

# On dit



**THE**

**ONLY 271 DAYS UNTIL  
SUMMER EDITION**

## This Week

Monday 4 March 1985

EACH YEAR *On dit* begins with new ideas, new hopes and, above all, a new team.

The team ... This year's has been marvellous. New people, old hacks; seventeen-year olds and over-sixties; people who argue and discuss and shout and yell, and others who sit quietly in the corner producing tight, informative articles to order. These quiet ones are the ones I most admire, in many ways.

We have a huge pool of new talent, bright new people who have come into the office and picked up the routine as quickly and easily as I would pick up a pen. How they can do this, I do not know, but I am glad that they can.

As in all of the last fifty-two years, a new team produces a new approach, a change in emphasis. The paper's changed appearance mirrors its new content.

There was so much that was good about last year's paper that I hesitate to tamper with it. But it had its flaws, recognised by both editors and readership. So this year's paper will be, we hope, less "political", will look more towards students and the campus for the source and subject of its stories. Yet if I can be as satisfied at the end of the year as last year's editors deserve to be, I will be content indeed.

For this week, we have a variety of articles which focus on sport, the arts, the campus, politics, students and the often remote world outside.

Graham Hastings' piece on the O-Camps is as carefully compiled a piece of newswriting as can be

achieved, and the events he describes are both somewhat comic and slightly disturbing.

Richard Ogier, Liz Heller, Trish Hensley and Paul Washington have all contributed news articles on subjects which affect students closely - overseas student fees, aid for needy students and those in colleges, literacy and qualifications for university. The idea of an Australian private university, in particular, will sit oddly with a generation of students used to the Whitlam ideal of fee-less, state-run tertiary education.

For those who follow the rock scene, the writing of Tom Morton, Alison Rogers and the ruthless Andrew Stewart will be of particular interest, especially if you follow *I'm Talking*, or *Dynamic Hepnotics*.

In coming weeks we will have features on student unionism and tertiary fees, Andrew Peters and Van Morrison. We will have books, films, poetry and opera; we will have philosophy, science and cooking. And Moya Dodd, in particular, continue to note the off-beat, the bizarre, the ridiculous.

The worst that can happen to a student paper is that it be ignored. Be angry, be encouraging, but please respond.

David Walker

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Limelight: Dino DiRosa, Alison Rogers, Peter Rummel, Ronan Moore, Janzy Murphy, Tom Morton, Margot Storer, David Walker, Jonathon Hainsworth, Nick Keys

Thanks to Mark Davis and Andrew Gleeson for leading by example; Sara Fencak, Alex Hancock, Richard (bewdy mate) Ogier), Alison Rogers for courier duty; David Mussared for freight, Julie Spoons for anything and everything; Devin Clementi, Justin Wearne, Jenni Lans and John Sandeman for advice; Mark Davis, Tim Dodd and Peter White for teaching; and Paul, Tricia and Richard for being fast learners. Graham and Brenda have lent support of all sorts.

# TOOLS OF THE TRADE



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So if you want to thump a typewriter, click a shutter or wield a pen, drop in. Learn to use the tools of our trade, and be part of this country's best student newspaper.

# ON DIT

South-west corner of the Cloisters





O-Camp Director Mr. Coory

# Unprecedented alcohol consumption Drunken binge on O-Camp uncorks trouble

DRINKING HAS ALWAYS BEEN very much part of the Orientation Camp tradition, with organised bar nights, beach parties, and a little surreptitious drinking on the campsite which directors and helpers have traditionally turned a blind eye to. But nobody could have expected the magnitude of the orgiastic celebration of the demon drink that unfolded on this year's Students' Association (SAUA) Orientation Camps.

Although it is a camp rule that no drinking is allowed on the campsite itself, by the end of the camp hundreds of dollars of alcohol had been consumed on the campsite. Such was the deluge of alcohol that the O-Camp directors abandoned attempts to stem the tide and instead decided to organise the alcohol purchases so that the drinking could at least be supervised.

Comments from first years on the camps about the flood of alcohol ranged from "It's just a storm in a teacup" to "Yes, there was an alcohol problem on the camp. There wasn't enough!"

However O-Camp directors Ms. Anne Stone and Ms. Erica Davison conceded that when inexperienced drinkers are provided with a virtually unlimited supply of alcohol, there are risks involved - such as alcoholic poisoning and damage to the campsite.

On the second night of this year's first camp, a helper gave permission for a group of visitors to bring a large quantity of alcohol onto the campsite. The quantity is reputed to have been about \$200 worth. The alcohol was distributed amongst many of the helpers, campers and visitors.

While many of the campers, some intoxicated, some sober, were watching the *Perfect Match* game organised by Camp helpers, a party was proceeding in one of the dormitories.

As a result of the alcohol consumed there several students became seriously ill; one became unconscious and nearly choked on his own vomit. Serious consideration was given to taking him to hospital, but he recovered and was watched for four hours to ensure that his condition did not deteriorate.

The directors, with the assistance of SAUA President, Greg Mackay, asked the visitors to leave the campsite, and the offending helper was sent home the following morning.

The helper may rue the fact that he was not on the second camp. For on this camp not only was alcohol drunk in full view of the directors, but directors, helpers and members of the SAUA Executive took orders of alcohol for the campers and after purchasing the alcohol, distributed it amongst the campers.

On the Friday night of the second camp a party was organised on Aldinga Beach and most students asked to take alcohol to the beach. Alcohol orders were taken and after the campers had been transported to the beach an O-Camp

director, Mr. Paul Coory, with two other people, purchased alcohol.

Coory was delayed; by the time he had returned with the alcohol two hours later conditions had become very cold and windy. The campers decided to return to the campsite where the alcohol was distributed to the campers.

Coory said that he felt that the campers had a right to what they had paid for. So a disco was organised in the campsite hall and the alcohol was confined to the hall, where the drinkers could be kept under supervision.

The other camp directors, Anne Stone and Erica Davison, in a separate statement to *On dit*, said that a lot of alcohol had been circulating around the camp even before Friday night because many of the campers, helpers and so called visitors had brought down large amounts of alcohol with them. After some of the helpers had been drinking openly on the campsite Stone and Davison said they had been confronted by campers saying "If the helpers are drinking, why can't we?"

The two directors said that they had previously reprimanded the offending helpers but when they discussed the situation with the other director, Paul Coory, his response was "Leave them alone, they're not doing any harm. They're my friends."

Stone and Davison agreed that given the amount of alcohol circulating amongst the campers by Friday night the best policy was to allow open drinking on the campsite, so that it could at least be supervised. To try and crack down on the alcohol would have led to covert drinking and a potential for damage to the campsite or a repeat of the incident on the first camp.

On the Saturday night it was announced that there would be another party on the campsite. SAUA executive members Hugh Martin and Davids Darzins took drink orders. With another SAUA executive member Tony Snell they bought and issued drinks to the campers. Paul Coory confirmed that the executive members had taken the drink orders, although he appeared to be confused, in his written statement to *On dit*, about which night the executive members had been on the second camp. Helpers and campers present at the time confirmed that the executive members purchased the drinks, worth about \$180, on the Saturday night.

Greg Mackay, SAUA President, said that while he was concerned about incidents that had occurred on the campsite it was important to remember that campers were adults and could not be treated like schoolchildren on a high school camp.

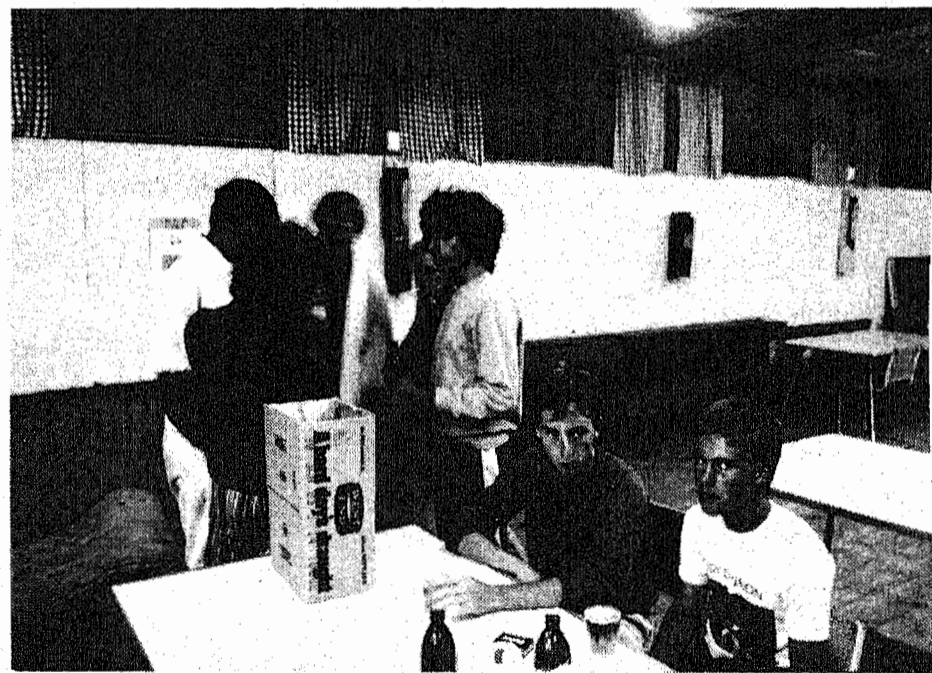
He said that he had spoken to the caretakers and that they had been pleased with the state that the camp had been left in.

The O-Camps will go ahead there next year. □

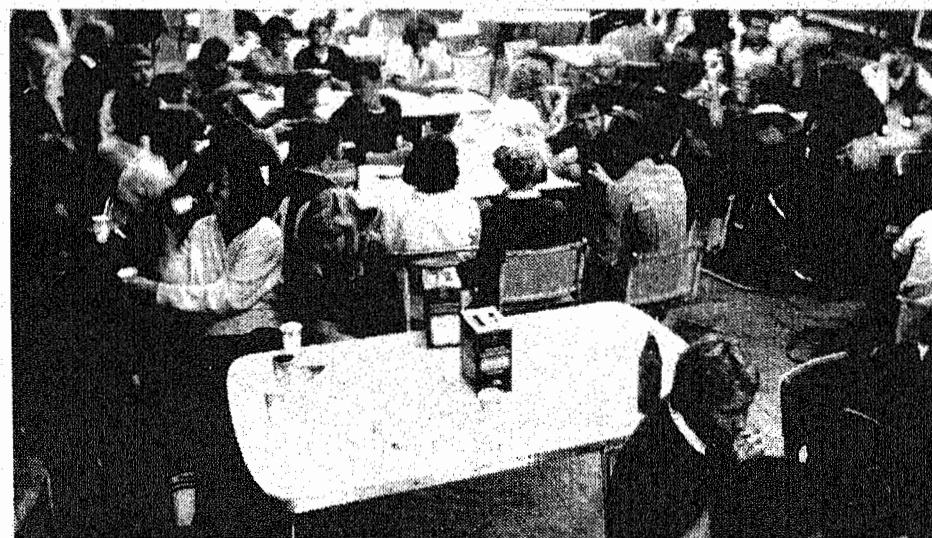
- Graham Hastings



Boozing Adelaide Uni students on the campsite



Mr. Coory drinking on the campsite



The extent of the drinking. Hundreds of dollars of alcohol was consumed.

Stop Press- Alcohol has been banned from the Institute of Technology orientation camps following claims of drunkenness.



Gym \$60,000 short

# A.U. sports clubs are facing financial crisis

LACK OF FINANCIAL assistance from the Adelaide University administration has forced some Sports Association clubs out of the Centre for Physical Health (known as the Uni Gym) on Mackinnon Parade.

The Squash Club, Fencing Club and some martial arts clubs have moved out from the centre in a bid to cut costs to a minimum.

Sports Association general secretary, Colin Pickering, said that the lack of funds in 1985 is "a disaster as far as we're concerned." The future of clubs still using the Centre looks uncertain at present as the Union Council (which distributes the Union fee paid by all students) has only pledged \$4,000 - to help out for the first term of 1985.

Funding cuts to the Centre by the

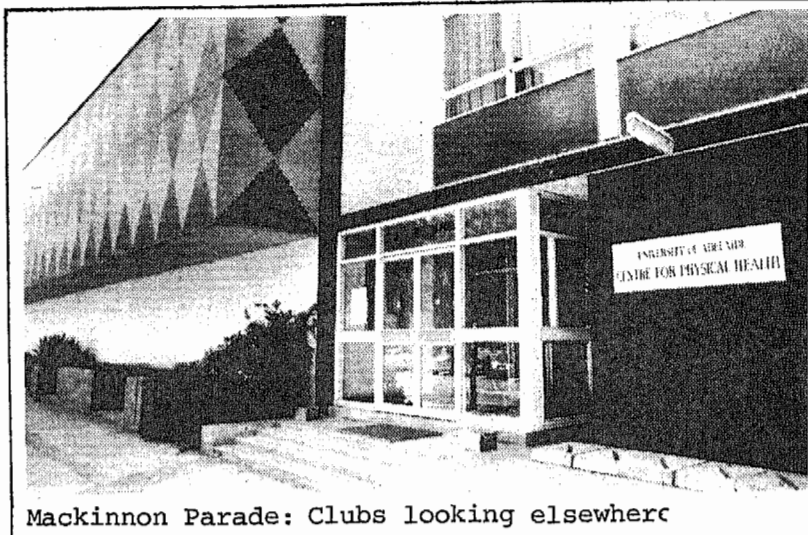
University in 1983 are now taking their toll as the Union Council refuses to bear the weight of the expenses which the University will no longer pay. Approximately 2,500 students use the facilities at Mackinnon Parade and funding responsibilities shed by the University are falling back on to the clubs.

One of the largest clubs using the Centre is the A.U. Basketball Club with a membership of about 175. Helen Chalmers, executive member of the Club, said "It will affect us fairly severely. We're looking outside at other Gyms and other places at the moment, whichever is cheaper." In previous years there were no fees paid directly by the Club. "Fees are also going to hurt our graduate mem-

bership", said Chalmers.

Sean Power, President of the A.U. Judo Club, commented "We're caught in the middle." Although most Clubs would prefer to stay in the Centre, Power said that the Judo Club would go anywhere in order to survive. The Club is now faced with a bill of \$3,700 to use the Centre in 1985, while budgeting from the Sports Association only allows \$700.

Chairman of the Adelaide University Inter-College Council, Paul Hicks, is similarly unhappy. "The Uni Colleges get a lot of use out of the Centre and no hire fees were previously charged. This year we don't have anywhere we can get money from. We're hoping that the University or the Union will grant additional money. We really don't think we should pay."



Mackinnon Parade: Clubs looking elsewhere

Gary Martin, Union Council President is sympathetic to club problems but has no easy solutions. "Although it's a pity, if [the clubs] can get a better price elsewhere, they may as well go. Why should they pay when the University should be? For a lot of clubs it's a matter of survival. They just can't survive in the present situation."

Last year the Union Council set aside a \$20,000 grant to bridge the gap for the clubs to continue using the Centre. At a Union Council meeting in December 1984, the Council resolved to call upon the University to abolish fees charged to Adelaide University students and groups of students and clubs for use of the Centre for Physical Health.

Some clubs, such as the A.U.

Karate Club, have placed no restriction on the number of non-University students membership in a bid to overcome costs. The A.U. Basketball Club is looking at cutting the number of training hours per week while other clubs have also raised their membership fees.

Robert Crouch, from the Centre, said that because of the Union's decision not to provide any funds to the Gym in 1985, the centre must find other ways of raising money. Although the University provided \$140,000 towards the Centre a total of about \$200,000 per year was needed for running costs.

How the difference will be made up remains unclear.

- Nick Kalaitzis

## BRIEFS

### Old ideas

AN EDUCATION CENTRE for old people is opening up in Melbourne this year.

The 'University of the Third Age' is organised by and for retired people to provide mental stimulus for those who society has put out to pasture.

The idea originates from the medieval concept of a university where scholars assembled to exchange knowledge, and thus grew in wisdom and understanding. France and England have been developing similar education centres over the past twelve years.

The name derives from the French concept of three major sequences in each lifetime. The first is youth, followed by the middle years of involvement in career and home; then comes the third age of retirement.

In our youth oriented society this age group is sadly neglected, so an enormously rich pool of knowledge and skills wastes in granny-flats and nursing homes.

The university offers a wide range of topics from psychology to the history of gardening.

Retired experts from each field will lead small study groups which will be organised by the students themselves.

There are no academic requirements for entry or exams to pass, simply an annual joining fee of \$10 and a desire to remain mentally active. □

- Tricia Hensley

### Sports injuries

STUDENT HEALTH COVER has become a maze since the introduction of Medicare.

All students are covered for 85% of the prescribed fee only and are unable to secure 100% cover unless treated at a public hospital.

Medicare's jurisdiction is limited, though, and private insurance is needed for physiotherapy and dental bills. Here 100% cover is obtainable. For example, if you rely on your parent's private insurance cover, you are probably covered for 85%

of costs.

A private insurer, Student-plan Accident Insurance can step in and refund the remaining 15%.

Student-plan can be arranged through Colin Pickering at the University Sports Office. It also offers total accident cover for 95 cents a year. It has a limit of \$1,000 with a \$20 excess, which means that claims under \$20 are not refundable.

Students involved in sports should bear in mind that most sporting injuries require physiotherapy, so private insurance is valuable.



### Benefits and cutbacks

DETAILS OF A new scheme for needy students were announced by the Federal Minister for Education, Senator Susan Ryan, last week.

The Special Assistance for Students Program will enable students whose studies are jeopardized by lack of funds to obtain loans, or more rarely, grants.

To provide money for the scheme, Federal Government subsidy of residential colleges will be phased out, and will have finished

by 1987.

This means that colleges will have to increase their fees to cover the loss, with the result that students currently in colleges may be forced to look elsewhere for accommodation.

Senator Ryan said that students who did not live in residential colleges "will benefit from funds for student accommodation for the first time."

Guidelines drawn up by the Commonwealth Tertiary Education Commission specify that students from isolated areas, Aborigines, young women, and those from low-income families should be given priority.

The funds have been distributed to tertiary institutions, each of which will determine terms for the loans.

\$298,000 has been allocated to universities and C.A.E.s in South Australia. Adelaide University will receive \$77,500, to be distributed via the Student Loans scheme.

Details for loans can be obtained from an Education and Welfare Officer.

- Paul Washington

### Numbers

ENROLMENTS in advanced education courses increased by more than three per cent last year to nearly 186,000 students according to figures released yesterday by the Commonwealth Tertiary Education Commission.

The figures show that full-time enrolments increased by more than five per cent and that almost half of the total enrolments (48 per cent) were women.

In the under-23 age group, female enrolments were almost 52 per cent of the total but there were still only small numbers of women in fields such as architecture, engineering and building, the figures showed. □

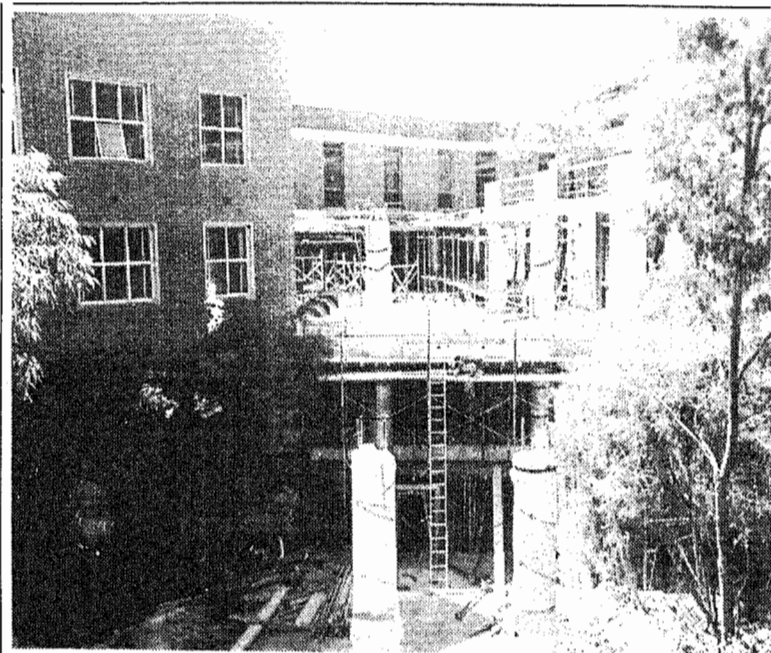
- The Age

### Votes

WAR-TORN El Salvador goes to the polls on March 11.

For President Duarte this provides an opportunity for his Christian Democratic Party to win a majority in the Assembly, a feat that eluded them in the last elections in 1982. They remain in power by a precarious coalition with the extreme right National Republican Alliance (ARENA)

Two prominent moderate union leaders have been assassinated in recent weeks in an upsurge of violence thought to be part of ARENA'S campaign of terror to intimidate more moderate opponents. □



## Barr-Smith's \$1m door for May

THE BUILDING of the Barr Smith Library's new \$1 million entrance, planned to replace both existing entrances, will now not be finished until May this year.

Completion of the project was initially planned for early 1985 but unforeseen delays in concrete pouring and a late finalization of contract have made this impossible.

The new entrance will be located on Level 3 of the library complex and will be linked to the Western pathway by a curved footbridge.

There will be no significant upgrading of facilities, but lockers and shelving will be moved near to the new entrance.

The building project will provide

an extra 513 square metres floor space within the library and allow for the logical arrangement of book classification numbers. It will also reduce movement throughout the library which is currently disturbing readers.

A number of Barr Smith staff are concerned that the money spent on such a rationalisation might better have been spent on books.

Students are not expected to be inconvenienced during term, as the two existing entrances - the Hughes Plaza entrance and the Northern entrance - will remain open until building of the Western entrance is complete. □

- Kym Lockett

## Kirby proposal

A PROPOSAL for an Australian youth service is to be considered by the Federal Government.

The proposal was made last month in a major report by the Kirby Committee. The committee argued the need for a youth service "at a local level where young people can go for assistance, advice, and referral".

The service would be designed to organize assistance ranging from employment and training-related programs, income and other practical support, through to leisure activities. It would refer young

people to job placement and also give advice on work experience.

The Kirby Committee believes that the CYSS network of offices should be used to implement the service. The future role of CYSS will be discussed in consultations with the Employment Minister, Mr. Willis, and the Minister assisting the Prime Minister on Youth Affairs, Mr. Dawkins.

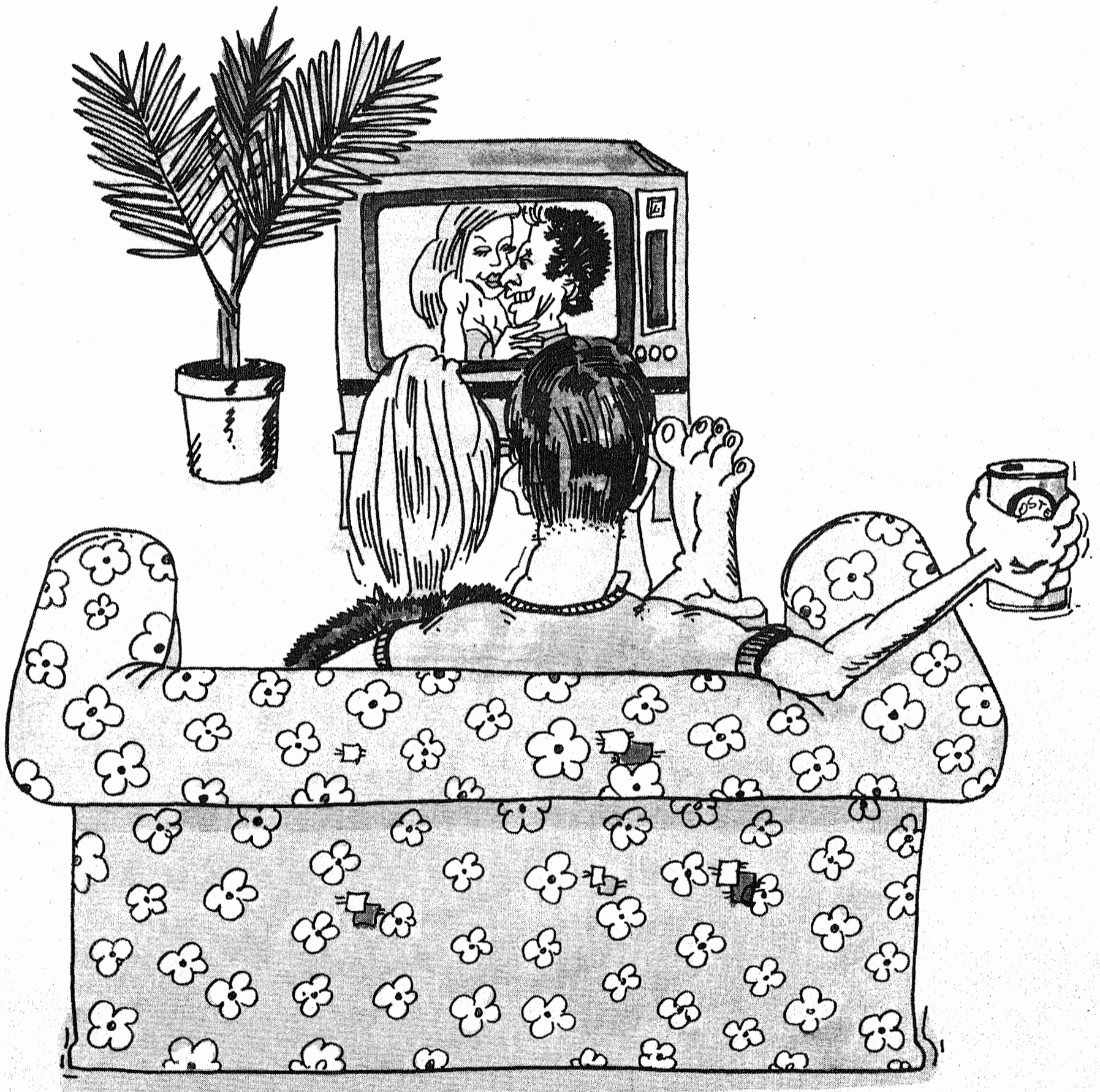
Extensive consultations within the community have also been recommended by the committee in order to secure the support of existing youth services. □



Senator Ryan



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'Visa fees' set to rise 15%

# The Government makes it still harder for overseas students

FOREIGN STUDENTS are facing a crisis, and it's making many of them feel threatened and bitter.

The reason is 'visa charges', which seem set to rise by 15% this year - an extra burden upon foreign students.

You may be asking - why shouldn't they pay? - Australia provides the education, and foreign students should pay for it.

But the fact is, these students pay their own way, and more than this, they help Australia's struggling economy. The Goldring Committee, set up by the Federal Government last year to review the Overseas Student Programme, found that educating foreign students is to our "mutual advantage". Overseas students bring in over \$105m per year, 10-15% of this going straight to the government as indirect taxes. On top of this, Goldring estimates that post-graduate research is worth between \$10m and \$25m each year, and that trade benefits are worth at least \$800m. The Australian Government alone is earning a net profit of \$5m each year.

Jeff Tsui is a typical overseas student, studying at the University of New South Wales. He believes Australia will damage its reputation in the Third World if the government carries out its plan.

Ever since Whitlam abolished tuition fees in 1974, the Labor gov-

ernments have been committed to the ideal of free education. Fraser re-introduced fees for foreign students in 1979. Unfortunately, Hawke has merely encouraged the trend.

The government refuses to accept the findings in the Goldring report, insisting that education equals foreign aid.

Jeff Tsui says Australia is "denying" the fact that it is actually selling education, which violates its slogan policy of universal free education. And that's why the Australian Government insists on not calling the charges tuition fees for education fees, but, funnily enough, "visa charges".

Another important side to this issue is the hardship faced by the students and families themselves. Andrew Derrington, the University's Education and Welfare Officer, points out that as early as 1979, students at the University of Adelaide saw the drawbacks to the introduction of visa charges for private overseas students in Australia.

At a General Student Meeting, Adelaide University students agreed that "although many students from third world countries are from middle and upper income groups in terms of their own countries, the proposed fees of \$1,500 - \$2,500 amount in many cases to at least half of the overseas students'

family incomes."

Increased fees will force more students to return home before finishing their degrees.

Why are the charges increasing?

Andrew Derrington sees a racist side to the debate. "Professor Blainey's comments on Asian immigration policies and the high profile given to those by the media have given credence to the racist attitudes deeply embedded and carefully nurtured over the decades." Increasing racism has

led to an "increased public profile of overseas students."

It is this racist controversy which has "resulted in a call to control the cost and intake of overseas students".

A search for strategic and economic strength is also behind the increased charges.

Jeff Tsui sees this as proof that colonialism is alive and well.

"Only richer students will be able to come [to this country for education]. After being educated in

Australia, they go back to their own countries.

"Instead of using their knowledge to serve the people, these potential local elites serve the government by repressing any social reforms. The ultimate beneficiary is once again Australia, whose political and economic interests in these countries are retained.

"Australia ... in the guise of 'foreign aid', is serving its own interests". □

- Liz Heller

## And now, will we see a private uni?

THE INTRODUCTION of private universities has been suggested as an alternative source of education for Asian students.

Professor Bean Goh, of the mathematics department at the University of Western Australia, claimed in *The Australian* last month that the Western Australian International University could be opening next year.

The planned university is backed by Australian and Asian financiers and is aimed mainly at rich Asians, who would pay a fee of \$6,000 a year.

Professor Goh is currently involved in discussions with the Western College of Advanced Education to allow the International student to sit their exams at the C.A.E.

Mr. Pearce, the Western Australian Minister for Education, is very doubtful that the college will agree to Professor Goh's proposal. Mr. Pearce added that the proposed university had received no government support and was unlikely to in the future.

The Albury-Wodonga Development Corporation in Victoria has

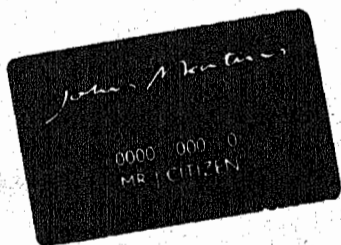
been approached by a group of financiers in Singapore to promote a private university for Asians.

Mr. Reed, the Deputy Chairperson for Albury-Wodonga, said that the group which approached his company is concerned about the future of Asian access to Australian educational institutions in view of unfavourable Australian attitudes towards Asian immigrants.

No formal proposals have been put forward as yet. □

- Tricia Hensley

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*John Martin's*



Universities revive an old debate

# Is student literacy declining, or are we simply asking more?

STANDARDS IN ENGLISH expression and communication is one of those routine favourites which the media roll out when things are quiet. But this time around, there is a difference.

Adelaide and Flinders Universities have come forth in response to what Adelaide Vice Chancellor Professor Don Stranks calls "the widespread concern about stan-

dards in communication", with a major policy initiative. English is to be a compulsory requirement for entry into all courses at both Adelaide and Flinders Universities as of 1988.

At this stage details are sketchy but students will have to reach a "satisfactory standard" in one of three subject alternatives: either a four unit full subject (under Secondary Schools Assessment Board's new classifications) similar to the old P.E.B. English; English as a second language for non-native speakers only; or a newly formed half subject in English Expression.

The new subject will endeavour to give students basic literary competence through the development of skills in "listening, reading, speaking, and writing." Instead of conventional literature, students will cover social history, memoirs and biographies as well as fiction.

Mr. David Hester (Classics) former Chair of the joint matriculation committee of Adelaide and Flinders universities told *On dit* that the subject probably will not be included in the aggregate matriculation score; it will be assessed separately by a literary proficiency test, possibly at a time other than the end of year twelve.

Mr. Hester says that pressure from within the universities has come primarily from the science and engineering faculties.

Does the joint decision of the universities mean that they share the

view that many school-leavers read, write and speak poorly?

The Vice Chancellor of Adelaide University, Professor Don Stranks, told *On dit* that the move is "partly designed to remedy the deficiencies in a small number of students", but preferred to see it as a means of shaping what future skills are to be, and that means a basic literary competency.

Dr. Jim Fowler, Departmental Head of Mechanical Engineering, says in "expressing the gut feeling of the faculty" that he has "noticed a significant decline in the level of English expression."

"This is particularly evident in the more professional levels of the course, such as report writing," he said.

"In Engineering there are two distinct languages - one engineer use to talk to other engineers, and the other is used in dealing with lay persons - with respect to engineering ... Engineers have to be persuasive, they have to be able to express scientific things in words familiar to all. And at the moment in this regard, some students are falling short.

For their part, the S.A. Employers Federation make the point that if school leavers are lacking in communication skills, then a tertiary education is doing nothing to rectify whatever deficiencies exist. Of standards in communication among tertiary graduates, Mr. R.S. Warren, the

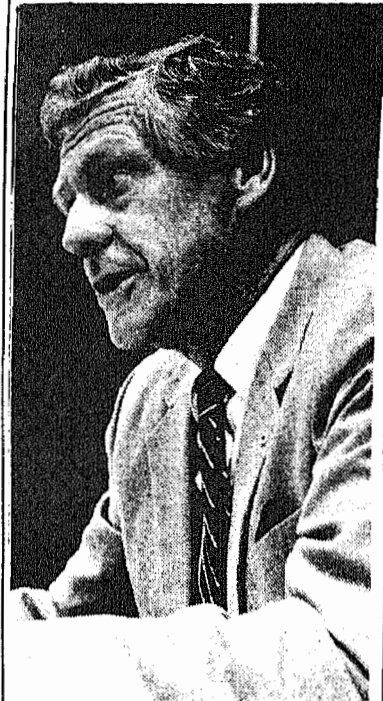
director of the South Australian Employers Federation, says "I've been amazed to find that when I come to communicate orally with tertiary graduates, some of them - particularly from technical areas - can't string more than six words together."

There is no doubt that the ability to communicate between persons is not as good as it should be; in terms of both written and spoken language."

Mr. Warren also believes that the general trend over the last "10 to 15 years had been a general decline in standards."

While the university is reluctant to comment on the suggestion that its decision implied a criticism of the current English curriculum, Mr. Warren says the decision "underlined" his view that "the secondary curriculum needs to be looked at ... it needs adjustment."

Dr. Clare Woods, the Education Department's Chair of the English curriculum committee and Superintendent of Studies, says that while a problem does exist, "Mr. Warren's and Dr. Fowler's words give us "anecdotal evidence" to suggest the presence of a massive literacy crisis when actually it is hard to prove that people today are any less literate than they were in the past. Over the last fifty years there have been the same range of comments every time employers or the uni-



Don Stranks...  
"Deficiencies in a small number"

versities kick up a fuss," she says. "So be wary of people who proclaim a literacy crisis, because it is not a new thing."

Dr. Woods also says that "people have come to have higher expectations of what literacy is."

"Not so long ago, if you could write your name you were considered literate. A little later the ability to read a short passage from the bible was considered literacy. Now, literacy means the ability to extract and express information from an extraordinary range of sources."

The newly formed Secondary Schools Assessment Board is, nevertheless, to "review" all English courses and their curricula over the course of the next two years, Dr. Woods says.

And of the Universities' decision to make English a compulsory entry requirement, Dr. Woods says that she is not in a position to comment. "It's a matter for negotiation between [the Board] and the Universities. □

- Richard Ogier



Col. Cash threatened?

## Student radio politicises

STUDENT RADIO will be taking a higher political profile than in the past this year, according to the 1985 co-directors Belinda Hercus and Meredith Hosking.

"We just couldn't justify putting the time in if things continued the way they've been going" said Hosking, referring to the bulk of past programming as "wanking on in front of a microphone".

New programs will include a women's hour and access to local political organisations such as CANE and the NDP. The co-directors will also be exchanging taped interviews with a network of international public radio stations. Adelaide University will have

access to student oriented stories from Hamburg, Paris, Canada and Zimbabwe.

The new policy goes against the grain of past programming in a station which marches on its volunteers. Preparation for a late night one hour shift on Student Radio is traditionally "casual".

Hosking sees a more professional approach to radio as being to the benefit of new volunteers, forcing them to use available equipment and learn skills such as editing.

But for some faithfuls, change might herald "natural attrition"; it is suggested that one presenter under threat of the axe is the

enormously popular "Colonel Cash".

In a station where audiences are often estimated as "30 or 40", any change might be equally positive or negative. 1985's co-directors are fiercely non-popularists, programming for that which they see as worthwhile.

Their eventual success depends upon their ability to bring the volunteers onside. "We can't run the station on our own" says Hosking, "if people don't like it we'll just have to go back to the old one-hour shifts." New volunteers can see the co-directors any time during the week at 5UV, downstairs from the Hughes Plaza.



Meredith Hosking

## The Reagan Report, Parts I...



CRUNCH TIME for tertiary education in the United States is rapidly approaching on Capitol Hill.

For the past twenty years the tertiary education system has operated under the Higher Education Act of 1965, which authorized major student aid programmes and dozens of schemes to provide federal money for a wide range of activities - from university libraries to international education for disadvantaged students. If these programmes are to continue, Congress must renew the law.

President Reagan has made no secret of the fact that he wants to cut federal aid to universities: last year the Office of Management and Budget announced that the administration would seek to reduce assistance to higher education until it is one third below its peak level.

Over the last five years the average cost of attending a four year private institution has risen by

52% and the cost of going to a public institution has jumped 40%, well in excess of inflation over the same period. Students from less wealthy families are forced to subsidise their income through either government grants or loans.

The universities will be seeking some balance between loans and grants, with more emphasis on the latter for needy students. There is concern that many students are accepting debt burdens which are far too heavy - a view borne out by newly released figures showing that 11% of former students are in default on repayment of their loans and are being pursued by tax authorities. □

## ...and II

THE REAGAN ADMINISTRATION now apparently decides national policy by consulting the New Testament.

Talking to a group of business and trade representatives Reagan

defended his Administration's increase in defence spending by saying that it was sanctioned by Scripture. He said "Luke 14:31, in which Jesus talking to his disciples spoke about a king who might be contemplating going to war against another king with his 10,000 men, but sits down and counsels how good he's going to do against the other fellow's 20,000 and then says he may have to send a delegation to talk peace terms."

"Well, I don't think we ever want to be in a position of being only half as strong as having to send a delegation to negotiate under those circumstances with the Soviet Union."

Later he cited the biblical passages again, in a speech to the National Religious Broadcasters Conference. "I don't think that the Lord that blessed this country as no other country intends for us to someday negotiate because of our weakness", he said.

Reagan also invoked Divine Providence on behalf of his proposed domestic budget cuts.

- Graham Hastings



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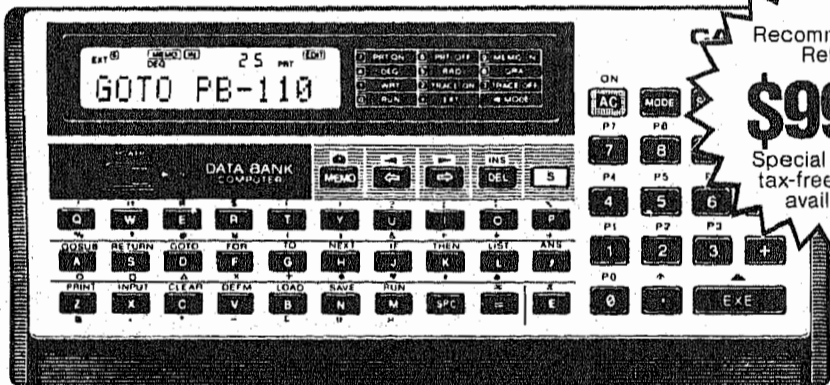
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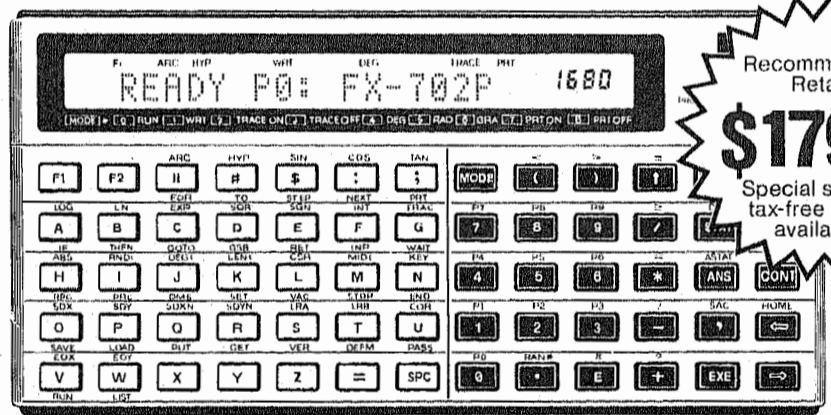
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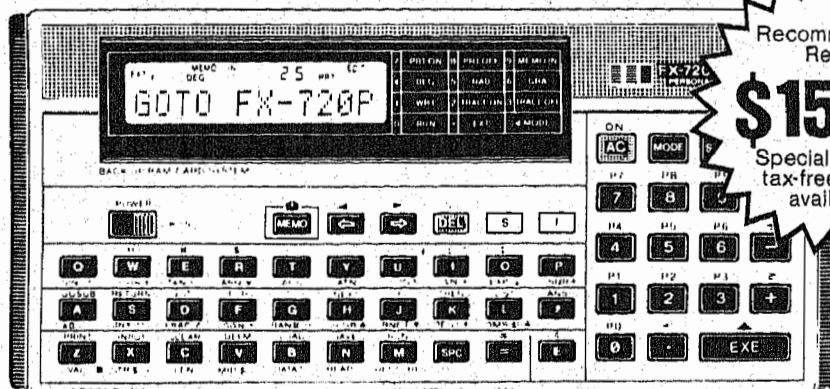
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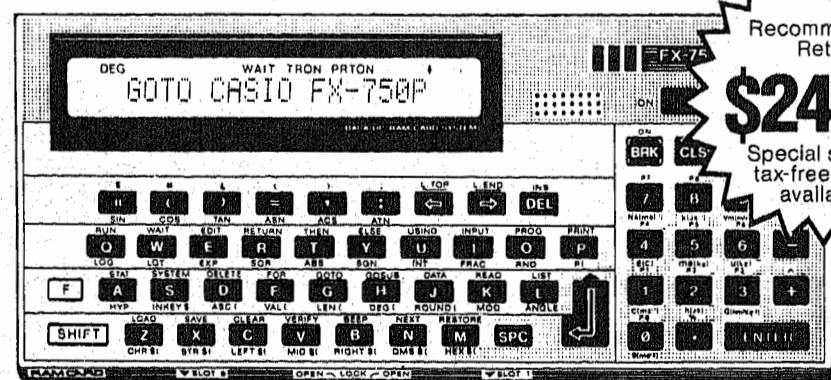
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# 2001 scheme will go ahead

AT LEAST one part of Stanley Kubrick's science fiction movie masterpiece *2001* is probably going to come true. Not the bit about the manned mission to Jupiter, but the earlier bit about flying to the moon via space-shuttle, stopping over at a space-station and flying the last leg by space-tug. And the chances are that it will be happening by the year 2001.

President Reagan is determined to go ahead with putting a permanently manned space-station into orbit as soon as possible. Once the space-station goes up - probably in about 10 years time, at an estimated cost of US\$10 billion - it will have to be supplied by an endless stream of shuttle flights. And this has stimulated a group of scientists at NASA (the US National Space and Aeronautics Administration) to think about the moon.

The difficult bit about getting to the moon is getting away from the earth. The earth has a powerful gravity and a thick atmosphere and both make it difficult to reach the 300 km altitude where the space-station will "fly". However once you're up at the space-station's altitude not much more energy need be expended to get all the way to the moon.

The moon seems a pretty barren destination. We've not been there since the spectacular moonshots 15 years ago and nobody seems to have missed it. All of the commercially profitable work done in space, such as putting up communications satellites, occurs much nearer the earth. However

the moon does have lots of oxygen chemically trapped in its surface. And once the space-station is up, three out of four shuttle flights to the station are likely to be loaded solely with oxygen just to keep the station going.

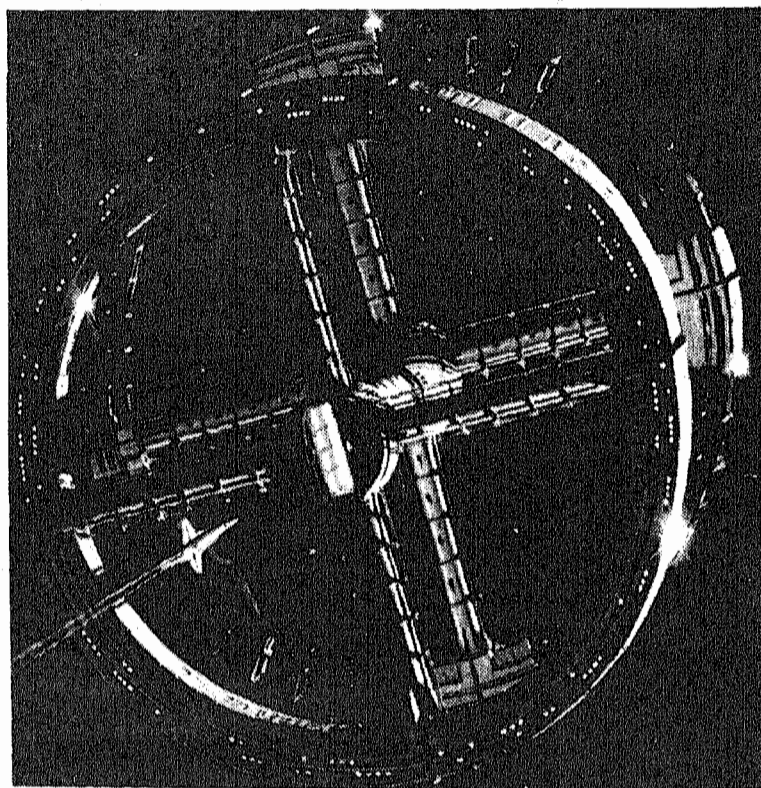
This has motivated people at NASA to think along different lines. Their alternative plan is to build a factory on the moon. The factory will take the iron titanium oxide which the moon has in abundance, heat it in the presence of nitrogen, and produce water, metallic iron, and titanium dioxide. The water would be electrolysed to produce oxygen and hydrogen. The oxygen would be dispatched to the space-station and the hydrogen would be recycled to start the process over

again.

And apart from that the moon offers some very spectacular advantages to scientists. It is an ideal place to put optical telescopes, free from the atmospheric interference of the earth. And the far side of the moon is a super-ideal place to put radio telescopes where they are protected from all the interference produced by the radio traffic of the earth. A radio telescope on the moon could even be linked up with one on the earth to make an instrument known as an interferometer, which would have a fantastically good resolution for observing distant galaxies.

All this is in the minds of the group of "lunatics" at NASA. And maybe it will happen by 2001. □

- Tim Dodd



## Superpowers unite in comet chase

A UNIQUE EPISODE in US-Soviet scientific co-operation has recently been revealed by astronomers at the University of Chicago.

For over a year, a team led by astrophysicist John Simpson has been working closely with Soviet scientists to put US instruments aboard twin Soviet spacecraft that will rendezvous with Halley's comet in 1986. The collaboration was announced when the spacecraft were successfully launched

just before Christmas.

Simpson had developed a highly sensitive method for measuring the density and mass distribution of dust particles in a comet's tail, but because the US had decided not to send a spacecraft to explore Halley's comet, there seemed little chance that it would be used.

Simpson went to an international symposium in Holland during 1983 in the hope that the European Space Agency could find room for his instruments on the spacecraft the agency is planning to send to

Halley's comet. However, the European plans were too far advanced to accommodate Simpson's experiment.

A month after the symposium Simpson received a telex from the head of the Soviet space institute, inviting him to fly the instruments on the Vega spacecraft. The Reagan administration approved the plan in March 1984 and Simpson received a \$300,000 grant from NASA. Two months later, he delivered a working pro-

totype of the instruments to the Soviet Union.

The two Vega spacecraft were launched on December 15 and 22 and will rendezvous with the comet in March 1986.

Data from Simpson's instruments will be routed through the Central Research Institute in Hungary and the Max-Planck Institute in West Germany. The data will be shared with scientists around the world. □

- Graham Hastings

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# Richard Wilson



## 1984 sneaks off

1985 IS HERE. 1984, the year of doom and destruction has gone, slipped by with barely a whimper. Since the Orwellian nightmare was launched back in 1949, thousands of people have reaped millions of dollars by tapping into Orwell's 1984. An eager public has received scores of novels and short stories imitating the style and attempting to capture the gloom and despair of Oceania and Big Brother.

As the year drew closer, the media inundated our papers and filled out heads with billions of

words analysing the real world, and comparing it to the landscape which was home to Winston Smith. When the year finally arrived, a frenzied media ran an abundance of feature articles. A state of overkill arose. A decent film was finally made, just in time, and was released in November. It turned out to be famous for another reason - as Richard Burton's final role.

The *Eurythmics* joined Rick Wakeman and heaps of other bands cashing in on the 1984 fad by releasing their *1984 - Sexcrime*

single and album. The list went on, endlessly.

And then there was the real 1984 - a year almost totally different to that 1948 vision. No Airstrip One, no Big Brother, and no Thought Police. The communists, facists and capitalists all have their own niche in the world and exist in a peaceful, if somewhat tense, harmony.

Despite this, moral watchdogs cry out at the assets test and phone taps, claiming Orwell was right and that our moral freedom is slowly being eroded.

Some of their most vehement attacks are directed towards those controversial spy cameras that now adorn our traffic lights. But unlike the thought screens in Oceania, these cameras save lives. In just three months, three cameras booked 771 red-light runners, earned \$46,260 in fines, and more importantly, maybe even saved a human life.

Back in 1948, an ill and dying author had a terrifying vision of what the future might hold if communism spread its grip over the whole world. He reversed the last two digits of the year, and came up with 1984.

But after he died in 1950, the world exploited his idea, and made a multi-million dollar industry out of it. His message of warning was ignored as the world



George Orwell

ground every cent it could out of his name and his novel.

Yet it was these same blind and ignorant commercial empires that poured in money freely to build countries like England and America into strong and secure world powers. By using 1984 and other products, commercialism has made the world safe. So Orwell did contribute to the halt of soviet expansionism, but in a way he would never have thought possible.

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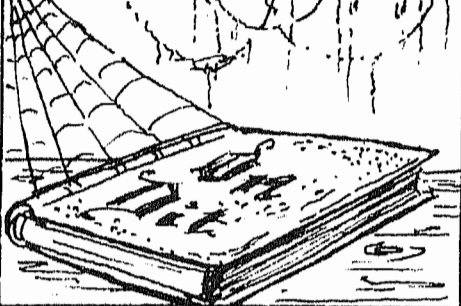
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# Dusty Covers



## AUS fiasco

THE YEAR was 1982 and the now defunct national student union AUS (Australian Union of Students) had devised the concept of a new AUS student card with a more creditable standing in the eyes of discounters, holding out the possibility that the multitude of cards issued to students could be incorporated into one.

Unfortunately, in true AUS-fiasco style, they designed the card so big that you could land a F-16 fighter on it, and while including the addresses of various union facilities in Sydney and Melbourne totally ignored those in little old Adelaide.

Comments from the intellectuals of the Barr Smith Lawns, Helen Mayo Refectory, and of course the Bar ranged from "cumbersome" and "superfluous" to just plain "too big".

Roman Orzanski, after noticing a friend struggling to get her card through the door of the Student

Activities Office teamed up with fellow conspirator Francis Vaughan to collect enough signatures to force a General Student Meeting (GSM) on the issue.

Meanwhile things were hotting up in the Students Association (SAUA), for they had just run out of the new cards. The SAUA was being besieged with students wanting to revalidate their student ID. Moreover, there was a stack of smaller cards left over from last year under the counter. Steps had to be taken.

SAUA President Paul Klaric decided that enough was enough. Executive members were contacted and an unofficial decision was taken to reissue the smaller cards, valid in the previous year, and to get the campus in order. The decision was ratified when it was discovered that other campuses in South Australia had refused to issue the card.

## Student spy scandal

THIS WEEK in 1967 Adelaide University was in the grips of the "Great Student Spy Scandal", with an *On Dit* report claiming that a prominent right-wing student politician had been approached by ASIO to act as an undergraduate

agent within the university. It also named a former member of the Student Representative Council who had been approached by ASIO to act as an agent and who had declined.



# The Strange Saga of Susie-Creamcheese

THE YEAR WAS 1973, and with Don Dunstan's Labor Party firmly entrenched in government and the opposition in complete disarray, South Australia was in the grips of one of the most boring election campaigns of all time.

Until Susie-Creamcheese that is.

Susie was an image, a brand name presentation of one of the fastest media confidence tricks ever seen. Susie became an overnight sensation gaining more election coverage even than the then Premier, Don Dunstan.

So who was Susie-Creamcheese? Susie was the candidate for the Happy Birthday Party in the seat of Unley. On 25 February, the Monday morning before nominations for the state election closed, Paul Michael Paech (co-editor of *On Dit*) became Susie-Creamcheese by paying \$1.20 to the Deeds Office (Susie's name comes from a Frank Zappa album). After finding a hundred dollars and two people who actually lived in the electorate bent enough to nominate Susie the local Returning Officer accepted the nomination. Occupation was given in true Zappa style as "groupie".

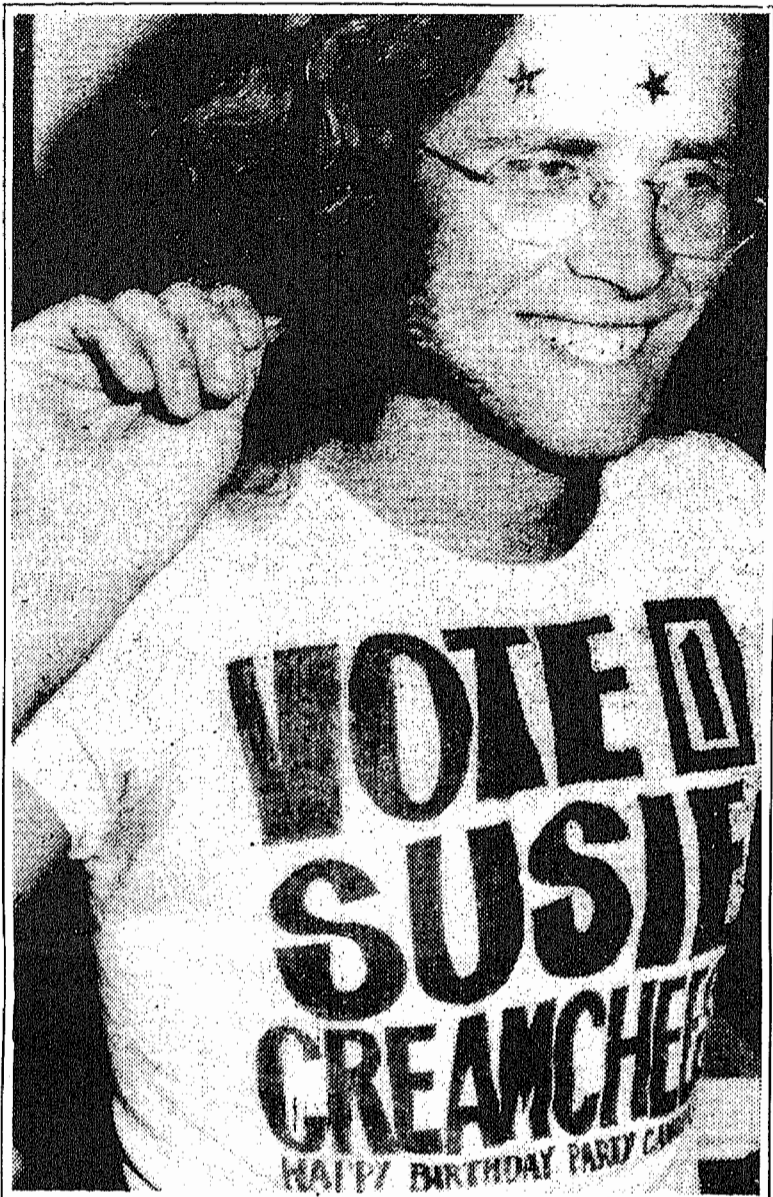
By the afternoon of 26 February, the media was sweeping the ocean to find Susie. *The News* was given the exclusive story in return for front page coverage. There was television coverage on all states and a *TDT* interview (*TDT* was a forerunner of the ABC's current affairs program *Nationwide*).

The motive for creating Susie was not only to show that the non-event political scene was a farce but also that the whole social structure that the elections represented was a farce. Susie further explained that everyone knew that it was a farce but the masquerade went on and the tired old election ritual was to be re-enacted once more.

So the Happy Birthday Party launched its campaign of send-up and parody.

The media, sensing that something was going on (even if they weren't too sure what), grabbed the image and pushed it hard. After all the only alternatives were Dunstan, Eastick and Hall, and that was a very tiring scene.

After a couple of days' image building in the media there was a crisis for the Happy Birthday Party—what to do with their crea-



Susie Cream-cheese

tion's image? The image was a strange one; a smiling freak talking about reality and life and politics as a farce, with stars on his forehead, wearing weird clothes and not talking about money and policies.

Susie was concerned that the media was portraying him as just another "long-haired, drug-taking, mad, communist, poofah", and so discarded plans made for the electorate pamphlet (that Susie rides a tricycle and goes to R-rated movies) in favour of a more straight think-about-this approach.

The morning of Saturday, March 3rd brought a public appearance by Susie at Unley. He (she?) then gave a brief word-play-fun talk and

distributed pamphlets for people to take to the electors. Over the next few days it became clear that the right decision had been made and that people all through the electorate had been given something less rejectable than the media's portrayal, and many responded sympathetically.

On Saturday, March 10th, 1973 Susie-Creamcheese polled 6.5% of the votes cast in Unley. That same day *The Australian* announced that support for the Democratic Labor Party had fallen from 5% to 3% and the Australia Party was also down to 3%. Thus Susie-Creamcheese emerged as a dynamic new force in Australian politics.



Adelaide Uni successfully refloats its tub

## Bath tubbing in Canberra

SIX THOUSAND PEOPLE, a record crowd for an intervarsity sport in Australia, gathered on the banks of the newly formed Lake Burley Griffin in early 1964 for the first Intersvarsity Bath Tubbing Carnival. The event, which was held in aid of Legacy, brought a rash of free advertisements in the local media and a donation of eight bath tubs together with a car to raffle during the interval. Adelaide University was represented by a tub

Painted in austere black (undoubtedly the dark horse of the race).

Bath tub racing is a relay with teams of four. One person occupies the tub while paddling with their hands over fifty yards. As the rim rises only one or two inches above the water the tubs often sink and the rest of the team frantically attempt to refloat the tub. The paddler goes down with his tub calmly continuing his paddling as though nothing were happening.

There was something about the whole thing which savoured of all that is best in the tradition of the Empire; one feels sure that Eton would have chosen bath tubbing instead of the wall game had the English weather been less inclement.

And the result—Adelaide University finished a close second, fifteen seconds behind Sydney.



# Women are on the cricket field and playing with grace



Women's Test Series, Australia against England in January

Women's cricket, so long the poor sister of the men's game, has begun to attract attention from those who find its grace and amateur approach preferable to the brawling business which is the male game. As Australia moved towards a 2-1 win in the Women's Test Series against England in January DAVID WALKER spoke to some players.

Like hundreds and thousands of other boys aspiring to a Bradman-like manhood, I grew up playing women's cricket.

There is nothing unusual in this. In my neighbourhood, as in countless others, the majority of backyard cricketers were female. They batted, bowled and scrambled about the urban vegetation with what might once have been considered masculine vigour; in short, the girls were never considered to be on other than equal terms.

Childhood innocence vanishes ever quicker in our society. "Tomboys" whose early years were spent at improvised wickets are now students, housewives and secretaries who barely remember the joys of the game. Young males, by contrast, overwhelmingly continue to play. What happens to all those young women, disappearing from a sport which they once so eagerly pursued?

Ann Mitchell, once an Australian Test player and since 1977 manager of the Australian women's team, proffers the obvious theory. "In the past, women have not been expected to play cricket, and in fact there's been a strong pres-

sure on them not to play a game which is considered rough-and-tough; you use a hard ball, and you break your nails, and your beautiful long hair can't flow... and how can you go out on a Saturday night when you've been out there sweating in the sun all day? You have to be really dedicated to want to go out there and play it.

"It's not a sport like netball, where girls go out and exercise for just over an hour—they're out there all day, or even for four days in a Test, and in the past many males haven't been prepared to let them have that day out in the field.

"They're expected to go and watch the male play cricket, actually. I watch some of our grade clubs at home, where the women do the social committee work; they get the teas and the scones and everything ready, they do the scoring, they do everything behind the scenes... We have no males coming to get afternoon tea for us."

Indeed the men are usually nowhere to be seen.

Women cricketers have survived the absence of the male with ease, to currently field 16 teams in Adelaide in three

grades, more than ever before and a tribute to their determination to fly in the face of convention; when some men's small imaginations make cricket almost an obligation, the women must all be a little daring.

Women have been daring to play the game since well before 1882, when Christina Willes invented overarm bowling in order to avoid her voluminous skirts. Victoria played New South Wales in 1891; the first official England v. Australia Women's Test came in 1934-35. Fifty years on, when English women returned to these shores for the recent five-test series of four-day matches, the Australian women beat them 2-1.

And while doubts remain about a sport whose numbers have risen but slowly over the last half-century, it may be that the recently completed Test series will be a turning point for women's cricket in this country. Crowds for test matches here remain small—never over two thousand a day, compared with as many as ten thousand a day during the recent women's tour of India. Lack of live television coverage has left sponsors without obvious incentive

to pour big money into the game. But news media this summer have regularly reported scores, sought out interviews and devoted time and space to the test series against England. Only a couple of Eastern States commentators have attempted to trivialise the women's test series. An *On dit* survey of people in Rundle Mall two days after the conclusion of the Adelaide Test (won by England when a thrilled last-day crowd watched Australia fall five runs short of their target) found at least eighty per cent of them aware of the event, with many knowing the final result.

For Ann Mitchell, who admits to occasional doubts over the small numbers playing the game, the media's introduction of women's cricket to so many people is a new hope on the horizon. She sees tantalising possibilities, too, in the introduction this year of "Kanga Cricket" into primary schools. This modified game, with its new soft balls and an accent on participation, will give more young children—male and female—an organised involvement in the sport for the first time, will tell them that cricket is for both sexes, and may

encourage the formation of new girls' teams. Those who follow twenty years behind Ann Mitchell will not have to make the jump she made to an organised team six years after first "hitting the ball with brothers and neighbourhood kids in the back yard, with a garbage can as the wicket", nor will they have to forego the coaching which she missed out on.

Ask women about cricket and you'll find that many of them recall "hitting a ball about" in their very young days, but most never develop as serious players, for reasons they often can't explain.

June Edney, cheery English wicketkeeper who grafted out a solid half-century in the second innings at Adelaide, describes herself as "born and bred to the game", playing with her father and older brothers at weekends. Chris Watmough, Surrey-based international who rather suggests in appearance what Rod Marsh might have been like if he'd been an Englishwoman with a Lancashire accent, first played "many years ago, with the lads; there were twenty-two of us, I was the only girl, and we played football in the winter, cricket in the summer".

Star of the Adelaide Test with an elegant 121, West Australian Denise Emerson began her cricket in the back yard with her brothers, one of whom, Terry Alderman, has since gone on to play with the Australian men.

But these people are the exceptions, women who carried their interest on until, at sixteen or eighteen, they found a club where their skills could be honed. So many talented males can continue their cricketing interests because of the preponderance of men's clubs. Recent media enthusiasm and

the "Kanga Cricket" may alter the present gross imbalance.

So when will women play Sheffield Shield and Test cricket alongside the men? Will bowler in women's cricket, is a medium pacer compared with the West Indian men... It's one of those physical facts."

But Watmough, like Emerson, is quick to point out that women cricketers aren't trying to compete with men. They aspire to far greater than this; they want to get the best from themselves, and to be judged in their own right as Martina Navratilova is judged against Chris Evert-Lloyd and the past champions of women's tennis.

Navratilova could never win a set from John MacEnroe even given her total dominance of women's tennis. Yet in other respects than sheer physical power it is the brash, often loutish MacEnroe who would suffer in any comparison with the graceful, dignified Martina. While women compete for equal prizemoney in tennis, they often seem to display more class.

some future Geoff Lawson steam in to bowl to some future Denise Emerson at the hallowed MCG? Probably not. At the highest levels of competition, the woman whose physical abilities match those of male competitors is rare, and since advantages at this level are always slim, the men's strength is the deciding factor. Chris Watmough, no weakling if her fours at the Adelaide Oval are any criteria, puts it bluntly and firmly: "Men throw further, they bowl faster and they hit harder. We'll time a ball, but we'll never have the arm for throwing. Sharon Tredrea, who's probably the fastest

The same might be said of women's cricket, which has seen none of the brawling which has so disfigured the

men's game in the season just past: Kim Hughes has no female counterpart, and the women's game has not been spoiled by the rude (though perhaps inevitable) commercialism of the past six years.

"The competitiveness is there," says Denise Emerson, "but I think it's played in a better spirit than men's... these days men's cricket's more a business than a sport."

Genny Dwyer, a twenty-five year old physiotherapist playing her seventh year of club cricket, suggests that "the women's game isn't as hard-lined as the men's... because we tend to get into the game later, and we haven't had to work our way up through the ranks. It's very cut-throat for the men; each club game matters so much more to them." Genny plays hard, and enjoys the mental challenge, but it's still just a game for her.

Sponsorship, she says, has changed men's cricket and brought the cut-throat instincts to the fore, made the game more competitive for them. But she still believes that there are proportionally just as many aggressive female players as there are males; only the women's smaller numbers disguise the fact.

Genny has watched people around her change as she persisted with her chosen sport. "More people realise I'm taking it seriously now," she says. "My knowledge of the game when I discuss it, the fact that I continue to play, to put money into it, prove to them that it is a serious sport to me." Even her family's attitude has changed and softened.

The public's attitude to women's cricket is softening fast now. The game has a future. For those who play or follow it, the next few years will be interesting ones.



## Ken Dyer: Beating old prejudices

WOMEN WHO TALK about women's sport often comment on a peculiarly male obsession; will women ever be as fast as men, endure as long, play as skilfully?

While it may be a question which women aren't too interested in, it deserves answers, if only because some of those answers are so surprising.

Adelaide University's Dr. Ken Dyer, a social biologist, has been studying women's sporting performance for a decade now. He first summarized his work in his 1982 book *Challenging the Men*; this year he had co-authored *Winning Women*.

He is eager to talk about the subject which has provided him with his two most recent books. "There are fairly obvious significant differences between the performance abilities of men and women, but what those differences result from is not at all sure. Some people will say that they result from innate differences in strength, or skill, or reaction time or endurance. Other people will say that the differences which exist are largely a result of society's expectations, of upbringing and training, the effort which is put in by governments and the rewards which flow therefrom. My own feeling is that there are one or two areas, and they're only a small number of areas, where there are significant biological differences which have an effect on sporting performance. There are skeletal differences; the pelvis, obviously, is wider and shallower, and therefore women's legs point inwards very slightly, which tends to give a slight disadvantage when you're running. Many people will say that with very careful training most of that can be overcome - the effect is probably very small..."

Similarly, slightly narrower shoulders give women slightly less power to, say throw a cricket ball.

"The other differences are things like strength. Your average man is stronger than your average woman... but sports people aren't average people. There is an enormous overlap in strength, just as there is in height... and there, in matters of strength, we're dealing very much with training, with lifestyle. Males are encouraged to have a much more active lifestyle,



which develops muscles, and that starts very early indeed. So what the situation would be if males and females had much more similar lifestyles and carried out similar regimes of training...? Well, we don't know, because that isn't the case."

But for those women who do train hard - they improve remarkably... the monitored improvements in such circumstances are much greater in women than in men...

In almost all sports, the women are getting closer to the men; in some sports, such as long distance swimming and long distance running, long distance cycling and skating, women are in some cases the equal and in some cases the superior of men. They hold seven out of ten records in long distance swimming...

"I said when the Los Angeles women's marathon was put on the programme for the first time, that if you wanted a long bet, take a bet on a woman running a time faster than the male winner. It didn't eventuate, but I wouldn't be surprised to see it in another ten years."

"Other people will say that's nonsense: 'Until recently women were banned from running marathons in the US because it was believed dangerous to their health. Various predictions of what marks would never be achieved by women have since been shown to be, as Dyer puts it, 'rubbish'."

- David Walker

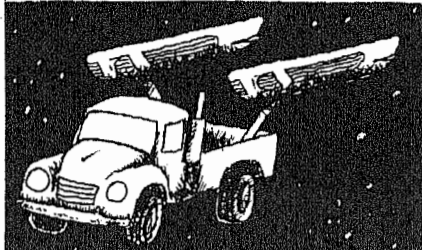


SPACE: THE FINAL BATTLEFIELD. [PLEASE READ THE FOLLOWING WITH A GRADUALLY INCREASING DRAMATIC TONE IN YOUR VOICE:] THESE ARE THE VOYAGES OF THE STARSHIP "SECONDPRIZE". ITS 5-YEAR 6-YEAR 7-YEAR... SEEMINGLY ENDLESS MISSION; TO EXPLORE STRANGE NEW WORLDS, TO SEEK OUT NEW LIFE FORMS, NEW CIVILIZATIONS AND NEW MOTION PICTURE SCENARIOS... TO BOLDLY GO WHERE NO MAN HAS GONE BEFORE..(A 'WOMEN ON CAMPUS' MEETING)...

Resurrection Comics Inc. presents:

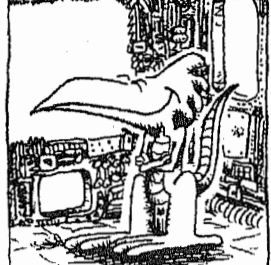
# STAR TRUCK III THE SEARCH FOR TREVOR

ONE SEEMINGLY INNOCENT DAY IN A FAR AWAY GALAXY, THE CREW OF THE STARSHIP "SECONDPRIZE" GLIDED SILENTLY THROUGH THE INKY BLACKNESS OF SPACE...



LITTLE DID THEY KNOW THEY WOULD SOON BE INVOLVED IN EVENTS THAT WOULD NOT ONLY DETERMINE THE FATE OF THE UNIVERSE, BUT WOULD REDEFINE THE VERY PAST ITSELF!!

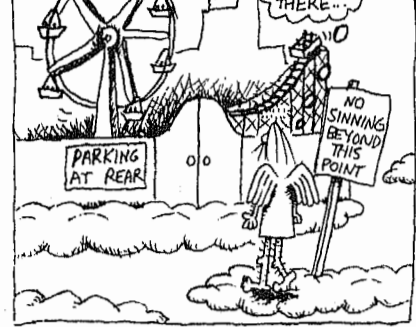
WELL, ACTUALLY ONE OF THEM DID KNOW BECAUSE HE WAS A CLAIRVOYANT...



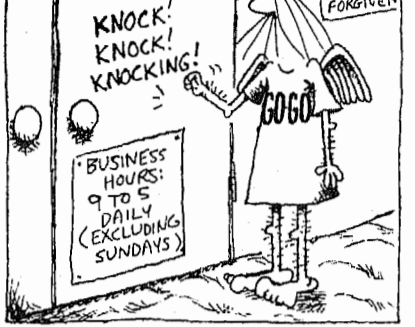
BUT HE WAS A SMUG LITTLE BASTARD AND DIDN'T TELL ANY OF THE OTHERS.

BUT THIS STORY BEGINS WITH A RECENTLY DECEASED SUPERHERO BEING KNOWN TO THE WORLD AS CAPTAIN ADELAIDE, BUT ALSO KNOWN TO US...

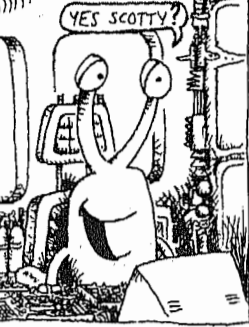
... AS TREVOR.



HEAVEN



MEANWHILE, ABOARD THE INTERGALACTIC STARTRUCK...



WEVE JUST RECEIVED A BEAMING-ABOARD REQUEST FROM A MR GOD.



YOU MEAN THE MR GOD? HE WANTS TO COME HERE?



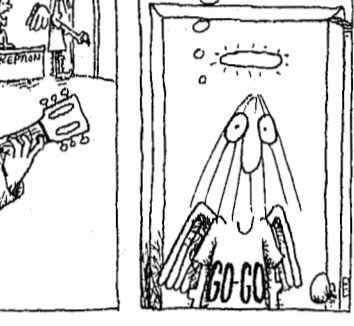
WELL, YOU'RE THE CLAIRVOYANT... DO YOU KNOW WHAT'S GOING ON?



BACK IN HEAVEN...



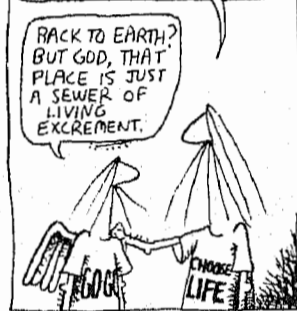
GOD WILL SEE YOU NOW. GO RIGHT IN!



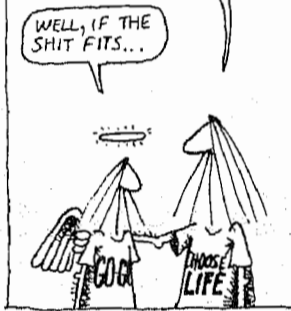
HELLO, TREVOR!



TREVOR, I'M AFRAID YOUR TIME ON EARTH IS NOT YET UP. YOU MUST GO BACK.



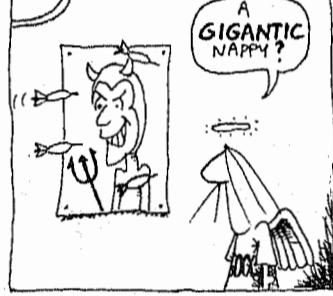
YOU THINK THE WHOLE OF THE HUMAN RACE IS JUST "LIVING EXCREMENT"?



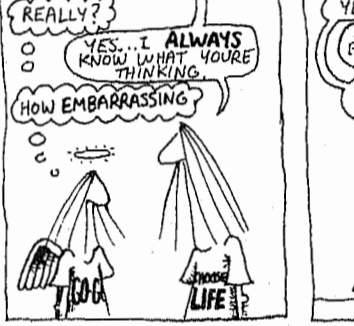
COME ON, TREV-BABY, LOOSEN UP. YOU KNOW, I SHOULDN'T REALLY ADMIT THIS BUT YOU WERE ALWAYS ONE OF MY FAVORITES... MAYBE BECAUSE YOU'RE SO HANDSOME...



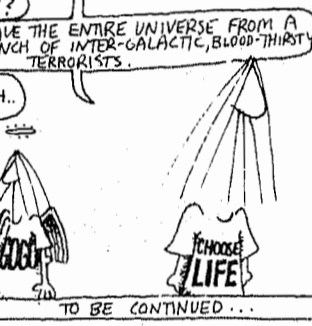
BUT TREVOR, I SENT YOU TO EARTH TO HELP CHANGE THE WORLD. DO YOU KNOW HOW TO CHANGE THE WORLD?



HA HA, GOOD ONE, TREV. BUT I KNOW WHAT YOU'RE THINKING.



THE WORLD NEEDS YOU, TREVOR. YOU MUST GO BACK... BUT THERE'S ONE THING YOU MUST DO FIRST.



IF YOU LIKE TO LATCH ONTO NAMES THE HANDLE IS BABY DOLL...



## BABY DOLL

in THE BIG NAP

BY KENTON PENLEY

THERE'S NOT MUCH WORK AVAILABLE IF YOU'RE A WOMAN DETECTIVE. PARTICULARLY IF YOU'RE UNDER THREE...



...AND I DON'T JUST MEAN FEET.

STILL, I DON'T HAVE TO GO LOOKING FOR ACTION.



ARE YOU THE ONE THEY CALL BABY DOLL?

I NODDED.

MY NAMES ACTION. SALLY ACTION. MY FATHER HAS A JOB FOR YOU.

I HAD HEARD OF HER FATHER, A RETIRED ARMY MAN. GENERAL LEE OUT OF ACTION.

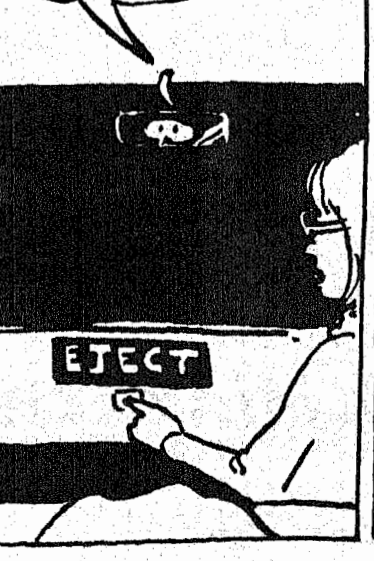


A LITTLE EXTRA CASH OVER THE CHILD ENDOWMENT NEVER REALLY WENT ASTRAY.

MY FATHER IS AN OLD MAN, YOU KNOW. HE'S NOT REALLY IN FULL CONTROL OF HIS SENSES. I DON'T THINK HE SHOULD HIRE YOU...



IN FACT, I DON'T THINK HE WILL GET A CHANCE TO!



I COULDN'T UNDERSTAND IT. WAS IT THE HEINZ APPLE AND CUSTARD ON MY BREATH?



VEEEEEEE!

MY MIND SCREAMED FOR NUMBER TWO.



BTAM!

HE HAD BEEN A RACING CAR DRIVER, FENCER, BOXER, WRESTLER, LION TAMER, MOUNTAIN CLIMBER AND CHILD CARE ATTENDANT...

BEFORE HE DECIDED LIFE AS MY ASSISTANT WOULD BE MORE EXCITING.



WAAAH!

SO WHERE WAS HE NOW THINGS WERE EXCITING?

TO BE CONTINUED



Dickens' saga is a theatrical triumph

## Rich fare at a Victorian dinner table



### NICHOLAS NICKLEBY

Festival Theatre  
Reviewed by Janzy Murphy

I first looked upon this all-colour, all movement epic as totally daunting in both length and subject-matter. But nothing could be further from the truth.

It is a marathon - I took a cushion, no less, having been warned by my Melbourne Nickleby-going footy mates that this is what you do.

I found the festival theatre absolutely buzzing with expectancy and camaraderie, a bit like waiting for the bus to go on a Scout camp rather gung-ho.

The old Adelaide round of "who else is here?" (the glitterati) and "What's everyone else wearing?" was run through inside the auditorium.

Most people in the English Department would have read Nicholas Nickleby, but the majority of the population haven't. This doesn't matter, because the play stands by itself.

Dickens used the Nickleby story to highlight the huge disparity existing in his time between rich and poor, homeless and housed. Nicholas glides with ease between all strata of London society, highlighting as he does the inequities of the existing Poor Laws, the boarding school system, and money lenders.

Dickens also demonstrated the warmth and humour that was found in the England of the time - neighbourliness, the provincial theatre, family ties, the kindness of the nouveaux riche.

Many of the points that he made can be carried uncomfortably through to today, especially when one views the play in the company of a comparatively affluent audience. Are we moving back in that direction now - the widening gap between the employed and the unemployed, the forgotten victims of poverty?

If you believed that no performance could be as glowing as all the pre-publicity had made it out to be you are wrong. The whole performance is excellent, even considering tickets starting at around thirty dollars. The entire day was a weird cross between the Last Night of the Proms, and a Victorian melodrama, and definitely an Event, a Happening.

Dickens' tale concerns the Nickleby family - Nicholas (Our Hero), his virtuous Sister Kate, his suffering widowed mother, and his grasping Uncle Ralph, who constantly attempts to ruin Nicholas.

The family are left penniless after the death of Nicholas' father, and they journey London to throw themselves on the mercy of Ralph. This failing, Nicholas and Kate attempt to find work to sustain themselves and their sorrowing but staunchly genteel mother.

In their travels, the brother and sister meet a huge variety of the funny, pathetic and sinister characters with which Dickens' novels abound.

There is Wackford Squeers and his grotesque family. They are proprietors of Dotheboys Hall, a horrific boys' boarding school in North Yorkshire, apparently a faithful representation of such schools existing in the 1820's.

There are hilarious, theatrical Crummles family, whom Nicholas and his friend Smike fall in with. Their production of *Romeo and Juliet*, while not in the book, makes for marvellous comedy and slapstick. It also gives a cameo of circuit theatre of the time.

There are the Mantolinis, milliners of London, with whom Kate finds employment. Mr. Mantolini is played excellently as a caricature of the times by John Derum, and the



## Rich fare continued

conducting of the workroom and showroom illustrates both sides of industry in that period.

And there is Smike - disturbing, surrealistic Smike - the apparently orphaned boy rescued by Nicholas from the horrors of Dotheboys Hall. He is played by Tony Taylor, rather as a cross between a German cabaret mime and Little Willie out of 'East Lynne' the most famous Victorian tearjerker. The pathos of his scenes with Nicholas and Kate brought spontaneous applause from the audience.

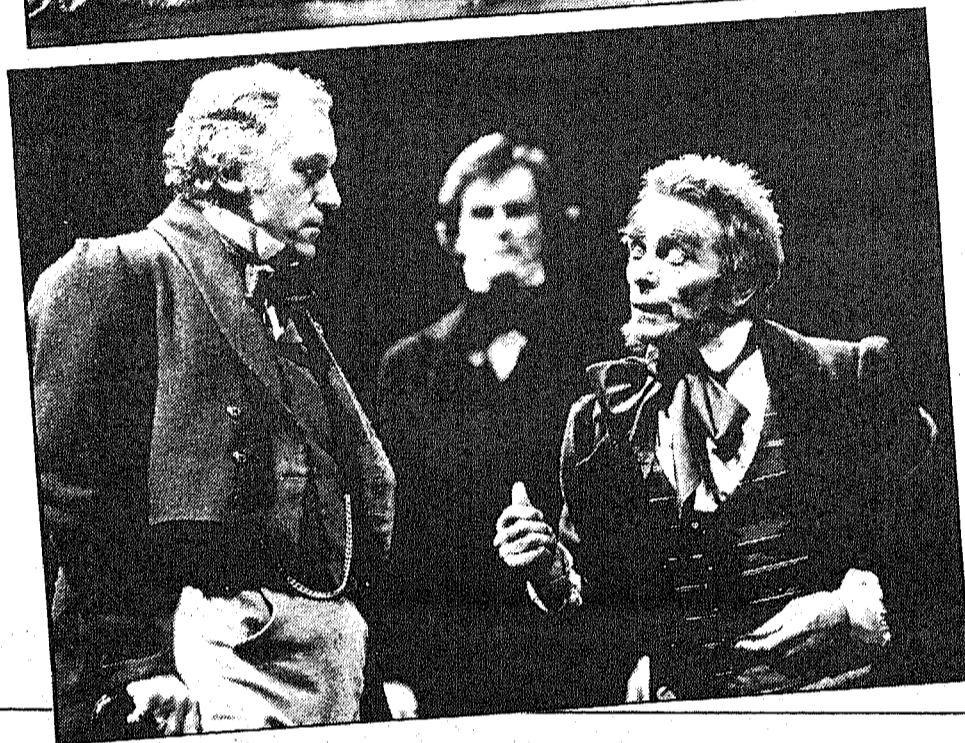
Despite suffering terrible hardships at the hands of Wicked Uncle Ralph, both Kate and Nicholas are eventually befriended by the lovely brothers Cheeryble and their faithful old lion-hearted clerk, Tim.

Ralph Nickleby, the very creditable villain of the piece, puts in a sterling performance. John Stanton plays him not only for wickedness but also manages to imply a very human side to him, filling out what would otherwise have been merely a stock character. Ralph comes to a most satisfying and surprisingly sticky end in Part II.

Dramatically, the play veers from broadest comedy and music hall variety in the first part, to sepia-toned melodrama in the second. This latter is tempered by the audience being encouraged to hiss and boo at appropriate times - an opportunity not taken up as enthusiastically in Adelaide as it was in Melbourne.

Virtually the whole novel has been fitted into the production framework - a seemingly impossible task, yet accomplished with very few dragging moments, due to the brilliance of the stagemanagement. Each scene - and there are 94 of them - flashes on and off the stage, keeping the story and the characters at a cracking pace.

Two moveable platforms effect each scene change - each or both coming on with different Victorian tableaux, or simple furniture suggesting an office, a parlour, a school-room. Some scenes were very crowded on



their platform - but the houses of the poor were small and crowded, with children, relatives and neighbours all crushed in together, as in the Kenwigs' parlour.

Sound effects are provided by the ever-present 'resting' members of the cast draped about the scaffolding surrounding the main area of the stage, affectionately viewing the action below them. Seagulls, sheep, horses, babies, howling wind, birdsong all punctuated the performance and the 31 piece orchestra and score is first class.

The costumes are similarly superb with wigs, bonnets, canes, cravats, rags in profusion. The Infant Prodigy customers of the Mantolinis and the hypochondriac Mrs. Witterly had exquisite creations of lace and flounces and obviously no possible expense had been spared in providing the Crummles' troupe with the most amazingly varied and multi-coloured attire!

Are there any grizzles? The voice projection wasn't as good as it might have been by a couple of characters. I spent Part I down at the front, but Part II in the first balcony, straining to hear many of the lines by Kate, Mr. Gride, Pluck and Pyke. Most of the action and fun seems to be in the first part, which makes the second part a little slow. Ralph Nickleby's denouement seems to go on a bit - although in melodramas the 'comeup-pance' is an essential part of the plot.

Finally, a word about, of all things, the food aspect. The Festival Centre has gone overboard in attempting to feed patrons of this epic, even to the point of issuing a brochure entitled "Where the Dickens do we eat?" We were encouraged to eat at the restaurant, the bistro, to buy food boxes or to bring picnics. There were afternoon teas, snacks, drinks and full-scale meals provided. We elected to take a simple picnic and a bottle of good red onto the back of the Torrens. Next door to us the group had a huge full-scale alfresco meal ending in individual half pineapples full of fruit salad for desert!

Somehow this is how the whole performance struck me - an enormous overflowing banquet of entertainment, reminiscent of the vast Victorian dinner tables of the rich. Surprisingly, the abundance and variety of the fare was neither indigestible nor stodgy - but the performance certainly leaves you feeling full.

## Save your money



RICHARD III

Festival Centre Playhouse  
Reviewed by Ronan Moore

every single piece of dialogue understood when he delivers it, but his character is allowed to play through the full range of emotions, and plays them all with a great deal of success. Zappa is able to evoke both sympathy and hatred from the audience as he goes through the play murdering his way to the top.

Peter Finlay plays King Edward IV, and he is the only other major character who allows us to hear the text. He plays his character with a great deal of style; he also shows a good range of emotions as his character's downfall comes to pass.

The performances of these two actors almost save the production, but alas, the other players conspire to drag the show downwards.

Yet the set design is impressive, as it depicts the aftermath of World War Two, something a modern audience can empathise with more than the aftermath of the English War of the Roses. The production begins with a crescendo of light, sound and spectacle as we are given the prologue. The set lends itself well to the whole feeling of the play in the first two acts and then becomes a powerful image in the final stages of the play. The lights and set are used to evoke strong images of evil and murder, and at times are more impressive than some of the actors.

And the costumes, taken from the late 40's and early 50's mainly, are helpful in establishing the social standing of the characters. One major criticism of the costumes is the use of half-masks in the play. While the desired visual effect is achieved the vocals are muffled even further. No-one, seemingly, has taught the actors how to use the masks properly, and so the effect is lost.

If you do not know the story of *Richard III*, and you still want to see it, I suggest very strongly that you obtain a synopsis of the scenes to consult. The play itself is very long, so don't be ashamed to consult the synopsis after you've lost one or two of the sub-plots. The S.T.C. are selling the programme with the script for two dollars - a nice cheap way to obtain a script.

But if this is the opening of the 1985 season for the S.T.C., I dread to think what the next production will be like. Hopefully it will be much better.

The State Theatre Company's latest offering is monumental, running for 3 hours and 20 minutes, and involving almost 50 characters. It is here however that any allusions to greatness end.

For the last three Saturdays, the *Advertiser* has been running stories on this production, luring theatre-goers into the Playhouse for what is seemingly a well-earned entertainment after the drought of the past summer. Theatre-goers should not be fooled; save your money.

The text is hard to follow, as nearly all of the actors show no sympathy to either Shakespeare or the audience. Apart from two notable exceptions they all gasp desperately for air as they spurt out their lines. All seem to be in a hurry to get off stage. One of the worst offenders is Douglas Hedge, playing King Henry VI - I failed to understand any of his words.

The two actors who did allow us passage into the production were William Zappa and Peter Finlay. Zappa plays the title character and is nothing short of brilliant. Not only is

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# A pop band going places

I'M TALKING

Reviewed by Tom Morton

*I'm Talking* are a Melbourne band who speak a language that anyone with an ear for big soulful pop and feet that like to move will understand. They've been packing the Sydney clubs for some months, but Adelaide only got to hear them for the first time on Valentine's Day this year at the Tou-can-tou.

I wish they'd got here sooner - after seeing the *Moodists* the previous weekend (who might be an interesting band one day if they learn to play their instruments and have their sneers surgically removed) it was a very welcome change to see a band who manage to combine professionalism with spontaneity, class with soul.

"Soul" is a word that gets thrown around a lot these days, and only a few of the people who say they've got it or claim to sing it know what it's about. But if anyone's got it, it's *I'm Talking's* singer Kate Cerberano. It doesn't matter whether she's pumping out pure funk on *Trust Me* or delivering a slow, desolate version of *Love Don't Live Here Anymore* - you believe her. Not only has she got a voice with apparently unlimited reserves of power, and the musical sense to



know how to use it, - there's a conviction and depth of feeling in her singing which has it all over the Sades and Carmels of this world.

When she sang *Cry Me a River* it was pretty hard not to do just what she was telling us to do. But reporters mustn't weep...

While the rest of the band haven't quite got Kate Cerberano's presence, they make up for it with immaculate playing. I particularly liked the clean, clangy guitar sound on the up-tempo numbers and the lyrical sax lines on the ballads. And most importantly, all the musicians looked like they were having just as much fun as the audience obviously was.

*I'm Talking* are not an innovative or original band - their music is very definitely in the soul-funk-disco idiom established in New York in the late 70's/early 80's. But they are also a real rarity on the Australian music scene, a pop band which isn't ashamed to play music which is derivative, but which has that extra spark that turns pop into pure pleasure. And I think it won't be too long before *I'm Talking* start to get heard and seen outside their own country. Having a listen to what they've got to say.

P.S. The only thing which spoiled this excellent show was the fact that it didn't start until 1 am. On a Thursday night this is a bit much to expect of people, particularly of anyone who works, and sooner or later it will mean that a lot of otherwise keen punters will simply stop going to gigs if it means staying up this late and feeling wrecked all the next day. Venue owners, take heed!

## Robert Susz: five years hard work

ROBERT SUSZ, *Dynamic Hepnotics'* lead singer, has not been swept away by the recent success of his band.

After five years of work the *Dynamics* have finally "made it" commercially with the single *Soul Kind of Feeling*, which charted in the top ten for five weeks.

*Soul* came to Robert gradually; he first played the melody on his harmonica and then tried it out on the piano when he was more sure of the tune. After that "...we took it into the studio and put in the brass line using eight trumpets; the melody horn line came in five minutes and the lyrics in two days. When we put it down in the studio it really came together well."

After five years of hard work, of continuous tours and records which never saw the charts, suddenly the band had a hit. Thousands of people heard the *Dynamics* for the first time. "The success of the single has been great, but it was a surprise; the whole process has been really gradual. It's made everything fresh again - we were getting a bit stale before. The record company didn't like *Soul Kind of Feeling*, but we pushed for it to be released after the previous single *I'll Make You* didn't chart."

*Soul* may have rejuvenated an increasingly weary band, but the quality had never slipped. The band are now what five years of work have made them; a polished, upbeat, jazz-rhythm-and-blues outfit. And there are no radical changes looming, despite the pressures which mild success has brought. "It gets harder all along, because people say,

'why didn't you play this?' We have a repertoire of over a hundred songs now. In our shows we like to play some of our old stuff and some of our new."

This month will probably see the release of their new album, which will continue the current pattern of their concerts - "something old, something new". As well as *Soul*, it may contain "something catchy". Their next single, somewhere in the near future, "won't cater to specific tastes, it will be something which the band will be proud of."

That isn't always the path to chart success, and Robert knows it. The *Dynamics* have released their theme song, *Hepnobeat*, four times as a single. "There is an overseas twelve-inch version in the UK; a guy from Mambo Records put in a remix for a label called *Missing Link*; there's been a twelve-inch mix and a seven-inch mix; and *Hepnobeat* is on a disco compilation album in Spain - though we've never heard anything about money from that deal."

Like anyone in the music business, he has learnt to be philosophical about disappearing money. "You learn after a while who your real friends are within the recording industry. You can determine between the hangers-on and the people who are really interested in what you're doing."

Mike Gubb (keyboards player) is the most recent addition to the band. He joined the *Dynamics* when his old band *The Vulgar Beatmen* disbanded late in 1984. "Mike has made a big improvement to the band in sound and style. The synthesizer can be used for piano or organ ... It does a really good imitation of a baby Yamaha Grand! We'd been looking for a keyboards player for the last six months. We all got on well during the *Vulgar Beatmen - Dynamic Hepnotics* tour last year, so when the *Vulgar Beatmen* disbanded he was the ideal choice."

This month will probably see the release of their new album. Their schedule, with a hit record and a new member, is now tighter than ever. Yet Robert spoke of plans to go on a working holiday.

"We have to keep working to pay for the album! I'd like to go to the U.S.A. to see all my heroes before they kick the bucket. I'd like to see Ray Charles, Albert Collins, Albert King. It would be great to go there to see where this type of music originated, and see what is happening in the U.S.A."

Meanwhile, Robert regards the hit as an achievement, and if the *Dynamics* slip back into obscurity the band will at least have had a moment of prominence. "We might never have a hit record again. It's a record with which we are happy with ourselves. We are a live band, we've been playing for five years. It's something down on vinyl which I can show my grandchildren, proof of the *Dynamic Hepnotics* as a band." □

- Alison Rogers



## Hard to fault

THE NYLONS

At the Old Lion  
Reviewed by Margot Storer

It's hard to find fault in *The Nylons*. When you go along knowing you're going to see a great show, and you do, it's hard to be objective.

This tight, highly professional four-man outfit comes from Toronto, Canada. They started as actors who sang together in their spare time, but they soon realised their potential in performance and on record.

*The Nylons* are a world-class cabaret act who combine lights, dance, humour, and, above all, the human voice. You don't see tighter than this. They were cracking the same jokes and using the same visual gags as they were a year ago, but it comes across

so smoothly, so naturally that it doesn't matter.

While high on originality, playing lots of material from *Seamless*, their latest album, *The Nylons* also do excellent covers. Lennon and McCartney's *This Boy* featured with numbers by Carol Bayer-Sager, *The Chiffons* and *The Four Tops*.

From the outset the crowd at the Old Lion clapped, cheered, stomped and sang along.

The most amazing thing about *The Nylons* is that they do what they do virtually without musical accompaniment; only a little percussion has crept into more recent material and features in their live show.

However those four superbly harmonized voices grab your attention and hold it. From their love ballads to their *Rockapella*, boppy numbers, *The Nylons* are pure entertainment.



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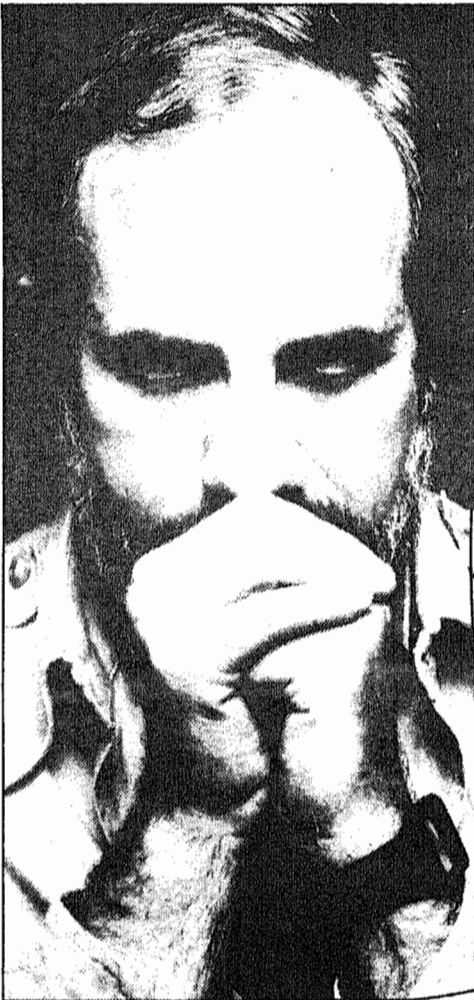


# Porn, violence...art?

**BODY DOUBLE**

Hindley Cinemas  
Reviewed by Peter Rummell

Controversy is no stranger to Brian De Palma, for few directors have been the object of such impassioned vilification. His latest film, *Body Double*, has escalated the



Brian De Palma

old controversies to a fever pitch, achieving the dubious distinction of outraging feminists and conservatives alike.

Once again the uproar hinges around the explicitness of the onscreen violence and De Palma's ominous depiction of the women in his films as sexually subordinate objects, to be brutalized and disposed of as a matter of course - the more sadistically the better.

And the reviewers who haven't been alienated by the gore or the unsavory sexual stereotypes have a more dialectic axe to grind - De Palma's lingering obsession with emulating the themes and technique of Alfred Hitchcock. *Times'* critic has described *Body Double* as De Palma's third remake of *Vertigo*, although in its inherent voyeurism it owes an equal debt to *Rear Window*.

Echoing John Travolta's slasher film sound technician from *Blow Out*, *Body Double's* main character is a down at heel young actor, Jake Scully (an agreeably wimpish, indecisive Craig Wasson). Fired from a schlock horror pic (claustrophobia causes him to black out while being filmed in a coffin), and discovering his girlfriend in bed with another man, Jake finds himself jobless with nowhere to go. His lack of housing is solved by a seemingly chance meeting with a fellow actor (Gregg Henry) who offers him the use of a friend's luxury apartment. He also lets Jake in on an added attraction, the nightly performance by a sensual neighbour who doesn't believe in curtains. Via a high powered telescope Jake gets a crystal clear view of the goings on across the way.

Like James Stewart's wheelchair bound photographer in *Rear Window*, Jake's peeping lets him in for more than he'd bargained.

Later that evening, through the telescope, he is an impotent witness to her brutal slaying.

Jake's attempts to track down the killer involve him in the underbelly of Hollywood's hard core porn industry - in which the meaning of the title is explained.

As a melodramatic thriller *Body Double* has its moments - stemming chiefly from De Palma's imaginative camera deployment, particularly in the open grave finale - but these have been completely overshadowed by the furore surrounding Gloria's murder. It

isn't the instrument of her demise - an electric drill - that has caused the outcry, so much as the form of presentation and the connotations it raises. Filmed from behind, with the killer leaning over his prostrate victim, the drill is shown as protruding from between the killer's legs in a display of phallic imagery as puerile as it is repugnant.

Still, subtlety has never been a hallmark of De Palma's strikingly visual brand of film making, and the sexual sadism implicit to Gloria's death has its parallels in *Carrie*, *Dressed To Kill* and *Blow Out* - which the critics loved.

More disturbing, from an aesthetic viewpoint, is De Palma's persistent mimicry of Hitchcock and his growing tendency to a cynillistic, mechanical expression of violence for its own sake.

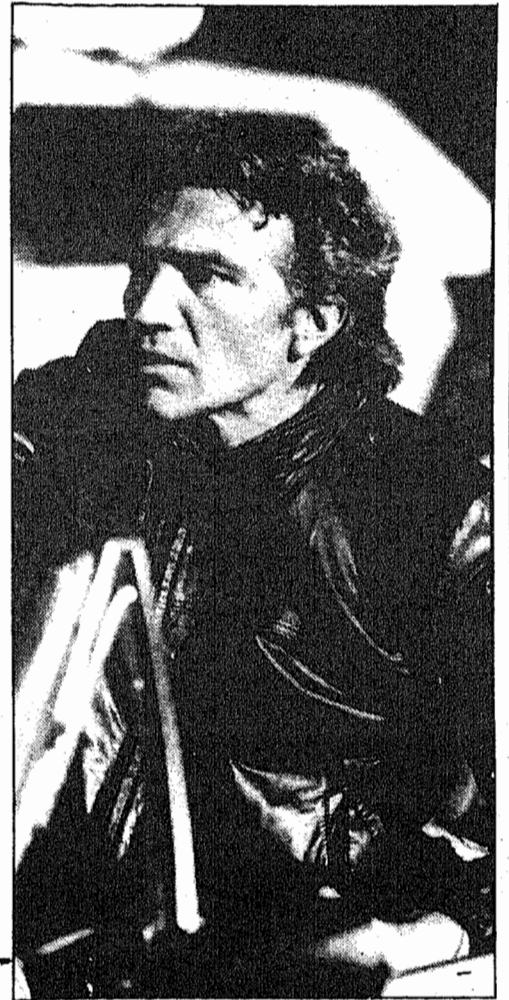
As the most likely heir to Hitchcock's mantle as master of cinema suspense, De Palma's earlier work (*Sisters*, *Obsession*) was well received and his penchant for borrowing from Hitchcock's vast store of technique was accepted as an important part of the learning process. Even the younger director's burgeoning misogyny caused no qualms. After all, the Great Man himself had always shown a pronounced ambivalence for the female characters in his films: the systematic humiliation of an initially disdainful, icy blonde goddess was a motif that endured for third years through a succession of leading ladies ranging from Madeleine Carroll and Grace Kelly to Kim Novak and Tippi Hedren.

What has become evident, ten years after *Obsession*, is that De Palma has not lived up to that early potential. Relentless imitation of Hitchcock has retarded his own develop-

him as being more susceptible than ever. Melanie Griffith's tough talking semi-punk porn queen is probably the most agreeable thing in the picture. But it is mere coincidence that she is also Tippi Hedren's daughter? Or that the sceptical cop in *Body Double* is a physical clone of Wendell Corey, Hitchcock's doubting detective from *Rear Window*.

Instead of trying to establish a screen mode that's entirely his, De Palma seems to be deriving a flagellant's delight from picking at

the sores of his own fallibility. For while their stylistic mechanics share similarities, Hitchcock's legacy, for me at least, is abundantly superior. Unlike Hitchcock, it is still to dawn on De Palma that mesmerising the paying customers is more effective than bludgeoning them, that an electric drill can be less unnerving by far, than fear of the unknown. □



Craig Wasson

# Fairy tale suffers at box office

**ONCE UPON A TIME IN AMERICA**

Hindley Cinemas  
Reviewed by Jamie Skinner

Sergio Leone's gangster epic is a monumental piece of film-making spanning over three decades and lasting almost 4 hours. For the most part, it is a dazzling epic about friendship, crime and lust. It only begins to fall away in the last hour as bloodshed replaces imagery.

The Crime saga shows us the rise of the quarter of Jewish children from harassing the local constabulary to 30's crime bosses dealing in prostitution, Prohibition bootlegging and drug-running.

Unfortunately, *Once Upon A Time* has been subject to critical slamming which in turn has caused it to suffer at the box-office. It seems that modern audiences aren't interested in films involving Jews. Barbra Streisand's *Yentl* was mauled by the critics. Streisand's Yeshiva boy was a sort "Tootsie meets the Talmud", giving the critics lots to bark at. *Over the Brooklyn Bridge*, an updated version of *Alby's Irish Rose*, was an inept Jewish comedy which would have even made the Gentiles turn over in their graves. And even the little Australian Jewish comedy, *Norman Loves Rose*, which did fairly good business here, was unloved by critics elsewhere. So when the latest offering comes along, it is easy to see why it has mediocre reviews. Perhaps it has a better box office chance in Australia away from the harsher criticism.

Robert de Niro, soon to be seen in *Falling In Love* with Meryl Streep, plays the central character, David "Noodles" Aaronson. He is a man who frequently turns to spontaneous violence and is often overcome with grief. After betraying his lifetime associated in crime, Max, he goes to Coney Island, staying there for 35 years. We never see him there. We see him leave the train-station and

return three decades later. For those years it is as if time stood still for Noodles. He returns in 1968 at the request of a strange letter which will solve some mysteries involving the collapse of his empire.

The art direction by Carlo Simi and James Singellis is superb, the mist filled back quarters of early 20th Century New York or a steamy view of the boy's gang in front of the Brooklyn Bridge. Every scene is jammed packed with detail.

The themes of the movie are well illustrated through its inventive imagery. The American dream, the lust for power, the corruption of society and the grief of a man are well depicted through various metaphoric scenes. These interrelate with one another between the different time periods.

Time is not only a feature in Noodle's life but in the film making itself. Despite its double dose of disgust and moments of excessive bad language, *Once Upon A Time In America* would have not been out of place if it had been made 10, 20 or even 40 years ago. It has a unique feel for those 40's James Cagney gangster movies which Leone loves.

The two chief femmes in *Once Upon A Time*, like all the characters other than Noodles, are only briefly developed. Elizabeth McGovern plays Deborah, Noodle's lifetime love, giving a decent performance as Noodle's girlfriend but not fitting in well to the 1967 scenes due to a poor make-up job. Tuesday Weld, who does not stop advertising the fact that the producers would have preferred Jessica Lange, plays Carol, Max's girlfriend, and seems only to ever shine when she's being abused by either Max or Noodles. The other chief character is that of the psychotic Max, played exceptionally well by James Woods (*Videodrome*, *Against All Odds*). He is the real gangleader, pushing Noodles whenever he wants to, even in childhood. He represents a character present in many gangster movies, a character who is scared of losing everything, one who



trusts nobody - and if friendship is the price to pay for success, then let it be. There are other very good memorable performances by other actors in minor roles - Larry Rapp as Fat Moe, for one.

To see the full uncut version of *Once Upon A Time* is a delight. This is a miraculous achievement for Leone, who has taken years to get his epic to the screen. The scene to make up for the disappointing 1933 period is the final one which shows us Noodle lost in

an opium dream. It shows us the excess America has so wealthily delved into; Leone's great America is not always such a grandiose place. Noodle's grief and guilt has been overcome as is depicted through a large smile on his face as the credits start to role. *Once Upon A Time In America* is compulsive viewing in its settings, narrative and imagery. Once upon a time there was America, a very grim place which doesn't seem to succeed without excess.



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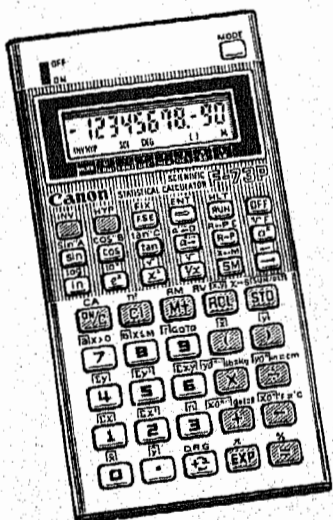
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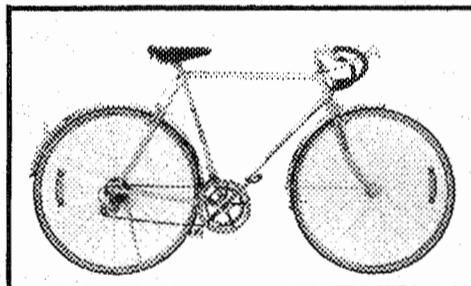


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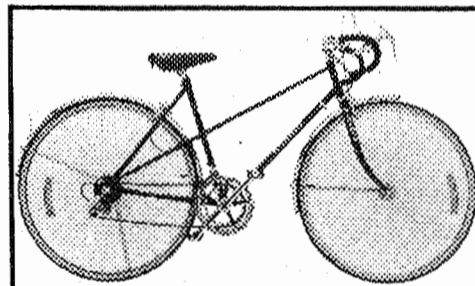
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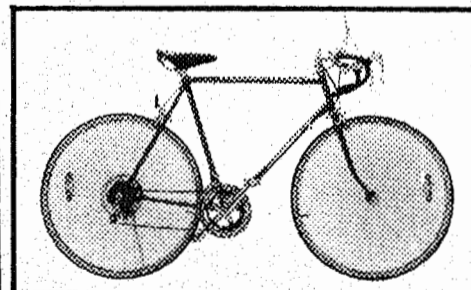
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## Homicidal violence, directing skill

### THE TERMINATOR

Academy Cinemas  
Reviewed by David Walker

Those of us who had seen five-times Mr. Universe Arnold Schwarzenegger in his first two films, where he strutted his stuff as Conan the Barbarian while grunting, frowning and looking terminally musclebound, were disturbed to hear that once again he was starring in a big-budget epic which people were flocking to in their thousands.

It comes as a marvellous surprise, then, to find that 'The Terminator' is not an Arnold Schwarzenegger film except for advertising purposes. Director William Cameron has had the good sense to turn Arnold into a robot in this film, thus making the fullest use of both his box-office value and his acting talents.

Arnold is a Terminator, a human-like cloth dressing a mind and frame of near-indestructible metal and electronics, zapped back across time to kill Sarah (Linda Hamilton), a woman whose yet unborn son threatens the dominance of the Terminator and his kind in a post-holocaust world of sixty years hence.

Arnold the Metal Man is pursued back across the years by Kyle Reese (Michael Biehn), a skinnily handsome resistance fighter whose entire life has been spent fighting things like Mr. Schwarzenegger.

It is Biehn's Kyle who gives this movie its remarkable flavour, despair artfully mixed with hope. Kyle lives in a world of wall-to-wall war; he has never known any other existence than that of an urban guerilla. The tragedy of such a life, though barely hinted at in the film, makes Kyle both sad and appealing, all the more so because of the heroic desperation of his fight against the almost invulnerable Terminator.

Sarah, who becomes intrigued by and attracted to Kyle as the plot unfolds and as Kyle tries to protect her from the Ter-

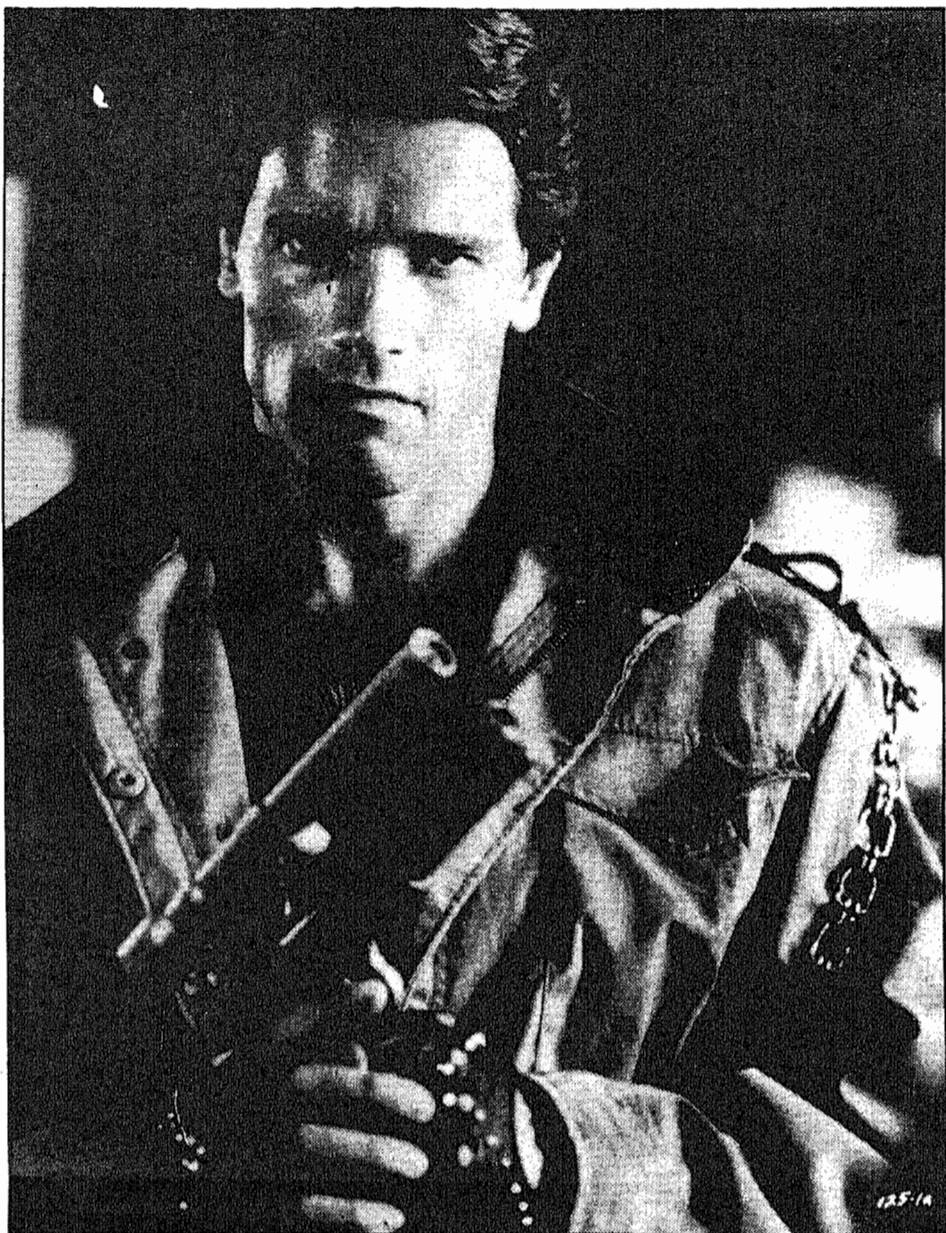
minator's wrath, is less surrounded by the aura of despair, but she is equally oppressed — by her robotic pursuer, by the impending holocaust, and by the bleak future which she knows from Kyle stretches out after the missiles have landed.

It is surprising that so many emotional flavours should, by good acting and deft direction, have been mixed into what is superficially a simple, violent, chase movie, in which Arnold the Terminator spends long scenes shooting large numbers of people in what is, quite literally, a mindless fashion. He also breaks limbs and skulls, crushes people with cars, and puts holes in their chests with his fists. After all that, it is odd that violence should not be the focus of this movie, that instead the film revolves around the very delicately treated relationship between Kyle and Sarah.

The unexpected skill of William Cameron's direction, his talent for combining fine acting and camerawork with powerful themes of tragedy and terror, is all the more surprising once you realise that he was the man responsible for such non-events of the movie world as 'Piranha II'. He has here created a film of marvellous and terrible imagination.

There are other surprises in supporting roles: Paul Winfield, for instance, as a wonderfully off-hand Police Chief, and other actors in lesser parts.

And Arnold Schwarzenegger, for all his bodybuilder's image, is wonderfully convincing as the musclebound Terminator, whose crazed determination is rivalled only by that of HAL, 2001's homicidal computer. Schwarzenegger's low-browed aggression may appear to a few to be almost ridiculous, but it is mostly convincing, scary and well executed — and of course his sheer bulk has an effect of its own. It's hard to believe, but Arnold Schwarzenegger has finally found himself playing a major role in a powerfully entertaining film. □



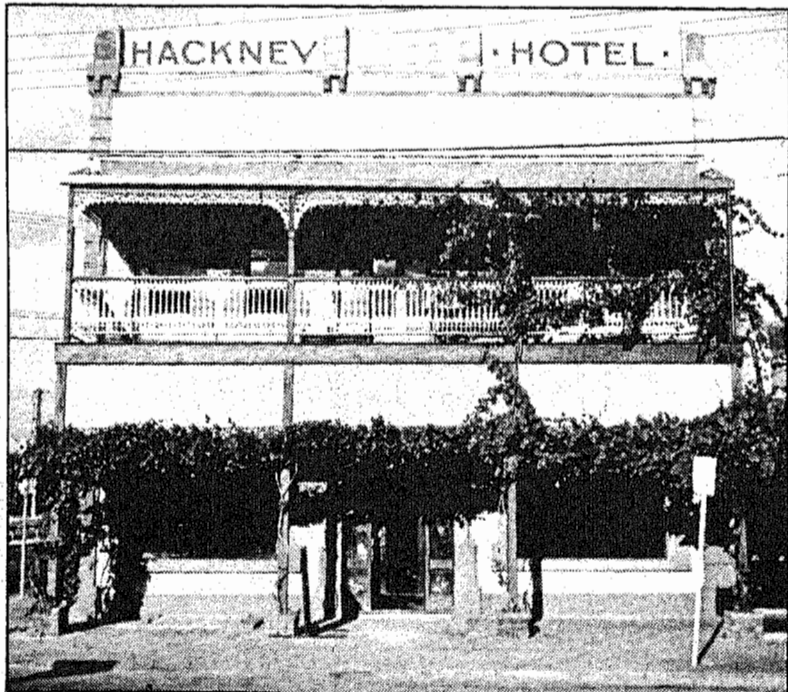
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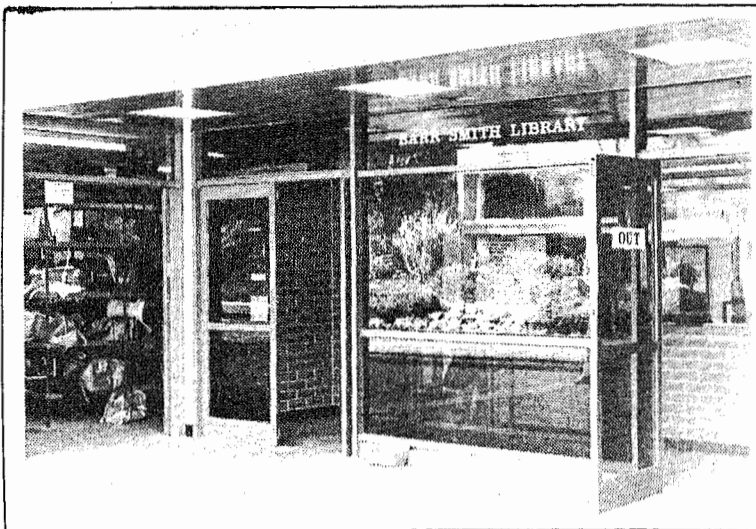


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## Library Treks

Chesterton's aphorism about Christianity is equally true of the Barr-Smith Library. Precisely because it's too difficult it's often not tried and not found wanting (or otherwise).

To many students those remorseless rows and rows of claustrophobic volumes, that relentless maze of corridors, rooms and bookshelves are at best the home of the occasional unavoidable essay reference needed to scrape a pass, at worst a place to find a loo. The full richness of the Library is never revealed to them.

And a good thing too. Otherwise the student might venture in and fall prey to any of the numerous nasties and beasties that inhabit the Library. Edwardian scholars, Japanese soldiers from World War II, insane Bibliophiles, all demented by being locked up for years inside a prison of print, constitute a serious threat to any

unexpected student who ventures from the main thoroughfares. Even ancestors of W.G. Grave may be found putting these long narrow tunnels to a unique purpose.

In view of these grave dangers, this column strongly counsels that students should **ABSOLUTELY NOT - UNDER ANY CIRCUMSTANCES** - attend any of the Library tours being conducted in O-Week every 15 minutes at the following times.

Monday	11.30 to 3.45
Tuesday	9.15 to 3.45
Wednesday	9.15 to 3.45
Thursday	9.15 to 3.45
Friday	9.15 to 12.15

But if there are any among this column's readership so perverse that they simply must go, remember you have to get a ticket from the Students' Association office first.

Student notices are free on this page - so if you want a job or a place to live; if you want to buy or sell, then lodge your notices before 5 pm on the Wednesday prior to publication. The *On dit* office is in the south-west corner of the Cloisters, or phone 223 2685 or 228 5404.

### - WOMEN ON CAMPUS -

In the Women's Room downstairs in the Cloisters Tuesdays at 1 pm. We can also be contacted through our pigeon hole in the Student Activities Office, through Lucy Schultz, the Women's Officer, (also to be found in the Student Activities Office), or through Alison Rogers at *On dit*.

...We promise not to bite and we'll even do our best to be friendly, helpful, and despite this rave) non-intimidating.

And it all begins with live music during Tuesday lunchtime of O-Week in the Cloisters - free, and open to everyone. See you there, and at 1 pm on Tuesdays thereafter.

### CISCAC

The Committee in Solidarity with Central America and the Caribbean announces its first activities of the year. We will be having a book stall and video in the cloisters on Wednesday during O-Week - come and have a look and a talk about the U.S. invasion of Nicaragua and the inspiring social achievements of the Cuban revolution. CISCAC members will also be involved in a stall at the International Women's Day fair at Rymill Park on the afternoon of Saturday the 9th. The first CISCAC meeting will be held in the South Dining Room (below the bar) on Tuesday the 12th at 1 pm. We will be showing the video *El Salvador - Another Vietnam*. Later in the year we will have T-shirt screen printing work shops, badge making sessions, banner making, graphic design sessions, talks and films. Whether you want to join in or just be kept informed of coming events have your name and contact dept. at the stall at O-Week or in the CISCAC hole in the Student Activities Office.

### WANT TO BE A RADIO STAR

The Social Issues Collective are seeking enthusiastic first years willing to discuss their first impressions of tertiary life. These discussions and interviews will be used for our Special Programme on March 11th at 11.00 pm. Please contact Beilinda Hercus or Meredith Hosking at SUV.A.S.A.P.

### SILENCE CLUB

For those who want to get into some kind of Self Centring trip!

Meditation and T'ai Chi classes will be run this term as previously.

A talk on Meditation and (hopefully) T'ai Chi Demonstration will be held during O-Week. Check at the O-Week table for details.

### Workers' and People's Struggle in the Philippines

- a forum -

Tuesday, 5th March, 1985. 2 pm in the Jerry Portus Room.

Speaker: Graham Smith, who has just returned from a trip to the Philippines where he met with trade unionists and others working against the oppressive Marcos regime.

### RESISTANCE CLUB I.G.M.

Wednesday March 13, 1 pm, South Dining Room. Includes showing of *Frame Up*, a powerful examination of the mystery surrounding the Hilton Bombing and the Ananda Marga Conspiracy case.

### - NEW NAME FOR BOOKSHOP -

The *Counter Calendar* 1985 Editors wish to apologise for the misunderstanding which led to THE TERRACE BOOKSHOP (Austin Street, City - by John Martins Car Park) being advertised under its old name of THE TERRACE PENGUIN BOOKSHOP, and to apologise for any inconvenience or embarrassment this mistake may have caused THE TERRACE BOOKSHOP or Penguin Books.

### HUNGARIAN GOVERNMENT SCHOLARSHIPS FOR AUSTRALIANS

The Hungarian Ministry for Culture and Education is offering a limited number of scholarships to Australian students for either postgraduate study or research in various fields or advanced studies in music, fine arts or dance.

The scholarships are for periods from three to twelve months study between 1 September 1985 and 30 August 1986. Preference will be given to students proposing to study for twelve months.

Applicants must be Australian citizens and graduates of an Australian tertiary institution. However, outstanding musicians, artists and dancers without tertiary qualifications will also be considered.

The scholarships provide suitable accommodation and payment of compulsory fees as well as free dental, medical and hospital treatment and the cost of internal travel in connection with the approved study program. Also included is a monthly living allowance of about \$A93.

Application forms and further information may be obtained from:

The Secretary  
Department of Education  
(Hungarian Government Scholarships)  
P.O. Box 826  
Woden ACT 2606

Applications close on 15 March 1985. Inquiries: Ms Pina Guarino (062) 89 7075.

## Scholarships

### SPONSORED FELLOWSHIP PROGRAM: AUSTRIA/UNESCO 1985/86

The Austrian Government is seeking two nominations from Australia for UNESCO-sponsored post graduate fellowships for students who have not so far undertaken studies in Austria. Studies will commence with the academic year starting 1 October 1985.

Applicants must be Australian citizens between the ages of 20 and 35 years and be graduates of an Australian tertiary institution. They must possess a good knowledge of German.

The fellowships include a living allowance of about \$A276 per month and free tuition and medical care. No provision is made for travel expenses or dependants.

Candidates should submit their applications a proposed study or research program to be carried out in an Austrian University.

Application forms and further information can be obtained from:

The Secretary  
Australian National Commission for UNESCO  
P.O. Box 826  
Woden ACT 2606

Applications close on 1 March 1985. Inquiries: (062) 89 7290.

### SCHOLARSHIP FOR STUDY IN GREECE

The Greek Government is offering a scholarship for an Australian citizen to study in Greece during the 1985-86 academic year which is from 1 September 1985 to 30 June 1986.

For post-graduate studies or research the scholarship may be extended for up to four years. Candidates must be proficient in Greek, French or English.

For undergraduate students the scholarship may be extended for as many years as are required for the awardee to graduate. Undergraduate students will have to complete successfully one academic year of Greek language lessons.

The scholarship provides an allowance of 25,000 drachmas (about \$A236) a month, 7,000 drachmas (about \$A66) establishment expenses, free tuition, medical and hospital insurance and free transport within Greece under certain conditions. It also includes the airfare back to Australia.

Applications close at the following address on 26 April 1985:

Embassy of Greece  
9 Turrana Street  
Yarralumla ACT 2600

Applications and further information are available from:

Awards and Exchanges Section  
Department of Education  
P.O. Box 826  
Woden ACT 2606

Inquiries: Warren Sebbens (062) 89 7075.

### ITALIAN GOVERNMENT SCHOLARSHIPS FOR AUSTRALIANS

The Italian Government is offering scholarships to Australian citizens for the academic year 1985-86 for study and research in the fields of music, art, Italian literature and linguistics. A number of scholarships will be reserved for teachers of Italian language in Australian schools.

The scholarships vary in length from a minimum of two months to a maximum of one academic year. Students wishing to study subjects pertaining to Italian language and culture will be given priority over others.

The scholarships include allowances of about \$A290 per month and for scholarships lasting 8 months or more return airfares are included.

Applications close on 21 March 1985 and application forms are available from:

The Secretary  
Department of Education  
(Italian Government Scholarships)  
P.O. Box 826  
Woden ACT 2606

Inquiries: Warren Sebbens (062) 89 7068.

### SPONSORED FELLOWSHIP PROGRAM: POLAND/UNESCO 1985-86

The Polish Government is seeking two nominations from Australia for UNESCO sponsored post-graduate fellowships in the fields of astronomy, physics, mathematics, philosophy, sociology, economy, history of science and slavonic studies. Studies may commence either on 1 October 1985 (first term) or 15 February 1986 (second term).

Applicants must be Australian citizens and graduates of an Australian tertiary institution. They should possess a good knowledge of French, German, Russian or Polish in order to study in Polish institutions.

The fellowships provide a living allowance of about \$A81 a month as well as an accommodation and meal allowance. Free tuition and medical care are available, but there is no provision for travel expenses or dependants. Applications close on 1 March 1985.

Application forms and further information can be obtained from:

The Secretary  
Australian National Commission for UNESCO  
P.O. Box 826  
Woden ACT 2606  
Inquiries: (062) 89 7290.

### AUSTRIAN GOVERNMENT SCHOLARSHIPS

The Austrian Federal Ministry for Science and Research is offering a limited number of scholarships for the academic year 1985-86 within a scheme called "Applicants from All Over the World".

Applicants are invited from Australian citizens who are qualified postgraduates between the age of 20 and 35 years and who would undertake research work or specialised studies at an Austrian university or research institution.

Candidates must be capable of undertaking tertiary studies in the German language and must submit with their application a detailed study or research program. The scheme is primarily intended for graduates (young scientists at universities, research institutions etc. who have a Masters degree or equivalent) who wish to do a year of research work or specialised studies as postgraduate work. The scholarships are not intended for a full academic course and will not be granted to candidates who intend to write their thesis while in Austria.

Successful applicants will be accommodated in Student hostels and health and accident insurance will be provided. No fees are payable and the scholarships provide a monthly allowance of up to \$A369.

Applications close on 4 February 1985 and application forms are available from:

The Secretary  
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(Austrian Government Scholarships)  
P.O. Box 826  
Woden ACT 2606

Inquiries: Warren Sebbens (062) 89 7075.

### FINNISH GOVERNMENT SCHOLARSHIPS FOR 1985-86

The Finnish Government is offering scholarships to Australian students, research workers and specialists for advanced study in various fields of Finnish language and literature, history, archaeology, folklore and politics.

The scholarships are from three to nine months duration and candidates are normally required to arrive in Finland at the beginning of a university term.

Applicants must be Australian citizens and graduates of an Australian tertiary institution with a working knowledge of either Finnish, Swedish, English or German.

Each scholarship provides free tuition and fares for approved study tours within Finland as well as an allowance of about \$A316 per month.

Applications close on 11 March 1985 and application forms are available from:

The Secretary  
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P.O. Box 826  
Woden ACT 2606

Inquiries: Warren Sebbens (062) 89 7068.

### FRENCH GOVERNMENT SCIENTIFIC FELLOWSHIPS

The French Government is offering a limited number of fellowships to enable students working in scientific fields to visit France for three to six months during 1986 to further their experience through observation and participation.

The fellowships provide a monthly allowance of about \$A334, economy class air travel from France to Australia (i.e. the homeward journey only), payment of registration fees and internal travel costs.

Applicants must be Australian citizens who will be at least 25 years of age on 1 January 1986 and who have the appropriate academic qualifications. They should also have some knowledge of French and have practised a profession for at least two years.

Applications close on 31 May 1985 and further information and application forms are available from:

The Secretary  
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# Where It's At!

by Moya Dodd.

## Less than the sum of its parts

Not all of a corpse is necessarily buried at the funeral.

Ten plastic bags full of internal human parts have been dug up on a building site next to the Bucktrout Funeral Home in James City, Virginia.

Owner Clarence Page has admitted that the bags contain organs which would not fit back into embalmed cadavers.

"When there's more than we can put into a cavity in a body, we've been burying the excess because you can't put it in the garbage can or the sewers," he explained. "What can you do?"

David Hathcock a spokesperson for the State Attorney-General, doesn't seem to know either.

"I think we're all convinced that we have a violation here. We just don't know what it is," he said.

WE'LL TAKE OUT THE CHAMPIONSHIP WITH THIS NEW SHOE I DESIGNED!



## Wanna Dance?

Australia may have won the America's Cup, but can we regain the World Mass Tapdancing Record?

This country first claimed the record in 1982 when 2,647 people danced in Perth, but last year 3,450 dancers tapped their way down New York's Broadway and the Yanks took the title.

In an attempt to win back the record for Australia, organisers of the Sydney Youth Festival have arranged a mass tap-dance in Paramatta Park next month.

So far, over 2,000 dancers have volunteered. We hope they remember their ear-muffs.

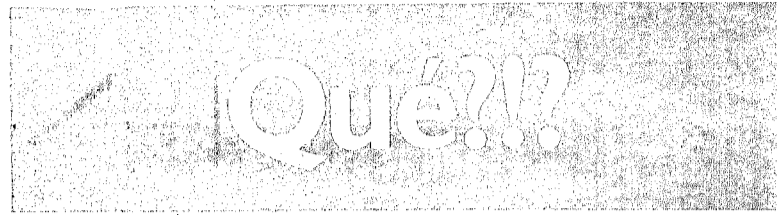
## For the record

The world record for running backwards has been broken by Californian Albert Freese, who ran 42 km in 3 hours, 59 minutes and 7 seconds.

He broke the previous record by 21 minutes after reversing 120 km every week as part of his training.

"God's got a task for each one of us and you just have to do the best you can," he testified.

"When I first started, people would say 'Hey buddy, why are you running backwards?' I'd just laugh and yell back, 'Who says I'm the one running backwards?'"



"Where It's At" is proud to bring you the very latest in warm weather business attire - the HALF-SUIT. Retain the crisp formality of a suit but obtain maximum cooling effect during heat-waves. Optional extra: zippers, allowing rapid full-length reconversion at the onset of chilly weather.



## Fists and Toys

Explicit AIDS control literature is an obvious measure but apparently still too hot for some people to handle.

One pamphlet, called "AIDS: Trying to reduce the risk", has allegedly had its funding withdrawn by the NSW Health Commission because it is too explicit.

Topics covered included sucking, fucking, rimming and watersports, and even Fists and Toys gets a mention.

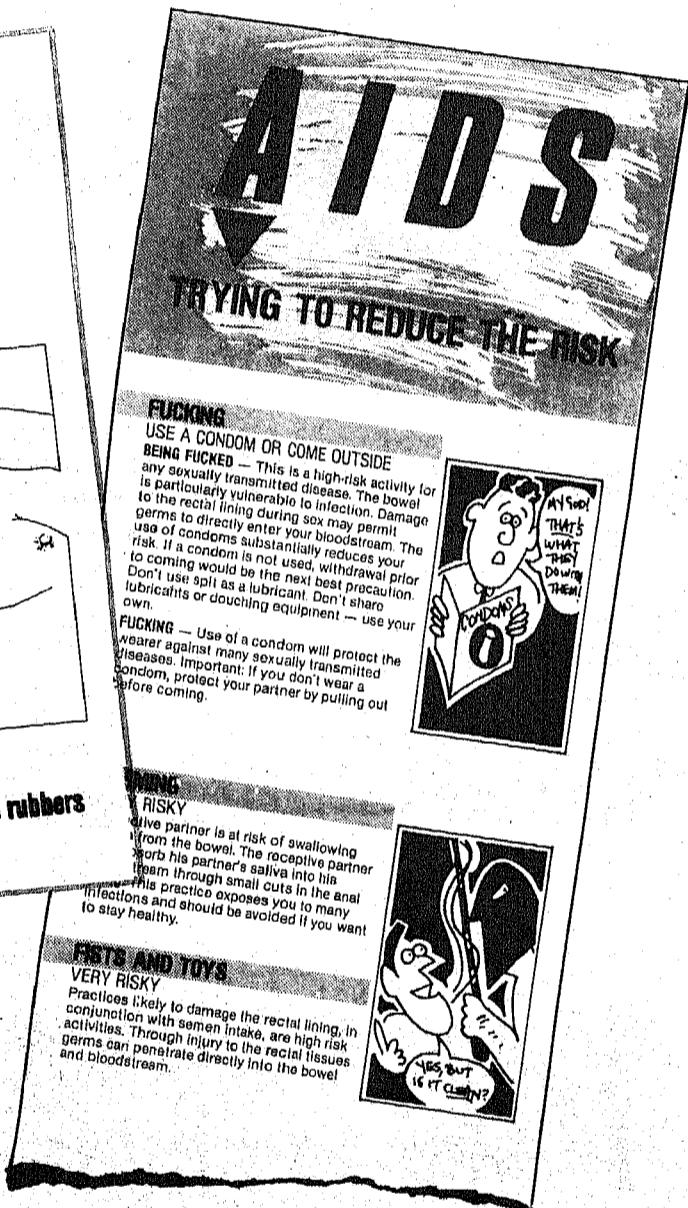
We reproduce part of this pamphlet, and the Rubba Me (condom promotion) pamphlet, for your enlightenment.

## Hysteria

AIDS-free zones for family holiday protection.

The AIDS hysteria has been something of a godsend for Rev.

Given the stern vigilance dis-



Fred Nile's Call to Australia Party, giving it an additional platform from which to preach slapstick morality to a fornicating, iniquitous public.

When one of Fred's flock recently called for a register of homosexuals and the establishment of AIDS-free zones, no-one was surprised - although some of us did wonder exactly what they planned to do about the alleged AIDS-carrying mosquitoes.

played by the Reverend in the past, this column was surprised to discover the following advertising signs on public display in his own hometown, Sydney:

Hearing Aids  
Marital Aids  
Catering Aids  
Natural Health Aids  
Computer Aids  
Sex Aids  
Teaching Aids

## Extravagance

The U.S. Defence Department's shopping list is again under scrutiny following the startling revelation that it spent \$600 on each of 54 toilet seat covers for the new Lockheed P3C Orion marine patrol aircraft.

It seems the department has a history of extravagance - past purchases have included \$7,600 for a coffee maker which can survive an air crash, \$435 for a claw hammer and \$1,000 for a plastic cap for the leg of a bar stool.

The latest indulgence was disclosed last month by Republican Senator William Cohen during a discussion of the Pentagon's \$277 billion arms budget for 1985.

When he noted an item specifying \$32,400 for 54 seat covers, the Pentagon replied that the mistake had been realised and that Lockheed had offered a refund of \$4,600, bringing the cost of only \$515 each.

A Congress committee is investigating.



## Control

Rumour has it that a birth control campaign has been launched in the West Indies.

The slogan? "Be like the Australians. Bat but don't score."

