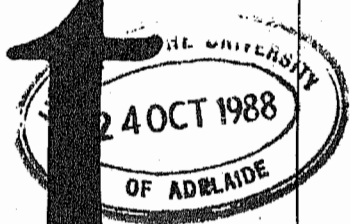


# On Dit



ADELAIDE UNIVERSITY

OCTOBER 17



## New funding crisis rocks foundations

by Richard Ogier

Senior academic and faculty staff are reflecting widespread concern at the prospect of massive University funding cuts to take effect from the beginning of next year.

The University will consider various restructuring strategies within and between departments in an attempt to minimise the impact of the cuts.

There are fears that the Adelaide University Classics Department could face the axe in the wake of an internal report released on campus last week.

The report, one of four discussion papers ordered by the Vice-Chancellor earlier this year, recommends that ancient language studies be scrapped.

According to Classics Department chair, Professor Robert Ussher, if

controversial plans outlined in the report to abolish Ancient Greek and Latin get the go-ahead, there might eventually be no Classics Department on campus.

A directive from the Department of Education, Employment and Training (DEET) earlier this year, said that Adelaide university must cut its budget by a massive five million dollars over the next three years.

The first part of that cut, 1.5 million, will take effect next January 1.

Aspects of the possible restructuring strategies were canvassed in the four task force reports released last week.

Of Classics, the study into the organisation of faculties and departments chaired by senior Economics lecturer, Dr Ian McClean, says: "The opportunity for closer liaison with (the) History and

Philosophy (Departments) may be enhanced by winding down the department and maintaining a Classical Studies program or Centre within the broad Faculty umbrella".

And elsewhere: "The very small enrolments in all language courses [in Classics] no longer justify their retention".

Professor Ussher said last week he couldn't understand why the report had singled out the Department of Classics. He said that other disciplines - such as music - had only small enrollments in some areas.

This year there are 28 students enrolled in Ancient Greek and Latin language courses, about 160 in first year Classical Studies and more than 400 in the Department as a whole.

"Why the emphasis on Classics?", Professor Ussher said. "It would seem that Classics could suffer the

most (if the report goes ahead)".

"It would mean the end of Classical Studies".

Professor Ussher said there was talk of dividing the various areas of Classics into other Departments and Faculties. Perhaps, archaeology would be passed to the Faculty of Architecture while literature components could be moved to Philosophy or a new super languages Department.

In the first days after the release of the four 'task force' studies, details are sketchy, but there appear to be similar moves afoot in other Departments.

The reports were recently distributed by the Vice Chancellor to Faculty and Department Heads and discussed at a meeting that also included student Faculty representatives last

Cont. page 3

## HOW THE ARTISTS SAW '88 - CENTRE PAGES



**KEEPING UP**  
The current wisdom, compiled & annotated by D.W. Griffith.

**Moscow, the Mafia and the kopeck**

It hasn't been a good decade for communism. It was in a 1986 speech that Mikhail Gorbachev first admitted that the Soviet Union had unemployment - and had had it for years. More recently, Soviet economists have canvassed the possibility of using unemployment as a tool for industrial restructuring. Now come more reports:

Early last May the manager of one of Moscow's new privately run cooperative restaurants received a typed letter from a criminal gang. "Your cooperative is located in the district served by our organization," the letter said. "You must pay us an annual tax of 300 rubles [\$489]." "In case you don't pay," it went on, "your windows will be smashed and your tax will increase to 400 rubles [\$652]." Refusing to be intimidated, the manager worked with policy, who caught two of the gang members at the payoff meeting. But even after they made a full confession, the policy had to let them go. Soviet law on extortion covers only state firms, not the new private businesses that were legalized last year. "It is a paradox," complained the local newspaper *Moskovskaya Pravda*. "The state has established cooperatives, but has not yet given them legal protection."

That paradox has made cooperatives the latest growth industry for Soviet mafia-style gangs. In the past year, hundreds of small business co-ops have sprung up across the country, providing better services than the state offers in food, clothing, plumbing, health care and dozens of other areas - all for profit. Judging by a spate of press articles in recent months, some of which even invoked the word "mafia" in Russian, criminal gangs have increasingly muscled in on the co-op front. Some gangs demand - and get - protection money. Others use cooperatives as investments, to launder the cash they get from such illegal rackets as drugs and prostitution. They safeguard their investments by roughing up rival co-ops. The problem has come to bear unfortunate comparisons with the West, wrote the weekly *Moscow News*. "Little by little, we are catching up with America."

**Who needs tax? (an unintentional parody)**

It is nonsense to suggest there is some overriding requirement to pay one's fair share of tax, according to the Law Council of Australia, the legal profession's peak body.

The council's new president, Mr D M Byrne, yesterday joined the attack on the Commissioner of Taxation, Mr Boucher, for his comments two weeks ago that companies should not use "tax effective" financing techniques.

My Byrne said in a press statement that Mr Boucher's statements showed him to be "overzealous official pursuing a crusade of collecting revenue according to his own standards of fairness instead of according to the law".

He said it was doubly disturbing that the Treasurer, Mr Keating, had

come out in support of Mr Boucher. Both should be condemned for their view that there was something wrong with taxpayers arranging their affairs to minimise tax liability, he said.

"It is for the Parliament to determine the rules governing their liability to tax and it is then for taxpayers to arrange their affairs with those rules in mind," Mr Byrne said. "Their responsibility is to comply with the law."

He also attacked tax office raids on law firms.

"Instead of exhorting people to pay their fair share to tax, Mr Boucher should give urgent consideration to the way his officers were conducting searches of solicitors' offices with scant regard for the professional privilege which attaches to documents held by them," Mr Byrne said.

- the Australian Financial Review

**Peace breaks out**

Estimated decrease, since last year, in the number of soldiers in combat, worldwide: 1,800,000.

Estimated increase, since last year, in the amount spent on UN peace-keeping forces, worldwide: \$81,000,000.

Number of soldiers worldwide who are under the age of 15: 200,000.

- Harpers

**Buddy, can you spare a dime?**

A few weeks ago your correspondent was walking through Hindmarsh Square - and past the depressing, seemingly inevitable group of Aboriginal people. One of them stood and waked slowly towards me.

He was frank about it, and pointed the fact out. Could he have a couple of dollars so the dozen of them could buy a flagon?

I stood there, looking across at the cinemas and wishing I was in a dark theatre watching some pleasant fantasy rather out in the open city, exposed to uncomfortable reality.

I gave the sad-faced bloke his coin, and felt awful. Usually people ask for a bus fare - a neat little lie, understood by both parties, enabling the giver to smile, and wish the receiver a good trip home, and turn away.

Should I have helped the man and his friends descend back into the drunken stupor from which they had evidently just emerged? I asked an aboriginal friend of mine; her reply was an emphatic no, delivered without any display of pity (which isn't to say she felt none.)

That doesn't ease the tragedy of the people in Hindmarsh Square. If only they had just been poor, it would be easy to recommend the government give them more money. But those people will probably always be poor, no matter how much is given them. Their problem, imported 200 years ago, alcohol, and self-esteem.

And what makes me feel even more uneasy, as I look back on it now, is the children. There were three of them, the oldest no more than eight, one as young as four. Will they still be playing out this tragedy in 35 years time?

**Career women: the real story**

The image of modern women as well-paid, successful, career-oriented and adept at juggling work commitments and family responsibilities does not apply in Australia.

Instead, most Australian women have patchy, interrupted careers, do not have superannuation and earn less than \$20,000 a year.

They take between six and 10 years to return to the workforce after

childbirth, leave work for the first time at an early age and plan to retire well before their 60th birthdays.

The modern woman myth has been debunked by a national economic and retirement survey, which found that the work practices of women today differ little from those of their mothers and grandmothers.

The survey of 1,000 women by researchers at the University of Queensland found that unless superannuation schemes were changed to suit women's work practices, the Government faced huge old-age pension costs for women.

The university's co-ordinator for equal opportunity, Dr Sharon Winocur, said that only very few Australian women were career-committed and earning high incomes.

More than 90 per cent of women who were aged 26 and over had already withdrawn from the workforce at some point in their lives.

The survey also found that although the rate of female superannuation coverage was increasing, it remained low. Just 15 per cent of women surveyed had their own superannuation scheme.

- The Sydney Morning Herald

**The Wran effect**

The Australian Conservation Foundation (ACF) yesterday reprimanded the chairman of the SCIRO, Mr Neville Wran, for his support of nuclear energy to combat the greenhouse effect.

Mr Wran, a former ALP premier of NSW, had been invited by the ACF to give the opening address at its national conference at the weekend, but he shocked the gathering of conservationists by promoting nuclear power as the only real alternative to fossil fuels.

"It is the burning of coal, oil and gas that largely produce carbon dioxide (the major cause of the greenhouse effect)," Mr Wran said.

"The industrial nations could even ban coal as a fuel, although the only real alternative is nuclear energy."

"We may all be pushed to the point of asking ourselves whether we go on burning fossil fuels or, in the absence of practical alternatives, will we be forced to rely on nuclear energy."

"Some authorities have even been saying that before 50 years are out we will be praying of nuclear energy."

But the director of the ACF, Mr Phillip Toyne, said Mr Wran's comments were ill-considered and he

was repeating the argument of opportunists.

After the conference, which finished yesterday and Sydney's University of Technology, Mr Toyne said: "I don't think Mr Wran has come to grips with the greenhouse effect."

"Nuclear energy is certainly an unsatisfactory option."

- The Australian

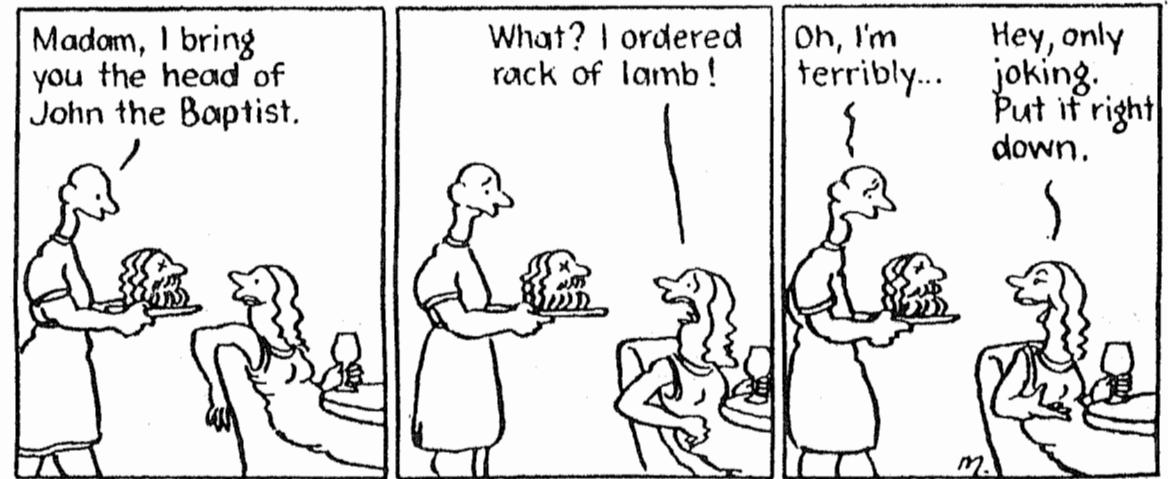
**Que?!?**

Most people believe large companies that minimise their tax are ripping off other taxpayers, according to a Sautwick Age Poll.

Forty per cent of voters believe companies pay too little tax and only 15 per cent believe they pay too much, the poll shows.

However, the community's views on the actual share of tax companies paid were less clear-cut. Twenty-nine per cent said the company tax share was about right, 40 per cent it was too low, 15 per cent said it was too high and 16 per cent said they did not know.

- report on Page 1 of *The Age*, making even less sense on a second reading.



**The dismal science**

Poet Judith Wright recently gave what she said would be her last public address, calling for ecology and economics to be used together to fight Australia's environmental crisis.

Mrs Wright said she had been a conservationist for 30 years. Quoting a 1971 paper by Nugget Coombs, she said economists had been blamed for encouraging needless consumption and programs of conspicuous waste.

But as Mr Coombs had said, economics was actually about making the best use of limited resources. The only hope was to return to the "old and once-honourable economics, working with the new science of ecology".

Mrs Wright said the first step was for governments to recognise Mr Coombs' first prescription. This was

the need to control population, which in Australia, an arid and infertile land, would be 23 million by the year 2021.

- The Age

**Another myth goes west**

Contrary to popular opinion, immigrants from Vietnam and other Asian countries have the lowest crime rates in Australia.

The latest available figures show that there are only four Asian prisoners per 100,000 Asian immigrants in our gaols. This compares with 18 prisoners per 100,000 New Zealand immigrants and 12 prisoners per 100,000 Australian-born citizens.

Why then has there been no campaign to stem the inflow of Kiwi's?

- Dr David Clarke ("On the other hand") in the *Australian Financial Review*.

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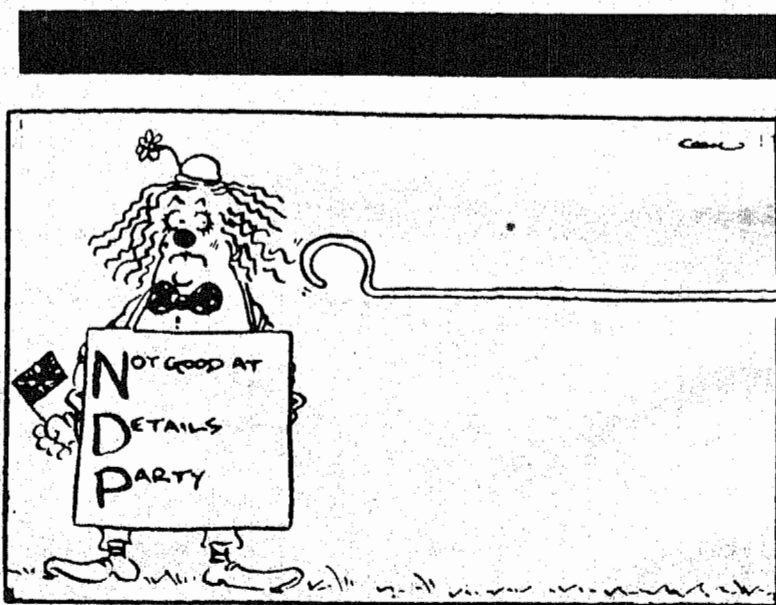
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# Arts requires urgent attention

As the threats of the August budget become realities, Adelaide University is faced with the leviathan task of finding ways to cut its spending by five million dollars.

For a University the size of Adelaide University, five million dollars means the difference between receiving an education that will benefit the wider community, or a non-event that will simply be a waste of time. If one must pay for an education, one would want that education to be worthwhile.

In light of current attitudes to the humanities, it seems more than likely that it will be in this area that large cuts are made. Professor Dare, Chair of the Arts faculty, has recognised this and should be commended for making an attempt to highlight the urgency of the situation.

Merging of departments, the non-replacement of tenured staff and the removal of courses that involve smaller numbers of students are all a very real part of the fund cutting scenario. And the Arts Faculty will have great difficulty defending itself against market-orientated fund cutters.

Money - the lack of it, the need to generate more of it - lies at the centre of the arts dilemma, but alongside of this we must consider one of the fundamental facts of business - it takes money to make money.

It is simply ridiculous to drag money away from an essential area of tertiary education and still expect anything of any use to be produced by it. Despite

## On Dit

### EDITORIAL

what the Department of Education, Employment and Training would like to think, the country is still populated by people, not humanoids programmed to spit money into the economy the day after they graduate.

The Arts Faculty will not, of course, cease to exist. If the cuts are made, the forced changes to the current system will simply mean the courses provided within the faculty will at best be limited, at worst so watered down as to be unrecognisable as areas worthy of study.

Adelaide University is the smallest of the established institutions in Australia, but despite this it has always been considered as an institution which offers both a high quality education and a wide range of courses. As a result of this, the University is held in high esteem by students, academics and employers across the country.

Educational institutions rely upon their reputations for patronage and funding. Without it, their services can only decline and then continue to decline, until eventually their services reach such a low level they make no worthwhile contribution to education at all.

Adelaide University has, over recent years, made a definite and not wholly unsuccessful, effort to reduce spending. Having to find five million dollars worth of cuts means slicing to the bone, then through the bone, leaving something akin to an amputation - a bloody, useless mess.

Some sections of the University community say Professor Dare is over-reacting, others believe the amalgamation of departments will create a better research environment.

To the first charge one may level a charge of apathy and head in the sand. To the second, one must ask why do we need to change a system that has been thus far - since the Middle Ages - successful.

A super-Department of Languages can only serve to decrease the ability of French, German and English Departments to properly teach their subjects and to efficiently generate research.

This is not a topic to be treated lightly, or to be ignored.

The situation is urgent, and can only worsen if it is ignored. The campaign against the Graduate tax has failed as a result of poor timing and the lack of a united student/academic front. This must not be allowed to happen with the current attacks on the Humanities.

Pope tells us that "the proper study of mankind is man", and this is as true in the Age of Technology as it was in the Augustan age.

Sally Niemann

## Funding crisis

From page 1

included student Faculty representatives last week.

According to senior lecturer in French, Dr Peter Hambly, the idea that the university Departments of French and German should be combined as part of the plan for restructuring within the University, had some measure of campus support.

He said also that the idea of amalgamating the Adelaide and Flinders French Departments had been discussed in the period since it was first advanced in a State government White Paper.

"The various proposals are all designed to save money", Dr Hambly said. "However, exactly how that money might be saved is not exactly clear".

Dr Hambly said at this stage there was little consensus about precisely what direction the rationalisation of language courses should take but that after the contents of the task force reports had circulated specific proposals would be put into place.

"By the beginning of November concrete proposals will have emerged", he said.

English Department chair, Dr Rob Sellick, said Department staff would meet with French and German Department academics to discuss the prospect of a future "collaborative course" between the disciplines. He said that the possibility of a combined English and foreign languages arrangement was an "intimidating prospect" because there was not the emphasis on language in English that there was in French and German.

"We don't do things quite as they do", Dr Sellick said.

Dr Sellick said the talks would take place in response to the suggestion by the University that "people between Faculties with an affinity" should establish a dialogue to prepare for the possibility of future amalgamations.

In an interview with *On Dit*, Dean of Arts, Professor Bob Dare said last week that strategies for campus amalgamations were designed to minimise the impact of the massive funding cuts the University would have to bear over the next five years.

"It's hard to be precise in our worries about funding cuts and what they'll mean... Our knowledge of what is going on changes all the time, and those changes counter change..."

"If you had to describe Federal policy on education it would be, 'to keep the bastards guessing'."

"We really don't know".

Professor Dare said funding cuts had hurt the education sector badly over recent years but that the situation was now worse.

"The question you really need to ask concerns the magnitude of them (the cuts). Now, they're much bigger than anything we've faced before."

Professor Dare said the Arts Faculty was more at risk than others because humanities and social sciences were not seen as priorities by this Government.

Professor Dare has organised an open meeting for all arts students and academics in the Napier building (theatre 101) on Wednesday October 26 in which all participant will be encouraged to air their views and concerns.

But the Arts Faculty is not the only one who will be effected by moves to rationalise.

Dr McLean's committee report suggests that the Faculty of Dentistry be integrated into the Faculty of Medicine.

Dr McLean's recommendations, and those of the additional three reports - which deal variously with research management, teaching effectiveness, and the university in the external "market place" - have been combined into a 200-page *Strategic Plan*.

## Judge upholds unionism

A challenge to compulsory student membership of the Adelaide University Union has failed in the Supreme Court of South Australia.

Mr Brendan Harradine, a law student at the university, invoked the Universal Declaration of Human Rights, adopted by the United Nations in 1948, in support of his challenge to the university's authority to enforce membership.

Article 20 of the Declaration includes the provision that: "No one may be compelled to belong to an association".

Mr Harradine claimed that a clause in the Statutes of The University of Adelaide demands compulsory membership of a union, and also that the University of Adelaide Act contains nothing to authorise such a clause.

Clause 8 of chapter xxv of the Statutes reads in part: "Every student proceeding to a degree or a diploma of the University...shall...pay an Annual Fee for membership of the Adelaide University Union".

Mr Harradine further questioned the authority of the university to collect a fee at all, based on changes to the University of Adelaide Act in 1978.

But in his judgement Justice Prior found that the current University of Adelaide Act did permit the university to collect a fee, an authority that was not affected by the changes to the Act in 1978.

The judgement states that the requirement that every student accept membership of the Union "is a lawful condition attaching to his enrolment as a student in the University".

Possible contravention of the United Nations Declaration was mitigated by the fact that enrolment at the university carried with it the obligation to accept Union membership, and that that enrolment was itself voluntary.

Mr Harradine told *On Dit* that his objections to compulsory unionism rested on his belief that, for many students, the Union fee was "disproportionate to any level of

benefits" that membership carried. "\$206 is a hell of a slug for students who are one of society's most unfinancial groups", he said.

In his judgement Justice Prior rejected likening the Union to a trade union, saying that, "plainly the University Union is not a union of the kind well-known in the industrial and commercial world".

Mr Harradine described the Union as a "compulsory social club", and complained that the issue of "whether the Union fee is a just or reasonable fee is not considered".

He had not revalidated his Union card in three years he said, and had used it only once in that time.

He said that the possibility of an appeal existed, but was unsure of whether he would pursue the matter, for financial reasons among others.

Mr Harradine has appealed successfully to the Supreme Court in the past, against a magistrate's decision. On that occasion he quashed a parking fine.

## UNS motion lost at A.U

by Sally Niemann

A motion put forward by Vice Chancellor Marjoribanks that would have seen Adelaide University join the Unified National System was defeated by University Council on Friday.

The UNS is the scheme devised by the Federal Government to enable greater government control over Tertiary institution funding.

The failure of the motion is considered significant as it demonstrates the concern Adelaide University has about political interference occurring within

tertiary institutions and a non-supportive stance on the use of 'fiscal blackmail' being used by the Federal government.

The government has threatened to restrict funding to those institutions that refuse to join the UNS.

There is some concern among the University body that if the UNS is supported the government will have the ability to decide what courses are taught within the University.

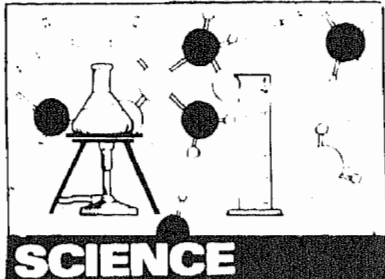
This would be achieved by funding those courses which were considered to be vocational and economically marketable - science

and technology courses as opposed to humanities.

The University of Western Australia has deferred a decision to join and the University of Sydney has refused. As the final deadline for joining the UNS is October 31, there is some doubt as to whether that Adelaide University will join.

The final decision made by University Council was that while it believed there would be in the long term interest of the University to belong to the UNS, it did not want it to be assumed that it agreed with all aspects of the proposed scheme currently under discussion.

# The brain behind the brain



## SCIENCE

Kym Lawry

"Keep it simple, stupid". This may be the best piece of advice that can be offered to a scientist when progress is slow. As field of research develops, the degree of complexity often increases to such a level that it is almost impossible to develop a better understanding of the are under scrutiny.

This has been a problem for neurobiologists, according to Dr George Miklos, from the Research School of Biological Sciences at the Australian national University. He said that the main reason that so little was known about the brain was that, until five years ago, scientists had concentrated almost exclusively on the mammalian brain, which is so complicated that it hindered researchers rather than providing insights.

The sheer number of connections between the neurons in the human brain (more than 100 billion) has prevented scientists from gaining a good understanding of its working.

Dr Miklos is part of an international network of scientists working on a simpler system, the brain of a fruit fly, which has a paltry (by comparison) 100 thousand connections.

The brain of a fruit fly may not at first seem to be a powerful system,

but Dr Miklos describes it as "an immensely powerful electro-chemical computer".

"Consider the wiring and computer technology necessary to fly a 747 - it is primitive compared to the 100,000 brain of a fruit fly" said Dr Miklos when talking to the *Australian*.

"When a fly is in flight, its brain is simultaneously computing altitude, air speed, yaw angles, pitch and roll co-efficients, muscle tensions, wing beats, directions of flight, incoming odours and objects in its visual field.

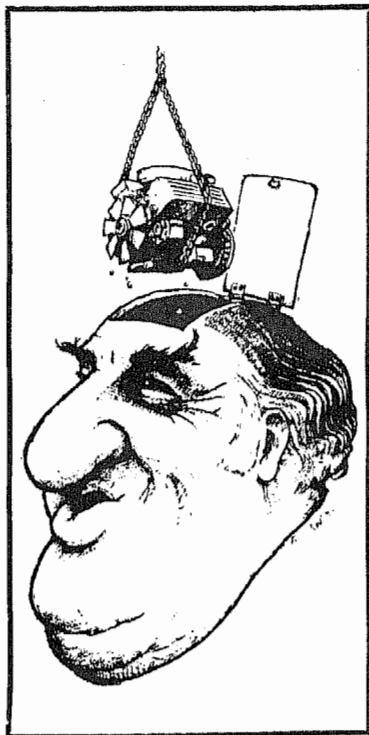
"All these parameters are simultaneously recorded, and the appropriate stimuli fed back to the muscle systems. By contrast, without the brain at the controls, a 747 is effectively grounded."

The German part of the networks experiments involve putting flies into wind tunnels, giving them a landscape, an comparing the flight capabilities of normal flies with those of mutants.

Dr Miklos said that a mutant with a specific portion of its brain missing might be able to perform all aspects of flying perfectly, but be unable to land.

Once the part of the brain responsible for not being able to land has been located, the Australian team works on isolating the gene. It then takes the gene apart and finds out what the protein does and how it works (the gene contains the code that describes how the protein that constitutes the "wire" in the brain is to be formed).

Dr Miklos said that most of the genes isolated and analyzed so far were to do with the components of the "wires" and not the master genes which gave instructions on how the



wires were connected. When scientists tackle these master genes their knowledge of how the brain works will increase dramatically.

Finding out how each circuit in the brain is wired up during embryogenesis is the key to understanding how the final produce works, he added.

Dr Miklos' laboratory in Canberra employes only a small team of two scientists, two technicians and a postgraduate student, but by being a member of an international network has made a significant contribution to a demanding and complex area of research.

# Amalgamations for sport/physical health

by Gavin Williams

A working party has been set up to examine a Student Union proposal to amalgamate the Sports Association and the Centre for Physical Health.

At a meeting of the University Council it was decided that a committee should investigate the feasibility of a plan to establish a totally autonomous Sports and Physical Recreation Association.

The plan to unify all sport and physical recreation activities was made in response to the suggested \$94 000 cut from Sports Association annual budget.

This proposed cut would have resulted in a significant increase in the Union fee.

Student Union President Satish Dasan, said that the Union could not increase its contribution to the Sports Association above what it currently was.

"If we did that we could seriously compromise our ability to provide other services such as welfare or catering. We're not willing to let that occur."

Instead, he said, the Sports Association hoped to meet their budget shortfall with the money saved by the integration of its existing services.

"It's a long term plan over twelve years where, via rationalisations, we can generate enough funds to wean some services away from the University."

"For instance the Centre for Physical Health, which has been controlled by the University for



Satish Dasan

about three years, will hopefully be brought back to us. The Union wants this because many students feel that they weren't receiving priority over the public."

Students will benefit from the new proposal as the extra revenue will be available for projects such as University tennis courts and an expanded weight room at the gymnasium.

Mr Dasan added that he was delighted that the University had actually sat down and listened to their complaints rather than ignored the dispute.

"This heralds a new era of relations between the Union and the University where they have actually taken student concerns and worries on board", he said.

"There is a need to provide the best possible services and the University has only just realised this."

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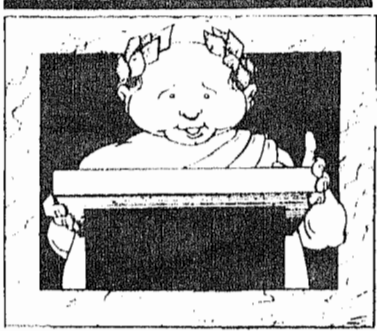


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## Robertson - helping the helpless



### FORUM

Forum is a weekly column in which organisations and individuals explain their beliefs and activities.

**For lawyer, Geoffrey Robertson, the popular Hypotheticals television program is only light relief from the real stuff - the fight for human rights. The following is a transcript of his recent interview with 5AN's PHILLIP SATCHELL.**

R. Next month I'm appearing in the Singapore Court of Appeals for some detainees that have been kept there for nine months - they're women playwrights actually. They've been detained without trial and accused of writing plays that exaggerate the problems of the poor. Shakespeare would have difficulty writing King Lear in Singapore today.

S. We've followed your involvement with Ian Gray in Mozambique....

R. Oh yes, that was a remarkable experience. Ian was a young plumber from Toowoomba who found himself brainwashed into believing the real forces of darkness in that country were in fact the forces of freedom and he was rather lucky at the end of the day to escape a more severe punishment.

S. You saved him, collectively, from the death penalty but that was, I presume, as good a result as you can get.

R. Oh yes, we were very, very pleased. I'm still, in fact, in contact with the Mozambique authorities and I hope that with amnesties and so forth that Ian will be out sooner rather than later. But it did, mind you, give me the thought that there are lots of young people like Ian at the end of their apprenticeship or their university courses who would be of terrific value, if properly directed, in refugee camps around the world which at the moment contain twelve million people. Young plumbers, apprentices, lawyers, doctors, nurses, clerks, builders, all sorts of young Australians could make a real contribution to helping make the refugee camps places at least of reasonable subsistence. In Malawi the infant mortality rate is terrible. One in every three children die before they reach the age of five from malnutrition or disease and that's the sort of thing that I think the Australian government should be thinking of setting up a youth task force which would work overseas.

S. What happens in countries like that once they have eventually corrected those awful infant mortality rates and the population starts to expand, what then?

R. What everyone wants to happen, including the refugees, is that they should go back to their country of origin. We have this strange idea that there are twelve million refugees out there who all want nothing more than to come to Australia. But that's so far

from the truth. I mean, almost all refugees want one thing, and that's to go back to their native land. The message I've been trying to explain as part of Refugee Week is that what we really need to do is to stop and root out the conditions that cause refugees: namely, the political persecution of people in their country of origin for their race, or for their religion or for their political opinions. Some governments persecute directly ... some persecute indirectly. There are some countries, and South Africa is one of them, where political refugees, from that country have no hiding place.

S. Spending your life now almost exclusively involved in this sort of situation, how do you maintain your own sense of humour?

R. I do hypotheticals. I have to keep a straight face and a tongue firmly wedged in my cheek when I'm appearing in the Old Bailey or the Court of Appeal in Singapore or the Military Revolutionary Tribunal in Mozambique. These things are terribly serious ... but I suppose I can let my hair down occasionally, when strolling the television stage.

S. Yes, I've wondered about *The Hypotheticals*. They're wonderful vehicles for exploring ideas but also a wonderful piece of showmanship for you, aren't they?

R. I suppose I see myself more as a bit of a director of a film that's what is most in my mind as I walk around. It's a sort of a drama in which the actors are playing themselves because they're all people who in real life have power, make decisions, and might have to make the very decision that is being put to them the next day. Hypotheticals do tend to happen. So I see myself as some sort of choreographer or director of a movie and the object is really to try to get the people round the table to open up in interesting ways, in ways that are different from the formal ritual confrontation in a studio with a *Sixty Minutes* reporter, or whatever.

S. I could see that you would approach it like that but the reality is that you are in fact the Hamlet, what we remember at the end of the show tends to be the performance of Geoffrey Robertson.

R. That can be a problem. I think and I'm a bit concerned. I think that I have to let myself go on in order to create an interest in incredibly boring subjects. I mean we do pick incredibly boring subjects. The Australian Constitution which I did in February has to be about the most difficult thing to get any laughs out of and you do need an element of entertainment to keep viewers watching for up to 75 minutes. What I really like to do is to coast a little on the platform and to steer people into each other and let them generate electricity.

S. If you could be buried with one of your *Hypotheticals*, which one would it be?

R. I guess *Does Dracula Have AIDS* has a special place and was specially significant. I mean, I don't make any claims for hypotheticals, I think that all they do is provoke people and I'm a provocateur really. I like to provoke people to think. The program I did on AIDS came at a time, a couple of years ago now, when it was a very, very little known disease but enormous prejudice was being whipped up in the community against particular groups. It was a real task to do and one that I felt, at the end of the day, may have contributed a little to the understanding of that dreadful disease. So *"Does Dracula have AIDS"* would probably be the one that I would choose.



Geoffrey Robertson

We're now putting hypotheticals in schools. We do a kit after each hypothetical which has material other than the simple video tape. It has lots of notes, particulars, games and exercises that school children can play to get into the hypothetical mode and do the re-enactment in their schools because hypotheticals were originally a teaching device.

I was asked to look at *"Does Dracula Have AIDS"*, about two years ago, and to decide whether it was appropriate for this and the sad thing, looking at it again, is that nothing has changed and there's been so little increase in hope over that period of two years.

S. As part of the ongoing immigration debate here I've heard Bruce Ruxton say, 'goodness gracious, the Oriental countries are the most racist of all'. He said, 'why, Japan took in two refugees last year.'

R. It took in five refugees but he's got a point.. there are a number of countries that are not living up to their obligations but on the other hand Thailand took 400,000. Like Malawi, its the countries that are closest to the problem, that are next door to the persecuting country, that bear the brunt. We have, I think, an obligation to take refugees and that is something that we live up to and Japan doesn't, but it's also an obligation to try to help the countries that are the countries of first resort, like Thailand and Malawi, who are bearing the brunt.

S. If you were actually designing our immigration policy is there any case for trying to keep a balance of race?

R. I think an immigration policy must begin with the question of how many do we want? I mean the government last year took 120,000, the Fitzgerald Report recommended 150,000. And then we should within that of course decide what characteristics we want in our migrants and I am sorry to say that I think the Fitzgerald Report and the Opposition policy on immigration gives far too much preference to what are called the "business entrant" categories - those who have half a million or a million dollars to bring into the country. Seventy-three percent of those happen to be from Asia but I distrust Asian millionaires as much as I distrust millionaires

from anywhere else.

I think that we should ask not how much money they've got but where they got it, how they made it, whether they intend to go on making it. Fitzgerald had this absurd list in order of priority of what it wanted and at the top of the list is entrepreneurship and at the very bottom of the list was "qualities of spouse". We would take in the millionaire married to Susan Renouf and turn away the poor immigrant who's wife has the qualities of a Mother Theresa.

But I do think that in all this talk about "skills" - beware (of) the people who talk about skills (refers to) looking for the skill of getting rich quick. I really believe the refugees' skill, which is the skill of staying alive, is precisely the quality that our original inhabitants had, that our early settlers had, that will repay us with real interest if we take it.

S. Can I ask you what takes this man from Epping High School, from Oxford who could be living a very gracious life, (who) gets the best briefs, what drives you to look after the interests of the dispossessed?

R. I don't know. I think it is something that has affected me and moved me from various causes. I said the other day I date my concern about refugees back to a very simple time. I happened to be in Prague acting to help some jazz musicians who had been arrested there. Czechoslovakia is run still - even after Glasnost - by hoary old stalwarts who distrust jazz because its music you can talk under and it was very encouraging the political talk that these musicians had.

I was in Prague to help them and one day was just walking the streets and I noticed I was being followed - which is not uncommon - but for a bit of a laugh I decided to give the secret policeman the slip and I dived into a cemetery which I happened to be passing.

It was a very, very bizarre cemetery. It had enormous tombstones that leant at angles as though they had been blown by centuries of storms. It turned out to be Prague's Jewish cemetery and in the corner was a little Art Gallery and I saw all these pictures just of families at home, playing, eating, having fun. And they seemed to be childish but had a very, very curious, desperate, longing

quality about them. And when I discovered where I was I did break down and I've never forgotten how those pictures were all drawn by the children of the (Terazin) ghetto on the way to Auschwitz. They are the most moving pictures in the world ... and they've survived the war. They were only drawn because there was an American newsreel crew in town and Goebbels wanted - for propaganda purposes - to impress them with how compassionately he was treating the Jews so he gave the kids in the ghetto crayons and paint and drawing paper and for a week they were allowed to express these longings for a home.

And you can see those same children's pictures in camps in Sulawesi in Malaysia, in Malawi and so on.

We agreed in 1951, partly thanks to Doc Evatt, (that) the nations of the world come together in an effort to find a way out of the darkness of the concentration camps; we agreed to give a legal status to refugees and I think that as a lawyer that's the highest moral value that the nations of the world have been able to agree upon.

S. Is it easy actually to work the court systems of the third world?

R. Well, of course, a lot of them are based on common law which is the British inheritance. Our law, Australian law, is quoted extensively because our Court is very highly thought of, and rightly so, in countries like Malaysia, Singapore (and) all the old Commonwealth countries.

S. Are you an Australian? I mean, first of all?

R. Oh, of course, yes; fourth generation

S. No, I mean in your soul?

R. This is always difficult because Australian passports are not the best of travel documents but I still keep my Australian citizenship. It is difficult, at times, you have to barrack for some pretty dreadful cricket teams and you get associated with Hogan's naivety or Murdoch's cunning and you've got to go through the world with that. But I will remain an Australian partly because, well we've been prepared to have a compassionate attitude towards refugees.

# Amalgamations debate



**JOHN  
RIDGWAY**

Students' Association President

The amalgamations debate has taken more twists and turns than the Road to Belair. Nearly every possible combination has been suggested at some point. The state education proposal that all CAE's and Universities in the state be amalgamated into a single "mega university" - the University of South Australia (U of SA - what a horrible proposition).

The student movement expressed concern that such a proposition would only result in a new all powerful administration, which was remote from where the real work of education goes on, in the class room.

Even within the government's own paradigm of economic rationalism, there is real doubt that a single multi-campus university would have delivered. Multi campus institutions are notoriously difficult to manage with all the problems of a central bureaucracy administering a dispersed organisation. The single institution model was universally condemned and rejected by state cabinet.

Then there was the university of Adelaide three institution model with all the North Terrace campuses (A.U., SAIT, and SACAE) becoming the bigger and better Adelaide University, Flinders Uni and Sturt College a

second university and the rest (lots of SAIT and SACAE) being the third University.

This proposal would have given the highest number of students, the broadest range of disciplines and the best real estate in the state to the University of Adelaide. The problem with this proposal is what is left to the other two institutions.

The Northern University, Salisbury the Levels of SAIT, Underdale and Magill and the Southern University of Flinders and Sturt, would have had a relatively small post-graduate component and very limited capacity to attract research funding, meaning they would be primarily teaching institutions.

Secondly the Northern and Southern university's would have had few of the more desirable specialist and professional disciplines clearly relegating them to second preference and feeder colleges to the University of Adelaide.

In the interests of Higher Education as a whole student organizations could not support the Adelaide University for everything proposed, and the proposal got no support outside the University of Adelaide.

Then there were various two institution proposals. After Cabinet rejected the single institution model the Minister fell back to a two institutional proposal. If you imagine Lyn Arnold standing on the Eastern side of the Law school on the boundary between the University and SAIT holding his arms at a right angle pointing North and West that's one University, then turning around pointing East and South that's the other.

It seemed to the student organizations that the amalgamations bandwagon was beginning to career out of control.

It began to look like "Amalgamations" had become an educational necessity never to be questioned, even though no logical model recommended itself no-one seemed to be able to change logical levels and challenge the first assumption that "amalgamations are good". Anyway, Cabinet rejected the Arnold two institution model three times. Adelaide University abandoned its three institutional model and the single institution model was right out of contention. Then Dawkins' White Paper announced that contiguous institutions on the same site must amalgamate. Back to the Adelaide University for everything. Although AU administrators got flutters of excitement of the proposal the rest of the Education establishment got the jitters. What was Dawkins going to do? Everyone knew Dawkins could use fiscal blackmail to force institutional amalgamations, that is, if you want your money SAIT see Adelaide University, by the way we don't think you exist anymore. Last week Dr Ramsey, the head of DEET announced "The contiguity matter would need to be addressed within the South Australian context."

Wholesale amalgamation within South Australia now seems very unlikely. However, Adelaide is going to amalgamate or in Uni governance speak, join into partnership with Roseworthy. This is driven by two primary considerations.

Firstly, institutions with less than 2,000 EFTSU's (students) will not be admitted into the Unified National System (sink or swim Roseworthy - 500 EFTSU's). Secondly, AU has WAITE which is the only other agriculture teaching institution in the State.

# Strategy for dealing with harassment



**KIM  
PEDLER**

Women's Officer

and general one. Nevertheless, the effects of student-academic harassment are serious, because academics are in a position of power and authority, and therefore it can pose more of a problem.

However, sexual harassment from academics should not be isolated as a separate issue from the general problem of sexual harassment, from anybody else. Why should women put up with sexual harassment at university, when exactly the same behaviour from, say, a sleazy guy in a pub would be unacceptable? It cannot be overemphasised that sexual harassment is unacceptable behaviour, no matter who it is from.

Women can develop a strategy for dealing with behaviour which is humiliating and undignified, and this is particularly important with regard to university life. For example, if your lecturer/tutor is a sleaze, keep at least 3 feet between you and him, and don't let him come between you and the door in case you have to make a quick exit! Don't go without a friend if you can't cope with his advances on your own. If he does try to make advances, tell him in no uncertain terms to shove off. It may help to enroll in a self-defence class. If he persists, change your tutor or subject, and don't blame yourself that your lecturer/tutor is a dork!

If you are suffering or have suffered sexual harassment, don't put up with it! Feel free to make a formal complaint, either to me, the Equal Opportunity Officer Kay Rollison, or one of the Welfare Officers. There is a University Sexual Harassment Board which deals with such complaints, so if you have any, use it!

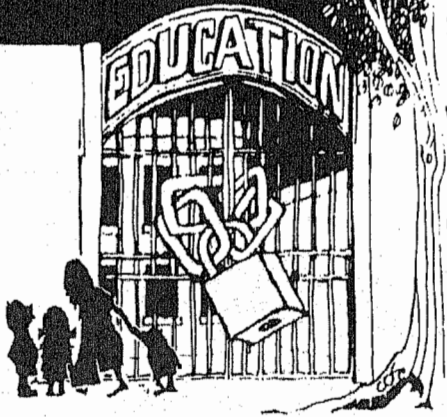
The response to the Student Sexual Harassment Phone In was both pleasing and disturbing. The Hotline, which was organised by the National Union of Students, SA Women's Committee, received 85 calls over the weekend. It brought a long-term problem out into the open, and most of the callers complained about harassment from lecturers or tutors.

Complaints ranged from the detention of students for no apparent reason, attempted and actual touching, sexual suggestions, innuendoes, questions about sexual activity, and verbal threats to mark down and even fail female students.

One disturbing aspect of the survey was that it revealed that most complaints were about continuous and ongoing harassment, and not merely isolated incidents. It also revealed that many women feel powerless, frightened or depressed and that in many cases the harassment has had a detrimental effect on their studies. However, it should not be concluded from this that the problem is confined to academics; it is a wide

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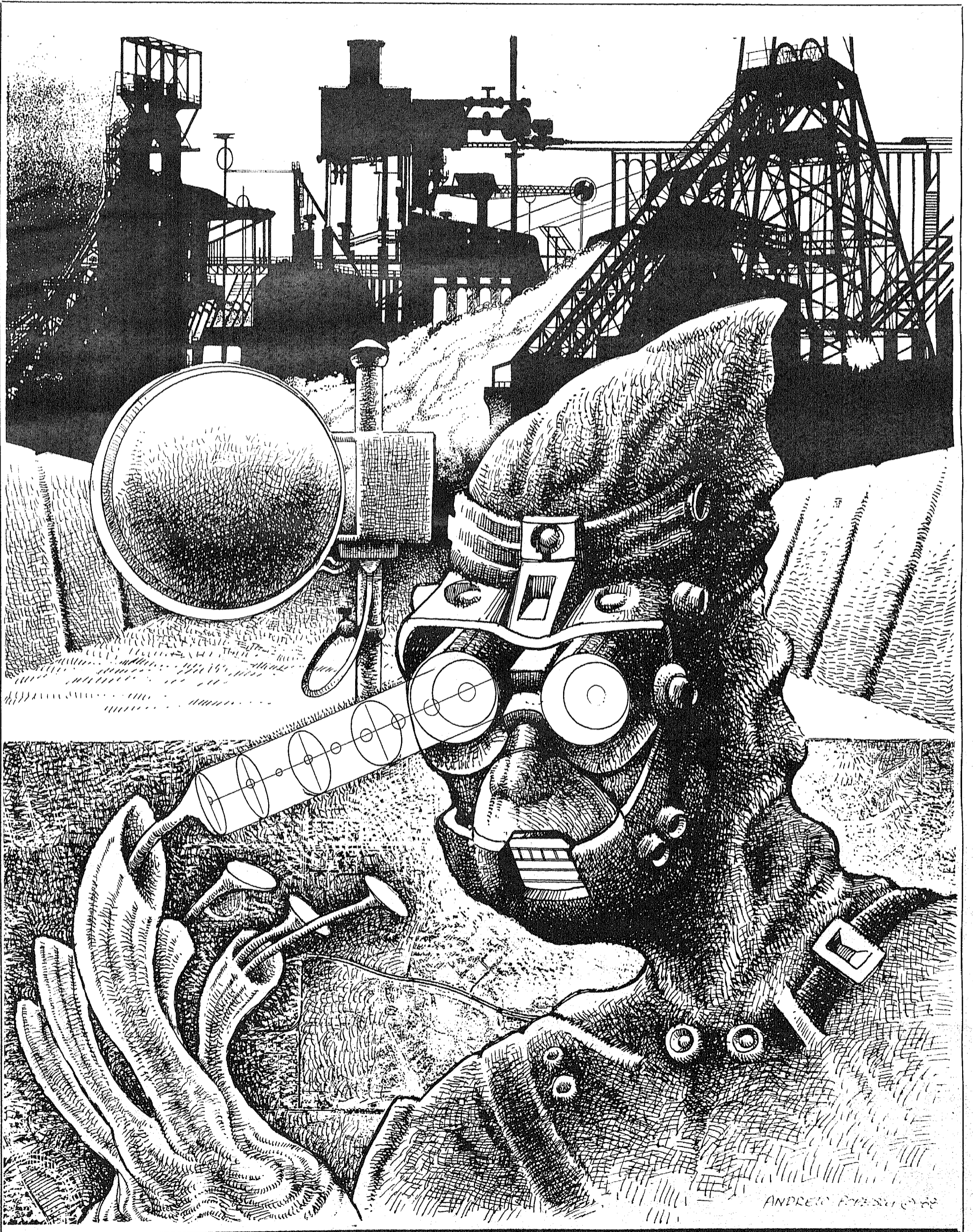
## WANTED

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and  
Host Scheme hosts

Applications close on Friday  
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For more information, please  
contact John Ridgway in the  
SAUA Office.

# 1988

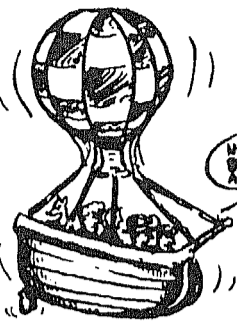
# THE ARTISTS LOOK BACK



# 1988

THE YEAR SO FAR

A BENT RETROSPECTIVE COURTESY OF LENTON PENLEY.



NOT SO MUCH A BOY-CENTRISM AS A SELL OUT.



THE 'LEADER' OF THE LAND: NOT SO MUCH A HAWK AS A JONATHAN LIVINGSTON SEAGULL, IN THAT THE HIGHER THE PLANE OF POWER HE ESCALATES TO THE LESS VISIBLE HE BECOMES.

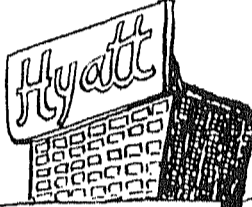
REMEMBER THAT NEW YEARS EVE PARTY, TO WHICH NOBODY WHO WASN'T REALLY ANYBODY WASN'T INVITED? WE WHO LIVE OUTSIDE OF AUSTRALIA'S 'FOUNDING' CITY SHOULD TAKE HEART THAT WE WERE ONLY AS LEFT OUT AS THOSE FROM SYDNEY'S WESTERN SUBURBS.

FLYING IN PLANES BECOMES LESS AND LESS POPULAR. OUR NIGHTLY NEWS SCREENS ARE FILLED WITH UNIMPAIRING PICTURES OF PLANES THAT, IF THEY DO MANAGE TO CLEAR THE TREES AND GET OFF THE GROUND, ARE SHOT DOWN IN MID-AIR. THE ONLY CONSOLATION IS IF YOU ARE SHOT DOWN BY AMERICANS IT BECOMES A TRAGIC ACCIDENT PROBABLY ARRANGED BY YOUR OWN COUNTRY. WHEREAS WHEN THE RUSSIANS DID IT TO THE KOREANS A WHILE BACK, IT SHOWED THEM TO BE MURDEROUS SWINE.

THOSE HOLES IN THE OZONE LAYER FIND A SPECIAL PLACE IN EVERYDAY CONVERSATION AS A THING TO BLAME FOR EVERYTHING FROM YOUR WASHING BEING RAINED ON TO AN UNSUCCESSFUL TAN. WHILE EVERYBODY COMPLAINS ABOUT THE EFFECTS, FEW PEOPLE GIVE UP AEROSOLS OR REFRIGERATORS.

IDEAS THAT SHOULD NEVER HAVE BEEN TOSSED IN THE AIR AWARD GOES TO HOWARDS IMMIGRATION POLICY SUGGESTIONS. THEIR LACK OF POPULAR APPEAL CAN PROBABLY BE ACCREDITED TO THAT CHAMPION OF MULTICULTURALISM, CON THE GROCER OF 'THE COMEDY COMPANY'. THOUSANDS OF LITTLE AUSTRALIAN CHILDREN SPEND HOURS IMITATING "BEE-YOO-DEE-FUL" SO THAT ENGLISH BECOMES THEIR SECOND LANGUAGE.

THAT BUILDING ON CURRIE STREET CONTINUES TO GROW AS IF OBVIOUS TO ADELAIDE FLIGHT PATHS. IN FACT, THERE ARE SO MANY CRANES ON THE CITY SKYLINE IT LOOKS LIKE A DINOSAUR FEEDING GROUND AT NIGHTS.



THE PLACE WHERE THE RAINBOW ENDS IS JOINED UP TO A HOTEL. LESS ACCESSIBLE TO THE GENERAL PUBLIC THAN THE NATIONAL MINT, SPEAKING OF WHICH, SHARES IN THAT PARTICULAR COIN MAKING OFFICE WOULD BE HANDY IF YOU'RE THINKING OF BUYING A TICKET TO THIS YEAR'S 1989 NEW YEARS EVE PARTIES.

ADELAIDE CITY CENTRAL SHOPS SEEM TO ALL GET A FACE LIFT. WE ARE LEFT WITH THE FEELING THAT OUR CITY IS REALLY GOING SOMEWHERE. EVEN IF IT IS JUST DOWN THE STREET A BIT, AS IN MURDER'S CASE. JOHN MARTIN'S IS THE WARMEST STORE TO WALK THROUGH IN WINTER, AND DAVID JONES DO UP THEIR FOOD HALL TO WORLD STANDARDS, WHICH INCREASES NOT ONLY THEIR PRICES BUT YOUR CHANCE OF BREAKING YOUR NECK ON THEIR FLOORS, AS WELL.

ON HINDLEY STREET DEVELOPMENT GIVES US A NEW HUNGRY JACKS, AND A CERTAIN NIGHT CLUB, TIED OF HAVING THE GENITALS RIPPED OFF THEIR STATUES GIVE US WHAT THEY SEE AS A NEW STANDARD OF CLASS, WHICH IS A POOR WAY OF SAYING AN OBSCENELY SIZED ROTATING ADVEET, AND A PAINT JOB LIKE CERTAIN ETHNIC CLOTHES LINES, IN KEEPING WITH COLOUR, RIO'S PAINT THEIR HOTEL SO YOU CAN TELL IT APART FROM THE MACDONALDS.

ADELAIDE COMMUTERS DISCOVER WHAT IT'S LIKE TO HAVE AN UNDERGROUND RAILWAY, WHEN BUILDINGS GET PLONKED ON TOP. IN THE SPACE OF A FEW MONTHS THE WALKWAYS TO THE TRAINS ARE CONVERTED FROM A MAZE OF MUD TO A YELLOW BRICK ROAD.

AS LINDY CHAMBERLAIN TURNS INTO MEBUL STEEP SO THE ACCESS CAN ADD ANOTHER ACCENT TO HER BELT, SHE RECEIVES A PARDON. WHERE DOES THIS LEAVE THE DINGO?

ADELAIDE BUS CATCHERS FACE A DUAL TRIAL. STA INSTALL TICKET MUNCHING MACHINES IN AN EFFORT TO GET THE PUBLIC TO START IGNORING THEIR DRIVERS, AND TO GIVE LITTLE OLD LADIES SOMETHING TO FEEL SUPERIOR ABOUT OVER OCCASIONAL TRAVELLERS. IN ADDITION TO THE BLEEPING AND BARKING BLACK BOXES, THE POWERS THAT MUCK THINGS UP ALTERED ALL THE BUS NUMBERS SO PEOPLE HAVE TO TALK TO THE DRIVERS AGAIN, TO ASK THEM WHERE THE BUS GOES.

THE DUNCAN CASE IS RESURRECTED TO NO GOOD END, MOST OF THE EVIDENCE HAVING TURNED STRANGELY STALE AFTER ALL THESE YEARS. AN UNFAIR COP.

A NEW KIND OF TERROR HAD TO BE SHOT OFF THE BANKS OF THE TORRENS, AS THE CITY COUNCIL SAVE US FROM THE BLIGHT OF FERAL DUCKS!

THE INEVITABLE ROYAL WATCHING THIS YEAR GAVE US THE ALL KNICKER FLASHING BABY BEARING FERGIE SHOW AND THE FIRST ROYAL BABY TO BE NAMED AFTER A VEGETABLE: BEETROOT.

THE KANGAROO ISLAND FERRY BECOMES ABUSED BY NEARLY EVERYONE WHO DOESN'T HAVE TO USE IT. THE 'WAY UNFAIR-ER' SEEMS TO HAVE THE ABILITY TO TURN FLAT WATER INTO TURMOIL TO MAKE THE 'POSEIDEN' NERVOUS.

NEWS AND CURRENT AFFAIR PROGRAMS PLUMMET INTO THE LOWEST WORLD OF HYPE ADVERTISING AND INSIPID CONTENT. THE SILLY ANIMAL STORY GOES FROM STRENGTH TO STRENGTH, AS WE GET MORE AND MORE NEWS SHOWS ABOUT LESS AND LESS. THE GREATEST TRAGEDY IS HINCH BEING A SOOK ABOUT GOING TO JAIL, AND SO IT IS THE REST OF THE COUNTRY THAT GETS SENTENCED TO NIGHTLY INANITY.

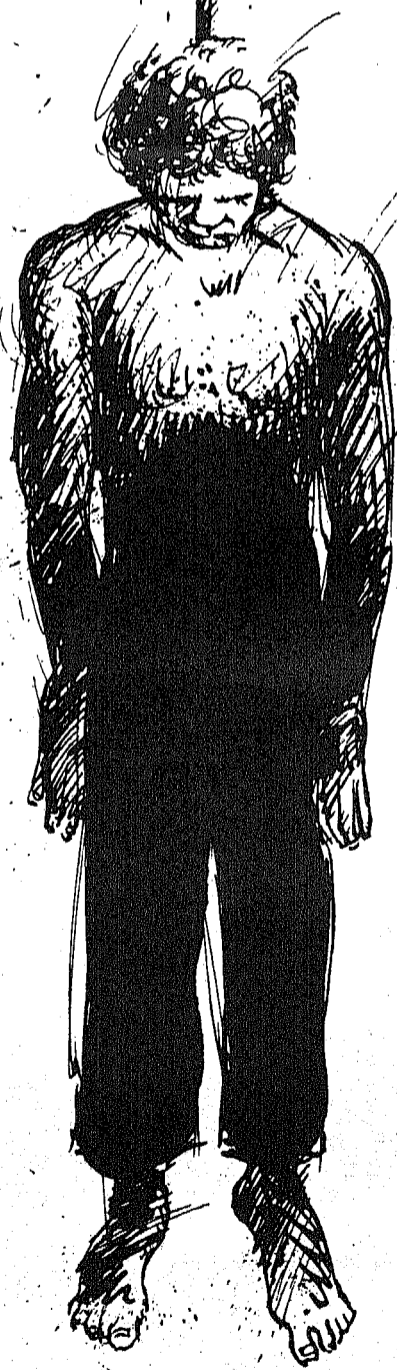
THE NUMBER OF PEOPLE IN BRITAIN WHO WATCH 'NEIGHBOURS' EQUALS OUR OWN POPULATION. WE HAVE TO ASK OURSELVES, HAVE THE BRITISH BEEN THAT BAD TO US THAT THEY DESERVE THIS PUNISHMENT-NEIGHBOURS' TWICE DAILY? MEANWHILE, A RELATIVELY INNOCENT YOUNG WOMAN BECOMES AN ABUSIVE TERM OVERNIGHT WHEN SHE RELEASES A FEW DREADFUL SONGS; AS IN "DON'T BE SUCH A KYLIE!"

NOTICABLE BY ITS ABSENCE IS ANY MENTION, DURING OUR 200 YEAR CELEBRATIONS, OF THE SMALL FACT THAT WE STOLE THE LAND AND CONTINUE TO PERSECUTE AND DESTROY THE ABORIGINAL POPULATION, IF ONLY BY DEFAULT. EVEN THOSE WHO ARE CONCERNED PREFER TO ASK EACH OTHER WHAT CAN BE DONE, RATHER THAN THE ABORIGINAL PEOPLE THEMSELVES.

LENTON PENLEY



Australia 1788/1988: DESTRUCTION OF A NATION

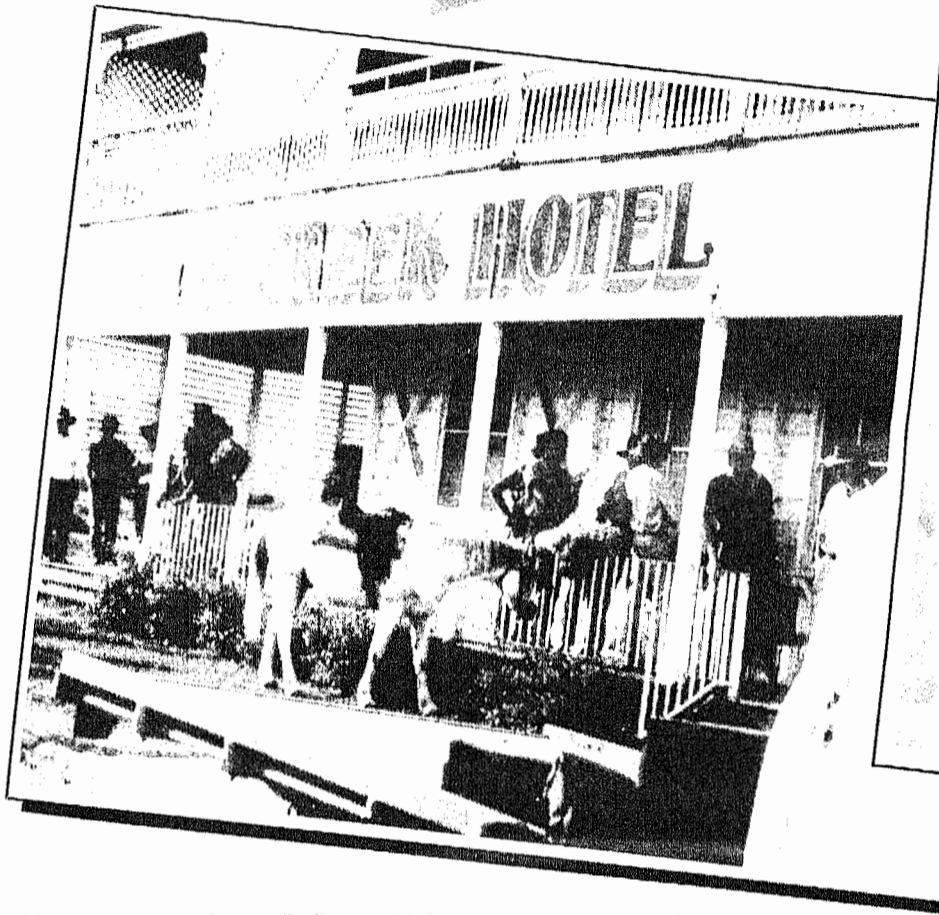


ADAM SPILLER



THE FACE OF 1988 BY TIM HOWE

# Lime Light



The *Settlement* (left) and *Gallipoli* (right), two previous nominees for the Ozsars

## "...and the winner (yawn)..."

**Awards for art often seem to be a pointless and vulgar exercise. JANE EVERETT reports on the recent Australian Film Institute awards.**

Can one great painting, piece of music, or work of literature, be judged as being superior to another masterpiece? In what sense can a work of art be judged a winner or a loser, except to justify an expensive awards night? Movies have always gone in for this self-congratulation, the need to have winners and losers.

This is not to say that I am not caught up in the speculation as to who will 'win'. If you start off with the healthy attitude that awards are not usually the best guides to judging art, then we can move on to judging the actual awards.

The Americans have their Oscars. At their best they can entertain us with funny hosts, incisive clips from the nominated films, and let us be voyeurs of the movie stars.

The British have their more civilized, and restrained B.A.F.T.A. awards for film and television. Here quality usually triumphs and there is none of the maudlin sentimentality of the Americans.

Winners do not even say thank you into the microphone—they just scuttle away with classy embarrassment.

Though our feature film industry has only been reactivated since about 1968, we have had a film award ceremony since 1958, though for ten years it handed out

accolades to documentaries and shorts. This being the 30th anniversary one might have expected, if not the hollow glitz of the Oscars, then certainly some of the wit and class of the Brits. After all the tickets cost \$75 each.

However the Australian Film Institute (A.F.I.) awards of October 10th held in Sydney's Darling Harbour Banquet Hall were a bore and a sad symbol of the present state of our film industry. A shadow was cast over the night by the fact that the writers had boycotted it—reason: a dispute over how the writers' award is voted on. Therefore there were no writers' awards at all this year.

Some of the year's most acclaimed, and popular, films like *Crocodile Dundee II*, *Shame*, and *Ricky and Pete* were either not entered into competition, or were ignored. The films nominated may well have been great but hardly anyone in the audience had seen them. This was not caused by laziness. Most of the films had never been given a theatrical release, and some never will get one in Adelaide. They are destined for the obscurity of the video shelves.

The fact that most of the industry people attending had not seen the films nominated meant that the public would be equally ignorant. Therefore television, even the A.B.C., decided not to bother with a live coverage of the event. It had never rated very well despite attempts to make them entertaining.

Monday night's show opened with a selection of highlights from other award nights. Scenes of comedians, celebrities, exciting movies,

dancers, only served to remind us what a brilliant shambles we were paying through the nose for the privilege of sitting through.

If they had they would have been treated to Garry MacDonald as the evening's host making vain attempts to be funny with Geraldine Turner. Some of the people who gave out, and received, awards were intoxicated. Such a sight can often provide high drama—will she vomit all over the prize, etc. Not this year.

The whole event was infused with an enormous amount of apathy, and cynicism, even among some of the winners. As a film's name was read out there were cries of "We've never seen it!" followed by "Who'd want to?"

There were some dignified appearances, made by director George Miller, Margaret Whitlam, David Stratton, and Bill Collins. Everyone treats Bill as an affectionate joke. Not that night. After a parade of barely coherent presenters Collins momentarily awed the crowd by his controlled enthusiasm, and his perfect diction. The loud talking stopped as we witnessed some class. Then it was back to complaining about the food.

Somewhere along the way the industry had begun churning out mediocre films that lacked any relevance to a large number of Australian cinema-goers. In the early '70s there was real excitement at the arrival of each new film: *Sunday Too Far Away*, *Picnic at Hanging Rock*, *The Devil's Playground*, *Storm Boy*, *Newsfront*, etc. Even in the early '80s there has been *Gallipoli*, *The Man From Snowy River*, *Mad Max II* and

*Breaker Morant*. All of these films may have varied in quality, but by their critical and commercial success they were signposts that the direction of the industry was sound; that our major films had relevance.

Compare this list with the four nominated films at this year's awards. I have not seen one of them, so I will have to give you my impression of them based on word of mouth.

The big winner of the night was *The Navigator*. It seems to be some kind of arty time-travel story. Filmed mostly in New Zealand it is about a boy from a 14th century Cumbrian village who stumbles into the 20th century. The clips were intriguing, and the one person I could find who had seen it raved about it.

The young actor who plays the Medieval kid, Hamish McFarlane, went up and accepted the award for the film's director, Vincent Ward.

John Waters and Kym Gyngall (Colin Carter from the Comedy Company) won best actor, and supporting actor, respectively for the sentimental drama *Boulevard of Broken Dreams*. The word on this atrociously titled film is that it is crap. The clips of Waters wandering around Melbourne did not inspire much confidence.

Among the other two was *Mullaway* which seems to be an effective social realist drama. The young actress Nadine Gardiner looked very impressive in the clips, and probably deserved the award for best actress. But the film, about a girl trying to hold her family together after her mother becomes ill, is strictly for TV. The other

movie was a thriller starring the dull Colin Friels, and the interesting Bruno Lawrence. *Greivous Bodily Harm* has a good title, but beyond that I could not find anyone who had seen it, or heard anything about it.

Because we are such a small country our films have been partly funded under the 10Ba tax concession scheme. The present government has scrapped this in favour of a film bank. The leaders of the industry have been screaming that this is an outrage. But the quality of the films has been poor, and the public has stayed away.

And it is not just bad films. Australia produces some of the most beautifully acted, and crafted films in the world. But they are dull. They do not excite the imagination (*The Navigator* is probably an exception) or tell a good story. A few more masterpieces like *High Tide* and we will have no industry left at all.

Garry MacDonald acknowledged that awards are silly, and that all those nominated are really wimers. To have been a member of the drunken, abusive audience was to feel like a passenger on the Titanic. Everyone knows the ship is sinking but no one can be bothered rushing to a life raft. If this year is a watershed then we are all losers.

Our film industry may simply reflect the state of our culture. There is nothing happening worth making a film about. But since actors and directors have to earn a living they will probably make a film about how our culture is so bland there is nothing worth making a film about...

# Shakespeare's Hamlet was not a Renaissance man.



Of course not. With "his doublet all unbrac'd; no hat upon his head; his stockings foul'd, ungartered, and down-gyved to his ancle" it's obvious he didn't shop at the Renaissance Centre and Arcade.

Because there, just across North Terrace, you'll discover your class of merchandise for discerning tastes. Fashion, food, giftware and so much more. Take a look. Like Hamlet, you could be mad if you don't.

## RENAISSANCE ARCADE

**Dimonds Picture Framers** 15% off the regular price of framing and our fabulous range of prints! Sorry, sale items excluded. **15% OFF**

**True Blue Australiana** 10% off Australian giftware from our imaginative selection. What a great idea for Christmas! **10% OFF**

**International Handcrafts** Hand-crafted Christmas gifts, clothing, rugs, bedspreads, cushions and jewellery from developing countries. Distinct and individual! **COME & BROWSE**

**Direct Travel** Come and find out more about this very special offer! Includes interstate coach and Air International travel. **Singapore \$790**

**Photo Savers** Bargain priced photo processing on 110, 135 and 126 colour film. Only \$7.99 for 24 exposures. Beat that! **\$799 24 exp.**

**Standard Books** 20% off all textbooks in our Oxford-Cambridge shop. Thousands of titles to choose from! **20% OFF**

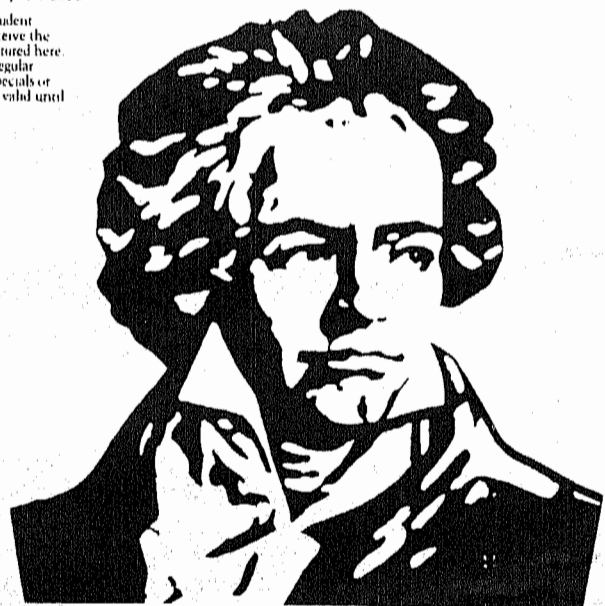
## RENAISSANCE CENTRE

**Health Balance** 10% off B-Complex vitamins to help fight stress and L-Glutamine to aid concentration. A timely saving before exams! **10% OFF**

**Grande Leathersgoods & Australiana** 5% off all items except our already low-priced specials! Buy now and save. **5% OFF**

\*'Hamlet' Act II, Scene I.

You must present your Student Identification Card to receive the specials and discounts featured here. Discounts apply only to regular merchandise, not daily specials or markdowns. All offers are valid until October 29th, 1988.



**RENAISSANCE  
CENTRE & ARCADE**

Both sides of the bridge in Rundle Mall.

RE 4625A



**LET IT BEE**  
Voice of the Beehive  
Polygram

by Gavin Williams

*Let it Bee* (groan!) is the sort of record that makes reviewers start raving about the "perfect pop group". *Voice of the Beehive* are about as close to this as you'll ever get. They write catchy tunes, sing them with sweet voices and are extremely cute.

None of the singles released so far, *I Say Nothing*, *I Walk the Earth*, and *Don't Call Me Baby*, have attracted much attention. Hopefully *Let It Bee* will change that. It deserves to because this is a fantastic record full to the brim with great songs. But they are more than just a disposable girlie group. Tracks such as *The Beat of Love* and the poignant *Just a City* show why they can't be considered as yet another *Bangles* clone.

Go beyond the ringing guitars and female harmonies and you'll find a troubled world. Lead singer Tracey Bryn writes about more than just the 'good times'. Instead she deals with the bittersweet realm of relationships where everybody cheats on everybody else, men beat women *he'll leave you black and blue* and sorrow reigns.

Everything suggests that this record will be criminally neglected. If there is any justice this will be jostling with the Minogues and Farnham's in the higher regions of the charts. As far as intelligent pop music goes this is probably as good as you'll ever find anywhere.

**HOUSE OF DOLLS**  
Gene Loves Jezebel  
Virgin

by Alexander Grous

My, my, how far behind the times we are down in this corner of the globe. I first heard this album and saw the band whilst working in LA over 10 months ago: Welcome to Oz boys.

*Gene Loves Jezebel* is a trendy, hard edged guitar band, sounding somewhere between a dance band and an explosive, powerful group of lads on speed.

*Twenty Killer Hurts* is the single from the album, and it will no doubt ensure success here for them too. It is a song to make your head split, as you free base your way to Eutopia.

"... she's got a headfull of snow ...", to quote the guys themselves.

The guys look fairly self-image conscious at a glance, so instead, let the record slice its way through your medulla oblongata, and turn it up very, very loud. This is bound to set those on a different plateau on fire, and it guarantees to send any dork back to Mark Knopfler's doorstep. Listen out for these guys and burn, burn, burn ....

**COLORS**  
Soundtrack  
WEA

by Andrew Marshall

It's taken a few years for hip-hop to catch up with its own hype, but this is it. *Colors* is a superlative compilation, a powerful, sometimes brutal portrait of LA Street Gang Warfare where life can depend on wearing the right colours.

Unlike the movie, *Colors* the soundtrack is not an interpretation

of the situation; as part of the LA lifestyle, the music provides a first hand account. And while most rappers typecast themselves as comedy act or party bands, *Colors* pulls no punches.

The music is stark, sometimes awkward, but always driving, with an emphasis on rhythm and texture. Sounds are borrowed liberally, everywhere from Israeli pop singer Ofra Hafez to other rappers.

The title cut, *Colors*, by Ice-T is to gang warfare what Paul Hardcastle's *19* is to the Vietnam war, and undoubtedly a highlight of the album.

Female rappers, previously non-existent, are well represented by *Salt-N-Pepa's Let the Rhythm Run* and Roxanne Shante's *Go On Girl*.

The commercially proven *Erik B* and *Rakim* deliver a re-mix of their hit, *Paid In Full* and Rick James plays it safe with the straight rock song *Everywhere I Go*, but these tracks aside, *Colors* is an exciting sample of some very fresh sounds.

**DREAMTIME**  
The Cult  
Virgin

by Alexander Grous

So you've taken the ecstasy, sat back in the armchair, what next? *The Cult*? Oh, yeah, put it on ....

Alternating between existentialist music and poetic lyrics. *The Cult's* first album has been re-released by Virgin.

A conceptual effort, it's fluttering guitar work and dreamlike reverberates you spinning and falling into the grooves of the dark, inviting vinyl.

"I will wear my hair long,  
My hair long, my hair long,  
an extension of my soul.  
I will wear my hair long,  
dreamtime, dreamtime.

Pretty deep stuff. *Spiritwalker* leads you through a landscape of wilting, flowing imagery, whilst *Rider in the Snow* rounds off the romanticism of the West nicely.

A must for *Cult* fans, go back to the album of yesteryear, and let yourself float upwards: higher and higher .... higher ....

**JOURNEY OF DREAMS**  
Ladysmith Black Mambazo  
WEA

by Mat Gibson

What can be said about this group that has not already been said and is not self evident from the very first listen? The gentle strength of the human voice is all they have to offer. That and some thoughts on friendship, greed, love and the evils of apartheid.

It's often difficult to remember that a song deals with human suffering when the vocal melodies are so soothing.

There is nothing 'background' about this music. It relaxes but compels attention to its detail and the richness of their voices. Of the several albums that have come to Australia (but a small fraction of those they have made) *Journey of Dreams* surpasses them all. Enough already. Listen and enjoy.

**THEY MIGHT BE GIANTS**  
Rough Trade

by Andrew Marshall

*Great Expectations* could have been the sub-title of this album - the first single, *Don't Let's Start* was one of those rare pieces of perfect pop that whets your appetite. The disappointment is that in their haste to demonstrate how clever and talented they are, *They Might Be Giants* (a.k.a. songwriting duo Linnell and Flansburgh) have produced a debut as superficial as it is varied.

The duo gestures toward countless musical styles (with Western, fashionable at the moment, predominating on three songs) without making any concrete commitment,

leaving an album of short (there are nineteen tracks), gimmicky songs that smack of self-indulgence.

A clue to the band's style comes from a dial a song number on the back of the album - an idea similar to the *Resident's* Commercial album (an album of forty one minute songs that were played in ad spots on a top 40 radio station). Indeed, there is an uneasy tension in the songs of *TMBG* between the art-rock ideas of *Boat of Car* style songs and the simple pop appeal of (the more successful) tracks like *Put Your Hand Inside The Puppet Head* and *Nothing's Gonna Change My Clothes*.

**BASED ON A TRUE STORY**  
The Del-Lords  
Liberation

by Alex Wheaton

This, the third album by *The Del-Lords*, is an almost flawless example of hard edged American rock'n'roll. Sadly, *Based On A True Story* is almost entirely predictable; a slice of the American way pitched directly at the commercial market.

Don't get me wrong, there are two great tracks on this album. *Judas Kiss* and *Cheyenne* are wonderful pieces, the first a classic song that gained some airplay as the single. That's about it however.

*The Del-Lords* have used the very talented Neil Geraldo (husband of Pat Benatar and guitarist in her band) to produce this album, and he maintains a high quality. I suspect the band's problem is the lack of true songwriting skills. Scott Kempner (vocals/guitar) can churn them out but with the exception of the aforementioned two there's very little real strength in there. Perhaps some input from the rest of the band would reduce this 'formularisation'.

Hard edged guitar sounds, pounding drums that stutter and then drive the refrain home and some snappy vocals...but perhaps *The Del-Lords* have just latched onto an image and a sound, happily rolling down the groove to its logical conclusion (no, not Las Vegas cabaret!). They could do better.



**STOP!**  
Sam Brown  
Festival

by Mat Gibson

*Stop!*, the debut album by Sam Brown is a real 'show case' work. Over eleven songs she encompasses a wide range of musical styles from epic pop to soul to blues rock and even some folksy sounds.

The drawback is that it's a case of 'jack of all trades - master of none'. While each individual effort is well written and delivered, they mostly seem watered down from what she had set out to achieve, leaving a curious but unsatisfied taste in the mouth.

Notable exceptions are the title track *Stop!* with its swooning, soulful lyrics and swirling organ. Solo and *Piece of My Luck* another soulful track with some attractive classical guitar.

Brown's voice, however, shines above any of the album's less impressionable qualities. Textured but not gravelly, deep but still quite feminine, it has both range and power. Comparable to fellow English soul vocalist Carmel, Brown exhibits a similar maturity of control and expression.

**GO BANG**  
Shriekback  
Festival

by Gavin Williams

Unlike the dark mystical style which characterized previous *Shriekback* records, their new album shows them travelling down a new musical path.

*Go Bang* features a more up tempo sound or as they put it, "dance music with attack".

The change in direction is mainly due to the departure of one of the groups founding members, Dave Allen, to pursue other interests. The album revolves around a funkier sound in which the forceful vocals of frontman Barry Andrews, once of *XTC*, predominate. His voice is an acquired taste as he tends to shout the lyrics in his peculiar monotone.

Unfortunately there's nothing here to match the brilliance of *All lined up* or *Gunning for the Buddha*. The best track, *Dust and Shadow* is closest to the *Shriekback* sound of old, brooding and melancholy. The only other track to really stand out is *Get Down Tonight*, a cover of a KC and the Sunshine Band song.

While their stated aim was to reproduce the energy of their live performance, *Go Bang* shows *Shriekback* falling into a rut. Several songs are just plain monotonous (*Shark-Walk* etc) and the occasion good track isn't enough to save the record.

**BORN 2B BLUE**  
Steve Miller  
EMI

by Alex Wheaton

Is this some kind of fuckin' joke? In what may seem an impossibility, this record is blander than elevator 'Muzak'.

Steve Miller was a guitarist, and a good one. When I saw an album of his entitled *Born 2B Blue* I thought "Wonderful, perhaps he has given up his soporific approach of late and returned to playing some fine blues guitar."

Song titles seemed to bear this out; he's taken a collection of other people's songs including *Ya-Ya* (Lee Dorsey), *God Bless the Child* (Billie Holiday) and *Mary Ann* (Ray Charles) and gone to work on them.

I was wrong. This album is a forty minute sedative, devoid of any redeeming features, as stagnant in its conception and arrangement as any record I've ever heard.

This is like one of the budget price 'love songs' albums for the socially inept.

This is a rice pudding.

This is a wimp.

This is an obscenity.

**STOUT AND HIGH**  
The Wagoners  
Festival

by Alexander Grous

Absolutely superb; flowing and effortlessly soothing. This Country and Western foursome epitomises the new breed of American Country, embodying exceptional musicianship coupled with intelligent and rewarding songwriting.

*I Confess* is a serenade-like track, set to a quicker, country-rock tempo. Uniting all tracks is Brent Wilson's euphoric lead guitar, which never encroaches upon the power of the band as a tight, powerful entity.

Other highlights are hard to draw out from this album, such is the high overall standard, but *Help Me Get Over You* and *Still Take Some Time* are definite possibilities.

Toss aside your C & W prejudices, and reach for a dose of wholesome good ol' boy music. *The Wagoners* are one hell of a talented bunch, so twang on down.

# More great specials Hamlet should have acted on.

## Act I - The food

**Grumpy's** Save on Grumpy's delicious meals and refreshments! Renaissance Arcade. **10% OFF**

**Mansions Meat** 10% off all meat products in our store. Top quality buying with friendly service and competitive prices. Renaissance Arcade. **10% OFF**

**Bravo Coffee Lounge** \$3.50 is all you'll pay for Spaghetti Bolognese, Side Salad and a soft drink at Bravo! Coffee Lounge, on the First Floor in the Renaissance Centre. **\$3.50**

**Foo Yung Garden Chinese Restaurant** Save 5% off your food bill on all our delicious Chinese food, with the exception of daily specials. First Floor, Renaissance Centre. **5% OFF**

**Konditorei Restaurant** Great taste, great value! Enjoy a hamburger with a medium-sized glass of Coke for just \$3. First Floor, Renaissance Centre. **\$3.00**

**The Tiffin Room** Receive a *FREE* glass of wine or soft drink with any Tiffin Room special. Tempting food in a relaxing atmosphere. First Floor, Renaissance Centre. **Free Drink**

**Just a Bite** Come for lunch or a snack! Receive a *FREE* Coke with any meal valued over \$3.50. First Floor, Renaissance Centre. **Free Coke**

## Act II - The fashion

**Gotham City Clothing Co.** Get a big 20% discount on any leather fashion item (except specials). Look great without paying the price! Renaissance Arcade. **20% OFF LEATHER**

**Knyx** 10% off all clothing except specials. Come and browse! Sporty looks for bike enthusiasts. Renaissance Centre. **10% OFF**

**Tony Barlow Hire** Need something formal for a special occasion? Choose from Tony Barlow's large range of conventional and formal suits and receive 20% discount off hiring fees. Third Floor Renaissance Centre. **20% OFF**

**Gasbags** Large range of fashionable business bags, uni-sex bags, briefcases and wallets. Renaissance Centre. **Uni necessities!**

**Just Jeans** Ladies 'Oke' striped Polo Tops from \$14.99. Mens 'Oke' long sleeved Polo Tops from \$19.99. Renaissance Centre. **From \$14.99**

**Witchery** Fashion Boxer Jackets were \$149, now \$69, matching skirts were \$49, now \$39. Buy 2 t-shirts for a mere \$15! Renaissance Arcade. **Reduced!**

**Silky's Boutique** Large range of colours, sizes and styles in luscious leather! Skirts \$199, Jackets \$399. Summer oddments including shorts, tops and dresses from \$40. Renaissance Arcade. **SAVE!**

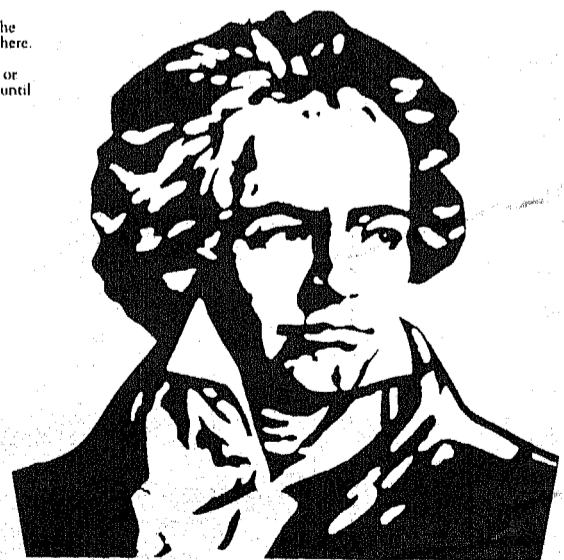
## Act III - The beauty

**Givenchy Hair Design** 10% off all haircare and products. Professional styling from experts. Renaissance Arcade. **10% OFF**

**Phillip Of Rome** What a great time for a new head-turning look. Perms & colours are half price! Renaissance Centre. **Half Price!**

**Hair Renaissance** Save on all haircare at Hair Renaissance now. Cuts, colours, perms, styling, blowdry - the lot! Look great and feel great. Renaissance Arcade. **10% OFF**

You must present your Student Identification Card to receive the specials and discounts featured here. Discounts apply only to regular merchandise, not daily specials or markdowns. All offers are valid until October 29th, 1988.



**RENAISSANCE CENTRE & ARCADE**

Both sides of the bridge in Rundle Mall.



# Phantasmagoria

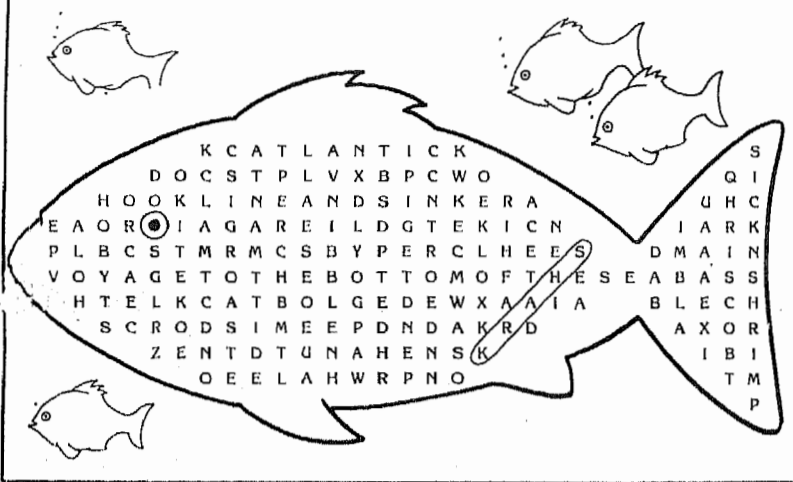
## Freebies

What do Ellen Barkin, Gabriel Byrne, Isabella Rossellini, Julian Sands, Alexi Sayle, Grace Jones and Jodie Foster all have in common? They all star in the new movie *Siesta*, the time of day when mystery and eroticism become one. *Siesta* has been described as this year's *Blue Velvet*, "ultra hip, surreal, violent and sexy" and possessing a "mischievous spirit and a ripe Bohemianism". Adelaide Uni Students are invited to attend an exclusive university preview of *Siesta* at 9pm on Wednesday November 2 at the Academy Cinemas. Pick up your ticket from the Student Activities office from Friday October 20. Tickets are limited so be early.



Siesta

## FISHING FOR WORDS A Catchy Game



## Caption competition awards

Finally, finally, we've made up our minds. Yes, choosing a recipient for the Bistro bottle of wine from the caption competition was extremely difficult, but not impossible. Sick as it might seem, the "...and that's where we threw in Doctor Duncan" has to receive some recognition, so R.A O'Hair had better come in on Tuesday and collect. If the writer of "You say a dingo ate both your parents" would like to come forward, we might be able to find something for them too.

## High Tech

Welcome to the inaugural computerised *On Dit*. Yes, after months of planning, preparation and pain, it has finally come into existence. As a result of Sharon the typesetter clogging from the SAUA to get married, phototypesetting has ceased for *On Dit*. While there are still a few little problems to be ironed out (like renegade discs and people who turn machines off before saving their work), it has certainly sped up the production process.

## WHICH OF THE UNLUCKY SEVEN SYMPTOMS MAKES YOU SUFFER?



### THE UNLUCKY SEVEN

1. Boring Lectures
2. No Access To Staff
3. Hopeless Teaching
4. Absent Dept. Heads
5. Antiquated Equipment
6. No Rap With Students
7. Poor Class Attendance

## ANY ONE MAY MEAN YOU NEED A PROMPT STUDENT STAFF CONSULTATIVE COMMITTEE MEETING TODAY!



Why suffer with one of the unlucky seven symptoms when caused by a lack of consultation. Do as thousands do - get prompt but gentle relief, so gentle and so pure, so thorough and so sure.

# Dead Bored?

Why not be just DEAD?

How?

## IT'S EASY WITH HEROIN

FIND OUT WHAT LIFE'S REALLY NOT ABOUT AND LEARN HOW TO STEAL VIDEO-UNITS WHILE YOU'RE AT IT! *heroin!* LIKE HAVING YOUR HEAD SAWN OFF BUT SLOWER. 45 MILLION DEAD JUNKIES CAN'T BE WRONG!

## ARE YOU READY?

# TEDDY COMIX

BY TIM HOWE

© 1988

HERE IT IS EXAM TIME AGAIN!

GIBBER GIBBER

QUIET! EXAMS IN PROGRESS

THERE'S NOTHING WORSE THAN WAITING FOR AN EXAM. I'D EVEN RATHER BE STUDYING FOR IT THAN WAITING!

STILL TEN MINUTES LEFT!...

I JUST KNOW THAT EVERY LITTLE THING I DON'T KNOW THEY'RE GOING TO ASK... I JUST KNOW IT!

NEXT TIME I'LL ONLY LEARN THE STUFF I DON'T KNOW... HANG ON, THAT WON'T WORK! THEN I WANT KNOW THE STUFF I DO KNOW. I THINK I'M GOING TO THROW UP.

IF ONLY I'D STUDIED FOR THIS SUBJECT SINCE THE BEGINNING OF TERM... THAT'S WHAT I'LL DO NEXT TIME... BUT THAT'S WHAT I SAID LAST TIME. AT LEAST IN FIVE MINUTES MY AGONY WILL BE OVER AND I CAN START THE EXAM. NO MORE TORTUROUS WAITING.

JUST ABOUT TIME TO GO IN. I WONDER WHERE EVERYONE ELSE IS -

TED!

OH, HI JOE. YOU READY FOR THE EXAM?

WINKY DINK IS A NANCY

NO... I'M JUST ON MY WAY TO THE LIBRARY TO STUDY FOR IT.. ANYWAY, GOOD LUCK FOR TOMORROW.

THANKS... EA, TOMORROW? IS IT TUESDAY TODAY...?

NO. MONDAY. SEE YA.

That's All, Kiddies.