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ADLAIDE UNIVERSITY
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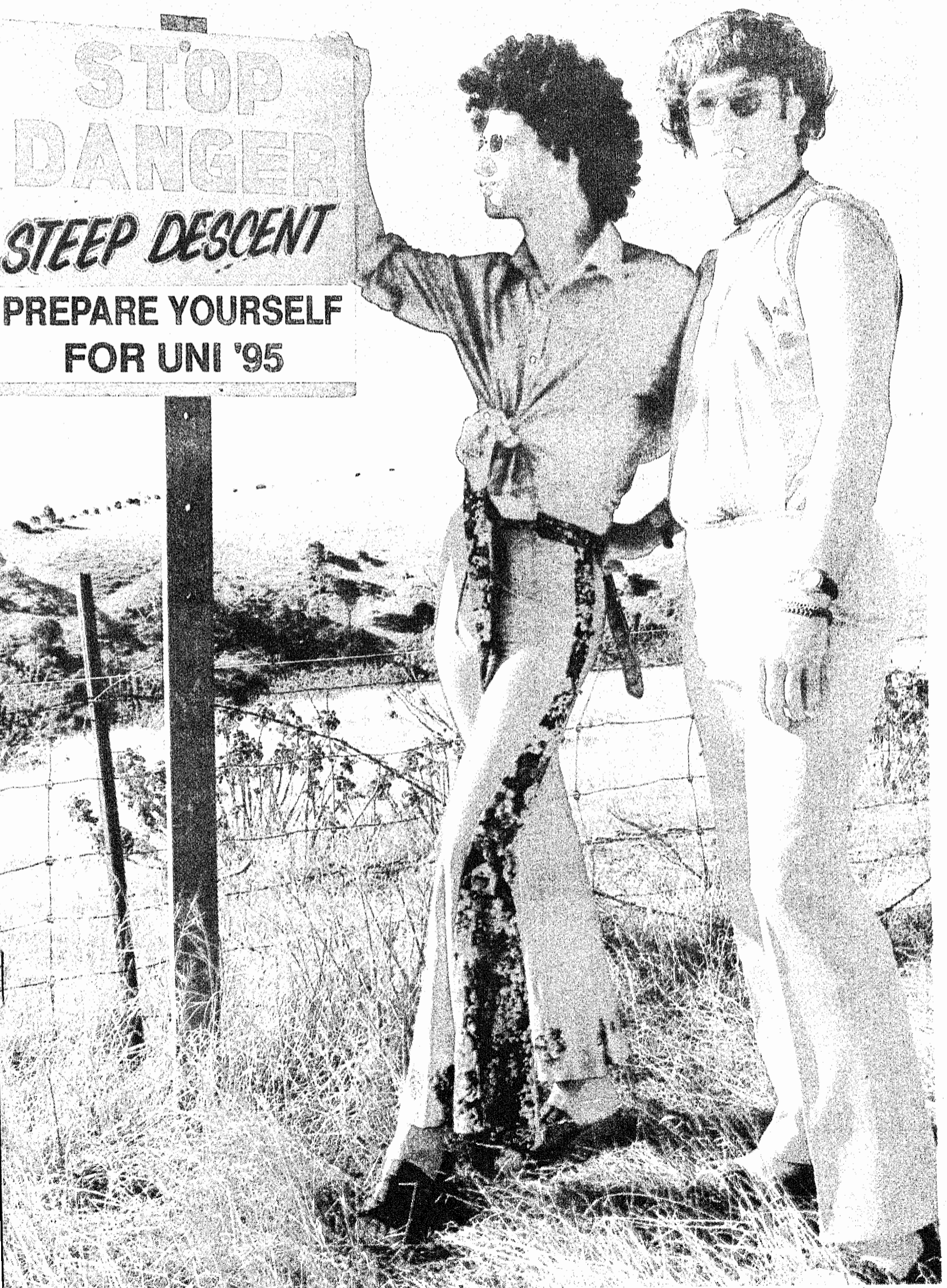


The Adelaide University Students' Association Weekly

Volume 63 Number 1 February 20 1995

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**STOP
DANGER
STEEP DESCENT
PREPARE YOURSELF
FOR UNI '95**



Editorial

Production notes

The clock in here reads 6:54 am Monday morning and it's pretty darn hard to muster any form of enthusiasm for the new University year that is due to start in the next few hours. We could give you the standard, "Hi and welcome to Adelaide University for 1995," and then lament the passing of our Summer holidays but we won't. Instead with Matt about to head off to the Road Pantry for the ice to chill the champagne, Natasha periodically dozing off under the layout bench and with Bryan trying to find that

Primal Scream song on the tape for just one more listen, we're struggling to find anything at all let alone conjure up some words of wisdom for you to live by.

Fuck, now it's 7:26. How did that happen? Did you see that episode when Ren turned into a lizard? What ever happened to Vision Street Wear, anyway? Can someone teach Natasha how to olly properly? I'll put you in the thank you column if you teach me how to skate. It's fun to play air guitar. I'm sick to death of getting park-

ing tickets. It's a plot by Henry Ninio to finance his tree planting programme. Hold this page away at arms length and you should be able to see a 3-D image. What's a matter, you - Hey, gotta no respect. Ah shutuppa ya face, Bryan. Big Mama is watching you. Here hare here. Chopping down irreplaceable virgin forest IS a crime. Bleeding heart, tokenistic middle class weekend environmentalists scare me.

It's 7.48. The champagne's cold. I'm not proof reading this.

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

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Lorien Kaye, Tim Gow, David Mills, Richard Vowles, Daniel Paauwe, Carl Freehand, Adam Le Nevez, Frank Trimboli, Miranda Lim, Ritchie Hollands, Iron Mike Duffy, Matt Goodwin, Nikki Anderson, Rebecca Lush, Haroon (like a baboon), our sub eds for being so keen, Ian Milnes, Bonny Donaghey & all those who helped and offered help on Sunday.


Congratulations: Sanjay Singh
203 n.o.

About the Cover ...

Josh Kennedy-White photographed Mike (a short and curly) and Will in Yankalilla on the O' Camp '70s night (if you missed O' Camp, you really missed out -legendary effort Anna, Brigit and Simon)

WE EXPECT EVERY ONE OF YOU TO COME DOWN TO THE *On Dit* office OR VISIT US ON THE BARR SMITH LAWNS DURING O' WEEK AND INTRODUCE YOURSELVES, ONE BY ONE. FAILING THAT THERE ARE A MILLION WAYS TO GET INVOLVED WITH THE PAPER IF YOU WANT. JUST KEEP YOUR EYES ON THE PAGES OF *On Dit* TO FIND OUT HOW. CONTRIBUTE OR DIE.


& GO TO THE O'BALL - NATASHA



HEAVEN GIG GUIDE

Thursday	Radius Resurrection Party with DJ Unity
Friday	Club Pret-a-Porter Parade on the catwalks in Heaven
Saturday	Club
Sunday	Special Guests Bjorn Again at After Show Party

Coming Soon
 Hunters & Collectors - Tuesday 14th March
 Bay City Rollers "The Ultimate Dag Party"



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Phone: 211 8533

HEAVEN

@ 7 west tce. City

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I don't know about the people that you hang out with but the word I got from the population was that the chance to see the line up for this year's BDO just wasn't an equal trade for fifty odd dollars of potential beer money. Perhaps that says more about my associates' lust for alcohol than the quality of the bands that fronted the crowds on that Friday at the showgrounds, perhaps not. In the final analysis, however, you could have a programme full of half famous wannabes lacking as much in talent as in notoriety and still have a day of fun and frolics that few other annual events can deliver. That's because it has taken just three short years (in this state, anyway) for the BDO to develop from a very long and very cool gig into a significant event on the calendar. Where once it was normal to think, "Oh, groan, I've gotta enrol on the first of February," now it's easier to plan ahead by thinking "Oh, groan, I've gotta enrol 2 days before the BDO."

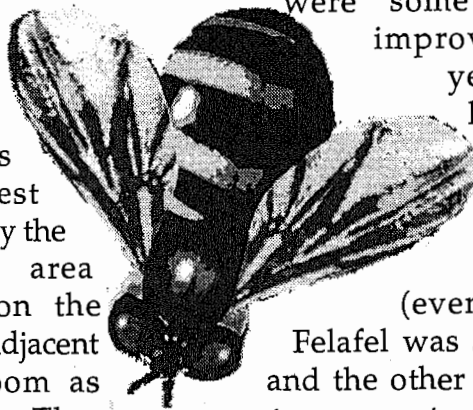
BDO '95 proved to be no exception to the rule judging by the sheer size of the mosh pits. But for me there was something lacking this year. Ever since the nationalisation and subsequent popularisation of that 'alternative' radio station JJJ, that post-Nirvana grunge noise captured so succinctly by Silverchair in all their pre-pubescent fervour has achieved a level of popularity amongst the Bill and Ted clones that hasn't been equalled since the word 'dude.' If ever that segment of Australia's youth needed an outlet for their beery hormones, the 1995 BDO provided it.

To their credit, the 'dudes' in charge attempted to balance the pseudo surfer fodder of Offspring *et al* with the thumping beat of the Boiler Room. And they didn't do too bad a job considering the venue chosen is more often used as a place of exhibition for pedigree felines. But the tokenistic nature of Adelaide's version of the Boiler Room was probably best summed up by the pathetic area illustrated on the official map adjacent to the B Room as Timezone. Three lonely computerised games the likes of which can be found in any mid-sized fish and chip joint stuck in a corner and surrounded by bored looking patrons struggling for something to do between acts does not a Timezone make. The 'bands' themselves must have wondered how they could escape the testosterone-charged agro that seemed to permeate pockets all over the showgrounds when just outside the B Room you had to watch where you sat for fear of staining your apparel with spilt blood (no I'm not exaggerating - I even saw the blood being extracted from the nose of some poor young buck). My memories of previous years abound with visions of happy punters enthusiastically hurling themselves into the summery festival spirit of the occasion, smiling widely as they went and singing the praises of Sonic Youth, Nick Cave, Teenage Fanclub and the like. Then we would swap floral tributes and peeled grapes as we linked arms and watched the sun set. Well

maybe not but the contrast between BDO a la dude and the one held in the less industrial and infinitely more hospitable environ provided by our own University needs to be highlighted for those that had other commitments in the Summer of '93.

For all my criticisms, there were some significant improvements this year that I'd love to see continued. One was the range of food available (even though my Felafel was sawdust dry) and the other was the twin stage concept employed on the main arena. In this way that annoying between band gap usually spent jostling for position for the next act and

of the main stages. I'm not ashamed to say that I gasped in my small city way when I first walked onto the arena and saw the stages in the full glory of the afternoon sun. They were damn big and that feeling of being at a pretty large outdoor festival was instantaneous and almost overwhelming. Even though it might seem hypocritical of me to have moshed like a mad thing to The Cult and danced to exhaustion to Primal Scream and Vision Four 5 in light of what has been for the most part a fairly negative article I think I can explain. You see I've had such a roaringly good time at the 2 previous BDOs that maybe I've become spoilt and expect something special every year and for the entire day. If anything less than an entire

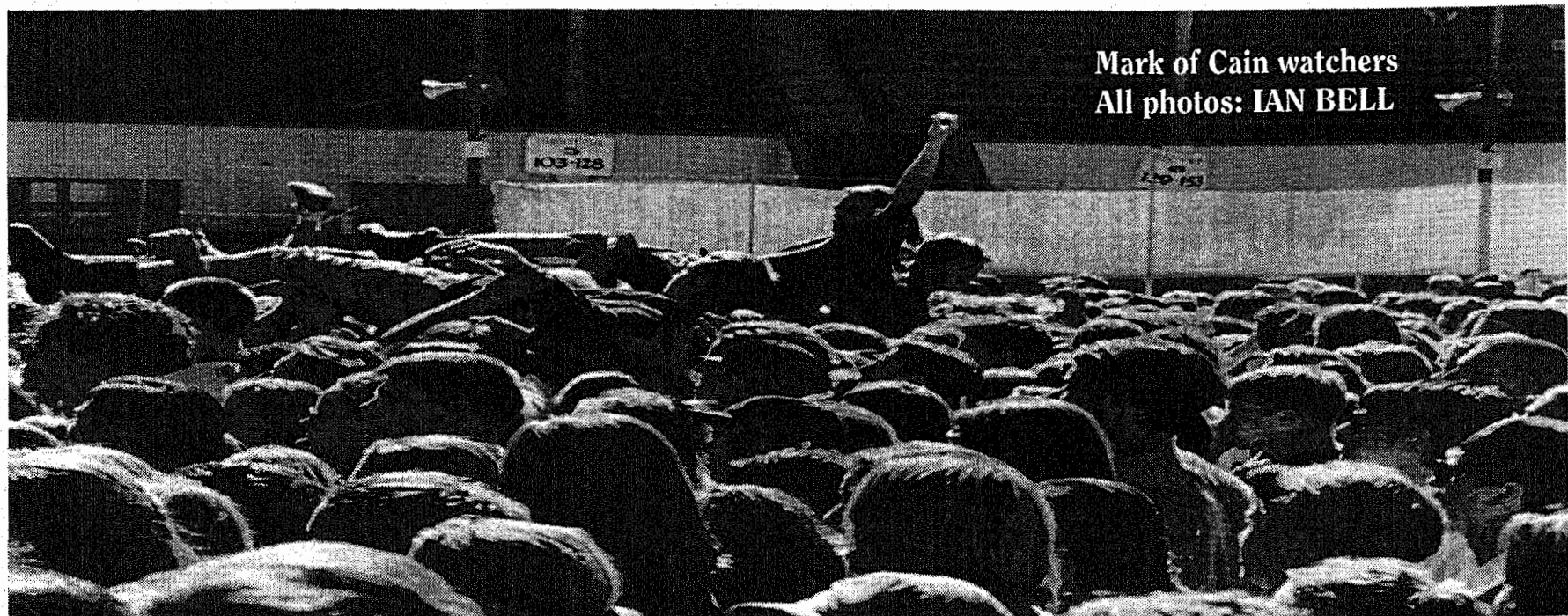


B.D.O.

mistaking roadies for those band members that never seem to be near the front in newspaper promo shots was minimised. Of course that can be a pain in the kiber if your opinion of the bands either side of the new, smaller gap rates somewhere around my opinion of the highly inflexible doorstaff (I missed a goodly proportion of the 3Ds opening number just because some gate veg couldn't think by himself and because everyone else kept passing the buck). But perhaps the most physically impressive element to the BDO was the enormity

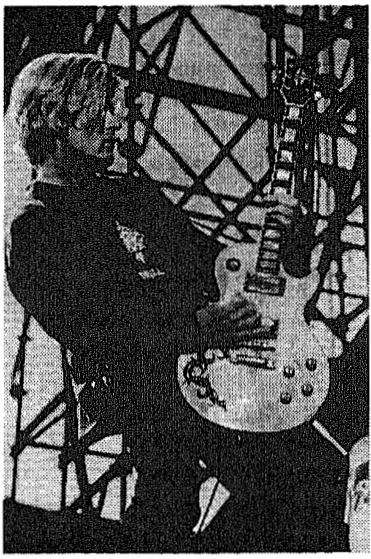
day of listening pleasure doesn't come my way then I'm left to ponder 'the good old days.' But just like everyone else I'll be buying all the rumours, all the goss that flies about come the spring and I'll be first in line to purchase my next ticket. And why? Because the BDO is something unique in this country and looks like holding a special place in the diaries of thousands of us for many summers to come. Why else would we give it a double page spread nearly a month after it packed up and went home?

Bryan Scruby



Mark of Cain watchers
All photos: IAN BELL

Billy's no Duffer!



But that's not all. What I'm sure most of us went for was the music. Obviously the promoters thought they got the bill right with something in the range of 11,000 people attending this year's Big Day Out. But the variety of the line-up was somewhat left a little thin when a) Oasis

that's been said there were still some big attractions not worth missing.

On the local front The Egg and Goofy Footer both drew enthusiastic crowds. Leads from both bands enticed some solid moshing efforts and the masses seemed to thoroughly enjoy what some of Adelaide's finest had to offer. Unfortunately this was the extent to which I viewed the local acts so neither praise nor put downs can heaped upon any of the other performers. Going national, Mark Of Cain put on their usual charged thrash about. Their loyal following and growing popularity was evident by the thousands packed in front of stage 2. Many a sunburnt back was earned by the mass of mosh heads enjoying their dose of Mark Of Cain. You Am I took

Offspring. Well, they tried their best to aggravate our local boys in blue by continually encouraging everyone to chant "stupid dumbshit motherfucker, dumbshit, dumbshit, motherfucker, fuck shit" etc, well you know what I mean. Their singles *Bad Habit*, *Self Esteem* and *Come Out And Play* naturally were the big winners. And if it was a boot in the head you were looking for then the front 30 or so rows of Offspring was the place to be such was the frenzy.

The Boiler room was a sventured into at various stages of the day. The crowd never really seemed to swell but was always enthusiastic and most notably extremely sweaty. Vision Four Five

impressed the most and were a great alternative to Ministry. Many a Boiler Room goer was seen walking out a little more glassy eyed than when they first made tracks in there. Boiler Room/Stoker Room, hey what's the spliff, I mean

the diff. Was it that Ministry were the last major act on, or that their noise was impossible to escape within a 100k square radius, or that they have such an enormous following that they were able to almost fill the main oval area and surrounding

stand? Which ever one it may have been I only managed to last around about 10 minutes. Sure the light show was fairly spectacular but apart from that the rest was just loud noise. Well amongst all those ups and downs there were three bands that made those long months of waiting worth it.

The 3-D's

The day was kicked off in the finest fashion possible when the 3-D's came out to bask in the sun on stage 2. Unfortunately the 12 o'clock timeslot meant they were robbed of a bigger gathering. This 5-piece group from the 'The Land of the Long White Cloud' blessed us with some of their finest from *Hellzapoppin'* and *The Venus Trail*. Ah, from grooving to the sublime *The Golden Grove* to rocking out to *Hey Seuss* and *Outer Space* the 3-D's are a band that just about have it all.

Primal Scream

What magnificent relief Primal Scream provided after the thrash about that was

Offspring and would later be The Cult and Ministry. Denise

Johnson excelled in *Don't Fight It Feel It* and to me was the set's definite highlight. Does Bobby Gillespie compliment Denise Johnson or is it the other way round? Either way they combined brilliantly and Primal Scream put simply, were cool.

The Cult

The Cult have a reputation as being one of the best live bands in the world and proved it. They were an absolute sensation. I could almost have forgotten the rest of the day I was so emersed in Billy, Ian and company crashing their way through a 'best of' The Cult type set. Give me *She Sells*, give me *Wild Flower*, give me *Rain*, give me *Love Removal Machine*, give me The Cult again. So very cool.

Matt Rawes



A.O.K

pulled the plug citing throat infection problems (yeah, right) and b) Hole played an independent gig (although it was very cool) to the Big Day Out here yet remained on the bill in the Eastern States. Major pissar for most. Oh well what other super indie band could we expect to replace Oasis. Excitement ran high, rumours abounded, who could it be? And then the announcement came. The Screaming Trees were to be Oasis' replacement. Oh joy. Just the band I had in mind. This brings me to my major gripe for the day. Primal Scream excepted there were no other major bands to attract an indie market. We had rejoiced in the limelight of Carter, Sonic Youth, Teenage Fan Club, The Breeders and Bjork in years past. Where was this genre now? The promoters can probably afford to laugh saying that hey look at the number we pulled through the turnstiles. But this, I feel, is just the natural progression of the continually blossoming Big Day Out. This is an opinion voiced by many so it is not just a personal gripe. Well now

the crowd back to 1973 with their retro style rock. Punters seemed very content nodding their way away in the mid-afternoon sun to such You Am I

favourites as *Adam's Ribs* and *Berlin Chair*. The phenomenon that is Silverchair appeared to a massive gathering on the smallest of the 4 stages. Now I would comment on Silverchair's set if I could have got a little closer. As

it was from where I stood it sounded shit and I couldn't see shit. I would go as far as saying that most there were drawn by the freak element associated with being a group of mass adored 15 year olds.

The Offspring influence was everywhere from those naughty t-shirts to the more daring types who went the hair dye. So Silverchair got the flick and off we went to get a reasonable position for



You Am I guy

PRESIDENT

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.



Welcome to O'WEEK!! The Office has been a hive of activity over the last few months as preparations for Orientation reach their crescendo. I'm sure many of you are suffering from information overload so I will try and keep this column short, sharp and shiny.

National No Fees Conference

I attended the National No Fees Conference at Melbourne University on the 5th & 6th of December last year. Although there was much debate amongst the attendees, very little actually got done until the final day of the conference. However, the end result of the conference and the subsequent National Union of Students (NUS) Conference, was an NUS sponsored national campaign against up-front fees for students. This campaign builds on the "No Fees for Degrees" campaign which was run last year. The NUS National Education Officer will be at Adelaide University on Monday to launch the new campaign.

National Day of Action

There will be two National Days of Action on the issue of fees and cut-backs to higher education on March 23rd and May 3rd, respectively. The threat of upfront fees for undergraduates is imminent as the deregulation of postgraduate fees has clearly illustrated. Without your support the government could introduce an upfront charge of \$1000 to all students on top of HECS by as soon as next year! If you believe your education is worth fighting for then visit the No Fees Information Stall and SAUA Tables on the Barr Smith Lawns during O'Week and pick up some more information. If you would like to be involved in the campaign sign up during O'Week.

O'Week

Okay... enough serious stuff. O'Week is here!! So hold on to your wobbly bits and get ready. There are heaps of competitions, cheap activities, clubs to join, not to mention terrific food and drink available, so get stuck into it. Remember to buy your SAUA cup for great discounts all year and grab an O'Week Schedule. Big Thanks to Mikey, Trishe and Tommy G. Also don't forget the O'Ball on Saturday night, at twelve dollars it's a bargain.

These are just some of the many things the Students' Association (SAUA) does for you. For a comprehensive list check out your O'Guide or Union Diary or pop into the office and ask any one of us, that's why we're here... so make use of us and enjoy.

ACTIVITIES/CAMPAIGNS VP

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



Greetings and salutations to all new students, and welcome back to all those suckers returning. Hope the holidays were fun.

Orientation

I hope everyone is having a fantastic time during O'Week, but don't forget to make an appearance at your prelim lectures. The SAUA O'Camp down at Normanville was a great success, with over 150 freshers attending. The camp also set the stage for some very outrageous Prosh stunts! All new students should make sure they go on a Host Scheme tour, as I can guarantee you will be lost for most of the year without it. Don't miss the biggest show on the Uni calendar. Get your tickets for O'Ball now, it'll just be far too difficult to get them at the door!! In short, have a grand time during O'Week but conserve your energy for the main event. An occasion not to be missed.

PROSH

Plans for Prosh (May 3-5) are already under way. I will be holding meetings very soon to discuss strategies, and ads will be appearing soon for Prosh and Prosh After Dark directors. Start organising your stunts and entries for the Prosh Parade now, as Prosh will soon be upon us.

I'll break you all in gently and finish my column here (there will be plenty of other reading for you to do, I'm sure). Keep having fun and study hard.

WOMENS OFFICER

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

**Women on the Internet**

Do you ever feel like the "net" and other technology is passing you by? Do you even know what the "net" is? If yes or no then I'll see you at either 9, 10, 11 am or 12 noon in the Arts Faculty Computer Suite, Napier 107 on Women's Day in O'Week (Thursday). The course is completely free for all women. All you have to do is sign up in the SAUA, the Resource Centre or on the SAUA table.

Queer Girl's Cruise

The traditional Popeye cruise for queer and queer friendly women is happening at 2:30pm on Women's Day in O'Week.

EDUCATION VP

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



Bienvenu! I hope you made waves in your holidays, and are ready for a great year. I am your Education Vice President: someone who can help make your life at Uni a little easier. I deal with students all the time who have problems with lecturers, tutors, course work, etc. Basically, if you have hassles, I can offer solutions.

The following is a summary of some of what I've been doing in my holidays while you all have been in the sunshine and the rain.

Computer Survey

We have entered all the data from the Computer Survey conducted last year, and I am in the process of negotiating with the ITD (Information Technology Division) to try and work out all the logistics of our approach. It's all about trying to get better access to computers for students on campus. The University now has extra student modems due to quality audit money which the students acquired. Ask for more details from your department.

Up Front Fees Suck

Last week we had a meeting on the Barr Smith Lawns with people from all the Unis about our nationwide campaign against up-front fees, now threatening undergraduates. If you would like to help to crush the government's unworthy education policies once and for all, then contact us in the SAUA. The cross-campus meetings happen on a regular basis, and everyone is invited.

Counter Calendar

If you haven't read it yet, you're missing out on loads of laughs - the student perspective on lecturers etc. We couldn't have done it without Sharon who layed it out so beautifully, Jess for all her hard work.

Office Hours

If you would like to speak to me about anything, I can be found every arvo in the SAUA (unless I'm at a meeting), or you may like to make an appointment with our receptionist to see me. All the best for this year - make the most out of all aspects of Uni, and don't study too hard!

For the small price of \$2 you can have your selection of Two Dogs, beer, softies & nibbles.

Security Walk

The kind people at the Security Office (Hughes Plaza) are conducting two walks on Women's Day; 11 am & 3 pm. Take this chance to learn about the safe and not so safe spots around campus, all about the security service and where the new hardware security phones are going to be installed.

Women's Quiz

The Women's Quiz is being held on the Friday of O'Week at 2pm in the Games Room. There are heaps of great prizes up for grabs, with entry only \$1 per entrant.

ENVIRONMENT OFFICERS

Susie Brown and Tia Nairn supervise the Association's Environment Department. Their major project this year is to oversee the implementation of the University's Environment Policy.



Welcome (back) to Uni everyone. During the summer period Susie and I have been working hard in the Environment Office concentrating on the following areas:

Woodchipping

As I hope you are all aware the renewal period for woodchipping licences was late last year, and the Keating Government chose to renew and extend woodchipping licences at that time. Since then there has been a huge environmental backlash and the Government has been trying to sort out the problem it has created. See Susie's article in this issue. There is an anti-woodchipping rally on 10am Sunday Feb 26 at Parliament House which will march towards Womadelaide.

SSS Conference

The Students, Science and Sustainability Conference is being organised by the three South Australian Universities and will be held at Flinders from September 26th - 30th. It is a national student conference aimed at developing practical strategies for the ecologically sustainable reconstruction of our communities, economy, industry and education. We are helping to organise the conference and would love to hear students' suggestions and/or expressions of interest in attending.

University Environment Policy

The University is developing an environment policy that will regulate the behaviour of all members of the University community in areas ranging from recycling to the greening of the curricula. Progress is gradually being made by the working party in the creation of the policy and a seminar was held on Friday 17th February to discuss progress so far. We are both members of the working party and would appreciate hearing any suggestions you have.

O'WEEK

A lot of our time has been spent organising Environment Day of O'Week. There will be a wide range of activities including an Environment Trail occurring on the day and I urge you to come and enjoy yourselves whilst maybe learning something new.

Teams will have 6 - 8 women, but anyone is welcome to come along and be put in a team. BYO food and drinks.

International Women's Day

"Women around the World Uniting For Our Rights" Look out for massuers, dancers and international food on the Barr Smith Lawns, as well as a band sponsored by the Union Centenary at Lunchtime.

Finally just a reminder that my door is always open, for both women and men to tell me about problems you are having, or ideas and thoughts about ways we can make Adelaide Uni a safe, women friendly, fun place to be!!

In Australian politics, our Westminster system relies on there being two parties. One of the parties is supposed to do a splendid job as the government, kept in line by a strong and robust opposition party. If the government falls below standard, the electorate can elect the opposition in to power who, being strong and robust, will do a splendid job.

This system falls in a sappy, pathetic mess when both the government fails to do a splendid job and the opposition is not strong and robust.

The government is no longer kept in line, no-one wants to elect the opposition and the situation deteriorates. This is roughly the scenario we have in Australia. The government is not doing a splendid job. It has become complacent and is making poor decisions, like the one to continue woodchipping licenses or the one to extend the third runway at Sydney airport. The opposition, are not only not strong and robust, they are in utter disarray. Labor seems certain to win the next election by default unless something drastic happens.

The situation is remarkably similar to the one the Australian Cricket Board found itself in when it had organised this seasons One Day Cricket Series (jokingly called the "World Series"). The Zimbabwe team was invited just to keep the bastards honest. But it's the analogies between the English cricket team and the federal opposition which are astonishingly close. Both teams are in complete diarray. They have leadership problems and are each led (at the time of writing) by an unconvincing and hesitant captain, with a quiet, whimpish, upperclass English accent (Ath's a fucking good bat though-Eds). Both have previous leaders, looking terribly old and slow, hanging

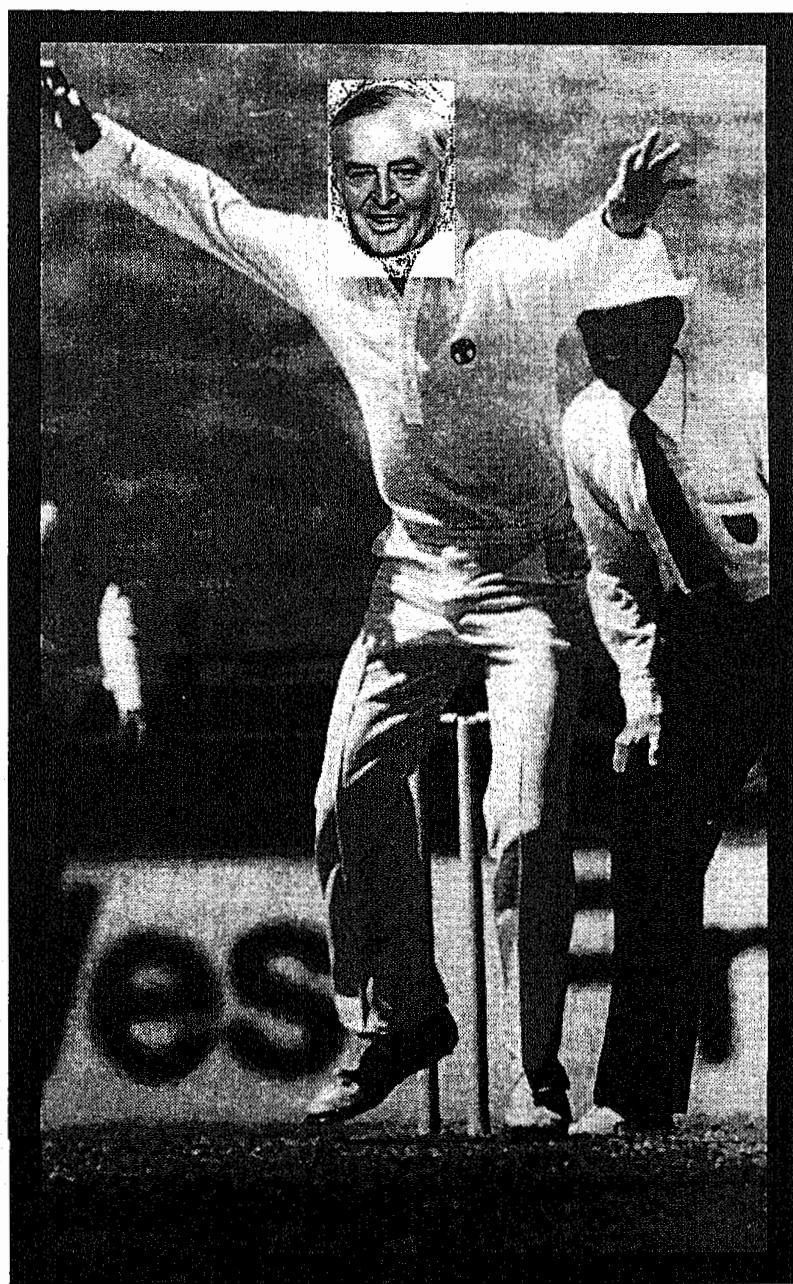
around in the wings and keeping younger, more promising players out. In the case of the Liberal Party, one of the old leaders even wants to be captain again! Both are utterly miserable in the field with dropped chances galore and a cowering batting lineup who have a dangerous swipe at anything outside the off-stump. So the Australian Cricket Board decided that

so they tightened up their game.

This is what we need in Australian politics.

It is not healthy for Labor to have won the next election before it has even been announced.

They are playing sloppy politics because the opposition is too weak. They need a challenge to make them lift their



they should put in an Australia A side which would have some stiff opposition. The Australian A side concept had it's critics, most notably from the captain of the Australian side, Mark Taylor, but it made fantastic theatre and did wonders for the competition. And Australian played splendidly to win, because they had to. They couldn't afford mistakes and

game. What they need is a Labor A side. It's so obvious. There is some good young talent in the Labor party, and a few good players who are in retirement at the moment, but who might be persuaded to return to the main arena. The whole show should be organized and promoted by the Governor-General Bill Hayden. Joan Kirner could be brought in as captain.

Wouldn't she be far more formidable opponent than the string of Liberal leaders who have cowed pathetically against the awesome arrogance, confidence and skill of the current Australian captain. Graham Richardson would be coach of course, and would make the competition very interesting with his uncanny ability to make kings, and his intimate knowledge of the strengths and weaknesses of his old team-mates. Peter Duncan is very good at his job but is out of the Shadow Cabinet only because he is a bit of a tearaway and has fallen into disfavour with the selectors, much like Dean Jones. Peter would give the bowlers a bit of stick and put pressure on the main team just like Dean Jones would, which is of course the whole idea. There must be oodles of Blewetts and Pontings waiting in the wings of the Labor Party, but they just can't get a match because the old fellas keep winning all the time. And Hazel Hawke could 12th man.

To liven up the next election, we need a Labor A side because of the poor effort being made by the Liberal opposition. Either that, or the Liberals desperately need to find a good allrounder like Darren Gough who has the skill, audacity and swagger to bring some interest back in the game. Whatever happens, the Labor A side would provide some excellent experience for Australia's next generation of politicians. And wouldn't it be funny if they won!

Paul Dalby
Waite

Dept of Soil Science

P.S This article has obviously dated due to recent happenings, but hey it is still a good read.Eds.

Supp Nightmare

Dear Students,
Well, enrolment has raised the fires of fury within my head again. I was having a perfectly good holiday until I reached the 50 metre line up to Level 5. It is around this time of year that I start once again to despise the Uni of Adelaide and thus is the best time to rant and rave and complain whole heartedly about the crap the bureaucratic wankers tend to dish out.

My biggest complaint is about the Department of Architecture of which I am a part. I have many stories to tell of their total fascism and unending incompetence but this one is the latest. I did a subject in 2nd Semester of last year called *Science in Building Design*. Though I hated most of the subject matter, I thought I did OK. I was duly informed however that I had failed the subject and had to prepare for the supplementary exam. I gave up valuable holiday time (do you know how hard it is to study after being on holiday for 2 weeks) and completed the exam in the last week of January. I was called by the Architecture Department and duly informed that I had not received 48% after all but 60%. The Department had in fact LOST a great deal of my work and failed me because of it. I received no letter, no apology, just a 30 second explanation over the phone. What would have happened if they hadn't have found the work? I think that this kind of stuff up is appalling, irresponsible and unacceptable, especially from a University Department such a duty of care and position of authority.

To many people, this may be the first they have heard of this badly run department but there are hundreds of other stories that the students could tell. I urge all dissatisfied Architecture students to speak up, write letters, complain about their treatment. There must be something we can do to stop this farce.

Angus Kemp

15-1 That Frank Fails 2nd Year

To the Editors
When is the Adelaide University community gonna wake up to themselves and realise that what this campus needs is TAB betting facilities in the bar. Surely if we all get together on this we can make it work.

Thank You.

Yours sincerely,
Frank Trimboli

Tim-baaaa

I consider myself a staunch environmentalist and support the notion that everything which can possibly be done to restore, save and protect our environment should be done. However I found one stage of the

Environment Trail planned for O-Week and remarks concerning this stage in the O-Guide extremely lacking in logic.

It is the BBQ promoting vegetarian food which has me stumped. As far as I can see vegetarianism and environmentalism are quite separate issues. It is claimed in the O-Guide that "the production of meat we consume causes severe land degradation".

Please consider the following points:

All forms of agriculture which interrupt natural ecosystems have an impact on the environment (ie most forms of agriculture with few exceptions). Raising of beef cattle and sheep in Australia are generally quite extensive forms of agriculture and therefore are likely to have less impact on the land than many more intensive activities such as cropping (which is linked with clearing, soil erosion, salinity and loss of soil structure, etc.).

If all foods linked with land degradation are banned in such a manner then I expect there will be no bread at the BBQ and even probably very little fruit and vegetables (since horticultural crops are usually an example of monoculture on land formerly abundant with native species and are often produced with the use of pesticides/insecticides/fertilisers). Hardly any of the foods we eat would pass such radical environmental soundness tests (especially if processing and packaging are taken into consideration). Meat production would be one of the lesser offenders of environmental sabotage.

With regard to the link with production of methane (a greenhouse gas), significantly higher amounts of methane are produced by rice paddies than the production of meat. I guess that means rice is off the menu! Reductions in fossil fuel use and pollution by fossil fuels are examples of much more feasible forms of action.

My opinion is that the author(s) of the comment that by "cutting down on the amount of meat we eat we also cut down the harm done to the environment" is (are) living in fairyland - get real! Firstly, there are many socioeconomic issues involved here. Do you think that reducing farmers' incomes is likely to encourage sustainable agriculture? Financial hardship is more likely to cause them to work the land harder and increase the amount of damage done. You might also consider that if the land is no longer used for meat production then another, equally or more environmentally destructive, form of agriculture is likely to move in. The author of such a comment has obviously hugely oversimplified the issue.

The move towards sustainable agriculture is now unavoidable in the farming community. Much new legislation is forcing farmers to change or improve their practices with regard to care of the environment. Lets face it, the population must be fed and so food must be produced somewhere, somehow and farmers, scientists and others are looking to minimise the environmental impact.

I believe there are far more logical, realistic forms of action which can be taken in this particular area of concern:

-be prepared to pay more for your food as environmentally sustainable

farming induces higher costs and will probably make Australian farmers less competitive on an international scale with farmers in countries with less strict legislation.

-support the identification of environmentally friendly products so that you can support environmentally sustainable farming through your consumerism (even if it costs slightly more!)

-support the minimisation of packaging and the maximisation of the environmental friendliness of both processing and packaging of such products. Buy the products which make the best efforts in these areas. -support the introduction of *feasible, realistic* legislation to reduce environmental impact.

-support pressure on other countries to conform to environmentally sustainable policies to reduce unfair international competition

-by all means protest the clearfelling of virgin forest to raise beef, which occurs in developing countries. Reject the importing of such beef into Australia.

-support groups such as LandCare which are helping Australian farmers produce food to feed us with less impact on the environment and to restore the environment - eg. by appropriate tree planting

-perhaps question the one form of meat production which I will concede I have my doubts about which is feedlotting (extremely intensive form of beef production in quite artificial conditions) which is currently not common but gradually increasing in prevalence.

Thus to think that you will make an impact on saving the environment simply through eating less meat is fooling yourself. It is way oversimplifying the issue and there are far more important actions to save the environment which will have much more effect. That's fine if you're a vegetarian, but don't confuse that with having a significant impact on environmental issues. Farmers need support in their quest to become environmentally sustainable - not ostracisation.

2nd year Science student

A Reply (the 12 inch re-mix)

Dear 2nd Year Science Student,

Thank you very much for your critical letter of vegetarianism as part of environmentalism.

Your comments pointing out that all forms of agriculture have an impact on the environment and that extensive grazing is likely to have less direct impact on the land than intensive activities are accurate. However it worth noting that seventy-five percent of the Australian land mass (590 million hectares) is pastoral grazing land and at least 190 million hectares are considered to be vegetationally degraded (CSIRO,

1990). Although other forms of agriculture may cause severe land degradation, pastoralism is also associated with soil erosion, loss of soil structure and decreased biodiversity over a huge area of Australia. Further interesting environmental facts are that fifty times more fossil fuels are needed to produce a meat centred diet versus a meat free diet (Robbins, undated), and that 113.5 litres of water are needed to produce a pound of wheat whereas 11,350 litres of water are used to produce a pound of beef (Maxwell, undated). Regarding methane production, although rice may produce more methane overall, in Australia one third of the country's Greenhouse gases are produced by agriculture with methane expelled by cows and sheep, and nitrous oxide from improved pasture practices being the main contributors (CSIRO cited in Maxwell, undated).

You express concern about feedlotting, which is well worth doubting as a food production system. As you say beef feedlots are not currently common but are increasing in prevalence. However I would like to point out that factory farming is dominant for raising pigs and chickens, and with 270 million birds being slaughtered in 1988 it is a significant part of the food industry (Berriman, undated). Factory farming creates huge amounts of waste, with one 450kg cow generating approximately 29 kilograms of excreta daily and one pig excreting 8-10 percent of its body weight daily (Hando, 1990). For example a proposed feedlot in Dubbo, NSW for 30,000 cattle would have produced as much sewage as a city of 480,000 people (Hando, 1990). Chickens also produce vast amounts of waste in such intensive raising conditions (with easily up to 50,000 chickens in one farm [Pope, 1993]). These wastes, apart from creating foul odours, can pollute water in streams, groundwaters and catchment areas leading to severe water quality degradation, and such run-off may be further contaminated by residues of the pesticides and pharmaceuticals used to control disease or to promote growth and feed conversion efficiency (Hando, 1990).

Further to these problems, eating meat is much less energy efficient. In factory farms animals are fed mixtures of grain and legumes. It takes 16 pounds of feed to produce 1 pound of grain-fed beef, 6 pounds to get 1 pound of pork, and 3 pounds to get 1 pound of chicken (Moore Lappe, undated cited in Pope, 1993). Humans would get more nutrition if they ate grain and soybeans directly, rather than making them into animal feed and then eating the animals.

Under grazing conditions it is still more efficient to grow plants for food directly, with 15 times more protein per acre being produced by growing legumes than feeding animals (Wynne-Tyson, 1975). Even more protein can be produced per acre of land if leafy or root vegetables are grown (Wynne-Tyson, 1975). Of course many areas where pastoralism occurs in Australia are not suitable for crop growing but with re-direction of grain use and

land use in suitably productive areas it would seem unnecessary to grow any food in these areas at all.

Supporting the meat industry ultimately also results in environmental degradation around the world through rainforest destruction and land degradation as well as helping to keep many in developing nations hungry. I do not have the space to discuss this here but refer to Wynne-Tyson (1975) and Vegetable Times (1990) for an explanation.

I understand that a fundamental thrust of your argument was that if we banned all food that caused environmental problems we would probably not be able to eat anything at all, however, I believe that the facts I have presented above provide a rational, logical base for distinguishing the eating of meat from other foods (even without the issue of species respect, another important aspect of environmentalism).

I feel that your consideration of farmers being more likely to abuse the land under financial hardship is a valid and difficult point but that legislative control with some financial compensation for farmers adjusting to changing societal trends could potentially overcome the problem. Considering the tragedies of earlier decades I feel that it is most improbable that other forms of agriculture would move into pastoral areas - they are more likely to be made into nature reserves!

I do fully support all the constructive steps towards sustainable farming that are being attempted already and also the further suggestions that you make. As Convenor of AU FoE

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 hopefully around the 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.

I regularly organised trips to properties to help reduce and prevent land degradation, and have also fought against further land clearance and rainforest destruction. In the search for sustainable food production I am also a strong advocate of "Permaculture" which, as stated in the O'Guide, allows one to eat meat without feeling guilty or live sustainably as a vegetarian.

I hope this helps explain my position.

Tiana Naim
Environment Officer.

The Woody Allen Childcare Centre is now open for business

Dear concerned, caring students everywhere,

Late last year the George Murray Occasional Childcare centre was closed down. This meant that thirty part-time places were lost - places that were utilised by student parents.

It was unacceptable then and it's appalling now. North Terrace campus needs accessible, affordable childcare - NOW!

As a very temporary solution the University Council has made a commitment to find spaces and assistance for thirty children until second semester when a more acceptable solution will come to light which may include the infamous George Murray building (stay tuned). They haven't spelled out how exactly they plan to do this, but the commitment stands. So if you are a student parent in need of some *cheap*, occasional or full-time care, please contact me - Sandy Pitcher, Women's Officer (303 5383) or Ros Bailetti the Director of Childcare at Adelaide Uni (303 5429).

This is the short-term solution, but we need a long term answer that is more satisfactory than the unsatisfactory band-aid solution that the George Murray has proven to be. After meeting with Ros Bailetti the current childcare director and Tim Kleinig the Union President, it has become clear that the best long term option is to have a ground level childcare facility in the Johnson redevelopment, which is close to the Union, level grass play area and can be accessed very easily from Victoria

Drive.

But we have to act quickly.

The Registrar has made an oral commitment to locate a facility on the Hartley redevelopment, which isn't expected to be finished for another five years. The plans as they currently stand also appear to have the facility in the basement (from the second story in the George Murray to the basement of the Hartley? Are they trying to get some weird balance happening???) This isn't suitable and it's going to take too long (the Johnson could be finished within the next year).

I will be writing a letter to the Registrar outlining why we believe the George Murray to be inadequate, and why we believe the Hartley is the best long term option for a childcare facility. Please show your support by signing your name to this letter on the SAUA table during O'Week - we need a mass show of support from the student population.

Thanks,

Sandy Pitcher
Women's Officer

P.S. You don't have to

be a student parent to recognise that childcare is a basic right that we must all fight for!!



Mum says that there's an article about this stuff on page 13

Student Radio Rocks Adelaide Uni

Student Radio is back for 1995 — and there have been some big changes! Best of all, Student Radio no longer broadcasts every Sunday. From the 27th of February, we'll occupy the bold new timeslot of 10.00pm - 12.30am from Sunday to Wednesday. Students from the University of South Australia are broadcasting at their same time on the other nights of the week.

You can hear bags of stuff on Student Radio that's not broadcast by other radio stations. There are music shows catering for almost everyone - indie pop, world, experimental, '80's nostalgia, punk, music by women and so, so much more. But if the unlikely is true and information is your drug then Student Radio is on to the case. A magazine show is first up every evening, and each has a different theme - arts, campus politics and sport/sexuality, and so on. Check out the programme guide for a show that suits you.

As a special treat this year, every Monday a band will be playing live to air from our studios on North Terrace. Local bands of all shapes and sizes will be invited to play, so keep your eyes open for publicity.

Another new thing on the block is On Campus Radio - a project to set up a new student run radio station. More on that later in the year.

Student Radio is run entirely by students and you too can impress your parents by participating in a show. Just leave a message for the Student Radio Co-Directors at the Students Association Office or E-mail us at radio@student.adelaide.edu.au. We'll also have a table at O'Week - so come over and grab some information.

Michael Dwyer and Paul Hoadley
Student Radio Co-Directors

Macintosh

The most widely used computer on campus.

Available at your campus technology shop, located on Hughes Plaza (behind Elder Hall).
Student pricing on all models. Come in and talk to Daniel, Jason, Richard or Carolyn or call 303 3320.



CAMTECH is a venture company of The University of Adelaide



Authorised Apple Reseller

On Dit

THE WOMEN'S ROOM

Adelaide Uni has a Women's Room, a Women's Officer, a Women's Studies department, an Equal Opportunity Unit, Women only events and other features that contribute to making the Uni become a women-friendly place to be. These services are not about men-bashing or discrimination, they are a combination of educators, watchdogs and services that attempt to redress the imbalance that is patriarchy.

The Women's Room is a service that is often attacked on the grounds of sexism. In reality the Women's Room hopes to provide a safe-haven from sexism, sexual harassment and discrimination that is disturbingly common throughout the University and in the wider public. The Women's

Room also provides a network of information for women, including vital health and safety pamphlets and events concerning & involving women.

Don't accuse the Women's Room of discrimination - it's Australian society that should be taking the blame. Take a look around you and see how much space is being used by men and women comparatively - air-time, body space etc. The Women's Room recognises that women and men aren't treated equally and starts to address this. The Women's Room is a vital service and Adelaide University women have the right to use the room without further debate or question!

Sandy Pitcher
Women's Officer

ALL SYSTEMS ARE GO FOR FLESH

FLESH is happening! Flesh is the name we've given to the women's only dance extravangaza that follows the screening of the Rose Troche movie *Go Fish*. One idea behind a women only dance party is that it provides a safe environment away from the groping and touching and "pub cricket" that happens in many mixed venues. It's something different - something that doesn't happen very often, and it gives heaps of women the chance to meet, greet and dance the night away! This is an event that really is for all women - everyone from first years to women in the wider community are welcome.

DJ Josh is the groovy woman who is providing the tunes for the night. She's really full of energy and life and she's bringing along some dancers for entertainment - the Pride Posse. The bar will be fully operational, and tickets to this happening event can be bought at the door, or in the SAUA or on the SAUA table during O'Week. We tried to keep the prices as low as possible so that it doesn't strain the budget, so if you're an Adelaide Uni student you can see *Go Fish* the movie and groove the night away at Flesh for \$8!!! What a bargain. See you there!

Sandy Pitcher
Women's Officer

MERCURY
C.I.N.E.M.A

THE COMPLETE COLLECTION OF OSCAR WINNING ANIMATION IS NOW ON THE BIG SCREEN!

featuring
Wallace & Gromit
in the Oscar-winning
THE WRONG TROUSERS
and
THE GRAND DAY OUT
Along with **CREATURE COMFORTS, SLECEHAMMER**
and a whole lot more from Britain's best loved animation studio
10 animation spectacles that will have you in stitches
The perfect film for the holiday season.

STOP PRESS - WORLD PREMIERE
Just added to the collection is **PIB & POG** only just completed the latest short from Aardman. Peter Peake's witty pastiche of classic children's programmes with two characters whose pranks become even more outrageous.

THE AARDMAN COLLECTION
COMMENCES FEBRUARY 23

"AN OUTRAGEOUS, WILD & CRAZY COMEDY. KATHLEEN TURNER IS HILARIOUS."
Source: THE AUSTRALIAN WEEKLY

KATHLEEN TURNER

A New Comedy By John Waters.

SERIAL MOM

SAM WATERSTON **RICKI LAKE**

SHOY PICTURES Presents a POLAR ENTERTAINMENT Production A Film by JOHN WATERS
KATHLEEN TURNER "SERIAL MOM" SAM WATERSTON RICKI LAKE and SEANNE SOMERS with BONNIE BOONE "BASIL POLEDOROS" JAVICE BAMPYOS and ERICA BURGESS with ROBERT STEVENS, A.S.C. with JOSEPH CARACIOLA, JR. with JOHN FREDLER and MARK TURLAY with JOHN WATERS
ROADSHOW FILM DISTRIBUTORS

COMMENCES FEBRUARY 23

YOU WON'T KNOW THE FACTS UNTIL YOU SEE THE FICTION

PULP FICTION
a Quentin Tarantino film
From the creator of 'True Romance' & 'Reservoir Dogs'
FEB 24 & 25
WINNER - BEST PICTURE - 1994 CANNES FILM FESTIVAL

THE ROCKY HORROR PICTURE SHOW
MARCH 3 & 4
You can't believe we're showing it? Nor can we...

From the director of BAD TASTE and MEET THE FEEBLES
BRAINDEAD
MARCH 10 & 11

Death by hypernatural causes... starring Graham Kennedy & Andrew Daddo
meat
MARCH 24, 25, 31 & APRIL 1

IT'S LOG *It's better than bad, it's good!*

This summer there has been wide-spread media coverage of the woodchip issue. For those of you who are bewildered by this bombardment of information or have been too busy holidaying to read the newspaper, this article is an attempt to briefly summarise the background to the woodchipping debate.

Since European settlement in Australia approximately two-thirds of the country's temperate forests and three-quarters of its rainforests have been destroyed. This has already resulted in the extinction of many species of plants and animals.

Forests are an enormously valuable natural resource. As well as being a source of timber they are the habitat for thousands of species of native flora and fauna. Forests also have enormous potential as recreational regions and are a source of valuable medicinal drugs and other products. They also have an important function as carbon sinks. According to Pearce (1988), the world's forests hold about 200 million tonnes of carbon in storage, which is 400 times the quantity released into the atmosphere each year as a result of human activities.

With forests becoming increasingly rare and precious resources, the Federal Government's decision to renew and extend export woodchipping licences for 1995 has been received with dismay by many Australians. A recent Newspoll indicated that 80.3% of Australians object to the woodchipping of Australia's old growth forests. Old growth forests are those which pre-date the 18th century. They are irreplaceable ecosystems and their destruction impacts on the land, waterways and biodiversity.

Besides the environmental degradation caused by cutting down forests, there are sound economic arguments against woodchipping as an industry. Australia supplies 40% of Japan's hardwood chips. In Japan the woodchips are converted into printing paper and packaging which are then resold to Australia at about ten times the original price.

As Senator Cook (1988), the then Minister of Resources commented, "Woodchipping is the lowest value, lowest effort way to export forest products. Relying on exports of woodchips sells short the resources on which our children will depend." In addition, the real price of woodchips has fallen since the export industry began in 1969, prompting the export of larger volumes of

woodchips in order to derive the same profit margins. In that time the volume of exported chips has risen from 22,500 tonnes per year to almost 6 million tonnes.

Even more disturbing is the fact that the woodchipping of native hardwood forests is effectively subsidised by State forest agencies. About 75% of Australia's forests are on public land. Under the Constitution, forest management is a state government responsibility. Their forest agencies grant logging rights, or concessions, in return for royalties from the timber cut. The problem is that the value of forests has been consistently underestimated and royalties set too low. The annual revenue of state forest agencies from royalties is frequently much lower

than their expenditure. According to a 1992 study by the Economic Planning and Advisory Council, in the last 70 years Australian taxpayers have subsidised the timber industry to the order of \$5 billion. In other words, we are paying companies to cut down our forests.

The low royalties for native hardwoods also means that there is less incentive for companies to invest in softwood plantations, which could provide a viable alternative to Australia's hardwood industry. In his 1993 report looking into Victoria's Department of Conservation and Natural Resources, the State Auditor-General found that average softwood sawlog royalties were nearly double hardwood sawlog royalties. He said "Given that the State's hardwood resources are environmentally more valuable and more expensive to produce than softwoods, it is apparent that the current pricing differential does not reflect the relative production cost or value of each product."

The recent blockade of Parliament House by timber workers focused attention on job losses which would occur in the industry if export licences were not renewed. However it is useful to look at the broader picture.

Clear-felling for wood-chipping is highly mechanised and therefore large volumes of wood can be processed by a small number of workers.

According to Mercer (1991) the number of jobs in the hardwood industry declined by 25% in the period 1970 to 1985. This job loss reflects a rapidly diminishing resource base and also the shift from relatively small-scale, labour intensive activities such as saw-logging to high-volume, capital intensive operations such as wood-chipping and pulp-wood operations. A large expansion in the woodchip industry has occurred at the same time as a decrease in employment in the native forest logging and processing sector.

A rapid transition to a plantation-based industry is a viable alternative to the logging of old growth forests. For example, according to Clark (1994), Amcor, one of the companies currently engaged in woodchipping of native forests, has enough plantations available to switch to a plantation-based operation immediately.

According to a report being prepared for the Commonwealth Department of Environment, Sport and Territories, plantations in all states offer Australia the opportunity to establish a world competitive wood products industry. However with current royalties favouring the logging of hardwood native forests over softwood plantations, there is little incentive for companies to switch to plantation-based operations.

In December 1994 the Minister for Resources, David Beddall, announced the renewal of 11 export woodchip licences, hence allowing the export of 6 million tonnes of woodchips in 1995. In so doing, Beddall sanctioned logging in 1300 forest coupes identified by Senator Faulkner, Minister for the Environment, as being of high conservation value. Since that time, there has been considerable outrage that one junior Minister was permitted to make such an important decision without consulting cabinet.

The Prime Minister, Mr Keating stepped in and stripped Beddall of much of his responsibility for forests. At the end of January it was decided that 509 of the 1300 coupes recommended as being of high conservation value would be protected. All

ready Federal Cabinet has backed down in the face of pressure from timber industry workers and permitted logging in 66 of these "saved" areas.

The environment movement is not taking these decisions lying down. Most of the major environment groups were represented at a National Forest Summit held in February at which the groups resolved to mobilise their resources to protect Australia's forests. Action to be taken includes public rallies, targeting electoral offices of Federal MPs and a consumer education campaign.

Legal challenges to licences have been mounted in four states. This is following the successful challenge by the Tasmanian Conservation Trust of an export woodchip licence granted to Gunns Ltd in 1994. In that case, Justice Sackville of the Federal Court set the licence aside on the grounds that the Minister for Resources, Mr Beddall, had failed to consider the impact on the environment.

The Prime Minister has given a commitment to phase out the export woodchipping industry by the year 2000. Unlike the infamous Hawke promise that no Australian child would be living in poverty by 1990, perhaps this promise will actually be fulfilled. Otherwise as Cadman (1994) points out "history will show that this generation stood aside as the last of the world's forests were plundered for the short term benefits of so very few"

Susie Brown

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RALLY FOR THE FORESTS
Parliament House
Sunday February 6
10 am

Open Sesame

The BSL goes high tech

Those students motivated to go to the library during the holidays would have noticed that the doors to the Barr Smith Library were closed. It was not that the library was closed, only that the access to the library was redirected to level 2 where entrance could be gained through the doors that open out to the Barr Smith Lawns.

The previous heavy and cumbersome main doors to the library on level three were being replaced with two new sets of sophisticated automated sliding doors. The first doors are situated at the entrance of the foyer of the library encompassing the book return bins and also the public phone. The second of the new doors are where the old doors were situated, at the entrance to the library itself.

Overseeing the installation of the new doors was University Librarian Steven Beaumont who claimed that the new doors were an "initiative of the University put to the library on behalf of disabled access." He went

on to say that the previous doors were heavy and inconvenient for disabled persons who often needed the doors to be held open so they could gain entrance to the library. In another attempt to make the library more accessible for disabled students, several disabled toilets will be installed throughout the library later this year to add to the current number.

Although after hours the library doors will be firmly shut, the new outer doors at the entrance to the foyer will remain open twenty-four hours per day to permit access for book returns. In a move to secure the redeveloped area the foyer will be lit at all times and 2 new security cameras will be installed and directed to University Security where image recording is possible.

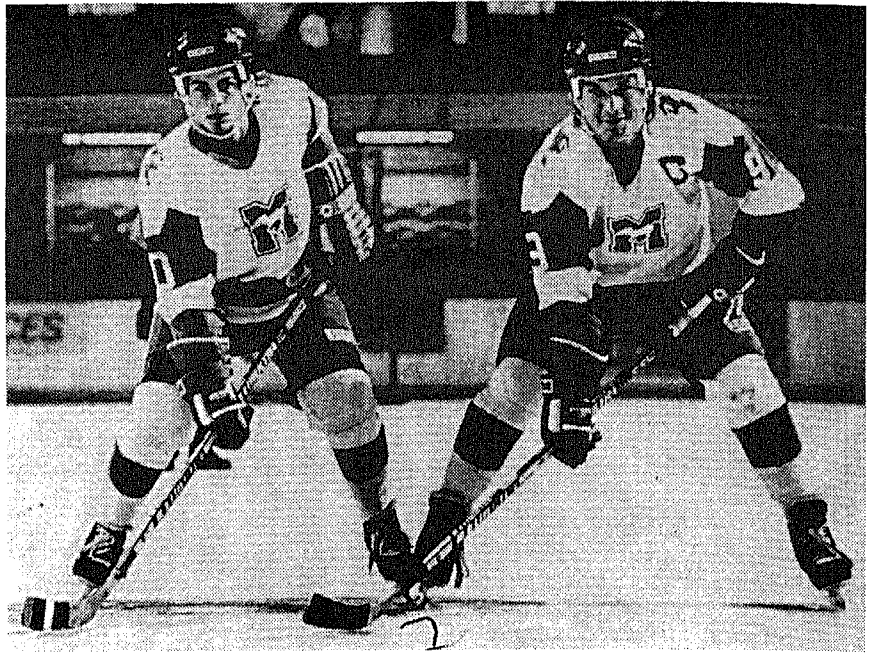
Other initiatives to update the library in such areas as computers are being processed at the moment and are expected to be in place within the year.

Matt Pearce for *On Dit* news



12

Thank the good Lord that we don't have to enter via these obsolete openings anymore.



How are we going to pay for our pucks now?

The Day That The 1/2 Time Pie Cost Us The Game

Last year the Sports Association was faced with a budgetary cut in funds of \$82,240. Apart from slashing its revenue, the Union also stipulated that the Sports Association spend \$332,000 out of its \$345,000 in particular areas, leaving \$13,000 for administration. This was to create a situation where the Sports Association would be run more efficiently yet still provide excellent services to the students.

Tim Kleinig, Union President clarified the following facts:

Union catering lost \$160,000 in revenue last year.

SAUA got a 9% cut in funds.

Sports Association got a 29% cut in funds.

About the only association that got a rise in funds was the Waite campus' Students' Association.

Such cuts lead to the question is: sport still important for the union and the University of Adelaide? Tim Kleinig answers unhesitatingly yes, saying that the role of sport on campus is an important.

Although supporting the cut in Sports Association funds claiming that services will still be provided at low cost, he did concede that the cuts may have been too dramatic. It was intended for administration costs to be cut not grants to the various sporting clubs who on average had their grants cut by 25%.

Tim also assures us, however, that Adelaide University does spend a lot of money on student services, especially in relation to clubs when you compare it to other universities.

Other Universities have a separate sports association fee on top of, or as part of, the \$256 statutory fee. Then the Sports Association runs virtually as an autonomous organization whereas here at Adelaide the Sports Association it is very much affiliated with the Union as is the Students' Association and catering.

A point of contention is that the Union has in the last two years spent over \$2.5 million on refurbishing Union House, money which perhaps could have been spent more wisely. Tim admits that the money could have been spent with greater advantage in other areas rather than all on the refurbishment, but they were polices instituted by those who held the position and board positions on previous years.

Here \$40 per student is spent on sport.

The review was actually spawned by the University who want another \$100,000 from the Union and the Sports Association for ground maintenance

Will students have control if the Sports Association is given more autonomy - now they do. If they find the system prohibitive they can run for election, gain a board seat and work

Tim's role in the review is that of a sportsperson and, obviously, a student.

Clubs, and any interested students are invited to make submissions to the review board and they can do that by seeing Gloria in the Sports Association.

Matt Pearce Canberra

You Wanna Place To Play, Kid?

Then Hand Over Your Lunch Money!

As the 1995 University year begins, there is concern that some students have been discouraged or prevented from returning to their studies due to the uncertainty of childcare facilities provided by the University, with the closure of the George Murray childcare centre for the first semester. Many student parents do not have the transport to access other childcare centres and are unable to afford full-time childcare. What they require is the temporary, student-focussed childcare which used to be provided by the George Murray childcare facilities. The only other childcare facility provided on campus is the one found in the Observatory, whose focus is more towards providing full-time childcare and is limited in the number of places that it can provide.

The problem is not a straightforward issue. The George Murray childcare centre was closed down by TICCC, the organisation that previously ran the service, at the end of last year because the building apparently was not meeting fire regulations. The University investigated this claim and found it to be unjustified, the real reason for the closure being that it was not making a profit. Believing that the University could provide a better standard of childcare than that offered by TICCC, it took control of the childcare issue itself. However, since then, how has the

situation been improved?

The University faces the same problems confronted by TICCC in the past, that of attracting Government subsidies. The University would have no difficulty obtaining Children's Services License to reopen the childcare facility in the George Murray building following its closure late last year, but many barriers stand in its way for accreditation for Government subsidies. One problem is that the childcare facilities must be open for 48 weeks of the year to be eligible for the subsidies, therefore it would need to be open at times when there is little or no demand for its use. The other major problem is the location of the childcare centre. Being located on the second level of the George Murray building, it means that the playground is not adjacent to the inside facilities, involving the children crossing a road to use the equipment. Secondly, the playground does not have toilet facilities, therefore while a childcare worker returns to the George Murray building with an individual child to use the toilet, the standard adult supervisor - child ratio in the playground is not maintained. These issues are preventing the University reopening the George Murray childcare centre for use when Univer-

sity students return on February 20th.

At a University council meeting held on Friday 10th February, in regards to the childcare issue, the registrar stated that the University would still be providing the 75 childcare places that it has guaranteed in the past. This would involve finding facilities for the 30 places that

eral Government to refurbish the George Murray Building, to provide childcare facilities for students, until a long term situation can be established. If granted this will hopefully be in place by the beginning of second semester, but may be limited to being opened for only five hours each day. However, is this just simply one of the University's empty promises regarding childcare on campus?

What is still needed by the University is a long term commitment to childcare on campus. Sue Graebner, the registrar for the Waite and Roseworthy campuses has been active in formulating a proposal to include a childcare centre in the redevelopment of the Hartley Building as part of the Helpman Academy Development Scheme, which is expected to be



the George Murray centre previously offered. The childcare centre operating at the Observatory would increase its numbers by an extra 7 places, and the further 23 places would be found, promised the University. It was also promised that these alternative placements would be publicised and therefore accessible for student use. The University has applied for a loan from the Fed-

completed in about five years. The programme of this proposed childcare centre will be as another long day care facility, rather than the temporary care style adopted by the George Murray childcare centre and is focussed on children in the 0-2 year age bracket. She believes students are more in demand of this kind of full-day care than temporary care, and therefore this proposal will fulfil student needs for better childcare facilities on campus. Is this style of child care what University students are needing the University to provide them with or is this proposal merely the most convenient for the University to manage? Now is the time, while discussions are being made, to let the University know what childcare facilities we, as students, need the University to provide. Despite these proposals and discussions the University is yet to make a firm commitment to establishing long-term childcare facilities for student access.

Megan Brown

"Could This Be The Greatest Day Of My Life?"

If you think these people here look like the proverbial cat that swallowed the canary, then just wait till you see the person who wins ... a new car!!! Or maybe, it could be you!

This year's Union catering mega-prize draw will kick

butt on a whole week's worth of *The New Price Is Right* by offering a car to one lucky entrant. Stay tuned to this paper for details or 'come on down' to sample some the new cuisine offered by the Union this year.



These are two of the bike winners from last year, Melinda Tan and Yong C-Y. Eng Ooi captured them on film in post prize winning euphoria.



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The Centre Point Bulletin Board

STAY ON TARGET  STAY ON TARGET

If carefully stalking someone and callously cutting them down with a high powered lasergun is an idea with appeals to you then Laserhunt may well be your cup of tea.

'Laserhunt' in Hindley Street's Timezone Meridian is one of a number of laser-gun fighting games to open in Adelaide in the last twelve months. Essentially the idea of these games is to shoot the opposition players with a powerful looking laser gun as many times as possible within the time period. Each player wears a Tron style breast plate which carries flashing lights and speakers to provide the sound effects and also voices of encouragement which in this case sound a lot like Obi Wan Kenobi.

The playing arena is a dark corrugated iron maze filled with theatrical smoke, flashing and fluorescent lights, slippery dips and all manner of obstacles. The effect is far better than I anticipated, making the player feel as if they have fallen into a sci-fi film.

Prior to play, the playing group has to make a number of choices as to the types of features which they would like included in their game. While the straight shoot-out mode 'Commando' may seem an uncomplicated way of telling the Timezone assistant that you have no idea what they're talking

about, the inclusion of a few features makes for a far more enjoyable game. An example is the 'Reflex Shot' which allows two players who shoot each other within half a second to both record a hit.

Once you have been shown the instruction video and been given a very detailed tour of the arena by one

unheard of for people to actually hit each other with the guns after being repeatedly shot by an opponent.

While trying to hunt down your opponents you are also being hunted which means that strategy is very important, especially when large groups are involved.

One disadvantage to the game is that for safety reasons running is strongly discouraged. Realistically it is impossible to briskly walk away from an ambush or saunter from an escaping opponent. Another disadvantage was that I often found that I became so exhausted that I would have to hide in a safe corner to catch my breath with my gun held ready to fire. This gave me vivid

flashbacks to scenes from *Under Siege* which I had watched the night before.

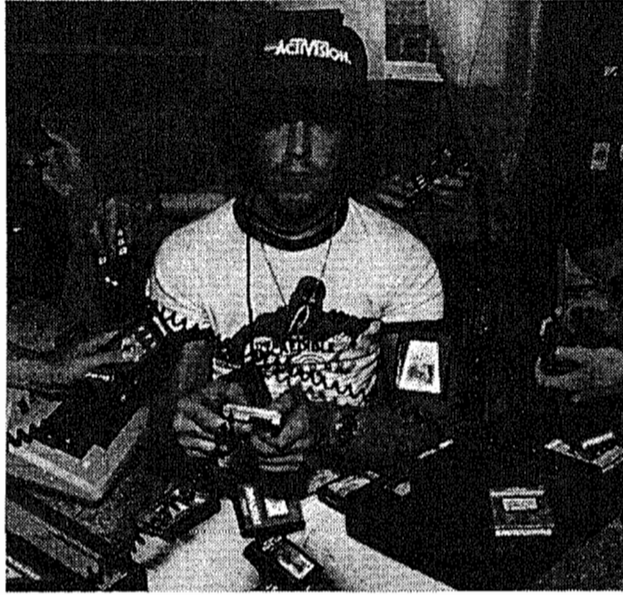
Like any game there are a few things which are initially difficult to get the hang of like reloading the gun and also

scoring points by shooting towers in the arena. By the end of the first game these techniques have generally been worked out.

The main thing this game has going for it is that it is essentially real. The lasers don't hurt of course but you are really holding a gun and are really being shot at. After playing Laserhunt arcade games for any length of time they tend to lose something. Controlling a pixelized kung-fu expert with buttons and a joystick just doesn't provide the same rush as mercilessly hunting down your friends with a laser-gun. Another advantage this game has is the scoresheets which are provided after the game. These allow for a detailed post-mortem after the game over a few drinks.

Laserhunt is a tremendously fun game and therefore doesn't come cheap. It costs \$12 per half hour for each player and while shorter time periods are available at a smaller price it isn't really worth playing for less than half an hour. If large groups are booked beforehand then a quite large reduction in price is often possible. Happy Hunting!

Michael Duffy



Michael Duffy checks out the latest hardware

of the staff it is time to play. Very few games can provide this high level of adrenalin. It is difficult to get across the almost primal feelings this game brings out. Apparently it is not

CHIPS AND GRAVY THANKS ESTHER

Esther's Fish & Chippery in Bank Street is one of Australia's most internationally acclaimed restaurants. This is perhaps a slight exaggeration but Esther does serve up a bloody sensational plate of chips and gravy. This along with your favourite flavoured milk makes for a magnificent meal for only a fraction of the cost of the Focaccia/Cafe Latté combination one is obliged to purchase in Adelaides more fashionable establishments.

The complete lack of pretension is the most alluring aspect of Esther's. Take the name for instance, it is Esther's Fish & Chippery because it is owned and run by Esther. Likewise you'll find no European interior decorating here, just a few cigarette sponsored car posters and the odd 'Couldn't you go a Chiko Roll?' sign.

When dining at Esther's it is important to get a window seat, which is not difficult because Esther's is rarely full. A window seat enables the diner to watch a steady stream of people walking to and from the nearby railway station.

Sunday morning is the best time for this as there is a fabulous array of

drunken fools staggering back from a night on the piss. Often, if you are lucky enough, it is possible to enjoy watching a fully fledged street brawl from behind the safety of Esther's window.

Bank Street is not the most savoury street in Adelaide but for those train catchers among us for who it is part of a well worn track toward the railway station Esther's Fish & Chippery is a gift from the Almighty.

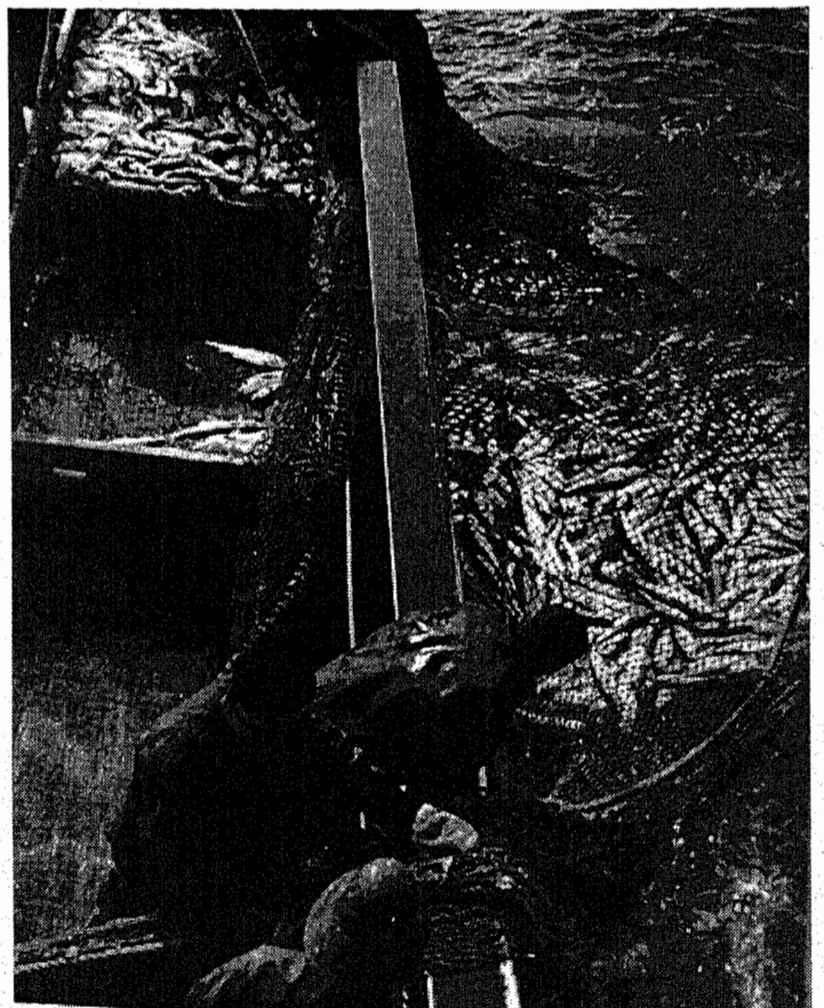
When you have just missed your train Esther's is an entertaining and safe option to hanging out with the Adelaide Railway Station regulars. For the rare occasion when you haven't missed your last train for the next four and half hours Esther can make up a take-away tray of chips and gravy to scoff on the way home.

Of course Esther serves many dishes but on any particular occasion only a fool would forgo the culinary orgasm created by their chips and gravy masterpiece.

All in all it is definitely worth wandering down from Cafe Scoozofrescoconi to sample Esther's eatables.

Michael Duffy

Esther checks out the morning's catch



SO WHAT IS ACTUALLY UP THOSE STAIRS?

Getting to Q, the latest edition to the nightlife of Rundle Street, is definitely half of the fun. The first step is actually finding the place, which isn't always easy as its shop frontage amounts to the size of a single doorway. From here begins the journey down the black and white hall, where you are not walking so much as drawn towards a massive Q symbol staring out at you like a Big Brother. At the end of the hallway you are confronted by a flight of stairs which reminded me of the entrance to the club in Romper Stomper. The final stage of the journey is the actual entry to the club, quite a shock after the rather grungy staircase.

The decor of the place is kind of a mix between the upstairs of Boltz and the upstairs of the Synagogue with the added twist of a pool playing theme. I say theme as the pool and snooker tables, while prominent, are by no means the focus of the club. There is a small dancefloor which remains sparsely packed despite the high standard of music which is played. There is also a very cool bar which is well stocked with all the designer drinks but unfortunately (and I have to mention this because it is a pet hate of mine) no beer on tap. Despite this flaw Q has a really happy atmosphere. Unlike some other places of this genre everyone is really sociable and seems to have a really good time.

Apart from pool and snooker there are a number of other attractions. There is a kind of an arcade corner which has four pinnies and a number of racing games. The best feature of Q though is the large windows which look down upon Rundle Street. From here you get quite a different perspective on a section of Rundle Street usually only seen from ground level.

There are so many fascinating things to look at in Q. Firstly there is a very impressive cactus collection above the bar which instantly put me in awe of the genius interior designers. I quietly pondered over a few beers whether it was the result of a last minute rush with the design and they thought "Oh no, that space is empty, just stick a few cacti there" or whether the decorator was struck with a lightning bolt of artistic inspiration while sitting on the can. Regardless, the cacti look good.

There is also a series of black and white snooker photos behind the tables which are definitely worth a

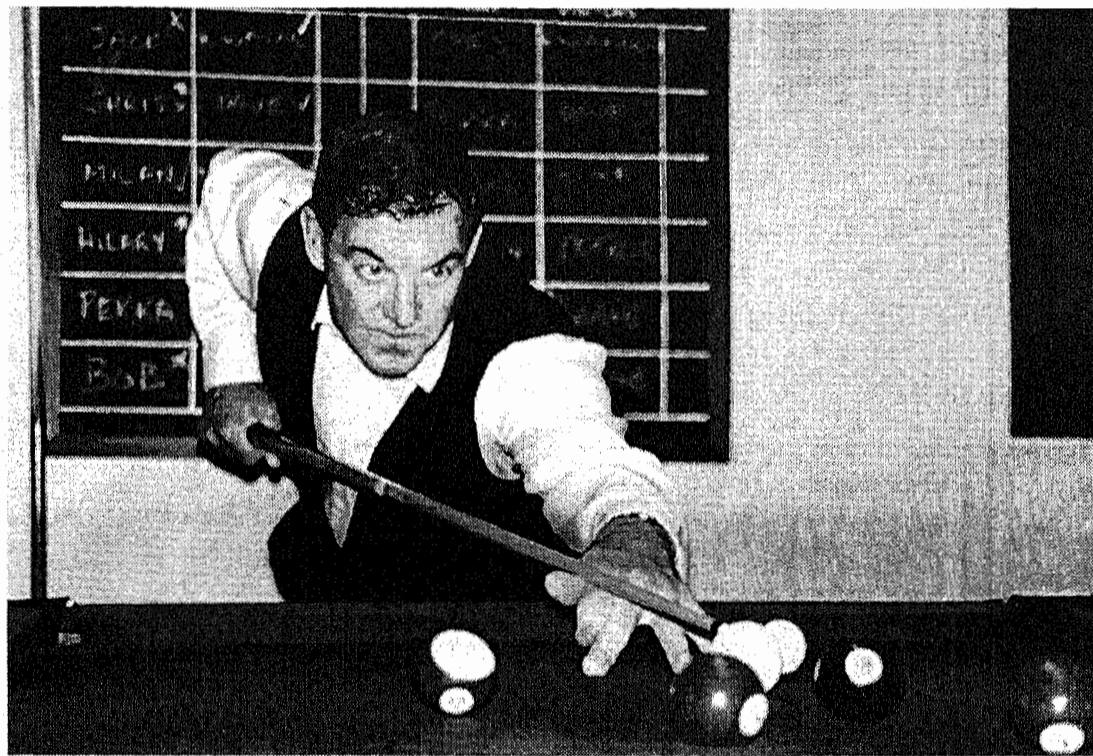
perusal. The most important aspect of the interior of Q, and indeed any club, is the lighting. This is the most striking feature since they have gone for the well lit approach. This has a profound impact on atmosphere. There tends not to be the drunkenness and sleaziness which is inextricably linked with darkness. Instead Q has a cheery and sociable feel. The one drawback (if it is to be viewed as a drawback) is the posing which occurs here. This is definitely a hangout for the 'beautiful people' and those who try their darnedest to be beautiful people.

For those who are actually interested in playing pool here (incidentally such people are rarer than you think) the prices are quite expensive, possibly more expensive than anywhere else in Adelaide. The advantage though is that there is a selection of table sizes from pub to full size and it is generally not hard to get a game on one of the six tables.

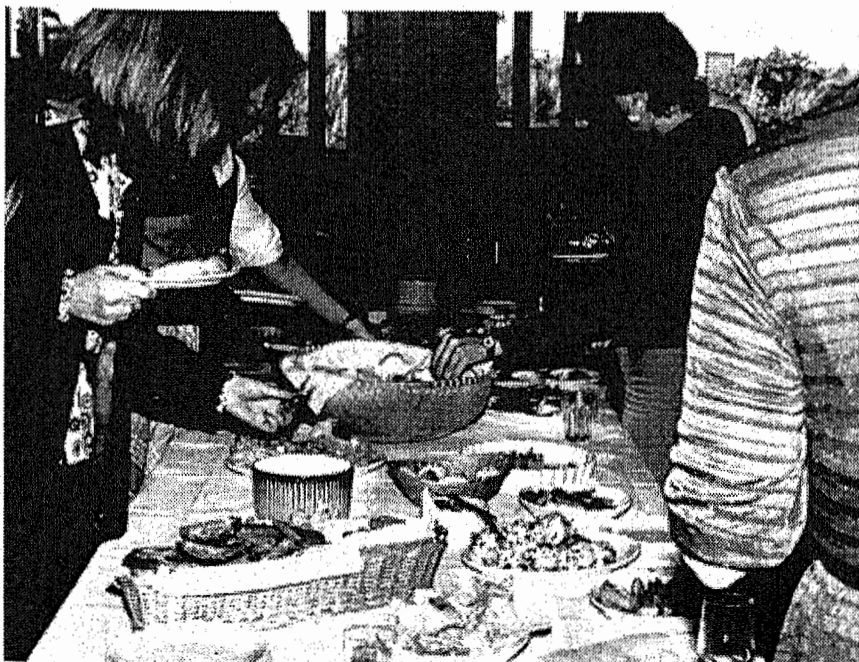
While Q may not be a great place to spend an entire night it should be definitely included as a port of call when doing the funky Rundle Street thang.

Michael Duffy

Eddie strikes a pose at Q



THERE'S A BELAIR IN THERE (and some Hellbelllys as well)



As far as pubs go the Belair Hotel is an absolute gem. Situated on Main Road right next to Glenalta train station, the front bar of the Belair Hotel is a good place to spend a mellow weeknight. All the usual pub distractions are here - darts, pool and pinnies. But where the Belair really comes into its own is its counter meals.

There is a good selection of dishes to choose from and all are of a surprisingly high standard for pub food. The steak sandwich and chips is perhaps the best value at only \$3.95 followed a close second by the 'roast of the day' which is only \$3.75. Both of these dishes come in handy when the thought of facing the other two

options in Blackwood (pizza or burgers), is too ghastly to even contemplate.

The atmosphere of the Belair Hotel is pretty laid back. The barflies tend to be of the older variety and are even organized into a social drinking club known as the 'Hellbelllys' and are overall a fairly amiable lot.

For those who don't think the front bar is quite their scene the Belair has recently renovated its Cocktail Bar. This has only very recently been reopened but appears to cater for the more up-market customers. There is also a Club Bar which serves an all you can eat smorgasboard for \$10.95 and is quite reasonable.

Michael Duffy

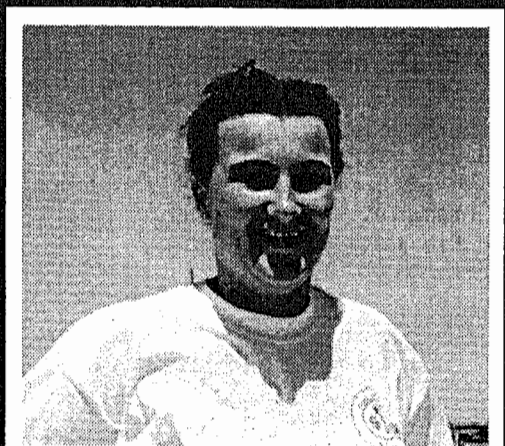
Questions:

- A: Why are you going to Uni?
- B: What's been the most outrageous thing to happen on O'camp?
- C: What's going to happen to the condom so generously provided by your O'Directors?



Stefan and Angus

- A: (Stefan) To get an education.
- (Angus) I don't really know yet.
- B: (Stefan) The '70s night. Getting dressed up in brown satin flares which didn't leave much to the imagination.
- (Angus) Having to dress up as a wild dog and crawl out in front of 200 people.
- C: (Stefan) I've got a girlfriend so I'll have to save it for later.
- (Angus) Um, I'll have to wait and see.



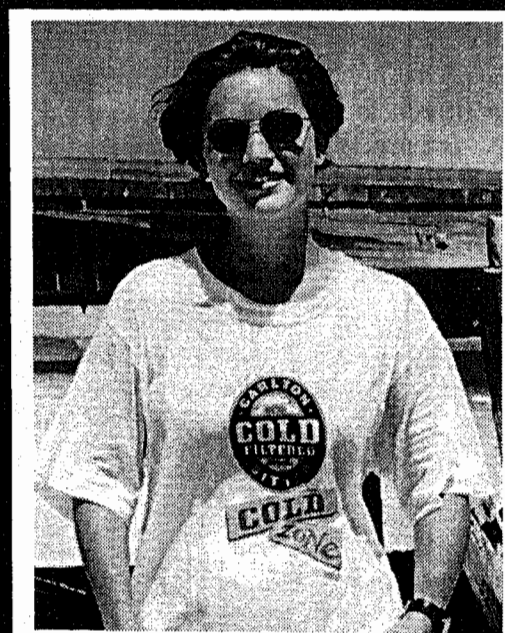
Jen

- A: I have to get a career so I can earn some money so I can go overseas again.
- B: I drank three jugs and had to crash.
- C: I didn't get one. I crashed before they were given out.



Brenda

- What do you think of the O'Camp?*
- Of the what. What is it?
- Have you heard of generation X?*
- Maybe I have. I don't know what it is. Is it an Adult Book Shop?
- What do you think of that guy with the fluro speedos?*



Jane

- A: To become a lawyer.
- B: I undid Jack Jericho's fly with my teeth.
- C: I'm not that kind of girl (wink, wink, nudge, nudge)



He looks a little like Bob Hawke at the moment. Maybe a little.



Anna - O'Director

- What happened to all the condoms?*
- I've got no idea. We had a box full. We got sponsorship. They were gone in 10 minutes.



Yori

- A: I've been coming to Uni since Yr 11 and running amok.
- B: The breakfast.
- C: They were all gone.



Kirrilee, Belinda, Bec and Tammy

- A: Um, have fun, get drunk, an education maybe.
- B: Gary Glitter getting each and every member of his team to lick cream off him.
- C: We missed out
- But what if you did receive one?*
- We'd go out and molest all the camp leaders. No, no we wouldn't use them. We're not like that.
- Speak for yourself! (We won't print your name or your mother will probably freak-Eds.)



Raymond

- A: To have a good time, you know.
- B: A guy Mike stuffed a packet of tissues down his pants (see the demon on the cover-Eds). Definitely the best dressed there.
- C: I didn't get one. I was actually having a massage when they got given out.



Emily and Urana

- A: Something interesting.
- B: (Urana) Emily scored!
- (Emily) So did she.
- A passer by adds that one of them was busted by the "bonk brigade".*
- C: We didn't get one. (Names begin to fly about who was with who)



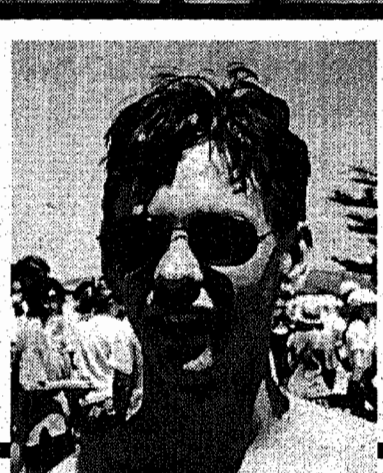
Kendall, Linda and friend

- A: Have a good time. Postpone going into the real world.
- B: That Hussein guy (doh!) having a grape sucked out of his belly button.
- C: Um, I reckon we'll save them for later.



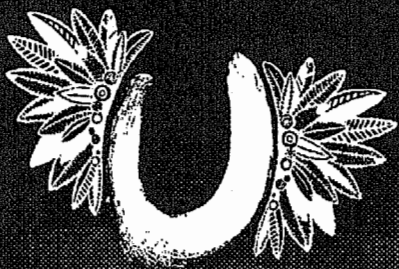
John

- A: Expand my outlook.
- B: One of the girls that just walked past. I want to steal the Yankalilla Football Club's team mascot - a tiger.
- C: Didn't get one.
- And if you did?*
- I didn't get that far, I was too tired.



Adam

- A: Have a bit of fun and try and learn something.
- B: Crowd surfing at the Yankalilla pub.
- C: Hopefully I'll find something to put it in!



Adelaide University Union Catering Department

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

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

WHAT'S COOKING?

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SKUNKHOUR
THE TRUTH
POWDERFINGER
THE STRANGE
CRISP BLISS
KINETIC MILTONS
PLAYGROUND
GOOFY ENTER



DJS HMC
JZ MC D
ANGEL MC BARNEY B
HARMA
JOSH
DAN
PLAYING LIVE
AQUILA
DAMC

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interviews from
skunkhour the truth
powderfinger and a
programme of the bands
and djs

COMP.

Thanks to our good friends at the UNIBAR we have five copies of Skunkhour's Mc Skunk EP to give away.

To win one of these fabulous discs answer this simple question:

"What was the name of the oversexed french Skunk in the Looney Tunes cartoons?"

Drop your entries into the On-Dit office, include your name, a contact # and CD preference by 5pm Friday 24th Feb.

SKUNKHOUR



and I...we just used (the names) as 'workshop themes.' When the Larkin brothers joined a bit later, the lyrics just sorta came around those themes." With the farmyard names you might mistakenly be expecting some 'nice' tunes. However, "A Cow and a Pig" is about how "men chauvinists call women 'cows' and women chauvinists call men 'pigs' and "Horse" is about drug addictions. "Sheep of Sam Clams Disco" is written from a personal point-of-view about unnecessary club violence. "Del had a bad experience outside one of our clubs. He was beaten up by about 5 people for no other reason than they were just drunk and feeling a bit dis-empowered, I suppose, so they thought they'd exercise it on somebody else."

Their new ep McSkunk has just been released and it's title track is about "Mother Earth and the effects human beings have had on the environment through the history of our species." It's been picked up by mainstream radio a fair bit and Micheal says that it's more "accessible" than their previous releases. McSkunk is "kinda a direct indictment of McDonalds (hence the name)...it's running along those lines."

This release will be followed by a new album called Feed. "(Feed) is probably a lot rawer than our first album and the playing's better and the production's better. It's because we've been together a lot longer and we had more time in the studio," (they had 9 days to record their first album). "There's more diversity in the style, I guess. There's some things

which sound a bit like techno Santana if you can imagine that - I know it sounds like a pretty weird mix. There's some really atmospheric, bluesy-type, grungey-type stuff."

The album's release will coincide with their first international tour in a couple of months to the UK and New Zealand. This follows the inclusion of their track "Do you like it" on the Acid Jazz compilation, Totally Wired II.

The guys in Skunkhour are all credited with the song writing and Micheal says that they just jam and work out the songs like that. "People don't come in with a chord chart, the lyrics, melody and the middle 8 and go 'well this is the song' - it doesn't work like that, 'cos the personalities in the band are too diverse."

Micheal would like to see Skunkhour get really big in Australia but he reckons they might not be mainstream enough. We debated what is alternative/mainstream and reach no real conclusion. All things considered, Skunkhour aren't doing too badly though; their first album has sold around 10,000 units and they've been getting considerable airplay.

Skunkhour have been to Adelaide many times before and have built up a bit of a following here. Their gigs are often mosh-pits, so get your docs on and prepare to mosh.

MILTONS

The Miltons must sure love Adelaide University, 'cos we must love them. Why else would they have played at last year's O'ball and Prosh-After-Dark as well as being named for this year's O'ball? Don't get me wrong, though... The Miltons are one of the freshest local bands around at the moment - they deserve the attention - and, what's more, they sure are a friendly bunch. Bass-player Zac and I headed to the Uni Bar for a beer and a chat about a whole lot of stuff (including the exclusive Execu-Tiv-e Club and naked fruit salads) - most of which was lost in the swamp of background noise when I played the tape back but, hey, I remembered the best parts. Naturally, I couldn't help wondering what it felt like to be a Milton in 1995.

"At the moment we've got about six new songs sort of in little bits, half finished. It feels really good". So you're looking forward to playing them at the O'ball, then (cue for gratuitous Adelaide Uni arse-kissing type response)? "Yes. Yes... we are, Mark. Ummm... And?" (Last year) before we played they called everyone into the room for some presentations and then we played... it was really cool.

CONT. PAGE 3

POWDERFINGER

Supplying some definite thrash to the O'ball will be Brisbane rockers Powderfinger. After a five year history, and with a couple of E.P.'s under their belt Powderfinger recorded their first album proper last year in Melbourne. Titled Parables for Wooden Ears it was produced by Tony Cohen (Cruel Sea, Birthday Party.....) and remains as some of the best material. Now they have something new out, something new all together. It seems that even when called Save Your Skin new E.P. is something of a departure from their previous recorded efforts, but I'll leave it to vocalist Bernard to explain.

"We recorded it live at a sound check at the Roxy here in Brisbane. It has Save Your Skin and Sink Low from the Album done live, acoustically, with strings and Sweet Lip and the full band and strings. We've always done acoustic gigs in Brisbane, but we've

then mixed for two weeks which was pretty heavy going, but it was good". It seems also that the band may go overseas some time this year "our album is being released in the U.K." says a happy Bernard "and if people buy it we will go over this year"

And as for the rest of the year "We are recording an E.P. in a couple of weeks which will hopefully come out in June and we're gearing up to record another album early next year. Also our touring is going to be a little bit different now. The whole regionalisation of Triple J means we might be able to play more country towns that we have just driven through before. We've done a lot of driving but not a lot of stopping.

So what can we expect from Powderfinger? Well in Bernard's words "Plenty of new songs and a high energy show - after we drive up from Melbourne the night before!"

Frank Trimboli



MILTONS

FROM PAGE 2

Zac was more enthusiastic when discussing some of The Miltons other major gigs: most notably their Underground Lovers support slot - They were on some really weird drugs; and Pavement - "that was a shit gig... that was terrible... we just played really terrible..." The Underground Lovers even supplied Zac with an amusing anecdote when their drummer coned him at the Tivoli urinal: "I pissed as a fart and the last thing I want to do is play!" Yeah, yeah, yeah, but that's enough of the past. You reader want to know of the future. Well after the O'ball you'll be able to catch The Miltons on the BI stage at Liberty on March 17 with The Violets, Happy Patch and Defamed as well as at the Synagogue on March 24 for the Underground Lovers' album launch. They're even working on their own CD at the moment. In reference to their Hindley Street debut Zac got quite excited.

"We'll feel like rock stars and have changerooms with stars of the door. Our names are in light out the front on Hindley Street right now. W00-H00!" That's about it, I suppose, except to say that if you run into Zac at the O'ball make sure you ask him to do his Ministry impersonation.

"In monotone voice" NEW WORLD ORDER... NEW WORLD ORDER... W0000000... W0000000... GOD BLESS AMERICA... GOD BLESS AMERICA... W0000000... W0000000... You'll love it - almost as much as The Miltons set, anyway. Mark Scruby

Headliners of the 1995 O'Ball, Sydney band Skunkhour are one of Australia's most original musical finds of recent times.

I finally managed to get hold of Skunkhour's drummer Micheal Sutherland after the guys had been at the beach for a photo shoot. This 6-piece from Sydney combines many different music styles to get their sound, including groove, funk, hip-hop and rap. It's a bit of a family affair as there are two sets of brothers in the band; the Larkins are Del (rapping) and Aya (lead vocals) and the Sutherlands are Dean (bass) and Micheal

(drums). They all grew up together and they've known the guitarist Warwick Scott for around 15 years as well. However Skunkhour has been together for only 3 years, with Paul Searles joining 2 years ago on keyboards.

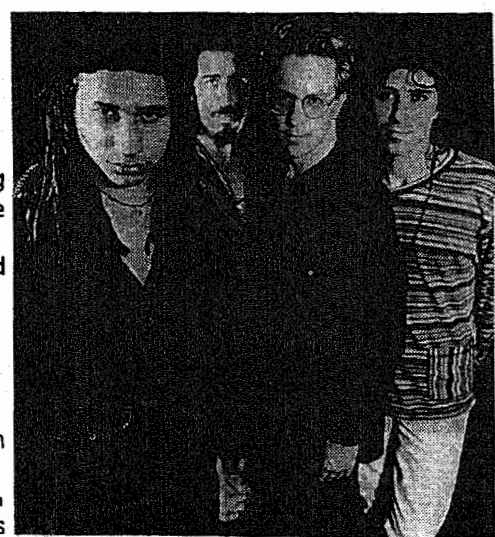
Skunkhour have already released 3 eps; Bootyfull, State and the new one McSkunk and one self-titled album which has/is selling very well. It has a definite animal theme, with songs like "Echidna," "Horse," "A Cow and a Pig" and "Sheep of Sam Clams Disco." "When we started, it was Warwick, Dean

THE TRUTH

With the help of youth station Triple J The Truth have climbed their way into the charts, and last year released their debut album 'The Truth'. On a sweltering summer's day in both Adelaide and Melbourne, Kerina West spoke to bassist and keyboard player Micheal Caruana by phone about what the group are up to, and what O'Ball punters can expect from The Truth when they play here.

"I was just off to the beach when you called", Micheal explains. "It's so hot here, about 38 degrees". So begins our conversation, with me giving him a brief description of what the band can hope to expect when playing the O'Ball: "lots of hot and sweaty freshers getting into several hours worth of great live music. Should be huge then... should be a great night", he replies.

For those of you unfamiliar with The Truth, here is a plotted history of the band. Formed in Melbourne in 1991, the following year this four-piece group released an independently produced ep of which 1000 copies were produced. Triple J came across one of these copies and began playing the track 'Secrets', to the band's



surprise. Popular demand assured it's release as a single, and subsequent national airplay. After extensive touring around the country, The Truth were signed to Mushroom Records in April of last year, with their self-titled debut album released in July. Achieving success with singles 'My Heavy Friend' and later, 'Can't Help It' the group completed 1994 with a string of national tours, including Hunters and Collectors, Baby Animals and Diesel. With their debut album well-received, I asked Micheal how the album was going, six months after it's release.

"It's still being promoted", he explains. "Our record company thinks that there are more singles to come from the album... more good songs that should be out there so we are going to promote them. The latest single from the album has just been released, called 'Let's Stay Together'". Micheal explained the story behind the recording of the b-side. "The second song on the single is called 'Heatwave' - it was actually sweltering on the day we recorded it, so a lot of sweat went into that song", he laughs. Having visited Adelaide several times during the band's travels, how does Micheal rate our fair city?


"I like Adelaide, the people are really friendly", he replies. "Every time we go there we seem to pick up more and more fans... it's good". What punters can expect from their set is another question. "It depends on how long we play for. In the case of the Adelaide Uni O'Ball we'll concentrate on songs from the album, but we might throw in the odd new song."

Any final words from The Truth to encourage the population of Adelaide University to come to the O'Ball? "I just hope they come and have a good time, and they go off!"

PROGRAMME

BANDS

MAIN STAGE (CLOISTERS OUTDOOR)	BAR STAGE (LEVEL 5 UNION BLDG.)	GAMES ROOM (LEVEL 5 UNION BLDG.)
8:00 - 8:45 MILTONS	8:30 - 9:15 GOOFY FOOTER	8:15 - 9:15 JOSH
9:00 - 9:45 KINETIC PLAYGROUND	9:30 - 10:30 THE STRANGE	9:15 - 9:30 FASHION PARADE
10 - 11 CRISP	10:45 - 11:45 POWDERFINGER	9:30 - 10:30 AQUILA
11:30 - 12:30 THE TRUTH	12 - 1 BLISS	10:30 - 10:45 FASHION PARADE
1 - 2 SKUNKHOUR		10:45 - 11:45 UZI
		11:45 - 12:00 FASHION PARADE
		12 - 2 BAR HMC
		2 - 3 DAMC
		1 - 3 NIGEL
		3 - 4 KARMA
		3 - 4 DAN



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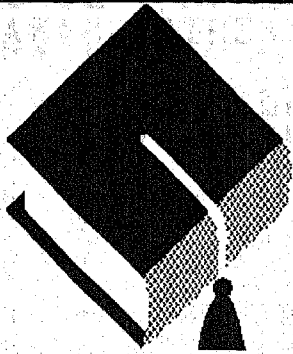
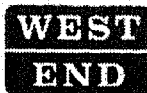
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The Secret Adventures of Tom Thumb

The Mercury Theatre

All right, now! Let's play word association...

Dog? *Cat*. Fine. Moo? *Cow*. Yep, sure. Dark? *Crystal*. No worries. Eraser? *Head*. Okay. Animation? *Walt Disney*. No. *Merrie Melodies*. Nup. *Hanna-Barberrra*. Ummmmmm - sorry.

You don't seem to understand. I'm talking *real* animation. I'm talking frame-by-frame filming using brilliantly constructed models and incredibly patient actors willing to pose for each frame individually. I'm talking *The Secret Adventures of Tom Thumb*.

I don't know what I can say. The plot is pretty unique... a very tiny boy is born and subsequently abducted by secret agents for experimentation in the *Laboritorium*... he escapes with the help of a flying lizard, is 'adopted' by an elf not dissimilar in appearance to the hero in *The Dark Crystal* and embarks on the journey home.

As far as animated feature-length films go, this is a corker - it sure has been a while since such a film has kept me captivated from start to finish and the animated short film that preceded *Tom* was just as good if not better. *Total Recession*, which was produced in Adelaide of all places, is really very cool but I couldn't be bothered telling you about it - you should go to the Mercury and see it for yourself.

Hey, hey... here comes the big cliché for the ending: *The Secret Adventures of Tom Thumb* and *Total Recession* are both **'MUST-SEE' MOVIES** so **DO YOURSELF A FAVOUR** and **DON'T MISS THEM**.

Mark Scruby

Tales From the Crypt presents:

DEMON KNIGHT

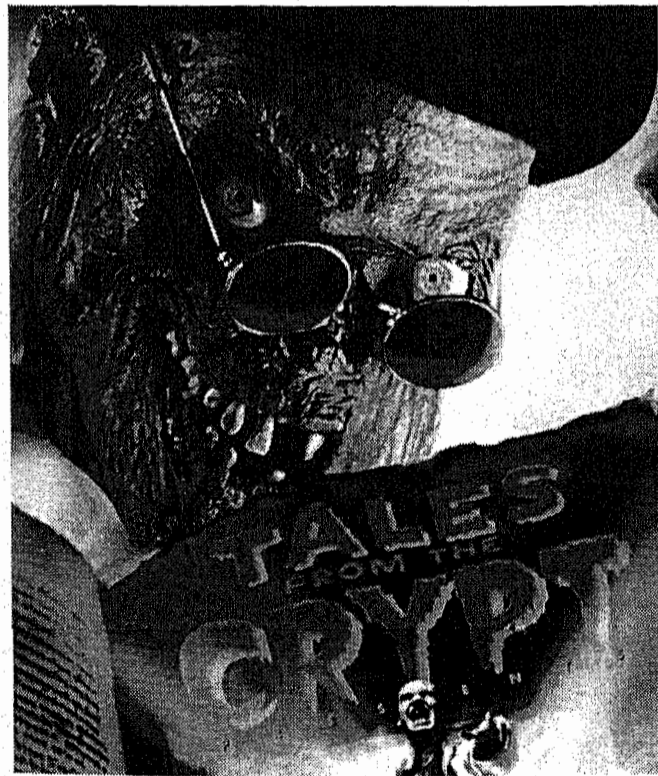
This one is strictly for schlock horror fans only. It is very trashy. Lots of special effects to glamorise the visuals. The whiz bang latex splatter will appeal to appreciators of this very graphic type of movie. The jokes range between thin and crafty. A couple will poke a few

a hotel. There are a bunch of mortals in there just waiting for character development. They get the development, the audience gets the splatter effects, insatiable demons (a bad cast of extras) and attempts at spine-chilling adventure.

cation?

Poor other cast members, too. Apparently they have very good CV's.

Look out in two weeks: Interview with Billy Zane.



This film leaves nothing to the imagination. The demons and other scary things are all out there presented to the audience on a celluloid platter. Why bother thinking? This is not a film which horrifies the viewer through suggestiveness, it is a monster comic book come alive.

Obviously some persons had extra petty cash around and did not

laughs out of the audience. This is the kind of movie that ends up on the Tuesday night time slot on TV, if ever the TV stations decide to buy it.

The plot is standard ghoulish horror: Martyr-like defender of good, Brayker (William Sadler), is pursued by the evil Devil's representative called The Collector (Billy Zane). He is so called because he is collecting all seven antique keys which can enable the Devil to rule the universe. Brayker stumbles into an old church converted into

know what to do with it. Instead of throwing a party, they decided to make a movie. How can it be a money spinner? Even Jean Claude Van Damme's *Street Fighter*, which pales in comparison to Schwarzenegger films, rates much more highly than *this*.

Poor Billy Zane, especially after his celebrated performance in *Dead Calm*. What would make him choose to do this kind of movie? Has he always been a fan of B-grade horrors? Or was he just getting tired of being on long va-

It's the Film Section!

Hi there folks, welcome to the first *On Dit* Film section of 1995. I'm Miranda, your friendly neighbourhood ghost, er, film sub-ed. With the help of my able team, we'll be bringing you as much as the BS lawns can handle.

I can't quite introduce you to our current 1995 team yet because we are still getting the talent together. This is where YOU can come in. If you are interested in film and vid viewing and reviewing, as well as talking to busy STARS who kindly take time out to line up for interviews, let us at the *On Dit* office know. There is always a lot of work (writing, etc — arrgh!) and fun (watching countless films till point of supersaturation) involved.

As our reader, tell us what you want the Film section to be about. If we can deliver, maybe we'll do it.

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Shallow Grave

Welcome to an excellent Scottish movie. *Shallow Grave* is a black comedy. This means that the film has its share of horror and gore scenes yet there is an undercurrent of humour and silliness. You could find the antics incredulous, or you could find it a chilling look at human nature and societal affairs. That depends on your disposition. Past that, *Shallow Grave* is fun, it is entertaining, and it provides a ripping yarn well worth your Saturday afternoon.

Alex, David and Juliet are looking for a flatmate. They have turned their cosy niche of a flat into an exclusive club, barring all strangers, outsiders, geeks and all—which proves their task difficult. One day, in walks the perfect flatmate who is more like a sinister twist of fate. From then on, the true drama of *Shallow Grave* begins. The journey is a violent odyssey of game playing and second-guessing. The flatmate, of questionable background, o.d.'s and leaves behind both a naked body and a large suitcase of money. Alex, David and Juliet can do either of two things: Get the authorities to pick up both body and money, or

keep the money and dispose of the body. Hence the shallow grave.

Unfortunately for the characters, things get nastier and more intriguing than merely digging a hole in the ground. Derangement, perversion, violence and ultimate psychosis are all part of the frenzied plot. Watch the close bond between three friends who trust each other deteriorate as events move out of their control. Observe the havoc that other parties and the presence of large sums of money wreak on these hapless individuals. Perhaps these people have lived in their cocoon flat for far too long. Like a Greek tragedy, all three succumb to their dark sides. The result is grim yet hilarious. A clever arrangement aptly suited to the mess already created.

Most viewers will recognise Juliet as Kerry Fox from Jane Campion's *An Angel At My Table* (1990) and Gillian Armstrong's *The Last Days of Chez Nous* (1992). Fresh from a recent collaboration with director Danny Boyle on the BBC's *Mr Wroe's Virgins*, Fox plays Juliet, a doctor, as the sole female balanced between two males in her household. She skilfully plays off both Alex and David to suitable advantage. Alex (Ewan McGregor) is a cocky young journalist whose only social demeanour is one of complete rudeness. This probably explains his fate as...I'd better not say. In sharp contrast to Alex, chartered accountant David (Christopher Eccleston) is so nice, so affable, that you would not be surprised his character was chosen to be the one to undergo severe metamorphosis. An age old cliché, no

doubt, but one that is appropriate in this film. Eccleston says of his role, "I wanted to avoid doing the Monty Python chartered accountant." Look out for the delightful scene in David's Dickensian work place.

Shallow Grave was filmed entirely in Scotland, making it the only cinema film of that year, 1993. The variety of sites included the Royal Alexandria Hospital and its mortuary in Paisley, Edinburgh's New Town (showing the location of the apartment building), Glasgow's Evening Times newsroom and the forest in the city's Rouken Glen (site of the you-know-what scenes). The interior of the flat itself is a reconstructed warehouse, the biggest set ever built indoors in Scotland. Very impressive. You can get some interior decorating ideas from there.

First we had *Single White Female*. Now we have *Shallow Grave*. Folks watch your backs (especially the back of your neck) and other parts of your anatomy for that matter. The Flatmate is a force to be reckoned with

Miranda Lim.

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STATE THEATRE



To launch the State Theatre Company's 1995 season, *Medea*, Euripides great classic tale of tortured love and revenge, opened at sunset on the 11 February in the Festival Centre's Amphitheatre. Asha Mayer spoke to one of the shows Assistant Directors, Gina Tsikouras, an Adelaide Uni student and director of the university based theatre group Parting Company, about the production.

max, even her own two sons by him. Jason is left with nothing but utter devastation, while Medea escapes to sanctuary in Athens. According to the myth she is rescued in the final scene by her grandfather, god of the sun, in his fiery chariot.

The State Theatre Company production is being directed by the young Sydney-born composer/director Constantine Koukias, known for his innovative music theatre work

challenging classical roles for women, is played by Doris Younane, a State Theatre member of old, but probably better known for her roles in *Heartbreak High*, *Evil Angels*, *Death in Brunswick*, and *Embassy*. Playing Jason is Luciano Martucci, a long time State Theatre member and most recently seen in last year's *A Little Like Drowning*. The traditional Greek Chorus is composed of State Opera Chorus members, giving the Chorus an amazing vocal

are in fact in Greek, and indeed the whole production is very much aimed at Greek audiences, in line with State Theatre policy aiming to make the company more inclusive of other groups in South Australia (like last years *A Little Like Drowning*). A large portion of those involved in the production come from Greek backgrounds, and before the show Greek food is served in tents in Elder Park. However the basic themes of betrayal, revenge, and

Medea in the Media

Medea is based on the myth of Jason and the Argonauts. Jason, in his quest to take the Golden Fleece from its keeper, King Aetes, is aided by Aetes daughter, the socceress Medea, in return for which Jason marries her, and flees with her

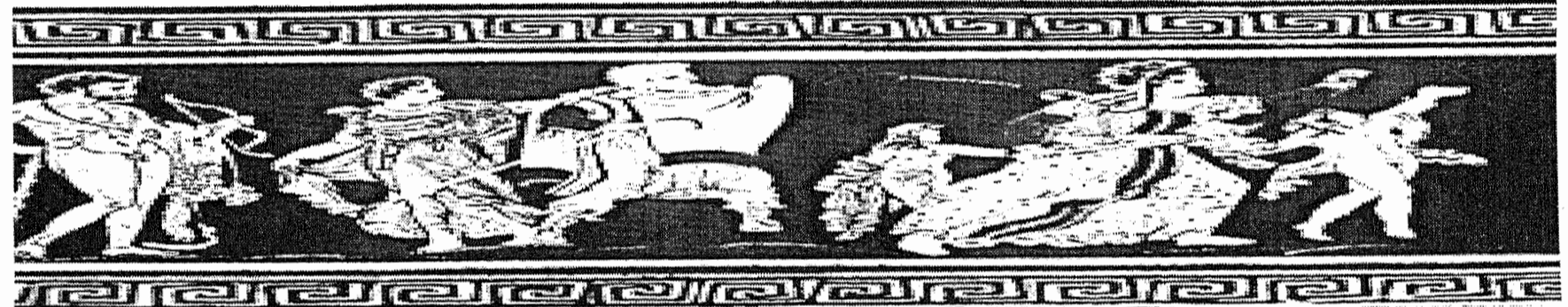
with his Hobart based troupe, IHOS. With IHOS he has composed and directed two operas, *Days and Nights with Christ*, performed in a huge pier for the 1992 Sydney Festival, and *To Traverse Water*. He also helped compose *ICON*, the vast music piece performed at the Sydney

presence and adding to the operatic feel of the whole production.

The text itself, a new adaptation by Koukias, is also very modern, and Gina describes the language as immediately vital, unlike the usual Penguin translations. Portions of it

woman as other and alien are universal.

Gina and her Parting Company co-director Cate Rogers will be directing the Adelaide University Theatre Guild's *Taming of the Shrew*, being performed in May this year.



to Corinth. When *Medea* the play opens the two have been living in Corinth for some time, in semi-exile, and have two children. Jason is a very rational, ambitious man while Medea is a passionate, fiery woman from a very ritualistic society. She is very in love with Jason, and for him she endures the alienation she feels living in Corinth, considered an uncivilised barbarian by the Greeks. She has sacrificed much for Jason, and given him much. When Jason leaves her to marry the Princess of Corinth she is consumed with hatred, and uses all her powers against her treacherous husband.



In her revenge, she destroys everything and everyone of importance to Jason, including his new wife and father-in-law, and, in a gruesome cli-

Opera House to celebrate its 20th anniversary in 1994.

Koukias' love is visual spectacle, and this production of *Medea* will certainly be that. The combined talents of Ann Wulff in set and costume design, Krystof Koslowski in lighting, and Hugh McSpedden in projection, promise to "transform The Amphitheatre back in time to Ancient Greece with a breathtaking 21st century spin". This production of *Medea* is very large and very elemental with a set of water, fire and smoke, not to mention lasers reflecting off perspex rostra. In basic construction the set is classical and traditional, employing the traditional eccyclema (revolving door) used by the Ancient Greeks

in their theatres, but the materials are modern. Similarly the costumes also have a very classical design but use modern fabrics.

Medea, one of the great and most

Dr. Martens

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Penny Arcade

Penny Arcade is bringing two shows to Adelaide as part of the Space Cabaret Season, the highly successful *Bitch! Dyke! Faghag! Whore!* and a new work, *True Stories*. Kerryl Murray spoke to Penny in Sydney about the problems and possibilities with touring the shows.

On Dit: You have toured *Bitch! Dyke! Faghag! Whore!* extensively. After being based in New York City for a 10 month plus run, what problems did you come up against touring and transposing the show to other cities and countries?

Penny Arcade: None. Everywhere we go we just get a feel for where we are. I guess one of the gifts that I have is that I can talk about a place having spent very little time there because I just go on my own response to the place. It generally turns out that I am picking up on things that people that have lived there for years and years are also involved with, so it's been really fun. I think one of the great things to see is that people are just fundamentally the same all over the world. We're just not that different from each other. I mean in Australia the audiences always want to know are we different from the rest of the world and they ask the same question in Vienna and Zurich and Munich and Berlin and Cork and Galway and Edinburgh and Dublin and Manchester: are we different from people in Australia, and the answer is NO!

OD: Your show attracts a diverse audience. Would you say *B/D!* is about being human and do responses from non-American audiences support this?

PA: Yes. People love the show all over the world. We had a huge, huge success in Ireland this summer. People were shocked that we would have a success in Ireland, that it was a mainstream success, that there were people from 20 to 80 in the audience every night. 50% of the audience in Ireland was over 50 years old and heterosexual almost every night of our run. I don't find it that amazing because I know people don't stop thinking once they turn 50. I think the success of the show is because of the inclusion, that everyone is included, nobody is excluded. I think we are living in times that are very exclusionary. A lot of people feel left out and that feel disenfranchised.

OD: You have said that you are naturally honest and don't have a problem with honesty. How do your audiences react to your honesty in the show?

PA: A lot of people really love it and find it really refreshing and then a lot of people have problems with it. We've seen such a cessation in the

world in the value of individuality. People want to merge, they want to hide. The individual is not seen as a valuable entity any more and I think that a lot of people see me and they hear me speak my personal opinions and somehow they get the idea that I want them to have the same opinion as me, which I don't. I don't know what it is for some people, that in hearing one person speak about their personal experience or hearing one person speak about their personal opinion makes them feel manipulated.



OD: Will Australia see *B/D!*'s sequel, *State of Grace*, in the near future?

PS: Yes, I hope so. I'm hoping to bring all my work here. I love the Australian audience, it's my favourite audience in the world because they can think and laugh at the same time and because we speak a common language. The Australian public has a natural hatred of authority which makes it a very good place for me to present my work and the society hasn't degenerated to the point where people from diverse backgrounds don't go the theatre as in America, where it's gotten extremely elitist and you can never get working class people into the same theatre with young, hip, trendy types. Here in Australia there is still a possibility that if some one reads the newspaper and reads about my show and their curious about it that they will still come no matter what their age is as we saw in Adelaide last year.

I think one of the things that made everyone excited in Adelaide was that 50% audience was over 40 and this was very shocking. It was shocking in Ireland as well. People had never gone to the theatre and seen diverse audiences. People are used to going to the theatre and everybody seems the same, that it's a cookie cutter audience, but because of the word of mouth about my work I've never had to worry about that.

I've always had a diverse audience because my audience is made up of individuals bringing individuals so you could have the 22 year old lesbian skinhead bring the 45 year old married woman from her office. You're going to get a diverse audience and I think that that is very important.

OD: On sequels, does your collection of strange people allow for a sequel to *True Stories*?

PA: Actually, all my work is rather long, so I don't have all my characters in *True Stories*. It's a version of *True Stories* that has 6 characters and there are at least another 8 characters that I have who are not in the show. So yes, there could be a sequel. I'm planning to do a big burlesque show, which I'm getting excited about.

OD: Do you think Adelaide audiences will cope with the locality references in *True Stories*, particularly Aunt Lucy's neighbourhood?

PA: I think so. One of the things that I'm so excited about doing the show in Adelaide is there are so many Italians in Adelaide. We wondered how it would go over in Sydney. It's been a rave success here. The audiences have been mad about it and it's been sold out.

You have to remember I'm a story teller. If someone's a story teller and someone likes stories then you like any story and it doesn't matter where it's set, or Rudyard Kipling would never have had any success at all.

OD: *Girl* is a mix of many of the social groups that are pet causes and some of the most stereotyped groups in American society. What sort of reaction, from both audiences and critics, has the character gained?

PA: In actuality the audience loves *Girl*. It's very shocking for them, even in America, because most people would never stop and listen to what someone like this, in this condition, is saying.

We just got a review from Angela Bennig in the *Sydney Morning Herald* and apparently the review is very controversial. She had problems I think with the type of marginal people I'm representing in this show, but the general public loves it because they just would never stop and listen to someone like *Girl* on the street. As far as the press is concerned, I only did *Girl* once in 1989 and we were reviewed by *The Village Voice* and *Variety* and they were quite impacted. It's a very emotionally impacting, very emotionally strong character. It will be interesting to see what the Australian press has to say about her.

OD: Which Australian performers do you admire?

PA: Oh my goodness. Well I love Paul Capsis, I love Sue-Anne Post. I'm not so very familiar with so many Australian performers because I don't really get to see people in Australia. I'm performing when I'm in Australia. But I love the Doppio Theatre. I've seen William Yang and I liked him a lot. I haven't got to see that many Australian theatre artists. I'm hoping I will increasingly get to see more.

TAP DOGS A HOWLING SUCCESS

Space Cabaret Feb 2-11

Fred Astaire, Mr Bojangles and massed chorus lines of sequined, top hatted dancers in pre-war hollywood movies or Broadway productions was my image of tap dancing until Dein Perry's *Tap Dogs* changed all that and relocated tap right in the middle of an industrialised 1990s. In just over one hour the six male performers, clad in flannel shirts, ripped jeans or footyshorts and heavy boots gave a superb performance which blended the brash vigor of the tanned Aussie worker with the precision and technique of the tap dancer. Even though their boots probably weighed five times as much as Astaire's patent shoes, *Tap Dogs* produced a dazzling array of rhythms which clicked, ticked, bashed and smashed their way around my head for many days afterwards.

I left the show with two rather straight forward questions. What was it about tap dancing that had been so compelling and so enjoyable? And why had this curiosity of the early twentieth century reemerged? The answer to the first question is, I think, that tap brings about a conjunction of the human body as a percussion instrument and a vehicle for dance. Tap dancers provide both rhythm and punctuation for their own performances. The circle of movement making rhythm for movement thus created has its own peculiar intrigue and appeal. I found the answer to the second question in the brief history of tap dancing given in the programme. Tap, apparently, grew up with and out of the same combination of Irish and Negro culture in America that gave rise to jazz. Tap, then, is one of the dances of jazz and when the uniform 4/4 beat of rock and roll swamped the globe after the Second World War the rhythms of tap were temporarily submerged. Happily they are making a return. But I'm dallying too long in general considerations and I should tell you a little of the particular appeal of *Tap Dogs*.

There were few theatrics to the show. Dancers who had just finished solos would not make their way off-stage but stand or lean on-stage with heaving chests, watching the next solo or they would set to adjusting the dancing platform for the next number. All this gave me the impression that I was watching a rehearsal or workers on a building site. Either way the show was dominated by the foreman, Dein Perry, whose talent clearly outshone that of his ensemble and whose solos were the highlight of the show. Another high point was the set. Ingeniously constructed, it provides the dancers with a variety of surfaces to tap, knock and bash as well as configurations to test their dexterity. The group was well drilled and had great timing while each individual performed with his own style and flair. Add lots of sweat and plenty of cheeky enthusiasm and you have a performance, not unlike *Stomp*, which reminds us of the music that is present in our everyday surrounds if only we have the energy to extract it.

Diarmuid Crowley

WILLIAMSON SELLS SANCTUARY

Sanctuary is David Williamson's latest clever little jolt to society, revolving around a confrontation between a cynical ex-journalist and an idealistic student (played by Felix Williamson) who is about to publish a Ph.D. thesis about the journalist's career. William Gluth portrayed the cynical ex-journalist Robert 'Bob' King who has used his power, money and fame to buy himself a sanctuary from the rest of the world. Huge black marble slabs, a scattering of phallic symbols, leather couches, venetian blinds controlled by switches on the black marble desk, along with every possible type of light and music control and a case of expensive scotch in the bar under the desk create an impression of success, power and wealth. His 'sanctuary' is the setting within which the entire play takes place.

'Bob' initially faces John (Felix Williamson) with an air of amused confidence. This quickly fades as John attacks the foundations of his success and forces him to confront the ugly facts as they appeared to the world in hindsight. Bob's justifications for his reported version at the time become louder but weaker, and he constantly struggles to get John to see his actions through his eyes at the time that they occurred. John is uninterested in the personal motives, but obsessive in his pursuit of the academic facts. This inability on both sides to grasp the other's view, an inability to understand the different mind-sets underlying their actions, highlights the generation gap between the two characters. Williamson focuses on this issue in a fairly negative way, showing the dichotomy between those who made it big in the booming '80s, with a 'who gives a fuck' attitude, and the '90s generation's more judgemental cry of 'didn't you think about the fucking consequences'. The scene gets increasingly intense, John's contempt for Bob coming to the surface in an explosive scene at the end of the first act. Pushed to the limit of his mental endurance by Bob's taunts and what he considers to be a corrupt, morally inexcusable attitude, John erupts and physically attacks Bob, seriously hurting him. The second act sees a power reversal, John now in a position of power over Bob. By this stage, John is completely unhinged, and a clever dialogue shows Bob pleading for his life, using every ounce of cunning he possesses to try and get through to John. This he finally does, but a final twist to the plot shatters any idealistic stance that either of the characters may have had, emphasizing their vulnerability and the basic flaws of human nature. Ironically, the self-righteous and judgemental John ends up as the villain because of the confrontation with the man he condemned as morally corrupt to the core.

Sanctuary shows up our so called "free press" for what it really often is, a coloured view of the facts, amounting to propaganda to suit the power agenda of whoever controls the newspaper, television or other media outlet. The play confronts the public's complacent acceptance of the media's version of events as gospel truths. It's a disturbing and thought provoking kick in the pants for those of us who forget the hidden agendas and who behave like sheep, bleating in unison at the 'politically correct' surface issues. Ultimately Williamson looks at human nature and neither character is shown to be 'right' or 'wrong', merely human.

Mandy Brown

STRONG BALLS THE KEY

Having been discovered at our Fringe in '94 and taking off from there, the boys from Tokyo came back to give Adelaide a more refined yet even more crass show. What was meant to be two Adelaide shows grew into eight. They love the audiences here.

'People is very loud and our audience is very exciting. Noisy... always yahooing.'

But fame has its price for the Shockers. Sitting backstage about twenty minutes before the show, we asked them what their most painful injury had been, their manager told us that Danna burnt his nipple off when doing his jig in the middle of the fireworks in a Melbourne show a few weeks ago, "But it's growing back now, so it's OK." No probs.

Some of the damage they subject their bodies to is no doubt irreversible. Says Nambu, "My balls! My ball is broken and I can't make children. Do you understand?"

Having been seated in the front row, we spent most of the night panicking that we'd be the ones who were dragged onto the stage for persecution. After having been sprayed with onion, watermelon, threatened with bleach and having a live scorpion squirm at the end of a string about five millimetres from my pupils, I



was dragged up to experience Nambu's strong balls first hand, watching them stretch what seemed like half a metre to pull me across the stage on my chair. You know the rumour about Japanese having small chinchins (go searching for your Japanese dictionary) well it's true!

I figured I'd been let off easy when I saw someone being vacuum packed in a big plastic bag with Gyuzo. Apparently they tried this in Japan with a pro wrestler (bad move), who panicked and punched Mr. Gyuzo, breaking not just the bag but sending his tooth flying across the stage too.

The lads provided a laugh a minute with their daggy dancing, attempts at singing and tricks that certainly weren't for the kiddies to try at home.

We had to ask them... Just how did Danna discover that he could cry milk?" *When he has a*

cold! Cold, snot, milk.... eye snot!" Obvious really.

It was only when Arnie, the rabbit, joined the show that the lads overstepped the mark. Danna, also known as Mr. Super Inhaler, had already shown his ability to suck and blow things that, well, only he would see sense in doing. Go and grab a rubber glove and try and blow it up or try sucking a 1.5 litre Mt. Franklin bottle inside out. I'd love to see this guy pull a few cones. Humour has its boundaries and sucking poo pellets from a quivering little bunny and spitting them over the crowd rates too highly on the twisted scale to be funny.

Other than that the show was pretty good. Just a few pieces of advice: If you go to see them, pick a safe spot near the back... and don't take your granny.

Natasha Yacoub



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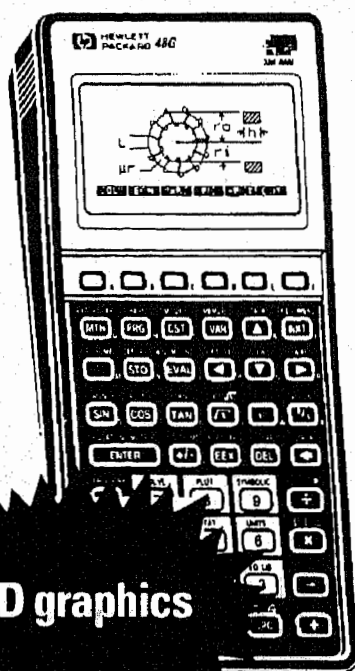
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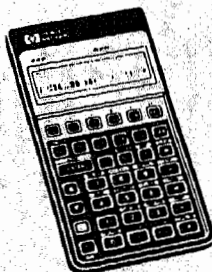


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READ ME

Welcome to the Literature section of On Dit for 1995! Notice something missing? Well, it's probably your name at the end of the review, or your interview with a member of the literati, or perhaps a piece of your own creative work.

In the hope of improving the Literature section beyond a mere bunch of book reviews, we are asking for your contributions this year. Come down to the On Dit office

and choose a new release to review, or to find a press release complete with author's contact details for an indepth (or completely superficial: go for entertainment value, I say!) interview. Those who contribute creative poetry, prose or drama excerpts will be held in awe and revered accordingly.

In expectation of a flood of contributions,

Your Literature Sub-Ed.

Spooky, Spooky

Lost Souls, Poppy Z. Brite

Penguin (Horror/Fiction)

"In the French Quarter of New Orleans the Mardi Gras revellers concealed a group of pleasure-seekers who preferred to wear black. For Zillah, Molochai and Twig the party had been going on for centuries, fuelled by sexual frenzy, green Chartreuse and a cocktail of vodka and innocent blood..."

Thus the setting for Poppy Z. Brite's first novel, and a response to the cover's boast of "the most exciting new horror writer of the 1990s" can only be what an understatement! Brite's hypnotic prose is dotted with references to great literary decadents such as Oscar Wilde and Dylan Thomas, to an amazing arrays of exotic liquors and drinks of other dubious sorts; and to a list of the best Gothic bands to date - Bauhaus, The Cure, Sisters of Mercy. And then there are the vampires. I ask: what more could you want?

What is surprising is that the novel holds together so well despite Brite's use of a rather irritating literary device: three or four storylines are presented to be finally woven together come the novel's climax. Perhaps the

reason this works for Brite is due to her amazingly vivid descriptions of the characters - the narrative works in such a way as to show the reader glimpses of the characters' unguarded moments which renders them quite unforgettable.

As for the cast, there are the vampires: tall, elegant Christian; ruthless, green-eyed Zillah; comedic, drunken Molochai and his sinister twin Twig. Then there is Nothing, who, suspecting he is "different from other teenagers" (God - this will cater to the teen angst sufferers, no problem) sets out to find Ghost, the visionary singer of the band *Lost Souls*? Fortunately for the plot he runs into the vampire band first, heating things up considerably....

Whether the setting is a diner full of would-be Goths in suburban Maryland, an underage club in Missing Mile, Virginia or in a voodoo salon in the French Quarter of New Orleans, Brite captures a dark, alluring side to the evil she describes so competently, and poetically, in *Lost Souls*.

Alethea Leslie

FAGHAG

Robert Rodi

Girls, having difficulties prising your fave camp man away from his new guy? Well, despair no more. Here's a bizarre and almost believable step by step guide in how to divert his eyes from him and onto you.

FagHag: a novel is a satirical journey in the life of Natalie - a self-denying faghag - and a myriad of pretty boys. She has her eyes set on Peter Leland: lust object number one. Natalie's life is a beautiful array of night clubs and attractive scenery (sly and slightly

lecherous wink necessary here), until Peter meets Lloyd, who is soon to become Peter's soulmate and thus the bane of Natalie's life and the challenge of a lifetime.

A fabulous and sometimes poignant tale that will touch the lives of almost everybody - well, the interesting people anyway. Women who love men who love men: there's more of us out there than you think.

N.McCarthy

Ballot Stuff

Election! How And Why

Australians Vote

Dean Jaensch

Allen and Urwin, \$19.95

Dean Jaensch, South Australian academic and media commentator, has written a comprehensive book on the Australian electoral process. *Election!* covers virtually every aspect of how the system works in Australia, with occasional references to the American and British systems. Jaensch's detailed coverage of the electoral system and how it functions avoids any dryness of tone and enlightens even those who feel themselves to be reasonably well informed on this matter.

Of particular interest are salient facts such as those to do with public funding of political parties, and the various means that have been employed by a Liberal-National Party and Labor Party governments to obtain electoral advantage via the distribution of electoral boundaries and vote values. It is undeniable that there are benefits in reimbursing candidates who obtain 4% of the vote in national elections. One of the conditions governing reimbursement from the public purse is that parties and candidates must disclose campaign funding sources, and reimbursement gives parties and candidates other than the Labor, Liberal-National, and Democrats Parties some incentive. However, few of us will be happy to learn that our taxes gave \$12,878,920 to parties and candidates in the 1990 Federal Election alone. Then again, as is noted, "This is equal to an average of \$1.25 per voter."

As for "deliberate malapportionment" in the Australian electoral scene over the years, it is interesting to note the rationale given by governments for manipulating

Election!

How and why Australia votes



Dean Jaensch

the electoral zones to over-ride the democratic 'one vote, one value' principle. Although Labor governments played this game in Queensland in the 1940s and 1950s, the Liberal and National Parties hold the dubious honour for the most energetic efforts at such manipulation in every Australian state. As Jaensch points out, even before Jo Bjelke Peterson became Premier of Queensland, Liberal-National Parties were offering the following excuses in the 1970s for bestowing on Queensland rural electoral zones greater vote value:

1. The greater 'worthiness' of rural populations;
2. Sparsely settled areas are difficult for a representative to service;
3. Rural dwellers have developed the state and therefore should have more say in its government;
4. Rural areas have higher proportions of adult males, who are the major tax-payers."

Election! is an eminently readable book, and an antidote to the Australian electorate's generally woe-full knowledge of how our electoral system works.

Monica Carroll

HIGH PRIEST OF ANXIETY

Gray's Anatomy Spalding Gray

Picador 1994

To date, Spalding Gray has done battle with his fears of sex, death, his mother's suicide, his meandering career and succumbing to the AIDS virus (the latter proving farcically unfounded). With *Gray's Anatomy*, the so-called "high priest of high anxiety" shows himself to be the ultimate hypochondriac, when he discovers he has a "macula pucker", a curiously named eye complaint. Not only does it take Spalding four months to muster the requisite courage to visit an optometrist, but the following trip to an ophthalmologist soon degenerates into a scene from *Clockwork Orange*.


Gray's monologues are always entertaining, and *Gray's Anatomy* - albeit one of Gray's briefest efforts - does not differ here. What does differ is the sheer amount of anxiety that Spalding manages to fit into such a slim volume. As a preference to getting an eye operation he worries incessantly, sees a Chinese practitioner, a Christian

Science doctor, his therapist (an existential realist from Auschwitz), goes to an Indian Sweat Lodge and finally, to the "Elvis Presley of psychic surgeons" Pini Lopa:

"There's Pini Lopa, and he's about fifty-seven years old. He's in a powder blue suit, wearing these Palm Beach-white lattice leisure shoes, and he's singing Frank Sinatra songs out of tune, with a band back-up. He's got a Desi Arnaz/Ricky Ricardo, babba-loo kind of energy, like a performer from Vegas. He's singing *I did it my way*, chain smoking cigarettes. He sounds like Leonard Cohen without the passion."

Although Spalding chooses the hardest path for anything you care to mention, fortunately he invariably chooses the hilarious path also: he may be dying of every disease that springs to mind, but he's most certainly not going to die of boredom.

Alethea Leslie



Mind

FIELD

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MAX SHARAM

Music

Max Sharam - a name not instantly recognisable but certainly unique. The same can be said for her recent debut single 'Coma', an intriguing tale of obsession and unrequited love which earned a place in Triple J's top ten songs for 1994. Kerina West spoke to Max about her success, her travels around the globe and her plans for the future.

Max spent a great deal of her time in Europe playing music on the streets, and found herself hanging out with a variety of colourful street folk. "They are misfits," she comments, "and I guess I'm a misfit too in

natural because I'd just come out of doing drama at school, and was perfect for me to suddenly fall into it - it was really fantastic."

Such is the complexity of her personality that this was a one-off experience. "I'd like to do something more grandiose now, like an actual opera or a modern opera," she replies. "I'd like to be involved in a lot more dance and drama, something really captivating."

Full of ambition, the future plans of Max Sharam are all-encompassing. Not content with becoming a pop diva and conquering the music industry, her aspirations are as great as her strength of character. "I've got the desire to do heaps of things...with comedy, acrobatics, classical ballet and pop music, all combined. They're all elements of me that I want to expand on," Max states enthusiastically. "There's so much more I need to be able to experience, to make up the big picture."

The song that has captured the interest of the radio-listening masses of late is 'Coma', achieving the number eight position in Triple J's Hottest 100 for 1994. Asked about the song's impact she replied, "I didn't realise the impact of that song - It's fantastic, but I think it's out of necessity because Australians are craving female artists coming out with their own truths."

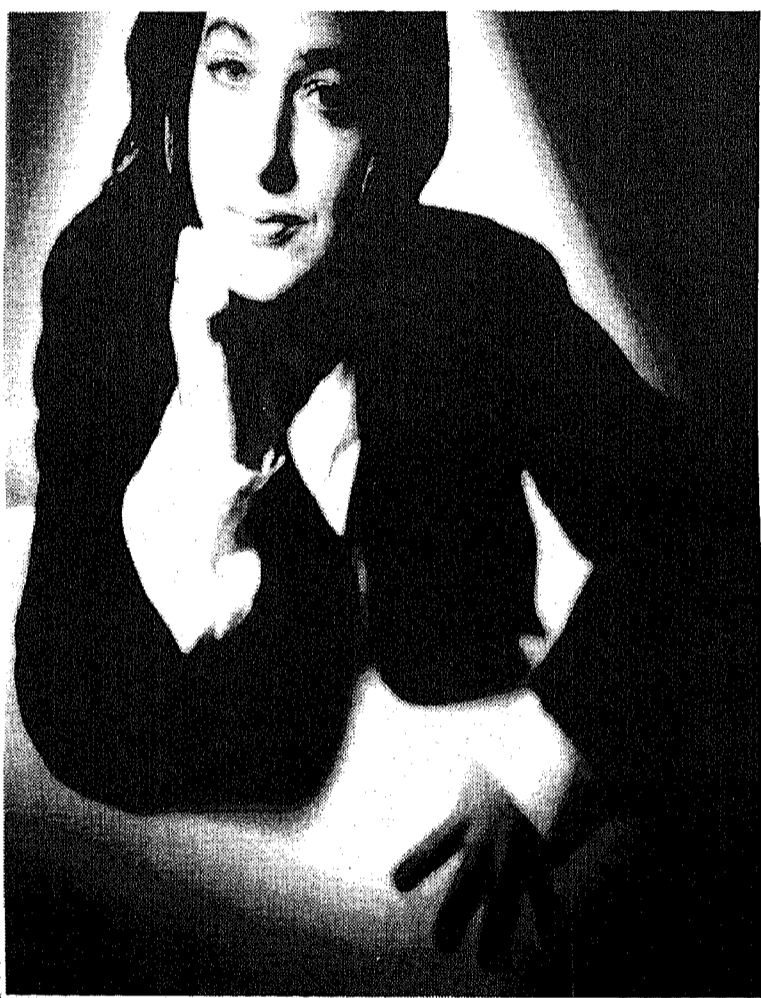
Max believes this is one important area of the listening market which has been sadly neglected in recent times. "I'm just trying to voice the vibration of the new generation," she explains. "Something's going to crack open and let all this fresh stuff through. I think people voting for 'Coma' in the Hottest 100 is symbolic of the times...it's what people want."

Max's debut album *A Million Year Girl* is due for release in March, a fact she is extremely pleased about. "It's really diverse...I'm going to be really happy to have it finished as a CD, to be able to put it on and go through the journey," she says with relief. "It is a trip...women are going to love my album. It's full of differ-

ent stories - women will relate to it well. It could be a bit threatening for men but they will probably love it too," she laughs. "You have to listen to it - I think it's a really good album. I'm really pleased about the finished artwork, the visuals reflect what the album is about."

So does Max have any long term career goals or does she take her life one day at a time? "In my mind I'm planning always," she replies. "I've got lots of ideas...I want to keep putting out really great, bewitching music. I would love to get into film, maybe a comedy. I'd also love to play a really dramatic femme fatale in a dark, art-house film. I guess my main goal is to put a really fantastic show together to bring out with my album, that contains the elements I'd love to do on stage."

A Million Year Girl will be released through Warner Music during March.



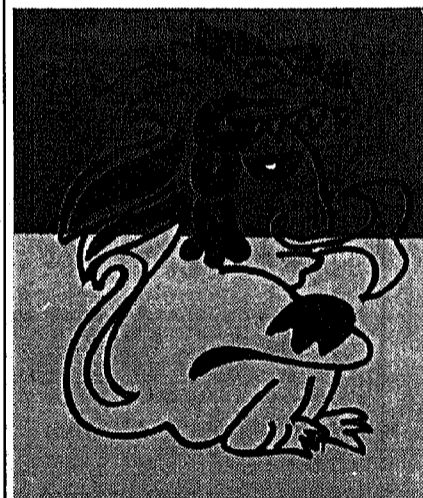
Chatting in the downstairs bar of the Terrace, the plush scene around us is in stark contrast to our first topic of conversation. Reflecting on her recent years spent roaming Europe, she explained one of the more interesting aspects. "The area where I live in Sydney, there's a whole heap of alcoholics who live on the streets...I thought how intimidated I am by them. It's so silly I feel like that because I actually used to hang around with people like that on the streets of Europe" she says.

a way, and I think that's because society doesn't accommodate them and their sensitivities. It was really great for me to live like that - I had no confines."

Europe was a wealth of experience for Max, and during her stay she spent two years performing in the Italian rock opera *Forza Venite Gente*. "It felt

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ON DIT

CLOUDS

Over the past twelve months Clouds have been to New Zealand, England, Canada and the U.S., and in amongst all of this they managed to release the *Beetroot* E.P. Recorded in London it is just another example of this band's fine work, and their con-

pealing at all. It's very dull music. It just seems like people have come out of their bedroom after playing with a tennis racquet and they think they can continue that, but it takes a lot longer to get the musical side happening"

Raphael also came face to face

Clouds

tinually evolving style. Our music guru Frank Trimboli recently caught up with drummer Raphael Whittingham when the Clouds rolled into town on the recent Big Day Out tour. Feeling relieved that he had finally found a permanent place to live only the day before, Raph relaxed over a beer and gave us his thoughts.

Raphael is, of course, not the only drummer Clouds have had, he replaced Stuart Eadie at the end of 1992. "I really liked Stuart's drumming" said Raph. "I knew I had a challenge ahead of me, but I knew I could hook in well because I had a sort of kindred thing with the band. I just knew that I would be able to fit in."

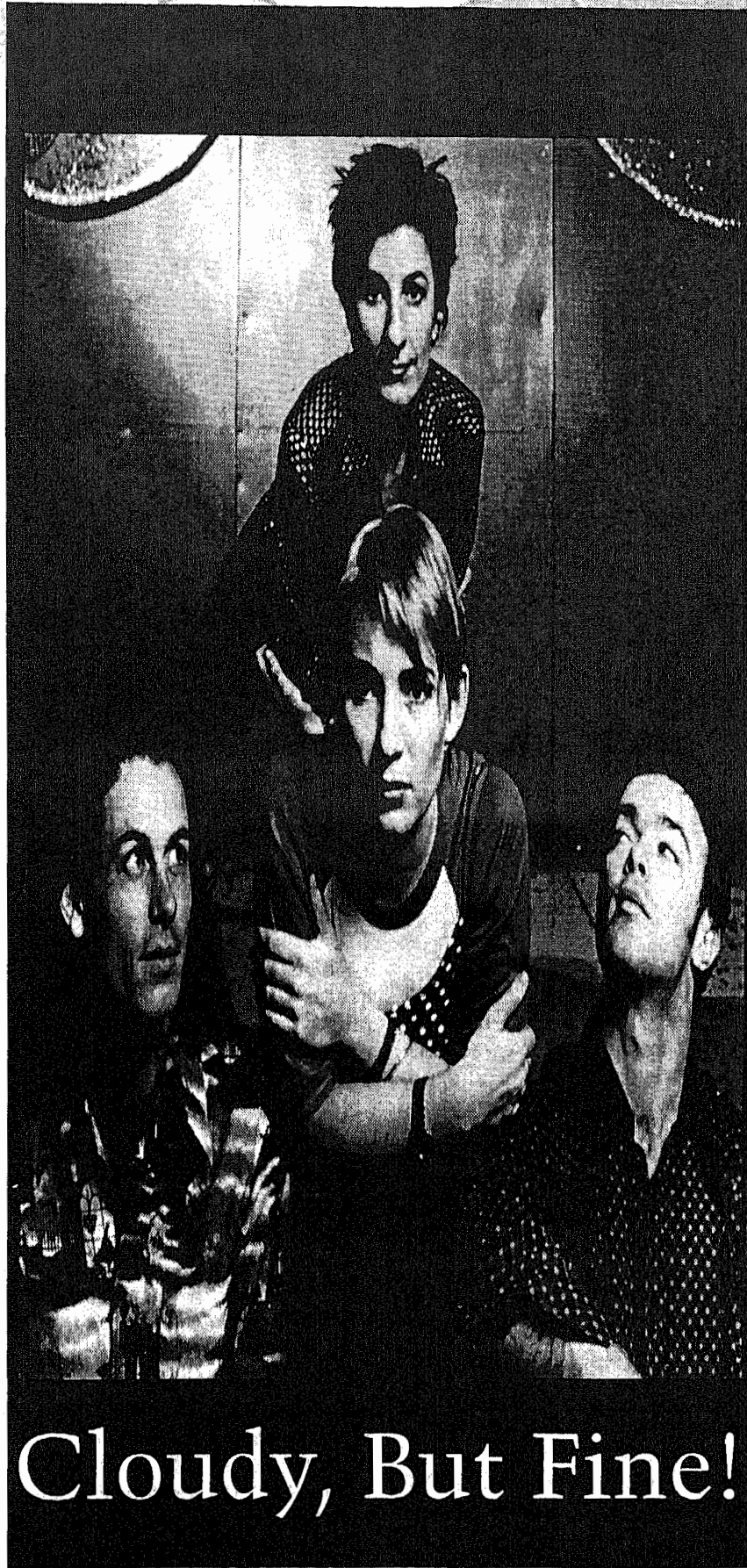
"Once I did the ground work and the first tour it came more easily, writing new songs, I felt more relaxed. I feel like I've done the hard slogging and filled the shoes well, and now it's like the beginning 'cause, well, I mean, *Thunderhead* was such a rush job for me"

"We only had two months to write and record 15 new songs, so it was kind of rushed and a lot of pressure was on me. But now we all know each really well and we can hook into each others ideas really quickly"

Raph admits that *Thunderhead* was not recorded under the most relaxing of atmospheres, so I asked him, would you do your next album any differently?

"Not necessarily, just playing more live and road testing all the songs, making sure all the performances are the best they can be, that's the main thing. With *Thunderhead* we didn't get the chance to road test a lot of the songs and basically we had to finish them in the studio and because the drums go down first there was a lot of pressure having to think of the best parts"

The adventures of the Clouds on their overseas journeys are many and varied, but perhaps the most interesting part is the time they spent living in London.



Cloudy, But Fine!

"We lived in Clapham, South London and we just sort of played one show a week on average and basically rehearsed and stuff and that was it really. We just wanted to hang out there and not rush anything, not get into any media hype or anything, just play the gigs, play really small pubs, and get to know people and find out, you know, what the vibe was there"

Of course at that time, slightly more than now, London was

swamped with glam bands, but this was of little concern to the Clouds.

"We didn't subscribe to that at all" says Raph shaking his head. "We just did what we do. I think our music speaks for itself rather than having a big glam image we're really down to earth people. We just played and they really appreciated the music. A lot of it over there at the moment is glam and there are a lot of the people that, to me, well, bands that just weren't ap-

with the hard rockin' L.A. glam scene but admits that it is now so old and ridiculous that even those who are part of it can see the funny side, but it must have made an impression on them, and the Clouds must have left their mark because they are going back to America soon to finalise their signing to Electra Records in the states.

"We're probably going to go to America again in early March, hang out for a couple of weeks and then come back here to do some more rehearsing, get some new songs happening and then head back to America for a bit of a tour. The only reason we're going back to America is because we are going to sign with Electra Records over there, so they sort of need us to meet the company and do all of that sort of stuff"

With all this on their plate the Clouds currently have no plan for recording another album. "We've got about eight new songs" says Raph "One of them we play live which we call *The Edge* and that's been going down really well" But when I asked about a new album, his immediate response was "No, not really"

The four individual members of the Clouds are all very much involved in the song writing process, although Raph concedes that the songs are given their original life by bassist Patricia Young and rhythm guitarist Jodi Phillis. When quizzed about the role of lead guitarist David Easton, Raph clued me in on how David can have more of an effect on the finished product than one might think.

"Dave tends to put his own input in and you don't notice it until you hear the recording and then you think that's really where the money is. Dave is a spontaneous player. Sometimes when he goes into the studio he often hasn't sussed out his own part totally and he'll just come up with something there. Dave is a genius in his own right."

ON DIT



Spdfgh

Grassroots ep

Half a Cow/Polygram

Maybe it's the noise you make after having your fingers slammed in a car door, or maybe it's the sound of being hit in the stomach with a cricket bat. Either way, Spdfgh (pronounced Spudahfugahuh for those of you who want to say it) is the latest addition to Nic Dalton's Half a Cow stable, and they're not half bad.

Featured last year on SBS music show *Nomad*, this all girl group from Sydney are not your average indie pop band. Described at best as erratic noise pop, *Grassroots* is their debut five track ep.

Wiggy, Tania-May, Finnius and Rosy-Glo (self-described as get it girls) go out and grab the listener from track one. *Too Much* combines unique vocal melodies with a mish-mash of jangly guitars. The girls get hardcore in *Picture Me*, and moody bass lines draw the listener into *Nowhere to Hide* before the guitars crash in. *Swingsong* is cute pop a la Juliana Hatfield. A strange meandering of distorted vocals and instruments collide within the final track *Candle @ a Soul*.

See for yourself.

Kerina West



Ash

Trailer

Mushroom Records

As time moves on, and rock'n'roll starts to become inbuilt into every walk of life, kiddies, young kiddies whose ages end with 'teen' are invading the music scene at all levels, and all this has now resulted in Ash being released here in Australia.

The *Trailer* EP is Australia's first

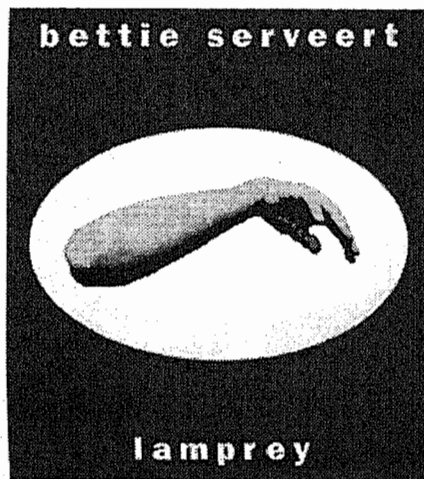
taste of Ash, and really they couldn't have done it in better style, *Trailer* is a nice tight package of songs.

Holding on firmly to both early fundamental punk ideals and to those of post-punk power pop, Ash have obtained a sound that takes more from the punk sounds of the late '70s early '80s and less from the punk sounds that have gained popularity recently.

From the high energy punk sounds of *Petrol* to the more atmospheric and soulful *Uncle Pat* through to the catchy pop strains of *Jack names The Planets* Ash seem to have come up with the goods.

With all this to offer, and a freshness that only youth brings, Ash seem to have all that it takes - including enough of a sense of humour to prevent them from looking like total gits.

Frank Trimboli



Bettie Serveert

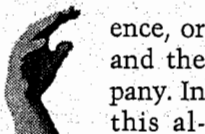
Lamprey

Shock Records

With the release of their debut album *Palomine*, Bettie Serveert captured the imagination and impressed much of the European and American music press: and rightly so. Hailing from Holland, this quartet of very accomplished musicians have a style that encompasses so much of what is popular today, whilst still keeping an eye glazing over the past. With a lot more to offer than many of today's guitar bands, Bettie Serveert have released their second album *Lamprey*.

A great amount of feeling and emotion graces this album, this becomes evident immediately with the opening track *Keepsake*. Initially a beautiful piece of jazz/blues/rock it soon develops past that into an upbeat '60s style rock, very much in the vein of The Jimi Hendrix Experience even Big Brother Holding Company. In this album tends to borrow more from guitar music of that era, and less from the music of today.

The opening of track 2, *Ray Ray Rain*, sounds very much like The Who, complete with John Entwistle style bass opening. It grows to become a showcase for guitarist Peter Visser's style, which I can't help comparing to the style



of Neil Young, or even Jimi Hendrix.

Bettie Serveert also have a talent for creating long, epic songs, *D. Feathers* is a prime example of this. Clocking in at just under 6 minutes, it never goes so far as to lose the listener's interest. A prowess for guitar pop is also displayed with *Cybor*D*, perfect in its execution, it's just further testament to this band's ability to create songs that are fitting to the context of today's sounds, whilst still having an appreciation for the past. The current single *Crutches* is of course also included on the album.

With a great talent for song writing, and an equally fantastic ability for performance, there shouldn't be anything holding this band back - make sure you check out next week's *On Dit*, it will have an interview with Bettie Serveert vocalist Carol Van Dijk.

Frank Trimboli

Various Artists

Collision 3

White/Festival

On first listen to the third *Collision* compilation, like the previous two albums the listener could be forgiven for thinking this album is a slice of Triple J's average playlist, minus Silverchair.

This isn't necessarily a bad thing. This release does offer the listener an hour of great music, with healthy splatterings of Australian music amongst the overseas big names and some not-so-well-known names.

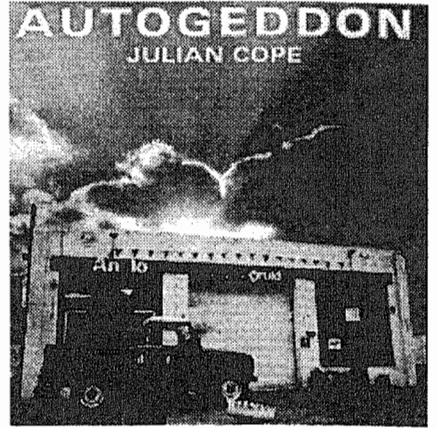
Collision 3 twists and turns in style, beginning with Primal Scream's funky *Rocks*. Weezer's annoyingly catchy hit *Undone - The Sweater Song* rates a mention as does *Everything's Cool* by Pop Will Eat Itself, not forgetting perennial favourite Morrissey with *The More You Ignore Me The Closer I Get*.

Australian talent includes everyone from Barker (*World's a Peach*), Nick Cave (the brooding *Do You Love Me?*), Underground Lovers (*Las Vegas*) to Christina Anu (*Monkey and the Turtle*) and Frente! (*Lonely*).

Album highlights are The Plums with their beautiful *Find This Anywhere*, and Grant Lee Buffalo's melancholic *Mockingbirds*. Also making an appearance are newcomers Ash, Ireland's answer to Silverchair with *Jack Names the Planets*.

With 20 tracks including 3Ds, Machines of Love and Grace, Redd Kross and Morphine, *Collision 3* is described as "a listening thump on the head," and delivers something for everyone.

Kerina West



Julian Cope

Autogeddon

Festival Records

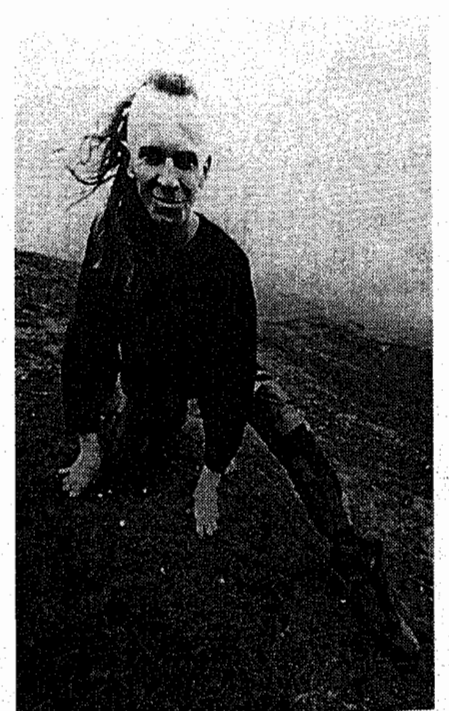
Released at the end of last year *Autogeddon* is the current release from ex-punker Julian Cope. Having had a reputation for producing fresh and witty music Cope is starting to show his age, and fans might be surprised to find now that Julian "ain't no spring chicken".

Autogeddon Blues opens the album - and in fine style I might say, a song of mainly acoustic parts, it builds in beauty and intensity with each verse. The eerie atmosphere continues as the album rolls through *Mad Max* and *Don't Call Me Mark Chapman*, but as the album moves on it starts to get bogged down with detail and Cope's own overindulgence. These problems are also compounded by

Cope's dull sense of wit which he tries to work into every song. Some of the brilliance returns with *Ain't But The One Way*, an energetic, almost-punk song.

Sometimes brilliant, sometimes silly, *Autogeddon* is a solid piece of work. It should keep old fans happy, but will probably do little to attract new ones.

Frank Trimboli

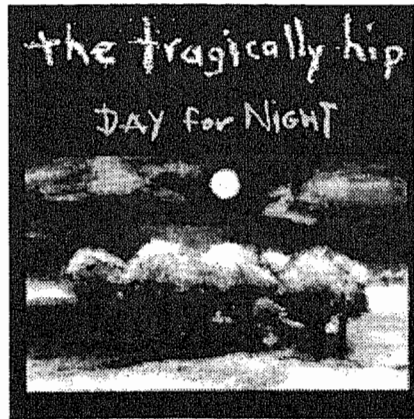


Julian Cope: riding the fine line between brilliance and stupidity



going places (where, I don't exactly know) and *Open Up and Croon* gets the big thumbs-up.

Mark Scruby



The Tragically Hip

Day for Night

MCA/Geffen

Admittedly not being an expert on all things Tragically Hip, I had no idea what to expect from their fourth studio album *Day for Night*. The 14 track offering from this Canadian five piece is beguiling to say the least.

Driving rock melodies combine with the unique vocal style of lead singer Gordon Downie. Certainly distinctive, Downie's vocal ability runs the full gamut of styles - from pleading to angst-ridden cries. His range is as unusual and sometimes disturbing as his lyrics.

Opening *Day for Night* is 'Grace, too', sparse drumbeats leading the song as it spirals from slow verse to driving chorus. 'Greasy Jungle', 'Scared' and 'Titanic Terrarium' are slower paced and quite lyrically poetic. Moody, almost dark melodies and bizarre, twisted lyrics fuse into 'Yawning or Snarling' and continue into 'So Hard Done By'. 'Thugs' and 'Emergency' sound a little reminiscent of REM while 'Fire in the Hole' and 'Nautical Disaster' feature aggressive guitars and accusing, anguished vocals.

The Tragically Hip have the ability to weave unique tales complemented by an assortment of sounds and styles. Not everyone's cup of tea, but an interesting listen.

Kerina West.

Van Halen

Balance

Even after all this grunge business, Van Halen still sound like the theme music from a B-grade American frat-house sex romp movie. Of course, the photo on the back of the case makes them look more Pearl Jam than Def Leppard but that hasn't stopped them from recording a few contenders for the next Dino Music power-ballad compilation.

Right from the start you know it's gonna be a corker of an LP - the first two words are 'oh yeah' (for the statisticians, that makes three 'yeahs' in the first verse alone). As Eddie Van Halen once said, "Who cares what it sounds like... this sucker's gonna shift some serious units." Valid point, Ed.

Mark Van Scruby



Various Artists

Strictly Techno

Sony

I'm a big fan of techno compilation albums like this one because they make sensational driving music. *Strictly Techno* is no exception but if you're looking for an album on the cutting edge of the scene then you may be a little disappointed.

Many of the tracks on this album have found their way to the dancefloors of Adelaide's more commercial clubs but don't let this discourage you. Ultrasonic's *Annialating Rythym* is a fun piece of hardcore and *Speed Racer* by Alpha Team is also a clever tune (and is especially helpful at promoting delusions of granduer while weaving through traffic).

As always, with any varied compilation, there are a couple of songs which get on my nerves. Personally Marimon's *Schoeburg* and *Find Me* by Jam and Spoon both have me lunging for the skip button. These are easily offset though by two personal favourites *Captain of the Ship* by Ratpack and *Here's Johnny* by Hocus Pocus 2.



For those who only occasionally dabble in techno this is a good album. It provides a 12 track assortment of styles giving a good taste of hardcore trance.

Michael Duffy

Various

Bhangra Explosion

Bhangra combines traditional Indian dance beats with English and Indian lyrics to create a slight variation on the regular clubby/housey/Top 40 formula. I s'pose it's pretty good but let's face it - it's not anything new... at all. That's not to say this compilation isn't worth buying. In fact, I would not be surprised to see bhangra become a lot more popular over the next couple of years. Given some snappy marketing and a bit of a hand from commercial radio, this could go places (and quite deservedly so).

More importantly, though, look out for the Ride's *Moonlight Medicine* tamboura riff (from the *Carnival of Light* LP) on track nine - *Kudiye Punjab Diye*.

Mark Scruby

Riff Raff

By Damon Alburn

First up this week is beefcake Patric with his single *Love Me* (BMG). Sorry kids, Patric has the body to make it as a *Dolly* pin-up or a Chippendale but that's where his talent ends. This CD single contains not one but a whopping six versions of his techno dance tune. Dull, repetitive and one version is enough. *Love Me* - afraid not Patric!

In case you have been living under a rock for the past few months, Boom Crash Opera have tripped into a '70s timewarp (along with many others) to surface with *Gimme!* (BMG). Dale Ryder's vocals lurk amongst a familiar T-Rex chunky distortion backdrop, and provide some interesting lyrics ("You're fantastic/The things you do with plastic"?). For glam fans.

Also sounding vaguely familiar are US band Sugartooth with their power tune *Sold my Fortune* (Geffen). This band shows a glimmer of promise - until the vocals kick in. The Seattle grunge sound thrashes about while the lead singer drawls in a lazy Southern accent. "sould may fawchun". A bit stinky.

American girl rappers TLC had success over twelve months ago here with *What About Your Friends?* They have returned this year with *Creep* (BMG). No relation to the Radiohead anthem of 1993, this is a super-smooth ode to a cheatin' man. Like Patric, if you like the song you will love it after sitting through six versions.

Swimming in Your Ocean (BMG) is the latest offering from Canada's Crash Test Dummies. Taken from their last album *God Shuffled His Feet*, this single is best described as easy listening commercial fodder. Not sure what they're getting at in this tune but the lyrics get quite erotic in parts. Hmm...mmm...mmm...mmm.

Steve Lucas, allegedly "the man responsible for turning screaming into an art form" has released a promo single to proceed his new album. *Any Other Girl* (MDS) is a lilting, acoustic pop song accompanied by harmonica, similar to Paul Kelly.

Yo homies check out The Roots with *Distortion to Static* (Geffen). It's American rap with a mellow drum backbeat and comes in three flavours: naughty, clean and instrumental. Need I say more?

In next week's *On Dit*:

Indigo Girls

Bettie Serveert

Def FX

plus the new Belly album reviewed

Various Artists

Pret-A-Porter Soundtrack

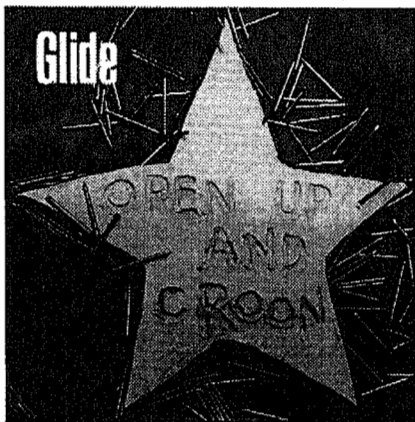
Sony

This album has a host of good artists and great songs. The first track "Here comes the Hotstepper" by Ini Kamoze is a sassy little ditty guaranteed to get your butt swinging in best supermodel fashion. Attitude is provided by Salt-N-Pepa, tranquility by Deep Forest and the New Power Generation (produced by the nameless symbol himself) do a very hip, funky "Get Wild."

M People do a very smooth "Natural Thing" and in Janet Jackson's seductive "70s Love Groove," you can just see her reclining in sheets. Other worthies are Sam Phillips doing an energetic "These boots are made for walking" and The Cranberries doing a powerful, plaintive "pretty." He He.

Supercat adds some 60s rock'n'roll with "My Girl Josephine" (Fats Domino), Mr Trent Darby does his usual wailing guitars on "Supermodel Sandwich" and heavies U2 round up a balanced, radio-friendly album.

Christina Soong



Glide

Open Up and Croon

Shock

You don't have to be Molly Meldrum to work out that Glide are from Sydney and that their new album is classic Triple J fodder. But hey... that's not necessarily a criticism. In fact, this is a pretty good little effort. The title track is sort of a nineties version of *Unforgettable Fire* era U2 but I like it anyway. William Arthur's vocals sound like an Australian-style Miles Hunt/Bono hybrid and his song writing is good enough to carry it off. There's even some weird-arse feedback... all right!

This album won't give you nightmares but it's official... Glide are

TISM

TISM don't do interviews to your face. They do them by fax. So this is our fax interview with TISM. There's a competition at the bottom. That's because they're coming the Unibar on Friday March 10.

Q1. Who's your fave personality from Blankely Blanks?

A. Nick Cave.

Q2. Why won't my frisbee fly straight?

A. Your frisbee is actually orbiting the sun, even as we speak. That frisbee is indeed the centre of modern consciousness and we are all orbiting it. Modern consciousness is a viral infection that sadly cannot be checked by antibiotics. Biotic is a little thingy which swims around your nervous system. Nervous is a description of what I felt when I met my first ever rock idol. Idle is what describes Robert Smith of The Cure on that very fateful evening as he sat slowly draining his glass of the Tequila Sunrise whilst I sat with a bunch of awe-struck girls all wearing the Smith-esque smeared-make-up and ever-so-slightly-pudgy-but-adorable-l'm-hip-effete-and-withdrawn-look and all the while I was just dying for Robert to lean across to one of his white-outfaced acolytes, cock up a baggy-trousered leg with sudden vulgar glee, light one of his farts. Sadly, this did not transpire. I formed TISM.

Q3. Milo & then milk or milk & then Milo?

A. I won't dignify that with an answer. (Sorry, I was the "Freddy" on the "Drink It Freddy chocolate Quick ad. Chocolate Quick, hmmm.... That's what my girlfriend keeps shouting in her sleep....)

Q4. Do you fertilise or mulch?

A. When in doubt, concrete.

Q5. I'm auditioning for *Wheel of Fortune* on Wed. 22nd February. Any advice? Anything I can pass onto Adrianna & Baby John for you?

A. Wanna know where the New Right really lurks? Wanna know where National Socialism breeds like a life-threatening culture on a petri-dish? Wanna know where the jackbooting rhythms of fascism rumble menacingly into our lives from? TELEVISION. That's where. Television makes Jeffrey Kennett look like Dr. Timothy Leary. Just wait and see, my tragic friend. I know. I've been there. I've seen what it's like to have an idea. It's potentially fatal, that's what it is. And Baby John's not the worst of it. Try Larry Emdur instead. Can't you just feel the contempt when another poor mediocre wannabe hops aboard the *Price Is Right* ritual humiliation podium? Why, it's so tangible you can peel it off the walls. Through the gritted teeth of that TV school-trained smile, Larry fantasises about showering the audience with

his faeces, and struggles manfully to hide his deep dark lurking heinous secrets every time his octopus - wee arms slither around the waist of any vaguely attractive yet gratingly twitty girl who is prepared to debase herself in an act of metaphorical fellatio around the bloatedly turgid penis of material gain. And just try to deviate from the script, comrade. Watch Larry's eye flicker for an instant; watch the plastic surgery-like TV personality facade plummet Hindenburg - like for a horrible second, before he resumes composure and prepares to lead you further down into the seventh layer of mediocrity. Ah, by the way, say g'day to my buddies at Channel 7. Will ya'?

Q6. Howard Jones once asked "What is Love" - I wanna' know if I can find it in an Avon brochure?

A. No. I thought it was "what is this thing called love?"

Q7. My girlfriend is really keen to have sex, but I'm just not ready - what do I do?

A. Send her backstage, whereupon we will tutor her on the cerebral art of waiting until the moment is perfect. Then she can put her clothes over there, on top of ours.

Q8. Is George Donekien really missed in the eastern states and can anyone remember how to spell his name?

A. Ever since he published *Chariots*

of *The Gods* it's been downhill for George.

Q9. We all understand that when Toni Pearn left the band a gaping hole was ripped through the creative arm of TISM - what personal effect did it have on the remaining musical hacks?

A. We are fucking appalled that you should suggest that, even briefly, Toni Pearn would be a member of TISM. It's time you paid true artists the respect they deserve. - Though it's very flattering for TISM. Thanks, guys.

COMPETITIONS

Thanks to the Unibar, we have multiple CDs and T-Shirts to give away! All you have to do is tell us who TISM really are! No, not really - just have a guess at our O'Week table and you could be a winner!

AND if you want to get into the show for free when they do arrive, why not volunteer to be one of 10 kissing couples needed by TISM for their 90210 Week. Just leave a name and contact number down at On Dit or at our O Week table.

WOMAD IS COMING!

Womadelaide was originally created as much to give Adelaidians something to do when it was a non-festival year as it was to showcase the best in world music. Things have changed and while the Adelaide Festival looks in danger of falling into establishment mediocrity, Womadelaide is racing ahead to be the premier music festival anywhere in Australia. Progressive, diverse and choc-a-block with talent, this Womad festival promises to be the best ever.

It is probably a good thing that the promoters have realised that, how can I put this, not everybody actually likes world music. The preconception that, for example, traditional African music must involve profound cultural expressions and sacred rites that must be revered has often left the music inaccessible and left the public unsure how to take it. The message from this year's line up is enjoy the music and enjoy yourself. The culture shock has been softened somewhat with the inclusion of groups of popular appeal such as The Cruel Sea, Tiddas and The Leningrad Cowboys and singers like Kate Ceberano. Of course there is also a plethora of talent from faraway and exotic locations-Sierra Maestra from Cuba, Geoffrey Oryema from Uganda, Zap

Mama, Locua Kanza and the very funky Papa Wemba from Zaire, The Justin Vali trio from Madagascar, Yungchen Lhamo from Tibet and others from Greece, Brasil, the Ukraine, Tanzania, Zimbabwe, Pakistan, India, Algeria, Scotland, Tonga, New Zealand... the list goes on and includes many Australian acts.

For me personally the highlights promise to be with Geoffrey Oryema, Papa Wemba, The Cruel Sea, Gil Scott Heron the American blues god and the collaboration between Andy White, Liam O'Maonlai (from Hot House Flowers) and Tim Finn known as ALT. But I am just as sure that many a pleasant surprise awaits me.

For such a powerful line-up of international acts there comes a price and this is paid by the unfortunate purchaser of the ticket. The full Weekend pass is expensive- \$98 adult, \$80 concession- but considering the amount and quality of the entertainment, is money well spent. Day tickets start from \$35 concession and are a good idea but choose your day carefully. Womadelaide '95 is in the Adelaide Botanic Gardens from February 24-26.

Adam Le Nevez



PRODUCERS

Wednesday 22nd	Brackets and Jam Host - Mother Lode
Thursday 23rd	Local Film Night What's Yer Dog's Name Free Entry
Friday 24th	Jacob Zladder White Collar Carousel Hack
Saturday 26th	Powderfinger (Qld) Lamia 6 - 8 pm

HOTEL

235 GRENFELL STREET (EAST), ADELAIDE
TELEPHONE 223 5026

Student Rides Bike Across NSW

Bunny hops across Harbour Bridge

"Don't come back! And put both hands back on the handle bars," says Premier

Sports spectating is great. It allows one to admire and enjoy the artistry and ballet of sport, as well as the bump, grunt and grind. It also enables the spectator to be connected to a discourse of sport, a specialised conversation in which many different people can participate. And it's nice to be connected to things like that. It's a big, scary, postmodern world out there. It's a world whose boundaries and meanings and playing fields are in a permanent state of change.

But after a while such comfort becomes just a little too comfortable. Drinking beer and abusing umpires and selectors makes you hoarse and bitter pretty quickly. In this state, vague ideas of adventure and endeavour begin to set in. Well, at least that happened to me. I wanted retreat to a by-gone era, in which travelling not only allowed the traveller to actually see the country, but provided a physical challenge, an opportunity to commune with the surrounds and get fit.

A cycle tour. Not only are they an inexpensive way to travel, but there is in fact a good deal of infrastructure to support a cycling trip. Youth hostels, caravan parks and pubs are not only cheap (between \$10 and \$15 a night), but they are everywhere. Carrying your own camping equipment, especially a stove, cuts down your costs even more.

Transporting your gear is not difficult either. All the gear necessary for a trip anywhere between one week and six months in duration can be carried

quite comfortably in parrier bags. You need not buy this equipment - it can be hired from Bicycle S.A. The cost is minimal. They charge \$10 per week for the hire of bags, plus a small deposit. More importantly, Bicycle S.A. can provide you with books and brochures on various cycling routes within Australia. There is one catch - you must become a member. For around \$20 a year, the list of benefits is impressive. Generous discounts at numerous bike and camping/outdoor stores are available to members, as is an accident insurance cover for cyclists. As well as providing these entitlements Bicycle S.A. is constantly involved in improving conditions for cycling in this state. Bicycle routes (such as the City - Henley Beach track) are always being negotiated as is increased space for bikes on major roads. Accidents and thefts can be documented on a large scale, so that the concerns and

grievances of all cyclists can inform new policies that purport to assist cyclists.

N.S.W and Victoria are probably the two most popular areas for bicycle touring. The Great Ocean Road in Victoria is renowned as one of the most beautiful stretches of land in the country - as well as this the area is well set up for cheap holidaying. Northern N.S.W was the place our fingers fell when the globe stopped spinning. N.S.W really does have much everything. It's climate can be temperate or (sub)tropical. Its mood can range from the wealthy, fast paced international flavour of Sydney to the relaxed, serene and peaceful haven that is Nimbin. Beautiful

beaches, breathtaking rainforests and idyllic farm country are different types of scenery that can be experienced in the space of one day's cycling. New Age trance/film music events, community markets, poker machines and international hostels are just some of the attractions.

It is neither difficult nor expensive to get a long way from urbanity very quickly. We took a train trip from Sydney to Coffs Harbour that took around 9 hours and cost only \$32 (note you will need a Railways of Australia concession card). This brought us within comfortable cycling distance of Dorrigo, an inland rainforest area. From there three days of cycling took us to Nimbin, which is a place that welcomes, well just about, everyone. Another half day cycling jaunt will take you to Byron Bay, a youthful, beach-oriented, laid-back little town. When eating at a restaurant in Byron

Bay I remarked to my travelling companion that all the staff were young and looked to be having a good time. I thought very seriously about trying to get a job there, and making an early retirement from city living. Work just enough to get by, spend the rest of the day at the beach and in the pub - I think I could cope with that. I'm still considering it, especially now that the academic year is starting its relentless march once again. I wonder if Byron Bay has got a D.S.S. office? But I suppose thousands have already thought the same thing. You wouldn't want to stand in a queue whilst the sun and surf is up.

Even if you don't stay in Byron Bay forever, you'll return from your country tour with a bit of a tan, a bit of fitness, and a heightened appreciation of the flatness of Colonel Light's vision. Bicycle S.A.'s office is located on the corner of Sturt St and King William St, city. And you'll still be able to find out the score wherever you are - we're all a part of this discourse of sport.

David Raftery



Hair & Make-up Artists
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Viva La Tango



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are being offered by the history department in 1995

subject leaflets available from the history information display - napier bldg 5th floor

Birth, School, Work, Death

Well, actually it's mostly work
(if you can get it)

We're all uni students, right? Intelligent, witty, charming, brimming with confidence and willing to do anything for extra beer money. So why are we one of the highest groups of unemployed? Why is it so damn hard for us to get those jobs? Why is there always someone with more experience, more contacts and a bigger smile who gets there first?

The caring folk of *On Dit* have decided to make your life a whole lot easier. We'll find out what it takes to get the job you want. Being the intrepid, big shot reporters that we are, we intend to dig up the dirt, and whatever else is out there, to bring you the most up to date information so you can make the most informed

choices about your employment. And we're not just talking part-time and casual work - we're talking big time career moves as well. We'll do all the hard shit. All you have to do is sit on your backside and read it. (What you do with the information, of course, is entirely up to you, but we do advise that consumption may cause digestive discomforts.)

Yeah, I know we've all read job guides before - and they're fine for getting the general gist of things, but this section is really the next step on - and tailor made for you, the lucky readers of *On Dit*. Some of the stuff we want to cover includes: finding out the best places to apply for jobs, what qualifications you need (apart

from the aforementioned wit, charm etc.), whether the job is going to be the right one for you, what your employer really wants to know about you, what you need to know about them, and whether it could be the start of something really beautiful. Knowing this kind of stuff will hopefully improve your chances of getting the job you want - or at least point you in the right direction. And let me just say this: we can't begin to tell you what a buzz it would give us to actually play a small part in getting you a job. It would be the most amazing, orgasmic...suffice it to say, we'd really get off on it!

But this is *On Dit* - and we know you want MORE.

We'll do an in industry by industry run-down, giving heaps of useful info about how to crack into the field of your choice and what it's like on the inside (maybe full of caramel and other juicy bits!) We'll have features on self employment, special stuff for grad students, fun and handy tips for C.V presentation and a stitch by stitch fashion guide for the

big interview day.

And there's STILL more!

Even if you're one of the lucky bastards who do have a job, there'll be heaps of stuff for you too - info about unions, harassment, discrimination, workcover, disabilities, safety regulations and bad shit to look out for like dodgy employers and falling objects. You just name it, and we'll see what we can find out for you. We'll interrogate employers, conduct surveys, take compromising photos, beg, bribe and steal - whatever it takes. And if you do throw something really sticky at us, we'll pass you onto someone who can help.

The employment section is here for YOU - not the entire population of unemployed folk. The only way we can make it work is if we have a lot of input from you about the kind of stuff you're interested in. By filling in the questionnaire you can make your first (and hopefully not the last) contribution to this section. Of course, all the information you provide will be treated confidentially, so get into it!

Victoria Bannon

We Have Ways Of Making You Talk... It's A Questionnaire!

Are you currently employed?	Y <input type="checkbox"/> N <input type="checkbox"/>	What other areas would you like info on?
Are you seeking employment?	Y <input type="checkbox"/> N <input type="checkbox"/>	Unions <input type="checkbox"/>
Are you interested in		Harassment <input type="checkbox"/>
Casual <input type="checkbox"/>		Discrimination <input type="checkbox"/>
Part-time <input type="checkbox"/>		Work cover <input type="checkbox"/>
Full-time <input type="checkbox"/>		Women in the workforce <input type="checkbox"/>
Which industries would you like to know more about?		Handy hints for grads <input type="checkbox"/>
Retail <input type="checkbox"/>		Obligations and entitlements <input type="checkbox"/>
Bar/Waiting <input type="checkbox"/>		Safety <input type="checkbox"/>
Clerical <input type="checkbox"/>		Legal bits'n'pieces <input type="checkbox"/>
Trades (please specify) <input type="checkbox"/>		Other <input type="checkbox"/>
Professional (please specify) <input type="checkbox"/>		Do you think the Employment section will be of benefit to students? (Please comment and suggest)
Self-employed (please specify) <input type="checkbox"/>		
Other <input type="checkbox"/>		
What kind of stuff do you want to know about getting a job?		Optional information
Where to look <input type="checkbox"/>		Faculty: <input type="checkbox"/>
How to apply <input type="checkbox"/>		Course: <input type="checkbox"/>
CV tips <input type="checkbox"/>		Age: <input type="checkbox"/>
Interview tips <input type="checkbox"/>		Gender: <input type="checkbox"/>
What qualifications you need <input type="checkbox"/>		Forms to be returned to Victoria Bannon via <i>On Dit</i> contribution box.
What courses to do <input type="checkbox"/>		



Light Touch

An installation by Marg Edgecombe at the Red Shed Gallery, 255 Angas Street, City. Closed.

The Red Shed at Angas Street is home to what is arguably Adelaide's most innovative theatre group. The Red Shed also possesses an art gallery which evinces the same predilection for the different and the unpredictable.

Marg Edgecombe is a textile artist, and *Light Touch* expresses her interest in the tactile as well as visual facets of art. Five large cones and five lamps comprised the installation, which had as a backdrop the words of writer D.H. Lawrence in a 1908 letter to Blanche Jennings: "Somehow I think we come into knowledge (unconscious) of the most vital parts of the cosmos through touching things." The cones and lamps, lit up from within and viewed in the darkened gallery,

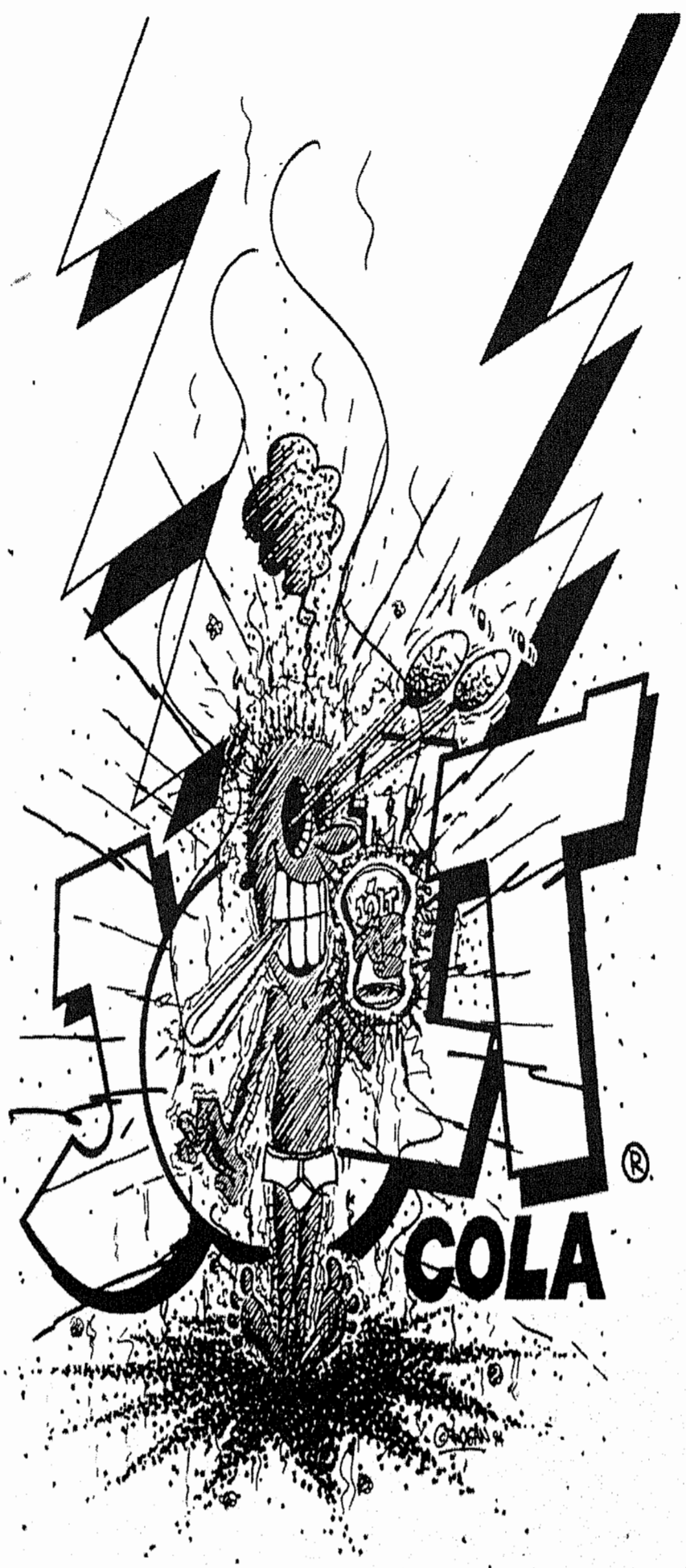
were suffused with a delicate play between light and shade, adornment and simplicity.

Consisting of materials such as cotton, muslin, rayon, wire mesh, steel, and paper, the cones were striking in their stark outline coupled with the differing patterns of the fabric and other materials that adorned them. They were reminiscent of objects as diverse as an island hut (Cone 1, with its fringed top, wonderfully soft to the touch when contrasted with the rougher fabric and wire mesh below), rock strata with soft projectiles (Cone 2), and statuary (Cone 3, with its ribbed, brown stone-like appearance and touch). The cones were complemented beautifully by the smaller scale of the lamps, the intricacy of their patterns and tactile sensations, and the warmer colours they emitted.

The next Red Shed exhibition will be Peter Bok's *In the Offing: Recent Paintings*, which opens on February 22.

Monica Carroll.





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WEDNESDAY
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DEF FX



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 \$12 Adelaide Uni Students
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 Doors open 8.00 pm

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KIM SALMON AND THE SURREALISTS



\$8 Adelaide Uni Students
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SATURDAY
 4TH MARCH

FIREBALLS



support ...
NUMBSKULLS
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 \$12 Others
 Doors open 8.00 pm

ARTS ORIENTATION

Commencing 20 February, and running for a period of four weeks, the Faculty of Arts presents its inaugural 'Commencing Student Orientation Program'. It involves 50-minute small group sessions, a coffee break and an additional half-hour question time with the Faculty Student Adviser. The Program has been designed to help students with advice and counselling in specific areas such as degree structure, amendments to enrolment, study skills, careers, further study and other information which the Faculty believes is vital for new students to the Faculty of Arts.

Contact the Faculty of Arts Office (level 2 Napier building, phone 303 5179) for further information and session bookings.

SARDI SCIENCE BURSARY

The annual SARDI Science Bursary was established in 1994 to commemorate the South Australian Women's Suffrage Centenary (1894-1994). The 1995 SARDI Science Bursary provides \$1 000 to a woman graduate to undertake postgraduate study in science at a tertiary institution in South Australia.

Applications are invited from honours graduates currently undertaking or wishing to undertake post-graduate studies in agriculture, fisheries or forestry science. Candidates will be considered on the merit of their research programme and how it directly relates to the strategic research areas of SARDI. Candidates must be Australian citizens or have permanent resident status in Australia, and not be a recipient of other bursaries.

Applicants will be assessed by a selection panel and the successful applicant announced on Friday 31 March 1995.

Application forms are available from Oksana Dniprowyi at SARDI on (08) 303 9433. All applications are confidential and can be addressed to:

Mr Rob Lewis, Chief Executive Officer, SARDI, Plant Research Centre, GPO Box 397, ADELAIDE SA 5001

Applications close on Friday 10 March 1995.

Exchange Students Association

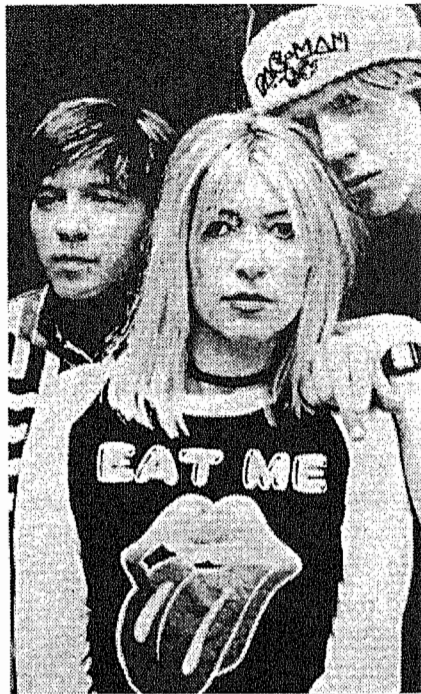
The ESA is for former high school exchange students and anyone at AU or going away on the inter-University exchange opportunity. Anyone else who's interested is also welcome to join. See us during O'Week where the orange & red banner is.

BASS GUITAR

FOR SALE

\$10 o.n.o. Fame precision, new strings. It's a heap of crap but it looks good.

Call Tom on 379 2864 after 6 pm



Kim Gordon plays bass guitar and she's cool

THE TRUTH AND LIFE CLUB

Meetings are scheduled for TUESDAYS at 1 - 2 pm in the Don Stranks Room 5th Floor Union Building

We plan the first meeting as a presentation on Christian Apologetics, the next a tutorial, and so on.

If you are confused, a vague agnostic, militant atheist, a troubled Christian, poised prober, or someone simply wanting to find where you get when reason and logic are applied to this field - Staff, student or other: you are welcome.

Alternate days may allow you to present what you want answered, raising questions on the last topic presented; or otherwise by arrangement. Membership enquiries: tel. 263 3968.

As Cambridge Professor C.S. Lewis put it of such a Club: As a Christian Club, we are not neutral; but argument is neutral... If you have a mind, use it.

Kensington and Norwood Symphony Orchestra

presents a Romantic Sunday Afternoon Concert

Sunday March 19th, 3pm at Norwood Concert Hall, 175 The Parade, Norwood.

Conductor: David Reid

Guest Artists: Paul Legget, Pierrot School of Ballet and Dance

Music by: Dvorak, Chabrier and Tchaikovsky

Tickets: \$8, \$5 (concession) at the door

Community Aid

Community Aid Abroad are looking for interested volunteers to assist them with their 'Walk Against Want' on Sunday March 26th this year. The Walk is one of Community Aid Abroad's biggest fundraisers, with money earned going towards overseas aid projects assisting some of the world's poorest communities. Funds raised from this year's Walk will support projects in the Sudan, South Africa and Aboriginal Australia.

This year's Walk will begin and end at Rymill Park in the city. Participants can choose to run, walk or cycle routes of varying length and be sponsored for the distance they achieve. Afterwards there is a festival of food and entertainment to which all are welcome.

To ensure that the maximum amount of money goes to the people who deserve it, we rely on volunteers to do many of the jobs that need doing. If you are interested in volunteering some of your time and assisting with either the Walk or the festival, call Nik Ramage or Andrew Milnes at the CAA office on 223 3405.

CRANBERRIES TICKETS

2 tickets available for an amazing sold-out, far-out concert.

\$50 each - phone Ange or Bill on 267 4679



Delores O'Riordan - all set to amaze, apparently

Hack

Approximately 6 months ago, some young writers, realising the lack of opportunities and information available to young writers, decided to form a group catering exclusively to new poets and authors.

The group, Hack, offer support, feedback and information swapping in a laid back,

non-stressful environment. Young writers are invited to show up to the monthly meetings, read their material and mingle with others in similar situations. All genres, styles and influences are accepted and encouraged - even teen angst poetry. At worst, all you'll get is constructive criticism and advice.

There are no joining or membership fees so don't be afraid. Writers get nowhere if they're too afraid to reveal themselves. So, if you're between 18 and 25 (negotiable) and you're a tortured, alcohol-soaked literary genius (also negotiable) then get in touch with us.

Either contact: Anna 332 5484 or Justin 297 8784 or Chris 379 4867 or 263 5613

or meet us at The Proscenium, 26 Blyth Street at 7:30pm at any one of the following dates:

March 16, April 20, May 18

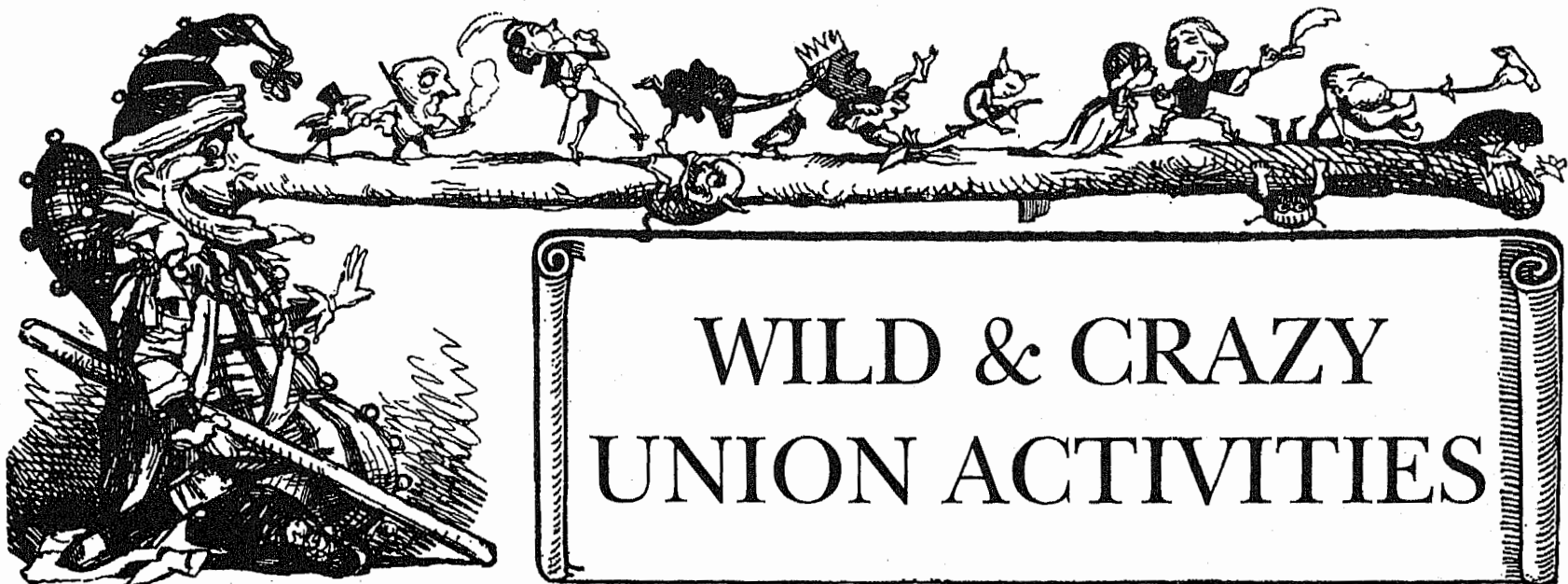
Gender And Law Society

This is a new group made up of students, academics & legal professionals. Senator Amanda is launching the group in the staff lounge of the Law School on Monday 20th of February. It's not open to the general public because the room is too small (?!?!?!?! - Eds) but there are a significant number of solicitors, barristers & parliamentarians gracing the University with their presence (so hide your valuables and don't swear out loud - Eds). GALS has a table on the Lawns during O' Week.

Call Judy Clover on 272 1725 or Sandy in the SAUA on 303 5383

How To Place A Classified

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



WILD & CRAZY UNION ACTIVITIES

Monday	Tuesday	Wednesday	Thursday	Friday
<p>FEBRUARY 27</p> <p>DON'T FORGET TO VISIT THE EXCITING NEW FOOD COURT ON LEVEL 4</p>	<p>FEBRUARY 28</p>	<p>MARCH 1 BARR SMITH LAWNS: <u>Lunchtime</u> Market & <i>The 3 Canadians</i> UNIBAR: <u>10-11pm</u> <i>All Flight Crew</i> <u>11.30pm-12.30am</u> <i>DEF FX</i></p>	<p>MARCH 2 UNIBAR: Comedy on Campus <u>7-11pm</u> <i>Jokers</i> Featuring <i>The 3 Canadians</i></p>	<p>MARCH 3 BARR SMITH LAWNS: <u>Lunchtime</u> Beach Volleyball UNIBAR: <u>8.45-9.30pm</u> <i>Crush</i> <u>10-10.45pm</u> <i>Goofy Footer</i> <u>11.15-12.15pm</u> <i>Kim Salmon & The Surrealists</i></p>
<p>MARCH 6</p> <p>HAVE YOU ORDERED YOUR UNION CENTENARY T-SHIRT? ONLY \$10 IN THE UNION STUDIO. LEVEL 4, UNION HOUSE</p>	<p>MARCH 7</p>	<p>MARCH 8 BARR SMITH LAWNS: International Women's Day <u>Lunchtime</u> Face Painting Massage International Food</p>	<p>MARCH 9 UNIBAR: Comedy on Campus <u>7-11pm</u> <i>Jokers</i></p>	<p>MARCH 10 UNIBAR: <u>9.30-10.30pm</u> <i>Regurgitation</i> <u>11pm-12am</u> <i>T.I.S.M.</i></p>
<p>MARCH 13 UNION STUDIO: Courses commence this week.</p>	<p>MARCH 14 UNIBAR: <u>9-12pm</u> <i>Weddings Parties Anything</i></p>	<p>MARCH 15 BARR SMITH LAWNS: <u>1-1.45pm</u> <i>Simpletons</i></p>	<p>MARCH 16 UNIBAR: Comedy on Campus <u>7-11pm</u> <i>Jokers</i></p>	<p>MARCH 17 UNIBAR: <u>9-9.45pm</u> <i>Lipstick Jack</i> <u>10-10.45pm</u> <i>Jazz Odyssey</i> <u>11pm-12am</u> <i>Lizard Train</i> <u>12.30-1.30am</u> <i>Clowns of Decadence</i></p>
<p>MARCH 20</p> <p>HAVE YOU ENTERED THE COCA COLA CAR COMPETITION? WIN A REGISTERED AIR CONDITIONED TOYOTA CORONA!!</p>	<p>MARCH 21</p>	<p>MARCH 22 BARR SMITH LAWNS (CENTENARY ROTUNDA): <u>12-2pm</u> Non Stop Entertainment</p>	<p>MARCH 23 <u>7-9am</u> Centenary Breakfast ALL WELCOME! VICTORIA SQUARE: <u>1pm</u> National Day of Action UNIBAR: Comedy on Campus <u>7-11pm</u> <i>Jokers</i></p>	<p>MARCH 24 BARR SMITH LAWNS: <u>Lunchtime</u> Buskers & Street Theatre <u>6-10pm</u> Wine & Food Frolic Jazz in Cloisters Pyrotechnics Display</p>

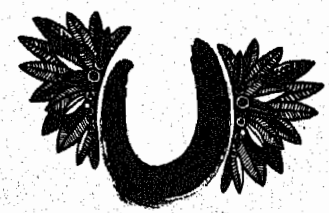
UNION CENTENARY GRAND OPENING

HIGHLIGHTS:



- ☛ UNIBAR: 100 free schooners to be won every Friday (drawn 1.45pm).
- ☛ UNIBAR: Saturday, March 4.
Numbskulls 10-11pm, *Fireballs* 11.30pm-12.30am
- ☛ Don't forget to check your Union Diary voucher section with heaps of bargains around campus.
- ☛ Are you an inventive thinker?
Enter the "Name the ex-Bistro" competition.

PRESENTED BY
YOUR UNION



WHICH CIDER LIFE ARE YOU FROM?

