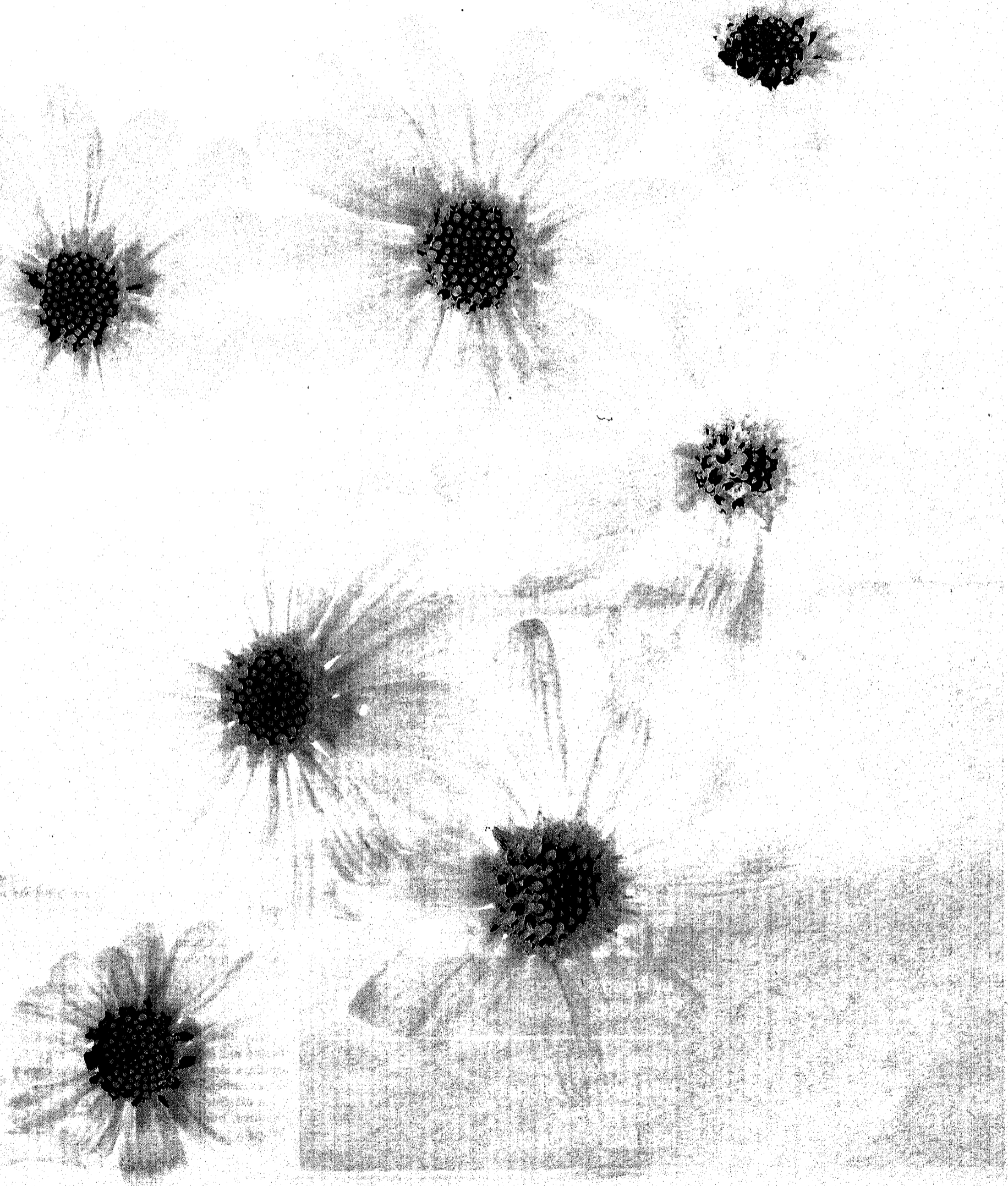


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# on dink

the adelaide university students' association weekly



August 14 1989 • Volume 57 Number 15



**A COMING ATTRACTION**

A club called 'People Who Eat Pasties With Sauce For Breakfast' is in the process of forming and will seek affiliation with the Clubs Association. Whatever turns you off.

**UNLAWFUL MISTAKE**

Picking up a copy of the Law Students' Society Newsletter, I was interested to read on the first page about the Students' Association's vending machines in the Law School foyer.

With all due respect to the honourable newsletter editor, I should point out it is the Adelaide University Union which owns the said machines.

Believe me, the Students' Association, with its budget decimated by the demands of Government higher education chainsaw massacres, can only look upon fund-raising measures with all the longing of a child with 1c in its pockets staring at the window of Haigh's.

**ONDITBUS MUSIC SUPPLEMENT!**

Not quite. But there are some important announcements I have to make.

The first is to do with our enterpid music writers, Kenny Evans and Simon Healy. Thanks to Kenny's persistent visits to the record company of Matt Johnson (The The) enquiring about the possibility of an interview when Johnson was in Adelaide, and to Simon Healy's intelligent analysis of The The's latest record (with which Johnson was very pleased), Simon was given a rare The The interview.

It is somewhere (I hope) in this issue. The second is to do with the forthcoming On Dit Bar Night. The 26th of August to be precise.

Alex (Whiz) Wheaton has arranged for the Penthouse Paupers, a brill Melbourne band, to make their first visit to Adelaide. The Exploding White Mice will, you guessed it, explode on stage, and The Johnsons will implode on stage (no, that doesn't sound right).

There will be a half-price drink special all night (no, Georgina M, it won't be flagon sherry or dollar port). The names and addresses of Adelaide University students who do not attend will be published in the On Dit of August 28.

**SPEAKING OF MUSIC**

All Acid House devotees should be in suitable mourning attire. From Britain, the official word is - Acid House is dead.

However, some people might ask, "Was it alive in the first place?" Even in the midst of Acieeeeed hysteria, discerning listeners pointed out that a lot of so-called Acid House was simply Eurodisco with voices saying "Acid, acid" added ad nauseum.

This is not to say there weren't some good examples of Acid House music. But "Acid Man" by Jolly Roger must represent the nadir of the style. It is difficult to believe this group and its song were banned from 'Top of the Pops' in Britain last year - "Acid Man", sounding like a cross between a brain-damaged road accident victim and a 3 year old tinkering with synthesizers, was surely the greatest incentive to keep away from Ecstasy.

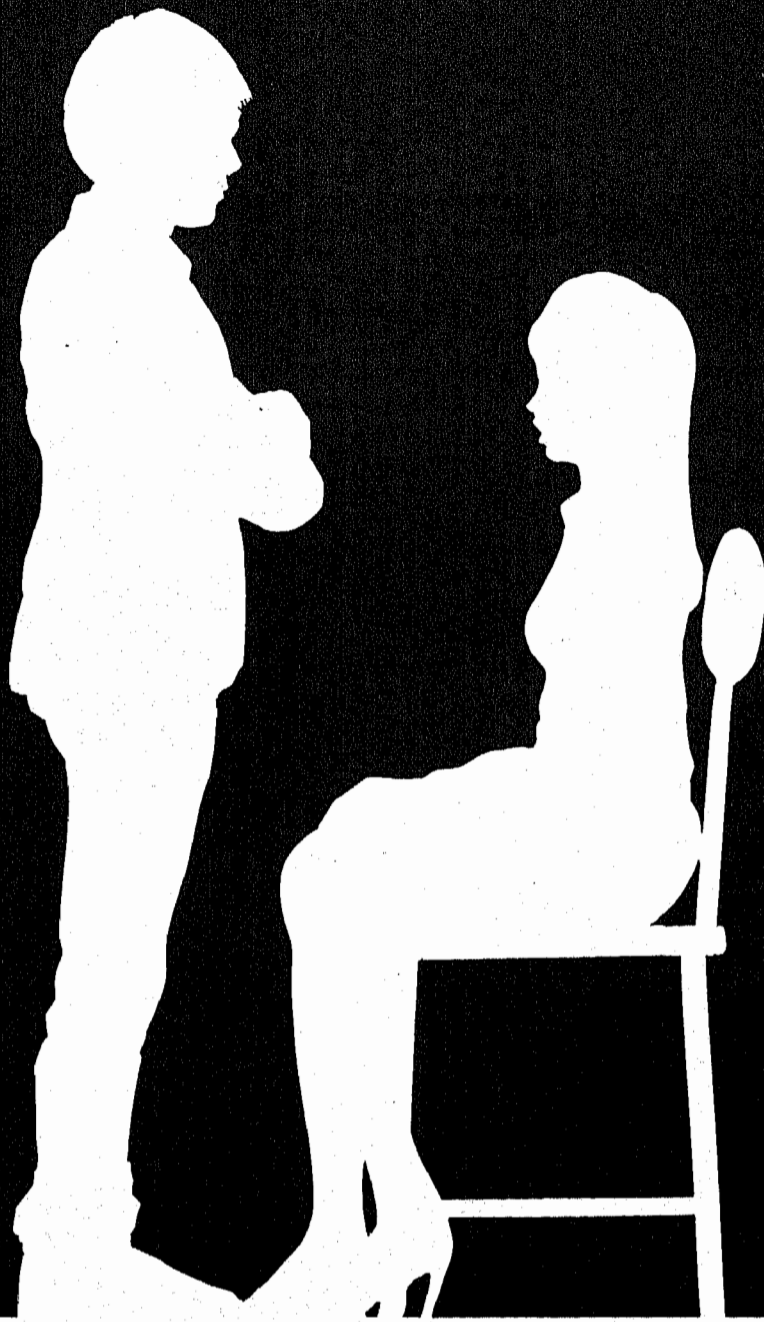
I hear black bandannas and T shirts depicting a non-Smiley face with eyes closed are in vogue.

**ABSURD NOVEL PASSAGE OF THE WEEK**

"Why, the blondest daughter of Eve, the blonde, is a negress beside me! Why, I have the foot of a gazelle! Why, all the outlines are delicate and possess the correct features of a Greek design."

An extremely modest heroine on the subject of her own features, from the Balzac novel, "Memoirs of Two Young Wives".

Monica Carroll



ADELAIDE UNIVERSITY  
FOOTLIGHTS  
PRESENT

**PLAYS POWER**

**Chamber Music**

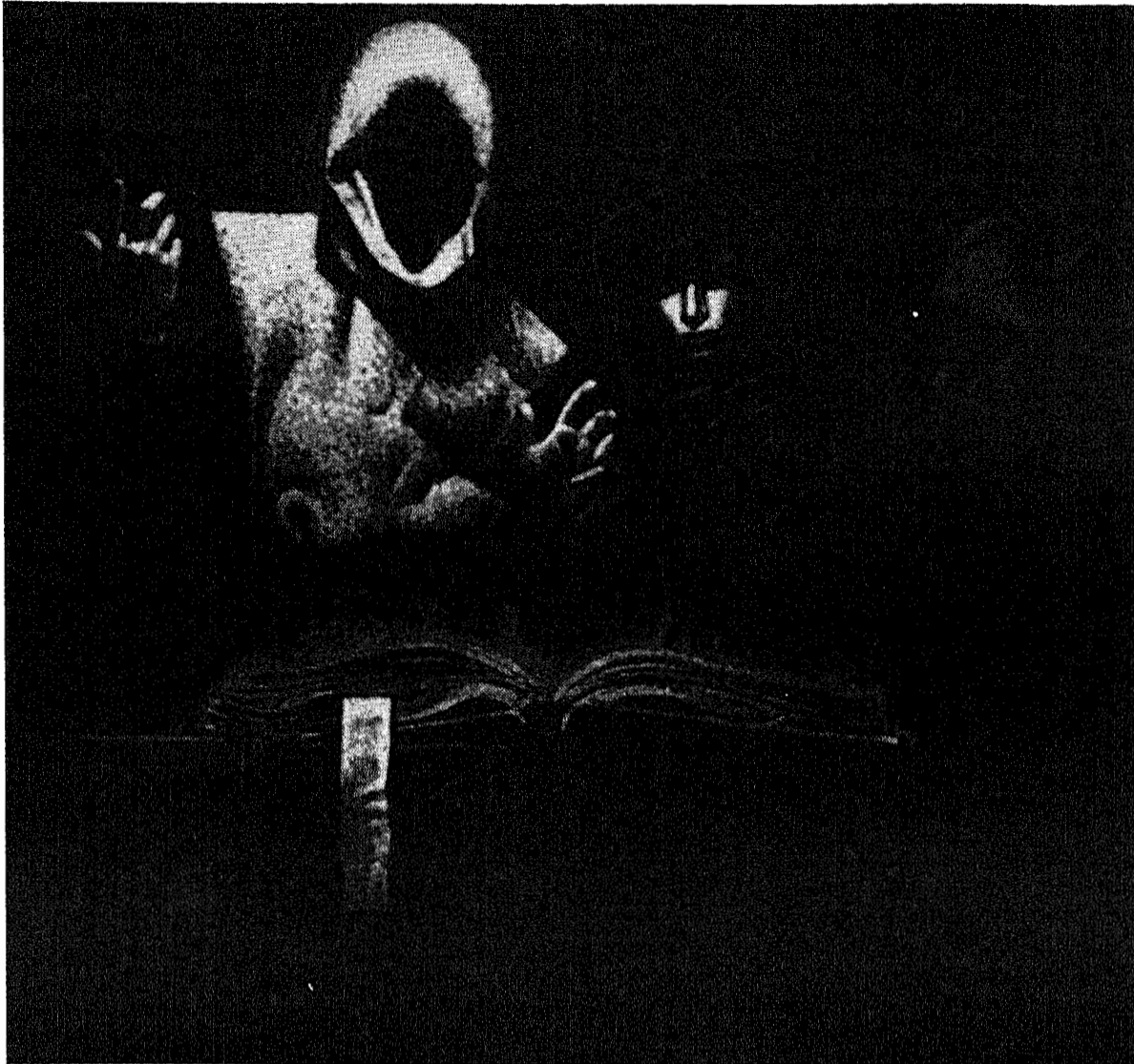
by Arthur Kopit  
Directed by David Meclor

**The Lesson**

by Eugene Ionesco  
Directed by Paul Pettitt

15 - 19 August 8 p.m.  
Little Theatre Adelaide Uni  
Tickets \$8 / \$5  
from BASS or SAUA Office





**Death chronicles your astrological week ahead**

**Leo**  
**July 24-August 23**  
 As the full moon approaches, your behaviour becomes quite erratic. Try not to be led astray by the filly in Stable 8.

**Virgo**  
**August 24-September 23**  
 This week you will win \$4 billion in X Lotto, and take your parents to the Drumminor.

**Libra**  
**September 24-October 23**  
 The scales will be tipped in your favour. Congratulations! You gain 4 stone. Stop being such a greedy pig and let the dog eat his tea for a change.

**Scorpio**  
**October 24-November 22**  
 Don't lie, you lie all the time. But on the other hand, you could become a great politician.

**Sagittarius**  
**November 23-January 20**  
 Being excessively thirsty, you will down the glass of flat beer in the kitchen only to hear Granny asking what happened to her urine sample.

**Capricorn**  
**December 23-January 20**  
 You seem to be in a bit of a spin at the moment. Don't worry, the cycle is only temporary. Just remember to use Cold Power in future - it's bio-degradable.

**Aquarius**  
**January 21-February 19**  
 On becoming an Astronaut, you will fly to the moon. Do the world a favour and stay there.

**Pisces**  
**February 20-March 20**  
 Avoid travel this week. Chances are the aeroplane will crash and you will be surrounded by 900 head hunters.

**Aries**  
**March 21-April 20**  
 Finally you decide that there must be more to life, and stop eating in the Mayo Refectory.

**Taurus**  
**April 21-May 21**  
 After years of soul-searching, you finally feel you have found the answer and join the Moonies.

**Gemini**  
**May 22-June 21**  
 This week you will be beside yourself with worry and wonder if there is a crowd.

production

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The editors have complete editorial control although opinions expressed in this paper are not necessarily those of the editors.

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Notice of a  
**GENERAL STUDENT MEETING**

to decide on the charity to receive the proceeds from PROSH 1989

**Thursday August 17 1 pm Mayo Refectory.**

the  
*on dit*  
**bar night**

with  
 THE EXPLODING WHITE MICE  
 PENTHOUSE PAUPERS  
 and THE JOHNSONS

**saturday August 26**

President  
Juanita Lovatt

## REFERENDUM RESULTS

The Referendum held last week has attained more than the requisite number of votes and is therefore valid. The question put was:

"Do you support the amalgamation of the University of Adelaide with the South Australian College of Advanced Education and the Roseworthy Agricultural College?"

Result - Yes, 72, No - 433, Informal - 1

This is a very convincing landslide to the NO case, representing more than 80% of the votes cast. Only a small number (roughly 5%) of all students turned out to exercise their right to have their say. However, there have already been some complaints...

## REFERENDUM HASSLES

• The referendum question was badly worded

The question was put by 52 students of this University who signed a petition requesting their Association, the SAUA, to conduct a referendum on it.

According to our legal obligations under the Students' Association Constitution, the SAUA organised a referendum (a time-intensive process for staff) and duly put that

question to students.

It is not our job to tinker with the wording of anyone's referendum motion. I hope no-one is that self-important. Moreover, it is the fundamental right of anyone who has paid their Statutory Union Fee to petition the SAUA or Union to put a question/motion to the electorate, no matter what that question is. All students have that right and it must be respected.

• The Yes and No cases were not balanced

There was much more space for the No case than the Yes one. However, it is difficult for any one person to co-ordinate all the activities when everyone in the office is already flat out with normal work.

Referenda are an integral part of the responsibilities of any association or body such as the SAUA, and no-one is objecting to that in the least. However, they do impose an extraordinary pressure and things like this do happen.

I assure you it wasn't intended to be prejudicial or biased in any way.

• There wasn't enough information on the pros and cons

Basically, there is precious little research on the advantages and disadvantages of the merger. As far as I know, there is no hard evidence either way, i.e. no documented, substantiation of academic quality has been made.

In fact, that is what the investigative

working parties are for (as outlined in the Agreement on Process for a Merger). There are 8 groups whose jobs it will be to thoroughly examine the issues for and against in a defined subject area - e.g. Academic Programs, Student Services, Finance and Asset Management, etc.

Therefore, until those 8 groups have conducted a meticulous analysis of the situation, we will not have any quantified or qualified evidence on which to make an informed decision.

At the moment, people are largely going on their own opinions, experience and instinct. And everybody is entitled to that!

• There wasn't enough information on the overall situation and background

Well, to circulate to everyone the full and unabridged background documents to the current Federal Government Education Policy would probably wipe out South America's remaining forests and raise the Union fee by about \$700.

Frankly, the line has to be drawn somewhere. There is absolutely no way any analysis of the merger situation could be justly contained in less than 4 A4 pages. And that would be a bare minimum.

The SAUA has covered mergers every week in On Dit here on the SAUA page, bringing you up to date as best as possible, and the On Dit editors have given a lot of space for merger news in news items and feature articles, throughout the year. There was also a 4 x A4 page green edition of the Education Bulletin which dealt only with mergers. More of these are planned, within

our fixed resources.

## OTHER REFERENDUM STUFF

I would like to publicly thank all the staff in the SAUA, Anne, Georgie, Sharon and Alan for their hard work and those from around the Union who pitched in to help us on ballot boxes, Mark, Penny, Vicki, Janet, Maria and Meredith, for grinning and bearing the cold draughts, isolation, loss of lunch, etc.

Extra special thanks to McEmu for handling it all with professionalism and endurance.

## OTHER MERGER STUFF

This column was written before University Council on Friday 11/8.

It is likely that negotiations will have been re-started, and the Merger Implementation Committee re-named Merger Investigation Committee. This is a very significant step.

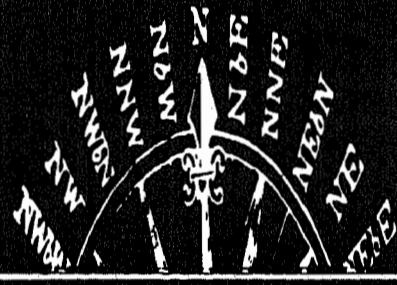
I am not game to stick my neck out any further with predictions, because the way the merger discussions have gone so far would have had decent bookies pulling their hair out!

## THOUGHT FOR THE WEEK

It is an extraordinary thing for one to give one's life even for an upright person, though perhaps for a lovable and generous benefactor someone might even dare to die. But Dog shows God's love for us by the fact that while we were still sinners, Christ died for us.

Romans 5:7,1

Premier Harbour Presents



# PAUL KELLY and the Messengers



SAFM  
STEREO 107

Wednesday - August 23rd  
Thebarton Theatre  
(Adelaide)

Student Tickets available from  
Students' Association ONLY  
for \$14.30 (Save \$4)  
Public Tickets \$18.30

Vice-President  
Anthea Howard

## HECS MONITORING SCHEME

The Education Standing Committee of the SAUA, which I chair as EVP, has put forward a proposal for a comprehensive survey on HECS. The survey will contain a broad range of questions from enrolment details, the nature of HECS payment, to income. A survey would of course be anonymous and the statistics maintained for internal use only.

The proposal has as its rationale the notion that the Students Association requires statistics of specific relevance to the HEC Scheme, to assist it in identifying groups most affected by the HECS and developing ways in which their problems can be compensated in the short and longer term.

To undertake a survey of all students at the University will be a costly and time-consuming exercise. Major costs include:

- printing of survey
- postage and return Freepost
- processing of data.

In recognition of the fact that the SAUA Education budget could not cover full costs for the implementation of this proposal, ESC recommended that I approach the University administration with the suggestion of jointly funding the proposal, which I have done.

At this stage the SAUA awaits the University's reply with regards to joint funding for the scheme, however it has been indicated that the proposal is being viewed favourably.

Another service to students from the SAUA on the way!

## AREA FUNDING

As of January 1st, 1990, the University will be implementing a new arrangement for financial administration in the University:

area funding. Put very simply this will mean that each faculty and administrative area will be allocated a lump sum at the beginning of each year to spend as the faculty decides. At this stage there are no detailed mechanisms to ensure that faculty and area spending is accountable to a central planning process, other than a broad 'statement of mission' style document to be signed by each faculty prior to receipt of their money. Within the broad terms of such a statement, faculties can then allocate their money as they please. Initial allocation of funds to each area and faculty will be decided by a group of three - the Resource Allocation Group (RAG) - which does not include a student representative.

So what are the likely ramifications for students of area funding? Mostly bad. So-called 'soft monies' in the budget - tutorial sizes, course delivery, materials provision, library funding, student services - will be under constant threat from research-oriented expenditure. Teaching in general stands to suffer from this form of financial administration (as it is currently proposed) in the longer term. Student representatives at faculty and departmental level, as well as on central University Committees and in the SAUA, will have to adopt a 'watchdog' role to ensure that student rights are protected and teaching does not suffer (too much!).

Area funding is yet another reason why faculty and departmental student representation MUST be reformed. Student representatives must have the information and skills required to intervene and defend our rights at all levels in the University.



## weird feminist rampage

Dear Eds,  
I notice we have lost our beloved "Chairman" to a "Chairperson"; (among others) by the rampage of weird feminists who insist we are all equal.

OK, I'll submit, only if they change the word "woman", which has the word *man* in it, to "woperson". But, alas, that has the word "son" in that. So, let's change it again to "woper-child". (Is that a juvenile, with bad wind?)

Yours,  
A.P.W.

## an insulted iconoclast

Dear Mr Krantz,  
It deeply concerns me, that you are not open minded enough to respect the fact that many members of the Catholic faith, are offended by your lack of discretion about certain events recently publicised by the media. Just because one Catholic priest was unjustifiably chosen by the media as an excuse to take out frustrations, doesn't mean that all Catholic priests should be stereotyped in this context.

Trees are for everybody, they are a gift from God the father for all to share. If it were not for the fact that a man taking a walk near a tree happened to be a Catholic priest, the media would not have made such an issue of the incident, you sir, have also been such a number of times walking near trees close to the said area, and because you are not Catholic, the media have not persecuted you, and so they shouldn't. But I suppose you cannot help the fact that you live near there, and the priest cannot help the fact he is Catholic.

Anyway, I will pray for you, and ask God to forgive you on your misguided path. On your part, I think 10 Hail Marys and 5 Our Fathers would be appropriate. I will also inflict numerous flagellations upon myself, in order to save you, as sound penance. You may ask, does the Pope pontificate, but that is his business.

Yours in faith,  
**An Icon Worshipper,  
and proud of it.**



## what men are made of

Dear Ex-Merging Groins,  
I am grieved beyond belief at the prospect of never again witnessing a Merging Groins gig.

Not "original or imaginative"? Why this is ludicrous and borders on total insanity! I admire Mr Stokes with every tender bone in my body. I have always dreamed of gracing the stage in gold glittery tights and a pink camisole and baring all. Mr Stokes handled

the occasion with the grace and sensitivity of a butterfly in mating season. Truly a work of art that should be shared with all. Why deprive the world of such brilliance? Play on Merging Groins and show all the "pussies" in this world what men are really made of!

A suppressed engineering student.

## amalgamate!

Dear Editors,  
Whether there are any advantages or not in the proposed amalgamations, the fact is that darling Mr Dawkins is going to drop a ten tonne poo on us if we don't. This will take the form of huge cuts in funding, closely followed by Adelaide Uni going quietly down the tube since many of our courses are being taught quite adequately by SACAE, and their courses will no doubt become better than ours if we are starved of necessary funds. The result of this will be students going where the better courses are, i.e. no more Adelaide Uni.

This is not to mention the fact that we are only a small university when compared to others in Australia. So whether what is proposed is fair or not, the fact is that Mr Dawkins makes the rules and we can't do anything about it. So please amalgamate before our university is turned into bloody office buildings or something equally beautiful.

Simon Andrews  
Maths

## wall

Dear Editors,  
I enjoyed the article on the Berlin Wall (7/8/89). I'd like to add a few semi-salient points.

- There is an excellent museum next to Checkpoint Charlie. The emphasis is on the early years of the wall and the daring escape bids made by East Germans. I know it's a cliché, but their ingenuity and guts are a testament to their 'indemnitable desire for freedom'.

- Two or three years ago a 17 year old East German was shot as he was atop the last Wall. He fell back into 'No Man's Land'. The American soldier on duty did nothing (he had no orders). The West German police could only throw first aid equipment and bandages to the boy. When the East Germans showed up 45 minutes later the boy had already bled to death.

ergo, fight for human rights. Join Amnesty International today!

- Getting rid of East German deutschmarks is, I'm told, very difficult. Shopkeepers want the tourists' 'hard' currency.

- When leaving West Berlin by road your passport is taken and you are told to drive on a 1/4 mile to the next checkpoint. This is very, very terrifying. Your passport shows up again, thanks to an underground conveyor belt (I think). This practice serves solely to scare the shit out of the western capitalist pigs like myself.

- Whatever Mikkie Gorachev says, the Kremlin put the Wall up, so it can take it down.

M.H.

P.S. 'Tiffany Livingstone-Rossiter' is just a joke, isn't it? I always assumed it was, but then you published that half-baked Babbit letter from some science student. It's a joke, right? Right?!

## mocking a genius

Dear Editors,  
I am not sure how to take Monica Carroll's short piece on "Bleak Blake". Is she ridiculing Blake for seeing "an Old Test-

ament prophet sitting in a nearby field"? Maybe I have missed the point. But then again, maybe Monica Carroll has missed the point. After all, he who, in his Imagination, has never travelled to Heaven, is no Artist. I thought you, Monica, of all people, would realize that.

If we are mocking such a Genius, then how do we judge ourselves?

Sincerely,  
G. Noone

Dear G Noone,  
I am thrilled to see someone else is fascinated by dead writers. I, myself, am partial to the delectable Rupert Brook. Perhaps we can form our own 'Dead Poets Society'?

## worth a try?

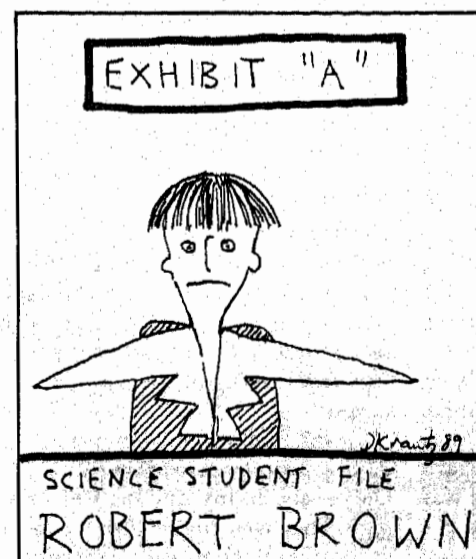
Dear Editors (and sports-fans),  
I am *deeply concerned* about the proposed rugby tour of South Africa by a rebel Australian team. Perhaps the Africaans' lust for respectability in sport would be satisfied by sending the well-publicised Mobilong Prison Rugby Squad. Such tour is unlikely to jeopardize our participation in next year's Commonwealth Games. The cons have a decisive advantage in being accustomed to playing behind barbed wire watched by armed white men. As Mobilong is only a low security establishment the temptation to escape to high security South Africa would be negligible.

Yours sincerely,  
Paul Schoff  
3rd Year Arts/Law

## gullible robert

Dear Editors,  
Well done, Robert Brown! (You Greek). The image of Science students has been preserved. Tiffany's letter was a joke, as was the name I expect, and if you were not so gullible you would see that the writer was trying to make the same point as you. Also, I think you meant 'permeate this campus' rather than 'perpetuate'. Finally, while the dinosaurs on the back page exhibit an incredible grasp of English this does not appear to extend to certain words. *Unfor* filled?

Yours sincerely,  
Richard Harrison  
Maths-Science

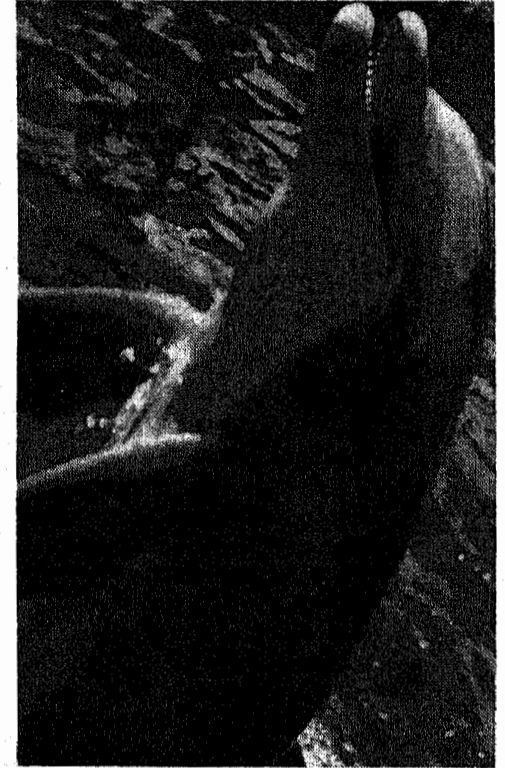


## stuff the dolphins!

Dear Editors,  
I can keep silent no longer. It is time someone took a stand against these dolphins that are holding up development work at West Beach. Now let's face it. Dolphins are just big fish with holes in their heads. I eat

fish every week, it's good brain food. It's a pity that the socialist malingerers that want to save dolphins don't eat brain food too. If they did they might be able to work out where their dole cheques come from.

I expect the support of other students. Stuff the Dolphins!  
Rodney Walloper  
Theology



## film cliches

Dear Eds,  
AAARRRRGGGHHH!!!  
Now that I've calmed myself, let me now be logical!

For weeks now I've patiently tolerated the banal nature of your film reviews. Clichés like 'enjoyable', 'sure to please' and 'well worth seeing' have littered your pages like lolly wrappers (does Anne Wills write for you under a pseudonym?).

Wasteful pieces of fairy floss (K-9, Fletch Lives, et al) have been given the polite thumbs up by your peachy-keen writers, who seem to be locked in a conspiracy with the monolithic Greater Union Cinemas.

What puzzles me is how a big-hearted, intelligently-written, joyous and topical movie like "Torch Song Trilogy" can be dismissed as being 'boring' and a 'mess'. It is not only a celebration of a lifestyle and era (pre-Aids 70's New York), but a warm and inviting perception of the strength, vulnerability, fear and fulfilment of the film's characters. It is also hysterically funny!

If I may offer two pieces of advice:-

- To the Editors of On Dit - give your film writers a jolly good talking to!
- To the Cinema-goers of Adelaide - if you can tear yourself away from the Chelsea Film Event, catch "Torch Song Trilogy" at the Capri. See who you believe!

Yours sincerely,  
Sam Goodwin

Dear Mr Goodwin,  
Does that mean I should talk to myself? I reviewed "Fletch Lives" (because I couldn't find anyone else to do it) and of course it is a piece of fairy floss. However, it doesn't aim to be anything else. We have more Greater Union reviews because we receive more tickets from this cinema. As for "Torchsong Trilogy", I did not write that review, but one critic's sparkler may be another's squib.  
Monica Carroll

Next year Professor Fay Gale, pro-Vice Chancellor, will be the Vice-Chancellor of the amalgamated University of Western Australia. Monica Carroll interviewed her.

# fay gale

## CURRENT HIGHER EDUCATION UPHEAVALS

Amalgamations are assuming an increasingly messy character and Professor Gale is in two minds regarding the process:

"I feel very ambivalent about the whole thing. I spent a week in the west and the amalgamation between the University of Western Australia and Murdoch should have been the simplest amalgamation in the country because, after all, you're teaching the same kind of subjects, you've got the same kind of accreditation, and yet that is incredibly difficult. It's just got so many problems and it's going to be very expensive - I can't see that they're saving money.

"I'll admit there are academic advantages in the amalgamation in Western Australia but they will take time to emerge and the personal cost to the students and staff will be colossal. Everyone is spending a lot of time on this, students are involved in the debate, staff research is going down...I have grave doubts about the long-term benefits. I think it's been a political pressure."

She agrees with my contention that Dawkins would have received more support from the academic community, including students, had he adopted a different approach:

"Changes were needed, a number of things had to happen. One clearly, is much better credit transfer but we were heading towards that although, I admit, very slowly. There was no way of opening the traditional universities up better on equity grounds, I suppose. Amalgamations force people to re-think things; student admissions, forms of interdisciplinary study, new developments in new research teams, postgraduate teams...so I think the ideas of amalgamations are good but the costs are enormous and haven't been taken into account, and I think there have got to be amalgamations of like things because otherwise the disruptions are colossal."

She pointed out that the level of Government funding restricted the Universities' student loads so the equity initiatives which were needed had little chance of becoming reality for the admission of students from less privileged backgrounds, those from the TAFE colleges etc.

In relation to HECS, Professor Gale says of the Government's claim that the scheme will fund new places in tertiary education institutions; "That's probably true but I'm not convinced it will make a great deal of difference." She believes the Government is ignoring the fact that even in traditional universities such as ours there is a reasonable mix of student backgrounds, and a substantial proportion of students are self-supporting:

"I don't think the Government realises how many young people are working to keep themselves in University. In my day the University fees weren't high. They were higher than the fees of independent schools but there were generous scholarships; I certainly came in on a scholarship and I wouldn't have been here otherwise.

"People who went to Teacher's College as it was, instead of coming to University, had everything paid for when they did their degree at University, they came through College. After World War 2, Returned Servicemen received free tuition at University and tertiary education scholarships were extended across the community."

Professor Gale says a wider section of the community had a better opportunity to study at University then by contrast with now.

She considers the Government to have lost credibility in the equity area by not giving HECS exemptions to students from low income backgrounds and older women returning to study, among others, "and I feel quite concerned about what the equity measures are - there seems to be a real conflict. There are young people just buying a house and they're hit with HECS and the increased mortgage rates. People are giving up study as a result. Part-time people are missing out and yet in a sense they're the ones that really need it; they can't afford to give up their jobs and they're the people that have been struggling."

Professor Gale is worried by what she sees as the Government's lack of long-term perspective on these educational changes and says HECS "will inevitably go up". As someone who felt universities to be in need of new directions, she is disappointed by the ways in which the Government is accomplishing the Higher Education changes.

With regard to the Australian Research Council taking funds away from universities for its own research purposes, she says, "It's the same money that is circling around and the cost of it - the figures and forms and the cost of the so-called accountability - must be using up quite a lot of those funds."

Turning to the subject of the Minister for Education, Professor Gale perceives John Dawkins as "a man of change." She does not disagree with his claim that universities needed to become more flexible and relevant in certain ways. She does challenge his general perception of universities in this country: "They're not as rigid as they're said to be, they're not as elitist as they're said to be, they have opened a lot more doors, there have been a lot more changes...but nevertheless, that's how the community views us and indeed how the Colleges view us.

"And I think the attempt to get over those issues came in like a tornado, the idea that the only way to change things is to do it quickly. They think the only way to get change is cataclysmic change, the 'Big Bang Theory' stuff, and then it will settle down. If you do it slowly, the agony goes on so the sharp knife treatment is better, you hack in..."

Professor Gale disagrees with this logic because of the negative consequences it will have in the long-term. As she stresses, teaching and research need careful planning and courses of action as results do not appear suddenly. The Dawkins methods are



Professor Fay Gale has been at the University of Adelaide "all my life" as she says. She obtained her degree at Adelaide, performed a teaching job, and returned to undertake her PhD after she was married. This led to her appointment as an academic in the Geography Department and, over the years, involvement with University governance at its highest level. It will be strange, then, when she departs to Western Australia.

Speaking of her academic field, Professor Gale noted, "Geographers get jobs, partly because of the nature of the training. But it has changed a lot. It went through a period of enormous change in the 60's when it became quantified and much more statistically based...a lot of things have been spawned by it, for example environmental sciences. It's changed a great deal and it's always good fun to be in the discipline."

On the subject of interdisciplinary study, she observes that amalgamations will have some benefits:

"They probably advantage interdisciplinary-type study because they take them out of the disciplinary boundaries. Not so much in new universities because they're built on schools and are a bit more flexible, but the older universities that have been built on disciplines and faculties have got fairly tight boundaries and I think it's very hard for new areas to emerge because of all the limitations. So I think there is some advantage in amalgamations here."

## UNIVERSITY LIFE AFTER WORLD WAR 2

As a student, Professor Gale wrote for On Dit which was vastly different; more like a school magazine! Actually, the entire climate at University was very different from the current one. The University's population was small; people who regard it now as being 'incestuous' will be interested to hear of the degree of familiarity between the members of the University community in Professor Gale's time as a student.

She says of University life after the 2nd World War; "It was small enough to know people across the different departments well. The Union was just our cafeteria where staff and students had lunch and it was quite common to have lunch with the Professor of Chemistry, even if you were an Arts student."

In the area of student representation things were vastly different; to the point of non-existence! Students had no share in the decision-making processes of the University and did not even regard such processes as falling within their sphere. It was not until the 60's that the situation changed, the late 60's to be precise, when Professor Gale was a staff member. As she remarks, "The world had changed a lot while I was at home washing nappies!"

An interesting aspect of University life after the War was the predominance of Australian-born academics and the importance given to Australian literatures, something which the 80's have seen this University re-discover. The English slant or bias as some of us would see it, was not a fact of the University of Adelaide's life then.

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# e speranto

Last month in Strasbourg, five hundred young people from more than eighty countries met for a week of serious discussions, heated debates and occasionally passionate arguments in the European Parliament. They had been brought together to prepare a declaration of human rights for the third millennium, to mark 200 years since the Declaration of Human Rights made during the French Revolution.

The Extraordinary Youth Convention was the product of over three years' work by an organisation of young people called AD89. This body secured the support of the French Government, the European Council, the European Commission, the United Nations and UNESCO, among other governmental and private organisations.

The convention was given the full run of the "Palace of the European Council" while the European Parliament was in recess. Lodgings (in youth hostels), food and transport were all provided free of charge. AD89 also paid the air fares of some of the overseas delegates.

The Congress was open to anyone interested but AD89 sought to make it truly international in character. Many foreign representatives were students on vacation from universities in Paris. To publicise the event and attract foreign delegates, AD89 also used international organisations, such as Amnesty International, the Bahai International Community and TEJO, the International Esperanto Youth Organisation. There were strong African and Latin American contingents. East European and Asian countries were less well represented.

It was as an Esperantist that the sole Australian participant, Joseph Wearing, a law student at Adelaide University, was invited. There were five other TEJO delegates, from Brazil, Colombia, Germany and France.

## HUMAN RIGHTS TOPICS

The congress was divided into fourteen groups, each of which discussed a different topic. The fourteen fields of discussion were information and communication; the environment; rights of women; rights of children; culture and education; penal rights; space; computer science; biology and genetics; peace and the international protection of human rights; work, enterprise and social protection; health; citizenship and rights of minorities; and international co-operation and development. Each group prepared a statement of human rights to be incorporated into the final declaration. Most delegates took part in at least two groups.

Local and international experts were invited to present papers on various themes more or less

relevant to the topic, from which discussions were to develop into concrete propositions. This procedure failed from lack of time. As only eight hours had been allocated to each group, sub-committees were appointed to draft articles outside the formal meetings. These proposals were then summarily discussed and either adopted or rejected by the larger group. The final draft was then voted on by the entire congress in the Parliament, requiring a two-thirds majority to be adopted.

## THE LANGUAGE BARRIER

The Congress was conducted mainly in French. Meetings of the whole assembly were translated simultaneously into English and Spanish by world-class professional translators using the modern technical facilities of the European Parliament. When the smaller groups met, student translators were used. The meetings of the sub-committees were often not translated - effectively excluding participation by anyone not fluent in French from the most important decision-making stage.

Even with the extensive technical and human resources available, the language barrier was formidable. Misunderstandings and often complete breakdowns in communication were commonplace. The results were often farcical. The case for an international language seemed irrefutable. The amount of time, money and paper expended, simply in translating all discussions and documents into two other languages, was enormous.

In contrast to the sometimes chaotic scenes in the Parliament, were the relations between the six Esperantists, who, although from five different countries, were able to converse freely in a common language. This gave none of the Esperantists an advantage over the others and entailed none of the national or cultural supremacy which is so inappropriate at an international meeting of this kind, and the suppression of which the general body of the convention repeatedly asserted was essential to guarantee the rights of minority groups.

## THE NEED FOR AN INTERNATIONAL LANGUAGE

Unfortunately, the convention did not accept this link between language, and cultural and economic domination. The TEJO delegation's submission that each ethnic group has a right to the recognition and the use of its own language for internal needs, was rejected. The proposal that linguistic equality in global communication should be attained through the promotion and

use of a common language which is culturally and ethnically neutral was never discussed. Language will not be mentioned in the final declaration.

Individually, however, many of the delegates were interested in the idea of an international language, and dozens took home leaflets and addresses to contact in their own countries. In the first hour of the bust trip from Paris to Strasbourg, one of the TEJO delegates explained to his curious neighbour most of the sixteen grammar rules of Esperanto. Half an hour later she was arguing with him, in Esperanto, over why Esperanto could not work!

## THE CONTRIBUTION OF THE WORLD'S YOUTH

Despite the communication difficulties and our failure to establish a right to linguistic equality, the congress was very positive. The spirit of co-operation and the genuine desire among all participants to make a strong and coherent statement on human rights were overwhelming. Everyone worked very hard. Discussions continued well into the night. Delegates forwent meals and social activities to thrash out the final form of their proposals, often debating for hours over the inclusion of a single word.

The most controversial decision was the rejection, by a narrow margin, of a proposal that all women have a right to free abortion.

The work of the convention was not finished until Sunday afternoon, minutes before the buses departed for Paris. The final product is now being streamlined and redrafted by lawyers. It will then be presented to the French president, François Mitterrand, accompanied by a "declaration" of the means by which the delegates suggest that these rights should be conferred and guaranteed.

In the final session of the congress it was agreed that the French term "droits de l'homme", (rights of man) should henceforth be replaced by "droits de l'être humain" (human rights). This desire to start afresh, unconstrained by existing conventions and prejudices, prevailed throughout the Congress. It was an apt celebration of the French Revolution.

It is to be hoped that the declaration will be widely recognised and taken into account by governments and decision-makers, world-wide. It is a strong statement of the concerns and aspirations of the youth of today's world.

Joseph Wearing is the Convenor of the Adelaide University Esperanto Club and a fifth year Law student. He can be contacted on 362 5338 most evenings, and mornings before 10 am.



## facts about esperanto

- Dr L.L. Zamenhof first published *Esperanto* 102 years ago
- a recent UNESCO survey estimated that Esperanto is now spoken by 10 million people throughout the world
- Esperanto is now studied in more than 100 universities throughout the world
- Esperanto is now spreading fastest in Asian countries such as China, Japan and Korea and Eastern European countries such as Poland, Czechoslovakia and Bulgaria;
- Esperanto is neutral, and belongs to no nation or party
- the European Economic Community is now working on a multi-million dollar machine translation project using Esperanto as a "bridge" language
- thanks to the totally phonetic nature and simple regular

- grammar of Esperanto, you can begin simple correspondence with foreign pen friends after only a few basic lessons
- Esperanto can give you friends in every land, bringing you into first-hand touch with other countries in a way impossible without it
- the Esperanto movement publishes an annual handbook of contact addresses of Esperanto Clubs in most major cities in the world
- the Esperanto movement gives you access to worldwide associations in dozens of professional, religious and hobby activities
- Esperanto networks make international travel simpler, safer and cheaper

- Esperantists can join a travel club of over 900 members in 58 countries offering one another free overnight accommodation while travelling
- the ease of quickly learning Esperanto to a useable level encourages many people to go on and learn other languages
- Esperanto is a boon to the traveller, the business man, the collector, the student, the propagandist, and everyone with international interests
- Adelaide University organised the first national Australian Esperanto Congress in 1911
- for a number of years Adelaide was the home of eminent Esperanto writer and translator, Len Newell



# P U B C O M P E T I T I O N

Our best entry this week sees Hilary Gunn tell us about the Austral.

It was a dark and stormy night when I last visited the Austral AKA the Nostril. For those of you who have not visited this establishment, relax; the dress code no longer requires basic black, a multi coloured mohawk and a \$300 p/w heroin habit. Those of you who do not fit this image will be glad to know that all this has changed. It is still a lively place to be on a Friday or Saturday night, although the crowd is very dependent upon the particular band playing.

The Austral remains one of the few places in Adelaide where you can be assured (almost always) of catching a local band for free. There music taste still remains firmly fixed in the alternative spectrum, with such

notable local talent as BAC, (Blood Alcohol Certificate NOT Bongs and Cones!) the Johnsons, the Radics (5th in an Australia-wide contest for unsigned bands), Blue Experience, Jose Sent Me, Rats in the Walls and the Preytells, among many others.

Interstate bands also feature at the Austral quite regularly. On the rare occasion when admission is charged it is very cheap and all regular concessions apply. If you are looking for a quiet place to chat up a prospective romantic entanglement, this is not the place for you. On the other hand if you are out to get really pissed then give it a go.

The average age of punters is quite young although most have at least voted once or twice. The pub has thankfully lost the exclusivity and snobbishness that characterised it in its "morbid death addict" image of the early eighties. Also gone is its previous colour scheme although the decor remains a cross between a country and

western saloon and a bad trip.

The Austral has one of the best gardens in Adelaide with real live ferns and other greenery hanging above. Occasionally, it also features art exhibitions from some of Adelaide's new and undiscovered art talents.

The drink prices are reasonable, not as cheap as buying your own and smuggling it in, but when compared to certain other "entertainment establishments" aren't bad. Of special interest to vodka afficiendos is the availability of chilled Stolichnaya (Russian and 40%/vol!). The Dining Room is also worth checking out, Spinach Lasagne being my particular favourite, although I have heard disparaging remarks about their vegetable soup. Prices are good, ranging from about \$5-6 and up. Service is prompt, friendly and efficient.

During the day you can obtain their culinary masterpieces at a fraction of the

cost (around 13/16ths to be precise) as counter meals.

Other interesting features about this pub are the open fires in the main bar and dining room, which are great to huddle around in winter and the dart board (watch out!).

The upstairs rooms, accessible by a narrow staircase also make a great place to explore and have a cone, although the situation is generally loose enough to "light up" anywhere, with only the merest hint of paranoia necessary.

All in all, the Austral is a comfortable venue, offering good local entertainment that can be enjoyed for a fraction of the cost of nightclubs.

Send your Pub Competition entry in and be in the running for an alcoholic prize.



As some of you may be aware, a branch of Young Engineers Australia has been formed at the University of Adelaide. Young Engineers is a section of the Institution of Engineers Australia aimed specifically at undergraduates and the recently graduated.

We at Young Engineers Adelaide have 4 major objectives. These are to:

- Promote to young people, industry, government and the community in general the potential young engineers have to further enhance the well-being of Australia and consequently enhance the image of the engineering profession.
- Involve young engineers in activities that will benefit their self-development, and the engineering profession.
- Contribute to the decision making processes within the Institution of Engineers that affect the future of the engineering profession in Australia.

## Something for the ENGINEERS

Young Engineers Australia Comes To Adelaide University

- Provide opportunities for meeting other young engineers and professional engineers, thus fostering a healthier and more united engineering community.

It is our aim to achieve these objectives by organising events such as site visits of engineering facilities, talks by practising engineers, debates and so-on. These events will not only give students an insight into the type of work being carried out in the

'world of engineering', but also enables them to establish contacts with practising engineers, something which will undoubtedly be beneficial during the latter years of the course.

Our first major event is our Inaugural General Meeting, which is on the 31st of July at 7.30 pm in the Upper Refectory. The meeting will consist of talks from engineers from ICI, British Aerospace and Kinhill

Engineers, with refreshments and a light supper provided. Best of all, it is free!

Further details about the YEA, the IGM and future events will be given during talks to the classes by the following committee members:-

Luigi Cirocco (Elec. Eng.), Adam Croser (Elec. Eng.), Mark Dunn (Elec. Eng.), Mara Hood (Civil Eng.), Natalie Kershaw (Elec. Eng.), Sanjay Mazumdar (Elec. Eng.) and Kashif Munir (Elec. Eng.).

Should you have any ideas for future events, would like to provide some input into I.E.Aust regarding the direction of the engineering profession in Australia, or become a committee member, just contact one of the above members via his/her pigeon hole. We look forward to the full hope to see all of you at the IGM.

Sanjay Mazumdar



Monica Carroll looks at the Australian Democrats' case against the tertiary tax.

## The Australian Democrats

in opposition to the

TAX



The Democrats will be contesting the forthcoming Federal and State elections as the only mainstream political party to oppose the tertiary tax or 'Higher Education Contribution Scheme' as it is euphemistically known. Despite the contrary claims of their opponents, the Democrats are genuinely committed to free tertiary education for significant reasons.

Senator Michael Macklin is the Australian Democrat spokesperson on Education. When the political machinery to impose HECS was in motion last year, Senator Macklin consistently put the free education case during Parliamentary debates.

A paper released by Senator Macklin gives this case in detail. The Democrats' support of free education is based on the premise that such a system is "fundamental to the health of our society."

Unlike the Labor Government which has become subservient to economic rationalism in education, the Democrats see free education as part of the solution to Australia's economic ills; "If we are to develop sunrise industries, we need graduates. Every other country which has been successful in this area has based them on higher education institutions."

While it can be argued that there will always be a pool of tertiary-educated graduates to assist in the expansion of industry, business etc, this argument is missing a crucial point. The philosophy underlying the Government's move to charging Australian citizens back-door fees can only erode the community's perception of higher education as a normal process which people undertake for the benefit of society, in addition to their personal acquisition of knowledge and skills.

### DIRECT BENEFIT ONLY?

Senator Macklin notes the facile nature of the Wran Report into the tuition tax by citing an extract which is demonstrably false. The Report's contention that taxpayers are not the direct beneficiaries of higher education is countered by the Senator's observation:

"This is an absurd statement. If a taxpayer does not use a doctor, dentist, lawyer, rides in a car, uses the sewerage system, drinks water from a tap, watches T.V, uses a computer or wears clothes then that taxpayer could possibly claim that he/she does not directly benefit from higher education. No one else could!"

The Government's promotion of higher education as a consumer item is an argument which is difficult to sustain. Obtaining higher education is not comparable with buying a video, television, car or a host of other consumer items. Where would society be without public servants, teachers, nurses, doctors, engineers, scientists etc? The same place it would be without labourers, cleaners, factory workers, tradespersons, farmers - that is, nowhere.

Taking the Government's 'user pays' attitude further, one can see how specious is the logic it applies to students. Senator Macklin refers to Australian Airlines: "Domestic air travel is another example: we pay out from consolidated revenue about \$270 million so that about 17% of the population can fly around on business. Surely these get a benefit paid for by the other 83% who don't fly!"

If we consider the tax system by which those who earn more, pay more, then in terms of money rather than human skills, the Government is recouping its outlay on higher education. And while graduates are privileged compared with some other sectors of our community, their income does not

necessarily reflect this. Australian career studies have shown that the median starting salaries for graduates are less than average weekly earnings (AWE) and that these salaries as a percentage of AWE are declining. In 1983, the median graduate starting salary was 95% of AWE whereas in 1987 it was 89.7%.

### DISINCENTIVES

The make-up of the students in tertiary education institutions has changed since the abolition of tuition fees in 1972. Senator Macklin draws attention to the fact that in 1972 women students constituted 37% of the higher education student population; now they constitute 50%. Mature-aged students (who tend to come from lower income groups) have also made significant inroads into this population.

For people from lower income and disadvantaged backgrounds HECS will be, and no doubt already is, the final disincentive. The tax directly contradicts the Government's purported aim to improve the participation of such groups in higher education institutions. The Minister for Education says the demand for tertiary education will be present regardless of financial factors but it is difficult to envisage those who contend with financial barriers as a rule choosing to place further obstacles in their way.

In the postgraduate area, Australia is already disadvantaged. There simply are not enough postgraduates in crucial areas such as computing science and engineering. In engineering, overseas postgraduate students outnumber Australians. It is patently obvious that HECS will not improve the situation.

In the interview with Steve Thompson published in the thirteenth edition of *On Dit*, Dawkins gives the impression that most postgraduates are exempt from HECS. This is false. There are approximately 50,000 postgraduates Australia-wide and 15,000 or so exemptions were provided. Institutions were given the discretion to distribute these, and in some cases exemptions were given to Honours students instead of postgraduates. Those who missed out included full-time research postgraduates on scholarships as well as part-time postgraduates undertaking research and coursework higher degrees.

### ELECTORAL IMPLICATIONS

Australia-wide, supporters of free education will be targeting specific seats in the next Federal election. In South Australia, the important seat is Kingston currently held by Gordon Bilney. Janine Haines, however, appears to have a good chance of winning the seat for the Democrats.

Unlike John Dawkins, Gordon Bilney has never engaged in a sensible debate with the free education campaigners. Bilney's 'dialogue' with students and staff, both in, and outside of, his electorate has consisted of abusive blanket statements addressing none of the crucial issues. As for Judy Fuller, her interest in the seat of Kingston has to date been confined to jumping out of phone boxes dressed as Superwoman.

It will be interesting to see the impact pro-free education campaigners have in the Federal and State elections. I will be supporting the Democrats for a number of reasons in addition to my belief in free education. Senator Peter Walsh may sneeringly refer to the Democrats as "the fairies at the bottom of the garden" but I prefer them to the bootlickers of big business.



Simon Healy spoke to Matt Johnson, the man behind The The

*I've been watching you for ages.  
You're like a boat without a mast.  
Struggling with the tide of destiny  
Between the future and the past.*  
(Gravitate To Me, 1989)

A little history first. Matt Johnson slithered onto the music scene in 1981 with "Burning Blue Soul", an independent album released under his own name. An impossibly dark, pessimistic work, it was best described in the sleeve notes as "a harrowing journey through a post-adolescent psyche."

1983 saw the formation of The The on the (logical enough) grounds that as Matt was no longer playing all of the instruments, the records couldn't be released under his name. Lyrically, it was no more optimistic but far more crystallised and focused than "Burning Blue Soul". Musically, it was actually an album of pop songs, always inventive and occasionally perverse, but nevertheless accessible. It (almost) made Matt Johnson a star.

The The didn't surface again until the release of "Infected" in 1986, an album about which I can give no objective analysis. I have played it until every groove is indelibly etched on my brain. It was also accompanied by a full-length video which was described by Jon Cassimir as Matt "pouring a few chemicals down the throat of music video and shaking it until it turned into an artform."

Anyone who has seen it will know how true this is. As for the album, the previous mood of depression had been replaced by outright anger, and the songs didn't so much grab you as clutch you by the neck and drag you screaming into Matt Johnson's half-crazed world.

Which brings us to 1989, the release of "Mind Bomb" and The The's first ever tour.

After a week of harassing CBS (many thanks to Kenny Evans), Matt Johnson called the On Dit office at 4pm on Tuesday, the 8th of August. As always in interviews, he was well-mannered and verbose. However, for me...all you fundies out there, imagine if God called you up to have a quick chat.

*When every day of your life seems the same as the last  
And you know who you're gonna meet, and what they're gonna ask...*  
(Song Without An Ending, 1981)

Despite the instantly hummable single "The Beat (en) Generation", "Mind Bomb" isn't as obviously commercial as "Infected" so I was interested in how it had fared in its home country, notorious for a music press full of journalists eager to make a name for themselves by being "The first person to slag off". Commercially, it went to about No 4 and it's done fairly well. Critically, we've had a lot of great reviews but some of them have missed the point, and we've had a lot of bad reviews which have just been personal attacks. It's been polarised - people either love it passionately or hate the band for personal reasons.

Does he resent the backlash syndrome? You betcha....  
"It is very irritating. But it's good getting out of the country, because they (the press) just pale into significance. What you have to do is think about the minds of the people who write these things. They're very envious, a lot of them are not very good writers. They're very frustrated with what they're doing, and their reasons for writing what they do are so transparent and dubious - it doesn't really bother me after a while."

*God is evil! God is love!  
God is the force that possesses us!*  
(The Violence of Truth, 1989)

The last time Matt was out here, he described himself as "fairly agnostic" but "Mind Bomb" is soaked in a love of God as powerful as its hatred of religion. What happened?

"A lot of things happened to me...I just started to change as a person. Practising meditation...reading a lot...experimenting on me body and me mind (Yes, he's an East Ender!) with different things. Feelings came over me - I started to feel a sense of a higher order, higher beings. I think it's the height of human arrogance to assume that there is no God, that we're the ultimate in intelligence."

I've heard that before in ye olde Catholic School religion classes, so it's time to establish the difference! Do you think it's a mistake to use the word 'God' when referring to your spiritual beliefs, because it's usually associated with reactionary and barbaric things?

"It is, but no...why should you not use a word because people have hijacked it. I'm trying to hijack it back."

Rest assured. At no stage during the concert did Matt affect an Irish accent and say, "God is a word religion stole from us. I'm stealin' it back."

"The fact that the Hezbollah - y'know, I find it blasphemous that they've called themselves the Party of God, cos all they stand for is violence and terror, quite frankly. The way that religion has hijacked God as a symbol of terror and used it to strike fear into people's hearts - there is a problem that there are connotations. There are connotations to any word you use."

"That one is particularly loaded. You've got love, soul, spirit - they've all got connotations. You've just got to express your own emphasis."

*The melancholy cries across the flatlands of planet earth have been heard and are being answered...all across the universe!*  
(inner sleeve of Mind Bomb, 1989)

I don't like this. I think it makes the same mistake as mainstream religion in seeing our tiny speck of land as significant in the void. When I told Matt this, he asked me what I thought it meant; that there are extra-terrestrial beings out there answering our cries, as if others are interested in us...

"Or the higher being...or the God. Or the life-force which is there, always. Call it what you will, it's just the universal mind and we're all parts of it, that have become detached."

*There's a high wind blowin', and the stars are shining bright  
Oh what a night this is gonna be, I think I'll let the world sleep without me.*  
(The Mercy Beat, 1986)

For virtually its entire existence The The has been a studio-only band, and Matt has been the only permanent member. However, he has now assembled round him a core of players; James Eller on bass, Dave Palmer drumming, and Johnny Marr playing guitar (with the odd harmonica thrown in), and taken them on tour.

But the simple problem is that The The's songs can't be played live. Can they?

"I think that people will have to come and listen. Obviously the intention isn't to re-create the records exactly, because you might as well just play a record over a PA system and mime to it (ever seen "Countdown Revolution"?). I think we represent The The really well in the stageshow we've got."

"There were times during rehearsals when I started to have my doubts, I started to think 'O God, I'm not quite sure about this', but I said, 'I've got to. I'm committed. I've gotta work harder. I've got to make it work.' You've always got to jump in the deep end."

*The drops of semen and the clots of blood  
Which may one day become like us.  
With outstretched hands reaching beyond love  
And up to something above...*  
(Beyond Love, 1989)

It's the thrill of the new, I know, but right now I reckon that "Beyond Love" is the best song Matt's ever made, and my opinion was vindicated in a recent interview when he called it "one of the most beautiful songs anyone has ever written."

I asked him about it.  
"I'm very proud of that song. It was almost like I was into a new terrain in writing it. That, in a way, related to "Uncertain Smile" - a lot of my songs are linked together. I'm very happy that I finished the album with it, because it's uplifting and optimistic, and expresses the way that I feel about life."

*She said that I was pretentious  
I said just young - and well-intentioned*  
(Bugle Boy, 1981)

When asked about the Sting/Bono syndrome of wanting to save the world, he pointed out that the artist/public interaction is inevitably two-way.

What is there stopping you from slipping over into self-indulgence or being bombastic?

"It's often difficult to know yourself. You rely on other people to tell you. But someone could be doing exactly the same thing on a cult level and be applauded for it, but once they become successful they get attacked. Often it's not what you do yourself, it's how you're perceived by other people."

"It's not you that changes - it's people's perception of you. Part of it is to keep a check on yourself, and part of it - there's nothing you can do about it. People love to smash people down."

*I never said I was the man I appear to be -  
Not the flesh wrapped 'round the bones of necessity*

*Or the Soul on Fire - scribbling thoughts for posterity*  
(The Mercy Beat, 1986)

I wasn't interviewing the guy that writes and sings on The The's records, of course. But I knew that before I started. Matt Johnson in interviews is an intelligent, urbane man with a flat English accent who knows more about The The's records than anyone else alive. But intensity is what tells them apart, beyond any doubt. It's probably not a barrier that any interviewer could ever penetrate.

"It's like a schizophrenic thing. I know that I couldn't be like that in everyday life - it would just be too much."

"I express myself in a certain way when I'm working, and that's a deeper side to me, and in life I'm fairly easygoing. I don't take the music industry and the promotional thing terribly seriously."

"I like to have a laugh, I like to enjoy myself. I impose the other side of myself on my work, I don't like to impose it on people around me."

I knew I wasn't speaking to Nick Cave...

*Now you're drifting in circles  
In the depths of your Soul*  
(Soul Mining, 1983)

Johnson is not a Rock 'n' Roll animal. His music is fashioned direct from the soul, and so fishing for references or influences won't get you far:

"I've never really collected records, I don't know much about musicians. I hardly know much any musicians. I gain my inspiration from esoteric philosophy and spiritualism more than from the music world."

I knew I wasn't talking to Guns'n'Roses...

"I chose music as a means of expressing that. I get my inspiration from being in solitude in foreign countries, and just being far away from it all."

"I think that's why The The doesn't sound like anyone else. It's just fashioned from the feelings that I get inside myself. I chose music as a means of expression because when you're young and in London without any qualifications, there's not much else you can do to earn a living. I also have a natural musical talent."

"Infected" and now "Mind Bomb" have sold. Lots. Does this put him in a position to ignore commercialism?

"I do care (about commercial success) because I don't want to have to go back to getting a day job to finance it, but at the end of the day, I do things that I want to do. So far they have sold, so we're talking about a hypothetical question. I could have...children. If you have children, then your priorities change."

This was remarkable. When he said "children" there, it was as though he'd thought of it for the first time. I'm not suggesting it was, but it goes to show that Johnson in person, like on record, is a man with his mind in perpetual motion. I did find a connecting link between the two people after all...

Despite my 500-questions-a-minute interview style, I also discovered that he was the opposite of most interviewees. The majority of people will give you a one-sentence answer, and then embellish it to their heart's content until you are sensible enough to cut them off. Cutting Matt off is a mistake, because his answers grow organically, and the longer he goes on, the deeper he delves into his music, or into his personality.

Despite his statement about the joke that is record publicity, he is one of the few people who genuinely questions himself in interviews, rather than putting on a sufficiently glib face for public consumption.

There are no people as tiresome as the obsessed. Seeing someone you know who goes on about the same bloody topic every time is a good reason to start running. It is enough, then, to say that you owe it to yourself to pick up a copy of "Mind Bomb" or "Infected" (still his most accessible work) and have several good listens. It takes a while. You might merely have a fine album. On the other hand, it might change your perception of what good music means.

*Movin' on, opening new doors  
Life...just doesn't seem  
that simple anymore -  
And in case I don't see you again  
I hope you'll feel glad that you  
knew me - while I was here!*  
(Another Boy Drowning, 1981)

the the live

Thebarton Theatre, August 8th

This was not a Rock'n'Roll concert. As Matt had pointed out to me earlier in the day, he has nothing to do with the popular music tradition, and so didn't need to bother with trying to put on a show of that type.

This freed him to express The The's songs in a live setting. I didn't think he would be able to reproduce the records live. I was wrong. In fact, he went one better and improved on every single song, almost rendering the recorded of some of them redundant.

The sound was extraordinary. I have NEVER heard anything like it. Dire Straits (whoops, just blew the 'alternative' cover) rivalled it for purity, but nothing could touch sheer power. If the sound had not been crystal clear, "Sweet Bird of Truth" and "The Mercy Beat", amongst others, would have degenerated into white noise. Not only did this not happen, but every instrument always remained absolutely distinct.

Matt didn't say a word throughout the entire proceedings apart from a "Thank you Adelaide. Goodnight!" at the end. But it didn't appear affected as it did (reportedly) with the Jesus and Mary Chain. He just didn't need to say anything - the lyrics said it all. It was also hilariously ironic; the man who has given thousands of interviews to promote his albums, rendered absolutely mute.

Perhaps the most significant moment of the entire event was when, seeing a lone hand at the front of the crowd, Matt went forward to touch it. Upon doing so, a sea of hands emerged, and with images of anonymous American 30,000 seat auditoriums and a million cries of "How're ya goin' tonight, ya crazy rockers!" no doubt crowding his mind, he retreated. Not horrified or contemptuous, just having made up his mind which way his career was going. Matt doesn't muck around with The The.

It's not nearly so evident on the album. He supplied an enormous momentum to every song, and particularly on the songs from "Soul Mining", added a human feel wherever they had previously been synthetic. James Eller pumped out bass lines that stapled the ribcage to the spinal column, especially on "Slow Train to Dawn", and Johnny Marr had a great time, playing the fool guitar-hero, seeing whether or not he could out-whistle the crowd and dancing like a hippie (he picked up something from Morrissey) at every available opportunity, without detracting from the spirit of the evening. The keyboard/sequencer player (unidentified) added the necessary layers to enable the songs to be much more than pale renditions of the recorded incarnations.

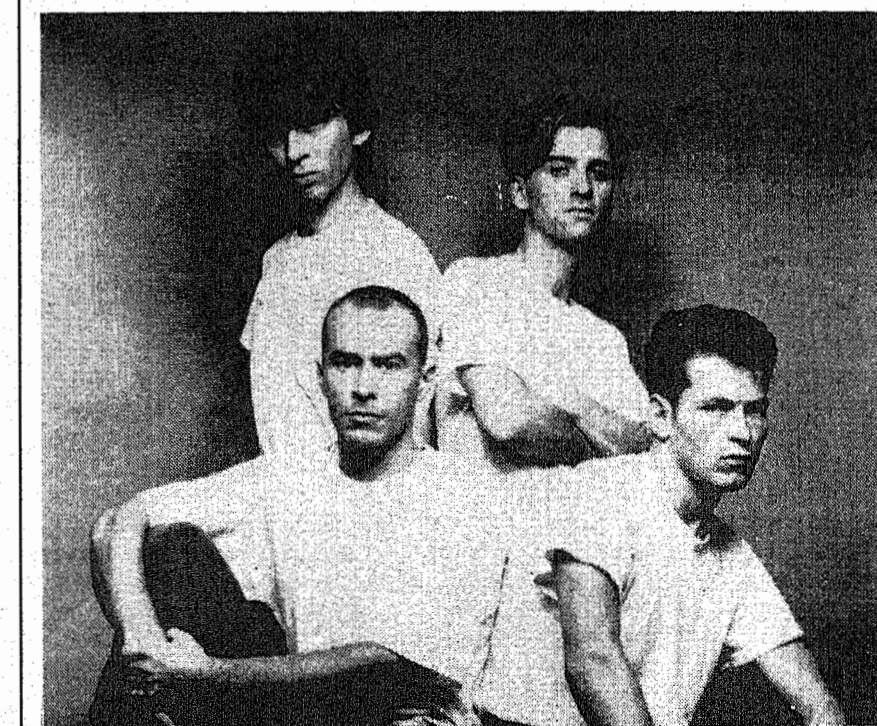
As to the songs themselves, there was no "plug the latest album" syndrome here. He just played his best records. He amply justified my choice of "Angels of Deception" as my favourite song from "Infected" by heightening its valleys and troughs, leaving it to drop off into nothingness, and then taking it up to the point of absolute rage, before throwing us into the abyss once more.

On "Beyond Love", they recognised that they couldn't possibly reproduce its subtlety live, and so just went for the power. They got it. It was bigger AND longer, and Johnny Marr added a guitar solo that was the baddest, noisiest, most raucous and most dangerous that you could ever hope to hear. The fact that I was standing six feet away from him when he played it probably didn't hurt, though.

The moment I will never forget was during "The Mercy Beat". Matt had been walking up and down the stage at a ninety degree angle to the audience, and then he turned on us, his face as intense as I have seen a human being in my life, and the words came flying from him - "TO FEEL THE POWER...". Just for that moment, I saw the Matt Johnson I hear on the records. It, alone, was worth the admission price.

You had to be there.

Simon Healy





# Fay Gale

from page 6

expedient due to the expedient nature of the political climate. However, it will be difficult for a new Federal Government to dismantle the structures which have been put in place:

"It's a big bureaucracy now in DEET (Department of Employment, Education and Training), it's been set on track. I think the Liberals will welcome much of this; the Labor Government's done things I would have thought a conservative government would love to do. But I don't think a Liberal Government would have forced amalgamations like that; I think they would have done their costing better."

Dawkins' equity ideas are praised by Professor Gale but as she observes, "Results have started to show up and people are saying, 'You didn't do your homework'." She points out the numerous problems for industrial relations posed by amalgamations between universities and colleges. And despite the Government's claims of abolishing the distinction between universities and colleges, the binary divide is well and truly in place in the functioning of the Australian Research Council:

"That is what the ARC is about. It's supposed to make grants on the basis of merit but it's become such a lottery now that it's hard to determine what the merit is. And I think that's another way of keeping the

binary divide between institutions...it's still in place but the wording is more acceptable."

## MERGERS IN SOUTH AUSTRALIA

The University of Adelaide, of course, has not yet merged. Student representatives were extremely disappointed that all the hours and efforts spent on merger talks with Roseworthy and SACAE and prospective arrangements, were made redundant by the University Council's decision to start afresh.

Professor Gale says the issue is more complex than students think:

"I find it very hard to believe the University of Adelaide could have amalgamated with the whole of the College without being swamped and without enormous cost. As I've said before, the one I'm engaged with in the west is unbelievably difficult and complex - given that, this merger is so difficult."

She admits that the way in which the merger talks were called off here was not politically acceptable but "I still think the University of Adelaide was right in its idea of trying to go for three institutions in this state. It seems to me the state's big enough to have three; Western Australia is the same size in population and it will end up with three - a University, a University of Technology (Curtin), a University of Technology (Curtin), and the Colleges will amalgamate into one."

"Adelaide University is on very small ground and it needs more room. On the other hand, from the Colleges' point of view,

they don't want to be split up but the long-term object of having Sturt on Flinders' campus and amalgamated with Adelaide University is mind-boggling! There is a logic in Roseworthy, Salisbury, and Kintore Avenue being amalgamated with Adelaide."

Professor Gale defends the Vice-Chancellor's stance; "Professor Marjoribanks is very concerned about academic integrity and is a great educator. People should keep in mind that there are legal and financial questions and we've got to look at whether the merger is going to work."

"Personally, I feel this state could have done with a university of technology like those interstate. I am also quite concerned at the uniformity measures; the whole White Paper direction has been for this. They call it unified but it's uniform, and if, in a sense, they try to form all tertiary education into one body which is what amalgamations are trying to do, then some of that's good."

"But what it will also do is close doors - Tafe and the Colleges are giving opportunities to people who would never have that in a traditional university, they've got courses, they take people in from all kinds of areas. The Government's trying to force colleges to become research institutions and they will do less on the kind of basic, important teaching, then we'll have Tases becoming colleges and all of that will get closed down. It's a long-term educational problem that's not being looked at."

Professor Gale can understand why second thoughts about amalgamating with the

entire College sector will be interpreted as elitism but she maintains there are good equity and educational reasons in acknowledging diversity of function in tertiary institutions.

In relation to the heavy hand of Canberra, she holds the view that our University will lose money anyway because Canberra is altering the funding basis. The 'clawback' by which funds are being diverted to the ARC will continue. She emphasises the necessity for the University to maintain its high standard of research and the SACAE its high standard of teaching, and draws attention to the fact that money to build up the libraries and other research resources in the College sector to a satisfactory level, has not been made available by the Government.

When asked what she plans to do as the Vice-Chancellor of the University of Western Australia, Professor Gale answers, "Survive the next few horrendous years!", referring to the convoluted merger process between the University of Western Australia and Murdoch University. Additionally, she hopes to build up democratic governance structures, strengthen equity programmes, and preserve quality educational areas from the ravages of the merger process.

Professor Gale strongly believes in diversity and choices in education, which is why she is opposed to the Government's push for the reduction of study options and streamlining of courses. Her educational philosophy is best summarised by her own words, "We need lateral thinkers, not people who have learnt to swat their way through."

**PROSH 1989**

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Especially For You



**DOOLITTLE**  
The Pixies - Liberation/CBS

Album of the Year. Well, so far anyway. This bunch from Boston, Mass, fair bursts out of the speakers.

After the first two or three songs you just know this one can't be ignored. Starting with fat-bodied bass of 'Debaser' and bursting into the banshee howl of pure musical energy through 'Tame' and 'Wave of Mutilation', you realize you're in the presence of insanity:

"drive my car into the ocean  
you'll think I'm dead, but I sail away  
on a wave of mutilation..."  
('Wave of Mutilation')

Lead singer Black Francis is my kind of guy, a poorly developed sense of self-worth, and probably a nascent psychotic to boot. Think of Gordon Gano from the Violent Femmes, or maybe Charles Manson....This band is like a head-on crash between the Bodeans and the early Clash, a glorious remodelling of all the best kinds of music - those with passion and aggression seething just below the surface.

This is not for those who like it easy, pre-ordained, pre-programmed or synthesized. This record compels you to listen. Whitney Houston fans, Dance Club KIDZ, and FM radio programmers have been warned.

Alex Wheaton



**BATMAN**  
Prince - Original Motion Picture  
Soundtrack, Warner Bros

It was with much excitement that I received my review copy of this album. As a staunch fan of the Purple One, I was willing to view last year's "Lovesexy" as a momentary fall from grace. After witnessing a preview of the "Batdance" video, I held high hopes that this record would reintroduce us to the genius Prince of yore.

There is nothing else on the album to match the irresistible "Batdance", indeed, a lot of the other material falls far short of this. Sure, Prince has been notorious in the past for projects containing moments both of brilliance and of boring, self-indulgent waffle. But when he came up with "Kiss", we realized the merits of enduring the bad bits. This album makes me wonder whether this is still the case. There's plenty of the electro-funk coupled with Hendrix-esque guitar solos - the music which has become Prince's trademark.

But where is the sassy Prince magic, that je ne sais quoi quality that melts your mind and makes you just want to dance? There's too much that's passé here. Take "The Arms

of Orion" for example, the love duet by Vicki Vale and Bruce Wayne (really Sheena Easton and Prince). This song is pure M.O.R. schmaltzy drivel, a real embarrassment.

The highlight of the album ("Batdance" aside) is "Scandalous", a big, powerful and soulful ballad with Prince's crooning exuding that incredible sexuality with which he has been stunning audiences for years. Aah, if only it was all half as good as this. Seriously consider buying the 12" single - it will save you money.

Lindy Brinkworth

**PAUL'S BOUTIQUE**  
Beastie Boys - Import/Capitol

It was a three year wait amidst rumours that they had broken up, but the Beastie Boys have followed up their brilliant "Licenced to Ill" with an even better "Paul's Boutique" (name stemming from a sampled radio advert of the shop).

"Paul's Boutique" is a shit hot album on hip hop scales, but I don't believe it has the commercialism that saw "Licenced to Ill" become so successful. However, it should do very well and die-hard Hip Hop Beastie fans will not be disappointed.

The Beastie Boys have matured immensely with their style of rapping and the beats and rhythmns they use. This has resulted in a more polished production and a serious attempt to make a 'harder-core' album, proving these white boys can do black music.

This serious tip come across in songs such as "Johnny Ryall", a rhyme about a homeless wino and "Car Thief", observing police and political corruption:

"all the wife beaters and all the tax cheaters  
sitting in the White House  
pulling their peters  
buy me cheeba  
from the cop down the street

only cop with a rope chain  
walking the beat."

Co-produced and written by the Dust Brothers (producers of the Tone Lóc), "Paul's Boutique" takes a funky edge with hard hitting bass lines and a stack of samples including Sweet's platform-shoe stomp "Ballroom Blitz" ("Hey Ladies"), Ramone's "Suzy Is A Headbanger" ("High Plains Drifter"), Led Zeppelin's "Moby Dick" ("What Comes Around"), amongst a host of others including Public Enemy, B.D.P. and the noise of a ping pong ball game ("3-Minute Rule").

Although musically their style has changed, their lyrics stay as 'Beastie' as ever with tracks like "Egg Man":

"saw the convertible driving by  
loaded up the slingshot let one fly  
he went for his but he didn't have one  
put him check with my egg gun"

and continue to be sexist B-Boys in "What Comes Around":

"Rapunzal, Rapunzal, let down your hair  
So I can climb up and get into your  
underwear".

Other tracks include "Looking Down the Barrel of a Gun", a hard hitting screaming rhyme layered with a slick speed metal riff. "The Sounds of Science" is a slow tongue-twisting rap that speeds up to an incredibly slick fast moving rhyme.

With just under 50 minutes of music and 24 tracks, this record is a must for your collection. The imported version has a limited edition 8-panel jacket. So heed the warning, this album is totally Beastie! Well worth the three year wait.

Jason Bootle

**BLUES IN MY BOTTLE**  
Lightnin' Hopkins - Festival

More releases have come to hand from Festival's excellent "Original Blues Classics" series. Begun last year, these are facsimile re-releases of Blues recordings from the 1940's, '50's and '60's. In forthcoming issues of On Dit five such recordings will be reviewed.

Lightnin' Hopkins is certainly one of my favourites - in the classic blues tradition he sits alone on stool pickin' out the songs. He's been around long enough to have learned from some of the best. On this record he covers a selection of old blues standards "Wine Spodee-o-dee", "Jailhouse Blues" and "Catfish Blues"; as well as some of his own material.

Solid rhythms, the guitar chuggs and grunts, the accompanying vocals are clipped, truncated to fit the beat - it's as though his whole body is twitching in time. The effect can be to bring a strength and enthusiasm of purpose to an otherwise drawling, moderate song. Slow songs are treated with vigour and determination; in "Death Bells" lyrics are incised with the sharpness of acoustic guitar:

"I want you to remember  
Living peoples  
Every living peoples  
Bound to die  
Death bells ringin' on in my ears."

Blues is blues, it always seems to follow set themes; about women, poverty, drinking, etc etc. This just goes with the territory, but Hopkins widens his parameters somewhat with "DC7" and "Catfish Blues". His ability to improvise within the framework of a song and to 'worry' a phrase or work around a basic bar chord is second to none.

A highly recommended view of Lightnin' Hopkins and his craft.

Alex Wheaton



## POWER PLAYS - THE LESSON AND CHAMBER MUSIC

Footlights at the Little Theatre

If you'd like a theatrical treat this week, Footlights is presenting a double bill entitled "Power Plays".

"The Lesson" by Eugene Ionesco and directed by Paul Pettitt is no doubt familiar to first year French students, who might do well to see this English version since it gives a much greater understanding of the play. Set in 19th century France, the play opens with the arrival of a new pupil at the home of her professor. Everything appears perfectly normal at first, but the audience is soon to discover that this is not the case.

Paul Pettitt and Cate Rogers give life to their characters, and transform them brilliantly during the course of the play. The maid, played by Joanne Colgate, provides some amusing interludes with her warnings to the professor, particularly when it comes to philology. With this work, Ionesco

reminds us not to take things for granted as they are not always equal to their appearance.

"The Lesson" was bizarre, "Chamber Music" by Arthur Kopit was even more so. This play, directed by David Meador, is set in a mental hospital and brings together an assortment of women who think they are famous historical characters such as Joan of Arc, Mrs Mozart, and Isabella of Spain!

The atmosphere created by the stark white set and music which constantly pipes away in the background, evokes the characters' insanity. It is clear the women are going nowhere - they are stagnating and all they can do to pass the time is tease one another mercilessly and assert the famous identities they have assumed.

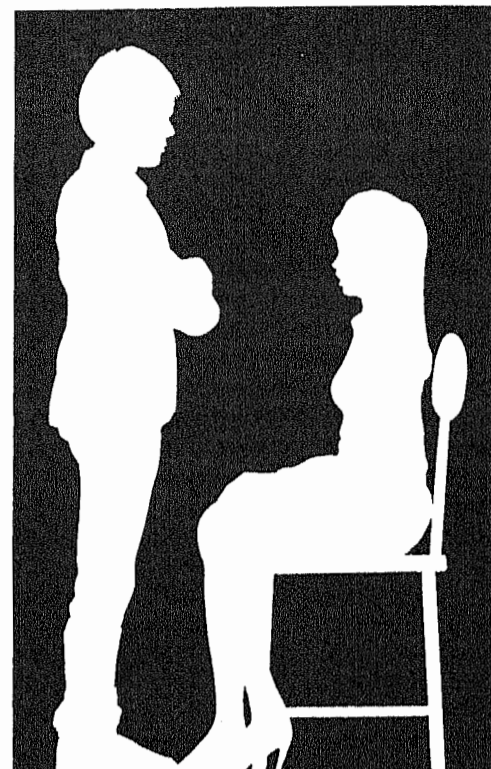
The message in this play is unclear, and it is difficult to tell whether this is a problem

inherent in the way Kopit has written it, or is due to the way it is presented. Emily Branford gives a good performance as the naive girl who believes she is Joan of Arc. Kelly Crimeen must be commended for her tremendous stuttering as Gertrude Stein, and Alan Hayward is particularly sinister as the hospital warden.

Considering the alarmingly short rehearsal time these plays have had before their opening (not due to any neglect on the part of the actors and actresses or directors, I might add), both casts have come up with a polished performance and the plays are definitely worth seeing. They are bound to follow in the successful footsteps of Footlights productions of yore.

"Power Plays" commence Tuesday, 15 August and continue until Saturday, 19th August. Tickets are \$6 concession and \$8 full price.

Alex Champion



## KIT Adelaide Uni Drama Students' Society - Season Closed

AUDS production of "Kit" was a bold move. It was an original play, written by Drama student Mardi McConnochie and dealt with 'heavy', contemporary subject matter. AUDS should be commended for going outside of the theatrical mainstream and overall this initiative paid off.

Set in the 70's, "Kit" is a plot of a share house in which drug addicts and a mixed bag of other people interact, is superficially similar to that of the Australian film, "Dogs In Space".

However, the play deals with the need for individuals to face up to the realities of their relationships, to surmount passive acceptance of situations which may be difficult but which can be changed, and to exert control over their own lives. This is where the significance of the drug addiction and homosexuality comes in, but all of the characters must realise certain things and even then this is not enough if the mental strength to take action is lacking.

The play had aspects which did not work. For example, the hippies lacked credibility and the use of cliched lines did not help their cause. This problem was overcome to an extent by the high standard of acting; all of the actors and actresses, including Andrew Richards and Karen Leigh Adams who played the alternative pair David and Cathy, performed credibly.

The menacing moments in the play, such as those involving the manipulative and predatory drug dealer Holden, relied too much on stereotypical threats and scenarios. The play's conclusion disappointed me - I expected a punchy ending but it petered out, not because of the sudden way in which it occurred but because the final lines were weak and failed to make a point.

Apart from these flaws, "Kit" was impressive. Mardi McConnochie possesses a good sense of dramatic flair. Devices such as that by which the death of Maxi (who never appears onstage) is revealed by her prostitute friends, Melanie and Katrina, demonstrated this. In this bizarre scene, the two banter with Birdy (Alexa Champion) and with callous abandon, finally reveal the truth to her. The use of symbolism - a black dress, the words, 'Ding Dong the witch is dead' - created a moment almost chilling in its impact. Erica Sharplin and Melanie Scott were very good at playing this taunting, teasing, game-playing pair who recognise neither their ignorance nor its implications.

Paul Pettitt as Kit Campbell, a homosexual heroin-addict, had a difficult role which could have easily deteriorated into self-pitying spinelessness. Paul's acting, however, endowed Kit with the wistfulness of a refugee from reality rather than a pedestrian down-and-outer. David Lea played Kit's lover, the addict Jesse, with the requisite amount of aggression, obsession with the next fix, and disguised tenderness. His scenes with Paul effectively conveyed the see-saw nature of their relationship.

Birdy is a naive girl who observes the people around her, attempting to discern who is trustworthy and who is not, how she should relate to different people and what influence they should have over her. Alexa Champion was able to handle the in-built difficulties of the role, chiefly the need to underplay Birdy without reducing the character to blandness.

By contrast, the character of Yolanda (Cate Rogers) is that of a spoilt, snobbish prima donna who treats her lover Craig with the emotional coldness that is the trademark of the self-oriented. Cate was superb, playing Yolanda to the fullest, but never stepping into the realm of caricature. As the victim of her wilfulness and infidelity, the 'angry young man' character of Craig was realistically and convincingly portrayed by Paul Jardine.

Paul Moore's Holden gave the character the aura that was needed. The sheer amorality which emanated from him was frightening, as was his detached and deliberate need to control and destroy.

Generally, the dialogue of "Kit" reproduced the numerous, often crude and abusive ways in which people living at close quarters communicate. In parts of the play, the altercations and exchanges virtually crackled on the air. Mardi McConnochie's sense of timing is very good, the punctuation of situations with wit and black humour being one of "Kit" s most successful characteristics.

It will be interesting to follow Mardi McConnochie's progress as a playwright.

Monica Carroll

## ROAD Red Shed Company - Wetpack Theatre

The current Red Shed production "Road" marks a triumph for the company. Brilliant acting, clever set design and a brave and innovative approach to presentation have turned what was merely a good play into a powerful and moving piece of theatre.

"Road", written in 1986, is British playwright Jim Cartwright's first play. It is a tough and unadorned piece of social realism, portraying the frustration and hopelessness of the working class in the north of England. (First performed in 1988 at the Royal Court Theatre in London, it was later also opened in Los Angeles where, almost predictably, it was a flop.)

In the Red Shed production there is no division between stage and audience; you stand in the set and the play evolves around you. From the start you are thrown into the claustrophobic, hostile environment of slag heaps and dark alleys. The actors work among and within the audience, so that in a sense everyone is an extra. You are no longer a middle-class Adelaidean on a night out at the theatre - you become for a moment a bystander in the bleak, desolate life of a northern town.

The play is a series of sharply focused vignettes centring on the lives of residents of the 'Road', loosely drawn together by the enigmatic figure of Scullery. Sensitive played by Nick Hope, he is cocky, ebullient ne'er-do-well, who introduces the various characters and provides a sort of running commentary on the action; a curious mixture of outrage, despair and cynicism, mingled with wit and compassion, defiance and solidarity.

The sordid scenes he presents are all characterised by the same stunted, unimaginative outlook; sex, booze and beatings dominate the lives of the unemployed and uninspired.

Hypocrisy, evasions, delusions and dreams are exposed in the brutal 'raw-bone-jutting-through-flesh' manner of social realism under Thatcher. The language is unadorned and urgent (the actors have got their Lancashire accents down pat), and yet, in the parts where Cartwright's writing is at its best, a subtle poetry emerges from the characters' attempts to express and make sense of their situations.

A drawback of this kind of social realism however, is that, with so many snapshot scenes and brusque dialogues, one tends to get a rather two-dimensional, documentary style picture of the characters. They demand more of their lives but are shown as incapable of finding their own solutions. While the tone of "Road" is not unrelentingly gloomy, it lacks the warm, earthy humour and gutsy optimism of the new British cinema, as typified by "My Beautiful Laundrette" and Mike Leigh's "High Hopes".

The cast was excellent, in particular Ulli Birve and Syd Brisbane, and Tim Maddock's set design and direction was understated and effective. The production undoubtedly suffered from some rather puerile criticism from Tim Lloyd in "The Advertiser", who was obviously made to feel a little queasy by the direct, unblinking, confrontational nature of the play. "Road" is aggressive and uncompromising, bleak and hard going, but it is very good theatre. The season has a week to run, but may be extended if attendances are good.

Russell Smith.



adelaide film event  
things change

"Things Change" is a comedy concerning the ups and downs of life. We follow the footsteps of Gino, played by Don Ameche, as his life is turned upside down due to a gangster boss who invites him to take a murder rap for one of his mafioso buddies, in return for the fulfillment of his dream to own a fishing boat.

Gino, at the start of the film is a simple person, building his livelihood as a shoeshine man in Chicago. The film plots his encounters with the mob, his tenuous friendship with his "guardian" Jerry (Joe Mantegna), and the ultimate result of his predicament. "Thing Change" takes us behind the tough exterior of the American Mafia and depicts a softer side to the mob. Once Gino is accidentally accepted into the inner sanctum of the group, he and the mob boss that accepts him as one of their own, almost automatically become friends. Some of the film's most endearing moments are provided by the sentimental patriotism displayed by these two.

The friendship that evolves between Gino and Jerry, the mobster sent to "look after him" is the focus of the film. The characters are extremely different and the way these characters relate to each other, and

eventually change each other is what "Things Change" concentrates upon. This is perhaps the explanation for the title. Although the term "things change" crops up often in the film, the title is better explained by reference to the change taking place in the two lead characters.

"Things Change" is a refreshing change in terms of American comedy. Director David Mamet, is better known as a playwright, earning the Pulitzer prize for "Glengarry Glen Ross" and box-office success for his latest effort "Speed-the-Plow". Hence the humour he generates comes from the dialogue and situations depicted, and playing-off of the differences between the two main characters. This succeeds far better than the visual slapstick and one-liners that have been the recent mainstay of American comedy films. Also, the actors have all worked with the director before, in stage and screen, and this understanding of the director's goals shows through in the film.

Don Ameche is excellent as Gino. The character is quiet, unassuming and yet powerful. His presence comes from his sincerity, and honour. Gino is settled within himself; at home shining shoes, but equally so

lunching with a mafia don. The way in which Ameche brings this character to life is a joy to watch. The audience is really seeing a master craftsman at work here. Gino, without Ameche's fine acting could so easily have become a boring character.

Joe Mantegna is also good as Jerry, an absolute contrast character to Gino. He is brash, loud, and to his mafioso bosses, untrustworthy. Mantegna brings out the insecure side to this character very well. His boisterousness seems to stem from his inability to comply with the directives from his superiors; the character is genuinely trying to be part of the mob, but because he finds it hard to be a "team player" he fails in their eyes.

The contrasting of these two characters provides a good deadpan comedy. "Things Change" is charming and witty, a joy to watch. Although the ending does stretch the realms of credibility slightly, this does not detract from what is a very fine film.

Michael Foord



Chelsea  
Cinema  
Until  
August  
16

scandal

"Scandal" sets out to uncover the reality beneath the mythical veneer of the 'Prufumo Affair' which rocked Britain in the early 60's. Orgies, a Russian agent, call girls who used their profession to obtain information; on the surface these were the ingredients of which a modern scandal of bacchanalia and betrayal was made.

This film, however, shows that truth was the first casualty of the Prufumo Affair. And it does so with style. We see how the establishment of the day manufactured the situation whereby some young women out for a good time and a social-climbing mentor became entangled in the net of political intrigue and were the victims of Tory hypocrisy.

John Hurt as Stephen Ward puts his jaded features to good use. As self-assured social swimmer then hunted scapegoat, he displays a good feel for Ward's enigmatic character. Despite the sympathetic treatment of Ward, his desire to control others and disturbing hold over Christine Keeler (Joanne Whalley-Kilmer) are not downplayed. Their peculiar relationship leads to her introduction to, and subsequent affairs with, Government Minister John Prufumo (Ian McKellen) and Soviet naval attache, Eugene Ivanov (Jeroen Krabbe).

These liaisons have repercussions which are almost surrealistic - Ivanov is declared a Russian spy, the sexual habits of Government ministers are made the property of the British nation, Ward, Keeler, and their friend Mandy Rice-Davies (Bridget Fonda) are subjected to accusations and trial by media, and the Conservative Government disintegrates.

Joanne Whalley-Kilmer and Bridget Fonda give fine

performances as two young women who are bewildered by the drastic results of their predilection for parties and pleasure. Fonda is especially effective in her portrayal of Rice-Davies' transition from the manipulated to the manipulator.

Ian McKellen's Prufumo conveys well the dilemma of a public figure in a Government which presents itself as the epitome of respectability, attempting to conceal private vices.

"Scandal" moves between drama and documentary, and probes the personal relationships which precipitated the outrage of media and public. I felt the film was a strong attempt to deal with an event which assumed legendary status in Britain and is still the source of intrigue and debate.

Monica Carroll



Wallis  
Academy  
Cinema



## POEM FOR SOPHIE

I wish I could tell you  
that I am mostly somewhere else,  
even as I walk and talk -  
only now you are further back,  
lying in the dark sand.

I am beginning to find  
my way alone.

A hole in the sole of one shoe  
lets the sand in -  
sometimes the sea,  
bits of shell and rock.

Her sleepy eyes swim in my mind.  
She is part of the salty air,  
the broken cuttle-fish I step over.  
Like God, she is everywhere.

Headlights of passing cars  
flash out across the water,  
a wave churns over seaweed,  
rocks a slippery black buoy  
and the curved edges of the ocean  
are lined with colour -  
red and yellow and green  
shimmer and shine in the darkness.

My dress rises and falls in the wind,  
glides upwards  
is sucked back to my body  
wraps around my moving legs  
and glides upwards again.

The beach is longer than I anticipated  
or rather -  
we have travelled over more of it  
than I imagined  
but your red car is ahead now  
Mischa and Joe are beating me to the road -  
Catherine too.

I feel we must wait for a long time.

My eyes sweep over the beach.  
It is hard to find you  
in this sickly hot darkness.  
I think you are the sooty white shape  
by the jetty.

Emma

## GOLD FOOLS GOLD FOOLS

The world continues to offer glittering prizes to those  
who have stout hearts and sharp swords.  
*Frederick Elwin Smith, Earl of Birkenhead*

Gold! Gold!  
Plate men with gold!  
Plate men with gold with glee!

Gold!  
Give fools fools gold  
Pay golden men their fee.

Gold!  
Plate sin with gold  
Plate men with sin with gold.

For gold!  
Do as you're told  
And chant with fools for gold.

Wilfred Hoët

## BELFAST WINTER

Gaunt dark trees,  
no leaves,  
uncompromising.  
Paint,  
red white and blue,  
defeats  
the ashen surface  
of the rain-stained street.  
Colours fusing, blending  
merging  
the rush of cars,  
madman's collage.  
Lowered sky of indigo dye -  
the day crucified.

Judith Hayes

## DEAD PEOPLE

Dead people,  
They're not like me and you  
Dead people  
There's not much that they can do  
Dead people,  
Can't bend to tie their shoe,  
Can't move their mouths to chew

Dead people,  
haven't got much to say  
Dead people,  
ain't got the time of day  
Dead people,  
They don't go out to play,  
Just sit there and decay

Warthog

## A FEW DARTS

At risk of being a pain in the arts,  
I want to throw just a few pointed darts,  
Sort of towards Napier Level six,  
Tacky, I know, and such very cheap kicks.

When evaluating what each Wordsworth,  
I collapsed from boredom, I write 'sans' mirth.  
Then my heart darkened at "the Congo as vulva",  
Surely a comment relevant as ulva.

All through 'dis course' dey wanna drag in gender,  
Like Simone de Beauvoir on some sorta bender.  
Having 'New Sensitive lecturers' fortuitous,  
But must they make these comments, gratuitous?  
Iv'ry tower monks spout theses and thoses on sex.  
Is this why I'm paying thousands to HECS?  
With all this *talk* you'd think they're frugal,  
But this ain't true, at least for

"Reflecting Back" on the crush I'm nursin',  
For wondrous, sexy Mizz Deirdre Colesperson,  
(Who has delivered chunks of feminism galore)  
I do find myself wanting; moore, moore, moore.

I went scarlet upon hearing "undecide-ability",  
taylor-made for attack with such great facility.  
I pose (!) the question - how about 'ambiguous'?  
Never fear however, these complaints are exiguous.

For in one-oh-one, when Hawthorne was discussed  
Irksome 'students' upped and left, earned my disgust.  
I pose (!) the question - how about 'ambiguous'?  
Never fear however, these complaints are exiguous.

For in one-oh-one, when Hawthorne was discussed  
Irksome 'students' upped and left, earned my disgust.  
They make 'rude' and 'English fresher' synonymous.  
Since I'm both myself, I shall remain anonymous.

Vetch and Vitriol

## A EUCALYPTIK VISION

Leaves sidle furtively across the city pavement  
Civilized braided brickwork

The moving knees through the torn jeans of my  
generation  
The southern sun grinds slowly to a halt...

I return momentarily...  
From my second rebirth

To the womb of openmindedness  
To redivine my vitiated parameters  
With the spatulate spoor of the dream toads  
Of Aboriginal necessity...

A child again  
Carried away  
On temporal torrents  
By the drained Torrens

Ay De Mi

## DHARMA

In shadows dreaming dawn's dharma  
in Saturn's satanic spun sun karma  
crashing on thunderbirds clashing wings  
with destiny's skyways that death rings  
in confetti showers of briar flowers  
castle crowns become tombs of towers.

With eyes like lighthouse laser beams  
wondering at white trains of clouds cream  
riding through tunnel spider web skies  
the banana crescent satin ship flies  
into soul's silk sea of electric blue roses  
crucifying me on the rose cross that froze.

Searching for the meaning of life's sentence  
and the secret of spiritual soul's essence  
I remain a hermit hanged in being's torpor  
beaded by mother of pearl celestial mirrors  
reflecting my constellation as feathered stars  
fluttering like weathered air planets spar.

Julie Thompson

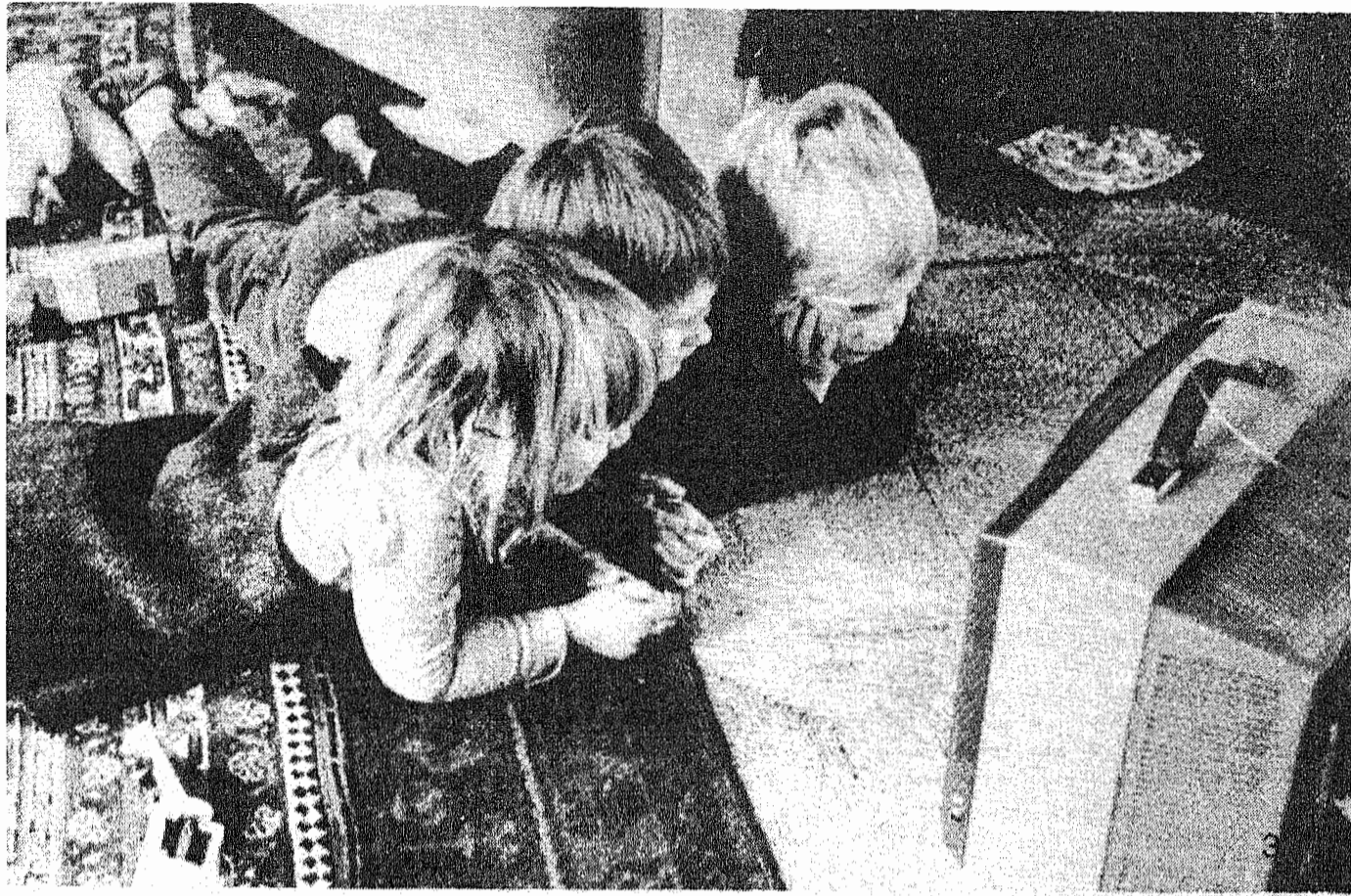
## FIRE

He watched her kneeling on the rug by the fire,  
staring at the flames, teasing them with her hand. He  
wondered if she was the same girl he had met that  
summer, whose face inspired such passion in him. But  
there was only half a face in the firelight - and that  
seemed lifeless.

She would watch the flames till they were ghosts,  
then he would take her hand and lead her to their bed  
where she would stare at the ceiling. It was always the  
same. But, despite the silence, she was there.

He felt secure with silence, like clear sky; no words to  
threaten rain. Just he and her by the fire. He  
remembered the beginning, how words moved them.  
They would fight after words, or make love. He hated  
words. Such recklessness. They could taker her away  
for ever.

Alistair Simpson



**IT'S A  
WONDERLESS,  
WONDERLESS  
LIFE**

"The Wonder Years"(Channel 10, Monday, 8 pm) goes for only thirty minutes. Balance. It's important that I say something positive about every show I review. Now read the first sentence again. Balance has been supplied.

I watched an entire episode of "The Wonder Years" and, at the end, couldn't really think of one thing that differentiated it from a thousand other American drama series/sitcoms. Is that not indictment enough? There is one Great Leap Forward - the absence of a studio audience, which means that American television has dragged itself out of the sixties and delivered an enormous compliment to the viewers' intelligence by imagining that we can understand a joke and laugh at it without first being prompted.

It's a story (well, more like a saga actually) about growing up in Anytown, USA. Fred Savage plays the kid, and like virtually every child actor, gives off the impression of being appallingly egocentric and pretentious (not the character he plays, just him). I can just picture the interview with him now....

Interviewer: "How has your career gone so far?"

FS: "I received my first major screen role at the age of two in "Nobody's Baby" and from then on have become the hottest acting property in Hollywood. I don't want it all to detract from my studies, though, because I want to get into Princeton and do Entertainment Law. In fact, I think I'll have tired of films by the time I'm fifteen, I..."

Interviewer: "Excuse me for a moment" (Sound of vomiting in background).

The show, of course, is all set in the sixties (you mean you didn't guess?), and is one of these 'sentimental journey' things, where the fully grown man, now a successful Wall Street broker with a cocaine habit, looks back on his youth by giving a series of smart-arse voiceovers.

This is not to add any information or to give any humorous asides, but merely to fill any silent bits.

The Americans hate space, and they hate silence. It is just possible that American mainstream television will never make a good series of this nature until it realises that what you don't say is more important than what you say.

But back to the voiceover technique - it can work, and indeed did in "Stand By Me". However, the guy's voice is extremely irritating and it's hard to believe that he could have grown up to have a voice like this without major reconstruction of the sinuses.

To say the characters are cliched is like saying that the English are playing cricket a little worse than the Australians.

Maybe I'm wrong. Maybe people really did walk around in stereotypes in the sixties. So would anyone who was young then please tell me if they knew any girls who were obsessed with the height of their hemlines, in the habit of calling anyone who walked around in a suit-and-tie a "capitalist running-dog pig" AND vocal at the merest hint of an indirect connection between her father's company and the American Vietnam war effort.

Answers to On Dit on the back of a postcard please.

I'd like to say something positive about "The Wonder Years" to end with. In the episode I watched, the father of the boy had a hobby of watching the stars with a home telescope. Isn't that nice?

**Simon Healy**

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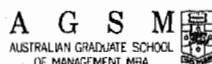
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## UNION ACTIVITIES

**Monday, August 14th, 9 am - 5 pm**  
Vytas Serelis Residency/Installation and Exhibition in Union Gallery Coffee Shop. On display will be paintings, models of flying machines and topographical models, photographs, light sculptures and other models. Your chance to get involved with setting up, layout or suggest concepts. Continues until Friday, September 8th.

**Tuesday, August 15th, 7.30 pm**  
Cinemateque Film Programme in Union Cinema with the "Powerhouse of Emotions" programme. "Exits" (1981, 47 mins.) and "Serious Undertakings" (1983, b/w, 28 mins.). Speaker John McConchie. Season ticket is \$12 for ten more films.

**Wednesday, August 16th, 7.30 - 9 pm**  
University Challenge - Adelaide Uni Vs Flinders Uni live here on campus in Union Bar. Four students on each team. Annual Battle of the Brains trophy with quiz master "John Ovenden" from ABC-TV. Come and support our team at these matches.

**Friday, August 18th, 1 - 2 pm**  
Free lunchtime concert in Union Bar with "Greg Williams" singer/guitarist.

**6 - 9 pm**  
Singer/Guitarist in Bistro. Free for Bistro patrons. Try the new menu with main courses from \$4.50.

**9 pm - Midnight**  
Free entertainment in Union Bar with the "Tierras". Rockabilly dance band. AU Students free, Guests \$4.00.

## COMING ENTERTAINMENT

"Just Kidding", "Swell Guys", "G.S.D.", "Hoot McKlout", "Festered Vestoons", "Bearded Clams", "Hey Daddyo" and lots more.

## Try the New Menu in the Union Bistro

New menu with your choice of twelve main courses with regular daily specials. 10% student discount on cost of main meals.

## BLOOD DONATION DAY

The Red Cross Mobile Blood Donation unit will be on campus on Thursday, August 31st, 9.30 am - 3.30 pm. Pick up your enrolment forms from the Union Office and other locations to promise your donation today. A Union Community Outreach Initiative!

## INAUGURAL UNION LECTURE

The Adelaide University Union is proud to announce that its inaugural Union Lecture will feature an address by Dr John Hewson, Shadow Treasurer and M.H.R. on the 1989 Federal Budget and the economy. Thursday, August 24th at 1.10 pm in Union Hall.

## SPECIAL STUDENT PRICES

Student tickets to see "Paul Kelly & The Messengers" at Thebarton Theatre on Wednesday, August 23rd, are now available in the Students' Association Office for \$14.30 students, \$18.30 public.

## ANNUAL LOST PROPERTY SALE

The annual lost property sale will be held on Wednesday, August 23rd in Union Cloisters 1 - 2pm. Some great bargains, come and look from 12.30 pm. Proceeds to aid the Child Care Centre.

## STUDENT CHRISTIAN MOVEMENT

An open and relaxed forum for anyone interested in issues of peace, justice and faith. Bring your lunch to Meeting Room 1 every Monday at 1.10 pm.

Coming Up:  
August 14 and 21 - Rev. Lee Levett-Olson talks about liberation theology, quantum physics and the link between Christianity and politics. All welcome.

## ANGLICAN TERTIARY STUDENTS

Anglican Tertiary Students  
• No pressure  
• No bible bashing  
• No bullshit  
just a group which endeavours to cope with the pressures, changes and challenges of Uni while exploring the meaning of God in our lives. We meet every Tuesday, 1.10 pm in the Chapel (upstairs in the Lady Symon Building).

## ARCHITECTURAL RAVE!

Archi-Rave Inaugural General Meeting! All members and interested students are invited to attend the Archirave IGM on Wednesday, 23rd August, 1 pm, at the Forum in the Architectural Department.

## BROAD LEFT LAW GROUP

The film "State of Shock" will not be shown by the Broad Left Law Group. It has been cancelled owing to the ABC screening it last week. We apologise for any inconvenience.

## CHESS CLUB

The Annual General Meeting of the Chess Club will be held on Wednesday, August 23rd, at 1.10 pm in Meeting Room 1, Level 5, Union House. All members and people interested in joining are welcome to attend.

## EDUCATION ACTION GROUP PICKET

Post Budget Picket for Equal Access to Education.  
17th August, Thursday, 1.00 pm. Assemble Napier Foyer.  
This picket is part of a National Access Week with all states holding demonstrations, forums, pickets, etc over the week. We demand an open and democratic education system with free access to all. Keep an eye out for the Free Education Action Group stall outside the Airport Lounge on Monday, Tuesday and Wednesday lunchtimes and come along to Thursday's picket.

## ESPERANTO CLUB

Meeting, Wednesdays 1.00 pm in Meeting Room 2. All welcome! Come and learn the international language!

## GALLERY EVENTS!

**Artist In Residence**  
The Union Gallery presents Vytas Serelis, multi-talented artist, musician, theorist, in residence. Vytas will be painting, making models, and displaying his many and varied projects as well as paintings in a studio situation.

We will welcome visitors and input from students and staff from all departments, particularly architecture, mechanical and electrical engineering, and physics. Conservation groups might also be interested to discuss projects with the artist. Funded by the University of Adelaide Foundation.

For more information please contact Jenni Jones, Arts Officer, ext 5834/5013.

## Jazz In The Gallery

Between 12.30 pm and 2.30 pm in the Union Gallery, level 6 of Union House, the Gallery presents jazz musicians:  
August 17 - Ad Lib Ensemble  
August 31 - Blues In Our Shoes  
September 14 - Caribbean Cucumbers  
**Student And Staff Exhibition 1989**  
Entry is open to all members of the University Community. There is no set theme this year and art works in any media will be considered. Entry forms are available from the Craft

Studio, Union Gallery, Union Office, and Students' Association Office. Entries close 15 September, 1989, and Exhibition dates are 4-18 October. For further information or requests for entry forms, please contact Jenni Jones, Arts Officer, 228 5834/5013.

## CINEMATEQUE FILM PROGRAMME

"A Powerhouse of Emotions" is the title of this important season of rarely available films, with guest speakers. Presented by the Adelaide University Union and the Media Resource Centre at the Union Cinema, Tuesday evenings, from 7.30 pm.  
Tuesday, 15 August - "Exits" and "Serious Undertakings"  
Speaker: John McConchie  
Programmes are available from the Union Gallery, Students' Association, and Union Administration Office, or ring Jenni Jones ext 5834/5013

## LEATHER FOR SALE

Leather jacket for sale, relatively reasonable price, I think. It is a 1940's dark brown bomber thingy size 8/10 - you might get a size 12 into it. Ring Chloë on 278 5205 after 7 pm, or stick a note in my pigeon hole in the French Department, and bear in mind that the jacket is in a happy and good condition.

## LOST PROPERTY

Lost in Barr Smith, Friday 4th August, 1 pair sunglasses in blue case. Cash reward. Telephone: 272 7972.

## WANTED - A CLOCKWORK ORANGE

Urgent:  
I need to borrow a copy of Anthony Burgess's "A Clockwork Orange" with the 'nadsat' glossary intact.  
Marc Hudson,  
English Department

## SKI GEAR

Ladies Bib'n'Brace pants, black, size 12 \$30.  
Ladies jacket, blue, medium \$45. Telephone 294 3607, after 6 pm.

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Send \$25 per copy to the author, Dr. Michael Rowan, 34 Walker Ave Heathfield, 5153.

## ANNUAL ELECTIONS

### STUDENTS' ASSOCIATION

**Polling Dates:**  
4th - 8th September inclusive.

**Nominations**  
Open - Thursday 17th August, 9.00 a.m.  
Close - Friday 25th August, 5.00 p.m.

Nominations will be open for the following positions in the SAUA:

1. President
2. Education Vice President
3. Finance Vice President
4. Women's Officer
5. Environment Officer(s)
6. Orientation Co-Ordinator
7. On Dit Editor(s)
8. Bread & Circuses Editor(s)
9. Student Radio Director(s)
10. Eight General Members of SAUA Council
11. Four General Members of the Education/Services Standing Committee
12. Four General Members of the Activities Standing Committee
13. Seven NUS Delegates

Nomination forms and further details available at the SAUA Office. Nomination forms will be lodged in the SAUA Office.

### ADELAIDE UNIVERSITY UNION

**Nominations Open**  
Thursday 10th August 1989 (9.00 am)  
**Nominations Close**  
Friday 18th August 1989 (4.00 pm Sharp)

Positions available: Union Board - 18  
Activities Committee - 5

**Nomination Forms Available from:**  
Union Administration Office (First Floor, Lady Symon Building)

authorised by G.S. Karzis, Returning Officer

"Pleasing" is the word that springs to mind as one absorbs the celebration of life and colour in the works of Marjorie and Ken Rumsey. The oil paintings which they have chosen to exhibit at the Kensington Gallery this August reveal a gentleness of spirit in both painters.

Diversity is created in the exhibition through the contrasting styles and subject matter of the couple. Ken's soft landscapes reflect a desire to interpret the varying moods of light and motion in the lush surroundings of Onkaparinga. Sunlight and shadows as well as both clear and shifting reflections are explored in a series of paintings best exemplified by "Onkaparinga Reflections".

Marjorie's "Willunga Woodland" pursues shape and colour to greater depths. She combines the criss-crossing tress and branches with hues that extend beyond the range of natural colour. The impression created is indicative of her interest in design and colour.

The influence of the works of such painters as Matisse, Braque and Vlaminck can be seen in Marjorie Rumsey's exploration of line and movement. "Flying Tackle" and "The Runners" evoke a sense of motion. The faces of the subjects are not articulated; the emphasis is on the shape and movement of the athletes.

This method is used to great effect in "Three Maids" and "40 Degrees Centigrade". Her deep perception of women is clearly conveyed through the careless postures of two women resigned to the unrelenting heat of a summer's day. The colours used in her paintings are vibrant and aesthetically pleasing. Although the tones are variations rather than imitations, they enhance the sense of familiarity created by her apt understanding of her subject matter.

In contrast to these bright celebrations of colour are several nude studies by Ken Rumsey. They are natural but retiring, and provide a more subdued note to the exhibition. Among these more reticent pieces is "Apples" which is the most intellectually challenging of the paintings. The apples in the foreground are the focus of colour but the dark background shelters the perplexing images of a female nude and a Christ-like figure.

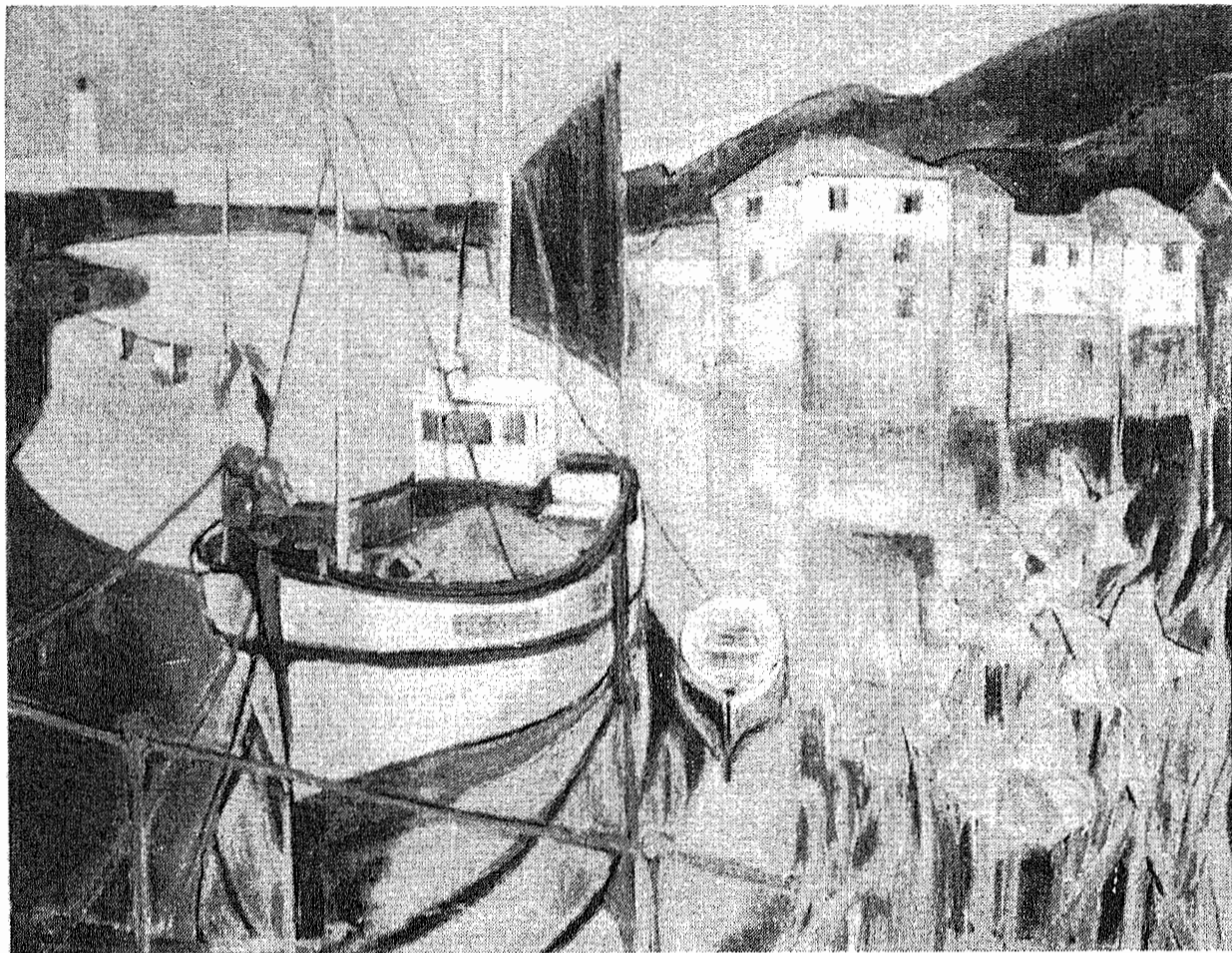
As a whole the exhibition is a delightful reflection of Ken and Marjorie Rumsey's desire to commit to canvas their joy in the beauty of life.

Anne Lindsay

PAINTINGS BY **MAJORIE RUMSEY**

PAINTINGS AND DRAWINGS BY **KEN RUMSEY**

at the Kensington Gallery until August 27



Marjorie Rumsey Images of Newlyn reign Oil on Canvas 76 x 91 cm

## book

**-ESQUE**  
The Adelaide University  
Literary Society Magazine  
52 pages; published May 1989

"-Esque" is an anthology of poetry and prose written by Adelaide University students and compiled by the AU Literary Society. The anthology, edited by Ben Harper and Nicole Matthews, includes 43 poems and 2 short stories spread liberally, and may I say professionally, among the 52 pages.

The name "-Esque" is derived from all the words that end with the suffix 'esque'. Some of these words are printed across the top of each page, supposedly to say something about the content of the particular page. For instance, 'Alhambresque', 'Kafkaesque', 'picturesque', and 'burlesque' all manage to find their way into the text by some manner of the imagination.

Like any publication as small as "-Esque" there are unavoidable economic boundaries that restrict the quality and the presentation of the final product. Fortunately, even before allowing for these concessions, "-Esque" makes adequate and enjoyable reading. I feel this can be attributed to the diversity of the content, the quality of the production

and, most importantly, the concept behind "-Esque". Being able to read writing by fellow students, whether it be brilliant or careless, is an intriguing exercise in exploring the student psyche.

If you are at all interested in finding out about these strange and uncompromising parts that make up the student ideology then perhaps "-Esque" is for you, but then again perhaps it isn't. Reading "-Esque", you see, does nothing to quench one's thirst for knowledge; on the contrary it exhilarates it, adding to a previous void many different images and ideas. Myths, utopianism, alienation, humour cynicism, among other concepts, play their part in a performance that at times can be embarrassingly adolescent but throughout maintains encouraging insight.

The actual quality of the verse is also praiseworthy but tends to lack the enticing rhythm that I like to read. There is a definite slant towards free verse. Most of the contributors appear to be influenced by imagist poets, though having said this there are some poems that utilize metre effectively.

As a body the poetry is very good but the stories probably have more immediate impact. They are well constructed, their main assets being their humour (sometimes of a very black nature) and poignancy. They

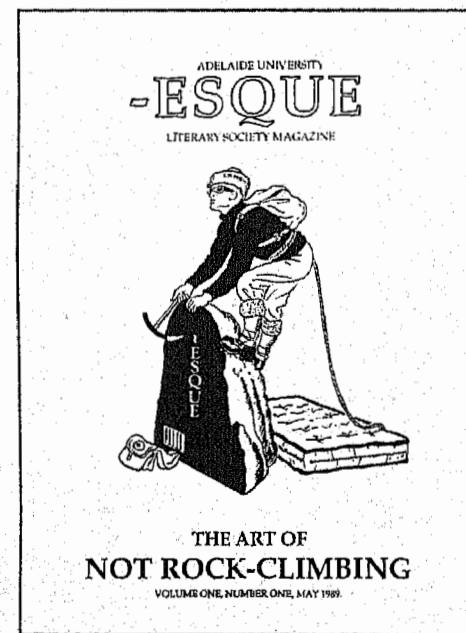
are surprisingly relevant because, while not being about students, they contain archetypes that students frequently use and perhaps are a little afraid of becoming.

Of the two short stories, I found "Carlisle Renga and the Fabricated Poets" to be the best; although a little muddled and incongruous it was substantially funny. Centred around an hilarious and pretentious group of poets, it satirizes hero worship and over-sensitivity. There are quite a few allusions to social institutions and they are representative of an ever changing 'style', not unlike Carlisle Renga himself. Thankfully, the author chooses not to become too involved with satirising social badges and seemingly impractical human behaviour, but rather employs a mixture of fantasy and reality to keep the story interesting.

While the student contributions are all very good the undeniable zenith of "-Esque" is the Ghost of Ern Malley poem "High Tea". Ern Malley, or rather his ghost, has become something of a patron saint (fast becoming a pagan god) to the Literary Society. It is, therefore, not surprising to find an Ern Malley poem in the Society's magazine. All I will say about "High Tea" is it's a big, wide world out there and don't expect to find all your "Ecstasy in a teacup" - you can always bake biscuits like Alice B Toklas did.

Anyhow, if you want a copy of "-Esque" you can obtain one from 'Fables' and 'Imprints' Bookshops and the English Department. The price is \$5 at the English Department and slightly more at bookstores but you may have to hurry as they are selling quite quickly.

Shane Carty

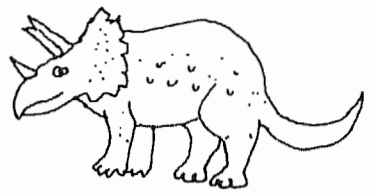




# VALLEY OF THE KILLER DINOSAURS

by another stegasaur...

## EPISODE SEVEN



Panel 1: A Stegosaurus dinosaur looks at a book titled 'ADULTS WHO SPEND 150,000\$'. Thought bubble: 'HMMM...'

Panel 2: The Stegosaurus is at a desk, writing on a document. A box labeled 'UNIVERSITY' is on the desk.

Panel 3: The Stegosaurus is in a field with a sign that says 'THIS WAY TO ENROL'.

Panel 4: A sign says 'THAT WAY TO ENROL'.

Panel 5: A sign says 'AROUND THE CORNER THEN UP THE ROCKY OUTCROP TO ENROL...'

Panel 6: A Stegosaurus is talking to a person at a desk. The person says: 'NO, IM SORRY, BUT DINOSAURITIES STUDENTS\* HAVE TO WALK AN EXTRA THREE MILES... BY THE WAY YOU ALSO HAVE TO GO BACK HOME TO GET THAT FORM YOU FORGOT AND DO YOU SEE THAT RIDGE OVER THERE ON THE HORIZON... THAT'S WHERE YOU HAVE TO GO TO GET APPROVAL FOR YOUR COURSE...'

Panel 7: A Stegosaurus is walking away. A speech bubble says: '\* LIKE HUMANITIES, ONLY OLDER...'

Panel 8: A Stegosaurus is lying on the ground, looking exhausted. A speech bubble says: 'PHEW... IM ENROLLED...'

Panel 9: A Stegosaurus is talking to another Stegosaurus. The other says: 'HI PORTLY! ARE YOU STUDYING HERE?'

Panel 10: The Stegosaurus replies: 'YEH... I'VE JUST ENROLLED IN A PREHISTORIC ARTS DEGREE...'

Panel 11: The other Stegosaurus asks: 'REALLY? WHAT SUBJECTS?'

Panel 12: The Stegosaurus replies: 'PREHISTORY I, CAVE PAINTING HISTORY AND THEORIES I, PRECLASSICAL STUDIES I AND EVOLUTION I A...'

Panel 13: A Stegosaurus is talking to another Stegosaurus. The other says: 'BY THE WAY, THE DIMETRODON'S NAME IS AGNES. IT WAS A VERY POPULAR NAME FOR A DIMETRODON. PORTLY WILL VERY LIKELY ATTEND HIS FIRST LECTURE NEXT WEEK... AND WILL PROBABLY SKIP HIS SECOND...'

Panel 1: A sign says 'in WITPIA BY DAVE KRANTZ'.

Panel 2: A sign says 'KNOW THE LIVING GOD' with a cross symbol. Text: 'CHRISTIANITY IS NOT FOR SOCIALLY INEPT MINDLESS WANKERS. GOD CARES ABOUT YOU!! RELIGION HAS A MEANING IN TODAY'S WORLD. FEELING LIKE A COMPLETE LOSER? COME AND MEET THE LIVING GOD.'

Panel 3: A sign says 'WHY IS NO ONE COMING TO OUR TABLE?'. A sign below says 'DOES YOUR LIFE LACK MEANING BECAUSE EVERYONE HATES YOU? DON'T WORRY, JESUS LOVES YOU.' with five crosses.

Panel 4: A sign says 'MAYBE WE LOOK TOO COOL AND THEY'RE SCARED'. A sign below says 'THOSE GUYS LOOK LIKE COMPLETE FUNSTERS! I THINK I'D BECOME A CHRISTIAN, BUT MY FRIENDS MIGHT LAUGH AT ME'.

Panel 5: A sign says 'CATHOLIC COMMUNITY MEETING IN PROGRESS'. A sign below says 'RUSTLE RUSTLE'.

Panel 1: A sign says 'BECOME A CHRISTIAN AND MAKE MORE FRIENDS MEETING'. A sign below says 'COME ON IN, CONVERTS DONT YOU WANT TO GO TO HEAVEN? WE'LL BE THERE'.

Panel 2: A sign says 'INSIDE.....'. A sign below says 'HALLELUJAH, I HAVE SEEN THE LIGHT!! GOD HAS COMMUNICATED WITH ME AND HE SAID THAT HE WOULD TAKE ME BACK TO HEAVEN UNLESS I GOT \$8000000 BY TOMORROW!! (GIVE DONATIONS TO MY "ASSISTANT" MONICA)'. A sign below says 'HERE, HAVE MY GOVERNMENT GRANT! ONLY \$6M TO GO'. A sign below says 'LORDY LORDY'. A sign below says 'WE'RE ALL GOOD GOD FEARING CHILDREN OF CHRIST'. A sign below says 'PRAISE THE LORD'.

Panel 3: A sign says 'THOUGHT FOR THE WEEK: IT IS EASIER FOR A CAMEL TO PASS THROUGH THE EYE OF A NEEDLE THAN FOR A RICH MAN TO ENTER THE KINGDOM OF HEAVEN - J. LOVATT'.

Panel 1: A sign says 'ALSO THIS WEEK... THE REAL FACE OF AMALGAMATIONS'. A sign below says 'FLINDERS UNI'. A sign below says 'SATURDAY NIGHT AT THE TAVERN!! THE WILD MEN CLASSICAL LUTE QUINTET AND FRIENDS!! CHEAP LIME CORDIAL, ALL NITE!!'. A sign below says 'I KNOW, LETS GO TO THE ADELAIDE UNI BATTLE OF THE BANDS!! THEN WE'LL BE COOL!!'. A sign below says 'WHY ARE WE SUCH LOSERS?'. A sign below says '\* FAT CHANCE'.

Panel 2: A sign says 'ROSEWORTHY'. A sign below says 'HEY, LETS GO TO THE BIG SMOKE AND TAUNT THE MISMAPEEN DEVIANTS'. A sign below says 'YEAH, BATTLE OF THE BANDS'. A sign below says 'SATURDAY NIGHT IN THE CORNFIELD!!! CATCH THE SHEEPIE GAMES & SPOT THE BLOOD RELATION. CHEAP PIG SEMEN ALL NITE!!'. A sign below says 'EEK'.

Panel 3: A sign says 'WE'RE THE BEST WE'RE THE BEST'. A sign below says 'G, RUNT WHATS THIS'. A sign below says 'HUH, NO YOU'RE NOT'. A sign below says 'THEN.. AMALGAMATION'. A sign below says 'WOOF OOH BAAA EEK'. A sign below says 'BIFF POW KAZOWIE'. A sign below says 'WE'RE THE BEST WE'RE THE BEST'. A sign below says 'BULLSHIT MAN WE'RE THE BEST'.