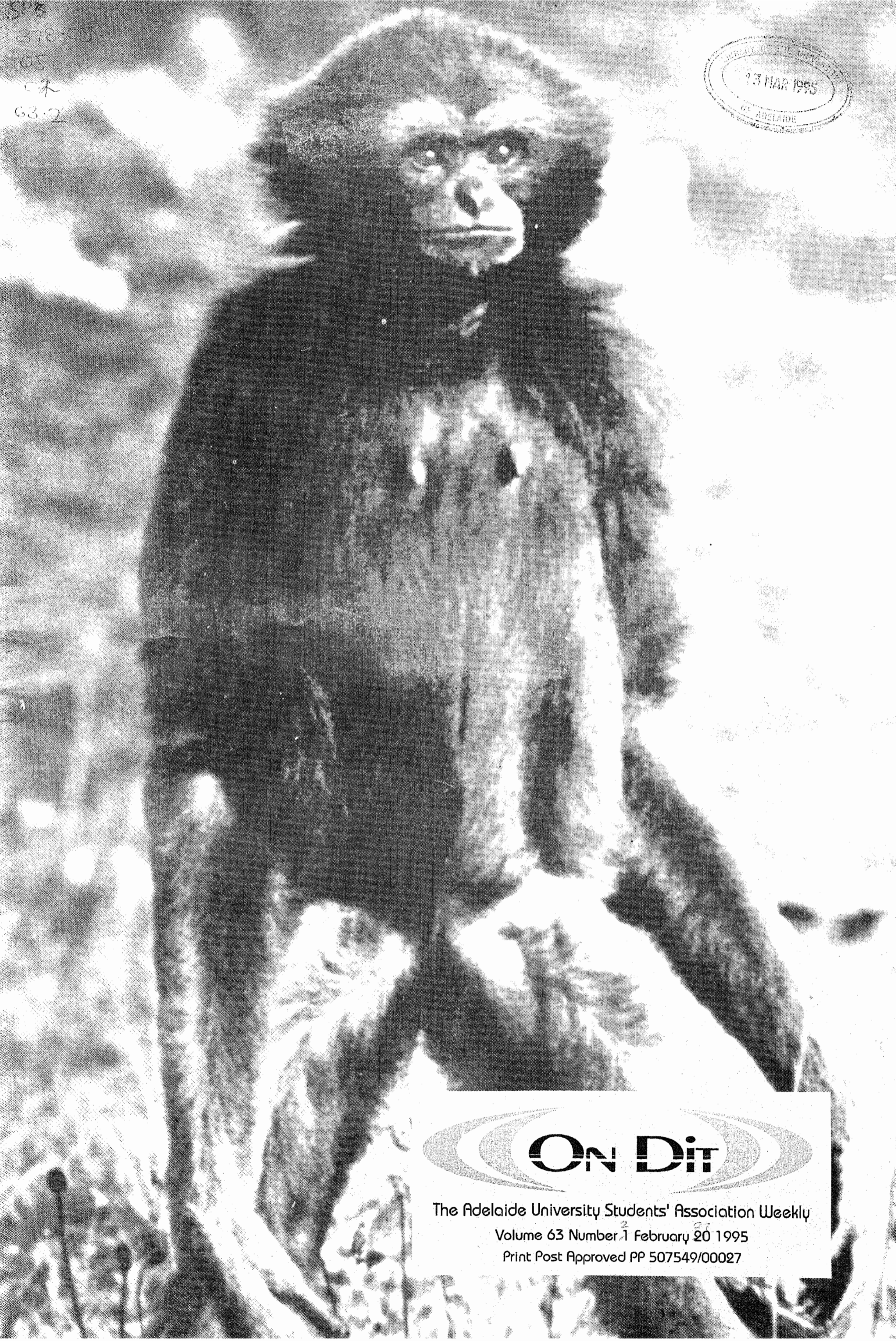


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ON DIT

The Adelaide University Students' Association Weekly
Volume 63 Number 1 February 20 1995
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If you are wondering what to do with your heaven calendar, here are just two mega practical suggestions.
 1. Keep it.
 2. Attach it to your fridge for easy reference.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
		Timewarp Seventies Fashion Parade 1	Radius GT Returns 2	The Club Heaven turns the temp Sub Zero GT Returns 3	The Club It's A Dance Hitz Blitz 4	The Look Comp Heat 2 5 Special Event
Inter/National Hair Stylist Show 6 Special Event		Timewarp back to Medieval Times 8	Radius Andy J Retro House Classics 9	The Club Champagne & Mad Hatter Party Win tickets to Oakbank Guest ATB 10	The Club S.A. heat of Saturday Night Fever Dance Comp "90's Style" Win Trip to New York 11	 12
l.H.S. 13 Special Event	Hunters And Collectors 14 Special Event	Timewarp Dotti & Wig Weidress thanks to Bonnie Wigs 15	Radius Krisar Fashion thanks to Youthworks 16	The Club Attitude Fashion Parade Two Dogs Promo Guest ATB 17	The Club Members Free Entry All Night 18	 19
 20	Kick Boxing 21 Special Event	Timewarp Brady Bunch 22	Radius Guest DJ Loopie 23	The Club Startrek Next Generation Guest ATB 24	The Club National Final of Saturday Night Fever Dance Comp "90's Style" Win Trip to N.Y. 25	 26
 27	 28	Timewarp Beyond Compare with Maynard F# Crabbes 29	Radius Guest DJ GT 30	The Club Guest GT 31	 31	 31

editorial

So here we are once again trying to pass on some words of wisdom. Unfortunately we're running even later this week though. It's now 8 am on Monday morning and we've been in this hot and saucy, happening On Dit office for close to 24 hours now. Things are going a little slowly, as the O' Ball, Womad and Rezurrection has left us fresh out of helpers...

Now I just know that I'm going to step outside this office and see a thousand faces like the monkey on this cover; "Shite! This is Uni. No more O' Week. No more Oprah. Oh God, Uni's back... I'll be good this year. I'll go to all of my lectures and I'll know what's going on in my tutes. I'm turning over a new leaf. No more coning in the bar. No more stealing from the refecs. No more bonking in the library. No more this. No more

that." Let me assure you, we've heard it all before. Everyone says it every year. My advice is not to set yourself unattainable goals. Aim high, sure. But don't bother making yourself promises you know you can't keep. The minute you start prohibiting things

you like, the more you'll want it. Having passed on that tip, let me pass on another... Try the vego food in the lower Refec (where the Flaming Woc used to be). It's lush. Ahhh! It's 10:07am. Gotta bail.

(P.S. The ollies are coming along fine...)

COMPETITION WINNER

Congratulations to the beer bogan at Skull Thuggery who threw a few bundles of On Dits in the Torrens. You have won an all expenses paid one-way trip to the Bermuda Triangle.

Dear homophobic, violent, loudmouth Skullduggers and Organisers. Get a life.

production notes

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

- Editors:**
 Matt Rawes
 Natasha Yacoub
 Bryan Scriby
- Advertising Manager:**
 Mark Scriby
- C.E.O. in charge of distribution:**
 Mike Downing
- Brooming:**
 Peter Psaice
- Thanks, we love ya:**
 Gow, Lorien Kaye, Megan Brown, Frank Trimbali, Sharon Middleton, Christina Soong, Matt Pearce, Miranda Lim, Kerina West, Duff, Rohan Campbell, Johanna Wheelan, everyone else who helped on the O' Week table, Jo Anna Findlay, the Liberal table (for the E33's), Auski (for the beers), Dave Raftery, Maddie Shaw, Pitone Hollands, Adam Barton, Mark Scriby, Tom Griffith, and all our other sub-eds.

Super special congrats go to Leif and Kathryn on the arrival of Clancy Rose weighing in at 7lb 13oz in the red corner.

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Pick-a-Prize!

Over the upcoming weeks this is the space to watch if it is easy booty that you are after. This week we have an enormous bounty of prizes from which to choose from. On Friday night Kim Salmon and his favourite Surrealists play the Unibar and then on Saturday night The Fireballs hit the stage. The Unibar has kindly forwarded 2 double passes our way. They're yours if you so desire. All you have to do is show up at the *On Dit* office on Wednesday at 1.30 and say 'gimme the tickets'. If your palate is suited to the American burger and fries then we've got heaps of 2 for 1 vouchers to throw around. Come down Thursday lunch and they're yours. Things get a little harder now. Our resident film buff requires questions to be answered if you are to run off with the tickets. What brought about that mysterious glow emanating from the briefcase of Jules in the restaurant scene in *Pulp Fiction*. Drop your answers into *On Dit* by 5.00 Tuesday and then cruise off to see the movie of your choice at the Mercury. There are 2 double passes at stake. Woody Allen fans take delight in naming 5 movies Woody has been in and win tickets to see his latest, *Bullets Over Broadway*. Be here at the *On Dit* office at 1.10 Wednesday to claim them. Finally don't forget to line up a pash for the T.I.S.M gig. If you're willing to do your bit on stage then you're in for free (see page 15 for further details). There's plenty more of where that came from so keep watching this space for *More Amazing On Dit Offers*.

THE ENTERTAINMENT CENTRE NO, SIR. I DON'T LIKE IT.



REM. If I hadn't bumped into Michael Stipe outside of the Felaful House in Rundle Street and offered to buy him an ice cream (fact!) then I may never have got the chance to see how short he really is.

Have you ever seen the back of a tour t-shirt bought at the Entertainment Centre? Or perhaps you may have even been there and have been a serious enough devotee of the visiting stars to believe that forking out another \$30 on top of your \$50 ticket is a justifiable expense. Well then either way you'd probably have noticed that the Adelaide Entertainment Centre is not unique to this city. Brisbane has got one. so does Perth. In fact if to you look hard enough I'm sure that almost every capital city in Australia has an entertainment centre in some incarnation or another. They're big, they're gaudy they alienate audience and performer from each other and they act as a vehicle by which the power people extract exorbitant ticket prices out of the rest of us by telling us what a privilege it is to see these great acts in such an impressive environment. As the rock 'n' roll rebels of yesteryear have now become the rock 'n' roll establishment that they once spent so much energy denigrating, so the populous that they once connected so intimately with have been cordoned off into exacting columns and rows to view musical idols first hand in as detached a fashion as they would their weekend tv.

I remember scoffing when I first learnt that The Cure would be playing to a seated audience. I thought even up to the minute they began to play, that a tide of single minded punters more concerned with catching Robert Smith's make-up encircled eye than with the lacerations and bruises they would surely get as they clamoured to the brink of the stage would be more than enough to make the relatively few ushers throw up their hands in resignation allowing them to stand back and enjoy the show as well. But I was wrong.

My experience at January's REM concert proved to me what

is the overriding message that I wish to convey through this piece. That is, the Entertainment Centre or more precisely its management's totalitarian policy of restricting each member of the paying public to their own assigned space in front of or seated upon (not standing - definitely not standing) their allotted plastic chair is attempting to kill one of the most enjoyable escapes that young people can experience from their everyday existence. The exhilaration of being swept up by the atmosphere of a big concert. The rebellious, reckless abandon of uninhibited dancing to music you may have sung along to for years in your car on the way to Uni or in your bedroom alone performed metres away from you from whose minds your most treasured tunes sprang and whose images adorn your walls, doors and clothing.

For any kindred spirit who attended the REM concert and felt as I did that they could have been watching a video of the gig in their lounge rooms with a few hundred strangers dosed up on and lost none of the 'atmosphere' that was as lacking at the Entertainment Centre that night as on the dance floor of a poorly attended 21st, the flat reviews did not come as a shock.

We've all been to shows where the people at the front come out soaked in sweat, gasping for breath and promised to buy every CD in the band's back catalogue on Monday morning while those at the back trudge carwood cursing the fact that they hadn't joined the surge to the front. That's entertainment, to coin a phrase. That's what I want when I queue up before 9 am at Bass months before the concert for my ticket. That's what will never occur at the Adelaide Entertainment Centre while those coarse throated, brightly clad Entertainment Centre wardens have torches in their hands and those orders in their heads...

'Kill the atmosphere. Prevent anyone and everyone displaying enthusiasm or enjoyment

outside of their space allocation at all costs.'

Now, I don't like Pearl Jam. But plenty of people do and generally they're not the type of people who are going to have a glass of wine and an hors' d'oeuvre in the other when foot tapping to Even Flow in a corporate box. Is it any wonder then that if you'd slept in on the morning the tickets for their show at Memorial Drive went on sale, you would be forced to sit on the banks of the Torrens (while naturally wearing the protective clothing that is required when approaching the Torrens of late) to eavesdrop on the event. And you can bet that come the end of Pearl Jam's set there will be sweaty breathless punters stumbling out of the Drive promising to buy '10' and 'Verses' first chance they get. Would the tickets have sold out so damn fast if the show had been scheduled for the cheap Las Vegas-style airport hanger that is the Entertainment Centre? I think not. Hopefully, those faceless people who decide how special our big nights out will be with the stroke of a pen in the column marked 'venue?' will take note and by pass the Entertainment Centre for all but Billy Joel concerts and Disney ice spectacles. Never again should the people of Adelaide be metaphorically chained to temporary plastic seating for songs like 'Bang and Blame' or 'Finest Worksong'.

Oh, I'll continue to hand over my money for the chance to see the likes of REM in the flesh. For me, the possibility (however diminished) that I will be elevated to the heights of voyeuristic bliss induced by a heady mixture of feedback, melody and the awareness that I'm part of something slightly larger than myself is too great to ignore. But while the Entertainment Centre retains its current crowd controlling policies what should be some of the most satisfying memories from my youth and those of others will be replaced by hollow, frustrating experiences that will inevitably fall short of lofty expectations.

Bryan Scruby

Oliver, Oliver, Never Before Has A Boy....

Australia's richest man has told us on his television network that he wants to own Australia's 'rivers of gold' newspapers as well as his magazine empire, radio stations, and television station. Big boy Kerry is interested in the John Fairfax Holdings Ltd for the purpose of collecting the money from two of the most profitable classified advert columns in the world: those of *The Sydney Morning Herald*, and Melbourne's *The Age*.

What makes this so interesting is not that the fat boy wants more pie but what he postulated as his logic behind what the move is and what, we can suppose, the outcome of his dream might be for us.

On Chanel Nine's *A Current Affair* in what amounted to a Dorothy Dixier, Kerry pissed and moaned and groaned to the manifest no longer 'cutting-edge' Ray about why he should have the right to own Australia's most profitable newspapers and why no one else should. He used all the old tricks, tricks that would have made Nixon and McCarthy take note.

First, he appealed to that patriotism and nationalism with which xenophobic middle Australia is so well endowed. He argued that Canadian Conrad Black "has no right

to control John Fairfax. . . Why should he have any more (control of the paper)? I am not allowed to go to Canada and buy his newspaper." Packer then went on to say that Black should be a "sitting duck" for a takeover bid and provided us with no other reason than the Canadian's nationality. This was the same Kerry who in the same interview said: "Don't worry about me - I'm the one who wants to get a little bigger here so we can go into Asia." There is a slight stench of contradiction here in that in Packer's view Black should not be allowed to exercise control over Australian newspapers but that is just what Kerry wants to do in Asia ... Hmmmm.

Packer also claimed he was deeply offended by the fact that only one metropolitan newspaper in Australia is owned by an Australian. Not to be pedantic but there are actually two Kerrys, *The West Australian* and *The Canberra Times* with the *Times*, the one that was neglected, being a paper of very high quality. That is not to mention the totally Australian owned newspaper *On Dit*, a paper of true literary genius. Such an aside draws us from the question that: should a person who appeals to such lowest common denominator prejudice even be allowed to own our intellectual sustenance? Come on Kerry, where's that White

Australia Policy? Let's piss off that healing and uniting force of global citizenship and regress to that oh so sound ideology of economic nationalism (watch the letters column for economics students' replies to that next week).

But let's just imagine that Kerry did get his way - a possibility not too remote with a review of media ownership laws scheduled for late this year and an election just before it. As it stands, due to the changes the Hawke government legislated in 1986, instead of having a diverse press we should be proud of, we have an effect where ownership of our metro and national daily publications are divided amongst two main camps; News Corp and Fairfax. What would happen then is that Packer would control not only Chanel 9, his magazine empire, his radio networks (included is MMM), Village Roadshow, but also three of Australia's most read newspapers under the umbrella of Fairfax which has a 22 per cent of capital city and national daily publications. Rupert Murdoch, on the other hand, already owns over 65 per cent of all capital city and national daily publications in Australia. But certainly, if Kerry could get Fairfax, why shouldn't Murdoch be allowed then to increase his holdings in Chanel 7 to a controlling share from his now 15

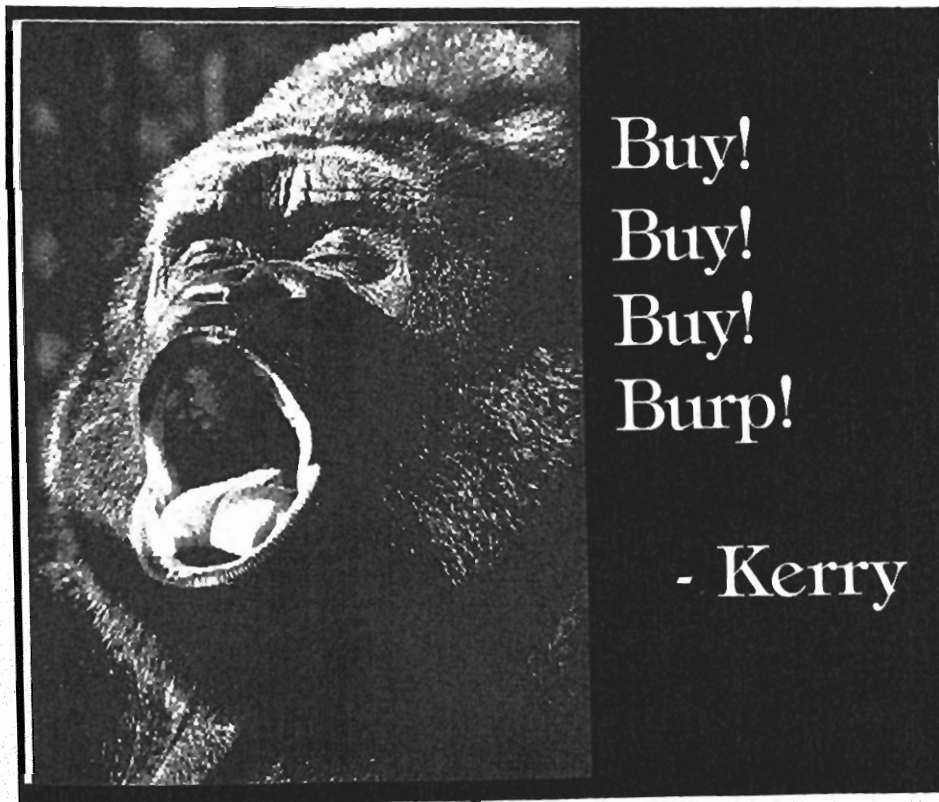
per cent? It would only be fair wouldn't it? Oh, but that's right, Kerry said that Murdoch should only be allowed more control over Australian media if he returned to Australia as a citizen. Perhaps Kerry should be allowed to buy News Corp as well.

If everything panned out as Kerry wanted we would find ourselves in the situation where two middle aged white males controlled virtually all our information flow except for the ABC. Throughout Australia, the massive concentration of newspaper ownership into the hands of so few has and will continue to create two main problems. These will only be exacerbated if Kerry gets his way. First, there is a loss of diversity in expression of opinion. Second, the power of a very few men to influence the opinions, view of the world, and even coffee talk of so many people is a scary concept. We see it now in the reasonably homogenous editorial comments in the papers, add the television news services to this and we will perpetually be reading and watching conservative standard copy with very little diversity or radicalism even about ourselves and our culture in a cycle that will be almost impossible to reverse.

Federal backbencher John Langmore said: "If we want to have a functioning democracy, we've got to have diversity of ownership, and we should be looking for ways of increasing it, rather than reducing it." He has a very valid point. We live in a liberal democracy that holds dear the belief that society is made up of distinct individuals. Individuals live in a political world where they make political choices and have political rights in the form of a vote and the ability to enter the political process. For a liberal democracy to survive and grow as liberal (note small L), accurate and diverse information and opinion must be available so the individual can make an informed choice. Concentration of the media questions the political process in that the quality of information is suspect. It is by no means strange for an Australian newspaper group to campaign for a party with the example of Murdoch's *Australian* blatantly backing Gough Whitlam into office in 1975 being a prime example.

Some argue that the media have little influence on the democratic process. They should only look to Italy and the recent example of neo-fascist media magnate Berlusconi being voted in as leader!

Matt Pearce.....Rome



Buy!
Buy!
Buy!
Burp!

- Kerry

Super Pash That

To O'Week Popeye Travellers,

To regain my dignity
This letter in On Dit
Explains that the lass
That had a great pash
With the bounce was actually me!

It wasn't too much beer
I'm his girlfriend of a year
I don't kiss anyone
Or do it for fun
That kiss was totally sincere

The Bouncer's Babe

The Great Iced Coffee Scandal

Dear Eds,

As if life for the average uni student isn't difficult enough, what with traumas of the HECS variety, paltry Austudy levels, parking tickets, work, work and more work and the other unmentionable factors that combined make uni living such a joy. Now the powers that be in the Mayo refectory have added to the burden of uni life by increasing the price of one of life's true blessings, one of the essential ingredients that make up a well-balanced student. An item that is a meal in itself, serving as a liquid breakfast when refectory food is too unappetising to face. That magical, vitality restoring elixir that is Farmer's Union Iced Coffee has skyrocketed in price to a whopping \$1.90 (600 mls). This is a disgrace, considering a mosey down to your local deli/service station/cafe will find that the same item retailing for \$1.60. Even with the hugely generous student discount the price drops to \$1.70, which for those mathematical whizzes out there is still 10 cents overpriced. It's a scandal! We demand to know who is responsible. Iced Coffee lovers of the uni, unite!

Yours in utter disgust,
Nutritionally and financially challenged.

Living In The Eighties

Dear Editors,
What's the difference between a 'pancake' and a 'table-top'?

Yours Sincerely,
Mark Scruby

Mark,
Pancake is a much more descriptive word for a stunt that is known in America as the Tabletop. As the bike becomes airborne, it is laid out flat, back wheel parallel to the ground. It is a sensational and difficult stunt. The manoeuvre itself lasts for only a split second and at its best is held until the last moment, with the rider only unfolding when the bike is almost back on the ground. Any further information or advice can be obtained from our BMX sub editor. Remember to always wear the appropriate safety equipment when attempting any stunt.

I Have The Solution

Our use of energy at present is responsible for half the environment problems (e.g. pollution). The other half is people's relationship with nature. A study of physics reveals that sundrops are a fundamental unit of energy. We know of sundrops, so far, as sunlight, sunshine and we hear terms such as solar energy, solar power, etc. Let's simplify it so that even grannies and children can understand the processes at work.

I coin the term "sundrops". They fall on earth (and our rooftops) like raindrops. Some are like hail stones (the ultraviolet, UV type) and some are like misty fog (infra-red), i.e. all sizes and energy content.

Scientific words are quanta, quantum of energy, wave-particle, photon, etc.

We collect sundrops similarly to collecting raindrops - we need surface area, a "run-off" and a storage container for convenient use. Sundrops bounce off (reflect) or soak-in (as heat) but we can collect them and use them in our energy cycles for ... light, warmth, heat, electricity and fuel for transport.

Roof-top-sundrop collection is the solution to the energy problem, a global problem of critical concern to the observant person and educated children. The greenhouse effect is only one symptom amongst many to indicate the immensity of the issue.

The grown-up children are hungry to contribute for world benefit, after years of schooling. We've documented our problems for long enough. It becomes vandalism if we don't work at the known solutions now.

Roofing materials, manufactured for collecting, processing, focussing and conversion to useful forms (e.g. electric current) have a world market, equal to that of coal plus oil (at least), i.e. multi-trillion dollar market. This is purely workshop manufacture with on-going research and development. Easy! With will power and knowledge.

Roofing materials designed for energy collection and the many products associated with this technology can provide our people with a lucrative occupation and a massive market, hungry for solar-energy generators. One sundrop fuels one electron. Many sundrops fuels electric current, useful energy.

Bingo! Easy as that.
Our state needs viable industry, we are in debt 8 (?) billion dollars. People are uselessly unoccupied (job or no job). Now we can be usefully occupied. The market for these sundrop products can easily cover an 8 billion dollar profit. Nearly all other products use energy. This product harvests energy. This is generating useful energy. Are we interested? Or lethargic.

Michael Reed

Some Early Campaigning By Rob

Dear Rob,
When I came to this University, I thought I was entering a place of higher learning. However, at Skulduggery last Wednesday night, I went to relieve myself, and was shocked and horrified by the actions of yourself. The act of punching holes through windows were the actions of someone who does not belong at such a place as the fine institution of education, that is, a fucking uni you complete fuckwit. Fuck you, fuck your friends, your friends' friends, and the fucking horse you rode in on.

Signed, someone smarter than Rob
First Year Arts.

More Rob Hate Mail

Rob sux,
Rob, if you ever throw any of our *On Dits* in the Torrents again, you will be given the old Marsalis Wallace treatment by a friend I made just in the last week who went on a holiday to Yatala for three years.

He said he learnt a lot of good tricks in there and that he would love to show you a few of them.

Peter Harvey,
Politics

The Word Of Resistance

The recent decision by Federal Resources Minister David Beddall to increase export quotas and grant new licenses. To Forestry Companies will lead to the further destruction of both old-growth forests and timber workers jobs.

The recent blockade of Parliament House was undertaken by timber workers who had been led up the 'garden path' by a corrupt Union beauracracy who kiss the behind of the ALP/ACTU who in turn kiss the behind of big business, in this case the Timber Companies.

Both Paul Keating and David Beddall in collusion with Timber Company owners and Union hierachy are trying to tell us that by stopping Woodchipping in old-growth forests we will be destroying peoples jobs.

But who is really responsible for destroying jobs?

In the last 25 years there has been a net increase of 40% in Australian timber extraction, yet at the same time there has been a net decrease of 40% in forestry employment. The main reason for this is the culprit we are talking about, old-growth woodchipping. This area

of timber extraction now provides 74% of forest earnings yet only employs a total of 2% of Australian forestry workers.

Another thing the Government don't tell us is that because Hardwood forests are on Crown land the Government, with our taxes, pays for the cost of infrastructure, such as roads into the forests, so that Timber Companies can reach into the depths of these forests and destroy more native plants and animals and continue to destroy more jobs.

If this sounds absurd to you, then you're absolutely right and the reason for this absurdity is money. The Timber Companies stand to make mega-profits from this recent ALP decision on woodchipping. A decision which will not only cost the community more money in infrastructure costs but will also cost timber workers thier jobs.

An this in a nutshell is how the economic social system of capitalism works. A minority of the population, being the owners of big business (or capitalists), reap mega-profits while the employees of the capitalists, the working class (the majority of the population) are reduced to mere statistics.

But the working class is not just 'blue-collar workers' it includes 'white-collar workers'; the unemployed and students. Most of you reading this, when you graduate, will join either the working class or the unemployment line.

Capitalism is an irrational and disgusting system! As well as causing environmental devastation and unemployment it also causes the death and oppression of millions of people worldwide. For example when Australia turns a blind eye to the brutal Indonesion occupation of East Timor it does so because Australian companies (such as South Australian based SAGASCO) want to mine the Timor Gap.

When big business leaders and politicians talk about a return to traditional family values, when they talk about tightening your belt for the good of the country, when they talk about privatisation and user-pays what they're really telling you is how capitalism can make more profits by further reductions in such things as the social wage. This social wage should not only include the provision of transport, health care, and education - all free of charge. But also of food, clothing and shelter for those unable to afford it.

The capitalists scream and holler 'how can we afford all this?'

The same way we can afford massive military budgets or the cost of putting on the 2000 Olympics. In fact only a small percentage of the world wide military budget would be enough to feed and clothe the entire starving population of the third world.

In Australia 10% of the population owns some 70% of the countries wealth. Your average factory worker often pays more tax than some of the countries biggest companies.

So if capitalism isn't working than what will. We in 'Resistance' believe the answer is democratic

socialism. Dont be fooled by the establishment media and thier presentation of socialism as the system which existed in the former USSR. What existed in Russia was as far away from socialism as what capitalism is.

To be brief democratic socialism is the economic and social emancipation of all of humanity through the complete destruction of the capitalist system of production (where a minority control the lives of the majority). And to replace this with an economic and social system which is controlled by everybody.

A system which will produce on the basis of need, not of greed. For example, in the woodchipping debate, under socialism the future of all old-growth forests would be much more secure. Curent timber plantations would be utilised and more would be planted, alternatives to paper fibre would be researched (instead of researching for quicker and cheaper means of cutting down forests) and the people whose jobs are lost by cessation of old-growth forests woodchipping would be either compensated for, retrained or transferred to more environmentally and socially aware employment. For example, in Victoria alone processing mature plantations will provide 4,000 new jobs by the mid 1990's.

If you, like us, are angry about environmental devastation and the way the Australian economy and most of the world is run, then do something about it.

Obviously it is foolish to think you can change things yourself. So the first step is to join an organisation that actively campaigns around socialist issues. 'Resistance' is a socialist youth organisation that campaigns around issues such as the environment, womens rights, education and anti-racism. As well as initiating rallies and public meetings around these and other issues we also write for, produce and distribute Australians leading Left-Wing newspaper 'Green Left Weekly'.

So if your interested in any of these issues then contact us at Resistance.

Michael
AdelaideUni.ResistanceClub

Safe Money's Not On Frank

Dear Editors,
I'd like to take up that 15-1 bet on Frank Tribboli failing his exams.

Professor Photon
Science Dept.

N.B: Odds have shortened to 8-1 due to lectures starting-Eds.

Score And Then Score Some More

Dear On Dit Editors,

We feel it is wrong for O'Week to have passed without our recognizing and commemorating what was one of the most mindblowing performances of modern times. We're referring of course to the already infamous record set by one of our freshers at Skulduggery. Yes, MS MMK managed to go the tonsil hockey with not one, not two but 12 guys. May this be a moment to remember for all time.

Yours in sincerity & all due respect,
Alex Cronje and Tony Marmaduke.

MS MMK (oh so cryptic), reveal yourself to us down at *On Dit* and we'll give you something special-Eds..

Letters Policy

Got something you need to get off your chest? Then write to us by bringing your letters to the *On Dit* office or by placing them in the contribution box in the SAUA for now (and around Uni in coming weeks). If that doesn't suit then contact us by mail at the following address:

On Dit
University Of Adelaide
North Terrace
Adelaide 5005

We warn you now that we reserve the right to edit letters of extraordinary length (ie>500 words) and to remove slanderous content.

Reclaim The Road

How many of us are forced to ride a bike to Uni because we can't afford a car? Not many. Most of us who can't afford a car put up with a lousy public transport system. But, how many of us would ride if the roads were safer and more accessible to cyclists? Probably quite a few.

In September 1993, Dean Brown released the Liberal Party's policy on cycling. This document acknowledges the present inadequacy of Adelaide's cycling facilities. It highlights issues of concern and those that are to be addressed by the year 2000.

The policy promises a doubling of funding for cycling by 2000 (to 2.55m per year), secure storage, bike-and-ride facilities, more bicycles routes and better links between existing ones and bicycles on public transport and freeways.

In line with this policy, the Adelaide City Council is about to release a Strategic Bicycle Plan for Adelaide.

This paper covers four areas. The first of these relates to issues of engineering, such as widening of roads and the creation of more paths and lock-ups. Another relates to encouraging and promoting cycling as an economical and environmentally friendly form of transport. Another area relates to educating people. This includes training programs for cyclists through various institutions and RAA based packages for motorists. The final area pertains to enforcement. That is, the provision of Police patrols on bicycles and programs geared at training Police better approaches to dealing with cyclists.

While these proposals sound great, so too do a lot of the other council plans collecting dust on the city council's shelves. Too often "making plans" guarantees long term employment for the council's PR and engineering friends. And, for too long, while these plans have gathered, we have waited for change.

People from a newly formed environment group, Praxis, feeling discontent with present conditions for the users of alternative forms of transport, have decided to take action. We are planning a rally to give the public a chance to say their bit. We want

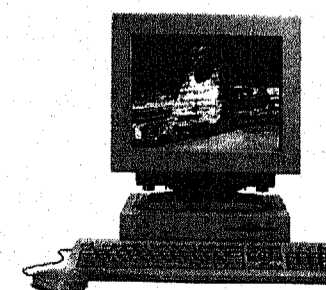
to raise the level of public awareness regarding the existence of cyclists and pedestrians on the road. We also want to accentuate cyclists' and pedestrians' rights, including their rights to safer conditions and better facilities.

The idea for this rally was inspired by an event known as the Critical Mass Phenomenon which began in America and is fast spreading throughout the world. The idea behind this is to have a spontaneous ride that allows "... embattled cyclists have a brief period of power with which to bully back the traffic system" (Cyclist, Dec. 1994). In London, once a month throughout 1994, around 1000 cyclists would simply gather in Trafalgar Square and ride all at once. For short intervals cyclists became the traffic, demonstrating their strength and rights to the public (especially to motorists).

It is about time to make a similar sort of statement in Adelaide. However, the scope of the demonstration can be broader, in order to "Reclaim the Road" for all forms of ecologically sustainable forms of transport. In Bike Week, on Saturday 18th March, people are invited to walk, wheel or ride through the streets of Adelaide. The rally will start in Victoria Square at 11 am and progress down to Rymill Park for speakers, bands (*Puck and Aunty Raelene Bros!!*) and food.

There are countless benefits to cycling (and walking). They are environmentally friendly, healthy, affordable, accessible, energy and space efficient, social, good exercise and so on and so on. So come and support the plight of the users of alternative forms of transport.

Reclaim the Roads
For ecologically sustainable forms of transport
Saturday March 18th
11 am Victoria Square
Walk, wheel or ride to Rymill Park for
• Speakers • Bands • Food *



Macintosh LC 475

5MB RAM upgradable to 36MB
250MB Hard Disk
14" Colour Plus Monitor
plus Microsoft Word 6.0

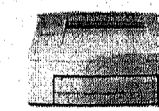
\$2195

CAMTECH is a venture company of The University of Adelaide

Work Smart Use Macintosh



StyleWriter II
360 dpi Ink Jet
\$400*



Personal LaserWriter 300
300 dpi Laser Printer
\$1100*

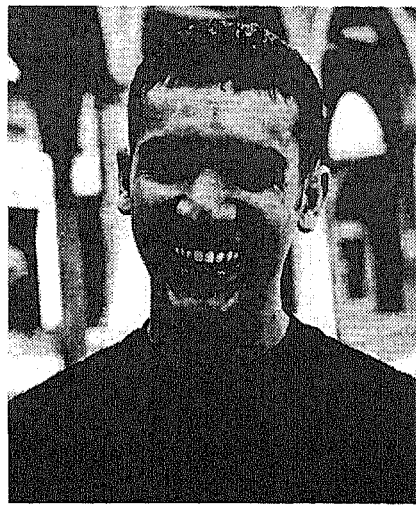


Authorised Apple Reseller

RALLY
THURSDAY 23 MARCH
1PM VICTORIA SQUARE



Haroon Hassan is a full-time office bearer and convenes the SAUA Council which is the governing body of the association. The President has overall responsibility for the running of the SAUA.



I hope you all had a terrific O'Week and grooved at the O'Ball. I are heaps of Thankyou's ... in fact far too numerous to type as it is 5pm on Friday of O'Week and I am completely stuffed. But special mention to all the Orientation Directors (especially Simon(I have an honours meeting) Watson, Brigid, Anna, Tommy G, Trishe and Mikey - I love you all like a tiger!!). You all did a great job... also special thanks to the O'Week helpers (especially Kate, Julius and Anna). Finally, hello to all the SAUA O'Campers, the AISEC sculling champs and all the excellent people I met this week, see you all around campus!!!

HUGE apology to my Host Scheme Group the tour will go ahead next Friday, 11.15am, same place!

No Fees Campaign

I hope you are all now aware of the No Fees for Degrees campaign. There will be a National Day of Action supported by NUS and students around the country on March 23rd. Keep on the look out for more information in next week's On Dit and on the No Fees Information Stall. There will also be a Cross Campus Meeting on Monday the 27th of February in the WP Rogers Room at 5pm to discuss the campaign. All are Welcome.

The Great Austudy Wedding.

The Attorney General (Michael Lavarch) has disregarded a Senate decision to continue to allow married couples to claim the independent rate of AUSTUDY. If you are affected by this or wish to express your support in favour of an equitable AUSTUDY system come into the office and sign the petition. Many of you present at Women's Day in O'Week would have seen the SAUA's mock wedding in protest. We are still continuing to pursue every available avenue to overturn this manifestly unjust decision. Thanks once again to all the wedding participants, it was a great success.

Self Indulgent Drivel...

Happy 21st to Nadia, Carl and Belinda F! To all the new international students on campus have a great year at University and in Australia. (Whew... we really did give away too much free alcohol this year, oh yeah "very funny" Bryan, Natasha & Matt... "very funny", Natalie I didn't forget your name (OK!!)...and remember... it was all brought to you by *your Students' Association*.

Jessica Boland is responsible for all the fun things the SAUA does such as Prosh and Re-Orientation. She is also responsible for the Association's finances and convenes the Activities Standing Committee.

Michele Giglio is a half time office bearer of the Association and convenes the Education Services Standing Committee.



From the A/C VP and the EVP It's Friday afternoon of O'Week and the Pub Crawl is just about to depart, so we'll make this quick.

Orientation

Congratulations to Tom, Mike and Trishe (O'Week Directors) and all the helpers on a fantastic Orientation Week. Highlights included the O'Hop, the Austudy Wedding (Jess was a bride and Michelle her maid of honour), the bouncy castle and the various bands who entertained us all on the lawns. Hopefully, everyone joined lots of clubs and societies and learnt more about the Students Association and the services it offers.

Prosh

Now that Orientation is finally coming to a close, plans are getting under way for Prosh (May 3-5). Anyone interested in becoming a director or a helper of Prosh or Prosh After Dark should come and see Jess or the Activities Committee. Also, suggestions as to which charity should benefit from this week would be welcomed by the Activities Committee.

We will soon be accepting entries for the Prosh Parade, and everyone should start planning their stunts now for it will all be happening early in second term.

National Day of Action

There will be a National Day of Action on March 23 to protest against up front fees. Please approach Jessica or Michelle to find out more about the rally and other action that is being organised for this day.

Upfront Fee to become a Lawyer

If you're thinking of practising as a lawyer, you may soon have to pay an upfront fee of \$5000 to do your graduate certificate. If you want to protest against this, please contact the SAUA or the Law Students' Society.

No more sore bums and shonky desks at exams

It has happened - the Uni has purchased new desks for exams. Halleluia.

That's about it. A new era is beginning. Make the most of it.

Sandy Pitcher is concerned with women's issues both in the SAUA and the broader University community.



Firstly, I hope that everyone enjoyed O'Week & the O'Ball (especially Women's Day). Thanks heaps to everyone who helped make it happen, with a special mention to Tommy G, Trishe and Michael for their dedication beyond the call.

International Women's Day is happening on Wednesday March 8th. Here at Adelaide Uni Kula Choice, a multi-cultural all female band will be performing on the lawns, starting at about 1:15pm. To relieve any stress there will also be free massages happening, with face painting and international food all on the lawns. International Women's Day carnival style.

Tank Girls Pub Crawl - University Women reclaim the Front Bar - is being jointly run by NUSSA, the Uni of SA, Flinders and the SAUA for International Women's day on Thursday 9th March. The crawl departs from Gate One Bar at the city campus of the University of South Australia and will end at the Adelaide Uni Bar. Check out posters for the full programme.

International Women's Day March is leaving Victoria Square for Rymill Park on Saturday 11th March at 12 noon. The 1995 theme is Women around the World Uniting for Our Rights, with an international speaker and carnival reflecting this theme. A women's dance and cabaret is being held after the march, beginning at 8pm at St Peters Town Hall. The costs for the evening entertainment are \$7, \$9, \$12, with women of all ages welcome.

Sexual harassment is illegal, unwanted and won't be tolerated at Uni. If you experience or observe any behaviour that you feel uncomfortable with, please come and see me in the Student's Association (303 5383). I am a trained sexual harassment contact officer (along with Julia and Sabina from the Women's Standing Committee and Michelle and Haroon from the SAUA) and I'm here to help.

Good-luck to everyone getting back into the Uni routine (remember it only gets worse!) and I look forward to seeing you all at International Women's Day events. Get involved.

The Students' Association Council would like to sincerely apologise to any persons who were offended by the "Don't Buy the Lie" Graphics included in On Dit, vol 62, number 24, October 31st 1994. It must be stressed that this year's editors had nothing to do with the graphics in question. Whilst the Students' Association believes in editorial discretion we are aware that these graphics may have been in breach of the SAUA Equal Opportunity policy and once again apologise for any offence caused to readers.

NO FEES
FOR DEGREES

Got a Gripe - Then Write!

Sexist images are everywhere. There is no escape. Media such as television, film, print & radio all have and still do exploit women and ooze a vast array of sexist images. They range from the Warners 'I love being a woman' campaign lit up at your local bus stop, those getting better and wetter Crazy Horse ads, ads for breathy 0055 numbers, late night teen-American tits and ass movies, to multi-million Hollywood movies like Indecent Proposal where money gives a man the right to 'buy' a night with a woman, and of course it is her partner who he asks permission and makes the offer to. Not only that radio and t.v. programs are dominated by male viewpoints and voices, where descriptions of 'ladies & girls' revolve around what they look like, those cheekbones, those piercing blue eyes and those lips mmmmm.

Well don't just sit there, do something. The only way anything is going to change is by voicing your objections. Silence isn't going to change a thing. If the magazines or post cards in the front of a store covered with scantily clad women offend you tell whoever owns the shop. Write letters, phone radio and t.v. stations, girlcott products that use sexist advertising and deface billboard and bus-shelter ads.

Graffiti is illegal but is an effective way of publicly getting your point across. Early in 1993, four women rewrote a Berlei ad that appeared on billboards which depicted a woman in underwear being cut in half by a magician welding a saw, with the caption "You'll always feel good in Berlei". They changed it to "Even if you're mutilated you'll always feel good in Berlei". Even though the women were caught & arrested, the magistrate Pat O'Shane dismissed the charges saying the real crime was committed by the advertisers. This received Australia-wide media coverage and certainly got their point across to a lot of people.

Pretty good effort, I say.

If you've already got your combat boots out of the closet and armed yourself with a spraycan, stop and plan your actions a bit. Work out what time of the day or night you are going, and don't go alone, grab a few angry friends to go along. Also decide beforehand on what to say and/or do if you do, alas, get caught.

But if you're not the law breaking type, put your pen into action.

When you are writing to complain about an ad, presenter, article or whatever, make sure you include:

- the name of the advertised product, programme or article,
- where you saw or heard it (like on a particular radio or television station or on a billboard at a particular place or in a particular magazine or newspaper),
- the time of day you saw or heard it,
- state why you are complaining

and be clear & concise about your concerns. (eg "This discriminates against women as....." or "This does not realistically reflect women in the community because.....")

- If it is an advertisement you are

Write to: The Executive Secretary
Australian Press Council
Suite 303, Grand United Building
149 Castlereagh St
Sydney NSW 2000
Ph: (02) 261 1930 fax: (02)267

General Manager and/or Editor of the organisation that published the material.

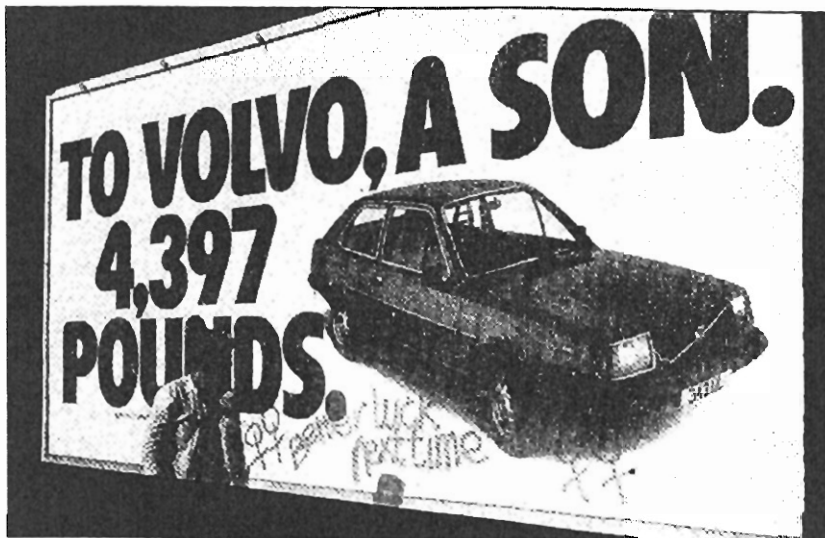
-There are two women's organisations set up specifically to monitor the portrayal of women in the

media and to inquire into issues of women and the media. Send copies of your complaint to these two groups as well

Media Switch
PO Box 48
Rozelle NSW
2039

Women's Media Group
Attn. Helen Leonard
PO Box 303
Camperdown
NSW 2050

Just remember however you decide to protest against sexist im-



complaining about, check out if it breaches the Advertising Code of Ethics and include this in your letter. It states "Advertisements shall not engage in unlawful discrimination & shall not demean the dignity of women, men or children" and "Advertisements shall not contain anything which in the light of generally prevailing community standards is likely to cause serious offence to the community or a significant section of the community."

Who to complain to - write to:

The Executive Director
Advertising Standards Council
fifth floor, 186 Blues Point Rd
North Sydney NSW 2060
Ph: (02) 954 9781 fax: (02) 954 3352

Also send a copy of your letter to the General Manager of the organisation that made the ad, the supplier of the advertised goods and where you saw or heard the ad (if it was on t.v., in a magazine or on the radio, you can find these addresses in the phone book).

If the ad is/was on commercial radio or t.v. you can also write to:

The Chairperson
Australian Broadcasting Tribunal
PO Box 1308
North Sydney NSW 2060
Ph: 008 33 7417 or (03)670 1777
fax: (03) 670 4821

- complaining about t.v. and radio programs

Write to: the Australian Broadcasting Tribunal (address is above)

Also send a copy to the Manager of the station that broadcast the material.

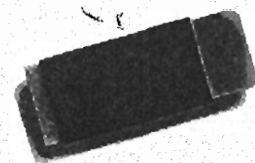
- complaining about material published in newspapers & magazines

6826

Don't forget to send copies to the

ages of women in the media, make sure you do something.

With ANZ Access, you can rub out your bank fees



Drop in to see Heather Quick and her staff at University Branch (Cnr North Tce and Gawler Pl) or call (08) 232 0351 and at least one set of fees will disappear.





Most of you will be aware that the state Liberal Government is currently attempting to make changes to the Workcover legislation. Less well-known are the details of the proposed changes and the effects they will have on injured workers in this state.

The mainstream media, particularly *The Advertiser*, have portrayed the proposed legislation as not only financially necessary but eminently reasonable in terms of the impact it will have on workers. *The Advertiser* has consistently run articles, and opinionated and politically-motivated editorials, championing both the legislation and its architect, Industrial Affairs Minister Mr Graham Ingerson. They have also helped to create the myth that those who receive workers' compensation are a bunch of malingering, workshy layabouts who are abusing the system and wasting taxpayers' money.

Also prominent in those stories is the picture of the Labor Opposition as unreasonable, inflexible and irrelevant for suggesting that the legislation should be thrown out completely. The Opposition have refused to even negotiate the proposed legislation as it currently exists, preferring to start again. They have the support of the unions, and the recent rally on the steps of Parliament House which attracted 10,000 people, braving near 40-degree heat, suggests that there is a fair groundswell of community support for rejecting the legislation as well.

The Brown Government has not only failed to consult relevant groups, but even to publicly debate the issue properly. Mr Ingerson refused an invitation to address a public meeting organised by the bipartisan Coalition For Fair Workers' Compensation, and then turned down a request to debate the legislation with Opposition Industrial Affairs spokesperson, Mr Ralph Clarke,

ADDING INSULT TO INJURY

The Proposed Workcover Legislation

on the 7.30 Report, preferring to give his speech unchallenged. (He then proceeded to interrupt Mr Clarke at every available opportunity).

The Government has recently, and grudgingly, given in and began consulting with the Democrats, who hold the balance of power, and thus the fate of this bill, in their hands. Democrat leader Mike Elliott has refused to have the bill thrown, indicating that is willing to negotiate the legislation as it stands in the hope of effecting change as soon as possible. This has led to fear in the community that changes will be rushed through without proper consultation which will have serious long-term effects.

So, just what are the merits of the proposed legislation? In the short-term, at least, it promises to provide savings for the Government. But at what cost? Below is a brief outline of the changes and their implications.

1. Reduction of benefits for injured workers

- Currently, benefits paid to injured workers are equivalent to 100% of average weekly earnings (ie. including overtime or penalty rates which are a regular part of work) for the first 12 months of benefits and reduced to 80% thereafter. The proposed legislation will see those benefits cut to 85% of ordinary time basic earnings only after 6 months, and to a level roughly equivalent to unemployment benefits after 12 months (but without added benefits such as the healthcare card).

2. Blatant discrimination against certain types of injuries

- Those who receive compensation for stress claims will have their benefits reduced to the level of unemployment benefits after only 6 months.

- Only those workers are are judged to be more than 40% incapacitated will continue to receive reasonable compensation after the initial 12 months. Injuries judged to be less than the magical 40% figure, and thus mi-

nor enough to warrant slashing benefits, include severe disfigurement of the entire face, amputation above the knee with functional stump, or complete lack of useful speech.

3. No duty on employers to continue employment or rehabilitate workers

- In the first 12 months there is no longer an onus on employers to provide suitable alternative employment for injured workers.

- After 12 months the employer is no longer required to maintain the pre-injury employment for the injured worker, nor to rehabilitate that worker. This means, in effect, that the worker is cast onto the social security scrapheap without a job and without rehabilitation, putting the cost squarely at the feet of taxpayers.

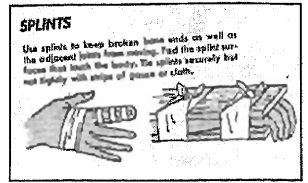
4. Definition of a workplace injury drastically reduced

- A worker will now have to prove that the injury was caused solely by his/her employment. In the words of John Wishart, Workcover Campaign Co-ordinator with the United Trades and Labour Council, "this provision takes workers' compensation back 30 years in South Australia". It will be virtually impossible to prove injuries over the long-term, particularly such as those where workers are exposed to dangerous chemicals, where the effects might be delayed.

- Workers will also be subjected to an invasion of their privacy by lawyers and/or other Workcover officials attempting to pry into their personal lives to establish some alleged cause of existing injuries to avoid financial liability on behalf of the state or employer.

5. Rights of appeal removed

- A Review Officer "may obtain information" if he/she wishes, but there is no requirement to do so. The claimant (injured worker) has no right to appear personally before a review officer, and there is no provision for written submissions.



- Assessments of both impairment/incapacitation level and associated non-economic loss to the worker will be established by a Government-appointed panel of doctors, whose decision will be final.

- Weekly Workcover income payments can be reduced or terminated without notice.

- The costs associated with proceedings can be awarded against the loser, thus discouraging workers from pursuing claims and heavily favouring employers and the Government.

In brief, this bill aims to slash Workcover costs by shifting the burden entirely onto injured workers. But it will not just affect injured workers, but the safety and job security of all workers. The Liberal Government aims to strip away all protection for workers while ignoring, and thus effectively sponsoring, the real cause of Workcover costs: many employers' ambivalence towards both workplace safety and the levies placed upon them to fund Workcover.

What one has to keep in mind is that slashing benefits to injured workers will not make the costs associated with workplace injuries disappear. These costs will simply be shifted from employers on to the Commonwealth and, ultimately, the taxpayer.

This legislation can be stopped. You can contact politicians of all persuasions by phoning Parliament House, or you can become involved in the Coalition for Fair Workers' Compensation by contacting the United Trades and Labour Council.

But most of all, speak to the Democrats: they hold the cards, so call Mike Elliott's office and badger the hell out of him. Let him know that the community is relying on him to stand up and be counted, and to reject this proposed legislation for the garbage that it is.

Leif Larsen

Gender and Law Society Launch

The Gender and Law Society was officially launched by Senator Amanda Vanstone in the Staff Lounge of the Adelaide Law School on Monday 20 February.

The group was formed as a result of statistics regarding employment prospects for graduates, particularly for females.

The July 1994 issue of Australian Lawyer reported that "Women now make up half Australia's law graduates, but only 11% of partners in Melbourne law firms."

In addition to this, other statistics indicated that age is also a decisive factor, with younger graduates enjoying a higher success rate in the employment stakes.

In response to these findings, three months were spent planning GALS.

The aims of this new group are:

1. Identifying and discussing issues relating to gender in the wider community and their relationship to the law.
2. Participating in discussion of gender issues within the legal profession.
3. Learning about all the employment options open to students and

some of the gender issues that are likely to be encountered.

4. Networking within the legal community outside the Law School.

For these reasons, membership of GALS is open to all students, academics and professionals interested in its objectives.

Senator Vanstone was chosen to launch GALS because she was a graduate of the University of Adelaide Law School, as well as having been a mature age student. In her speech she said, "It's about time that we turned the tables around and started equalizing it, or at least turning it around."

Judy Clover, one of the convenors, emphasised that this is not a

"women's only" organisation. The goal of GALS, in her words, is, "to redress the imbalance in the profession and the wider community."

Another convenor of GALS, Keith Edwards, who is also a Law Student, echoed Clover's sentiments by emphasising that GALS does not want to alienate males. This is why the word gender is used, to make it inclusive of all sexes.

Edwards said, "We'd like to, as a sub-agenda, run an educational pro-

gramme for males, to create an awareness of gender issues in the legal profession."

Sandy Pitcher, Law Student and SAUA Women's Officer was present at the GALS Launch. She stated, "Gender issues, particularly women's issues, have been swept under the carpet in the Law Students' Society and Law School, and GALS will begin to address this."

"But, more importantly, the wider legal community is at least ten years behind with women's issues and with groups like GALS forcing them to address these issues, positive change may begin."

The President of the Law Students' Society, Craig Pett, issued the following statement, "GALS caters for a void in the community which has been so for time immemorial. In this age where we're supposedly heading further and further towards the ideal of social justice, the objectives of GALS target the major outstanding barriers to that ideal. Gender irregularity in the judiciary, the legal profession and the operation of the law simply must be redressed."

In response to allegations that the Law Students' Society was not in favour of GALS, Pett's response was, "No, that's a total misinterpretation and the LSS is one-hundred per cent behind GALS in all its objectives and we want to co-ordinate our activities accordingly, since we share common goals."

There had been discussions regarding having the same Women's Officer for both the LSS and GALS. Pett stated that this suggestion was his and said, "My thought there was since the LSS has always had a Women's Officer, I wanted our Women's Officer to be involved in GALS to a considerable extent due to the overlap of our common objectives. And, secondly, not to have two distinct groups running similar events; to unify the objectives within the Law School."

Pett will be joining GALS and will be present at the Inaugural General Meeting.

Anyone interested in attending the GALS' IGM should go to the Union Cinema on Monday, March 13th at 1pm, where the constitution will be adopted and office bearers will be elected.

DON'T GET MARRIED, GET EVEN

A recent decision by the federal Government means that students will no longer receive the Independent rate of AUSTUDY simply because they are married.

It was announced quietly in the AUSTUDY Guide late last year (with the notable compliance of NUS) that marriage would no longer be considered grounds for receiving the Independent rate of AUSTUDY. This information was then given to married students applying for AUSTUDY despite the fact that there had been no change in the legislation.



Previously, to qualify as Independent for AUSTUDY purposes students had to satisfy one of the following criteria:

- they were 22 years of age or over
- they had a dependent child
- they had been working for a minimum of 35 hours per week for 3 of the past 4 years, or receiving a DSS benefit or allowance for a similar time
- they were married

The changes proposed by the Government would mean that marriage will now be irrelevant to the question of independence, and that one or more of the other criteria would need to be satisfied before a student was eligible for the Independent rate.

This caused a stir among student organisations around the country, who set about making the issue public. The proposed regulation changes were ta-

bled in Parliament at the beginning of the year, and by that stage the Opposition, Democrats and Independent politicians had been alerted. As such, the regulations were rejected in the Senate a couple of weeks ago and students and student organisations nationwide gave a sigh of relief. This, it now seems, was

some-
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m a -
t u r e .

Just
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m e m o -

randum was circulated by the office of the Attorney-General stating that it intended to override the Senate's rejection of the amendment changes. The reason for this, it said, was that to maintain marriage as part of the criteria for Independence contravened the Sex Discrimination Act 1984, which states that it is an offence to discriminate against an individual or group of individuals on the basis of marital status.

The Department of Employment, Education and Training (DEET), which administers AUSTUDY, had previously been granted an exemption from the Sex Discrimination Act in order to distinguish between married and de facto couples for the purposes of establishing a criteria for independence. To continue to do so, according to the office of the Attorney-General, would be in breach of the Act.

However, DEET has been quite happy to discriminate against de facto couples in the past, and it would be naive to think that this latest directive from the Attorney-General's office has anything to do with a desire for justice. On the contrary, the decision is entirely financial. As evidenced by the AUSTUDY Guide, DEET had planned this regulation change some time ago and budgeted with the resulting savings in mind. It would have come as a blow to the Government to see this thrown into doubt by the Senate's refusal to come to the party.

If DEET, and the office of the Attorney-General, were at all serious about taking to the AUSTUDY legislation with a fine-tooth comb in relation to breaches of the Sex Discrimination Act, other areas would raise serious questions. The requirement that students be over 22 years of age to receive the Independent rate of AUSTUDY, for example, is clearly ageist, discriminating against younger students. The simple fact is that to establish a criteria for Independence it is, by definition, necessary to 'discriminate' between groups of individuals. There could be no Independent criteria without some form of sanctioned discrimination.

The rationale for defining students as Independent based upon marriage is certainly less arbitrary than is the attainment of 22 years of age. It is a widely-held community perception that marriage represents a shift towards independence, and in reality this does represent a time in which many individuals are forced to fend for themselves financially. The logical thing to do, in terms of natural justice, would have been to include de facto couples rather than exclude married couples, which avoids drawing an outdated and meaningless line between the two.

While this would not actually avoid the rigours of the Act in that it still treats married/de facto students differently to single students, it would at least be a more meaningful and relevant definition of what it is to be Independent. But don't be fooled. The actions of the Attorney-General's office, on the other hand, represent a blatant and cynical manipulation of the Sex Discrimination Act to satisfy purely budgetary concerns rather than any legitimate attempt to establish a fair and relevant definition of Independence.

While this legislation is only likely to affect about 1500 students nationwide - not many in the overall scheme of things - I imagine it is pretty significant for those students involved. Given the tight fiscal constraints of the upcoming federal Budget it is unlikely that the Government will want to budge on this one. It is up to students to make a noise to ensure that the Opposition and Democrats don't let it quietly disappear.

Hey! Don't forget to use the CAMTECH voucher in your Union Diary for a great disk offer.



Dearly Beloved,

We are gathered here today to protest against yet another brutal and cynical government attack against students.

On February the 9th the Australian Senate rejected an ALP proposal to abolish the provision of the full independent rate of AUSTUDY to married couples. Students around the country applauded this decision.

However, we have now learnt that in a cynical manipulation of Federal Legislation, the Attorney General (Michael Lavarch) has found this regulation to be contrary to the Sex Discrimination Act.

It is not AUSTUDY which discriminates on the grounds of sex... We believe AUSTUDY should be available to students regardless of gender. It is the legalistic concept of marriage that is in contravention of the spirit of the Sex Discrimination Act. That is why today we choose to join together a De Facto couple (those in black, traditionally shunned by legal bureaucrats), but also same sex couples. Marriage is a celebration of love and independence not to be tarnished by legalistic distortions. We believe marriage encompasses all partnerships of love. This would truly give meaning to the Sex Discrimination Act.

I would ask now our couples to now step forward.

Do you promise to love and to cherish one another?

"I do."

Do you promise to respect the due process of Australian Government unlike our Attorney General?

"I do." Do you promise to live in poverty because of this government's flagrant disregard for equity and access considerations, through Federal budgets and further untenable attacks on student assistance?

"I do."

Then with the mandate vested in me I would ask you to repeat after me...

"I oppose the governments moves... to slash Independent Austudy... to unmarried couples... and call upon the government... to allow Defacto couples... to also receive the independent rate of Austudy..."

... and with this ring I condemn thee to Debt."

I now pronounce you ...together for life!

Student Radio

5UV

AM 531

From 10pm

Monday to

Wednesday

and

Sunday

But Waite..... There's More!

On Tuesday, 21 February, the new Woolhouse library at the Waite Campus of the University of Adelaide was opened by Her Excellency Dame Roma Mitchell.

The library, which had been in the process of planning and construction for the last four years, was heavily supported by the United Farmers Association and was encouraged by Professor Harold Woolhouse. Professor Woolhouse, the Dean of the Faculty of Agriculture and Natural Resource Sciences, was unable to attend the opening due to illness however he was represented by his wife. The



library is the result of integration of the Primary Industries of South Australia Library and the Waite Campus Library. The building also houses the library for the Australian Wine Institute and the library of the CSIRO division of soils.

It is all part of Professor Woolhouse's vision of an expanded Agricultural Science Campus and was helped along by the University of Adelaide, the CSIRO, and the State Government.

Matt Pearce
Kuwait

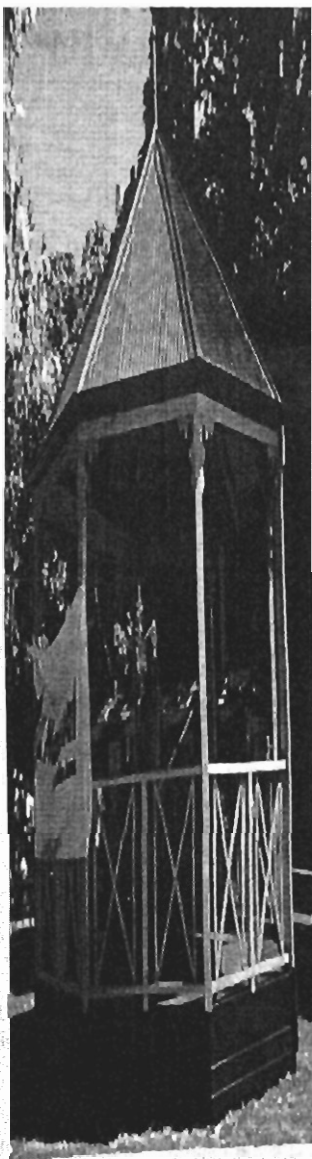
Bands, Beers and Buds *Bonza Bazza!!*

If you have eyes you must have noticed that over the holidays someone was busy and a new rotunda has been erected on the Barr Smith Lawns. Barry Wilkins, head of the Union Centenary Committee said that the rotunda is an initiative of the Committee as a visual and entertainment focus for the Union's 100th birthday.

The rotunda will save hassle and money in that mobile stages will not have to be continuously hired and then put up and down to host bands and speakers throughout the year.

Barry thought of the idea of a rotunda when he was walking through Elder Park but it was only given the go-ahead after a process of elimination about what would be a suitable stage for the lawns and after consultation with the Union's various affiliate groups. It was made sure that other groups and clubs were consulted about the rotunda because as Barry said: "there is no point in us just building a Taj Mahal for the centenary and then it have no great practical use."

The new facility will be used extensively throughout the year for all activities not just Centenary. Bands will be performing consistently and we're sure here down at *On Dit* that a few long ales and packed lunches will be consumed on the rotunda



possibly with a good bud - that is, a good friend.

So good onya Barry, we'll be looking out for some more great Union innovations during the year.

Matt Pearce..... *On Dit* HQ

CLEAN UP DAY

*simple idea
a catalyst for environmental change*

Six years ago an ordinary bloke from Sydney had a simple idea and caught his home town's imagination and its commitment. Today this vision is a worldwide movement set on an expansion path that astounds even its originator.

The ordinary bloke is Ian Kiernan AO, now 54 who was named 1994 Australian of the Year for his efforts. His idea - to make a better environment by encouraging people everywhere to clean up their own local area - grew from a local clean up of Sydney Harbour foreshore into a national event in its second year. Within five years it had mushroomed into an international campaign covering every continent.

From his Sydney base Ian Kiernan, chairman of Clean Up Australia and now chairman of Clean Up the World, moved whole nations to take part in an extraordinary event which gives everyone the opportunity to take responsibility for their environment and bring about environmental changes.

Ian's personal crusade began to crystallise while he was sailing single handed around the world and was confronted with seas polluted by the cast-offs of modern life - nappies, plastic bottles and bags, cans, garbage and discarded refuse of every description.

His solution when he returned home was to organise a clean up of Sydney Harbour. An astonishing 40,000 people volunteered their services and collected 5,000 tonnes of rubbish from the foreshores and beaches of Sydney Harbour.

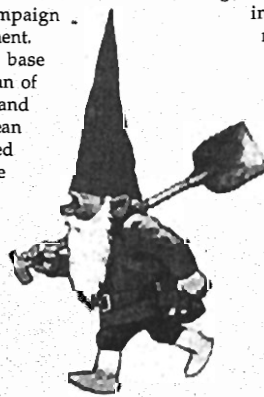
Its success encouraged Kiernan to expand the campaign and a year later, the annual Clean Up Australia Day began. Westpac Banking Corporation provided major funding for the first national event and has been the major sponsor of the annual Clean Up Australia Days since. This year, Westpac is joined by Amway, Comet and McDonalds as major sponsors.

Clean Up Australia Day is not a quick fix. It's a first step. The campaign draws attention to the plight of the environment and acts as a catalyst for further action and long term change. Clean Up Australia Day is encouraging as it shows that the efforts of

individuals can make a real difference. Through increased community awareness and education it aims to change habits and attitudes, to encourage recycling and waste minimisation.

"Clean Up Australia Day shows just how much waste is produced and demonstrates the need for greater government and industry commitment to improve the environment," said Ian

Kiernan.



The sixth annual Clean Up Australia Day is scheduled for Sunday 5 March 1995. Already over 750 clean up committees have registered and the event is expected to attract 500,000 participants. The Environment Officers are running a clean up site on the River Torrens next to the footbridge and encourage you to attend and do your bit to clean up our local environment. For further information see Tia or Susie in the SAUA.

Roseworthy College Catering



Gardner Merchant, a multi-national catering company have been brought in by The Roseworthy College to cater for the meals of the students living within the college. Despite being introduced to improve the efficiency and quality of the catering operation, it is viewed with caution and apprehension by The Union. It is feared that Gardner Merchant will be in direct competition to the Union outlet operating within the Roseworthy Campus. Further concern results from the fact that the Union was not informed about the tendering process.

The Roseworthy College, unlike other University colleges, is situated in the middle of the University campus. Operated by ROSRESCO, a company owed by but operated independently of the University, it accommodates 300 students. However operating as a separate business it operates with little or no student consultation. Gardner Merchant replaced the previous catering company due to the steady stream of complaints about the quality of food previously provided and the fact that the company was unable to cover costs. The new company despite streamlining the efficiency and quality of the food provided has been criticised for the limited variety it offers. (Would you like fish, fish, fish or fish for dinner tonight?)

Mike Grieg, Union President, Roseworthy, explains that the Union's concern is that Gardner Merchant will begin operating a snack-bar situation for all students, not merely those allocated meals for students living at the college. This profit orientated operation would be in direct competition with the Union outlet, competing for lunchtime clientele. The Union outlet is a student orientated service, with funds generated used to improve the quality of facilities available to them. As a multi-national company Gardner Merchant would presumably have the resources to provide very competitive prices, which the Union may be unable to match. This situation would be in direct contrast to the general agreement between the University and the Union, that the Uni-



on would provide the catering on campus. At this stage it is an anticipated problem, but one which the Union is determined to prevent from being actualised.

Tim Kleinig, our Union president is concerned by the way in which the Union was deliberately excluded from the tendering process. Alan Allcott, the principal of the Roseworthy college, approached Gardner Merchant and other similar companies, and it is believed he argues that the tendering process was common knowledge and therefore the Union had ample opportunity to become involved, had it desired.

Gardner Merchant are presently under a trial period, with the tender being reviewed in twelve months time. Within this time it is hoped that ROSRESCO will improve the quality of accommodation and services provided to the residences of the college, including insuring that the \$60 per week that students are obliged to pay for food is justified. If Gardner Merchant provides adequate meals for the college residences and remains no threat to the Union cafeteria on Roseworthy Campus, it may prove to be a positive change to the organisation of the College, however it is an issue that the Union is determined to keep an eye on.

Megan Brown

Have Your Say...

NEWS

Upon the request of various students, a working party of Union Board has been set up in order to investigate the feasibility of establishing a 'safe space' for its non-heterosexual members.

In the interest of hearing opinions from the wider student population on this issue, the working party calls for submissions from interested students on the following points:

- * The need or otherwise for such a room.
- * The function of such a room.
- * The administration of the room.
- * The problems such a room may cause.

No matter what your feelings are on this issue, we need to hear them! So whether this proposal warms your heart or makes your blood boil, or something in between, write to us, 'The Safe Space Working Party', c/o the Adelaide University Union, SA 5005, or drop in your thoughts to the Union office, on the 1st floor of the Lady Symon building. Submissions close Friday, March 24.

Hey! Don't forget to use the CAMTECH voucher in your Union Diary for a great disk offer.

WHAT'S COOKING?

Adelaide University Union Catering Department

"WIN A CAR"



Enter the Coca Cola competition and win a "registered" 1981 CSI Corona valued at \$4,000.

Fitted lambswool seat covers • towbar
• air conditioner • security system.

SEE IT IN THE MAYO REFECTORY!

Entry boxes in all areas. Drawn at the end of First Term

WE'VE CHANGED!

NEW EXCITING FOOD AREAS WITH GREAT FOOD

VEGOS

NEXT TO THE GRILL BAR * GROUND FLOOR

• Burgers • Bigger range of pies and savouries •
Salads • Hot food • Soya yoghurt drinks • Frozen
yoghurt • Tofu icecream •

The FOOD COURT

LEVEL 4 * UNION BUILDING

"ORIENTAL EXPRESS"

A large range of Chinese, Thai, Indian and Malay Foods • Halal Food is also available

"CISCO'S"

Mexican Foods • Tacos • Burritos • Enchiladas • and more ...

"THE HOT POTATO"

Spuds with whatever filling you desire

"TARTS ARE US"

Freshly baked Croissants • Danish • Rolls • Tarts

Enter the competition to name the New Hot Spot on campus (formally the BISTRO), now a place to eat, drink, play or listen. Great food, drinks, 9 Ball and entertainment. Entry boxes near Bistro door. Win dinner for 10 to the value of \$100 * plus 4 bottles of Champagne.

OPENING TIMES

Mayo Refectory 8.00 am - 6.30 pm * The Food Court 10.00 am - 6.30 pm
Grill Bar 8.30 am - 6.00 pm * Gallery Coffee Shop 8.00 am - 4.45 pm
Catacombs Coffee Lounge 9.00 am - 5.00 pm
Backstage Café 8.00 am - 7.00 pm

The Sports Association In The Shit

Matt Pearce (Addis Ababa) reports on the crisis the Sports Association faces after massive funding cuts.

Last year the Sports Association was faced with a budgetary cut in funds of \$82 240. Apart from slashing its revenue, the Union also advised the Sports Association where most of the \$345 000 grant it received should be spent which would have left just \$13 000 for administration of the Association. Underpinning the cuts was the belief that the cuts should promote efficiency in the Sports Association while still allowing the same good services cheaply, yet has resulted in a review by the University of the Sports Association Executive Officer Pickering, and an average cut of 25% in the grants the various sporting clubs receive from the Association.

Over the past two years \$2.5 million has been spent by the Union on refurbishing the Union Building and updating catering which in 1994 underwent a loss in revenue of \$160 000. The policy to refurbish the Union Building was made late in 1992 under a different Union Board and different Union President and instituted soon after. It was money that Union President Tim Kleinig admitted, "could've been spent more wisely." Last year's Union budget cut funds to all affiliated organisations apart from Waite Cam-

pus' Student Association, which got a rise in its grant only because of the substantial increase in student numbers at the campus. The SAUA had its funds cut by 9%. The Sports Association had its funds cut, however, by 20% leading to many in the Sports Association questioning the process

the affiliated Sports Association come up with \$100 000 for ground maintenance on the \$100 000 they already collectively spend.

This has spawned the review which will deal with this issue as well as propositions made by submission by sporting clubs and concerned stu-

that if the money given in grants is not spent, it is taken back by the Union and redirected. This creates a situation where for the Association to do any upgrading of facilities it virtually needs permission from the Union to be fed first. Kleinig counters this by saying that Adelaide University is one of the highest spending Universities on services per student in Australia. Services that we all see as essential such as the provision of a student's association, a sports association which in turn provides the best sporting facilities at the cheapest possible cost to the student, and catering that provides good cheap food for the students. He continues that if the Sports Association was given more autonomy from the Union students may find that they are not so much in control of the services. That presently, if students find the system prohibitive they can run for election, gain a board seat and try to effect their policies.

What perhaps isn't understood is that sport is not about politics but about physical exercise. Students just want to play sport, not mobilise themselves politically and lobby to play cheaply and safely. But politics MUST be used by all concerned here to ensure that the Association comes out of this a fitter and stronger organisation for all students.



Could This Mean The End For The Mighty Blacks????

which determined which body is allocated what in the budget. Kleinig defended the cuts by saying that although in hindsight they may have been too dramatic, the Union Board wanted the cuts to be equitable for students and that, "it was intended for administration costs to be cut not services or grants to clubs". What obviously was not realized was that many of the costs of the Sports Association are fixed. Moreover, the University has asked that the Union and

dents about all facets of sport on campus.

One of the questions underpinning the Review is should the Sports Association be given more autonomy from the Union to create its own funds from a direct taxation of the statutory fee of \$256 that we pay to enrol in University? Presently the Association is very much affiliated with the Union and all the money it gets comes in grants from the Union. The problem for the Sports Association is

How To Contribute

So you wanna have your say but you don't know the way? Well all you have to do is: a) drop something down to us at *On Dit*, b) drop something into one of our contribution boxes located in the SAUA, the Mayo Refectory, the Unibar and the Library, c) if you study at Roseworthy then just mosey on down to the Student Union Shoppe and pop your stuff into the Internal Mailbox and d) if you're at Waite then drop what you've got into the mailbox in the foyer of the main University of Adelaide building. EASY!

Do You Want To See
TISM
For Free In The UniBar

WE WANT YOU



A mixed bag of
Kissing couples are required for the
TISM Gig.
Entry is free for all kissing couples.
Come and see Maddy in the UniBar to register or telephone
(08) 303 5856.
Gig is on 10th March, 1995 at 11.00 pm.

Good Golly Miss Molly Johnny Rockets is a real swell restaurant. In a blaze of stainless steel and neon, Johnny Rockets burst on to the Rundle Street scene last December. It now seems hard to imagine that the 1940's burger joint niche had not previously been filled in Adelaide.

On walking through the front door the potential customer is greeted by a wholesome looking staff member grinning 'Hi, welcome to Johnny Rockets'. This is a little intimidating at first but it is just part of the personal service a customer receives here, a type of service almost foreign to Adelaide restaurants. While the staff are trained to appear like burger slingers from a bygone era, the quality of the food is of utmost importance. All food here is made to order, not pre-made and stored 15 deep as is the practice in other burger restaurants.

While the three burgers made here are bloody good, Johnny Rockets is essentially a theme restaurant. Every fifteen or twenty minutes the staff come out from behind their black and chrome counter and perform a dance routine to the 40's and 50's music which plays constantly in the background. This is quite an entertaining aspect of the place but can be a little confusing if you come in for the first time after a few drinks.

The restaurant area is all about atmosphere. It is almost like walking into a movie set when you enter the place. Each table is fitted with a juke box and for only ten cents a pop you can listen to your favourite 40's or 50's songs. The layout seems aimed more at creating the right feel than cramming people in since there are surprisingly few tables considering the floorspace of the restaurant.

HERE'S



JOHNNY

One particular touch that I appreciate is the free water the waiters bring around while the customers are still deciding on their order. This alleviates the usual problem of buying a drink prior to the meal and leaving nothing to wash the food down with. The water also comes in really funky looking cups so as not to make the customers look as if they're cheap.

While new to Adelaide, Johnny Rockets has been well known to Australia for quite some time. The first Johnny Rockets outlet was opened in New York eleven years ago and is now an international franchise boasting over eighty restaurants worldwide.

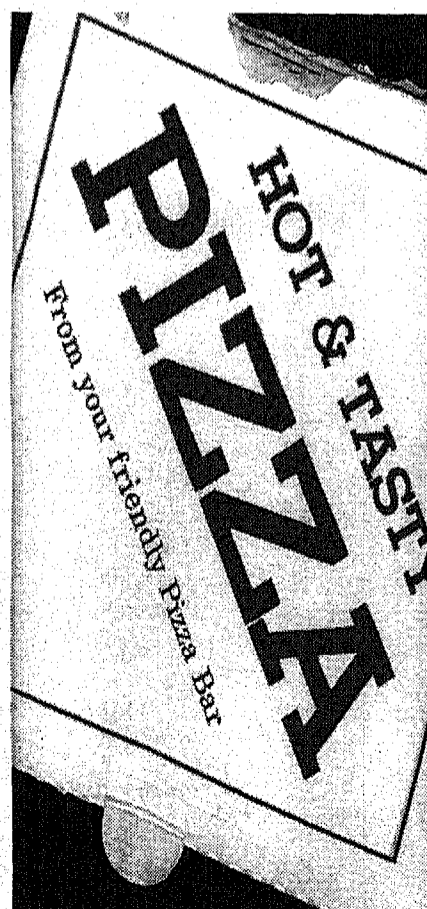
The menu is not terribly extensive, just three burgers, fries and various deserts but what they do make is scrumptious. In contrast to their food menu, their drink selection is extensive. Their flavoured coke range is definitely worth trying especially their cherry coke which is the world's greatest achievement in beverage production with a taste unlikely to be equalled in our lifetime. If you've never tried cherry coke it is well worth a visit just to sample this taste sensation.

For those patriots among you for whom eating in a restaurant which glorifies all that is American is a disturbing thought, think twice. While being part of an international franchise this particular outlet is owned by a couple who've lived their entire lives in South Australia and also happen to be quite generous people. They've provided us with a stack of two-for-one vouchers so if you're interested in trying out one of Adelaide's most unique restaurants come down to the On Dit office and pick one up. Bon Appetit.

OLIVES AND ANCH-

Pizza. Its hardly an exotic or rare delicacy in these parts, so it may seem a bit corny to review pizza bars when they're so commonplace and so commercialised. But lets face it, for good 'ol fashion reliability you can never go wrong with pizza when you've got a hankerin' for some decent grub -or when you just can't be arsed cooking .

Pizza is not merely a meal. Pizza is a totem of many things; it's a totem of celebration (what kind of party doesn't end in a fight for the last slices of Hawaii?). It is a totem of depression and loneliness - who hasn't had a miserable night when the only cheer and company was a small pizza supreme (with ginger bread man so as to make up the \$10.00 minimum delivery price - not a bad tip that). And of course pizza is also a totem for laziness, pay day and extreme cases of group munchies. Pizza brings people together in mutual appreciation of all its totems. That's why we thought we'd do a quick review of two popular



student pizza bars just in case you're sick of the Pizza Hut's, Haven's and Hovels that are floating around out there (well... and there was free pizza's in it for us, so...).

At three in the morning when the last beers have been drunk, the first round of pizzas have been eaten and the last remaining stragglers have got the munchies again, there is only one place that can satisfy the kind of craving they've got. It's been there for years and its built up a reputation as a homegrown pizza bar that can compete with the big boys. Marcellinas on Hindley street makes excellent pizza's and pasta dishes at reasonable prices, and without that corporate-giant-cum-fastfood-conglomerate type feel to it. That's because it isn't one so I guess there's that sense of the 'authentic' touch that the street corner pizza shops give. We tried several flavours of Marcellina's - the usual most popular ones - and they were all good. I don't think any stood out in particular, but

for a nice big juicy pizza that doesn't taste like plastic, Marcellina's will have one. It's not only the pizza's and pasta's that make Marcellina's one of Adelaides better pizza joints but the fact that they deliver everywhere and even better, until five in the morning and without a doubt Marcellina's family size pizzas are the biggest and bestest in Adelaide for feeding lots of hungry mouths in one go. Apparently this is no secret. Last Monday during O'week someone dialled forty of them to the Unibar and directed they be charged to Adelaide Uni. When the bill came there was more blank faces than bloated stomachs. Oops! Someone played a prank. Needless to say Marcellina's probably isn't to happy, but we still love them.

Pizza Graffiti is one of the less well known pizza joints in town, but deserves greater consideration in those late and inebriated hours when it's time to stuff your face. The family size pizzas are good value at slightly under twenty bucks and come in the

(GROAN) I THINK I'M GONNA...

PUKE

Do you ever wake up feeling like you've been hit over the head with a fridge and forced a bowl of mouldy frankfurters? You are not alone. Hangovers were plentiful during last weeks Orientation celebrations. But don't despair, there is hope. Here is a selection of 'sure fire' hangover cures collected from some old hands about campus.

The Prairy Oyster

1 Quivering Raw Egg

1/2 cup of Wine (red or white according to taste)

1/2 cup of Tomato Juice

A liberal dose of Tabasco and Worcestershire Sauce.

A savage little concoction that I recommend for only the bravest of drinkers. Some would say that if you can stomach this then you don't have a real hangover.

H2O on the Rocks

Just plenty of iced water, a good litre at least. Unfortunately it is only effective if consumed just before bunking down after a heavy night. In the morning though, the psychological benefits of a crisp glass of water are endless.

Milk

A rival school of thought argues that a milk does the replenishment job better than the water by also providing a whole bunch of minerals or vitamins to relieve a bit of discomfort. Use in connection with a blast of caffeine in some form if you have to work early

the next day and can't cope with solid food.

Hair of the Dog

From the expression 'hair of the dog that bit you'. That is, one serve of whatever gave you the hangover. A number of sources claim that this method has merit as a fixer-upper for the next morning. Such diehards assure me that reintroduction of fresh alcohol means that the body has to resume breaking down the ethanol component before it can move onto the nastier methanol. Since it is the methanol that causes the hangover symptoms, it is possible to stave off the hangover by having another drink.

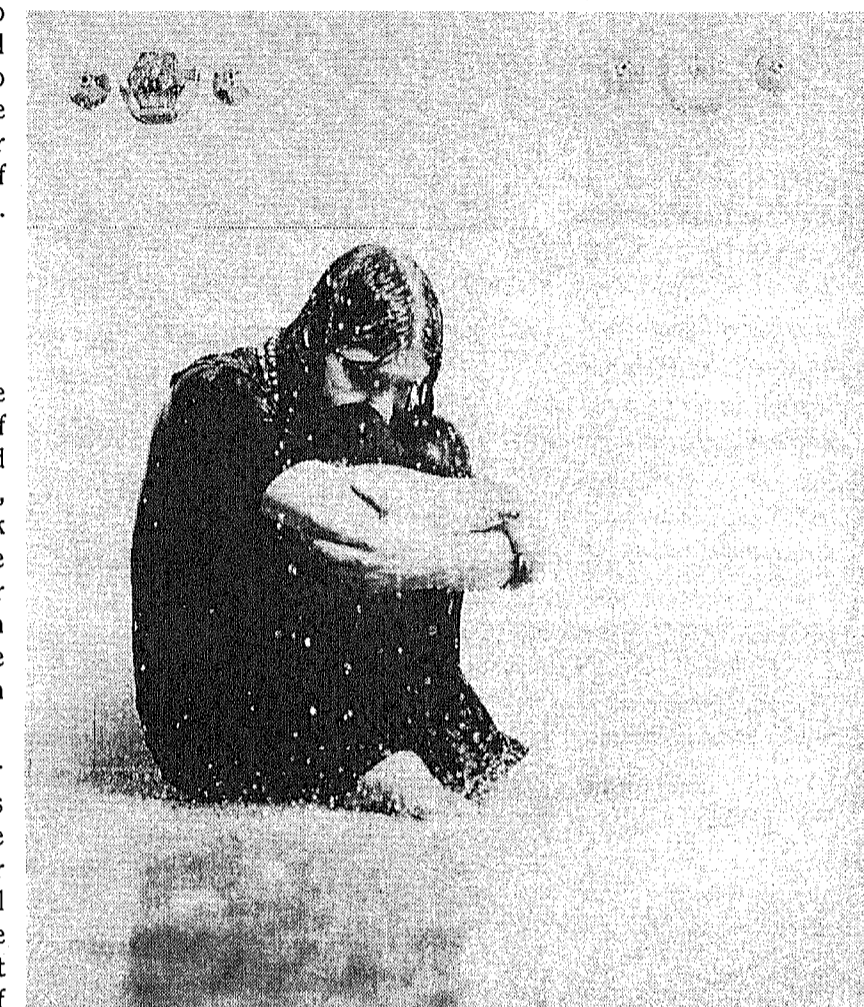
Berocca Sunrise

A double shot of tequila

2 Berocca Tablets

Proponents of this cure argue that the tequila gives the benefits of the 'hair of the dog' method, and when mixed with a bit of the Berocca vitamin B, will have you supercharged and back down the pub within the hour. Have also heard rumours of a similar remedy involving certain brewed in the bottle Ales which apparently have vitamin B in their cloudy fermentation residue.

They say that Aussies really love their booze and with these helpful recipes at your disposal, you too can join the proud tradition. While some other cultures may consume more alcohol per head than Australians do (the French perhaps?), it would seem that taking glory in the drinking of



absurdly large quantities of beer in a remarkably short time is a peculiarly Australian trait. And why not - nothing wrong with taking a bit of pride in your alcoholism and with your

favourite hangover cure tattooed on your palm (don't laugh a couple of Engineers will do this no doubt) you've got no excuse.

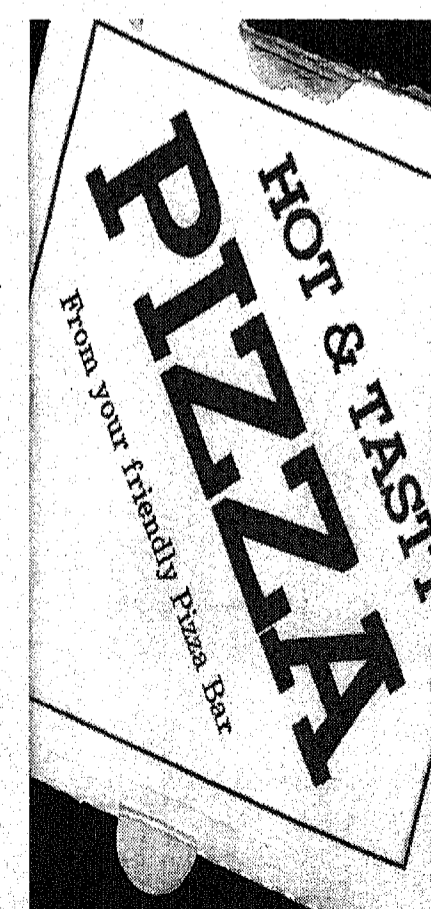
OLIVES OPTIONAL

usual assortment of flavours, but their homegrown 'Pizza Graffiti' is probably the best. Pizza graffiti does a better job than some of the more commercial pizza joints and they deliver to a wide area. All in all they can be recommended as a reliable place for a midnight feast. One grumble though - and I must admit I've experienced this from a number of places - the vegetarian pizza came with the odd bit of salami thrown in. Personally I saw this as a bonus, but the "Free the battery chickens" crowd may beg to differ. Anyhow the rest of us needn't boycott Pizza Graffiti on this count because you shouldn't be disappointed.

Down the east end of Rundle Street, within crawling distance of the Exeter, and within staggering distance of the Austral, lies the high priest... nay some might say the doyen... of Adelaide munchy parlours. A cross between fast food and the culinary diversity that multiculturalism (bless its cotton socks) has brought Australia, the

FALAFEL HOUSE has truly earned its excellent reputation, and proves you don't need a plastic card to enjoy good food. Specialising in basic middle eastern fare, the falafel house doesn't really make anything vastly different from other 'ethnic' type eateries in terms of its menu, it's in the taste where it differs. I'm sure plenty of people will agree with me that no-one makes a chicken kebab quite like the Falafel House (and rumor has it the beef one's are good too). Rolled up in pita bread like a yiros, the kebab rolls are good value at under five bucks and make a filling meal that doesn't taste like fast food junk. The Falafel House does well at making fresh food, fast and with more of a 'homemade' taste.

The Falafel itself is my favourite. Falafel is becoming increasingly better known, but its still not a mainstream type snack. Its a vegetarian dish (so this is good munchy food for everyone) and is made out of something like chickpeas and rolled into little balls. Anyway when it's

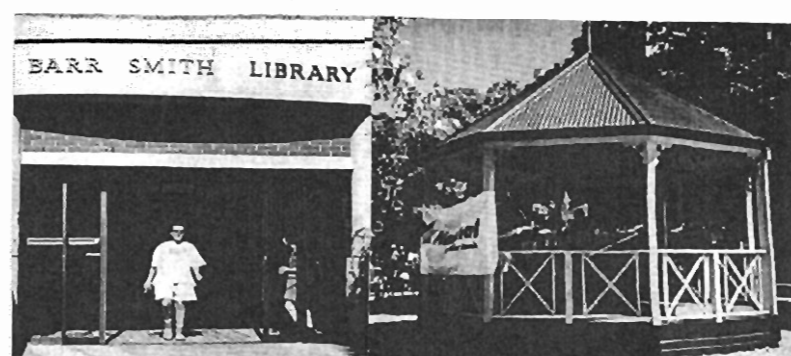
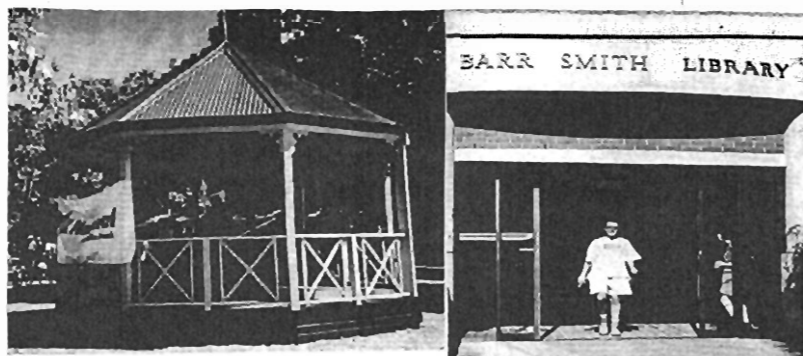


rolled with pitta bread and salads it makes a really excellent and cheap feed that makes the value you get from a place like McDonalds just pale in comparison. With garlic and chilli sauce is definitely the best.

There's plenty of other good food at the Falafel House too, in the line of middle eastern type meat dishes and dips. I can't say I've tried them all but I'm sure they're tasty and they're all reasonably priced. Oh yeah, and of course there's that selection of gourmet sausages that lie perpetually rotating in the window over a boiling hot spit, seemingly a constant reminder of the fate of John Wayne Bobbitt Jr to the bleary eyed late night drinker - they're supposed to be a good bite too.

All in all for value and a good feed there's no better place to take a quick spell out of the Rundle street scene to refuel the energy reserves for hours more partying than at the Falafel House. Just follow everyone else.

PRESENTED by



PRESENTED by



QUESTIONS

1. What activities should the new rotunda on the Barr Smith Lawns be used for?
2. What do you think of the aesthetics of the new library doors?
3. What do you think the disused eyesore pond outside the Law School should be converted into?

Sarah, Shana, Amanda

A. Sarah: What new rotunda? ha ha ha.
 Shana: Bands. Comedians. Beer. Just entertainment.
 Amanda: I don't know.
 B. Sarah: they're great.
 Shana: they're great.
 Amanda: yeah they're great.
 C. Sarah: Lawns
 Shana: A few more trees
 Amanda: Some shade.
 No university funded marijuana plantations?
 All: yeah
 Shana: Five bucks all you can smoke!



Brigid

A. I think its a really good addition. I think it adds a *je ne se qua* to the University. I think it would be good to have a little band thing happening and fashion shows up there you never know.
 B. I don't know about these sliding doors, I think they're just a pain. I do think they are better then the previous heavy doors.
 C. (cough) I think they should demolish it and they should put grass down. It would be nice to have grass for everyone to sit on.

Simon, Bart and Scott

A. Simon: um, a yoga room.
 Bart: belly dancing.
 Scott: kickboxing.
 B. Simon: it sux, yeah they're gay
 Bart: theah they're gay
 Scott: where are the new library doors?
 At the entrance to the library
 C. Simon: a water slide or a big crazy jumping castle
 Bart: Can't I say the same?
 No
 A boxing ring or something
 Scott: A skate ramp, yeah for sure.



Tom Griffith

A. nude lubricated twister. But that's happening on Friday anyway.
 B. They're the best things I've ever seen.
 C. Aaah, right, I thought a swimming pool would be good but um, a Go-Cart track!



Alex

A: Fuckin' what it's used for man . . . bands. Is there anything else really that is more inspiring than a good band.

Paul, Jill, & John

A. Paul: Irish dancing. I can't see any other reason for it being there.
 Jill: I think it should be there as an inspiration for the architecture department.
 John: I think it should be used for the entertainment of the students that are here. Anything we want.
 B. Paul: My uncle who's a judge thanks them every time they open.
 Jill: I hadn't noticed them really.
 John: I haven't been to the library so I haven't even noticed them.
 C. Paul: A swimming pool.
 Jill: A swimming pool.
 John: Yes, definitely a swimming pool.



Amanda

A. ummm, beer drinking?



Rogan and Chrissy

A. Rogan: yeah, bands.
 Chrissy: dancing, definitely folk dancing and some traditional Australian bush ballad dancing.
 B. Rogan: They have a much cleaner look to them.
 Chrissy: I've never even been to the BSL
 C. Chrissy: they should make it into a stage for free open air stage productions.
 Rogan: They should make it into a garden or would that seep into the carpark as well?
 Chrissy: They could probably go the old baked beans wrestling thing.
 Rogan: Ha ha ha ha!



Dallas and Kate

A. Kate: Bands and stuff during O' Week, that would be really cool.
 Dallas: *nods*
 B. Kate: I haven't seen them.
 Dallas: No, nor have I.
 You don't go to the library?
 Not yet I mean we haven't really started. I mean we've got no need to go there.
 C. Kate: A garden.
 Dallas: A great big sand pit, ha ha ha.



Sam

A. What they were doing on it today was OK
 And what was that?
 They had a band on there didn't they?
 B. Like a pair of doors. It doesn't look that much different to what it did before. I don't even know why they did it.
 C. oooh tables and chairs and stuff to eat at I suppose. I don't know I don't go around there much.

A Serial Mom ... might put a scare up these Pret-a-Porter posers!

Serial Mom

Mercury Cinema, rating: (M 15+)

Who would have thought that the creator of such cruddy disasters, such as *Cry Baby*, *Hairspray*, and...that smelly one, could pull off the ultimate genuinely funny piece of schlock on the commercialisation of mass murder? John Waters manages to achieve everything that Oliver Stone lacks in *Natural Born Killers*. It's *NBK* meets *Leave it to Beaver* with just a dash of the video nasty.



The opening credits, with its fluffy white clouds and idyllic chirping of gentle robins, sets the almost narcotic tone of kleenex softness which forms the exterior of Kathleen Turner's supermom (as opposed to supermum...) character. Beneath this shmaltzy shell of apple-pies and bird-watching, lies a bubbling, churning pit of psychotic neuroses, manipulation and a burning adoration for condemned serial killers. The slightest infraction of her sixties sit-com conception of proper behaviour warrants a literal removal from society. As a result, she becomes a cult hero among the people of Maryland, indeed the people of America. Perhaps the secret of this film's success, that places it so much higher than others of its ilk, is total refusal to take itself seriously. The sex-scene is a prime example of this - Kathleen Turner and Sam Waterston jump up and down under the sheets crying, "Oh Yes! Oh Yes!" like the Osmonds on aphrodisiacs.

The cast is composed of Kathleen Turner, Sam Waterston and a host of I-can't-quite-place-'em faces including that woman from *Diff'rent Strokes*. The casting, however, is perfectly pitched and the acting is superbly exaggerated. The graphic death scenes are also grotesquely extravagant. When sweet Mrs. Sutphin thrusts a poker into the lower back of her second victim, she somehow manages to extract his sliver of a liver with the iron barb on the end. This is, of course, totally illogical, but somehow makes some kind of twisted sense in cartoon violence of Water's imagination. Similarly, *Serial Mom's* murders are sloppy and spontaneous, leaving behind a string of condemning evidence which some-

how warrants an extensive courtroom scene. However the film would not be complete without this final section, in which Mrs. Sutphin pleads innocent and elects to defend herself before the world media in a somewhat unorthodox fashion.

Another eminent feature of *Serial Mom* is its constant self-referencing and subtle jibes at other cultural icons. One of Mr. Sutphin's patients compares him to the dentist in *The Marathon Man*; a poster of *Death Becomes Her* sits in the corner of a

video store. The final touch is the constant cataloguing of time, like some anal-retentive police-report, which documents the exact minute each deed is committed. There is only so much I can relate without revealing too much, suffice to say that *Serial Mom* makes a damn good night out and well worth the price of a student ticket.

David Bloustien

Preluding *Serial Mom* is a short film called *Desserts — an end in three parts*.

Desserts is a sweet yet wry story of how to fall out of love. Rosa is very, very dissatisfied. Her narrative is tinged with blasé melancholy. Her distraction comes in the form of the big chunk of hunk at Donut Paradise. She feels she should not cheat on her man. She does. Suddenly her nights are improved, or are they? She is still dissatisfied. What are her options?

If you find *Desserts* beautiful and watchable and you have not tuned into SBS' *Eat Carpet*, you know what to do.

Miranda Lim

Pret - a - Porter

Academy Cinema (M 15+)

Fashion, fashion, fashion, so much fashion it spills out of every imaginable orifice. Fashion trends, fashion types, fashion dictators, fashion victims, it's all here.

Pret-a-Porter promises a peek at the behind the scenes dramas of the glamorous fashion industry. Perhaps this is why *Pret-a-Porter* has opened to an enthusiastic response. Are viewers disappointed? After all the marketing hype, is it anticlimatic for some? There are no lingering shots of "real-life supermodels" in the change-rooms of the Paris shows, waiting to strut their stuff. True, there are models and designers; half of them are the real macoy, the other half fictitious. Which makes *P-a-P* more like *Models, Inc* meets *The Love Boat*. Sub-plots make up the movie, (most of them under the umbrella of the Grand Hotel in Paris), which, like the *Pacific Princess*, houses most of the characters.

This is producer and director Robert Altman's speciality; pulling together a large cast of famous faces. This is a novelty that worked well for *The Player* and has again trumped the media for this movie. The critics apparently love it. I myself am a bit more sceptical. An interesting salad of a cast maketh a good film not.

Ignore the press releases which tell you that, "...there's been a murder, and everyone's a suspect." This is not Agatha Christie, there is NO intrigue here. The plot is nothing like that. Yes, the PR folks lied. Gasp! How rare it is!

Sophia Loren headlines the show. Hence she is also depicted as the most glamorous character, Isabella de la Fontaine — check out the sassy name! Loren is truly beautiful and has not lost her touch as sex-kitten — well, maybe more like cat. Sorry, Sophia. Fellow Italian and veteran of many a Fellini Flick, Marcello Mastroianni, plays Sergio, a man of supposed intrigue. He is on a mission to find Isabella for reasons the film gradually reveals. Unfortunately, as with the other sub-plots, what is revealed is none too surprising. Like I said, it's *Love Boat*.

Julia Roberts and Tim Robbins find themselves stuck in a hotel room together. The glue is passion, my

friends. There's not much to be learnt there. It is vaguely funny and Roberts' previous performances have been much more engaging. Word has it that this sequence was improvised and left to the two actors, Roberts and Robbins, to create. Considering this, it is a commendable piece of work, nonetheless better left to experimental or amateur theatre.

Kim Basinger is cast in a weak role as roving reporter Kitty Porter, who



takes us through the frenetic paces of being right at the forefront of news. Wherever you go, she is there. Whatever questions you want to ask the designers and other famous

people, she's got them prepared for her on cue cards. Kitty Porter is your token dumb blonde, Southern to boot. It seems every movie of this type has one. Sigh, how typical.

P-a-P has its share of adultery: Designer-man cheats on model-wife with wife's model-sister (if these people were truly Parisian, they would cut the *merde* and go for *menage-a-trois*, I say!). Or how about the unoriginal partner-swapping adultery story? Yawn.

A bit more interesting is watching three rivalling publicists attempt to get a much sought after photographer to sign with their respective magazines. Don't trust the photographer, he is a cunning man. Good on him.

Blah, blah, blah....

Many other little stories focused on a central theme come together as one big movie. Maybe our tastes have already been jaded by one *Pulp Fiction*, another film based on multiple tales. *Pulp Fiction* is perhaps more intriguing than *Pret-a-Porter*, although the latter is more visually pleasing (read: beautiful) — unless you prefer lots of warm, sticky blood. As films go, *Pret-a-Porter* is not a masterpiece. However it is entertaining enough.

This is a comeback flick for many a veteran: Loren, Mastroianni, Bacall, Basinger, to name a few. No need for acting talent here, just a celebrated past will suffice. There are enough beautiful lights, colours and sounds to keep your senses euphoric. Keep in mind that this is not a particularly intelligent movie. There is no deep message — not that we are looking for one — and certainly nothing here that can add to character development. If you are looking for a fluffy comedy, there's plenty of that here. So fluffy you could poke a stick at it and call it candy floss. Which makes *P-a-P*, despite its international and Parisian flavour, very Hollywood American in concept INDEED.

Failing all the above, go see *Pret-a-Porter* if you are a self-confessed fashion victim. After all, that is your only excuse.

Miranda Lim

Do You Have A Video?

The Film section wants people to review videos for the rest of the student populace. New releases, b+w classics, fave cult movies that you just can't stop watching.... What tickles your fancy?

Share it!

Interested?

Then turn up at the 1st meeting of the *On Dit* Film section team:

1 pm in the *On Dit* office on the 1st of March, 1995.

See you there.



Barcelona

Trak cinema (M15+)

Mix two neurotic cousins from the "home of the free", and put them in an environment seething with anti-Americanism and this volatile recipe results in a witty concoction of romance and racism, in Whit Stillman's *Barcelona*. This rich comedy is a light romp through the cosmopolitan world of Spain and its radical avant-garde (the product of "the last decade of the Cold War" the introduction tells us). Indeed the uninhibited Marta (Mira Sorvino) proclaims that, "it's true the sexual revolution is over," and it is this revelation that has our two Americans flustered.

Fred (Chris Eigeman) is great as the over patriotic, yet perversely charming lieutenant in the U.S. Navy. His assignment is to report on all anti-American sentiment in the city, of which there is no shortage- thus we often see cousin Ted (Taylor Nichols) acting as the pacifier for Fred's nationalistic tantrums. But

this is not to say that Ted does not have any vexations of his own as he admits to having, "real romantic illusion problems," after a spate of devastating relationships. Then problems begin when he vows to only go out with, "really plain or even homely girls."

The confusion begins for the neurotic duo when they meet two beautiful Spanish women who challenge their absurd resolutions. The friction heats up as the slightly seditious Marta and the free-thinking Montserrat (played by the gorgeous English actor Tushka Bergen) play with their new, "Yankee toy-boys", taking them on a witty, yet believable ride through the bohemian underworld of Spain's anti-American psyche, prevailed upon by the obtrusive, leftist journalist Ramon (played by Pep Munne). This turns out to be more than just a cliché Ted and Fred's Excellent Adventure, as it slowly evolves into a Bogus Journey of self-determination, with a sobering twist carefully administered by Stillman, showing such racist attitudes in an unexpectedly darker shade.

Barcelona is a film that makes you laugh at some of the absurd antics and beliefs that are generated in the disparity between two strong cultures. Here, "you can have your hamburger," and eat it too! Surprisingly, much of the humour grows from the way the two cousins deal with their bizarre predicaments, coupled with their appealing characters and their unusual relationships with each other and their newfound Spanish coquettes. What makes this film so delightful is that there is something refreshing about the notion that two supposedly headstrong Americans find themselves at the buff end of much criticism, left unempowered and floundering in a very atypical Hollywood style.

Here is a film full of humour, stiped with some light satire and driven by parody. It does not leave you plagued by deep thought, but merely allows you to see quite serious issues in a different perspective. *Barcelona* is an entertaining exuberant film and well worth seeing.

Matt Poblacki

Only in Barcelona

Film

Stargate

Academy Cinema

"Part *Star Wars*, part *Close Encounters*, part *Indiana Jones*," the poster cooed in that warm American voice-over that we have come to know and revile. Not to mention, may I add, part *Chariots of the Gods*, part *The Ten Commandments*, part *Lawrence of Arabia*, *Platoon*, *Predator 2*, *Dracula*, *Dr. Who* and, of course, *The X-Files*. In fact the final result is little more than an assortment of 'parts' poached from a selection of texts finally resulting in an elaborate mesh of nothing in particular. It's appropriate that this patchwork shell should emerge not long after the release of Branagh's abysmal *Mary Shelly's Frankenstein*. The basic principle behind this ultimately uninteresting piece of Hollywood nonsense is that if you pack enough box-office success stories into one basket, then you're bound to come up with something that will make you money.

Before I begin my diatribe, let me get something clear. This is not an overly bad film - such a film would probably work if it sold itself as the trash that it really is. It was almost enjoyable in its silliness, although too slow for its lack of content. James Spader, as the archetypical rambling-and-naive-but-young-handsome-and-brilliant archaeolo-

gist gave out a performance that genuinely made me laugh in places (at the jokes, not his acting). What really got my goat was that despite its diabolical fluffiness, *Stargate* insists on masquerading as quality cinema. It declares itself to be and I quote (painfully) from that very same poster, "the art of film-making".

I must admit that those opening moments had me rapt with excitement at the prospect of an intelligent feature film amidst the sputum which is usually dribbled out from mainstream Hollywood's caché of names. The first part takes place in Egypt in 1926 and a Young Indiana Jones' female equivalent is on the site of an archaeological breakthrough - the discovery of the Stargate. Next (six decades later), James Spader's character is delivering a lecture which "logically" refutes that the ancient Egyptians built the pyramids. So far it was nothing new on the science-fiction front but held the assurance of so much more to come. Oh cruel, cruel day! I feel so cheap, so cheated and abused! Promises of mind ex-

panding storylines and subplots were instantly discarded in a flurry of clichés. Kurt Russell and his marine troop started milling about like goldfish with Gatling guns and it was not sleek Snake Pliskin Russell either, but an aging, dorky, melodramatic Russell whose soap-operatic angst about his son's accidental shooting seems intent on invading every fibre of his character motivation. Even the special effects were mind-bogglingly unimpressive.

Then, of course, there were the constant awful references to Hollywood epics, such as *The Ten Commandments*, in the form sweeping desert views and the uprising of oppressed masses but by this stage I was so overcome with a sense of "who gives a fuck?" that it all seemed rather pointless. We knew what was going to happen because there was no other possible way to end it. There were no plot twists, not even a decent subplot. Almost

or in Outer Space

everything conceivably possible about this film managed to be, in some way, disappointing. James Spader gets a tacky love interest. Kurt Russell has an innate inability to act, anyway. The music score was archetypical orchestral mood-mumbling. Even Jaye Davidson, without whom *The Crying Game* would not have been possible, has no chance to be versatile - he is still half-naked and effeminate and has had his voice dubbed over with something that Hollywood obviously deemed to be more awe-inspiring. The script was dull. The direction was boring. All-in-all this film was a total waste of celluloid, and did not even give me the satisfaction of it being shoddy enough to be laughed at. For God's sake, see this on video (or on dubious, semi-legal chemicals).

David Bloustien

On Dit

Stuttgart Symphony Orchestra

For a single evening, one of Europe's finest chamber orchestras and thirty-eight vibrant voices from Prague will join together in Adelaide for an event of international excellence.

Poland's leading Maestro, Tadeusz Strugala conducts the Stuttgart Chamber Orchestra with the Prague Chamber Choir on its 50th anniversary tour, in an enticing program of music that spans three centuries.

The Festival Centre's Artistic Director Rob Brookman says, "We are very pleased to bring such musical excellence to Adelaide because the cost of presenting international orchestras and choirs in Australia makes their appearance here all too rare. This is a great opportunity to hear live musical perfection outside a festival."

The Stuttgart Chamber Orchestra was founded by Karl Munchinger in 1945 and quickly established a reputation for a new style of Bach interpretation, an attempt to liberate Bach's music from the influence of the Romantic Age. The orchestra's repertoire and comprehensive discography of classical, romantic and 20th century masterpieces includes all Bach's Brandenburg concerti and orchestral suites, the St

Mathew Passion, Hindemith, Britten and Mozart's later symphonies.

Their international reputation is reflected by the number of invitations to play concerts all over the world and to participate in the Salzburg, Edinburgh and Colmar Festivals.

The Prague Chamber Choir was established in 1990 in the wake of Czechoslovakia's 'Velvet Revolution' and has enjoyed a rapid rise to international prominence with three successful recordings and international festival appearances. It collaborates regularly with the Czech Philharmonic, the Stuttgart Chamber Orchestra and the Virtuosi di Praga.

The program features chamber works by Schubert and Stravinsky and choral works by Vivaldi and

Schubert.

Vivaldi is today most well known for his instrumental music - especially the 400-odd concertos - while his vocal music has been virtually forgotten. The *Gloria in D* opens with brilliant trumpet fanfares,



with each of the section thereafter illustrating the brilliance of Vivaldi.

Schubert has been called the last of the Classical composers and the first of the Romantics. He wrote

symphonies, sonatas, string quartets and established a new form of chamber music which set the pattern for the 19th century. Written when he was 16, the *Overture in C minor* shows the wealth of his early musical experience - as an organist, a violinist and composer. The *Mass in G* was composed two years later

and is a glorious lyrical work of strings, brass, choir and soloists.

Stravinsky was one of the major figures of twentieth century music. He lived long enough to see his early works, particularly the *Rite of Spring* which caused a near riot at its first performance, become accepted parts of orchestral repertoire. The neo-classical *Concerto in D* from 1946 sees the composer look to the worlds of Beethoven, Brahms and Tchaikovsky for inspiration.

Conductor Tadeusz Strugala is one of Poland's most prominent maestros. Prior to founding the New Polish Radio orchestra and becoming its artistic director and principal conductor, he held the position of artistic director of various leading Polish orchestras including Wroclaw State Philharmonic, Polish National Radio and Television Orchestra, Cracow Philharmonic Orchestra and Choir and the Warsaw Philharmonic, taking them for concert tours around the world.

The soloists for this program are Livia Aghova, soprano; Marta Benackova, contralto; Margita, tenor; Jiri Sulzenko, bass.

This Australian tour takes in the Festival of Perth, Sydney, Brisbane and Adelaide on Friday March 3rd.

Medea Reviewed

Billed as Euripides "sensational tale of tortured love and revenge", the State Theatre Company's *Medea* is playing each night at sunset in the Elder Park Amphitheatre until the 4th of March. With Greek food sold in the tents outside, packed audiences, balmy weather, and a set of fire, water and lasers, and a traditional Greek revolving door, *Medea* is certainly an atmospheric night out.

The play finds Medea and Jason, ten years after their stealing of the Golden Fleece, living in exile in Corinth. Jason, the typically rational, ambitious male precipitates the action of the play by leaving Medea and their two young sons in order to satisfy his ambitious yearnings and marry the young princess of Corinth. For Medea, a wild sorceress from a ritualistic society this is unbearable. She has betrayed her own people and lived a mistrusted foreigner and barbarian in "civilised" Greek society for Jason's sake, and now he leaves her and the children she has borne him, to be exiled by the King of Corinth who fears Medea's anger and powers. So begins Medea's terrible vengeance.

Doris Younane was the highlight of the show as the tortured Medea, torn by a brutal plan of revenge which will ultimately hurt her more than Jason, but nevertheless unwavering from her awful purpose. She was brilliant, wild and

psychotic in one of the most difficult classical roles. The role is difficult because Medea is the focus for the audiences sympathies, but it is very difficult to continue to sympathise with a woman who murders who own two children merely to make her rather worthless husband miserable. Traditionally, Medea is a mad woman, but in this production, having taken a modern feminist angle on the story, she is rather more powerful and together, which consequently makes her antics harder to sympathise with.

Luciano Martucci was also good, and suitably handsome, cold and arrogant as Jason, though the rest of the cast lacked presence. The scenes between Jason and Medea certainly stirred the audiences sympathies, the older man leaves wife for younger woman being rather a telling theme for current generations. As Jason attempted to rationalise and excuse his betrayal to Medea, by claiming he did it for their children, so their children would have a future, as the brothers of kings,

more than one dry laugh could be heard.

The play itself suffered from a lack of substance. It is a new adaptation, in a mixture of modern English and Greek, written by Constantine Koukias (the director) in collaboration with Costa Gionis. By paring away the elaborate language of the classical text, they have left the play

without much substance. The language is now simple and direct, but there has been no deeper character development or interaction to compensate for this.

Though only an hour and a half long, including the interval, the play is stretched to fill this time,

and seems more like a synopsis of itself, in which time the whole story of Jason and Medea's romance beginning with the Golden Fleece could have been dealt with.

This may be a result of Koukias' focus on spectacular sets and music, rather than on the text itself. Koukias is an opera composer and director and is known for his large,

elemental sets and multi-media works. The music that he has composed for *Medea* is excellent, based on interpretations and transcriptions of Ecclesiastical Greek Orthodox and Byzantine secular music and is beautifully performed by the Chorus, composed of four State Opera Chorus members.

The set itself is dominated by a large pool of water, with perspex rostra coming out of the water, off which the lasers reflect and from which flames occasionally spurt. At the back is a perspex "eccelema", the revolving door used in traditional Greek theatres, onto which more Greek symbols are projected as Medea weaves her spells. I get the feeling however that rather more effort has gone into the more superficial elements of the production, and consequently the basics, like a good script, have been overlooked.

Hey! Don't forget to use the CAMTECH voucher in your Union Diary for a great disk offer.



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First of all I think I should say that I have a huge amount of respect for anyone who has managed to publish one, let alone five, books that are basically lengthy catalogues of campfire horror stories and locker room gossip. Jan Harold Brunvand is that person. A professor in the English department of the University of Utah, he specialises in so-called American Folklore and Urban Legends; his previous releases have been such gems as *The Mexican Pet*, *The Choking Doberman* and *The Vanishing Hitchhiker*.

The *Baby Train* takes up where these tomes left off — studying the anthropological aspect of infamous tales like "The Hook" and "The Dead Cat in the Package" (yeah—I wish I was kidding, too!). Brunvand, regardless of the tastelessness of his chosen material, provides quite an exceptional insight into such urban legends by studying the reasons for and results of their evolution or devolution.

Take the aforementioned legend of "The Hook" — the simple (I would hesitate, as would Brunvand I suspect, to say original) tale is of two teenagers parked in Lover's Lane with the radio on. Hearing an announcement that a killer with an artificial hand is on the loose, the girl suggests that they leave. The boy starts the car and drives her home. When he walks around the car to open her door, he finds a bloody hook attached to the door handle. Hmm, very creepy. Brunvand explains that an example of how this could evolve is through embellishments and exaggerations as the legend passes from one storyteller to another — this is the upshot of oral tradition: the inherent flexibility allows the legend to be altered to fit a new environment and provide more impact.

Brunvand's example of the devolution of urban legends is rather amusing: he speaks of a reader of his column writing in, urging him to remember the "old 'Rat in the Hairdo'

The baby train and other lusty urban legends

THE BABY TRAIN



JAN HAROLD BRUNVAND
Author of *The Vanishing Hitchhiker*

by Jan Harold
Brunvand
Norton(1993)

tale". He was actually confusing three different contamination legends (which should all sound familiar) — "The Kentucky-Fried Rat" and "The Mouse in the Coke" and "The Spider in the Hairdo". Thankfully, the book is broken up into categories of Sex and Scandal Legends, Horror, On-The-Job Legends et cetera so the reader is not completely bombarded with folklore. Neither is it simply a list, one almost-unbelievable legend after another: rather, Brunvand relates the legend like a friend chatting to you at the pub. These legends are shared jokes, and Brunvand is as delightfully cynical as you could wish; he admits that there is some difficulty writing about these legends without using words like fictional, untrue or apocryphal (although he does search for synonyms) but he never completely rules out the possibility that they are founded in

truth.

His style of writing is deft and amusing, lingering only on the truly unbelievable to prove his thesis: the mere idea that some of these outrageous stories have become legends through continual re-telling open up the possibility that they may actually have some credible foundations.

In addition to providing an hysterical read, Brunvand also gives quite a useful guide to how to gently bring back to earth someone who is earnestly telling a story you know to be an urban legend. He suggests you try the Polite Persistent Questioning technique. Say, per esempio, that a fellow guest at a gathering is reciting "The Hook" as though it were the truth...

"At intervals during the recital of such a legend, you may ask some sweetly phrased, but pointed, questions:

—"Goodness! Why would they give a dangerous maniac a hook? Wouldn't that simply provide him with a powerful weapon?"

—"You mean he reached for the door handle with his *hook* hand? I would think he'd use his other hand for that."

—"Isn't that a remarkable coincidence that the hookman was lurking outside the car just at the moment when the announcement came on the radio?"

At just the moment when the narrator seems about to retract the tale, you should rescue the poor soul by saying — as if you just happened to remember it — "Oh, I believe that really happened somewhere else! Didn't I read about it in a book by Jan Harold Brunvand called... oh dear, what was that title?"

At this point, it is considered socially correct to reach into one's billfold or pocketbook and extract a small card on which is written in black or blue-black ink the full titles and publication dates of Brunvand's books, and to mention that you saw them for sale at some fashionable boutique..."

Alethea Leslie

FRIDAY 3RD MARCH

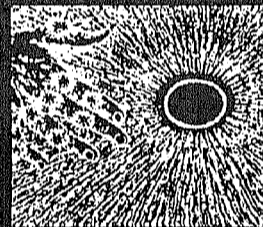
KIM SALMON AND THE SURREALISTS



\$8 Adelaide Uni Students
\$12 Others
Doors open 8.00 pm

SATURDAY 4TH MARCH

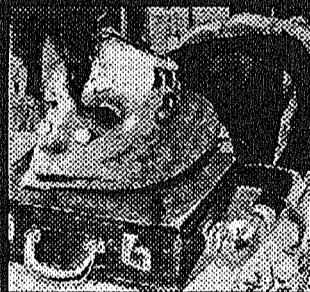
FIREBALLS



support ... NUMBSKULLS
\$8 Adelaide Uni Students
\$12 Others
Doors open 8.00 pm

FRIDAY 10TH MARCH

TISM



support ... REGURGITATOR
\$12 Adelaide Uni Students
\$16 Others
Doors open 8.00 pm

TUESDAY 14TH MARCH

THE FOUR RING CIRCUS



WEDDINGS PARTIES ANYTHING
RORY McLEOD
JANE SAUNDERS
RICHARD PLEASANCE
\$15 Flat rate
Doors open 8.00 pm

THE CLOWNS ARE COMING • FRI 17TH MARCH

INDIGO GIRLS

Twanging their acoustic (and electric) guitars and singing their way into our hearts, the Indigo Girls are one of the most successful women powered bands ever, with 2 grammy awards and 2 grammy nominations, 1 gold and 2 platinum albums. The dynamic duo were recently in town on their first Australian tour for their latest album, *Swamp Ophelia*. I went along to the sound check for their Adelaide gig at the Norwood Town Hall and spoke with a very down-to-earth Emily Saliers while Amy Ray completed her sound check.

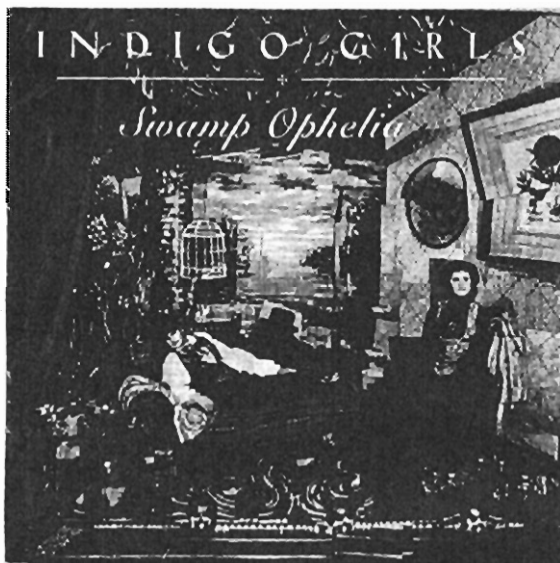
OD: Since your earlier albums, your arrangements have got a lot more complex...is this because you felt like you could do more with the music?

Emily: I think that when we got started we wanted to make sure that we presented ourselves in a way that we thought was true to who we are and so we kept the production really sparse...As time went on we got more confident and comfortable in the studio and started making a wish list of people we'd like to have on our albums...it's not thought out - we just get excited, get into the studio and it turns into this big production.

Swamp Ophelia features Jane Sibery, The Roches, Shake Anderson and Micheal Lorent, as well as oldies like Sara Lee (bass) who came with them to Australia.

OD: The quality of your voices seems to have become more refined and pure (not that they were shite to start off with!) They've become more distinct, yours seems to have got higher and Amy's even lower. Is this something you've consciously pushed?

Emily: Yeah, actually yeah. With me, I can think of songs where I've really wanted to push my range (like "Woodsong." Also, I quit smoking a long time ago so that's made a big difference for me...I think we've just



tried to grow vocally as well as with song-writing.

OD: On the complex *Touch Me Fall* you use electric guitars. Is there going to be more of this in the future?

Emily: We never predict anything - we just sorta let the spirit move us, but I would guess that there will be just because it's a new exciting outlet. This is the first time that I've played electric guitar and I really love it...but I don't think we're going to turn into an all-electric band or anything.

OD: In the JJJ interview Amy said that she liked electric guitar bands like Pearl Jam. What do you listen to?

Emily: [Amy's] taste are much harder edged than mine are. I like Joni Mitchell...I love singer/songwriters. I absolutely love Jane Sibery and Bob Dylan...Canadian Ferran...I like good lyrics and I like musicality.

OD: Well, *Prince of Darkness* is an epic within itself - it really moves me. Were you going through anything when you wrote that?

Emily: Oh yeah - big time. I wrote that song in the late 80s - it's basically a re-affirmation of the things that I believe in, in the face of a world that's very alienating and cold, with so much emphasis on being cool and having it together and things like that. So it's just sorta a call to my passion and my beliefs that I'm not going to fall preys to those particular...demons.

OD: Now all yr albums have done very well - which is yr personal favourite?

Emily: Well I think *Swamp Ophelia* is certainly the most adventurous but I've got very strong emotional ties to the songs on *Rites of Passage* like *Ghost*...

OD: That's a personal favourite when me or my friends are having

relationship problems

Emily: It's kind of depressing isn't it?

OD: Yeah, but great for that kind of mood.

Emily: I feel very attached to that song. I can remember the stirring of my heart and I really wanted to write about that, the deep, deep impression people you love leave on your heart. I also like *Virginia Woolfe, Love will come to you* and *Galileo* - that whole group of songs just means a lot to me personally. But *Swamp Ophelia* is more out on a limb in production.

OD: You're involved in a new movie *Boys on the Side*...

Emily: Yeah, we're actually in the movie, which I reckon will never happen again. I think that the musical director thought we'd be good in it partly because of what's involved in the story.

OD: What's it about?

Emily: Well, Whoopi (Goldberg) plays a lesbian club singer whose career has taken a nose dive. Mary Louise Parker plays a heterosexual woman with AIDS and Drew Barrymore plays a victim of boyfriend abuse. So it crosses a lot of like, homophobia issues, race relations, abuse, AIDS - all this kind of stuff and we're certainly interested in all these causes.

OD: You've certainly done a lot of benefit shows. Do you play yourselves?

Emily: Yeah - I mean they don't say "Indigo Girls" - it's just like we're the bar band and we play our songs, (*Joking* and *Southland in the Springtime*). Whoopi's in the band. She's jamming with us.

OD: What was she like to work with?

Emily: She's awesome - she's just what you think she'd be like, very present, funny as hell and a very

talented actress.

OD: So what's next after the tour?

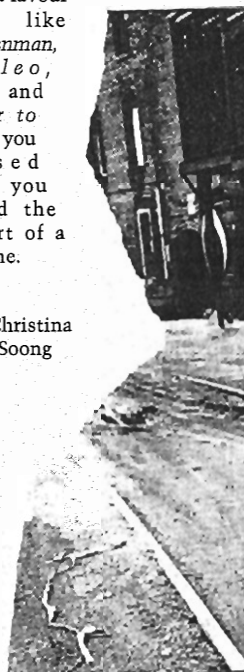
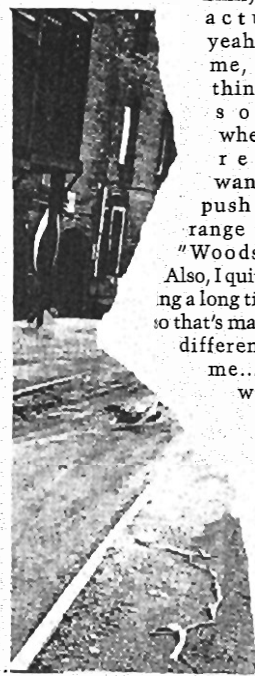
Emily: We're going to go back to the States and do a month-long native American issues benefit tour. And then we'll do some college dates - we'll finish in June and then I think we'll put out a live record 'cos we've got all this live material and we're going to buy some time and take a year off to just live our lives. 'Cos the older we get the harder it is to be away all the time

OD: Now you've been together for 15 years. Do you think the friendship has grown, or alternatively, how can you be in a group with someone for that long without getting sick of them?

Emily: We are very well aware of the space between us and respect that. We don't hang out socially, call each other up or got out to the movies or anything. We like to do different things with our time and we appreciate that. As far as music goes, I don't write like Amy does and I love her writing and it gives me the change to be able to perform and work with work I'd never be able to write myself. We give each other space so we don't get on each other's nerves and we're like sisters - I can't imagine life without her in it.

The Indigo Girls played on February 17th with The Muttonbirds as support act. The atmosphere was intimate and informal, the sound was incredible and the energy was high-octane. The women-strong crowd absolutely adored their friendly, in-between-song banter, accomplished playing (anyone who says girls can't play guitar deserves a kick up the date!), and a good spread of material was played; a lot of *Swamp Ophelia* songs plus all the old favourites like *Chickenman*, *Galileo*, *Ghost* and *Closer to Fine*. If you missed them, you missed the concert of a life-time.

Christina Soong



THE

UNDECIDED

They're a funny lot, the Undecided. Kerina West had an interesting chat with lead singer Andrew P. Street and drummer Nick Parnell about everything from comets, bad covers and briefly their place in the local music scene.

Getting a serious answer from these two proved to be a difficult task as I attempted to question the pair on matters Undecided. The current lineup consists of Street (vocals and guitar, the only original member left), Nick Lambert (guitar), Todd Hutchinson (bass) and Nick Parnell (drums).

1995 plans for the Undecided are wide and varied. "We're planning and plotting and scheming at the moment...nothing definite except the world tour planned, y'know REM want us to do some shows," Nick laughs. Andrew adds, "we're actually going to get to Melbourne which is something we've been planning to do for about three years. Every time we've wanted to some major tragedy has got in the way, like someone's quit or something horrible has happened. We're releasing something but we don't know what yet."

Influences is another question that generates an interesting response. Anyone remember Paul

Lekarkis or Gary Kemp? Such artists provoke a passionate response from Andrew. "Paul Lekakis is a god...He is the man who, although he didn't write it, I think his own vocal interpretation lends itself to

tion of the classic that is *Boom Boom* reaches the lofty standards that Paul set, because that's the stupid cover that we do."

But do the crowds appreciate such lyrical genius? "Come to think

Getting past bad cover songs, what exactly have the Undecided been up to of late? Nick explains, "at the moment we're working on a variety of new material, it's really come a long way in the past couple of weeks. One of our best songs is Shoemaker-Levy 9." Andrew adds, "We want to release that one as a single sometime this year. It's a song about the comet that crashed into Jupiter last year, funnily enough. Good sort of comet that one, it has to be my favourite."

That brings me to the final and most important question, why should people go and see the Undecided play, just in case readers haven't been seduced by the promise of bad cover songs? "Our songs are really good, we've got excellent new songs that we're all very happy with. We're playing better than we ever have and our songs are better, the attitude within the band is better - everyone wants to be there at the moment. It's a cool place to be at the moment."

Catch the Undecided with Reckoning at the Crown and Anchor Hotel on March 17th.



Perched high above the forest floor of Endor, The Undecided await their turn to play at the victory celebration of the Ewoks.

the teen anthem that is *Boom Boom Lets Go Back To My Room*. He's a man who meant a lot to us, and we hope that our interpreta-

tion of the song goes down pretty damn well. We've only done it twice so there's plenty of room for people with taste to come along and strangle us."

Pansy Division

Pansy Division are not just out of the closet - they're out having a party in the front yard! Formed in '91 by guitarist/vocalist Jon Ginoli, they combine guitar pop/punk melodies with lusty, in-yr-face, queer lyrics that deserve a brown paper wrapping and a parents advisory sticker. They've had rave reviews in brit mags NME and Melody Maker, live footage screened on the squeaky clean MTV and are currently touring down under to co-incide with the release of their new album, *Deflowered*. With regular bassist Chris Freeman and drummer Patrick Hawley (he played on their first album *Undressed*.) Pansy Division are set to rock yr Calvins off. Christina Soong spoke to Jon mid-tour as he gazed over the scenic Sydney Harbour Bridge.

So how's yr first aus tour going? "The tour's been excellent. We've had a really good response and good attendance everywhere and tonnes of Australian press. We're really excited to be here."

Although you've had some good press over here, some of the gay

[press have been giving you a hard time. Why do you think that is? "Part of our whole existence is down to the fact that gay culture is, the accepted gay culture, is kinda limited - what with dance

music on one hand and show tunes and Barbara Streisand on the other. That's sorta what the norm is for gay men, a n d women, so you get a band like us, that are really into rock, and have always been - and it's a bit of an alienating effect for a lot of gays who have always

traditionally thought that rock music was, like, the enemy - that it was heterosexual and kinda threatening." I guess it comes back to the largely macho, largely homophobic, male-dominated music industry. "Yeah, for us, it's kind of like a leap to connect those differ-

ent strands of gay life and rock, 'cos it's one of those things that alienated us from the gay community at times."

And has Pansy Division always been out? "Yeah, both Chris and I had been in bands in different places either where we weren't out or didn't feel like we could be out. In Chris's case, a major label had been interested in his old band at one point and they said 'oh you've got a gay member - well, you've gotta keep it quiet.' We thought that it would be to our advantage to be out 'cos it was one of the things that made us unique and interesting."

Pansy Division attracts a whole cross-section of fans which Jon thinks is really cool as he thought their only fans would be "affected gay people in big cities. We have a much straighter audience because more of the alternative ear-to-the-ground listeners have picked up on us."

The Pansies feel a bit of an affinity with bands like Ramones and the Buzzcocks but Jon also likes Pave-

ment, the Muff and gay bands like Tribe 8 and Sister Column. They've also got another album "Pile Up" coming out which comprises all their 45" releases including "Smells like Queer Spirit" (which Kurt really liked) and "Bill and Ted's Homosexual Adventure."

So what's *Deflowered* like? "It's guitar pop, and part-punk.

Some of the songs are very funny and sexually orientated..." Uh, yeah, I kinda figured that out for myself. "Others are more introspective and thoughtful and even the sexy songs have serious undercurrents to them. We just wanted to have a band that was going to be really fun... 'cos I've been in heaps of angst-ridden bands and it's sorta like a pill for the audience - they can appreciate it but they don't really enjoy it. I want to have a good time where I can smile on stage!"

See Pansy Division Monday night at Liberty, Hindley st. Tickets at bass.



Turn It Up And Play It Loud

In an ever-changing world Def FX simply keep on evolving. With a soon to be released album on the way, Def FX make their return to the Adelaide Uni Bar stage, the same stage where guitarist Dave Stein got his first taste of an Adelaide audience and the first time he toured with the band. Frank Trimboli spoke with the aforementioned Dave and got his thoughts on life - well not really, they just talked about music actually.

"It's been ages since we've played the UniBar" said a reminiscent Dave. "The first lot of shows I did with the band, the first tour of Adelaide I did, the UniBar was the first gig I played. That was fantastic."

Dave Stein's recollection dates back to 1992, the year he joined the band. "It was a bit scary," said Dave, "cause I hadn't been with a well known, established band at that stage. I was still working on my own projects and working at a radio station. I was a shit kicker at an AM, old granny's radio station and the politics were full-on and not conducive to my liking, so it came at a good time. I had been working with Sean recording a few songs he had done outside Def FX and then Blake left the band and I got a phone call from America saying, 'we're coming back, we're going to do auditions,' and luckily I was the only one they auditioned."

Dave explains his current sound as being a result of both music he listened to during and after high school. "I played in a few bands in school and I was into the English guitar sound, The Smiths, The Cure and as I got to 17-18 yrs old I started getting more into metal stuff. After I left school I combined the two styles and it seemed...it just happened, really." Dave says that using different guitar effects gives his harder-edged metal music a different dimension.

Def FX have had a more "hands-on" approach to recording their upcoming album. "Since the last time we've been in Adelaide we've been relentless. We've been working, recording an album which is about 2 weeks off being finished. The last E.P. was sort of the end of an era and the album we're trying to make now is the album that the band has been trying to make since it first started. Before we had producers come in and shape the songs and things, but this time it's been like 'bang!' - all our own input, no producer. Sean's the leading producer and all of us individually have produced our own sounds in conjunction with Sean. But Sean's been the overall producer for the album."

"It's very simple. The theory behind it is, we figure that nobody else can want the sound we want and when you try to tell somebody, it can be interpreted in about 1000,000,000,000,000 ways. So we thought 'fuck that!' Let's go and make it the way we want it and let's pull the sound that we want to pull.' And that's what we've done and this

cycles that drive the hook line home, but also take you a lot of places as well. From where the song starts, the same melody might appear towards the end, but it goes through so many morphs and transformations that on the way you just go through a full journey. The thing is the music journey goes off on another tangent and then comes back

essarily like a lot of other rock groups. "We like meeting people" says Dave. "All over Australia we've met lots of people and there's always new people to meet. It's very important to me to stay in touch with all that stuff, that's why we're the sort of band that, after we play, we don't huddle backstage and wallow in our own juices. We sort of



is a more true reflection of where Def FX is at."

I asked Dave what new styles and techniques Def FX are trying to incorporate into their ever-changing sound. "We're going to employ more techno-production techniques. There's atmospheric music but also a lot of full-on stuff and if there's such a thing, trance-heavy music. You know, more looping

to things that are familiar with the song, to keep reminding you that it's the same song - but this could be a song that goes on for 9 minutes! Every song is different, maybe that's just one song, but there are 13 or 14 songs on the album and every one of them takes you to a different place."

When it comes to meeting people Dave admits that they are not nec-

sit beside the stage or down the front and chat to people and just see where people's heads are at and what they're thinking and what they think of the music. Those sort of things influence you in a subliminal kind of way."

Def FX perform at the Unibar on March 1st where they will be road testing their new material so come and say hi to Dave.

Dutch It Up



Anyone who heard Carol Van Dijk's mindful singing on Bettie Serveert's 1992 debut album *Palomine*, must have known something is happening with this band. Well, now the popular Dutch quartet are back with their follow up, *Lamprey*. Full of sweet guitar pop tunes and laden with blistering guitar work, *Lamprey* is already proving popular with both the music press and music fans alike. Frank Trimboli spoke with Carol Van Dijk over a phone line to Amsterdam and asked about the album.

"We recorded it in Amsterdam, actually right around the corner from our office, so that was really convenient, we could sleep in our own beds every day and then go into the studio on our bikes and that was cool. We also spent a couple of days in New Orleans and we did a couple of songs over there. It was mixed at AIR studios, London, they have a lot of good equipment there. It took about five or six weeks, including the mixing."

"What we like a lot about this

record is that we finally had a chance to do it exactly the way we want it. The first time there wasn't enough money to do everything we wanted."

"We still love the *Palomine* record and for that moment in time it was the kind of thing that we were able to do, so in that way we were satisfied. But I think that this new record has a greater diversity than the first one."

With all the excitement that surrounds the new *Lamprey* record the band have still managed to do a great deal of touring, touring that has temporarily been halted due to bass player Herman Bunskoek falling ill. With all this recent live work under their belts, I asked, are the new songs translating well live?

"Yes," said Carol, "We had written a couple of the songs before we

went into the studio and while we were in the studio, we would spend five days during the week there in the studio and then on the weekend we would do some shows in Holland to try them out, so by the time we finished the record we already had played them in the clubs and tried them out live."

"Of course making a record is a different medium from playing live and we kind of like it that way. When you're playing live it depends on everything from the venue, to your own mood, the people and all things combine, and they have a lot to do with the song that we are playing at that time."



Bettie Serveert also managed to steal a starring role on last year's *If I Were A Carpenter* album, a collection of songs performed by some of the world's premier guitar bands. I

asked Carol how this came about.

"Our drummer had always been a big Carpenters fan and some people already knew that because he had been shouting it from the roof tops for so many years. And so that's how they basically came up to ask us if we wanted to do a cover and of course we immediately said, yes."

"We were already recording the *Lamprey* record so it was done in those same some six weeks. I had a really bad cold that day and really couldn't sing but then Herman came up with the idea that if you lie down on your back, on the floor, your voice becomes lower and sounds darker, so combined with the cold, that's how we did the vocals."

Well, for the moment it's back to the road for Bettie Serveert (as soon as Herman gets better) and along the way the band intend on ducking into the studio every now and again to do some recording. It seems in today's busy times, Bettie Serveert are real busy cats.

Oh Boy It's O'Ball

Each year, O'week celebrations at Adelaide University culminate in a music-fest commonly known as the Orientation Ball. In an undying effort to bring you the very latest, our tireless music editors attended Saturday night's soiree and have filed this report.

In the weeks building up to this year's O'Ball, the word around campus generally was that it was going to be a dud, a pup - all washed up. But on the night something magic happened, something that screamed out 'let's rip!' and indeed everyone at the O'Ball did.

Before we move onto our brief rundown of the night's entertainment, it must be said that it was the crowd that gave O'Ball it's excited atmosphere. They turned out in their enthusiastic thousands.

Unfortunately there were organisational problems, notably that punters wishing to buy tickets at the door had to wait more than two hours just to make it through the line, many of them giving up along the way.

Once inside a myriad of entertainment and fun activities were at your immediate disposal. The games room had been transformed into a dancer's delight complete with flashing lights'n'stuff. Meanwhile outside, Adelaide uni favourites The Miltons tore through a blistering set near the cloisters.

For those of us with a more cultural and intellectual bent, the half pipe skate ramp provided the stimulation we needed.

Goofy Footer took to the uni bar stage at 8:30pm and gave us an energetic and atmospheric performance which finished at 9:15pm, just in time to run over and catch a fashion parade.

Next up were Kinetic Playground who were, well, kinetic, as were funky power-popsters The Strange. Back in the steamy Unibar, a large crowd gathered to bop to the smooth tunes of Crisp.

Supplying us with a blast of good old head-banging rock'n'roll were Powderfinger, complete with their cool seated bass player. As lead vo-

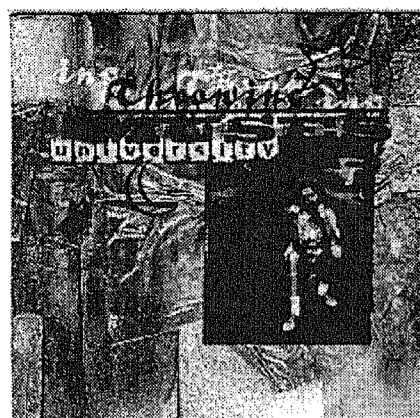
calist Bernard put it: 'our bass player was head butted in the kidneys.'

The Truth attracted a large crowd who responded enthusiastically to the bands witty in-between-song repartee. They are, without a doubt four of Australia's most accomplished musicians. Inside, the last band in the unibar, Bliss, got the crowd moving, turning the already steamy bar into a mosh pit from hell.

Headliners Skunkhour were the last band of the night and gave punters an energetic set, playing old favourites from their earlier albums, plus new material to the largest mosh pit of the night.

For those who weren't as buggered as we were, there was still fun to be had as the DJ's took the night through to the wee hours of the morning.

Despite the ticket hassles this year's O'Ball definitely passed the test and a fun time was had by all - it's great to see this much talent all in one place.



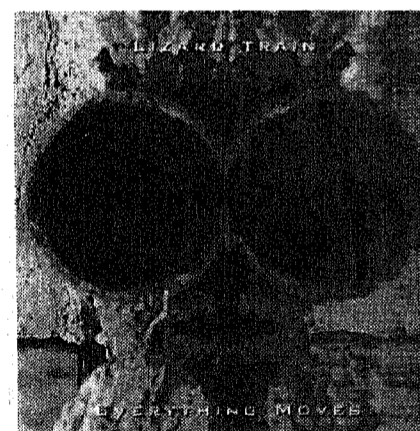
Throwing Muses

University
4AD/Shock

After a short solo stint resulting in her 1993 release *Hips and Makers*, Kristin Hersh has returned to the Throwing Muses to create the group's sixth studio release *University*. Recorded in New Orleans, fourteen-track *University* is one great listen.

Roaring into life with the first single *Bright Yellow Gun*, the album quickly shifts to darker track *Start* with its aggressive diving guitar chords. Buzzing guitars on *Hazing* create a moody atmosphere, while *Shimmer* is driving and energetic. *Calm Down, Come Down* is a short, odd track smack bang in the middle of the album. *Crabtown* is a slow, mellow song complete with ocean samples, and *Surf Cowboy* and *Flood* continue the oceanic theme. Title track *University* is an intriguing instrumental, while the album ends with *Fever Few*, an almost seven minute epic. A must-see when they visit our shores, see Throwing Muses live on Sunday March 5th at the Tivoli.

Kerina West.



Lizard Train

Everything Moves
Shagpile/Shock

After years of gigging together, and three very solid albums, Lizard Train have now unleashed their fourth, *Everything Moves*. Produced by Steve Albini (Breeders, Nirvana....) *Everything Moves* is Rock'n'roll, thrash and pure art all at the same time.

Severed Place initialises the album with a combination of avant garde blues and experimentation which contrasts beautifully with track 2, *It All Came From Nothing*, a powerful and poppy tune that still has enough poke to set it apart from most guitar pop. This album never

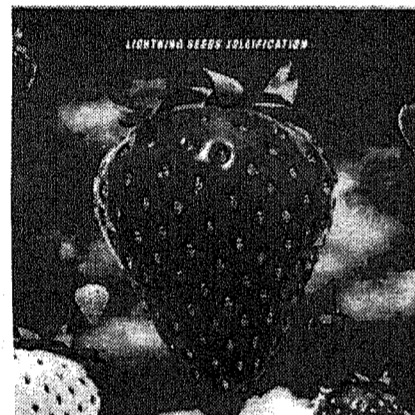
reaches any low points, or has any bad sides, songs like *Got The Fear* and *I Love My Demons*, dark and brooding, convey their respective messages perfectly.

The great songs continue with tracks like *Smoulder* and *Sucker*, supplying great atmospherics to the album, and the album's end comes after you sit through 18 minutes of the final track *Bible Covered Walls*, which never goes so long as to lose the listener's interest.

Much of the success of this album is due largely to the interesting new tones and textures that the band has discovered. The use of thick, fat distorted bass sounds in conjunction with drummer Dave Creese's fantastic and innovative style keeps this album constantly alive, whilst guitarist Chris Willard rounds it all out with his fresh sound.

Australia has many fine bands in this genre and Lizard Train are one of the best. The success of this album has brought them notoriety here and interstate and hopefully it will increase overseas interest - which is something this band deserves.

Frank Trimboli



Lightning Seeds

Jollification
Sony

UK indie pop outfit Lightning Seeds latest release is an excellent example of proving that the art of crafting pure pop melodies, minus the grunge element is still possible. For those readers with a love of perfect pop, this album is a must.

Jollification begins its journey with *Perfect*, with its Beatlesque beginning and hushed, almost gentle vocals of lead singer Ian Broudie. *Lucky You*, the first single to be lifted from the album features perfect pop melodies and clever lyrics. *Open Goals* is slightly more funky, while *Change* is chirpy, upbeat pop. Dance tune *Why Why Why* is in contrast to the rest of the album, sung by Marina Van Rody sounding a tad like Björk. An ambient opening on *Marvellous* lulls the listener into a sleepy trance before the power pop melodies lunge forward. *Feeling Lazy* is a harmless romp through English suburbia, and *My Best Day* is a duet between Broudie and Alison Moyet (remember her, 80's kids!) Ending the album are *Punch and Judy* and *Telling Tales*, both slower pop tracks.

Jollification is one brilliant album of clever and extremely catchy pop tunes, worth your hard earned cash just for the scratch-n-sniff cover art.

Kerina West.



Headlock

It Found Me
Pavement

Typical of the New York hardcore scene, Headlock have emerged from the ranks of hopefuls to find a home on popular metal label Pavement records. The trio have offered *It Found Me* as their debut album. A strong and powerful piece of work, *It Found Me* should hopefully find some popularity with metal audiences (if there is any justice in the world).

It Found Me is 44 minutes of good screaming guitar and thumping drums, in fact it's Adam Keiffer's work on the skins that really makes this album shine. Together with bassist/vocalist Bob McLynn and the pacey, never dull guitar work of Adam Tranquilli, the album rarely finds a dull moment.

Whether it be the high energy strains of *Too Much Power* or something more atmospheric like *Another Day* the boys always seem to come up on a winner.

Hopefully Headlock will go onto even greater things in the future (and not just wind up as some flash in the pan mob, like so many other metal bands nowadays).

Frank Trimboli

Various Artists

Grinder

Geffen

"10...20...30...40 - tell me that you want to hold me." Kicking off with Sonic Youth's *Bull in the Heather*, this compilation features some of the best from the Geffen stable and these songs are all on the respective artists' latest albums.

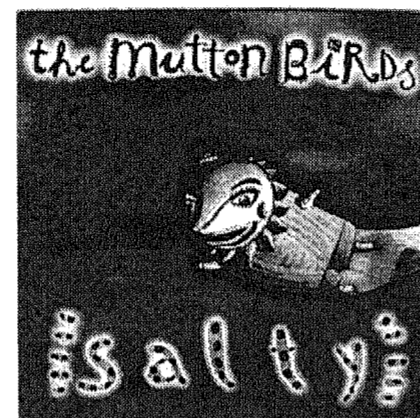
There are some cool songs from Beck, Cell and Sugartooth, and as a recent convert to the joys of maelstrom that is Hole, I especially enjoyed their contribution of *Plump* from *Live Through This*. The heavyweights are predominantly on the first half of the album and the quality tends to fall away a little accordingly. Weezer's *In The Garage* is a good song but shittily arranged, a recorder and electric guitar playing in unison does not make for a good sound and the harmonies towards the end tend to grate. That Dog, St. Jonny, White Zombie and the Raincoats also feature, the latter's *Fairytale in the Supermarket* being disappointing with messy vocal arrangements.

Just in case you think I'm slagging off all the lesser well-known bands and pandering to the bigger ones, I found Urge Overkill's *Crackbabies* fairly ordinary - certainly not one

of their best. Pat Metheny's *Zero Tolerance for Silence* rounds up the collection and is an indulgent, muddy wall of sound. The noise abatement society certainly know what they're talking about in Pat's case.

All in all, the Goldilocks scenario. Some goodies, some all-righties and a couple of baddies.

Christina Soong.



The Mutton Birds

Salty

EMI

This album is appealing for a number of reasons. Featuring a line-up with Don McGlashan (Blam Blam Blam, "An Angel at my Table" film score), Alan Gregg (Flying Nun band The Dribbling Darts of Love), David Long (Six Volts) and Ross Burge, *Salty* was released April 1994 in New Zealand and it's just come out over here to co-incide with their recent tour.

Some songs are reminiscent of Crowded House (whose mixer they've used) while others have a REM-ish flavour, especially as McGlashan has a downright Stipe-ish quality to his vocals. Lyrics that go from thoughtful and introspective to downright funny are ably accompanied by the band's well-arranged music. *Queen's English* is particularly good with a good arrangement and ironically scathing lyrics about a Texas Senator who "really thought Jesus spoke English, that the Bible was written in English." Other good tunes are the lamentful *Esther*, *Ngairé* and *The Heater* which was their first single and is doing very well.

The verdict? One of the best NZ bands to come over for a while - if you missed them on tour I suggest you buy the album.

Christina Soong.

Alison Limerick

With a Twist

BMG

This album has many up-beat tracks, and a few you could probably do the scarab to (for those of you who don't know what that is, it's that crazy dance they do at the Proscenium). As production goes, it's polished in the way that MTV glossies are, and Ms Limerick's obviously a fan of full-scale backing harmonies which complement her Whitney-esque warblings. Although the majority of songs could slip into the dance category, a few have an 80s pop feel like *The Way Out*. Other tracks like *Crime To Be Cool* have a schmalzy 70s disco

feel. In an album full of songs about love/relationships, *Buck The System* is the only dissimilar note and urges you to "shout out fight injustice." Personally, there's just too many "baby's," "love's," and "heart's" for my taste. However, if you're into top 40s feel-good pop songs about (sigh) love, you'll probably love this.

Christina Soong

Three Mile Pilot

The Chief Assassin to the Sinister
DGC

Nine Inch Nails. Stone Temple Pilots. Now Three Mile Pilot? Not a good start, lads. Skull-type drawing on the cover... hmpff. World War Two-type drawing on the back... grenades and stuff... shrapnel... pfff. Apparently there is music inside but, by now, you don't really care, do you? Hey, there's a song called *Circumcised* on it. Ha ha - good one, guys.

All these bands are really dragging their feet. When are we going to get the next 'latest-sound-to-storm-the-music-charts' because I'm really sick of this one.

Mark Scruby



Wolfgang Press

Funky Little Demons

Shock/4AD

The Wolfgang Press appeared in the early eighties as part of Britain's dam-busting swell of post-punk creativity. They've come a long way since then, and now have a style which lends itself more to the soul music of America's past and present and less to the early eighties sound of Britain. With the release of *Funky Little Demons*, The Wolfgang Press have extended on some of the ideas they discovered with earlier work, and with much success.

Funky Little Demons is a cool and relaxing package of songs. A stand out track is *11 years*, with the horn section in full swing and the funky drums pumping along it follows the smooth opener, and the current single *Going South*. A relaxing, trance feel graces *Chains* and *Christianity* which only adds to this albums relaxing feel.

The performances are tight and the production is smooth, although some of the magic is lost on some tracks due to vocals being less suited to this style than some others.

All in all *Funky Little Demons* is an enjoyable and relaxing experience. For further information on the band just check out Tom Jones' current album, two of the tracks were written by The Wolfgang Press.

Frank Trimboli



Belly

King

4AD

The 4th track on the album, *Silverfish*, goes a bit like this...

"I don't want to know about your ill-fated love affair"

... which is kind of ironic considering Tanya Donnelly's passion for detailing love's darker, obsessive side. Not that this is a problem. In fact, Belly's strengths lie in their ability to produce dramatic and unsettling yet catchy pop tunes. There's a form of perverse joy that can be had in singing along, compulsively smiling to lyrics that really should depress.

Songs such as *Untitled and Unsung*, *Seal My Fate* and the title track, *King*, pick up where the ultra successful album *Star* left off and are sure to impress old fans as they impressed me.

Despite doing good business according to international indie single charts, *Now They'll Sleep* put simply, is just not a *Dusted* or *Feed The Tree*. But these songs do have piers of equal quality in *Super-Connected* and *Puberty*. For those who attended the June '93 Belly Tour to

Adelaide, it is significant to mention that these two were penned by that head kicker bass player, Gail Greenwood. Where previously Belly could have assumed a similar moniker to touring partners the Julianna Hatfield Three with Donnelly holding the naming rights, Greenwood has, with her first recording with the band, left an indelible imprint on Belly's sound.

Super-Connected in particular offers an interesting insight into Belly's attitude to their instant fame and fortune.

"So you're super-connected / All the freaks gather round / And the crowd in your bedroom waits for a piece of your personal space"

The promos would have us believe that *King* has more hooks than Rex Hunt's tackle bag. But to describe the album in those terms does not do it justice. Belly's songs prompt more than mindless humming from listeners.

King approaches and perhaps equals the quality of *Star* as a pretty cool example of it's particular American indie genre. Do not be surprised if Belly gets more chances to write songs about the trappings of fame.

Bryan Scruby

Riff Raff

by
Billy Dern

Believe it or not, ABBA tribute band Bjorn Again have released a double CD set. Entitled *Flashback* it consists of one disc of studio tracks plus a bonus live album. Laden with old ABBA songs and disco hits, this package could leave you asking: why have they done this, and more importantly who cares!

Brisbane metal-thrashers Dreamkillers have released an E.P., of sorts. With two originals tracks, a Cure cover and a cover of the U.K. Subs *Emotional Blackmail*, this disc is grungy and pacey with plenty of punk and grindcore overtones.

The symphonic music of the Rolling Stones is a compilation of old Rolling Stones songs performed with full orchestra and with the aid of a few celebrities, Michael Hutchens, Marianne Faithfull and even Mick Jagger to name a few. Unfortunately this album is as boring as batshit, why anyone would want to orchestrate these beautifully simplistic rock songs is beyond me. Under this treatment these songs sound ridiculous and convoluted, I think the producers have missed the point!

"Oh Christ why is she singing? I didn't buy this album to hear her sing. I want her to bitch and complain and talk about supermodels, and act sexually ambiguous and titillate me." So begins *The Letter*, from Sandra Bernhard's album *Excuses for Bad Behaviour Part 1* (Sony). Yep - it's all of the above. This album is almost there but doesn't quite make it. Musically it's average. There's an interesting version of Manic Superstar, but Bernhard's personality which she's allowed to glare rather than shine through, acts to repel rather than attract. Even the opening spoken introduction is a bit schlicky and ends with Bernhard announcing "Excuses for Bad Behaviour starts now." We don't think so!

Finally, in case you didn't know Annie Lennox has a new single out. *No More "I Love You's"* from her forthcoming *Medusa* album is a dark and moving piece of work. This CD single also includes an unplugged version of *Walking on broken glass*.

In next week's edition...

Nic Dalton & Half a Cow
Lizard Train
+
Womad reviewed



THURS 2 MARCH
THE RECKONING, RASH & WRENCH

THURS 9 MARCH
SIN DOG JELLY ROLL & TUPELO

THURS 16 MARCH
GOOFY FOOTER & SEAHORSE

FREE ENTRY — \$1 BEERS — \$1.50 CHAMPAGNE

The Circuit - East End, Adelaide.

Australia On Their Way For Another Beating?

Australian team to tour W. Indies

On Tuesday (28th February), the Australian cricket squad flies out to begin their tour of the West Indies - a difficult mission involving 4 tests, 5 one-day internationals and 4 games which may or may not be classified as first class. It is a hard trip at the best of times, especially when it is taken into account that a series win against the mighty Windies is something that managed to evade Allan Border throughout his career. The touring squad was announced last week, so let's take a look at the party, one by one.

Mark Taylor - Captain

It's been suggested that a diet may do the world of good (after all, he is nicknamed Tubby) but he isn't really that bad, especially when you compare him to Merv Hughes.

He should, however, learn to chew gum on the field with his mouth shut as it's not exactly a pretty sight seeing him chewing his cud at first slip.

Ian Healy - Vice Captain

Often hyperactive, Heals will never die wondering as his appealing is frequently over the top. He is widely regarded as the best keeper in the world, particularly with his work with Shane Warne, which certainly isn't easy to do.

Greg Blewett

Done well, hasn't he? Before the second half of the A Team series, Blewett would never have been even considered for a spot. But no, he's come up from nowhere, become only the fifth person ever to score centuries in his first 2 tests and usurped Tim May's long-held position as the token South Australian in the national team.

David Boon

Boonie has some semblance of form in New Zealand after a disappointing summer. With Ricky Ponting's inclusion, Boonie is no longer the token Tasmanian, but he is something of a national treasure and we can only hope that he does well in the Caribbean.

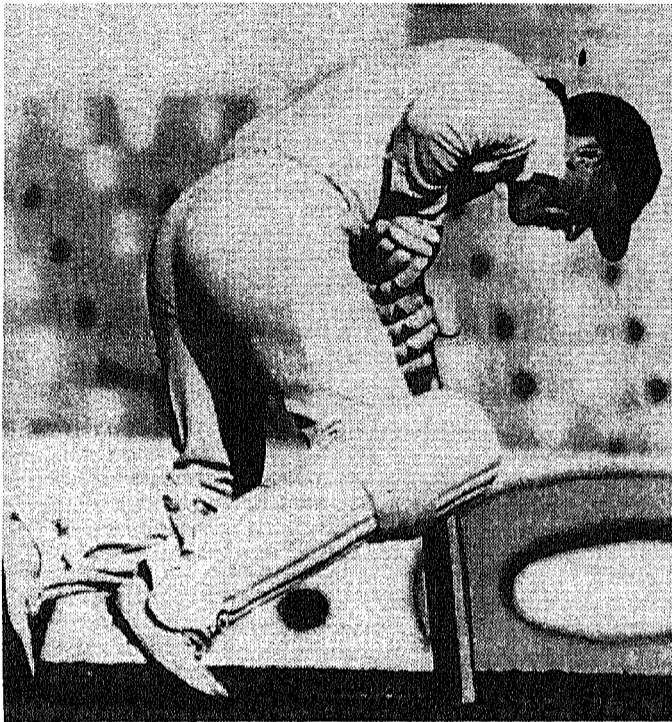
Damien Fleming

After his first test in Pakistan, where he took a hat trick, Flemo was described by Bob Simpson as "the best thing to happen to Australian cricket since Shane Warne". Like most people with that sort of build

up, he has failed to make a real mark but tries hard and will do well if he keeps his spot.

Justin Langer

If anyone can be called a shock selection, then Langer is the one. A less than brilliant summer with only one score above 50 (even if it was 241 not out), but he did well enough against the Windies two summers' ago to warrant a re-selection.



Pain will be in the Carribean but Greg won't be.

Craig McDermott

Our best quick by far, but will his back hold out? Billy's almost 30 and his back isn't getting any younger, which may determine the effect he has on the series. Maybe Jo Angel should expect a phone call at 2.00 in the morning halfway through the tour so he can replace McDermott. Time will tell.

Glenn McGrath

Came from nowhere (well, Narromine - close enough) to secure a test spot last summer but some wayward bowling saw him lose his spot to become an almost permanent 12th man (and I thought that was Billy Birmingham's job!). Should do well if he gets his spot back.

Tim May

For years Tim was the only SA rep in the team, only to be joined by Blewett. Sometimes thinks he's Ferris Bueller but surely Ferris isn't so injury prone? Tim can be quite a danger provided he stays fit - sometimes a huge ask.

Ricky Ponting

Baby of the team. The Tasmanians call him Teddy Bear (?) but it's likely he would prefer to be regarded as the man whom Rod Marsh described as the best young batsman he's ever seen. Ricky, surprisingly, has set about living up to these expectations and looks set to play a huge role in Australia's future - if he can squeeze his way into the team.

Paul Reiffel

The Barmy Army labelled him the perennial 12th Man after the one-day finals debacle, but he seems to have found form in New Zealand. Then again, without him the media can't make bad jokes about gunning down opposition batsmen.

Michael Slater

The main question here is whether his thumb will hold up against the pace barrage of Curtley Ambrose, etc. If it can, it's likely all of Australia will be looking forward to the battle between Slats and the Windies bowlers.

Shane Warne

I'm almost afraid to write anything because anything on Shane Warne these days can be classed as overkill. I only hope his shoulder has recovered from tossing irons around in that TV commercial and he's able to roll it over a few times in a vain attempt to dismiss Brian Lara. Can't wait!

Mark Waugh

Oh-so-graceful to watch but so inconsistent! He's said he'd like to finish his career with an average of 50, so this may be rectified but, then again, he's admitted that sometimes he'll reach 60 or 70 and think about getting a hundred, then forget to face the next ball and get out. Make your own mind up.

Stephen Waugh

Waugh (S) has had a fairly indifferent summer (along with being cruelly left stranded in the 90s) and can't bowl at the moment either. At least he is fairly reliable and can always be counted on to have a level head. Besides, if he were captain instead of Tubby, he wouldn't have the time to write those tour diaries, would he?!

Johanna Whelan

The Charge Of The English Test Brigade

(The plight of English cricket as told by Johanna Whelan)

(with apologies to Alfred Lord Tennyson's "The Charge of the Light Brigade")

I

Half a session, half a session,
Half a session onward,
All on the wicket of Death
In search of six hundred.
"Forward, the Test Brigade!
Charge for the runs!" he said;
Onto the wicket of Death
In search of six hundred.

II

"Forward, the Test Brigade!"
Was there a man dismay'd?
Not tho' the selectors knew
Someone had blunder'd:
Theirs not to make reply,
Theirs not to reason why,
Theirs but to do and die:
Onto the wicket of Death
In search of six hundred.

III

Slater to right of them,
Taylor to left of them,
McDermott in front of them
Volley'd and thunder'd;
Stormed at with pace they fell,
Boldly they ran, and, well,
Into the jaws of Death,
Into the mouth of Hell,
In search of six hundred.

IV

Flash'd all their willows there,
Flash'd as they swung in air,
Charging the bowlers there,
Facing an army, while
All the world wonder'd:
Prodded with a desparate poke,
Right thro', the batsmen choked;
Zimbabwean and Jamaican
Reel'd as the wicket broke,
Shatter'd and sunder'd.
Then they strode back, but not,
Not for six hundred.

V

Slater to right of them,
Taylor to left of them,
Healy behind them
Volley'd and thunder'd;
Spun out by Warne as well,
How quickly the heroes fell,
The story did the scoreboard tell,
Trapped in the jaws of Death,
Into the mouth of Hell,
All that was left was Gough:
All out for one hundred.

VI

When did their glory fade?
O the mistakes they made!
All the world wonder'd.
Pity the charge they made!
Pity the Test Brigade
And the elusive six hundred.

I'm Gonna Smash Your Bluddy Face In!

The Russians are here for a fantastic international kickboxing contest with two of South Australia's best, Anthony Lapia (a former Australian middleweight champion) from the J.A. Academy at Adelaide University Gym, and Paul Fitzsimmons from Alan Wong's gym at Flinders University. The Russian champions, Andrei Kalegov and Gousein Mazshekov, are from Ashot Garakyan's Gym at Moscow University. It almost sounds like you're in store for a debate, but in actual fact you're going to see some of the most professional athletes in the world. Come and see SA's best fight for international titles!

WHEN: Thursday March 2nd

WHERE: Woodville Town Hall, 172 Woodville Road, Woodville

HOW MUCH: \$15 per head (at the door)

\$12 per head (pre-bought).

Tickets can be bought before the day by ringing

(015) 606 434, and asking for Adrian.

The pre-paid tickets cost the same as if you go to see an amateur fight.



The England Cricket Team - An Apology

IN COMMON with all other newspapers we may have given the impression in recent weeks that the English cricket team was less than equal to the task of competing for the Ashes with the Australians. Headlines such as **IS THIS THE WORST TEAM IN THE HISTORY OF THE GAME?**, **WANKER ATHERTON'S BUNCH OF TOSSERS SHOULD COME HOME NOW** and **WHY DON'T THEY ALL DO A FRED WEST?** may have led readers to believe that we entertained a less than flattering view of the abilities of our touring team.

We now realise that such allegations were utterly and totally without foundation. We are happy to point out that our players are more

than a match for the Australians, and that Mr Darren Gough in particular represents a new dawn for English cricket. We furthermore accept that he is the new Ian Botham, the greatest Yorkshireman since Harold Larwood (*shurely 'Wilson'? Ed*), and probably the finest cricketer England has produced since W.G. Grace. He has been magnificently supported by a hard-working, disciplined and talented team who have put 110 per cent effort into a Test Match performance that has lifted the hearts of the nation.

We would like to take this opportunity to apologise to Mr Atherton and his players for any distress which may inadvertently have been caused by our earlier reports.

While in Israel Rowan Campbell found this in some Fleet Street Press

...it's dunkorama as

Three On Three Goes Rundle Street

Rundle St has had a plethora of cafes and clothes shops for as long as most of us can remember. But the latest addition to the street's facade, three-on three basketball, is something quite different. A space for sport has been found directly opposite the Exeter.

On Dit spoke to Chandran Vigneswaran, who along with Ashley Bonython initiated Adelaide's first incarnation of 'street ball'. After encountering some apprehension from

Rundle St traders and the Adelaide City Council the courts have received a good reception, with Lord Mayor Henry Ninio officially opening the courts on the February 18. Already, the sponsorship of the Drug and Alcohol Services Council and MMM have been attracted, as has minor sponsorship from Super Elliot's.

For only five dollars, you and your friends can play until dark. The courts open at around midday on weekdays and from ten o'clock on

Saturday and Sunday. During busier times like weekends a challenge system operates, whereby winning teams keep playing until they are dethroned. This ensures a steady turnover of different teams and players. Chandran and Ashley are hoping to install lights on the courts soon, which will add some character to Rundle Street's night-time landscape. It might also attract a few folk whose confidence in their basketball prowess has been bolstered by a few quiet ones. A DJ is present every Saturday to spin some discs while you shoot some hoops.

Chandran and Ashley are endeavouring to stage competitions every two months, beginning in early April. This would be run along the lines of a knockout competition, with generous prizes up for grabs. Three-on-Three games are played

on a half-court with each basket counting for one point. Baskets shot from outside the half-court arc count for two points. Games continue until one team reaches eleven points. This translates to about a fifteen minute game, although good, tight games can last close to half an hour.

Rundle St traders have also realised that an activity like basketball, which brings different groups of people to the street, and provides a spectacle, can only be good for their business. Shooting a few hoops is hardly going to cut in to a coffee or pasta provider's market share. The idea of a competition between teams from different Rundle St traders has been mooted, and has received much interest. That would make for some interesting derby clashes. Johnny Rockets v The Exeter? Urban Street Wear v B Sharp Records? Perhaps even an intervarsity challenge? It wouldn't take much at all.

3 on 3 Basketball is located at 250 Rundle St Adelaide (directly opposite the Exeter).

David Raftery



HAPPY, HAPPY JOY, JOY



My name is Karnos, the god of war.

I revel in corpses, death and gore.
Worshipped by humans since their species began,

I plan their extinction: it's my master plan.

Consumed by a maddening hatred of life,

I love to see misery, carnage and strife.

Widowing a woman, slaying her son.

Convincing blind fools that killing is fun.

Loathing myself but hating you more.

Your pleas for mercy I shall ignore.

Witnessing armies clash on a plain.
Hearing the screams of terror and pain.

A man was assailed by a sword-wielding foe.

Tried to fight back but his reactions were slow.

Was impaled by the blade, it ended his life.

His killer was slain by a treacherous knife.

Elsewhere a man was deprived of his head.

His bleeding corpse stained the ground a deep red.

Peppered with arrows, soldiers staggered and fell.

The whole battlefield was a vision from hell.

The wounds of the injured parasites did infest

So that while weapons slew some, disease killed the 'rest.

Centuries later, little has changed.
Men go to war for tyrants deranged.

Not really knowing just why they are fighting,

They sign up to kill: it sounds so exciting.

Pawns in a game played by people with power.

In jungles they rot, in trenches they cower.

Their lives are expendable, these fools I abhor.

It matters not if they die - just send in some more!

Slaying each other in an ocean of blood.

Sweltering in deserts or crawling through mud.

All taking part in a meaningless slaughter.

Death is dispensed by the shells of a mortar.

Military lasers blind unprotected eyes

While genocidal bombing rains death from the skies.

Many of the dead were boys, not given the chance to grow up.

Killed by poison gases that made them suffocate and throw up.

Grim-faced and exhausted, soldiers continue to fight.

Their massacre overseen by demons of the night.

Men are hit by flying shrapnel, a slow death they will meet.

An offering of rotting males lies piled up at my feet.

In a thicket of barbed wire, a soldier's corpse is tangled.

Where its head went, no-one knows, its genitals have been mangled.

Even during "peace-time" I still cause people sadness

Through terrorism, crime and other forms of madness.

Military crackdowns result in thousands dead.

Flooding city streets with a flowing tide of red.

In sprawling urban ghettos, teenage gangsters kill for fun,

Dispensing death and terror from the barrel of a gun.

Murdering for money, taking all that they can grab,

Most of them will end up on the cold mortician's slab.

Political extremists hide a bomb on board a plane.

Their cause is desecrated by the blood of all those slain.

A pandemic of insanity: to me it's just a game.

For when you mortals kill each other, it's all done in my name!

James Brazel



WELL HELE'D WAR ARTIST

An exhibition of works by acclaimed South Australian artist, the late Sir Ivor Hele, will open this Friday, at the Barry Newton Gallery.

This is a significant exhibition because the works, which are valued in excess of \$5 million, are from the artist's estate, and many have never been publicly exhibited and are historically significant.

Included in the exhibition are 20 oil paintings, 36 colour sketches and 40 drawings.

Many of the works will be for sale. Gallery owner, Barry Newton, who was a friend of the artist, emphasises the importance of the exhibition.

"It will be the last opportunity to buy Sir Ivor's work from a collection such as this. The rarer they become, the more they will rise in value," he stated.

"Much of the work has never been valued, some is not dated and a few pieces are untitled, and this further adds to the excitement of acquiring a Hele Work."

Born in Edwardstown in 1912, Ivor Hele studied at the South Australian School of Art with James Ashton, and also travelled abroad to continue his studies at the Biloul School, Paris and the Heymann School, Munich. He also painted and sketched in Italy.

After returning to Adelaide three years later, in 1931, he held his first exhibition, which was one of only two exhibitions held during his career.

He was appointed official war artist during World War II, whilst he served as a private soldier, then captain, with the 9th Australian divi-

sion in the Middle East.

Sir Ivor was also an official war artist during the Korean War and many of his war works are on exhibit at the National War Memorial in Canberra.

He also painted and drew nudes and ballet scenes (influenced by Degas), mythical figures, animals and coastal landscapes.

In 1954, he was commissioned to paint the opening of Federal Parliament by the Queen. He became a member of the board of trustees of the Art Gallery of South Australia in 1956.

Sir Ivor was also renowned for portraiture and won the Archibald Prize five times in the space of seven years, for studies of political and business leaders.

He lived at Aldinga with his wife, June, from 1938 until his death in 1993. Sir Ivor was reclusive and in the late 1950s he only painted in his studio. Even the Prime Minister, Robert Menzies, had to travel from Canberra to Aldinga for sittings on four occasions.

Sir Ivor received an OBE in 1955 and CBE in 1969. He was knighted in 1983 for his services to art.

The exhibition will be opened by Ian McLachlan AO, MP, Shadow Minister for Environment and Heritage, and will be on display until Sunday April 9 at Barry Newton Gallery, 269 Unley Road, Malvern.

Marian Clarkin



Europa And The Bull

Money Changes Everything

It was O-Week. Sun shining, bands playing, people running, skipping, joining clubs, getting drunk. Everyone was enjoying the day. Everyone that is, except Warren. His shoulders drooped, his feet dragged in protest, his hair lank and unwashed, last night's shirt stained with red wine and puttanesca sauce and after dinner mints, reeking of old cigarette smoke, with raccoon eyes only just visible through the lenses of his sunnies.

Despite the chiding of his friends Warren was not hung over. He had not partied hard the night before. He had not even stayed up late watching TV. He was merely a victim. A victim of the Part-Time job monster. Yes folks, our unsuspecting Warren had been caught. The monster had promised him things only money could buy - and these promises had led him straight into the jaws of destruction - a part-time job in a restaurant to fill in the time between his afternoon lectures and the morning. Warren had been had. The monster was slowly devouring him - first his sleep patterns, then his Friday and Saturday nights, and with them his social life - and now poor Warren doggedly drags himself to uni to remember the fun of O-Week he had once enjoyed.

Well, this week is all about part-time jobs. And those many heroes among us who, like Warren, attempt to study and earn a living all in one day. (This topic has even been explored on the Simpsons - when Homer worked part-time at the Kiwk-E-Mart to pay for Lisa's

pony, and he fell asleep in his car and in between the automatic doors - remember? A classic!) Anyway, the folk of *On Dit* found many such creatures, lurking humourless and tired in shady corners on campus. It was only O-Week for God's sake so by now these ragged souls are slapping the alarms next to their tiny beds and groaning at the thought of the tute presentation they must give - the one written hastily on the tray liner between serving table 23 (the rude and tearful couple negotiating the terms of their divorce) and dealing with the yobs on table 24 (who were already devouring the third plate of free bread and another carafe of wine, and obviously having no intention of purchasing a meal.)

Surely these people must wake up every morning and think - "Why am I doing this? Is it really worth it?" Well, apparently, nay, *bizarrely*, it would seem that these people are quite prepared to go on. As we gently shook them awake and place a hot steaming - coffee in their hands, we could only ask 'WHY?'

Kate: (Economics & Bar/Waiting) Well, I mean you kind of get used to it. At first it was like, 'Oh shit, there's just too much to do' and I seriously wanted to quit - but I really liked being independent, and just knowing that I could do stuff like pay board and go out without having to ever ask anyone for money. It was just a cool feeling. So I guess I had to stick with it, and just try and do both. it's not that bad, really.

Chris: (Arts & Shop Assistant) I actually don't mind doing both. I guess it would be different if I had a night job, like in a restaurant or something, but the latest I ever have to work is nine o'clock - so there's still time to go out after, or study or whatever.

I've got a great boss too, who organises my shifts depending on the days I can get off from uni - like, well, this year I've got Mondays free so I can work all day Monday, then Thursday 'till nine and then all day Saturday. It's not a lot of hours but it's money that I couldn't do without. And the work's ok. It's a good break from study sometimes.

Kerrin: (Arts & Bar/Waiting) It sucks some of the time. They always roster me on when some major assignment's due or just so they can ruin my social life. I don't mind working nights. I used to work daytimes before I was studying, but I honestly think night shifts go faster. It buggers you in the morning though, when you have to get up and go to uni. And you don't have to have one of those dusk till dawn jobs to feel tired. Sometimes I get home and it's only 11 at night, but because I've just been working I'm all hyped up and I just can't relax and don't go to sleep for ages and wake up feeling like crap. That's really bad.

Steve: (Law & Warehouse) I think I've got the best part-time job ever! I only work Sundays - double pay just packing stuff in boxes and listening to the radio. Bloody brilliant!

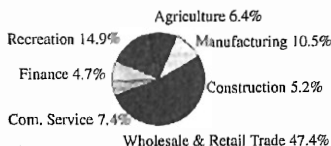
Jen: (Law & Clerk) Working and studying isn't that bad - it just takes organisation. Obviously, it's going to put more pressure on study, but I honestly think if I didn't work as much I wouldn't really study either. I only get things done when have to, and when I'm busy, I just work harder at everything.

Hmmm, seems like warped logic to me, but if it floats their boats then that's just fine. And interestingly enough, it's been floating an increasing number of boats over the last few years. Let me throw some figures at you...

YOUTH EMPLOYMENT BY OCCUPATION



YOUTH EMPLOYMENT BY INDUSTRY



Ok, enough of those. But just because lots of us work part-time as well as study, doesn't mean it's easy. For many of us, working isn't really an option. It's the difference between having enough money to stay alive at uni - or not. And yet, the difficulty of getting a part-time job that fits in with studies and other interests is not always acknowledged - partly because, as students, we can never be classified as unemployed, and even though we may be looking for jobs, we never appear in the statistics that get the most attention. Another huge problem is that students can only really choose from a small selection of part-time jobs - usually ones which involve evening or weekend work, so the battle for those precious time slots is fierce.

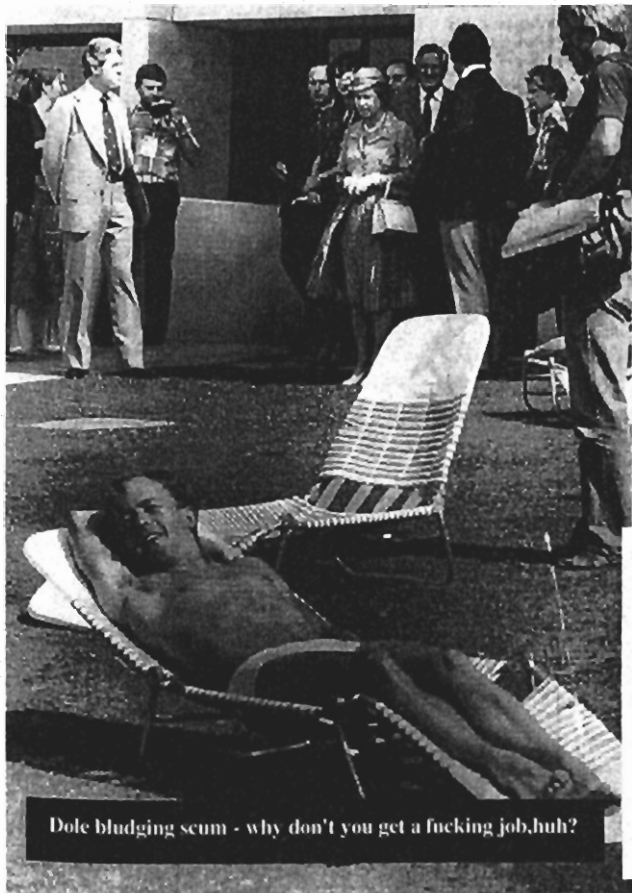
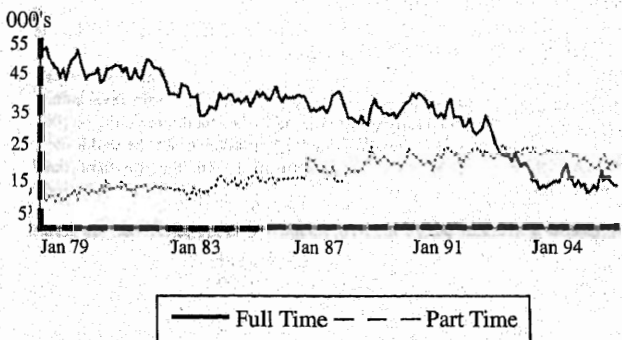
Over the next few weeks, we'll be going into the area of part-time jobs a bit deeper to find out how to go about getting yourself one, if that's what you want. We'll explore all the main occupations students tend to find themselves in, as well as some areas you may not have thought of. We'll also be discussing how to get the kinds of qualifications employers in these industries will be looking for. But if you want more info straight away, a good place to ask is in the Uni Careers Centre or the kind and loving people from DEET.

One word of advice though - sleeping is natural, sleeping is good, not many part timers do it, but they bloody well should.

(Statistics and information provided by the DEET Career Prospects South Australia 1994-95')

Victoria Bannon

SA FULLTIME AND PART-TIME YOUTH EMPLOYMENT





Bad Form In The Water

A Drinking We Will Go

The Adelaide University Boat Club presents...

The 1995 Boat Races

When: 7pm 18th March

Where: Boat House Central - War Memorial Drive

Cost Factor: Only \$15 for ALL YOU CAN DRINK BEER AND SANGRIA

Tickets can be bought from the Sports Association or real life Boat Club members.

Aces High

Adelaide University Bridge Club's AGM

When: Monday 13th March 1.00pm

Where: Canon Poole Room. (Level 5 Union Building)

All Welcome.

I've got a Porsche

If you are thinking of driving to University this year, carpooling is an option that will save you money and help reduce pollution. Look for the form in the O'Guide or contact Tia or Susie in the SAUA on 303 5406.

Clean Up Australia Day

When: Sunday 5th March

Come and join the Environment officers, Tia and Susie and help clean up a piece of Australia. Bring gloves and covered footwear and meet us at the University Footbridge at 10am.

Contact Tia or Susie at the SAUA on 303 5406 or just turn up on Sunday.

What Do I Get For Two Dollars?

...anything you want!

First Speaker For The Affirmative Thankyou...

Notice of the Adelaide University Debating Society AGM

Elections and Change of Constitution

Time: Friday 10th March 1995 at 1.00pm

Venue: WP Rogers Room, 5th Flr Union House

Go To The Greek Islands For Free!

The Greek Government are offering one scholarship to an Australian citizen for either postgraduate or undergraduate studies as well as summer Greek language seminars in Greece, beginning in the academic year 1995-96. Applications should be submitted by the 20th March 1995. For further information contact Antonis Litinas at the Educational Office of the Greek Consulate on 211 7954.

Shin Smashing Stuff

The Hockey Club is looking for new players. They field many a side in both the women's and men's competitions and are seeking anyone who is keen to wield a hockey stick. If you missed their table at O'week then contact Mark on 332 5371 and he'll give you the goss.

Literary Society AGM

Come and contribute to the preservation of civilisation, with a free lesson in hands-on democracy included. Monday 6th March 1.00pm in the Margaret Murray Room, Level 5 Union Building. Be there or be part of the problem.

Nirvana

ABOUT A GIRL - NIRVANA (CD SINGLE)

Only 5000 copies released in Australia.

Highest offer by 20 March 1995 accepted.

Telephone 347 7089 or Mobile 015 975 035.

Ask for Patrick.

Touch Me, Touch Me, I want to feel your body...

Would you like to play a fast, skillful and social sport totally lacking an on-field culture of violence and aggression? The Touch, hailed by Penthouse Australia as the most significant event in gender relations in this country in the last decade, is for you whatever your sex. Come and learn the love of the pigskin and the dew covered paddock with us, AUTC, the largest and friendliest Touch Club in the state. Starting Wednesday 1st March we're holding beginners training sessions from 6.15pm-8pm on the Uni playing fields just over the footbridge. For further information call Diarmuid Crowley on 271 4395.

Auski Goes Beserk

Adelaide University Ski Club is the biggest sporting club on campus and is offering an action packed hard core week in July with 200 hundred people on the snow at Mount Hotham. The main trip will be preceded by drinking and eating nights each Friday at the Oxford Hotel, a major sponsor, and if you play your cards right you might be able to ski for free by handing in the voucher from the back of your diary. Go hard and go skiing with Auski, the hottest and coolest club in town.

Climb Every Mountain

Mountain Club Champagne Lunch and BBQ

Time: Friday 3rd March

Where: North-West corner of the cloisters outside the Sports Association.

Mountain Club members only.(so there!)

Raffle prizes will be drawn - be there or you won't get the booty even if your number comes up.

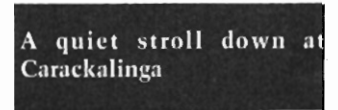
Mountain Club O'walk

Where: Near Carackalinga somewhere.

When: Saturday 4th - 5th March. Meet at the cloisters at 12.00 noon.

What shall I take? Bathers, BBQ food, brekky.

Contact James Breeze for more info on 270 1675.



A quiet stroll down at Carackalinga

HITMAN WANTED

Experienced mercenary required to do the biz on University parasite.

Crime: Enviromental vandalism, wasting of student resources and being a general tosser.

Any interested parties please contact "The Implementing Of Justice Group" (The Anti-Nob Arm) through the On Dit office.

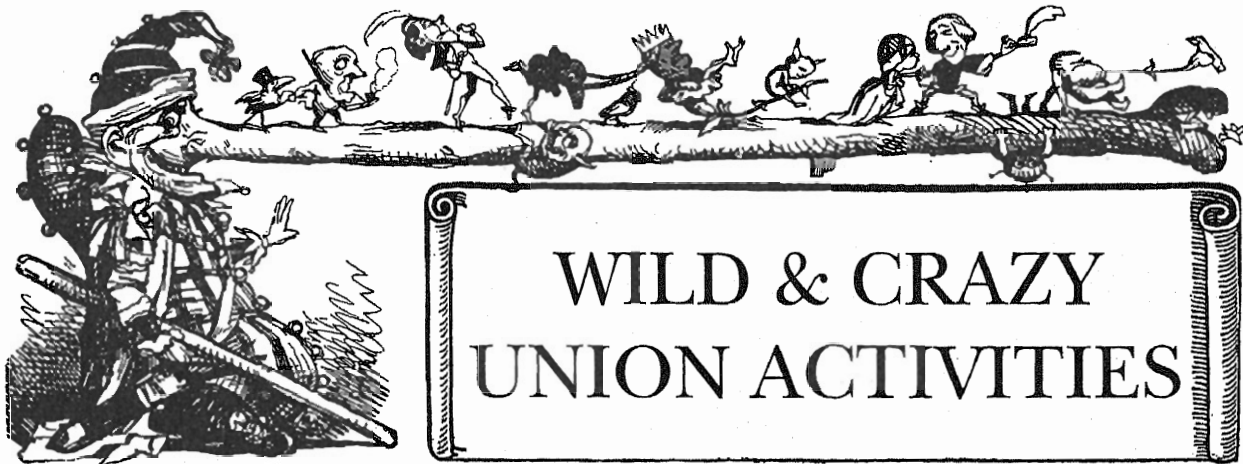
"You know what I think about violence. For me it is profoundly moral - more moral than compromises and transactions."

Benito Mussolini




HOW TO PLACE A CLASSIFIED

Classifieds can be placed free of charge On Dit any time you like as long as it's a time before the Wednesday 5pm deadline preceeding each edition. Our motto is, "Keep 'em brief and you'll get no grief."



WILD & CRAZY UNION ACTIVITIES

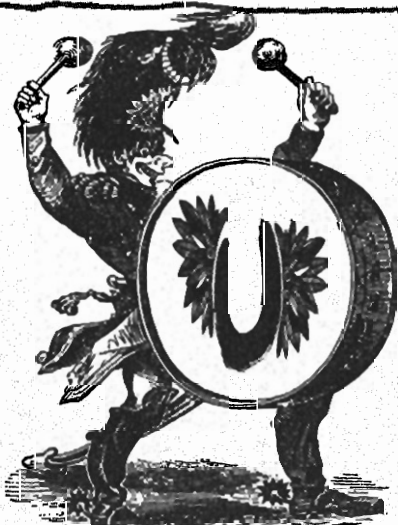
Monday	Tuesday	Wednesday	Thursday	Friday
 <p>GET THE BITE ON THE NEW FOOD COURT - LEVEL 4</p>		<p>MARCH 1</p> <p>LUNCHTIME MARKET ON B.S.LAWNS DEF FX UNIBAR</p>	<p>MARCH 2</p> <p>JOKERS FEATURING THE 3 CANADIANS UNIBAR 7-11pm</p>	<p>MARCH 3</p> <p>BEACH VOLLEYBALL LUNCHTIME B.S. LAWNS KIM SALMON & THE SURREALISTS UNIBAR</p>
		<p>MARCH 8</p> <p>KULA CHOICE</p> <p>LUNCHTIME B.S. LAWNS</p>	<p>MARCH 9</p> <p>JOKERS UNIBAR 7-11pm</p>	<p>MARCH 10</p> <p>T.I.S.M. UNIBAR</p>
<p>MARCH 13</p> <p>VEG ALERT! VEGO'S - WILLS</p>	<p>MARCH 14</p> <p>WEDDINGS, PARTIES, ANYTHING UNIBAR</p>	<p>MARCH 15</p> <p>SIMPLETONS</p> <p>LUNCHTIME B.S. LAWNS</p>	<p>MARCH 16</p> <p>JOKERS UNIBAR 7-11pm</p>	<p>MARCH 17</p> <p>CLOWNS OF DECADANCE UNIBAR</p>

**"RUNDLE STREET ON CAMPUS"
GALLERY COFFEE SHOP LEVEL 6**

HIGHLIGHTS:

- ☛ COCA COLA WIN A CAR A COMPETITION
- ☛ FREE SCHOONERS TO BE WON EVERY FRIDAY IN THE UNIBAR
- ☛ NUMBSKULLS & FIREBALLS - UNIBAR SAT. MARCH 4th
- ☛ Enter the "Name the ex-Bistro" competition.

**PRESENTED BY
YOUR UNION**



Life's a bitch



Then you drink one

