have not the physical or psychological grit to withstand the outback, and shortly go mad.

Their plummet into madness is played in spurts of mania and silliness by the show's two performers, Sue Giles and Ian Pidd. Both are excellent performers in every sense. They have remarkably expressive faces, a keen eye for detail in body language and singing voices that harmonise well. The two actors have an obvious on-stage rapport. The only weak moment in the entire show was towards the end when Jack and John gave short monologues - without both actors on stage, the show lost that interactive zest.

Dig has some very funny lines, courtesy of the made talent of Julieanne O'Brien, the playwright. John, in relating to Jack the torments of his school days, says "All the other boys could tell by my outdated oversized clothes that my father was an undertaker". I laughed and laughed.

But fully-deserved praise to Sue Giles (playing Jack), Ian Pidd (playing John) and director Robert Draffin for embellishing the script in many ways. At no point are the performers not engaged in comic business. They are constantly in motion, exploding scenarios and developing new ones in the turn of a heel.

It is a shame that such a high-quality show has the unfortunate and uninspiring title of "Dig". The title does not sell the show well at all, actually it makes it sound about as interesting as ... housebricks(?).

But the title is apt. On returning to their deserted Coopers Creek camp in April 1861, and probably wondering what the hell was for tea, Burke and Wills found a note addressed to them simply saying "dig". Surely their explorer friends could have written something a bit more enlightening! The play asks the question, "Why do we lionize such losers as heroes?"

The show was set simply and strikingly. Sue Giles and Ian Pidd made full use of the limited Lion Theatre stage by having Jack and John run forwards and backwards and every-which-way in exploring fervour. This was naturally followed by Jack and John running every-which-way in exploring frenzy, then desperation, then in complete looniness, and finally in obsession moving in a painful death march.

The show is a winner. Sue Giles and Ian Pidd obviously love what they are doing, and their excitement comes through in performance. They transformed me from a hard-faced critic to a soft and gurgling mass, giggling away in the dark. Catch *Dig* if you can. Give them all your money.

David Mills

Metamorphoses Figuretheater Triangel Cottage Theatre

Puppetry is a rare artform and it is pleasing that Rob Brookman has seen fit to ask this Dutch company to perform in the Festival. The production is a selection of eighteen of Triangel's best vignettes, chosen by creator Henk Boerwinkel, and dating from his very first marionette show in 1955. It is a program of animated brilliance.

Boerwinkel assures us that he only performs for adults but his bewildering array of ogres, troll-like creatures and humans that turn into rats are reminiscent of a Hans Christian Andersen or Brothers Grimm fairytale. Although we may not exactly see children being fattened for supper by the requisite wicked witch (thank Goddess), some of the puppet sketches are macabre, bordering on the grotesque.

What is paramount here is the interplay of visual images which may deceive, disturb or delight. Boerwinkel says he is not interested in stories per se and seems loath to indulge in social commentary. Perhaps the one exception is *The Playground*, where a woman spinning a barrel and a man on a swing compete for speed and height. Suddenly the man has been hanged by the rope and the woman has been guillotined. But this is preceded by a giant Cyclops inserting his eye into a camera to snap a picture of a gaping audience. There is no buttressing of the tragic from the comic.

Triangel uses glove, rod and hand puppets and marionettes, all superbly articulated in a simple Punch and Judy set. This small black box achieves a remarkable perspective and tricks are played on us by manipulating light and shadow. An old woman and a cat meet on the street and caterwaul together; the woman turns into a dog and attacks; the cat transforms into a young woman and leads the dog away on a leash. A scarecrow becomes a literal scare-crow. It's a marvellously bizarre, almost surreal, set of metamorphoses; there is the absurd of everyday life and then the just plain absurd.

This production is a welcome challenge; a delightful change, so to speak, from the usual Festival fare of opera, theatre, cabaret and music. If you can stand the rattling of the pleuritic air-conditioner at the Cottage Theatre, don't miss it.

Tim Reeves

ROBIN AND HIS MARY
MEN



Mad Hatter's Tea Party. Studio 20, Coromandel Parade, Blackwood. Ends 22 March.

Not just for lovers of tea, but for all those who love to feast their eyes on creative, imaginative and brilliant works in ceramic and glass, the Mad Hatter's Tea Party is instantly appealing. Blackwood's Studio 20 may be a long way from the city (and I'd know, after having lived there for 19 years), but this exhibition is certainly worth the trek. Adelaide craftspersons were invited to create works inspired by the Alice in Wonderland theme, the result being a wonderful, varied array of teapots, teasetts and even freestanding ceramic and glass figures, which all reflect the theme to various degrees. Some artists have made functional, ordinary teapots; one covered in fish, another in spots. Alison Cooper has made a full teaset in her well-known and very pretty blue iris design and Mark Capon (capon meaning a castrated edible cock) has created a chicken teapot, with a chicken's scrawny head as the spout and feet sprouting from the sides as handles. Others have incorporated the tea party into their pieces, making us marvel at their clever and imaginative minds. In Merle McIntyre's stunning black and gold marbled teaset, the cups have extended bases so as to look like the Mad Hatter's famous top hat. Her teapot is cut away on one side, with the face of a clock at six o'clock painted upon it, and the lid is made of the doormouse's head. Apart from her pretty teaset, Alison Cooper has also made a fine, white china teapot with Alice and the Caterpillar (complete with hookah) moulded intricately on the lid. Peter Harris takes the Alice theme far beyond anyone else, and into the future. His ceramic figure, entitled *Alice Still Remembers the Wonderland* is a wonderful, whimsical piece of fun; a buxom, black naked woman slung over a couch, all made from clay. A small silk rose rests between her mouth as she exudes a luxurious sexiness that Carroll never would have predicted for his innocent Alice. On the floor lies a tiny party dress; a reminder of the past.

While some teapots are usable, many are not. Dirch and Lise Jans' "Tea for Two" is a traditionally shaped teapot which is actually hollow when seen from the side, and inside is a miniature setting of table and chairs and a teaparty for two. So sweet. Sam Keene has created, in her loud and angular style, a ceramic picture of a pouring teapot complete with frame. Irena Kalusa's work is impressive; crushed glass teapot, cups and saucers sprayed with gold which look, at first sight, to be made from sugar!

The work of over twenty artists is on display, giving their interpretations of a Mad Hatter's tea party. The exhibition continues until 22 March, and as Studio 20 also offers an outstanding range of ceramics, glassware, jewellery and leatherware for sale, it is also worth a look at even at non-Festival times.

Kate Juttner.

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Amnesty writes....

Amnesty International Writers and Journalists Action

Journalists and writers in many countries are imprisoned and silenced because they are courageous enough to criticise the human rights violations of their governments.

Freedom of speech and of the media is an essential part of an effective democracy. The media plays a crucial role in the protection of human rights simply by making the public aware that human rights violations occur. Without this, it is too easy for governments to silence their opponents by imprisonment, disappearances or extrajudicial execution. Silencing of the press is not a recent phenomenon. Donald Woods was the editor of South Africa's Daily Dispatch for 12 years. In his editorials he opposed apartheid and supported the Black Consciousness Movement founded by Steve Biko. In October 1977, Woods was forbidden to write by governmental order, and he was also subject to harassment and death threats.

In the last public speech he delivered prior to his banning, Woods declared: "I am aware of the physical danger involved in calling for justice in the matter of Steve Biko's death [Biko's brutal death in police custody was later the subject of an inquest] ... but I want to take this opportunity of saying this: if anything happens to people like myself to silence our voice in this matter, I ask the hundreds of thousands of South Africans who feel as we do to ensure that such a silencing would not succeed in diminishing the demands for justice but would rather add to it in volume and intensity."

Balibo, a small town in East Timor on the border with West Timor, is where 5 Australian newsmen (Greg Shackleton, Tony Stewart, Brian Peters, Malcolm Rennie and Gary Cunningham) were killed on 16th October, 1975 for recording the clandestine attack by the Indonesian army prior to its full-scale invasion. The filming of massive troop deployments when the Indonesian government was still denying sovereign claims over East Timor proved fatal. The Indonesian military sent a message (which was monitored in Darwin at the time by US facilities) that the journalists be silenced after their detainment. Eyewitnesses reported that the 5 men were lined up facing a wall before each being shot in the back of the head. There has never been an official or public inquiry into their deaths. Czech president, playwright and writer, Václav Havel, believes in "the role of culture as the agent of social self-awareness". In 1969, Havel was interrogated after signing a declaration, "Ten Points" criticising the post-Dubcek "normalisation" policy. Subsequently, much of his literary output could only be printed and circulated privately. The sole performance of Havel's *The Beggar's Opera* in 1975 resulted in police harassment of himself, the actors and spectators. At the January 1978 session of the United Nations Commission on Human Rights, Czechoslovakia's representative, Dr Otto Kunz, said the implementation of Article 19 of the International Covenant on Civil and Political Rights (which guarantees freedom of expression) in Czechoslovakia, had to be "consistent with the interests of the working people".

Many people who possessed, wrote or distributed works critical of the Czech government's human rights record were convicted and imprisoned under provisions of the Penal Code, which imposed gaol terms for the exercise of freedom of conscience. Charter 77, the Czech human rights movement which was awarded a Nobel Peace Prize, continued active campaigning. Havel was one of 4

Charter 77 associates tried in Prague in October 1977 for sending literary texts abroad to be published in émigré journals, and was convicted of "attempting to harm the interests of the republic abroad". Human rights organisation Amnesty International adopted Havel as a prisoner of conscience.

Havel was a prominent member of the Committee for the Defence of the Unjustly Prosecuted, VONS, which was part of Charter 77. He was tried with 5 other VONS members in October 1979, charged with acts hostile to the state's interests in preparing statements about people they viewed as "unjustly persecuted", and having circulated them abroad and in Czechoslovakia. All 6 defendants were found guilty of criminal subversion "in collusion with foreign powers"; Havel was sentenced to 4 1/2 years' imprisonment. In August 1985, his involvement in the preparation of a Charter 77 document on the 1968 Soviet invasion of Czechoslovakia, saw him detained twice by police.

In his 1978 essay, "The Power of the Powerless", Havel wrote: "If the suppression of the aims of life is a complex process, and if it is based on the multi-faceted manipulation of all expressions of life, then, by the same token, every free expression of life indirectly threatens the post-totalitarian system politically, including forms of expression to which, in other social systems, no one would attribute any potential political significance, not to mention explosive power."

The Nigerian Nobel Prize-winning dramatist, writer and poet, Wole Soyinka, uses the stage as a conduit for political commentary and criticism. Soyinka's writings for the press were subject to censorship. In *The Man Died*, he wrote that his arrest in 1967 (when Amnesty International took up his case) and solitary confinement in prison for 2 years resulted from his denunciation of the civil war in the media, his alleged support for the secession of Biafra from Nigeria, and his creation of an active pressure group of intellectuals.

The novelist Salman Rushdie has lived under a death threat imposed by Iran's Ayatollah Khomeini since February 1989 for allegedly blaspheming Islam in *The Satanic Verses*. Rushdie was prosecuted in Britain for "blasphemous libel" under a 10 year old precedent in which the common law offence of blasphemy was used to close a gay newspaper and impose a prison sentence on its gay editor. Wole Soyinka defended Rushdie and criticised the Ayatollah for "implicit blasphemy in his arrogation of a Supreme Will". In Lagos, anti-Rushdie rallies began shouting "Death to Soyinka".

Amnesty International's concern with those persecuted with government complicity and facing extrajudicial execution extends to Rushdie. Amnesty condemns those targeted for death as a result of government policy at any level. Soyinka called the death warrant imposed by Khomeini who was cushioned by the entire machinery of state, "cowardly ... and impious".

In 1945, Alexander Solzhenitsyn was imprisoned for 8 years (with another 3 years in detention camp) for writing a letter critical of Stalin's regime. In 1963, he published a collection of short stories which resulted in the seizure of unpublished manuscripts and banning of his works from circulation. His literature continued to be published abroad and in the Soviet Union as samizdat (underground) literature, but the awarding of the Nobel Prize for Literature in 1970 served to intensify attacks on him and his work.

When *The Gulag Archipelago* (which described the conditions in the Soviet forced-labour camps) was published he was denounced in the Soviet press, arrested and charged with treason in February 1974, leading to his exile in Switzerland. In 1978, Václav Havel wrote that Solzhenitsyn's persecution

was "a desperate attempt to plug up the dreadful wellspring of truth, a truth which might cause incalculable transformations in social consciousness, which in turn might one day produce political débâcles unpredictable in their consequences".

Amnesty International's current *Writers and Journalists Action* highlights cases from a number of countries. Edward Oyugi, a Kenyan writer and Psychology professor at Kenyatta University, is also a consultant to the UN High Commissioner for Refugees. In July, 1990, he was arrested and charged with holding a "seditious" meeting in a Nairobi bar, and convicted after a 6 month trial. It was not until a year later that Oyugi and the 3 others convicted were sentenced to 7 years' imprisonment. The 4 have alleged torture whilst in detention, and there was no prosecution evidence that they had planned to use violence against the government. In Kenya, the sedition laws are often used to impose unfair trials and imprison non-violent government critics. Amnesty International is calling for Oyugi's immediate and unconditional release, and an investigation into his allegations of torture.

Since 1982, the department of Ayacucho in Peru has been under political-military control. Security forces and associated paramilitary groups have continually targeted journalists who expose human rights violations through the media. Luis Antonio Morales Ortega was Secretary of Professional Issues of the Ayacucho Department Order of Journalists, and a prominent human rights advocate in Peru. In July 1991, he announced on a local radio station that he had received threats against his life from the Anti-Terrorist Liberation Command, a para-military group allegedly connected to the state security forces. A few days later Morales was shot dead by 2 men in a passing car. Last August, Jorge Morales Chávez, a journalist who had investigated and written about the killing of Luis Morales, was also threatened by the Anti-Terrorist Liberation Command. Amnesty is calling for a public investigation into the death of Luis Morales and the death threats received by other journalists.

Byron Barrera Ortiz, a journalist, director of the Central American News Agency and vice-president of the Guatemalan Journalists Association, was shot and wounded in Guatemala City in October 1990 by 2 men on a motorbike. His wife was killed in the attack. In a press conference, Byron Barrera said he believed that members of the armed forces were involved. Guatemalan journalists who wrote about his case received anonymous phone calls warning them to cease publicity on the matter. Threats were also received by Ortiz's lawyer (who withdrew from the case) and the Prosecutor investigating the case for the Public Ministry. Byron Barrera alleges that the 2 men on the motorbike were working with military intelligence and were attached to the Presidential Army High Command. He says the authorities are not investigating the assassination attempt despite evidence pointing to the armed forces as the perpetrators of the crimes.

In August 1991, the journalists Juan Carlos Ruiz, Hugo García and Silvino Velásquez received threats warning them to cease writing about the judicial inquiry of cases in which military personnel were implicated in human rights abuses, including that of Byron Barrera. The rights to freedom of expression, freedom of association and freedom of belief are embodied in the Universal Declaration of Human Rights, and enshrined in legal form in the International Covenant on Civil and Political Rights (ICCPR). The ICCPR has been ratified in many countries in which writers and journalists continue to be the victims of harassment and human rights abuses. Those governments which deny civil

and political rights to their citizens flout international law and, in many cases, their own constitutions.

The struggle for human rights depends greatly on public awareness and the free flow of information, and thus on the conviction and courage of journalists and writers. As the Czech novelist Ivan Klima has said: "I am a writer, and to be a writer means also to stick up for people whose fate is not a matter of indifference to me." The persecution of those who attempt to expose human rights violations should be of concern to any advocate of social justice.

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Michelle Chan and Vanessa Wood



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MORE ORIENTATION GOOD TIMES AHEAD

Orientation is over for another year but plans for next year's are already well underway. This memo was leaked to us here down in On Dit and if the program is anything to go by, then next year's Orientation should be the biggest and the best yet.

Hi up there, SAUA council. Here are our suggestions to make '93 Orientation the biggest, brightest and best ever. Read and enjoy.

Ideas for Orientation Events in O'Week 1993.

1- Dangerous Orientation events day. Events such as Bungy jumping from the Gallery are bound to attract the interest of both fresher and returning student alike. Prizes for this event will be given to people who just graze their head against the Cloisters. the winner of the event is the person who can dash their skull the hardest. Prospective nominees include Barry "non-stop" Salter, Rob "prettyboy" Brice and Claude "mumbledrunk" Pronol.

2- The Lose a Fresher Host Scheme Tours. The object of this scheme is to collect your host scheme group, take them on a tour of the grand campus and try to completely lose them. The person who loses the most first years will collect a grand prize: a compass and the eternal gratitude of the first years parents.

3- O'Camps- Campers will travel to Roseworthy. There they'll be introduced to power structure that makes the feudal system look democratic. Highlights include the harassment of first years by self-important student politicians and the opportunity to smoke cigarettes until you fall into a coma. Sightseeing, the beautiful Roseworthy campus is included free of charge. The same games as last year and the year before will also be played because, as yet, we haven't thought of any new ones.

4- Independence Day. A new event but one we're sure you'll all like. The first years will be accosted by the bigwigs of the non-binding caucus, have chocolates and drinks bought for them whilst listening to the childish prattling and then have the opportunity to hit the big I's over the head with heavy blunt objects. Should be a sellout.

5- Barr-Smith Circle Cram. The event to see how many people can look cool in the circle. The best event to see people sit in unnaturally hip positions whilst talking about themselves. This is open to posers only.

6- Parent's Wine and Cheese night. As the title suggests, parents have the opportunity to bring their own wine and cheese along to this evening of fine conversation, good times and great

rock'n'roll. The Vice-Chancellor, Prof Marjoribanks has kindly donated his time and will address the parents on the advantages of grappa making before hosting the inaugural drink-drive home.

7- Change your course day. Hopefully all years will enter the spirit of things on this day. Everybody will be requested to change their enrolment on the same day. In the next week everybody who took part will change back to their original course.

8- Curse your leaders BBQ. This will give the first years the chance to meet their SAUA leaders in informal surroundings. The first years will be encouraged to eat all the free food, drink all the free drinks and then cuss at the leaders. The winner will receive a free meal at the Bistro (sponsorship organised) but to meet the requirements, their tirade must contain at least 13 consecutive rude words.

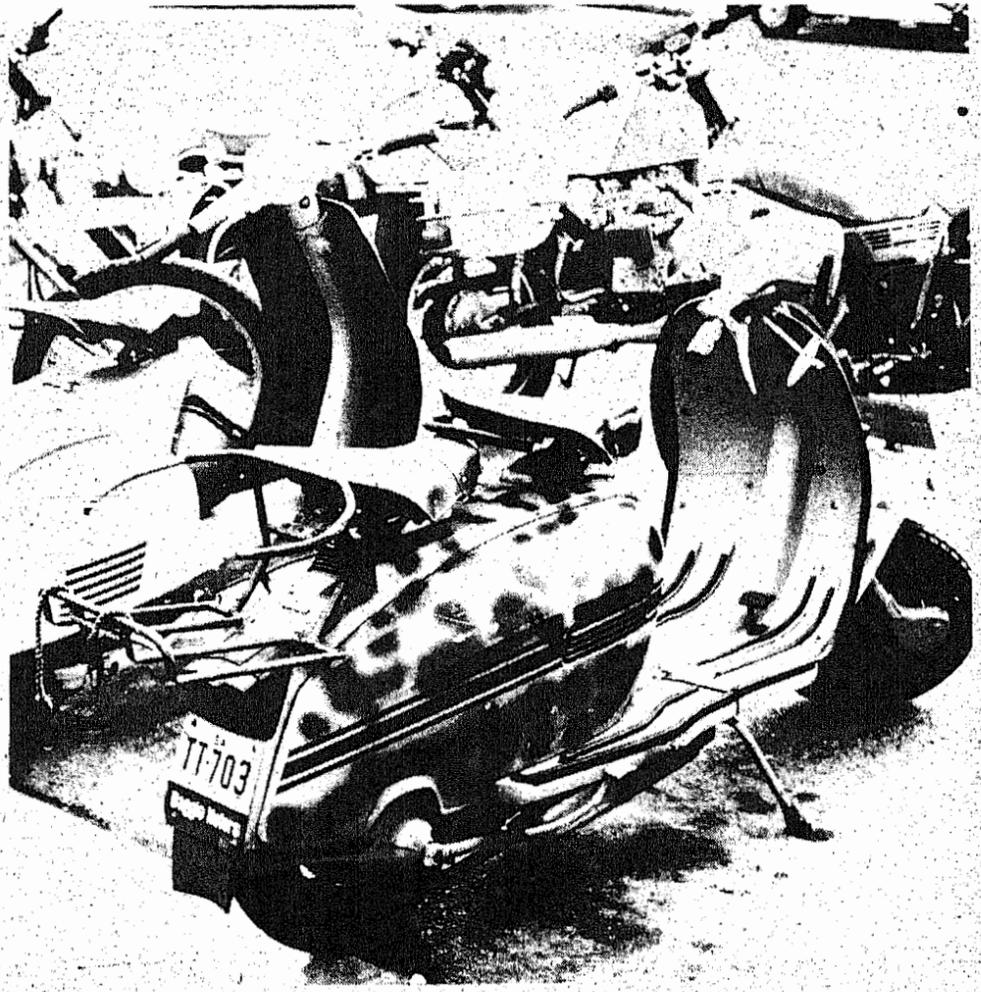
9- Cloisters Milling Competition. The idea is to walk to and fro between the SAUA and On Dit lane whilst taking time out to talk to everybody that you slightly recognise. The winner is the person who spends the most time talking to the most people. Work achieved will equal points deducted. The most important judging criteria is that all contestants must look self-important. The drawback to this event is that student polities and On Dit hanger ons are likely to win.

10- A "Ramraid" the Mayo Refec competition. Contestants will have to ride their bikes into the refec, steal as many goods as possible before being apprehended by the stewards and asked to leave. Chris Shaw, catering supremo, agrees that this idea is a good one to increase the campus profile of the refec and to get rid of the excess Twix bars laying around the place.

11- Divide and conquer hour. Contestants in this event will join the Labour Club, form their own faction and then try to tear the Club apart with petty bickering, useless infighting and ridiculous factionalism. Jockeying for pointless positions will also score highly. The prize will go to the person who can successfully stack a meeting and shaft the other factions.

12- Beer spitting contest. Borrowing from the Med students, we intend to charge \$19 per ticket and watch whilst competitors spit beer all over the shop. In much the same vein as a madpersons' custard. The winner will be the wettest and the person who can say, "Arww, yaw me best fooken' maate!" the loudest. Prizes will include loss of dignity and a free taxi home.

13- Popeye Cruises. In the newly refurbished amphibian Popeyes, we will



Ramraiding agogo

cruise Hindley St. Points and lollies will be awarded to the person who can lowride the lowest whilst still having at least 4 foot of elbow hanging out the window. Passengers without fluffy dice will not be allowed on board.

14- Liberal Club Day. This is the day to wear your blue shirt, floral tie and baggy slacks. The day to drink Eagle Blue and not mind if you do. The day to get that plastic surgery in order to look like Nick Vincent. The day to sell your soul to the cause in exchange for a BMW and the chance to meet the Right people.

15- Worry about nothing night. (aka Danz party) This will give the kidz the opportunity to worry about how they look whilst dancing, and whether they have the right moves and grooves, or not. It also gives them the chance to wear a car around their necks, the opportunity to get lost in the smoke machine and, most importantly, the chance to hang out. People who might smile whilst dancing will not be admitted.

16- Last but certainly not least- Gulf day. This day will give the freshers a chance to drive a gulf between themselves and their friends or parents. This would happen if they did something that was both offbeat and nasty such as taking up freebasing heroin. The ideal opportunity to "score" their best friend's partner and brag about it; all the time blaming their alcohol intake for their actions.

This list is just a quick one that applies only to certain events in O'week. These events have been notoriously badly attended and proved a financial black hole in the recent past. The large events have also been changed in our preliminary discussions, so without any further ado here are the changes.

1- The O'Ball will now become the O'Bowl. Instead of pouring money and time into booking bands, we have decided to spend the budget on completely booking out Cross Rd Bowl for the night and take everybody 10 pin bowling. \$12 will get the punter 2 inedible waffles, 3 cups of flat and warm Coke/ Fanta, 1 pair of Humphrey shoes and 3 games of bowls. This should be the zenith of the week especially when the fluoro balls come out and the disco gets cranked up. We feel good about this one.

2- The O'Day Hop will now become the O'Day Shop. In this event, Harris Scarfe has kindly agreed to let the kids buy all their goods whilst being entertained by a varied selection of local talent in the different departments. Word is out that cash and credit cards will be accepted but no cheques will be without prior arrangement with the management.

We hope these ideas meet your approval and if you any queries don't hesitate to call us in the office.

Luv your esteemed Orientation Directors.