

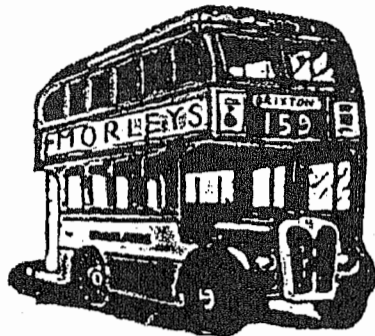


*on air*

the adelaide university students' association weekly

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for the duration of the exam. That, of course, is a tedious thing to do for an hour - at this point the coffee is useful. You'll be so happily preoccupied with exiting the room, that time will pass quickly.

**Hottest essay tips:**

Whatever you do, don't use *any* reference books; be creative by making the work up as you go along. Write your essay in white ink, using the bottle's brush for a pen. Make sure you hand the essay in late, ie a couple of months at the very least. Best of all - forget to give it to your department for marking.

For a surefire result, trust me.

**BEST NEWS HEADLINES**

Where would we be without "Weekly World News"? This is one of the few newspapers which researches its stories diligently and has made 'Integrity' its password. I have compiled a selection of its best headlines:

"EXCLUSIVE INTERVIEW WITH A SPACE ALIEN!"

"I PLAYED POKER WITH DEVIL FOR MAN'S SOUL - & LOST!"

"COMMIE GHOSTS STALK GORBY IN HALLS OF KREMLIN!"

"WE WERE CAPTURED BY A TRIBE OF AL JOLSON LOOK-ALIKES"

"I SOLD MY BABY SO HE WOULDN'T BE POOR"

"COMA BOY VISITS HEAVEN - FOR THREE MONTHS!"

"LOVE POTION MADE ME MARRY 'OLD WITCH!'"

"HOW TO TELL IF YOU'RE DESCENDED FROM A SPACE ALIEN"

"SHOCKING REPORT: HITLER IS ALIVE IN A RUSSIAN HOSPITAL!"

These are eminently superior to headlines such as "Interest Rates Jump To 17%".

**DICKENS' DEMISE**

It was on June 9 (this Friday), 1870, that Charles Dickens drew his last breath (quite artistic and clever of him on his deathbed).

Of this event, Queen Victoria wrote in her diary, "He is a very great loss. He had a large loving mind and the strongest sympathy with the poorer classes."

No-one could ever accuse Queen Victoria of the same. When informed by a minister that one family was living in such cramped, poverty-stricken conditions that they all shared the same bed, Her Compassionate Highness replied, "I would sleep on the floor."

Now that is what you call enterprise.

**HMMMMN...**

To the Unknown Cartoonist who so kindly dropped a contribution in to the On Dit contribution box - we can't print it because of repercussions. Believe me, these would be massive. But thank you for sharing that with us.

**REMEMBER**

This is the last On Dit for this semester. The next issue will be out on July 24. So take some time in the break (if you *have* time) to write for the 'Pubbing' Competition.

Monica Carroll

**I AM PROUD TO ANNOUNCE...**

I am proud to announce the Top 14 Australian Tax Cheats.

This Roll of Honour was tabled in Parliament last month and topping the list are, surprise, surprise, News Corporation with tax haven profits of \$387.9 m and the patriotic Bond Corporation with \$285.3 m.

Following are Pioneer - \$196.7m, Elders-IXL (another shock appearance) - \$100.2m, Goodman Fielder - \$40.4m, FAI Insurance - \$36.6m, James Hardy (another great patriot) - \$29.0m, Hooker Corporation - \$28.0m, Bell Resources - \$22.6m, ANZ Bank - \$21.2m, TNT - \$20.9m, CIG - \$18.1m, Hanimex - \$7.8m, and, lucky last, Leighton Holdings - \$4.1m.

When you receive your HECS tax bill for having the audacity to educate yourself, spare the above a thought or two...

**VERBOSITY**

Alexander Haig (former American Secretary of State) knew how to tell 'em. When an assistant requested a pay rise, Al sent him this concise rejection; "Because of the fluctuational predisposition of your position's productive capacity as juxtaposed to Government standards, it would be momentarily injudicious to advocate an increment."

**BE AFRAID, BE VERY AFRAID...**

Of missing The Parting Company's new production which will be taking place in the Union's Little Theatre, July 13th and 14th ie, only two nights.

If you wish to shake (with laughter) at the "Something Old, Something New, Something Borrowed, Be Afraid, Be Very Afraid" Show, you can purchase tickets from the Students' Association Office or make bookings by phoning 267 3640.

All you have to fear is fear itself.

**ACHIEVE RESULTS!**

Now that exams and essays are closing in on students, Onditbus presents the definitive guide to achieving a result.

**Hottest exam tips:**

Don't do *any* study until the night before the exam and then, sit up and cram until it's time to catch the bus or whatever. Before leaving home, drink 5 cups of percolated coffee (6 if you've only got instant).

On arriving at the place of examination, sit down and proceed to stare at your surroundings

## DEATH'S HORRORBULLSCOPE

**Capricorn (Dec 22 - Jan 20)**

You will arrive home after work to find your house has accidentally been demolished and your goldfish is a homosexual.

**Aquarius (Jan 21 - Feb 19)**

Steer clear of your bath tub, scientists are convinced it's the heart of the Bermuda Triangle.

**Pisces (Feb 20 - March 20)**

As Mars leaves your cycle you decide it's time to repair that puncture, and ponder the thought of a holiday or a sex-change.

**Aries (March 21 - April 20)**

You will write off your car and get picked up for drink driving. This is an ideal time for purchasing that growing interest of yours in Astral Travel.

**Taurus (April 21 - May 21)**

Don't worry, maybe someday having a face like Stonehenge will be fashionable!

**Gemini (May 22 - June 21)**

Your innermost dreams will be fulfilled when you discover you are the real "Freddy Kreuger" and star in countless commercials for Cutex.

**Cancer (June 22 - July 23)**

As Neptune now moves out of your sign and into your swimming pool, now would be a good time to turn on your "Kreepy Kraully".

**Leo (July 24 - August 23)**

You will abducted by a member of the "family" and convert them to cannibalism.

**Virgo (August 24 - Sept 23)**

Beware! Your local chaplain is really a devil worshipper who is planning on making you his next sacrifice.

**Libra (Sept 24 - Oct 23)**

You will have a close encounter with an alien, don't resist, you are a descendant. Go with the flow and enjoy.

**Scorpio (Oct 24 - Nov 22)**

Don't trust anybody, not even yourself. Your psychiatrist was right, and Sybil had nothing on you.

**Sagittarius (Nov 23 - Dec 21)**

You will be mugged by a gang of rebel grannies who will shave your head and sell your hair to Ashley & Martin.

**Starcall Prediction For The Week**

John Shires will audition for the staff Christmas Pantomime and be cast as 'Mary the Good Fairy'.



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GPO Box 498, University of Adelaide, Adelaide, S.A., Telephone 228 5404, 223 2685.

The editors have complete editorial control although opinions expressed in this paper are not necessarily those of the editors.  
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**bond uni  
bid for  
public funds**

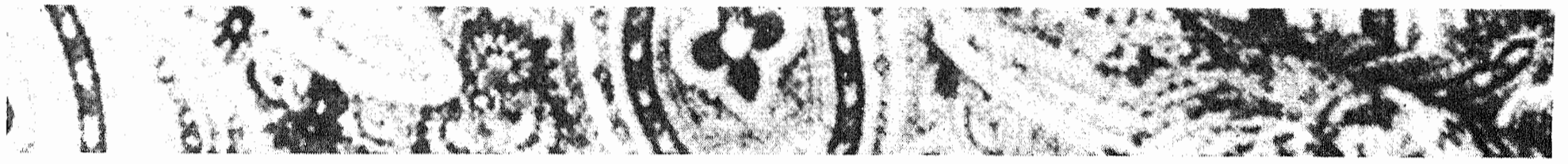
Bond University in Queensland has requested public funds in the form of AUSTUDY for its students, proving correct the predictions made by representatives of public educational bodies and institutions when Bond University was first established. Professor Donald Watts, the

University's Vice-Chancellor and President, submitted a paper to the Minister for Education, John Dawkins, in February this year. Its title was, "Equity In A System Of Higher Education: Government's Role In Providing The Right To Choose."  
The Minister's reply said the Government had "initiated a review of the AUSTUDY eligibility of students in non-government education institutions" and the issues involved would hopefully be examined well before the end of the year.  
Bond University's bid for public funding has drawn a significant response from members of the Higher Education Round Table (HERT), which represents some 300,000 students, teachers, and academic staff. HERT is composed of representatives from the Federation of Australian

University Staff Associations (FAUSA), the Australian Teachers' Federation (ATF), the Federated Council of Academics (FCA), the TAFE Teachers' Association (TAFETA), the National Union of Students (NUS), and the Council of Australian Postgraduate Associations (CAPA).  
Speaking on behalf of HERT, NUS President Lisa Neville described the Bond request as "an attempt by the financially ailing University to obtain direct public subsidies."  
Ms Neville said it was not surprising for the University to be seeking funds at this time; "Bond has failed to excite public imagination and has a paltry initial enrolment of around 250. This, allied with the recent rejection by Suncorp of a request by the University for an \$80 million loan, has brought the whole future of the

University into question. The Bond request for AUSTUDY grants is an attempt to underwrite the institution's financial future at public expense."  
The Bond University is arguing that AUSTUDY grants are given to individual students and not to the University but Ms Neville said it was "plain as a pikestaff" that the grants would be used by students "to help offset the exorbitant tuition fees charged for Bond courses. The simple reality is that this is a direct transfer of public funds into private hands."  
"The Commonwealth Government should avoid throwing good money after bad. International experience has demonstrated that an inevitable gap between tuition fee income and operating costs leads all private higher education institutions to rely on extensive

public subsidies for their continued existence.  
"Such subsidies are wasteful because they involve duplication of effort. More importantly they do not lead to a net increase in education spending, because public funds are inevitably used as a substitute for, not a supplement to, private spending", said Ms Neville.  
The President of the Federation of Australian University Staff Associations (FAUSA), Mr Ralph Hall, endorsed Ms Neville's remarks. He added, "the attitude of the HERT organisations towards the Labor Government will be influenced significantly by the decisions the Government takes on AUSTUDY provision for Bond University students."  
**Monica Carroll**



**union  
premises  
insecure**

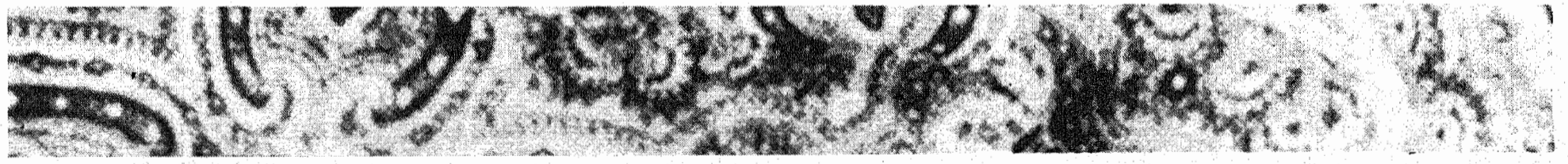
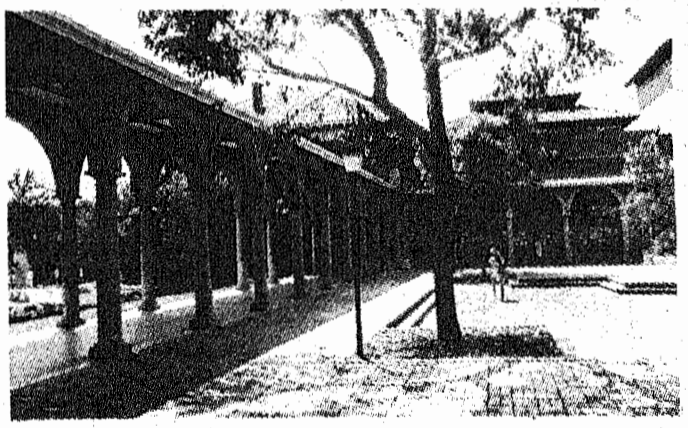
While attention is focused on security as a University matter, staff members of the Adelaide University Union see the problem as one that is also neglected by the Union Management.  
University, specifically Registry, cutbacks in security have been the focus of student campaigns this year as well as drawing responses from other members of the University community. The Union Stewards, however, are concerned by the restrictions they consider to be placed on their ability to

perform their security duties in the Union area.  
Mr Richard Shipton, committee member of the General Staff Association (GSA) said the Union Management was not being responsive to the urgent need for a re-appraisal of the way in which the Stewards were performing their duties, specifically those of security.  
The Stewards' duties involve responsibility for buildings, equipment, and persons on the Union premises.  
"The bulk of our job is taken up with security matters - the Stewards' awards specify that we are responsible for safeguarding the buildings and all they contain as well as Union members and other persons within the Union premises", explained Mr Shipton.  
He said, however, that neglect of the role the Stewards played in guaranteeing a safe Union environment was manifested by the Union Management, including the Union Secretary, Mr Rob Brice.  
Mr Shipton said, "It would be timely for students to include

security or the lack thereof in the Union area among their campaign objectives for a safer campus because at the moment the Union is especially vulnerable to potential thieves, vandals, rapists and muggers. The University security people chiefly patrol the grounds of the University; the Union is not essentially their responsibility.  
"Our efforts to counter this, however, are being thwarted by short-sighted attitudes at Union Management level. The Stewards are asking to be relieved of their refectory cleaning duties in the evenings in order to be able to better respond to the needs of Union members and to protect the Union facilities. This is not being given due consideration."  
Mr Shipton said it was contrary to the Stewards' job specifications to spend time in the evening on cleaning duties which could be more appropriately performed by cleaners. The security aspect of the Stewards' duties was under utilised, and the Union was not fulfilling its obligations to

students.  
He emphasised the fact that the Stewards had no wish to be relieved of their cleaning duties during the day; "In the evening, however, we could spend the appropriate time on ensuring the Union is a safe environment.

Currently, a security presence is absent from the Union and students should be asking why their Union cannot make this a priority."  
**Monica Carroll**



**student  
and  
staff  
exhibition**

Last year saw an extremely

successful Union Gallery exhibition of the work of students and staff of Adelaide University. Following the exhibition's pleasing reception, another student/staff exhibition will be held in the Second Semester.  
There is no set exhibition theme, and the choice of art form is at the exhibitor's discretion. Painting, photography, jewellery, sculpture, electronic media, performance art, etc are all acceptable.  
Ms Jenni Jones, the Union Gallery Arts Officer, explained that space considerations would have

to be taken into account when looking at the number of entries exhibited. She stressed, however, that she would endeavour to include as many pieces as possible; "The idea behind this is to give students and staff the chance to display their talents. Last year's exhibition was remarkably diverse and so we'll do our best to give room to as many people's works as we can."  
Registration forms are available from the Union Gallery, level six of Union House and further information regarding the general

conditions and specific regulations of the Exhibition is available from Ms Jones whose office is situated in the Loft area of the Gallery. Registration forms will be accepted until Friday, September 15, 1989.  
The Exhibition is being sponsored by the University of Adelaide Foundation while prizes will be donated by Sally Crawford, National Mutual.  
**Monica Carroll**



Jenni Jones



Letters to the On Dit Editors can be sent by mail to  
G.P.O. Box 498 University of Adelaide, Adelaide, 5000  
or deposited in the On Dit or SAUA office.

We try to publish letters as soon as we can after receiving them. However, space restrictions can make this difficult.  
Try to make your letters as short and to the point as possible.

## AN APOLOGY

We the committee of the Adelaide University Engineering Society and the editors of Cyclops wish to sincerely apologise to the University community for the offensive material published in the March Cyclops publication. We realise that we have caused considerable offense in the following ways:

The written material was sexist and has caused hurt to females on campus

The pictures degrade women

Remarks contained in the publication belittle the importance of the position of Women's Officer and similar officers

The material was racist

It contained character assassinations of members of the University community

It contained derogatory comments about other faculties

It was offensive to homosexuals.

This form of bullying is destructive of human relationships and performance, and is unacceptable conduct which must not be condoned by the University. Material of this nature will never be published again by members of the AUES. In order to ensure this in the future amendments have been made to our constitution.

AUES Committee

## CONTRARY TO KIM PEDLER'S BELIEFS...

The Editors,  
Many people have approached me in the last few days, making me feel compelled to write this letter. I, Mr A.J. Anderson, am hereby confirming rumours, that come next election I will be nominated for the position of Women's Officer. I also deny any correction whatsoever to the letter pseudonymed - 'Joy is a Fuck'.

Equality is not about segregating the two sexes further apart than they already are, nor is it about closing this gap completely to make the sexes indistinguishable, but is concerned with realising that there is a difference between the sexes, whilst simultaneously treating each other as though we are all one. Contrary to Kim Pedler's beliefs (and her army of followers), this does not involve engaging in a continuous war with the opposite sex. Creating such a position as 'Women's Officer' is bound (and I believe designed to) create jealousy amongst our male compatriots, as this is just human nature. If a member of the male sex, such as myself, were to be appointed 'Women's Officer' then this could quash the feelings of resentment.

Unfortunately for Miss Kim Pedler, she believes that women are superior to men, completely ignoring all scientific, economic and medical facts. She also claims that a woman is a better counsellor to other women than would be a man. I would like to know where she obtained this information, is it fabricated or did Miss Kim Pedler study a Ph.D. on the topic, whilst we weren't looking. It appears that Miss Pedler is incompetent and false and there is no place for a person of her sub-standard qualities in a leadership role.

One of these days, when I decide to become Dictator of the Universe, I shall issue a law for the protection of men's names. This modern fad of giving them to girls has to be stopped somewhere. Let's face it, it was bad enough when women broke out in a rash of semi-masculine diminutives, occasionally with and just as often without some connection with their baptisms or christener's approval. For example, 'Bobbie, Billee, Jo, Charlie, Marty, Jackie, Tommy, Dekie, Steve, Teddy, Toni, Toby, Dale, Gene, Robin, Gregg, Terry, Alex, Chris and not to mention Kim. You might say this is no fault of your own, that the blame lies well with your parents, but this is indicative of the sad state of the feminine movement and how it now needs a change in direction. Probably the only name which I could call a would-be son, that I could be sure that a woman won't be using, is 'Gladys'.

I am looking forward to the coming election and hope that I will have many supporters, male and female, who can see the ridiculousness and 'beaurecrativeness' (sic) of the position of Women's Officer, as it now stands.

Mr A.J. Anderson,  
Department of Electrical  
and Electronic Engineering.

## STEREOTYPES!

Dear Mark and Monica,

I'll try to keep this letter short in the hope it will be printed soon.

The sexually confused (homosexuals and hard-line feminists) have really had a soap-box to shout from lately.

Firstly, the gays got a guernsey with a charming little article, trying to justify their cause. It's amazing that the "normal" people (heterosexuals for those who have forgotten) don't need to justify themselves. Then it got comical. The lesbians wrote in accusing the gays of being sexist! Ha, ha ... bit of a problem there. The gays have enough problems with their own sex, don't make it even more difficult.

This week Robert Cunningham tells us that its a damn good idea for men to lock themselves away from the world and to give each other encouragement for their problems. Personally, I can't remember any great human achievements made by men hiding away and being mutually supportive.

These groups all rely on stereotypes to get their message across (the other 80% of us are accused of many dastardly deeds).

According to them all men who are not gay or supportive of men's camps are therefore violent, drunken, loud, and insecure.

Also all women who are not feminists are therefore supportive of the idea that femals should be barefoot and pregnant. Not quite the case, I'm afraid.

Well done to A. Barron for her letter to On Dit and the Advertiser (30/5/89). I'm sure that without groups such as hers, the idea of a nuclear family would be squashed by the hardliners.

It would have been funny if it hadn't been true that two eleven year old boys were accused of sexual harassment for calling some female classmates "goody-goodies" and "squareheads". It was the product of a "sexual harassment" guideline, obviously drawn up by feminists (who believe that all men should be castrated for good measure).

How about some equal rights, I'm sure that without the interference of the other 20% the world would clean itself up pretty quickly.

Craig Lloyd

P.S. I'm not an engineering student, bet that shocks ya.

**We never presumed you were! We just publish people's opinions, both in the Letters and articles sections.**

Monica Carroll

## ASTONISHMENT!

The Editors,

I read with some astonishment in your current issue that there are apparently some students who do not like paying a SUV membership fee.

Nobody has mentioned this to me and I have certainly not spoken to any of your reporters about the matter.

The matter of membership fees was agreed to by this station and its management committee after a great deal of debate and concern, based entirely on the fact that this station is seriously underresourced, it costs us in excess of \$1,000 to train each volunteer to a competent level and they are then using extremely expensive broadcast equipment which requires constant maintenance due to careless operation.

If any student wishes to come and discuss the matter with me, I would be delighted to do so.

Yours faithfully,

Jill Lambert

Director

Dear Ms Lambert, as the reporter in question (naturally, as my name was at the conclusion of the news story), I attempted to contact you a number of times prior to the story being written. You were not available, so I had to speak to the Accountant, Ms Campbell. The students who approached me did not want to be named and I respected this request.

Monica Carroll

## ANGERED BY "ANGRY"

Dear Editors,

It was with some concern and a considerable amount of chagrin that I read "Angry's" letter, 22/5/89. Concern because the merger of Adelaide University with SACAE may cause some of the problems to which he objects. Anger because of

his attitude to non-matriculants being accepted into the University and that this influx would create a lower standard. There are many non-matriculants at this University, and at other tertiary institutions, who probably feel, as I do, insulted by Angry's letter. The students, of whom I speak, are, of course, the Mature Age - Special Entry Scheme Students who have an extremely high academic achievement record.

To tackle another point of "Angry's" letter; he wishes the University to focus on non-vocational courses, surely Law, Medicine, Dentistry are vocations. I stand corrected if I am wrong about this one. "Angry" wishes the University to focus on academic degrees, or this is how I read his letter. What are academic degrees specifically? Academic, in my Shorter Oxford, is defined (1) of or belonging to an academy, collegiate, scholarly, (2) of or belonging to a learned society, unpractical. How awful if the merged University and SACAE only produced unpractical graduates.

"Angry" professes to have come to this University to "learn how to learn", "how to think for themselves", it is a pity that he has failed to "learn" the value of a scheme which benefits students and University alike. The Mature Age/Special Entry Scheme has allowed non-matriculants into "Angry's" elite system, besides 3 - 6 years of study could never be considered useless if the main aim is "learning" not vocational. "Think about that" - "Angry".

Yours in taking umbrage,

Julie E. Dundon,

Arts

## JOHN K REPLIES TO CRITICS

Dear Editors,

I would like to thank you for printing my letter in On Dit (May 22), and wish to reply to my critics from Magill Journalism (Nicci Staritski, Alex Brooks, Donna Reeves and coy).

In their letter of May 29, Nicci, Alex and Donna ask if the "stressful" learning of Publicly Examined Subjects is the only way to go about admitting students. Frankly, yes. Stress is a major part in University life. You won't last five seconds in the real world if you cannot cope with stress. Those who succeed under pressure are rewarded, both at Uni and in the big, bad world. I would have thought journalism students understood this, journalism being such a cut-throat area.

It is suggested that matriculation makes universities inaccessible for the majority of people. How silly of me! Why, any Nicci, Alex or Donna with five SAS will just race through a Medical, Law, Dentistry, Engineering, Economics or Science degree with no problems whatsoever. Why don't we just abolish matric and use random selection - this would give everyone an equal chance to come to Uni. By the way, two marks are deducted from the Tertiary Entrance Score for each School Assessed Subject, not three. This change was made in 1987. Perhaps Nicci, Alex and Donna should keep up with the times. Furthermore, what the SSABSA does is not the action of some "superior being"; the Universities were not pleased when, in 1983, they lost control of their own entrance exam.

The Magill Poets (as I shall call them) suggest that Adelaide degrees are useless. This may explain why almost every single Adelaide professional graduate is currently unemployed. Contrast this with the tremendous employment prospects of teaching graduates (\$150,000 p.a. and a car). Nicci, Alex and Donna contend students attend College/Uni to enrich their lives. This may be true to a certain degree, but it is more probably true that enrichment of the wallet is in mind. This may horrify the more altruistic of you, but most people study with personal gain in mind!

The Magill Poets contend "It's the quality, not the name of the degree." No kidding. The quality of Adelaide degrees reflect the quality of the students, which until now have been amongst the best in Australia. To admit unmatriculated students, to start slashing courses, to spend needed Adelaide Uni funds to prop up the SACAE won't improve the quality of our degrees.

Nicci, Alex and Donna feel "many SACAE degrees ... would enhance the quality of any tertiary institution." Some might do so but many would not (and from the quality of the replies of my critics, this latter class includes Journalism). Adelaide Uni does not offer degrees "in a small number of traditional areas". This is false. From Arts to Agriculture, from Music to Medicine, there is a wide range of courses available at

Adelaide. The only typical university course we do lack is Veterinary Science. No, Nicci, we shouldn't destroy the status and respect of a 115 year old university just to save a few dollars.

A final note: the criticisms levied at me by the Magill Journalists have strengthened my resolve to actively oppose any proposed merger. The letters are typical of the sensationalistic rubbish produced by modern journalists, full of personal insults and lacking in hard facts. No, Magill Poets, you are not fair at all. You have merely set out on a course of insults and almost libelous remarks. You have also misquoted me. I never called the SACAE "the bottom of the heap" or suggested its students "follow like sheep". But if college life gives you an inferiority complex, why not visit an Adelaide Psychotherapy graduate? In my opinion, Nicci and her friends would have little difficulty in finding employment with such reputable newspapers as the Melbourne Truth. No wonder SA newspapers import journalists from interstate, if these are the best South Australia can come up with.

That's Life.

I'm John Kyrimis.

## MR. MAGOO REPLIES

It was indeed with shame and sadness that I read the letter which appeared in the last issue of On Dit regarding an allegation of sexual harassment taking place at Magoos.

Sexual harassment should not be tolerated under any circumstances and it disturbs me that such behaviour may have been exhibited by members of my staff.

Every person who walks through our door is important and I hope to give customers every opportunity to enjoy their night at Magoos.

I have looked into the matter in an effort to ensure no such incident could occur again and I would be willing to discuss the matters raised with the person concerned. They may contact me confidentially through the On Dit office.

Yours sincerely,

Roland Reid-Smith  
Owner/Manager Magoos

## HIS MAJESTY

Dear Editors,

Re: Monica Carroll's article in On Dit, last week - Prince lyrics are sympathetic with the hard times of blacks in America. If Ms Carroll would care to peruse the lyrics a little more carefully, or if she knew of the continuous theme throughout His Majesty's collected works, she may be able to comprehend the "godliness" of it.

Prince suggests an alternate to the mind-controlling substances and the misery that is linked to it, and to all human suffering. His lyrics may be suggestive, but these are supposedly "freetimes" when sex sells. Perhaps Ms Carroll does not own a television set.

As for the lyrics, "Shake your body like a horny pony would," this is simply an observation of human sexuality and the link it has to natural sex of the animal kingdom. What he is saying is to "blow your mind" with something that is natural, not unnatural and dangerous.

Ms Carroll may not believe that we are descended from beasts (heaven forbid!), but Prince, who openly cries a devotion to God, does. A major theme in his music is the link with God and sex via love. His faith in this idea has been transported from an ideological sixties, where peace is good, God is love, but where hippy drug euphoria is blatantly condemned.

I say, congratulations to the man, his music sells, and has a most positive message, to boot. He does not judge, nor leer over Ms Carroll's written words, nor imply that she has some fetishes with the devil, god and toilets. He is not a sexually repressed Christian. He is more divine than you, Ms Carroll.

Yours sincerely,

Victoria Omar

Dear Ms Omar, I am flattered by your taking Onditbus so seriously! Actually, I think Prince's music is fantastic and "Lovesexy" is played frequently in the On Dit office.

Monica Carroll

## AN ANSWER TO NATALIE

Dear Editors,

I have condensed my answer to Ms Natalie

CONTINUED

Meyers' article "Understanding Feminism" in the May 22 edition of On Dit to the comments below as the complete version would take up an entire edition:-

I am one of the people who "bear the burden of caring for all those society has no use".

My wife and I are both nurses, we receive the same wages.

In our worksite there is an equal proportion of the sexes.

We share childrearing.

We share housework.

I hate handling money, she handles the finances.

She hates cooking, I do all the cooking.

If you don't like bras, don't wear them.

Amongst our friends are several homosexuals of both genders, we feel threatened by neither.

Females have rights and privileges that males do not, e.g. having places in the city of Adelaide to change a female child's nappies.

Feminists are basically female chauvinists.

I am not threatened by females.

Perhaps Ms Meyer should be concerned about the rights of all people rather than one particular gender.

Yours faithfully,

P.R. Tearle

P.S. I bet it was a man who invented disabled toilets, so he could take his four year old daughter to the toilet.

## P.U.S

Dear Augusta,

We (Ylva, Flick and Toad) are worried and upset. We are concerned, firstly for your mental health, i.e. your identity crisis and secondly, and more importantly for your poor unidentified dinosaur. However, we feel that anonymity actually gives your creation a certain lovability. For this reason, we feel that while the reader, for his/her own security (and we must admit, on the whole uni students need all the security they can get) must be able to identify the hero with a label, an ordinary 'name' e.g. Jones or Helen counteracts the 'cute character' which we will all grow to love.

Personally, we, in our quest for security have humbly labelled he/she/it. P.U.S. (Poor Unidentified Stegasaur). As, a term of endearment, a label and a category we find PUS useful, appropriate and totally unique.

We simply suggest, concerning your identity crisis, that you switch to Arts, or of already these, give up now while you're still ahead or alternatively (if you're not ahead) still alive,

Yours Most Sincerely,

Toad, Ylva, Flick

## TEARS FOR THE STEG'S PLIGHT

Dear Editors,

The plight of the nameless hatchling on the back page of On Dit brings tears to my eyes. What about *Stegemite*? It is appropriately stegasaurian, has a marshy, swampy flavour and has a widow's mite of pathos thrown in at the end.

Yours helpfully,

C.A. Shaving

## TED STEG

Dear Augusta 'Chainsaw' Mixmaster,

I read (and thoroughly enjoyed) the adventures of little "as-yet-unnamed" stegasaur last week, but because I have been overly busy having my life shattered from various angles, in various positions and by various people, and coping with opening week of War Women (slammed by the critics, come along and slam it too!), I didn't have time to write in to say so at the same time suggest a name for him.

I saw little "as-yet-unnamed" stegasaur last week and although I tried to come up with a witty and pseudo-meaningful name, he just looked at me, with those cute little inked in eyes and said, "Please, if she's going to reflect in me disastrous things, as she did to poor Jonquil, please give me a nice plain name. TED STEG.

No worries, no hassles and I can even spell/scratch it out myself in the dust because the letters aren't too curly!" How's that?

Unfortunately (although I am assistant Director and the Director has gone home - to Brisbane), I am unable to swing any clout and get you any free tickets to War Women, but if you come, stick around for The Trojan Women. Our director has no sexual hang-ups that were flaunted on the stage.

Hope to see you there!!

Love yer xxx

P.S. If the little Stegasaur is going to grow up to be a sleazy old dinosaur and flirt with nice girls with honest intentions, while he has a perfectly useful girlfriend already, call him 'Tony', and don't ask about the past!!

P.S.S. You may also call little Stegasaur 'Tony' if he willingly becomes addicted to these corrupting 'lush' vegetations! Make his brain a dead vegetation! Yeah!!

## GEORGE'S EMOTIVE ATTACKS

At the 1989 Annual General Meeting of the Adelaide University Labor club, George Karzis gave his support to a group of candidates for election to the club's positions. George's "ticket" was unsuccessful, and since its loss, his lavish outpourings of vitriol on those who were

successful at election have been sadly commonplace among the letter to On Dit.

One of George's early installments of vituperation painted the nightmarish scene of the AGM, where burly goons intimidated anyone who appeared of Greek origin, and McCarthyite ghoul hounded and oppressed the brave voice of Liberty - Rivetting reading! One almost wishes it were true; such excitement would have relieved the leafy serenity of Adelaide University life. The meeting that I attended was, however, not nearly as colourful.

In a more recent diatribe we find described yet another assault by the sinister Wong and Greentree on the fundamentals of freedom and democracy. This time they fiendishly scheduled a Labor Club meeting to coincide with a meeting on amalgamation. The rather mundane facts are that the clash of times was unintentional and quickly remedied by the Labor Club deferring the bulk of its meeting. As a result, many Labor Club members in fact attended the amalgamation meeting.

George's emotive, personal attacks on Labor Club office holders are laughable for their melodrama, but they also impugn the integrity or intelligence of the large number of Labor Club members who supported the present officers, and this is starting to get up my nose. As an ordinary member who supported the "Wong - Greentree Oligarchy", by which, this simple soul assumes, George means the current Labor Club Executive members, I advise George that I supported those people because they professed a commitment to some traditional labor ideals; a dull reason, but not a bad one all the same. Regardless of what I or anyone thinks of them, however, they will ultimately be known by that which they achieve during their terms of office. It is a shame that George can not find the grace in defeat to afford the new office holders the courtesy of being judged on their merits.

Patrick Conlon

Law.

## "A COUPLE OF POINTS"

Dear Editors,

I am writing in response to Steve Thomson's article entitled "Your Guide to University Marks" appearing in On Dit, 29th May. While I found the article informative and interesting to read, I would like to raise a couple of points.

Firstly, the figures cannot be interpreted at face value. The higher than average distinction rates in the modern languages reflect the significant enrolment of native speakers in these subjects. For example, in the Chinese I (beginners) class of 1988, the majority of students were native speakers, either of Mandarin or a related dialect. Since all dialects share the same writing system, these students have a natural advantage over the complete beginners. It is therefore, reasonable to expect that a large number will get distinctions, as it must be possible for the best of the beginner students (to whom the course is aimed) to get a distinction.

Secondly, it is necessary to understand why people enrol in subjects in the first place. Many people doing Biology I and Chemistry I are doing so to get into popular second-year Science subjects (such as Biochemistry II) also they are fairly standard subjects. Without either of these, there is very little available to second year students. Similarly in Arts, the "average" student will enrol in English, History, Politics (reflected by their huge enrolments) but it is usually only students with a particular interest in or facility with languages who enrol in these subjects. Everyone has the potential freedom to choose subjects they think they will be good at (for the purpose of getting into Law) and it by no means true that languages are any easier for the "average" student to get distinctions in than other subjects. Experience would tend to suggest the opposite - people shy away from language because they are "too hard".

Lastly, in subjects which have low enrolments there is much more contact between students and staff; this coupled with regular continuous assessment usually gives a student a fair idea of how they are going in a language; most people who can see that they are going to fail will withdraw (WNF). With subjects which have greater weight on exams, it is often difficult to assess how one is doing in the subject. The article seems to ignore the fact that 19.2% of students withdrew from German I last year, while only 2.6% withdrew from Anatomy IMB. It is therefore ridiculous to suggest that a separate quota be imposed for Science students - and especially for each subject - such a system would be unjust and unworkable.

Matthew Winefield  
Architecture and Planning

## STEVE'S ARTICLE AGAIN!

Dear Editor,

The interesting article by correspondent Steve Thompson (vol. 57, no. 10, *Your guide to University Marks*) is a little incomplete and could be somewhat misleading in that it makes no mention of withdrawals or supplementary examinations. Are the rates quoted corrected for withdrawals and supplementary examination

results, or are they based just on what happened in November to those students still on the books at that time?

It is also relevant to consider whether the subject was compulsory or not, whether it actually had a substantial final examination in November and whether it had a liberal or stringent supplementary policy.

The remarks about entry to Law are indeed very relevant and raise in my mind the highly emotive and alarming prospect of internal scaling of University marks for this purpose. Is there any evidence that students who do not make it to Law from a Science or related background do any better in their legal studies than, for example, students from Arts or Economics?

Yours faithfully,

W. Venables.

## GOOD TEACHING CAN GET RID OF FAILS, PIMPLES AND OTHER THINGS STEVE IS PROUD ABOUT!

Dear Mr Thomson,

I was greatly amused by your somewhat naive and blustering article ("University Marks" On Dit last week, page 9). I am so pleased that you have found an acceptable outlet for your obvious intellectual and academic snobbery. You have deviously attacked the relative intelligence of Arts students in relation to Science students, and other students. (Let it be said NOW before a thousand engineers start wheezing indignantly that this letter is not an attack upon Science/Engineering/other students, some of my very best friends are Engineers and one of the my friends was nearly a Science student once.)

You have insisted upon the idea that Arts students receive more distinctions and less Fails because their subjects are easier. According to your good self, copious amounts of obscenely, easily obtainable distinctions are floating out of the poor Arts students' ears. Oh, dear Steve, maybe we shouldn't have lunch together and talk about this, but I have to say it - You're wrong! There is an idea amongst educationalists - it has been about for sometime - that good teaching results in good marks. I believe that good teaching, effective teaching is prevalent within the Arts faculty, and that that is something to be proud of. And so the revolting amount of distinction-holding Arts/Law students might be due to that, and NOT childish easy subjects. You appear in your article to be inexplicably proud of failures within other faculties; whereas I see this as something to be ashamed of - a SEVERE humiliation. I must emphasise that a higher level of distinctions and a low level of fails within ANY faculty, or department can be interpreted as evidence of excellent teaching - a compliment to the lecturers and tutors involved. Poor Steve Thomson - try to learn NOT to be proud of your dirty washing.

Yours sincerely,

Chloë Fox

2nd Year.

P.S. I take back the assumption that Steve T has pimples. I have never seen the man in my life. If he did have pimples I bet he wouldn't be proud about it. Sorry.

## SALLY'S SELF-CONGRATULATION

Dear Monica,

Not content with publicly attacking your own co-editor, you seem to have developed a fixation with attacking mine as well. Richard Ogier was a highly competent (sic) On Dit co-editor, and is currently demonstrating some skill as a word-smith with *The Advertiser*. It seems the reputation of the 1988 editors has made you quite mad with jealousy. Why not make some attempt to create original work, not rely on past editors for your gossip columns and rather thin features. If I were you, Monica, I would send Mr Ogier flowers and beg him not to sue.

Yours sincerely,

Sally Niemann,

Ex Co-Editor,

On Dit

Dear Sally, people who live in glass (not to mention anonymous) Phantasmagorias shouldn't throw stones.

Monica Carroll

## PLAUDITS FOR THE MEN'S GATHERING

Happiness and Love to our Brothers in the Men's Gatherings.

As a victim of the patriarchy, domestic violence, single parenthood, child abuse, rape. I applaud loudly the task these men have set before them.

Men loving and sharing with other men has got to be positive for the future of our Planet.

Jan-marie Kyffin

## RIDGWAY'S REAL WHEREABOUTS

Dear Editors,

I noticed in last week's On Dit that Mr John Ridway, immediate past President of the Students' Association was absent from a Union Board meeting, as he was reportedly in Queensland.

However, the recent student uprising in Beijing, coinciding as it does with Mr Ridway's absence from this campus can only lead one to speculate that he is at last able to fulfil the ambition that

Adelaide University students so cruelly denied him.

Tony Horan

## THE GROINS' GRATITUDE

Dear Eds,

Thank you for your kind comments with regards to the Student Talent Night. Although we did not know it at the time, it was the Merging Groins final gig, the band having subsequently split owing to artistic differences. We are happy to announce the release of "The Merging Groins Live in the Uni Bar" on Beaver Las Vegas tapes (\$6.99 recommended retail price), all enquiries to be directed to the Students' Association Office.

Yours sincerely,

David Stokes

Paul Champion

Ian Groom

(ex-Merging Groins)

## BATTLE OF THE BANDS

Dear Ms Carroll,

Regarding your comments in this week's On Dit about the "Battle of the Bands", I feel impelled to remind you that this event is primarily for students, hopefully with some talent, to perform and test this talent against fellow students. I would presume that it also aims to select groups which have some ability and encourage their development. However, I regard such condescending comments as "The Jaynes are a band, not simply students attempting to be like one" (bearing in mind that this band is a professional one which has played the Adelaide pub scene, where as most of the other bands were playing publicly for the first time) to be discouraging and insulting to those students who took the time and energy to play on the night. I sincerely hope your patronising attitude does not reflect that of the organisers of the event.

It is a pity you did not bother to attend the event yourself, because you would have discovered that the Jaynes, although they were very impressive were not "distinguished by their ... performance of original songs." Their unnecessarily drawn out cover of "Hey Joe" became very tedious after a short time, whilst other bands did play original songs. G.S.D., for example played a set of mainly originals with meaningful, often witty, and at times, radical messages, rather than depressing love songs.

"The Merging Groins" also, whilst their music was not original, were certainly distinguished by their original and imaginative stage performance. Maybe you should have come yourself, you may have learned something.

Yours sincerely,

Stephen Hards

Dear Mr Hards, I did attend the Battle of the Bands but unfortunately only for the last few acts. Regarding "patronising" attitudes - a member of the audience (with whom I am not acquainted) spontaneously remarked on the Jaynes to me. The intent behind quoting the person was not intended to offend the other bands or their supporters and I'm sorry if I gave that impression.

Monica Carroll

## FLAWS IN RATIONALISM

In response to "Time For Rationality" (On Dit 1/4/89),

Studying first-year Metaphysics is enough to find the flaws in your argument.

Firstly, your argument rests on the (unproven) premise that God is a being distinguished (distinct from) Nature.

Your other premises that God is infinite and all-powerful I will accept as an integral part of the Christian case.

Secondly, a "proof" similar to your own argument which you may wish to use to prove that God is not infinite and not all-powerful is that God could not be married and still remain a bachelor.

But by the definitions of being married and "bachelor" one cannot be both simultaneously. It is not logically possible. Similarly, God cannot be distinct from x (Nature) and at the same time x be a part (subset) of God. Not logically possible.

We were taught that we cannot expect the term "all-powerful" (similarly "infinite") to encompass the ability to achieve that which is beyond logical possibility.

Thirdly, if God existed and created the logic by which we argue, I expect He would be a bit beyond the reach of your logic anyhow.

If you assume that your logic is the product of the "Law of Nature" behind the evolutionary process, then you have great faith (in something) to believe in the flawlessness of your systems logic.

So, being finite (as we are), try to stop fitting God into your picture of Him; He's too big for that.

"Has not God made foolish the wisdom of the world?...For the foolishness of God is wiser than man's wisdom, and the weakness of God is stronger than man's strength." (1 Corinthians 1:18-25)

Yours sincerely,

Anthony Davis

# HAVE YOUR SAY!

## Students' Association of the University of Adelaide Referendum

June 6th to June 8th 1989

The Students' Association (SAUA) is a democratic organisation run by and for students. All students are members of the Association. Policy can be created for the SAUA by the elected Council or General Student Meeting. The ultimate decision making body, however, is the whole membership through voting in referenda.

A minimum of 400 students must vote (with a majority in favour) if a referendum is to reach quorum and be binding on the organisation.

We strongly urge all students to avail themselves of the opportunity to have a direct say in the direction of the Association.

The motions for the referendum are printed overleaf.

### Referendum Question One:

This is a non-contentious technical change to the Students' Association Constitution. It simply alters the relevant prescribed dates for SAUA elections so as to take account of our new semester system. This amendment has been moved to referendum by a unanimous vote of Students' Association Council.

### Referendum Questions Two and Three:

These motions are moved to referendum following the receipt by the SAUA President of petitions of members in accordance with established guidelines.

**Referendum Question Two** seeks membership endorsement of policy to guide the Students' Association through the current Amalgamations process.

**Referendum Question Three** suggests the establishment of a new officer portfolio within the SAUA.

**SAMPLE BALLOT PAPER**

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**QUESTION 1.**

\*That in order to comply with semester guidelines, the SAUA Constitution be amended to give election date requirements as follows:

- that wherever "June fifteenth" appears it be replaced with "July twenty fifth";
- that wherever "July first" appears it be replaced with "August third";
- that wherever "August tenth" appears it be replaced with "September ninth";
- that wherever "August the fourteenth" or "August fourteenth" appears it be replaced with "September thirteenth";
- that wherever "August the fifteenth" or "August fifteenth" appears it be replaced with "September fourteenth"; and
- that wherever "fifth official academic lecture week" appears it be replaced with "seventh official academic lecture week".

YES       NO

---

**QUESTION 2.**

"The Students' Association of the University of Adelaide reaffirms its commitment to the principle of free and accessible education. An amalgamation of the University and the South Australian College of Advanced Education (SACAE) into a larger, multi-site University of Adelaide, should not occur in such a way as to detract from this principle. Any Amalgamation should be structured so as to:

- affirm a commitment to the provision of quality education and the maintenance of high academic standards;
- ensure the provision of a full range of necessary academic and ancillary services for students in the university;
- guarantee the continuance of all courses and support structures for students currently enrolled at the university;
- protect the general interests of students through their continued participation in democratic representation process as expressed:
  - a) in autonomous student representative organisations, including the SAUA; and
  - b) through the collegial governance system of the University;
- guarantee the carry over from the University and the SACAE of the best policies in the areas of access and equity and student academic and other rights.

YES       NO

---

**QUESTION 3.**

1. That the constitution of the SAUA be altered to create a position of Environment Officer, as follows:  
Insert two clauses after clause 37 (Women's Officer) in part six of the constitution.

**\*38. The Duties of the Environment Officer**  
The duties of the Environment Officer shall be:  
(1) to promote and implement an environment policy for the Association;  
(2) to promote awareness and discussion of environmental issues affecting members of the Association as members of society;  
(3) to provide a resource centre for information on environmental issues and their practical solution; and  
(4) to provide advice and information to the Adelaide University community on environmental issues.

**39. The Condition of Office of the Environment Officer**  
39.1 There may be joint candidates for the position of environment officer, save that:  
(i) their joint candidature is declared at the time of nomination;  
(ii) the Office shall have only one vote on the Council;  
(iii) no more than three people may stand as joint candidates.  
39.2 The Environment Officer shall hold office for one calendar year as from the changeover date of the year of their election.  
39.3 No person shall hold office for more than two years in succession,  
and renumber the old clauses 38, 39 and subsequent clauses and references thereto accordingly.

Add the position of Environment Officer to the list of voting members of the Students' Association Council: Insert '(5) The Environment Officer' after '(4) The Women's Officer' in clause 7.1. and renumber the list and any references thereto accordingly.

**II Resources for Environment Officer:**  
"The Students' Association Council shall provide, in their budgetting and resource allocation, adequate funding and facilities for the Environment Officer to carry out their duties."

YES       NO

### POLLING STATIONS AND TIMES

#### Tuesday, 6th June 1989

Students' Association Office	9.00a.m. - 7.00p.m.
Airport Lounge	11.45a.m. - 2.15p.m.
Law School Foyer	11.45a.m. - 2.15 p.m.
C.A.S.M.	11.45a.m. - 2.15 p.m.

#### Wednesday, 7th June 1989

Students' Association Office	9.00a.m. - 5.00p.m.
Airport Lounge	11.45a.m. - 2.15p.m.
Napier Foyer	11.45a.m. - 2.15p.m.
Waite Institute	11.45a.m. - 2.15p.m.

#### Thursday, 8th June 1989

Students' Association Office	9.00a.m. - 5.00p.m.
Airport Lounge	11.45a.m. - 2.15p.m.
Medical School	11.45a.m. - 2.15p.m.
Engineering School	11.45a.m. - 2.15p.m.



**Juanita Lovatt, President**

**Amalgamations.**

The pace is not slowing down at all. In fact, the merger process will speed up from now on. This Friday, The Councils of The University of Adelaide and SACAE, will consider whether or not to proceed with formal arrangements. Pundits think that it is highly likely they will.

Today (Monday) the Merger Implementation Committee (MIC) consisting of eight members of each of: the University of Adelaide, SACAE, and Roseworthy, will meet. The members all include reps from student bodies, academic staff, general staff and the senior academic and administrative officers.

The MIC will be redrafting the "Agreement to Merge" to incorporate the amendments made by various parts of the respective communities- including those vital clauses which ensure that students will not be disadvantaged in any way at all by the merger, and that all students currently enrolled in any course at Uni or College are guaranteed being able to complete their course with exactly the same conditions, rights and privileges they enjoyed at the time of enrolment.

These amendments were inserted by the efforts of student reps on University

Education Committee and if the merger proceeds, will be legally enshrined in the Document. As I am the Adelaide Uni student rep on the MIC, I will be making absolutely sure that the best possible academic and social conditions for students are put forward.

Copies of the final draft of the Agreement will be available in the SAUA Office, as soon as is possible (probably Tuesday).

The next step is for the Document to be brought to the Councils of the respective institutions, which will meet simultaneously on Friday 9 June, to officially decide.

Assuming they do go ahead, there will be an incredible amount of work to be done, both by the SAUA and the Union, and the University. Seven Working Parties will be set up, covering Interim Management Structures; Legislation, Statutes and By-Laws; Development, Management and Monitoring of Academic Programs (with sub-committees in the discipline groupings); Staffing; Library, Computing and Student Records; Finance and Asset Management; Research, Development and Consultancy; and last but not least, Student Services.

All of these Working Parties must have student reps. This and the continuing need

for students to be kept aware of what's happening are covered by amendments which your reps demanded, and which are now part of the Draft.

**The maintenance of academic standards**

is also enshrined as part of the new mission of the consolidated University, so those who are worried about standards can rest assured that there will be no detriment arising out of the process. In fact there are advantages which should be encouraged and developed.

If you think it is all going a little bit fast, you are not the only one.

However, you may be able to draw comfort from the fact that next year will be a transitional year. Obviously in such a huge change it is impossible to get everything changed at once. Necessarily there will be a phase-in period. 1990 will be a year where the only changes will be on paper. For example, when the SACAE was formed in 1982, no large scale changes were tried. Of course there were teething problems, that is a fact of life, but the SACAE was only able to effect substantial alterations 4 or 5 years later. In an amalgamation of the magnitude of the one we are looking at, it is not unreasonable to assume that it will be 5 or

10 years before real differences will be felt. This is also the opinion of senior officers at our Uni.

I am well aware that many students have legitimate concerns about the futures of their courses. So do I. I have two years of full-time study left. However, the Academics and the Students of this University are all dedicated to quality of education and I see no reason why that won't be so in the future.

Please do not hesitate to come down to the SAUA Office to see one of the reps about what is going on or to avail yourselves of some of our literature. We are only too happy to help. After all, that is our job.

**Thought for the week.**

"For I am persuaded beyond doubt that neither death, nor life nor principalities, nor things threatening, nor things to come, nor powers, nor height, nor depth, nor anything else in all creation will ever be able to separate us from the love of God which is in Christ Jesus our Lord."

(Paul's letter to the) Romans, 8:38,39

**Anthea Howard, Education Vice-President**

**Student Organisation Amalgamations**

As well as participating in amalgamations negotiations on an institutional level, the SAUA and PGSA are also negotiating with student organisations in the other institutions. SAUA Council of last Thursday made several resolutions regarding the SAUA's participation in inter-student organisation negotiations. During negotiations with the SACAE and Roseworthy on the future of student organisations in the consolidated institution, the SAUA is of course legally bound to abide by its own Constitution and policies. The resolutions make this clear, and also put forward a number of areas for negotiation and consultation, as follows:

- the possible options for the construction of a democratic and participatory students' association in a multi-site University of Adelaide;

- the best means of guaranteeing adequate proportional representation for designated groups of students at various sites within the multi-site University of Adelaide. Sites in this context may not necessarily be synonymous with geographical campus location;

- the need for continuation of a discrete and autonomous student representative organisation within the multi-site University of Adelaide;

- the establishment of a negotiating process with clear goals and timeline, and which guarantees the opportunity for regularly reporting back to SAUA Council

- the manner in which a merged students' association relates to any other student organisations.

The resolutions also set forward a number of constraints the SAUA would like to see observed in the negotiation process. These

include a strict delineation of the Chair's role in negotiations, and specify that the Chair shall be independent. The resolution also states that the minutes secretary shall not be a student member of any student organisation participating in the negotiating process;

- that the negotiations proceed only upon consensus;

- that only official representatives may speak on behalf of the SAUA;

- that the parties in negotiations be the autonomous organisations;

- and that the internal processes of autonomous student organisations during negotiations.

The SAUA will be putting forward these resolutions at the first trilateral student organisation negotiating committee to be held this Tuesday. They constitute the SAUA's position on how it wishes to

participate in the negotiating process. At the Tuesday meeting the SACAE and Roseworthy student organisations will also put forward their resolutions as to how the process should proceed. We'll keep you posted on these negotiations as they proceed.

**Faculty and Departmental Student Representation**

I will shortly be contacting student reps. in each faculty and department and attempting to call meetings of those people to discuss issues relating to the effectiveness of these levels of representation, and canvass information and ideas from student reps. The institutional amalgamations provide a useful opportunity to make some changes in this area.

**A SAFE CAMPUS**

**An open meeting for the University Community**

All people required to use the University campus have the right to expect that they do so in safety, free from harassment, assault or worse. Students and academic and general staff expect the University to take seriously its responsibility for the provision of a SAFE CAMPUS.

Concerned members of the University community, women students and staff in particular, have been working actively for more than twelve months to secure basic measures that would reduce the risks associated with their use of the campus. Some specific examples are given on the reverse side of this leaflet.

This Open Meeting is being convened to report on progress with the SAFE CAMPUS campaign, and to facilitate input and expressions of support from interested students and staff.

The likelihood of a merger between the University and the SACAE makes open support now of major importance. For this reason, the meeting on 6 June will be asked to consider a motion of concern which will then be reported to the Special Meeting of University Council on 9 June. Please demonstrate your support for this initiative, and help us put the matter of a safe work and study environment high on the University's agenda at this critical time.

Where: Little Theatre, Union Building

When: 1.10 pm, Tuesday, 6 June

Hosted by the SAUA and Women on Campus

**Job Opportunities Bar & Waiting Positions**

**Learn from the Professionals.**

**Bar & Waiting Courses,**

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**& an Employment Agency to assist in placing students.**

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# MID YEAR SHOW

with 5 bands on 2 stages

**Spank You Very Much**

**This House Is Jumping**

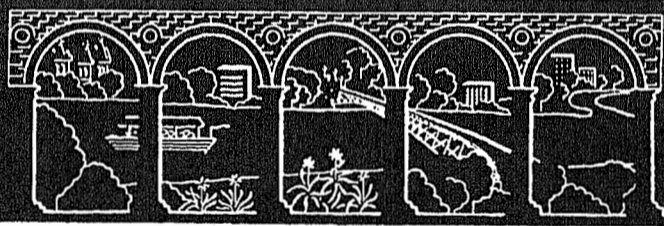
**Nouveau Au Go Go**

**Espresso Bongo**

**Chrysalids**

plus films

UNION COMPLEX, ADELAIDE UNI



## Comedy films in Cinema

9 pm - midnight.

"The Great Chase", "Opera", "Politicians", "The Jogger", "Superman", "The Bit Snit" and lots more.

Upstairs in Bar	9.30 - 10.30 pm	Chrysalids
	11 - 11.45 pm & 12.15 - 1 am	Nouveau Au Go Go
Downstairs in Mayo Refectory	9 - 10 pm	Espresso Bongo
	10.30 - 11.39 on	This House is Jumping
	12 midnight - late	SPANK YOU VERY MUCH

FULLY LICENSED WITH 2 BARS.

A.U. Students \$7  
Other Students \$8  
Public \$9

Tickets now on sale at Students' Association Office



**Saturday June 10th, 8 pm**





Before I begin ...

Last week some of you probably got the wrong idea about how easily first year uni subjects can be passed, due to an omission that I made in presenting my table of statistics. The point was made to me during the week that my columns did not add up to the total given for each subject - this was because withdrawals without failure (WWF) plus some other minor types of non-completion of subjects were not presented in the tables.

For example, in English I there were just 2 failures, but over 60 withdrawals. It is important to take both categories into account when assessing the difficulty of a subject. Although the Arts subjects I listed have a much lower failure rate, they have, on average, a withdrawal (WWF) rate double that of the Science subjects I listed.

An amended version of the table in "University Marks" is shown here:

Faculty	Av. %D	Av. %F
Arts	14.0	4.5
Sciences	12.2	11.5
	Av. %WWF	Av. % Attrition
	20.5	25.0
	11.5	23.0

The attrition rate, of course, is the sum of failure and WWF rates. As you can see, drop-outs from the faculties are roughly equal (while a look at the failure rates would suggest the Arts are far easier to pass). Probably the best explanation for this

exam.

This doesn't detract from the wide discrepancies in distinction and attrition rates within and across the faculties, and I stand by my comments of last week regarding the Law School's intake system.

One more thing! This is a bit of an aside, but you'll enjoy it. Let it be known: I wish to make a public apology to Dr G. Roger Knight. He pointed out to me before publication of last week's On Dit that the Anthropology Department was not disbanded for funding reasons. When Dr Knight (who is usually quite a friendly academic) saw I'd forgotten to remove this false accusation from the article he was not impressed.

"Crass research, but you'll go far as a reporter, young man," he said, with a wry smile, disappearing into the Napier lifts to be whisked up to the higher planes of Academia. Fellow students, be my witness - even On Dit reporters are fallible.

## SECOND AND THIRD YEAR SUBJECTS

Table 1 shows both years' results. Note that only the larger subjects are shown; concerns were raised by Assistant Registrar, Ian Carman, that if smaller subjects were shown, and say only 1 distinction was awarded from 10 students, then the other 9 would know who got the top mark. You can still see the general trends:

- (a) most of the large classes are in Economics, Commerce and Politics and are all 2nd year subjects (Table 2);
- (b) 3rd year subjects have the higher distinction rates (Table 3);
- (c) apart from Applied Mathematics III, the worst attrition rates (i.e. failure plus WWF) are in 2nd year subjects;
- (d) the clear trends of 1st year distinction and failure rates along faculty lines do not show up in these figures.

How remarkable it is that Chemistry I had 551 students in 1988, but Chemistry IIE had just 35 students in that year. The reason is Chemistry II and III have great needs for funding for equipment, chemicals and so on, and keeping within their budget means the Chemistry I markers have to be ruthless in their weeding-out of freshers.

In the Arts, the old movie adage of "talk is cheap" explains why larger class sizes abound (Table 2). From a funding point of view, to maintain the same level of funding, Arts subjects must maintain larger class sizes, so they must encourage successful freshers to continue - by awarding much higher marks.

**Please note:** It is only a rumour, and so Dr Knight will not approve of this paragraph,

but it has been suggested to me (on excellent authority) that many Arts freshers are allowed to pass on as little as 46 or 47%. How prevalent is this? Does it happen in Science subjects? SAUA President, Juanita Lovatt, was very surprised to hear the rumour and so it might be worth taking it up with your department if you failed a subject last year on 54% or slightly less (assuming your subject's pass mark was 55%).

The other thing worth noting from Table 1 is the popularity of - and some very good scores being recorded in - the advanced Commerce subjects. No doubt the business world is pleased with these figures. It is a good sign for Australia's future economic standing.

## QUOTAS Vs APPLICATIONS FOR ENTRY

Table 5 shows this information. The quota provides a rough guide only, as faculties expect some WWFs during the year; they will actually accept (i.e. enrol) more students than their quota. The percentage figure in parentheses after the "enrollees" number is thus the percentage of applicants actually accepted.

Matric students find it easier to enter the Science subjects. Medicine is the most difficult to enter, closely followed by Law (entry being only via another faculty for undergraduates).

The columns "%F" and "%M" are a breakdown of the sexes of students entering the faculties. We can note:

- (a) the only faculties in which female freshers outnumber male freshers are B.Mus and B.A.;
- (b) there is a huge imbalance in the sexes in the favour of males in all B.E. degrees and in B.Sc. (Ma.);
- (c) the Law School covers its discriminatory marking system by making sure there's no sexual discrimination.

The last two columns are the 1989 and 1987 Matric cut-off entry scores, respectively. There is a mistake! From, and including, B.E. (Elec) onwards, the two figures have been printed the wrong way around. Thus the cut-off score for B.E. (Elec) was 20 points less in 1989 compared with 1987, and so on.

Note the increases in cut-off scores for B.Arch.St., B.D.S. (Dentistry), B.E. (Mech), and M.B.B.S. (Medicine).

There have been significant declines in the Matric cut-off scores for B.E. (Elec) and B.Sc. (Ma.).

With all this information, you should be able to chart the best way to a successful degree, and be of invaluable assistance to your younger sisters and brothers. Best of success in the exams!

# Your Guide to UNIVERSITY MARKS

## Part 2

Steve Thomson continues his survey of subject results, this time focussing on second and third year subjects.

statistic is that Arts students get a better idea of how they are going by their continuous assessment. Two badly failing essays and a student knows a WWF is better than a fail. Science people may not have the same opportunities to form expectations of their end result, and so battle it out to the

Table 1 - AGGREGATED RESULTS OF YEAR 2 & 3 SUBJECTS (1988)										Table 2 - LARGEST YEAR 2 & 3 SUBJECTS (1988)					
Subject	D	C	P1	P2	F	WWF	T	SD	% (F+WWF)	No.	No.	%F	%M	'89CO	'87CO
Anatomy IIB	0	24	73		7	1	114	7.0	7.9	280	311				
Anthropology IIE	7	40				0	50	12.1	14.1	273	297				
Anthropology IIC	6	30	26		1	11	92	7.3	14.9	126	187				
App. Maths IIA	13	24	73	12	25	28	118	11.0	54.2	221	267				
App. Maths IIB	16	29	104	20	24	11	207	7.7	16.9	221	267				
App. Maths IIC	9	7	24		2	12	62	14.5	21.6	221	267				
App. Maths IIIA	10	12	16		3	5	46	21.7	17.4	221	267				
Biochemistry II	12	24	56	9	7	1	129	19.2	14.5	221	267				
Biochemistry IIM	18	37	53		4	2	134	15.8	20.3	221	267				
Biochemistry III	13	21	35		1	3	64	20.2	20.3	221	267				
Botany II	2	10	14	6	2	1	42	4.8	22.0	221	267				
Busin. Finan. IIB	22	40	67		27	19	187	11.8	24.9	221	267				
Chemistry IIE	4	7	14	5	4	1	35	11.4	14.3	221	267				
Classical Stud. II	2	16	29		8	1	62	3.1	21.4	221	267				
Company Acc. IIIB	61	40	23				136	44.9	4.1	221	267				
Computer Sc. II	8	15	77		19		118	6.8	14.1	221	267				
Economic Stat. II	23	44	85		21	29	221	20.4	16.6	221	267				
English II	11	65	55		5	10	162	6.8	14.4	221	267				
English IIIA	9	36	27			15	98	9.2	14.1	221	267				
Finan. Acc. IIIB	21	51	54				130	16.2	14.1	221	267				
Genetics II	4	9	11	7			55	7.3	19.1	221	267				
Geography IIA	3	21	20		4	1	71	11.1	12.7	221	267				
History IIA	21	80	71		29	219	9.6	14.7	221	267					
History IIIA	18	52	48		1	11	135	13.3	12.6	221	267				
Income Tax IIB		19	75			5	114	0.0	19.3	221	267				
Macroeconomics IIB	6	25	104		47	39	273	2.2	20.4	221	267				
Microeconomics IIB	8	44	103		42	18	288	2.9	14.9	221	267				
Politics IIA	19	100	63		14	26	226	8.4	17.7	221	267				
Politics IIIA	16	59	89		8	1	124	12.9	12.7	221	267				
Psychology II	11	16	87		20	12	147	11.6	14.3	221	267				
Psychology III	7	11	43			1	70	10.0	15.7	221	267				
Applied Chem	6	17	69		11	8	116	4.4	14.7	221	267				
Art & Soc.	3	37	70		4	11	145	5.5	14.5	221	267				
Contract	13	59	21				177	7.3	14.5	221	267				
Evidence	9	47	21			4	115	6.7	14.0	221	267				
Media Law	23	52	49			13	145	15.2	14.7	221	267				
Property	10	26	91		16	13	160	6.3	14.4	221	267				
Succession	19	59	58				140	12.9	14.4	221	267				
Trusts	15	44	73			11	153	9.8	14.4	221	267				

Table 3 - HIGHEST %D										Table 4 - HIGHEST % (F+WWF)					
Subject	%D	Subject	% (F+WWF)	Subject	% (F+WWF)	Subject	% (F+WWF)	Subject	% (F+WWF)	Subject	% (F+WWF)	Subject	% (F+WWF)		
Company Acc. IIIB	44.9	Applied Maths IIA	54.2	Company Acc. IIIB	44.9	Applied Maths IIA	54.2								
Applied Math. IIIA	21.7	Macroeconomics IIB	26.4	Applied Math. IIIA	21.7	Macroeconomics IIB	26.4								
Biochemistry III	20.3	Classical Studies II	25.4	Biochemistry III	20.3	Classical Studies II	25.4								
Financial Acc. IIIB	16.2	Business Finance IIB	24.6	Financial Acc. IIIB	16.2	Business Finance IIB	24.6								
Biochemistry IIA	15.8	Botany II	23.8	Biochemistry IIA	15.8	Botany II	23.8								
Psychology III	15.7	Applied Math. III	22.0	Psychology III	15.7	Applied Math. III	22.0								
Microeconomics IIB	14.9	History IIA	21.1	Microeconomics IIB	14.9	History IIA	21.1								
Politics IIA	14.5	Applied Mathematics IIB	20.7	Politics IIA	14.5	Applied Mathematics IIB	20.7								
Economic Statistics II	14.5	Business Finance IIB	19.7	Economic Statistics II	14.5	Business Finance IIB	19.7								
Psychology II	14.3	Psychology II	18.7	Psychology II	14.3	Psychology II	18.7								
English II	14.3	English II	18.7	English II	14.3	English II	18.7								
Anthropology IIC	14.1	Anthropology IIC	18.7	Anthropology IIC	14.1	Anthropology IIC	18.7								
Anthropology IIE	14.1	Anthropology IIE	18.7	Anthropology IIE	14.1	Anthropology IIE	18.7								
Income Tax IIB	14.1	Income Tax IIB	18.7	Income Tax IIB	14.1	Income Tax IIB	18.7								
Genetics II	14.1	Genetics II	18.7	Genetics II	14.1	Genetics II	18.7								
Botany II	14.1	Botany II	18.7	Botany II	14.1	Botany II	18.7								
Classical Stud. II	14.1	Classical Stud. II	18.7	Classical Stud. II	14.1	Classical Stud. II	18.7								
Macroeconomics IIB	14.1	Macroeconomics IIB	18.7	Macroeconomics IIB	14.1	Macroeconomics IIB	18.7								
Microeconomics IIB	14.1	Microeconomics IIB	18.7	Microeconomics IIB	14.1	Microeconomics IIB	18.7								
Politics IIA	14.1	Politics IIA	18.7	Politics IIA	14.1	Politics IIA	18.7								
Politics IIIA	14.1	Politics IIIA	18.7	Politics IIIA	14.1	Politics IIIA	18.7								
Psychology II	14.1	Psychology II	18.7	Psychology II	14.1	Psychology II	18.7								
Psychology III	14.1	Psychology III	18.7	Psychology III	14.1	Psychology III	18.7								
Applied Chem	14.1	Applied Chem	18.7	Applied Chem	14.1	Applied Chem	18.7								
Art & Soc.	14.1	Art & Soc.	18.7	Art & Soc.	14.1	Art & Soc.	18.7								
Contract	14.1	Contract	18.7	Contract	14.1	Contract	18.7								
Evidence	14.1	Evidence	18.7	Evidence	14.1	Evidence	18.7								
Media Law	14.1	Media Law	18.7	Media Law	14.1	Media Law	18.7								
Property	14.1	Property	18.7	Property	14.1	Property	18.7								
Succession	14.1	Succession	18.7	Succession	14.1	Succession	18.7								
Trusts	14.1	Trusts	18.7	Trusts	14.1	Trusts	18.7								

Table 5 - QUOTAS vs. APPLICATIONS FOR 1st YEAR ENTRY INTO FACULTIES									
Course	Quota	Applic.	Enrollees	%F	%M	'89CO	'87CO		
B.Ag.Sc	50	105	50 (49%)	40	54	310	297		
B.Arch.St	40	178	60 (34%)	37	63	385	255		
B.Arch	30	75	24 (32%)	25	75				
B.A.	565	1681	757 (45%)	64	36	350	349		
B.D.S.	30	145	52 (36%)	41	59	415	473		
B.E.C	255	1198	52 (29%)	41	59	400	407		
B.E.:									
Chem.	40	197	55 (51%)	24	76	380	377		
Civil	50	111	50 (45%)	21	79	380	376		
Elec.	65	353	78 (22%)	5	95	411	431		
Mech.	50	293	60 (20%)	15	85	388	395		
L.L.B.	160	830	185 (22%)	10	90				
B.Sc. (Ma.)	165	177	220 (92%)	29	71	352			
M.B.B.S.	105	652	129 (19%)	43	57	423	436		
B.Mus. (PF)	1	91	40 (49%)	75	25	295	294		
B.Mus.	1	46	21 (45%)	76	24	235	236		
B.Sc.	370	666	376 (56%)	45	55	347	335		



The **PEOPLE, PRINT & PAPER** Exhibition at The University's Barr Smith Library until August 13 offers the University community and the public a unique and panoramic view of Australia's history, culture and character through the medium of books.

Located to the left of the main entrance level, People, Print, and Paper has come to Adelaide University as a travelling exhibition from the National Library and the exhibition is that Library's contribution to the much-maligned Bicentenary.

Utilising approximately five hundred original exhibits including a volume conveyed to Australia on the First Fleet, a copy of the first book published in South Australia, the first editions of many of Australia's most famous novels, and many paintings and photographs, the exhibition covers ground ranging from 'The First Fleet' to 'Australia in the 20th Century'.

This exhibition is much more than a collection of rare and unusual books. It is testimony to the continued vitality of the book, and the energy created when people, print and paper interact.

And what's more its free so don't miss it!

Mark Gamtcheff





## CLIMATE IN CRISIS

Tomorrow night (Tuesday June 6) on Channel 7 at 8.30 pm, "Beyond 2000", in co-operation with the BBC, will present "Climate in Crisis", an examination of the Greenhouse Effect and the enormous effect it will have on our lives.

The 90-minute special itself will be divided into six information segments, outlining the problems we face and/or suggesting possible alternatives. It will be broadcast live by both networks, being hosted in England by Michael Buerk and in Australia by Carmel Travers. Carmel was also the co-Executive Producer of the Australian end of the production, and Simon Healy spoke to her recently ...

An enquiry as to the size of the co-operative effort brought a surprising response: "It was never planned at the outset that we would be working together. But as we started making our calls around the world, lining up interviews and setting out stories, we discovered that the BBC had either been there before us, or they were discovering that we'd been there just before them. So we rang the BBC and said 'It sounds like we're trying to do the same thing - that is, take a global look at the Greenhouse Effect - why don't we get together on it?'"

A multi-million dollar, cross-continental project which came about by accident? It seems so ...

The conversation turned to the problem of getting the message across, and educating an uneducated public:

**Looking at the synopsis of Segment One, you start off by pointing the finger directly at the public, and saying 'It's your fault. It's not the governments or multi-nationals. It's you.' It's always been presumed, I think, that there are certain truths which are unpalatable for viewers. Do you think that saying something as confrontationalist as that might turn people off?**

"Well ... it would be unfortunate if people aren't prepared to accept the responsibility. Because what we're saying is that everyone, no matter what their profession is, at every level of both their personal and professional life, they've got to begin to take the burden of environmental change upon their shoulders. So that within our professions, if we can implement change to stop the Greenhouse Effect, then we should be doing so. But within our personal lives, if we can accept a preparedness to change the way we live, then we will be able to stop the effects of Greenhouse."

"Because one thing that's absolutely clear is that if we solve the Greenhouse Effect, along the way we will have solved every major environmental issue that the world faces - like deforestation, like water pollution, like energy wastage - they all come together to create the Greenhouse Effect."

This reply sums up everything about the interview:

Ms Travers' enthusiasm was such that it was near-impossible to get a word in edgewise - which suited this ill-prepared interviewer just fine.

Her knowledge of the subject was extraordinary, considering the superficial nature of the industry which she works in, and could easily fill a 90-minute program on its own.

This was no quick PR job - she really is

committed to changing the world we live in. The cynical side of me, which suggested that she was laying on the radicalism because she knew that she was talking to a University paper, was well and truly quashed by the end of our talk.

So what is the problem with our atmosphere anyway? How does Greenhouse link up with our damaged ozone layer? If the recent media blitz on safe sex has proved anything, it is that the public's capacity for ignorance on even life-and-death issues is astounding. So let's start with some base-level facts:

**One of the other environmental factors I was going to ask you about was the ozone layer, which is usually linked to the Greenhouse Effect because they are both concerned with the atmosphere. What is the connection there?**

"Well, there is really no technical connection, except that the same elements that cause the erosion of the ozone layer - that is, chlorofluorocarbons - are also greenhouse gases. By eradicating that problem, and eliminating CFCs, we will also be eradicating about 14% of the Greenhouse Effect problem."

**Looking at the geographical aspect of it, one thing I was taught in secondary school Geography is that water is never lost from the system. It merely ...**

"That's completely wrong."

**It can physically be lost...? (but I hadn't even finished my question!)**

"Water is not a renewable resource. It may always exist as water, but the real water that we care about is potable water, and potable water is diminishing by a significant percentage every year. In Australia, we've got far less potable water now that we had 50 years ago, because we're polluting what we've got, we're turning it into brackish water ..."

**Is the melting of the polar icecaps and subsequent rise in the world's oceans a real threat? I read an article (note detailed referencing) saying that it's not going to happen at all, it's merely an expansion of the world's oceans ...**

"That's not true. Global warming is essentially a polarisation of our weather patterns. As our weather patterns move both up to the North Pole and down to the South Pole, it will increase the temperature in those areas, and there will be a melting of the polar icecaps."

"The other extremely significant thing is

that a large portion of the earth's surface is covered by permafrost, and already in Alaska, houses are being crushed, roads are disappearing, the Alaskan pipeline is under grave threat - a pipeline that yields \$45 m of oil every day - all because the permafrost is melting."

**So our world is, it would appear, stuffed. But not only does defeatism fail to score ratings (unless presented in the guise of Clive Robertson), it also ignores the fact that humans can use their technological advancement for replenishment as well as destruction. It's not going to be easy, however**

"The Greenhouse Effect is incredibly broad-ranging, in that it touches on almost every miniscule aspect of the way we live our lives, the way we derive energy, the way we develop ourselves. As Dr Noel Brown (the head of the UN Environment Program) pointed out, it's a paradox - on the one hand we want economic growth, but by the very act of doing that, we are hampering our long-term possibilities."

**It obviously raises the entire question of whether growth economics is something we can maintain ...**

"Which has been a David Suzuki argument for a very long time. 'Is big beautiful?' It probably isn't. A more likely, rational response is for Western developed nations to immediately begin adopting practices that will stop the increase in the consequences of the Greenhouse Effect, but at the same time recognise developmental urges."

**Lest some hardliners think this to be a cop-out, it should be pointed out that material selfishness is so entrenched in our way of life that even this agenda will be extraordinarily difficult to achieve.**

**Looking at the second segment, "People and their Homes", it points out that millions of people being homeless in Bangladesh means less to Australians than a rise in their insurance rates. In order to combat the Greenhouse effect, do you think that we need to reverse this selfishness, or work within it? That is, use people's self-motivation to save themselves, or say 'Look at the whole planet?' (Hooray! I finally got a complete question in!)**

"It's a bit of both, isn't it? I think we'd be very naive if we were to expect people to change their notion of what it is to be human. I think what the world leaders in environmental matters are saying is that work more towards an ethic that says 'We're

part of the whole ecosystem that also involves the planet.' It's probably been most articulately described as the Geyer principle. Whether one thinks that it's a nonsense or not (by now I'm beginning to think that she wrote the thing), there are certain basic areas of that philosophy that even industry is beginning to accept now, and that's what we've got to play on - that industry is beginning to recognise that what it does today it will pay for, and pay dearly, in thirty years time."

**Bob Hawke will introduce the program, which raises the ugly spectre of involvement with opportunistic politicians. Is Bob Hawke's introduction something he wrote, or you presented him with a script for?**

"No, I actually wrote it, but he made a few changes. But it's a very interesting thing, because he felt very committed to the actual cause. The statement that he articulates is one of absolute and total concern for the environment, and just reiterates the notion of us not inheriting the planet, but borrowing it from our children, and therefore accepting a horrendous responsibility in so doing."

**One problem with politicians, however, seems to be that they're very enthusiastic about the generalities, but far more reluctant to get involved in the specifics, and actually do anything which might make them electorally unpopular.**

"Oh, that's true. I mean, one wonders how enthusiastic the Federal Government would be about the whole thing if the Greenies hadn't won one seat in Tasmania."

So I finally did manage to unearth a bit of cynicism beneath all that vitality. It was appropriate, then, that the interview ended there. Once again, the perverse might add that one wonders what television would be doing about the Greenhouse Effect if it didn't rate. After speaking to Carmel Travers, I am not one of those.

Television is a powerful ally, and those fighting for the betterment of the planet can be grateful that they have it on side for this vital issue, especially when people as intelligent as Ms Travers are leading the charge.

When Gil Scott-Heron sang "The Revolution Will Not Be Televised" in the early '70s, he didn't realise that by 1989, no revolution would be possible without television telling us to go out and do it. Now it's starting to happen ...

Watch. Change. Conserve.



WHERE DID AMALGAMATIONS COME FROM?

As you would have heard in the media, in December 1987 the Federal Government released a 'Green' (Discussion) Paper on Higher Education in Australia. Several months later, the infamous 'Wran Report' recommending the Higher Education Contribution Scheme (HECS) came out. Both papers indicated a significant change in Government policy regarding Higher Education.

Put very simply, they advocated the privatisation - through the introduction of fees, including HECS as well as charging for single subjects and postgraduate studies, and private institutions - and deregulation (the unfettered involvement by private enterprise in course marketing and curriculum development) of Higher Education. The response that these policy changes solicited from students across the country included the biggest protest marches since the Vietnam war and many other 'direct action' activities, a number of well researched submissions to the Government on the issues involved for

students, and the formation of the National Union of Students.

After a protracted and strong fight from students and academics against the HECS throughout 1988, the Federal Government nevertheless introduced the Scheme in 1989. This was a major defeat for students across the nation, a defeat which is still resounding in the pit of student apathy.

One of the major changes to the funding and administration of the Higher Education system proposed in the Green Paper and then cemented in the 'White' (Policy) Paper was the removal of the binary divide; ie: the differential funding system of the College of Advanced Education and the University sectors.

To replace this system, the Federal Minister of Employment, Education and Training advocated a 'Unified National System'. Institutions were required to join this system, under a series of conditions, in order to continue to receive funding from the Government. A second major change put forward in the White Paper was a requirement that institutions be funded according to their 'Effective Full Time Student Unit' (EFTSU) level. An institution of 8,000 (for example) would be funded to support a broad base of teaching disciplines and a reasonable amount of research.

These two significant administrative changes were the symptoms of a long series of policy changes with regard to curriculum, to the range and level of courses offered by institutions - all geared towards Australia's 'national' (read: economic) priorities'. In short, the Higher Education system was blamed for Australia's economic problems and had to be changed to meet the needs of the economy.

It is in this policy context that amalgamations were pursued in 1988 and are currently being pursued. One of the not so well publicised or observed victories for students in 1988 was here in South Australia, where statewide student protest had a significant effect on the State Government's decision to not force amalgamations in 1988 (when the issue first arose). This victory was set in the context of a climate of significant student mobilisation.

FEDERAL GOVERNMENT INTERVENTION

Since that time, however, the Federal Government has intervened to ensure that amalgamations in South Australia go ahead. The Federal Government's agenda of forcing amalgamations in this state was helped along by the 'voluntary' agreement between the SAIT and Flinders University made in March this year. However, it is very much the case that these two institutions (or their administrations, at least) saw the writing on the wall with regard to amalgamations and thought, not incorrectly, that it was in their financial interests to amalgamate. Indeed, their haste was rewarded by the Federal Department of Employment, Education and Training (DEET) with a pledge for recurrent funding (the money that sustains Higher Ed. institutions) as well as an additional \$16 million for capital development in the new 'Flinders University of Technology'.

When the Flinders/SAIT negotiations appeared to be progressing so rapidly, and in the context of the DEET 'Task Force On Amalgamations' visiting Adelaide with the express intention of ascertaining that every institution was amalgamating, the University of Adelaide realised it had two choices - to be the smallest University in the nation and receive funding proportionate to that status, or to amalgamate. In the space of no less than about three weeks (in April) the University decided the latter was the only realistic option.

The Government has exercised enormous financial pressure on institutions to amalgamate, along the lines of 'you want funding - you amalgamate', and it is in this somewhat negative context that the University made its initial moves to discuss merger with the SACAE. When the process was formalised, the 'Merger Options' paper was released, detailing the options the University had. They were 1) no merger; 2) full merger with the SACAE; or 3) partial merger with the SACAE. At the University Education Committee of 10/5/89, and then subsequently at University Council, a decision was made to explore Option Two.

In this context, a Draft Agreement between the SACAE and the University was drawn up as a basis for further discussion of an amalgamation of the two institutions. The SAUA has recently distributed a summary of this Draft Agreement, to which many amendments are being made by both the SACAE and the University on an ongoing basis.

The fact that Roseworthy has now joined the SACAE/University amalgamation means that the Agreement will require substantial redrafting before all three institutions sign the Agreement on Friday, June 9th. (If you haven't got a copy of this summary and would like one, come into the SAUA and we'll give you one).

The week of June 5-9 will see constant redrafting of the Agreement. Once the Agreement has been signed, we will publish it with commentary to let students know what is going on. This actual decision-making process towards amalgamation of the SACAE and the University has occurred within the space of no more than five weeks, after months of vacillating.

WHAT WILL AMALGAMATIONS MEAN FOR STUDENTS?

Unlike amalgamations processes interstate, and in the case of Flinders/SAIT, the Adelaide/ SACAE/ Roseworthy merger is predicated on a transitional period prior to administrative administration.

In the one year period (1990), questions of the governance structure of the consolidated university, and of the multifarious administrative questions to be addressed by the eight Working Parties, including student services provision, will be considered. In other words, we have a year to sort things out.

In most other mergers, institutions have amalgamated and then sorted out the bunfights

# Mergers

This centrespread appears in On Dit in response to requests from students for information on the broader picture in which amalgamations have emerged. Anthea Howard gives you the vital amalgamations information.

afterwards. Many of the actual changes resulting from the amalgamations will be long term, ie: it will be three to five years before they are implemented. It is likely that the more long term changes will be in the area of curriculum and course rationalisation in particular. Such rationalisation will most likely not occur by way of one existing course being dropped *in toto* and the other retained. Rather, elements of existing courses will probably be combined into a new, single course. As courses are rationalised, one major fight for students will be to retain different courses levels - all the way from Associate Diploma to Doctoral (and above).

There are many other issues of concern for students in the amalgamations process. Not least of these will be the provision of Library facilities in the new consolidated institution. As the SACAE has not treated its libraries as a funding priority - and this can be largely attributed to the fact that CAEs have long been underfunded in relative terms compared to the university sector - the College is poorly resourced in this area. It will be a complex and difficult process ensuring that the consolidated institution, given its multi-site nature, provides adequate on-site library resources to all students.

A further issue of very practical concern for students in the new institution will be timetabling. In a multi-site institution, with campuses spread across the metropolitan area and beyond, it will be vital to ensure that courses are completely resourced on one campus, or at least that there are no requirements to transfer inside of a day from one campus to another.

Other issues of concern include the adequate provision of academic and ancillary services on an equal basis to all students (for example, the College has no Health Service at present), the maintenance of safe environments in which to study, and the provision of high quality teaching (eg: no increases decreases in staff/student ratios).

On another level, student representation throughout the governance system of the new institution, the consultation and involvement of students throughout the mergers process, and the continuance of autonomous student organisations with automatic membership must be maintained.

ARE THERE ANY BENEFITS FROM AMALGAMATION?

Among all these concerns, there are also many potential benefits to be had from amalgamation of the University with the SACAE. For example, the SACAE has a number of special entry schemes and a well developed access and equity programme. In contrast, the University has only recently begun developing such programmes. There is much to be gained by the University adopting some of the SACAE approaches to improving access and equity in the consolidated institution.

The College is also a designated 'Distance Education Centre', ie: an institution which provides a well resourced and wide ranging external studies programme, which will further aid access and equity in the new institution. The SACAE also has high standards of teaching, and while there are 'pockets of excellence' in teaching at Adelaide, overall the University's teaching leaves much to be desired. Once again, the University could do well adopt some of the SACAEs teaching methods.

While on the subject of teaching, the amalgamation presents a good opportunity to entrench systems of student evaluation of teaching performance among academics for the purposes of appointments and promotions, as well as staff development.

In the process of reviewing the governance systems of the amalgamating institutions, Adelaide students are provided with the opportunity of ensuring that in future, academic and administrative grievance procedures, as well as procedures for dealing with sexual harassment, are standardised. At present, owing to the collegial system of governance by

which the University runs, each Department and Faculty has a large degree of discretion as to the existence and substance of policy relating to academic and administrative grievances. Likewise, in the present system, faculties and departments control the elections for student representatives in faculties and departments.

Hence there is no standard code of conduct for these elections; they are held at all times of the year (in some cases not at all), are poorly publicised and so forth. Once again, the amalgamation-fired review of governance provides students with the opportunity to make student representation on these levels much more effective.

The amalgamation presents an opportunity to develop and (in some cases) consolidate student support services and study skills programmes. The University is currently in the process of reviewing its own study skills programme, and hopefully the findings of the Working Party on the issue will be fed into the amalgamations process.

Likewise, the issue of student support services is one which requires particular attention at the University, as Adelaide students have long been poorly provided for in this area. This is not to say that all these potential benefits will just happen - obviously students will have to fight for them, and one of the most effective ways of doing this is through student input into the ongoing process.

HOW HAVE STUDENT REPS RESPONDED AND WHY?

The SAUA and PGSA formally adopted positions of conditional support for the mergers process in April. After this initial position was put forward, the SAUA passed an interim position on amalgamations, which has been printed in full in On Dit (May 8 edition), outlining a number of principles the SAUA wished to see maintained in the process of amalgamation should it occur, a statement of support for the SACAE, and setting forth a number of demands of institutions and government in the process.

Thus far all of these demands have been taken up by the institutions in the Draft Agreement. The result of student representatives at the University offering positive conditional support for the process of amalgamations has been that student concerns have been included in the process. Student Reps. wanted to ensure that students would be guaranteed representation throughout the decision-making process as, once this was achieved, students would have the opportunity to have input into all issues of concern.

We believed it would be irresponsible to our membership to take an oppositional stance when the outcome would not be to maintain and extend student concerns, but rather to remove them from the agenda of the process almost entirely.

The fact that student representatives have adopted a stance of conditional support for amalgamations does not mean that SAUA and PGSA reps. fully support amalgamations. On the contrary, many student representatives of all political persuasions (left, right and centre) believe that amalgamations are, for varying reasons, not a good idea. Some of us believe that many of the more potentially positive aspects of amalgamations could have been achieved simply through greater co-operation between institutions.

However, we think that when students are not in a position of power (remember our HECS defeat), it is folly for us to completely oppose a process which will significantly affect students. An oppositional stance is a negative position. Put simply, in the current political climate, positive (if cautious) positions are successful; negative ones are irrelevant.

KEEPING STUDENTS INFORMED

On Friday, 2nd June the SAUA held an open 'Information Session' open to all students on campus to ask questions and make comments about the amalgamations process. This is one way the SAUA will attempt to keep students informed on an ongoing basis about amalgamations as the process progresses.

Since the amalgamations issue started up again there have been articles and news stories appearing in On Dit on a regular basis. The process has moved so quickly so far (and there is no indication that it will be slowing down) that material the SAUA officers write for On Dit is often out of date by the time it is published.

Moreover, up until about four weeks ago (when the 'Merger Options' Paper came out) the whole question of amalgamations was very much up in the air, and it was difficult to glean any reliable information at all from the 'back door' discussions that were going on.

When the 'Merger Options' paper did come out, the SAUA printed it in full with a background article in a special edition of the 'SAUA Education Bulletin'. When the 'Draft Agreement' between the SACAE and the University became public, the SAUA produced a summary of the Agreement and distributed this around the refecs. for students to read.

We prepare, print and distribute the information - we rely upon you to read it, keep up with what's going on and offer any input you might have. We also rely upon you to attend General Student Meetings on this (and other) issues to voice your concerns and make comments.

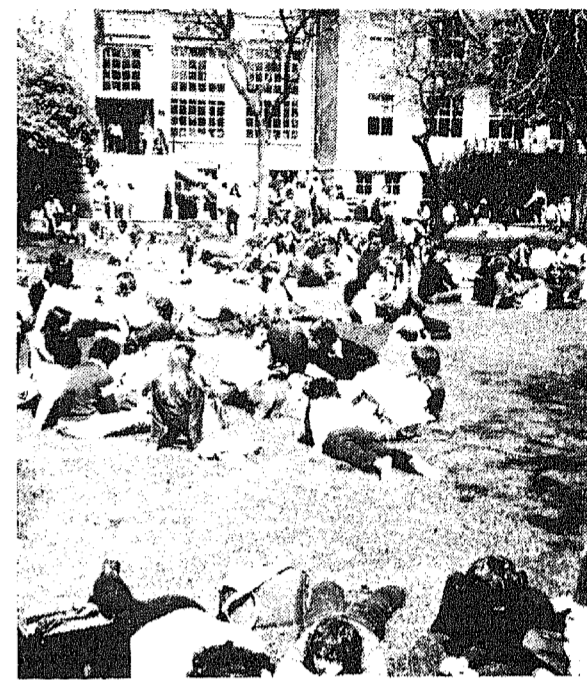
There are three elected officers (the SAUA President and Education Vice-President and the President of the PGSA) and two Research Officers (from the SAUA and PGSA) working virtually full time on the amalgamations issue alone at present.

This work is simply going into keeping up with, and responding to, what is going on at an institutional level in University committees and other official meetings, and in our work negotiating with the SACAE (and now Roseworthy) student organisations on the future of student representative structures in the new amalgamated institution. It is very difficult for us to find time between all the meetings to do much else.

However, if you feel that you haven't been informed about amalgamations, please come into the SAUA or PGSA offices and ask questions, make comments and so on. This is the only way we can hope to answer any questions you have, provide the information you require, register and act upon your concerns, take on board your ideas about issues and so forth.

REFERENDUM QUESTION ON AMALGAMATIONS

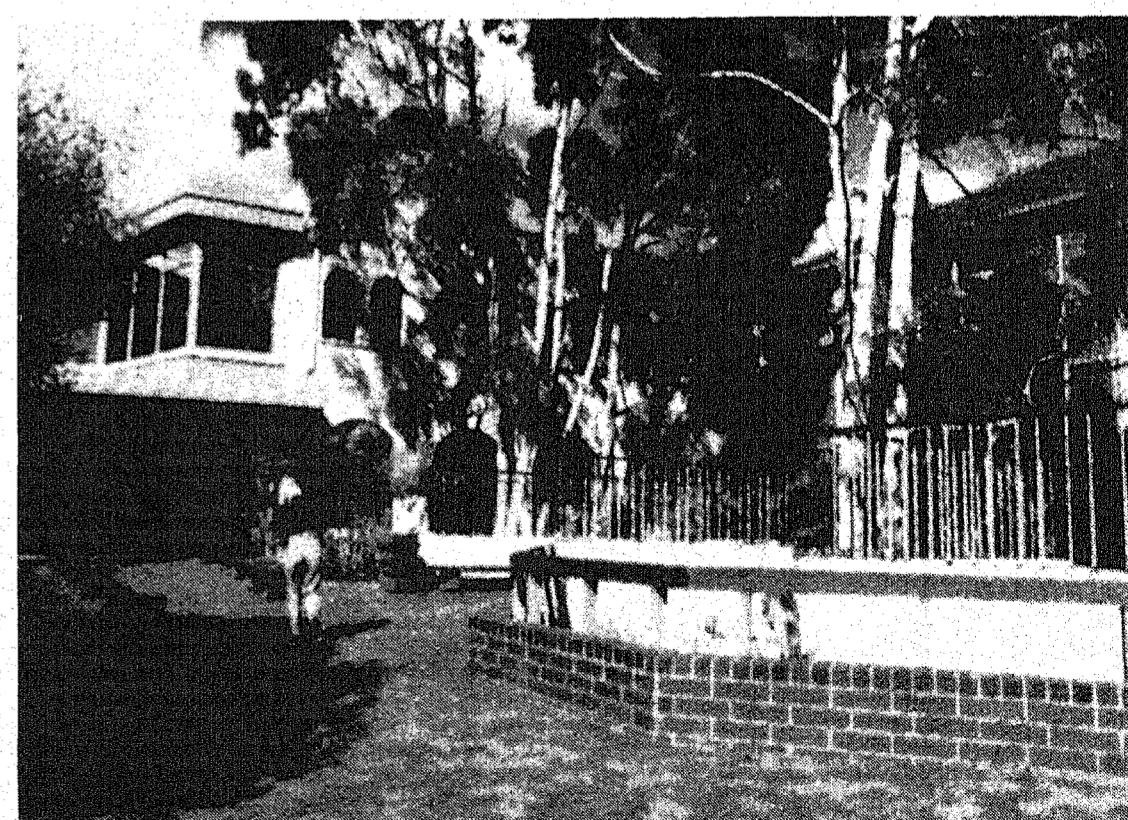
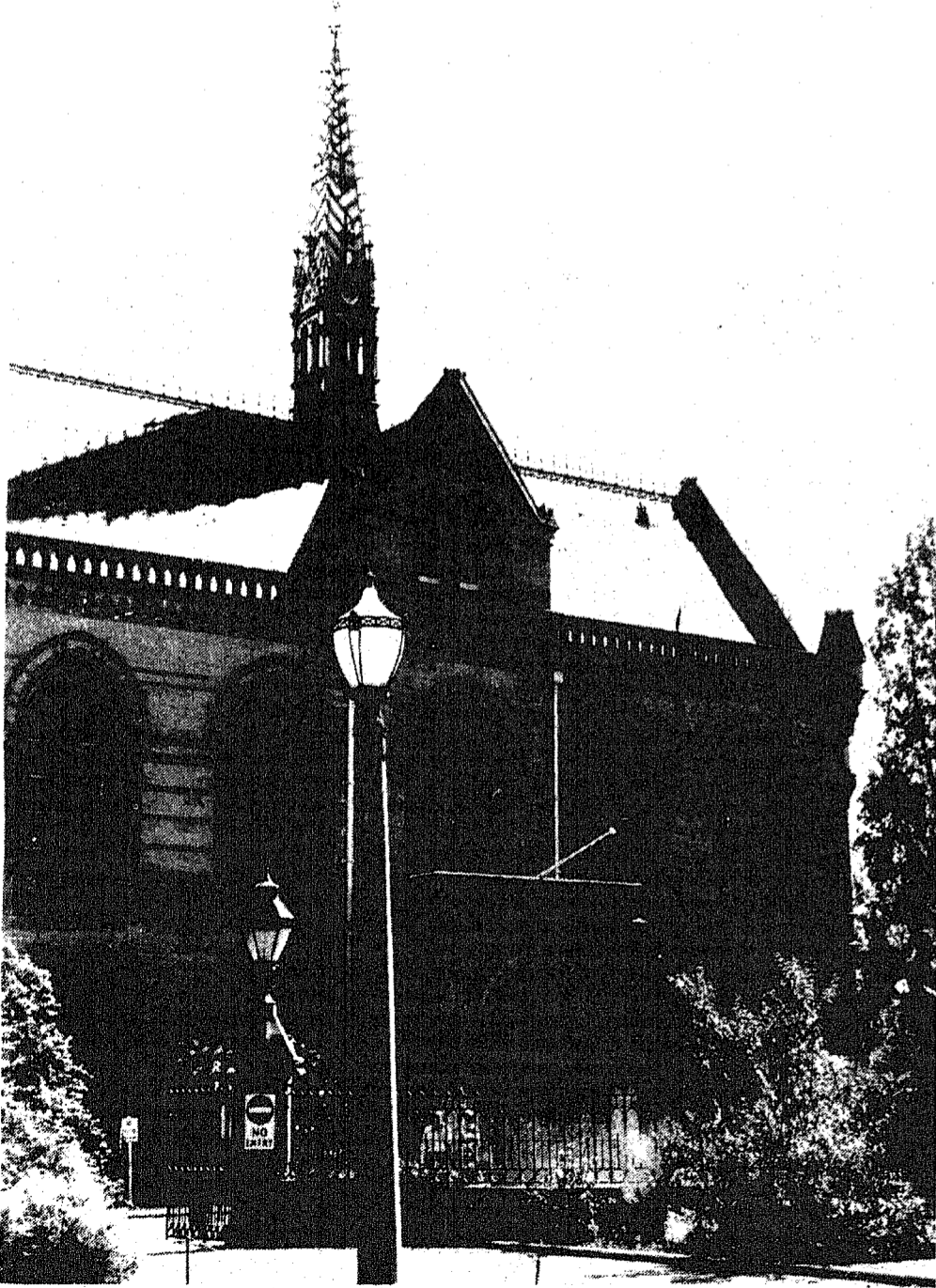
Question Two in the SAUA referendum coming up



on the 6, 7, & 8 of June deals with amalgamations. The question encompasses six basic principles around which any amalgamation process should occur.

- The first of these principles is a reaffirmation of the SAUA's commitment to free and accessible education and statement that amalgamation should not detract from this in any way;
- The second states a commitment to quality education and maintenance of high academic standards;
- The third asks for a guarantee of adequate academic and ancillary student support services;
- The fourth calls for a guarantee of the continuance of existing courses and conditions for students at the University of Adelaide;
- The fifth requests the continuance of an autonomous student representative body in the new institution, and the representation of students throughout the governance structure of the consolidated University;
- The sixth principle calls for the best of both the SACAE and the University's existing policies and practices in the areas of access, equity and student rights to be carried over to the new institution.

As SAUA and PGSA student representatives go into the process of negotiations both on an institutional level and with other student organisations, these principles at least must be upheld throughout the amalgamations process to protect the interests and needs of students from the University. So get out and vote 'YES' on June 6, 7, and 8!

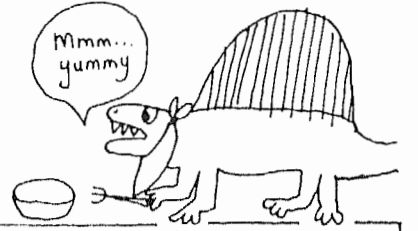


THEY CAME,  
THEY SAW,  
THEY SETTLED  
DOWN TO LUNCH...

# PREHISTORIC MUNCHIES

also known as VALLEY OF THE KILLER  
DINOSAURS...

EPISODE THREE



AS OUR YOUNG, NAIVE, INNOCENT STEGOSAUR CONSIDERS THE SOGGY GREEN PACKAGE...

I wonder if this is as good as mud burger...

OH NO! I CAN'T DRAW THIS STUFF! WHAT WILL MY MOTHER SAY ABOUT THIS! STOP! DON'T TOUCH THE MOULD... OH NO!

TOO LATE!

Blech...

WE INTERRUPT THIS LEARNING EXPERIENCE TO SAY A BIG 'THANK YOU TO EVERYBODY WHO SUBMITTED A NAME FOR THE STEGOSAURUS. WE ARE GOING TO DEED POLL LATER THIS WEEK AND IT SHALL BE NAMED BY THE NEXT ISSUE...

TWELVE HOURS LATER...

UGH... I THINK I SHOULD GO AND DO SOMETHING WHOLESOME

WHOLE SOME?

OH, WELL... THIS IS NOT AN ANTI-DRUG EPISODE; JUST AN EXCUSE FOR LOTS OF PSYCHEDELIC GRAPHICS...

## SCUM in UTOPIA

BY DAVE KRANTZ

WHAT IS THE NEW MENACE THREATENING THE UNIVERSITY? IS IT STUDENT POLITICIANS? IS IT MERGERS? IS IT CHLOROFLUOROCARBONS? IS IT HELS? IS IT A SHORTAGE OF SHAVEN PIGLETS? NO!!!!!! IT'S MATURE AGE STUDENTS!!!

A DAY IN THE LIFE OF A MATURE AGE STUDENT, ETHEL.

YAWN..... IT'S BETTER START PREPARING FOR MY 12:00 LECTURE

AFTER SEVERAL HOURS STUDY, ETHEL LEAVES FOR UNIVERSITY

THIS WILL BE HIP WITH THE KIDS

JUST IN TIME FOR THE 12:00 LECTURE

LECTURE THEATRE

MUST GET THAT CENTRE FRONT ROW SEAT

WOULDN'T WANT TO MISS A WORD!!

RECORD RECORD

ZOOOOOOOM

SONIC BOOM

ZOOOOOOOM

DURING THE LECTURE

COULD YOU CLARIFY THAT POINT??

HOW DOES THAT RELATE TO YOUR 342<sup>ND</sup> SENTENCE IN LECTURE 2A??

TIME FOR SOME SOCIALIZING

HI HIPSTERS. DIG THAT GROOVY SHIT DUDE. YEA MAN ALRIGHT

AND THEN OFF HOME TO ORGANIZE THAT DAY'S WORK

C-D

A-B

X-Y

Z

FILE FILE

## A CAUTIONARY TALE

MIGHT IS RIGHT PRODUCTIONS

BY DAVE KRANTZ

SKIP FROLIC

GIVE ME THE FUCKING LOLLIPOP YOU GIRLY LITTLE POOFTA

NO! DERRYN HINCH SAYS ALL BULLIES ARE CONWARDS!

SLURP

DERRYN WAS WRONG

BIFF

SCIENCE  
FICTIONA SHODDY  
NEOLOGISM?

Mark Caldicott, in an article to accompany the Gallery's early May Science Fiction exhibition, discussed the inadequacy of this terminology.



There is something terribly limiting about the term's "Fantasy" and "Science Fiction". As labels they are ultimately banal, and of little aid to the understanding of the varied forms of expression they so indiscriminately categorise.

English writer Alan Garner, author of a number of striking "fantasy" novels for children - "The Weirdstone of Brinsingamen", "The Moon of Gomer", "Elidor", "The Owl Service" and the extraordinary "Redshift" - has provided, it seems to me, a far more satisfactory term for the form.

In his essay, "Inner Time", (all quotes in this discussion are from this essay, published in *Science Fiction at Large*, edited by Peter Nicholls) Alan Garner dismisses the term "Science Fiction" as "a shoddy neologism" - a fundamentally banal misnomer which misleadingly ... associates the origins of the form with the emergence in the late nineteenth and early twentieth centuries of our Technological Age." For Garner, the roots of science fiction lie in myth, which he defines as a record of humanity's "boundary treadings".

Man is an animal that tests boundaries ... and the nature of myth is to help him understand these boundaries, to cross them and to comprehend the new; so that whenever man reaches out, it is myth that supports him with a truth that is constant, although names and shapes may change. From within us, from our past, we find the future answered and the boundary met ... I find in 'science fiction' the record of man's boundary-treadings. And there will always be boundaries. (p.124)

He lists the Biblical, the Epic, the Romance and the Gothic as "boundary-markers" of their day and the pointers to ours. "Three hundred years ago the mystery was the nearest wood; last century, the nearest grave; now the nearest galaxy." (p. 124)

Science Fiction is thus the new mythical shape for humankind's current galactical World View - the boundary striding form for the twentieth century.

Thus, "Science Fiction" is at heart a numinous mode of human expression, concerned to uncover "spiritual" and the "archetypal" aspects of our existence rather than anything "scientific", concerned to

explain the "physicality" of our existence in the cosmos. Humankind is not only the physical animal "Homo Sapien", but also the physical animal "Homo Sapien", but also the psychic being "Meare Stapa" - Boundary Strider.

Garner's "fantasy" writings are very literal examples of this definition. In each of his five novels, ancient myth resurfaces in a contemporary setting, revitalising or destroying the present.

Where the early novels - "The Weirdstone of Brinsingamen" and "The Moon of Gomer" - are concerned, his approach is very much in the mould of traditional children's fare. Set in the Cheshire countryside, myth emerges through the device of a concealed 'Fantastic Kingdom' which the child-protagonists of the novels stumble across and become caught up in. Ancient myth and the contemporary milieu are essentially separated from one another.

But with *Elidor*, his approach starts to become less pat. The mythical kingdom of *Elidor* - "a twilight world almost destroyed by fear and darkness" surfaces in Manchester in the 1960's - amidst acres of slums marked for demolition - and becomes a living metaphor for the fear that has paralysed the collective psyche of the city. Consequently, the rescue of *Elidor* from its plight by the novel's four child protagonists also implies rescue for themselves within their own twentieth century milieu.

However, Garner's approach does not reach full maturity until "The Owl Service" and "Redshift". In both these novels a mythical story, rather than the clumsy device of an actual 'ancient' setting, is revived within the psyches of the protagonists. Rather, their own conflicts and traumas regenerate and perpetuate the myth. In "The Owl Service", the myth is the Welsh ballad "Math ap Mathonwy" in *The Mabinogion*. In "Redshift" it is the ballad of Tamalain and Burd Janet and the Queen of Elfland. Garner, remarking on his method, writes:

The element common to all my books is my present-day function within myth. The difference between that function and what are usually called 'retellings' is that the

retellings are stuffed trophies on the wall, whereas I have to bring them back alive ... It would be a mistake to call the activity plagiarism, or the bolstering of a weak imagination. I would go further, and say that the feeling is less that 'I choose the myth than that the myth chooses me; less that I write than that I am written.' (p. 125)

The author's overriding concern with the need to revitalise the myth rather than to simply re-present it is reflected in "Redshift". Unlike "The Owl Service", no explicit reference is made to the ballad throughout the novel. It is not even necessary for the reader - let alone the story's characters - to know that the ballad is there. Instead of observing a self-consciously 'literary' representation of the myth the reader is - to borrow a phrase used in a slightly different context by Garner in "Inner Time" - witness to a "primitive catastrophic process". (p. 122)

A MAGICALLY  
PSYCHOLOGICAL NOVEL

"Redshift" is 'magically' psychological rather than 'fantastical' in its form. It is a sharp, sensitive, unrelentingly intelligent account of a collapse of feeling between the novel's two adolescent protagonists, interwoven with two other accounts - of isolated, quasi-military clashes which take place in the same locale, but at different times in the locale's history, thus establishing a scenario for the all-important collision between past and present - ancient myth and the contemporary milieu.

The first is set during the time of the Roman Occupation of Britain, the second during the English Civil War. Garner's 'non-omnipotent' narrative method is such that at times it is almost impossible to distinguish the three stories from one another. At the climax of the novel, each of the stories reach their temporally separate but psychically connected conclusions upon Mow Cop - a mountain in Cheshire, to shattering ontological effect.

"Redshift" is an astonishing achievement, a work which refuses to fit the category in which Garner's other novels sit - fantasy fiction for the teenage reader. More

importantly, Garner's definition and consequent extension of what the terms "Science Fiction" and "Fantasy" can mean, and the application of this to his own fiction makes it impossible for one to pigeon-hole "Redshift" within either genre - proof alone of the novel's literary merit and Garner's skill as an artist of his form.

"Redshift" bears more resemblance to the novels of the 'magical realists' Gabriel Garcia Marquez, Gunther Grass and Salman Rushdie than traditional classics of fantasy, such as Tolkien's "Lord of the Rings" and Mervyn Peake's "Gormenghast Trilogy". In its form and style, it is more challenging and exacting than such classics.

## A DEVELOPING FORM

Inevitably, most 'science fiction' and 'fantasy' writing, film, painting and sculpture, when defined according to such rigorous "boundary - striding" criteria is, to put it bluntly, bad. Its exotic subject matter - alien beings, fantastical locales, dimension-bridging modes of transport - is often nothing more than sensational. Often, particularly in the case of films, the presentation is, stylistically, very sophisticated. Nevertheless, as far as meaning is concerned, almost all science fiction and fantasy is incoherent.

Nevertheless, the form is developing all the time - particularly in the field of fiction. Practitioners of the form are becoming more deliberate and sophisticated in their approach and exploding its limitations and banalities, usually through the same type of symbolic approach that Garner has expanded upon.

Several such writers are Ursula K. Le Guin, author of the "The Left Hand of Darkness" and the famous "Earthsea" Trilogy, and the leaders of the riotously inventive, not-so-new-now "New Wave" in England - Michael Moorcock, Christopher Priest, Ian Watson and M. John Harrison - although, with the exception of Le Guin, none of these writers exhibit the virtuosity of Garner in "Redshift".

## On Dit's own elusive environmentalist, the Green Arrow, on the Serawak Rainforest.

Are you contributing to the rainforests' demise? The Green Arrow asks you to take a second look at your household furniture.

That Maranti skirting board in your dining room may spell the end of the tropical rainforest in Sarawak. Over 80% of Maranti in Australia comes from Malaysia. Malaysia is cutting the tropical rainforest in Sarawak (North Borneo) at an incredible rate to sell cheap timber to the rest of the world.

Every day, an area of forest in Sarawak about two and a half times the size of Adelaide is devastated. These forests are the home of the Penan, one of the last remaining tribes of hunter-gatherers in South East Asia.

Last November, they began delaying the loggers by resuming their blockades of logging roads. 233 natives have been arrested up to the end of January this year. In their own words:

"The state government introduced a new law to make it an offence to blockade logging roads, to prevent us from defending the forest. But many of our communities have been suffering beyond endurance. We see our forests being logged

away, our beautiful rivers made cloudy and poisonous by pollution. We suffer common problems of lack of food, health problems, some children have also died of hunger. The big soil erosion caused by logging silted our rivers. Rivers that were once so deep, are now made shallow by silt. As a result there was serious flooding, and a lot of our food farms were damaged.

..... We are the owners preventing outsiders from coming onto our property.

We are not doing something wrong on other people's property."

### WHAT YOU CAN DO

The Penan have set up the blockades on customary land, which the timber companies wrongly use to build their roads and log without permission.

They have asked for help from the rest of the world, both by donation (so that they can buy food while blockading) and publicity.

If you've seen the film "Blowpipes & Bulldozers", you know all about the ugly destruction. There are recent articles in "Simply Living, Chain Reaction" and "Habitat", and further information is available

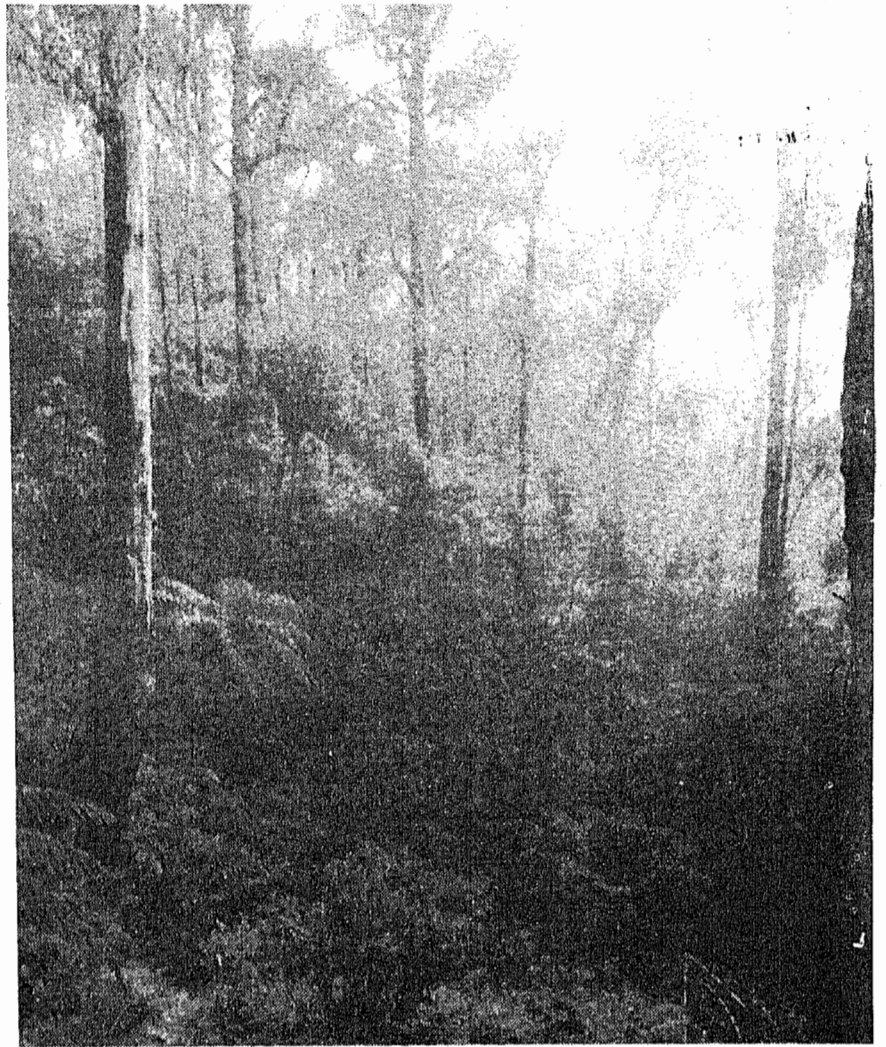
from Adelaide Rainforest Action (c/- World Workshop, 155 Pirie St). Friends Of the Earth on campus also have a Tropical Rainforest Campaign group.

Most importantly, however, we need to realise that these rainforests are being destroyed because we want the luxury of cheap rainforest timber.

If we, and other western countries, refused to buy rainforest timber, there would be no market - and no reason to chop down the forests.

There is a solid link between our desire for cheap raw materials, and the destruction of the third world environment by countries desperate for money. The net transfer of funds from the third world (the "south" or less developed countries (LDCs)) to the western world (the "north" or developed countries) over the last fifteen months has been about \$US43 billion. That's from the south, to the north.

So much for aid and development, eh? But for the sake of the Penan and their rainforest, avoid rainforest timbers.



# Magoo's

THE CLUB

celebrate the end of semester with

## TERM BURN

friday june 16  
free beer and wine 9-10pm  
\$5 gets you in

finish your holidays fantastically with

## START BLAST

friday july 21  
free beer and wine 9-10pm  
\$5 gets you in

## OUTRAGEOUSLY GOOD FUN

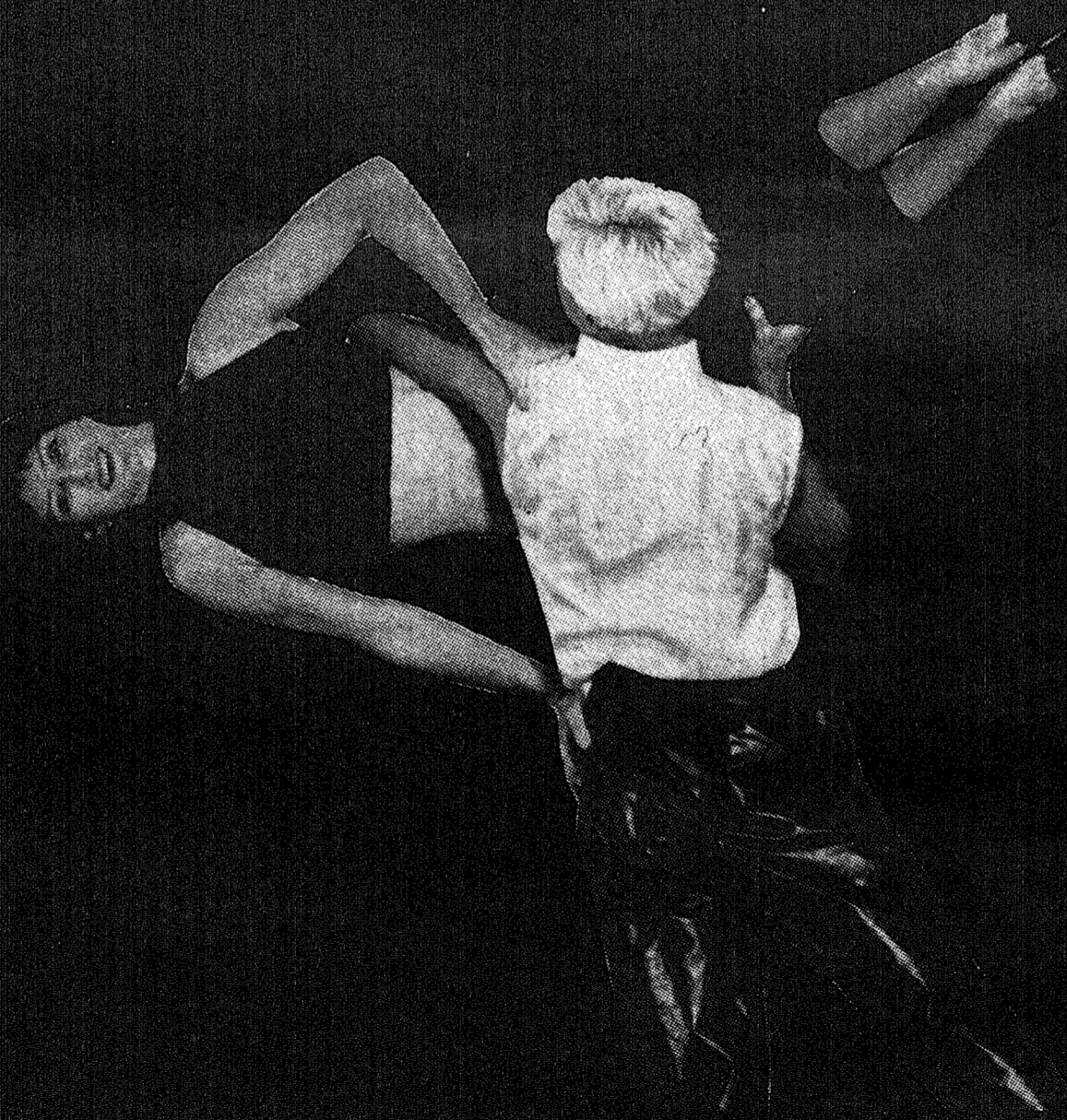
### MAGOO'S THE CLUB

60 NORTH TERRACE ADELAIDE  
JUST WEST OF THE BRIDGE

**Australian Dance Theatre**   
SPONSORED BY SANTOS LTD

# SPACE INVASION

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Major dance works by interstate and international artists



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SET & COSTUME DESIGN: MICHAEL PEARCE



Melbourne band Janz entered the Yamaha Rock '88 competition, and defeated 18,000 other bands from 13 countries to take out the title of 'Best Unsigned Band in the World'. The group has now signed a major contract with CBS Records and their debut single 'Crime' has bulleted into the charts. Kenny Evans caught up with vocalist David Janz and keyboardist Robert Parde on the group's recent Adelaide visit.

# JANZ

David Janz and Robert Parde form the core of Janz (the band), the former being the main lyricist, and the latter the main music writer. Robert has been a professional muso since the age of 15 when he started playing in bands, whilst David completed a Degree in Marketing at Chisholm Institute of Technology. "That was fairly boring," says David. "I used to sell cheese to Arabs..."

Robert explains how the pair met: "We started off individually - nothing spectacular had been happening before Janz. David and myself got together about 4 years ago, our management put us together. He said, 'Guys, work something out,' so we slowly formed a band and it's been together for about 3 years now."

David: "Our manager owned a venue at the time and I was just a muso looking for work, so I went in and said, 'Look, I can sing; that's all I can do', so I just sang for him. He said, 'OK, you're alright'. Robert was looking for work, he had no money. Actually, the B-side of our single is called 'Hold On' and is the story of Janz: 'We walked in off the street/with nothing more than a distant dream/can you hear the voices/see the faces that said we'd never make it'."

The other band members were auditioned and selected for their attitudes and abilities, in that order it seems; "The problem with musicians," says David, "is that (they can be) muso-heads that lose their grip, they can't keep their feet on the ground. They think they're pop stars; most of them are basically shithouse. They've got this mental attitude that they're good, but you've got to keep studying. That's why I think Janz has been quite successful, because we're still taking lessons, we've still got a long way to go."

The band members hail from many different backgrounds. Robert explains: "Our drummer is from the army; I come from a very musical family. My father is a musician, my brothers are musicians. Our guitarist had a guitar in his hands from the age of 8..."

David started training as a classical pianist at the age of 12 in England, but was always singing.

"Winning the Yamaha Competition final in Tokyo didn't automatically open doors for the group", says David. "We were still facing big problems. You'd think that a band that had won a big competition and beaten 18,000 other bands would...well, (people would) 'give us a try on', you know. There was a lot of support in Japan, but we came back and there wasn't much support."

Robert: "When we were over there it was mind blowing. We couldn't believe it." Apparently Janz's performance was telecast on Japan's 'Full' Network, to a viewing audience of millions.

David: "I don't think anything's surpassed that. I think the only satisfaction we'll get now is from public acceptance. That's been the big bonus, that's what we're striving for, that's our main goal. We want people to accept the fact that we're different in that we play pop/rock, rather than straight out rock. There's a lot of barriers to entry, it's very cluttered, but it's good. I think we're compromising - we're not compromising what we want to do, but we can still do country gigs, and do the pub gigs and they don't throw bricks at us. We're hard enough but still a little bit pop."

Influences cited during the course of our chat included the Motown style ("We love Sam Cook and people like that"), Hall and Oates and INXS: "Not because they're successful, but because I like the grooves."

David: "(Our sound is) almost like rock, but I think it's my voice that gives it away" (Robert describes David's voice as "very clean"). "If you were to put someone else's voice, say Michael Hutchence's on it, it would sound like a rock song. I think we're straight down the line pop/rock - we never meant to be pop. In fact, our second and third singles might surprise you."

I raised the point that the single features a lot of keyboards on both sides, and asked whether the group is fairly technologically minded in regards to the studio and live performance:

Robert explains, "Definitely, but it's basically a live thing; for instance, our show - it's all live except for a couple of little things that are 'machined', but that's only

because that's what the song warrants. It could be played, but it's not the same. It's little bits of the show that here and there are precise percussive sort of things. All the vocals are live and so forth - we're really big on vocals." (The group consists of 5 members, all capable vocalists, as well as a backing singer for live shows).

David: "There's a lot of pressure on keyboard players, it's an enormous amount of pressure for (Robert) to keep up with the latest sound, the latest instruments. He's got to be on the ball."

One week after being released, "Crime" (which incidentally, is the song which won the group the competition) had charted. At the time of the interview it was at No. 80 nationally, without yet being properly stocked in the stores. Less than a week later, I've been told that the single has climbed to somewhere around No. 40. David informed me, "The single travelled very fast in Melbourne. We've got a great following in Melbourne and our song went from 68 to 30 after 1 1/2 weeks."

Many new bands tend to rocket into the charts with their debut single, and then

get off on it."

I asked Robert what he thought of the current state of Australian radio:

"A lot of people are whinging at it, a lot of muso's, but they (radio) don't tell us what to write, so I don't think we should tell them what to play; that's their job, their gig. It's their radio station. If they don't want to play something then they don't play it. People don't come up to us and say 'We want you to play this song in your set'. It's just up to them."

David: "I think they're doing their best, but I just can't understand, for instance, how someone like Madonna can be No. 1 around the world and not get airplay. Radio is supposed to give the public what they want, the song's No. 1...I guess it all gets down to demographics - who buys the singles and who listens to the radio could be completely different groups. We weren't even getting airplay in Melbourne, even after being at No. 30. All we want is a fair, honest chance. It's a very big problem and we just want a fair chance, just a bit more airplay."

Does the group ever tire of some of their own material, rehearsing songs into the



belly-flop miserably with the crucial follow-up, only to fade into the obscurity of the one-hit wonder syndrome. Janz's second single will be recorded in June, but Robert Parde is undaunted. "Our next single is better. 'Crime' was written 2 years ago. The new single is even older, and it's called 'The Misfit'."

Similarly, the group's confidence extends to live shows and mingling with big names, as they did at Le Rox when they supported Womack and Womack the other night. David: "It's fantastic, great (working with big name acts). Also we did the Dirty Dancing tour support at the entertainment centre in Melbourne."

Robert: "We're really lucky; we've had the opportunity to work with some really big people, like Stevie Wonder. We played personally with him, and it was just mind-blowing, he was just amazing, unbelievable."

David: "We're a big occasion band; we perform better when the heat is on, and tend to put in that extra bit. We like to get up there and have a good time. A lot of people

ground and into obscurity?

David: "Sure, I hate some of the stuff, but don't forget we're doing 4 or 5 shows a week. We were labelled as 'The Hardest Working Unsigned Band in Melbourne'. Some people think 'Janz, overnight success' - Bullshit! We did something like 200 shows before the Yamaha thing even started!"

"In the long term, we (Robert and I) want to be internationally recognised as good prolific songwriters. Whether Janz makes it or not is important to us, but to go beyond that we want to be able to write. We've written 150 songs. Writing is very important to us - singles and what the industry is all about. We go to extremes. We've got some very heavy rock numbers."

"We don't want to be a fly-by-night; we want to be established. We want to make it, and do something in Australia, but we also want to be competitive internationally. We've seen that we can mix it with the world's best."

winter season of  
australian films

## FIRST PROGRAM

MAY 25 - 29

Despair  
Tenderhooks  
Cherith  
Lead Dress  
Beyond Gravity

Currently screening at the Greater Union Hindley Cinema 3 is a Winter Season of recent Australian shorts, dramas and documentaries, presented by The Media Resource Centre.

The opening program began with the Australian premiere of a nine minute short, "Despair", directed by local filmmaker, Gerald Thompson. The opening shots of the film involve the audience travelling, in accelerated motion, along the 'Highway of Hope'.

The man behind the driving wheel is none other than Mr Kurt Bungle, the central character of the film. It is his deepening sense of despair and tragedy that dominates the storyline. Kurt Bungle rebels against the mediocrity of a humdrum nine to five existence - "The Enslavement of Life" - and escapes into a journey of self-discovery.

The clever use of animation and illustration, as well as the techniques of superimposition and double imagery were very effective throughout the film. The editing, in particular, was extremely well done and there were many pleasing shots of familiar Adelaide architectural landmarks and landscapes.

"Tenderhooks" is a low budget feature length film directed by Mary Callaghan. If you've already seen "Dogs In Space" or "Monkey Grip" you won't be overly surprised by this film's content. The story reveals life of the degenerate and down-and-out of Sydney's subculture.

Acting like there's no tomorrow, Rex, Mitch,

Yawn, Gay and friends try to exist in a conflicting world of drugs, crime, imprisonment and unemployment. The main focus of the film is of the central character, Mitch, played by Jo Kennedy (of "Starstruck" fame), who struggles to find any sense of commitment from the man she loves, Rex, played by Nique Needles.

Another female character, Gay, also struggles to find commitment from the man she loves, and works as a prostitute to support him, although he repeatedly assaults her. Women are thus portrayed as submissive and suppressed by the men who love them but will ultimately leave them in the end. Their lifestyle is portrayed as a depressing, futile existence with nothing inevitable but change. The film deals well with various issues but fails to highlight or uncover anything new or challenging.

"Cherith", directed by Shirley Barret, is a light hearted and extremely amusing film dealing with the fanatical 'Revival Crusade' of the born again Christian. Cherith Spong, played by Diane Adams is the daughter of a devoted, faith healer Revivalist preacher and she struggles to find meaning in the religion she was brought up in. A truly entertaining sequence in the film is Cherith's half-hearted testimonial confession of the evils of her personal love poetry.

"Lead Dress" was perhaps the most experimental film of Program One and justifiably was credited "Best Experimental Film of the 1985 AFI Awards". Written, produced and directed by Virginia Murray, "Lead Dress" powerfully examines the repressive motherly influence over an imprisoned daughter, symbolized by the constraints of a lead dress. Effectively shot in leaded tones of black and white, the film portrays an eerie, haunting world of stillness, only to be interrupted by the swift movement of a car, the

streak of a train or the exaggerated, suppressive steps of the girl in the lead dress.

The final film in Program One raised the issue of love and commitment in a homosexual relationship. "Beyond Gravity", directed and written by Garth Maxwell, a New Zealand filmmaker, explores the sensitive relationship between Richard, played by Robert Pollock and the 'Italian' Johnny, played by Iain Rhea. Both actors handled their respective roles well and provided a tender portrayal of love and understanding. An amusing library scene provided for some light hearted relief, with the underlying message that love will survive any relationship.

The second program of recent Australian films begins on June 1 - 5, with "The Winter Season of Five Programs" ending on June 26.

Mary-Anne Haddad

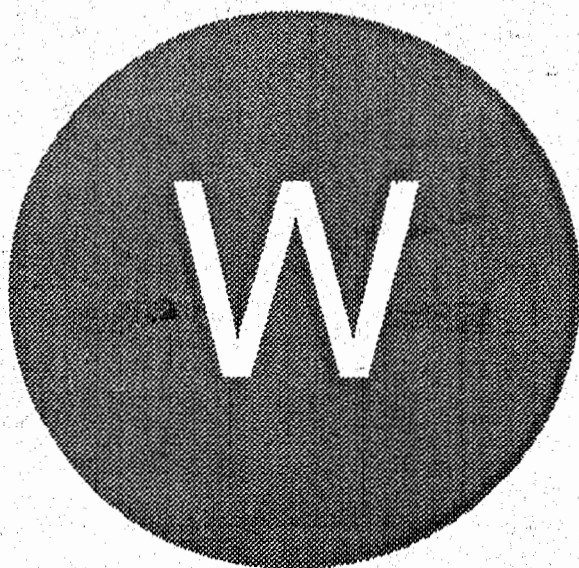


Presented by  
the MRC

Greater Union  
Hindley Cinema 3

Five weekly programs  
Until June 26

on dit



## WOMEN AND H.E.C.S. a forum

How will the Labor Government's "Tertiary Tax" system affect women's participation in Higher Education?

Come and hear Maria Heaton, Financial Adviser to the Legal Services Commission on:  
*Women and the Higher Education Contribution Scheme*

Find out why the Adelaide Uni Labor Club believes HECS must be opposed!

Union Cinema, Level 5, Monday June 5, 1.10 pm.

## chances are

"Chances Are" is the latest in a plague of body-swapping, time-travel, reincarnation on films that is now sweeping through our cinemas, just as the "Pretty in Pink" clones are finally dying off.

Here, we have not an exchange of bodies as in "Freaky Friday", "Big" (etc), but a case of posthumous reincarnation in suburban Washington.

Louis Jeffries, a lawyer, forgets to look both ways and is killed crossing a street on his way to dinner with his wife on his first wedding anniversary. We follow Louis through the proverbial pearly gates into a Hollywood heaven of dry ice and reuniting loved ones where dead souls queue for registration at a reception desk staffed by bored, inept workers with beehives (it is 1963).

I watched heaven carefully hoping to see the dead in various states of mutilation and decay, as in "American Werewolf in London", but everything was disappointingly clean, like Louis's accident. It may be that the cliché comic treatment is the only way America can deal with such metaphysical, non-profit, non-yuppie ideas these days.

If this were heaven I think I'd ask for a refund - and in a sense Louis does, when, still besuited, he cheerfully demands to be returned to his pregnant wife. He is granted half his request by bumbling divine receptionists - the apotheosis of consumer service. Even so, there must be worse fates in life than being reincarnated in the form of Robert Downey Jr, no longer a spoilt sleepless cocaine-kid as he was in "Less Than Zero" but clean-cut Alex, a student at Yale aspiring to a job at the Washington Post.

Alex/Louis bumps into his own daughter Miranda, now a law student (did she go to Wilderness?!) and his former best friend Phillip (Ryan O'Neal) on the same day and is invited back to his own home for dinner with his wife Corinne (Cybill Shepherd, who, incredibly, looks exactly as she did in 1963).

Corinne has never quite adjusted to the loss of Louis, keeping photos of him by her bed, in her car, in the butter compartment of her fridge, talking to him and even leaving offerings for him of his favourite snacks.

Back in his own old house, meanwhile, Alex is soon having a crisis of déjà-vu and disturbing intimations of immortality. Despite not having read Wordsworth he realises in a flash that he was Louis in his past life. Hastily repressing romantic feelings for his daughter, he feels more and more attracted to Corinne (now a curator at

the Smithsonian Institute, handling a financially threatened collection of memorabilia of US First Ladies).

He decides to undertake the tricky task of convincing Corinne that he is really Louis, which eventually leads to a starry-eyed reunion and Alex's announcement that he intends having three more children. Meanwhile, Philip has also made plans, in collusion with Miranda, to consummate his frustrated love for Corinne...

"Chances Are" is competent entertainment and mildly amusing (perhaps more so as I have carefully avoided going to see all other films in this genre), despite a largely predictable plot which occasionally stagnates.

Cybill Shepherd manages to retain complexion credibility without the soft-focus lens used so often on her in "Moonlighting" and shows reasonable acting skills. Unfortunately, she is not given an opportunity to send herself up in one of her memorable fits of rage, rooted as she is to a very unspontaneous script.

The main unexplained feature of the film is the appearance of Ryan O'Neal, who must have had nothing better to do and even here doesn't have much to do. He seemed to wander through every scene thinking "Why am I here?". I can't remember what else he's been in lately, but he hasn't ever topped his comic partnership with Barbra Streisand in "What's Up, Doc?" (1972) and

doesn't get a chance to engage in heated repartée with Cybill here.

The film is set in a sunny, "Betwitched"-like fantasy world where the Law Library conveniently forgets about \$80 book fines and everyone gets married in the Botanic Gardens.

I managed to stay awake even in its sillier moments despite having had no sleep in the previous 48 hours, which says something in itself.

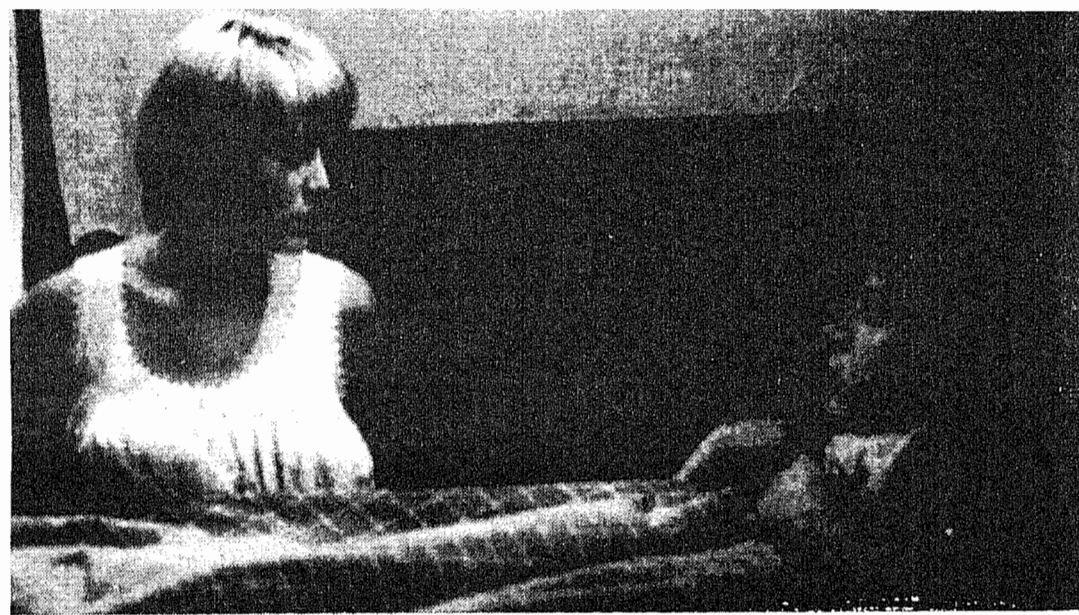
The producers of "Chances Are" are lucky that they have made their film for a generation who probably haven't seen "Heaven Can Wait" because the ideas in each film are so similar as to make "Chances Are" almost a satire.

The film might have succeeded if it had pulled off much more irony in tone, but as it sinks under the weight of cliché and schmaltz.

There is a truly horrible final song in the last moments of the film - a duet with Cher and Peter Cetera (ex-Chicago lead singer). I wish film producers would not use films to push third rate songs by has-beens - it seems every film these days is attached to a 'hit' song, often as its only redeeming feature. This one does nothing for anyone.

The final plot resolution will appeal to all female Law students with an Electra complex.

Geoff Griffith



Hoys RegentCinemas

## her alibi

I'm pleased to announce that Tom Selleck is an able and likeable screen comedian. I wish I could be pleased to announce something positive about Paulina Porizkova's ability as a comedian, and therein lies the primary problem with "Her Alibi". The film, not encumbered with a substantial plot, relies on a spark between the two leads which, for the most part, is not there.

But what plot there is goes roughly as follows; Tom Selleck plays Phillip Blackwood, a author of pulp mystery novels who has gone four years without a bestseller. Seeking inspiration in courtrooms he sees Nina (Paulina Porizkova), a Rumanian student on a murder charge. Falling instantly for her perfect Eastern European features, Blackwood offers her an alibi, the alibi being that they are having an affair.

This works out well for both of them - Nina is free again and Phillip has the basis for a new bestseller which he bases on the experiences he has with Nina. So Blackwood takes her into his house, but.....is he housing a murderer? Phillip is never too sure whether Nina is in fact guilty, and an obvious series of red herrings keep him in suspense, even if the audience is less than astonished by most developments.

Thankfully however, the film is billed as a "Romantic Comedy", whatever that means, so we can assume that the development of suspense isn't director Bruce Beresford's major concern.

The film does occasionally score as a comedy. Throughout the film there is a constant contrast between what happens to

Blackwood and the way it is translated into the novel he writes, as the most commonplace or embarrassing event such as an arrow in the bum becomes an event of international intrigue for the hero of his novels. Phillip Blackwood's readings from his trashy novels are another continual source of humour, particularly the story of his hero's wife's death as the result of a microwave which went berserk during a thunderstorm.

From time to time the film comes up with an inventive scene, particularly those which don't rely on Paulina Porizkova. This actress is in danger of becoming the new Nastassia Kinski, a fate I wouldn't wish on any actress, except that Porizkova has very little screen presence and is curiously sexless in this film. The supporting cast does well with the little it has to do, particularly Patrick Wayne and Tess Harper in the roles of Phillip Blackwood's caring relatives.

Despite the occasional humorous scene, the film lurches towards a predictable conclusion involving Phillip's discovery of Nina's identity and true love prevailing amid a heavy-handed subplot involving evil Eastern Europeans who are probably KGB, although it's scarcely important.

And, yes, the film has an awful song imposing itself on the closing credits, although it's not likely to spoil anyone's enjoyment of what is an amusing but unremarkable film.

Paul Champion



Wallis Academy Cinema

# eateries



Drumminor Restaurant at Golden Grove has, over the last 15 years, established itself as one of Adelaide's major fine dining houses. Established by Vittorio De Ieso and his brother Joe, Drumminor has the distinction of being situated in one of the most beautiful old houses in Adelaide.

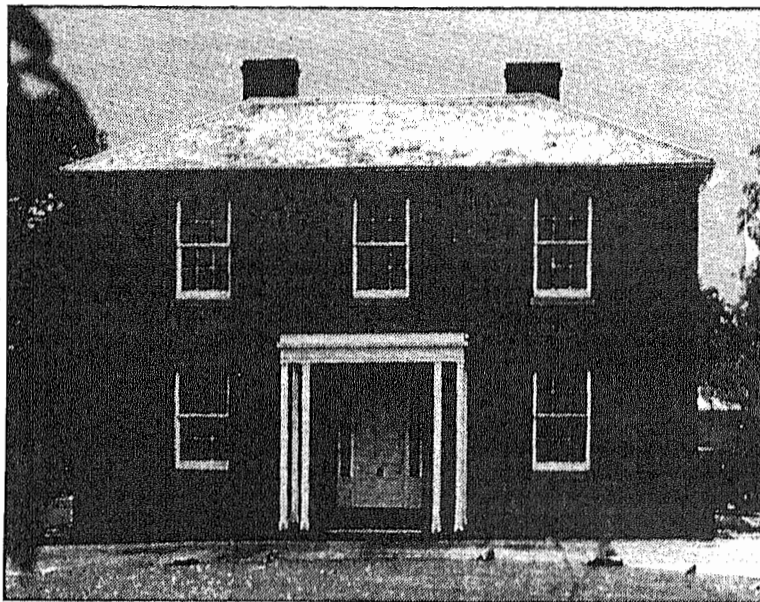
The Drumminor was originally built as a residence for Mr & Mrs Robert Milne in 1843, when Mr Milne was cultivating approximately 500 acres on Upper Dry Creek. Built as a complete unit, Drumminor was named after Drumminor castle in Aberdeenshire. The current owners renovated the building, bringing in new facilities, without destroying the old age charm such a building exudes.

Now set in just 5 acres, the restaurant specializes in service. It caters for every type of function imaginable - whether a simple dinner for two, or a full size function, such as wedding receptions. These functions can be situated in any number of rooms, for Drumminor has the variety to create any atmosphere so desired.

The Main Dining Room, which seats 80 people in uncrowded comfort, has an open fire-place and a gleaming white baby grand piano. The atmosphere is warm and certainly one of opulence, albeit definitely not in a stifling manner. The other main room is the Winter Garden, which is situated off the Main Dining Room. This room is slightly more relaxed than the Main Dining Room, mainly due to the extensive use of indoor plants, and the trout tank as its feature. During the day this room is especially spectacular since it affords a view of the grounds through its surround glass.

On arrival at the restaurant you are met invariably by Mr De Ieso himself. Always exceedingly polite and helpful, he leads you to your table where the staff present you with a number of menus, a true indication that you can get anything at the Drumminor - and if they don't have it, they will invariably do their utmost to find or make that certain item you desire. There are four menus:- the Cocktail List, the Main Menu, the Wine List and the Sweets Menu. Each is extremely comprehensive and supplies the patron with everything that is needed to know about any particular item.

The Cocktail List consists of nine alcoholic concoctions, ranging from traditional Champagne Cocktails, Lemon Daquiris through to original cocktails such as Drumminor Surprise, a blend of Sumbuca and Banana Liqueur. Also on the Cocktail



## DRUMMINOR RESTAURANT

List are two non-alcoholic cocktails for those poor patrons who are not allowed to fully indulge in the delights of such an establishment.

The Main Menu has an extensive range of appetizers, entrees, seafood dishes, meats and grills, game and poultry dishes, as well as vegetarian meals and salads. Appetizers range from a simple game pate through to an imported serving of Russian Black Caviar, a must for those with an unlimited bank account.

One of the more spectacular entrees would have to be Frogs Legs Provencale, which are crumbed and deep fried, served with a mild chilli and tomato sauce. After a palate restoring sorbet ( a large variety of flavours available) it would be rather difficult to choose between the Lobster Shena, (flamed in sweet sherry at your table), the Chateaubriand Montmirrel (undercut, marinated in fresh herbs, oven roasted and

served with a variety of sauces), or the Venison Grand Veneur, (sliced venison treated with lemon dressing, grilled and served with a red currant and peppercorn sauce). What a decision!

The Wine List has an extensive range of Australian and foreign wines. If on a tight budget, it would be difficult to go past Mitchells Watervale Rhine or Redmans Coonawarra Claret. For those with a high credit rating, a German Riesling or a French Beaujolais is perhaps more to your taste, along with a bottle of fine French Champagne (starting at \$85 a bottle). Of course, there is also a complete range of aperitifs, liquors and ports, all laid out clearly so as to make selection easy.

The Sweets Menu offers a variety of desserts ranging from Crepe Suzette to Strawberries A La Orange ( strawberries with praline biscuits and Cointreau icecream). Each dessert has a cellarmaster's

recommendation, so as to enhance your appreciation of these delicate dishes.

The function which I attended was catered for in the Winter Garden. On arrival, guests were offered a glass of champagne, and served a range of Hors D'Oeuvres. For entree, the most common selection was the seafood cocktail, a selection of prime oysters, prawns and lobster served with a fine cocktail sauce. All was succulent and fresh, obviously selected for those very attributes.

The Main Dish offered choice of a trout, beef or chicken dish. The trout, marinated with herbs and mushrooms, was, from all reports soft and tasty, and cooked to perfection. The beef, served simply with a fine herb butter, was tender and juicy, grilled to perfection as all prime beef cuts should be. The chicken, pan fried in butter and served with a creamy mushroom and champagne sauce, was again near perfection, the sauce complimenting the delicate flesh of chicken breasts. The only criticism possible of these dishes was the relative small servings of vegetables which accompanied them. The meal was completed with a beautiful orange gateau, and cheese and greens, which consisted of a wide range of Australian and foreign cheeses.

Enough said about the food. Overall the whole occasion was perfectly catered for, the staff making certain that all possible requests were catered for promptly and efficiently, and with extreme politeness.

Obviously the question on all lips is, "But at what cost?". Service of this calibre does not come cheaply, but Drumminor does not pretend to be a cheap restaurant. Mr De Ieso stresses that he very much believes that service is the key to a fine restaurant, combined with a selection of dishes to cater for all tastes. Amongst his paperwork will be found a certain book which details all the special tastes of his regular important customers, a necessity, he claims in order to keep his regular clientele content.

So, if you feel the urge to spoil yourself, try Drumminor, but remember that the bank may have to organize you an overdraft. If you wish to organize a function, discuss it with the management, and they will do everything they can to provide you with your desires - because at Drumminor almost any wish is able to be fulfilled.

Lauran Heufner

# books



## CAT AND MOUSE Günter Grass, Picador

One of the problems in reading book trilogies (or any collection greater than a single novel) is that one should begin with the first, especially if the first won critical acclaim. Günter Grass' "Danzig Trilogy" ("The Tin Drum", "Cat and Mouse", "Dog Years") is no exception. Parachuting in on "Cat and Mouse", first published in 1961 and now re-issued, I found my thoughts frequently oscillating back to "The Tin Drum", which I have not yet had the good fortune to read.

"Cat and Mouse" focuses on fourteen year old Joachim Mahlke, viewed through the eyes of his schoolmate Pilez. Mahlke is the loner, the daredevil, the hero, the mysterious one, the clown.

Mahlke is not "a thing of beauty", his Adam's apple comprising a significant part of his unattractiveness. Mahlke's devotion to the Virgin Mary, and his fetish for wearing paraphernalia about his neck (screwdrivers, for instance!) set him apart from the other boys.

Aspects of growing up in the post-Nazi era, in the town of Danzig are lucidly recounted; diving into the local gulf

scavenging for sunken war vessels, military officials presenting lectures on wartime experiences, poverty and rations. On a more humane level, growing up in "Cat and Mouse" includes school boys' comradeship - or the lack of it, impressing girls and even jerking off.

Pilez's link with Mahlke is severed after the latter is expelled from school for suspected theft. Thereafter Pilez's observations of Mahlke's progress in life is derived from secondary rather than primary sources.

The severity of life in post-Nazi Danzig as portrayed in "Cat and Mouse" is not necessarily morbid; life is grim, but not humourless. Grass' writing style is constantly sharp, macabre, brilliant - but never predictable. The richness of language in "Cat and Mouse" certainly has not suffered in the translation from German to English.

An excellent piece of literature, very readable, and highly recommended for a quick, solid read.

Isabella Ho

## GÜNTER GRASS CAT AND MOUSE



PICADOR

## A SWIFT-MOVING PLOUGH

### Speed-The-Plough

State Theatre Company at the Space  
23 May until 17 June

In my present state of impenetrable gloom brought about by the current state of Adelaide theatre, it is heartening to be able to say a few kind words about something standing out in a sea of mediocrity. The State Theatre Company's production of "Speed-The-Plough" is superb.

Written by American writer David Mamet, the play itself is tightly woven and stylish. By magnifying the state of play in the current American multi-billion dollar film industry, Mamet provides an insight into the philosophy that entrenches corporate-climbing and go-getting desperation.

Mamet's talent lies in his highly idiomatic language; he uses the repetition of everyday speech, half sentences, and broken syntaxes. His characters stammer and scream, pound the table, spit and swear, often emphatically repeating words, in an attempt to communicate with each other. It is stated that for Mamet, "language does not facilitate communication; it signifies express human relations reduced to commodity exchange - maximum gain for a minimum outlay."

His dialogue works wonderfully on stage, illustrating the clumsiness of human interaction. The dialogue in the play is not concerned with being dialogue for the stage with its contrived grammatics and continuity, but rather focuses on mirroring real speech. The result is fascinating.

For those who saw it, Mamet's film in last year's film festival, "House of Games" is an illuminating example of his black humour, and this is engaged again in "Speed-The-Plough". He creates from the start, a deliberate sense of unease around his one female character, Karen (Briony Williams). What initially *seemed* to be somewhat dense and stilted acting by Williams was a necessary and intelligent portrayal of a young woman committed to a particular cause.

Without giving too much away, Karen attempts to convince her boss, Bobby Gould (George Waley), to recommend the production of a 'conscience film' about nuclear destruction and the plight of

humankind. Opposing Karen's crusade is Charlie Fox (Henri Szepe), as willing as any to claw his way up the corporate ladder, but with a genuine love for his long-time comrade, Bobby. He is intent on creating a film guaranteed to get bums on seats and make the two of them millionaires.

The conflict created between Karen and Charlie is deeply ironic and provocative. Mamet is never predictable and the issues he challenges are as complex as they are assured, macabre and entertaining.

The acting throughout this production can be called wonderful. Whaley and Szepe are consummate actors who give totally convincing portrayals of Bobby Gould and Charlie Fox. Briony Williams, who graduated from Flinders University Drama Centre in 1988, is perfectly cast as Karen.

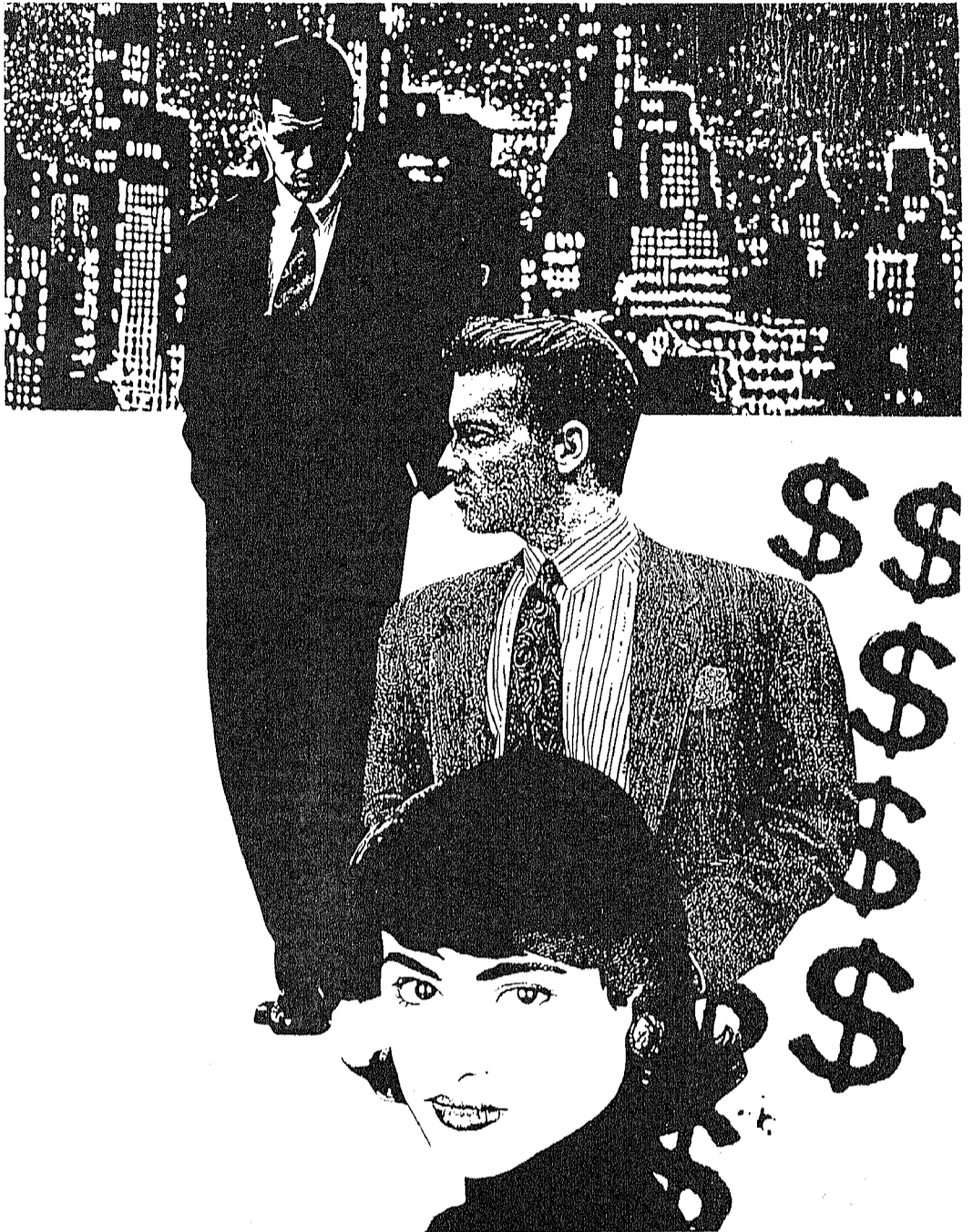
The design by Kathryn Sproul is indicative of fashionable and upwardly mobile New York corporate businessmen and is an easy metamorphosis into a softly lit, yuppie-at-leisure high rise apartment.

Ian Watson's direction is terrific and he creates ambiguities throughout the play which enable the audience to be still thinking about it days later (at least I was).

This is the third State Theatre Company production this year, in a line of totally absorbing plays, each of which has been produced with total professionalism and expertise. If the STC maintains this quality in future productions, it will be establishing a standard far surpassing that of other Australian theatre companies.

"Speed-The-Plough" is an absorbing piece of entertainment that can be watched with real pleasure from start to finish. Grab this one with both hands.

Rachel Healy



Parting Company Presents

## SOMETHING OLD SOMETHING NEW SOMETHING BORROWED

BE AFRAID BE VERY AFRAID

University of Adelaide  
Little Theatre  
July 13 & 14

Tickets: \$5 from the SAUA Office  
Bookings 2673640

## UNION ACTIVITIES

**Monday, June 5th**  
9 am - 5 pm

Contemporary Australian and International Jewellery Exhibition in Union Gallery. Unique and stunning displays of some 40 pieces of original jewellery made by Australian jewellers from the Curtin University Art Collection in W.A. Continues Monday - Friday until June 23rd.

**Tuesday, June 6th**  
1 pm - 2 pm

Changes to Union Bar. Open meeting in Union Bar (Einstein's section) to discuss operations of and entertainment available in Union Bar. All students welcome. Development plans to be presented.

7.30 pm

Cinematheque Science Fiction Film programme with "Fireworks" (Dir. Kenneth Anger, U.S.A. 1947) 14 mins. and "Peeping Tom" (Dir. Michael Power, U.K. 1960) 102 mins.

**Thursday, June 8th**

1 pm - 2 pm

Jazz in Gallery Coffee Shop with "Blues in our Shoes". Free.

**Friday, June 10th**

1 pm - 2 pm

Lunchtime concert in Union Bar with "Mother Therese and the Brothers of Soul". Free.

6 pm

Pianist in Union Bistro. But will he be playing the piano?

9 pm - midnight

Free entertainment in Union Bar with "Seaweed Evans". Original Adelaide band. A.U. Student Free, Guests \$4.

**Saturday, June 10th**

8 pm - 1 am

Mid year show in Union Complex show with five bands. "Spank You Very Much", "This House is Jumping", "Expresso Bongo", "Nouveau Au-Go Go" and "Chrysalids" plus films in Cinema! Fully licensed with two bars. Food available. A.U. Students \$7, Other Students \$8, Public \$9. Tickets on sale from Students' Association Office.

## THIRD ACTIVITIES PROGRAMME

The deadline for the second semester activities programme to cover the period July 24th - September 15th, will be Thursday, July 13th at 5 pm. Please get your entries in for free publicity.

## SOLIDARITY WITH THE ANC

Following the talk given by Eddie Funde on South Africa, apartheid and the African National Congress, a meeting will be held next Wednesday, June 7, at 1.10 pm in Meeting Room 1 (level 5 behind the Games Room) to discuss:

the Soweto Day March, June 17

the formation of an ANC-SWAPO Solidarity Committee on campus.

So come along and bring a friend!

If you can't make it but would like to be involved, contact Wendy Wakefield (Law) or Edward Aspinall (Law).

## ANARCHIST CONFERENCE

An anarchist conference, "Beyond Social Control: Strategies for Struggle", is to be held in Sydney, June 10-11. It will take place at the Haymarket campus of the Sydney University of Technology. The conference is free and for more information, write to the "BSCC c/o Humanities Club, UTS, PO Box 123, Broadway, NSW, 2007.

## GET RID OF THOSE POST-EXAM BLUES!

Attend an AUSCA Camp.

On July 28th - July 30th

At Longwood Campsite.

It's \$25 for whole weekend or \$20 for Saturday night plus tea.

For tickets either

attend the AUSCA meeting in the Little Theatre at 6.30 pm or see Julie Ellis (contact Maths Dept) or Deb Capon (contact Genetics Dept) for tickets, before June 9th (last day of semester).

## BAND!

Plays at parties, gatherings etc. Has played at 8 city venues, including the uni. For "The Gift"'s entertainment, phone Darin on 269 2767.

## COMMERCIAL LAW MATERIAL

Commercial Law 1 students - the 'sale of goods' act, 'consumer transaction' act plus last 5 years' past examination papers. The lot available for \$10. Ring Amanda at 31 0856, after 6pm.

## ESPERANTO CLUB

Meetings of the AU Esperanto Club will resume Monday lunchtimes at 1pm in Meeting Room 1, level 5 of the Union Building. Come and learn about, and learn to use, the international language.

Broaden your horizons and facilitate travel. This easily learned language is spoken by ten million people world-wide! All welcome!

Joe Wearing, pigeonhole in Law

## PHILIPPINES FILM NIGHT

The Philippines Australian Solidarity Group, in conjunction with the Media Resource Centre is screening the film, "Philippines My Philippines". Proceeds will go directly to human rights organisations in the Philippines.

Date and time - Thursday June 8, 7pm. Drinks at 6 pm.

Place - Greater Union Hindley Cinema 3

For more information, contact

Philippines Australian Solidarity Group

P O Box 242,

Goodwood 5043

Phone 373 1121

## HEY, FRIENDS OF THE EARTH

Come to the launch of the first Adelaide-produced edition of Friends of the Earth's national magazine, *Chain Reaction*, this Thursday, 8th June, between 3 - 5 pm at the Union Gallery, Level 6 in the Union Building.

• Surprise controversial guest speaker

• Prints and food

• Live music

• Opportunity to subscribe.

## OUR COMMON FUTURE

### GLOBAL EDUCATION FOR THE 90's

### NATIONAL CONFERENCE

To be held in Adelaide, June 15-17, 1989. Major themes are 'Australia in the Global Context', 'Sustainable Futures for One World', and 'Education for Peace and Justice.'

Registration forms from Kerry Bosisto, 19 Robsart Street, Parkside, 5063; Don Gobbett, SACAE Magill Campus; Mike Rutherford, Wattle Park Teachers' Centre, Telephone: 332 4555.

## CONTEMPORARY

### JEWELLERY EXHIBITION

JUNE 5 - 22.

The Curtin University of Technology, Western Australia, has a unique collection of jewellery by Australian and International artists. This will be on display at the Union Gallery from June 5 to 22.

This collection is accompanied by jewellery from local designers and makers, Deanne Cranney and Janine Lang, drawings and renderings by students of the SA School of Art Jewellery Department, and an Australian Gemstone display. For more information, phone the Union Gallery, Level Six, 9 am - 5pm, on 228 5834 or 228 5013.

## MASSAGES

Massages will be available again from the Craft Studio, on Tuesdays or Thursday by appointment. The sessions are for 3/4 hour and cost \$15.00 for students, \$25.00 for others. Each session will focus on the neck, back, and some foot reflexology. The treatment is ideal for people overloaded with study or who are feeling tense and stressful. It will help the body, mind and spirit to harmonize. Bookings can be made through the Craft Studio, or phoning 288 5857 for an appointment.

## NOWSA: HELP! WE NEED BILLETS!

(desperately!)

About 250 women will be in need of accommodation from the 3rd to the 7th of July, in order to attend the NOWSA (Network Of Women Students in Australia) Conference. If you are in a position to offer one or more women accommodation during this period, please contact:

Fiona Macauley

c/o the Students' Association

Flinders University

Ph: 275 2606

or

Ph: 49 7521 (H)

\* Women's Households Preferred.

## STUDENTS FOR CHRIST

We are a group of spirit-filled Christians who are dedicated to seeing revival on campus. Meetings are held every Thursday, 1 pm, North Dining Room.

## ATTENTION!

To the person who stole my bag on Friday, 26 May, lunchtime -

Keep the walkman

But give me my notes back.

John Slade

## TYPING/ WORD PROCESSING

Reasonable rates, fast turnover.

Ring Cathy 210 4468, after hours, 270 2449

## WING CHUN KUNG FU

Wing Chun is a relatively modern martial art from China, with a philosophy of always using the most simple and direct ways of producing explosive force rather than using techniques for tradition's sake.

Training with us will not only teach you an integrated set of techniques; you will learn the principles needed to cope with any situation.

If you have any interest in self-defence then contact Adam Croser (332 4443) or Jason John (333 0996) and come obligation-free to visit our training sessions.

Training - Location is the Mackinnon Parade Gym (Centre for Physical Health).

When - Tuesday & Thursday, 7 pm to 8.30 pm.

How Much - \$25, 3 months 2x per week

\$15, 3 months 1x per week

(for professional instructor hire).

Annually, \$32 is also owed to Master Jim Fung's Academy for the first 3 years of training.

## SOUTH AUSTRALIAN

### WRITER'S THEATRE WORKSHOPS

1989 Series of 5 "Intensive-reading " workshops

Writers are invited to send in full-length play scripts (stage or radio) for selection for workshopping.

Professional Director, SAWT actor-members will read. Each play chosen will be given two half-day workshops at intervals of 2 or 3 weeks to allow re-writing. Writers to provide all photocopies needed.

Deadline for sending in - Friday, June 23

Workshop dates - August 12, 19, 26, September 2, 9 (all Saturdays, 9.30 am, 4.30pm).

Venue - Theatre 62, 145 Burbridge Road.

Fee - \$20 (\$10 concession) includes SAWT membership to 1/3/90 and any number of plays can be sent for this.

Two plays will be chosen for public readings, September 23 & 30.

All writers who send in scripts will be eligible to attend workshops as observers (no further fee).

The age if the writer is immaterial but if you are under 20, please let us know.

Post (2 copies of each script please) to;

SAWT, PO Box 818, Norwood, SA 5067.

For further information (and entry form) ring -

Julia Button 356 8376, Ron Barrett 31 2647

(evenings), Ruth Goble 49 6495.

## FOE BUSINESS

1.10 pm Wednesday June 7th, A.U. FOE Tropical Rainforest Campaign Meeting, Little Theatre.

Agenda:

Jeni Kendell visit

New Leaflet

Amazon Campaign

1.10 pm Thursday June 8th, General Meeting A.U. FOE, Little Theatre.

Agenda:

Elections

Parties

Administrivia

3 - 5 pm Thursday June 9th, Ozone Campaign A.U. FOE, North Dining Room - a short meeting to see if there's interest in reviving the Ozone Campaign.

## NOT YOUR AVERAGE AMATEUR THEATRE COMPANY

Monica Carroll chatted with Tony Moore on the chilly balcony of the Gallery Coffee Shop about the Salisbury Theatre Company, perhaps the most adventurous of the amateur theatre companies in Adelaide.

The Salisbury Theatre Company is not yet four years old (it began at a public meeting on July 24, 1985) and has already acquired a reputation as an amateur theatre company which is willing to play it unsafe.

Tony Moore, co-director of the Company's forthcoming production, "Agnes of God" and with a number of years' experience in amateur theatre, told me that from the beginning, the Company's attitude was 'Let's spread our wings and see what we can do'. This attitude has certainly paid off.

Salisbury Theatre Company productions have received praise from people such as prominent theatre-lover Peter Goers, and have included productions of Brecht, Coward, Chekov, and two Australian premieres; "The Day They Shot John Lennon" by James McClure (whose work is now attracting the interest of the State Theatre Company) and "The Lady and the Clarinet" by Michael Christopher.

Theatre is, and always has been, alive and well in the far northern suburbs of Adelaide.

This is hardly surprising, given the contribution of English migrants to amateur theatre in the area. As Tony pointed out, "The English have a great tradition of vaudeville, music hall productions, and village theatre. English migrants brought a great love of theatre to Australia and this has given impetus to the Adelaide amateur scene. In the days when only a couple of amateur companies such as the Adelaide Repertory Theatre could do good business, the amateur groups in the north were doing great business, pulling the crowds."

The Salisbury Theatre Company believes in fostering talent; three of its members have emerged as playwrights of considerable promise and its Youth Theatre Group which has been around for about twelve months strongly emphasises theatre skills in all areas.

Earlier this year, "The Importance of Being Earnest" was performed by the Company and its latest production is the unique "Agnes of God" by Canadian playwright, John Pielmeier. The play had a good run on Broadway and opened in London in 1983 with Susannah York in the cast, but most people will know of it from the film of the same name which starred Jane Fonda, Anne Bancroft and Meg Tilley.

I asked Tony (who is co-directing "Agnes of God" with Brian Godfrey) whether the play was concertedly different from the film and he stressed the emphases of the original as opposed to the screen version; "In the film, the more sensational aspects were played upon but in the play version the phenomenon of Agnes bleeding from the hands, for example, is accomplished with greater subtlety."

"The film answers questions which the play doesn't want answered. Much of the dramatic effect in the play is achieved by the ambiguity of the situation, and from the psychiatrist's own doubts about her lapsed Catholicism. The film more or less settles on an answer but in the play we are left wondering; Was the child an hysterical parthenogenesis? Was it a modern miracle?"

Tony says the religious aspects of the play are secondary to the psychological elements of the interrelationship of the three women characters - the Mother Superior (Irene Barfoot), Sister Agnes (Kelli Jones), and Dr Livingstone, the psychiatrist (Jo Webb). One of the crucial questions is that of Agnes' state of mind - is she a saint and therefore an aberrant in the context of ordinary human beings or is she simply insane, an aberration which is at least on a human level?

Kelli Jones, a student at Adelaide University, has the most demanding role in the play. Additionally, she has to sing.

She is fascinated by the character of Agnes and says of her role, "Agnes is a very complex character and it is very difficult to decide if she is very saintly or slightly insane. She led a very sheltered life, kept home by her mother till she was seventeen then into a convent until the time of the play, when she is twenty one, and she has no real conception of what the outside world is like."

After weeks of rehearsals, Kelli still finds herself fascinated and a little puzzled by the character.

While it may be difficult to make up our minds about Agnes, one thing is certain - "Agnes of God" will enhance the Salisbury Theatre Company's reputation for giving the public far from ordinary theatre.

"Agnes of God" will be presented at two venues. A preview night will take place at the Drama Workshop, Levels Campus of the SA Institute of Technology, on Saturday, June 17 at 8 p. This will be followed by a two week season at the Red Shed Theatre, Cardwell Street, Adelaide, from June 21 to 24 and June 28 to July 1 at 8 pm.

Bookings can be made dialling Bass on 213 4777 and Group Bookings are available by phoning 258 6914 after 6pm. For the latter, you can also write to this address - PO Box 484, Salisbury, 5108.



## art

## FRANZ KEMPF

Exhibition at the Kensington Gallery,  
39 Kensington Road, Norwood.  
20 May until 11 June, 1989.

Franz Kempf's admiration for the English poets of the nineteen-thirties is founded on a responsive ambivalence. But his despair (unlike the sort from before the holocaust) is not the pessimistic face of utopianism. Neither is it the mere petulance of impatience. He is attached to no dream of perfectibility, and *a fortiori* he is not troubled by doubt about its viability.

For him, the world as a garden of innocence is beautiful in the imagination, but unrecoverable. He paints the visible real world that is haunted by intimations of mortality.

In these landscapes and interiors painted in England, in France, in Israel and in Australia, the common theme is an objectified delight expressed - to put it baldly - in the luscious painterly terms of Impressionism.

But projected into the innocent field, with an equally convincing show of objectivity, are the tones or images of malediction borrowed from Expressionism: the lowering sky, the twisting shadow that is more active than the light, the window frame that is a cage, the minatory hulks of concrete left over from the worst of wars.

Poignancy is the most difficult of moods to sustain in art. On the one side sentimentality beckons; on the other side lie the blandishments of that theatrical morbidity by which so much of the Symbolist art of the last century was debauched. In his maturity and with his eyes wide open Franz Kempf has set out, without flourish, to deny both of these enchanters a new victim.

Donald Brook, 1989.

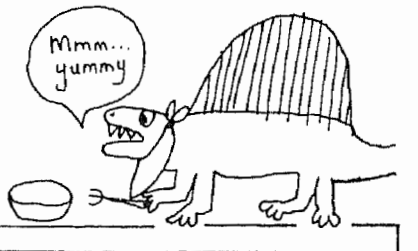


THEY CAME,  
THEY SAW,  
THEY SETTLED  
DOWN TO LUNCH...

# PREHISTORIC MUNCHIES

also known as **VALLEY OF KILLER DINOSAURS**

EPISODE THREE



AS OUR YOUNG, NAIVE, INNOCENT STEGOSAUR CONSUMES THE SOGGY GREEN PACKAGE...

I wonder if this is as good as mud burger...

OH NO! I CAN'T DRAW THIS STUFF! WHAT WILL MY MOTHER SAY ABOUT THIS! STOP, LITTLE NAMELESS STEGASAUR! DON'T TOUCH THE MOULD... OH NO!

TOO LATE!

Blech...

WE INTERRUPT THIS LEARNING EXPERIENCE TO SAY A BIG THANK YOU TO EVERYBODY WHO SUBMITTED A NAME FOR THE STEGASAUR. WE ARE GOING TO DEED POLL LATER THIS WEEK AND IT SHALL BE NAMED BY THE NEXT ISSUE...

TWELVE HOURS LATER...

UGH... I THINK I SHOULD GO AND DO SOMETHING WHOLESOME

WHOLE SOME?

OH, WELL... THIS IS NOT AN ANTI-DRUG EPISODE; JUST AN EXCUSE FOR LOTS OF PSYCHEDELIC GRAPHICS...

## SCUM in UTOPIA

BY DAVE KRANTZ

WHAT IS THE NEW MENACE THREATENING THE UNIVERSITY?  
IS IT STUDENT POLITICIANS?  
IS IT MERGERS?  
IS IT CHLOROFLOURCARBONS?  
IS IT HELLS?  
IS IT A SHORTAGE OF SHAVEN PIGLETS?  
NO!!!!!!  
IT'S MATURE AGE STUDENTS!!!

A DAY IN THE LIFE OF A MATURE AGE STUDENT, ETHEL.

YAWN..... I'D BETTER START PREPARING FOR MY 12:00 LECTURE

AFTER SEVERAL HOURS STUDY, ETHEL LEAVES FOR UNIVERSITY

THIS WILL BE HIP WITH THE KIDS

JUST IN TIME FOR THE 12:00 LECTURE

LECTURE THEATRE

MUST GET THAT CENTRE FRONT ROW SEAT

WOULDN'T WANT TO MISS A WORD!!

ZOOOOOOOM

SONIC BOOM

ZOOOOOOOM

DURING THE LECTURE

COULD YOU CLARIFY THAT POINT??

I'M SORRY, I DIDN'T GET THAT. COULD YOU REPEAT IT WORD FOR WORD??

HOW DOES THAT RELATE TO YOUR 342<sup>ND</sup> SENTENCE IN LECTURE 2A??

COULD YOU EXPAND ON THAT??

TIME FOR SOME SOCIALIZING

HI HIPSTERS. DIG THAT GROOVY SHIT DUDE. YEA MAN ALRIGHT

AND THEN OFF HOME TO ORGANIZE THAT DAY'S WORK

FILE FILE

C-D

A-B

X-Y

Z

## A CAUTIONARY TALE

MIGHT IS RIGHT PRODUCTIONS

BY DAVE KRANTZ

SKIP FROLIC

GIVE ME THE FUCKING LOLLIPOP YOU GIRLY LITTLE POOFTA

NO! DERRYN HINCH SAYS ALL BULLIES ARE COMWARDS!

SLURP

BIFF

DERRYN WAS WRONG