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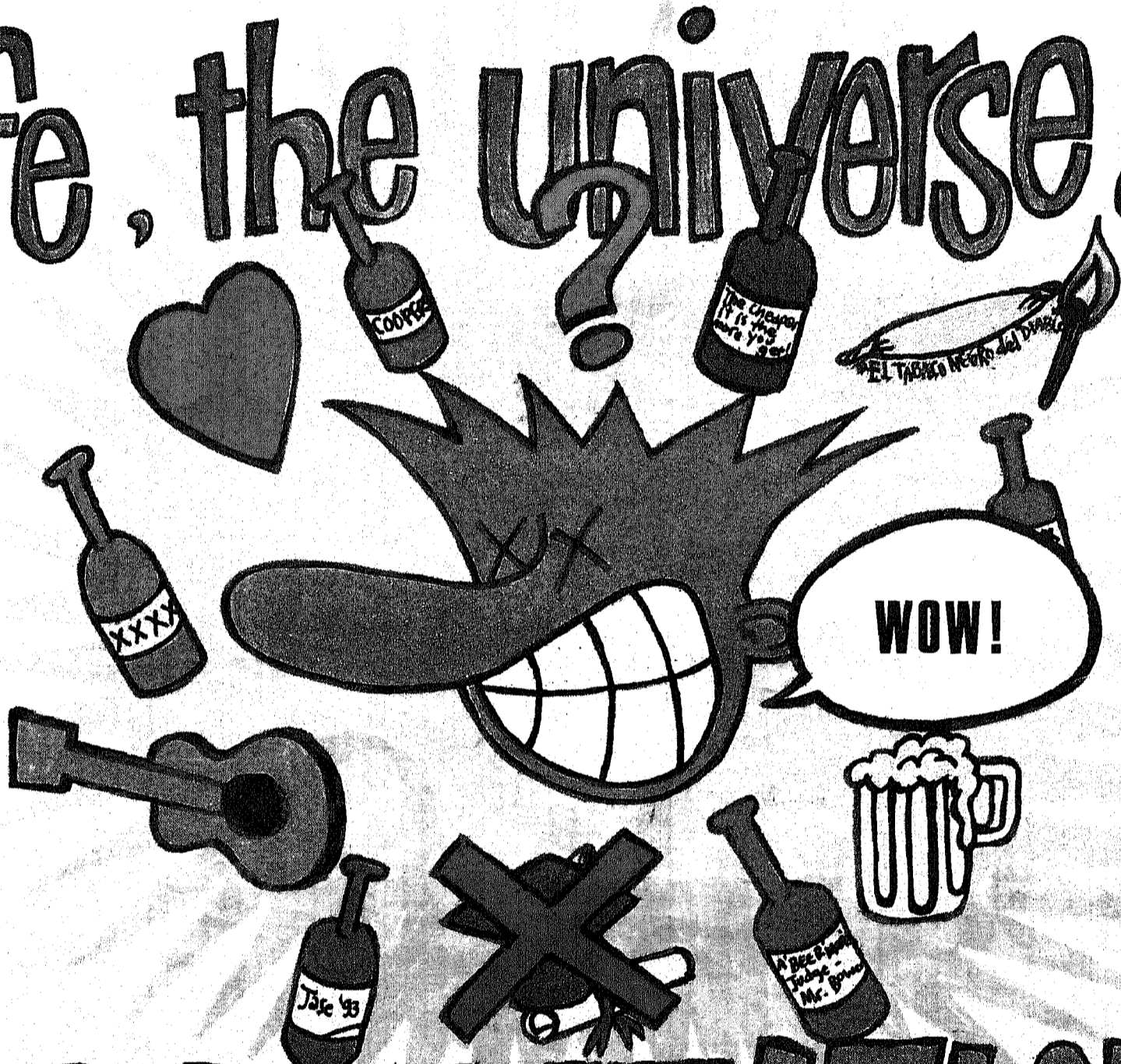


On dit

The Adelaide University Students' Association Weekly

exposes the
shocking
truth about

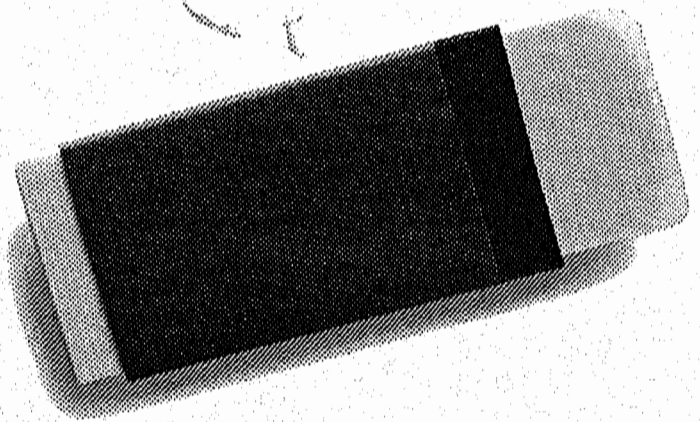
life, the universe &



ORIENTATION

The stark brutal truth about today's lost generation...
Under-aged, over-sexed, kick-happy, thrill-hungry...
always reckless and willing!

With ANZ Access, you can rub out your bank fees



If you're a full time student, then we think you've got enough fees to pay.

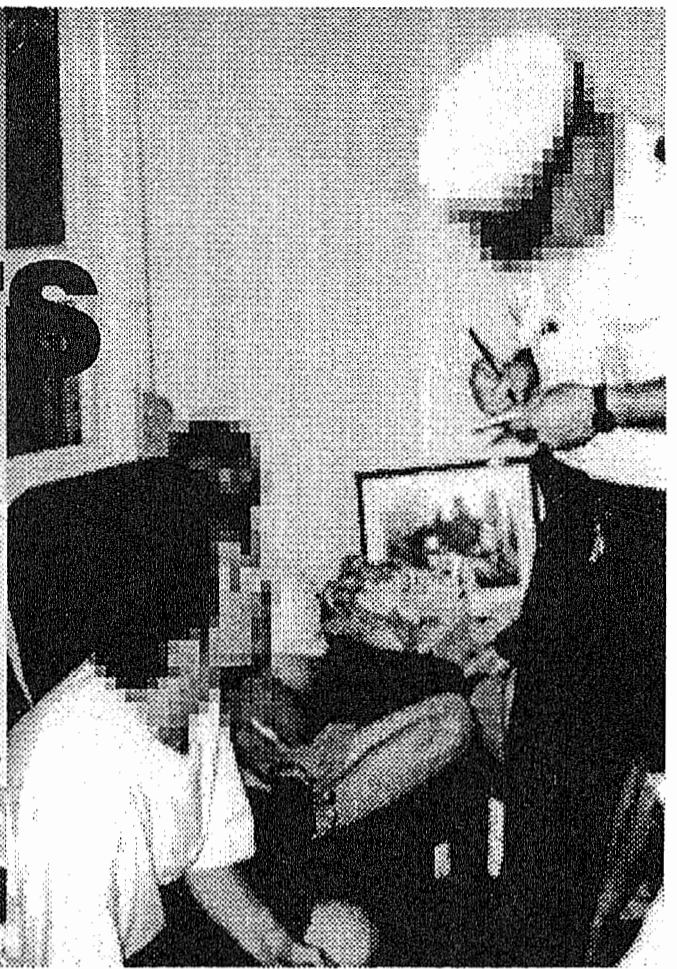
So if you have an ANZ Access account, you are exempt from paying any bank fees.

But that doesn't mean you miss out on any of the great benefits that ANZ Access has to offer.

You still get night and day access to your money, your interest calculated daily and the freedom to select your own PIN number or four letter word.

Drop into any ANZ branch, or call 008 033 888 and at least one set of fees will disappear.





Here it is folks

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editorial

Hello, it's now ten to seven and the stewards are bounding around gleefully. The Barr-Smith Lawns are being set up for another ripping O'Week, the birds are singing as are our pulses. This is just a little trifle of an editorial to let you know who we are, to let you know that that we do actually exist and that it is quite late.

This year is an important year in many aspects. The year of the Worlds indigneous People, the year of the Federal Election and the year of the Goat. The Federal Election will naturally dominate most forms of media but hopefully not On Dit. It is important to be objective about what is forceded to you, read the policies as they will have a marked effect upon the next few

years, such as whether the cost of supposedly free education goes up or sky-rockets. Don't believe the hype. Question everything that is handed to you and don't be afraid to speak your mind, make enemies or get involved in the fringe side of Uni life such as Student Radio, Activities, Politics (if thats your game), Clubs, Socities and each other. Organise whatever you like, for this is the place to do it without outside indoctrinal help.

University should be about exploration. Explore, have adventures but never hesitate to speak up.
 Fiona, George, and Richard

No beer men No bullshit

'A good man doesn't just happen. First you gotta get rid of all the stuff his mother did to him. Then you gotta get rid of all that macho crap they pick up from beer commercials.'

Roseanne Arnold

When I first saw the 'beer man' ad for SA Brewing's new Eagle Bitter Brew I was amazed. I checked the calendar, December 1992. So why did I feel like it was 1972??

The really disappointing thing about Singleton's latest effort is its incredible hostility to anything that is not part of a super narrow definition of 'man'. John, it's 1993, and a person can be anything they want. That's a basic premise of liberal democracy, your freedom to do as you will so long as you don't injure anyone else.

The beer man ad is a classic example of the 'macho crap' genre of beer commercials. In a single swoop, SA Brewing ignored a huge part of its market. So, who was left out of the push for new consumers of beer? Women (het and dyke), gay men, people of non-Anglo ancestry, vegetarians, cat owners (dog owners too probably). Alright, these last groups are a little far-fetched, not much though.

As anyone who is not a six foot, seventeen stone male, Anglo, confused and frightened about life construction worker knows, it is possible to be other than this rigid definition of a human being and still enjoy an ale. While we're

on the subject of ale, time for a big plug for Cooper's, the ultimate in inoffensive advertising (you didn't expect me to get through this article without mentioning an alternative did you?).

What is particularly obnoxious about the ads is their assertion that the 'blokes' in the ads are the only kind of man (for 'beer man', read 'real man') and anyone who has another way of being / living can expect scorn, laughter, derision and hostility, of a very unsubtle kind.

'A male hairdresser?'

'Ha, ha, ha, big belly (or should that be gut?) laugh.'

'A man at the beach who doesn't sexually harass women?'

'What kind of wimp is he??'

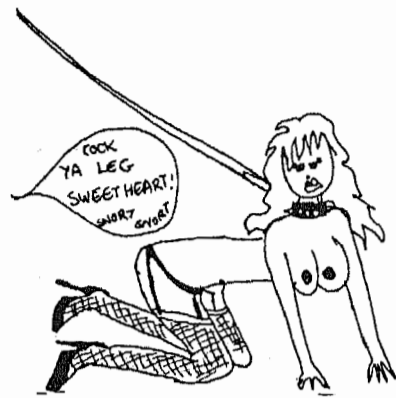
Watching the ads I had a strange sense of having seen it all before, on Andrew Denton's 'The Money or The Gun'. There was an excellent episode where Andrew got trapped in 'Blokeland' and had to drink a can of XY beer to be able to talk to the Neanderthal cretins downing their tinnies with abandon. As the hairy-chested one, Andrew was accepted by these Luddites, until the beer started to wear off and he was revealed once more

as his true self. Why should men be pushed into 'hard drinking'? Why should the rest of society suffer from their drunken antics?

The one thing that has heartened me is the way people are turning the ads into a joke. I've heard guys refer to a pub they dislike as 'a bit of a beer man's bar'. Long may this put down continue. In the same way, the posters that have gone up around campus are trying to make fun of the ads. The humour is pretty bleak, but so are the ads when you get right down to it. There are two reasons for the campaign: the first, pretty obvious, we're really, really pissed off and wanted to reply to these pathetic things. We want people to go on thinking about them and working through the reasons why we shouldn't tolerate the intolerance Singleton and his cronies have offered us as 'true blue Aussie manhood'. The second reason is to do something hardhitting that is also funny, to give the lie to those defenders of the ads who claim that all of us who have complained about them lack a sense of humour. We don't. We do laugh at people who think that there's only one way to be and we ask you to join us in having a huge guffaw at SA Brewing and Singo over a Cooper's ale.

On behalf of
The Anonymous Collective

Is this a Beer Man's Dog?



In his dreams! (& magazines)
This is a Beer Man's Dog.



Skulled to Buggery

A few things are different about Skulduggery this year - according to the organisers of the notorious Orientation event.

The event, which is run by medical students, has traditionally been a rather expensive opportunity to drink, as well as wear, a lot of beer. This year things are much cheaper, and it seems organ-

ised with a broader group of students in mind. Organiser Georgie Hurst told On Dit that

"Instead of the usual \$20- \$25 for all you can drink there will now be an entry price of only \$5. We thought most people would be pushing it to down \$25 worth anyway. Drink cards will be sold at really cheap prices- \$5 for six schooners, that's

83c a schooner. And for or those who want to sink further into the realms of oblivion \$15 will provide copious amounts of amber liquid or Strongbow in an environment conducive to bucket loads of fun."

Instead of bands, which in the past have played to less than coherent audiences, the organisers have garnered the services of New York's DJ Lennie Dread who promises to keep the audience from acts of extreme violence with his selection of reggae and other tunes, guaranteed to get punters on the dancefloor thereby speeding the removal harmful toxins.

Sculling competitions will run on the night to "let the seasoned professionals show us what

they are made of." Prizes will be available.

Georgie Hurst would also like you to know assorted Balfours goodies will be available, as well as Picadilly Spring water for those who cannot live on Beer alone. The organisers this year are hoping to attract those who like a beer as well as being open to those quite happy without.

Tickets will be on sale during O Week at the Adelaide Medical Students Society (AMSS) just look for the people running around in strange boiler suits...

Sam Maiden

THIS FRIDAY the **BLUES BROTHERS** and the **Sisters of Soul** star in the **City and Levels**

1993 ORIENTATION BALL

"ESPRIT DE CORPS"

Tickets: USA Express \$20
Concerts 310
Others 312
City/Levels 315
Union Office
for ONLY \$8!!!

Co-sponsors:
Adelaide's Fleet Band
#THE JAYNES (on at Spun Sharp!!!)
#REGGAE ON
#WALKER DOWN MONSTER

DJ Lennie Dread
Our Malvern DANCE PARTY @ 11pm
in "One On" featuring...
some of Adelaide's finest and popular DJ's
*Spectacular Visual Effects!!!

8 PM → IT'S A 106 MILES TO CHICAGO. WE'VE GOT A FULL TANK OF GAS, HALF A PACKET OF CIGARETTES, IT'S DARK, AND WE'RE WEARING SUNGLASSES.
HIT IT.

At 'THE COMPLEX'
City Campus, FROME RD.
GATE III



WOMEN'S DANCE

WITH
DJ LANI
THURSDAY, 25TH
FEBRUARY
8 PM - 2 AM
4TH FLOOR UNION
BUILDING
ADELAIDE UNI

STUDENTS \$4
NON STUDENTS \$5
TICKETS FROM
STUDENTS'
ASSOCIATION OR ON
THE NIGHT
CHILDCARE: RING LIANA
OR MADDIE
228 5406
BY 17TH FEB

ALL WOMEN WELCOME



International Women's Day 1993 ... Stop the Backlash

The working and living conditions of women have improved dramatically since the first International Women's Day march in Copenhagen in 1910. Women have struggled across the world for "equal pay for equal work", for reproductive rights over our own bodies, in campaigns to stop violence against women.

Although women's rights are recognised in the Charter of the United Nations, as well as in legislation here in Australia, all rights are not yet won in practise. The feminist-led reform movement re-emerged in the 1960s, but despite the efforts of the last two decades the position for many women has changed very little ...

- 2,000 women in South Australia report rape each year (it is estimated that 10,000 women are raped each year);
- jobs are scarce. Job losses, redeployment and unemployment are the reality of working life for South Australian women;
- sexual harassment is a daily problem on the street, at work and in the home;
- women still do most of the housework despite their work outside the home;
- one in three women in Australia are battered in their own homes;
- Aboriginal women are more likely to live in poverty and experience poor health, housing and education than non-Aboriginal women;
- eating disorders and other problems are common, largely brought on by the unrealistic images of women portrayed in the media.

In recent years, a backlash has emerged against women seeking reform. Men no longer have their superiority over half the population guaranteed by virtue of their gender. Their privilege is being eroded as women work towards equality.

The theme for the day is "Stop the Backlash". The specific demands which will be put at the march are:-

- Stop the Backlash: Sack Judge Bollen
- Stop the Backlash: Support a shelter for young Aboriginal women
- Stop the Backlash: No demeaning media images of women
- Stop the Backlash: Jobs for women at equal pay.

The International Women's Day Collective asks *all* women to come behind the banner that calls for a stop to the backlash. The Adelaide IWD March will be held in Victoria Square at 10.30 am on Saturday, 6th March. The women will then march to Rymill Park for the festival. International Women's Day is an important social and political action which helps to draw women together to reinforce the size and diversity of the national and international women's movement.

Maddie Shaw

Adapted from material produced by the Women's Resource Centre, North Adelaide.

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THE CRUEL SEA
THE WELCOME MAT
THE MAVIS'S
SMUDGE

FLAT STANLEY

CLOWNS OF DECADENCE

DANCE CLUB, FILMS AND OPEN AIR MARKET

Saturday, February 27, 8pm
Adelaide University Union
Complex

Tickets \$12/14/16

Available from Campus Outlets

Presented by   dB

ANZ dispute goes to Supreme Court

The ANZ will challenge the decision not to renew their existing lease in the Supreme court.

The bank is seeking declarations of the agreement between the University and the State Bank.

The row, first reported in On Dit late last year, is still far from resolution. The ANZ has leased Hughes Plaza premises for over 20 years, but was told last year that their lease which expired in March 1993 would not be renewed. The refusal to renew the lease was a result of the University's secret negotiations with the State Bank, who wished take over the premises.

The proposed closure of the bank has angered staff and students, particularly the many Clubs and Societies who

bank with the ANZ. In December University Council instructed the registrar and deputy registrar to ensure a continuing presence of ANZ on campus, but were told there was a binding agreement between the University and the State Bank which precluded this.

The former State Bank premises within the Union building are not available to the ANZ due to another agreement between the Adelaide University Union and the State bank. The negotiations include the State Bank providing some of the finances for a student resource centre. The centre will have a dozen computers, laser printers, photocopiers and other equipment. Students will be charged a small fee per page printing and photocopying.

The AUU claims the ANZ were offered an opportunity for a similar deal, but according to Union Manger Rob Brice 'didn't come up with the goods.'

The bank however continues to deny they were offered any opportunity to bid against the State Bank. At the end of last year Frank Fragnito, ANZ Regional Manager, told On Dit

"Rob Brice seemed keen to get us as a tenant....we gave him an offer he thought was a little light and we said that's just a starting point. All of a sudden we got a letter on behalf of the Union saying thanks for your offer but we have reached an agreement with the State Bank. So we were locked out here, and all of sudden we were locked out of there."

Unfortunately protests by staff and

students to the University and the AUU have come after the various deals had been finalised. The University's lack of consultation obviously resulted in the "too late" protests. Whatever the outcome of the ANZ foray into the Supreme Court, Union Manager Brice told On Dit that the Resource Centre deal will stand firm.

Samantha Maiden

Union Diary debacle

For many a new student The Adelaide University Union Diary is their first tangible contact with the University. As well as the obligatory "day/month/year" section, the front of the diary contains important information about the services and facilities provided by the Students Association and The Union. Unfortunately, the graphics used to illustrate the information section have disappointed and offended members of the student population. The graphic in question is used liberally throughout the section, and features a figure with short hair, trousers, glasses and a "masculine" build.

SAUA Women's Officer Liana Buchanan described the figure as "a young, white, able-bodied male". She stated that as such, the figure discrimi-

nated against women, disabled and non-anglo-saxon students. The full implications of this matter become apparent when one considers that over ten thousand diaries have been distributed to over ten thousand impressionable new students. A brutal introduction to University life indeed. Said diary would also appear to be inconsistent with the Union's policy of equal opportunity and non-discrimination.

Mr Barry Salter (Union Marketing Manager) was responsible for the content and production of the diary. According to Mr Salter, the figure used to illustrate the diary is androgynous

"By dressing the character in unisex clothing and not allowing any facial features to show, or allowing any other recognisable features to show, we made

a genuine attempt to create an androgynous character. The glasses were meant to enhance the anonymity of the character by leaving out any physical features or facial expressions that may identify age, sex or race."

When confronted with allegations that the figure's "male" appearance was discriminatory, Mr Salter stated

"The brief to our contracted designers was to produce a diary that would display our information in a visually exciting and accessible way, yet be in empathy with the diversity of membership within the Union. I guess that's the risk you take when you're trying to come up with a "fun" figure which will represent diversity. Perhaps that was a bad strategy."

The diary is also an embarrassing

exception to the Union's equal opportunity/ anti-discrimination policy. However, Mr Salter disagrees

"I don't find it a contradiction. I'm committed to that [equal opportunity/ anti-discrimination] policy and I think I've demonstrated that through my 15 years at this University."

Ms Buchanan and others will be bringing this matter up at the next Union Board meeting to ensure no such failure can occur with next year's diary, and The Union Diary Committee will be convened in first semester to plan the 1994 Union Diary and will also discuss the controversy surrounding the 1993 Diary.

George Safe

Be daring
 Would you dare to read a book, the very title of which a well known magazine (24 hours) excluded from published correspondence?
 Would you dare to challenge established DOCTRINES of philosophy, biology, physics-are there any?, language, psychology and so on...about God, to the rigour of sustained logic?
 It is time to reexamine the doctrine of God.
 In "THE SHADOW OF THE MIGHTY ROCK" (3 vols., 1300 pages), Dr Robert Donaldson does this Th.D., M.A (Hons), B.D., B.A., Dip. Ed. does this. This trilogy shows that doctrines on God such as those last year featured by Professor Paul Davies at this University, quite systematically are as untenable as those of Marx, Darwin, and Freud, to name but a few. The Bible is demonstrated to be right.....and competition to collapse. Jesus Christ wins every time.
 The 3 vols. are available as a set from the University Bookroom for \$30.
 With emphasis on verification, logic and scientific method, this work covers relevant elements of fields ranging from prophecy to psychology, morality to microbiology, language to love; debunking substitutes for reality, with reason.
 Inserted by the Australian Presbyterian Bible Church Inc.



Assertiveness Therapy

The great thing about University, much like life, is that you can never see one side from the other. You can be sure that you won't be the same person when you leave as when you walked in, but the directions you take depend, I guess, on a mixture of fortune and your own initiatives and talents.

Some people you will meet (you might even be one of them) will become young upwardly-mobile executives, and some will immerse themselves in counter-culture and probably wind up with no greater prospects than spending the younger years of their lives sitting in the cloisters discussing independent music (see the Orientation Guide for more details). Where you finish up isn't so important, because you can rest assured that there will always be a relative / old school friend who will inform you confidently that s/he always knew that you were destined to turn out exactly the way you have. The journey is the fun part.

University is interesting because of the people who inhabit it. Your time at Uni should be fun largely because you will encounter different sorts of people from those you knew at school, work or wherever you were before.

Contemplate some of the best nights out / meals / conversations / sexual encounters you've ever had, and then discount all of the ones involving other people. Pretty slim pickings, and most of them falling into the latter category, I'll warrant. See what I mean? You can scarcely avoid meeting people, if only through tutorials and the trick is to show some genuine interest in who they are, what they're doing and what



they want to do. You'll be surprised at the variety of backgrounds and ambitions that exist within a group of ten people. Unless you're stuck in one of those unfortunate groups where everyone came from a private school and wants to do Law.

Another very good idea is to get impassioned about something. It might sound a bit artificial, but there's bound to be some realm of life that gets your adrenalin flowing, ranging from starting a social revolution (or at least writing a position paper on it) to playing chess. The fact that other people have already arranged an organisation for the specific purpose (whatever it is) makes it very easy for you to hunt down your soul mates. I'll give two caveats, though:

Firstly, don't get consumed by anything to the extent that your social life becomes one-dimensional. This is

making the same mistake as those who only look forward to Uni every day so they can hang out with their old school buddies for the fourteenth year in a row. A special warning for spotty Science students interested in D&D: if the words "Hit Points" or "Middle Earth" start appearing in your daily conversation, it's time to chuck it all in and try heroin addiction or weight training or something. Secondly, don't get passionate about network marketing. Don't laugh. I've seen it happen.

Just as importantly, you should use your time at University to challenge the accepted ways of thinking you have received from school, or in 'the real world', as it is called by those poor social unfortunates who believe there is nothing more important in life than making money. On a superficial level, if you can't start an argument with your parents about some burning issue

at any point in your University career, than you're obviously not applying yourself. More fundamentally, you should be able to train your mind to identify the hidden assumptions which people hold and question whether or not they are justified.

For example, the reason why 75% of South Australians believe the death penalty should be returned is presumably because they think that it's fair return for murdering someone. But is our justice system based on retribution anyway, and if not, should it be? Are human rights concerns regarded as important, or don't most people believe that human rights abuses can happen here? If it means nothing else, hopefully being educated implies the ability to debate these fundamental questions rather than believing the same things as everybody else for the same reasons.

It's not as serious as all that, though. You're probably well-advised to spend at least a small proportion of your time at Uni under the influence, if only because it's more difficult to arrange when you work full-time. Don't restrict yourself to one drug, either. There's a little of the renaissance person in all of us, and the only truly boring people are those too scared or conservative to try anything new. Imagine trying to have a good musical time with someone who only ever listened to Alan Parsons Project records: you can analyse that observation into almost all areas of life.

Enjoy yourself, brush regularly, and good luck.

Simon Healy

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THE CRUEL SEA
THE WELCOME MAT
THE MAVIS'S
SMUDGE
FLAT STANLEY
CLOWNS OF DECADENCE

DANCE CLUB, FILMS AND OPEN AIR MARKET

Saturday, February 27, 8pm
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Presented by  dB

President: Anthony Roediger

A huge welcome to everybody for 1993. Whether you're returning or new to Adelaide Uni it promises to be an interesting year - certainly this could be the last year you pay a set HECS fee, but not because of a return to free education!

I hope that for all of you Orientation and your course matches up to your expectations. Orientation, Skull-duggery and particularly the Orientation Ball look like being some of the biggest events this campus has seen, and of far greater National impact than the Federal Election! Get involved and you'll find you get the most out of it! If you have any suggestions about the way we run things, course or enrolment complaints, come and see us, and we'll try to help.

Who am I to talk?

I was elected last year in September along with our other office bearers. Some of you may have heard radio reports of our work in January on the Austudy payment debacle. If you want to drop in, I'm in the office in the Cloisters most of the time.

Issues & Representative Things Setting the Agenda Conference

I attended this Conference in Melbourne on Thursday, Friday the 11th - 12th February, and I followed this up with an NUS training workshop on the Saturday. The Conference focus switched to an election oriented forum, however it was most productive in this regard.

Dr David Kemp, Opposition spokesperson on Education, failed to grace us with his presence, perhaps due to the (admitted) lack of detail in the Coalition policies, and his fear of articulate students.

Roseworthy Orientation

We were able to convince the University to fund this program as promised.

On Dit Legal Liability

With the On Dit Editors I am looking into who is liable for defamation and to

what extent, as some associations have been sued for up to \$70,000! (Ed note *Great consultation Anthony, the enquiry is news to us - we refer you to the constitution part eight*)

External Students

Had a very positive response from a student in Canberra on the mailout we did to externals at the start of the year. They suggested many ways we and the Union can service these previously ignored students.

Federal Election

VSU

We will be compiling/asking for a list of responses to VSU from Liberal candidates, to see whether they support the misguided views of Dr Kemp. To date the Liberal line is thus:

- automatic membership of a student organisation contravenes the fundamental right (not) to associate.

- they will legislate to prevent the University compulsorily collecting any fee for any body of greater than 25% student members on its controlling council eg. SAUA, PGSA, Union etc.

- the University may still charge a general services fee, so long as it is administered by University employees and not students - you pay the same, but it's not student controlled.

Therefore this allows two options:

1. The Union and its affiliate bodies survives as a voluntary organisation, whereby members get discounts and access to facilities. Overall income will be less so services, particularly education and welfare will be cut. The university may or may not pick these up.

2. The University decides this is an unworkable relationship and takes over the whole lot.

Either way student services will decline.

Open Learning

This is a very scary program in terms of the Labor Government's back door approach to introducing fees. More to follow.

Vouchers

Coalition policy is still hazy on this, but will involve greater incentive to pay up front, variable costs for different degrees, the 'option' of full fees for those students above the present government quota, No limit of demand, except Medicine! To be outlined in SAUA news!

Austudy

AC VP: Maddie Shaw

Welcome to Adelaide Uni, and the first On Dit of the year. Hopefully by now you will have entered into the spirit of O'Week and be having some of the super-duper fun times that uni is all about. After this week, however, things will sink into an oblivion of tutes, lectures, pracs, and an apparently ceaseless struggle to find some of the world's most obscure lecture theatres. The hedonistic fun times will be but a dimly treasured memory, right? Wrong! That bastion of sociability, the SAUA, will continue to organise some groovy activities for your pleasure and appreciation, for the rest of the year. We plan on having regular barbecues, speakers, bar nights, debates, forums and much much more.

On top of all the fun stuff, the SAUA provides services to students, and has an important role in representing students to the government, the University administration, the media etc. We are able to campaign and lobby on behalf of students for things such as better childcare, Austudy reform, academic appeals and so on. It can be an uphill battle, but it is a vital battle nonetheless. Students have rights, and it is crucial that we have a strong voice to use in fighting for our rights.

If you are interested in becoming involved in any area of the work of the SAUA, or if you would simply like to keep in touch with what's going on, then you can place your name on the

Labor plans to maintain the scheme, with a gradual move to a loans based scheme. Liberals plan a 6% increase (GST compensation), raise income threshold but lift minimum payment to \$30 week, quick move to loans based, "tighten" eligibility criteria.

We want to see and talk to as many students as possible - drop in and see what we can offer.

SAUA contact list (on our table during O'Week or in the SAUA office thereafter). We'll send you regular information about what we are doing, and if you are interested, come in and get involved. Alternatively, just drop in to the office to say "Hi". The SAUA is run by Students for Students, so the more of us there are helping, the better we can operate. Enjoy.



THE
STUDENTS'
ASSOCIATION
OF
THE
UNIVERSITY
OF
ADELAIDE

Environment Officers: Jo, Tania & Goose

Hello and allow us to introduce ourselves.

You can call us Jo, Tania and Goose. As well as being the SAUA Environment Officers, we masquerade as students in our spare time. Jo is studying a Graduate Diploma in Environment Studies; Tania 2nd year law and 3rd year arts; and Goose is sometimes doing Honours Economics.

There are lots of things for Environment Officers to do in this University. As well as the bureaucratic demands of being in the Students' Association (reports, meetings, etc.), the Environment Officers are trying to accumulate resources for you, the student body. Please make use of this facility, if you are writing an essay, article or want something to read. We may also be able to help with references.

We also want to conduct various campaigns throughout the year and chase up the answers to such never-ending questions as why the library continues to use unrecycled paper and doesn't have double sided photocopiers, the refectories continue to avoid minimising waste, fail to compost and

don't have adequate (or even nice) vegetarian menus and the University has not bothered to formulate an Environment Policy.

The Environment Officer position is of immense importance to the student body, more so than our shared \$30 honorarium a week would suggest. If you have any suggestions, advice or spare energy, come and chat to us - we could certainly use some extra help.

This column is a weekly event, keeping you up to date with environment issues of importance, including ...

Wednesday, 24th February

Environment day. Ride or catch a bus to Uni and receive a free breakfast in return. Attend an environment extravaganza on the Barr Smith Lawns, including a free band, paper making demonstration, poetry, theatre, stalls, etc.

Tuesday, 23rd February

Friends of the Earth "Green Cities Project" meeting, 6 pm in the FOE office. Contact Roman for details (261 6050).

EVP: Rebecca Shinnick

Welcome to a new and fun filled year at Adelaide University. I am the Students' Association Education Vice President. Like everyone in the Students' Association (SAUA) I am here to represent your rights and to generally help make your progression through uni a little easier.

This coming year looks to be an eventful one with the forthcoming federal elections - these will have many implications for students and it is important that these be monitored. Changes to the Austudy scheme with the introduction of a loans scheme will make life a lot harder for the student who has to take out a loan. Being a graduate in the first few years out is not going to be fun, with a huge debt hanging over their heads and dismal job prospects.

At the Students' Association part of our work is to help individual students with problems they may be having. I hope to increase this element of our work this year so if you do have a problem don't hesitate to come in and see us.

I am also working on a student representative kit to give to all student reps on various faculty and departmental committees. I have sent a memo to all Faculty Registrars and Heads of Departments to find out which students are reps. I will be organising a get together soon. There are major problems in finding out who the reps are and coordinating meetings but I will be asking the University to establish a central registrar of student representatives. I also will be looking into a common election time for student reps.

Another high priority area the SAUA will be addressing this year will be the huge funding problems in the library. If the cuts continue as they have been the quality of the Barr Smith will become abysmal. The University cannot rely on its past history for the Barr Smith's reputation - funds must be allocated to keep this integral part of the University in a functioning state.

We have lots of campaigns, ideas and activities for this year, so watch out for them and become involved.

I hope you have a good start to the year!

Rebecca Shinnick
Education Vice President



crime and punishment

On the weekend of 30th/31st January, several road deaths occurred including that of an Adelaide taxi driver who was killed in a 'hit and run' accident by two youths in a stolen car.

This incident, following similar incidents both here and interstate, has sparked renewed debate over the issue of harsher penalties for offenders. Particularly, it has renewed the contentious and emotion issue of capital punishment.

Sparked by liberal state backbencher, Mrs Dorothy Kotz, a survey conducted by the Advertiser revealed that of the 53 State MPs interviewed, 16 supported the reintroduction of capital punishment and advocated a referendum to determine support. Recent attempts have also been made to determine the level of public support for the death penalty. These include questionnaires which have been distributed in various electorates and an Advertiser survey of 500 people. According to this particular survey, of the 500 people polled, 72% supported the reintroduction of capital punishment while only 22% opposed it. Support was marginally higher amongst men and country residents.

The reasons why individuals support capital punishment are difficult to determine. Not only are they diverse, but support is provoked by fear, disgust, a sense of revenge and other equally immeasurable emotions. Emotional arguments of this type are extraordinarily difficult to counter. Nevertheless, various 'rational' arguments have also been advanced in support of the death penalty. First, various proponents of the death penalty argue from an economic perspective. According to these people, the state cannot justify the costs involved in maintaining hardened criminals in prison for 'life'. The second, and more commonly used argument for the reintroduction of capital punishment, is that the death penalty will act as a deterrent to prospective criminals. Both of these arguments are shaky, at best.

Barr Smith Blues - some things change and others stay the same..

As you may well know the photocopying system in the university libraries has changed. The previously used "Resource Cards" can no longer be used (though it is possible that they may be used at the USA North Terrace library). The new system is being run by the Library rather than an outside company so will be cheaper. The new card costs \$1.50 and copies will be at 9.2¢ per sheet. There are also plans to use recycled paper on a trial basis on a machine in the Law Library. This will cost around about a half a cent more per copy. If enough people use it and maintenance is not a problem the Library will consider introducing recycled paper into some machines in the Barr Smith.

Rebecca Shinnick

In response to the 'economic' argument, Attorney General Chris Sumner draws our attention to research by the University of Kansas Law School. According to this university over \$50 million is spent in trials, appeals, etc. before any execution occurs.

Similarly, research poses a challenge to the argument that capital punishment serves as a deterrent to prospective criminals. As Hood points out in "The Death Penalty", the homicide rate in Australia has, in fact, fallen since the last execution occurred in the mid-1960s (from 6 - 4.4/100 000). Concomitant with this, in the United States where capital punishment homicide is still employed in 37 states, the homicide rate is one of the highest in the world.

As well as challenge the chief claims for the reintroduction of capital punishment, research also indicates other problems associated with the death penalty. First, decisions are inevitably biased. For example, in the period 1836 - 1964, of the 65 people executed in South Australia 22 were aborigines. A second argument against capital punishment is the obvious threat that the person condemned to death is, in fact, innocent and that evidence of the fact does not come to light until it is too late. Third, what has been termed as the 'brutalisation hypothesis' stands as an argument against capital punishment. According to the

'brutalisation hypothesis', "the drama surrounding executions stimulates certain people to seek such notoriety or to see this as an alternative to suicide. It is therefore hypothesised that in the aftermath of executions there will be an increase rather than a de-

crease in murders". (Hood, 'The Death Penalty', p 120) The second implication of the 'brutalisation hypothesis' is that the death penalty stimulates violence by condoning killing as revenge.

As stated by Cesare Beccaria's dictum; "the death penalty cannot be useful because of the example of barbarity it gives men ... It seems to me absurd that the laws, which are the public will, which detest and punish homicide, should themselves commit it." (Hood, p 120)

It is evident from the research outlined that not only are the benefits associated with capital punishment highly contentious but moreover that the reintroduction of the death penalty may potentially increase the crime rate and/or create broader social problems. Yet, despite these findings, it appears that there exists mass, if not majority, support for capital punishment. This fact raises a number of critical questions.

First, it is necessary to challenge the results gained through surveys and questionnaires. This is particularly true of voluntary survey such as that circulated in the 'Sturt' electorate by Liberal Independent Mr Michael Pratt. According to Mr Pratt, the survey indicates overwhelming support (80%) for the reintroduction of the death penalty. However, given that a far greater proportion of those who support a motion will respond to a voluntary survey than those

reflect the complex and layered feelings of respondents. As Hood points out, responses are inevitably affected by "the nature and specificity of the questions posed and the order and sequence of questioning". (Hood p 151)

Another factor which may distort figures supposedly representing public opinion is the timing of these surveys and the context within which they take place. As Hood notes, evidence from West Germany and Spain indicates that the proportion of people favouring the death penalty rises considerably following the outbreak of terrorist violence. This can be parallel with the revival of the capital punishment debate in South Australia. Apparent increases in the number of crimes committed in South Australia have created an atmosphere within which the capital punishment issue is not surprisingly gaining support. Thus, polls taken at this point in time do not necessarily reflect popular attitudes over any substantial period but rather they reflect the fears and insecurities following a spate of crimes. What makes the situation particularly ironic is that recent figures indicate that there has, in fact, been a fall in crime rates in Australia including a 16.6% drop in incidents of violent crime. Given this, the renewed call by some politicians for capital punishment in the face of 'growing' crime is not only inaccurate but may be viewed cynically as an attempt to win votes based on popular fear, anger and insecurities. Moreover, it is a 'call' supported by the mainstream media who continue to print and broadcast emotive material which serves to intensify community fears. This is best exemplified by a recent headline in "The Sunday Mail", "Who is Killing all our Little Girls?".

In the face of all the evidence there still exists mass if not majority support for capital punishment and situations, such as this, pose a significant problem for democracy. For those committed to democratic functioning, increased education and a more independent media, perhaps, provide the greatest hope.

Kate Wait
Labor Club

"Similarly, research poses a challenge to the argument that capital punishment serves as a deterrent to prospective criminals. As Hood points out in "The Death Penalty", the homicide rate in Australia has, in fact, fallen since the last execution occurred in the mid-1960s"

who oppose it, 80% may, in fact, represent minimal support. Another problem associated with survey and again illustrated by the 'Sturt' survey is that they are often based on a series of Yes/No questions which fail to

Plenty of future for you

Careers Service

Welcome to first semester 1993. Here is some vital information to help you make the most of your Careers Service. Call in to collect publications including the Careers Newsletter, use the resources, book into workshops, get to know us! You can make an appointment to see a Careers Adviser or simply "drop in" to see one for a short time on either a Tuesday or Friday.

Who we are:

Dave Lamb and Joanne Pimlott, Careers Advisers

Beverley Aikman, Careers Secretary

Where we are:

Careers and Course Advice Centre
Level 4, Wills Building, Telephone 228 5906

What we offer:

Individual Careers Counselling - call in or phone 228 5906 to make an appointment.

Drop In Days - Tuesdays and Fridays - if you want to see a Careers Adviser with any quick queries or to have an application

checked.

Careers Seminars and Workshops (commencing early March) - on topics which include job seeking strategies, preparing applications, interview skills, career options for generalists, eg. arts, maths, architectural studies and science students and others. Students of all year levels are welcome at these sessions. Final year students needing to prepare job applications are advised to book early for the March workshops. Call into the Careers Service to obtain further details and book a place.

Employers on Campus Programme - each year a number of employers visit our University to conduct information sessions and recruit final year students. Information regarding this programme is publicised via pigeon holes carrying the *Careers sticker* and in the *Careers Newsletters* which may be collected from the Careers Service. You should also look regularly at noticeboards (within Departments as well as the Career Service noticeboard) for posters relating to employer recruitment activities.

Students of *all year levels* are encouraged to attend the talks given by employers. These are usually held at lunchtimes, ie. 1.10 - 2.00 pm.

Other resources including:

Careers Newsletter - call in to your Careers Service regularly to collect your copies.

Options - a Careers Service publication containing information and advice on career planning and job-seeking.

Careers library - information from over 500 employers (graduate recruitment brochures, annual reports, etc.); career reference books, magazines, leaflets, tapes and videos.

Graduate Opportunities - a directory of major graduate employers.

Directory of Post Graduate Study (Australia wide).

The staff of the Careers Service wish you well for 1993 and hope to see you throughout the year!

Poisonous Companies

Did you know there have been nine serious oil spills in South Australia in the last two years? Many of the cases involve blatant irresponsibility on the part of the industry.

In South Australia's worst oil spill, 30th August last year, around 300 tonnes of fuel engine oil poured into Spencer Gulf after a tanker and a tug collided in rough seas off Port Broughton, part of Santos' oil and gas operation. There were no oil containment booms on site and eventually chemical dispersants had to be used.

Santos has not taken responsibility, nor has it been forced to. For business, it is still more profitable to use environmentally destructive technology, like pumping chemicals on the seabed to flush off more oil faster. Yet Government also will do nothing to stop this environmental destruction. It will not criticise big business or set up legislation forcing prevention of pollution. Bodies that have been set up, like the Environmental Protection Agency (EPA) do not stop pollution, but try to find a compro-

mise between industry and pollution, achieving little in the process. For example, EPA issued a licence to APPM that enabled it to pump pollution into the Shoalhaven River in 1991, at fourteen times the level it had been done at before.

So, what can be done about this pollution and environmental destruction? EYA demands that:

- Industry be made answerable and accountable to the public

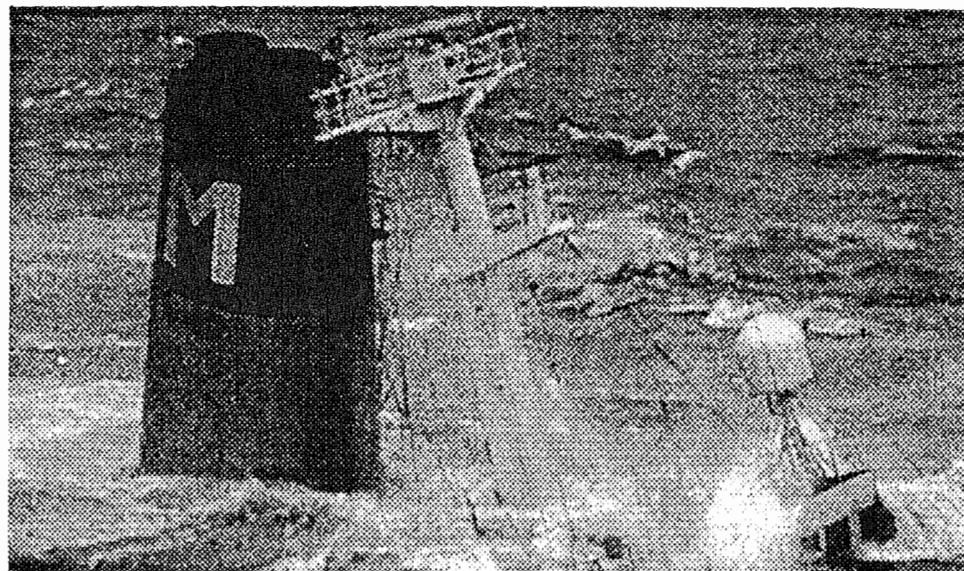
Bodies that are independent of industry and government must be set up to put the interests of the majority - a sustainable environment - before profit.

- The public must have information given to them.

The role of companies such as Santos and Mobil in polluting our environment is often ignored by the mass media. An independent media that gives factual information on the extent of pollution is essential. For this reason, EYA supports Green Left Weekly and other independent papers.

- Make the polluters pay

The public shouldn't have to foot the



bill for something we didn't cause. Company profits should go towards stringent safety standards, ensuring the quality of ships, cleaning up environmental pollution and research into alternative forms of energy - ones that are sustainable and non polluting.

If these simple demands can be met,

the quality of our environment can be drastically improved. However, the government and industry won't easily give in. EYA needs help in making the polluters pay. For more information, come to our forum in the Little Theatre, 4th March, 1 pm.

Environmental Youth Alliance

Students Storm Marine Base

Students from major campuses around Java and farmers from the Blangguan area of East Java were arrested on Saturday, 23rd January during protest action against the local marine base.

A marine battalion which wants the area for military manoeuvres is attempting to force off their land 136 families, 600 people in all.

Throughout December the farmers were subjected to bombardment of their corn fields and tanks running down their fences, through their fields and crashing into their houses.

Any attempt to fix the damage was met with further harassment by the marines.

The local food stall was ordered permanently closed and the farmers were told that if they planted new corn the marines would come and pull it out.

The farmers had already been protesting the attempt to seize their land to the local parliament. In particular, they were protesting the paltry offer of Rp200 (13¢) per square metre.

The 23rd January protest was to take the form of a mass planting of corn. A delegation of 25 students from surrounding cities were also to take part as an act of solidarity.

On arriving, the students found the area flooded with marines and police. Entrances to the villages were tightly guarded and jeeps were patrolling the lanes and roads.

One student and one villager who had come out to meet the students were sent back toward the village on the Saturday evening to find out what was happening. Up to a few days later they had not been sighted.

Meanwhile, the students gathered in a house on the edge of a theatre. Marines as well as the local army and police units began house to house searches. Women's screams could be heard as the soldiers attempted to extract information on the whereabouts of the students.

The students decided to withdraw to stop the intimidation of the villagers. The 25 students made their way across flooded rice fields followed by army units.

About 40 students and farmers then gathered to carry out the planned action. They were soon surrounded and the entire group arrested. Some were able to escape. A number of the 40 were released the next day.

The only day later, another 30 students were arrested. A number of them had been in the group that were first arrested and then released. When some of this group were released two days later it was clear a number of them had been badly tortured.

AKSI urges everyone to send protests to the Indonesian embassy in Canberra.

Far from being an isolated incident there have been many reports of farmers being pushed off their land, students arrested and activities tortured.

At the same time, the Australian government continues to turn a blind eye to the human rights abuses and continues to support the Suharto regime with Australian aid.

AKSI is demanding that all aid be linked with human rights.

To help you can join the AKSI - Indonesian Solidarity Club for information phone 231 6982. Send protests to HESabam Siagian, Indonesian Ambassador, Embassy Republic of Indonesia, fax (06) 273 3748 and / or Gareth Evans, Minister for Foreign Affairs, Parliament House, Canberra 2600.

Chris Spinder
AKSI

Indonesian Solidarity Action

Five go to jail

Defend the Austudy 5

Last year, the National Union of Students ran an Education Campaign aimed at resisting the government's continued assault on the principle of free education and its attempts to shift the payment burden from the public coffers to the students' pockets. At the time, the government was rumoured to be wanting to replace the Austudy scheme with a loans scheme. The 1992 Federal budget proved the correctness of the National Union of Students' assessment.

The Education Campaign in part consisted of National Days of Action which incorporated demonstrations by thousands of students in all major population centres. The Campaign was aimed at defending what is for many students their already hard-pressed standard of living.

The Melbourne demonstration attracted a large crowd of whom several were arrested by the police and placed in a paddy wagon. As often happens, the other demonstrators sense that the police measures were over-

reactions and the arrest unjust. A large number of demonstrators surrounded the paddy wagon, refusing it passage and demanding the release of their friends inside. Control had clearly passed from the hands of the police who responded by releasing those in the van.

Most people probably assumed that the story would have ended here - but the working of police minds can elude the best of us. Several weeks later and notably on the day before the next big student demonstration, the police conducted dawn raids on several Melbourne households.

The targets for arrest were not those released from the paddy wagon but 5 members of the International Socialist Organisation who had been present at the previous demonstration. These dawn raids were intended to criminalise their victims and to intimidate all students who participate in demonstrations.

For example, 10 police armed with sledge hammers were used to apprehend 20-year-old Melbourne University student Jill Spar-

Incorporating
SPIN

Juice

COMPETITION

Juice, a brand new music and entertainment magazine from the makers of Rolling Stone is giving you the chance to win Malcom X T-shirts, a yearly subscription to Juice and the opportunity to write for the magazine on a freelance basis.

The magazine is targeted at 18-25 year olds and plans to combine music, film and other popular culture. Made "to be responsive to the interests of contemporary Australians", Juice will further expand on it's Australian base by exchanging editorial with US magazine Spin.

HOW TO ENTER:

Write a 1000 word feature on the contemporary arts scene in Adelaide, incorporating your own comments and how you feel it may be changed for the better.

The best entry will receive a Malcom X T-shirt, a year's subscription to Juice and will go into the Australia-wide draw for the chance to write for Juice on a freelance basis. Nine runners up will receive Malcom X T-shirts.

Submit your articles to On Dit (SW corner of the cloisters or contribution box in the SAUA) by March 22 and fame could be yours.

Storm in a Y front

"Most men would have trouble saying how much money their penis is worth. But not the New South Wales Rugby League Player Andrew Ettinghausen. He is the owner of a \$350 000 penis."

Editorial - Age

While we are constantly assured these days that size doesn't matter, there has been incredible speculation regarding Andrew Ettinghausen's penis pay out.

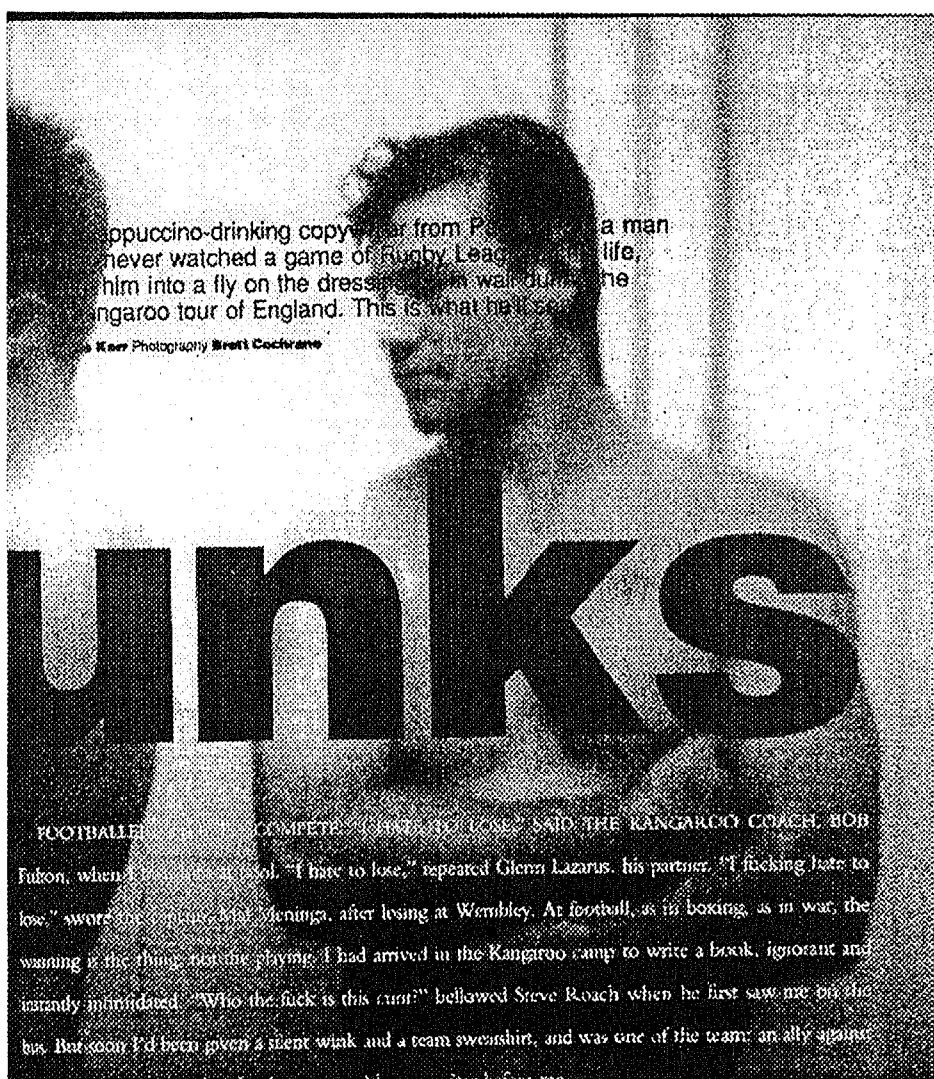
Ettinghausen - 'distressed' by a grainy shot of his privates in 'HQ' magazine, launched a court action against the publishers, which precipitated more editorial jibes, puns, and exposure than the original photo ever managed.

The Australian headlined an article on the case "The Crotch of the Matter", Melbourne Barrister Jocelyn Scutt found the case ""hilarious" while *The Age* giggled "The size of the pay out is, with respect to Mr Ettinghausen, out of proportion with his problem."

The pay out, which will be appealed, was the result of a photograph in the April 1991 edition of HQ to accompany an article on the 1990 Kangaroo English tour. Without wishing to disappoint those who have just rushed to the pile of old magazines in the shed, we're not talking John Holmes/fully erect/ close up here. In fact, the shot which may still make Ettinghausen \$350 000 richer is grainy, black and white, with the entire 'rude bits' obscured by 'HQ' type. And as many have been quick to point out, Mr Ettinghausen's member is cut off half way by the page, appearing to GO ON FOR EVER.

Bad omens, it should be pointed out, were there from the start. On boarding the tour bus Tony Roach greeted the journalist who wrote the accompanying piece with "Who the fuck is this cunt". And focus was never far from Ettinghausen's loins. He was, apparently, 'built like a Greek god...with fine muscles slung low about his hips.'

Despite the jibes, no one would be too pleased to find a photograph of themselves naked, however indistinct, published without permission. It is difficult to doubt the sincerity of Ettinghausen's moral indignation. And it is interesting to note lawyers relied on the sort of assertions women have been subjected to in



The photo in question, with naughty bits removed. Anyone who wishes to see the full shot can contact me at On Dit for a peek. Please bring a Killer Snake lolly

sexual assault cases for years. Mr Ian Callinan QC for the defence told the jury "Mr Ettinghausen had "very much exploited his physique and sexual attractiveness (in his modelling career)...If you get to damages... the degrees of offence that's claimed sits very uncomfortably indeed with the way in which Mr Ettinghausen has deliberately, overtly, exploited himself as a sex symbol."

Personally, it's hard to make the jump between being Cleo 'Spunk of the issue' and not getting upset about unauthorised naked photographs appearing in national magazines. Yet it is also clear, in even a casual glance at the picture, that the shot is not overtly sexually suggestive, and far from distinct. Barrister Jocelyn Scutt told *The Age*

"Here is the most minute indication of the most minute organ and all hell breaks loose and people are yelling pornography. When we say it's pornography that a woman is on the front of a magazine

with a dog collar with her breasts showing we're told we should have a sense of humour.

It is awfully clear that on the totem pole of 'naughty bits' the male reproductive organ is the unchallenged winner. A veritable army of bare breasted women can bounce across our screens, but the mere suggestion of a limp penis and the censors start yelling cut. God forbid one in operational mode.

Perhaps Ettinghausen overreacted in precipitating a drawn out legal battle, an action which has generated far more publicity than an arty magazine with a 1991 circulation of around 28 000. And HQ probably could have, in retrospect found out if the snap was going to upset the rugby player. But the question remains was it worth \$350 000? Is it relevant that if Ettinghausen's penis was disengaged permanently he could expect \$45 000, or the maximum pay out for a victim of rape is \$20 000? Should com-

pensation payouts be made even loosely uniform? The four member jury who set the figure were certainly not expected to factor these concerns into their decision.

One person who thought these questions were not relevant to the case was 'Media Watch's' Stuart Littlemore. While Littlemore's commentaries are often correct he made a number of dubious assertions in his criticism of the media coverage. He consistently referred, somewhat derogatorily, to 'HQ' as a 'women's magazine' implying that the shot was a cheap titillation shot designed to get the ladies excited. Any one who has read HQ would know that it is in no way comparable to Cleo, Cosmo Dolly et al. Yet he attempted to link the Ettinghausen furore with these magazines 'sealed section/how to be good in bed vein of articles. It was an extremely shaky comparison which weakened his other arguments. When On Dit contacted 'HQ' editor Shona Martyn she was unable to discuss the Ettinghausen case due to the appeal, but described the magazine as definitely appealing to both sexes, and following up issues that the more mainstream press often ignored. The most recent edition for example includes an article about South Australian backyard marijuana cultivators, and sports an inside back cover advertisement for gay magazine 'Campaign'. In other words, we are not dealing with 'Girlfriend' here.

More specifically Littlemore cried 'conflict of interest' with regard to comment criticising the pay out in *The Canberra Times*, *The Australian*, *Sydney Morning Herald* and *The Age*. According to Littlemore their suggestion the payout was 'ridiculous' hinged on the fact they were most likely to be affected by large defamation suits. Perhaps it's worth noting that following Littlemore's famous journalistic foray via *This Day Tonight* he has become a successful defamation lawyer..

Lawyers for HQ are currently preparing to appeal the decision of the New South Wales jury, so the tale is yet to be concluded. And while no one doubts that the sincerity of Ettinghausen -

"I never gave permission for the photo to be published...only people who have been to court..realise the amount of stress" - the question remains whether the injury demanded \$350 000 worth of medicine.

Sam Maiden

Austudy 5 cont.....

row who was handcuffed, pushed against a wall and told that as a 'slut' she was going to prison.

The charges against the 5 are unjust and outrageous. They have been charged with unlawful assembly. If this charge sticks, it means that anyone attending a demonstration could be charged if the police decide to declare the assembly unlawful. The 5 have been charged with rescue (of those in the paddy wagon). This anticipated charge was last used in the 1950s against a group of wharfies. Hopefully, like then, it will prove unsuccessful. The 5 have also been charged

with obstruction and one with assaulting police and reckless injury. All 5 deny the charges. The legal system has deemed that the trial will not even begin until 1994. This is an attempt to distance Austudy 5 from their support base among students.

The campaign to defend Austudy 5 is a campaign to defend the right of every student to participate in political life. It is also a campaign to oppose the abuse of police powers. It demands that all charges be dropped. The campaign to defend the Austudy 5 is a campaign to defend your rights.

The campaign has already received widespread community support from hundreds of people - including ex-Independent MP Phil Cleary, ex-Labor MP Joan Coxedge, National Union of Student member Rob Houghton, President of the NSW South Coast Labour Council Nando Lelli, prominent legal system reform activist Tim Anderson, author John Pilger and ex-Labor MP George Peterson.

The Austudy 5 have also received support from student organisations. For instance, the Melbourne University SRC donated \$1,000, as did the Latrobe University SRC,

towards legal costs.

Contact the Campaign to Defend the Austudy 5 now!

The address is P.O. Box 667, Kent Town, S.A. 5071.

Adelaide University International Socialist Club

Mr Brownstone

OD: What do you feel is the role of the state Liberal Party in the current federal election campaign and what issues would you like to see highlighted?

DB: I see the role of the Liberal Party's role as trying to secure as many benefits as we can for SA and highlighting the benefits for the state in electing a Hewson federal government. First among these is the abolition of payroll tax. This is of huge benefit to SA, and has the ability to create about 15000 to 20000 jobs in this state. Second benefit is the Liberal party's commitment to the MFP and refocussing it away from the Gillman site.....the Gillman site proposal involves setting up an urban development on a very difficult piece of land which would have to spend \$300 million before gaining any benefit whatsoever. I'm also a firm believer that the future of SA industry lies in exporting particularly to SE Asia, and the Adelaide to Alice Springs rail link is effectively the link to many of these markets. Whereas SA has in the past been at a disadvantage, being the furthest Australian port from this region, the new rail link will bridge this gap.... I've been working with the chief administrator of the Northern Territory to secure this. I would also like to ensure that the state receives an adequate compensation package for the bank. (Mr Brown went on to suggest that the Liberal Party had the best chance of instituting the type of small business led economic recovery that would benefit all South Australians and pointed to the ALP's poor record in the area, SA having lost 33000 jobs in the last two years alone.)

OD: Philosophically, then, would you say that the State Liberal party is well attuned to the federal branch of the party?

DB: Well, first of all, the state and federal branches of the party are two different things, however, the general philosophical thrust is the same.

OD: Regarding the tax system issue, you focussed on payroll tax, however, a lot of people are worried about the impact of a GST. How would you respond to the concern that many Australians have about the GST being a regressive tax?

DB: I feel that a lot of concern regarding the GST has come because a lot of people were saying that they didn't understand it. The clear indication is that now that the election has been called and people are being forced to make a firm decision about the GST, they are finding that, judging from the polls, that the GST and Fightback in general is a very acceptable package. The polls are now showing quite significant swings to the Liberal party. I can understand that explaining a complex new tax structure is difficult, however, almost every other western de-

veloped country in the world has a consumer tax like the GST, and I believe that its absence in Australia is one of the reasons why we are performing so poorly internationally. Individuals would also receive substantial concessions and reduced income tax. For example, a family with two children and one income would receive \$50-60 a week back, so there are some fairly significant advantages.

OD: And you believe that that's adequate compensation.

DB: Well, the whole thing has been carefully structured so that so they are able to work out what people are likely to spend and then be compensated. Some people have focussed on the negatives of the GST but not the positives.

OD: Turning to the issue of SA industries such as Mitsubishi, for example, how do you think that the abolition of tariffs is going to affect these industries? I know that Chas Allen from Mitsubishi was expressing great concern about this as was the hierarchy at Toyota, both fearing that they would be unable to compete given that competitors such as Japan and the USA have high levels of tariff protection.

DB: Chas Allen wants a 25% level (the ALP is campaigning on 15%), and was critical of both major parties. I point out that at least the Liberal Party has significant cost saving measures for manufacturing industry, such as the abolition of payroll tax and the lowering of sales tax on cars, which will allow cars to become cheaper under Fightback. Actil, a research agency in Melbourne, has found that in conjunction with lower prices, demand for cars will increase, and lack of demand has been a problem in recent years. I have also consistently expressed a desire to slow the rate of tariff reduction; however, I highlight the fact that the coalition's tariff policy is accompanied by reform, whereas that of the ALP has no reform at all.

OD: You point to the fact that prices will drop under Fightback, however, the relevant concern here is the reduction in the price differential between imports and our own import competing industries, thereby reducing their ability to compete.

DB: Well, I've been through the figures with the manufacturers and with the types of compensation that are being offered, the Liberal Party's position is no worse than the federal Labour Party's position, as the companies get about a 10% price advantage under Fightback which the Labour government's not offering, so the two packages are about the same.

OD: To turn to state issues, then, and more specifically to secondary education, what is your vision for the future of education in this state?



DB: My objective in education is to encourage excellence and to allow gifted students to develop. I also support giving some areas of education a more vocational focus, as such making people when they leave school much more employable. I also want to make sure that our whole educational system comes up to international standard which it doesn't at present. There are huge problems with the education system at the moment such as lack of facilities, the low morale amongst the teachers and the enormous behavioural problems in the schools, which is escalating at an alarming rate. I also believe in universal assessment of students from the later stages of primary school onwards. At present there are an alarming number of kids with literacy and numeracy deficiencies....universal assessment would allow these problems to be detected.

OD: Were you disappointed with John Hewson's rescue package for the State Bank?

DB: No, because what you have is an offer under Fightback which is far more than just the specific amount of money that is being offered to the bank....when you compare what the Labor party is offering to what the Liberal party is offering, they are virtually identical. The Liberal Party is offering \$400 million, the ALP is offering \$600 million, but taking away \$195 million worth of tax losses.

OD: But you were asking for over \$1 billion, weren't you?

DB: I said \$1 billion for two components, one being compensation for the loss of income tax, the other is compensation for thwarting the industrial growth of the state and funds to broaden

the economic base of the state..... At this stage both parties have only talked about compensation for the losses accruing from the bank itself.

OD: Do you think that support you receive from the electorate emanates from a belief in your ability or dissatisfaction with the ALP? Do people actively believe in your vision?

DB: Its always a complex thing as to why a person changes their vote.....The Labour government in this state has let the people down badly by creating an almost untenable public debt and provided the worst case of financial mismanagement (that being the state bank disaster) in the whole of Australia's political history. People will vote for the Liberal party because they have a package of ideas and visions for this state will give it new hope.. they will have a clear alternative from the lack of direction and financial mismanagement of the last ten years.

Tim Gow

Our World: Our Rights

**UN World Conference on
Human Rights Vienna: 14-25
June 1993**

In March 1992 the Central American trade unionist, Nazario de Jesus Gracias, was hacked to death in his local trade union office. He fell to the floor and bled to death. On the wall above him was a United Nations poster proclaiming the Universal Declaration of Human Rights. To date the government has undertaken no successful investigation into his death which fits the pattern of killings by death squads. In countries around the world these killings cultivate an aura of almost random, uncontrolled violence in order to terrorise and intimidate. But their activities are usually the product of calculated government policy.

Nazario de Jesus Gracias could have been any of the human rights activists who have suffered a similar fate in country after country. Killed because they worked to secure rights for the poor. To protect the rights of street children. To defend the rights of women. To establish the rights of native peoples in their country. To demand the right to democratic reform. To insist on the right for a fair trial. In short, to proclaim the Universal Declaration of Human Rights.

It is no accident that when the United Nations was born out of the ashes of the Second World War that the definition and protection of human rights was established as one of the priorities for the international community. Commitment to that task led to the adoption of the Universal Declaration of Human Rights. It offered a new vision of a world free from fear and free from want. It placed the defence of all human rights at the centre of the quest for a peaceful, just world.

"Recognition of the equal and inalienable rights of all members of the human family is the foundation of freedom, justice and peace in the world"- these are the Declaration's opening words. That vision is today under threat in all regions of the world.

Neglect for the social, cultural and economic rights of millions, pa The Declaration is deservedly called universal. It applies, and must be applied, to people without discrimi-

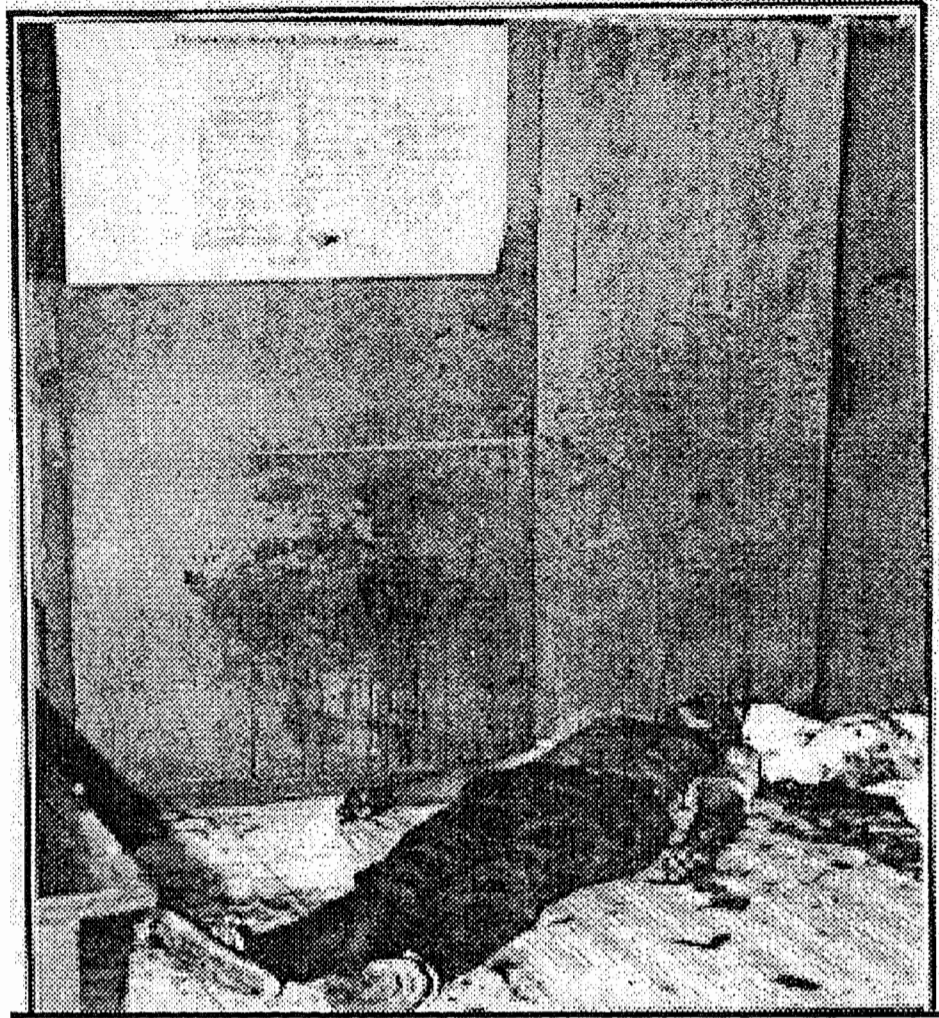
nation. No one is more equal than others, no one more deserving of rights. Rights must not become privileges: some parts of the world must not be denied the rights that others enjoy, nor most governments seek to divide off their population from the rest of humanity and accept a degraded standard of rights for their people. To do that would be an insult to our common humanity and condemn millions to perpetual despair.

The failure to eliminate all forms of discrimination has blighted the future for much of the world's population, whether the victims be those subject to discrimination solely for their sex, whether they be ethnic, religious or other minorities who face persecution in their societies, or whether they belong to the masses of those marginalised in their countries or denied equal opportunities because of their social or economic status.

Systematic political repression in many countries has not only blocked the development of public debate, political reforms and civil rights, but has claimed an appalling toll of victims. At the same time, opposition forces in many countries have also resorted to inflicting abused on people as they seek political change: abducting and holding hostages, torturing and killing captives. Such atrocities are no excuse for the violation of human rights by governments. And yet, in country after country, the threat of political arrest, detention without trial, torture, "disappearance", the death penalty and other gross violations of human rights such as extrajudicial executions still hangs over dissenters and others across the political spectrum.

THIS YEAR in recognition of the growing importance of human rights on the international agenda, the United Nations has convened a World Conference on Human Rights. It will be held in June, in Vienna, and attended by representatives of some 180 governments.

It is essential that the politicians and diplomats who will assemble there hear the voices of ordinary people who, around the world, are demanding action for human rights. The conference in itself cannot be expected to redress the grave threat to human rights. But it is an important occasion on which to press for change on the part of governments. That is what Amnesty Inter-



Nazario de Jesus Gracias - hacked to death in his local trade union office. On the wall above him is a UN poster proclaiming the Universal Declaration of Human Rights.

national and many other non-governmental organisations will be doing.

Amnesty International has drawn up a challenge for Governments. The aim is to challenge the record of governments in protecting human rights, and to make that challenge public.

At the conference itself Amnesty will be calling for reform of the United Nations machinery for human rights protection and we have detailed proposals to put before the assembled governments, including the establishment of a Special Commission for Human Rights. These are proposals which will require careful debate and elaboration in the months that follow the meeting itself, but which we hope will serve as a starting

point for the improvements that are desperately needed.

Amnesty's work for human rights will continue long after the official speeches in Vienna have faded away. Later this year we are launching a major campaign to expose and halt "disappearances" and extrajudicial executions by government forces. The fact that such a campaign is needed is in itself grim testament to what has happened to our world and to our rights.

The death of Nazario de Jesus Gracias is all too poignant a reminder of the reality. His killers silenced him, but we are determined not to grant them victory.

Eduardo Anibal Blanco Araya



WHAT YOU CAN DO !!!!!

Becoming aware of the social justice issues affecting the world is the first major step in addressing these problems. Doing something about it is the second. In each edition of ON DIT you will be given the opportunity to do something to address persecution throughout the world, by writing on behalf of a person or group of people to our or their governments expressing your concern. This weeks "Person in Peril" is EDUARDO ANIBAL BLANCO ARAYA, who is a Methodist Human rights activist in

Honduras.

BACKGROUND INFO - RE EDUARDO ANIBAL BLANCO'S DISAPPEARANCE

In June, 1981 Eduardo Anibal Blanco Araya, a human rights activist in the Methodist Church and his wife, Gabriela Jimenez, left their home in Costa Rica to seek work in Honduras. He was last seen at his home a Comayaguela on midday, 14th November. Later, on the same day, three men who identified themselves as D.N.I and FUSEP agents came to search the house and question his wife.

A series of anonymous death threats forced Gabriela Jimenez and her four-month-old son to return to Costa Rica in November, 1981

In December a released prisoner verified speaking with Eduardo Anibal Blanco in FUSEP General Casamata barracks. Government denied D.N.I or FUSEP detention but claimed artillery was found in Blanco's home, which was vehemently denied by relatives and friends of Eduardo.

Further reports of Eduardo were received in March 1982 being held by Honduran Security Forces. Government refuses to investigate his disappearance (or 100 others, which took place at the hands of the State between 1979-89)

ACTION

You may wish to express your personal sentiments concerning Eduardo's "disappearance", however, these should be polite and non-political.

SAMPLE LETTER:

I am writing to express my grave concern and dismay that although many years have passed since the "disappearance" of EDUARDO ANIBAL BLANCO ARAYA, no government enquiry or explanation has been provided.

I urge your government to initiate an impartial and exhaustive investigation into the case of Eduardo Anibal Blanco Araya and other victims of "disappearance" by an independent impartial commission.

I am aware that, under your government's administration, there have been no long term "disappearances". Nevertheless, it is the Government's responsibility to investigate the cases of over 100 people who "disappeared" during previous administrations.

Time has not lessened the anguish and grief of relatives and friends of Anibal Blanco's. They have a right to learn the full truth about what happened to him and to seek redress.

Yours Sincerely,

WRITE TO:

S.E. Rafael Leonardo Callejas
Presidente de la Republica de Honduras
Casa Presidencial
6 Avenida, 1 Calle
Tegucigalpa, HONDURAS

Feature Shake down, break down... you're busted

Busted

A few Mondays ago I was sitting around my inner city house with a few friends whom I shall call Paul, Scoop, Andy, Dave and Dandy. We were, you know, just chilling out - maxing and relaxing so to speak - under the ceiling fan. It was the end of a 40th day and we all felt totally fucked.

We could probably have remained in our seats for the duration of the evening if not for the unexpected arrival of a friend I shall only call Danni. She had dropped around to return a VB carton full of CDs that she had borrowed to make some tapes for her up-coming birthday party. Danni was pissed off with her father because he was threatening to only provide light beer for the party. We were understandably as shocked as she was distressed.

The deal was that because her father had procured two shopping bags full of marijuana for her to make cookies for the party, he didn't want people drinking too much as well. This information sparked a high degree of interest in the assembled group.

"Go and get the dope and we'll turn it into butter for you," was my initial suggestion. Danni seemed reluctant, but after a bit of heavy duty persuasion on both mine and Paul's part she acquiesced.

So Danni zipped off in her car to pick up the dope and quite a large amount of butter. We continued to sit around in front of the TV. "How could anyone dream of providing light beer for a birthday party?" was the question on everyone's lips. "That'd take some special kind of asshole."

Pretty soon Danni returned and true to her word there were two huge bags of the shittiest looking leaf in the world. We repaired to the kitchen where Paul, Danni and I began preparing bowls, blender, scissors and butter.

Some of the dope was pretty damp and wouldn't grind up in the blender properly but soon we had a huge bowl of dry marijuana powder and a separate bowl of finely cut up damp leaf. We soon realised that there was no way that we could fit all the ingredients into any of my saucepans.

Faced with the sight of tons of powdered dope and nothing to do with it, we took the only sensible option. Thus was born the first monster doobie of the evening. What it lacked in quality it more than made up for in quantity. The first one was about three inches long and about half an inch thick. (I don't know what it is about drugs but they are usually still measured in imperial measurements. An ounce of head - an ounce? - sounds like heaps more than 28 grams.)

So what do you do with such a monster bullshit scoobe? The answer came swift and hard. Smoke it. This was the cue for much stupid drug based humour. Cries of "Don't hog the hooch man", "Wow, excellent monster bullshit leaf man" and similar were all offered up as an acceptable imitation of drug culture. We did manage to get successfully stoned and almost instantly hungry, however. Danni, Paul and I resumed our task of chopping and blending. The rest of the gang decided to order food. We began rolling another, larger joint.

No-one felt like pizza for a change, but, being a bit stoned, we couldn't decide what to have. Someone suggested Tandoori chicken and we all seized upon the plan. Andy was the only non-smoker of the team and so volunteered to drive Danni's car. This, we felt, was a good

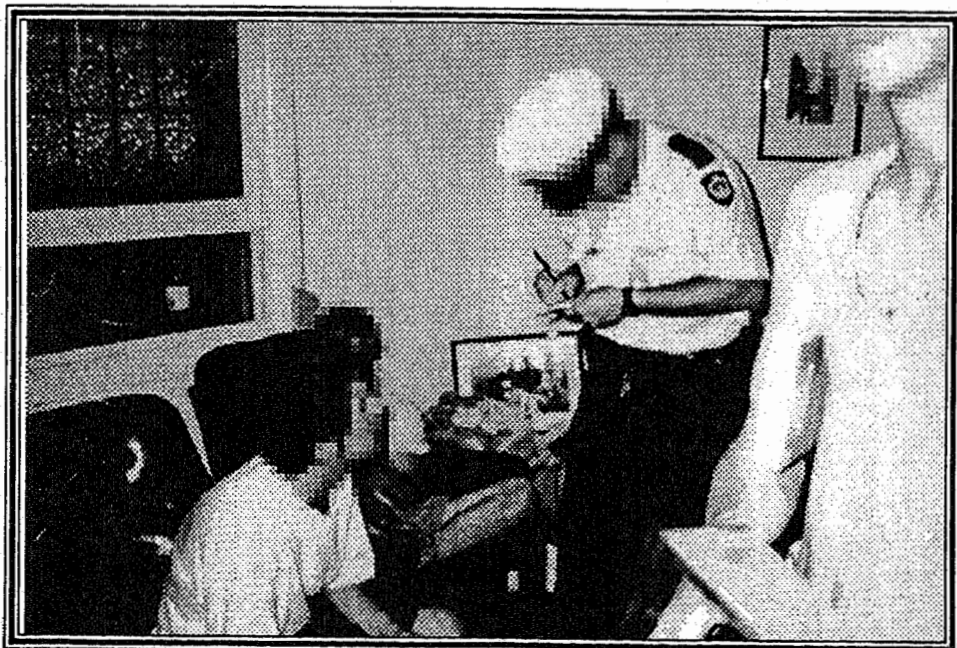


thing. So off went Andy, Dave and Scoop to get food and to pick up a video.

While the kids were out we did what comes naturally and rolled another in what was to become a series of monster joints. The only real benefit of these joints was that they looked ridiculously like something from a Cheech and Chong movie. Hey, we got a laugh out of it. Danni, who had decided earlier that she didn't want any food suddenly changed her mind. In an addled frenzy she dialled the Tandoori shop and surprised Andy et al by changing her order. The telephone is one of the best inventions.

We were almost through joint number three and had begun construction of joints four and five when dinner walked in the door. What followed was a confused feeding frenzy of piranha-like proportions. The sight of six grown boys and one grown girl diving into a tub of tandoori, dhal, rice and a variety of sauces has left many viewers speechless in the past and will continue to stun in the future. Needless to say that it was all gone in about 7.4 seconds.

Once the feeding was over Danni drove off to get a soup pot from her Mum's house and Andy produced his master stroke. 'Caddyshack' is, in my opinion, one of the funniest films ever made. Out it came and on it went. We settled into another, even larger joint. Things were getting ridiculous. The whole house stank of dope and Paul would not stop rolling joints. No one was discouraging him mind you, it's just that I was too stoned to attempt such a task. Danni returned and we filled the pot with water and added the powdered dope. More people



rocked up in the form of Max, Pete and Chris.

"Jesus guys, this place doesn't half stink," they cried with one voice. They took one look at the joints we produced from our still smoking mouths and then

took a seat.

We were all getting right into 'Caddyshack' when we heard the door knock. More visitors we assumed and Dave went to the door. He returned, looking as though he has just seen the proverbial ghost. "Who was it?" we asked innocently. "The police were knocking next door," he replied. "They wanted to know if there was a way to get in 'round the back of our place."

"Oh... sorry," was about the extent of my delivery. "We thought you were burglars or something," I mumbled. "Next door was broken into the other night."

"You guys aren't cooking anything... funny?" He cocked an eyebrow in a manner that suggested that he had the upper hand in this particular conversation. "Just some Tandoori chicken," was about the best I could come up with. Surprisingly they seemed convinced.

"I hope you told them 'no'," I said, concerned. "Yes, in fact I did," he replied in a smartass tone. The room breathed a collective, albeit smoky, sigh of relief and resumed watching TV. Every few minutes Danni would get up and stir the pot (pun fully intended). A while later, just after the scene where Chevy Chase snorts

"Oh right, that's what we can smell. It's just that your neighbours [the uncool, not at all friendly neighbours, not the previously mentioned cool, friendly ones] complained that they could smell marijuana." We sniffed the air sympathetically, ignoring the dope smoke pouring out from the house's every orifice. In retrospect I'm sure we all reeked of wacky baccy; oh well, fuck happens. We bade the cops goodnight and wished them luck. This, as it turned out, was largely unnecessary.

"Not a problem," we announced as we entered the house. "The cops were only looking for dope." This didn't seem incongruous to most of us at all - a sure indication of just how stoned we had become.

"Well guys, I've gotta work in the morning," offered Scoop as some sort of feeble excuse as he beat a hasty retreat. Fair enough I guess as he deals with police every day in a professional capacity. Personally I thought he was overreacting but hey, I was wrong.

'Caddyshack' was proceeding well; the kids were laughing, the butter had been added to the pot (too early if you ask me but hey!) and the front door had been closed. The house still smelt of dope so I turned the kitchen exhaust fan on. Oh poor optimistic me.

BANG BANG BANG. The police, subtle as ever, knocked on the front door. I

hours over the laneway, a friendly bunch, had their building broken into by miscreants. We naturally suspected that someone was trying to break into their place again. We were a bit wrong as we were to discover. Dave and I crept to the front of the house. I had my trusty hammer in my hand. (That's a real hammer, not heroin. A real hammer costs \$6 from the market; heroin costs over \$300 per gram and you can't hit things with it and break them). We opened the front door and crept out to the front gate. Opening the gate and leaping out in front of the miscreants, hammer raised for action, was probably not the best idea in retrospect. Two fully uniformed, armed and possibly lethal officers of the law stood their ground.

"Where are your plants then, eh?" she probed.

"I haven't got any. I tried growing some ages ago but they always died or got stolen, usually by my friends"

"But this book was on the top of the shelf, so you've obviously been growing some plants." She should have been Sherlock Holmes' teacher.

"Yeah, I know. I thought I'd lost that book but I found it again yesterday."

"I followed them down the hall into the lounge where they confronted the gang. Danni was still at the pot on the stove, stirring away. "Humm, that smells nice," I offered as a way of implying that it may in fact be Tandoori chicken. The cops weren't convinced. Constable Gambling-Debt Lobster went off into my room with a big torch to search for evil. The other two started sorting through the lounge and the kitchen. We resumed watching 'Caddyshack', seemingly oblivious to the bust happening around us. The first to be questioned was Danni, standing as she was, next to the stove.

"Watcha cooking?" they asked innocently, expecting the answer "Dope".

"Umm... Tandoori chicken?" I replied hopefully from my seat in the lounge. "Cghhhrrr": I almost heard the buzzer go off. "Would you like to go for Double Jeopardy now?" asked Detective Sergeant Bribe-Easy. That's a lie actually but never mind. I wandered up to my room to see if I could help Constable Gambling-Debt Lobster. She was crawling about on the floor with her torch, looking through the piles of clothes that form my horizontal wardrobe. (Did you know that the longer you leave dirty clothes on the floor, the cleaner they become: strange but true!)

She patently didn't believe me but realised that actually owning a book about dope is not illegal in this state. She advised me to go away. I went out to the lounge and resumed my seat.

Apart from Danni and now Andy as well, we were all in the lounge watching

cently. The cops took a very sudden and renewed interest in Danni. I continued to watch 'Caddyshack'. Andy went in and with his keen legal mind began to plea bargain.

"We could do the lot of you for dealing, what with these money bags and all, but we can't be bothered with the paperwork, so why don't you just cop an on the spot fine and make things simple."

"How much?" asked Danni. "\$140 for the dope and the butter, and if the pipes are yours, its \$10 for the pipes. Plus \$5 victims of crime levy."

"That seems aworthwhile cause," said Andy. "That does go to the victims you know, not just into general revenue."

I wondered aloud if the cops work on commission. "No, but I wish we did," offered one cop ruefully.

We haggled for a while, mostly over who owned the pipes. Their case was that the pipes each belonged to a different person. That way they could get a fine on each of them rather than one person wearing the same fine for all.



After establishing that this is where it would end, Danni accepted ownership of the pipes and everything. Everyone else, especially me, breathed a sigh of relief. The police started taking everyone's names and occupations. They were amused to

"Umm... they've already found my pipe in the kitchen you know?" I asked helpfully. She obviously thought I had something to hide and started hassling me about the book on marijuana cultivation I had on my shelf.

"Caddyshack". The scene with the chocolate bar in the pool was just getting under way. Chief Inspector Pomo was looking around under the couch and flossicking in general. He went through everyone's bags. "Oh shit," I thought, "My pipe's in one of

those pockets." He shined a torch into the outer pockets but did not open the front pouch. "Phew," I remember thinking. "That was close."

They were all in the kitchen searching through cups and bowls and the like. One of them opened the fridge and saw all my film canisters from my recent holiday around Australia (well, a bit of Australia). One of the police opened a film canister and found, much to his surprise, film. This revelation didn't stop him from opening all of them and finding nothing but film. The other guy cottoned on and began finding and opening all of the film canisters on the bookshelf. Bribe-Easy then found the huge bowl of powdered dope that had been put on top of the fridge.

"Hey, look at this!" "Where'd you find that?" "On the fridge"

There was no use pretending any longer; these guys were brilliant. CI Pomo hit the mother-lode. He opened an ice-cream bucket that was sitting on the shelf with a huge sign in gold paint that said "Dope + pipes + money-bags here now." Well not really, but you get the idea. Eventually they put two and two together. "Whose is this then?" they asked the assembled audience. No-one said a word.

"It's all my dope," blurted Danni inno-

I walked back into the house to find Dandy proudly holding his small bag of monster bullshit heads.

"They didn't find this," he said gleefully.

I opened my bag and pulled out two metal pipes from the only place they didn't search.

"They didn't get these either." Boy we felt good. As it turned out they missed an entire shopping bag of dope that was sitting in the middle of the lounge floor. Sucked in.

"Vengeance upon my neighbours will be sweet," I declared and lordy lordy guess what. They are selling their house soon and I am having a huge piss-up at my place at around the exact time of the auction. So if you're interested in coming to an evelenses piss-up in a few weeks, contact the On Dit office and leave your name and details. You could win an invite and help me ruin my neighbour's auction for good. Ya boo sucks to them.

Recipe for dope butter

Ingredients

Dope (Lots), Butter (1 kg for every ounce of dope)

Method

Grind up dope into powder with either a blender or a mortar and pestle and add to the largest pot of water you can fit on your stove. Bring water very slowly to a simmer and allow to reduce over a period of many hours. When the soup has reduced to a thick green sludge, add all the butter. Allow the rest of the water to bubble off over a period of about 12 hours, stirring occasionally. Put the whole container in the fridge to set, or pour the butter into containers or whatever. Make any recipe that involves lots of butter. Chocolate truffles are a goodie. Send some of whatever you make to me c/- the On Dit office.

Dave Sag.

PS: Over 90% of convictions happen because of people's own confession. Say nothing apart from your name and address and if in doubt, phone a lawyer. You are not under arrest while they search your house, so you can do what you like. Know your rights.

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Big Fun All Over the Country

It was like a Rock'n'Roll pilgrimage, and Grateful Dead or Jefferson Airplane weren't even on the bill. Seven of us clambered into a van in Adelaide with a mission to see the Big Day Out more times than is sensible. Simon Healy and Jo Daniell are our reporters, giving complementary (and sometimes contradictory) descriptions of the bands, the venues, the atmosphere, and the music.

Melbourne BDO

10:45 Lining up for the gates to open. The BDO is easily mistakeable for a Rock Bands T-Shirt Convention. We lay bets on which are likely to be the most popular T-Shirts. In the event, Sonic Youth are the winners, closely followed by The Meanies, who are plainly the band of choice for Melbourne's 12-year-old skateheads.



11:45 Fireballs: Promoted as a thrashabilly band, Fireballs are actually more an anthemic thrash band with silly haircuts and standup bass. Like an awful lot of bands today, they are very loud. Overall, a pretty cool 3-piece to start proceedings.

12:00 Spiderbat: Melbourne's own. This fun, energetic three piece play a mean mix of metal-grunge-thrash-funk-reggae with occasional help from two extras, 'the horns of death'. Most of the material was from their *Shashavaglava* CD, including an excellent psychedelic cover of Bill Oddie's "Run", and "Footy", in which Janet's chorus response to a song about footy worship is 'I hate footy!!!'.

12:00 You Am I: Another 3-piece who look very Altamont but sound particularly '90s. Died Pretty, Buffalo Tom, American thrash bands and even Galaxie 500 all come to mind, but overall You Am I are original and totally invigorating. They even indulged in a bit of guitar-destroying frenzy at the end of their set, which was very much appreciated by the still smallish (500 or so) crowd.

1:00 Horses Head: Cock rock. Musically competent but very predictable and suffering from a try-hard 'wild men of rawk' posturing which I couldn't bear for more than one song. Horses Head could be the new Roxus, but then so could a thousand other Melbourne bands. It sucked.



1:00: One of our co-travellers attempts to find Helmet at the Augogo records stand: unsuccessfully. Unlike the Adelaide BDO the rest of the bands did turn up for the scheduled signing times. Augogo records had the financially underprivileged punters in mind; unofficial BDO programs were available free. Sadly this was not the situation in Sydney and Adelaide, where the only guide to where and when the bands were playing cost ten smackers. Ouch.

1:10 Clouds: Playing on the big stage. A huge sound, probably a new drum-

mer (Clouds have *always* got a new drummer- spontaneous combustion problems are obviously haunting this band), and, for the first time of the day, a huge crowd. It probably says something about the size of the day that I'm not too fussed whether or not I catch the Clouds, but they seem to be playing a pretty cool set, and Trish Young is swaying back and forth in that distinctive wily, windy way of hers.

1:30 Hoss: Thrash guitar boogie. OK but not inspired; a little too meandering for my tastes. Their drummer looks completely hilarious in his blue singlet and Akubra hat- Hoss probably borrowed him from Slade during the British retro-rock off-season. The bad news is that it starts raining.

2:00 Mantissa: Unexpectedly coming across Mantissa doing "Mary Mary" was a bonus. These kids know how to rock...I had the chorus in my head for the rest of the day: 'Pretty little Mary took it all away'; that, and 'In the meantime!'

2:15 Carter USM: Fruitbat and Jimbob look a bit lost on that big stage, and at the beginning make so little impact on the big prerecorded sound that they might as well be miming. Things pick up and the kids rock out seriously for the hit singles, particularly "The Only Living Boy in New Cross", which they play very well. Carter are a bit too enamoured of stadium rock clichés (slipping the name of the city they're playing into the song lyrics, inviting the audience to do guest vocals) for my liking, and despite the crowd size, it lacks atmosphere a bit. The rain gets worse.

3:00 Helmet: Slightly aging and dressed in sensible clothes, but Helmet play with brutal, ruthless efficiency. The crowd goes totally berserk for 45 minutes solid, with some of the heaviest slamming I have ever seen. The rain continues unabated, and that fact combined with the crowd frenzy means that my shoes and jeans below the shin are thick with mud by the end of the set. It was worth it, though: Helmet were unanimously voted as having played the set of the day. Insane.

3:45 The last 30 seconds of the washy indie rock sound of the *Underground Lovers*, who fucked right off when they heard that we were on our way to see them. Oh well.

3:50 The Meanies: Made an unscheduled appearance on the main stage. Mudhoney have gone missing; it later transpires that their equipment got lost. The Meanies have added a guitarist, and have the benefit of a monster sound system and a huge, adoring mass-slaming crowd, but otherwise they sound the same as always. They obviously like it hard, fast and fairly mindless in Melbourne, though: The Meanies are extraordinarily popular, especially with the under-18s.

4:30 Sound Unlimited: Apparently this is their first show "as a band", meaning that they have a keyboard player and drummer on stage, but more importantly [as it continues to piss down], they're playing under cover. This could be a great selling-point for the band: 'Sound Unlimited: we play only in 100% waterproof venues'. They're funky, they have three rappers who leap around a lot, and their first song goes for about 15 minutes. Probably as good as you'll see in the lightweight dance music area.

4:50 TISM: In one of their best presentation gimmicks for a while, TISM play with enormous 5-metre-high nets over their heads, held high by helium balloons. "Saturday Night Palsy" features the line "I want to shoot Mantissa through the eye", and an acerbic rant about the stupidity of the Victorian people for electing Jeff Kennett goes down a treat.

5:15 Sonic Youth: They start with "Schizophrenia", which sounds bizarre and suffers from sound problems. At the beginning, the bass is way too boomy and distorted, and the guitars too soft, but the situation slowly improves. They go through a fair slice of *Dirty*, including "100%", "Swimsuit Issue", "Drunken Butterfly" and "Sugar Kane", which gets an extended mix. The crowd goes completely spare, and the band obviously enjoy making a heap of noise. They play "Teen Age Riot" from *Daydream Nation*, but older material generally gets the swerve. Lee Ranaldo certainly likes playing his guitar with all manner of foreign objects, including drumsticks and screwdrivers. The only problem is that one hour isn't nearly enough time to get a decent cross-section of their material.

Thurston indulges the audience in between song banter and adopts the role of lost property monitor as well, returning a lost wallet to a no longer anonymous punter, Lisa Phillips. Later he expresses his dislike of coastal geography, blurting 'I hate the beach!' before throwing a set of keys found on stage, backstage. (They were engraved with the name of a Sydney lifesaving club.) The travelling party later agrees that tension between Kim and Thurston was clearly evident.

5:45 Mystery band: The rumour is that The Birthday Party will be the mystery band for the Melbourne BDO.

To this day I'm not sure if one of my fellow travellers started that rumour- but there are enough Melbourne goths around for me to be convinced otherwise. Sadly they'd all been fooled... I hope they didn't fork out the money just to see the non-existent B.P. Am I overly concerned?

The mystery band turn out to be fronted by Hugo Race. I couldn't tell you whether it was the reformation of the *Wreckery*, because I didn't recognise anyone else. Mr Race has obviously seen existential torment and come out the other side. Good on 'im.

6:20 Beasts of Bourbon: Bluesy, masculine swagger held together by Tex Perkins. Pretty good, but I couldn't stick around.

6:35 Mudhoney: Appearing almost 3 hours later than scheduled, Mudhoney's spunk was to be slotted onto the Skate Stage and lumbered with a lousy sound system. The rain begins to abate a little. Most of the crowd regard Mudhoney as head-nodding rather than slamming music, and they do sensational versions of "Dead Love" and "Touch Me, I'm Sick".

7:15 Iggy Pop: Ig sure has a heap of energy for an old guy, and starts with pretty manic, albeit stogy, versions of "Raw Power", "TV Eye" and "Dirt".

When he straps on a guitar (which constricts him a bit, because he's obviously not very good) it becomes apparent that he's left-handed as well, which is another point in his favour. Overall, Iggy managed to overcome the 'past it old man' presumptions which a lot of people harboured before the show.

In addition Iggy managed to amuse the audience unintentionally with a staged bleeding sequence. The blood miraculously stopped bleeding and disappeared all by itself.

8:15 Disposable Heroes of Hiphoprisy: A fascinating mix of freeform expression and movement, politically-correct audience-participation rap and guitar jazz. Some of the lyrical juxtapositions were a little incongruous, e.g. "In 1999 Panama will control its own canal. Clap your hands!". At the very least, entertaining to watch, although a little more showbiz and less confrontational than I might have hoped.

8:35 Who's in the house? *Not Drowning, Waving's* in the house! Nick Cave is about to begin on the main stage, and so NDW play a selection of their more upbeat numbers, with David Bridie's between-song banter littered with references to Mr Cave. "The Kiap Song" is a highlight, and the band win the award for most innovative use of technology on the day by running Helen Mountford's cello through a sampler.

NDW rock out in a big way (well, by their standards at least), with the only fault in their stage presentation being that they spend too much time grin-



ning when they should look dour and self-obsessed. They should have words with Hugo Race on the subject.

8:45 Nick Cave and the Bad Seeds: One thing that the setup in Melbourne had over all other BDO venues is that the stages were high enough that you could walk into the back of the audience and still be able to see the stage.

There is a *massive* crowd out on the main oval, and Nick's doing everything right. The sound represents all that is good about stadium shows.

Melbourne B.D. Outers were privileged to hear "Tupelo", and other favourites "The Weeping Song", "Papa Won't Leave You Henry", "The Mercy Seat", "The Ship Song" done with brooding intensity a la Cave style, and for the finale, the coolest rendition of "Black Betty".

Walking away from the stage I realised how entirely appropriate it was for Nick Cave and the Bad Seeds to play last, against the backdrop of a black, stary night. Surrounded by goths. With bats flying overhead.

9:45 (post Nick Cave): I help a stranger find his lost thong after the last set. Why he wore jandals to the Big Day Out I don't know. I refrained, however from saying 'lost a thong mate?'. 'Don't want to kick a digger when he's down.', I thought to myself.

10:00: We spend 90 minutes losing and re-finding members of our party, and everyone goes home.

Sydney BDO

11:20 We arrive and get slightly annoyed that:

- 1) We have to pay five dollars for onsite parking (it was free in Melbourne); and
- 2) We have to line up for 15 minutes to get in, although this latter inconvenience pales into insignificance beside the joy of queuing for over half an hour in 40° heat to get into the Adelaide BDO.

11:35 The Welcome Mat: Played a monster of a show before a very big crowd. Much more energetic and confident than in their last Adelaide show, the songs from the new album have real character on stage and went down a treat. Obviously playing off the enthusiastic crowd, "Cake" went all thrashy and "The Big Show is Inside My Head" was a huge closer. The Welcome Mat are obviously admired in more than just the musical community: award-winning author Tim Winton took time out from writing his new opus to mix them live, or so Cory claimed.

12:30 Stumbled across the *Daisygrinders* in the course of exploring the very big, crowded and confusingly-laid-out Sydney Showgrounds. They sounded pretty cool, a Wellies-style pop band with a bunch of feedback, but there was a heap more exploring to do.

1:00 Swordfish: Initially pleasant progressive rock until you actually look at the band, who are obviously trying to

cultivate a daft hippy image. Bongos loom large in their sound, and their songs go on a bit. Frump music.

1:15 Armoured Angel: The pitch-black Hordern Pavilion closely resembles a pit of hell, which is no doubt exactly the way Armoured Angel like it. Very dense, very fast death-metal. It gets a weensy bit repetitive after... oh...

two minutes, and is liable to cause ear damage. There was a serious overdose of testosterone in the crowd, and the first thing I saw when I walked out was a topless man with a crewcut lying at the St Johns booth with his skull bleeding.

1:20 Clouds: Playing well and seeming to enjoy themselves. The main stage is too low, so that if you're not either at the very front or way back in the stands, then you can't see too much.

1:45 Front End Loader: Helmet/ Red Hot Chili Peppers influenced music with puerile Meanies-style lyrics (a highlight being the song "Weak as Piss"). Scarcely remarkable but good, albeit badly-dressed. The ludicrously low stage on which they are playing announces that it is a "Tooheys Classic Rock Rig", which seems to be an argument against drinking the stuff.

2:00 The Hummingbirds: Their first song was a newie called "Gone" which is an absolute rock monster. They approached the performance with a newfound energy and aggression, and even their wimpiest song, "If A Vow", rocked out. The Hummingbirds have a new drummer, which seems to be compulsory for most BDO bands: maybe they lease them on a timeshare basis or something. "2 Weeks with a Good Man in Niagara Falls" and "Let Your Freak Flag Fly" even got the polite 16 year-olds at the front *slamming*. The Hummingbirds live have never exactly been essential viewing in the past, but this was the best show I've ever seen them play by a long way. It even inspired me to miss the first 15 minutes of Mudhoney.

2:45 Mudhoney: Fast and aggressive set to an absolutely massive crowd which featured all the highlights from the Melbourne BDO and more.

3:15 The Fauves: In between "Misguided Modelling Career" and "Archimedes Crown" (from the *Tight White Ballhugger EP*) they indulged in "Crossdresser" in which the drummer ceased drumming midway, and with a portable camera filmed the lead singer strip to reveal see-through white lace underpants, which he wore for the rest of the set. The finale featured a

warped interpretation of the Brady Bunch themesong and Frente's "Ordinary Angels", all in the one song. The Fauves, according to the lead singer, are going to be 'HUGE'. The fact that the bass player looks strikingly like one of the bald guys from Right Said Fred may or may not be an advantage.

3:30 You Am I: The big crowd in the Hordern responded with enormous enthusiasm, and the show was a lot more overtly Rock'n'Roll than their Melbourne performance. Tim Rogers is one of those people who is in the habit of getting totally carried away onstage, which gives every You Am I performance a real edge. The whole thing ended both with guitar-destroying and the singer and drummer stage diving. I like this band a lot.

4:30 Why bother rolling a joint when you can watch *Tumbleweed*? This band is obviously much-loved, judging by

the size of the crowd in the Hordern. For a group which takes great care to cultivate an image of being stoned morons, they're surprisingly professional and polished. Their collective hair is of sufficient length and floppiness that I couldn't see the face of any member of the band in the 10 minutes that I watched them, which will certainly make things a lot easier when their lineup changes. As if feeling obliged to live up to their own cliché, the singer says after one song, "I'm having a paranoia attack, man". Oh well. Man.

4:40 Screaming Jets: They attempted a cover of "Shivers". Embarrassing.

5:15 Nick Cave & the Bad Seeds: Nick really throws himself right into his performances, and if he's a bit short on musical surprises, he sticks to his strongest material and the Bad Seeds complement him perfectly. "The Good Son", "The Ship Song", "The Weeping Song", "Deanna" and "From Her to Eternity" all feature, and whether or not it's amateur acting, Nick truly seems to get impassioned by his music. Impressive.

6:15 Helmet: Less violent than their Melbourne show, but once they got going, the sound was awesome. *Very* ear-damaging, but worth enduring it for the sheer force of the sound. Helmet are an anomaly among industrial/ thrash bands in that their music is reasonably slow, considered and tightly-structured. Even if you don't like their style of music, it's hard not to admire the way in which every single note is placed with military precision within the group dynamic. There are so many syncopated beats and stag-

gered stop/ starts that the drummer must be almost superhuman never to make a mistake. This performance garnered the first encore of either Big Day Out, and once again was high among the best shows of the day.

7:15 Iggy Pop: Seemingly a bit more subdued than the Melbourne show, or it may just be that I was further away. He played pretty much entirely the same set and even repeated stage banter, and so after Melbourne it was a bit like hearing the same joke twice. Ig has a very endearing way of waving a little like a spastic child, though.

8:00 Screamer: Hüsker Dü/ Swervedriver influenced 3-piece who take a little while to wind up, but are very cool once they do. Their drummer goes at it like a beast, and they do a funky cover of "Oliver's Army", but their original material from their debut album *Flour* isn't lacking, either.

8:15 Itch-E and Scratch-E/ Severed Heads (Jo): Techno-not, comes to the BDO and all the slammers turn into Evian drinkers for just a few minutes before Sonic Youth. Personally I thought *Itch-E et al* did a more impressive set than Severs (?). Maybe it was because I couldn't adjust myself to Tom Ellard's grating Sydney accent- it was too much for my 'tender South Australian ears' apparently.

8:25 Severed Heads (Simon): Brutal techno with spectacular neo-psychedelic computer graphics projected onto the back of the stage. As *Tumbleweed* might say, these guys would be great on drugs... man.

8:45 Sonic Youth: Because of the obscenely crowded and personally intrusive squash near the stage, we were forced to watch the rest of the set from the safety of the stand. From a distance, it doesn't seem half so frantic and the sound is a bit underpowered, but SY still play well. Lee Ranaldo singing newie "Genetic" and Kim doing "Drunken Butterfly" were the highlights. For an encore, Nick Cave, Iggy and some others join the band onstage for a ludicrous Supergroup version of "I Wanna Be Your Dog" which only ends when two members of Mudhoney start doing flying tackles on everyone in sight (apparently spraining Kim Gordon's ankle) and the whole spectacle degenerates into a farcical brawl.

9:40 Disposable Heroes of Hiphoprisy: More good-time socially-conscious partying. Some of the crowd absolutely loved them, while others barely took time to glance over their shoulder while walking home after Sonic Youth. I kinda liked them, but for all the disparate samples and musical instruments (grinders, hubcaps, chains), they sound surprisingly like a straight rap group.

10:40: We drive back to our hostel, well and truly ready for a good sleep and lights-out. Julian and George are going to have a picnic in the woods tomorrow, with jam sandwiches and lashings of ginger beer, so we have to be up early.



Photos: James Danenberg

Orientation

Director's Welcome

Of course the most important thing is *participation*. If you can't find anything of interest, well that's a worry, as every effort has been made to cater for everyone. Activities ranging from BBQs to paddleboat races. Pub crawls to Popeye Cruises. O'Hops to O'Balls. Anyway, if you need some help, grab us or one of our crew (they're in the blue O'Week t-shirts) and we'll be only too happy to lend our assistance! So have fun, don't forget those Preliminary Lectures and to use that Uni cliché, get Orientated!

Sun, Sand, and Surf- the 1993 O' Camps

The lure of sun, sand and surf was far too much for a hundred or so first years to turn down. We were to take part in the age old tradition at Adelaide Uni known as the O'Camp.

At approximately 10.00 am on Sunday, 7th February, first years and leaders alike arrived at the Uni grounds for some instructions and get-to-know-you activities.

We were then arranged into ten groups containing 8 or 9 first years and two leaders who toured us around the Uni grounds.

By 2 pm, nerves were being settled, friendships were being formed and buses to Normanville were being boarded.

The bus trip was really quite illuminating. Group leaders were initiating timeless classics such as "YMCA" by the Village People, "Dancing Queen" by Abba, "Love is in the Air" by John Paul Young and "Blister in the Sun" by the Violent Femmes (or is it Nick Dunstone?). Their efforts were warmly received and before we knew it, we were pulling into the Dzintari campsite, our home for the next three days.

After luggage and sleeping arrangements were taken care of, we were assembled into the quadrangle where Peter the Camp owner set about setting the record straight. He kindly informed us that the Bible had got it all wrong and that if anything was broken, we were to either pay up or be cast into Hell to rot for all eternity.

After this rather harrowing revelation, we found ourselves taking part in a sexual harassment discussion which was extremely informative and thought provoking.

Square dancing and videos filled the remainder of the first night's activities with most people turning in at about midnight (a very early night in hindsight).

The beach was the destination for day two, with the Iron Person Competition the featured attraction. All ten groups locked horns with little between throughout the day's gruelling events. Group 1 (Aka: Ronnie) eventually emerged as the winner after a titanic struggle with the likes of Sonic Yokestain and Co.

One obscure activity which required participants to devour baked beans and tuna sodden wheatbix while running up and down the jetty took its toll on one competitor. He was forced to make a run for the other side of the jetty and reject whatever he had consumed in a very sickly fashion; at the same time setting the standard for the night's activities. Debauchery was rife on a night that was an

opportunity for some of us to run amok for the first time in a pub without the worries of ID demanding authorities.

All took advantage of the opportunity presented and duly drank and danced (and vomited!) till early hours of the morning. Techno was the order of the night with some interesting steps being displayed by the multitudes strutting their stuff on the dance floor.

After several informative SAUA and Union talks on the morning of day three, it was off to the beach again for more sand and surf, this time intermingled with varying sporting club talks.

The night was again spent at the pub for the

Quiz/Bad Taste Night. Costumes ranged from childhood favourites to 60s and 70s style outfits. A select few decided to go one step further and delve into transvestism (which incidentally came as a bit of a shock to the uninformed locals who had planned to spend a quiet night at the pub).

After a repeat of the previous night's activities, the strung out campers slowly made their way back to the campsite and eventually went to bed at about 4.30 am.

The next day at Normanville was also our last and after cleaning the dorms and boarding the buses, most of us thought we had already had all the fun we were going to have. Wrong!

The best was yet to come.

"You had to be there" is probably the best thing to say when summing up our afternoon activities.

Our near revolutionary terrorisation of Hungry Jacks and Rundle Mall was an awesome spectacle; definitely the highlight of the camp. O'Camp '93 would have held different meanings for many people. For some it was a chance to ease into Uni life while meeting some new people. For others, O'Camp was an opportunity to consume alcohol in offensive excess. Whatever the meaning, one thing is for sure, the hundred or so anxious first years which took the plunge left Normanville with enthusiasm for what Uni may hold for them. Many thanks must go to our 'vivacious' directors Matt, Mel and Nick who put a heck of a lot of effort into making the camp possible. Thanks also to the 20 group leaders who did their utmost to make our time enjoyable.

Scott Heinrich

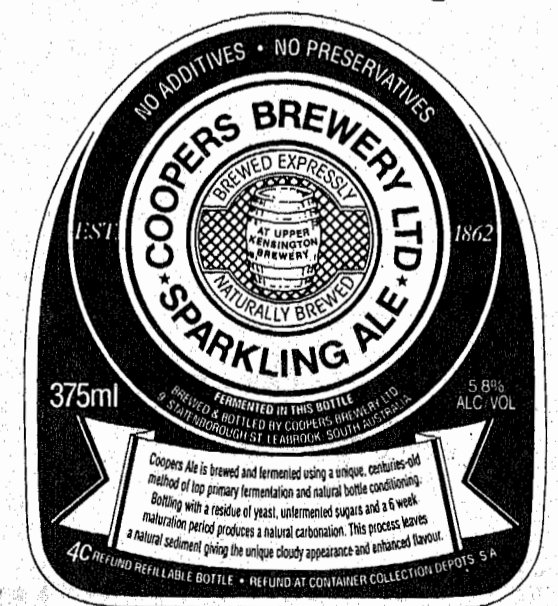
'Group leaders were initiating timeless classics such as Blister in the Sun by the Violent Femmes (or is it Nick Dunstone?)'



COOPERS

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Proudly Supports
Orientation Week 1993



Your Orientation Week Fun-Times Schedule

Day 1 - Monday Students Association Day

10.00 am
Official Welcome
Bonython Hall
A warm welcome to all new students from the Vice-Chancellor, Kevin Marjoribanks and Student's Association President, Anthony Roediger. In addition, hear about what's in store from Orientation Coordinator, Nick Dunstone and O'Week Directors, Mac Duncan, Libby Blakemore and Mike Wait.

All Day
Descend onto the Barr Smith Lawns and be solicited by the Uni's vast array of clubs. Everyone will want you to join their particular association. Don't get carried away, but just remember that clubs are a great way to get to know people.

11.00 am
Arts faculty talk to country and Fairway students.

11.30 am
See members of Adelaide University's renowned Mountain Club absail the Union Building with precision and courage.

11.45 am
Come along and meet your National Union of Students (NUS), as they officially launch the "Discount Booklet" on the Barr Smith Lawns. Learn why our Union is of so much importance to student interests and the threat that Voluntary Student Unionism (VSE) would have upon it.

12.00 Noon
Commonwealth Bank/SAUA Welcome BBQ
For all you starving students out there. Free food, lager and soft-drinks, courtesy of your friends at the Commonwealth Bank and the Student's Association. Relax and enjoy the acoustic entertainment. And if you're really lucky, you may just be able to meet one or two of your student reps. Ooh, how exciting!

12.30 pm
Great Debates
As the all important Federal election draws closer, make sure you're on the Lawns, as representatives from the three major parties expound their policies. This one should get really hot!

2.00 pm
Steady Eddy, one of Australia's foremost comedians, performing live on the Barr Smith Lawns.

3.00 pm
Judo demonstration on the Lawns

8.00 pm
O' Day Hop!
Make your way to the Uni Bar for the free O'Hop. Dance, boogie or slam to your hearts content as Adelaide bands El Dorado and Cerveza y Putas, strutt their stuff.

*Had a bit too much to drink!
Found that someone special!
Need somewhere to crash!*

Midnight
The Video Sleepover
Leave your gear (sleeping bag and pillow) in the North-South Dinning Rooms (don't worry, it will be guarded) and return late into the night, ready to snuggle up with a few hundred good friends. Videos will be shown continuously. Sleeping is an optional extra. BYO munchies.

Day 2 - Tuesday Multicultural Day

8.30 am
Pancake Breakfast
Rise and shine. It's the Adelaide University Science Association (AuScA) Pancake Breakfast. Wander on over from the video sleepover, or get up bright and early and join us outside the Union Building.

11.00 am
This time watch the Mountain Club climb up the Union Building

Volleyball demonstration on the Barr Smith Lawns

12.00 Noon
Multicultural Luncheon
Come and sample food, music, dance and general fare from native Australia and around the world. On display will be Aboriginal, Russian, Chinese, Malaysian, Greek, French and Islamic cultures. With so much to offer, there must be something you'd like. So indulge yourselves! Prices are up to \$2.50 and once you've bought food, all drinks are free.

1.00 pm
Student's for Christ present their inaugural "Sausage Sizzle".

2.00 pm
The Great National Australia Bank Paddleboat Races
Starting at the Footbridge. In teams of two, fight it out on the serene River Torrens for prizes provided by the National Australia Bank - \$40 Accounts for the victorious participants. So grab a partner and pay your \$2 per team at the SAUA.

Touch football demonstration on the Barr Smith Lawns - look out for this growing Australian sport.

Film Afternoon
Venture off to the Union Cinema. Showing will be the cult classic *EASY RIDER*, brought to you by the AU Film Club. Admission \$4, members \$3. If you miss out, don't worry. You can catch it both tonight (6.30 pm) and on Wednesday (2.00 pm).

3.00 pm
Student Welfare Seminar
General discussions will be held in the Little Theatre (south-western corner of Cloisters), regarding Austudy, accommodation, health, student loans and academic support groups. Don't miss out on those benefits that you're entitled to.

Watch the Judo Club *hong kong fuey* across the Barr Smith Lawns.

4.00 pm
Films continued!
This time it's David Lynch's *Wild At Heart*. Admission \$4/members \$3. (Both *Easy Rider* and *Wild At Heart* will be repeated, at 6.30 and 8.30 respectively.)

7.30 pm
Yee-hah Square Dance
Venture on up to the Upper Refectory for the time of your life. Admission is free and you're guaranteed a boomer of an evening!

Parents Night
Encourage your parents to go along to the Gallery (level 6, Union Building) and discover anything they'd like to know about the University. Definitely an evening parents shouldn't miss. Speakers will include the Academic Vice-Chancellor, Ian Falconer, Education and Welfare Officers, Student's Association President, Anthony Roediger, Union President Erik Chmielewski and Orientation Week Director, Mac Duncan. Light refreshments will be provided.

Day 3 - Wednesday Multicultural Day

9.00 am
Walk, ride or catch the bus and a free breakfast is yours. Congregate with bus ticket, bike helmet or walking boots in the Cloisters. In doing so you'll be doing your bit to promote more environmentally friendly means of transport!

10.30 am
On the Barr Smith Lawns - FAARcing. Foul Animal Acts Round Campus from the Science Association. Go and see for yourself, it lives up to its title!

11.00 am
The Adelaide University Fencing Club fights it out on the Barr Smith Lawns.

The Mountain Club take to the Union Building in an act of death defying bravery.

12.00 Noon
Environmental Lunch

Relax and enjoy a number of speakers on the environment and a fantastic all women band. Environmental

2.00 pm
Popeye Cruises
Check out those infamous Popeye Cruises. Sit back, relax and be waited on as you tour the Torrens and learn/re-live some of those great moments from our States very much tumultuous history. That's right! For the mere cost of two dollars (of which \$1 will be donated to the very much official "Let's preserve the unparalleled beauty and rather extraordinary historical significance of the River Torrens fund"), you can be transported. The two tours will depart from the Cloisters at 1.45 and 2.15. Buy your \$2 tickets from the SAUA.

2.00 pm
A practised papermaker will show you some of the tricks of the trade. Learn how to re-use your paper scraps by making gifts for yourself and friends, whilst saving the environment at the same time.

2.30 pm
Society for Creative Anachronisms demonstration on the Lawns

3.00 pm
Wing Chun Kung Fu demonstration on the BSL

8.00 pm
Skulduggery
Infamous, treacherous, debaucherous! With over 27 years of unrivalled history, the 4th year Medical students proudly present the legendary Skulduggery '93. Bring all your friends and create history under the arches of the Cloisters as 20 tons of ice cold Coopers beer is consumed. Tickets available from the Medical students on the Barr Smith Lawns. Don't miss O'Week's flagship event.

Day 4 - Thursday Women's Day

OOOOH What happened? The O'Week Directors in all their kindness have given you the morning off. So sleep well, take a long bath, a strong coffee and a panadol and try to remember what you did last night, 'cos if you can't, your friends will gladly fill in the worst of details.

11.00 am
Gym demonstration on the lawns. Bend those bodies.

12.00 Noon
Women's Lunch
The Barr Smith Lawns are definitely the place to

be. Together the Women's Officer and Women On Campus will present lunch and an entire afternoon of music, self-defence demonstrations and speakers to think and relax to. Don't be scared guys, come along and learn something!

2.00 pm
Mature Age Students Wine and Cheese Gathering
This is an opportunity for all mature age students to meet one another in an informal, relaxed atmosphere. To be held in the South dining room on level five of the Union Complex.

3.00 pm
Austudy Seminar.
You've seen the first part, do not miss the sequel.

6.30 pm
Women On Campus Free Welcome Drinks (women only)
Meet some groovy new women or catch up with friends in the Women's Room (downstairs in the Lady Symons Building). Have some drinks and nibbles on Women's Officer Liana Buchanan, before heading up to the Women's Dance Party.

8.00 pm
Women's Dance Party
An excellent opportunity for a fun, hassle free night out. Come and find out for yourself just how much of a good time a bunch of raging women can have. Upper refectory (transformed), Level 4, Union Building. Sorry guys, but once again women only.

Day 5 - Friday Une Jour D' Musique

12.00 Noon
Come and relax once again on the lawns. Sit back and enjoy the talents of our fellow students. First listen to a student string quartet and then a jazz ensemble. Have a few drinks on us before....

3.30 pm
The Great Digger Pub Crawl
If you're game and ready, join the remainder of the faithful for the Digger Pub Crawl. Meet your fellow crawlers in the Uni Bar for a pre-crawl drink for a 4.30 take off. O'Week directors endorse this as an experience not to be missed. The wheel has come full circle - Wind back up at the Uni Bar for....

8.00 pm
The First Union Bar Night
Come and enjoy some talented Adelaide acts. *The Wilting Daisies*, *The Finger-Poppin' Daddies* and *The Fabulous Fruit Bats*.

Day 6 - Saturday SAUA Orientation Ball

Beginning at 8 pm

The Welcome Mat
The Cruel Sea
Smudge
The Mavis's
Clowns of Decadence
Flat Stanley

ENJOY!

Cargo Cult

Boplicity
Cargo Club
Tuesday Nights
Admission Free!

There is no doubt about it, the Cargo Club is definitely a groovesome place. With pseudo-seventies decor, a TV shaped like a spaceman, lava-lamps, interesting people, all bathed in softly lit ambience... this is one of the few places in Adelaide you wouldn't be ashamed to take your interstate friends. The Cargo Club also is at the forefront in happening music, especially fusion styles (funk-jazz, hip-hop-funk, acid jazz) and dance. Acts that play at Cargo could rarely be put into one mold. On Tuesdays the atmosphere is casual - the type of place where you can sit (or lounge) at the bar, enjoy a few beers (or even a cappuccino) and listen to some really good jazz. Without any poseurs!

For the last two or so years, the Cargo Club, on Tuesday nights, has been the thriving centre of the jazz scene in Adelaide. Originally set up by Bruce Hancock (Jazz School on Kintore Avenue) and named "Cool Bar, Hot Jazz", it provided a forum where young jazz bands could perform. The audience consists of many regulars, of the real jazz-lover variety (not just people who are there because they think it's cool to watch jazz). Not really surprising when one considers that this is one of the few venues in Adelaide that has a weekly jazz evening. In its third year, "Cool Bar, Hot Jazz" has undergone some changes. Now visiting interstate artists will appear in the programme alongside the two regular bands *Ugetzu* and *Nite Flite*. The event, re-named "Boplicity" (after a Miles Davis track), heralds a new era of jazz at Cargo.

The Bands

Nite Flite and *Ugetzu* generally play alternate weeks, the first Tuesday of this review *Nite Flite* featured. *Nite Flite* are a five-piece band consisting of tenor sax, two electric guitars, guitar synth (attached to one of the guitars), bass and drums. The lineup is rather unusual in that it includes two electric



guitars - the standard rock lineup but certainly not standard for jazz. But *Nite Flite's* jazz is hardly standard. Their style is a fusion between jazz and funk and also includes several forays into free-form (jazz). The pace, sometimes fast and furious, other times more mellow, is punctuated by unusual accents and nifty drumming of Craig Lauristen. He gets solid support from Nick Sinclair (bass), whose competence is very much in evidence by his funky bass lines. Main soloists appear to be Chris Soole and the two guitarists, Greg Knight and Paul Whitney, all three

well-grounded, at times, spectacular in their improvs (although Nick Sinclair has the capacity to positively dazzle when he is in the mood). They tend to prefer free-wheeling styles consisting of lots of harmonic and scalic passages rather than melody. Repertoire consists of originals (Greg and Chris), Miles Davis and Pat Metheny among others.

This band seems to play for the sheer enjoyment they get rather than adopting a "let's-please-the-audience" stance (although there is no doubt that the audience does enjoy itself). Amid these very casual sur-

roundings, this is a refreshing attitude. This predilection can be no better illustrated than by watching Greg Knight mid-impro. This man really *feels* the music. Just watching his ecstatic facial contortions provides quite an amusing show on its own.

Nite Flite are definitely worth seeing - both jazz and funk fans will get something out of their music. Personally, I think you should go just to hear their version of Pat Metheny's "Phase Dance", with seductive harmonies, melodic impro and slow rhythmic beats you will just drift away.

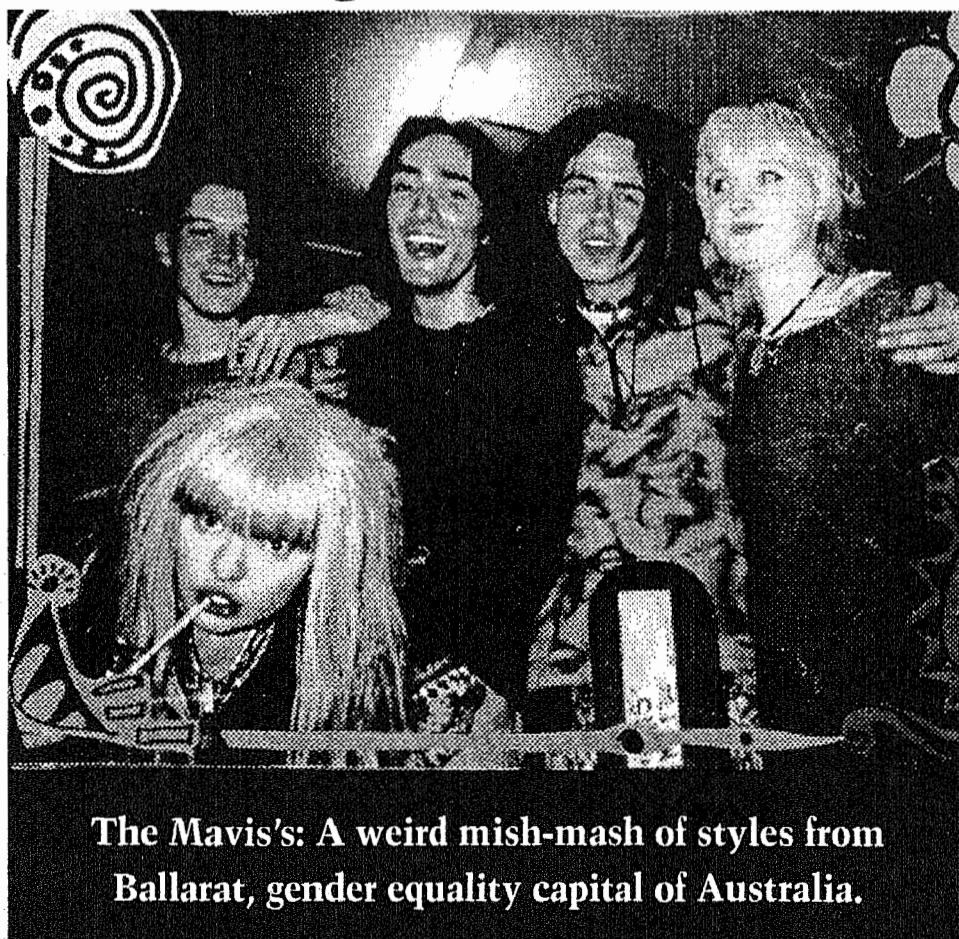
Ballarat IS exciting

When you think of a stereotypical Mavis, you probably think of an ageing 55 year old gossipy Aunt who's a trifle scary. When you think of Mavis's you get the 'fear', connecting the name with images of lager and spaceships. Fear no more, as the Mavis's are a quite admittedly eccentric, yet harmless five piece band from Ballarat.

Conceived in 1987 at the tender age of 16, the Mavis's have changed their line-up and style noticeably with age. Quoting their musical influences as being as diverse as ABBA, the Slits, Metallica, B-52's, The Sound of Music and the Go-Go's, it's easy to see why they've created such a bizarre innovative amalgamation of styles as they have.

We were lucky enough to indulge in a rather vague conversation (that in no way can be classified as an interview) to Becky Thomas, one of the vocalists, unearthing a few interesting facts.

Seeming fairly casual about most subjects mentioned, their views regarding the Americanisation of almost everything were basically "It's horrible, trash, but sometimes funny to watch



The Mavis's: A weird mish-mash of styles from Ballarat, gender equality capital of Australia.

(when it's American sit coms). We tend to shut it out, however it is rather scary when you see it seeping into the lives of those around you."

On the fringe of Australian 'main stream' music, the Mavis's view it as a good thing that Indie and alternative music is becoming increasingly acceptable; "because the scene is becoming popular we are not just looked upon as being 'weird'. The more it opens up the better it is; people become more open to listening to many styles of music. On the other hand it might be considered bad as there might be a million bands just like us popping up."

An interesting feature about the Mavis's is that they are in the minority of Australian bands where women band members almost outnumber guys. "We've got girls in the bands and our manager is a woman. It's great, you get all different opinions." In other words, the Mavis's don't seem to find it a problematic issue, rather something that just happened.

Yet another interesting aspect of the band is their residency in Ballarat, continued on p23

More Jazz

Mark Isaacs Trio

On the second Tuesday of this review, I was privileged enough to catch visiting jazz pianist Mark Isaacs during his Australian tour. The Cargo Club was well filled. People were jammed against walls, by the little stage, on ledges, at tables, all along the bar, proving that jazz can be a drawcard. Most had a glazed look of concentration on their faces. Mark Isaacs' performance was certainly deserved of such attention.

The Mark Isaacs Trio showed versatility in their selection of repertoire. From the light breeziness of Dave Brubeck's "Own Sweet Way", to the latino-sounding composition by Keith Jarrett (didn't quite catch the name, Mark!), to the bittersweet "Moody" (aptly named), it was clear that they possessed an understanding of the whole emotive spectrum. It was, however, in the quieter, more introspective parts of their performance that Isaacs excelled. One particular highlight was Herbie Hancock's "Maiden Voyage". Isaacs produced a solo of exquisite beauty capturing in effortless chime-like passages, the images of wind in sails and the sea. Many of the songs started this way - with just Isaacs and the piano and were good vehicles for Isaacs to show off his true virtuosity. His style was clear and expressive, using the entire scope of the piano (he sometimes stood up to add emphasis) with an innate sense of rhythm never far away. In his improvisations, a slight blues influence was noticeable and even some classical sounds could be heard in the piano solo preceding "Moody".

The remaining members of the trio, each possessing an impressive resumé, were Adam Armstrong on upright bass (Monica and the Moochers, James Morrison, Dale Barlow), Andrew Gander on drums (he's played with Vince Jones and on the Harry M. Miller coffer-filler, "J.C. Superstar"). Andrew Gander, especially when in latin mode, used interesting accents and fills with the snare and toms. Adam Armstrong kept the groove happening at all times, holding centre stage with his solo preceding their rendition of Pat Metheny's "Never Too Far Away". He and

Isaacs would spark off each other in their improvisations.

Isaacs, himself, showed respect for the audience, he introduced each song (instead of doing what some musos do and mumble something incoherent, if they mumble anything at all) and spoke briefly about it. While I thought that the sound of the piano, especially, came across as crisp and clear, Mark (in perfectionist mode?) was obviously not of the same mind, as could be seen by his frantic indications to the mixer.

My only query was why the improvisations had to go on for so long. One song would usually feature a preceding solo by Isaacs, then the theme, then improvisation by Isaacs, followed by improvs of the bass (and possibly the drums), then another improvisation by Isaacs, before finishing with a flourish. Each set could only accommodate three songs. Also, Isaacs' preceding solos created a fragile mood that was occasionally spoiled by the band commencing into a piece of a completely different feel. But these things aside, the Mark Isaacs Trio provided an evening of superb quality jazz.

Danielle Poulos

Swingshift
Fezbah
Saturday Nights
11 pm - 2 am
Admission: \$7 conc.

A regular Saturday night event in the Fezbah over the Summer (October to March to be precise), Swingshift is an alternative to the usual pub and club scene. The programme was originally set up by swing bands *Lookin' Sharp* and *D.W. Waldorf Swing Orchestra*. While the two groups play a lot of private functions, both faced the dilemma that public shows were not forthcoming, owing to their size (*Lookin' Sharp* has 8 members, *D.W. Waldorf Swing Orchestra* has 13) and the type of music they played (swing, which many venue owners wouldn't take the risk with). Taking the matter into their own hands, they set up *Swingshift*, an incorporated non-profit organisation in 1990. Through *Swingshift* they established the

weekly jazz and swing night in the Fezbah, which, with its aura of class and cabaret, is eminently suitable for their music. The organisation hires its foundation members *Lookin' Sharp* and *D.W. Waldorf Orchestra* (these guys are a lot of fun!) to play there, as well as inviting guest artists to put in an appearance. Guest artists include the *Hep Hounds*, *Andrew Firth Allstars*, *Dale Barlow*, *Wilber Wilde* and *James Morrison*.

In band breaks the very co-ordinated pianist Kym Till plays jazz standards such as "Mood Indigo" and "Take the A Train" at the Baby Grand. He is worth a look not only because of his polished style but for his amazing foot work on bass pedals occurring at the same time as he twinkles the ivories.

The classic swing music comes from the big-band artists of the '30s and '40s, such as Count Basie and Duke Ellington and more

recently, Harry Connick Jr. It is very accessible, highly danceable, fun music, encompassing a range of rhythms - from be-bop to latin salsa to jive.

This week is the *Swingshift* grande finale and closing night party, featuring *Lookin' Sharp*. If you are looking for something different to do this Saturday night, go along, with a dancing partner - it's that type of dancing. And forget everything you heard about jazz being "mellow".

Just one more thing, ignore the irritating couple in black, obviously professional dancers / exhibitionists, who are probably there to promote their own dance studio and end up upstaging everyone else. Better still, throw a banana peel or a well-placed foot in their direction.

Danielle Poulos

Dance, Dance, Dance to the Radio

Gigs - Jazz, Acoustic and World Music

Tuesday, 23rd February

Boplicity at the Cargo Club, featuring Ugetzu. 10 pm - Free.

Prague Chamber Orchestra at the Festival Theatre. 8 pm. Book at BASS, tickets \$22 - \$49.50.

Wednesday, 24th February

Jazz Collective at Proscenium (ex-Club Foote). Jazz jam, mainly students and young players, organised by Jazz Action. Free.

Ted, Schmoie & Friends at Arkaba. Featuring Ted on piano, Schmoie and Andy Sugg on sax, Leslie Miller on bass and Laurie Kennedy on drums.

Friday, 26th February

Ronnie Three Chords and the Truth at the College Arms. Original and dynamic, this three piece acoustic group (vocals/guitar, upright bass, drums) fronted by This House vocalist Ronnie Taheny, plays covers by such artists as Violent Femmes, REM and Seal as well as their own originals. Free.

Saturday, 27th February

Swingshift at the Fezbah, Closing Night Party featuring Kym Till on piano and Lookin' Sharp. 10 pm.

Sunday, 28th February

Musicworks at the Lion Bar. Flamenco music. 4 pm.

Ronnie Three Chords and the Truth at the Oxford Hotel. 5.30 pm - Free.

Upcoming Events

Passion: The Concert. Five world music acts including African Waza and Flamenco Aire, 20th March, Elder Hall. 8 pm.

Musikki-Oy. Five piece Melbourne-based Jazz group. Free-form jazz, Friday, 5th and Saturday 6th March at Proscenium and 7th March at Arkaba. 6.30 pm.

Estonian Philharmonic Chamber Choir. Folk music of Estonia, Karelia and Finland also featuring the works of Arvo Part. Festival Theatre, 8 pm, \$15.90 - \$26.50, book at BASS.

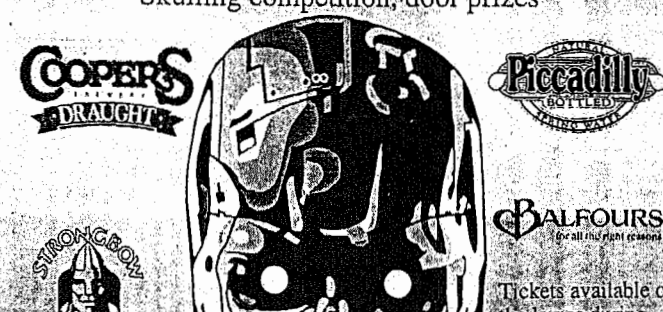
AMSS Presents

SKULLDUGGERY '93

The best event in O'Week just got better!

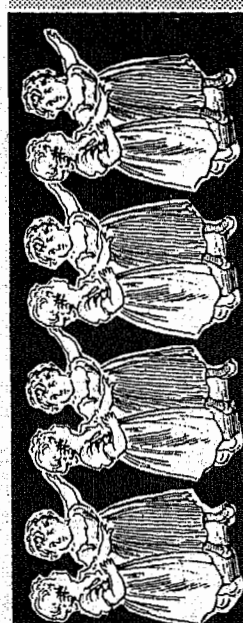
\$5 Entrance fee

Drink tickets available - 6 drinks for \$5 (83¢ a schooner!)
Skulling competition, door prizes



Tickets available on the lawns during O'Week and at the SAUA office. Entrance costs \$7 on the night.

Union Cloisters, Wed 24th Feb. 7-30 pm



HOST SCHEME TOURS IN O'WEEK

There will be tours leaving from the Barr Smith Lawns at 2 pm on Monday, Tuesday and Wednesday.

So ... if you didn't fill in a Host Scheme form, here's your chance to discover what life at Adelaide Uni is all about!

For more details, contact Alastair McEwin in the Students' Association, George Murray Building, Union Cloisters.

Telephone: (08) 228 5406, 228 5383, 228 5926.

back door friends are best...

The Welcome Mat, now a household name throughout the independent music scene in Australia, is on the threshold of releasing its first full-length album. Formed about three years ago in Sydney, they have thus far released two independent singles followed by two EPs. The last of them called *Spare* was highly acclaimed, receiving much radio airplay and winning them fans all over the country. I spoke to guitarist/singer Wayne Connolly firstly about the previous releases compared to the new recording (due for release in March).

"The different between *Fairydust* and *Spare* and the new album is that the EPs were both rushed, overnight jobs with very little money to spend on them. This time we were able to get outside producers to produce it which we haven't done before."

The producers, not surprisingly, were Paul Kolderife and Sean Slade who have worked with the Lemonheads and Dino-saur Jr and who produced the last Buffalo Tom album; why I say "not surprisingly", is the similarities in sound between these three bands and the Welcome Mat.

"It was all pretty lucky - we just had this list of producers from all over the world who we wanted to work with, and Paul and Sean were on the top. We asked them and they agreed."

I then asked Wayne if he consequently preferred the new recording to the older ones, given the extra time and money spent on it.

"I like it all. I can't really say that I prefer the new album to the EPs. It has a lot to do with the fact that we haven't put out enough records to have crappy songs. We play for that long between recordings, that all the crappy songs get weeded out and so we're only left with the good ones."

The Welcome Mat's new single, *Hell Hoping*, is due for release any day now and has a video to boot made by the person who made the *Weddings, Parties, Anything* video for *Father's Day*. Wayne's fairly pragmatic and matter-of-fact attitude to the band is espoused once again in his comments about them.

"The single is pretty subtle - not one of the band's traditional verse/chorus arrangements but it's a grower. On the big scene of things, I didn't really mind what came out as the single. It's very hard with this record to choose the perfect single - it's a very strong album, a bit like *Spare* in that there were no real winner-songs with that commercial radio edge."

As for the video, I personally was pretty disappointed. The *Landspeed* video had

some pretty cool live footage and freeze shots, etc., and in comparison this one seems pretty lame and clichéd. It appears very much to be Leo (who sings the songs) and hired help in the distant background, and the camera panning slowly up the neck of Leo's bass is pretty unnecessary. But I suppose, in the end, it does kind of suit the mood of the song. Asking Wayne about it, he sounds a little disappointed as well.

"In the past, our videos were made working closely with friends and so we could get exactly what we wanted. The *Hell Hoping* video was pretty much handed over to this guy who we asked to come up with something. That's what can happen when you lose some of the control. All up, it was probably a bit conservative for my liking."

We then got on to recent Australian tours by the Welcome Mat accompanying bands such as the Hunters & Collectors, Buffalo Tom and most recently the Hoodoo Gurus around the country, which seem to have treated these four lads more than amiably.

"It's amazing how well we went down with the teen commercial Hoodoo Gurus audience. Died Pretty struggled to get across and they're one of Australia's best bands, but I suppose that's because they're a bit less commercial than us. As for Buffalo Tom, those shows were excellent for us in terms of crowd response."

At this point, I should have told Wayne about at least one person I know who paid \$20 to get into the Adelaide Buffalo Tom show and then left after the Welcome Mat having certainly got his money's worth. I forgot, however.

"Our most recent show was the Sydney Big Day Out - and that was wild. We played at 11.30 am - the first slot - and three or four thousand kids turned up to see us. I suppose because it was one of the few underage gigs we've played, lots of kids who don't get to see us normally came along."

We then chatted aimlessly about bands that Wayne really likes and then get onto the topic of producing - it seems that he keeps himself very busy in the music industry when not playing rock 'n' roll, recording it for other bands. Indeed, Wayne speaks favourably of our own little-slice-of-English-pop-heaven, the Mandelbrot Set, whose first CD he produced. Recently, he's worked with Sydney 3-piece-excellent-band, You Am I, producing one track off the *Can't Get Started* EP and engineering their new album under Lee Ranaldo's watchful eye. Thus it appears Wayne personally is entrenching himself amongst rock 'n' roll heavies, or at least making a life of this



"...we haven't put out enough records to have crappy songs"

rock thing. And as for the Welcome Mat? It appears they are cruising comfortably at present with their success in Australia, but cruising with a greater goal in mind [breaking the US market]. Apparently, the Welcome Mat are soon to release a split single in the US with another band (who I can't remember). Even more promising is the response of US record labels to the new album which has been circulated around quietly.

"It's the main objective (breaking into the US market) - it's kind of just a dream which is slowly happening - it's beyond anything originally expected." These are the only mumbly things Wayne cares to share on this topic - I think his feelings are

pretty obvious, however.

Returning to smaller, more insignificant mundane matters, I asked Wayne if he's looking forward to playing the Adelaide Uni O'Ball.

"It should be wild. It's great to play with the Cruel Sea because there are not too many Australian bands you can play with and maintain some sort of credibility. I'm really looking forward to it." I just wonder what he was thinking about playing with all the other bands - especially the good old local trash. But beside all this, go see the Welcome Mat. Buy their records. Buy their t-shirts. They're a really good band and Wayne's a really nice guy.

Peter Psaltis

Free Records! Free Records! Free Records!

Hard to believe but true. On Dit needs fans of all types of music (and dance and rap) to review records. Along with the warm fuzzy feeling that comes from knowing you're doing something worthwhile for your uni, you get to keep the records that you review, at no cost to you. Send no cash - we won't bill you. Yup, free. If interested, come and see us at our table during O-week, or talk to Peter or Max in the On Dit office. Ignore On Dit's reputation for elitist alternative rock; we need reviewers to cater for all tastes, be it Barnesy, Farnsey, Frente or Deicide.

they're cool, see...

Anybody in this institution with a good head on their shoulders will be looking forward to seeing one of Oz's finest, The Cruel Sea, perform at the O' Ball this Saturday. However, having recently read an interview with the band where they struck me as less than enthusiastic and even perhaps a tad unfriendly, I was not looking forward to this interview with bass player Ken Gormley. I was pleasantly surprised, then, to find that Ken seemed to possess a real passion for his music, and was more than happy to speak about it at length. I dove straight into the ring by asking how this band of fine musicians came together, and what drove them to originally perform as a purely instrumental band.

Ken: It started out as a few of us getting together to play some obscure surf-oriented stuff; good-time music which we just enjoyed playing. We were all in other bands, and we decided to play some music which we all liked. After a while we got a residency at some pub, and things took off from there.

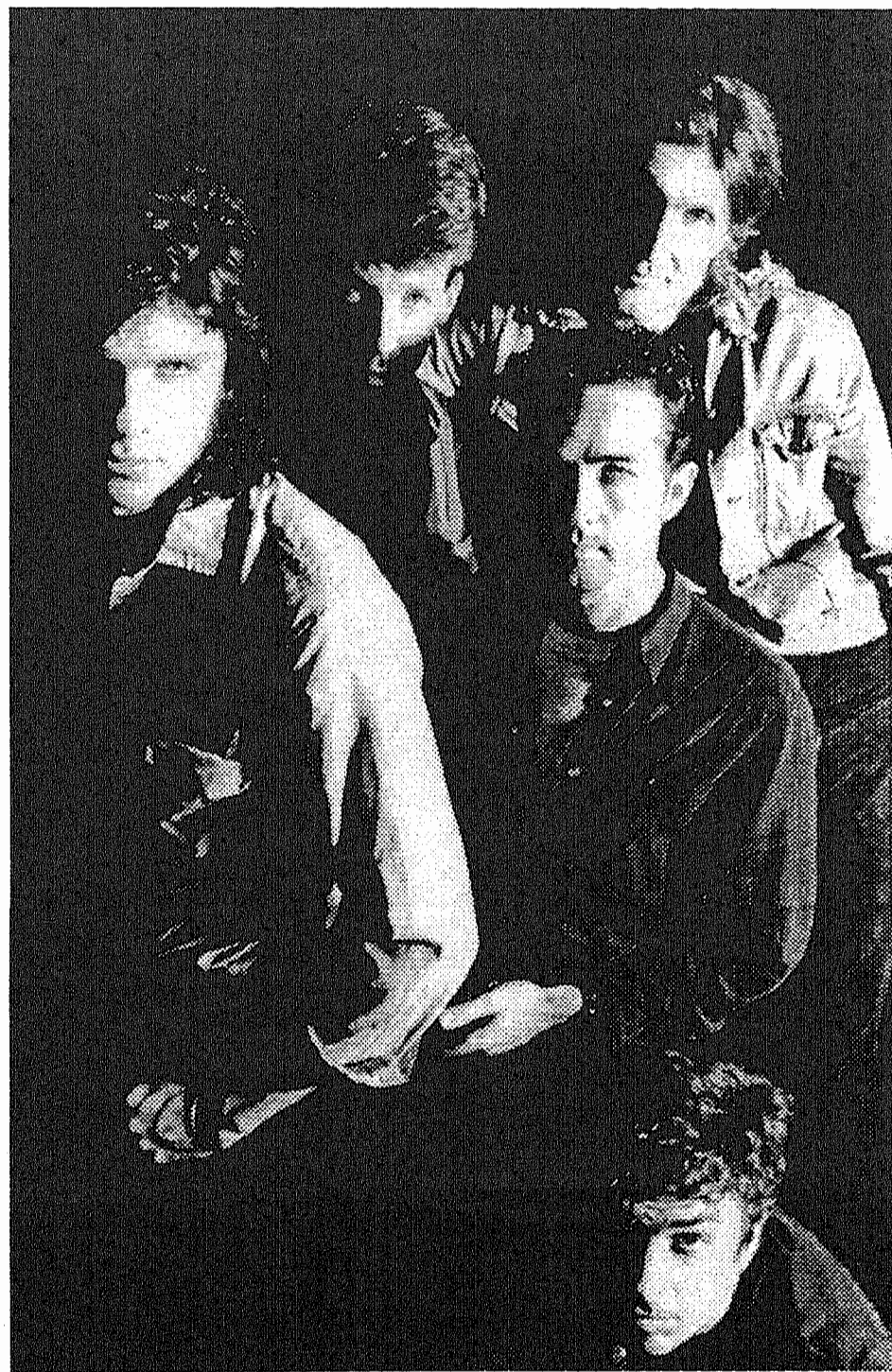
On Dit: When did you first start to think that this might be a serious thing?

Ken: I guess about when Tex joined (**OD:** For those who don't know, Tex Perkins, Aussie alternative rock legend and front man for The Beasts of Bourbon, among others.). He started off doing lights for us, and then he just jumped up a few times and did some vocals on a couple of songs. We'd been thinking about having a singer for a while, but we thought we'd wait for someone to come along rather than actively looking. We asked Tex if he liked the idea and he said OK, so now it's got to the point where he sings on all but about five or six songs in the average set.

From humble beginnings, The Cruel Sea have evolved to the point where they regularly play to packed venues, and even to as many as 6000 people while on a European tour supporting Nick Cave and the Bad Seeds last year. I asked Ken if there were any problems associated with their increased profile.

Ken: Well, definitely, in a way there's more pressure on the five members of the band to perform, along with the pressure of touring and recording. Also, you have to put up with a lot of bullshit from record companies, but that's something you have to learn to deal with. But it's not really all that different; we're still happy musically,

and we feel we're playing music that has a bit of longevity. We're slowly building a bigger following and it's not as if we had an overnight success which puts pressure on us to produce the goods. Our last album, *This is Not the Way Home*, didn't sell millions straight away, but it's still selling well, so we're creating a solid base.



On Dit: What do you think of the current Australian music scene?

Ken: Well, there's not a lot of stuff I like personally, but I think on the whole it's pretty healthy. I mean, venues etc, are on a curve which might be at a bit of a slump right now, but there's still a lot of interest in music, with a lot of good new magazines, and

stuff like Triple J. At this point Ken proceeds to sing the praises of Adelaide's own *dB magazine*, which he holds up as an example of what can be done with a bit of initiative and patience. I inquired as to just how much of a Good Thing Triple J is, pointing out that there has been a recent backlash against it from various musos and

We actually did all the jingles for the Endless Summer promotions, and in retrospect we're a bit embarrassed to be associated with it!

OD: How did the tour with Nick Cave and the Bad Seeds come about, and how did it go?

Ken: Mick Harvey of the Bad Seeds just asked us if we wanted the support - apparently we were mutual fans. We went down surprisingly well, actually. The crowds didn't have much choice but to enjoy us really; it's just positive, good-time music which they couldn't intellectualise. Yeah, the tour was a good experience - lots of fun.

OD: Are you happy with the way things are going for the band, and do you have any grand plan or ambitions for the future?

Ken: Um, not really; we're kind of taking it as it comes at the moment. It couldn't be going much better really. It's just good to be able to keep playing our music, and getting to play to a wider variety of people. We've just had a couple of our records released in Europe, and we'd really like to be able to tour over there again sometime soon - there's a huge market for music over there, they're really keen about new bands. We're not all that interested in trying to break into the U.S. yet. We've been advised that trying to get into that market's like pissing in the wind, and it's actually broken some really good bands, so we're happy with the way things are going here and in Europe.

OD: How much of your time does the band take up - how important is it to you?

Ken: It takes up enough! It's great, because it's got to the point where I don't have to wash dishes for \$10 an hour to support myself, so the band's obviously a big priority. It doesn't quite completely dominate my life yet, though. I mean, look at Tex: he's literally been living out of a suitcase for the last year. He can only cope with that kind of lifestyle because he's the kind of person who keeps his head. I haven't quite reached that stage!

NOTE: Due to unpredicted and unwanted problems with various items of office machinery, we were unable to actually record this interview, so what you have just read should not be taken as a verbatim transcript of a real conversation. Characters are fictitious and are in no way intended to resemble real life characters, etc., etc. Go to the O' Ball on Saturday.

Jeremy Mackinnon

More Fun with The Mavis's

from p20
where they live and generally play. Talking of the 'scene' in their native town, "Ballarat is more supportive and

smaller. It's very conservative and those a little different tend to stick together. All bands support each other even though they are doing their own thing...

and it's encouraged."

Generally they treat their music fairly seriously, especially with their up and coming second EP release, *Spindrift*, at the Tivoli this Friday. Another release is expected later this year. Generally they are a happily relaxed band with a slightly silly side.

Discussing their favourite cartoon characters, Bec prefers Kimba the White, innocent and bouncy Lion. Other choices

within the band were dopey Pluto, wicked Akira and sex goddess Betty Boo. Cute, hey? As for the rumour of the B-52's and Wendy James being seen wearing Mavis's T-shirts, well, that's not strictly true; they haven't actually been seen, but they do have Mavis's merchandise in their possession.

You can catch the Mavis's at the Tivoli on Friday or preferably at the infamous O'ball on Saturday.

Tracy Skehan.



Textbooks: the joy and the sorrow

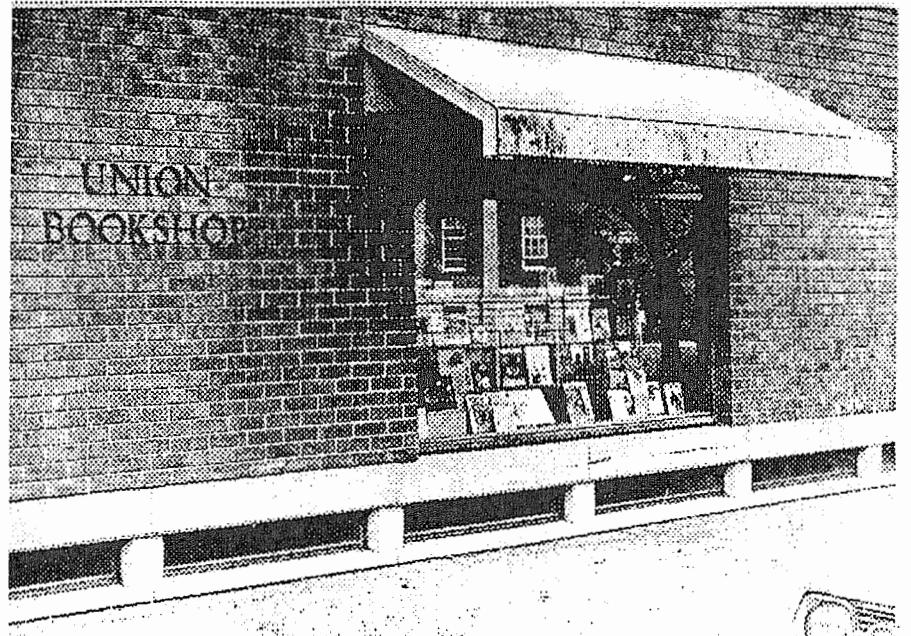
Admittedly textbook shopping won't be the most exciting thing that you will do at Uni, especially during O'week. But it is something that you will probably end up doing, and during O'week and the first week of semester it can be hell. So here is the On Dit textbook shopping guide to help you through it.

There are three main shops which stock a range of texts; **Unibooks**, **Dymocks (Standard)** and **The Bookshelf**. All three offer fairly similar services to students. A 12% cash discount during textbook 'season' (that's now and at the start of second semester) means that you don't pay quite as much as the price on the label. If you don't have enough money on you at the time all three will hold books for you, although this might be harder to achieve during O'week and first week of semester. Dymocks has lay-by and The Bookshelf has Eftpos. And if they don't have a book they can all order it in for you.

The main difference between them is the quantity and range of books that they stock. The Bookshelf has mainly 'money' books (finance, marketing, management), law books and a large amount of computing books which take up about a third of the space. They do have a bit of a politics section, architecture and engineering share a small set of shelves and 'women's issues' are sandwiched into half a shelf next to tourism and hospitality! Dymocks also has a selection of money books

and computing although in a smaller area than the Bookshelf so I guess it would be a smaller range. They also have shelves for english, maths, science, nursing and medicine, engineering, politics and study guides. Dymocks also has the general section downstairs which might be useful. Unibooks has the largest floorspace of the three and has huge stacks of bulk stock. They have sections for just about every subject at Adelaide uni. And because Unibooks is a not-for-profit organisation the money you spend here flows back to students through the Union and in the form of vouchers prizes and advertising in clubs newsletters and On Dit.

If you are doing economics or accounting you have the widest choice of places to go since all have reasonably big sections in this area. If you are an arts student, a science student, engineering or architecture student you are going to do best at Unibooks, although you might have a lucky find at the other two. Law students will also find Unibooks good, as well as The Bookshelf. You can also go to the shops which the publishers have for their own books like Butterworths and the Law Book Co. If you are studying medicine or dentistry Unibooks have more than Dymocks or The Bookshelf but you can also try Ramsey's who specialise in medical texts. Roseworthy students are probably not going to want to come into town anyway and the shop at your campus should have what you need.



It is worth knowing that it isn't usually the bookshops' fault if they don't have the book in stock that you want. They all approach lecturers to tell them which books they are using and how many students will need them. If the lecturers don't reply the bookshops have no way of knowing what students will want. And even if your lecturer did this another lecturer using the same book might not have. It might be worth you while asking lecturers which bookshops they told about their course requirements. And don't forget that there is always the Barr Smith,

Unibooks is in the Union Building

with entrance on level 2 and 4. Textbooks on the top and mezzanine floors.

Dymocks (Standard) is in Rundle Mall towards the Pultney Street end. Textbooks upstairs.

The Bookshelf is on Pirie Street just to the east of Pultney Street. Textbooks in you race when you walk in.

And if, or when, you get bored with textbooks you can always come and review a more relevant and interesting book for On Dit. See the recruitment ads in this issue.

Lorien Kaye

Calling all budding journalists at

**Adelaide University
CASM
City Campus
Roseworthy
and
Waite**

We here at On dit would love to have more writers in all areas of the paper.

If you would like to write news stories, features, reviews, submit creative writing, take photos, or do anything else for us, please give us a ring on 228 5404, or come into the office and say hi! We will arrange for contributions boxes to be put on all campuses this week, so look out for them and get writing.

Love,

Fiona

George

Richard

XXX

OOO

4 BOYS DRAW!

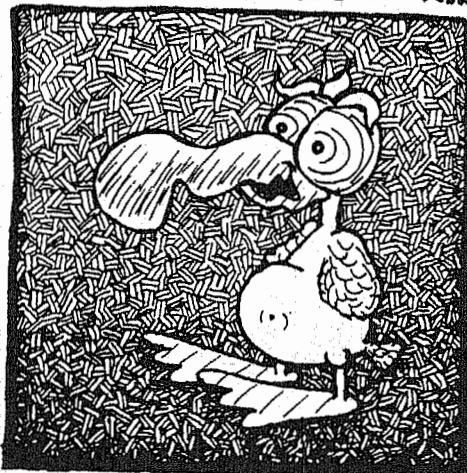
In The Union Gallery
Level 6 Union House

24 FEB - 11 MARCH

Anton Hart Aldo Iacobelli
Chris Orchard Hossein Valamanesh

An exhibition curated by Margot Osborne
for the SA Exhibitions Touring Agency
Gallery Hours: weekdays 10am - 5pm

CHANGING MOODS OF GILBERT THE DUCK... CHANGING MOODS OF GILBERT THE DUCK...



POSSIBLE CAUSES:

1. USE OF FOREIGN SUBSTANCES.
2. REACHING ENLIGHTENMENT.
3. ALL OF THE ABOVE.



POSSIBLE CAUSES:

1. GOOD FOOD
2. GOOD SEX
3. A SUCCESSFUL TOILET TRIP

Expose Me

Australia Exposed
28th January - 18th April
Art Gallery of South Australia

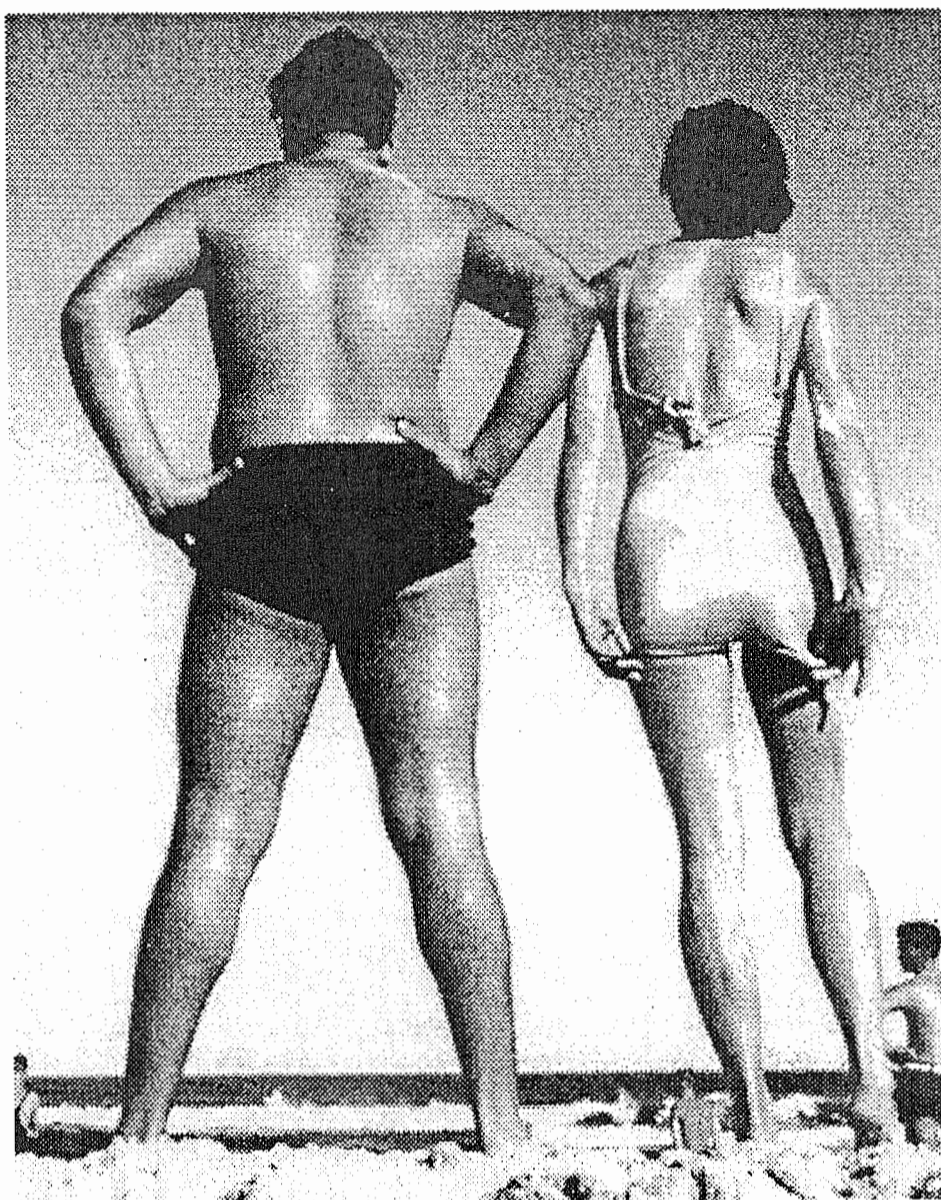
It is without doubt that the Australia Exposed exhibition is one of the most captivating photographic journeys I have experienced for some time. It is an exhibition which explores and describes much about Australia's history and culture. Yet in addition to this it has the quality of reflecting the change in photographic style and development over the years.

The exhibition of over 100 photos is presented chronologically for ease of viewing and gives the viewer a real idea of how things have changed in this country.

The content of the exhibition is enormously varied due to the 140 year span of reference. Many of the early photos of family groups such as DURYE BROTHERS c1856 and Samuel Sweet's views of pioneering settlement of South Australia take you back in time and include you in the spirit of endurance that is so inherent in the images.

Not surprisingly there is a large number of images of South Australian landscape and urban development with one image of Port Adelaide by George Freeman c1880 which strikes the core of sentiment with maritime Australia. There are lots of other great photos of early Australia such as SHEARING c1900-1920 by Alfred Wilkinson and ROADMAKERS c1928 by Arthur C. Stempel.

Overall the early style of photography is of historymaking in action, capturing strong scenes characteristic of native and pioneering Australia. But there are only so many old photos the eye can take. Most of the powerful



images in this exhibition start at around the 1920s and 30s with a more personal and engaging style of photography. In particular photos by Mat Dupain stand out and embrace the viewer with its natural composure and subject matter. The images SUNBAKER and BONDI, 1937 and 1939 respectively, provide an

interesting view on the developing beach culture of the times, and in a way caricature the subject by being so stereotypical.

Another photo by Mat Dupain that's worth looking at is MEATQUEUE taken in 1946. It shows women queuing up with various expressions on

their faces that seem to convey a hidden anxiousness and preoccupation.

Many of the photos taken after the 1940s and 50s up to the present day show a remarkable and dramatic change toward experimentation. Photography recognised as more of an artform has allowed for the creative expansion of ideas concerning representation and interpretation of social and cultural action. The later images presented range from simple snapshot type arrangements such as NORTH HEAD c1975 by Roger Scott to the intimate representations by Bill Henson. These later photos reflect more about pertinent social issues such as multiculturalism, consumerism and social anonymity. The use of large format photographs and collage with the bold uninterrupted colour of type-C photographs adds to the intimate nature of many of the images.

One of the highlights of the exhibition is a piece by Michael Snelling entitled OUR BACKYARD c1981. This collage of type-C photographs integrates a large number sectional views of the artist's background with friends and family lazing around in the sun. This very suburban image really makes one wonder about how much urban space we all have. Of course it is very interesting to compare these recent photographs of urban issues with the "still life" style of photos taken at the turn of the century.

It's clear this exhibition is worth having a look at. It doesn't take long to walk around and check it out. So if you're interested in art, history or even if you like playing around with your instamatic camera then go to the exhibition and see what can be done with a little imagination.

Luke Matousek

That's What Franz is For

Franz Kempf is one of Australia's leading painters and print makers. His work is currently featuring in an exhibition entitled, "Franz Kempf: The Painter as Print maker 1955 - 1992".

The Swan Hill Regional Gallery of Contemporary Art in Victoria has organised this retrospective exhibition. It toured the Mildura Art Gallery in November, the McClelland Gallery and the Swan Hill Gallery where it was during the Christmas period and in March the exhibition will be at Studio Park in Langwarrin.

It is uncertain as to whether the exhibition will be viewed by the public of South Australia. It would be a shame for Adelaide to miss out since, in 1991, this city hosted a retrospective of Kempf's work to coincide with the Craftsman House publication, *Franz Kempf*, by Dr Rosemary Brooks. Especially as Kempf is based in Adelaide, this city is an appropriate venue for such an exhibition.

Consisting of 50 framed works on paper, including etchings and aqua-tints, the exhibition features an eight-page catalogue with reproductions. Robert Smith, a distinguished art historian who is currently writing a History of Australian Art, has written an introductory essay for the exhibition catalogue.

The works of Franz Kempf are featured in many collections in Australia and overseas. He uses a variety of different media and

displays versatility and skill. Subjects for Kempf's works are drawn from his environment, his experiences and influences, in particular, the Biblical images stemming from Judaism. In addition to painting and drawing, Kempf is renowned for his prints. His etchings and lithographs have established him as one of Australia's most consistent and talented within this field. Indeed, over the past few decades, he has dominated this facet of art in this country and has also shaped its future as he was a lecturer at the South Australian School of Art.

Kempf's work has seen him travelling within Australia and abroad, particularly England, France and Israel. He has worked alongside and exhibited with some of Australia's most prominent artists of the latter half of this century. He has also been an artist in resident overseas.

Adelaide audiences would be fortunate to view the exhibition. Hopefully, the Art Gallery of South Australia could exercise a similar initiative as the Victorian Ministry for the Arts, which has played a key role in this venture.

• Franz Kempf will be interviewed on Student Radio in the near future on the Arts Show - stay tuned for more details.

Marian Clarkin

Big Fish

Magill O'Show

5 March
8pm - 2am

Magill Campus
Hartley Bar
Lorne Ave
Magill

Magill Students \$6
Other concs \$8
Employed \$12

Bookings:
Magill Student Assn
302 4615

Catering by Quiet Waters

tickets
urban streetwear
rundle st

DEF-EX

caligula

The Jaynos

PAINTERS & DOCKERS

Small Pond

Film Society

Cinema keeps getting bigger and bigger - more venues opening, more big releases and more retrospectives of all kinds. The video menace has assumed its true perspective (can't compare to the big screen) and we're spoiled for choice in terms of what to see, where and when. So, each week, we'll try to present a coherent overview of what's been, what's current and what's coming up.

To begin with: on campus the *Film Society* is presenting a selection of both classic and first release films on Tuesday nights. Film archives have been scoured, distributors canvassed and the opposition (ie. off-campus film organisations) sounded out to produce a program which will reflect some of the best of cinema from the past and provide screenings of latest releases at prices which won't burn a hole in the already-hole pocket of the average on-campus cineaste. The program below should give an idea of this semester's range and prices: come and see us

at our O Week table, or join at any one of our screenings. Our hero this semester is Jack Nicholson: with appearances in four of our offerings: *Easy Rider*, *Chinatown*, *The Shining* and *A Few Good Men*, Jack is the epitome of the Hollywood star: the breadth and depth of his talent is demonstrated in this selection.

O Week finds us presenting two films which, although more than twenty years apart, are both on a common theme: rebellion against a straight-laced society, and the outcome of this public anarchy. *Easy Rider* and *Wild at Heart* are both on at multiple screenings on Tuesday and Wednesday of *O Week*, so there should be an opportunity for everyone, no matter how involved in the roller-coaster of *O Week* to enjoy these celluloid savagings of society.

The Film Soc is working closely with the *Mercury Cinema*, Adelaide's premier alternative cinema venue. With a

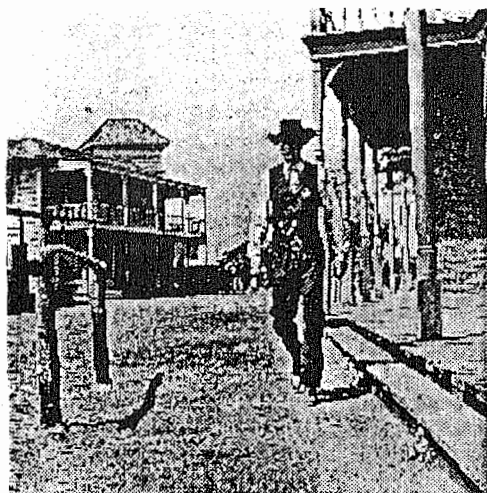
government mandate to *not* compete with the commercial chains, it's now a solid part of the diet of any serious cineaste. According to Adele Hann, director of the Mercury, the total audience contains such a large proportion of students that there is a large fall-off in audience numbers during exam periods. To acknowledge this, the Mercury has kindly donated free tickets to the Film Soc which will be raffled at each week's screenings in the Union Cinema.

Highlights of the Mercury's calendar are a season of the world's best known "unknown" filmmaker, *Raul Ruiz* (see article), beginning on Thursday March 11th. On Friday 19th and Saturday 20th March, *Kenneth Anger*, one of the major figures of the avant-garde cinema of the 50's and 60's will be presenting a complete retrospective of his works, in the Iris cinema. Best known for his *Hollywood Babylon* books, Anger was recognised early in his career by Jean Cocteau, moved from the US to Europe

and made cinema which is inspired by the mythology of the gods of both Hollywood and the ancients. Combining sorcery, homosexuality and pop/trash culture, Anger's works (some of which figured at last years Film Soc) have intrigued and outraged critics and the public alike.

Along with the indoor cinema renaissance has come the outdoor Film event, *Flickerfest*. Organised by Nick Ramage in conjunction with Craig Kirkwood, *Flickerfest* travels around the country presenting Australian short films in a pleasant outdoor setting. The first of these, held in the balmy summer nights of the middle of February, were well attended and with the accompaniment of Rockfords Wines, Tapas foods and great local films, *Flickerfest* promises to keep setting the standard for a forum for local non-commercial short films. Any enquiries re: submitting films for future screenings can be directed to *Flickerfest* on (02) 564 3002.

Film Society Programme: Semester One



From Myth to Modernity

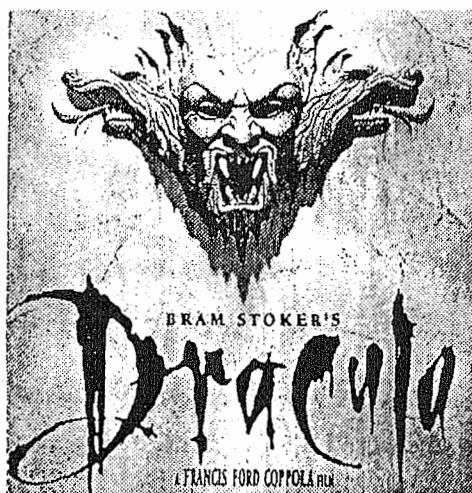
The Film Society this semester returns with some well-seasoned classics, peppered with some first-releases, and most augmented by a classic Warner Brothers Cartoon, shown as they were meant to be seen: on the big screen, supporting a main feature. Ranging from the fifties to the nineties, from Hollywood to Home-grown, we feel sure that this semester's offerings will include something to suit every taste.

Membership

Joining the Adelaide University Film Society costs \$15 for 1993. This provides you with entrance to a large number of free films, and reduced admission to many recent commercial releases. But that's not all! You also receive an exclusive dinner offer at the Union Bistro on film nights and you are eligible to win doorprizes of films screening at the Mercury Cinema. All films are shown in Union Cinema, Level Five Union Building, off Victoria Dve.

The Lavender Hill Mob (1951) 82m B&W

Tues 9 March 7.30pm
A prim bank clerk, played by Alec Guinness, masterminds the larcenist's dream: robbing the mint. The "mob" plan to ship the bullion to France ... but nothing turns out as planned. This delightful comedy was directed by Charles Crichton (*A Fish Called Wanda*), has Audrey Hepburn as a bit player and was awarded an Academy Award in 1951 for Best Story and Screenplay.



Don's Party (1976) 86m Col

Tues 16 March 7.30pm
Don has a reunion party for his uni mates and their wives, held on the deciding night of the Federal Election. Bruce Beresford's direction of the David Williamson play has a hard edged realism as it details the deterioration of the party over a hard night of drinking. With John Hargreaves, Graham Kennedy and Harold Hopkin.
Plus *Rabbit Fire* (1951) 7m Col

A Star is Born (1954) 154m Col

Tues 23 March 7.30pm
The second version of this film has Judy Garland climbing to the top, while her husband, James Mason, succumbs to alcohol as his stardom wanes. With some show-stopping songs from Judy, this technicolour production was a high point in 1950's Hollywood musicals.
Plus *A Star is Bored* (1956) 7m Col

Bram Stoker's Dracula (1992) 127m Col

Tues 30 March 5.15pm, 7.45pm
The perennially popular Vampire comes to life again in this dark yet colourful, horrific yet funny update by Francis Ford Coppola. Gary Oldman is superb as Vlad the Impaler, Anthony Hopkins has fun as his nemesis, and Keanu Reeves, with original English accent, plays an innocent male bimbo. All this while the children of the night howl their stuff with a verve as yet unseen!
Members \$3, Students \$4, Public \$5



The Shining (1980) 120m Col

Tues 6 April 7.30pm
A snowbound luxury hotel provides a great backdrop for this Steven King story where Jack Nicholson as a frustrated writer slowly goes mad, and threatens his family. A grandiose horror tale which leads to a shocking climax, and gives Jack a chance for some over the top histrionics. Also with Shelley Duvall and Scatman Crothers.
Plus *Duck Amuck* (1953) 7m Col

Chinatown (1974) 130m Col

Tues 4 May 7.30pm
A private investigator in 1937 L.A. takes on a simple case but soon discovers a nightmare web of intrigue, scandal, corruption and murder, in a multi-layered plot which offers a range of interpretations. With Jack Nicholson, Faye Dunaway, John Huston, Dianne Ladd and Roman Polanski who doubles as director.
Plus *Rabbit Seasoning* (1952) 7m Col

The Manchurian Candidate (1962) 126m B&W

Tues 11 May 7.30pm
Made just before John F Kennedy's assassination, this film bore an uncanny resemblance to many of the events surrounding the President's killing and was suppressed for many years. Lawrence Harvey stars as a Korean war hero who is brainwashed to kill the President: his trigger is his monstrously ambitious mother, played by Angela Lansbury. Also with Frank Sinatra and Janet Leigh.
Plus *Sahara Hare* (1955) 7m Col



High Noon (1952) 85m B&W

Tues 18 May 7.30pm
Gary Cooper awaits the arrival of outlaws bent on avenging him after he sent their leader to prison. The wait provides the dramatic tension which is heightened by the fact that the townsfolk evade or ignore his appeals for assistance. His Quaker wife, Grace Kelly, is the only help as time ticks inexorably toward the final confrontation at high noon.
Plus *What's Opera Doc?* (1957) 7m Col

A Few Good Men (1992) 138m Col

Tues 25 May 5.15pm, 8pm
Jack's fourth appearance with the Film Society this year has him as a redneck Marine officer. Tom Cruise is his usual charming self as a lawyer defending two Marine privates charged with murder, and Demi Moore shows she is not just a pretty face in this riveting courtroom drama, directed by Rob Reiner.
Members \$3, Students \$4, Public \$5

To Kill a Mockingbird (1963) 128m B&W

Tues 1 June 7.30pm
Gregory Peck deservedly won an Oscar for his portrayal of a Southern lawyer defending a black man charged with rape. The issue of racial prejudice is examined from the viewpoints of his children who are having troubles of their own dealing with odd locals such as Boo Radley, played by Robert Duvall in his first screen appearance.
Plus *The Scarlet Pumpernickel* (1950) 7m Col

The Film Society is generously sponsored by



Reels on Reality

Reels on Reality: the Cinema of Raul Ruiz

Starting March 11, the Mercury Cinema will be curating a season of films by the Chilean-born writer director, Raul Ruiz whose prolific film-making career has produced some of the most innovative, exciting and intellectual cinema of the 1980's.

Ruiz spent the early part of his life as a playwright of avant-garde theatre, writing over 100 plays between 1956 and 1962. A political refugee from the overthrow of the government of Salvador Allende in 1973, Ruiz fled to Paris where he found a more receptive forum for his eclectic film-making style.

Ruiz's film-making techniques dem-

onstrate influences ranging from American B-grade schlock-horror to the fabulist traditions of Latin American writers like Gabriel Garcia Marquez and the filmic innovations of Jean Luc Goddard.

Ruiz manipulates the perception of the viewer by filling the screen with hallucinatory fantasies, labyrinthine mysteries, and unexpected shifts in character and narrative. His best pictures are baroque, intellectual puzzles of rich visual invention and off-beat humour.

I am interested in surrealism on the level at which its techniques

can be used to examine different levels of consciousness. When you look at an ordinary film you follow a story - even if it isn't told particularly well. You recognise who the actors are because you've seen them in other films. All these levels of recognition are mixed together. My dream is to create a kind of centrifugal force in the midst of these different levels.

The Ruiz approach can be seen in one of his early films, *Très Tristes Tigres*

(Three Sad Tigers). Tito, the main protagonist, is a used car salesman from the country who decides to try his luck in the Chilean capital, Santiago. He stays with his sister who earns her living doing strip-tease. Ruiz portrays Santiago as a subterranean chimera on the verge of rupture in which Tito and his sister mix, copulate and get drunk with many other people.

This forthcoming season of films provides an opportunity for serious film-goers to be challenged and entertained by the visual and intellectual mastery which is Raul Ruiz.

Riff Raff

Riff Raff: now showing at the Mercury Cinema.

This is a remarkable film. For a start, it's made in English, and subtitled in English as well. (This is because the language is so strongly accented in Geordie and Liverpoolian that it's difficult for us proper-spoken Australians to understand some of it) and it works as well, and better in many ways than

many big budget efforts.

Riff Raff concerns the situation of a group of itinerant labourers on a building site in contemporary UK. No unions are allowed on site, and consequently the safety of the workers is constantly jeopardised for the sake of speeding up the job, which is converting an old building into luxury apartments. If any demands for safety on-

site are made, the employee is instantly dismissed.

The widening gap between the rich and poor, as well as the consequences of a deregulated labour market under the Thatcher Tory government is shown as it affects the group on the worksite, whom we all get to know under their bluff exteriors. The common threat to a diverse group means

that for survival they must band together for the good of the group as a whole and a brothers-in-arms against the bosses attitude becomes essential, and a terrifying spectre of working conditions under a Coalition government is shown.

Still showing at the Mercury Cinema. After seeing this, you'll be wanting to smash the friggin' state!

Stiffs - coming ready or not

Stiffs
Lion Theatre
To March 6

"It goes a bit far", explains playwright Karin Mainwearing of her latest work, the State Theatre Company's production *Stiffs*. "But even for going far, it goes a bit far. I can see it being offensive on quite a lot of levels!"

Upon seeing the opening night performance, I reckon that is something of an understatement. This play goes a long way past going far. *Stiffs* is as a black comedy that gets progressively blacker until it reaches a truly ghastly conclusion. Seeing this play is like putting your sense of moral correctitude (I'm not sure if this is a real word but it is now in any case) through a meat grinder. This is *not* a play to take Grandma and Grandpa along to (unless Grandma and Grandpa are radically unconventional people).

The play focuses on Angel, a junkie hooker and phone-sex worker, and her two sisters, the repressed and sex-starved Dawn and the deaf-mute dancer Stella. Angel's mother is on her deathbed, and this leads Angel and her pimp boyfriend Lester to speculate on the possibilities of using her coffin as a convenient cache for their recently ill-gotten stash of hard drugs. Mainwearing places these extraordinary characters in the scenario and lets the consequences roll from there. The outcome is a play that refuses to take anything very seriously and one that shocks and amuses simultaneously.

Of the acting, Carmel McGlone is impressive as Angel in a performance

that is all trash and no class. Phillip Spruce does well as the callous little upstart turd Lester, and Audine Leith and Colleen Cross are good in their roles of Mother and Stella. Sally Hildyard, although taking some time to establish herself in the role of Dawn, nevertheless comes good and delivers some of the funniest lines of the play.

Stiffs is wonderfully "underground" and playfully anarchic in structure, which enables Mainwearing to go off on all sorts of tangents - just for the whimsy of it. While these tangents are often amusing, they sit awkwardly in the plot. An example is the scene where Dawn confesses to Lester that

she is torn between her love for two men - Jesus Christ and Richard Gere. This type of scene gives *Stiffs* an inconsistent pace.

The mode of the play is as unusual as its plot, in that it swings about from naturalism, to bizarre slapstick and curious expressionism. The result is an interesting, if not-entirely-satisfying mish-mash of styles. While finding the events of the play amusing, I was frequently troubled by plot points that seemed unrealistic given the nature of the characters. The ending of the play is especially problematic - upon reflection, the conclusion is not nearly so final and decisive as immediately apparent. I am unsure whether

Mainwearing's intention has been to create ambiguities, or whether she has been unsuccessful in writing a "closed" ending. If the latter is indeed the case (as I have a suspicion it is) then perhaps (dare I suggest it?) the play needs to go through another draft to iron out some of these bugs in the system.

Stiffs is a genuinely different play and one that produces more than a few belly laughs. Good performances from all the actors ensure that you will leave the Lion Theatre entertained...if not completely satisfied by the play itself. For me, something was lacking. A certain je ne sais quoi. It would seem that Mainwearing's best work is yet to come.

David Mills



Drug of a Nation

It's all very easy isn't it? To sit around and bag "90210- more than just an address" or "Melrose Place" is just so easy. A snide TV reviewers dream.

In fact, it's too easy. I'm sure that any gratuitous bludgeoning and battering that may be necessary can be handled by your finely honed critical faculties.

Also the issue is complicated by the fact that I only caught five minutes of either programme, which is a good start to be sure but hardly enough to satisfy any self-respecting reviewer.

90210 and friends are a soft target and will be around all year. So they'll be there if I feel the need for a cathartic cultural slam-dunk. But I thought it would be really nice to start the year off on a positive note. To say something really nice about something.

But I can't. SBS continues to serve up a diet of worthy documentaries and interesting foreign films by interesting foreign people who are apparently quite famous in their own countries. But no-one watches SBS so it doesn't count.

The ABC is again offering up its "something-in-there-for-everyone" mixed-bag. Gardening, politics, Access TV, crappy old films introduced by crappy old men, obscure and arcane

sports and a dazzling array of occasionally watchable children's TV. And the all important "locally produced quality drama". On the latter front, various adverts have so far promised us this Hot Australian Drama but further down the track. This H-A-D comes under the exciting title of "Seven Deadly Sins" which has received more hype than the Second Coming and slightly less than Melrose Place. "It features all of our best actors", so the sales pitch goes. Which means you can play game #17 in the book: "Rainy day pastimes for people living in very small countries" — Spot every reasonably notable Australian actor who has ever tried to make a living from acting but has never appeared in a soapie.

Also of note from Auntie is the vague series of programmes on Joh's reign in Queensland. What an evil old fuck as they say. Perhaps the biggest criminals were the people of the Sunshine state who kept voting him back into office. Oh, well. Maybe I'll tell you more about it in future weeks, especially the dramatisation of Joh's jury trial.

But apart from that, its new year, same old shit, I'm afraid. And with



only the prospect of a General Election and plenty of Andrew Olle to cheer us up.

And what's on the Big Three this year? Donahue and Oprah again discuss the role transexuality plays in marital infidelity; the many soaps are cranked up for yet another year; KG dusts off his whistle and flute for another disappointing season with those mighty South Aussies, the Crows; and

Steve Vizard still can't tell a funny joke or string together a coherent sentence.

But what's new in '93? Norman Gunston, Mike Willessee, Tony Barber and Happy Days.

Go read a book.

But apart from that its new year, same old boxer shorts.

Nick Smith.

Aunt Mabel Says



Here SHE is! After months of trying and hours of persuasion we have finally secured the infamous Aunt Mabel as our new weekly columnist.

Let Aunt Mabel solve your most heart wrenching problems on debauchery and improving your sex life as well as offering those indispensable hints on day to day existence.

When Aunt Mabel was told of her new position she exclaimed "COR, this looks like fun!!"

Remember, don't write to Cleo, don't write to Cosmo, don't even consider HQ, here you have the added bonus of getting the answer you crave WITHIN THE WEEK! Yes it's true! No waiting for three months for advice on how to remove that stuck tampon.

So send in those letters. Either drop them into On Dit or pop them in the box in the Mayo refectory.

Dear Aunt Mabel,
I'm 16 and I've been going out with a

boy for two years now. He keeps trying to sleep with me but I'm not sure. Also I have hair on my nipples. What will he think if he sees them?

Karyn.

Karyn,

I get so many letters from young girls in this position and it worries me greatly. Do what you want to do and don't let him pressure you. And about the hair, grow it out and if he doesn't like it, throw him out with the razor.

Dear Mabel,

Last night I gave my girlfriend cunnilingus for the first time. She really enjoyed it, but this morning I woke up with hair growing on my tongue. Is this a punishment from God and will it go away?

Furry, Frightened and Female.

Dear FFF,

No. 1 : It's AUNT Mabel.

No. 2 : Use a mouthwash (and remember to use a dental dam in future).

Aunty Mabel,

My ex-girlfriend and I broke up almost six months ago after going out for

two years but she just doesn't get the message and wants to hang around with me and my friends all the time. This is really giving me the pips! How can I tell her without hurting her?

Sensitive Guy.

Dear S.N.A.G.

When you break up with someone that you have been with for so long, it is like losing your best friend. You must learn to be patient. Your friends are probably her friends too (as usually happens with couples). Can't you set her up with one or two of your friends? She'll meet someone soon enough (especially with a hand from you!).

Dear Aunty Mabel

I have a problem. I am still a virgin but ceased to have regular periods about six months ago. I know this sounds strange, but I am convinced that I am pregnant. I have looked to God for an answer to my dilemma and as a consequence have been wondering if I am carrying a child borne of immaculate conception. God and I are pretty close, and this seems perfectly conceivable to me. What do you think?

Mary-Anne.

Mary-Anne

Maybe it's time to stop taking those heavy drugs. But seriously there are several reasons why you may have ceased to have periods. If you have lost a lot of weight or are taking steroids your periods may cease. It is possible to become pregnant if sperm comes near the vagina (in the case of heavy petting this may be possible). It is unlikely that you are pregnant otherwise. Have you noticed a lot of extra weight? If you are six months pregnant I'm sure you would of noticed your large belly and some movement inside. See your doctor and have this checked out. Even if you are not pregnant it is not healthy for your period to have stopped for so long.

If you have God's child send the story to TRUTH. I'm sure they will have a field day. It's highly unlikely that God is the father, but if so you can strike me down with a pineapple.

HANDY HINT : When washing delicates, put them inside a pillow case before putting them in the washing machine. It keeps them nice!

Ever worn your undies outside your pants?

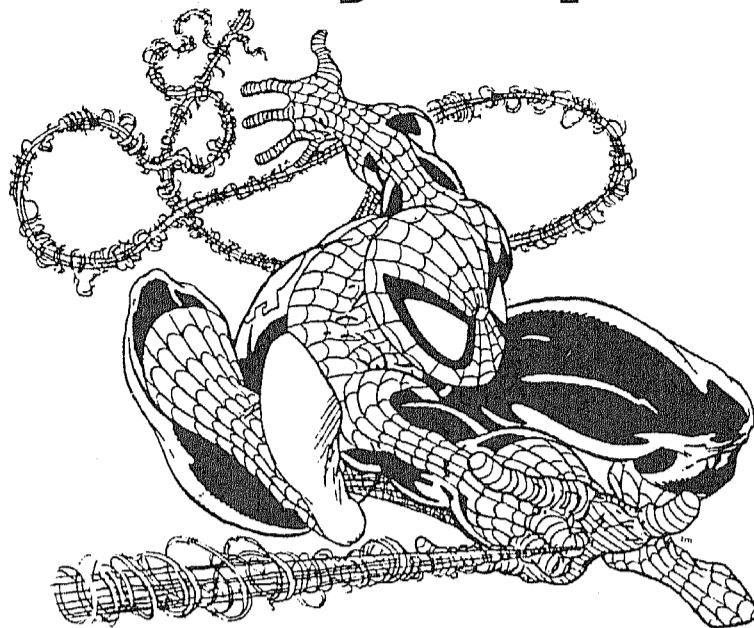
The death of Superman created quite a fuss. It was all one big marketing scam. In some respects that's what comics are all about. It's a pop medium. It's for the kids. It's for us.

There are some pretty strange facts about comic book readers. Here's a few: most comic readers are male, in fact more than 90% appear to be of the male brand. Most comic book readers are out of their teens and doing some sort of tertiary study (all of those *Judge Dredd* freaks out at Underdale count in this bracket). This leads to a few interesting possibilities. That person you've known for years may be a secret comic booker. The cellar you're constantly being told holds wine may in fact be brim full with thousands of colourful super types who shoot crazy coloured lights out of their eyes and can leap tall buildings in a single bound. Then again a person wearing a Batman t-shirt may only have been caught up in the mad marketing frenzy associated with either of the movies. None the less, a comic reader could be the

person you least expect. Your mother? I think not but Bob sitting next to you?.....

The bastards are everywhere. The AIDS council keeps telling us that an AIDS victim looks like Joe Bloggs. What about the casual comics reader? We don't wear condoms while we read (but plastic bags could be used as a protective sheath over the book, itself) so we're spreading, right? Maybe not but that person next to you in the Hypercolour t-shirt may be an avid purchaser of *Sandman*. Actually Hypercolour clothing doesn't quite suit a *Sandman* reader.

What this section is mainly about is reviews of current titles from most comic companies (especially Australian). It's about comic news and what's going on in the wild and hairy world of full body spandex. I'd like to run strips created by local type peoples. If you ever grooved around the back-yard after school with your undies on the outside of your dungarees and a towel



pinned around your neck and pretended to fly then pick up a copy of the latest DC and read on.

Getting back to *Sandman*, the first issue will kick off with a review of the Vertigo imprint by DC (being the publishers of Superman and Batman). DC

has come up with a winner with this one. Alan Moore could be hailed as the man who started it. His work on *Swampthing* set the standard back in the eighties and further collaborators such as Neil Gaiman carried on to blast this type of comic to the cutting edge of the industry.

Comic book news

• Surprise, surprise, Superman is back (well, sort of). *Adventures of Superman* issue 500 will feature the return of dear old Kal-El. He's not quite back slugging it out with the baddies in Metropolis but he makes a return appearance none the less.

The way it works is Superman starts to move off to the after-life and encounters his Pa Kent who is also on his way "towards the light". Pa Kent's will to live keeps the pair from going on to

the nether region. Pa Kent wakes up from his coma but where's Superman? Somehow he'll be back.

• For those of you who know who Jack Kirby (*The King*) is, he's back with a new line of comics for Topps. Jack Kirby is the man who helped create titles such as *Captain America* and *The Fantastic Four* and helped mould comics into what we have today. There is virtually no artist of high standing

who would not cite him as an influence. Back to the issue, Jack's back and he's set to rock the industry again with *Bombast*, *Captain Glory*, *Night Glider* and *Satan's Six*. They should be out sometime in April.

• *Spawn* no.8 should be on the shelves very soon. Alan Moore will be doing the writing honours. He's the first of Todd McFarlane's guest writers. Issue 8 will condemn hell and it's

connection with *Spawn*. If any of Todd and Alan's past work is anything to go by, this one should be a beauty.

• Fancy yourself as a bit of a comic book character creator? We here at *OnDit* would love your creation. If we're too small-fry for you then enter the *Savage Dragon* create a character competition. I'll be in it.

Comic book reviews

With this being the first issue of *OnDit* for the year I've decided to start covering a line of comics that should appeal to more than the super-hero readers. DC's Vertigo imprint is currently producing comics that are *not* aimed at kids. They're aimed at a mature audience even if they still don't keep the expletives. Judge for yourselves. We already have.

Sandman no. 47

Publisher: DC

Cost: US\$1.75 (AU\$2.50)

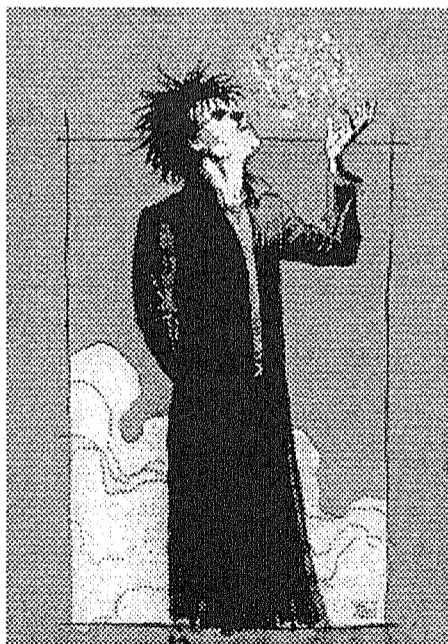
Writer: Neil Gaiman

Artists: Jill Thompson and Vince Locke

Frequency: Monthly ongoing

It's a rare occasion that a comic book this good turns up. In fact it's a rare occasion that any book this good turns up, comic or not. *Sandman* is without a doubt the best comic I'm currently buying. Each issue has me entirely captivated. It's one of those books I eagerly await. My brother is much the same. The arrival of an issue of *Sandman* is a happy occasion.

The real strengths of the comic lie in the writing. With just about all the Vertigo books the writers are the stars. Image comics this is not. Pretty pictures you may find but it definitely takes a backseat to the words. Vince Locke and Jill Thompson have put in a fine effort. Their art style is devoid of



Dreaming, dreaming is free

very crisp definition. The inking is loose and greatly suits the book. It's not a perfect world that's being presented. You won't find the perfect bodies of most other superhero books. The people are ordinary looking; they're people you might know. Vince and Jill present them as such. Although loose, the art is still smooth and bold. Panels are not cluttered up with unnecessary detail, this seems to give a beautiful stillness. This, coupled with the often emotional dialogue creates a general atmosphere of constant feeling. It works.

Neil Gaiman is without a doubt the star of the comic. There is hardly a human emotion left untouched by Neil. His focus works best on the negative side. Issue 47 illustrated this perfectly when Dream (being *Sandman*) was told by his elder brother Destiny that his lost love never loved him and never will. It was handled well enough to almost bring a tear. These are believable characters in fantasy. Neil has concentrated with such pin-point focus on all of them. You know them and feel their pain when they fall.

Dream is a romantic. He's moody and sensitive. Matters of the heart are important to him. He is after all, the Lord of Dreams. This book has been described as a comic for the intellect.

All comics reviewed by Rohan Thompson.

(But if anyone else would like to help, drop a line in at *OnDit*)

Thanks to The Adelaide Comics Centre in John Martin's Plaza for their support.

Next week I'll cover Oz Con II, Australia's only comic convention.

MAN TO MAN PROJECT

Are you a straight guy who enjoys sex with other men or couples?

If so I would like to talk to you about your experiences, find out what your needs are and what problems you may face.

This study involves a short telephone interview but you are free to seek any information that you require. Our findings will help design strategies that can offer support for men in similar situations.

Discretion and confidentiality is completely assured.

Phone Greg on
234 0443

Mondays, Wednesdays &
Fridays
10.00am-10.00pm
until 10.00
March 5



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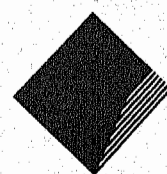
See the world for \$20 a week without borrowing a cent.

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classifieds

The Australian Federation of University Women are conducting a lecture dealing with Equal Opportunities for women in tertiary institutions. The event will be convened by Kay Rollison of the University of Adelaide, Margaret Messenger of Flinders, Julie Delaflora of the University of SA and Julie Lester of the ABC. The issues raised relate to people involved in tertiary institutions and all those concerned with the position of women in our society. Please come.

Where: Napier Lecture Theatre 102; When: Monday, 8th March, 1.10 pm - 2.15 pm. Free.

Adelaide University Catholic Community

Every Wednesday at 1.00 pm, we celebrate Mass in the Chapel, 1st Floor Lady Symon Building. In O'Week we are planning a special celebration for Ash Wednesday. All are welcome, students and staff alike. Also, every Monday at 1 pm we will have a Rosary in the Chapel.

Employment Opportunity

The City of Adelaide is looking for students who want to place their names with the Trade Referral Scheme.

This Scheme organises services for disabled, needy, elderly and other people living in the City Council area. Your name would be placed on a register and you may be called up to do jobs such as gardening, painting, shopping, ironing, etc.

If you want to register Contact the City of Adelaide, Home Assist Co-ordinator on Ph: 231 6645

International Women's Day Activities and Celebrations 1993

Sunday, 28th February - Sunday, 4th April "Celebrating Friendships" - an exhibition at Port Noarlunga Mermades, corner of Ward and Gray Streets. Contact: 386 2055

Wednesday, 3rd March

11 am Award Deficient Project Launch at the Working Women's Centre, 49 Flinders Street, Adelaide. Contact: 224 0188

12 noon International Women's Day Committee Lunch, Freemason's Hall, North Terrace. Contact: Irene Bell: 243 2093

Thursday, 4th March

7.30 pm Women Address Women. Meet some of the candidates for the Federal Election, Senators Rosemary Crowley, Amanda Vanstone and Meg Lees. At Pilgrim Hall, 12 Flinders Street, Adelaide. Organised by WEL and NFAW. Contact: 232 2245

Saturday, 6th March

10.30 am IWD Rally, Victoria Square. March to Parliament House.

12 noon Festival at Rymill Park
8 pm Dance, Burnside Town Hall, \$15 / \$12 / \$10 negotiable.

Sunday, 7th March and Tuesday, 9th March

Aboriginal Women and Museum's National Conference. Contact: Ruby Hammond on 207 7131

Sunday 7th March

4 - 5 pm International Women's Day Celebration at the Sophie Centre, 225 Cross

Road, Cumberland Park, 5041. Contact: 373 3781

Monday, 8th March

International Women's Day
All Day All women presenters on Radio 5UV 531

11 am Morning tea at Southern Women's Community Health Centre, Alexander Kelly Drive, Noarlunga Centre. Ph: 384 9555

12.30 pm International Women's Day Indigenous Women's Celebration Luncheon, Grosvenor Hotel, North Terrace. Contact: Freda Mills on 349 4188

1 - 2 pm Lunchtime picnic for women and girls in Peace Park, North Adelaide. Open microphone, music by Archipelago, BYO picnic food. RSVP and contact: 296 4357

1.10 pm Public Lunchtime Forum on Equal Opportunity, organised by the Australian Federation of University Women. Lecture Theatre Napier 102, Adelaide Uni. Chair: Julia Lester. Contact: Genevieve Ward on 331 7760

7.30 - 8.30 pm Radio 5UV 531 - an Australia-wide Open Mind special, Aboriginal women's discussion: "Tiddas Talk". Contact: 228 5000

7.30 pm IWD Celebration for Women. Noeleen Heyzer, writer and activist from the Asian and Pacific Development Centre in Kuala Lumpur, has been brought to Australia by the International Women's Development Agency, and will speak on how women are organising in South East Asia. IWD cake afterwards! Small donation requested. At the Pilgrim Hall, 12 Flinders Street, Adelaide. Contact: Doon on 267 3633

Whyalla

A whole day's International Women's Day activities including speakers, displays, lunch and the health promotion information bus at the Migrant Resource Centre, Viscount Slim Avenue, Whyalla. Contact: Ingrid (086) 453 2000

Wednesday, 10th March

2.30 pm Launch of "Services for Women" health directory at Elizabeth Centre. Entertainment by Archipelago, afternoon tea provided. RSVP to Trish: 252 3711 by Monday, 8th March.

Thursday, 11th March

7 pm Jennie George, Assistant Secretary of the ACTU will speak at a dinner organised by Women's Electoral Lobby, National Foundation of Australian Women and the UTLC Women's Standing Committee. At La Lupa Restaurant, 150 Flinders Street, Adelaide. \$25 waged, \$15 unwaged. Bookings: 232 2245

Friday, 12th March

8 pm Women Performing: An Affirmative Action Platform for women performers and a great night out! At the Girl Guides Hall, 278 South Terrace, Adelaide. Contact: 336 9743

Sunday, 14th March

1.30 - 5 pm Politics in the Pub: "Lesbians and Class: Issues of Difference". Listen to the panel, participate in the discussion at

the Grosvenor Hindmarsh, Port Road, Hindmarsh.

26th - 28th March

Women's Recreation Weekend - "Try Sports/Fitness". Contact Womensport and Recreation SA: 213 0630

Nu-Skinskin care products are set to sweep the Australian market. Become a part of this fantastically rewarding network by selling and gaining sellers of these state-of-the-art products. They are the best on the market. Information from Richie Walsh - 231 7778 and 298 1468.

For Sale

Office desk with typist turn \$50. Priced at second hand shops at \$120. Ph: 363 0892.

Republican Association Annual General Meeting

If you want to be an official Australian republican, come visit us at our O'Week table on the Barr Smith Lawns or contact us via the Clubs Association - and then get yourself along to the AGM for the 1992 Committee Report and election of the 1993 Committee. Jerry Portus Room, 23rd March, 1 pm for 1.10 pm start. Queries? Ph: 264 7886.

"God Should Not Save The Queen"

A lunchtime debate between Alexander Downer (MP) and Senator Chris Schacht will be held during pre-election frenzy on Wednesday, 3rd March at 1 pm in the Union Cinema. Questions from the audience will be welcomed, so come along monarchists and republicans all, and give them hell.

South Australian Bisexual Network Social

and Political Network for like minded people. P.O. Box 3391, 122 Grenfell Street, Adelaide. Ph: Margaret on 344 6146 (a/h).

1993 Withdrawal Dates

Semester One:

WNF - 14th May

WF - 15th May

Last day to withdraw - 11th June

Semester Two:

WNF - 8th October

WF - 9th October

Last day to withdraw - 5th November

Full Year:

WNF - 20th August

WF - 21st August

Last day to withdraw - 5th November

31st March - Last day to withdraw from a First Semester or Full Year Subject without incurring Semester One HECS.

31st August - Last day to withdraw from a Second Semester or Full Year Subject without incurring Semester Two HECS.

Full time HECS fee - \$2,328

Full time Union fee - \$246

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The Adelaide Uni International Socialist Club

is holding its first meeting on the topic 'Fighting the Liberals - the Socialist Alternative'. All welcome to attend. Friday, 26th February, 12.00 noon, Union Cinema, Level 5, Union Building.

PRODUCTION NOTES

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

Editors: Fiona Dalton, George Safe and Richard Vowles

Advertising Manager: Sam Maiden

Typesetting: Sharon Middleton

Freight: Sonja and Rachel

Office Menial: Darien O'Reilly

Thanks (you're spesh): Sam Maiden, Mark Gamtcheff, Simon Healey, Sharon, Anne, Darien, Jesse, Jo, Andy, Dave Sag, Dave Krantz, James Danenburg, Alex, Arna, Hamish (sorry), Jeremy, Pete, Tim, Lorien, David, Danielle, Tom, Alan, Monica, Luke, Angas, Sonja, Julie, Rohan, and Daniel for the flowers.

No thanks to the answering machine from hell.

Special thanks to The Beastie Boys (Yo!), Evan Dando, The Residents, Buronga Ridge Riesling, and The Cha Cha.

If you wish to contact On Dit write to:

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University of Adelaide

South Australia

Telephone 228 5404, 223 2685 Fax 223 2412

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To The
Manor Born

YANKAPONGA

Everybody buy
the house

Union good times and showbags.

University is back. Study is back. Good times are out as are the library books that you desperately need for that crucial first tute paper. Our beloved University Union has tried to cushion this blow by indulging in a bit of bribery during the tedious enrolment procedure. This bribery in the form of student sample bags is meant to make us feel that parting with \$246 is fine as long as we receive a few bags of out of date crisps, a thick concrete condom, some pointless information and a fridge magnet.

The bags come in two sorts- Bag A for the meateaters. Bag B for the vegetarians. This in itself is a good idea as both kinds do exist on campus. But why did the meateater bag then have a razor while the vego and loven it bag had the Cecilia Yates endorsed careless whippers. Non PC'ness I say. Bit gender stereotypical hey?

The bags met with huge popular acclaim though. Secret negotiations have been taking place over the last two weeks between representatives of major multinational companies that are clamouring to be included and the razor gang headed by the Dancing Bear himself, Barry Salter.

Nestlé's, BHP, Western Mining Corporation, The Windsor Family and Chrysler are just some of the hot tips for inclusion in the 1994 Showbag scheme. The 1994 showbag list has been leaked to our invetsigative reporters and in a spirit of journalistic indifference we have decided to release it to you so you can have those institutional transfer forms ready for SATAC by late October.

Bag XY.

Fluffy dice.

Slab of West End Eagle Bitter
Hot'n'horny'n'hung mag with pix.

Old Sandman with fats.

The "How to burn chops" gourmet cookbook.

Carton of Escort Reds

Back catalogue of AC/DC tapes.

Car sticker- "If its rockin' don't bother knockin'"

Cheap sexual innuendo.
Mortgage by the age of 30.
No condoms.

Bag XX.

Netball skirt.

Glomesh Clutchbag.

Big hair.

Condoms- as it is a girls responsibility

Cleo/Dolly/Cosmo.

The "How to feel guilty about saying no handbook."

Constance Carroll pastel pink nailpolish with matching lipstick

Bodyshop kiwifruit lipbalm.

Sanitary Napkins- because tampons are rude.

More big hair.

Danielle Steele novel or some equivalent romantic story.

All bags come with the standard inserts of out of date Twisties, a blotchy Union pen, a nonstick magnet and a lifesize cardboard cutout of Claude "mumbledrunk" Pronol. The new inserts should be eagerly awaited with a selection of Nestlé chocolates, a pointless, overpaid, egocentric, pompous, upper class English git, a steel girder from BHP, U239 from Roxby- Buy Australian and your very own portion of the University debt to pay back are just some of the new arrivals.

Union Product Frenzy.

Received your free fridge magnet extolling the virtues of the Union? Wondered why the Union has not branched out into more vibrant merchandising ventures? Fear not. "Honest" Gary Steele and "Mr. Personality" Barry Salter have been occupied in bringing out the new and innovative range of Union merchandise for us to hold, cuddle and love.

In one of his customary emotion charged Union Promotions Manager, Barry "The Walking Cardigan" Salter said, "Yeah, we at the AUU feel if we can benefit the wacky kidz (God bless

the li'l darlings) of this renowned institution in any way while giving them some pointless visible return for their Union Fee (thus my wages) then we will endeavour to do so. That frizza (Frisbee emblazoned with illegible Union logo) is just the tip of the fucking iceberg. Given enough time we will merchandise Australia out of this bastard recession."

Other hot items from the merchandising arm of the AUU were outlined in "Sextoy" Salter's statement. They included:

Union Plastic Lumps- Useless angular lumps of soft plastic, these are ideal for throwing at people, dogs, the can lady or the teev. The lumps also are decorative and are quite at home just lying around taking up space.

Union underpants- Sensually made from a mixture of old canvas and hessian these fundies are the ultimate in wearer comfort. You too are guaranteed a middle management position if wearing these.

Union Karma Sutra- Available in a brown paper bag from the Mayo Refec, this spicy little number will have your eyes popping out. Watch the "Minister of Fun", Barry Salter show you how.

Union Management Job- Available only to incompetents. Available only to males. Available only to the old boy network. Good hours, no real responsibility with added bonus of no public recognition or student contact.

Union Bricks- Solid, dependable and useful. Handy in constructing refurbishment wings or for mounting on your wall, these Union bricks should prove a hit with the disillusioned out there.

Union Condoms- Made from goat's intestines. Ineffectual yet colourfully emblazoned with the Union logo, these condoms are non-lubricated with a large reservoir tip. Useful for fumbling in the back seat of the Union car or sticking on your head but little else.

Union Body Pillow- Large, furry and soft, the pillow comes in various designs with the expected popular one being Claude Pronol. Other designs include Roger "Mr Moustache" Clarke,

Erik "Alphabet" Chmielewski and Johnny "Keys" O'Keefe.

Union Plastic Inflatable Giant Pony- Big and bouncy. Ideal for relieving those pre-exam stresses as well as your next picnic, the next SAUA ASC BBQ or Bar Mitzvah, the U.P.I.G.P. should attract those youngsters that we so desperately need to reduce our debt. A joint scheme with the SAUA to give away a My Little Bec Shinnick Pool Pony has been organised.

Union Tap Shoes-- Great for dancing in, good to polish and bad to cook with the tap shoes should help our zany undergrads go through Uni with a song in their hearts.

Union Carphone- Can we have one please?

Union Seedlings- By utilising the skills of the Botany Dept. we have managed to mate Rob "Fray Bentos" Brice with a chrysanthemum thus generating a hybrid with the characteristics of the chrysanthemum but which flowers with a portrait of Rob's face. Should be a big seller amongst Union Board.

These are the ideas that have been fully followed through, done lunch and touched base with. The vibes are fantastic and we feel that we are raedy to rock'n'roll. Other ideas due to be exploited are:

Union Heroin- Clean and uncut

Union Cola- Clear or otherwise

Union Fashion Accessories- Should work well. Colours should be maroon or sky-blue. I feel especially good about the earrings.

Union Bumplugs- Tidy.

Union Fake doggy poo- Ho ho ho. Many chuckles ahead with this beauty. Great for breaking the ice at that first tutorial.

Union Garden Gnomes- To be modelled on Adrian the carpenter or Chris "Foods me game" Shaw

Union Car Polish- Necessary to keep Mom's Taxi in good nick.

Union Food- Mmm. Tasty.

Union Plastic Vomit- See above

Union Graphic Designer- I'm sick of laying out my own work.

Union Cushions- A follow on from the body pillow. Nice to let loose on.

Hoping to hear back from you soon,
Barry Salter & the Merch. Team.

Union Merchandising Competition.

Due to increased executive interest in merchandising we here at on dit have decided to run the first competition for the year on merchandising. Exciting hey? All you have to do is design your very own Union merchandise. To make it easy we have included some holiday snaps of Union employees - use at your discretion. Then bring it in on Wednesday afternoon to our team of merchandising experts for perusal. The most innovative, unusual or derogatory might win but then again might not. Prizes will be awarded on a very ad-hoc basis and include a chauffeur driven ride in the Union car (aka Mom's Taxi), "The Ship of Adventure" by Enid Blyton, "How to do Paste - Ups and Mechanicals" by Maurello. Enter now.

