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31 JUL 1989

# on dit

the adelaide university students' association weekly



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**BIG 32 PAGES**



## Death horrifically details the experiences that will make the next week of your life worth living

### Gemini (May 22 - June 21)

Don't be alarmed if you start growing fangs and develop a craving for blood. Just remember to use a condom.

### Cancer (June 22 - July 23)

The Crab will live up to its name. This week you will blame the rest of the world for all your foolish mistakes and wonder if you'll ever master "Dungeons and Dragons".

### Leo (July 24 - Aug 23)

This week you will experience the true meaning of trauma when you discover that Lucifer wasn't one of Santa's helpers.

### Virgo (Aug 24 - Sept 23)

Feeling lucky? Well are you in for a surprise - your car will be stolen and pushed over a cliff while you are still in it.

### Libra (Sept 24 - Oct 23)

There will be an unexpected death in the family. You are overwhelmed with excitement when you learn of the two billion dollar inheritance, and then you find out your AIDS test was positive.

### Scorpio (Oct 24 - Nov 22)

This will be the worst week of your life when you are informed that your little brother is really a cabbage patch kid.

### Sagittarius (Nov 23 - Dec 21)

A personality change is on the cards when you discover hallucinogenics, and set up a 'mushroom soup' stand for Jehova Witnesses only in the middle of the Mall.

### Capricorn (Dec 22 - Jan 20)

You will develop a peculiar fetish for French food and will be spotted in pet shops dismembering frogs.

### Aquarius (Jan 21 - Feb 19)

You experience a sudden change on the home front, and get blank looks when you ask your father why your mother's swinging from the chandeliers.

### Pisces (Feb 20 - March 20)

As Pluto enters Uranus you would be strongly advised to steer clear of canines and empty coke bottles.

### Aries (March 21 - April 20)

This week you will become quite excited at the prospect of an Industrial Revolution and decide to blow up the Century Hotel.

### Taurus (April 21 - May 21)

Your number is up! No, you haven't won X-Lotto, the Chinese Military suspect that it was you who put a banana in their exhaust pipe.

## ANGST!

Angst-ridden, pale and wan, I contemplate this shattering news - the German Club is not going to stage a production this year. I can now reveal the play originally chosen - an adaptation of "The Sound of Music".

And German Club production fans have every right to feel cheated. Antra Hood, known as 'Fraulein Versatile' was to play Maria, Mother Abbess, and the Baroness. Never mind, Antra, follow every rainbow till you find your dream.....

## BRAZIL GRACIOUSLY BOWS OUT

I hope when you read this, there is a chair (not to mention a box of tissues) handy. Victoria Brazil, the beloved and highly respected leader of the University of Queensland student union, resigned recently from the Presidency.

Last Wednesday's Higher Education Supplement to "The Australian" ran an interview with Victoria in which she said, among other surprising things, "in no way do we regret any of the decisions made".

Her letter of resignation concluded with these words, "As conservative students, we also feel that membership of student unions should be voluntary." It is a pity Victoria's shyness prevented her from making those feelings known when she ran for President last year.

Having no work to do, I decided to fly up to the Peanut State for a day and managed to contact Victoria who, now that she is no longer President, can be found frequently around the University. Dressed smartly in regulation brown shirt, matching skirt, and black patent leather boots (which she proudly informed me is the uniform of the National Party Youth League), she graciously conversed on the topic of the contribution she made to student politics.

Victoria lists the "dawn raid" on student radio station 4zzz as one of her proudest moments apart from the fact that she was not present. It was her idea for the security men to force their way into the station with axes; "It added a bit more excitement to the operation."

Despite what her enemies may think, she is a person distinguished by concern.

You may recall that massive student sit-ins took place at the student union offices after Victoria and her cronies began to behave like health inspectors and ordered the shut-down of nearly every union facility. At one of these demonstrations, the private bodyguards Victoria's father hired, dragged a student out

of a shower in the building. The next day Victoria rushed to the building and enquired anxiously, "Did they remember to turn the water off?"

And never let it be said Victoria doesn't have a sense of humour. She bursts into paroxysms of laughter whenever she thinks of the way in which students voted for her because they were led to believe she was moderate and pro-union. She enjoys playing the Nancy Sinatra hit, "These Boots Are Made For Walking".

Victoria's dedication to all that is just and true continues. She is currently helping fight the implementation of the recommendations of the Fitzgerald Enquiry and vows to avenge the "stab in the back" Premier Ahern has given his own National Party.

I concluded the interview by asking Victoria whether her surname was coincidental.

"Of course not", she snapped.

## HOLY HOTEL

The Cathedral Hotel, North Adelaide, is under new management. They are devout people - a banner proclaims to passers-by in King William Street, "Drink religiously at the Cathedral Hotel."

I am happy to report that St Marks students are fulfilling their spiritual obligations as devotedly as ever.

## MORE SPIRITS

And while on the subject of spirits, on this day in 1802 was born writer Alexandre Dumas pere, in Villers-Cotterets, France. Because he used ghost-writers for his formula novels, it was said of him, "Nobody has read everything of Dumas, not even Dumas himself."

## AND....

Still on the subject of spiritual writing, I sincerely hope His Holiness Pope John Paul 2 doesn't want to write for On Dit while I am an editor. In one of his encyclicals there is a sentence of 114 words, 51 of them in one clause - hardly grammatical writing.

## AMALGAMATION NEWS

Yes, I am sure you are sick of the subject. But we are all going to hear more of amalgamations because members of our University Council chose to sabotage the merger talks which were progressing well between Adelaide, the SACAE, and Roseworthy.

Something you probably haven't heard, is that Port Adelaide Football club is being touted by Postgraduate Students' Association

Researcher, Mark Leahy, as a possible institution with which to amalgamate. In fact, Mark received an encouraging phonecall from John Cahill to that effect.

More stunning is the news that Port Adelaide Football Club player, Roger Delaney, is being considered for the position of Vice-Chancellor. So don't be surprised when all this comes to fruition. Personally, I support an amalgamation with Celtic Football Club, and ex-Celtic player Kenny Dalglish as Vice-Chancellor.

For Tradition and Excellence



ROGER DELANEY  
for  
VICE-CHANCELLOR



## FILM GLUTTONY

Adelaidean film-lovers are very lucky. In addition to the feast of film in the Adelaide Film Event, Cinematique returns to the Adelaide University Union on August 1st, and Greater Union Hindley Cinema 3 plays host to British Avante-Garde film screenings from July 28 to August 3.

The series is called "The Elusive Sign" and is presented by the AFI in conjunction with The Arts Council of Great Britain, The British Council and Adelaide's Media Resource Centre. More information can be obtained from pamphlets in the Students' Association or the Media Resource Centre.

Don't elude this "Sign"!

## THOUGHT FOR THE 300TH ANNIVERSARY OF THE FRENCH REVOLUTION

"Oh Liberty! What crimes are committed in thy name!"

Madame Roland, supporter of the Revolution and opponent of butchers such as Robespierre, guillotined in 1793 for her democratic principles.

# 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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## new library borrowing rules

A number of changes to the borrowing rules of the Barr Smith Library are to be implemented, for a trial period of one semester. The changes are aimed at improving access to materials and reducing pressure on Library staff.

Under the new policy, the maximum loan periods for Main Collection material has been standardised to one week for undergraduates, four weeks for higher degree students and ten for academic staff. Multiple copies of books for coursework will be available for three days. One extension only will be permitted for loans on these books. In addition books borrowed for a period of over one week will be subject to recall after one week if another student places a hold on them. Journals will only be available for borrowing between 8.55 a.m. and 10.15 a.m., Monday to Friday.

The Library argues that the changes will lead to greater access to materials for all users and reduction in pressure on staff, particularly in light of recent staff reductions. According to the Convenor of the User Communications Committee Mr. Alan Keig the changes come in the light of "a lot of complaints in first semester from students who haven't been able to get hold of books."

Students Association Education Vice-President Anthea Howard pointed out a number of sore points the SAUA has regarding the changes. Ms Howard said, "The effect of reducing the undergraduate loan period to one week will be detrimental for students, particularly those in the Arts Faculty, who require materials for detailed research. Honours and Postgraduate students will now have greatly reduced access to bound and unbound journals."

She added that part time students, with restricted time to visit the campus will also be affected. Ms Howard also saw the possibility of increased pressure on Library staff due to the need to process an increased turnover of books, a greater number of extensions, and the need for more reshelving. A number of complaints have already been lodged at the SAUA, particularly from part-time students in response to the proposed changes.

The new rules take effect from Monday the 24th of July.

Michael Foord



## witness of china crisis

Soon to be speaking at public meetings in Adelaide is Kristian Whittaker, who as a correspondent for the socialist newsweekly "Direct Action", was in China from May 24 to June 7. A Ph.D student from ANU in Canberra, Whittaker is a fluent speaker of Mandarin and spoke to many participants in the demonstrations for democracy in the period leading up to the June 4 massacre. He was present in Tiananmen Square until shortly before the massacre began, and

remained in the country during the beginning of the repression of the pro democracy movement. He is thus uniquely placed to present a firsthand impression of the democracy movement, its background, composition, demands and the views of its supporters as well as to report on the extent of the crackdown and the likely course of future developments.

Whittaker's talk will also be a contrast to the attitude expressed by the Western media, which has sought to portray the movement for democracy as pro capitalist and the repression as something inherent in socialism. Based on his discussions with the protestors, Whittaker presents their movement as one for socialist democracy.

Whittaker will be addressing forums on the topic "China - The Struggle for Democracy" at Adelaide Uni on Thursday, July 27 at 1 pm in the Little Cinema, Level 5 of the Union Building, and at 7.30 pm in the evening of Friday, July 28 in the North/South Dining Room, Level 4 of the Union Building.

Edward Aspinall

## RETURNING OFFICER

The A.U.U. requires an experienced person to act as Returning Officer for the forthcoming Constitutional Referendum and the Annual Elections to be held early September.

Those interested in the position should forward a short note to the Union Secretary, Robert Brice, 1st Floor, Lady Symon Building.

The person will be afforded an appropriate honorarium.

## REVIEW OF THE GRADUATE CENTRE FOR ENVIRONMENTAL STUDIES

Submissions on matters within the Terms of Reference are invited from persons interested in the Review of the Graduate Centre for Environmental Studies in the University of Adelaide. Submissions should reach the Secretary of the Review Committee, Mr J. Pryzibilla, Vice-Chancellor's Office, the University of Adelaide (telephone 228 5236) *no later than 1st August, 1989.*

### TERMS OF REFERENCE

1. Review the Centre's teaching programme, including course structure, course content, teaching and assessment methods, noting the level and appropriateness of skills and knowledge imparted.
2. Assess the Centre's record of research and scholarship and standing within the national and international academic community, the degree to which the Centre's research and scholarship contributes to community needs, and whether the Centre should seek to concentrate its research and scholarship in order to develop strength in a few key areas.
3. Review the nature, purpose, structure of and intake to the Dip. Env. St. and M. Env. St. awards and consider whether the introduction of a Ph.D. degree in Environmental Studies is appropriate.
4. Evaluate the proper place (including Faculty placement) and functions of the Centre in the University, and consider:
  - (a) the Centre's relationship with other departments, centres and units (both within and outside the University) which have allied teaching and research interests;
  - (b) the contributions which such departments, centres and units make to teaching the component courses of the Centre's awards and supervising the Centre's Masters students; and
  - (c) whether or not the Centre should continue to exist.
5. Evaluate the governance and administrative efficiency of the Centre, and the role of the Advisory Committee for Environmental Studies.
6. Review and assess the adequacy of the Centre's academic and non-academic staffing, equipment and accommodation resources, having regard to University resource constraints and present and future demands for the Centre's courses and services.
7. Consider the future of the position of Director Environmental Studies; at what level it should be established, from where the incumbent should be recruited, and the duties and responsibilities of the position.
8. Consider ways in which the equal opportunity policy of the University might be implemented within the Centre.

### MEMBERSHIP OF THE REVIEW COMMITTEE:

Professor J. Bowie, Pro-Vice-Chancellor, The University of Adelaide (Chairman)  
 Professor M. Bruce, Dean of Science, The University of Adelaide  
 Dr R. Dare, Dean of Arts, The University of Adelaide  
 Professor I. Lowe, School of Environmental Science, Griffith University  
 Dr I. McPhail, Director-General, South Australian Department of Environment and Planning

J. Pryzibilla,  
 Secretary to the Review Committee

## FREE INTRODUCTORY SELF DEFENCE CLASSES FOR WOMEN

Monday August 14 and Thursday August 17, 1 - 2 pm. Games Room Level 5, Union Building. Book early at the SAUA Office (Phone 228 5406) as places are limited. The classes are run by the Rape Crisis Centre with qualified instructors.  
 A SAUA Service.



## new lounge for law students opened

Irene Watson, the first Aboriginal law graduate from Adelaide University was honoured at a function in the Law School recently. The Law Students Society has recently refitted its student lounge and decided to commemorate Irene's achievement by naming it the "Irene Watson Lounge".

Law Student Society President Adrian Shackley welcomed the crowd of some 100 law students and guests and expressed

thanks to the students who had taken time out during the study vacation to attend. Guests were mainly from legal and Aboriginal education organisations and included Irene's three children and other members of her family.

L.S.S. President Shackley expressed the hope that with the special quota for Aboriginal students now attracting significant interest that there would soon be graduates following in Irene's footsteps. Changes to the law curriculum to take account of Aboriginal perspectives were also called for.

Irene Watson spoke of the struggle that she had been through as a Law student and the cultural isolation she had felt. Irene called for recognition of Aboriginal people's rights as indigenous people including sovereignty as original land owners.

South Australian Attorney General Chris Sumner officially opened the Irene Watson Lounge and spoke of the role of legal changes to give Aboriginal people justice and equality. Several recent initiatives of the S.A. government were outlined.

Apart from new chairs and tables, the Lounge features a series of colourful

mounted posters. These were commissioned in 1988 by the Central and Northern Land Councils and feature both Aboriginal and non-Aboriginal artists. The series called "We Have Survived" appropriately features one

painting of our Aboriginal women graduating with the caption "making a pathway against the odds". The lounge will also feature a commemorative plaque financed by the Adelaide University Union.



From April 15-16, this year, eight members of the Adelaide University Karate Club competed in the FAKO State Championships held in the SACAE hall on Kintore Avenue.

Our club performed extremely well - Alischa Condon, Siobhan Condon, and Heather Noble gained 1st place in the open team kata. Our second team in this event, consisting of Tim Pattison, Peter Davies, and Tin Ta, was placed third.

Alischa and Siobhan maintained their consistently excellent form by coming 1st and 2nd respectively for the fifth year in a row in their age division of the female individual kata. Also in the kata events, Yen

Ta achieved 3rd place in the male 14-15 years and Tim Pattison was placed 4th in the senior male, narrowly missing out on a trophy.

In the sparring events, Peter Davies was outclassed in a strong field in the 75- 80 kg division, while Ian Skene received 2nd place in the under 60 kg division.

As a result of their performances in this championship, Alischa, Siobhan, and Tim were selected in the State Team to compete in the 1989 National Championships. These were held in Adelaide at the Apollo Entertainment Centre from June 2-4. Both Alischa and Siobhan competed in the junior female kata and performed admirably -

Alischa achieved 3rd place, with Siobhan gaining 5th place. Tim Pattison competed in the senior male kata but unfortunately did not perform as expected and was unplaced.

Overall, 1989 has been another successful competition year for the Karate Club.

The Karate Club

## karate!

# ADELAIDE UNIVERSITY UNION

### EDUCATION/WELFARE OFFICER

(Contract Position)  
(Salary mid \$20K p.a.)

Due to the secondment of a staff member to the University, a situation has arisen where the Adelaide University Union is seeking to employ an Education/Welfare Officer on a contract basis, that is, until mid 1990.

The position involves assisting Adelaide University students with problems ranging from Austudy, enrolments and academic assessment to financial and accommodation matters. The position requires highly developed advocacy and negotiating skills to enable satisfactory resolution of many problems.

We are seeking a person with appropriate tertiary qualifications and/or experience in welfare/counselling and social research. It is a challenging position which requires stamina, sensitivity and enthusiasm.

Please send applications detailing experience and relevant personal details to:

Robert Brice,  
Secretary/Manager,  
Adelaide University Union,  
North Terrace,  
Adelaide. 5000

Applications close 28th July, 1989.

THE A.U.U. IS AN EQUAL OPPORTUNITY EMPLOYER.

### GRAPHIC DESIGNER

Attractive Competitive  
Salary Package

The Adelaide University Union is responsible for providing a range of non-academic services and facilities on campus such as entertainment, craft classes, gallery exhibitions as well as bars, bistro, theatres, refectories, coffee shop etc. It is a stimulating organisation offering a wide variety of work.

Due to the resignation of our previous Graphic Designer, who has since opened a coffee shop/craft gallery at McLaren Vale, the opportunity exists for an enthusiastic, entrepreneurial graphic artist to join the AUU's Promotions and Activities team.

People with computer graphics skills and 3 - 5 years working experience who would enjoy a dynamic student environment should send applications detailing work experience and qualifications to:-

Robert Brice,  
Secretary/Manager,  
Adelaide University Union,  
North Terrace,  
Adelaide. 5000

Applications close 4th August, 1989.

THE A.U.U. IS AN EQUAL OPPORTUNITY EMPLOYER.

## SAUA REFERENDA RESULTS

Three questions were put to referendum prior to the mid-semester break. All were passed and have taken effect as constitutional changes or policy directions for the Students' Association.

### Question One:

A motion to change election dates to cater for the change from Terms to Semesters at the University.

In favour: 461, Against: 10

### Question Two:

A motion to establish policy for the Students' Association in the event of merger with the SACAE.

In favour: 438, Against: 33

### Question Three:

A motion to create a new officer position in the Students' Association, the Environment Officer, and construct guidelines for the environment portfolio.

In favour: 214, Against: 159



# mergers in turmoil

Anthea Howard and Alan Fairley explain the consequences of the Adelaide University Council's decision to end merger negotiations with the College last week, and how the amalgamations picture now looks.

## THE IMPLICATIONS OF THE UNIVERSITY'S ACTIONS

The situation in which Adelaide University now finds itself thanks to a few individuals whose hasty and ill-judged actions were then endorsed in a similarly ill-considered manner by our University Council, is a very dangerous one. If this institution fails to merge it stands to lose a great deal of what those opposing amalgamations seek to preserve.

The University is 12% over-funded against the national average, and in a national equalisation-of-funding context, that factor makes it particularly vulnerable. Adelaide University, if it fails to merge, stands to lose in the vicinity of 10 million dollars. It is all very well to campaign to preserve 'Fortress Adelaide', as fifteen departments have voted to do, but those departments have missed the boat and can only harm this institution's future.

Some fourteen months ago, student representatives all over the state endorsed a submission on the Green Paper (now Government policy) which opposed the Unified National System (UNS), and amalgamations. And the majority of academic staff took no notice. At a meeting of the University Council they voted to join the UNS despite student representatives' warnings about the consequences of doing so. Now, when it is too late and over 60% of the nation's tertiary institutions have amalgamated, certain pockets of the academic community in this institution have seen fit to wreak havoc in one of, if not the, most rational merger processes in the country.

To this end, lecturers have harangued students on the ills of merger and then taken straw polls in lectures. Misinformation about the SACAE in particular has been

deliberately spread. Most frightening of all, these academics have (ab)used the collegial governance system to achieve their ends.

## A FUTURE FOR COLLEGIAL GOVERNMENT?

A reliable source in Canberra informed the Postgraduate Students' Association and the Students' Association last week that Minister Dawkins' patience with the University of Adelaide's unique system of collegial (academic) governance is running out fast. Where Dawkins had been prepared to sit back and let Adelaide University work its system through and see if it could produce the results, the activities of academics in the fifteen departments and on the governing committees of this institution may prove to him that collegial governance is not all it is cracked up to be, and tends to hinder rather aid change. This report does not auger well for the future of academic governance in the University.

## THE RAMIFICATIONS

In many ways, what has occurred has inflicted substantial damage to the University's chances of merging in a rational fashion. The investigative agreement between Adelaide, the South Australian College of Advanced Education, and Roseworthy, in suspension as a result of last week's Council decision, is now shrouded in confusion and bitterness.

Student representatives from the PGSA and SAUA are deeply concerned that any merger process involving the University will not be as rational and open as the one between the College and Roseworthy, which guaranteed student involvement at all levels of the process, in addition to guaranteeing the preservation of fundamental student

rights. Through its actions, the University has invited external (ie: Governmental) intervention in the process. In New South Wales, amalgamations were legislated *first* and cleaned up afterwards. South Australia stands to suffer the same fate, thus jeopardising student rights.

For these reasons, student representatives have consistently supported, conditional on a set of principles (including those passed at the recent referendum), the process for merger of the University with the SACAE and Roseworthy.

Anthea Howard  
SAUA Education Vice President

As I write this I have before me an article from today's (Wednesday's) *Advertiser*. The lead sentence reads as follows:

"The University of Adelaide's call for a reopening of discussions on a three-university model for South Australia yesterday was rejected by all the other institutions involved."

Such is our capacity for educational leadership.

After months of intensive work for all concerned parties, including student representatives, merger discussions based upon a two-university model have been thrown into confusion by the actions of Adelaide University. Prior to this two sets of negotiations were underway. Flinders University and the SA Institute of Technology (SAIT) comprised one, the University of Adelaide, Roseworthy Agricultural College and the SACAE were involved in the other.

Despite problems, exacerbated mainly by maintaining a closed negotiating process, the SAIT/Flinders process is proceeding. Unfortunately, the tripartite discussions we have been involved in are now clouded by confusion and some bitterness. Moreover, the University finds itself in the embarrassing situation of having seriously jeopardised negotiations with the SACAE and Roseworthy by attempting to reconstitute 'Round Table' discussions with all tertiary institutions in the State. The quotation given at the start of this piece suggests that this remarkable position was at the best wishful thinking.

The Council of the SACAE has not been so generous in its assessment of the University's actions. They formally expressed "dismay and serious concern" at the manner in which the Vice-Chancellor and our University Council went about undermining jointly sanctioned merger negotiation processes. At the Merger Implementation Committee (MIC) last week in which our Vice-Chancellor, Kevin Marjoribanks, dropped his bombshell to accuse the University of acting in bad faith.

Despite the prima facie legitimacy of such concerns, University Council on Friday sanctioned the apparent breach of the Agreement previously established between the University, SACAE and Roseworthy. It is particularly disappointing that apart from the three student representatives on University Council (Juanita Lovatt, Sathish Dasan and John Fitzsimmons) only a small number of other Councillors were prepared to stand by the University's clear policy established only one month before.

The irony of the situation we have been forced into is that what the University has done is to undermine what was merely a necessary investigative process. This was

meant to produce information about the advisability or otherwise of a merger between the University of Adelaide, Roseworthy and the SACAE and carried in-built 'out' clauses should certain situations arise.

Council, in other words, has compounded the unfortunate manner in which the Vice-Chancellor publicly withdrew the University from negotiations and tarnished its own image in the process. Both the College and Roseworthy now have substantial concerns about the capacity of the University to act in its own best interests, let alone the needs of education in South Australia.

By reverting to the University's 1987 position of a three-university model we have ignored the lessons learned in the past 18 months. The position taken by student representatives on University Council was to endorse the continuation of the necessary investigative phase of our part in two-university negotiations. This, at least, was seen to ensure the basic student concerns were acknowledged - a situation which has now been made problematic. At the end of this piece I reprint the referendum motion passed at the end of Semester One which guided student representatives in discussions so far.

The situation we now find ourselves in can be characterised as follows:

- Adelaide University has jeopardised merger discussions with the SACAE and Roseworthy by calling for the reconstitution of a 'Round Table' process involving all five institutions.

- The other four institutions subsequently have rejected round table talks aimed at reestablishing the three-university model as a merger option.

- Adelaide University must now walk back into the MIC meeting on August 1st in a vulnerable position - thereby endangering the interests of Adelaide students.

- At the same time a campaign to preserve 'Fortress Adelaide' continues unabated.

This whole situation is worrying on any of a number of levels. The image our University risks assuming is one which is totally out of tune with either general educational needs, or even the more pragmatic demands imposed by Canberra's policies. Other articles in this edition look at these factors in more detail.

Dr Barrie Thistlethwayte, Director of Roseworthy in a press released put out after our University Council's decision last Friday urged all parties to proceed with the established Working Party process.

He also expressed concern at a level of discussion about mergers which was "conservative, even reactionary". It is not too difficult to guess which institution he is pointing the finger at.

Over the next few weeks the Students' Association will be preparing material on merger proposals and developments.

We urge you to keep an eye out for this material - and feel free to come and talk to us about implications of the mergers.

Alan Fairley  
SAUA Project / Research Officer



Letter to the editors can be sent to The Editors, On Dit, GPO Box 498, University of Adelaide, Adelaide, 5001. Otherwise they can be handed in at the SAUA or On Dit Office. Letter should be short and to the point Save the essays for your department.

## MARKS AGAIN....

Dear Editors,  
I would like to add some comments to Chloë Fox's letter (June 5th) regarding Steve Thomson's article "University Marks" (29th May). In a word I agree with Chloë: good and effective teaching is prevalent in the Arts faculty (and probably in all others) but I would also add that the 'application to studies' of the students themselves should be taken into account. For example, in 1988 many 1st year Arts students wanted to get into Law and were prepared to work hard to gain admittance. Therefore, the more they studied, the better their marks. Hence, a high rate of passing in Arts. Steve Thomson observed that German I's negligible number of failures was "remarkable". It's not really when you consider the number of native speakers, as Matthew Winefield pointed out in his letter (June 5th), and the number who have spent time in Germany who enrol in the course. Of those who don't fall in the previous two categories, there are many who work hard to get a good result in German I. Also, how can there be easy marking (which Thomson implies is to be found in the Arts faculty) when marking German grammar (which forms a large part of the German I assessment) - it is either right or wrong, simple as that. The same would apply to all other languages. And don't assume the actual German grammar work is easy - it isn't.  
In conclusion, Chloë is quite right in her suggestion that good teaching (as found in Arts) gets good results but take into account as well the students' approach to study - "you only make the subject as easy as you want it". And Steve, remember my comments about German I - it is not an easy subject!  
Alastair McEwin  
2nd Year Law/Arts

## AN ARCHITECTURAL BURDEN

Dear Editors,  
I was in almost full agreement of Geoff Griffith's article "an ideal building for a brutal age" (On Dit, May 1st). The Napier Building is an eyesore and seems to be the opposite in architecture of not only an Arts Faculty, but indeed a University Building.  
However, I am totally pissed off (if I may be so crude) with the suggestion that "the detached empiricists of the Science or Engineering Faculty would have been glad to reside in this mausoleum of modernism" etc... Perhaps these faculties seem to be dominated by people whose fascination for life is only reflected in pages of numerals or on computer screens. This does not mean that there is no vitality or creativity within our halls of knowledge, and I resent such insinuation.  
Unfortunately, the main point seems to have been missed by Mr Griffith. He suggests a campus should consist of "a humane environment for a university largely consisting of humanities". This leads to the notion that the environment dictates the qualities of production in humanities. However, some of the great literary works have been produced under great torment.  
So, chin up, Arts students! Think of the Napier Building as the Arts Faculty's way of suggesting they expect great things of you; they have placed a burden of terrible architecture on your shoulders, and are waiting for wonders to ferment from the ensuing broth of social conscience.  
Nick Feje  
Elect. Engineering

## ABYSSMAL LECTURING

Dear M & M,  
I am deeply concerned and have been for a long time, about the issue of lecturing quality at this institution. As it is now, or was last term, a 'current issue' I will get my two bobs worth in. I, for one, am not overly distressed by the HECS thingy (sin-sin), but, now that I am paying however many thousands of dollars for my higher education, I am entitled to, and have the right to, at least 'worthwhile' lecturers. I have been monotonously droned at by 31 different lecturers over my brief Uni career and I can almost count

the decent ones on one hand. The worthwhile majority being from a combined Arts/Science subject. As for the seven Science subjects I have courageously undertaken - three of the 21 (= 14%) I would name tolerable/passable; being fair. "... overall the University's teaching level leaves much to be desired." (On Dit, June 5, Vol. 57). There it is, in plain black and white. Why is it so? Just because these doods are smart, with their doctorate, it does not imply they have any ability to convey a comprehensible message. They should have to do some kind of teaching course (eg. 1 year Dip. Ed.). Due to the abysmal lecturing quality in my subjects I have been forced into a position to withdraw from one subject and now do my course over four years. I don't claim Arts students are better/worse, or have it better/worse than Science subjects, but Miss/Ms/Mrs sensitive Chloë Fox (last edition letter) is probably correct in stating "... good teaching results in good marks". If this is true for Arts students - consider yourselves lucky. I would love to be proud of my course/subjects/lecturers/Uni, but, alas, I can't be. I do believe, however, that Steve Thomson's article hit some very tender spots with many home truths. I don't know why it is - but it shouldn't be the way it is: and something should be done for the altruistic motive of future Uni (especially Science and such) students.  
If only one good thing results from amalgamations, let it be the improvement of lecturing standards.  
Ben  
2nd Year Science

## THE DIVINE DRUMMINOR

Dear Ms Carroll and Mr Gamtcheff,  
May I congratulate you upon the superb June 5th review, by Mr Heufner, of that simply divine culinary paradise, Drumminor Restaurant. Since perusing this article and discussing it with my father, I have decided to upgrade the venue of my twenty-first birthday celebration from the common curées of the Stoneyfell Winery to this fine, exclusive establishment. I was mildly disconcerted by the lack of proximity of Drumminor to my "humble" Highgate residence. However, I must not complain, for this will merely give me a wonderful chance to display my jollie new azure BMW which Daddy bought me to mark my coming of age. I sincerely hope Mr Heufner was not forced to bear upon his own academically depleted bank account the visit to this salubrious dining house which resulted in such a glorious article. I believe it is the duty of the Union to offer a portion of its inexhaustible funds to sponsor such a worthwhile excursion. I was, however, somewhat discouraged by Luran's assumption that one's finances would, in some way be overburdened by indulging in such a delightful gastronomic experience. Au contraire, I am certain that my own and my boyfriend, Nicholas' Amex cards will scarcely notice the incursion.  
Jolly good work, Mr Heufner.  
Yours sincerely,  
Tiffany Livingstone-Rossiter (Law/Arts)

## A MARTIAN WRITES TO US!

Dear Editor,  
I am a martian from a far away, cosmic planet, unknown to your solar system and I'm visiting your beautiful country in order to study your human race - both women and men. My study required young intelligent persons, native to your country and I knew this campus would cater for my every need. I then proceeded to borrow four students; two females and two males for my experiment.  
As my experiment drew to a close, I found many astonishing results (many of which I cannot discuss with you, because your capacity to take in this sort of sophisticated knowledge is somewhat low - mainly because, I might add, men seem to clearly dominate this country, need I go on further). Firstly, I found out that women are just as intelligent as males in every way. I seemed dismayed because males seemed to dominate in every way. I asked one of the female students why, she said [I quote] "women were at an early

stage thrust in the kitchen and told to stay there and produce babies, wash dishes and keep 'the bread winner' happy. Women could, by no means, expand their knowledge of economics and science." I was shocked. Not only had man cheated the woman but he had also cheated himself because he had restricted a wide variety of view points which could have benefited the whole nation. Medically, I founded many things which would be of great importance to great doctors and specialists and to professionals of the kind, however, you're not ready for it yet. Furthermore, I'd like to point out that women, in this area, are surprisingly more resistant to disease and is far more superior to men, right down to their genes (your bodies are wonderful, I might add). Continuing, something you probably already know - women have larger Adrenals than men and thus can cope with stress at a greater extent than men can. I found this out quite by accident really. One night, whilst studying these specimens, I ran out of X3^#/^ (your equivalent to O2). I was slowly dying but whispered for help. The ladies quickly aided me by reaching for my X3^#/^ gun and held it near my "Xel" opening. As for the two males they lay there, in the corner shivering with doubt and paralysed by the "stressful event".  
In conclusion, Mr A.J. Anderson is a rude man and is also spreading unconceivable lies about women - like them not being superior to men scientifically, economically and medically. On my planet he would have been beamed... "I could, however, always bring him along on the journey home to my planet"... bad thought, I came here in peace!

Anyway, I must go,  
Your dear Martian,  
Dannus X  
P.S. Please publish this - it is shorter than Mr Anderson's letter and more creative.  
P.P.S. Also, because the women had saved my life, I returned a favour - a favour that will touch all women ... you'll see! (they know what it'll be)  
P.P.P.S. Also, you might be wondering whether I myself am a woman or a man - well, let's see, I have something that hangs from me distinctive to males, but then again, I have things that swell from my chest .....Hmmmmmmm.

## A REPLY TO ANDERSON'S ATTACKS

The Editors,  
In response to the latest attacks on the women's officer by Mr A.J. Anderson, it is necessary to point out some facts regarding the current position of women in Australian society and academic institutions.  
Are you prepared to dispute that more women are raped than men, and that the majority of rapists are men? This has been shockingly brought home to the women on this campus by the recent rapes and attacks on women. Sexual harassment and discrimination is still occurring on this campus and predominantly the victims are women.  
It is difficult for any student to balance their family and domestic responsibilities with academic pursuits in addition to employment commitments.  
Welfare and support structures are available to all students in this regard but given the nature of current social policy the burden of these problems mainly falls on women.  
What grounds do you have for your assertion that Kim Pedler believes women are superior to men? This can be disproved in light of Kim's consistent support and promotion of security and child care issues, not only on behalf of women students but also male students and staff.  
It is obvious from your comments that you have not had sufficient contact with Kim to justify your outrageous allegations of "sub standard qualities in a leadership role" or her belief that "women are superior to men".  
Your rejection of her claim that a woman is a better counsellor to other women than would be a man flies in the face of logic and legislative provisions, especially in relation to rape and sexual harassment counselling.  
On this evidence it is perfectly obvious that the position of women's officer is vital to the continued participation of women in tertiary

education.  
The personal attack by you against Kim Pedler completely unsubstantiated, unwarranted and only serves to promote the tension between women and men on this campus.  
Johanna Churchill, Law  
Jo Wilton, Law

## WHAT?

Sir,  
The effect of University life on girls is something to be deplored.  
University girls make terrible companions and chronic best girlfriends. In a very short time they lose their finesse, their charm, their naiveté, their personalities and change into a mob of sour, frigid, mechanical-minded automations. Their brains become so fogged with Physics, Neurology, Latin or Maths that they slowly but surely become totally unlovable and useless companions.  
As I see it, the general rule is the better a bloke and a girl get on together in the Chem Lab, the worse hash they make of a social life together. Now I don't want them as fast as a Ferrari or as fresh as the dew on a spring morning. A man of above moron intelligence wants to be (and has a right to be) cobbler, real good cobbler, with girls of the same intellectual standards; but he doesn't want to cart these girls around as show pieces. Such intellect cannot be found thudding typewriters or standing behind counters, but these are the girls who know what love is, and let their untrammelled physiological reflexes work their natural course; these are the girls a man enjoys going out with, as they provide him with a relief from his scientific train of thought.  
Yours sincerely,  
Kym Edwards (Music)

## BRUSH UP, STEVE

Dear Eds,  
I was pleased to read that Steve Thomson is prepared to correct some of his numerous mistakes in his articles on "University Marks". It is a pity that he has not taken the tacit advice of Dr. Roger Knight and brushed up on his research and analytic skills as well.  
Although I'm sure there are many more unwarranted generalisations, unsupported conclusions and loosely disguised bigotries in Steve's article I would like to clarify just one point.  
The Science and Math Science Faculties currently allow students to pass with a fail mark of 45%-50% under a system known as conceded passes. The Arts Faculty strongly resisted allowing Science fail marks like this being counted towards the Arts degree but was "persuaded" to do so by various University heavies. It is not Arts Faculty policy to approve any such pretend passes in its own subjects as, unlike science, this concept is thought of as ludicrous and of no educational value.  
Incidentally, this is not mere rumour or fanciful imagining. I'm sure any of the Faculties concerned will confirm this. If you must sling mud Steve, please sling it in the right direction.  
Danielle Clode

## YOUNGER SISTERS AND BROTHERS BEWARE

Dear Sir (sic)  
Younger sisters and brothers beware.....not all you read in On Dit is correct.  
I wish on behalf of the Faculty of Science to refute the claims made in the feature article "Your Guide to University Marks" by Steve Thomson.  
Mr. Thomson is claiming that departments in the Faculty of Science fail a percentage of students regardless because they do not have the room in second year. This is completely untrue. Those students on the margin are considered very carefully as the Faculty would generally like more students in its second and third year classes as more students means more funding. However the standards of the degree must be maintained if the University is to keep its reputation as a higher

Continued next page...



**Education Vice-President  
Anthea Howard**

Things in the SAUA have been very hectic during the mid-year break. Major agenda items have been - guess - amalgamations and student representation (I refer you also to the news stories on mergers and law student results in this issue).

**Amalgamations**

The news page on this subject explains in detail what's been happening. However, suffice to say that University Council and the Vice Chancellor have made themselves (and the institution) look a little silly by pulling out of an investigative process before it had even started, and in doing so made Adelaide an untrustworthy negotiating partner. Little consideration has been given to the financial implications - a likely loss to the University of some \$10 million - of these hasty and ill-considered actions.

**Student Representation**

Reprinted below is part of a paper I have prepared regarding the implementation of a series of reforms, within the University and the Students' Association, designed to become supportive of student representation within faculties and departments, which is after all one of SAUA's major constitutional responsibilities.

Student representatives in most faculties and departments will, as this edition goes to press, receive a letter indicating that the reform process has had to be suspended as a result of inadequate resourcing from the programme forthcoming from the Adelaide University Union budgetary process. The reforms proposed are the most major step the SAUA would have taken in many years

to attempt to ensure that student representation throughout the institution is effective, with the obvious benefits this would have for all students on campus.

This programme cannot go ahead unless the Board of the Adelaide University Union decides at its budget meeting to allocate the necessary funds to resource a future Education Vice President to co-ordinate implementation of this programme. In turn, anyone considering standing for the position of Education Vice President would

have to accept the commitments involved, including at least 20 hours attendance in the SAUA per week for their term of office.

**Victory to Law Student Representatives**

Joint work between the SAUA and Law Faculty Student Representatives recently achieved the overruling of the Faculty's withholding of provisional exam results from students who had not paid a \$50 materials fee. See the news story on this.

**HECS Monitoring Programme**

The Education Standing Committee (ESC) of the SAUA, which I chair as Education Vice President, is recommending that the SAUA undertake a major survey of Adelaide students regarding the Higher Education Contribution Scheme, in order to gather statistical information. Hopefully this will be up and running early in this semester, and will be a joint effort with Flinders University.

**IMPLEMENTATION OF REFORM PACKAGE FOR FACULTY AND DEPARTMENTAL STUDENT REPRESENTATION**

**Introduction**

This brief paper gives an outline of the processes and work required in order to effectively implement reform of student representation in the University.

**The Formal Process**

There are a number of areas of reform required:

- synchronisation and timing of elections
- publicity
- training and support programmes
- liaison work.

To be formally effected there are two major areas where changes need to be put and accepted: the University and the Students' Association.

**The University**

Changes to Statutes and the Handbook of Administrative Policies and Procedures follow this procedure:

**Statute changes-**

- Education Committee
- Legislation Committee
- Executive Committee
- University Council
- University Senate

**Policy changes-**

- Education Committee
- Executive Committee
- University Council

Given the nature of the changes required, one cannot be effected without the other (ie: there is no point changing policy without changing the statutes as well, and vice versa). The effect of these changes would be to standardise the number of representatives in each faculty, to introduce a Code of Conduct for the elections (covering publicity, administration of elections etc), and to standardise the timing of elections. These are all obviously critical to reform. The timeline for statute changes is getting

shorter all the time with the draft changes needing to go to Education Committee on July 26th, in preparation for the August meeting of University Council.

**The Students' Association**

Things are relatively simpler (!) within the SAUA structure. Changes to the Constitution should go through with the annual elections in early September (to save money and staff time, primarily). Regulations can be enacted at any time. Policy Referenda should also go through with the annual elections.

**The Work Involved**

Statute and Policy Changes (University) These are straightforward enough; technical/administrative changes. Nonetheless, they are made fiddly by the anomalies and inconsistencies in what currently exists. Moreover, a thorough overhaul would require researching all more recent policy changes (to account for the Handbook not being complete and up to date), and the University's archives cannot be relied upon to be particularly well-ordered.

**Constitutional Changes, Policy and Regulations (SAUA)**

These should not be difficult to formulate. However, student reps. need to be consulted (ie: meetings in each faculty and department), to ensure that they are appropriately drafted, and they also need to complement the statute and policy changes in the University. They also need to be campaigned for at election time so the membership understands what they're all about.

**Publicity**

Programmes for publicity of elections and the roles of student representatives will need to be developed initially, and be subject to an ongoing update process. Publicity of elections is relatively straightforward and needs to be worked into a Code of Conduct for elections. Publicity for the roles of student reps.

requires more work.

The first step here is that the roles of the reps. need to be defined. Again, this means meetings with faculty and departmental reps. These roles may vary from department to department, faculty to faculty. In many cases, particularly where student representation has had a very low profile, this process of definition will be a slow one, as student reps. discover what's needed where. Where student representation is well established, eg: Law and Ag. Science, the process of formalisation of student rep. roles will be relatively easy. Once these roles have been defined, the best means of publicising these needs to be ascertained, and the resource implications established. This is critical to the success of the reforms and will be time consuming.

**Training and Support Programmes**

As with publicity, the development of training and support programmes for student reps. will be a lengthy process. First of all, the faculty and department representatives need to be consulted so that areas requiring training and support can be accurately identified, particular problems within the issue areas will need to be addressed in the development of the training and support programmes. Working out the logistics for the programmes - ie: who will conduct them each year, etc - will be a time-consuming process.

As a part of this, kits to aid student reps. will need to be put together. Again, these will vary from faculty to faculty, department to department, and hence compilation of such kits will take a great deal of time as well as requiring adequate financial resourcing.

**Liaison Work**

To define the liaison processes in the parameters of the existing structures means:

- identifying how and through whom

contact can occur in the first instance

- identifying what support the SAUA (and PGSA) can provide
- making the necessary constitutional and regulation changes to ontrench requirements for specific tasks to be performed by the Education Vice-President, and what the SAUA will provide for student reps.

This would need to occur concurrently with the development of other aspects of the reform package.

This aspect of the reform emphasises the necessity for the availability of a single contact person, centrally located, through whom student reps. can gain information, contact other reps., and utilise the support services the SAUA can provide. Presuming that the reforms will occur within the parameters of the existing SAUA structure (there have been no indications to the contrary), the whole process, which hinges on adequate liaison occurring, will be forced to be heavily reliant upon a contact person (the EVP) performing a wide range of tasks to ensure that student reps. are adequately serviced and the SAUA this fulfils its obligation to the membership in this area. A great deal of the training work will also of necessity fall to this person, although the Project/Research Officer may be able to give assistance.

**Conclusion**

Hopefully this outline of the processes and tasks required to implement the reform package gives an idea of the magnitude of the changes required, and the necessity for adequate resourcing of the process, including payment for the SAUA officer (a future Education Vice-President) who will be required to follow the work through.

Anthea Howard  
SAUA Education Vice-President,  
18 July 1989.

letters

From previous page

education institution.

I suggest that one reason for failures in first year science at the University is the failure of year 12 adequately to prepare students for university studies. Colleagues have commented that it is becoming more and more difficult to accommodate first year material as students are noticeably less well prepared than in the past. The implications are for the provision of bridging courses or a longer-than-three-year degree.

Finally the comments in part 2 regarding the Chemistry subjects show a complete lack of research on Mr. Thomson's part. Chemistry IIE is a subject taken by engineers not second year science students. Furthermore Chemistry I is a prerequisite (or highly recommended subject) for most of the second year subjects in Science, including the biological sciences, and is taken by students never intending to undertake further studies in Chemistry. In second year, Chemistry-related subjects (biochemistry, organic chemistry, physical and inorganic chemistry) have a total enrolment of approximately 230.

M.I. Bruce  
Dean  
Faculty of Science

RE: SALLY'S LETTER

Dear Editors,

Re: Sally Niemann's nasty little letter in your last issue: Sally's remarks about "thin" content must refer to her own 1988 On Dit.

I have been here since 1986 and kept all copies of On Dit since then. The 1988 On Dit's were, to be blunt, bad. They were obviously intended by Sally Niemann and Richard Ogier to be imitations of Australia's worst daily newspapers. Amnesty reprints, articles taken from other papers and lots of reviews to fill up space did not make a good student newspaper.

I applaud Monica's reply to your letter, Sally: Onditbus is good humoured, witty and has its writer's name on it. A bit different to your Phantasmagoria in which you thought column writing was all about attacking students you didn't get along with. Richard Ogier did the same with some of his editorials so he shouldn't mind getting a mention in Onditbus. It's not surprising he is distorting facts at The Advertiser. I wouldn't want to go to a men's gathering but they have the right to hold meetings without Dick getting his thrills by spying on them. Did you get off on it, Dick?

Keep up your talented writing Monica and keep up the good look of the paper, Mark. It's good that On Dit is original this year.

Mr P. Aitken

WEEDS?

Dear Editors,

I am writing regarding part 2 of Steve Thomson's article (Vol 57, no 11) on University Marks.

His conclusions regarding the high attrition rate for Chemistry students are extremely misleading. Chemistry IIE is a subject predominantly for Chemical Engineering students, and as such, had 35 enrolled students. Chemistry II, Physical and Inorganic Chemistry subjects studied subsequently to Chemistry I, and so students are not vigorously "weeded out" after first year as Steve suggested.

Yours etc.,  
Steven Loffler  
Engineering

WHO'S TO BLAME?

Security on campus is a joke, but where does the blame lie?

The University Administration, a collection of people rarely on campus after hours, who's pay packets resemble the economy of a small nation, seem to think that there is no problem. They can see that there are 24 people employed as security attendants and this means an annual budget of over \$250,000. Administration cannot see past their spread sheet, in the past five years the number of staff in this institution (General staff)

has fallen, the university has no system for promotion or staff encouragement and feels it's better to keep a position fixed and have a high general staff turnover than to encourage staff to stay.

The people who directly administer the security seem to be stuck in a caretaker mentality so that we have security staff wandering around buildings, checking doors that academics and general staff have already locked after leaving. We have no night security but more staff on during the day, why?

We have only male security staff, why?

The last female security staff member quit and then had a secret meeting with Ms Howard, why did she quit? What was behind that meeting?

Is Ron Roney to blame for the strange rostering of staff onto day patrols rather than night patrols? Does he have a choice?

The day rostered security staff, what do they do? Are they poised at the ready for 8 hours waiting to rush to your defence? Or is it a stupid administration driving away their determination, causing drinking problems and slackness on the job? Who's to blame?

University Administration Sucks!!



# CINEMATHEQUE # 2



Designed for people interested in the cinema,  
Cinemateque present films  
complemented with talks and seminars.

Alexander Kluge is one of the most interesting of the "new" German filmmakers, and probably the most neglected. This neglect might be explained, firstly by the fact that his work is very German.

It deals with German society and politics in a way which few filmmakers attempt - and this is the second reason for his neglect; the work is unmistakably and directly political, much more so than the more attractive cinema of the better known directors, such as Wenders, Fassbinder, Herzog, Schlöndorff, Sanders, von Trotta, etc.

Another reason why Kluge does not enjoy the status of his better known compatriots is that his work demands a very active viewing; discontinuous narratives, the combination of fictional and documentary material, a kind of anti-aesthetic approach all require an engaged spectator. The films are simply more demanding than the Hollywood tradition - but their pleasures are often more exquisite.

Kluge's films and television work might be seen in some ways as a kind of anti-cinema, or perhaps as a literature rather than a cinema. Kluge is also a prolific writer, although very little of his work is available in English. His work is full of amusement, a black humour, a poetic tone, an irony, an almost utopian imagination, a keen intelligence.

Kluge's early influences were Frankfurt School ideas - in particular, Adorno and Horkheimer's Dialectic of Enlightenment - but the pessimism and disdain of these figures (especially Adorno) in relation to popular culture has not been inherited by Kluge and his decision to make films would not have been one that Adorno would have approved. The famous Oberhausen Manifesto of 1962, with which Kluge was closely involved, was one of the key events which led to the development of what has been identified, and has become widely known, as the "new German cinema".

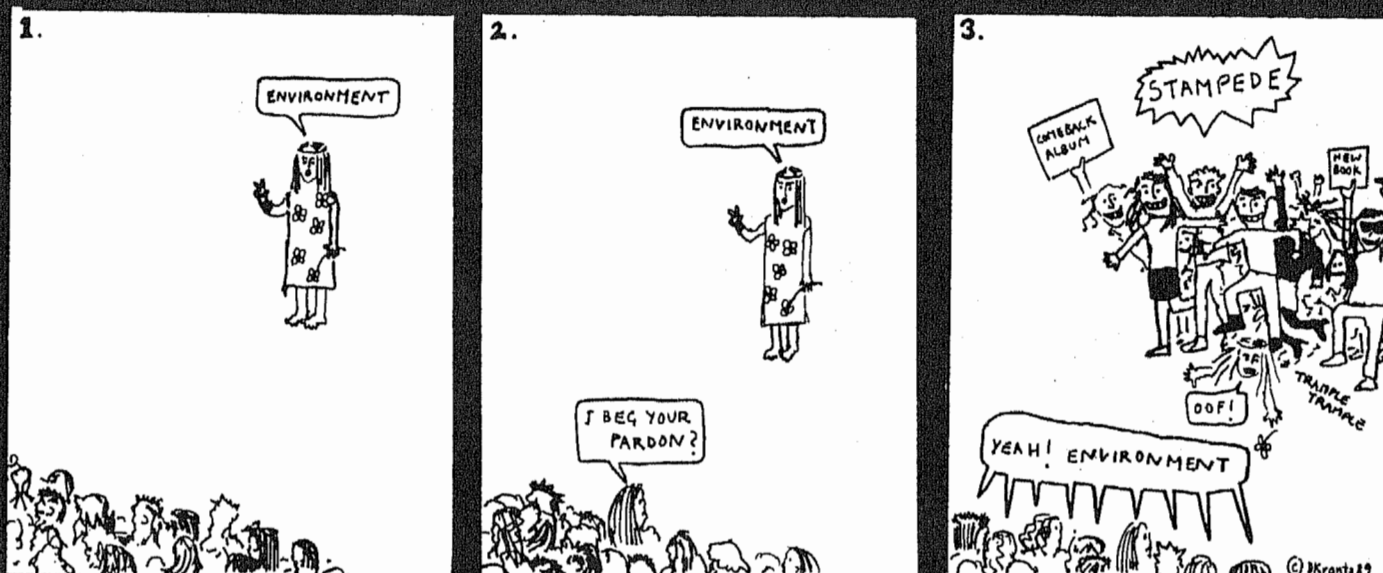
**SCREENINGS TUESDAY 7.30 PM  
STARTING AUGUST 1  
UNION CINEMA, LEVEL FIVE, UNION HOUSE,  
UNIVERSITY OF ADELAIDE.  
SEASON MEMBERSHIP \$12.**

**A POWERHOUSE OF EMOTIONS**



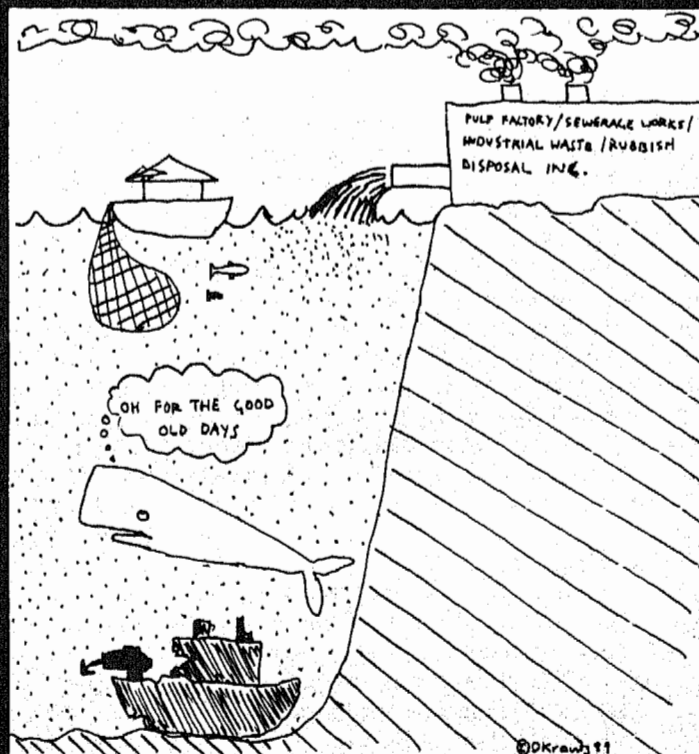
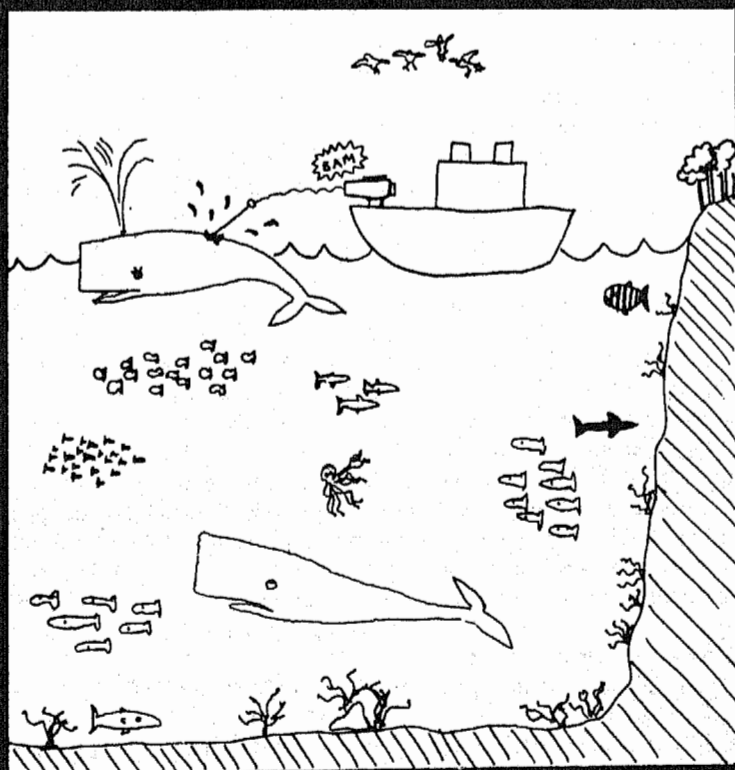
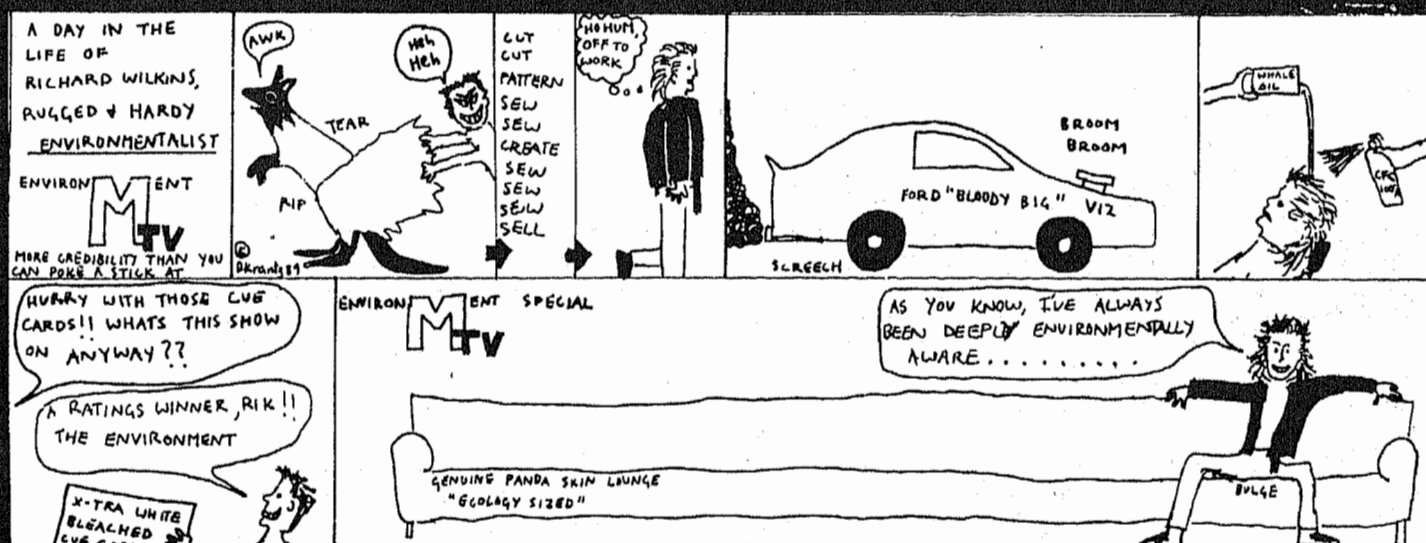
# GREEN REVOLUTION

David Krantz looks at the funnier side of the suddenly popular Green Movement



Stampede

## Environment TV



The Good Old Days



# the shortest job I ever had

Peter David Adamson, a former teacher, relates his teaching experiences and what he considers to be their indictment of the public school system.

Watching a teaching friend of mine suffering through the last term of 1987 reminded me of the general lack of awareness regarding the gravity of teacher stress.

It reminded me that teachers have been under that stress since about the late sixties. It reminded me, too, of the shortest job I ever had - 120 minutes in an Adelaide secondary school. From my friend's suffering nothing has improved. I'm sure that numerous others have had similar experiences. Those still teaching probably prefer not to risk putting them into print.

Early in the 80s I accepted a relieving position at a notorious secondary school. For the first period - 40 minutes - I was shown around the school and told the ropes. Just after nine I was taken into the stationery room. The assistant was too busy to tell help me - 15 minutes earlier her filing cabinet had been broken into... Neither she nor the senior with me expressed surprise at the break-in - merely another happening in the course of duty.

I was taken to the staff room where a teacher was asked to brief me about the school.

"Where have you taught before?"

"The Wilderness School."

"The Wilderness School...and they send you here. What was it like there - teaching all girls?"

"Pleasant."

"It won't be pleasant here. Our first priority is to get through a lesson...a lesson without a crisis or a rabble...is the best we can hope for. If you ever actually teach anything regard it as a bonus. There's a few things I better tell you.

"No dusters or chalk are left in any room, they'll disappear, so you carry them on you. Never leave any personal possessions unattended - even in the staff room. Don't take your case into the class room if it has any personal belongings in it. Keep your wallet on you or leave it at home. I guess your kids at Wilderness had text books?"

"Yes."

"Not 'yes' here. Ours don't. The school provides them. But if you allow them to be taken home, 10% won't come back...every time they go home. Don't let 'em take any book out of the room. If you want to use textbooks... I'll show you."

I followed him.

"The text books for this area are kept here." He stood by a large grey compactus. "I'll show you where the others are later. It's locked so follow me to the key."

We went to a small office.

"The key for the compactus is kept in this desk drawer. When Julie is out, the room is locked. Collect the key, unlock the compactus count out the number of books you want, lock the compactus and return the key. And carry the books to the class. At the end of the lesson - in fact five minutes before its end - collect the books and count them.

"You'll need that much time to ensure you get them all back. Then back to this office, collect the key, unlock the compactus return the books, lock the compactus and return the key. You do that every lesson in which you use books. If you have two lessons following in which you wish to use books, you're against it. Time doesn't permit. Lots of us don't use books very much. That's about all I need to tell you. When's your first lesson?"

"Next period."

"What class?"

I pulled out my timetable, and pointed.

"Oh. They're the worst class in that year. Have you taught anywhere else apart from Wilderness?"

"Not much. I did some relieving but it was in winter and I arrived with a throat infection and lost my voice by the end of the first day, so they had to get someone else."

"What was the one day like?"

"Pretty bad. With only one exception the school could not provide me with lists of the pupils in my classes. The classes were divided into a complicated system of sets and they couldn't even tell me how many were supposed to be in each set. I had no way of knowing if kids were wagging it."

"Haven't you taught anywhere else?"

"I was a temporary for two terms after I graduated."

"How did that go?"

"Not too bad."

A true enough statement but I remember my first lesson with 3F. As I walked in someone said: "You're the new teacher. We gave the last one a nervous break-down." "Tell me another." I replied and got on with teaching. At lunch-time I enquired about their previous teacher. The Deputy Head said: "Poor chap, they gave him a nervous breakdown...still I don't think he was really suited to teaching."

"Oh well, if you survived there you should here."

"Where do I get a copy of the syllabuses for my classes?"

"You don't. Just teach 'em what you want to teach, but remember you probably won't teach 'em anything anyway. It's about all you can do to keep 'em under control...quiet...you usually can't do that for all of a lesson anyway. I've got to go now."

I collected the key to the compactus and searched out a conventional English book.

At 9.40 am I entered the classroom, put the books and my case on the teacher's desk. My case had simple combination locks on its two clips, and as I opened it the student closest to my desk craned forward, pencil on scrap of paper - trying to read the combination.

The 'lesson' was a waste of time. Only two students paid attention - they were Vietnamese. The rest talked amongst themselves, played, refused to do any writing.

Ten minutes before the lesson was due to end, a girl asked me if I would like her to collect the books. A yellow light should have flashed on, a warning bell rung, but they didn't. I thanked her for her offer. She collected the books. The very last book she took from the desk of a boy in the front row. She then passed between me and the blackboard.



"You bloody little...," he yelled. The rest was unintelligible. He jumped from his desk and stormed towards the girl with his fists clenched, yelling "I'll get you..." As he passed behind me I leaned back and put out my arm to prevent him reaching her.

He staggered three or four steps back from me then dropped to his knees. He jammed his fists into his eyes hard enough to make them water and become bloodshot.

"You bastard. You bloody shit. You've blinded me. I can't see." He remained on his knees working his fists into his eyes. At last my red light went on. I backed my judgement. "Get up you're not hurt, you're just acting."

"You stuck your bloody fingers in my eyes you bastard."

"I didn't. I put my arm across your chest."

He sobbed and kept working his fists into his eyes.

"Let me see your eyes."

"Why don't ya pick on someone ya own size." I turned to see who in the class had spoken. Within a moment the whole class was standing and yelling at me, accusing me of being a brute, a thug....

"Let's get out of here," one of them yelled.

"We're not gonna stay in here with you."

The class picked up their belongings and - with remarkable orderliness - filed out the door. It was still five minutes from lesson end. I watched in amazement. I knew there was no point in asking or ordering them back. I picked up the English books and carried them to the office, collected the key to the compactus, carried the books to it....

I looked at my timetable. Relief. The next lesson was a free. I went straight to the principle's office and told him the story.

"Describe the boy and girl for me."

I did.

"Hmmm. A put up job. Sounds like two kids I've already suspended twice already this term...I may be able to get them expelled on this."

"What do I do?"

"Go to your next lesson. Don't worry it was a put-up job. I should have guessed they'd try something on the new teacher...should have warned you."

"What if I had accidentally hurt him? Where would I be now? In big trouble."

I knew that if a teacher doesn't try to stop a fight and someone gets hurt he can be accused of failure to control his class and be sued, and if he does stop a fight and accidentally hurts someone in the process he can be sued for that too. "If I had accidentally hurt that kid the results could have been disastrous for me."

"It was a put up job. Forget it. Let's see your timetable. They're all right that lot they won't pull a stunt like that."

"They mightn't but what about the class that just did? I'm not going to teach them again."

"Why?"

"The risk's too great...another stunt like that and should someone get hurt I could be through as a teacher. The risk's too great."

"You've got to teach them. They're part of the work load you've been employed to teach. You can't let them get away with it. If you do you'll be of no use in front of any class."

"I'm not going to take the risk. It's too great. I've never heard of anything like what just happened...and you...you seem to accept it as an everyday occurrence. Just what sort of a school is this?"

"There are plenty ones worse than this."

Needless to say that assurance reassured me.

"If that's the case I don't want to risk teaching in any state school."

"You've got to stay; I just can't replace you like that and if you walk out on such short notice you'll never teach in the department again."

"I'm not teaching that class again."

We argued and I remained firm.

"Wait while I ring Flinders Street and see when they can get me someone to replace you...if they can. You can at least stay until they can get someone."

It was mid-morning. He rang personnel at Flinders Street, but no one was there. He rang the local regional office but was told that the personnel people were away at a meeting.

"You'll have to teach them there's no one in personnel to even tell me when or if they can get another reliever. My staff can't teach them, they're already over committed."

"No. The risk is too great."

He asked me to wait in reception as he had an appointment with a parent.

It was morning recess. I watched out the office window. Two girls sat on the edge of a raised flower bed unwrapping some food. A boy swaggered up, an argument began. He pushed them backwards into the flowers, low shrubs and ground cover. I couldn't see any teachers on yard duty, but to have patrolled that school ground properly would have been impossible. And besides the personal risks that would have to be taken to stop such incidents were probably too high to take. I considered the Wilderness School. There it scarcely mattered whether anyone was on yard duty.

As the girls raised themselves up from the garden and removed pieces of twig and leaves from their clothes I decided to get out as soon as possible. I told the principal of my decision as soon as the parent left.

Approximately 120 minutes after I had arrived I packed my stuff up and left.

## OTHER CAUSES OF TEACHER STRESS

Unfortunately, in some schools such is the

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Kim Pedler, the SAUA Womens' Officer, submitted this article from the NUS Women's Department Resource Handbook.

# Rape



Most women live in fear of some kind of assault by men; they may be mugged and have their bags snatched or their keys stolen. But far worse than this kind of attack, which is clearly motivated by theft, is the assault on their person. Rape is the ultimate terror in every woman's mind.

The psychological aspects of why some men choose to rape are important for women to understand. Although looking at these issues may be intellectually and emotionally traumatic, it may help us also to make clearer choices about how we can live in a society where we may feel we are in a state of siege, and where men may be seen as sexual terrorists.

All women are potential victims, and age, looks, size and shape are irrelevant, therefore most of us are frightened. We may feel powerless. Because we have no way of knowing which men rape, we often find ourselves in danger. We perhaps want to trust men, but are unsure of their trustworthiness, and of how to cope if they are not. This is a problem for many women, because our upbringing results in many of us having a commitment to non-aggression. We do not like to hurt anyone, physically or emotionally.

We are not very good at saying what we want, and more especially what we do *not* want. Men do not seem to have this problem; they do seem, most of the time, to be able to say what they do and do not want. The problem for many of them is that they expect women to accommodate their wishes and not to deny or refuse them. This mismatch of internal and external realities experienced by men and women, creates a dilemma. How do we arrive at adulthood with such vastly differing views of such basic things? Or put another way, are rapists born, and are some women born to be victims of rape?

## SOCIALISATION OF WOMEN

Women are socialised in a variety of ways, with the basic overall result of providing a fine service industry for men. The process does not equip us for an independent self-determining life - nor is it intended to do so. Within a patriarchal society primarily run by and for men, it is in male interests to produce women who are subservient, obedient and non-aggressive. Thus the powerful male dominant role is complemented. Girl children are encouraged and praised if they are gentle and loving. If they are pretty and act in a

demure, passive way, they are rewarded with hugs, kisses, and even presents. A lot of effort goes into the making of a socially acceptable woman.

Girls are not expected to argue, complain, raise their voices, or to be rough. They are strongly discouraged from fighting and from developing any skills which may detract from the nurturing role given to them by society. To fight is to be unfeminine. It is not seen as good or attractive, it is not rewarded. Praise is lavished upon girl children who are agreeable and compliant, and who later, as women, internalise the notion that men do know best and should be deferred to, especially where important decisions are concerned.

Learned helplessness and incompetence outside of the home are seen as attractive traits. These are positively encouraged. Competence within the home at cooking, housework and child rearing is required and these are regarded as low status, but vital to men, so paradoxically are presented as high status.

Young girls are also expected to look sexy and attractive for men, but are also expected to be "good" and the responsibility for male desire and sexual behaviour is placed with them. Indeed, women are praised for being sexually ambiguous. Media representations of women are recreated daily, especially through advertising. However, we are only expected to *look* sexual and not to *be* sexual. If we do celebrate and enjoy our sexuality in a way that pleases us, if we do ask more sexually from men than they wish or are able to give, we commit the ultimate sin of sluts. This in turn creates guilt and confusion about our bodies and our sexuality.

## THE DILEMMA OF SEXUALITY

If a woman has been successfully socialised in western terms, she will experience some ambivalence about competing in the world with men on their terms, and she will tend to see herself in this role as unfeminine and undesirable. Many women resolve this dilemma by combining low-status work outside of the home with child-rearing and homemaking. Women who achieve academically and who reject the role of nurturer and homemaker in order to fulfil their own ambitions, are often regarded by men as unnatural, pushy and aggressive. In advertising, such women are rarely role models.

One of the tragic results of traditional female socialisation is that we tend to be excessively, inappropriately nice and polite. Many women have admitted that when they were attacked they were not able to say "Don't do that" or "go away", but instead said "Please don't hurt me". This culturally induced passivity is not useful or productive for women. We are strong. We need to reclaim and learn to use that strength. We need to feel that it is good and right. We should never feel that such behaviour is unwomanly.

## WHO GETS RAPED AND WHY?

The notion that abounds in our culture that only certain women get raped is a false and dangerous one. This view suggests that if you are raped then it must have been your own fault and that you must have done something to provoke the man to rape you. This places the responsibility for the fact that men rape, with women. It is this argument that, taken to its logical conclusion in the courts, allows rapists to go free. The argument, therefore, goes that if you do not wear "tarty" or provocative clothes, you will be safe. But this makes no difference. You may be safe, or you may not be. It really has very little to do with clothes, make-up, hairstyle, or where you have been or where you are going. It is not a moral issue, although for women who have been raped, it may be clear that at least some of society sees it that way.

Women who are raped and who, in the eyes of society, obviously break the rules, will be very firmly told that they are to blame. This will include women who hitch hike, women who go out alone at night, lesbian women and prostitutes. They will be held up to the rest of us to show what happens if we do not do as we are told. The print media are especially active in the promotion of this view. Women who keep the rules and yet still are raped may wonder what the hell happened! This is also used for the media; it allows them to present such women as "good and pure". It may also be used to serve as a warning: if "good women" are raped, what more can happen to "bad women"?

The reality of course is that women do not cause men to rape. Our clothes, our sexual orientation and our lifestyle are irrelevant. We are raped because we are women and because we fit the part at that moment in the rapist's piece of action. The powerful

mythology that surrounds the issue of sexual violence, and places the responsibility for rape with women, is one that should be put into perspective.

## HOW SHOULD WOMEN BEHAVE?

All women must decide for themselves how to live to feel as safe and strong as possible in a society where there is so much male violence. Many women may argue that it is for men to change their aggressive behaviour patterns, and others will say that women should not add their own violence to that of men. Both of these arguments have some validity, but most of us need to know how to cope now; men have yet to change and many women say that they will not be raped or abused again. So how should we behave? What can we do to feel safe?

An American study (*Stopping Rape, 1985*) found that the most effective way to prevent rape is to scream and yell and to use physical force. In terms of the legality of carrying weapons, there is basically no legal weapon (apart from a loud whistle - and that scarcely qualifies...). Many women do carry items that they think they would use if attacked. These include perfume, hairspray, combs, pepper and some women risk carrying knives. The law says that if you carry any object for the express purpose of self-defence, you may be charged with carrying an offensive weapon. We all have to decide for ourselves what the right action is.

## PERSONAL COMMITMENT

In a sense, making this decision and talking and thinking through the issues is a personal commitment to saying "I will not be put down", "I will not be raped". We should be aware that most of us need to relearn the ways in which we behave in order to keep ourselves safe. We should try and regard this experience as one of growth and learning, to be proud of it - even our small successes. It will probably be useful to talk to women friends and share experiences. There is something very sick about a society in which we must, from day to day, assess our safety, think of defence - but it is also empowering.

from  
"The Women's Department of NUS  
Resource Handbook 1989".



## DEFENDING THE INDEFENSIBLE

Norman Taylor, who has been involved in the anti-Apartheid struggle, discusses the ways in which the South African Government attempts to manipulate international opinion on the inhumane apartheid system.

The South African government spends vast sums on propaganda which may persuade the gullible to believe that the land of Apartheid is really quite a satisfactory place for black and white alike. They may as well tell us that their favourite pursuit of hanging has no lasting effect. Tothill, their Ambassador in Canberra, helps to dispose of many thousands of dollars by buying a substantial amount of space in Murdoch's "Weekend Australian".

In his rather pathetic attempts to defend the indefensible he invites readers to write to him, and so I accepted his kind invitation and wrote as follows:

Sir,

I am enclosing a copy of a book review which will no doubt be of considerable interest.

I noted your reference to the ANC as a "terrorist" organisation. Is it possible that you are unaware of the fact that the world's press has described South African troops and police as "terrorists in uniform"? Whilst only your racist and fascist government describes the ANC thus.

Yours truly,  
Norman Taylor.

Much to my surprise he responded with:

Dear Mr Taylor,

Thanks for the book review. I had seen it already. Whatever the press may say, the ANC is indeed a terrorist organisation. Why else would its representatives focus on soft targets?

Tell the civilians who were maimed by ANC action that it is not a terrorist organisation. Those who forfeited their lives to ANC action are unfortunately beyond caring.

Yours sincerely,  
F.D. Tothill,  
Ambassador.

In reply to this I sent the following:

Mr F. Tothill,  
South African Embassy.  
Sir,

In replying to your letter of February 10th, I must state the obvious fact that the role of the ANCE is to win mass support through its constant and conscientious dedication to the objectives clearly stated in the Freedom Charter

as declared at Klipstown, Johannesburg, in June 1955. Therefore it is intent on avoiding needless suffering in its actions against a vicious, powerful and cunning enemy, i.e. your police and army which has been described by the world's media as "terrorists in uniform".

The ANC enjoys worldwide support and I consider it an honour and a privilege to extend hospitality to its representatives.

Now that you enjoy living here where there is a democratically elected government representing the majority of the people, one which scorns censorship, you may wish to indulge in the luxury of seeing films which can be seen anywhere in the world - with of course exception of South Africa. I am referring to "Cry Freedom", about which I am enclosing a copy of some remarks by High School students; and "A World Apart", now having a long run in Adelaide, and no doubt in Canberra also. It is a superb film revolving around the life of Ruth First who (like Dulcie September) was murdered by agents of your employers.

I would like to wish you success in your job, but you cannot possibly succeed in defending the indefensible.

One final point re the ANC. After 50 years of peaceful struggle for justice, and in the face of unending violence on the part of the State, the ANC was reluctantly forced to combat violence with violence, this fact is acknowledged worldwide.

Yours faithfully,  
Norman Taylor.

A long silence has followed.

### CHILD VICTIMS OF APARTHEID

I sent to the Department of Foreign Affairs in South Africa a copy of the lengthy report on the "International Conference On Children, Repression and the Law in Apartheid South Africa"; Harare, 24/27 September 1987. Here is part of the introduction by Archbishop Trevor Huddleston:

"Of the 700 or so delegates nearly 300 came from within South Africa or were in exile outside its immediate frontiers. Forty five countries were representative of the international community. They came from both sides of the ideological divide; they were drawn from governments, voluntary

agencies representing children's rights and from a vast range of professional expertise. So, for the first time on such a massive scale the authentic voice of the South African people was heard delivering its own message to the world - and doing so not with rhetorical bombast but with well prepared, well documented and deeply moving personal experiences of the struggle.

And - miraculously - we had the most significant witnesses of all: the children. They knew themselves to be speaking for those thousands of their contemporaries who have been the target of the South African government's assault. One of the youngest of the, aged only eleven, had been so traumatised by his experience of two months in detention that he could hardly be heard at all. But his presence on the platform said enough. It said clearly and unmistakably, that a government which can set out deliberately to torture and kill its own children has no place in the world community. It must, as witness after witness declared, be totally exuded by all nations until the source of the evil it embodies - apartheid itself - is totally destroyed."

The report includes the following: "Whole schools have been detained, even children under the age of ten. The declaration of a state of emergency has been followed by the detention of over 30,000 people, of whom at least a third were children. The scale of such detentions and the violence accompanying them is without parallel even in a state of war."

The Reverend Frank Chikane, Secretary General of the South African Council of Churches stated during his address to the conference, "When a regime refuses to release an 11 year old child on bail because this 11 year old would be a danger to the State and its security, then there must be something drastically wrong with those adults". He also referred to the fact that of 22,000 detainees, 8800 were children, mostly 13 to 18, but some under the age of 9. School children reported that they were terrorised by the security forces; soldiers and police interfered in the classes, attacked and shot children in the school grounds.

Prime Minister Mugabe eloquently and aptly included this in his speech: "Should

any voice of conscience draw attention to the injustice of the system and criticise the so-called law enforcement agents, such criticism is contemptuously ignored. Recently, the Detainees Parents Support Committee published its reports or studies, packed with information, on tortures and detentions in the 1980s. The reaction of the racist Minister of Law and Order was characteristic. He accused the Committee of vilifying the police. The cases of child arrest and assault, and the sordid examples of torture in detention were dismissed as mere fabrications. The sleep deprivation to which young detainees were subjected, the suspension in mid-air, the kicking, beating, electric shocks, the stripping and numerous other perpetrations of a horrific nature which the youths and children received from their interrogators did not revulse the so-called Minister of Law and Order.

How could they? Revulsion is a response of a person of conscience and morality. Mr Vlok and all the members of his apartheid regime are evidently meant to whom conscience and morality are mere trifles. Murder cannot, in such circumstances, any longer revulse the bloody heart of its perpetrator, for each murder committed also destroyed his moral conscience, hardening him more and more to the shedding of blood".

### THE APARTHEID REGIME'S RESPONSE

So what did the South African Department of Foreign Affairs do after they received the damning report of constant gross cruelty to thousands of children? They passed the buck to the South African Consulate in Sydney who then sent me a parcel containing - not a bomb - but a propaganda film and the following letter:

Dear Mr Taylor,

This Consulate has been requested to comment on the article you forwarded to the Director-General of the South African Department of Foreign Affairs.

Unsubstantiated and untruthful allegations regarding the conditions of detention of children

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# World motorcycle championship

A belated review of the season so far by Richard Harrison.

## ROUND 1: SUZUKA

The season opener in Japan promised to be an interesting race after the surprising off-season team changes.

1988 World Champion, Eddie Lawson, left the Marlboro Yamaha team run by Giacomo Agostini, himself the winner of an incredible 15 World Championships in the 500cc and 350cc classes. While Lawson joined Wayne Gardner in the Rothmans Honda team, Agostini vowed that Lawson would never ride for him again.

Also joining Honda was 23 year-old Australian, Michael Doohan, looking forward to his first year of Grand Prix racing after a successful year of superbike racing in Australia.

American, Freddie Spencer, won the 500cc title for Honda in 1983 and then the 500 and 250 titles in 1985. After this, a wrist problem prevented him from again climbing the rostrum until his retirement at the beginning of the 1988 season. Now in 1989 he was back, claiming his wrist had healed and he was again ready to race, but this time for Marlboro Yamaha. Also in the team was Scotsman, Niall Mackenzie, having switched from Honda.

The Lucky Strike Yamaha team remained unchanged with Kevin Magee and Wayne Rainey, while former team member and runner up to Wayne Gardner in '87, Randy Mamola, found himself on the well funded but uncompetitive Cagiva for another year. After Honda refused his price, Kevin Schwantz would again ride for Suzuki, but with a salary of around \$US 2 million he could not complain.

The race start saw Rainey leading from Spencer, Schwantz and Mackenzie. Rainey began establishing an early race lead but by lap 2 Schwantz had outbraked Spencer and set about catching Rainey. It took 5 laps for him to do this and during that time Spencer had run off the track, finally finishing in 14th position.

Wayne Gardner also ran off, rejoining the race in 14th. With 5 laps to go he had fought his way back to 3rd ahead of Lawson but then the narrower rear tyre, which he had chosen to compensate for his lack of straight line speed in practice, failed him again. While he did well to remain rubber side down, a huge slide resulted, followed by a painful excursion off the track in which he crushed his balls against the petrol tank and narrowly avoided crushing himself against a barrier. Gardner finished in fourth, behind Lawson, but in front of Magee, Mackenzie, and former crashing ace, French rider, Christian Sarron.

It was the battle for the lead, however, which understandably monopolised the telecast with Schwantz showing that the Suzuki now had the speed to match Honda and Yamaha. With his liking for hard suspension settings Rainey was nothing less than spectacular as he slid his way around 200 km/h bends, holding the lead more often than not. Not able to see his pit board properly he had taken to using the scoring tower.

What he forgot was that this would only display the previous lap after the others had

passed by, so as Rainey followed on what he thought was the penultimate lap just half a second behind Schwantz towards the line, he saw the chequered flag come out and Schwantz punch the air and realised with frustration that he had left his run too late.

## ROUND 2: PHILLIP ISLAND

Along with around 100,000 other Australians I made my way to Phillip Island to watch the Saturday practice and the first Australian Grand Prix on Sunday. From my seat in the Siberia stand I could see two-thirds of the track. Besides this one I would also recommend the Bass Strait stand, which overlooks a 275 km/h corner, and the Southern Loop stand, where I will be sitting next year unless, of course, one of the factory teams decides to give me a ride (about as probable as a non-motorcyclist actually reading this far).

Saturday saw the running of the Sidecar Grand Prix which, while not counting towards the Sidecar World Championship, provided a very close race with the South Australian pair of Gavin Porteous and Jeff Spencer being narrowly defeated by Barry Ditchburn and Laurie Genova.

The Superbike race which followed was just as exciting. Superbikes are 750cc four-strokes, based on road machines but with various modifications to performance, weight and handling. Typically, they produce 135ps and weigh around 170 kg. Compare this with 165 ps and 120 kg for the 500 cc two-stroke Grand Prix machines.

Only a few laps remained in the Superbike race, as a train of four bikes entered the front straight. Rob Phillis on his Kawasaki ZXR led Peter Goddard on the new Yamaha OWO1, Sean Gallagher on his Honda RC30, and Aaron Slight on another Kawasaki.

As they exited the fast left-hander which leads onto the straight, Phillis' tortured rear tyre let go and the three following riders were forced to avoid the fallen bike and rider as they slid along the road. Goddard fared best, riding around the Kawasaki and just touching the grass before regaining the track and going on to win. Gallagher also avoided bike and rider but fell upon leaving the track while Slight endured a 200km/h full lock slide across the wet grass to finish six seconds behind Goddard.

## 250CC RACE

For years now, almost all motorcycle racers have employed the technique of 'hanging off' the bike when cornering and scraping the outstretched knee on the road surface.

Besides wearing out 'kneescrappers' (disks of plastic or compressed leather affixed to the leathers by velcro patches) this practice results in a shift in the centre of gravity of bike and rider, and increased wind resistance on the side of the shift which in turn means that, for any given angle of lean, greater cornering forces are imparted upon the motorcycle.

Scraping the knee on the ground provides a gauge of how far you are leaning over and personally I feel an irrational lessening in the fear of crashing when I am already in contact with the road.

'Fear' is not in the vocabulary of French rider, Jean-Phillipe Ruggia, which is not surprising as he doesn't speak English (Sorry). Taking lean angle to the extreme he became the first rider to scrape both elbow and knee on the ground. While elbow scraping appears to have no use other than making for interesting photographs, elbow scrapers were attached to his leathers during practice in Japan and then removed as they were found to be too restrictive. Difficulties arose when the velcro patches which remained on his elbows stuck to those on his knees as he crouched behind the fairing down the straight.

In the race Phillip Island he rode his Yamaha YZR 250 as hard as anyone, with the exception of Italian, Luca Cadalora, who after crashing on lap 2 remounted in last place and then sliced through the field to finish 3rd, just 10 seconds behind the leaders. Hard riding by Ruggia could not overcome the power advantage that 250 Champion, Sito Pons, enjoyed on his Honda NSR250.

By staying the Honda's slipstream down the straight Ruggia did not allow Pons to run away with the race but despite leading out onto the straight for the final time, the result seemed certain to go against him. Pons simply pulled out from behind Ruggia and powered past, a manoeuvre he had already tested earlier in the race, winning by

the Southern Loop and his left hand, trapped under the bike, had some flesh taken off, exposing the tendons.

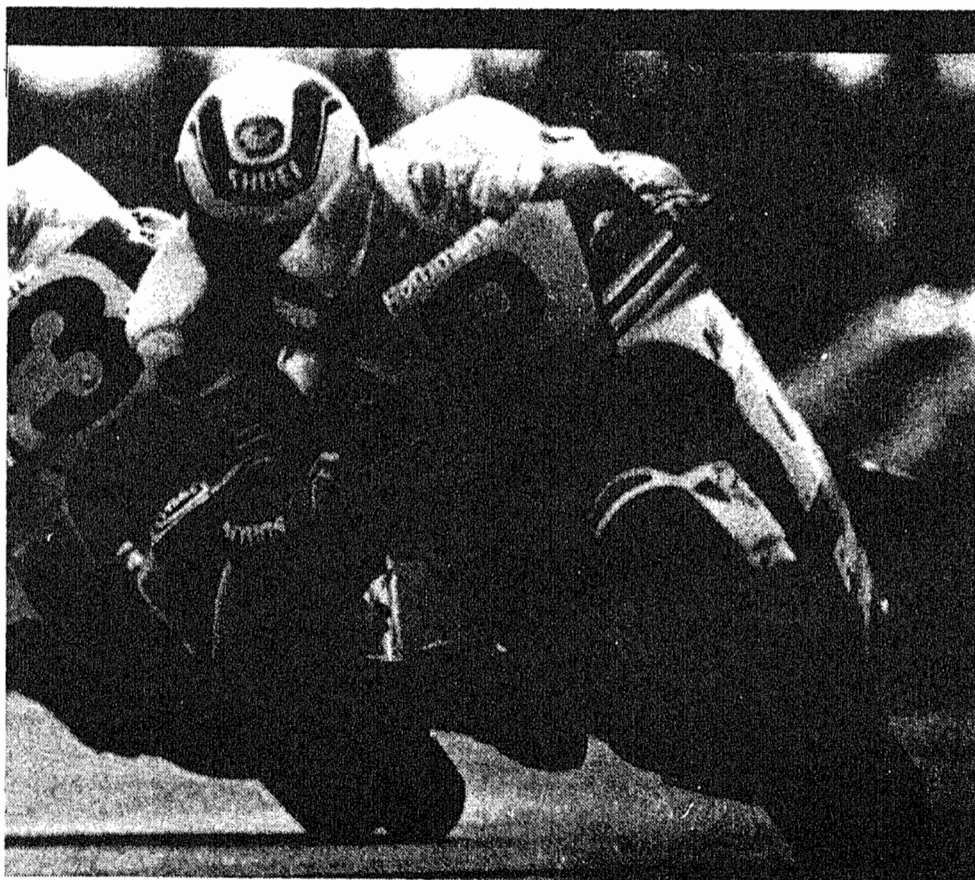
## 500CC RACE

Rainey made another lightning start followed by Japanese rider, Tadhiko Taira, and Schwantz. Determined to stay with the hard charging Rainey, Schwantz passed Taira but the pole-sitter's race finished abruptly when his cold tyres slipped from under him coming out of the Lukey Heights hairpin for the first time.

By lap 4 Rainey was three seconds clear of the Australian trio of Gardner, Magee and Doohan. Doohan was visibly hampered by his hand and as the race progressed he dropped back, still finishing a creditable eighth.

Once again Rainey had the bike sliding and shuddering but all eyes were on Gardner and Magee as they steadily cut his lead. Gardner caught Rainey on lap 10 and passed him on the next lap. From this point on, the crowd noise drowned out the scream of the two-strokes as Gardner and Rainey fought for the lead with Magee battling to keep up.

Meanwhile Sarron and Spencer were catching up. Sarron passed Magee and even led briefly as the lead changed an incredible 19 times. Spencer also seemed to be



0.13 seconds.

## 500CC PRACTICE

Practice saw Kevin Schwantz take pole and Rainey slide his way around the track to qualify second with Gardner third.

Notable incidents included Lawson running into the back of Magee's bike after it had seized and then running onto the grass at around 240 km/h. While Lawson fell and hurt his wrist, Magee was uninjured. Gardner also experienced a crash when brought down by German privateer, Michael Rudroff, as did Randy Mamola when the throttle slides on his Cagiva stuck open on the way into Siberia, forcing him to put the bike down.

This did not stop him spending much of practice on one wheel waving to the crowd. After being forced out of the Japanese Grand Prix by an engine seizure Michael Doohan's bad luck continued when he fell at

threatening to join the fray, when he lost the front end and slid to a halt directly in front of our stand. When marshalls refused to start a frustrated Spencer's bike they were abused by the crowd until the Gardner/Rainey/Sarron/Magee battle again passed our stand.

Thus Spencer was left to sign autographs and watch the race. As they passed for the final time, Gardner led, but Rainey was within striking distance. Then they went out of sight over Lukey Heights. Gardner was the first to re-emerge, narrowly defeating Rainey, Sarron and Magee. A very sore Lawson took fifth from Taira, describing his race as "Bloody awful!"

Gardner, however, could not have been happier. In his victory speech to the crowd which had spilled out onto the track he said that winning his home Grand Prix meant as much to him as winning the World Championship and assured them that his testicles had made a full recovery.



# Conservatism with a Human Face

David Penberthy met the man who is the new face of conservative journalism, USA style.



# PJ O'Rourke

Name me, if you can, a better feeling than the one you get when you're half a bottle of Chivas in the bag with a gram of coke up your nose and a teenage lovely pulling off her tube top in the next seat over while you're going a hundred miles an hour down a suburban side street.

P.J. O'Rourke, "How to Drive Fast on Drugs While Getting Your Wing-Wang Squeezed and Not Spill Your Drink".

Have you ever been in a quiet, refined restaurant, enjoying a delicious three-course meal and fine local wines, when all of a sudden a drug-crazed American alcoholic stands up and loudly tells everybody about the time he had his dick pulled on the front seat of a speeding Chevrolet? Last Thursday a group of 120 people actually paid for the privilege. This was no common drunkard, however, this was P.J. O'Rourke, the self-styled Republican Party Reptile who has redefined gonzo journalism and achieved the impossible in making conservatism sound like a dynamic social force.

P.J. O'Rourke is currently in Australia doing a series of literary dinners and late night binges to promote his latest outrage, "Holidays in Hell". In Adelaide the engagement was organised by the Elizabethan Theatre Trust, which is not renowned for putting on wild shows. In fact, large parts of the audience looked like they got lost on their way to a Grey Power rally.

O'Rourke once described Australians as "violently loud alcoholic roughnecks whose idea of fun is to throw up in your car", but there was a distinct absence of McKenzie-esque yahoos in the Union Hotel's Polo Room last week. As a result, the more outrageous aspects of P.J.'s work-references to vibrators, cocaine and baby oil - were toned down considerably.

Despite the sobriety of the audience, P.J. did not fail to please. Leaning forwards onto the podium, armed with a box of Havana Cigarillos and a scotch with ice, he embarked on his crusade against the Eastern bloc, smarmy liberals, the safety-conscious, born-again Christians....basically - everyone who gets in the way of having a good time.

### THE TROUBLE TOURIST

For the last few years, O'Rourke has held down the International Affairs desk at "Rolling Stone", writing as a "trouble tourist". Reading an extract from his book, O'Rourke explained that he rejects conventional tourism; "I want to see the planet's principal features - what makes it tick. Well, the planet I've got a chance to visit is Earth, and Earth's principal features are chaos and war."

O'Rourke argues that most chaos and war is caused by the Left. "Half the world's suffering is caused by earnest messages contained in grand theories bearing no relation to reality - Marxism and No-Fault Auto Insurance, to name two."

Earnestness, he believes, is the classic problem of the Left. They're so glum and boring, as anybody who has travelled to the Eastern bloc or read a copy of "The

Nation" realises. Too much analysis and not enough fun. I spoke with P.J. after lunch and asked him if he was ever serious about things.

"I'm serious but not earnest. You see, earnest is theoretical, abstract, but serious is reality, serious is always involuntary. It's like if a bus runs over your foot you get real serious. But if you go round organising a "Feet in Danger of Being Run Over By Buses" campaign, that's earnest."

Earnest left-wingers, he believes, tend to be naive in their view of history. O'Rourke sees recent events in China as testimony to that:

"Everything was kind of moving along nicely in China, the students were out being all college-studentish, and all the liberals started going "See, Marxism might have a few hitches here and there, but these Chinese really care and want to create a civilised nation", and all of a sudden, in come the tanks. I felt bad for the students but it was satisfying for those of us with a less Polly-Annish view of geo-politics."

And the same goes for liberals who see Gorbachev as the saviour of the world:

"You see....Russia has its own Russian sort of interests which consist of beating people up, shitting all over Eastern European countries and conquering Asia and so on, that long predate anything to do with glasnost and perestroika. All that glasnost means is they've got a P.R. agent, but they're still the same swine they always were. You know, like the Nazis had great costume designers."

Being a real fan of the Sandinistas, I asked P.J. if he realised that last Wednesday was the tenth anniversary of the Nicaraguan Revolution. Would he like to propose a toast to Daniel Ortega and the rest of the gang, perhaps...?

"Oh boy, was I excited! ... I've been up partying all night, you know, they're a lovely bunch, those Sandies... No, not particularly, I'd like to toast the bastards all right. It's absolutely amazing, you see, Latin Americans tend to have a very earthy sense of humour, rather like ours, and very unlike Eastern European humour, which is sort of gloomy, rye, hopeless... but Nicaraguans have it. When I was in Managua I was driving around with this cab driver, and he'd point out the window at some factory that was all closed up and rusted and say, "This belongs to the people now."

Such conservatism might seem strange coming from a man who was a Maoist in his college days. But P.J. has not actually "sold out", like most Americans of the baby-boomer generation, because he never really "sold in". His motivations for becoming a student radical were purely hedonistic.

"I remember being 18 and just beginning to grow my hair out like a Beatle, and, having gone to a very collegiate college, with fraternities and sororities and big on sports, I didn't have much of a Bohemian tradition. So I'm walking down the street past all these bars, looking for some place that would let me in, and down an alley was this bar with a patio outside, full of guys with beards and sandals, and these girls with long black hair and leotards and Spanish blouses, and everyone's playing guitar and singing "Kumbayah". And

I looked at the girls, some of whom were quite fetching, and thought "Hmm... I bet they do it. I bet they do it before you get engaged, or even before you go steady." And I thought, "That's for me!"

### POLITICAL ANIMALS

When O'Rourke became a Leftist it was no more than a fashion statement. Despite the disdain in which he now holds the Left, O'Rourke is equally venomous when discussing some of his fellow Republicans. Did he ever get any flak from the Moral Majority types for being something of a party animal?

"Yeah, particularly the born-again Christian bunch. They're a really unpleasant bunch of arseholes. But fortunately, I don't get too much shit from them because they - I'm not sure which is the operative verb here - don't or can't read."

After spending a weekend at a fundamentalist Christian conference in North Carolina, he came away a born-again satanist. He told me, however, that he has renounced his dark faith, mainly because he ran out of black dogs.

It is not just the fundamentalists he finds embarrassing.

"I have no explanation for Dan Quayle....", he told the audience. "The obvious one is that George did it for his own safety.... however, I do quite like him in a way, because democracy is government by and for the people, and who could be more ordinary than Dan Quayle. Being Vice President consists of doing absolutely nothing with both hands.... and that's Dan all over."

Politicians like Quayle are a symptom of the American political system, "basically a kind of dictatorship by tedium". O'Rourke is now in Washington, which he describes as a "very large, slow moving target", trying to wade through the boredom and make sense of American politics. The working title for his new book is "Your Government: What the Fuck Does it Do All Day and Why Does it Cost So God Damned Much Money?", which he may have to modify for the cover.

Most Republicans are, like Quayle, very funny people. The trouble is they don't realise it. Good American humourists tend to be either Democrats or radicals. So how hard is it for O'Rourke to make conservatism sound exciting?

"It's a little tough, because conservatism is not the same as being a rabid right winger. Fundamentally, it's common sense, it's moderate in the sense that, well, OK you want to change society but let's move one step at a time because every change has ramifications of its own, so let's be cautious. But it's very hard to get up on a soap box and scream for moderation - Moderation - Now and Forever!! It's a very hard position to take."

### GONZO JOURNALIST?

O'Rourke's personal life lacks the conservatism which characterises his politics. Tales of drunken, drug-crazed nights of debauchery in exotic and dangerous locations have led people to believe O'Rourke has taken up the mantle of gonzo journalism. P.J., however, begs to dif-

fer. "Gonzo journalist" was a term coined by Hunter S. Thompson to describe a journalist who goes out and does pretty much what any other journalist does, except he does it on drugs, so no, I'm not a gonzo journalist. I don't really understand why I get compared so much to Hunter, because he takes a very bizarre and original and peculiar sensibility and then goes to very ordinary places. Whereas I tend to take a very ordinary sensibility and go to very unordinary places. And he likes to take drugs and I like to drink."

This is what O'Rourke told the Elizabethans, at any rate. When I spoke to him afterwards he elaborated more about his brief but intense career as a street pharmacologist. Were any of his drug stories embellished or exaggerated?

"No.... I had a period when I was right into it, from 67 up to the early 70s, but....", tapping his glass, "...this is my real favourite. I've tired of drugs to a large extent. I did some cocaine on my fortieth birthday and was awake for about a day and a half."

At the risk of sounding like a total moralist, I asked P.J. if he was wary of glamorising drugs like coke, when there exists a pretty hideous dark side in the states with kids dying from crack addiction and gang warfare related to it.

"Basically, I don't give a shit about that. I'm not here to solve the world's problems. All that stuff is fun, but you know it's got a dark side to it, which I never deny in my writing. What's dangerous - and this is something Hunter points out, and he's got a voracious drug appetite - is to encourage people. Timothy Leary used to say "Take LSD and it'll make your life better". Which is crap."

O'Rourke's friendship with Hunter S. Thompson is obviously a good one. Despite the difference in their drug intake, P.J. is, to a certain degree, stylistically indebted to Hunter, although he lacks the compassion and liberalism evident in Hunter's work, and consciously avoids pontification when making a political point in the essays. O'Rourke's real genius lies in his ability to go to some chaotic trouble spot and, instead of seeking out experts, going to bars and driving in taxis with normal people caught up in the turmoil. His writing may not be politically accurate, but he gives the reader an appreciation of what it must be like living in a place like Lebanon or El Salvador and trying to make sense out of the absurdity.

O'Rourke's observations are peppered with gonzo syntax. In the 20th Anniversary edition of "Rolling Stone", P.J. interviews Hunter S. They both decide that Edwin Meese, Attorney-General in the Reagan Administration until Iran-Contra blew up, should be locked in a room with a drug-crazed nymphomaniac water buffalo. How did O'Rourke then feel appearing on the Clive James show, sitting next to Ed Meese?

"Boy, was I upset. I don't know whether the guy's honest or dishonest, and he was something of a fool as Attorney-General, but he is the nicest guy you could imagine, the kind of guy you'd have a drink with, very affable. He either hadn't read it or he was polite enough not to bring it up."

### WITTY AND CONSERVATIVE

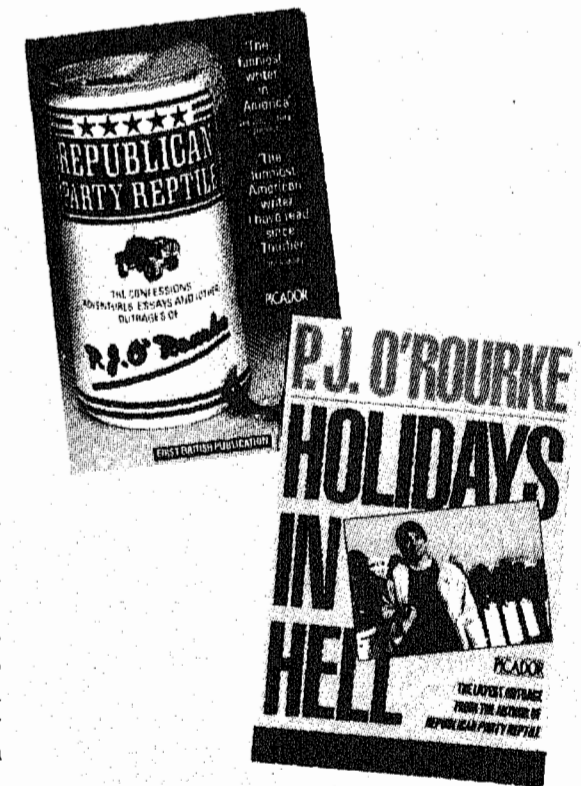
At the end of our conversation, I found myself feeling quite disturbed. P.J. O'Rourke is the sort of person whose house I would probably picket at a demonstration. O'Rourke is a sexist bastard, a free marketer, a member of the National Rifle Association, a practitioner of real politik, a supporter of US foreign policy and a bit of a McCarthyist. But he is incredibly funny. He is both witty and conservative, which makes him extremely dangerous.

Most conservatives are boring and moralistic and pose no real threat because they have no social appeal. But anybody who can make voting for George Bush sound like a wild and crazy thing to do is worthy of respect.

"I think everybody should have their fun...." he says. "You can not do any of this stuff, not drink, not smoke, and it'll add twenty years to your life, but twenty years at the wrong end. If it would add twenty years to my life between the age of nineteen and twenty, maybe...."

Fun, hey P.J.? Just how much fun do you think those Nicaraguans are having, being terrorised by the fucking contras? I try to feel indignant, but cannot. How can O'Rourke get away with it? Probably because O'Rourke is such an outrageous and exciting person. He makes no effort to conceal his brash Republicanism. He is always self-interested, always a hedonist, and always funny.

Half of me says that liking O'Rourke is akin to diverting my pocket money to the contras, but the other half is laughing too much to worry about it.







# BATMAN

## man and myth

Jeremy Dixon looks at the

When I was at the tender age of eight, my parents bought a colour television. Although this event wouldn't register on the average familial Richter scale these days, it was a time of great excitement. After watching a psychedelic coke advertisement, I sat glued to the set watching Batman. From that moment on, Batman had transformed another tearaway kid into a convert.

With the fiftieth anniversary of Bruce Wayne and 'the Bat-man', there is more interest in the complex enigma than ever since the debut of the television series in 1966. His is a story that deserves revelation.

New York was the original hunting ground for Batman. Born from the fertile imagination of Bob Kane and Bill Finger, Batman instantly caught the imagination of an American public eager for any escapism. Originally very much a dogooder, he slowly evolved into a much more sombre character.

Batman's origins were explained in Detective Comics #33. His parents were set upon by a thief whilst returning from a cinema one night. They were both shot dead in front of the young Bruce Wayne. Showing amazing maturity for an eight year old boy, he vowed to devote his life to fighting crime in all its forms. Tuning his body to peak physical form and training his mind to invent his armoury of ingenuity, Batman emerged.

Batman commenced by dispatching petty crims and seedy disorganised thieves at a rate of knots. Soon the Joker came out of the woodwork. He has become Batman's greatest adversary and, in many ways, his alter-ego. The relationship between the Joker and Batman is one of mutual respect, hate and need.

Batman's superior physical strength is amply matched by the Joker's amazingly demented intelligence; his iron discipline annulled by the Joker's out-of-control anarchy. Yet without the Joker there is no Batman. In spite of Batman's higher moral sensibility, he has wanted to kill the Joker many a time, but he can never bring himself to do so. Batman can see too much of himself in the Joker. The mirror is cracked but the likeness is discernible. If Batman destroyed what is for him his Holy Grail in the Joker's guise, he would not only transgress the barrier

which separates himself from the scum but he would lose a part of himself in addition. So the demons remain.

In the late forties, Batman moved to the sinister city of Gotham. Here his night escapades took on a more sinister tone and the underlying current of a worsening psychosis of Batman came to the fore. In spite of this, or maybe because of this, the popularity of Batman soared. It is argued that Batman caused more crime than he stopped by challenging criminals to confront him, but it was in Gotham City that Batman found a cornucopia of foes.

As well as the Joker, Catwoman loved playing a cat and mouse game of emotional sabotage with Batman, the Riddler tried to outwit him with puns and gags, and Harvey Dent (commonly known as Two-Face) would perform brilliant pathological crimes with a cool detachment which infuriated Batman.

In the sixties, the television series became the most popular of any of the small screen adaptations of comic book characters. Its appeal was indicative of the times with its flagwaving moralism and subtextual innuendo. Adam West took his role in the series very seriously, "You might say I'm trying to invest Dickensian surroundings with an Oscar Wilde flavour". Luckily, very few people took Adam West seriously. Although its entertainment value was high, its camp humour and supercilious morals were no substitute for the gritty realism of the comics for the purists.

Robin has been an integral part of the Batman myth since Detective Comics #38. The Boy Wonder, whose real name is Richard Greyson,

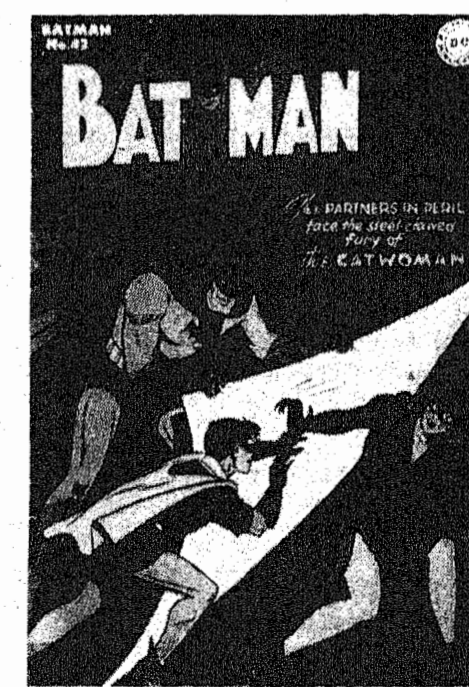
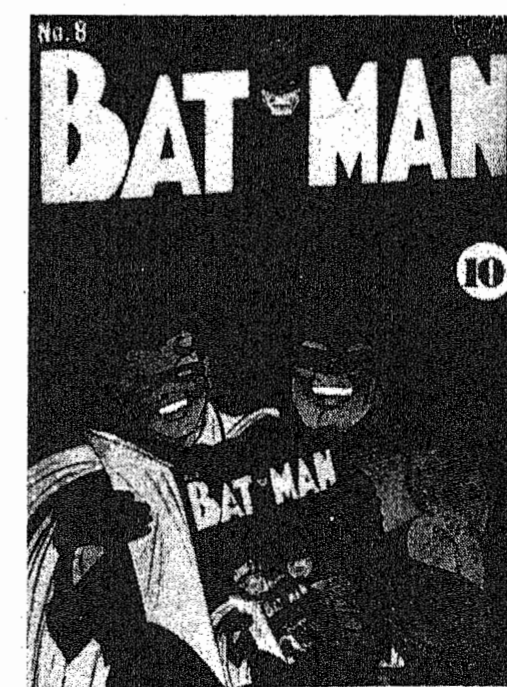
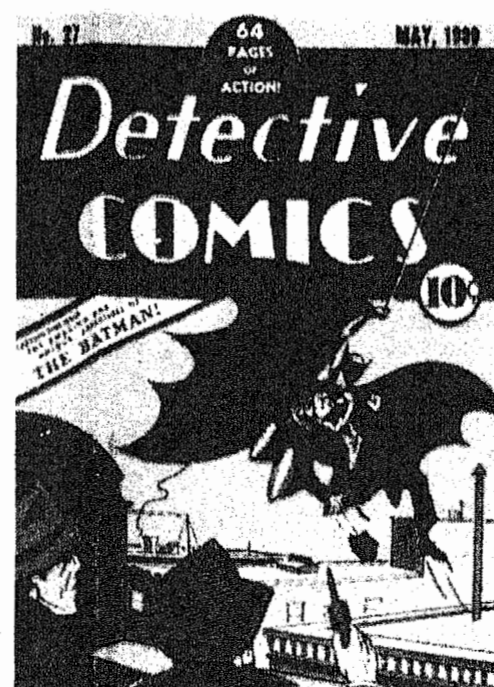
teamed with Batman for almost thirty years, spanning the golden age of comics. Robin's parents were killed in a flying trapeze accident and he was subsequently adopted by Batman. The Dynamic Duo, as they became known, formed an unbeatable combination with Robin learning the famous Batman discipline and developing a physical prowess which complemented Batman. Robin 'died' in 1963 but was revived using futuristic alien medical techniques. He left in 1969 to go to University and returned in 1982 in the popular 'Teen Titan' series.

Batman also had another partner in the guise of Robin, called Jason Todd. He was also an orphan who was caught stealing tyres from the Batmobile. Jason was very much doomed from the start with a lack of emotional stability which coloured his crime-fighting judgements. This Robin was killed by popular acclaim in 1988 at the hands of the Joker.

Whilst on a mission to find his mother in Ethiopia, Robin was caught in a double-cross by the Joker and he died in a bomb-blast. The comic became an instant hit with its plausibility, albeit stylised, of gun runners, international terrorism and criticism of current American foreign policy.

With the opening of the Tim Burton movie, "Batman" to massive critical and commercial success, Batman looks set to continue his phenomenal success well into the nineties. The ongoing transformation of Batman continues with the release of "The Arkham Asylum" in September and its arrival here next year.

The "Batman" movie is due for release in Adelaide on August 31st.





# the shortest job I ever had

Continued from page 10

dramatic yet common enough everyday cause of teacher stress. There are others.

Last year I spoke to a curriculum adviser at the Wattle Park Teachers' Centre about submitting a syllabus for an Ecology course which I had written and taught in the seventies.

"I can't think of an instance of a course written by someone from outside the Department being accepted, but I'll look at it. Our Committee System would have to examine it and it would have to meet our parameters. It usually takes two years to get a course written and approved."

"What are the guidelines? My course may fit. It looks at the world before the industrial revolution, then analyses the changes since and looks to solving current problems."

"You must understand that the content of a curriculum is the least important aspect of it."

I thought to myself, "That's OK. they must put teaching skills first." So I said, "Of course skills are very important. I realise that. My course teaches skills, for example."

"No. Content and skills are the least important curricular considerations."

"Then what is important?"

"What matters is the Attitudes inherent in and encouraged by the curriculum."

I remembered a friend's recent complaint that she had to write a statement outlining the values which she intended to incorporate into her typing course. She'd never studied typing and was having enough to do trying to instantly teach herself how to teach it "without having to indulge in jargonistic luxuries".

"Could you explain what you mean...give me some examples?"

"Attitudes to racism and sexism; and no curriculum is to reflect or be dominated by middle class socio-economic or cultural value systems..."

"Ecology has little in it that could even be made to relate to racism and sexism. And in any case many ecological considerations are often in direct conflict with middle class materialism. Besides to regard content and skills as the least important..."

After that our conversation degenerated into a verbal brawl in which I was accused of being a dogmatic out-of-date archaic discipline-crazed tyrant trying to turn the educational clock back to the nineteenth century. I do not jest.

Such is the root of another cause of stress by many teachers. For in addition to problems of student behaviour some schools actually instruct their teachers not to teach; not to teach grammar,

spelling, punctuation, neatness, not to assess, not require content or skills....What then does the conscientious teacher teach? What then is the teacher's *raison d'être*?

While accepting that it is not a school's sole or even prime purpose to provide vocational training I believe that it must provide some such training, and that moreover, vocational courses are compatible with other educational aims. Often indeed the two are one and the same - to teach reading and writing, for example, not only equips students with basic vocational skills but simultaneously opens up the worlds of literature, current affairs, and even such jargonistic favourites as interpersonal communications, social awareness and self-development....

Many teachers suffer the stress of not being allowed to teach, of not being allowed to maintain standards. Should the opportunity arrive, the best often leave for the private sector.

## ENLIGHTENMENT?

These days my contact with schools is restricted to listening to friends who still teach, visiting schools to adjudicate debates and teach debating and public speaking. I also do some private tutoring.

After an adjudication a very dedicated teacher told me she had two children at school. "Do they come here?" I asked. "No, they go to private schools." "Ah hah," I replied, "yet another state school teacher whose children go to private schools." "Of course," she pointed to another teacher, "so do hers. Would you send your children here?"

When I related that to another teacher, I was told of a class who had contracted with its teacher to do a mutually negotiated amount of written work if allowed to play their ghetto-blasters in class.

When I related that to a student I tutored, he told me one of his teachers, unable to control his class, offered them a contract. They agreed for an indefinite period to rabble less, if all regular work were replaced by discussion of sex and drugs.

When I related that to the curriculum adviser mentioned previously, he assured me that it was sensible approach to discipline, typical of enlightened contemporary thinking.

So maybe I was wrong; maybe classroom stress is actually getting worse.

## QUASI-EDUCATION

Apart from the teachers, those for whom I feel most are the students who want to achieve something at school. At one school two girls came to me at the end of my first lesson with them and asked for homework. "But this lesson is not on the homework timetable." "Please you must give us some." "Why?" "Well," one of them looked at me tentatively, "we want to learn and unless we do lots at home...." "You mean you can't learn anything in class because it's too noisy? Is that it?" "Yes."

Pathetic. An education system costing multi-millions which is so undisciplined that in some schools students who wish to learn have to educate themselves at home in their own time. The law of the bureaucracy requires that they attend a school, but doesn't require that they be actually taught while there. It lets the rabblers rule.

If the state requires a child to attend school to be educated, it should be required of the state that it provide an environment disciplined enough for the child to be educated. Many of our schools have classes in which access to education is a myth - like the classes in which the students play ghetto-blasters or discuss sex and drugs or simply rabble.

Others are forced to dish out quasi-education, simplistic fudge - for which pass grades are virtually guaranteed - because the students refuse to study anything of substance, and the Education Department requires nothing better. At the end of each assessment period quasi-educated students are equipped with a report of good marks to present to their parents who often believe because their child gets an A for Mathematics for instance they are doing well at school and being well educated. In fact, they are often not studying Maths but elementary Arithmetic, for quasi-education means year 10 students being taught how to calculate the area of rectangles, and gaining high marks though unable to add 1/2 to 1/3, let alone do long division, calculate the area of a circle or the volume of anything.

One result of inadequate and quasi education up to year 11, is that to reach anything like a reasonable standard by Matriculation time students and teachers have to cram excessively for the last one or two years before the Matric.

For students whose schools do not conduct internal examinations the Matric exam often looms as a terrifying unknown, and compared with those who have had examination practice, they suffer it at a clear disadvantage.

The problem of quasi-education starts of course in the primary schools. In South Australia secondary schooling starts at year 8.

"The hardest thing about teaching year 8," an enthusiastic and dedicated young nun told me late last year, "is...well, it's rather like teaching at one of those old country schools where in one class you have a wide range of ages. The children come here from schools which have different standards and different curricula, and even different standards within each class. I have some from one teacher's class who are bored in my Maths lessons because they are ahead of the rest...their year 7 teacher loved maths...but are behind the others in most other subjects... Others are behind the others in English, some behind in almost everything... I spend most of the year trying to get them all up to a roughly similar standard so they'll be able to cope later... It really is rather like teaching a class made up of grades 3 to 7."

## ONE SUGGESTION

Having criticised and attacked, it behoves me to make some positive suggestion for improvement. I make one. The one which I believe to be the *sine qua non* for any significant improvement. I am not alone in holding this view.

No matter which political party is in power the education bureaucracy seems to carry on more or less regardless. Before anything can be achieved both the Government and the Opposition - and hopefully the Australian Democrats too - must agree to stand united against the bureaucracy. They must also agree on certain minimum reforms. It may be claimed that such agreement is impossible. If that is true I hold out no hope for lessening the chaos and tragedy of our lack-of-education system.

In deciding where to start they need to set themselves only one goal - to create classes in which students who wish to learn can learn.

If my prescription should be thought ridiculous then I dare say you'll think my conclusion sublime - would you believe me if I told you that at one school, a member of the support staff spends an hour each afternoon in front of a school television set watching "Days of our Lives"? or that one small country school of about 45 pupils has 6 teachers, 17 ancillary staff and 9 computers?

# Defending the Indefensible

Continued from page 12

in South Africa are not uncommon in hostile quarters and form an integral part of the propaganda campaign waged against South Africa.

The position, in fact, is that children detained in South Africa are kept separate from any adult or conventional criminals. Their parents are immediately informed of their whereabouts and every effort is made to ensure that their place of detention is as close as possible to their parental homes. The parents, legal representatives, a judge and district surgeons visit detainees regularly.

I enclose herewith a video tape wherein "William" from "Suffer Little Children" admits that the allegations he made were in fact untrue.

Children are society's weakest and most vulnerable group. By virtue of the fact that they are susceptible to emotional exhortations and can easily be led, children are often the prime target of revolutionaries.

In the case of South Africa, revolutionaries have ruthlessly used children in their strategy to render the country ungovernable as a preparatory step in their efforts to seize power through force.

It will be agreed that no self-respecting society

would allow thugs - irrespective of age - to roam the streets, vandalizing private property, intimidating and brutalising fellow citizens.

Yours sincerely,  
Stephan Van Heerden  
Vice-Consul

The film shows a rather scared lad surrounded by government officials; he is "confessing" to "untrue" allegations of torture. This is possibly 11 year old William Modibedi who was detained by the South African police, and kept for 2 months and 2 days in a mortuary, a dark room, and a cell near Krugersdore. William gave a very brief testimony; he said, "They (the police) said I burned cars and shops". The police knocked out all his teeth during the period of detention.

## 'NEWS' SOUTH AFRICAN-STYLE

The film is titled "Global News" and is quite extraordinary hotchpotch; the task of defending the indefensible is obviously quite beyond them.

It includes a talk by an extremely elderly doctor on the history of medicine, he is aided by a female commentator, but their voices are almost drowned out by background music. An arts and crafts segment of three minutes showed a display of souvenirs hand made (at the urging of church missions) by jolly smiling black African women.

There is one minute of drag racing, and two minutes is spent asserting that sanctions hurt mostly blacks. This is supported by Butelhezi wearing a silk suit and quoting the Bible to reinforce his opposition to sanctions; he heads the Zulus and has a very cosy relationship with President Botha, no less. A new fighter plane was shown, its role being "to hold off the threat of the Soviet MIG". A meaningless song and dance occupied two minutes. There was more, but there is a limit to how much boredom one can stand. But I must remember to add a real highlight - this was five minutes of cylinder gramophone recordings which included a song by the British music hall entertainer Marie Lloyd - she performed at the London Palladium in 1910 - and

Harry Lauder singing "A wee doch and doris"! Ah well, they try hard! but not hard enough.

Attempts are made to persuade the gullible that worthwhile changes are gradually improving the quality of life for the black, voteless majority of 25 million. The Freedom Charter adopted at the Congress of the People in 1955 listed under 10 headings and 57 sub-headings the democratic changes essential to welfare, harmony and peace. Not a single one of these aims has been achieved. A news item from the highly respected and internationally distributed "Guardian Weekly" dated 4/6/89, illustrates very clearly that basically the oppression of black African men, women and children has not changed since the massacre of a thousand unarmed young people at Soweto on June 16th 1976, and the notorious Sharpeville massacre of unarmed protestors, men, women and children, several years earlier.

A new South Africa, based on the Freedom Charter, that belongs to all who live in it, black and white, with a government based on the will of the people, is still a long way off.



Monica Carroll discussed the 12th Adelaide Film Event and general aspects of film with Peter Crayford at the Chelsea Cinema.



When sitting in the comfortable interior of the Chelsea Cinema talking with Peter Crayford, not even the background din of "Indiana Jones" could disrupt my interest in the dedication of the person who has become inseparable from the annual Adelaide Film Event.

Peter Crayford, a quietly-spoken lover of cinema is the film writer for "The Financial Review" and has been involved with the Film Event for twelve years. He became directly part of the process of bringing quality theatre to Adelaideans when the Film Festival which had been run by Claudine Toridnet lost impetus. Peter says this Festival had been supported handomely by the State Government.

Twenty three years prior to that, a film festival had been run by Eric Williams at the Capri and it was very successful; "It was a real highlight of the Adelaide film year. But when Eric left, it just plummeted." Owing to these circumstances, when Peter took over twelve years ago, he ran the Film Event for just seven days.

As an Adelaide University student, Peter was the President of the Film Club, sadly now defunct:

"It used to be totally autonomous, then it was taken over by the student union. It was just a group of us who put film programmes together and in those days we use to charge thirty cents, forty cents on Thursdays. Monday, Tuesday, and Wednesday, we'd have a popular film (but a good one) and on Thursday we'd run an art film that we'd bought or borrowed from the library. We used to have whole seasons of Italian neo-realism, for example, or English films - things like that - and a University Film Festival. There was a group of us and we used to do everything."

Nostalgia beckons - thirty and forty cent admission prices.....a University film festival run by students.....and these students actually *made money* from their activities!

The film group used the profits to buy "loads of film equipment (I don't know where it is now), two or three thousand dollars worth of film books which we donated to the Barr Smith Library. In those days, it was strange to take film so seriously - it was as if film was a fringe activity which only the crazies were interested in!"

Getting back to non-Adelaide University film activities, the first Film Event run by Peter was very successful; "It was actually a huge success and the

following year was reasonably successful, then the third year just broke even. After that it tended to make a little profit but one year it was particularly bad; this was when video was produced. That was the year I tried to get Government assistance."

Contrary to what was envisaged back in 1984, video has not destroyed the cinema industry. As Peter points out, video and cinema now complement each other; "Just this week, for instance, "Batman" which has been on in the USA for two weeks has taken \$230 million already. What's happening is that we're seeing a resurgence in cinema-going - it gives people human contact as well as something to watch."

So languishing at home in front of the video is increasingly being regarded as a one dimensional exercise. And rightly so.

Speaking of popular film, in particular the one that is doing its best to drown out this conversation, Peter says, "Look at "Indiana Jones" - it's what some people call shlock but it's entertainment. I like it." However, in reply to some disparaging remarks I make about mainstream American films, especially comedies, Peter agrees that some American films tend to lack a sense of irony.

His film events have always been self-funding but at one stage State Government assistance was given for two years "in the area of two to three thousand dollars then we applied for cover against loss - in any year you get films that aren't received that well. So we need a financial foundation to protect us from losses. After a year in which we weren't as successful as in previous years, the Government decided we could go our own way."

Peter finds this kind of attitude extremely disappointing as there are films that never reach Adelaide although interstate film patrons may have the privilege of seeing them:

"I have a list of sixty or so films that I accumulate throughout the year, I choose sixteen and that's forty five films, of which the Classic may show five and the Capri, three, and the rest never come here. Some don't deserve to be shown, others are interesting but I know I can't cover my costs by showing them. That's not to say they are not worth seeing."

"So if the Government wants a lively film culture in South Australia that gives the population the opportunity to see films from all over the world, then it ought to support something like this. Not with massive amounts of money - \$10,000 is not much when you consider the million and a half dollars the State Theatre Company receives or the money given to the State Opera."

"It's not a grab for money; it's keeping in mind the possibility of failure so the loss doesn't come out of my bankbook. That's all we wanted from the State Government - and they were just churlish and refused, saying they had other priorities."

What the Government did give in terms of financial support went also to the Frames Festival. Peter acknowledges the role of this film festival but pointed out that in Australia there are films that are subsidised through the tax system, films that are subsidised by the Film

Commission of the Government, and the Frames Film Festival that is subsidised by the Film Commission for screening and has its distribution through the AFI subsidised. Such a situation leaves Peter at the end of the queue, taking the financial risks in staging such an exciting happening as the Film Event.

Moving from this unfortunate lack of recognition on the part of State Government administrators who possess all the dynamism and foresight of a stagnant pond, we turn to the question of how Peter chooses the films to be shown at the Event.

One of the ways is to look at particular cultures where innovations in film are taking place, a notable instance being the film industry in China. Generally, however, he doesn't have a fixed pattern, attempting to view as many films as he possibly can and then concentrating on films which are the reflection of a personal imagination.

Blandness is unconditionally avoided; "Some people may hate a film at the Film Event but at least they've had a response, they don't go to the Event and come out yawning - it's not a bland experience. There's some quality to all the films."

Peter sees the programme of this year's Film Event to probably be the strongest programme he has brought together. And no, this is not merely a public relations exercise; I remarked on the calibre of the programme!

If he has a favourite film, it has to be "Distant Voices, Still Lives" by Terence Davies:

"It's a unique film, there's nothing like it. It's not a film that can be made into "Distant Voices, Still Lives 2" or that can be mimicked by other films - it's so self-contained, such a compressed work of art, with one person's response to their life, documenting it in a very imaginative way. It struck a chord in me. It's terribly sad and moving and to some people it's despairing. But I thought it was one of the most original pieces of work I've ever seen in years and years of watching films. It won't come along again. Its one of those films that will have a very distinct history in the British film industry."

There is another favourite, and that is "The Bagdad Cafe", which Peter finds "fabulous; it's a totally optimistic and endearing film that's very quirky and oddly shot but again, it's one distinct person's imagination that has constructed it and that's the quality I mostly go for in choosing films."

The mistaken idea that film festivals are in the realm of the highbrow, not for ordinary people to attend, is dealt with by Peter:

"There is something for everyone in the Film Event; as the back page advertising the Event in "The Adelaide Review" says, the Event is open to all. Over the years, people have experimented, coming back to continue this. Everyone has heard of "Batman" and not many people know anything about "The Lonely Passion of Judith Hearne" but it's a very regular kind of film - the narrative is told with a beginning, a middle, and an end, it's based on an award-winning novel, there are good performances by Maggie Smith and the rest.....It's a film which not many people know about, but a

person will come off the street and think, 'I'll try that'. They'll really like it, but they won't know about it in the same way as they know about "Batman".

"The Lonely Passion of Judith Hearne" is a British film, and after bemoaning the lack of money the British film industry can draw on by contrast with the American film industry, I am relieved to know the British film industry is in a healthier state than I anticipated.

Peter informs me that "Indiana Jones" was chiefly made in London as most of its special effects and those of "Star Wars" and "Star Trek", among others, are derived from British studios, so that aspect of the industry keeps people employed.

There is also a large amount of financing of the industry by Channel 4, which is an independent, SBS type of station. It helps films "get off the ground - many of the films in this programme have been made in conjunction with Channel 4...."

They like films which go somewhere new; these films have an intellectual tenacity you don't tend to find in American films and they're interested in looking at their society critically. "Eat The Rich" is a case in point, it's a vitriolic attack on privilege in Britain and it's made because these people put the money in whereas Hollywood is not interested in the least...."

Peter reflects on the Chinese situation. He felt two particular studios there had the opportunity to produce films which would become the next great wave of cinema. Some of the films which have been produced are "extraordinary to look at, they don't owe a great deal to the West - they're not mimicking Hollywood movies or any other nation's movies, they're unique kinds of visions."

I note his use of the word "had". Peter sees the new Chinese films as representing "the new spring in China", a flowering of creativity that will disappear. With the silencing of the authentic voice of the Chinese people and the crushing of humanity which the hideous events in Beijing represented, these visions might never again be shared with the world...."

Two of these visionary films, however, can be seen in the Adelaide Film Event. They are part of a unique film experience, one that gives quality viewing and entertainment to Adelaideans from 20 July to 20 September. I dare you to take part in it.





adelaide film event  
**bagdad cafe**

"Bagdad Cafe" was the opening attraction of the Film Event, following a magic show (?), a speech by the Director, Peter Crayford, and a rather dull, uninspired speech by Anne Levy who showed us how Fellini's "La Dolce Vita" had made such a deep impact upon her that she couldn't pronounce its title.

The State Government hasn't shown much interest in the past (perhaps because the Event is not seen as supporting SA filmmakers) and it was only the intervention of "The Adelaide Review" that gave the event mouth-to-mouth resuscitation and revived what is a very enjoyable and popular season of films.

In "Bagdad Cafe" we see America from a refreshingly non-American point of view. In more ways than one, it is a collision between German know-how and American brashness. The director, Percy Adlon, is German and he has brought with him one of his most endearing German performers. The film, however, takes place entirely in the American Mojave Desert.

In a brilliantly odd opening sequence, Jasmin, a fat Bavarian housewife, leaves her tourist husband and is deposited from their car in the middle of a desert road with her suitcase and a coffee machine. Looking like a big German dumpling wrapped in a tight, dark inappropriate suit, feathered hat and high heels, she tramps along the road (with the wrong suitcase) until she arrives at the near-empty cafe-motel and asks for a room. She encounters suspicion and then aggression in the

form of the indomitable, black Brenda (C.C.H. Pounder) whose husband has also just left her (but watches the goings-on at the cafe from a distance through binoculars).

One can see why - Brenda is fearsome when roused. Also living at the cafe are Brenda's hip young daughter, always out cruising with the boys, a withdrawn son who practices endless Bach Preludes and Fugues at the piano, a mysterious female tattooist (Christine Kaufman) and a strange old Hollywood set painter (a surprise performance by Jack Palance from "Ripley's Believe It Or Not" as an aging Western dude).

This unlikely cast of characters and the bizarre arrival on foot of the very upright and alien Jasmin do not make the situation implausible, but rather give it the strange tinge of reality.

Jasmin is the centre of the film, and a magnificent woman she is. She bears the initial hostility of the characters at the cafe with resignation and gradually starts to bring order and hope to the cafe through hard work and an unflagging spirit. She teaches herself music and the cafe eventually attracts notoriety with the truckies for its entertaining floorshow led by Brenda and Jasmin.

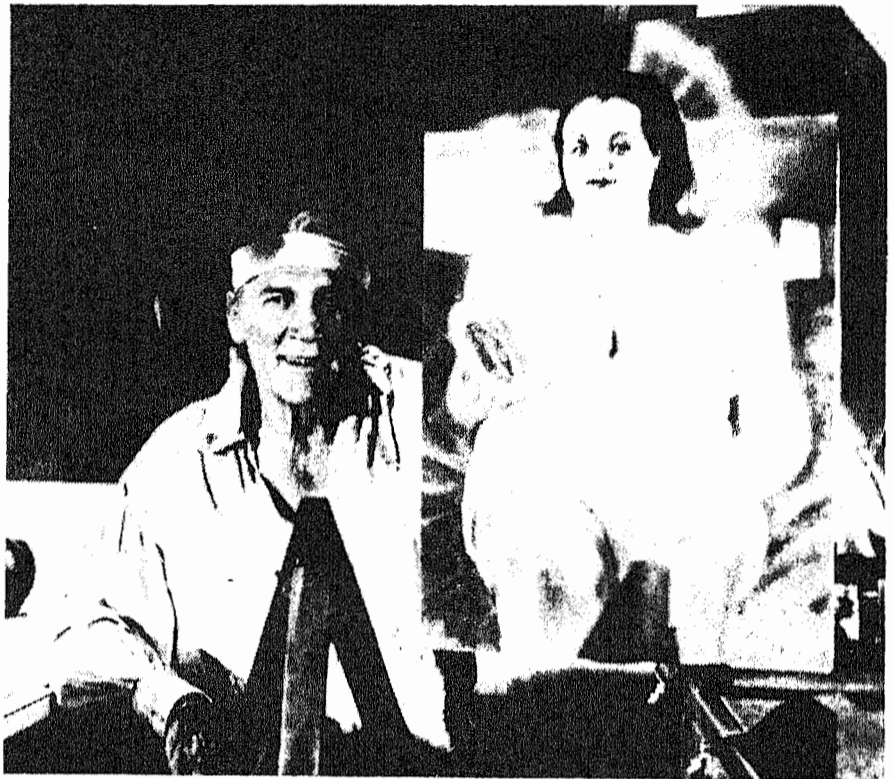
As played by Marianne Sagebrecht, Jasmin is a quiet figure of love and sympathy, and the depressed spirits she confronts at the cafe are captured brilliantly. It is a fundamental, simple story, but Adlon is a master at creating an emotional atmosphere. Now and then he uses unusual film techniques, such as slow-motion, short flashbacks,

artificial screen colourings, and tilted lenses to achieve his effects, but these all contribute to give the desert roadhouse setting, which could be so tiresome on the screen, the mutation of individual perception.

There are nice connections, too, such as when the incongruous Bach played by Brenda's son is appreciated for the first time by the German visitor, and gives way to vaudeville honky-tonk just as the stolid and ordered Jasmin reveals herself to be a woman of feeling and talent.

"Bagdad Cafe" displays both subtle touches and overt visual humour, and the charm of Jasmin eventually makes the characters and the audience forget the sadness implicit in the story. The action hovers between the slapstick and the surreal, and is sure to make the film one of the hits of the Event in the same way as "Love Child" at the Trak has proved so popular with people looking for something different.

Geoff Griffith


 adelaide film event  
**ten years in an open neck shirt**

John Cooper Clark is a cult figure. Always wearing an anaemic pallor and sunglasses, resembling a cross between a broom, a scarecrow, and a bird's nest, he is a populist poet who reads his poetry in the way a racing commentator gives listeners the action on the field. This may not sound like the stuff of which films are made. But it is.

"Ten years in an Open-Neck Shirt" documents the happenings of Cooper Clark, whether it be entertaining his working class following (who represent best what Cooper Clark is about although he has a diverse audience) in dance halls, responding with classic understatement to interviewers, or reading his poetry to musical accompaniment. Here is poetry in its rawest form - something to be enjoyed, in the language of ordinary people, communicated with an immediacy and vitality far removed from the notion of poetry as a solipsistic, 'high art' pursuit.

In saying this, I am not attacking the intellectual tradition of poetry in which poets (often with complex ideas and means of expressing these) are studied by people in schools and universities, and have their work dissected by critics. I appreciate this less accessible medium of literary expression. Its readers and exponents often forget, however, that there are other traditions in poetry and it is this other stream that Cooper Clark represents.

The film opens with scenes of urban greyness and Cooper Clark reading his poem "Midnight Shift" to music. In the course of the film, we hear a variety of his works including "Chicken

Town" (dealing with the squalor of industrial town life) the uproarious "Gaberline Angus" (relating the activities of a flasher!), "I Wanna Be Yours" (a humorous love anthem - "Let me be the electric heater/ That you catch pneumonia without") "Valley of the lost woman" (which movingly follows the lonely progress of a woman through the urban landscape), and "Ten Years in an Open-Neck Shirt" (an autobiography of his life in which he uses amazing images in the way magicians pull rabbits out of hats).

Born in the north of England, Cooper Clark (and that is not his real name - it is Lenny something) has led a nomadic life and indeed is a 1980's version of the wandering minstrel, chronicling the life and attitudes of ordinary people. He is comical, droll, and compassionate, the compassion being so natural that it doesn't need to identify itself as such.

In the interviews shown, he is self-deprecating and treats the Romantic notion of 'poet as hero' with irony. In an interview however, with Michelle Roberts (herself a poet and novelist), however, Cooper Clark discusses the influence of the Italian Futurist poets such as Marinetti on his work, demonstrating that poetry is poetry, regardless of an intellectual or a populist focus. Interviews with other poets such as the black poet of Brixton, Linton Kwesi Johnson are included.

This film made me laugh and also moved me in a way that is difficult to explain. So I won't attempt to do so. This Wednesday will be the last night it is screened. The only note of concern I



have to voice is that of the dates - the interviews given by Cooper Clark and Kwesi Johnson to papers took place in 1982. I hope they (and the other poets featured) are still prominent - in

Thatcherite Britain 1989, their voices are needed more than ever.

Monica Carroll



## dead poets society

"Dead Poets Society", currently screening at Hindley Cinemas, is a charming film that most people will find easy to relate to. Directed by Peter Weir, the film involves an English teacher at a strict boys school and the inspiration he imparts to the students of his class.

Keating is played by Robin Williams in a more serious manner than his previous screen roles, such as Adrian Cronauer in "Good Morning Vietnam". The humour he displays in "Dead Poets Society" is more subtle, as Peter Weir notes "Keating can get a laugh out of a gesture or an odd word or phrase that doesn't detract from him being a teacher". So do not expect the raucous humour that Williams displays in "Good Morning Vietnam".

Keating seems to come to the school with a mission. As a past student of the school he knows well the creed of "Tradition, Honour, Discipline and Excellence". He introduces in his classes the importance of free thinking and creative thought, pushing the philosophical line of "Carpe Diem - Seize the Day"; Making the most of all situations and "Sucking the marrow from life".

A group of his students seize upon these principles as something akin to a revelation. They reform the "Dead Poets Society" which Keating founded in his time there. The societies activities include escaping from the schoolgrounds to an old Indian cave

nearby, to read poetry, theirs and others, smoke and exchange views.

The characters change from straight laced schoolboys to men of passion, with a desire to follow their dreams, and this change in them, and its consequences, is the main focus of the film.

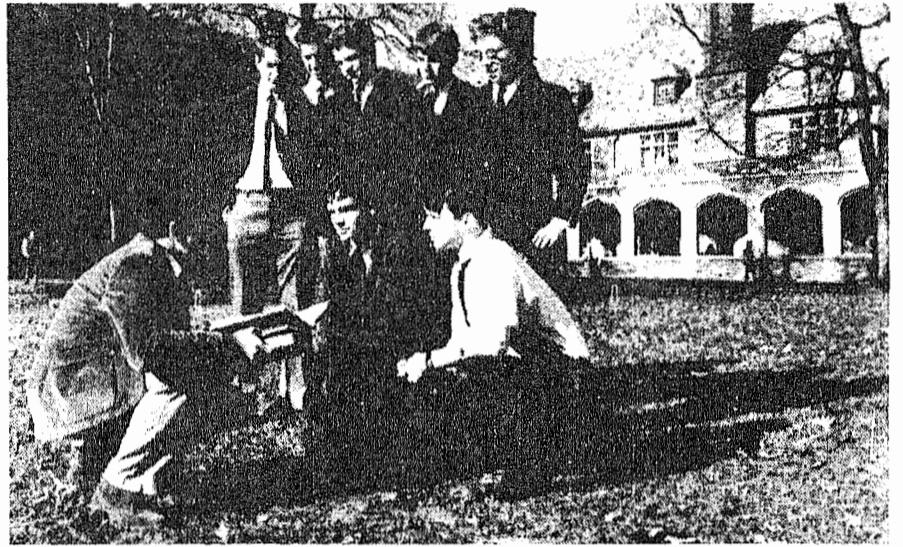
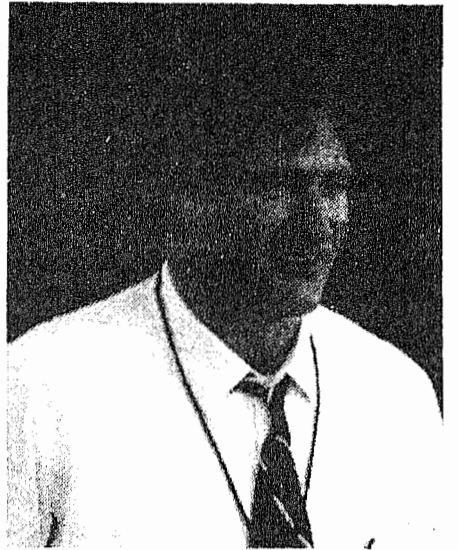
The most appealing aspect of the film is the way everyone will be able to relate the students experience with Keating to experiences of their own. As Williams says: "Everyone has at least one teacher like Keating they remember". Most people can remember someone, whether an older person, or an actual teacher, whose attitudes and ideas have helped to mold their own, like the Keating character does in this film.

The production and photography in "Dead Poets Society" are also of excellent quality. The film is set in St. Andrews Boys School, in Delaware which adds authenticity to the production. The lighting in the outdoor scenes, particularly the night scenes is very moody and evocative.

Williams is good, and the actors who play the students, who are the focus of the film, perform very well.

"Dead Poets Society" is a moving film that is well worth seeing, especially if you went to an all boys school. Most of those schools could do with a John Keating around the place.

Micheal Foord



## the burbs

Carol Peterson has a huge problem. Her husband Ray has two weeks holiday, but doesn't want to go to their 'lake house'. He just wants to hang around the house the whole time.

"The Burbs" is set in a stereotypical American cul-de-sac. Tom Hanks, fresh from his Oscar nomination for Best Actor in Big, stars as Ray Peterson, the only ordinary guy in the neighbourhood.

Much to his wife's frustration, he refuses to relax on his vacation - instead he is unrelentingly keyed up about the new next door neighbours. The Klopek's moved in a month ago, but haven't yet been sighted. In fact, the only signs of life (even the garden has suddenly died) are thunderous noises and an almost radioactive glow emanating from the basement every night.

Ray gangs up with Art (Rick Ducommun - "Spaceballs", "Die Hard")

and Mark (Bruce Dern - "On the Edge") in a kind of Neighbourhood Watch Gone Wrong.

Bruce Dern's hilarious characterisation is a feature of the movie. Mark is a typical, would-be Ollie North, who wears army fatigues and a camouflage, bulletproof vest in his home. He is a suburban, middle-aged Rambo - saluting every morning in his frontyard as the Stars and Stripes glides up the motorised flagpole. It is nice to see Hollywood sending Americans up for a change.

Corey Feldman is very believable as the nosey teenage metalhead, Ricky, whose parents have gone away for the weekend, and Rick Ducommun is humorously irritating as the slobbish, obese Art.

Completing the talented ensemble is Carrie Fisher ("Hannah and Her Sisters", "Star Wars" trilogy) who plays

a very sane, sensible wife to Tom Hanks' paranoid good guy. Also, look out for veteran comedian Gale Gordon in a cameo role.

"The Burbs" is directed by Spielberg protégé, Joe Dante ("Gremlins", "Innerspace") whose stylised approach

is obvious but not obtrusive. All in all, it is an enjoyable, tongue-in-cheek suspense, with alarmingly universal application. Undemanding entertainment, well worth seeing.

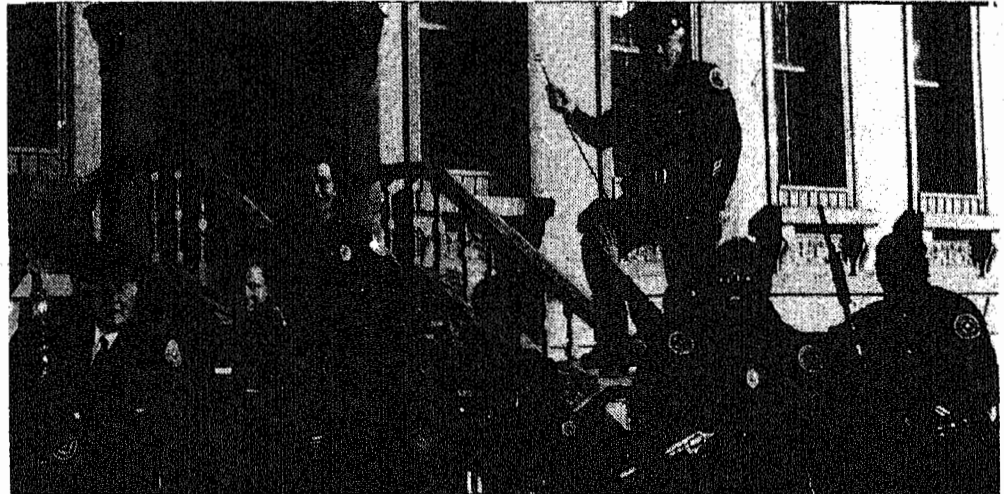
Juanita Lovatt



## police academy 6

I respect anyone who manages to complete a film, but this sorely tries the limits of my respect. A person in the seat in front of me laughed uproariously at some of the films more hilarious moments, such as when one of the wacky cops splits the trousers of his partner whilst holding onto his legs to avoid falling forty stories to nearly certain death. I laughed once or twice. I would be more vitriolic, but it scarcely seems worth the effort to pan such a thoroughly routine movie. This one gets a big thumbs down.

Paul Champion





## the rover

Aphra Behn - State Theatre Company at the Playhouse  
Season Closed

Whenever I see a 'Season Closed' preceding a theatre review, I tend to pass it by, with the premise that if the production was good, it's too bad, I've missed it. Alternatively, if it was not good, I haven't missed a thing and can await that company's next offering in blissful ignorance. Yet here I find myself actually writing a review in the full knowledge that at the time of printing, "The Rover" will be just a 'warm fuzzy' in my mental list of memorable theatre. So why bother?

Easy. "The Rover" is a play about which I say - if it is on anywhere, by (almost) anyone, ever again, go and see it. I don't want to bore you with superlatives, but I feel impelled to use terms such as vibrant, colourful, robust.

I must give credit where it is due, and laud the actors of the State Theatre Company, and, in what is becoming a repetitive gesture, tip my hat to the talents of director Gale Edwards. Michael Fuller also acquitted himself well as choreographer of the well executed fight and dance scenes. But it is the play itself that excites, long after particular performances fade. I do have the odd criticism, but they are for most part criticisms of interpretation and emphasis.

But, to the play itself. "The Rover" was written in 1677 by Aphra Behn. Aphra is an entire story in herself, but briefly, she was the first woman playwright to make a living from the craft, and was the first extant novelist (No, it was not Daniel De Foe). Writing her plays within the Restoration framework, she added an extra dimension to the popular plots of mistaken identity and bawdy romps. She vehemently objected to the prevailing system which treated women as objects - owned by men and available to the highest bidder. She believed that women should have as much choice in their partners as men did and should also be able to express their sexuality as freely. These beliefs are the lynchpins upon which the play pivots.

The choice for portraying her message is simple: Five women, looking to escape from the strictures which bind them, and seeking to give freely the only thing they

truly own - their hearts. In pursuit of their goal, mistaken identities make for many amusing situations. But underneath the laughter, the dark side makes its presence felt, albeit sugar-coated. The highborn women, in disguise, are considered to be fair game to the men of the piece. In one scene, five men (including her brother) attempt a pack rape on one of the women, exposing the fragility of the protection given to women by men from men.

Yes, it was very funny. Yes, I laughed a lot. But Aphra Behn wrote this play with a very strong message. Some people (mostly women) in the audience got that message. When one of the women is holding a gun to the hero (?), the woman next to me sat tensed, listening to every word he spoke, wheedling his way out of the situation. As soon as the character seemed to weaken, the woman next to me snapped. "Shoot the bastard," she shouted. Everyone laughed, as she did when she realised she had spoken. But it was an uncomfortable laughter for her, and for some others.

"The Rover" is meant to make one feel uncomfortable. Within the realm of sexual politics, it is political theatre. In the programme notes, this is acknowledged, but the emphasis tips too strongly towards the humour, and Aphra's points are often underplayed, in deference to 'entertainment'.

For the three women who do get marriage on their own terms, all's well that ends well. The audience was happy and as they milled in the foyer they discussed the wonderful 'romp' they had just seen. I hope they went home and read the programme notes, and considered the questions which arise from such a play.

"The Rover" is three hundred years old, yet it is as topical and thought provoking as if it were written yesterday. I repeat; anywhere, anytime, go and see it.

Arna Eyers-White



## opera

The State Opera of South Australia's production of "Fidelio" opened a season which could well mark the beginning of a new era for the company, which, until now, has doggedly sung everything it could lay its hands on in English.

"Fidelio" was sung, or singspiel[ed], in competent German, unfortunately, unequalled by that of the surtitle operator. However, I have since been given to understand that surtitle operation requires considerable skill and is an art all of its own.....and at his worst he was only ever a phrase or two out, unlike the operator for the Chinese Opera last year who galloped back and forth with manic abandon.

The set was interesting, with its odd, slightly off balance perspective further enhanced by costumes in suitable hues ranging from drab to aubergine. The performance was musically good with understatement being its best quality. Roger Howell's villainous Don Pizarro was a notable exception, with over-acting most apparent in the area of the legs. This had the unhappy result of drawing attention away from his other attributes.....like his voice. On the subject of Roger Howell, one

wonders why opera singers are permitted to apply their own makeup. Roger Howell looked as though he'd escaped from the set of "Dracula Lives", and Anthony Roden as Florestan looked so like a myopic werewolf that it was almost laughable. Even more risible, or perhaps just incongruous, was the contrast of this abominable cosmetic disfigurement with the purity of Roden's beautiful voice.

Sandra Hahn was mildly disappointing as Leonora, the model of wifely constancy who, for those unfamiliar with the plot disguises herself as Fidelio in order to find her husband Florestan, a freedom fighter who has been captured and imprisoned by his enemy, Pizarro (played with flamboyance by the aforementioned Roger Howell). Leonora assumes this disguise (which could have been refined by the addition of a pair of eyebrows to match the

brown wig covering her own very blonde hair) and as Fidelio (sans eyebrows) becomes the trusted assistant of Rocco the gaoler, played to perfection by Noel Mangin.

Mangin's voice is truly amazing; even more amazing is the fact that it retains every bit of power and resonance in the spoken passages. At curtain fall the greatest applause is reserved for the two lead singers, usually tenor and soprano, but in the performance I attended this honour was reserved for Noel Mangin, a bass. A great tribute indeed!

Marzelline (Merlyn Quaife) and Jacquine (Geoffrey Harris) were good as the young lovers, especially in the scene where Fidelio is revealed to be the wife of Florestan. (Marzelline, beloved of Jacquino has thrown him aside for the seemingly greater charms of Fidelio).

On the whole it was a very good beginning to the season. The Adelaide Symphony Orchestra under the direction of David Kram played well, the singers were of a high standard, and Bernd Benthak's direction was responsible for a performance without distraction and a staying which always had a fine balance.

His direction, however, was not entirely without flaw. The main cause for discontent came in the form of a piece of symbolism so tacky that I had difficulty in believing that it hadn't been an accident on the part of the lighting technician. As Florestan was led from his dark dungeon into the light of day, the audience was treated to a blinding glare from a bank of lights strung up over the orchestra pit. Presumably this effect was to give the audience some idea of Florestan's experience, or alternatively, to symbolise the "dawn of a new era". Who cares. But it says something of the production as a whole that this embarrassingly juvenile piece of symbolism was unable to ruin it.

Leonie Porter



Hamlet himself best describes Theatre Exchange's production of Shakespeare's tragedy: "nothing but inexplicable dumb show and noise".

Seamas Rhind, as Hamlet, ploughs through his lines in the strident, effortless monotone of a race-caller - he even develops something of the rhythm of horses' hooves - and he is as completely unintelligible.

His sole aim seems to be to spew out the words as quickly as possible without actually letting anyone know what's going on.

While he shows some understanding of the character, he shows none at all of the language. It is merely a means to an end (presumably that of getting through the play); the significance, the power, of the words themselves are disregarded.

This is typical of the whole performance.

## hamlet

William Shakespeare - Theatre Exchange July 17-22 & 25-29  
Playhouse, Magill CAE

Director Warwick Cooper seems to want to replace the words with elaborate choreography, which has no perceivable relevance, and no consistent theme.

Ophelia, indistinctly played by Jane Ford, dances energetically through most of her appearances; her mouth is moving so she is presumably making articulate sounds, but that's our only indication of it.

The Players completely forfeit their lines by setting them to music, which inexplicably takes precedence over words and action in many parts of the play.

But there are several notable exceptions to the general gibberish.

Michael Baldwin is a strong, believable and articulate king. Next to him, Hamlet seems merely precocious, and his trick of slouching gloomily around the stage is sulky and overdone.

Keith Richards is endearingly dotty as Polonius. He makes Shakespeare's words suit their modern setting, without finding it necessary to gabble or gesticulate wildly.

Muffled laughter greets every appearance of a very stoic and solid ghost (Ray

Weatherspoon), who is more like a jolly sea-captain fresh from the local pub than a damned soul from the fires of hell.

Nick Garsden, as Laertes, has a youthful intensity that is attractive and Graeme Charlton's Horatio is good as a foil for Hamlet, but falters when made to take the stage alone.

Cooper set the play in pre-World War II Europe - the German eagle serves as backdrop, and the soldiers all wear khaki and carry machine guns.

The emphasis on music, dance and movement is not effective enough to take the place of the lost words. Cooper should have learned from Hamlet's address to the Player to "suit the action to the word, the word to the action".

Ann-Marie Priest

The decision to perform "Kit" at Adelaide University came about when the Adelaide University Drama Students' Society was looking for a play to perform. Mardi says, "We had a playreading in June last year then I went away to Sydney to take part in the International Festival of Young Playwrights. My play was selected for production." Mardi is directing "Kit". She knows all the lines so if unforeseen circumstances take their toll, she can perform as well!

AUDS has had a chequered history in recent years, sporadically reviving itself only to sink into oblivion again. The production of "Kit" sees the revival of AUDS. Mardi and Paul joined the Society at the beginning of last year when "nothing was happening". AUDS performed the successful "Brecht on Brecht" at the beginning of 1987 but then, as Paul says, "They had all sorts of squabbles like clubs do, things fell apart, and a whole lot of new people came in. We decided this year that we had certain things to do - "Kit" was one, radio plays is another." Kit was tested in play readings and proved to be more than viable for AUDS' purposes.

It seems to me that Footlights filled in the gap left by AUDS, through its transition from an emphasis on undergraduate reviews to more serious theatre. Mardi and Paul acknowledged this, and moved to the subject of rivalry among theatre groups on campus.

"There are now three University theatre companies, four if you count the Theatre Guild. I personally would like to see more co-operation between the theatre groups. Competition's fine but when it gets to the stage where people don't want to help each other, that's silly," said Paul.

Mardi added, "It is like that; some people don't want to help another company in case it puts on a better show than their own. We've been quite lucky, however, because Melinda Boston (Theatre Guild) has been helping us."

Melinda has been invaluable in obtaining rooms for AUDS rehearsals and taking time to encourage student theatre. Mardi and Paul stressed that Melinda's contribution was as an individual - "Kit" has not been undertaken under the auspices of the Guild.

"Kit" emanated from an amalgam of ideas that came to Mardi as a school student:

"I was just finishing Matric and was in the middle of exams with all the pressures and the central relationship of the play was in my head. The time was one of getting different messages - 'you've got to do this', 'you've got to choose', 'this is the beginning of your life'. I was sixteen and I was

## a coming attraction kit

"Kit", a play written by Drama student Mardi McConnochie will run from Tuesday the 25th of July until Saturday the 29th. Monica Carroll discovered more from Mardi and Paul Moore.

thinking, 'make choices'. On the one hand there was wanting to break out because 'school's over, let's go wild' and on the other hand there were decisions to be faced. It was like being pulled in two opposite ways at the same time."

Mardi referred to the increasing competition that characterises our society and compels young people to make decisions at an earlier age; "In year 10 you're choosing what subjects you do in Matric, to lead on to Uni, to lead on to life.....Young people have to take on life so early."

Kit is the play's central character. He is a gay drug-addict who prostitutes himself to support his habit. The character of a young girl Birdy, who is sixteen, comes into close contact with Kit - she finds herself in the house in which he lives, and has to work out the problem of the direction her life is to take. Kit is on a downward spiral and the play juxtaposes Birdy's decision-making with Kit's decline.

Paul is assistant director and plays the predatory Holden, a drug pusher. Apart from a thematic concern with choice the play also dissects the nature and quality of relationships; the relationships are all different and presented in such a way that they are "mirrored against each other", as Paul says. Control is a crucial element; "Who's in control and how it changes", adds Mardi.

Paul reflected on the interplay of freedom and subservience; "It's people affecting other people and how much freedom you have to make up your own mind. Holden uses the drugs to run the lives of those around him and he more or less runs this household although there's a couple of characters he doesn't do that to; he has to try and win Birdy over."

The publicity material for "Kit" bears the slogan, "Post-Beatles, pre-AIDS". I have always considered the 70's to be a 'nothing' era.

Mardi agrees; "Yes, that's true. The 60's is remembered for the 'happy' thing, the 80's is 'you've got to make money and get ahead' and then you've got the 70's which was no longer a trip but it didn't have a corporate focus. The 70's was in-between, a period of

choices, as the character of Birdy, in particular, shows."

Paul elaborates; "The 60's was a time of youth, the 80's is now the reality, the 70's was the time for decisions. Holden is a character of the 80's, the money focus. There's a character who was a hippy in the 60's but now has a profession. The characters who are getting left behind are the ones who were into the alternative lifestyle, the drug scene etc. You can say that a lot of the 60's stuff was an illusion and now it's been smashed."

Does "Kit" pose questions of reality; are people seeing what is actually going on or is it in their own minds?

Mardi says; "The characters on drugs are living in a fantasy world - they're insane. For a while it's very seductive, it's like making a choice between being crazy or being an adult and going off and earning money. So I suppose, yes..."

However, there is an ambivalence regarding the notion of success. Those who cannot adapt to a changed society are living in a fantasy world yet it seems "Kit" is not about promoting the status quo.

Mardi addressed this; "What the play says is - it doesn't matter what you do so long as you're in control of it. Don't let yourself go."

Paul referred to the area of relationships; "The play's saying - don't let other people fool you, don't be mucked around with. In relationships, make sure you know what's going on. In "Kit" there's several different relationships and only one of them works."

The play is about making positive choices. It is easy to sit back and declare one is thus making a choice instead of exploring the possibilities for what one can be and do.

Of "Kit's" conclusion, Mardi says, "I hope the audience will be in doubt over which way it will turn out." Paul voices the same; "Kit" aims at an overall effect, developing concerns with subtlety although "the ending does drive home a point."

"Kit" creates the means by which the audience can relate to the characters. General features of relationships and the games we all play, to greater or lesser extents, whether we are conscious of our

actions or behave without realising we are role-playing. We have to adjust to other people, and our behaviour and views are not always going to be compatible with theirs.

This brings in the question of guilt. Paul asks, "Who is to blame - the person who manipulates another or the person who takes no action, makes no choices whatsoever, and in doing so is passively playing a game?"

"Kit" cannot be considered a merely pessimistic play. Mardi explains, "When I was writing it, the subject matter I was dealing with was so heavy that I made a conscious attempt to intersperse other elements. The play is intense but laughter is thrown in with the drama. That makes it more realistic, because life is a series of varying incidents; in the play it's not all a downer. Not everyone crashes because in real life situations not everyone does."

Mardi has had the interesting experience of seeing the characters she conceived assume real identities with the casting. It must be slightly disconcerting to see someone in a role for which they are suited on acting ability yet cannot really replace the image of the character the playwright originally had in mind; "Watching it is almost weird because I had very fixed ideas about what people looked like and I've got lots of drawings of the characters. It's almost as if it's a different thing - on one hand there's my play on the page, on the other there's the play on stage. It's two different sets of people. But I like it - it's easy for me to be insular about the play, what this and that mean, and actually staging the play gives a whole new dimension to it."

While Adelaide University theatre groups generally stage quality productions, "Kit" looks set to break new ground, being both an original production and one with innovative subject matter. It also aims to encourage greater student participation in theatre at Adelaide University. I can see AUDS achieving these objectives.

The venue for "Kit" is the Adelaide University Union's Little Theatre. It runs from the 25th of July to the 29th of July, commencing at 8 pm.

Tickets are available from Bass outlets and the Students' Association Office: \$4 concession and \$6 others.



## DISINTEGRATION The Cure - WEA

Perhaps it's just me, but I've only found pop music truly worthwhile when someone's in their feeling sorry for themselves mood. This may sound like further evidence for my inadequacy as a human being, but there is an undeniable truth to self-pity, a truth which holds within its gazing-sadly-in-the-mirror tones the beautiful and necessary shock of recognition. It is only this shock which has made pop music worthwhile. Well, for me anyway.

You can rest assured that there are plenty of people feeling sorry for themselves throughout The Cure's "Disintegration". However, this is no Penguin Modern Classics, mascara-ed death in the back of an ugly black station wagon. More Andy Williams than Albert Camus, I'd say. Robert has lost his girl (or so it appears) and his world's disintegrated. Solitaire's the only game in town.

Sounds trite? A little bit silly? Perhaps even a little bit clichéd? Well maybe, but by fuck it works. In fact, it works better than any Cure album I've heard in recent years. When Robert sings "never quite said what I wanted to say to you, never quite managed the words to explain to you, never quite knew how to make them believable, and now the time has gone, another time undone", his singing and the music combine to create something with a genuine emotional intensity and force.

The music itself is dark and troubled, with a lot of cool synthesiser work and fractured, metallic, death-clang guitar. While albums such as "The Top" and "Kiss Me, Kiss Me, Kiss Me" may have dealt with quite a range of musical styles, "Disintegration" marks a return to a simpler, contained sound. But this simplicity is a structured simplicity, and it leads to what is probably the strongest, most complete Cure album in years.

The Cure have found a new creative force and produced an album of real maturity and emotional depth, an album which deserves your closest, most immediate attention.

Andrew Joyner



## THE BEST OF ELLA FITZGERALD Ella Fitzgerald - Festival

What an unexpected album to review! I must admit to not knowing much about her, but Ella Fitzgerald was one of the great singers of the 40's and 50's. That her material is still being released is testimony to her popularity.

Ella worked with a number of the better musicians of the time, starting with Chick

Webb (a highly rated drummer), whose band she later took control of. Her many fans (a number of them happen to be in their teens) will tell you of a timeless voice that no one else has. She is particularly popular amongst fans of jazz, and no wonder. Listening to this album conjures images of an era past, of black-n-white films featuring swing bands.

This album contains many of her better known works, such as "Honeysuckle Rose", "How long has this been going on" and "I am getting sentimental over you". Others such as "Every time we say goodbye" (covered by Simply Red on the "Men and Women" album) are absent, but one can expect only so much of a single compilation album, especially from an artist who has recorded every year for over half a century.

Dominic Pilkington

## SOUL II SOUL Club Classics Vol. One - Virgin

This album's name conceals its true nature, as do the striking silhouettes on the sleeve. Although there are elements of soul in the various tracks, that description is far from the first that comes to mind. And although images of writhing energetic black dancers dominate the sleeve and the cover, many of the tracks, with their lack of pace, would clear floors of even the most apathetic groovers.

The music is generally deep house, except it is slow and background in character; so much so that some tracks sounded very good played at 45 r.p.m. One track that stood out as an exception is "Back to Life", a hip-hop track (one of the few that you would really want to hear again), which sounds similar to a local favourite, "Good Life" by Inner City.

One wonders then, is this the next direction club music is moving towards, or is this album an attempt to make more accessible house music? Club music evolves at an astonishing rate, with fads appearing and vanishing on a sea of bass notes and repetition, as quickly as the mind's sense of rhythm can adapt to them. Material played incessantly only weeks beforehand is obsolete, and those who can't identify with the experimental sound of house, etc, must feel regularly vindicated.

One of the most interesting things about acid house, deep acid house, hip-hop and so on, is the way some people (especially when this music first came out) were vehement in their criticism, while with others, the style of music became so popular as to exclude all other forms. Soul II Soul, with their funk and soulful additives, appear to be attempting to bridge the gulf, but what bridge can span between house and, for example, SA•FM music?

This album would make good take-home music for the deep house freak (if it doesn't go out of fashion whilst being carried home), for its slower and more ethereal nature. Also, those of you who play house, etc, at home, 24 hours a day and seven days a week, may find that with this album's background nature, those friends of yours who aren't in-the-sceners may visit more regularly.

Dominic Pilkington

## VAN MORRISON Avalon Sunset - Polygram

The Eighties have been good years for Van

Morrison fans. With "Inarticulate Speech Of The Heart", "Poetic Champions Compose", "No Guru, No Method, No Teacher", "A Celtic Heart" and now "Avalon Sunset", Morrison has succeeded in maintaining a consistency that other artists can only dream of. Not that he has managed to avoid occasional lapses into mild repetition or that all of his material has met its mark, but such moments have been gratefully rare.

On "Avalon Sunset", he has continued to produce a quality of music that is warm, sinuous, soulful and melodic. Included is a duet with Cliff Richard that is perhaps a little sentimental, but certainly heartfelt, and a nostalgic monologue on the lost joys of trips to Coney Island, which actually works well and loses little of its appeal over multiple listens.

A delightful, if unambitious, album.

Mat Gibson



## TOM PETTY Full Moon Fever - WEA

Petty's Talent has always been his ability to write simple, folksy tunes with toe-tapping choruses and turn them into stomping blues-rock numbers and tender ballads. He is a modern folk artist; a bard of rock and roll.

On "Full Moon Fever", for the first time, we hear him perform his material with little of rock's energetic finery. The album works on the strength of its songs and Petty's unpretentious delivery. Despite this, he has found himself with a hit, even on the gluttonous stations of pop/rock.

"I Won't Back Down" shows that Petty is no poet laureate, but he can write a catchy chorus and sidestep bubblegum at the same time. The song is characteristic of the rest on the album which, while not actually a work of genius, has a character, accessibility and consistency that is reasonably uncommon.

Mat Gibson

## MIND BOMB The The - CBS

Let's get the formalities out of the way first - "Mind Bomb" is easily the album of the year (and I mean easily - I don't care who releases a record in the next five months).

Matt Johnson has simultaneously created a new musical genre and destroyed it. Put simply, there has never been a record like this before, and there never will be again. While "Mind Bomb" has flashes reminiscent of Matt's three previous releases - "Burning Blue Soul", "Soul Mining", and "Infected" - the album as a whole is (yet another) radical step away from previous directions.

Like all classics, there's got to be a plot, and "Mind Bomb" goes like this:

Matt announces on the first track, "Oh children, you've still got a lot to fuckin' learn/ The only path to heaven.....is via Hell", and then proceeds to take us there, before we finally reach the Promised Land on "Beyond Love", the closing song. If heaven is A) there and B) any good, "Beyond Love" will be playing at the gates. But more of that later....

The first three songs see Matt open up the decaying body of modern civilisation, only to find the slaughterhouse of religion at its heart. His approach is the opposite of the fantasy of modern religion which preaches that there is no hell, but a conveniently accessible heaven. Johnson says that there is a Hell and it's all around you.

"Good Morning Beautiful" is simply frightening, a song which could only have been written by either a complete maniac or a genius. "Armageddon Days Are Here (Again)" is a "Sweet Bird of Truth"-type song of despair for the whole globe, and features a chorus which sounds like the sort of nursery rhyme one would be taught at a kindergarten run by religious psychopaths. When the holocaust finally meets its appointment, it will be honoured to have this as a soundtrack. "The Violence of Truth" is just that - a search for some sort of explanation for our continued inhumanity as a race, backed by a skull-crushing beat.

Throughout all of this, MJ leaves no doubt that he has not lost his ability to cut to the soul of an issue, and his words always ring with an instantly recognisable truth, from:

"If the real Jesus Christ were

to stand up today

He'd be gunned down cold by the CIA"

to

"Why is it, that anything on this Earth

we do not understand

We are pushed down onto our knees,

to worship or to damn?"

With the exception of "The Beat (en) Generation", the remainder of the songs focus largely on the personal. The highlights are "Kingdom of Rain", the duet with Sinéad O' Connor, which mixes beauty and sadness to dazzling effect, and "August & September", a story of obsession which ends with the crazed chant, "You're mine....You're mine....YOU'RE MINE!!!, of which the last couple of repetitions sound as if they were recorded (literally) in Hell.

If Matt hadn't been Britain's greatest songwriter of the eighties, methinks that he may well have found gainful employment as an axe murderer - there is no middle ground between love and death for him.

Which brings us to "Beyond Love". Occasionally there is a song which has a moment in it that makes climbing a mountain of fetid vinyl worthwhile - a moment which is so perfect that it vindicates the entire life of everybody associated with that (maybe) half-second of music. Well, the entire last minute of "Beyond Love" is one of those moments. Anyone who has ever been moved by a song must hear it.

At its most obvious level, the song is about sex, but it touches on every issue which Matt has dealt with over the last eight years - death, war, hatred, aging, love....but ultimately, life is enough.

"Mind Bomb" is a triumph. "Mind Bomb" is a masterpiece. If you don't see The The live, you're crazy.

Simon Healy



**I DROVE ALL NIGHT**  
Cyndi Lauper - Epic/CBS

This latest album from Cyndi Lauper marks a maturing of the inimitable vocalist's style. "A Night To Remember", which is largely a collection of ballads and tales of love-gone-wrong, serves as a perfect platform from which Lauper can launch her power and emotion packed voice.

Tending a little more towards middle-of-the-road, the album is not as quirky as previous efforts, although the songs "Like A Cat" (co-written by Divinyl's Chrissie Amphlett!) and "Insecurious" would sit quite comfortably on Lauper's first L.P.

Many of the songs sound vaguely familiar, but you can never quite put your finger on it - except on the second track, "Primitive". Yes, that is the same bass riff that Australia's own Machinations used on "You've Got Me Going Again".

Lauper's voice is at its best when used with sensitivity, such as on "Unconditioned Love" which is reminiscent of "True Colours" and this song is a definite high point of the album. "I Drove All Night" (the single) proves to be the strongest song, although this record contains no worthless 'fillers' or weak points, and is probably one of the better mainstream releases you'll see this year.

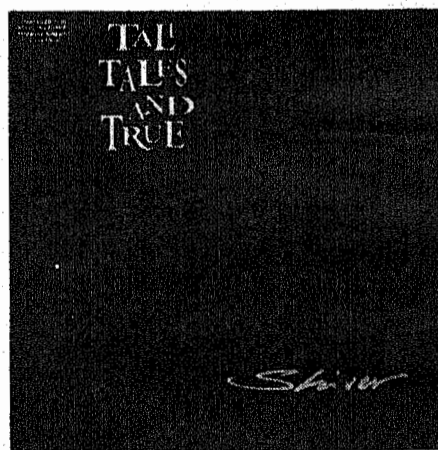
Kenny Evans

**ADRIAN BELEW**  
Mr Music Head - WEA

As one would expect of an artist who has worked with Talking Heads, Brian Eno and Laurie Anderson, there is more than a modicum of the inaccessible in Belew's music. His trademark is a strained, strangled, synthesized and melodically obtuse guitar solo, and is stamped fiercely upon many of the tracks on "Mr Music Head".

Even appreciators of such artists as Laurie Anderson will find Belew's work a challenge as he methodically ignores accepted song structures and development, flirts with atonality and reels off remarkably bizarre lyrics. Along the way he makes some interesting, and at times enjoyable, music. Appropriately, he closes with Beatlesque, almost mainstream song, just to keeps us on our toes.

Mat Gibson



**SHIVER**  
Tall Tales and True - Roo Art

This is the debut album for Sydney-based three piece Tall Tales and True. Various guest musicians have worked on the record,

adding both variety and texture to the sound of the band. Production is by Nick Mainsbridge, much sought after these days for his skills, and known for past work with the likes of The Triffids and The Lighthouse Keepers, to name but a few.

Bands with whom Mainsbridge has worked may be classified, albeit loosely, into a particular style category. This is not to say however that Tall Tales and True are simply a clone band. On the one hand, the trademark sound of the band is their '60s - influenced harmonic guitar pop, a sound that has been amply represented within the Australian independent music scene for years now. What saves this band from mediocrity is the undeniable ability to craft infectious and memorable tunes, a trait most evident from the songs featured on "Shiver".

It is little wonder that the band has been featured on several national television programmes over the past year or so. Yet there is another side to Tall Tales and True, which comes out on Side 2 of the album. Here is a less commercial band, pumping out with integrity some serious and powerful blues.

Combine this darker side with the hit single formula displayed on Side 1, and you get an impressive album by a band who may just make it in the mainstream music market whilst retaining underground credibility.

Lindy Brinkworth

**STEP INTO THE HEAT**  
James Freud - Mushroom

Have you ever picked up an album for the first time and found it to be almost exactly what you expected? Its rarity of occurrence makes it an unusual feeling; anticipate as you might, artists and producers love to move in new directions (even if previously covered elsewhere) and find an alternate, even if only subtle, way of adding variance. Not so James Freud.

There is no doubt about the objectives of this album - it's a deliberate attempt to continue the "Out of Mind, Out of Sight" days of the Models. All the songs are quickly accessible (and I mean all!) and have a fairly strong beat.

Generally glam-rock in style (for want of a better description), the album is danceable rather than memorable. Although a Models influence is discernable, the album, and its surrounding promotion, are quite commercial. The album comes with a poster of an unshaven James Freud (oh dear!) complete with gypsy ear-ring, and when this is coupled with *that* video (you know, the one that looks like it was intended to be an advertisement for a certain local beer), it makes for a pretty sad reflection. Remember, the video is the first solo single, of a key former member, of what was once one of Australia's most influential alternative groups.

Considerable time and effort are evident in the album, and a fair bet would be it was an expensive production (by Australian standards). James, although following proven formulae, has been working hard. Indeed there are few obstacles in this album's path: with slick singing, sometimes gruff, sometimes smooth, bulging budgeting, and over-excited, perhaps overdone production, one's only worry is that the album may be judged to lack credibility (especially if more beer advertisement-style videos emerge from it).

For what it is, and as far as commercial albums go, "Step Into The Heart" is a good album. It may be market-written and overproduced, but a lot of people, including

fans of later Models works, couldn't help but appreciate it.

Dominic Pilkington



**DELICIOUS VINYL**  
Various Artists - Island

Delicious Vinyl is a compilation album from the new Delicious label of Los Angeles and serves up the very best of L.A.'s latest rapping talent. Two tracks by each of five artists are featured. The album's and the label's major strength is the variety of styles that the artists of their stable exhibit.

The album features two tracks by Tone Loc including the worldwide hit "Wild Thing" and another laid-back track directed less at the mainstream which is refreshingly different from "Wild Thing" and its musical twin "Funky Cold Medina".

The highlights of the album are Young M.C.'s "Know How" which features some knarly guitar with just a touch of 'cry baby' effect and Young's distinctively fast paced rapping and Body and Soul, the self-confessed most delicious of female rap duos, who tickle the tastebuds with their catchy Go-go influenced "High Powered".

Def Jef's "Just a Poet" is smooth, mellow rap which is almost like a ballad in structure and G. Love E. explains how he copes with the jerk-offs that ruin his day on "Suck On This" which cleverly incorporates "The Elephant Walk" into the back track in one verse.

Certainly the artists are as egomaniacal as any in the business (this seems only to repel those who are too narrow minded to value novel forms of music and who take it as proof of worthlessness) and none seem concerned with the issues of drugs or street-gangs which have come to dominate the themes of much of the rap and hip-hop that has come out of the U.S. recently.

Rap is intended to be music to be performed and the production on all tracks is consistently clear and smooth but retains a rawness which conveys the live quality. "Delicious Vinyl" is an album of addictive rap which the sympathetic listener will devour with relish.

Mark Gamtcheff

**HOMEBOY**  
Various Artists

"Homeboy" is the soundtrack to the film of the same name, which stars Mickey Rourke and is Eric Clapton's latest soundtrack effort, coming after his award-winning success in the genre with "Edge of Darkness" for the B.B.C.

Also included on the album are four non-Clapton tracks "Call me if You Need Me" by

Magic Sam, "Pretty Baby" by J.B. Hutto and the New Hanks, "I Want to Love You" by Peggy Scott and Jo Jo Benson and "Living in the Real World" by The Brakes. These tracks are not part of the "backing the action" part of the soundtrack, and are pacy R&B numbers, except for the Magic Sam track which is blues in the pure form.

The "soundtrack" part of the album is fairly loosely structured. However Clapton's guitar work is exceptional. The way the man conveys so much feeling with such sparse playing is the phenomenon that has kept him in the forefront of Rock and Blues for the past twenty years, and it is in full magical flight on this record. Also, Nathan East on bass guitar shows his full diversity on "Dixie" showing that a blues solo CAN be played on a bass guitar.

East has been touring with Clapton for the past four years, and this shows in the way they integrate on "Dixie" which is one of the album's highlights. Each track sets the mood conveyed in its title excellently. You can almost feel the wind rushing through your hair in the racy "County Bikin". "Travelling East", "Party" and "Training" are other tracks that shine. But aying this is not meant to detract from the rest of the album.

The record succeeds in its aim as powerful soundtrack music although from reports the film does not live up to it (it went stright to video). The way that conventional "songs" are interspersed throughout the record adds to the overall quality of "Homeboy". Although soundtrack music is not everyone's cup of tea, this album is definitely a must for Clapton fans.

Michael Foord



**CENTURY FLOWER**  
Shelleyan Orphan - Rough Trade/Festival

I suppose there have been worse bands than the New Romantics, but can you honestly think of any? I doubt it.

Now what type of band would you expect to have the name of Shelleyan Orphan? My bet is you'd be fearfully picturing a bunch of ridiculously anaemic pop stars striding around in frilly blouses attempting to look pale and interesting.

Well, while Shelleyan Orphan, consisting of English duo Caroline Crawley and Tamaur Tayle and a whole host of session musicians, may appear a tad pale and interesting (check out the wistful photo on the inside sleeve) and perhaps even have a tendency towards melancholy, Romantic posturings, this band is far removed from that turgid early 80's movement.

For a start, they have talent. They are perhaps the first band that I've heard in recent years, with the exception of the

Continued on next page



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Cocteau Twins, who can truthfully be described as creating "atmopheric pop".

Drawing on an extensive range of classical instruments, they create weird, pretty pop which swirls and scatters around Caroline Crawley's extraordinary vocal purity. Her voice is divine. Strong, sensuous and playful, it weaves through an extensive range, skipping and floating over their beautifully layered and complex musical arrangements. Tamaur Tayle's voice, while being a little weaker and occasionally having a tendency to sound like Green Gartside without the production, is clean and works just fine in combination with Caroline Crawley's rich, honeyed depth.

This is pop music as you always hoped it could sound - fresh, dramatic and soaring. But more than this, this is music with *imagination*. You cannot ask for more than that.

Andrew Joyner

**PRISCILLA'S NIGHTMARE**  
Priscilla's Nightmare - White

This 7-track debut EP is a genuine throwback to the days of bobby-sox and rock'n'roll - real rock and roll, that has somehow been warped through time from 1957.

Priscilla's Nightmare is the brainchild of ex-Kids in the Kitchen frontman Scott Carne, and the five member group performs covers of early Elvis tunes, as well as 'true to the spirit of the King' originals. I'd almost forgotten how good a string bass can sound.

Recorded live in the studio, the tunes touch on gospel, rockabilly and blues and carry a distinct air of vitality and excitement with them.

Carne's original, 'She Ain't No Woman' fairly rollicks along, as does 'Turn To Tears'. The gospel inspired 'Steeple Of Light' features some classic Hammond organ, and great backing harmonies.

One of the key principles for the group was to have a good time, and the listener can't help but feel an inspired party atmosphere on every track. Devotees of the Stray Cats should welcome Priscilla's Nightmare with open arms, provided they don't mind a slightly cleaner feel to the music. This is definitely refreshing stuff in a world full of layers and layers of multitracked corporate rock garbage. More, please.

Kenny Evans

**MARTHA'S VINEYARD**  
Martha's Vineyard / Roo Art

Yet another high quality Australian debut album brought to you by roo Art records. Nick Mainsbridge also had a hand in the production of this one - I can't help thinking that this man has the Midas touch. Martha's Vineyard was originally from Perth, but are now based in the eastern States.

The record is primarily folk rock in its style and exudes atmosphere - sometimes the melancholy of a stormy windswept beach, at others the gaiety of a spring fair. The sound is incredibly rich, with lots of acoustic guitar, acordion, piano, organ and even pan flutes. Peggy Van Zalm's vocals are superb, reminding me at times of The Pretenders' Chrissie Hynde.

Don't get me wrong, it's not a namby-pamby album - at times it really gets gutsy,

guaranteed not to send you to sleep. All in all, it's great, just the thing for those who have realised that there's more to life than just head-banging.

Lindy Brinkworth

**TIN MACHINE**  
Tin Machine - EMI

Despite promotional claims that this is a labour of love by a quartet of talented individuals and not merely David Bowie's band, commercial concerns have sought to use the "Thin White Duke" as their selling point for this album. Understandable perhaps, but unfair.

Bowie has gathered session muso's he has worked with previously, and come up with "Tin Machine". He is the principle songwriter and singer, but ably assisted by the brothers Sales and Reeves Gabrels. The one cover version is of John Lennon's "Working Class Hero". As a collection of songs this is a reasonably solid offering - however it delivers little in the way of challenges or highlights.

The title track "Tin Machine" is lame and vapid and "Working Class Hero" has been treated in much the same manner. Real guts is evident in a few songs - "Crack City" and "Under the God" do actually 'kick some ass' with a stripped down basic rock'n'roll outfit of guitar, drums, bass guitar and vocals. This should be more the norm than the exception, but that's not the case on this album.

Does the cover art tell the story? Corporate Rock? One gets the feeling that if this was an unknown band and their first recording, they wouldn't get past first base ...

Alex Wheaton



**JENI KENDELL**  
OF GAIA FILMS : PRODUCER OF

**Earth First**  
and Blowpipes & Bulldozers

An Illuminated Talk 7.30pm Tuesday 25th

**How to Save Rainforests**

Napier Lecture Theatre L16 • University of Adelaide





Mat Gibson interviewed British singer

# Kirsty MacColl

*Kirsty MacColl has built her international standing as someone who makes other people's songs sound much better. She is capable of creating lush banks of harmonies to order, often twenty layers thick and with digital precision. Over the past few years these vocal skills have been in demand and she has backed such luminaries as Billy Bragg and The Pogues, with whom she scored a number 2 hit in England with "Fairytale Of New York". Her solo album, "Kite", was released in Australia recently to healthy acclaim and illustrates that she's more than merely an upmarket doo-wop girl.*

*On Dit : Your reputation in Australia is that of a collaborator with the major talents in the English music scene. However, "Kite" is not your first release, is it?*

Kirsty MacColl : My own stuff came out a long time before I collaborated with anyone. I had my first record out in 1979, called "They Don't Know", which Tracey Ullman later recorded. Then I had out "There's A Guy Works Down The Chip Shop, Swears He's Elvis" and that was something I'd written, so it wasn't really until I did a few sessions and did that record with The Pogues that it was really a collaborative thing.

*"Kite" is a very richly textured album with a lot of variety; even a couple of songs with country influences, such as "Don't Come The Cowboy With Me Sonny Jim!"*

"Don't Come The Cowboy...." is the only one on the album that is more or less a simple male/female relationship bit. It is a line that I thought applies to most people's relationships as opposed to the kind of slush that you get on a lot of records that are supposed to be about 'people in lerv'. I think real life has a lot more passion going for it than that kind of stereotyped advertising image of people in love. I don't think there's any point in writing one, for me, unless I'm gonna take a different angle on it....I like to inject a bit of humour into it, make it a personalised thing.

*Naturally you have to personalise things, but exactly how personal are your songs?*

Well, they're personal for the characters that they are about, but I see them as characters, really....They're not always about me talking about somebody that I know, necessarily, but I might put myself in someone else's shoes, or try to..... you can get ideas from movies and newspapers.....I try to present all these different characters who are all kind of like, they've all got mistakes, but they're all human and that's what makes them special.

*Some of your lyrics allude to social/political questions and you've worked with a number of fairly politicised artists; would*



*you describe yourself as a politicised musician, or is that merely an image by association?*

I can't really aspire to a particular political party, or whatever, because I don't think there's anybody who's doing what I want, but I've got ideals and I've got to live in the same world as everybody else, y'know, and our children have to live in it after us, so it bothers me in that sense, yeah. But I'm not a Tracey Chapman; it's not a kind of soapbox record. I mean, it's a pop record, basically, and I don't want to get all pretentious about this whole thing..... If they enjoy the music, then I think people will listen to the lyrics, but I don't want people going in there looking for the meaning of life, y'know, because I'm not providing the answers, I'm just mirroring what I see around me.

*Having worked with a host of talented artists, do you feel you've been influenced by them much?*

Well, there have been occasions where because I've worked with other people, I've met different musicians that I might not have met otherwise, and a good example of this is a guy who plays on my album whose name is Yves

Ndjock, and he's an African guitarist who's actually in Salif Keita's band. I met him during the last Talking Heads album, and if I hadn't done that I might never have met him, y'know, and that's the kind of way I feel about a catalogue of musicians and relationships with musicians that you call on to help with an album, and if they're around and they're interested, then they come and play, and that's the kind of attitude I took to most of the recording, because I don't have a regular band.

A lot of people I've worked with, I've worked with for years, but we haven't had anything out yet, so nobody really knew I was working with these people. So when it came to doing the album, there was this wealth of friends and talent to call upon. You do get inspired by watching people who are very good, working, and I enjoy it because it's always educational and even if you don't like the end product, you learn a lot from it. And in most of the cases, I've been dead lucky with the sessions I've been offered. They were all extremely valuable in one sense or another and I felt like they taught me something, and it doesn't mean that you're going to go off and sound like them.

*Is there a particular musician who stands out amongst these as being a greater influence on your lyrics or music?*

I don't think anybody's had any influence on the lyrics that I write, and I'm sure they're pretty original, but with the two main guitar players on the album.....there's a guy called Pete Glenister, who's actually in Terence Trent D'Arby's band and also played on "New England" with me, whom I've played with for quite some time and he co-wrote four of the songs on the album and he plays on every track except "Dancing In Limbo". The other is Johnny Marr, who used to be with the Smiths, who's co-written two of the tracks on the album, and basically inspired me to get off my arse and do the album in the first place.

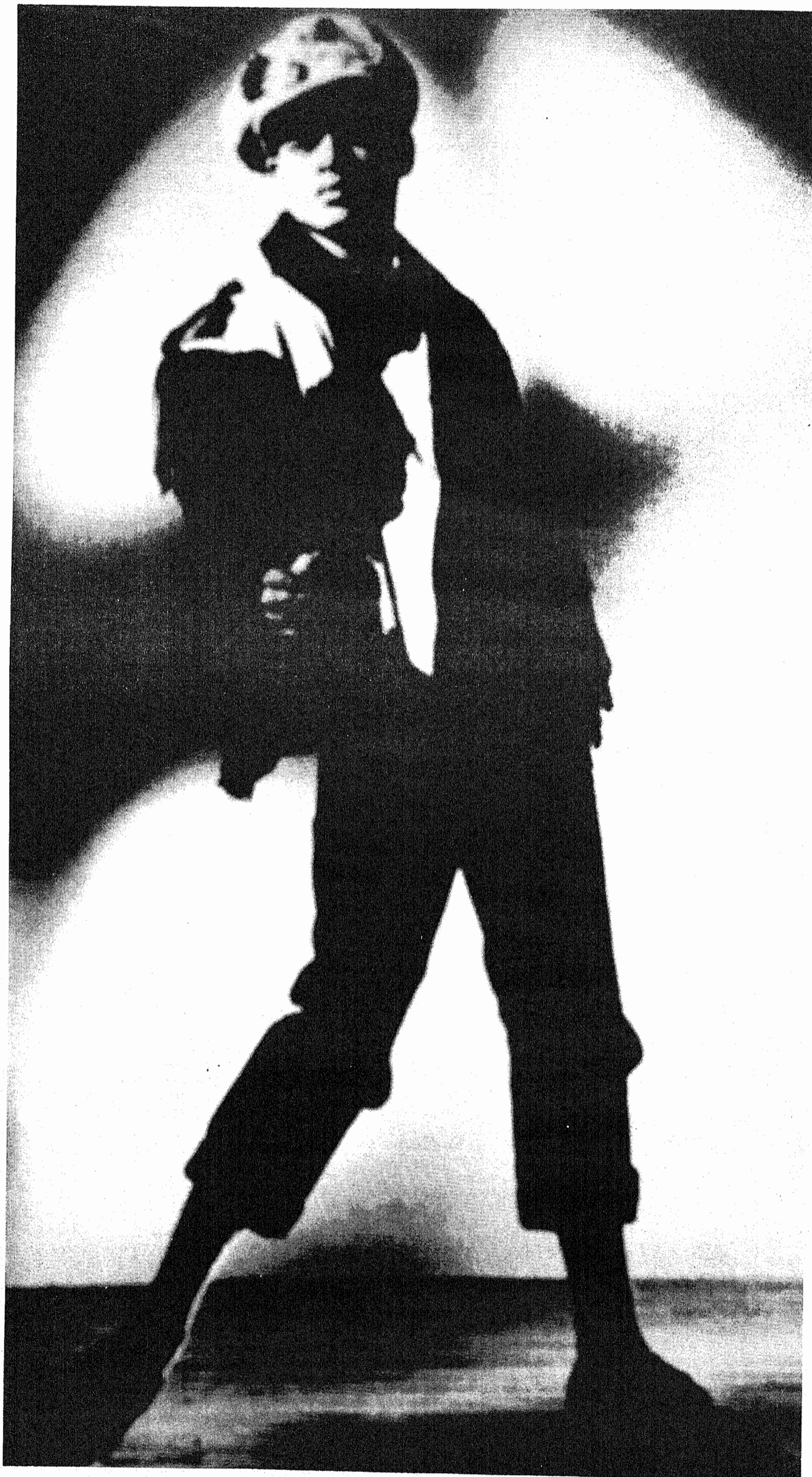
*So, will we get to see you here in Australia? - we've got loads of sunshine for you to take in!*

I hope so. They certainly won't have to twist my arm.





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# BASE! HOW LOW CAN THEY GO?

The special "Jason and Kylie - We Should Be So Lucky" screened last Monday was rather appropriate, considering that Channel 10 are currently preparing to spiral downwards into hitherto-unreached realms of cheap entertainment.

The old adage "No-one ever lost money by underestimating the taste of ANY public" will be put to the test, but I think X have missed their guess. The base element in TV is currently represented by propagandist current affairs shows and mindless soopies, making tired game show formulas with BOF (Boring Old Fart) presenters fairly redundant. The recasting of Ian Turpie is especially mystifying to me, as my reasoning is that anyone with a mentality low enough to like him wouldn't be physically capable of turning a television on, thus harming his ratings figures inestimably.

And wouldn't it be appropriate if Kyles and Jase wound up hosting game shows in thirty years time? At the moment, however, they are riding the crest of a wave of unprecedented popularity, prompting Pete Waterman to drag Pop's tired skeleton out of the closet and call Jason the biggest thing since the Beatles, thus putting him in the illustrious company of ABBA, the Bay City Rollers and The Sweet.

If there was one word which characterised the show, whose stated aim was to show that the two of them really do have talent, it was dishonesty, closely followed by bitchiness. As K&J tried to say (in words which

sounded suspiciously like they may have been rote-learned before the interview), if they have a valid role in the music business it is to supply a bit of ignorant naivety. So why the totally transparent pseudo-intellectual self-justification?

If the wind-up puppets of the previous generation had one thing going for them, it was that they didn't feel obliged to pretend that their music was valid in some wider sense, and were quite happy just to farm their section of the marketplace.

The ultimate thinness of their arguments was revealed when a critic rightly said that he had no objection to StockAitkenWaterman making a lot of money out of series of short-term ventures, but that it was immoral to do so on the back of people's suffering by using up frontpersons and then throwing them away. Kylie answered by explaining that the critic must be a miserable bastard, because she was the happiest girl in the whole wide world! Is this really the same girl who has spent the last three months flogging about stories of how she gets really depressed and nearly had a nervous breakdown because the media is so nasty to her?

Ms Minogue also issued the sternest of rebuffs to her critics, saying that they were probably all fifty years old, balding and incontinent, thereby adopting the stance of 'if you haven't got an argument, fall back on a bit of personal abuse'. I am eighteen years old, have a mop of hair which is threatening to take on hippie proportions, and have full control over my bladder, which is three strikes against her. This gives me the right to try to characterise her fans, so here goes: they are pre-teen or barely teenaged, mindlessly conformist, largely unintelligent and lead shallow, shitty lives. In short, "Smash Hits" readers.

Of course all generalisations are unfair, but when Jase talks about the "vibey" things happening with "the kids" as if there were some sort of mass uprising of our youth, it's

about time it was realised who most of their fans are.

The issue of whether or not they have any talent is irrelevant. The question should be whether they have displayed any, but far more important is the question of whether it matters anyway. Presuming for a moment that they have no talent whatsoever at either acting or singing (taking a huge leap away from reality here), would this quell the public's voracious demand for their products at all? No.

Jason admitted that it's all just a commercial venture, and as The Pop Group pointed out, We Are All Prostitutes, so nobody can be self-righteous about his and Kylie's determination to make themselves as rich as possible in a very short space of time by grafting money from gullible people through mass media hype.

What irks me is that they don't have enough honesty to admit they're doing it, and they have to subject a potentially great art-form such as music to so much abuse in the process. Still, as both of them will soon find out, "it's a mighty long way down Rock'n'Roll, from Top of the Pops to drawing the dole". Just make sure you get off when it's your situation.

## THE FINAL BROADCAST

Just 45 minutes after Kylie & Jason's deification was complete, it was hard to believe that I was on the same planet. "The Last Word" (Channel 2, Mondays, 9.15 pm) gives every promise that it's going to be good when the opening credits feature a man briefly glancing at a newspaper before throwing it into the bin. After watching the first episode, it's hard to believe what has passed before your eyes.

This is televised terrorism wearing a smart tie. Stuart Littlemore hosts the show, which is a self-appointed final arbiter and commentator on what has appeared in the media in the last week. He is arrogant, self-impor-

tant, contemptuous, judgemental, cynical and determined to shove his opinions down the public's throat. How could I possibly NOT like him?

Despite the brevity of the show (15 minutes), Littlemore never appears rushed or displays a restricted knowledge of the subjects which he tackles. There is also never the feeling of a scattergun 'shoot anything that makes a noise' approach - he picks his targets very carefully ... and then blows them clean out of the water. It's just that he moves his sights very quickly and uses a rather large calibre.

"The Last Word" neatly answers the question of 'Who will report on the reporters?', because the answer is Stuart Littlemore. Why? Because he says so. And he gets away with it easily, because you can sense that you are in the presence of someone who knows that he is far superior to every other 'media personality' in the country. His summing up of the commercial relaunching Ten was just perfect:

"That commercial was remarkable for its personification of the target audience: a fat, middle-aged woman excited by her proximity to gameshow hosts." He has afforded Graham Kennedy, Clive Robertson, Tony Greig and Derryn Hinch (amongst others) similarly stinging blows, upon the delivery of which he almost allows himself a half-smile.

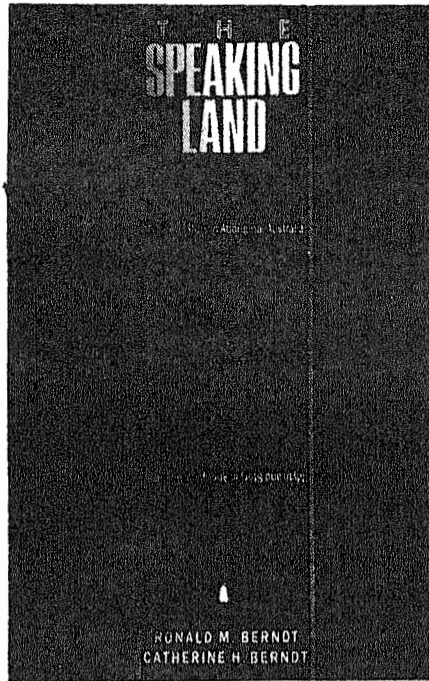
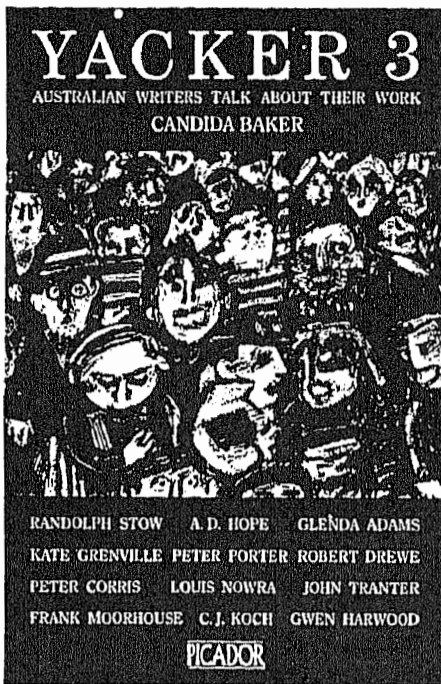
Littlemore also shows no aversion whatsoever to giving any ABC shows which meet with his disapproval a whack across the ear. Why should the omnipotent bother to take sides, after all?

It may be that "The Last Word" is little more than the intellectual equivalent of dropping one's pants to the mainstream media. But it is so thoroughly entertaining in the process that I regard it as one of the few must-see weekly programs left on television.

Simon Healy







**THE SPEAKING LAND**  
 Edited by Catherine & Ronald Berndt,  
 Penguin Books

"The Speaking Land" is a recently released anthology of myth and story in Aboriginal Australian.

The editors, Catherine and Ronald Berndt, are distinguished academics from the University of Western Australia where they both hold Honorary Research Fellowships in the Department of Anthropology (University of W.A. still has a Department of Anthropology in which Ronald Berndt is Emeritus Professor).

In fact, looking at the long list of credentials of both Catherine and Ronald Berndt might be a deterring factor when you first flick through the book. But rather than making the anthology a boring, strictly academic analysis, the Berndts' qualifications give them a degree of expertise in Aboriginal culture and literature which is fairly unique amongst white Australians, and the book has been designed specifically for general readers as well as for those especially interested in Aboriginal oral literature.

The collection is made up of a wide range of myths and stories traditionally told in north-west Aboriginal Australia. Just as Aboriginal artists evoke their beliefs about the universe of their relationships with places, animals, plants and other people, so too do Aboriginal storytellers.

The myths and stories cover a broad range of traditional Aboriginal life, which is founded on the Dreaming. In traditional Aboriginal culture the Dreaming is the underlying, powerful ground of reality - it is History. The stories are grouped into nine categories - Shaping the Aboriginal World, Snakes and Rainbows, Also There from the Beginning, Shapes in Nature, Breaking the Rules, Eroticism, Dramatic Perspective, In Search of Meaning, Old World New World.

The myths were transcribed or recorded on tape from their oral version, by the Berndts, who then translated them into English. Thus the stories were not subjected to an intermediate translation - their "pure" translation into a reasonably straightforward standard English makes reading very easy, while sacrificing as little as possible of the vibrant, living narrative.

Many uses for the book widen its appeal to all ages and types of people. Those who read the book as a continuous whole will gain insight into what Aboriginal life is like. By reading all the myths as well as the forward and discussion notes, the reader will absorb many details and facets of

traditional Aboriginal culture. After all, the stories are based on everyday life and the physical and spiritual experiences of tribal Aborigines - "Symbolic Initiation", "Stemming the Flood Waters", "Long Search for a Final Home", "Pay-back at Liginmu" and "Emu Escapes". By reading this range of stories, it is possible almost without noticing, to get a feel for the stories and the people. In many ways, it is the quality of the translations which is so helpful.

The living quality of oral literature has been maintained quite well. There are very exciting adventures as well as captivating tales of Aborigines' relationship with the land and the world around them.

Further, the book is not only for adults, but would be highly entertaining for children too. For very young children, the sheer pleasure of being told these adventures would captivate attention; pre-schoolers would love the myths for their marvellous storytelling value.

The Aborigines who shared their tales of Dreaming with the editors were great raconteurs and the Berndts promise that translations are as faithful to their native language as possible. It is a wonderful book, communicating on many levels; for those who enjoy great stories, it is well worth buying, for those interested in Aborigines and their culture, it is a must.

Juanita Lovatt

**YACKER 3**  
 Candida Baker, Picador

The image of the writer tends to be a somewhat mythical one. They are viewed as mysterious characters, closetted away in attics and lofts, scribbling away furiously at the latest example of their esoteric genius. The poets among them remain shadowy figures, prone to alcoholism, chain-smoking and suicide, cynical and bemused or ethereal and consumptive.

At least, this has always been an exaggerated, romanticized vision. Candida Baker's "Yacker 3", the third in the Yacker series, does nothing if not to dispel these myths. What she does do, however, is produce a feeling in the reader that the writer really is a very special kind of person.

Baker's victims this time 'round are Randolph Stow, A.D. Hope, Glenda Adams, Kate Grenville, Peter Porter, Robert Drewe, Peter Corris, Louis Nowra, John Tranter, Frank Moorhouse, C.J. Koch and Gwen Harwood, none of whom are aloof and miserable but perceptive, aware and responsive, prone to busy-bodding,

inquisitive, impertinent, daring, and very often, very witty.

Baker's talent is making all her writers seem immensely likeable; the interviews show her subjects as immensely good fun as well as provoking insightful and entertaining thoughts from them. The interviews are prefaced by a short biography on each writer, as well as a preamble by Baker on first impressions of her subject, their surroundings, their eccentricities and a short appraisal of the kind of writing that they do.

To read and enjoy "Yacker 3" it is not necessary to have read works by the writers interviewed, but it is obviously more interesting if one has. The interviews are successful because Baker has a rare gift in that she interviews people very, very well. She illustrates a depth of knowledge and enthusiasm for the writers work, her questions are lively and intelligent, never ingratiating or dull, and thus engender the writer's trust and insightful responses. To quote from Inez Baranay in The Sydney Morning Herald, "Each interview reads like a very relaxed, guided conversation".

"Yacker 3" places a greater emphasis on Australian poets, whilst her previous two "Yackers" largely consisted of mainstream Australian novelists. This new emphasis in Yacker 3 has benefits as most Australian students have inevitably struggled over A.D. Hope's "Australia", or English I students over Gwen Harwood's "The Wine is Drunk", thus meeting these faceless poetic figures is a necessary glimpse into the person who caused so much torment (or delight).

I most enjoyed her talks with Kate Grenville, A.D. Hope and Gwen Harwood, especially Grenville's discussion of women writers of the last two centuries. The book is packed full of unusual insights and is both light reading and thought-provoking stimuli. It is a crazy \$15.99 from all good bookshops and comes highly recommended.

Rachel Healy

**ALASKA**  
 James Michener, Transworld

Whenever I sit down to read a novel by American James Michener I expect to receive a panoramic vision of his subject. In the typically pseudo-historic "Alaska" he looks at the history and prehistory of the most elusive of the American states, and the result is a novel of awe-inspiring scope.

The novel starts at the beginning of Alaskan pre-history; the very beginning,

with an account of the geological formation of the land. This sort of subject matter seems a disturbingly mundane way to launch into a work which is meant to interest the reader. I mean, who wants to know about a day in the life of a "massive subterranean plate". But somehow reading about continents shifting, mountains rising and glaciers creeping over the land becomes interesting. Michener manages to make reading his novel a pleasure and a rewarding learning experience.

He is a storyteller who has mastered the art of combining a broad overview of his subject and shifting focus for a close examination of the people, and sometimes animals, bits of rock or whatever, at a personal level. This is certainly a remarkable achievement when he chooses to deal with woolly mammoths and primitives in the early parts of the book. One can take the perspective of the character and can better understand the forces that are working behind the events in the novel.

I remember when I read his "Centennial" years ago and learnt more about the history of the America than I possibly could have by studying the subject. Alaska was like that.

Particularly fascinating was the account of the slow migration of peoples across the "land bridge" which once connected Asia and North America. It was shown by Michener how people who had their origins in Asia moved slowly, sometimes no more than several hundred yards between generations, but eventually came to occupy places as far afield as Wyoming 20,000 years later.

Exploration is naturally a major subject in the novel as Alaska, whilst being beautiful, can also be inhospitable and even treacherous. The Russians and Americans who were first to colonise Alaska since the prehistoric Aleuts and Eskimos, needed courage to struggle, both with the land itself and with one another, to prosper in such a land.

Michener conveys brilliantly the tense drama which so often occurs between people with conflicting or coincidental aspirations. The greed shown by men in "Alaska" over the rich resources of the land makes for compelling reading.

"Alaska" is rich both in scope and in the sort of detailed description of people and their surroundings which allows the reader to become entwined in the story. A book from which to learn a great deal about a land of contrasts and the contrasts within the human spirit.

Mark Gamtcheff



**UNION ACTIVITIES****Tuesday, July 25th,**

9.00 am - 5.00 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.

**Wednesday, July 26th,**

7.00 pm

Anthropology Club film in Cinema - "Cannibal Tours" (70 mins.).

**Thursday, July 27th,**

8.00 pm - 9.30 pm

Singer/Guitarist in Bistro. Free.

9.00 pm - midnight

Adelaide Uni Final in Campus Battle of the Bands in Union Bar - "The Jaynes" vs "The Hallucinating Crickets". Come and help judge our entrant in the state final. Free.

**Saturday, July 29th,**

9.00pm - 2.00 am

Fundraising night for Amnesty International - "Nouveau Au Go Go", "Billy and the Redfins", "Snapdragons".

A.U. Students \$4

Guests \$5

Second semester activities programme is now in your student pigeonhole. All the details for shows, films, exhibitions, courses, concerts, theatre and notices.

**Coming Entertainment**

"Seven Reasons Why", "Lubricated Goat" (Melbourne), "Where's The Pope", "Merging Groins", "Primitive Painters", C.A.S.A. Battle of the Bands.

**Try the New Bistro Menu**

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

**New Cinemateque Film Programme**

Twelve film nights and guest speakers for only \$12 in total. Every Tuesday night in the Union Cinema at 7.30 pm from August 1st. The new programme for films is now available from distribution points all over campus. Great value and extra benefits include half price admission to Greater Union Cinemas.

**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!

**ADELAIDE UNI RIFLE CLUB**

Open Day - Saturday 29th July, 1 - 5 pm.

Free transport from Uni. Ring Kim Sawyer 271 4719.

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**THE BLUE STOCKING SHOW FOR WOMEN**

On Student Radio 5UV, Wednesday fortnights at 10 pm.

**THE UNIVERSITY OF ADELAIDE****THE BUNDEY PRIZE****FOR ENGLISH VERSE**

The Bunday Prize of \$50 is offered for the best poem or group of poems in English submitted in competition.

The competition is open to both graduates and undergraduates of The University of Adelaide, provided that they entered on their studies at the University not more than six years prior to 31 October, 1989.

Entries, preferably typed, must be accompanied by the name of the author in full and be delivered to the Office of the Assistant Registrar (Arts) *no later than 31 October, 1989*.

The prize shall not be awarded twice to the same competitor. Copies of all poems presented will be retained, and a copy of the successful entry will be deposited in the Barr Smith Library.

*The Prize is not confined to any particular Faculty and entries will be welcomed from all sections of the University.*

F.J. O'Neill

Registrar

**CATHOLIC COMMUNITY**

The Catholic Community holds mass in the Chapel (upstairs in the Lady Symon Building) every Wednesday at 1.10 pm.

Discussions/talks are also held every Friday at 1.10 pm in the Catholic Community room; everybody is invited to bring along their lunch.

**CLUBS ASSOCIATION REMINDER**

All clubs and societies who have not put in a 'Club Contact List' by the 3rd week of Semester 2 will be put up for disaffiliation at the Clubs Association Annual General Meeting.

The Clubs Association

**FLINDERS UNIVERSITY SCHOOL OF EARTH SCIENCES RESEARCH SEMINAR**

Speaker:

D.R. Pant, School of Earth Sciences, Flinders University of South Australia.

Topic:

Physical Seismic Modelling: Studies in Reflector Resolution and Multicomponent Wavefield Separation.

Time:

4.05 pm Wednesday, 26th July, 1989.

Place:

Room 103, School of Earth Sciences.

**LEGACY**

Legacy is a charity organisation that is as relevant as ever. We need your help...today more than ever. Please send donations to your nearest Legacy office. Addresses are - City, 83 Waymouth Street and Port Adelaide, 94 Dale Street.

**MASSAGES**

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

Bookings can be made through the Craft Studio, or phoning 288 5857 for an appointment.

**MITSUI EDUCATIONAL PROGRAMME**

This year, the Mitsui Educational Foundation is sending a group of students from Australian universities to Japan for approximately three weeks. The prime aspect is to provide young Australians with the opportunity to experience the direct association with Japanese people,

their culture and way of life. Candidates should be aged between 20 and 24 years, Australian citizens and full time students preferably in their third or fourth year.

Successful candidates will leave Sydney on Tuesday 28 November 1989 and will return to Sydney on Tuesday 19 December 1989. The Mitsui Educational Foundation will provide transportation to Japan from Adelaide and return, accommodation and meals.

Further details from Mr N.J. Lee, Scholarships Officer. Applications close with the Registrar on Friday 4 August 1989.

**IDEAL ACCOMODATION FOR STUDENTS**

Accommodation that is ideal for students is available at Victor Harbour. Bed and fully cooked breakfast; 5 guest rooms. Within walking distance to beach and town centre. Optional evening meal, loan of bicycles available.

\$30 Double, \$20 single

Phone bookings (085) 524 258

Address - 59 Victoria Street

Special Offer available until August 30 - 3 couples as a group for the price of 2 for the B & B only.

**PENPAL**

I am a junior from a small college in southern Minnesota, USA, who is seeking correspondence with several Australian college students. If you have any information on how I may find a correspondent at your school or if you of someone (s) who may be interested, please let me know! Any information would be most helpful and greatly appreciated!

Kari Buscho

11020 245th Street, W, Box 204,

Morristown, MN, 55052, USA

**POSTGRADUATE STUDY IN BRITAIN**

There will be a talk on all aspects of postgraduate study in Britain by Ms Libby Couch, the Representative of The British Council on Thursday July 27 1989 between 12.30 pm and 2.00 pm in the Scott Theatre of SACAE just along from the Physics Building. If you are considering undertaking higher degree work in the UK, you cannot afford to miss this talk.

**RHODES SCHOLARSHIP FOR 1990**

The scholarship is open to both men and women and is tenable at Oxford University for two years in the first instance. In 1988 - 89 it provided a personal allowance of 4542 pounds sterling a year and paid in addition the Scholar's College and University fees.

Applications will close with the Honorary Secretary of the South Australian Committee on 1 September, 1989.

Intending applicants are advised to write for application forms and additional information as soon as possible.

O.G.Jones

Honorary Secretary

**STUDENTS FOR CHRIST**

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

**LAWN TENNIS CLUB AGM**

The Adelaide University Lawn Tennis Club will hold its Annual General Meeting at 7.30 pm on Tuesday 25th July in the Small Lounge of the AU Staff Club. Food and drinks will be provided.

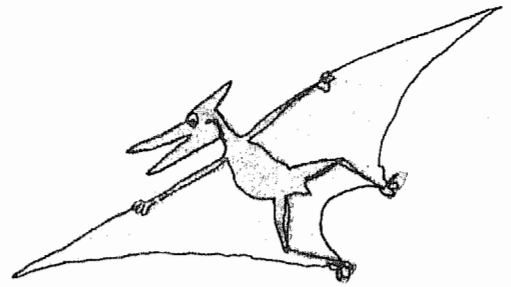
All interested people as well as existing members are encouraged to attend. Teams nominations for the 1989/90 summer season will take into account the interest shown at this meeting.

On Dit Classifieds are free for students and student groups. Neatly presented copy can be sent to the On Dit or SAUA Office.



# VALLEY OF THE KILLER DINOSAURS

Concept by Mark Gamcheff.  
executed by Someone who isn't Mark Gamcheff. **EPISODE FOUR**



**SOMETHING WHOLESOME...**

YIPPEE!

HELLO! IM A PLESIOSAUR NAMED ESTHER...

HI! IM A STEGOSAUR NAMED PORTLY..

SO WHAT DO YOU DO AROUND THESE WET, OCEANIC PARTS?

WHILE YOU LANDBOUND DINOSAURS ARE BUSY EATING, FIGHTING AND AUDITIONING FOR WALK ON ROLES IN 'THE FLINTSTONES', WE SEA CREATURES ARE BUSY EVOLVING INTO THE MOST SOPHISTICATED AND INTELLIGENT BEINGS IN THE HISTORY OF THIS PLANET...

YOU DONT MEAN... GASP!.. ADVERTISING EXECUTIVES!

NO, SILLY! ARMADILLOS!

ALMOST 200 MILLION YEARS LATER...

HEY! BET YOU DIDN'T KNOW THAT, DID YOU..

## SCUM in UTOPIA

ITS THAT TIME OF THE YEAR AGAIN - EXAMS ARE UPON THE UNIVERSITY !!!

I'M SO WILD, I'M ONLY DOING 83 HOURS STUDY FOR EACH OF MY 14 EXAMS !!

WELL I'VE GOT 20 EXAMS AND STILL AMPLE TIME TO GO TO THE MANSIONS HAPPY HOUR EVERY NIGHT

PSYCHOTRONIC STUDY INDUCER

ARTS FACULTY EXAMINATION TIMETABLE

- 9:00: FEMINIST MOVEMENTS IN ISLAMIC STATES
- 9:30: HISTORY OF LEFT WING THOUGHT AT THE PENTAGON
- 10:00: GEOGRAPHY PRACTICAL - BRING YOUR COLOURED PENCILS KIDDIES !!!

SHIT!! I'VE GOT AN EXAM!! THIS COULD MEAN..... WORK !!

EXAMS PASS, AND SOON RESULTS ARE OUT

ARRRR... THE ONLY 92%... THE GUYS WILL LAUGH AT ME

ARTS RESULTS

GEE.... I MIGHT NOT GET INTO LAW AFTER ALL.

AND AFTER EXAMS, EVERYONE SETS OFF FOR THE TRADITIONAL NON STOP PARTY MARATHON

HEY I'VE GOT A REALLY RADICAL AND NEAT IDEA... LETS GO TO THE HAVELOCK THEN ON TO MAGOO'S !!

YEAH, ALRIGHTY COOL IDEA HIP GUY

RESISTING ALL OTHER LURES AND BLANDISHMENTS, OUR BOLD ADVENTURERS HEAD FOR THAT PLEZZUR OASIS, THE HAVELOCK.

LUST PUPPIES

LET'S HAVE SEX THEM

COME BACK MY LITTLE CANDY PIG

CLUTCH

CRUISE

THEY ARRIVE... FUN OVERLOAD!!

GET ANY S.D. MATE?

YEE HEE. HOW DID YOUR YEAR 9 EXAMS GO?

A GORDON BEER, PLEASE MR BARMAN SIR

A SAMBUCCA, PLEASE MR BARMAN SIR

THIS PLACE IS GREAT. ITS SO QUIET AND UNDISCOVERED

AT THE STROKE OF 12.00, A COUPLE OF PEOPLE FROM THE HAVELOCK GO TO MAGOO'S

I AM HIP

ARE YOU OLD ENOUGH? NUDE WINK

BTY YOU'RE NOT A BOUNCER

SER. SHOW US YOUR "I.D."

SO WHAT, THIS IS FUN

I'M HAVING SO MUCH FUN

FEEL FREE TO SAVOR