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LIBRARY OF THE UNIVERSITY OF ADELAIDE  
13 MAY 1991

# ON-DIT

Adelaide University Students' Association Weekly • Volume 59 Number 8 • May 6 1991



# DAAS

**DOUG ANTHONY ALLSTARS**



# Death of a Salesperson

## Don't Get Mad, Get Serious

I was watching TV the other night, minding my own business, just like the average suburban dope-smoking, echo-wielding yobbo, when I was rudely disturbed by an unexpected rat-a-tat-tat on my slightly hot Federation style door-knocker (the one with the naked art-nouveau lady swinging on a jungle vine looking like Tarzan had just given her a bite of the proverbial banana).

Who could this be, thought I, as I hurriedly hid my sheepskin loafers (Product of Auckland, New Zealand) under the couch, and slipped on some Doc Martens, Uggboots being just about the most uncool thing to wear since young poncy art students discovered that turned-up black Levi 501's tended to catch the urinal overspray in the Exeter mens toilet, and smell like piss for days afterward.

However, you never know just who will drop 'round, do you? In this case I needn't have worried. I opened the door to the pitiful sight of a thin hapless (what is a hap, anyway?) individual dressed in the worst suit since the Great Thwaites Menswear Clearance of '88. He flashed me a smile to suit, a kind of grimace copied from Bob Moran, your free car man, reminding me automatically of that odious jingle "Oh, I've been up to Cunningham's Warehouse, Yessirree", with accompanying visions of

G-Shock Gas stateion \$2.00 watches swimming before me, wishing that I hadn't had that last cone, trying not to laugh like an idiot, thinking how the fuck am I going to get through this one.

"Could I discuss some vital issues of household hygiene?", he asked, thrusting some kind of ASIO identity card into my face. I looked closely at it and groaned. Yes, you guessed it. I had been visited by my local Kirby rep!

Now normally I would piss such an irritating individual off, in as offensive and abrupt a manner as possible. saying really cruel things like "Can't you get a proper job?" or "Fuck off, you brainwashed puppet of American Imperialist Corporate Greed". Unfortunately, my intoxicated state had rendered my brain as soft as the sheepskin lining of my Ugg Boots, and the best I could do was "How are you tonite, matey?". Upon receiving this small token of my basic humanity, he launched himself into my hallway, and announced that I was the fortunate recipient of some kind of lottery, and would get one room of my house cleaned for free, and also get a full laboratory analysis of my carpet grime to boot! How could I win a lottery I hadn't entered? Why were these Kirby aliens plotting to overthrow my state of mind? Is this how

Chilean families feel when visited by death squads composed of off duty cops and recently released felons? I shut the front door so none of my neighbours could see how stupid I had been, to allow this annoying little ferret to attach himself so firmly to my Gonads.

How old was this guy anyway? Was he a street kid on his first job after reform school? I couldn't tell. He had probably been chosen specifically because of his nondescript delinquency. Like the "Scramble Suit" invented by Phillip K. Dick in "A Scanner Darkly", this guy's cheap suit served effectively to disguise his true identity and class origins. I followed him into my living room as he knelt down in a quasi-religious posture, and started to scrape small bits of stuff from my carpet onto a small hand mirror with the word 'Kirby' acid-etched into its anterior surface. "See", he said proudly, displaying genuine emotion for the first time since invading my home, "Skin Flakes!". He looked triumphantly at me, waiting for the Nobel Prize for Cold Fusion, or Room Temperature Superconductivity, it seemed.

The final straw came when my kettle began to whistle, and he said, right on cue, "Make mine milk and one-and-a-half sugars, thanks." At this point, my blood boiled and

I began to plan divine revenge. This jerk had just stepped over an imaginary line I had drawn in the dirt of the playground. He would die on the cross slowly, millimetre-by-millimetre. As he prattled on about what a lousy housekeeper I was, blah, blah, blah, I explored, his totally obnoxious, unwarranted and unwelcome behaviour once and for all. In those minutes-seemed-like-hours that he took to assemble his \$2000 plus vacuum cleaner, I explored a veritable smorgasbord of violently sadistic fantasies that would do Hunter S. Thompson or Chuck Bukowsky proud.

I visualised his vacuum cleaner disintegrating as the full-metal-jacketed slugs of my Romanian AK-47 copy assault rifle smashed into the gleaming aluminium of the Kirby's rocket motor casing, bullets from check-point-charlie border guards skimming along the ground near my feet. Then I whistled up a couple of Rottweilers, held on a leash by my cold-as-ice Austrian Fraulien housemaid, dressed in black, black leather and cruel nylon. Their brown-black hindquarters quivered as they ripped him limb-from-limb just like the next door neighbour's yappy little Peknese terrier that kept me awake at nights. After that I would call my hillbilly companions, Jeb and Jethro, in from the backyard liquor still, and let them make this little pig squeal, while I fired up my blood-stained chainsaw, putting on my best leather-face, smelling the two-stroke oil mixed with human blood and sawdust. I would dry the strips of flesh to sell to tourists at the old trading post.

Then it came to me. Uniquely Australian, elegantly psychological, borrowing heavily from "A Clockwork Orange" and "The Road Warrior", as impossible for the cops to track down as The Beaumont Children, drawing heavily on my commando-like knowledge of enemy motor vehicles gleaned during many overseas sorties as a Soldier of Fortune. This was Rule 303. Take No Prisoner.

I mumbled something about going to the toilet, but instead snuk (sneaked?) out the back door moving as silently as a Viet Cong during the Tet offensive, closing the gap between me and the salesman's red Holden Commodore. With cat-like precision, I took out a Stanley Knife, and flicked the blade into the 'ready' position. Instead of cutting the brake lines, or slashing the tyres, I moved to the vehicles rear, and, with one clean movement, severed the anti-static strip.

I returned quickly to the lounge room, just as he finished vacuuming, sniggering uncontrollably at my dastardly plan. Although he would not feel the effects for days, eventually he would succumb to a growing nausea, as the static electricity built up to near lethal levels on his cheap vinyl upholstery. He would blame it on food additives at first, or low level radiation from his TV. He would seek medical advice, specialist after specialist. But finally, as sure as night follows day, he would stop taking overpriced vacuum cleaners to poor unsuspecting people like me, and leave us dirtier, but infinitely more happy.

"How was your tea?" I asked as I led him out to his car, smiling.

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13 MAY 1991

# Exploring the Barr Smith Library;

## Mummy I'm Scared

All you ever wanted to know about the Barr Smith Library - and more.

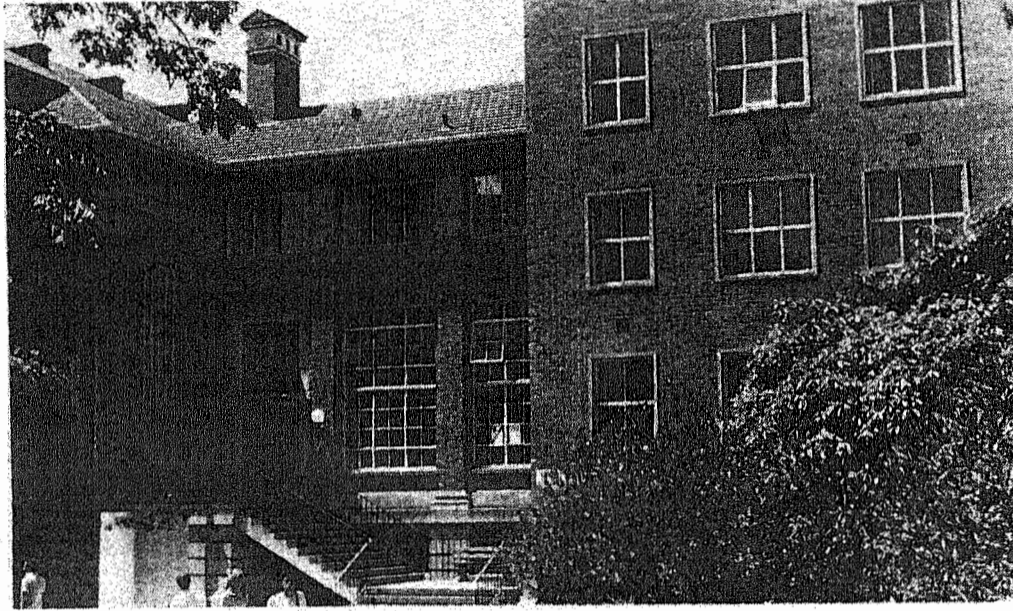
The Barr Smith Library's newsletter "Newslite", indicated that it is apparently possible for academic staff to have on loan up to fifty items at any one time. Also, academic staff may borrow main collection books for a period of 10 weeks, and have four extensions in addition to that, thereby enabling them to borrow books for a whole year at a time. Alice Thorpe speaks about the matter with chief librarian Mr Condon, and also asks him why it is that journals are not made permanently available to all students in the library.

The Barr Smith Library used to have research collections of books, in which a copy of every multiple title purchased was placed. There was also a bound journals' collection and an undergraduate collection, which essentially consisted of multiple copies. This meant that if you looked down an aisle, you would see 300 books on one side and 800 journals on the other. Mr Condon openly expresses that "the whole place was a mess". Following a long debate on how to improve access for users, the decision was made to integrate journals with books so that, when browsing the shelves, it would be possible to find a variety of items all related to the same topic. This is how come the library ended up with research books, which Mr Condon says, "... are additional numbers over the formula next to multiple copy books and journals".

There was concern that perhaps the amount that academics could loan and the extended period over which they can loan books may perhaps create a problem when students couldn't get hold of the books they needed because their lecturers have the texts. Mr Condon good humouredly points out that in Newslite "... it says here, very clearly ..." (and then searches the text for a while before finding what he is looking for) ... academics who take out a multiple copy that students need one or two weeks in the year - sometime when everyone wants everything - if that books gets in high demand, either that academic knows about it because that's his field and he arranges for a copy to be placed in reserve, or the library does it to ensure that the academic will find "... it's generally not available - for them or anyone else".

Unfortunately, as Mr Condon confirmed, if a book is in high demand and you find (as, indeed, I did the other week) there is, for example, one copy in the library which is in the main collection and alas, there are six holds on the damn thing ... the responsibility for such a disaster then lies with the subject librarian. A couple of years ago, Mr Condon changed the system, making subject librarians responsible for the liaison with the departments. It is their responsibility to find out what is going on or else the pressures coming from the department are not dealt with effectively.

All of the blame must not be placed on the subject librarians' shoulders though. The library makes it clear to the academic staff at about October each year that they should submit the lists of books students will need in their courses. Occasionally, academics are not responsive enough and



### The Barr Smith Library - quite big and scary at first

consequently there is insufficient time for the Barr Smith to arrange for the appropriate texts to be placed in reserve. Obviously, as Mr Condon points out, a new academic's rush to get their lists in because they only arrive at Uni one week prior to the commencement of the academic year should be accommodated prior to the needs of less organised Uni academics who have been around for years and should know what they are meant to do anyway.

Often such pressures are not dealt with effectively. For example, at the moment, Mr Condon expresses concern that the library is "six staff down in lending services and despite users queuing everywhere, the library is struggling". Mr Condon's theory is that everyone is using the library lots more - "by a long margin". Many students may be sensibly endeavouring to obtain their reference materials earlier in the year to avoid queues later in the year, but, unfortunately at the moment, this is rather a self-defeating circle.

Could it be that the higher levels of the University administration are irresponsibly overloading the University with students and these increased volumes of people are frustrating everyone, including the hard working librarians of the Barr Smith (many of whom are students)?

The Barr Smith endeavours to select items in the main collection primarily as those they either place in reserve or at minimum recall from loan. In this way, the library attempts to facilitate high use. In Mr Condon's opinion, there has been more and more use of the library in recent years. Mr Condon suspects that the academics are under so much pressures these days that "... their research time is diminished, their lecture time is increased and they end up setting more and more assignments so kids can go away and research".

According to Mr Condon, if a member of the academic staff is irresponsible and allows a book to fall overdue, then the demerit points hit them very hard. Mr Condon claims that the academics are treated no different from students in this respect. Mr Condon says that it is so easy for an academic who has 50 items on loan for longer than the loan period to be barred for two weeks at minimum, that it is simply

not in their interests to do so. In general terms, the staff are pretty good about things, "Well, it's like a student - a student can have up to 15 items".

This system of student loans has changed as well. In previous years, students have only been able to borrow eight books at a time, for a period of two weeks. Now that the loan period has been reduced to one week, students may have fifteen items at a time. Mr Condon pointed out that the library is no more tough in its expectations of students than it is of staff. As a student, "You take up fifteen items and keep them three days overdue - you're dead!" Mr Condon warns. The library does its best to assist both students and academics to manage their own problems by laying down rules, and insists that "... if you want to blow the rules, that's your bloody problem".

Soon the computer terminals are to be upgraded to allow function nine to bring up not only what you have on loan and when it is due, and how many demerit points you have acquired. Mr Condon feels that once this system is in place, he has really done all he can to help library users manage their resources efficiently.

Mr Condon agreed that many people feel fifty items is more than an adequate number of items for academic staff to be able to borrow. He claims that the number is reasonable, in order to allow people to be responsible. (The rules implemented encourage people to be more responsible.) It is only in special situations that the rules are reviewed before taking effect - for example, when an academic staff member's research is likely to be destroyed, or if a student is barred and it is later discovered that they were very ill. Under such circumstances the offending academic or student may be let off.

The main reasoning behind the demerit point system is the library's concern to keep things equal. As Mr Condon explains, "Money is never equal and we're trying to give people responsibility for their actions".

The present system is due to be reviewed later in the year so that if students feel that they are able to have too many items and would instead prefer a longer

loan period, such issues can be brought up.

The other question raised with Mr Condon was whether bound journals should be made permanently available to everyone rather than academics or post-grads being able to take them out for seven days at a time. Many students require, for example, simply to photocopy one item out of a journal and find that the journal has been borrowed for the following week. Mr Condon totally agreed, and said he "... got shot to death in 1989 by visiting every faculty arguing that they would all be better off if the bound journals were not lent". It causes the librarians a long time to process loans, because the data has to be keyed in for each volume within a journal. This also inconveniences students forced to queue whilst the procedure takes place. Mr Condon claimed that "... there was a lot of sympathy around the place. A lot of universities don't lend them - some universities lend the new, unbound ones". The Barr Smith stopped loaning them a long while ago because of the labour involved. The academics demand access to journals over the weekends as there is sometimes insufficient money in the departments for academic staff to be able to photocopy the information they require. If that is what the academics want, then perhaps it would be preferable if they were able to have them on a weekend loan rather than for a whole week.

There are over 30,000 items in reserve. Until the whole collection is on computer (which won't happen for a while because the software is not finished), the library will not know which item is being lent, for how long, or how many times. They only have the basic details. Later it will be possible to move some items out of reserve and replace them with those in higher demand. The reserve would also have more pc's but lacks the space to provide them. It is impossible to assess the full extent to which the reserve collection is utilised. Many people including some from outside institutions use reserve collection photocopying equipment. Mr Condon urges people not to try and take main collection books into reserve and photocopy them, as this places increased stress on reserve facilities. The library has strategically placed photocopiers throughout the library to try and service people wherever they are.

Mr Condon tried to introduce the one week loan system a few years ago and was met with student resistance. He feels the only real way of knowing is to test the system and make an honest attempt to find the most effective way of getting students the resources they need.

"The comments we're getting over the loans desk have been very enlightening." Mr Condon claims that the library is receiving largely positive feedback on the new loans regulations for academics and students. According to Mr Condon, "People are saying, 'Oh, it's negative' and only the student reps tend to think that way." Mr Condon ended by saying that "Only time will tell". The library is looking into things very carefully and analysing the new loan system thoroughly. Look forward to the results of the library report in July.

Alice Thorpe

## O'Guide Controversy Continues

The 1991 University Orientation Guide has caused much controversy in the university and wider community. Of particular concern was the article on page 58, a satire of the Young Liberals land rights policy. It depicts an Aboriginal man underneath the heading "This man wants your Land; only the Young Liberals will keep him in the park where he belongs".

Complaints were made by Aboriginal groups to the Student's Association and to the Equal Opportunities Commission, which resulted in a meeting being called by the EOC. Invited to the meeting were;

Mr David Ratham, Director, State Aboriginal Affairs

Mr Roger Thomas, Head of the School of Aboriginal Affairs

Dr Kay Rollison, Equal Opportunity Officer, Adelaide University

Ms Natasha Stott-Despoja, SAUA president

Messrs Steve Jackson and David Penberthy, 1990 editors of On Dit

Messrs Simon Healy and Dave Krantz, 1991 editors of On Dit

In attendance at the meeting were Messrs Ratham and Thomas, Dr Rollison and Mr Penberthy, the author of the offending article. Mr Penberthy said "The meeting at the Human Rights Commission was very

productive. I am meeting with Aboriginal students this week to discuss the problem and apologise on a personal level".

There was also a meeting of Aboriginal groups at the Otherway Centre on Wednesday 1st May. The meeting sought an apology from the SAUA for the offending piece. SAUA President Ms Stott Despoja said "People have to recognise responsibilities. I do not have the right to interfere with student publications". She said that the SAUA could issue a disclaimer, but could not apologise for something over which they had no editorial control.

Karno Walker of the Aboriginal Provisional Government could not be contacted for comment.

Mr Penberthy told On Dit "The two main problems with the piece were the the unauthorised use of the photo of an Aboriginal elder and the aggressive use of stereotype. As I have said before, this stereotype was not intended to denigrate Aboriginal people... In retrospect, I would not have printed the piece. My only intention was to attack the Young Liberals through the medium of satire. In endeavouring to do this I have offended and angered many Aborigines and I regret this."

David Krantz

## Right Wing Nazis get the Upper Hand



Young Labor Member Jack Snelling

### YOUNG LABOR AGM:

A coalition between Centre-Left and Labor Unity members retained control of South Australian Young Labor at Tuesday night's Annual General Meeting. There was a record attendance in an event which saw former Campus student politician, George Karzis, re-elected President.

The Left wing which has controlled the organisation for most of the last decade managed about 40 votes (to the combined Centre-Left/ Right tally of just over 60), despite running one of their largest campaigns for several years, including mail-outs, phone-arounds and doorknocking. The Left targeted several prominent ALP figures, accusing these people of interfering with AYL for their own factional reasons, also alleging the Centre-Left and

Right were generally slothful and insensitive in the operation of AYL. They circulated a letter from Labor Unity MP, Michael Atkinson, denying ALP membership to members of Left Alliance who wished to join the party.

Labor Right Wing (Labor Unity) are now very close to having a majority in their own right. Although they have worked with the Centre-Left in the past through necessity, sources in the Right say that next year the Labor Unity will be in a position to take over Young Labor.

It is widely believed that the majority of the Right's supporters are Catholics who take a hard line on issues like abortion and prostitution. Campus 'Pro-Life' Club coordinator, Jack Snelling, is a leading member.

# Speaking In Tongues

Australian Esperanto Summer School Against the chilling backdrop of the Gulf War, played out in all its high-tech and highly censored glory on the television of the dining room at Aquinas College, some 80 people from around Australia and from around the world met for two weeks in January at the eighth biennial Australian Esperanto Summer School.

Ironic, it seemed to many, as the US aerial onslaught began, that war should be foremost in our minds as we engaged in the study of what Dr LL Zamenhof had hoped would be a major instrument for peace and common understanding among peoples of the world when, in 1887, he first published the language "Esperanto".

Adelaide hosted the Summer School for the second time running. International guests came from Hungary, Yugoslavia, France and Switzerland. For one woman, the International Language was the only possible means of social interaction.

The beginners, including a number of university students from here and from interstate, were enthusiastic. Those with greater proficiency in the language studied original Esperanto literature and examined linguistic intricacies.

Among the large youth contingent was Nick Nicholas, the 19-year-old prodigy and bard of the Australian Esperanto movement. At the Summer School, Nick accepted the highest diploma attainable in Australia, the coveted Klereca Diplomo. Nick was also named as the recipient of the Einihovici Award, which allows him to travel free to Sweden.

JAGE, the Australian Youth Esperanto Group, held its first annual general meeting in Adelaide during the Summer School. It was decided that the Group would join TEJO, as an affiliated national body. This means that members of JAGE can benefit from the Pasporta Servo, the world-wide system of free accommodation for young Esperantist.

Some of the participants of the Summer School attended rallies and vigils at the steps of Parliament House, calling for peace in the Middle East and the end of Australian military involvement. They carried a banner proclaiming, "Esperanto por la paco". Perhaps the devastating conflict could have been avoided had a common language shown the Western world more of Iraq than a ten second glimpse from a missile-mounted camera finding its target.



Esperanto - more than just a bit of fun

In almost every country on the globe, people share a language which frees them from the constraints of their national and regional information services. Their horizons broaden to encompass the views of ordinary citizens of other countries, not

just the official government line or the opinions of members of an educated English-speaking elite. After just over a century, ten million people world-wide use Esperanto.

Joe Wearing

# The Great Smoking Controversy

## Inability to Operate Stool

Dear Eds,

One night at the start of my fresher year I attempted to patronise the Union Bar. The incredibly smoky atmosphere inside, combined with my complete inability to operate the stools outside (without being precipitated violently to the ground), prevented my contemplating a return. After July 29th I will try again.

Yours sincerely,

Amanda Steele  
2nd Yr. Arts/ Law

## Outright Lies and Fabrications

Dear, yet inexpensive, *On Dit*, or the Editors of,

I write in regard to this fashionable matter of a non-smoking Uni Bar and, more specifically, in regard to Richard Shipton's letter (*On Dit* 29/4/91) in which he makes a pretty fucked claim. "Passive smoking", he says, "is as bad as, if not worse than, active smoking." Well! If anyone, who cared to, thought about it, they would soon conclude that that statement is utter crap. One who actively smokes must also passively smoke- surely! What about all of these figures that were released by various anti-smoking campaigners? They said, generally, that the average passive smoker would smoke the equivalent of around 80 actively smoked cigarettes a year. Good try for a lie Richard.

I, myself, don't like to lie but I think I'm going to have to. A few damn good reasons why the bar should be a smoking area are as follows:

- A little more than all people who drink are also smokers. Consequently,
- if the bar becomes yet another unfriendly anti-smoking establishment it could lose over 100% of its patrons.
- Passive smoking, in the first place, is not factual- moreover it's a lie. The only passive smoking one can do is with a passive pipe thus involving passiveness.
- Non-smokers, it has been proven, have no sexual organs. Therefore their breed will be short lived.
- Occupational hazard can be thrown out of the window (provided it's open). It's a fact that all bartenders are zealous smokers- any amount from 4 to 14 packets of "16mg tar" a day. The only hazard that they endure is that of their smoking abstinence whilst working. That hazard is serious. It could cause dire mental and physical injuries.

If I were to stop lying, and I shall, I could still find reasonable reasons for smoking in the bar and probably better solutions to the problem than banning smoking completely. Mass killing is unreasonable and, although this has been suggested, it must be ruled out of the contest. Some people have suggested separate areas and adequate ventilation. What's wrong with that idea? There's always the solution of hiring an all-smoking staff. They could



hardly claim against the Union for passive smoking. This would be my solution, slightly unreasonable as it is, since this whole fucked affair is centred around occupational hazard.

Obviously there are better solutions than banning smoking altogether. How could it be enforced anyway? Volunteer parents? How many smokers haven't smoked in non-smoking areas? McDonalds non-smoking areas always have that familiar indoor cloud hovering in defiance. Non-smoking taxis are bellowing out smoke and even sacred places like hospitals are plagued by sneaky smokers. How can a bar, of all places, expect to enforce non-smoking? It's ludicrous. It's downright annoying! It's fucked!! Personally, I would like to see smoking allowed in lectures, tutorials and all University buildings. Perhaps this is silly but a smoking bar, surely, is not! Next they'll be saying you can't even enjoy a fucking cone in the bar either!

Mr Luxury Yacht  
Filthy Smoker

P.S. Just to make it absolutely clear- this a vote against a non-smoking bar. I say "Ni" to it's supporters and double "Ni" to Richard "fibber" Shipton.

## Chronic Bronchitis: Not as Much Fun as Some Might Argue

I welcome the banning of smoking in all public places and especially in the work place, where workers don't have the option of leaving to avoid the smoke. I was a bartender for two years at a nightclub. During that time, I had no choice but to work in an environment where people smoked. As a result, I suffered from chronic bronchitis, which cleared up soon after I quit that job. Incidentally, I also suffered from hearing loss due to frequent exposure to very loud music. Those were two good reasons to get out of that career. But why should I have to abandon my job to stay healthy? And why should others have to suffer?

I am a non-smoker and I enjoy breathing fresh clean air. I don't mind if other people smoke; if they want to ruin their health,

well, that is their business. But I see no reason why I should have to breathe the smoke from cigarettes in public places when I choose to lead a healthy lifestyle. It's not OK to eat and drink and then spew out the contents of my stomach onto other people, so why should smokers be allowed to spew out their smoke into air that I breathe? If you are disgusted by the idea of being covered with vomit, then why aren't you also disgusted with the idea of being covered with cigarette smoke? I am.

I enjoy going out to pubs or dancing at a disco, but I resent it when my eyes sting because of the smoke and my clothes stink for the same reason when I return home. Unfortunately, smoking has been, until recently, allowed in places like bars and discos. So, I avoid those places. But why should I have to?

The effects of passive-smoking are clearly dangerous to non-smokers, there is ample medical evidence for that. So, I'm very glad that Australia has progressed to the stage where smoking is being banned from all work places.

If the Uni Bar has bucked the trend and banned smoking inside the Bar area then they are to be congratulated for their courage. Let's hope all other drinking establishments will soon follow suit.

And, if they don't, then sue the bastards!!

Kent Leach  
Adelaide Uni Student

are not only personal. We all have to at some stage face the issues surrounding smoking in the workforce and in public places. You only have to take any copy of any newspaper and you can safely bet there is an article concerning smoking in the workforce. Things are changing fast and it is not an "in" issue that will die off like a pair of flared jeans.

There has been a lot of talk about banning smoking in public places such as restaurant and bars and I think it is brave and commendable that the management of the Uni Bar have done something about it that is in the right direction.

There will be a lot of smokers who will say that they won't go to the Uni Bar now because it invades their freedom... well, stuff them. It is totally an immature approach and we can all do without these sort of whingers anyway.

I think it is awful to see the amount of ignorance there is about smoking, despite the well provided knowledge there is about just how bad to your body it is. Is it because you can't directly see what smoking does to you? I am sure if a smoker's skin turned red and blotchy everytime they smoked, then they wouldn't light up in the first place.

I am just glad that I can soon spend a night at the Uni Bar and not have sore eyes, a dry throat and clothes that absolutely stink at the end of the night.

Yours sincerely,  
2nd Year Med Student

## We Can All Do Without These Whingers

Dear Sir/Madam,

I think it is a great idea to make the Uni Bar a non-smoking venue for reasons that

ON-DIT

## LETTERS POLICY

- All letters must include the writers' real name and contact department, which may be withheld from publication.
- We may take out any nasty bits especially if they are likely to involve us being sued for enormous sums of cash.
- The absolute FINAL FINAL FINAL deadline for letters is 5pm Wednesday, after which we shall laugh and thumb our noses at anyone who wishes to have anything published.

## Keeping One's Arse Dry While Reading the Letters

Dear Editors,

While sitting on the Maths Science lawns, using your newspaper to keep my arse dry I was brought into fits of spontaneous convulsions reading a letter published on April 29th titled "Stop the Bop".

I pity people like Darren Blight and the crippling disease that he suffers. So narrow minded is he that he wrote in his letter and I quote "... dance music should be banned."

Darren, let's get one thing straight. Dance music and commercialised rap is so successful because it serves a purpose, entertainment. Songs like "Sucker DJ", "Gonna Make You Sweat", "Total Confusion" etc. were never meant to be listened to, they were meant to be danced to!! So what if Dimples D. is fat, you said yourself that you didn't mind having "Fat balding men with geetars".

Who cares if Dimples D sound sampled the theme tune to *I Dream of Jeannie*? Who ever listened to the sound track of *I Dream of Jeannie* anyway? You also seem to be pretty peeved about artists ripping off other artists' tunes. Well Darren, my poor sheltered friend, has it ever occurred to you that all these songs you are complaining about having ripped off the original artist, that the original artist has given permission to sound sample? If people like Bruce Springsteen don't mind lending his "Born in the U.S.A." theme music to the very controversial rapper Luke Skyywalker of 2 Live Crew, I really fail to see why you bothered getting up on your soap box in the first place. Sure, I admit that not all rap is meaningful, but some of it was never intended to be. If you want some meaningful rap that isn't about the Ghettos, I suggest you try Young M.C.'s "Just Say No", Ice T's "Lethal Weapon" and "You Played Yourself", and Public Enemy's *Fear of a Black Planet* album.

Sure Rap and Dance music may not be to your enjoyment, but I honestly think you should pull your head out of your arse and smell what you're shovelling. You must have been in hibernation for the last couple of years, because it is a little late to start saying that rap and dance music should be banned! When talented Musicians like Aerosmith realised several years ago that rap was a form of music, and were even prepared to do one of their old classics with the rappers (Run-DMC & Aerosmith's "Walk This Way") you were probably listing to Fisher Price records.

And for all those people that think that rap will never intergrate with Hard Rock/ Heavy Metal listen to Anthrax's "I'm the Man" or Red Hot Chili Peppers' *Mothers Milk*.

Darren, I don't care if you want music that you don't like banned. I don't give a shit what other people listen to, and I don't think you should either.

As Deee-Lite put it, "We're going to dance and have some fun."

Yours Pissed Off But Still Groovin',

Travis Deane  
1st year Science

## Someone Fashionable

Dear Sir,

In reply to Darren Blight, I would like to defend his uneducated, ridiculous attack on dance music. First of all, his attack on the originality of the so-called "talentless

bastards". If he cared to listen to any hip hop track, he would realise that the lyrics are all original and reflect various aspects of modern culture. Public Enemy, for example, leads the way in raising awareness about racism with its punching thought-provoking rhymes. Most rap artists' rhymes are very intricate and at the speed most of them rap they have more original lyrics on one song than most rock bands have on a whole album. As for his attack on sampling (is that the word he was looking for?), is he so blind as to see that rock groups do exactly the same thing. Every rock song has a root in some other rock song. Sampling is just more blatant, more modern. It's the '90s now and we have the technology and the attitude to do it. We don't care where the rhythm came from, as long as it sounds good. He asks why we don't worry about local bands, maybe because they are so boring, if they were so good, why don't people listen to them? And who looks like having more intelligence? Those long haired spaced out junkie guitar players or the cool, with it lyricists like Monie Love, Public Enemy, Neneh Cherry, BDP, A Tribe Called Quest..

Our club Troop, the hip-hop dance club of Adelaide Uni attracted over 180 members this year. Look at anyone fashionable and they will say they like dance music. The new sportswear, casual fashion has sprung from the dance scene and is now definitely mainstream. But don't worry Darren, nobody cares what your opinion is if they enjoy the music. You can keep listening to your parents' style and wear your parents clothes. We'll keep on dancing.

Yours,

Adrian Cheok  
President Troop Inc  
Computer Systems Engineer  
2nd Year  
Mark Giglio  
Electronic Engineering  
Melanie Trimble  
Law/Arts

P.S. DNA was a bootleg album mixed by DJs in London. It was only released after Susan Vega heard it (and liked it so much). She actually re-recorded with DNA.

**You've certainly done your best to paint both sides of the debate to be as ignorant as each other:**

**"Look at anyone fashionable and they will say they like dance music": look at anyone fashionable 400 years ago and they'd say that they liked the Flat Earth theory.**

**Fashion is scarcely the most reliable basis on which to build musical taste: do you mean that in 5 years' time you'll all be listening to Himalayan Flute music if it happens to be 'in'?**

**Oh well, anything's better than more fat, balding men with geetars, I guess.**

## Scoop! Clowns up on Murder Charge!

Dear Axeman,

Recently, I read an article (published in your segment of *On Dit* on April 8 1991) concerning the local band "The Clowns of Decadence". It immediately occurred to me that the perpetrator of this inaccurate article was meddling in affairs from which he or she may never escape. So, with concern only for this accursed soul, I have donned my "chapeau d'écrivain" to acquaint *On Dit* readers with a more veritable version of the turn of events which led to the aforementioned article.

Mr Mark Fenech (perhaps better known by some as Ockerbozo) was recently found

guilty by those practitioners of justice who seek to cleanse our society, of a driving offence. He was presented with the generous option of a fine and loss of licence, or a period spent in the hospitality of Her Gracious Majesty. Being a musician, and thus impoverished, he was forced to opt for the porridge.

There was no assault of anything resembling a police officer involved. In fact, the courageous fellow accepted his punishment with dignity and, after a few days, was allowed to resume his life in the corporate circus of society.

The article in question correctly stated that "The Clowns of Decadence" have not performed recently. This is because the band has been recording an album which will hopefully be released later this year. However, they should soon be performing again complete with acrobats, jugglers, fire-eaters and an entire eclecticism of clonic paraphernalia.

A clown is a clown, and wherever he, she or it may be, the show must and will go on.

Yours decadently,

Rutherford JFL Fiddles McSwindles,  
Esq.

(The people's jester and clonic jack of all trades)

## The Mandatory Thirty Pieces of Silver

Dear Eds,

I am disgusted to see that your otherwise exceptional standards with *On Dit* this year have been compromised. Seeing the inside back page Scientist advert in last week's issue almost made me puke.

They must have paid a shit load of money for people of such integrity as yourselves to sell your souls (were you only using 10% of your mental potential at the time?). If you really needed the cash that badly, I would have given it to you.

The organisation behind this advert is a fraudulent money-grabbing bunch of wankers.

Fortunately, most of the people at this institution will realise that Dianetics is a load of shit, and will not waste their money on a publication which has about as much intellectual value as the latest round of National Action posters (i.e. no value at all).

And to top it all off, you print an advert for shit like that and associate Albert Einstein with it. That is just plain offensive. It is misrepresentation going to extremes. One of the greatest minds of all time and you slander and degrade him like this. My respect for you will soon be lost unless you apologise in writing, and promise never to do it again.

A Concerned Student

**NE Publications in Sydney (for it is they who place the ads) pay us \$90 every time that the advertisement goes in. We do need the cash that badly, so if you'd like to come into the *On Dit* office and give us \$270 (for the three times it has been placed so far), then we guarantee never to print the ad again.**

**The organisation behind this advert may well be "a fraudulent money grabbing bunch of wankers", but that just sounds like a description of your average company to me. Should we refuse all ideologically-unsound corporations advertising on this basis?**

**Incidentally, *On Dit* didn't have an awful lot to do with the association of Albert Einstein with "shit like that": you pay the money, you fill the space however you choose.**

## More gratuitous swearing

Dear Shitty Friend (or should that be shit for brains),

Re: Letter published 29 April 1991.

What's the matter? Can't take a joke? Catherine a friend of yours, is she? Got all those nasty stains off yet? Sincere isn't she?!

Just like you, pompous poo pusher!

Well, that ought to about do it, I'm off for a tantrum then I think I'll have a root.

Oh, and if you're a girl, delete sentence three.

Yours with two fingers raised,

the ever  
Caring Fuck

## Tired of Getting Pushed Around

... Well, I'm glad I'm not alone in my experience of the Barr Smith Library as some kind of highly-evolved, expansive torture chamber. It's a pity I'm not a masochist, I would have really got a kick out of it... especially the bronchial asthma I contracted back in Summer due to the sub-arctic air-conditioning.

I went on my 6 monthly visit to clear the cobwebs from my pigeon-hole on 1/ 5/ 91 and was greeted by a curious, *toady* little note from the aforementioned House of Pain dated 19/ 4/ 91 which informed me that a book I had borrowed that was *legally* due back 24/5/91 was now due back 2/ 5/ 91. Demerit points, I was sweetly informed, would accrue if I failed to return the book by the "new" due date.

The book was required by another student. Fair enough. But are fascist power-trips that change the rules really required? Delusions of grandeur, indeed. Frchrissake, I've got enough demerit points without the goddamned library declaring it a let's-lose-her-borrowing-rights-for-her-and-be-done-with-it National Campaign!

After receiving my joyous little epistle from those darling Powers That Be, I was amused beyond measure to have to wade through the reshelving areas. My word. What a dog's dinner. Not running a very tight ship, are they? Any "looser", they'd be row-row-rowing the boat down Hindley Street.

Congrats, Library. You've done the (~~deleted libellous-Ed.~~) you were named after proud. My advice is that if you want to act tough and "professional", why not clean up your own back yard before you start the witch-hunts, eh?

Enjoy your putrefecation in Hell (I know I will).

Signed,

"Yeah, hup, really gonna punch you out"

P.S. I've shoved a cyanide soaked version of this in the Suggestion Box (inspired by "The Y and the R").

## Didn't Mean It

Attention! Attention! Attention! Attention!  
We would like to clarify one point made in our article on prostitution in last week's *On Dit*. Andi Sebastian, the speaker from the Prostitutes Association and member of The Scarlet Alliance, is not a prostitute, nor has she worked as one. She has, however, worked in close association with prostitutes for over ten years, in an effort to end the exploitation of women workers in the sex industry. We apologise if our intentions to this regard have been misconstrued.

Sarah Roberts  
Maria O'Brien

## Warren P. uses the F word a lot

Sirs,

The intellectual movement from secondary to tertiary study is a step for some and a leap for others. Often the magnitude of this movement depends on what sort of preparation a student has had before going from one level to the next. Part of this preparation is what to look for in essay-tutorial questions and how to answer them, what distinguishes a Fail essay from a Pass essay, a Pass essay from a Distinction essay.

It has been my pleasure to recently discuss on a casual basis, a number of tutorial questions with fellow Freshers (*Gosh! Ed.*).

These discussions have indicated to me that some Freshers are having difficulty interpreting their tutorial questions and then determining the profile of answers to be given to those questions. This difficulty must stem, at least in part, from a lack of preparation before coming to tertiary level study. This lack of preparation is making study unnecessarily more difficult. Instruction on how to answer tertiary level questions should be given by masters (teachers) at secondary level. Failing this, it should be given by tutors, early on, at tertiary level.

It seems that there are a number of Freshers who have not been shown the methods which can be used for interpreting and answering tutorial/ essay questions. They have not been instructed on such matters as the identification of action words in a question and the three components of answering - knowledge, understanding and interpretation/ application. As you read this in this paragraph, if you do not understand what I am on about, my case is already proven.

There seems to be a gap that needs to be filled in students' practical knowledge. This gap is best filled by tutors. Students (Freshers) should be introduced to the methods by which questions may be interpreted and answered, particularly in terms of the three components. I am not asking that Fresher be given outlines of the desired answers to specific tutorial/ essay questions. I am asking that they be instructed in general terms on how to answer them. Such instruction can be conducted, at least at the theory level, in less than half an hour. I am sure that the majority of Freshers would find such a session extremely helpful.

I write to deliver an exhortation both to fellow Freshers (particularly in Arts) and their tutors. This exhortation is a plea to communicate. Fellow Freshers, ask to be shown the methods to interpret/ answer questions. Tutors, offer to show these methods (without prompting?). These methods are not some trade secret exclusive to academics. These are not mysterious rites into which a Fresher has to be inducted. These are the basic tools of a student's and an academic's trade. Without these tools, the student is prejudiced in learning his/ her trade. Freshers should be instructed on how to go about what is expected of them. They should not have to find it out by trial and error. Trial by red pen is not appropriate nor conducive to good learning.

Yours sincerely,

Warren P. Block

## Getting Stroppy

Dear Eds,

We are concerned about the lack of secure bicycle racks on campus. We question the priorities of an institution of advanced learning that is prepared to spend enormous

amounts of money on building a 1,000 car carpark (with accommodation for only 250 students) but is unable to come up with adequate bicycle parking. That the university should be adding to visual and environmental pollution in the city is appalling.

Presently, students must lock their bikes to stairs, poles and other unsuitable objects, restricting access and escape exits with the risk of having them stolen.

We condemn the proposed carpark development and call for extra bicycle parking precincts within the existing university carpark.

Yours faithfully,

Nick Sharrad  
David Trebilcock

## Councillor Paul Gets Frighteningly Sincere

HECS. What have you received for your money?

Since its introduction in 1989, we have seen: the first increase (of many) in the HECS levy, the amalgamation of many tertiary institutions to form "super" universities, a large growth in tertiary student numbers and a drop in real terms in the level of funding for higher education.

You may think "So what! I'm safe now, I've got my uni place", but how many of you need a ticket to get into a lecture theatre or have seen the quantity of your tutorials and practical sessions reduced.

Overcrowding is the major issue affecting all of you right now. We are simply not getting the level of resources, per student, we are entitled to. How can the federal government expect us to sustain an increase in our higher education contribution (tax) yet take a fall in the level of resources available to us in real terms?

Academics and students have not seen eye-to-eye on several issues in recent years (eg. teaching quality), but overcrowding is an issue that we should both be united behind.

Last week saw academics from Macquarie University stage a large protest on the "overcrowding" issue, with only meagre student involvement. It is time the students (not just your representatives - the SAUA) voiced their concerns on the issue. Support the academics who speak up on the issue, but more importantly *right now*, come into the SAUA office and voice *your* concerns on overcrowding and the lack of resources available to you. The President, the Education Vice President and the Project Research Officer will leap at the chance to talk with you on this issue.

Paul Draper  
Mech. Eng.  
SAUA Councillor

## No More Ignoring the Working Classes

Dear running dog lackies,

It strikes me as incredible that Alice Thorpe can spend half a page discussing the inherent failures of a Uni entrance and school assessment system without touching on the most obvious and unjust inequality. Looking back though, with this in mind, it does not surprise me that the most public campaign of NUS in the last decade was HECS.

When 2/3 of Secondary Students in South Australia are from state schools but only 1/3 of Adelaide Uni Students are, one must ask some serious questions. How is it that we can access a person with tertiary education parents, money for tutors and private schools and who can afford to be kept for two

maybe three tries at Matric against a person who works two jobs during Matric because Mum can't work and Dad has not been seen for years, shares a room with a younger sibling and attends a state school; and then get angry because if one chooses Spanish instead of Physics they have a disadvantage in changing from Arts to Engineering.

Alice assumes that this person has already gained entrance (and why shouldn't they - Daddy owns a BMW).

It is obvious that the rich are able to supply their thick offsprings with every advantage to steal places from intelligent but poor students.

The mentality was evident in the HECS debate. Free education should be a right for all. With the current inequalities, it is not. It is free education for those who can afford to pump up their children at secondary schools.

Parents complain, "We spent tens of thousands of dollars for our child's primary and secondary education, he/she has won a place at Uni - isn't it now the Government's job?". No- it's now time for little Johnny to put his brains where his parents money used to be- and he does not like it.

We are continually baraged by our "Women's Officer" and in "The Equaliser" (*On Dit*, 29 April) we hear all about racism and non-English speaking students- whatever happened to the financially disadvantaged- or is money a dirty word.

Although I agree with Maria O'Brien's article about St Marks, I still wonder- is she really a nice person, concerned about inequality, or have she and her feminist counterparts found that they are no longer happy with the suppression of the plebs, they now want gender equality.

I can't believe that in one edition of a University newspaper, we have 5 articles on women's issues- two on health issues- a 3-page spread on racism- but all year, to date, no relevant article on socio-economic inequality in Australia; or aren't we interested?

I don't profess to know how to make the system perfectly equitable. If, indeed, it can be. But as a bottom line, what I'm trying to say is don't bore me shitless with your petty perceptions of injustice and unfairness which you may feel as a personal disadvantage, while totally and blatantly ignoring gross injustices because it does not effect you or may even give you the upper hand.

Daniel Bertossa  
1st Year Economics

P.S. By the way, don't bother searching out a member of the plebian masses and seeking a comment. Some people may not have money but they sure as hell have humility.

## The Liberals Meet in a Small Closet Somewhere in the Law School and the Rest of the University Tries to Get Excited

Dear Simon and David,  
Today the Lib Club AGM was held and the following people were elected:-  
President - Julian Grenfell  
Vice President - Paul Draper  
Secretary - Anna Lucy  
Treasurer - Jo McLeod  
Social Director - Nick Boyd Turner  
Campaign Officer - Nick Vincent  
3 Ordinary Executive Members - Mario Dreosti, Erik Chmielewski, Matthew Marks.

Nice to see so many unfamiliar youngbloods in there, eh?

## Benjamin Writes a Lot of Words in Capitals to Help Avoid Getting Himself Confused; or Just Get Fucked

Dear *On Dit*,

The back cover story to last weeks edition was unbelievably IMMATURE. You appear to grasp the seemingly new idea of freedom of speech as nine year olds excitedly discovering the foulest of four letter words in the corner of the playground. I was glad to leave school amid my swearing friends confident that Uni, or the student newspaper at least would be above the gutter.

You may then argue that this particular form of language is common among the Editors, but let me remind you that this is the PEOPLE'S VOICE and you are in a responsible position of publishing to the people, outside of Uni as well, the type of place this really is. I am sure that many people use the word in question quite frequently, BUT I DON'T, and you sure as hell have a hide to tar us all with the same degrading brush!

And your parading of Warren Block's letter last week demonstrates the magnitude to which you are abusing your elected position.

Now I understand that humour is humour; but I can also imagine the carried-away stupors you may get or drink or even smoke yourself into on a Sunday night while preparing the paper, and how it all seems so hilariously funny at the time; but when Monday morning came as it did last week, one would have to be feeble minded to still be giggling.

Since you blokes run the paper you get quite a great deal of your opinions expressed. May I also say that Mr Block has an equal right to do the same without being written off and joked about.

Any twit can tell you that the best humour is that which does not require being laced with gutter-scrap, i.e. you two ain't all that funny no more, except perhaps to look at Mr Krantz or to listen to Mr Healy tell you what is best!

Yours in respect to this University,  
And in hope of being able to tell people I went there.

Benjamin Hodges  
Arts

Oh, dear. An impassioned spiel about how important it is not to laugh at other people disrespectfully, concluded with the final devastating blow in your argument: personal insults directed at both of the Editors!

Still struggling with the basic tenets of logical argument, are we Benjamin?

I'm sure that you'll be able to bring yourself to tell people that you went to Adelaide University if you manage to struggle your way through an Arts degree in the next six or eight years.

Oh, and have a look at *Bunyip Peril* this week to see that: a) no-one else seems to have been too outraged by our hideously childish moral depravity; b) there seem to be rather a lot of people at this University who fall within your definition of "feeble minded". Maybe you should get out of the house more often. And buy yourself some good earplugs.

P.S. When you work for *On Dit*, Monday morning never comes.

## Education Vice President Susie O'Brien

### The 1991 National Union of Students (NUS) Education Conference

The conference was only moderately successful. The speakers were informative and the issues topical, yet it was more an information session rather than a forum for discussion on what education campaign NUS is planning for this year.

The conference primarily centred on student income support, including Austudy, and student and private bank loans. There were a variety of speakers from such diverse backgrounds as Jim Groves, the Policy Adviser of the Minister for Education and Prue Walker from the Young Women's Housing Collective. Other speakers were George Hutton from the Business/Higher Education Round Table, a Postgraduate Student and Gary Osmond, a Student Welfare Officer from Melbourne University. The speakers covered a broad spectrum of views and opinions, some talking complete crap, regarding us with shifty eyes and sweaty palms. Others were more sincere and were more comfortable addressing student representatives.

The following points that arose from the conference may be of interest (again maybe not...).

The Business/Education Round Table was formed to improve the higher education system for the benefit of Australian society. It provides a voice for business in the peak decision making levels. The problem I have with this is the direction that this suggests: that institutions such as universities may become no more than a training ground for business.

Furthermore, the universities are represented by the Vice Chancellors and the Executive Officers, whose views rarely coincide with the views of students. This group then believes that it reflects the views of the average university student, which is certainly not true.

#### Austudy

The view of members of DEET is that the changes to study that student lobby groups are pushing for are mostly out of the question because, of the high cost. To change the independent age of Austudy to 18 (instead of 25) would cost a reported \$700 million. We were told that it was like a pie: it couldn't get any bigger but could only be sliced differently. Most of the DEET advisers should just get back to their cooking and leave education to the experts!

• It was alleged (by Bob Harvey, an Assistant Secretary of DEET) that 90% of applications are

processed in 3 weeks. Students who violently disagree with this piece of bullshit are encouraged to write to: DEET and describe in detail how you waited 6 1/2 weeks on the phone etc...

• Jim Groves has practically ensured us that the budget for Austudy being drawn up now will contain "minor running repairs" - ie. no real changes - just token alterations.

• Prue Walker, (from the Young Women's Housing Collective) explained that the main problem with Austudy is that the Austudy managers don't realise they are actually supporting students, rather than supplementing other forms of income. The Austudy Office denies that people are flat broke and starving and just hand them a supplement that (at best) is \$24 less than the dole.

#### National Australia Bank Student Loans

Richard Zuluaga, a Marketing Manager from the NBA explained the Tertiary Students Package which basically involves the bank lending students up to \$4000, with repayments deferred for 5 years, and lasting 3 years. But the loans are only given to those with "Security" - ie. rich parents. This is a great argument against full fees as the students who are going to need to lend money to pay their fees are not going to be able to get a loan. And... Zuluaga admitted they have had 2 meetings with the Opposition regarding whether the bank would help students repay their full university fees. Ominous isn't it?

#### National Union of Students

It was a pity that the conference contained little time for student input into the NUS Education campaigns for this year. We should be given more of an opportunity to direct our National Union which costs us \$30,000 annually.

## Women's Officer Amy Barrett

#### Security on Campus

Last Wednesday May 1, was the first campus safety meeting for 1991. The group has open membership, and last weeks meeting was attended by representatives of the Hughes Plaza Security personnel, SAUA representatives, Women on Campus (WOC) representatives, & Union Stewards.

It was decided that a night time security walk around campus would take place, to check what sites around the University are poorly lit or obscured by shrubbery. This walk took place last year, and proved extremely successful in identifying areas of the University which could cause security problems. A date has not yet been set for this walk, but all students will be welcome to attend.

In response to a complaint by Maria O'Brien in last weeks On Dit, that security personnel had stood by and watched while she

was harassed by a drunken and potentially violent male youth, it was made clear in this meeting that the security personnel have only limited power in intervening in such circumstances. The Hughes Plaza Security personnel ARE there to protect YOU, but they are unlikely to intervene in verbal harassment unless the student indicates that they need or want assistance. We were assured that had the guy in the incident in question laid one finger on Maria, then the security personnel would have intervened immediately.

Other plans for the year, include regular articles in On Dit about measures which students can take to ensure safety on campus; purchase of personal safety devices for students (it sounds bizarre I know, but you will be enlightened in the near future); ongoing self defence classes and promotion of the Hughes Plaza Security Office.

#### Women's Advisory Group

Friday May 3rd, was the first meeting of Adelaide University to discuss the establishment of a Women's Advisory Group which is to provide advice and information on the concerns of women at Adelaide University to the Equal Opportunity Board. The first meeting was to discuss what structure the group was going to take. About thirty women attended this first meeting, and it was decided that an interim committee would be established to decide on the future structure and terms of reference of the group. The composition of this interim group consists of 2 undergraduate women (SAUA Women's Officer, and one general); 2 postgraduate women (PGSA Women's Officer and PGSA President); 2 4 academic staff (2 untenured, 2 tenured); 4 general staff (2 junior, 2 senior). This representation is likely to reflect the long term composition of the Advisory Group, with hopefully the inclusion of representatives of other women's special interest groups (eg: Overseas Students Association Women's Officer). As reported in last week's On Dit, the group will be looking at issues such as childcare; Gender in the Curriculum; sexual harassment and employment issues. As this is the first time that such a diverse and representative range of women from around the University have been brought together for such a purpose, the group should be both exciting and productive. As an undergraduate on the interim committee, feel free to come and see me if you would like input into the structure and terms of reference for the Advisory group, and stay posted for more information.

## General Gripping

#### Overcrowding

Many students have responded to last week's advertisement requesting students report occupationally unsafe and unhealthy

conditions, problems with the Library, overcrowding in lectures and tutorials and fees for materials. Major concerns revolve around the problem of overcrowding.

A legacy of the Dawkins reform of the Australian Higher Education Sector is increased places without an increase in funding levels for staffing, buildings and infrastructure. Overcrowding levels around the country are reportedly between 5 - 16% percent. More students are remaining in the Higher Education system as a result of the recession because of the lack of employment opportunities. Thus, the usual figures for withdrawal from enrolment are not as high at this time of year as in previous years.

Adelaide University, according to the Registrar, Mr Frank O'Neill, is experiencing overcrowding of 2%, however, many students find this figure hard to believe. Consequences of this overcrowding have included the issuing of tickets to lectures, cramped tutorials and video-taped lectures, where the morning's lecture is taped and replayed in the afternoon. I have heard reports of and witnessed drastically overcrowded lecture theatres across all faculties. At the University of New South Wales the Students' Association recently completed a survey on overcrowding at their institution. Results indicated widespread anger on behalf of the students and staff, specifically in relation to the detrimental effects on teaching standards. Apart from the fact that it contravenes occupational health and safety standards to have overcrowded rooms, educational standards are also suffering. Amongst other problems, students have less time devoted to their specific needs in a tutorial; have difficulty hearing, seeing or discussing things in lectures and have decreased access to resources, such as computers and library books.

On Wednesday, May 1st students at Macquarie and at Sydney University organised a general student meeting inviting education officials to address their concerns about the future of Australia's Higher Education Institutions and especially the problem of overcrowding.

At the moment institutions look hard pressed to get increased funds for occupational health and safety improvements or additional funds to solve this problem. It is an irony that the Government urged students to remain in the education sector because of the recession and yet will not meet this increased need with, not only increased places, but a realistic injection of funds to ensure that students have even their basic educational requirements met.

If students on this campus have concerns please let me know so we can lobby the University and, in turn, the Government for a commitment to education in the form of funds for buildings, staff and teaching materials.

Natasha Stott Despoja  
President

## FUN RUN RE-RUN!

WEDNESDAY  
15 MAY, 1pm.

Due to the cancellation of the Women in Sport Week Fun Run, we are re-running it.

This time YOU have no excuse, so grab your Reeboks and show us what you're made of in a leisurely jog around the Torrens. PRIZES to be won! Put your name down in the SAUA now!

# Public Notice

to all SAUA Office Bearers and anybody else who feels like submitting anything to *On Dit*.

Absolutely **NO** material for the following Monday's publication will be accepted after the deadline of 5:00 pm Wednesday. No exceptions.

Sorry to be such Nazis about this, but it is necessary to avoid the inevitable onset of Mental Illness, Chronic Fatigue Syndrome, etc. in the Editors, precipitated by yet another bloody week where no-one puts anything in on time.

This notice further absolves the Editors from any liability in assault if anyone ever says to us, "You don't mind if I don't have my article in until Sunday, do you?"  
Thankyou.





**even as  
we speak**

## On the Nose

The ABC must be beside itself with the success of Triple J. It has successfully conquered every Australian capital and established itself as the leading dance and independent station. While most of the critical acclaim Triple J receives is in response to its music programming it also provides a much underrated news service weekdays at five called "On the Nose". It's a pity that in the minds of many listeners "On the Nose" is viewed as an irritating impediment to musical entertainment, as it is one of the only widely broadcast news services with a genuinely anti-mainstream slant to it. The recent special on the demise of free education was a brilliant piece of radio journalism. In just over half an hour it provided a thorough and angry account of the Hawke government's methodical degradation of the tertiary system, beginning with HEAC, the \$250 monster of 1987, which spawned HECS, the \$2000 monster of 1991. Rather than concentrating on long-winded interviews with political figures and pedantic repetition of DEAT horror-stats, the JJJ news team presented a very human and digestible analysis of the panoply of problems besetting our Unis—from the inadequacy of Austudy to the decline of academic integrity through the cosy funding relationship between research and industry—and all of this with quotes from Vice-Chancellors, untenured tutors and first year students, one of whom was presumed dead by his mother after taking nine years to enrol. The current overcrowding problem was well examined. An Economics lecturer from the ANU told JJJ that she received instructions from the University administration to bar the doors to her lecture theatre to prevent students from filling stairwells and doorways. At one stage she even contemplated hiring a couple of bouncers to keep the kids out. The other problem she said was that Eco students would break into the lecture theatre some time before the lecture, much to the consternation of the Chem students attending their lecture. It had got to the stage where Chem students were so pissed off that they would award each other points for "decking" an economist, which would of course be hilarious if it weren't true.

## I Was an NUS Rort

On the last weekend in April the National Union of Students convened a media conference in Victoria attended by a handful of NUS flunkies and a large number of editors and contributors from Australia's student newspapers. By some strange

quirk of fate I was given a plane ticket by the kind people at NUS, which served largely to reinforce my belief that \$3.90 out of my Union Fee is money probably best spent on cigarettes. It was, however, an interesting conference, largely for the lively debate regarding freedom of expression in the student press. Most student rags find themselves in the ludicrous position of having to submit their papers to the student President for "approval" (read censorship) before they go to print. Unsurprisingly, most editors are pretty narky about this, but not so Brigid Freeman, NUS President and (you don't say!) ALP member. Student newspapers, Brigid said, have a responsibility not to print prejudicial material. The solution, she said, is for student Presidents to approve all material before publication. There are other doyens of progressive thought on our campus who concur with President Freeman. The problem with such a position is that people like Freeman have a party line to stick to and, as the current battle at Melbourne's Farrago shows, will not just censor material because it's racist, sexist or homophobic, but because it's not ALP policy. Students may not be radical but they are not prepared to tolerate a newspaper which is used as a means of promoting prejudice. The democratic mechanism ensures that editors are elected according to the popular will of the student body. There has not been one case in the last ten years of students electing an editorial team who have stood on a platform of promoting prejudice. So why then give the Freemans of this world *carte blanche* to edit papers on an *ad hoc* basis, when editors are elected to do the editing and Presidents elected to do the politicking? The reason behind the blandness of most student rags is the control exercised over them by the Students' Association. If a bunch of pamphleteers with political aspirations have any say over the paper it becomes a pamphlet reflecting their political aspirations. Bob Hawke does not have final say over the content of *The Australian*, so why give control over student newspapers to the Students' Association? Let editors edit, and if they produce a repugnant rag, don't vote for them again.

## Hooray

Peter Blunden, editor at *The Advertiser*, has taken the paper's coverage of education issues by the arse of its pants and appointed young journo Deborah Tideman to the position of Education reporter. In her two weeks she has covered not only the O-Guide shambles but also the overcrowding shambles and has vowed to make weekly pilgrimages to the Unis to chat with the kids. Good to see.

## The Revolution Betrayed

In what can be fairly described as a long overdue concession to reality, the Democratic Socialist Party (ex SWP) and Resistance have realised that *Direct Action* was, well a bit depressing, and replaced it with the all-new multi-coloured and very well designed *Green Left Weekly*. If you were a cynic you



could say that the diehard revolutionaries have sold out and gone the way of every advertising agency in Australia by throwing the word "Green" about to cash in on the current environmental craze. Despite this rather populist move, *GLW* is actually a good paper and has succeeded in attracting a readership way beyond that of *Direct Action*. *GLW*, unlike *DA*, does not present a tone of dispirited, alienated frustration. Rather than dwelling solely on the "oppression of blacks" in South Africa it talks about "gains made by blacks" in South Africa, a positive inversion long overdue in leftist reportage. It is much less rhetorical and overtly didactic than *DA* and will hopefully be around for a while. Strange

though is its sales pitch—"Does *On Dit* make you see red? Read the *Green Left Weekly*". It seems ridiculous to criticise a paper targetted at ten thousand students from a variety of backgrounds, and open to contributions from every one of them, when *GLW* has a clear political agenda and is targetted at progressive readers. Insult is a form of flattery, however, and it's fairly typical for dyed-in-the-wool lefties to rally against reactionary elements with little regard for the facts. *GLW* itself does not do this thankfully and is well worth a dollar—get one outside the Refec. on Tuesdays.

# Crap Article of the Week



*The Australian* has never really been adverse to allowing right wing intellectuals (read: ageing fascist men with an axe to grind) spew forth their venom under the guise of a thought provoking column. South African Ambassador David Tothill has done it for years. So too has Bob Santamaria, although unlike Tothill, he doesn't have to pay for the space. This week Bob—head of the National Civic Council and Catholic paranoid extraordinaire—came up with a ripper of a piece titled "If Only More Women Stayed at Home", blaming the current unemployment problem on the increasing number of women in the workforce, who in their feminist greed, steal work from God's breadwinners. Bob reached his zenith in the final paragraph, asking what we can do to keep women where they belong in order to prevent lengthening dole queues?

"What other set of remedies is there for the present situation facing school leavers? What other set for male breadwinners who wish to fulfill the purpose to which God, or nature, has assigned them?"

# DAAS



**The Doug Anthony All Stars are coming to town. Simon Healy talked to Paul McDermott, who did a remarkably good impersonation of Tim Ferguson. Topics covered included students, wurly things, pigeons, and fine literature.**

PM: Hi. It's Paul McDermott here. Is that Simon Healy?  
OD: Yeah. I was actually expecting Tim. I was told it was going to be Tim, and so I've focussed all of the questions around him, but not to worry...  
PM: No, that's alright. I'll just go get him. (3 second pause)  
PM: (identical voice, raised half an octave) Hi, Tim speaking!

And so the inaugural DAAS Interview With Paul McDermott Masquerading As Tim Ferguson took place. Paul soon reverted to his normal voice, but I kept asking questions of Tim, and he kept answering them flawlessly, referring to himself in the third person and Tim in the first. As with any DAAS interview, it's safe to assume that anything up to 50% of it might

Especially the Trotskyites, who were out there in force. They had banners here in Melbourne saying, "Peace Peace Peace Kill All Americans". And that's not too much fun, is it?  
That seemed a bit hypocritical in a peace rally.  
It is if you're not American...fun, that is. But it didn't really seem to be in the right attitude of Trotsky, I don't think.  
Do you dislike student humour?  
No, I enjoy it very much. Amongst the best work that I've seen overseas, in Edinburgh and so on, has been medical humour on the campuses, which is just fantastic. The thing that really makes it funny is that these people will be taking care of the health of people in about five years' time. And they put on shows like *Jean de Toilette*, *Womb With a View*, shows as ludicrously funny as that... you see why Lindsay Anders was forced to do a film like *Hospital Britannica*. I think you understand where I'm coming from.

Where do you live now?  
Blainey.  
What?  
Blainey!  
Blainey.  
Y'know... beautiful Blainey!  
Where is Blainey?  
Don't embarrass me with your lack of knowledge about the great, wonderful northern part of this country. I have no knowledge about the northern part of this country.  
You've never been to Blainey?  
No.  
Blainey?  
No.  
Around Lightning Ridge?  
Lightning Ridge... I think I've heard of it.  
Well... Blainey. Blainey is just incredible. Desert country... cows dying everywhere, left, right and centre.

Did you originally head overseas because you were sick of people knowing that you came from Canberra?  
No... we had to escape some mighty bad rumours that were circulating about me at the time.  
Your live show: is it based more around the album or around your previous cabaret shows?  
Well, it's still in the form of cabaret, because the album, let's face it, wasn't that funny.  
Well... parts of it were.  
No, it wasn't. It wasn't meant to be funny. It had some good lines in it...  
No. It wasn't meant to be funny.  
Just bloody Paul and Richard jackin' off and doing stupid music.

The theme of the tour is "Hell No We Won't Go". What did you think of the war, and what did you think of the protests to it?  
What war in particular?  
The Gulf War.  
Absolutely wonderful. The best television we've had in Australia for a long time, I think. Especially the news.  
What about the protests? There were about 10,000 people out on the streets in Adelaide. Were you very much behind the peace movement?  
Yes, I was right behind it. Right behind it with placards saying, "Get the peace movement off the streets and let the traffic flow."

A lot of people were doing that... there were a couple of people standing by the side of the road screaming during the rally.  
What it became in the end was a whole lot of minority groups voicing their own feelings of resentment towards the government.

Because I've always been the dancer in the group, we're moving into a more sort of Isadora Duncan feel to the show. We're doing more free expression, free movement.  
The comedy is still there in a high quota, but on the "Hell No We Won't Go" tour, there's material that Adelaide has not seen before ever.  
Is the piece in your potted history about Icon being banned in England actually true?  
No. It's a complete and utter fabrication.  
Good. How did Icon sell?  
Where?  
In Australia, mainly.  
It was the biggest selling independent release for... ever.  
But it wasn't an independent release, was it? It was put out on CBS.  
No, it was independent. It was distributed by CBS. Get your facts right.  
Well... it had CBS on the back cover of the record. What do you expect us to think?  
It also had DAAS Kapital. They were just printing and distributing it; they actually shouldn't have printed CBS on it at all. Because of course we can't print them ourselves at the tiny workshop we have, with a bunch of wetbacks from across the South Australian border.

Now that you guys and Wendy Harmer have left *The Big Gig*, do you think that there will be anyone with talent left on it?  
No. Quite frankly, no.  
Now that you're becoming more and more of a supergroup, when are the solo projects and the cocaine habits and the jets to Rio and the big breakups going to start happening?  
They've already happened. They happened briefly when we toured Tasmania last time.  
I don't know if you've heard about the scandal, but Paul left the group and some guy called... Geoffrey came into the group for a little while.  
Paul went off to do some work on the mainland... some solo recording stuff, which was absolutely stupid because nothing came of it. He's back in the group, but in a much more inferior role this time.  
Taking another piece from the press release, are the "new Japanese video techniques" advertised as being part of DAAS Kapital (their upcoming TV series) actually there?  
Yes! We wouldn't lie about that.  
Japan's incredible. Have you ever been to Japan?  
No.

*Fan-tastic*. It really is the seat of industrial power. I want to talk about something else... I want to talk about... your life?  
Porographic animation. Talk to me about pornographic animation.  
What about it?  
What is it in DAAS Kapital? What does it mean?  
Ever seen any Japanese pornography?  
No.  
Ahh... well, there you go, you see. You've heard of laser discs?  
Yes.  
Well, go get a Japanese cartoon pornographic laser disc, and you'll see what we're talking about then.  
What we've basically done is stolen material from very popular Japanese animated pornography, just because we find it very interesting.

**"You hit a baby seal on the head enough and it becomes dulled to the sensation of being struck"**

I mean, the West brought out *Fritz the Cat* in 1977 or 1978, the first 'erotic animated feature', and I suppose it was a play on the word 'cat' similar to a Mrs. (Are You Being Served?) Slokum idea, and that was very popular.  
But it had no skill in it. It had no subtlety. It had no beauty. It was just this damn rabid rodent cat running around rooting everything it could possibly root.  
But Japanese stuff is absolutely... the Japanese have gone whole-hog on the erotic side of it. I mean, you look at the feet on the women in their erotic woodcuts; their toes are curling. It's almost absurd, that.  
Seeing that you're so popular now, why is it that you say commercial stations won't touch you with a bargepole?  
Who said that?  
Well, they won't actually! We've been asked to do a couple of shows on various commercial stations, but the thing is, they've also said that if we come over to them, they'll cut out our tongues. The ABC gives us free rein.  
It's been a fairly standard thing for any performer that's worked on the ABC to eventually go over to the dark side of the force, and move over to Channel 10, 9 or 7.  
If you look at anything, all the original shows...*The Comedy Company* was origi-

nally on the ABC...  
Yeah... and it was crap then, too.  
Yeah... well... I mean, that's your personal opinion, Simon, and I hope it doesn't appear as an editorial comment in this little article.  
But also people like the *D-Generation*, who now make up the majority of *Fast Forward*...  
What do you think of *Fast Forward* in comparison to the *D-Generation*?  
I haven't got a television.  
Can't you afford one?  
Oh yeah, I can afford one... I've got one, but I can't get the reception. Does that make sense to you?  
Can you afford an antenna?  
No.  
Damn.  
I'm living in a sort of orb, surrounded by giant buildings of iron ore; these massive steel constructions that rise 20 or 30 floors. They're pretty high.  
I saw when *Fast Forward* first started, and I thought it was great. I haven't seen it for a long time, so I don't know.  
Probably the funniest thing I've ever seen you do was your election night speech when you ran for the seat of Kooyong.  
(In an understated 'shucks, it was nothing' tone) I was very happy with that.  
Do you think you'll run again?  
I'm going for Queensland parliament this time.  
Queensland state parliament, or a seat in federal parliament?  
Well, I'm not quite sure. Richard's arranging everything for me. I'm just going for a Senate seat. It'll be very easy. Very simple.  
And it's so easy in Western Australia. There's so much space there, all you've got to do is campaign in Perth. You don't have to go anywhere.  
So why aren't you campaigning in Perth?  
Well, we're just waiting for the right time. You need some sort of Senate election to be happening there before you start campaigning.  
There'd be no point in us going over there now and campaigning for an election that's not going to happen for another two years. You're not bright, are you, Simon? Doing it before in Kooyong was just a test of my skills as a political candidate.  
I see myself as another Teddy Kennedy.  
Why?  
Why do you think?  
I have a car. I'm a party animal. I want a large house by the coast, to take young, flippant, male and female people back there and chat to them about life, and have long discourses. Food, the environment, everything.  
Did you know that pigeons are an edible bird?  
Well... anything's edible if you cook it long enough, I'm sure.  
But the pigeon is like a rodent. It's like a rodent with wings. It's a disgusting animal. It just shouldn't...  
Have you ever eaten pigeon?  
No... I've spoken it.  
As you did more and more on *The Big Gig*, did you find that you started repeating yourselves?  
Did we repeat ourselves? That's only 'cos they showed the program twice. We didn't do the same act again. They have repeats.  
Do...  
(Interjecting) They have repeats.  
Why...  
(Interjecting again) They have repeats.  
(Laughs uproariously) Ah, it's like Sartre in hell at the moment.  
Did we repeat ourselves? Did we do the same jokes twice, or variations on the

**"Patrick White. He's dead. Fucking pity, isn't it?"**

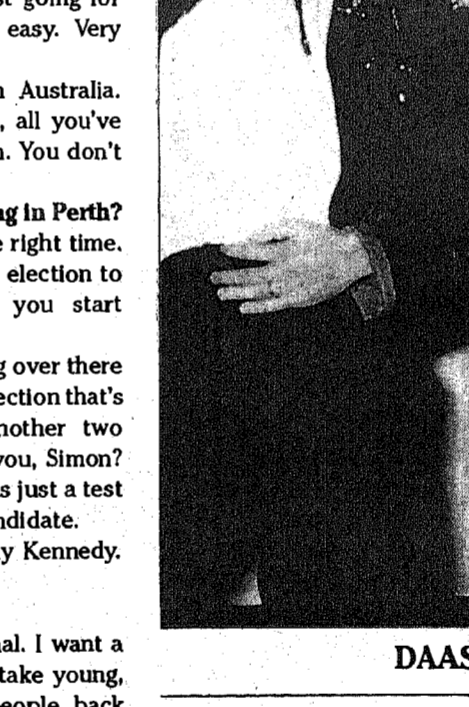
same jokes?  
Were you doing more or less the same material? Were you not shocking people the same way you shocked them when you were first on? Were you really losing that hard edge that you've always been renowned for?  
Yes.  
Thought so.  
That was a deep and probing question there, and I'm glad you got the answer that you wanted.  
No, I think it's like anything. People become dulled. You hit a baby seal on the head enough and it becomes dulled to the sensation of being struck.  
That's like the people in Australia. When we first came out, we used to get a letter a week from Harvey Bay in Queensland, just near Bundaberg. The letters had 20 or 30 signatures, saying things as ludicrous as "We're going to turn off our television sets, but we'll continue to watch to make sure you don't do anything more blasphemous."  
Great forward thinkers in Harvey Bay. We could get up there and talk about the Muslims, suddenly the Muslims are offended; you talk about Christianity, suddenly the Christians are offended; you talk

about macrobiotics and the vegans are offended. You say anything and people will get upset.  
It was amazing when we were doing the stuff about the blind boys. The only ones who were really upset were the ones who could see it, which I think is a bit bizarre. I mean, we didn't get any letters in braille about it. Everything we got was from people who could see saying, "I've seen that, it's terrible what you're doing to those poor blind people." And yet, when we actually spoke to blind people about it, they thought it was good, because in society the people that aren't afflicted are always protecting the afflicted:  
"You can't do that, because those people don't like that being said about them."  
Rubbish!  
When are you going to release *Rise* (the much-vaunted new DAAS book)?  
It's still in the pipeline. We're still trying to put it together at the moment, but we're looking like we're going to have it done towards the middle or end of this year, hopefully.

Do you really dislike the *Young Ones/Comedy Company* 'book of the series' type of thing, where they just take characters out of their shows and use the characters to create written sketches?  
We haven't done it so far, because we've disliked it and found that it was selling out.  
But then, we're not too concerned with selling out because we didn't really 'buy in' in the first place; but we're planning on doing it with *DAAS Kapital*, because someone's made us a very lucrative offer. So even if the book doesn't sell we'll be able to set ourselves up in really lovely timeshare accommodation in Mauritius for about the next 30 to 40 years.  
So you don't really care whether you're regarded as having sold out or not.  
No, not really. I mean, you can't really, can you? Most of the people that come and tell you that you've sold out are working for the bloody bank!  
Or if they're students, they're on the "Let's Send Money Off to the Sandanistas, Still" councils. They're not doing much.  
They're the sort of people who walked in the peace rallies and so on when the Americans were in the Gulf, and as soon as the Kurds started dying off, couldn't

Shakespeare as well.  
No, Shakespeare is a bit more difficult. You need to spend a good 45 on that. A good 45 seconds.  
Who is your favourite Australian living author?  
Patrick White. He's dead. Fucking pity, isn't it?  
No, I don't like Patrick White. A bit too funny.  
But let's not talk about literary greats. Let's talk about literary mediocrities.  
OK. Have you read *Satanic Verses*?  
Hah! Yes! (Laughs)  
Does that fall under the category of literary mediocrities?  
Yeah. That was so much ado about nothing (to go back to Shakespeare), but really it was shocking. Did you read it?  
No.  
Ohh... it was a lot of really bland and transparent prosework that you just null through. It was like reading Dante's *Inferno* in the original Latin.  
Christ! For fuck's sake, where's the joke? There's not a joke here.  
(Getting impassioned and swearing a lot) The Christian fuckin' community should have condemned it as a bad piece of prose writing! We should have been right behind the Muslims! Just terrible stuff.  
So do you think that anyone who writes a bad book should be sentenced to death?  
Is it up to me personally?  
Yes.  
Yes. Do away with them.  
Because it comes down to a personal assessment, doesn't it? A personal judgement. That Salman Rushdie should die was the personal judgement of... about 300 million Muslims.  
Did you ever see that great (Geoffrey Robertson) Hypothetical?  
Yes.  
That was great... superb comedy.  
So who did you agree with in that programme? Did you agree with Yusuf Islam (Cat Stevens)?  
I think that Cat was great. Cat was the man who wrote "Peace Train" for you.  
Cat was a complete loony!  
Wasn't he just? He was wonderful! The worst kind of people are the converts. He would've been much happier when he was doing his dope back in the mid-'70s and doing songs like "I'm Being Followed by a Moon Shadow", which, by the way, is a reference to the Islam faith.  
But he's disowned his entire back-catalogue. He hates all of his records. Which is reasonable enough, but...  
That's him trying to cleanse his soul. He feels what he did before was crass or blasphemous or whatever. He now has an attitude towards it where he dislikes it, which is fair enough.  
I feel that there are some things in your past life that you'd like to erase, if it was at all possible. That little incident when your mother burst into the bathroom when you were 14...  
No, there was always a lock on the bathroom door. It didn't work terribly well, but it was always good enough.  
It holds them back for a while, doesn't it? Maybe in a first meeting with someone, you were a bit rude to them. Maybe you fumbled once. Maybe you made a sexual error of misjudgement of your own abilities or skills. Maybe you weren't as good a father as you wanted to be. All these things.  
How old are you now, Tim?  
(Slightly confused) How old am I?  
Yes.  
Twenty-six.  
Have you thought of fatherhood? Have

DAAS cavort about like idlots



Yeah, but you can do that with any

you thought of marriage? Are you married?

Well, I don't think my private life is a matter... I mean, I am, and I have a child, but I think that's my own business.

Have you ever played Adelaide University before?

I think we busked there a couple of times, years ago when we were doing the Adelaide Festival.

Do you have any particular impression of Adelaide University students?

Small heads, with receding hairlines. They normally have one bug eye, flared nostrils, and jowls like cow udders, as I remember. That was my main impression.

And they hang around Hindley Street, around Timezone, and play the video games there with the money that the government has given them to study with. And they pump all their AUSTUDY into the Ninja Turtle Power video games, so in the end it's only Mr. Polites who makes any money in Adelaide.

So do you subscribe to the "lazy bludgers living off the government" theory of students?

Yes.  
Why?

Just because it's a high moral ground, and I find that a very comfortable position to be in. Did you know that in the Council elections coming up on Saturday, you're allowed to vote once per building you own, and so therefore Con Polites is allowed to vote eleven times?

He's a very nice man. Have you met him?

No, I've never met him.

We've stayed in several of his spacious and beautiful accommodations, and often we've remarked on the number of different people who have been staying in the units behind us or around us. They've been incredible. Very polite.

Would you like to defame Con Polites?

No.

Just checking.

What do you want me to say? I'll say anything. I'll speak my mind! I'm not afraid to go out there, out on a limb!

And I can always say that you lied, that you made this up, you concocted it. You fabricated the entire conversation, as the press were wont to do in the past.

What's the worst experience you've had with the press fabricating material? Have you had any bad experiences with interviews?

Yes. The Americans didn't understand us at all. Their stories about us would just be total lies. Total lies. What can you do, though?

You live life according to a system of what you believe is your moral code. Like Con Polites does. He's got a moral code. He does! It's a hard one to decipher, but it's out there, that moral code, somewhere. People have just misplaced it.

Do you think that Adelaide is as crap as everyone says it is?

(Emphatically) No. Adelaide has a soul. Adelaide is a thriving metropolis filled with the most beautiful people in Australia. Adelaide is a dynamic centre.

Did you know that it's actually built on an Aboriginal *thalunga*, which is like a high-energy source?

No. Canberra is built on a *thalunga* as well. They're sources of incredibly high energy. The Aboriginals used to go in there and feed off that energy for about 2 months. Most of our cities are built on *thalungas*. Or near them.

And the biggest source is Nimbin. That's a giant one.

If Adelaide and Nimbin, for example, are such high energy sources, then why do they have a reputation for being such dead and stoned places respectively?

That's because you've stayed there too long. You're meant to go into these places and be energised. And that's what attracts people in the first place. That's why it's good that when we come to town, we only stay there for a couple of weeks.

But if you stay there too long, it affects you adversely. That's why the Aboriginals only used to go there very briefly. They knew how to deal with it.

But of course we stupid, blind and ignorant go and build cities there because we

like the energy power of these sources, and we stay there, and eventually it's too much energy for the human body to cope with. And it stones you to your soul.

Baby. That was Van Morrison. I was quoting.

Have you been thinking of making a concept album? Yeah. We're just looking for a good concept to come up with. Concepts are

very easy things to come out with.

Concrete is a very *hard* thing to come out with, unless you're one of those big trucks with a big wurly bin on the back of it. Then it's *harder* for you to come out with the concepts, and *easier* for you to come out with the concrete.

Last time you were here, you said, "We just want to do the same old crap again, get two stars from *The Advertiser*, and piss off with the money." Is that your *modus operandi* this time around?

Well, no, because *The Advertiser* won't be reviewing the show. So this time we want to do the same old crap and get the money and get out. And we'll fuck off the two star idea.

Are you very pissed off with the treatment you've had from *The Advertiser* in the past?

No! (laughs) Of course not. *The Advertiser's* great. They're hilarious. They're a good bunch of guys.

I mean, you wouldn't call them journalists on the whole, would you?

No.  
Or critics.

No. 'Critics'! That's a bit of a loose term for those people. They're nice enough people. They've got a job to do. Everyone's got a job. Everyone's got to make their way through life in some way.

Some people are bakers. And there are good bakers and bad bakers. And the bad bakers stay in Adelaide and the good bakers go and work in London and New

York.

Richard said in an interview last year that...

Richard's got a problem. Did you know that?

What is it exactly?

His mouth. He has a very foul mouth. Anyway, go on.

He said, "reviewers from Adelaide tend to adopt a very pompous tone to compensate for some sort of inferiority complex." Are you anticipating that sort of attitude from Adelaide critics this time around?

No, I think they've learnt their lesson from us this time around. I think they'll just not review us anymore. Which is fine.

Are you planning to assault anyone in the audience this time around?

No.

Have you been up on an assault charge before?

No.

Never?

No.

(Anguished silence)

See, that was a good run of questions there, wasn't it?

Do you think that the university student is merely an embryonic form of the adult which will later go on into the wider world, or that it is a fully formed human being, merely imparting more knowledge into its brain?

The university student is a leech, sucking like a parasite on the underbelly of this great nation of ours.

Tim Ferguson, thank you very much.

That's alright.

(With surprise) Is that all you want?

Well, I thought you wanted me to ask fewer questions.

Well, you did. You were doing very well there, Simon, towards the end. I think you actually scraped up a notch or two.

Thanks very much.

So when are we going to see you? Are you going to come along to the show?

Yeah, I even bought a ticket. That was going to be my last question: why didn't I get a free one?

I don't know. You didn't speak to me about it.

Well can you get me...

No. I can't now.

Why not?

It's beyond my control.

I thought you had artistic control. That's the whole idea of not selling out.

Are you going to sell that ticket back now? I could sell it to anyone. I could probably sell it at inflated prices if the show is sold out.

That'd be good. Yeah, scalp your ticket. Sure.

So what do you want, a ticket on the door? Yeah.

OK, even though you've been a... I mean, are you looking for a future in journalism? I don't know. It's either that or law. What do you think's better?

Law. Law. Go into law. Have you read the article in *Time Magazine* about Scientologists?

Become a lawyer for the Scientologists. That's very lucrative.

**DAAS**  
Doug Anthony Allstars  
With support act  
Michael Petroni  
From the Big Gig

**Union Bar**  
Doors open at 7pm  
Thursday 9th May 8pm

**Tickets \$8 / \$12**  
From the  
Student's Association Office

# Not Drowning, Waving

NOT DROWNING, WAVING are about to hit Adelaide to play to shows at Club Foote his Thursday and Friday. James Southall spoke to *On Dit* about the true meaning of the word "indigenous" and the past, present and future of the band. Deconstructing the subtext inbetween going for a bit of a surf: TOM FARNAN

**I**t was about two Christmases ago that NDW first came to my attention. They had just released *Claim*, their fourth

album, and were touring with it. I was in Geelong at the time and a group of people that I knew had planned to drive up and see them. Unfortunately the surf was up and the sun was shining that afternoon: NDW were no competition at that stage. I wish now that I'd gone, and in fact I'm pretty damn pissed off that I missed out.

However, I, and any others that made the wrong decision on similar Sunday afternoons, have an opportunity to redeem themselves. These coming Thursday and Friday nights NDW are playing their new album *Tabaran*, with the help of a few of their friends from

Rabaul (PNG village) at Club Foote.

If you haven't heard of Not Drowning, Waving then you should really feel ashamed of yourself. One of Melbourne's, and Australia's, most powerful and exciting bands have been around for nearly ten years. It must be said however, that only recently have they been signed with a major record label, Warner Bros. (or WEA), and their previous material was not properly promoted. The new album, *Tabaran*, has been fairly well recognized, and is finally drawing some attention to the band, receiving some airplay on some radio stations, especially the ABC. The band began as a two piece ensemble comprising of John Phillips (guitar) and David Bridie (vocals and keyboards), who were at the time playing with another band. Members from the 'other band' were added on a temporary basis from time to time. Gradually as the other band broke up, Not Drowning slowly formed.

Then in 1986, the band went to Papua New Guinea to record the soundtrack to a film being made by one of their friends, about canoemaking in PNG. It was at this time that they met Greg Seeto, manager of Pacific Gold Studios. They maintained contact with Greg Seeto and about a year or so later they sent him copies of their albums, *Cold and the Crackle* and *Claim*, and in 1988 they were invited to record in the studios with musicians from the town of Rabaul. The band was quick to recognize that such opportunities are rare and valuable and jumped at the offer. They rented a house and a piano opposite the village of Rabaul and spent two weeks recording. The trip itself was not entirely aimed at recording an album as such. James Southall, the member I spoke to said, "We went over there to have a good time... regardless of whether an album came out of it or not. You know, if we recorded an album then that was great and if we didn't that was OK too..." But for a trip that wasn't aimed at recording an album, *Tabaran* is a pretty amazing result.

In keeping with their idea of not specifically going to PNG to record an album, a lot of the recording that they did came of meeting people at parties and arranging to record with them the next day. The band went in with no plan, only one song written before they got there, and a lot of the material that

they recorded they did not put on the album. Many of the songs were entirely written and played without NDW at all. It seemed that this was a good thing for them though. "No-one took complete control of the album...nobody put in their full 100% and it means that you can really look at the album objectively..."

While in PNG, the band also travelled to Ponam Island to record some of the Garomut drumming. Garomut drumming is done in a fairly large group and the much of this

village was involved in Garomut. The whole thing is almost worked as an apprenticeship system, where gradually as the sons get older they learn little bits of their father's part.

When I asked him about the comparison of NDW's work with what Paul

Simon has done he seemed surprised, or even annoyed, as if I had missed the point. He did express an annoyance of the way people like Paul Simon take all the song credits (eg. "music and lyrics by Paul Simon") when in fact much of the music, for example, tribal drumming, is written quite exclusively by the musicians he records with, if it isn't entirely based on traditional drumming patterns.

When speaking of the other performers that the band met and worked with, he was full of praise. Telek, the main PNG contributor to the album, wrote, co-wrote or played on at least half the tracks. "He is really a veteran in the recording process... he was really relaxed and that helped speed things up..." Telek is a local hero in PNG. His lyrics are spiritual, and contained in them are the stories of the village. The village people come to him with their dreams and he interprets them, then he puts them into his songs.

Now that the band is touring Australia, Telek has come with them. The others that they have brought with them are Ben, a percussionist from the Solomon Islands, and Plas, a woodwind player from the Sepic region. Together these three musicians cover all the basic sounds recorded on *Tabaran*. The extra players too, apparently change the nature of the live performances. James Southall described the band before *Tabaran* as sedate and where they would have once just "...stuck our heads down and played...", the new players are helping the band to loosen up a bit. Also, the shows are, now, more relevant to a wider audience.

Having received raving reviews for their performances on the Australian tour thus far, with lines such as, "...the concert demonstrated an overwhelming breath of musical vision the like of which we've never seen in Australia before..." (Shaun Carney-*The Age*), this band is certainly more than worth seeing. You may never again get the chance to see such an amazing lineup of players even if you do catch Not Drowning, Waving at a later date.

NOT DROWNING, WAVING ARE PLAYING AT CLUB FOOTE (26 Blyth St, city)

ON MAY 9th and 10th (THIS THURSDAY AND FRIDAY). DON'T MISS THEM!



Not Drowning, Waving : You've lost that airbrushed feeling

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**Ex:El**  
808 State  
Warner Music

This month sees the release of the follow up to the highly successful *Ninety* album, by Manchester's best known techno-anarchists, 808 State.

In contrast to their first album, a mellow ambient one, *Ex:El* offers a mix of vocal tracks and hardcore dance cuts such as the massive club hits, "Cubik" and "In Yer Face". Another plus for the album is the vocal talents of Bjork from The Sugarcubes.

All in all, a good dance album with a few "techno surprises" to keep you interested. So, in yer face!

Andrew Beveridge  
and Geneviève Marjoribanks

**Dollars and Sex**  
The Escape Club  
EMI

A title such as *Dollars and Sex* leads me to believe that the Escape Club are out to catch the teeny bopper age group, those with maleable musical tastes ...

This album will appeal to anyone who has not yet developed a liking for a particular style of music. Amongst the rabble, I can detect some originality, the style that made "Wild Wild West" will known with the "happy go lucky" funk guitar. The rest of the album is a cross hatch of the variety of music that the average 14 year old would "get into".

Virtually every song sounds, in part at least, like just about anything and/ or everything you ever heard. There is an INXS "Suicide Blonde" type song, George Michael type "Faith" song, a "heavy rock" content, with the full-on lead and everything, not to forget their Dance and sampling efforts and a song called "Freedom", trying, at lengths to typify the Jamaican/ Bob Marley sound, unsuccessful though it is.

Anyway, if you're not too fussed about listening to a variety of styles from the clichéd love ballad to the next best thing to ZZ Top, then seriously consider buying this album. You might even want to buy it for your little brother, or come up to me and I'll give you my tape. I find it hard to believe that this band is serious about its music. Maybe I should write to their fanclub.

Ray Kerrison

**Starting From Zero**  
Groove B Chill  
A & M Records

We were so disappointed when we discovered that we were playing this record on the wrong speed. On 45 this album sounds like it's setting the latest groove for the Hip Hop, on 33 Groove B Chill sounds like a mediocre De La Soul. The samples on the first track would make any self respecting DJ grab their Technics turntable and flee.

"Selling records by the million, girls gettin' laid, we must be doin' somethin' brother." All Groove B Chill are doing is taking overused samples and trying to work out whether they're De La Soul, Rap heroes, or soulful groovsters. "Where Were You" on Side B deserves to be voted worst song of the year. To be fair, if this record had been released in 1988, it might have stood a chance, for 1991 it offers a few listenable

**Land of I**  
Stephanie Howell  
WEA  
7"

Take one young woman by the name of Stephanie Howell, who was probably "discovered" on New Faces, and one Garry Frost, "Famous" for writing songs for bands such as Moving Pictures and 1927 and you get "Land of I". A corny tune with even cornier lyrics.

I guess that's what you'd expect thought  
R. Vowles

**Can You Dig It?**  
The Mock Turtles  
7"

The Mock Turtles are from Manchester and claim they pre-date the Manchester hype of the last two years. Nonetheless, they are still trying to surf the wave started by other Mancunian bands and their sound is not entirely original. The Mock Turtles should not be mentioned in the same breath as Northside, the Roses, Happy Mondays *et al.*

"Can You Dig It?" is a good song. It is a newly released version of a song from their debut album "Turtle Soup" - a really stupid name. It has a strong dance element backed by melodious vocals and silvery guitar.

J. Hirihto

**Punk**  
The Wedding Present  
BMG Video

The success and popularity of The Wedding Present has astounded many a music critic and punter, but their appeal has escalated to the pinnacle of success - a home video.

From here it is easy to understand why The Wedding Present are so popular. Beautifully crafted lyrics complement their punky pop noise and relaxed stage presence, documented in Gedge's stage attire, football shorts and a 'house' styled top.

Consisting of footage from a live concert last year in Leeds and spliced with videoclips and rare 'touring' footage, Punk injects a diversity and interest that is lacking in most live videos. The live footage

**Blue X Blues**  
Greg Williams  
7"

An okay single taken from his second and latest album *Louder Than Words*. The song incorporates Williams' distinctive voice and acoustic guitar with what sounds like a piano accordian. The result is a bit too folksy for me but has a pretty good 'B' side. For those who want to get on the "support your local band"-wagon, he's worth a listen.

Anna Kerrison

songs but is basically Top 40 fodder.

"I'm the kind of guy your mother warned you about ... I'm swinging single." We're taking mum's advice this time and leaving you to the stooipid fantasies of a group who probably go to bed by 9.30 ... alone.

Geneviève Marjoribanks  
and Andrew Beveridge

# SINGLE OF THE WEEK

## STRAITJACKET FITS

Down in Splendour  
Straitjacket Fits  
Flying Nun

It's 11.30 on Tuesday night and I have just returned from the Old Lion having seen Straitjacket Fits ... oh yeah, and some other band played ... The Church? ... I dunno, maybe my father knows who they are (were?). Anyway, what I'm trying to say is that my opinin of this single will probably be tainted, but who cares! "Down in Splendour" is the second single taken from their brilliant "Melt" album, and is nothing short of perfect. It has been released as a double single pack with "Missing Presumed Drowned" (George, Martin knew my Father mix) as the other A side, a version complete with wah wah guitar. The two B-sides are "Seeing U Fled" which was recorded live at JJJ and "Cave In". All in all, a good little package of "Fits" songs.

R. Vowles

concentrates on material taken mostly from Bizarre with a few B-sides and early ingles. The sound is of exceptional quality being digitally enhanced and in stereo. Videoclips for their singles are great slabs of postmodern video pastiché, especially Brassneck, Nobody's Twisting Your Arm and Crawl.

The only disappointing aspect to Punk is

My Favourite Dress, a BBC TV archive whose poor audio quality destroys a fantastic song. Ending in Leeds with Everyone Thinks He Looks Daft, The Wedding Present give a defiant two-fingered salute to their critics as the crowd erupts into a sea of bobbing heads and I'm dancing in my living room.

Jason Bootle



**The Wedding Present - a bloody good reason not to get married**

# Church in a Straitjacket

The Church  
Old Lion  
30th April, 1991

The Church came on at around 10.30 pm and there was a fairly diverse crowd awaiting them. Apart from Marty Wilson-Piper, the band seemed to drag themselves onto the stage as if to face a firing squad. Once on, Marty, who appeared to wish he was in a hard rock band, was the person who seemed to be putting all the energy in, and enjoying himself the most. The remainder of the band seemed to find the show a chore and showed it when at the end, abruptly, Steve Kilbey (man of few words) said goodnight and the band literally ran off the stage. To their credit, they came back on for two encores. These, in my view, proved to be their best music of the night.

Most of the material was from their 88 record *Starfish* and was played fairly accurately from the record. Disappointingly for those of us who weren't Church connoisseurs, they didn't play some of the popular newer songs such as "you're still beautiful", which a number of us were waiting for, myself included.

The whole show could have been dramatically improved had the members of the band appeared to be enjoying themselves, smiles would have made a big difference.

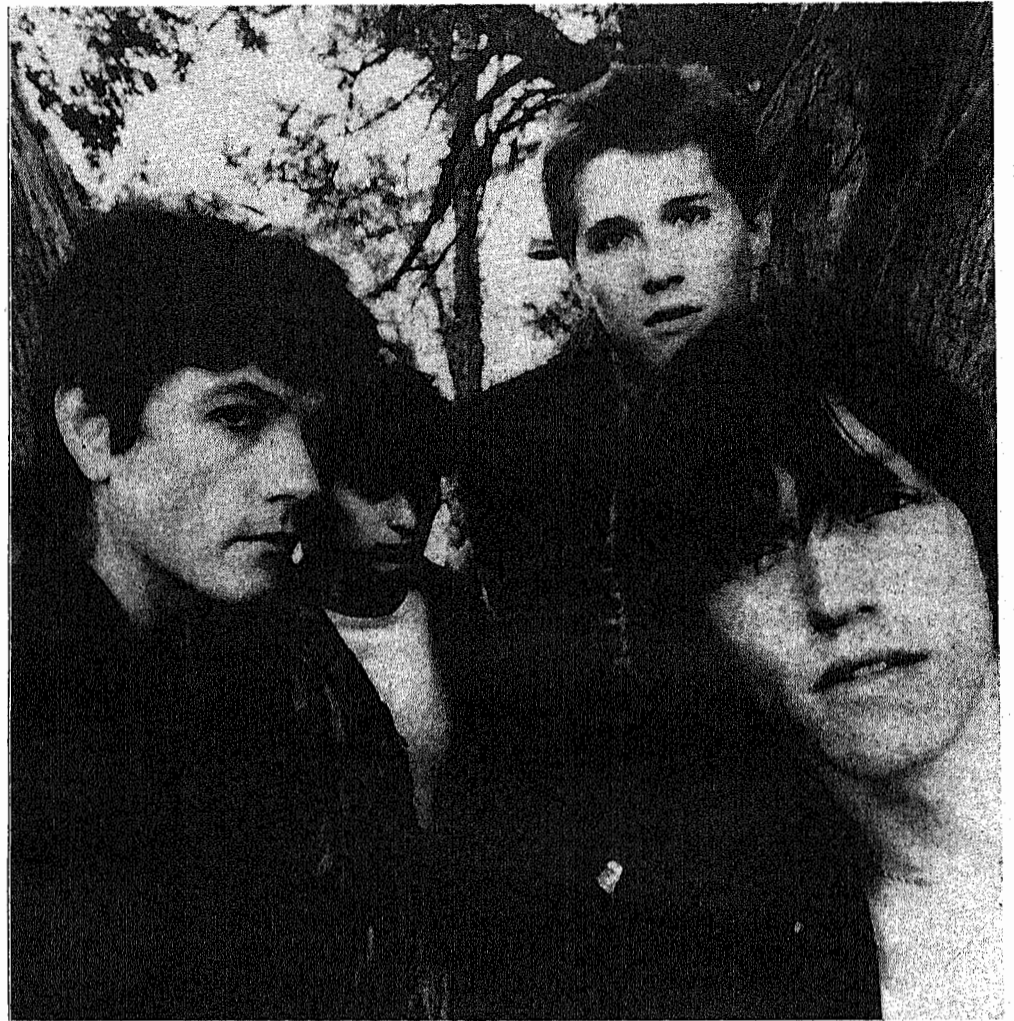
The atmosphere was pleasant yet stale. And overall, the show was entertaining, yet not worth the cost of the ticket, which were priced at around \$18.

Tim Neill

## Straitjacket Fits Live Review

Oh happy, happy night! New Zealand's Straitjacket Fits have a lot on record, but live on stage they were Chekovian in their breadth. Joycean in their scope and Ravelian in the passion. As promised, they kept their heads down; it was even suggested they were "too serious". Well, Bach never warmed his audience up with a joke and likewise, any frills in the Straitjacket Fits' show would have merely been a distraction. The majesty of their music spoke most eloquently for itself. "Hand in Mind", beautifully, lost none of its tenderness at high volume. The songs from the "Hall" album (and sadly there was time for few) sounded especially beefed up. Hell, they're all classics as far as I'm concerned. To see a band of such rich and rare talent, still young and ascendant, playing with such a totality of conviction, was ... an experience my grandchildren will have to get used to hearing one day, I'm sure. Fare ye well, Straitjacket Fits.

Ian Richardson



Pray that they learn to use their guitars properly - The Church

## MMM-FM Top 20 Plus One

Week Ending April 28th 1991

1. Clouds Loot (A) EP Polygram
2. Sea Stories Gone For Sure (A) S Festival
3. Jane's Addiction Been Caught Stealing EP WEA
4. REM Out Of Time LP WEA
5. Batteries Not Included Infatuation (A) LP BNI
6. Auntie Raelene Demo (A)
7. Killing Time Ruby's Mind (A) EP Killing Time
8. The KLF 3am Eternal 12" S Festival
9. Straitjacket Fits Down In Splendor 23 Flying Nun
10. The Mock Turtles Can You Ditt It S Virgin
11. Hunters & Collectors Fate (A) LP Festival
12. Hoodoo Guru's Miss Free Love '69 (A) S BMG
13. The Clash/Bad II Should I Stay Or Should I Go 12" S CBS
14. Jesus Jones Doubt CD EMI
15. The Artisans Demo (A)
16. Tubby Justice Storm In A Teacup (A) CD CG
17. The Charlatans Over Rising CD BMG
18. Carter The Unstoppable Sex Machine 30 Something LP Rough

Trade

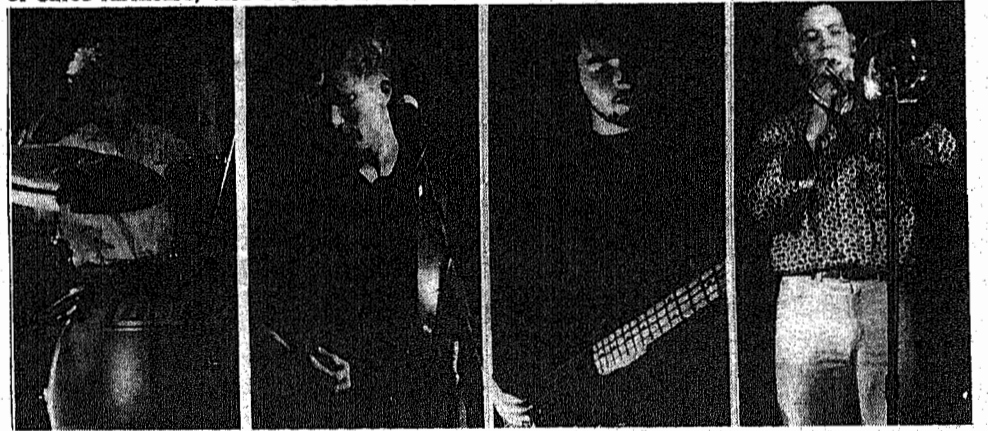
19. Able Tasmans Hey Spinner! LP Flying Nun
20. Green Beaver Demo (A)
21. Greg Williams Louder Than Words (A) LP Festival

This Chart is compiled from the number of actual plays in the preceding week.

The Top 20-One Show on Triple M 93.7 FM Saturday 5 - 7 pm.

## Freebie Madness!

Here at On Dit we have 10 free tickets to see Be Brave at Limbo on Friday May 10. Simply come into the office on Wednesday and perform an indecent act with a piece of office furniture, and score a freebie!



Be Brave rock out

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Opening Friday  
10th May 1991

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MARTIN BURTON  
CHRIS SMITH  
J.C. CLASH  
DICK DICK  
GUS DICKSON  
T.V. ARCADE FIRE  
THE BIRTHDAY PARTY  
THE BIRTHDAY PARTY  
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FRIDAYS 8 - LATE  
HAPPY HOUR

# Lunchtime Theatre

Nothing to do on Monday 16th May? Cold and raining - the Barr Smith is sodden, the Mayo Refectory is steaming and packed and full of flying paper aeroplanes - how about trying something new. The Adelaide University Theatre Company, inaugurated only two weeks ago would like to invite you (for only a minimal few) to their first lunchtime production.

'Perfect Mis-Match' is a comedy that examines what actually happens on those exotic prize weekend given away on that infamous show, Perfect Match. Two opposites brave their way through tropical diseases, foreign languages and booking mix-ups to come to tolerate each others personal idiosyncracies and find friendship.

Future productions of the Theatre Company will have their focii on Australian contemporary short plays including those which have not received much mainstream attention as well as original works written by members of the company. All are invited to join, Company membership is only \$2 for which you also get free entry into all AUTC plays. Come and support us! Perfect Mis-Match 16-18 and 21-23 May, 1.15 - 2.00 Little Theatre. \$3.

# Good Book, Better Band

## Radio Birdman

The biography of arguably the greatest band ever in Australia is now available. It was released several months ago to coincide with the program about Radio

Birdman on JJJ, but I have only just been able to obtain a copy due to the huge demand for the book. Usually sold for around \$26.00 at Verandah Music, Seeing Ears, B# records and various other independent record shops, they have been selling like hotcakes - and justly so. For the underground fans of Radio Birdman, many like myself who never saw the band live, this book provides a deep insight into the lives of the six members of the band and traces their path together as one of the most controversial and influential bands ever in the Australian music industry. This book review is not a "plug" for Birdman because either you love them or you hate them, but for anyone who hasn't heard their music, do; it's an experience in itself.

Many people ask what makes Radio Birdman more important than any other band, and it is because Birdman was a legend and a pioneer. Their legend status was not only due to their inspirational music, but for their whole "Fuck the World" attitude, their unrelating attitude of "Us against Them" in the music industry; they were pioneers in Australia of that style of music, explosive, dynamic, fast and hard, high energy rock, which has been copied by so many after them. Another vital aspect to Radio Birdman was their live performance. So many gigs are described in the book, each one more wild and unbelievable than the next, due to the frenzy that Birdman's music would induce in their fans.

The book written by a great fan of Birdman, Vivien Johnson, is full of rare and interesting photos of the band, and is dominated by the actual words of each of the members of the band, reproduced from interviews conducted by the biographer. In addition to tracing the history of the band from their very beginnings at the Oxford Funhouse in Darlinghurst Sydney to their European tour in '78 which ended in their dissolution, the book contains hundreds of incidents in the band's life recounted by the Birdmen.

And then there is the tragic demise of Radio Birdman. Anything of that intensity and of that energy-level is bound to self-destruct one day, and Birdman was no exception. It was a true loss to the world to lose a band like Radio Birdman so quickly, a band with so much genius, vision, electricity, energy, so much bloody great music. Burn my eye!

Peter Psaltis

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## MAY HAPPENINGS

THURSDAY	FRIDAY	SATURDAY
<p><b>THE LATEST LIGHTING, SOUND and VIDEO!</b></p>	<p>10 <b>OPENING NIGHT</b> With <b>BAKED POTATO</b> Schooners \$1 Champagne \$1</p>	<p>11 <b>PARTY HEARTY</b> New Music, Top D.J. No Cover Charge</p>
<p>16 <b>HOUSE MUSIC ALL NIGHT</b> DANCE! DANCE! DANCE! First 18 gallon Keg Free From 9 p.m.</p>	<p>17 <b>FRIDAY NIGHT LIVE</b> With <b>EXPRESSO BONGO</b> Base Spirits \$1.50 9 p.m.-11 p.m.</p>	<p>18 <b>BUS STOP PARTY NIGHT</b> Great Music Great Lights</p>
<p>13 <b>1/2 PRICE DANCE NIGHT</b> 2 of the Best D.J.'s No Cover Charge</p>	<p>24 <b>PRESENTING BIG SQUID</b> 50c Schooners 9 p.m.-11 p.m.</p>	<p>25 <b>The Best D.J.'s</b> <b>The Best MUSIC, VIDEO and LIGHTING EVERY WEEK</b></p>
<p>0 <b>DANCE! DANCE! DANCE!</b> 1/2 Price Standard Beer, Wine, Spirits Every Week</p>	<p>31 <b>KISS and TELL</b> Adelaide's Best Bands Every Week Schooners \$1 Champagne \$1</p>	<p>JUNE <b>FOR JUNE IT'S ONLY GOING TO GET BETTER</b></p>

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# Upper Haute Bourgeoisie

**METROPOLITAN**  
Whit Stillman  
Trak

A man once said: "you must never start your review with a quote," so I won't. *Metropolitan*, the first feature film from Whit Stillman, however, is an ironic social comedy that indeed lends itself to a wanky introductory quote. The script of the film presents a wonderful and startling array of snobbish opinions and social prejudices that deserve to be remembered for posterity and lend themselves perfectly to be interspersed throughout this review (I regret forgetting to take a pad and paper into the cinema to write them down). These opinions are voiced by the eight or ten main characters, who are all played by relative unknowns.

The story, if one actually exists at all, is about a bunch of rich Manhattan college kids who are enthusiastically enjoying what is likely to be the last 'deb'(utant) season, set during a Christmastime "not long ago". The prestigious group, the Sally Fowler Rat Pack, is made up of four girl friends and their escorts, who initially seem fairly complementary and compatible. On the face of it, this rat pack could seem very similar to the Rob Lowe/ Demi Moore Hollywood rat pack which emerged in the eighties to produce such films as *St. Elmo's Fire* and *The Breakfast Club*. These films depicted the problems and conflicts arising with the growth out of the era of teenage angst. Stillman's film, however, is an ironic depiction of a society which produced such mainstream Hollywood horrors, and

much more.

The main characters each represent a social stereotype, each with essentially repelling traits and a few redeeming features thrown in. Tom Townsend, the red-headed socialist from the opposite and therefore lowly side of town, is the group's newcomer, ignorant of the established social code (He forgets his role as escort to the infatuated Audrey to take an ex-girlfriend home). Initially, he opposes the values shared by the group, yet ultimately is as convinced as the most loyal of them, and the most distressed at its demise. Nick Smith is the arrogant, lying creep whose social prejudices influence the group, coming up with the most shocking of all lines, yet he too has his vulnerabilities; a secret fear that his mother has it in for him. Cynthia is the showy "tart", Audrey the innocent, introspective one. Charlie suggests wild and unbelievable philosophies to anyone who will listen, and eventually coins the phrase "UHB" (Upper Haute Bourgeoisie) to describe their social position.

Stillman places his characters at the elaborate and conservative deb dances and dinners, and more importantly, at the late night after parties that continue at Sally's parents' apartment. These parties are the setting for Stillman's simple, yet extremely effective technique of showing us the personalities of his characters and the inter-relationships between them; for much of the film is taken up with straightforward scenes detailing conversations, which also serve to introduce *Metropolitan's* many themes and concerns.

Stillman presents a satiric depiction of the inhabitants of this almost unimaginable level of society by subtly highlighting its



values without passing true comment, and leaving judgement in the mind of the viewer. Ultimately, the pastimes; gossip fraught trips to the beauty therapist, and principle preoccupations; learning the best and most prestigious place to buy items of clothing (and even the situation it can be found in the store) all of which culminate in the groups' overriding ambition of conforming strictly and uncritically to social conventions passed down from on high, are so ludicrous that we are soon converted, seemingly independently, to the view Stillman encourages. The insensitivity of these people, and the ignorance of many of the social, literary and philosophical propositions they put forward for the pretentious reason of trying to impress (Tom has read the famous criticism of Jane Austen, whose views he tries to enforce on Audrey, without even reading her works) contribute to

the picture Stillman is encouraging.

Eventually, however, as the deb season comes to an end, the bubble bursts and the truth dawns with the realisation that their social sphere is finally disintegrating to be replaced by an egalitarian, modern consciousness. *Metropolitan* is essentially a pessimistic film. Life is not the idyllic world of pretty dresses and extravagant parties, fortunately for the rest of us. The film only spans over ten days, yet it represents the entire life-span of the eight characters. The transient nature of friendships and the social order are themes that are handled convincingly and effectively by Stillman's ironic technique. For a first major film, Stillman has created an enjoyable, thought provoking and overall, impressive film.

Kate Juttner

# Dead, Cross-eyed Husband

**Tatie Danielle**  
Directed by Etienne Chatiliez  
Trak Cinema

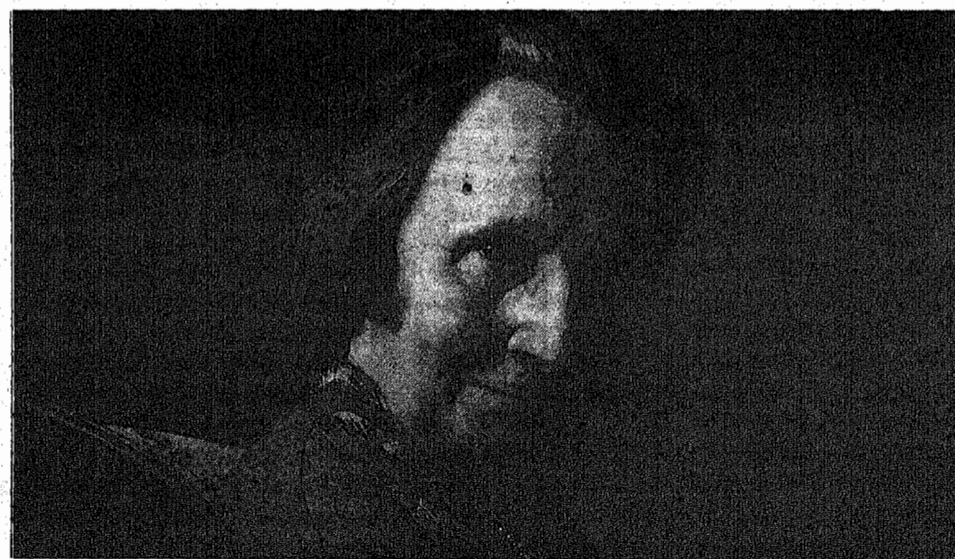
*Tatie Danielle* is a beautifully crafted film about a wonderfully wicked old woman. Following the death of Odie her faithful long term companion- a poor, if dotty old woman who was incredibly mistreated by her employer- *Tatie Danielle* is whisked off to Paris by her respectable middle class relatives who just want to do the right thing. After several months of torture at the hands of this manipulative woman, the exhausted family head off to Greece, leaving *Tatie Danielle* to confront Sandrine the woman hired to look after her.

In this film Etienne Chatiliez explores the issues of age, respect and bourgeois sensibility. Danielle can be a bitch, but through her cruelty she is striving for some kind of meaning and purpose in her lonely senility. The depth of her emptiness is demonstrated poignantly in her one sided conversations with her dead, cross-eyed husband's portrait. All of this, nonetheless, does not necessarily make her a nice

person. Tilla Chelton's excellent portrayal of this clever but senile mischievous woman challenges our preconceptions of age. To most people, including the Billard family, old age means doddering helplessness coupled with doting kindness. These are qualities completely missing in *Tatie Danielle's* makeup. This is a woman who can't bear to take her great nephew to the park and walks home, leaving him lost alone and crying.

It is only when she is faced with someone who sees her for what she is, and not what they expected to be and who refuses to participate passively in her game playing that Danielle transforms at all. Sandrine is straightforward and without pretensions who fights Danielle until they gain some type of mutual respect. In a relationship such as this Danielle can be generous materially but spoilt for years by devoted attention cannot accept the needs of another individual.

Chatiliez's presentation of middle class values and pretensions is also scathing- and scathingly funny. It is to maintain appearances both externally and to their own conscience that the Billard family take in *Tatie Danielle* and for this they are to an



extent punished. In mocking the behaviour and motives of the Billards, Chatiliez questions bourgeois morality and presents it as what it is. In some of the funniest scenes in the film *Tatie Danielle* preys on this aspect of the family's life- appearing at a dinner party with a soiled night gown, demanding why the niece in her thirties isn't married yet, and finally claiming mistreatment at the hands of the Billards.

All of the cast perform brilliantly in this clever comedy. Special mention must be made of Catherine Jacob as Catherine

Billard who tries everything to please *Tatie Danielle* before slowly coming to the realisation that this woman is deliberately nasty. The direction is superb, capturing the setting and the paradoxical nature of the characters perfectly.

The end is a difficult one in that while it is ostensibly happy, it is difficult to know whether that happiness is justified. One cannot help both hating and loving *Tatie Danielle*, and one can't help laughing at the film.

Melissa McEwen



# this week in SPORT

• with Johnny Matthus and Ethel Merman

## •The Great Game: last installment

It's all over in the land of the suspect umpire and part-time groundsmen. The Australian tour of the Carribean was trumpeted by some pundits as the chance for the Australian side to assume its rightful place at the top of the world cricketing tree. These poor shortsighted drones were suckered into believing that recent Australian test performances against the worst English side since Freddie Brown's 1950/1 side, were indicative of anything but the pedestrian sleepwalk nature of English bowling. While Australian batting was stamped with commitment and courage, it lacked except on rare occasions the flashing blade necessary to make the Windie bowlers contemplate anything but the Jamaican Gold Smokin' Joe had laid on them the night before.

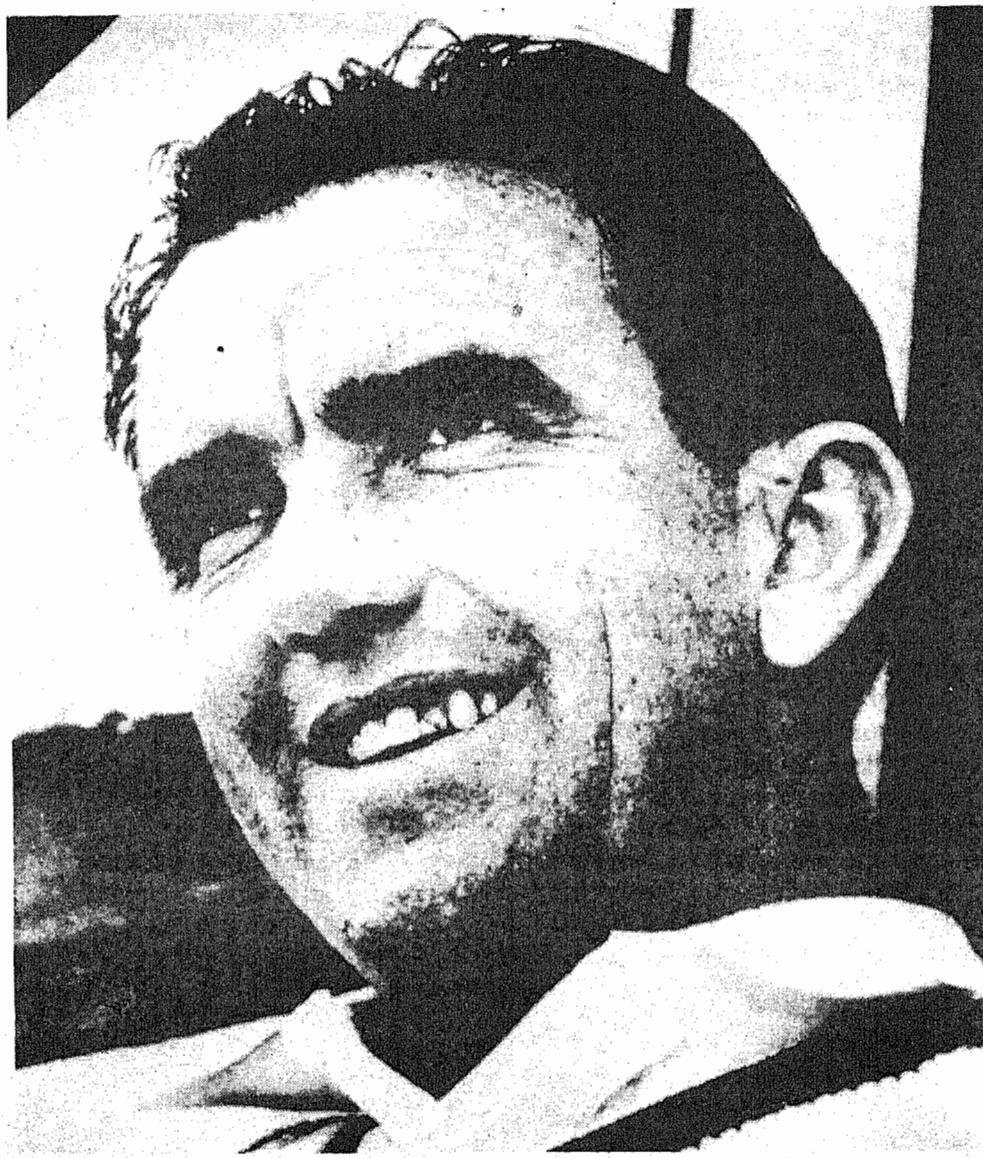
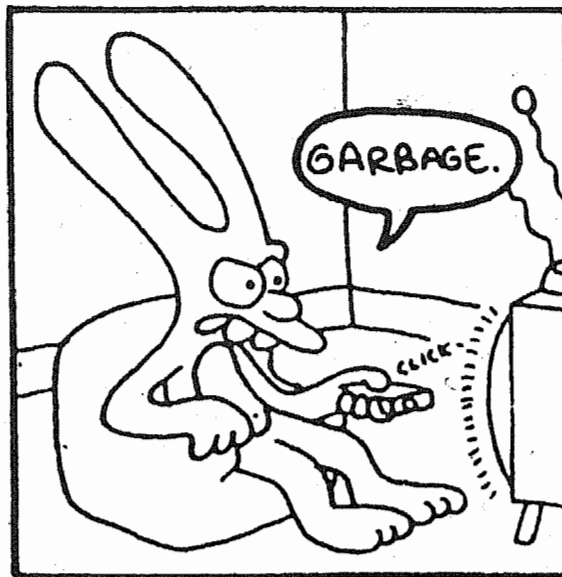
Apart from Mark the forgotten Waugh and Mark buttocks Taylor, the only consistency in the Oz batting was the trail

of mutterings to and fro the wicket while the Windies high-fived in the middle and quietly slipped Lloyd Barker a few rubles for the use of his forefinger. Dean Jones must have thought he'd kicked the Umpy's seeing eye dog when he padded up to Malcolm pensioner Marshall in the Fourth Test and Lloyd sent him packing to the dressing rooms for a can of Jellomeat and an early shower. Lloyd was in a trance, bewitched by the hypnotic beat of Mack Fingle's drum and the rest of the rhythm section. Team no-name Lawrie Sawle in an exclusive to this week in sport intimated that Dean strained his groin padding up on that controversial occasion.

Dean Jones was a bitter disappointment. Twice dismissed by the worst number 4 in the game Carl crunch time Hooper, Deano seemed to want his 100 at a 1000 every time he pulled on the pads. That's alright when the one day educated edge goes for four but it's another thing altogether when the Windie slips are linin' up bobbing for apples. Bobby Simpson should stop whinging about Viv, the overrate, the crowd noise, the selection of Steve Waugh, the selection of Pinebox, the food, the waitress at the team dinner the night before, his vasectomy, Bruce Reid's inferiority complex, his 1968/9 tour to South Africa, World Series Cricket, the staggering of the slips and Alan Border's inability to play a good honest cross bat shot for the last three years. He should load up on valium, he should load Deano up on valium and godbejesus if the Windies are going to bowl slower than a Tavaré 50 perhaps he should load the whole bloody team up on valium. That'll stop them from getting toey when the chewy loses flavour in between deliveries.

But the real disappointment of the tour was the joke quality of the Australian Fast Bowling. No-one except his friends and relatives expected Pinebox to come up with anything except a three figure bowling average. But the Oz cricketing public were persuaded to stay up night after night in the expectation that Bruce and Mike would have half the Windie team signing up for super roll-over funds by the time of the Thrd Test. But Whitney and Reid failed to exploit the supposed Windie weakness against the ball leaving the bat. All too often the ball did leave the bat, leaving a great bloody cherry stain on the pickets after it had done so.

Bruce spent too much time on the leather couch reliving his childhood to get down to the nets and practice a few honest throatrippers. Mike added weight to the theory that unless a strike bowler can take more than 4 wickets in an innings then the ticket to the Windies ain't anything more than a good excuse for a May tan and a prolonged beer tasting. Merv proved just



Bobby complaints department Simpson: always open for business

how good he was when he delivered a big double ton to the only man to bat with a white stick since the great WG Grace, Gordon crutches Greenidge. For a man who was scratchin' and searchin' in the first three tests, the Australians did wonders for his confidence for the upcoming tour of England. Gordon may even dispense with the dog when fielding.

The only bowler who can pull on the green blazer at ACCB functions with pride is Craig McDermott. 24 Wickets at 24 is good enough for Johnny and Ethel. He wasn't afraid to give the Calypso lads a taste of their own leather medicine. He bowled like the goat curry had put fire in his belly. As for the rest, they bowled like lunch had given them the squirties. And that was the problem generally for the Australians; just when you were expecting an innings of substance or a spell with spine, they went to water.

Greg Chappell's right on the money when he says that Bobby complaints department Simpson has gotta go. Australia need a coach who won't head for the excuse

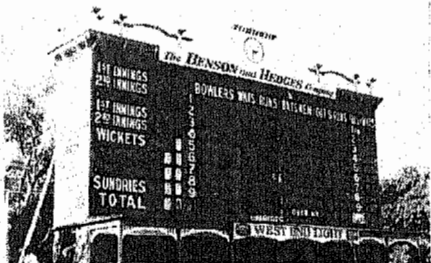
manual but heads for the birch rod when the umpire lifts his finger. Give AB a good wallop and if he doesn't score, drop him. Give Bruce a good wallop and if he doesn't take a bag, drop him. Give Pinebox a good wallop and don't stop.

## Next Week Basketball and Tennis

### Hey Sports Clubs

You've all been pigeon holed, we've asked the question, now where the fuck are the results? Get 'em in. Lost by a record margin? Johnny and Ethel wanna know. Done a hamstring? Send it in. Crapped on the opposition and gone back to their pub after the game and started a brawl? We'll cover it for you. Heard some decent sledging lately? On Dit will make sure we all know it. Got a club piss up coming? Whip in the details and we'll whop 'em up. Submit, submit, submit now.

## SCORE



## BOARD

### AU Footer

A7 the true heart and soul of the Blacks; this is the team that will be singin' the club song on that last day in September

Walloped Greenacres 24.13:157 to 7.5:47

A1 given a football lesson by Greek-Camden 11.13:79 to 28.10:178

A1R snuck in against Greek-Camden 9.14:68 to 8.4:52

A4 embarrassed themselves against Glenunga 12.5:77 to 21.19:145

A4R toiled manfully to overpower a strengthened Glenunga 16.11:107 to 2.6:18

A7R came from behind against Greenacres, 10.8:68 to 8.4:52

A8 did the business to Modbury 14.8:92 to 10.13:73

A8R are a fast skillful outfit but lacked height against the Modbury mob 3.10:28 to 14.7:91

# LIVE SEX ACTS ON STAGE

## Adelaide University Community Aid Abroad

Malaysia - a slide show and talk about development issues and culture in Malaysia Friday 17th May, Union Cinema, 1.10 pm. All welcome.

## Amnesty International Adelaide Uni Group

Tuesday, 7th May, 1 pm. Jerry Portus Room. All welcome.

## And There's More!

Celebrating 30 years ... 1961 - 1991

Amnesty International presents Seven Stories, Edwina Lucas, The Handsome Devils. Adelaide Uni Bar, Saturday, 18th May, 8 pm, \$5 Student/concession, \$7 Guests.

## Anti-Vivisection Group

Initial Meeting, Friday 10th May, 1 pm - 2 pm, Chapel in Lady Symon Building. Call 43 4438 for information.

A.V.U., P.O. Box 726, North Adelaide, 5006

## Car Phone Frenzy

The LSS invites you to 'bring the house down' at the 1991 Law Ball to be held on Wednesday, 22nd May, at the Norwood Town hall, with Choose Groove and a DJ. Tickets \$15 - including supper and free admission to "Benson's" after 12.30 am. Tickets on sale Wednesday 8th, 15th May, Thursday 9th, 16th May, Tuesday 21st May, in the Law School Foyer (if it's still there).

## The Dead Sea Scrolls and Christian Origins

Fr Jerome Crowe of the Department of Religion Studies at the University of South Australia surveys current opinions about the Dead Sea Scrolls and their implications for our understanding of the development of Christianity.

Thursday, 9th May, 1 pm, Games Room, Union Building.

Arranged by Lutheran Student Fellowship and Catholic Community.

## Evangelical Union

Tuesday 1.10 pm, Union Cinema -

## Action Packed Week for Friends of the Earth

Thursday, 9th May - James Prest, from the Adelaide Rainforest Action Group, talking on current rainforest issues. Conference Room (5th Floor) 1.00 pm.

Monday, 13th May - Newsletter Group Meeting. FOE Clubroom (5th Floor) 1.00 pm; Video and talk on Nuclear Energy, Union Cinema, 7.30 pm.

Wednesday, 15th May - Andrew Lothian (author of the book 'Understanding the Greenhouse Effect') talking on 'The Greenhouse Effect: Why it matters and what can be done'. Union Cinema, 1.00 pm.

Members please note: the raffle is closing soon. Please return sold ticket butts ASAP.

Friends of the Earth Newsletter Group

Deadline for all contributions for the May edition is 4.00 pm, 17th May. Please deliver them to the editor (C. Smith, contact dept. Organic Chemistry) or hand them in at the meeting on 13th May.

## Combien pour la jeune fille?

Anyone interested in acting or helping backstage in the yearly French Club play "Le Docteur Knock", please contact Elizabeth St George (French) Ph: 339 3125.

## GALA 'Splash of Pink' Day

Friday, 10th May, marks the nineteenth anniversary of the murder of Dr George Duncan, a University of Adelaide Law lecturer who was drowned in the River Torrens. Dr Duncan has come to symbolise the social, cultural and political oppression of homosexual men and women by an intolerant, ignorant society! To commemorate the occasion, please wear something pink!

## Cross Campus Lesbian Group

First meeting, May 15th 1991 at 6.00 pm in the Women's Room, Lady Symon Building, Adelaide University Union.

## Parting Company Presents...

"Secret Schnapper", a new comedy revue, Little Theatre, Adelaide University Union, June 5 - 8, 12 - 15, 8 pm \$6/\$8.

## Tempestous

The Tempest  
A Literary Society playreading, Tuesday, 7th May, 7 pm, Little Theatre. \$2 for Literary Society members, \$3 all others. Tickets at the door.

## Plus!

Lit. Soc. Film Visit. Tuesday May 14, to see Awakenings. Meet in Uni Bar (BYO cigarettes), near the big blackboard thing, at 5.15pm for the 30 session. Cheap with usual Tuesday discount.

## Uni Ski Trip to Mt Buller

Includes everything you need -  
• transport  
• 6 days 5 nights in snow accommodation  
• lift, lesson and ski hire  
• breakfast and dinner  
Ultimate price of \$637. Ring Peter now to reserve your spot. Telephone: 381 1115

## Rub a Dub Dub

Simpson Genesis washing machine. 2 years old, practically brand new. Medium sized tub. Making way for a bigger one! \$380 o.n.o. Telephone: 384 6698.

Monday, May 6th

9 am Tickets on sale for "Doug Anthony All-Starts" show in Uni Bar, Thursday, May 9th from Students' Association Office.

Tuesday, May 7th

7.30 pm Cinematheque film programme in Cinema with "The Mystical Rose" (Director Michael Lee, Australia, 1976, Colour, 68 mins.) and "I Confess" (Directed by Alfred Hitchcock, USA, 1952, B/W, 95 mins.)

Thursday, May 9th

1-2 pm Classical concert in Union Art Gallery with "Stacey Borch Quartet".

8 pm Special Union Activities show with "Doug Anthony All Stars" in Union Bar. Special guest "Michael Petroni". Doors open 7 pm, show starts 8 pm Bar to close 6 pm this

Friday, May 10th

1-2 pm Lunchtime concert with "Oxo Cubans" funk band from Melbourne in Union Bar.

6-9 pm Pianist in Bistro.

9 pm - Midnight Blues night in Union Bar with "Raging Thirst" and "Hoy Hoy" plus special guest appearance of "Condoman". Free to students, guests \$5.

Saturday, May 11th

9 pm - late Bad Taste Bar Night with "Suedeheads", DJ, dance club set up, lethal punch and special price Scotch \$2 including mixer. Fancy dress - bad taste. Special guest Sean Heylen and his amazing talking buttocks.

Coming Entertainment

Edwina Lucas; Stanley Dance - funk band from Sydney; Seven Stories; Handsome Devils; Campus Battle of the Bands heats May 24th, 31st, June 7th, 14th, with astoundingly talented new band "Cerveza y Putas". Pick up entry forms in Union Office. Entries close May 17th. Win paid gigs, campus tour and entry to State Final on Saturday, August 10th. State winner goes to Melbourne in September. Sponsored by National AIDS Education Campaign, Student Travel Australia and JJFM.

## For Sale

Drawing board

Dalkeith Paraliner 1370 by 820mm. Bissel tripods \$450.00 Contact 3741094

## Craft Studio

Public Speaking starts Thursday May 9.

Pottery course spaces still available. Starts May 15.

You only need an hour, and we'll show you to paint an original silk scarf for only \$11.

Enrol at the Craft Studio, Level 4 Union Building, 2285857

## PRODUCTION NOTES

On Dit is the weekly newspaper published by the SAUA. The editors have complete and unfettered editorial discretion, but the opinions expressed within the paper are not necessarily dear to them or their families.

Editors: David Krantz  
and Simon Healy

Advertising Manager:  
Stephanie Pribil

Typesetting: Sharon  
Middleton

Freight: Peter Ingman

Cover: Andy Joyner

Scullery Boy: Darien  
O'Rielly

Thank You: Kate Juttner, Twisty, Pete Ingmar, Anne Whittall, the monkey, Dave P., Stevie J., Dave Sag, Dorothy, Dr. Andy, the establishment, Miro, George Karzis, The Descendants, George, Coopers, God, Any other dieties, Wendy, and anyone else that feels they deserve it. Congratulations to Mum on the landslide electoral victory.

**Anti-Vivisection  
Group**  
Initial Meeting,  
Friday 10 May, 1pm-2pm,  
Chapel in Lady Symon  
Building  
Call 43 4438 for  
information

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on dit page 19

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LADEN WITH  
GRATUITOUS  
OBSCENTIES

# Bunyip Peril

BY ROYAL  
APPOINTMENT  
AND AS READ  
BY GOD

## Myer Sets New Standards

### Watch Out Shoppers!

This week has seen the advent of an innovative new service from Myer. The Myer Courtesy Bus is a familiar sight to shoppers, but they found that this service was not being received with the open arms that they anticipated.

Myer needed to come up with a new way of ferrying shoppers between their two stores. A bright young spark by the name of Rupert Knight working in the marketing department conceived the brilliant concept, which began operation on Tuesday last week.

The new Myer Discourtesy Bus has been a huge success, with queues of up to a mile long waiting to take advantage of the service. The changeover was achieved by the remarkably simple means of painting out the word "Courtesy" on the old bus, and replacing it with "Discourtesy". The slogan "have a nice day", was converted to "fuck off and die". The old polite drivers were sacked, and replaced by a team of alcoholic criminal psychotics. "The new drivers are great", boasted Knight. "They all have at least ten arrests on various charges, and none of them know how to drive".

I tested out the new service myself, to see what was so good about it. After waiting in a queue for several hours, I climbed aboard. There was a one-eyed man with a shaven head and a swastika tattooed on his forehead sitting behind the wheel, surrounded by empty beer bottles. He turned and growled "ere! Didn't you spill my pint?" before punching one of the other



One of the new drivers poses for the cameras

customers, an old lady, in the face. He then vomited on me and smashed me over the head with a crowbar.

I woke as the bus took the corner from North Terrace into King William Street, against the red light and at high speed. "Fuck off you bastards", shouted the driver out of the window, steering with one of his feet and strangling two small children, whose mother lay on the floor bleeding from serious stab wounds. He then smashed into the back of a stationary police car outside Myer.

As I left the bus the driver ran past me and began to assault the four heavily armed police officers, stopping only to kick me in the groin and slam the bus door on the head of a disabled person.

"It was great", rhapsodised one of my fellow travellers, a Mrs. P. Steinlager. "As soon as my leg heals I'll be back".

## Here it is!

What a fucking excellent response we had to our juvenile swearing competition! Here are some of the better entries. "Where did they learn those words?", ask their mothers. "Fuck off!", reply our entrants with a laugh and an obscene gesture.

Brian Burke: "What fucking bribe?"  
Bob Hawke: "What fucking fishing trip?"  
Bob Simpson: "Viv Richards ... Fucking sambol!"

Ron Casey: "I'm not a fucking rascist"  
Mitsubishi: "Please fucking consider"  
Mark Jappe

Douglas Jardine: "Bowl Fucking short, that'll Fuck 'em!"

Natalie Wood: "let's go for a fucking swim!"  
Harold Holt: "But I don't fucking know how to swim!"

Juliet: "Romeo, Romeo, where the fuck are you, you bastard"

Jesus: "what the fuck do you think you're doing with those nails?"

Moses: "Fuck me, that was a good trick!"  
Job: "Fuck you're a bastard Lord"

Bon Scott: "Fuck I'm pissed, I think I'll just fucking lie down for a minute..."

Axl Rose: "Don't fucking tell me to turn my fucking music down, bitch"

Barry Salter: "What the fuck do I do again?"  
Zoz

Joh Bjelke Peterson: "Don't you fucking worry about that!"

Tom Farnan  
Nikki Lauda: "I thought I smelt fucking petrol fumes"

Peter Psaltis  
Karl Marx: "Religion is the opium of the fucking people" (Opiate-Eds)

Ashley Lang  
Lady Godiva: "Look you fucking peasants, leave my fucking horse alone!"

Daniel Brady  
Marie Antoinette: "Let the fuckers eat cake!"  
Violent Femmes: "Why can't I get just one relationship"

Eddy Murphy: "Golly gee gosh me oh my by crikey heavens to betsy!"

Joh Bjelke Peterson: "What million fucking dollars?"

Barry Salter: "Of course I,ve got a fucking job!"

to Barry Salter: "Get a real fucking job!"  
Mary Leaker, Helen Blinmore, Martin Richardson, Ben Jenkin, George Illegible

Congratulations Zoz. You have won. To collect your presentation box of fine cutlery, simply go into the Mayo refec and grab several handfuls of knives, forks etc. Then come into On Dit and we'll give you a cardboard box to store them in.



## Spotlight

This week we received a letter about media blunders from Mario Bianco. It seems that well known Advertiser food writer Nigel Hopkins has fucked up.

After opening with a blatant disrespect and a bit of a taunt for spelling errors in the menus of Italian eateries, the writer continues with at least three of his own.

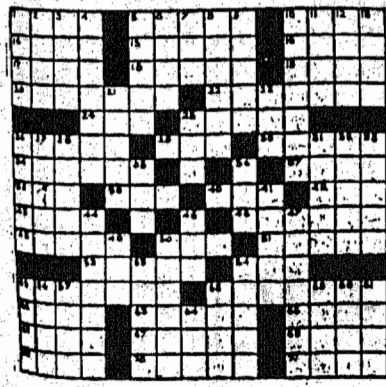
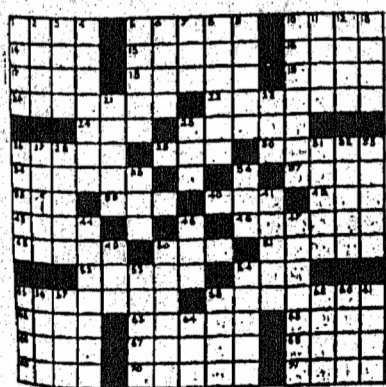
Here they are:

1. "foccaccio" (foccaccia)
2. "autentico" (autentico)
3. "saltimboca" (saltimbocca)

Harmless as they may seem to non-Italians, they are considered unacceptable to Italians. (Anyway, I hated Nigel's smugness, his "I know Italian" approach, only to fall flat on his face!) Bewdiful mite!

Buon lavoro. (good work).  
Mario

## Advertiser run by Nazis?



Bunyip Peril found this little gem in the May 2 1931 Advertiser. Bringing a new ideology to crossword puzzles, it contains not one, but two excellent fascist graphics. Can this be indicative of a secret Nazi plot behind this well known Adelaide publication? Was Piers Ackerman really a Nazi war criminal who had extensive experience in prison camps? Is it true that Peter Blunden likes to dress up in SS uniforms and oppress minority groups on the weekend?

We think not. The true blame for this ingeniously arranged crossword has to be laid squarely at the feet of German immigrants. They came to Australia in their thousands to settle around Hahndorf, bearing

a wide range of homemade chutneys, conserves, bratwurst, assorted smallgoods, and Nazi word games.

There is even rumoured to be a secret book entitled "Hahndorf; the early years and fun Nazi games to play in quiet times". Among games included in the book is a version of monopoly, where players have to travel around the board buying death camps, small businesses and farms in South Australian towns, and Australian media outlets.

R.J. Fritzenheinkel

