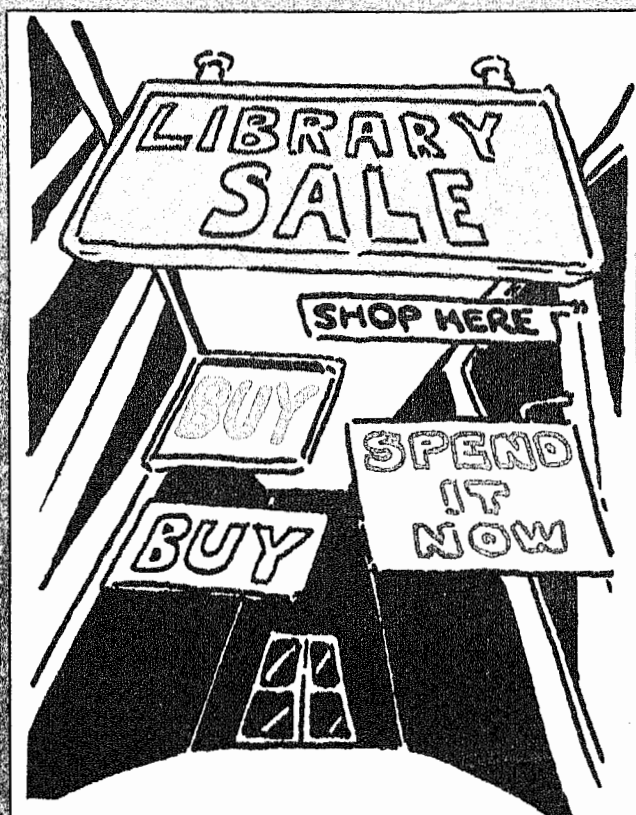




Monday April 22 1985

# on dit

Volume 53 Number 6



## LIBRARY'S GOLDEN MILE?

Decision this Wednesday

## SMILOVICI, ABUSE KING



## MACKAY AND ACTS

*We road test the top pens*

*Dim future for postgrads*

*Vince Jones interviewed*



Sir John and Lady Cornforth: partners in science. Picture: NEALE DUCKWORTH

## Nobel scientist never went to a lecture

By DAVID ELIAS war broke out during the wa

We remind all concerned that there are thirty-eight days before the beginning of exam week. In the meantime, this article from Wednesday's *Age* may be of some inspirational value...



## On dit is looking...

### For Readers..

*On dit* is looking for book reviewers. If you read prose, poetry, politics, sociology - in fact, any sort of book at all and think that you can write about books in an intelligent and lively fashion, then we want to hear from you.

make him outstanding in his field. Nominations are open now.

### For Clubs...

*On dit* wants to know about sporting and social events on campus. If your club has something big coming up, tell us a few days in advance - we will often want to cover it.

### For Poets...

We want to publish original poetry in the paper. If you think yours is worthwhile, send it in to us.

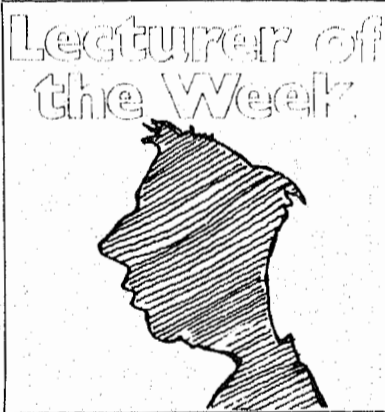
### For Art-lovers

Every week we receive invitations to gallery display and exhibition of visual arts - but at the moment we don't have a skilled reviewer to cover these events. If you think you fit the bill, come and see us.

The *On dit* office is in the southwest corner of the Union Cloisters, or you can phone 223 2685 or 223 5404. Notices and correspondence can also be left in the box provided in the Students' Association Office.

### For Lecture-goers...

From the beginning of second term, *On dit* will be featuring a *Lecturer of the Week*, a university teacher whose standards of teaching and attention to student needs



## Production

*On dit* is a weekly newsmagazine produced at the University of Adelaide. It appears every Monday during term except Monday holidays. Edited and published by David Walker.

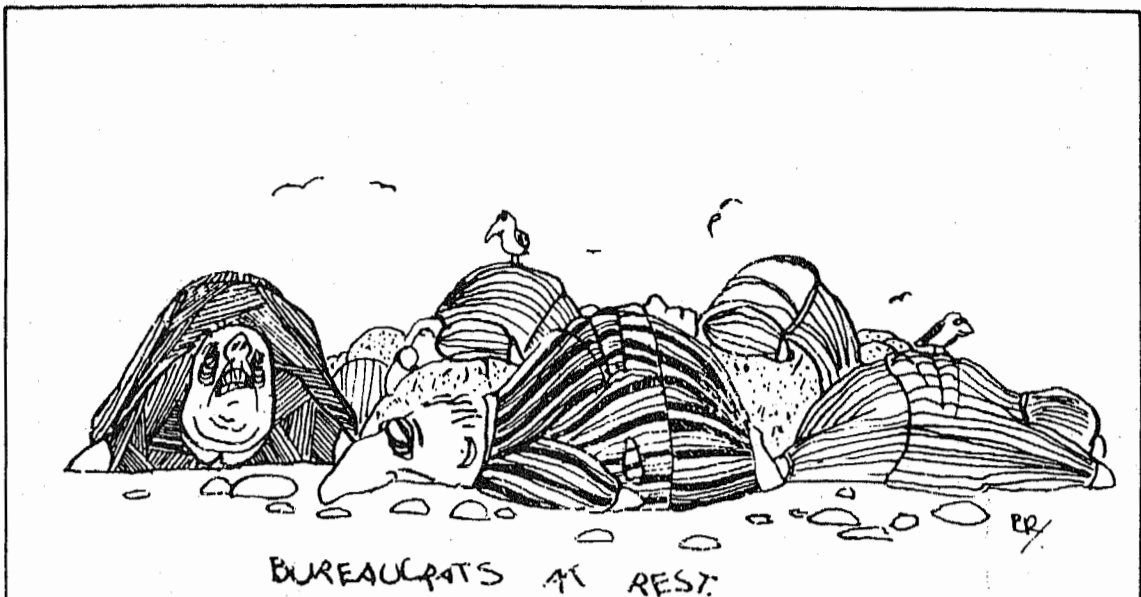
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Deadline for articles is 12 pm Wednesday.  
Telephone: 228 5404 and 223 2685.  
Postal Address: *On dit*  
P.O. Box 498  
Adelaide 5001.



Fifty years of campus history as recorded faithfully(?) by *On dit*.

### Henrietta Frump

1969. Violence involving students came to Adelaide for the first time when an anti-conscription demonstration developed into a wild melee on Friday night. Fifty-four students were arrested. The violent outbreak began when fifty uniformed and plain-clothes police suddenly charged a line of students blocking access to the Department of Labour and National Service in Currie Street, with devastating effect. Demonstrators went down under an avalanche of policemen, and were hauled to waiting vans by up to seven police at a time. Several well-known student leaders who attempted to escape from the scene were chased as far as King William Street and the Railway Station. A number of onlookers who said they were shocked at individual scenes of brutality came forward after the demonstration to volunteer their services as witnesses. A second melee broke out soon after the first had subsided when a girl abused a policeman and was knocked to the ground as three

## Students and police in wild melee



"One of the ugliest incidents".

police officers attempted to arrest her. Students who went to her aid were pummelled and dragged off to join their fellows in the waiting police vans. Bystanders claimed that one student was dragged along the footpath for a distance by his hair. Three policemen complained afterwards that they had been kicked in the melee. Another lost his hat. Police said there were no injuries among police or students. Reports on the scene of some students being injured were substantiated. Thirty-four students who sat on the second floor of the building in Currie Street during the four hour demonst-

ration were later arrested, and walked or were carried out to waiting vans. The wild scene was described in restrained language by a daily paper as "one of the ugliest incidents seen in Adelaide." The demonstration was part of a nationwide protest organised by the national student union (NUAUS) and the Flinders and Adelaide Uni Student Representative Councils. The *On dit* cameraman had his film confiscated by five plainclothes policemen. Channel 7, Channel 9 and *The Advertiser* were 'unable' to supply *On dit* with the photographs or film they took.

## President resigns after bedroom scandal

The Henrietta Frump Award for "Great Deeds at the Wrong Time" this week goes to John Child. "In these days of sexual equality, of co-ed colleges and of tramping duos, not to mention Student Christian Movement, Sex Segregation for the purpose of performing simple biological functions like sleeping and washing face must be regarded as intolerable Victorian survivals. I ask you to give your full support to the movement for bi-sexual bedrooms." So said the President of the Otago (NZ) University Students Association, not in the swinging sixties but 1947. When he advocated a freer sex life and ridiculed religion in a speech to freshers, the scandal reached local and campus media, even in Adelaide. The speech was publically applauded by the Chancellor, the Very Rev. D.C. Herron and other dignitaries. The excuse given later was that there was a fault in the amplifying system and they could not hear

the speech clearly. The Otago University's Fresher Handbook contained further illuminating advice on sexual matters, "Don't hesitate to experiment with caution." And on religion, "You are probably experiencing a phase of religious interest. Don't worry about it. It's normal and should pass in a few terms." So what was the moral state of our campus then? This 1947 report is revealing. "On dit was approached by an ex-serviceman and told to mind his own business, and was scandalised to think that the *On dit* staff never participated in the 9.30 drag-off to the Torrens, or the liquor sprees at some 'Varsity balls.' "An internee at the hospital warned *On dit* not to mention how he used his room. Others did not want us to expose a well-known pleasure cruise, popular with 'Varsity students during the vacation."

"The disgusting statements emanating from Otago University cannot be allowed to pass without comment. Such anti-social measures are a menace to the community and our standard of living, not to mention our finer instincts. Or are we to take bisexual bedrooms lying down?" Meanwhile John Child was forced to accept the following stipulations from the Otago University Council after the scandal.

- That he resign from the Presidency of the Students' Association.
- That he undertake not to seek re-election in that position or any other Students' Association Office.
- That he make a public apology in such form as the council decided.
- Finally, that he be excluded from the University until the end of the term, which concluded in May.

It's Hard being ahead of the times.



# BARR-SMITH'S SHOPS WAIT ON VOTE

Level four of the Barr-Smith Library could be transformed into a mini shopping mall if a plan approved by the Adelaide University Executive committee goes ahead.

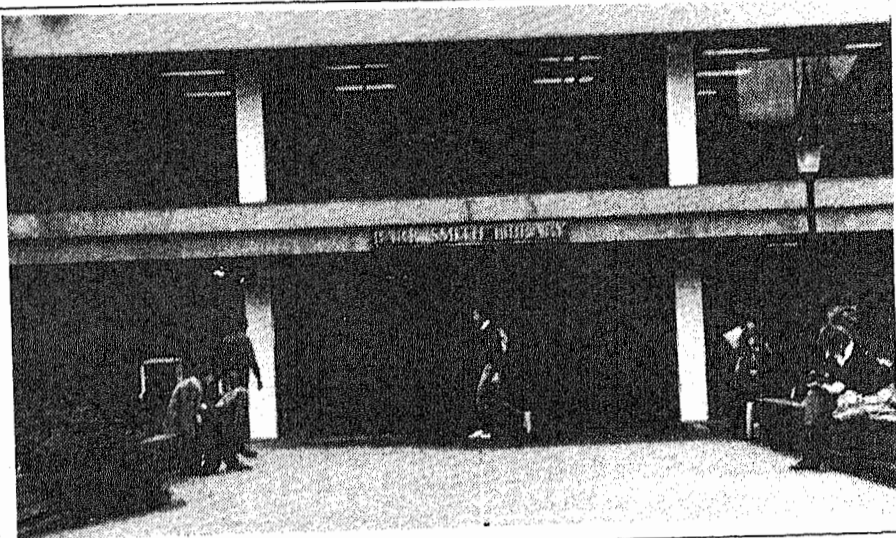
The Executive Committee voted last Wednesday in favour of commercial development of the top floor of the Library. But the decision may be overturned when the Education Committee meets later this week.

Level four, adjoining the Hughes Plaza, currently contains the Library's main entrance, but this will be closed when the Western Door is completed.

If proceeded with, the development would mean that the Barr-Smith collection would have no space to grow after 1992. Commercially gained income would be returned to the University's general revenue, with some of it being given over to upgrading the Library.

The Executive Committee had four options open to it when deciding what to do with Level four.

The first was to keep all the space for Library use, but the library does not have the money to remodel the area and users would be disrupted for some time.



The second option lost the Library no space, but traded Level four for Level three, currently in the hands of 5UV.

The third option was a combination of the second option and the fourth, commercial development.

5UV management had hoped that the second option would be adopted, giving the station more space and greater accessibility, but according to *On dit* sources 5UV will now get no space in the Library under any circumstances.

University Librarian Eric Wainwright is concerned that if the Education Committee

overrides the Executive Committee's decision this week, funds to upgrade the Library may not be available.

"If the money was available to upgrade without commercial development then I would never agree to it," said Wainwright. "Users, in the long run, will benefit from the commercialisation."

The Executive Committee's decision was not unanimous. One of those who voted against the motion was Students' Association President Greg Mackay. "In principle I agree with the commercialisation," said Mackay, "but the details have been sketchy and the Bursar is given free rein on

commercialisation without anything concrete being stipulated as to how it would be treated as a priority within the Library complex."

Mackay's main concern is how students will be affected if the commercialisation goes ahead. He believes that students need a reading room and is lobbying hard to get one included in any redevelopment.

"If a motion can be put forth at the Education Committee meeting on Wednesday that students do get a Reading Room then student representatives on the Committee will vote in favour of commercialisation," Mackay said.

"If not then we will vote against, and because the Arts Faculty are against the venture it will most likely go down on Wednesday," he added.

Dr Doug Hardy, who along with the Bursar is giving suggestions to the Executive Committee, said that the University would always have the right to reclaim the space lost to commercialisation in the future.

The final decision is now in the hands of the Education Committee.

-Michelle Clark

## Fleetwood picks the winners

What do Andrew Peters, Nick Murray and Mike Fleetwood have in common.

They were all at the Union Voucher draw held last Wednesday. Barry Salter, Activities Officer of the Union, said that approximately 15,000 vouchers were submitted to the various different prize areas. Amongst those things won were

a refund of the Union fee, ANZ Bank money, sports prizes, and an adventure holiday.

"On dit" dominated the prizes, with three winners in the categories offered.

Quote of the week came from Andrew Peters who said that "his nose was designed by Ben Lexcen."

Students who have not yet picked up their prizes should contact Barry Salter in the Union Office.

Congratulations to those who did win, and this "On dit" reporter will be enjoying a nice lunch with the Vice-Chancellor sometime in the near future.

-Michelle Clark



One of the lucky winners.



Mick Fleetwood hams it up.



## New 5UV antenna means better sound for listeners

DURING THE LAST WEEK Radio 5UV's listeners have been enjoying the clearest reception they have ever had.

The much improved signal is due to the replacement of the old, unreliable 45-metre antenna with a new 140-metre unit. The old antenna had often prevented listeners from areas such as Parkside, Seacliff and Goodwood from receiving a clear sound.

Jill Lambert, 5UV Station Director, said that there had been enormous response from listeners delighted with the upgraded reception. Comments ranged from just plain "tremendous" to the ecstasy of one woman who will

"now listen more often - it used to involve standing on my ear in the kitchen with my tranny extended."

The new antenna first went into action on March 29 at a Dry Creek opening ceremony attended by such notables as the Minister for Environment and Planning, Dr. Don Hopgood, and University Vice-Chancellor, Professor Don Stranks.

The minister, equipped with his trumpet, gave a rendition of the 'Last Post' as the old antenna was closed down, in honour of its long, though somewhat unpredictable service.

Radio 5UV owes its beginning to a \$100,000 donation made in 1970

by the late Kenneth Stirling. It began broadcasting in 1972, and was the first licensed public radio station to go to air in Australia.

However, since 1975 the station had to contend with broadcasting at 530 kHz from an antenna designed to transmit at 1560 kHz, due to interference from a New South Wales station.

The new antenna means that many years of toil and trouble to keep the 5UV signal clear have come to an end.

The station should find that its popularity will increase now that its signal quality and potential audience size has. The sky's the limit.

- Paul Washington



## Martian project

A PROJECT is underway in Britain to simulate the human problems likely to be encountered on a mission to Mars.

Thirty people of both sexes, various nationalities, and different professional skills will be put together in isolation and be expected to live there for a year. They plan to be totally self-sufficient. They will have to cope with their own emergencies, recycle all their water and waste and, perhaps hardest of all, put up with each other for twelve months.

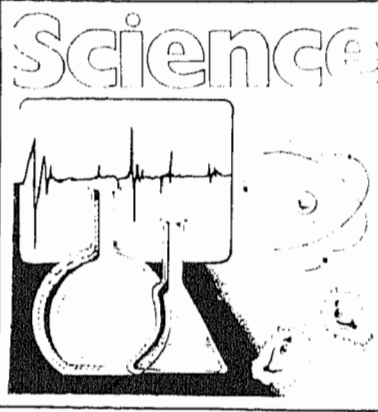
The project, known as the Argo Venture, was initiated by a British sociologist, Lord Young of Darlington, who conceived the idea as a way to probe the psychological problems which would arise on a real mission to Mars. He hopes to encounter all the human traumas, ranging from rows to romances. The intrepid colonists will also have to take all the precautions that would be necessary on a real mission. Each specialist will have to teach at least one other person his or her speciality in case of death or accident. Specialists will include a doctor, a computer expert and an engineer. And the project will deliberately include catastrophes to test the adequacy of the preparations.

The Argo Venture has received two private grants and is seeking another \$400,000 from sponsors to get it on the move.

## New pill

THE PILL has not had a good run in the last few years. The oral contraception has been blamed for increased risk of strokes, heart attacks, breast cancer and blood clots in the women who use it. Now comes new evidence that the Pill isn't so bad after all.

A New York symposium recently heard the results of various researchers' work on the Pill's benefits. They include decreases in the rate of ovarian cancer, endometrial cancer (which attacks the lining of the uterus), pelvic inflammatory disease (a major cause of infertili-



YOU MAY NOT believe this, but it's true. All the switching necessary to construct an electronic computer is duplicable in fluidics, which is the mechanics of the flow of fluids. It is naturally not possible to do it with the same complexity and on the same minute scale which the silicon chip makes possible but in principle one could make a computer out of a network of water pipes.

How do they do it?

Any system that is going to duplicate an electronic one has to be

ity), iron-deficiency anemia, premenstrual tension and menstrual cramps.

These bonuses have shown up mainly because of the reduced dosages of the hormones which are used in the Pill. Old versions of the drug contained up to three times the estrogen and ten times the progestin of their modern successors, which are just as effective in preventing pregnancy.

The latest generation of female oral contraceptive, the phasics, are also designed to prevent irregular menstruation and breast tenderness by varying hormone dosages over a woman's cycle "in phase" with her menstrual pattern.

I WONDER IF IT'S WORTH TAKING THEN, EVEN IF YOU DON'T HAVE A SEX LIFE...?



## U.S. nuclear alternative

able to do three things. It has to have the equivalent of the switch, the diode and the amplifier. If you can do those three then you have yourself the potential to make a primitive computer.

How does a network of pipes and drains do this? In fluidics there are three phenomena which allow the trick to be done. First there is the vortex effect - which you witness when you pull the plug in your bath of an evening. Second there is the entrainment effect; a moving fluid tends to tug other fluid along with it - which you can see if you hold two pieces of paper a couple of centimetres apart and blow between them. The papers move together because the moving air tugs the nearby air along with it and draws the bits of paper together.

Lastly there is the Coander effect - a vacuum forms between a fluid and the nearest object so the fluid is sucked toward that object.

The Coander effect and the entrainment effect together enable a fluidic switch to be created. When liquid arriving at a Y-junction is given a nudge in one direction then the rest will follow in that direction. The vortex effect together with some clever design let you make the equivalent of a diode, which ensures that a fluid flows only one way. And vortices can also be harnessed as amplifiers.

There is even a fluidic equivalent of voltage (pressure) and current (flow).

This technology has been developed, and is now used, in the nuclear industry to control the flow of radio-active fluids. It is said to enable them to be handled and controlled from a distance where they will, it is hoped, not contaminate anybody. It is in use at the Dounreay and Sellafield reprocessing plants in the UK.

But who would ever want to

make a computer based on such a seemingly clumsy technology? As always, the military. They are afraid of the effects of the electromagnetic pulse caused by the explosion of nuclear bombs in the upper atmosphere. The pulse, it is calculated, is sufficient to burn out normal electronic circuits over a whole continent and where would that leave the American war machine, or the Russian one? To get around this the Americans have employed some fluidic control devices in crucial applications. It's not possible to make them with anything approaching the complexity attainable in electronic devices but at least they are completely immune to the electromagnetic pulse.

Fluidics could also be useful for making control devices for the chemical, gas and petroleum industries where it is essential that there are no stray sparks which might ignite an explosion.

## The "big fizzle" theory

THE BIG BANG is no more, at least according to an American physicist.

Professor Sidney Bludman, of the University of Pennsylvania, has taken to tilting at conventional science's view of our universe's future. Current wisdom has it that the cosmos may continue to expand, as it does at present. Or it may one day grind to a halt and begin to fall in upon itself under the force of gravity after which there will be another Big Bang like the one which caused the initial expansion, and the cosmic throbb will begin again.

Professor Bludman's research, however, indicates that there won't be another Big Bang at all. Instead, when the universe has finished falling in on itself, it's just going to sit there. There will be a Big Crunch, followed by a Big Nothing. The universe will just sit there.

A further shock for cosmological traditions comes with Bludman's



finding that the Big Bang wasn't so warmly explosive as has previously been thought. The professor calls it "the Tepid Little Bang".

If all this seems rather disturbing, bear in mind Professor Bludman


takes a long-term view. His Big Crunch is still ten or 20 billion years away. After that, the universe faces an eternal rainy Sunday afternoon.

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# ACTS report A new union for students

DELEGATES FROM tertiary institutions all over Australia have tentatively ratified a draft constitution for a national student union.

The Australian Council of Tertiary Students (ACTS), is designed to replace the defunct Australian Union of Students (AUS), which was dissolved last December in Sydney. Internal faction fighting rendered the AUS impotent. Many observers saw the AUS as being dominated by the Victorian based Council of Australian Labor Party Students (CALPS) because from 1982, CALPS had the numbers to control the AUS.

The President of Adelaide University's Student Association, Greg Mackay, has been instrumental in the formation of ACTS. It was Mackay in fact who pushed hard to have the conference in Adelaide so that "we would be the focus of attention during these initial stages." He also said that "it was easier for Western Australian delegates to come because it isn't as far as Sydney or Melbourne."

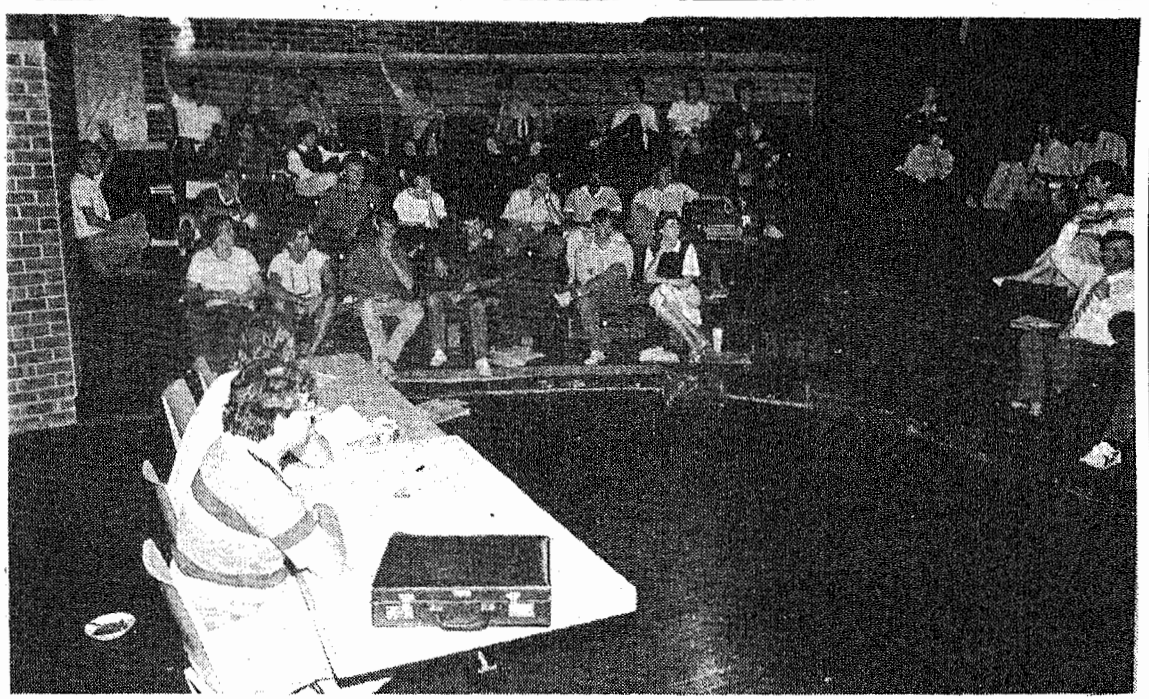
Mackay was one of five committee members appointed at the Easter conference to serve on the ACTS co-ordinating committee.

As yet how the committee will meet is not known but Mackay seems to think that most communication will be over the phone. The conference went "quite well" according to Mackay and most of the members were satisfied with the result.

Some, however, thought that the conference lacked enough representation from the left wing. Gary Martin, President of ALPSA, said that "the problem is that ACTS appears to be Liberal inspired." Socialist, Michael Scott asserted more strongly that "this is rigged."

Mark Heyward - one of the main organisers behind ACTS - and Greg Mackay denied the accusations that it was merely a Liberal mouthpiece. Heyward pointed out that there were only two student groups with the necessary infrastructure to set up a national body: the Liberals and the Centre-Left faction, which is relatively new and inexperienced.

The Liberals did not deny, though, that there was very little labor representation at the convention. Shaun Minahan, one of the few Laborites present, told *On*



ACTS Conference in progress

*dit* that most ALP suggestions had been shouted down; that the Constitution was "intransigent, and did not allow for change"; and that the Constitution had "watered down objectives."

Hugh Martin, who co-represented Adelaide Uni with Greg Mackay, thought that ACTS was basically a good idea, but there were one or two clauses that needed changing. He was particularly concerned at a section of the Constitution that required a compulsory donation by affiliated campuses. "It could be anyone who gets the money, such as CANE. Even if you opt out, you still have to pay money to charity."

But do students actually need a national union? Mark Heyward thinks that they do. "In cross campus ballots, 95% of the students said they did." What he did not say though, was that only 4% of the

student population answered the questionnaire - a 96% apathy rate, if you like. When the tertiary fees issue was being debated, students had no official union to fight for them, and yet the proposal was defeated. Heyward admitted that "the reason tertiary fees was not introduced was due to internal ALP manoeuvrings."

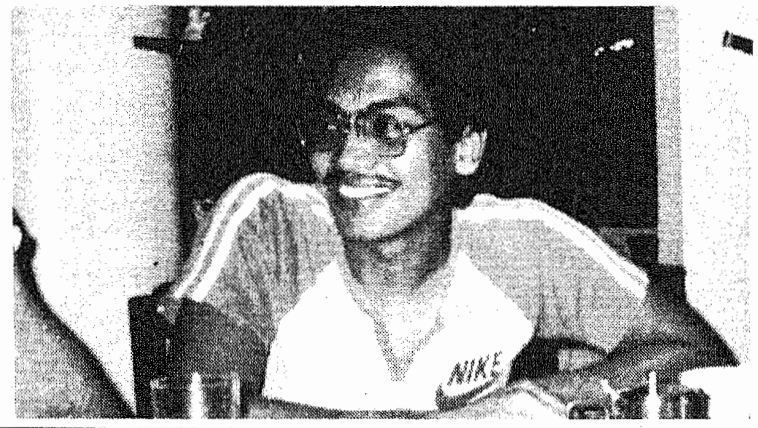
This suggests that the lobbying that the unofficial ACTS did, had no effect on the outcome.

It is interesting to note, however, that the tertiary fees issue came up after only a matter of months of our union collapsing. Therefore one could argue that new national union should not be rejected by the students outright. After the debacle of AUS, students will naturally be wary. But with the tertiary fees spectre hovering on the horizon, the ever-present threat of TEAS reductions and increases in

overseas student's visa charges, one could argue that a new national union should not be rejected by the students outright. After the debacle of AUS, students will naturally be wary. But with the tertiary fees spectre hovering on the horizon, the ever-present threat of TEAS reductions and increases in overseas student's visa charges, students need some form of lobbying pressure in Canberra. "We are just trying to help students and if they don't want it, what can you do?" said Greg Mackay.

Adelaide University students could be facing yet another referendum early in second term. Will we join ACTS or not? The question is now in students hands.

- Michelle Clark  
- Graham Lugsden



## Manny Calonzo warns Australia

THE U.S. ALLIANCE threatened to involve Australia in military intervention in the Philippines, a Filipino student leader has warned.

Manny Calonzo, secretary-general of the Asian Students' Association and a member of the Nuclear Free Philippines Executive, told the Palm Sunday Peace Rally Australia's links to the US made it inevitable it would become further entangled in the Philippines.

"The Hawke Government's decisions on uranium mining and nuclear warships show that Australia's foreign policy is quite dependent on the foreign policy of the US," he said.

Australian aid to the Philippines totals about \$15m, including the training of Filipino army officers and the use of non-military aid for military purposes such as building roads into areas held by anti-government groups.

He said the US Government was stepping up its military aid to the Philippines. Assistant Secretary of State Richard Armitage, Assistant Defence Secretary Wolfowitz and former UN Ambassador Jeanne Kirkpatrick all had visited the Philippines in the past two years.

"The US is committed to propping up the Marcos regime," said Calonzo in an interview after the rally. "If Marcos falls they will do their best to ensure another 'reasonable' government takes place.

"Last year, for example, the US and the Philippines conducted war exercises near Subik (Naval Base) learning how to deal with insurgency. Filipinos are also trained in counter-insurgency techniques and in the use of US-made equipment."

Calonzo told the rally that the Philippines, like Australia, was host to some of America's most crucial military bases.

The Subik Naval Base and the Clark Air Base, on the main island of Luzon are both larger than the island of Singapore. Subik is home of the US Seventh Fleet, one of the most powerful fleets in the world.

"The Philippines and Australia are both a part of America's worldwide military network, which makes use of all available facilities to achieve US military ends, regardless of the desires of the third countries involved."

The bases provide a launching pad for US operations in Asia, the Pacific and the Middle East. They are also strong counter-insurgency strongholds, providing ammunition, M-16s and intelligence to government forces.

Calonzo said that because of America's desire to safeguard its economic and strategic interests in the Philippines and its determination to intervene, there was every likelihood Australia also would be "dragged into" the Philippines.

- Robert Clark

## Constitutional row

THE ACTUAL PROCESS undertaken to choose the two delegates from this campus for the ACTS conference has aroused controversy.

Andrew Brown, secretary of the ALP Students' Association, claims that Greg Mackay and the other right-wing members of the SAUA Executive Council, have broken their own Constitution. Brown issued a pamphlet alledging this and Mackay threatened legal action.

In accordance with Section 88 of the now four-week old constitution delegates of any representative capacity must be elected by the student body. This did not happen with the ACTS delegates.

However, Mackay, Students' Association President, said that "there wasn't enough time to do this. We did not know who would be eligible to go to the ACTS conference until about two weeks before the actual meeting." (A general election can take as long as five weeks to organise). Because the conference was so quickly organised, members had to be chosen from the student representative councils in each tertiary institution invited. So Mackay says that the issue is no issue at all.

ACTS had not informed him early enough about who was to attend. "Whether it would be Presidents or Vice-Presidents or general members was not known," said

Mackay. It was eventually decided that members from each campus Student Representative Council were those eligible to choose delegates for the, then, imminent National Students' Convention held in Sydney. This meant that Greg Mackay and Hugh Martin represented this campus.

Andrew Brown, however, says that Mackay breached Section 9-88 by not holding an election, regardless of circumstances.

But with the ACTS Conference now over, the dispute between Mackay and Brown seems to be quietening.

- Michelle Clark  
- Graham Lugsden

## ALP claims victory

ALP STUDENTS have claimed victory after a controversial by-election in which one candidate lost by less than one vote.

Socialist Club candidate Lucy Schultz failed to win a seat on Union Council by less than a vote after the vote of a post-graduate student was disallowed because her name did not appear on the University's Student Records.

The seat was won by ALP candidate Devin Clementi.

Under Voting Regulation 6.1.b, a person's name must appear on the student roll before he or she is eligible to vote in student elections.

In a letter of protest to Union Council, the student claimed that she had paid her Union fee, received library card and commenced post-graduate study.

It was also revealed that the student had voted for Lucy Schultz and was prepared to sign a statutory declaration to that effect.

After lengthy debate, Union Council accepted the Returning Officer's report and provided for a review of the Voting Regulations.

ALP students were delighted with the by-election in which all of the running ALP candidates were successful.

ALP Students' Association (ALPSA) Secretary Andrew Brown

said that the result indicated a return to the norm of student political voting.

He claimed that ALPSA had received 45% of the first preference vote, compared with 33% to the Liberals and 20% to the Socialist Club.

"The Liberals are an aberration," he said.

"If this continues, the Liberals will be swept out of office."

However, Liberal Club President Greg Mackay said that the Liberals had not campaigned hard during

the by-elections.

"There was no point in running a big campaign," he said.

"The Students' Association still has a Liberal majority and we couldn't get a Liberal majority on [Union] Council anyway."

The by-election was called to fill vacant positions on Union Council, the Students' Association Council, the Education/Services Standing Committee, the Activities Standing Committee and *Bread and Circuses*.

- Moya Dodd

### Results

#### Union Council - first preference vote:

Williams	62
Flaherty	24
May	13
Clementi	48
Minahan	111
Schultz	68
Harford	36
Rice	38

Williams, Clementi and Minahan won after distribution of preferences.

#### Students' Association Council - first preference vote:

Edmonds-Wilson	48
----------------	----

Schmidt	74
Williams	60
Crowe	54
Minahan	158
No Candidate	22

Schmidt, Williams and Minahan won after distribution of preferences.

#### Activities Standing Committee

#### Catchside

#### Education/Services Standing Committee

Kort
Darzins
Brown
Pyne

#### Bread and Circuses Editors

Battersby and Scott



# Higher fees for overseas students

Overseas students will be paying higher fees to study at Australian Tertiary Institutions next year. The increased charges, which apply to all undergraduate and graduate courses, were announced as part of a 'Overseas Student Package' by the Federal Minister of Education, Senator Susan Ryan, in late March.

The fee, which has been fixed at 35 percent of the estimated 1985-6 cost of educating a student, will be \$4340 for overseas students enrolling in medicine, veterinary science or dentistry, and \$3500 for all other courses - an increase of about \$1000.

In addition the Government has placed an upper limit for overseas students at any tertiary institution of 10 per cent of the total enrolment at that institution, and a limit of 20 per cent in any particular course.

An Overseas Students Office has been established within the Department of Education to co-ordinate all matters relating to Overseas students, including col-

## Tony Snell



**Finance Vice-President**

lecting the overseas student charge.

The Government has also announced that in 1987 the fee will be calculated as 45% of the estimated cost of educating a student.

Senator Ryan expects these measures to raise an additional \$10 million, and ease criticism that

Overseas students are taking the places of local students in tertiary institutions.

The reality is that the hefty fee increases over the next few years will deter at least some overseas students from continuing their courses or from coming to Australia to study. On the whole Overseas students are not wealthy - the Goldring Committee found that the majority of South-East Asian students studying in Australia come from middle and lower income groups who will not be able to afford the increases. In addition arbitrary 'quotas' of overseas students in courses are unfair and could well lead to intense competition among students for places at the more prestigious institutions.

The increases themselves were calculated using the rubbery estimated cost of educating a student.

The SAUA Council and its Education/Services Standing Committee are currently working on a strategy to oppose these measures.

At the by-elections last week over



four hundred people voted. Thanks to Peter Andersen for his hard work as Returning Officer. Laurie Williams, Rolf Schmidt and Shaun Minahin were all elected to the Students' Association Council, Davids Darzins, Andrew Brown, Caroline Kort and Christopher Pyne to the Education Standing Committee, and Eleanor Catchside to the Activities Standing Committee. All the other office-bearers of the Association can be contacted through the Student Activities Office.

The Waite Ball this year was very successful. Congratulations should go to Jim Holland and

David Scobie and the many others out at Waite who worked hard to organise the Ball and make it a great night out.

Finally I would like to correct an inaccurate statement attributed to myself in the last *On dit*. At no time did I say I was not impressed with Vince Stefano's performance "in anything". Vince is hard-working and successful at his studies and has been quite obviously engrossed with them over the past year. No doubt this was reflected in his attitude towards the C.R.S. and SAUA in general.

- Anthony Snell  
Finance Vice-President

# New national student organisation

OVER EASTER the Students' Association had the privilege of convening a meeting of representatives from tertiary institutions across Australia. This meeting was set up to formulate a constitution for the new National Student Organisation, the Australian Council of Tertiary Students. This meeting decided that any national body should concern itself with three specific areas:

- (1) Education as a teaching and research process.
- (2) The Financial welfare of students.
- (3) The provision of student services.

Now while this is an eminently reasonable ambit according to most students the extreme socialist/communist element will dispute this. They are quite content to waste time, student money and student resources on international groups and international issues. I believe that any representative national body should concern itself less with being political and more with trying to get a better deal for students.

## Greg Mackay



**President of the Students' Association.**

There are many areas that need attention.

Federal Government funding to tertiary institutions is continually decreasing. This means that tutorial sizes are getting larger, library hours are getting shorter and some services such as the English Expression Course are getting the

chop.

Residential College students have had their subsidies removed in favour of a loans scheme. Senator Ryan seems to think that University students in collegiate housing have money to burn. Consequently she has removed their subsidies and transferred some of the money to Institutes and Colleges of Advanced Education. Grants are being replaced with loans.

TEAS is an eternal problem. The value of TEAS cheques decreases every time you blink as the Australian dollar plunges. The gap between TEAS and the dole is still there and appears to be firmly entrenched.

This gap and the ridiculous notion of means testing for the allowance gives incentive for students to study part-time and pick up the dole. Surely this is an absurd and undesirable consequence of poor implementation of Government policy.

For many years the Australian Union of Students campaigned against Liberal Governments. Under the present Labor Govern-



Sen. Susan Ryan.

ment, student conditions have deteriorated at a more rapid rate. It is time that students realised that no matter who is elected to Canberra, students need a National Organisation to fight for their needs and to ensure adequate student input into decisions affecting students.

Elections were conducted in the week before Easter. The turnout was fair with about 400 students voting. The breakdown vote was approximately:

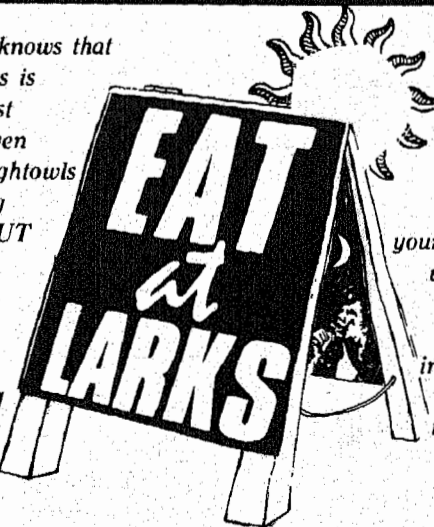
- Liberal 40%
- Labor 40%
- Socialist/Communist 17%
- Other 3%

This is more reflective of voting trends within the general community as opposed to two-three years ago when the extreme left pulled about 50% of the student vote.

The next set of elections will be the Annual Elections which are held towards the end of July. If people are thinking about running for these elections and wish some information on the positions up for grabs then they should come in and see me some time (I also provide valuable info. on pizza making).

Lastly, I'll give you some warning about our major social activity for the term, a Cloisters show with a Melbourne band at lunchtime on the last day of term.

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# Should our sportsmen play there?

The following South Africans are known to have died in detention in the hands of the Nationalist government's Security Police. All were imprisoned without trial, charge, prosecution or evidence. All were denied legal representation and access to friends or relatives. The causes of death alleged by the Security Police are given in brackets.

S. SALOOJIE died in Johannesburg on 9 September 1964 (fell seven floors during interrogation).  
 N. GAGA died in Transkei on 7 May 1965 (natural causes).  
 P. HOYE died in Transkei on 8 May 1965 (natural causes).  
 J. HAMAKWAYO died in Pretoria in 1966 (suicide by hanging).  
 H. SHONYEKA died in Pretoria on 9 October 1966 (suicide).  
 L. LEONG PIN died in Pretoria on 19 November 1966 (suicide by hanging).  
 A. AH YAN died in Pretoria on 5 January 1967 (suicide by hanging).  
 A. MADIBA died in an undisclosed prison on 9 September 1967 (suicide by hanging).  
 J. TUBAKWE died in Pretoria on 11 September 1967 (suicide by hanging).  
 AN UNNAMED PERSON died on an unknown day in 1968 (death disclosed under questioning in Parliament on 28 January 1969).  
 N. KGOATHE died in Pretoria on 4 February 1969 (slipped in shower).  
 S. MODIPANE died in prison on 28 February 1969 (slipped in shower).  
 J. LENKOE died in Pretoria on 10 March 1969 (suicide by hanging).  
 C. MAYEKISO died in Port Elizabeth on 17 June 1969 (suicide).  
 J. MONAKGOTLA died in Pretoria on 10 September 1969 (thrombosis).  
 IMAM A. HARON died in Cape Town on 27 September 1969 (fell down stairs).  
 M. CUTHSELA died in undisclosed prison on 21 January 1971 (natural causes)

## The latest in a long line

SECURITY POLICE say he hanged himself with his socks. He was Thomas Shindobo, forty-five, father of nine children.

Arrested by South African security police while on leave at home in the northern-most district of Namibia. He was arrested on the 22 January 1985 and was reported dead on the 27th.

The arrest was allegedly made under Proclamation A.G.9 of 1977, an administrative decree permitting indefinite incommunicado detention without charge or trial, for interrogation purposes.

South African authorities forestalled civil action for damages arising from the death of another A.G.9 detainee in 1982. Just days before Thomas Shindobo's death an out-of-court settlement of

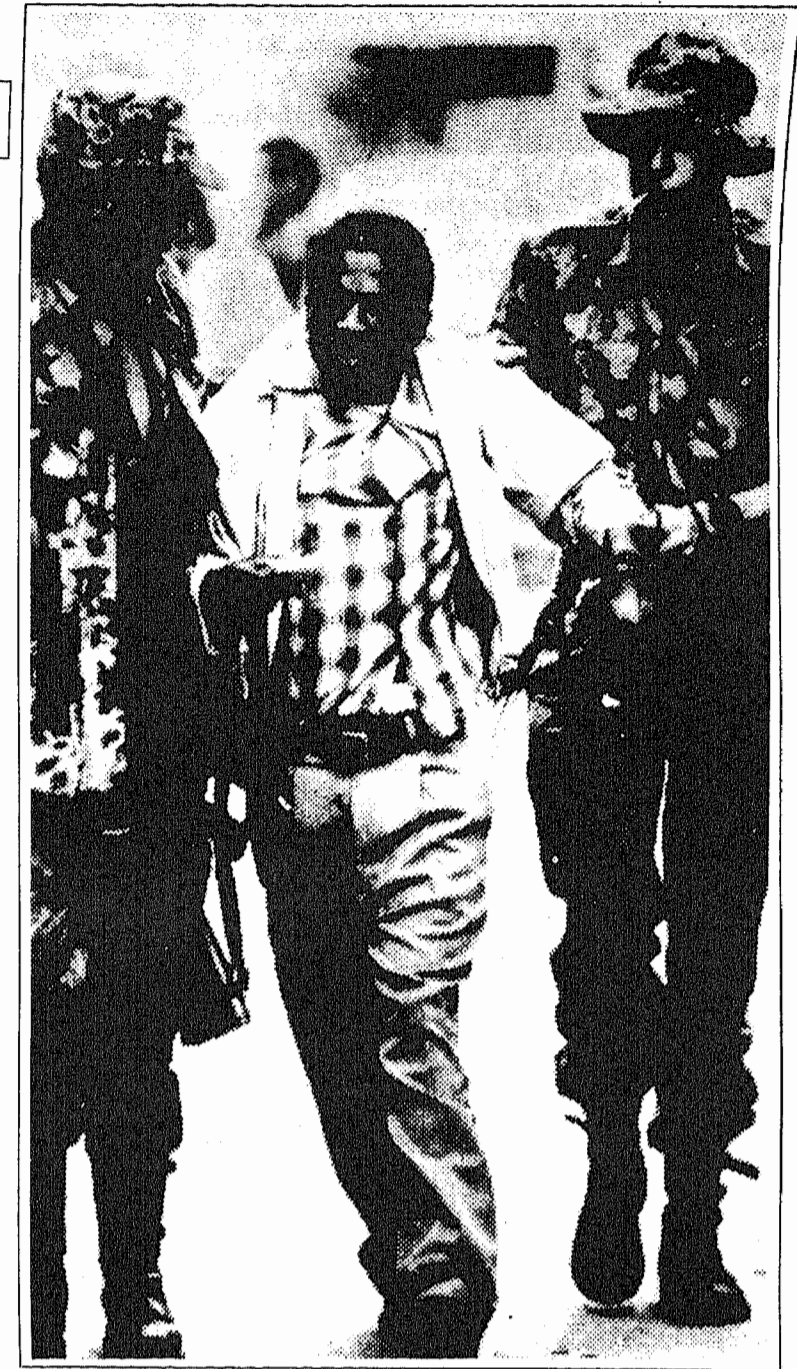
around £27,800 was made to the widow of Jona Hamukwaya, plus costs. South African authorities paid out around £14,400 in January of 1985 for alleged assaults in 1982 and 1983. Allegations included beatings requiring medical attention and hospitalisation, threats of hanging and threats by a pistol put against the head.

Unnoticed by the rest of the world Namibia is suffering as the illegal South African regime quietly brings in new repressive measures. A number of apartheid laws had been repealed or modified over the years in a public relations drive by Pretoria but now they are making things more restrictive and difficult.

—Justine Bradley  
 Source: Amnesty International

J. MDLULI died in Durban on 19 March 1976 (fell against chair during scuffle).  
 M. MOHAPI died in Kei Road on 5 August 1976 (suicide by hanging by his trousers).  
 L. MAZWEMBE died in Cape Town on 2 September 1976 (suicide by hanging).  
 D. MBATHA died in undisclosed prison on 25 September 1976 (suicide by hanging).  
 E. MZOLO died in Johannesburg on 1 October 1976 (no details given).  
 W. TSHWANE died on 14 October 1976 (no details given).  
 E. MAMASILA died on 18 November 1976 (no details given).  
 M. MABELANE died on 15 February 1977 (no details given).  
 T. JOYI died on 15 February 1977 (no details given).  
 A. TIMOL died in Johannesburg on 27 October 1971 (leapt from tenth-floor window during interrogation).

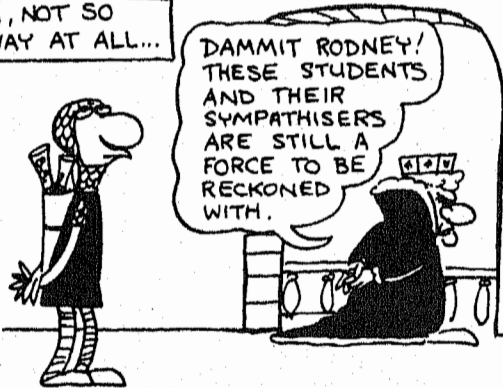
T. MOSALA died in Butterworth on 26 November 1976 (no details given).  
 W. TSHAZIBANE died on 11 December 1976 (no details given).  
 G. BOTHA died in Port Elizabeth on 14 December 1976 (Broke free, and threw himself from the 6th floor of Port Elizabeth Security Police Headquarters).  
 DR. N. NTSHUNTSIHA died on 9 January 1977 (no details given).  
 L. NDZAGA died on 9 January 1977 (no details given).  
 E. MALEL died on 20 January 1977 (Hypertension).  
 F. MOGATUSI died on 28 August 1977 (suffocation in epileptic fit).  
 S. BIKO died in Pretoria on 12 September 1977 (injured in scuf fle).  
 L. TABALAZA died in Port Elizabeth Security Police Headquarters, July 1978 (fell to death from 5th storey).  
 E. DIPACE died August 1981 (suicide by hanging).



L. NGUDLE died in Pretoria on 5 September 1963 (suicide by hanging).  
 B. MERHOPE died in Worcester on 19 September 1963 (causes undisclosed).  
 J. TYITYA died in Port Elizabeth on 24 January 1964 (suicide by hanging).  
 J. MASHABANE died on 5 June 1977 (suicide by hanging).  
 P. MABIJA died in Kimberley on 7 July 1977 (fell six floors during interrogation).  
 E. LOZA died in Cape Town on 1 August 1977 (result of stroke).  
 DR. H. HAFJEJEE died in Durban on 3 August 1977 (no details given).  
 S. MALINGA died in Maritzburg on

22 February 1977 (natural causes).  
 I. MUOFHE died November 1981 (injuries inflicted while attempting escape).  
 N. AGGETT died 5 February 1982 (suicide by hanging).  
 T.S. MNDawe died 8 March 1983 (suicide by hanging).  
 T. MANANA died 3 May 1983 (authorities treating it as murder).  
 Z. SIBANYONI died 4 May 1983 (collapsed, while being held as a witness concerning T. MANANA, natural causes).  
 R. KHOZA died in Maritzburg on 26 March 1977 (suicide by hanging).  
 B. EMZIZI died on 5 August 1977 (no details given).

IN A KINGDOM, NOT SO VERY FAR AWAY AT ALL...



## NP: Open Uni plan

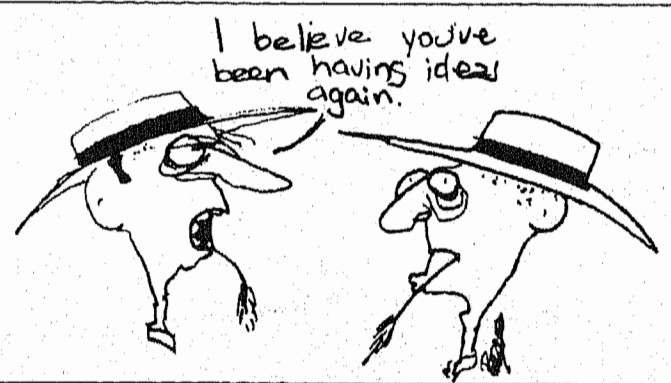
IF A PLAN by the National Party's NSW Central Coast branch comes into being, students having failed Matriculation will still be able to obtain a university degree.

The Central Coast branch, under the guidance of Sir Davis Hughes, a former member for Armidale, has plans for an Open University, to be presented to the National Party state conference in Sydney this June. The aim of this University would be to provide university training to potential students who lack the qualifications for entrance to a conventional university.

No Matriculation certificate would be necessary for entrance and any applicant would be considered, some undergoing an aptitude test to determine their suitability to the Open University system.

The proposal is that there be one central campus situated on the central coast of NSW. The rest of Australia would be split up into ten or eleven regions, each linked by computer to the central campus and including a regional headquarters, study centres and a tutorial group with whom the student could discuss ideas.

Education would be structured around the use of videos, television and radio programs, produced at the central campus and distributed amongst the regions. In order to produce this educational material, there would be a



television and video program production area, a radio centre, printing press and central computer terminal located on the central campus.

Sir Davis was unwilling to estimate the cost of the proposal, but he believes that "when you consider the benefit to the overall community this Open University would provide, the cost is minimal."

"Under the Open University system it would cost the government only half the amount of money to educate a student that it takes to send them through a conventional university. Nowadays the government spends \$10,000 per student, but under the Open University system it would cost only \$5,000."

"We will have to ensure that the degrees obtained by students

going through this Open University system would hold the same value for the student as if they were achieved at a more traditional university," said Sir Davis. It would then be possible to obtain a degree without having matriculated.

Sir Davis has already formed a committee including builders and architects who are working on the development of the Open University, and intends to have firm plans to present at the National Party Conference approaching.

Sir Davis hopes to have the Open University system accepted as a bicentennial project. This would make it possible for the student of tomorrow to achieve his desired degree without having qualified for entrance at the University level we expect today.

—Nigel Cockington

## Fees not popular

THE FEDERAL GOVERNMENT could have been voted out at the next election if they had reintroduced tertiary fees, according to a recent survey.

A McNair-Anderson poll has found that more than 20 per cent of those polled would have changed their votes if fees were re-introduced.

Finance Minister Peter Walsh was behind the attempt to re-introduce tertiary fees, aiming to raise \$300m to offset the budget deficit.

Overall, 74% of those surveyed opposed the move. Opposition was greatest among the young, ALP voters and women. Almost 70% of Liberal voters were against the fees proposal. A startling 37%

of young people, and more than 20% of voters in marginal ALP electorates, would have changed their votes.

The findings, although coming after Caucus rejection of the issue, are still relevant, because Senator Walsh may ask Cabinet to approve the proposal, regardless of the Caucus decision.

The survey was commissioned by three higher education lobby groups: the Federation of College Academics. In a joint statement, they said that the survey revealed widespread hostility to the re-introduction of tertiary fees, and the electoral vulnerability of the Government to the fees issue.

—Graham Lugsden





## More room for drinking and dancing, please..

Dear Sir,  
I must congratulate the Uni Bar on 10 years outstanding service to all Uni students and in particular those of the Engineering faculty to whom the Uni Bar is a second home and their mistress. Many great bands have played in the bar and it is the focal point of much of University life. I feel the Uni Bar needs enlarging and I forward a suggestion that the games room be annexed and turned into a lounge/disco where the bands play.

-Yours sincerely  
Patrick Fitzpatrick  
Engineering Faculty

## ...because some people need to relax

Dear Sir,  
One lecturer whom I must complain about is one Dr. ... who lectures in the Maths faculty (or tries to!). Apart from being unorganised in notes and unconfident when speaking, he whispers at times and his writing is incomprehensible. He is easily flustered when he makes a simple mistake and his lectures then decline rather rapidly. I hope Dr. ... can become more competent in the future by taking relaxation lessons to calm him down.

- Yours sincerely  
Patrick Fitzpatrick  
Concerned Engineering Student

## Painfully mistaken

Sir/Madam,  
My heart went out to the *On dit* journalist who could not fathom the depths of the wonderful play *The Paradox of Pain* (*On dit* 4, 25th March, 1985). Labels such as "obscure, banal, unoriginal, mediocre" were not clarified in the review. Is the play banal and mediocre, for example, because it deals with you and me the ordinary people? Is the play obscure because it requires us to respond to tragic issues which run deeply beneath the humour? Is the play unoriginal because it attacks face on the dilemma of human existence - lost souls "struggling through the dark" needing to "talk out to someone"? It seems to me

we often ignore the pleas and the "faint" hearts which call for us in this "filial fusion of confusion" called existence and how better than through neat labels like "unoriginal" which of course we can all dismiss immediately!

Marietta Rossetto

## Mackay's reply - replied to

Dear David,  
The problem with politicians is that, like politics, they can't be ignored. Even if the politician is called Greg Mackay. His self-righteous huffery (*Letters, On dit* April 1) should not go unanswered.

One firstly wonders how seriously students can take his call for a "more professional approach" and his doubts as to the capacities of *On dit* staffers to report fairly accurately.

Is he not after all Adelaide University's own \$8,000 man, whose "journalistic" endeavours earned him a libel suit which he settled out of court with the aid of students' money? While he earnestly tries to curry favour with students by holding barbecues and appearing concerned about fees, not a cent has yet been paid back.

He claims that, contrary to *On dit's* headline, the Liberals have not entrenched themselves in the Students' Association. This despite having just foisted upon students a constitution which reduces the amount of student representation and which gives the executive carte blanche with the SAUA regulations over the next three months.

Returning Officer Peter Andersen assured me he did not need the assistance of Michael Scott or anyone else in presenting the "no" case (such as it was) which appeared in the referendum pamphlet. Indeed, he told me there was nothing more about either the "yes" or "no" cases which he needed to know.

Finally, it is curious that the Liberal Club President should air the concerns of the President of the ALP Students' Association. While I hope Gary Martin does not feel miffed at not being quoted, he will understand that at the time of the events and at the time the article was written his association did not exist. ALP students I spoke to felt no need to defer to him.

If Mackay is genuinely worried about standards, perhaps he should start with those "moonshiners" holding down outside jobs while being paid to represent students.

Regards,  
- Robert Clark

## In defence of Nation and Regiment

Dear David,  
I am writing in reply to your article on the Adelaide University Regiment. I would like to compliment you on producing a very challenging and provocative piece; it makes a welcome change from the dreary articles written over the last year and a half in *On dit*.

However I would like to voice my objections to a number of things in the article that I know, as a member of AUR, to be untrue.

Firstly I thought your discussion of the role of women in AUR was very shallow and merely took up the old line of women being shoved into the

background. One female member of the Regiment was very angry and told me she was offended by your comments because she, rather than being hidden in the kitchen, has spent two weeks driving trucks, which is hardly delicate or inconspicuous work. In fact women held important positions in Transport, Signals, Training and Administration and did a huge job in the kitchen. Your comments might satisfy the Feminists on campus but the women in AUR were less than pleased.

My second objection is related to your question on whether we were playing soldiers or doing something worthwhile. I think you over-did the bit about playing soldiers. We realize that what we are doing is preparing for war and that if war should break out, we would be some of the first to go. It's something we just don't talk about - why take a pessimistic outlook on events, it would only lead to a drop in morale. Finally I don't think

you discussed the last part of your initial question properly - are we doing something worthwhile? I was waiting for your answer at the end of the article, but it never came. I think we are doing something good - what could be more worthwhile than taking part in the defence of our country?

Yours  
Andrew Rice  
(Corporal, A Company, AUR)

## Does AUR do it for CASH?

Dear Editor,  
Thanks for confirming what most of us had long suspected. Soldiers do it for pay, nothing else. Natch. Those people don't stand for anything, except the Queen.

All the best,  
- N. Ewit



## Ideologue's last resort

Dear Sir,  
It was with some consternation that I read the poisonous little misive submitted by Mr. Hansen and Misses Nicolson and Laurence (*On dit* 5, 1/4/85), the palpable intention of which was not so much to express their own opinions (for whatever they are worth) as to launch a vituperative personal attack against Miss Victoria Wayland.

Whether they singled her out for having expressed a view which did not happen to accord with their own pre-conceptions, or, as is more likely, were motivated by gripes of a more personal and less explicable nature, the effect of their particularly unhelpful letter has been simply to sponsor ill-will. Miss Wayland's entitlement to voice an opinion is not an open invitation for those ill-disposed toward it, or, more accurately, toward her, to vent their spleen in public.

No doubt, they may have found this exercise in spite most

therapeutic; nevertheless, it is a pernicious and villainous practice, for in resoundingly condemning what they perceive to be narrow-mindedness, they would do well to remember that there is no mind so narrow as that of a prating ideologue whose moral "legislation" has been challenged, and who must then rely on personal abuse as the last resort of the intellectually inept.

- Yours sincerely  
Michael Manetta

## The April Fools of the CRS

Dear David,  
In the story (*On dit* 5, 1/4/85) on the Constitutional Review Committee (CRS) Anthony Snell is quoted as saying "He [referring to me] could have come to meetings." I would like to ask whether notification of meetings of the CRS was sent out. Perhaps Anthony in his wisdom put the notices in my pigeon hole, even though I was in Pt. Lincoln. Surely the sensible

thing to do would be to *nevertheless* notify a person of a meeting instead of relying on one's own assumption as to whether they can make it or not.

As to Anthony's attack on my competency ("I've never been very impressed by Vince Stefano's performances in anything") and Davids' questioning of my motives ("Stefano had resigned because of study pressures" - Davids being an expert on study pressures) I would remind readers that it was the April Fools Day edition of *On dit* that they were reading.

Yours  
Vince Stefano

*On dit* is always interested in intelligent and/or amusing letters in response to articles we publish or on topics of current interest. Deadline is 12 noon on the Wednesday prior to publication. All letters should be typed or written clearly in ink, double spaced on one side of the page only. Leave at least ten centimetres at the top of the page and don't write in capitals. All letters should include the author's name (even if this is not for publication) and phone number. Letters can be left in the box in the Students' Association Office or at the *On dit* office in the south-west corner of the Union Cloisters.

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# No rosy future for postgrads

Postgraduate students perform a great deal of basic research work. Yet LANCE WORRAL argues that they are often overlooked when it comes time to hand the money around.

Postgraduates are a group of students numbering about 1100 at the University who spend the bulk of their time in demanding and solitary research towards a Masters degree or a Ph.D. It's a lonely process which involves making many sacrifices - of the money they could get through employment, of close relationships which often suffer over several years of research, and so on. At the end of it all, there are worsening job prospects. Not a very rosy outlook.

Of course, no postgraduate expects a soft ride. People who undertake postgraduate research do so because they want to expand their own, and society's, knowledge about important questions. They epitomise the sort of students this University prides itself on producing. But the difficulties are accumulating and can't keep piling up for too much longer before Adelaide University's postgrads, become seriously demoralised.

Many of you would be aware that

last year the University cut massively its budget for the employment of full-time tutoring and demonstrating staff and casual part-time tutoring staff. For many undergraduates, this has meant poorer tuition, fewer or shorter tutorials, and so forth. For postgrads, it has drastically reduced income support and opportunities to gain teaching experience. Casual teaching is one of the very few ways in which postgrads can supplement the meagre level of their scholarships, while for the two-thirds of postgrads, who receive no scholarship support at all, casual teaching is the major source of income.

The dust has hardly settled on 1984 when further measures relating to the employment of full-time and part-time tutoring and demonstrating staff were proposed. The University has undercalculated the amount needed to pay for tutors' wages and superannuation by \$93,000. The P.G.S.A. believes that attempts to make up



this money will result in further effective cuts to part-time teaching funds.

But that's not all. The Women's Studies Research Centre, a base of research for growing numbers of postgrads in several disciplines, is in real danger of demise after 1986 when its present funding runs out. The Centre employs one Senior Lecturer and a part-time secretary at a tiny cost to the University, and has attracted as much outside funding as it receives in funds from the University. It provides invaluable assistance to many students, and to Departments attempting to overcome the neglect of gender questions in their curricula. Its loss would be a serious blow not only to postgrads

presently studying within the Centre, but also to the pursuit of knowledge within the University. Since the Centre was only established in November 1983 in recognition by the University that it had given insufficient attention (well, none really) to redressing gender biases in many disciplines, there is reason to be sceptical about whether the University has done such a good job of remedying these problems that the Centre is no longer needed.

Postgrads have borne a disproportionately large share of the burden of the University's financial problems. Postgraduates are particularly angry that cuts such as these are being made when the University spends a large amount

of money on projects where costs have often escalated by many thousands of dollars - for example, the new library door. 'One-off' funding has frequently been allocated to such projects when the money could have been used for part-time teaching. For example, the \$80,000 Scholarships surplus in 1984 went into Grounds and Buildings projects while the number of full-term postgraduate scholarships in 1984 was cut from 37 to 36. The allocation of one-off monies (from investments and surpluses) is an issue that the P.G.S.A. will be taking up vigorously in the coming months to increase funding for part-time teaching and to ensure continuation of the Women's Studies Research Centre.

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# Snobbery under arms

**Question:** When is an armpit "offensive"?

**Answer:** When it's on a woman, apparently.

Julia works as a swimming instructor in a gym in town. She has worked there for about three years. Her conditions are good, she gets paid at reasonable rates and has flexible hours. During summer, when business is a bit quiet, her boss continues to employ her.

This is not a gripe about an insignificant item of Julia's employment. It is a serious story about a small thing. On one hand it is a story about feminism with a capital F, on the other hand it is just a tale about armpits. Treat it as you will.

As we said earlier Julia's conditions at work were stable until one day the supervisor called her over with a complaint. "Julia", she said, "I hope you're not offended, but we've had some complaints about your unshaven armpits. Our customers think your armpits are offensive. We would like you to

shave them." Julia was somewhat shocked and suggested to her supervisor that her armpits were her own business. Her supervisor politely disagreed, and Julia, with some reservations, went home and shaved her armpits.

A week later Julia was called in by her employer. He began by discussing the extra (unpaid) work which Julia was doing with a new swimming squad. He told Julia how pleased he was with her work and said that she could expect a raise in pay. He also thanked her for being so co-operative about the armpits incident.

At this point Julia requested that she keep her hairy armpits in exchange for her raise. Her employer then proceeded to explain business management to Julia. He reiterated that other jobs would not necessarily provide the benefits of summer work and flexible hours. And he enlightened Julia about the need for customer satisfaction in successful business. "A number of clients have complained to me" he said. "They

find your armpits offensive." It wasn't up to him, but he hoped that Julia would understand and shave quietly.

Julia said she felt a little befuddled at this stage. Her employer was obviously trying to be reasonable by explaining the business imperatives for his decision. But since when did her body become the arena of "business decisions"? she wondered.

Julia has since decided that her employer is right. The messy removal of bodily hair is now a bi-weekly condition of Julia's employment. The soap, the razors, the discomfort of shaving and the itch of regrowth are now a normal part of Julia's routine.

What can she do about it? She needs the job. "I don't have a choice" says Julia. No more unsightly hairs will be seen on Julia's underarm. They are smooth as a baby's bottom. Anything else would be offensive - except perhaps if Julia were a boy.

- Deborah Cass

# Dodging the garbage

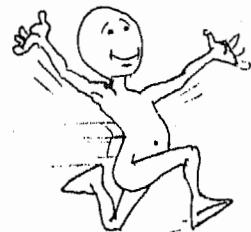
THE AVERAGE AUSTRALIAN eats too much, consumes too many calories, and exercises too little.

So what! you may say. After all, the dangers of poor nutrition and insufficient exercise have been expounded upon at length in the media of late. But the fact that 70% of all deaths are directly ascribable to poor dietary habits is likely to set a few junk-food junkies thinking.

A poor daily diet can influence the development of such life-threatening maladies as heart disease, breast cancer, bowel cancer, diabetes, and Australia's greatest nutritional problem, overweight.

As food processors saturate our food with fats, salt, sugar, preservatives and assorted colourings, and as the commercial food industry expends millions of dollars annually on promoting their decoratively packaged convenience foods, Australians must learn

## Healthy Life



to discriminate between junk, and nutritious, foodstuffs.

Most people are undereducated in nutrition and, therefore, are fair game for the fast food and junk food peddlars.

So what *does* constitute a healthy diet?

1) Eating freely of grains, fruit and vegetables will ensure you of ample vitamins, minerals and fibres - all disease deterrents.

2) Take it easy on protein foods. The importance of meat protein tends to be overemphasised. Nutritionists worldwide now advocate fulfilling protein requirements more from cereals than meats. Eat moderately of protein.

3) And finally, eat least of white sugar, fats and oils.

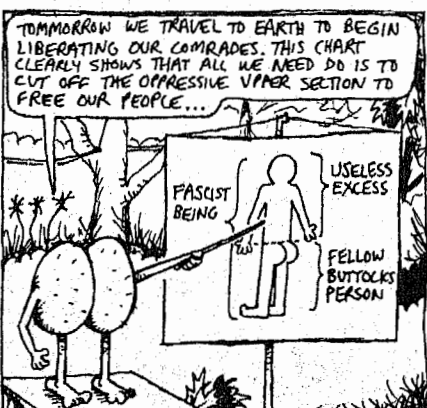
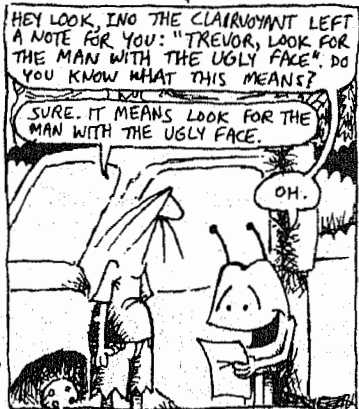
A healthy diet will go a long way towards ensuring you enjoy your threescore and ten years.



WHO SAID COMICS WERENT A FORM OF ART?...

# CAPTAIN ADELAIDE

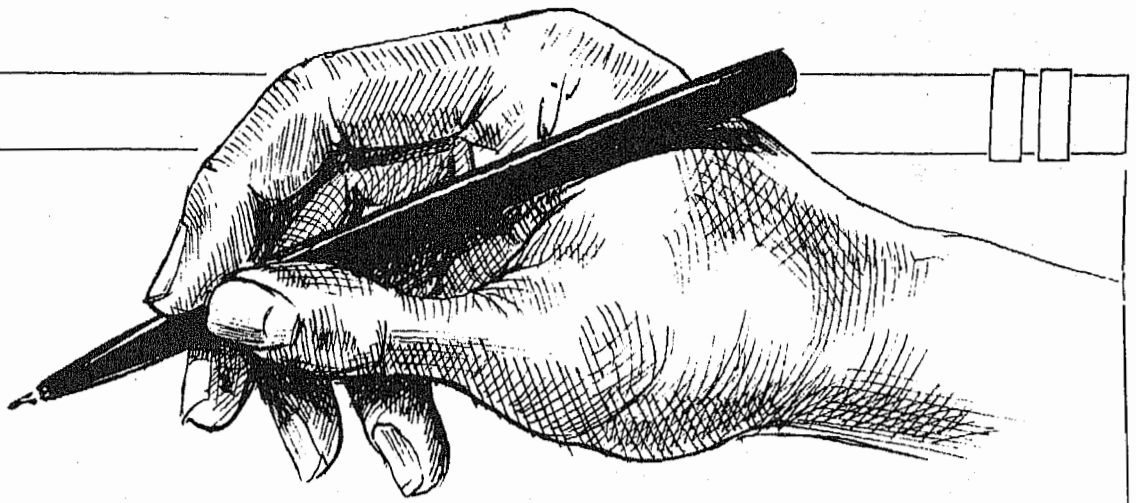
**THE SEARCH FOR TREVOR Part II**  
HAVING CRASH LANDED ON THE TERRORIST'S PLANET, TREVOR, CRAZY LARRY AND THEIR NEWLY FOUND BANANA FRIENDS WAIT BY THE STARTRUCK FOR CAPT. QUIRK TO RETURN...





# PENS

your On di't guide to  
the student's best friend



Intimidated by the range of biros at the stationers? Too poor to experiment with the ballpoints, felt-tips and ball-rollers available? David Walker test drives a selection of pens.

*Bic and rivals - standard ballpoint*

## **BIC medium point (30 cents)**

You've seen it, of course. It's a sight as familiar to students as the Holden Kingswood is to drivers, its familiar blue top poking from thousands of skirt pockets. Simple but pleasant in styling, its clear body lets you know when it's about to run out of fuel, and it rides smoothly over the paper, coping quite well with bumpy surfaces.

But the clip won't cling to your shirt pocket, and the lid, so hard to wedge on tightly, may soon disappear into the bottom of your bag or be lost forever on the lecture-room floor.

Going topless doesn't seem to affect the Bic's behaviour ... but lose the plastic bottom and you may soon have a serious leak.

The model's commonness - it's Australia's biggest seller - means that if you like the thing, you'll always be able to buy another, but there's the concomitant difficulty of spotting yours in a crowd. It's also a little hard to hold, which may lead to cramps, especially in an exam situation, and there seems to be less ink in 'em each year.

But it's still nice to know, when you step into Centennial Hall, that you've got one handy in case your flashier model breaks down.

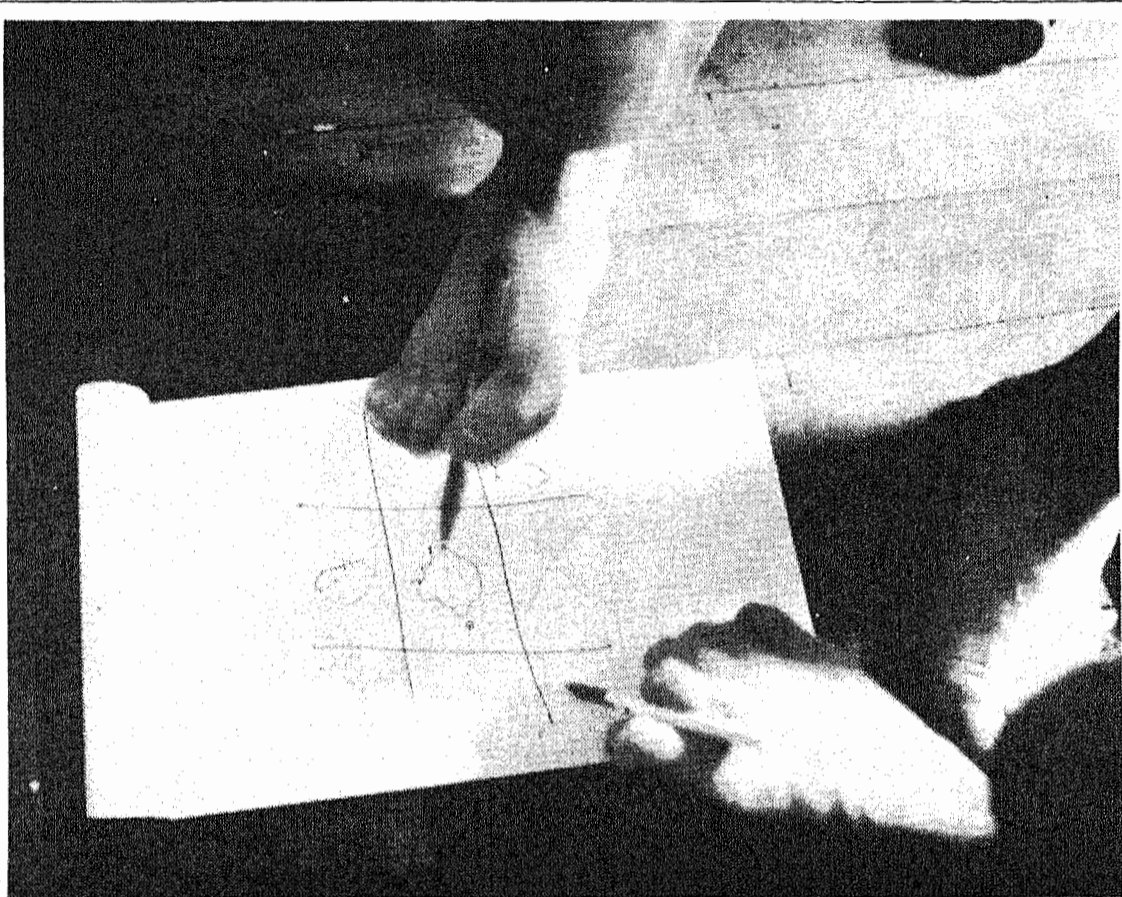
## **PILOT BP-S medium (50 cents)**

A Bic competitor trying hard to justify the 20 cent price difference.

Its styling used to be functional, uncluttered and extremely pleasant, with all-metal point and embossed grip rings giving it better handling than its rivals and allowing its top to stay firmly in place. It's a reasonable pocket gripper.

But latest models have ugly advertising on the side.

It also lacks the Bic's writing quality - lines are scratchy and blotches a common problem - and has less ink. Not really up to the mark.



Our testers at work...

## **PAPERMATE Kilometrico (30 cents)**

It may be Bic-competitive in price, but of all the pens we tested this was the clearest loser.

It suffers badly from blotchiness even when held lightly, is difficult to start and its body is easily marked. Its styling is awful to most eyes and its moulded finger-grip is positioned too far down the barrel, while the embossed brand-name adds to a cheap and nasty appearance which accurately reflects the pen's performance.

## **REYNOLDS Bureau N 040 (30 cents)**

This French-made Bic pretender lacks the Pilot's styling and the Bic's writing quality. Its blotchiness is immediately apparent, worse even than the Kilometrico's, and ink soon travels from the nib to the careless writer's fingers. The top comes off all too easily, the body only just clips on to the body, and though the styling is competent the clear plastic top, while allowing a check of ink level, has obvious build flaws. It's not hard to see why Bic has this model beaten not only in France but world-wide; this pen's a write-off.

*Going upmarket - the felt-tips*

## **FINEPOINT System 0.2 (95 cents)**

This felt-tip has a pleasantly

bulky feel, a metal rib and tenacious clip and a clip-on top. Of the two examples we tested one was a smooth handler while the other had a very scratch effect in the hand.

But while the body is smoothly grippable the loud brand-name down the side is worst defect of a generally over-fussy appearance which is typically Japanese. The Finepoint has a deserved reputation as a fast dryer-upper, and at 95 cents it's a very expensive felt-tip - but it continues to be popular.

## **MARVY 0.3 (85 cents)**

This model has a cut-off tip which gives a very odd feel on the page, dragging along the paper's surface while suggesting that it might pack up anytime. The metal nib and thin yellow plastic body look functional and the clip is tight but the name - Marvy - is very down-market and the smooth finish gives poor handling on hot, sweaty days.

But the deciding factor is this pen's simple inability to stand up to an hour's lecturing; it won't be any good for note-taking past the first ten minutes.

## **TOP (60 cents)**

Bulky, grippable and of inoffensive appearance, the Top is rather soft in the point, and while it writes well it spreads ink all over the page and even through to the other side - so anyone who uses both sides of the paper can strike it off the list straight away. In many ways it looks and feels like a kid's texta, and the Top brandname lacks snob-appeal. The top can be fairly tightly wedged on but the clip is very loose in the pocket.

## **FABER-CASTELL Finepen (55 cents)**

Oddly enough, the cheapest of the felt-tips tested also proved to be a clear winner in its class.

The Finepen not only looks the part - stubby, chunky and handsome in a blue-grey body with beige clip - but it writes very nicely, almost well enough, perhaps, to make owners of the cheapies consider moving up to something classier, or even make owners of expensive rolling-ball pens think twice about the cost of their choices. The felt tip never shows signs of giving in the ink spreads not at all.

Problems are loose clip and wedge-on top, confusingly located at opposite ends of the pen, and a slightly scratchy and noisy feel.

But this recent introduction looks set to become a market leader.

*The ball-rollers-biro high-tech*

## **BALL PENTEL Extra Fine (85 cents)**

This old favourite was first on the market and still has fine features, such as simply-styled green body, sturdy clip and nice feel on the paper.

But the price has recently shot up

(not so long ago these pens were 60cents each) and the model's age shows up clearly in the thickness of line; the ink is quite willing to spread very broadly, which makes reading difficult later. Quality of line is poor. Pentel must surely come up with something better soon.

## **PILOT Hi-Techpoint 5 (\$1.00)**

This big seller has a gently-moulded finger grip for good handling despite the glossy finish (in beige), and the ink flows out easily if somewhat scratchily to give thin, regular, pleasing lines. The cap is, like that on most of the contenders in this class, terrific - it clicks on nicely and has a grippy metal clip to keep it firmly wedged in the pocket. The styling has a smooth "executive" look, and the only notable defect is top-heaviness during writing.

## **BIC Roller**

Unlike the Bic 30-cent model, the Roller is not a winner. It is a little less stylish than many of its competitors, it marks and dirties rather easily despite its slippery finish, and its writing is *too* smooth, so that it tends to feel edgy in its handling on almost any surface. Plastic nib looks cheap and just doesn't have the same appeal as others.

## **MARVY RollerBall 020 (\$1.05)**

The RollerBall is a Hi-Techpoint copy with similar styling and better balance and handling, a handsome grey-beige pen producing excellent lines. Finish is a mix of matt on body and glossy on un-moulded finger-grip, which seems rather the wrong way round. Price has broken the \$1.00 barrier, which could well inhibit sales.

## **MITSUBISHI Uni-ball Micro (\$1)**

Leader in the \$1.00 class, the Uni-ball has good-quality ink delivery and almost military-style black finish. The finger-grip is contoured, like Hi-Techpoint, but, like those on all its rivals, is finished in a slippery gloss. Matt finish is easily marked.

But the quality is there, good writing from a sleek, compact body, a package which may just have the edge over the Hi-Techpoint and RollerBall.

## **PAPERMATE Accu-point 0.5 mm (\$1.10)**

The newest edition to the ranks of the fine-point roller pens is also the most expensive, even though it has been reduced from its \$1.35 launch price, and yet it lacks the stylish appearance of its rivals from Pilot, Marvy and Mitsubishi. It's rather dowdy, slate-blue, tapered body conceals a writing quality the equal of any, but is it really worth the extra price?

*All pens tested were blue medium-point models and all are available at the Union Shop. Due to the fall of the dollar prices may soon be varied from those quoted.*



# Television history - whose truth?

Australians are busily rediscovering their past through an unprecedented wave of films, television programmes, documentaries and popular books. But are the people catering to this market accurately translating our past into television and film? MICHAEL CORDELL speaks to some authorities who have their doubts.

Australian film and television audiences are confirmed historyphiles. There is little doubt. At no point in the history of local film and television production has there been a more concentrated emphasis on looking at our past.

Almost all of our most successful mini-series have done the same. *The Dismissal*, *Bodyline* and *The Last Bastion* are the first in a wave, followed by *The Cowra Breakout*, *The Anzacs*, *A Fortunate Life* and *Golden Pennies*.

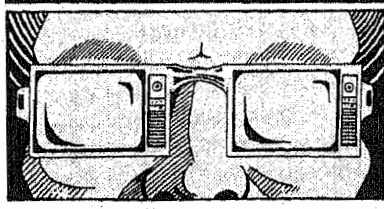
This is even before the Bicentennial and its inevitable plethora of television histories, by which time perhaps, we will have had a gutful.

If the reworking of our history verges on obsession, perhaps the obsession is a healthy one; an indication of a young society coming to grips with its past, and doing so in a more intelligent and relevant fashion than some of the laboured convict soaps that have dragged like a ball and chain.

No time has been better to look at some of the problems in translating history to television and film. If a country's perception of itself is in part an understanding of its history, then Australia's film and television producers bear a huge responsibility as the modern mythmakers. In an era of mass communication they have never had greater power.

Australia's most successful history books have reached tens of thousands; its successful films have reached millions. Historian Professor Geoffrey Blainey has said that the makers of historical film and television have done more for boosting the interest in history than all the members of his profession. Filmmakers, in many ways, are becoming the new historians.

"The screen hits a wider audience than any stage or printed word ever got," says Professor Manning Clark. "It's an even more insidious power that we've created. Art is so powerful... see Shakespeare in *Richard III*. Whom do we see as Richard? We



don't see the historical Richard, we see Shakespeare's Richard III."

But before issues of historical integrity, of conflict between dramatic licence and historical fact, come the problems inherent in the medium itself. Manning Clark believes that it is difficult, if not impossible, to deal with complex and detailed issues in film and television.

"I think translating history into film involves the same problems as translating a novel into film. Film, commercially can't possibly take the whole work. The producers and directors tend to take out what they think is the essen-

tial part of the work. Now this often means that where a discussion is quite subtle and complex and five possibilities are mentioned the director just takes one, which means that the other four are dropped out.

"The very medium itself," he says, "forces an over-simplification and therefore a tendency to vulgarisation of the human scene. I take it that history is a complex thing. Television seems to be almost forced or compelled into putting forward a very simple view of the situation. I was very struck with that when I saw the German version of Thomas Mann's *Buddenbrooks*. Afterwards I re-read it and was struck with how the director gave one reason but in the book he agonises over it and there are all sorts of possibilities.

The simple limitation of time places some of the greatest restraints on dealing with history in a complex manner. Even a mini-series offers only an average five to six hours of screen time. With no facility for stopping or re-reading a sequence, as in a book, it is difficult to chew over an issue. Of course, whether six hours of reading would result in the assimilation of any more information than six hours of television viewing is debatable.

Given the limitations of the medium most historians are, nevertheless, keen to see history tackled on film and television. Despite his complaints, Manning Clark believes it doesn't necessarily do history a disservice. "If it's done conscientiously or seriously it is possible to simplify or bowdlerise and

still remain really quite profound."

Bill Gammage, professor of history at Adelaide University, sees a time when historians will also be filmmakers, filming history rather than writing it. This trend has already become apparent with films like *Angels of War*, a successful documentary screened on the ABC earlier this year, made by a group of historians from the Australian National University.

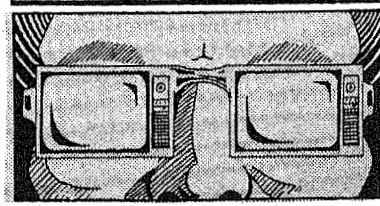
Is there an ideal film form, best suited to the portrayal of history? Is it documentary or drama, or a combination of the two?

Bill Gammage feels there is a clear distinction in all historical writing between stating the facts, which in film becomes a documentary and recreating what it was like to be there, which in film becomes historical romance or an epic. "The film form should vary with the topic," says Gammage. "There are points for both of them, sometimes it's important to tell the facts, sometimes it's important to tell what it felt like. If I was recording a war or an earthquake maybe it would be more important to show how it felt. There's room for both."

Bill Peach, a filmmaker practised in treating a wide variety of historical subjects on television, also believes the film form depends on the subject: "There are some histories where a dramatic interpretation is the only way, others where a documentary is the only way. One is not necessarily more effective than the other. It often boils down to the problem of the

available visuals. But even if you can do a film entirely with stills and photographs it can be pretty boring and often it is just not possible, so dramatic recreation is the only way out."

Peach generally decides on the film form after considering the available material and problems of cost. In his most recent programme: *The Explorers*, there was very little visual material available for a documentary. The obvious decision was to combine documentary with dramatised sequences. "The



problem with drama," says Peach, "is that people have come to expect very high standards. If you're going to do it you've got to do it very well."

However, there is often the possibility of treating a historical subject as a documentary or as drama. *The Dismissal* could have treated its subject in documentary form, with interviews with key figures involved in the political crisis. Few would argue however, that it made compelling television as a drama, a re-creation of the events as they unfolded. *The Last Bastion* combined elements of both with its inclusion of news-reel and archival sequences.

The historians interviewed agree that it is a fallacy that documentaries by nature are

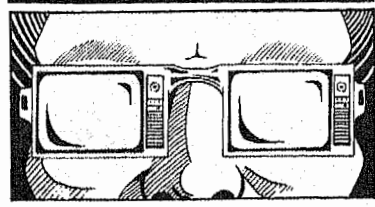
necessarily any "truer" than dramas. Documentary footage itself is often staged. Damien Parer, when he was unable to film adequate action material for his famous newsreel *Kokoda Frontline* would sometimes have troops re-enact incidents. At times the "lie" is only small, but it does throw into question the historical integrity of documentary footage which is so often assumed to be an "accurate" or "objective" record of history.

"There's a very widely held belief that the camera doesn't lie," says Bill Gammage. "Kids come into university thinking that historians don't lie either, that there is a single account of the facts and that's the true story."

Historian Humphrey McQueen makes the point: "You've got to learn to read the documentary material in the first place. How was it created? If you're making a documentary built up out of surviving archival film then you're locked into the view of the people who had access to the camera, and that's a very narrow range and much less likely to have integrity."

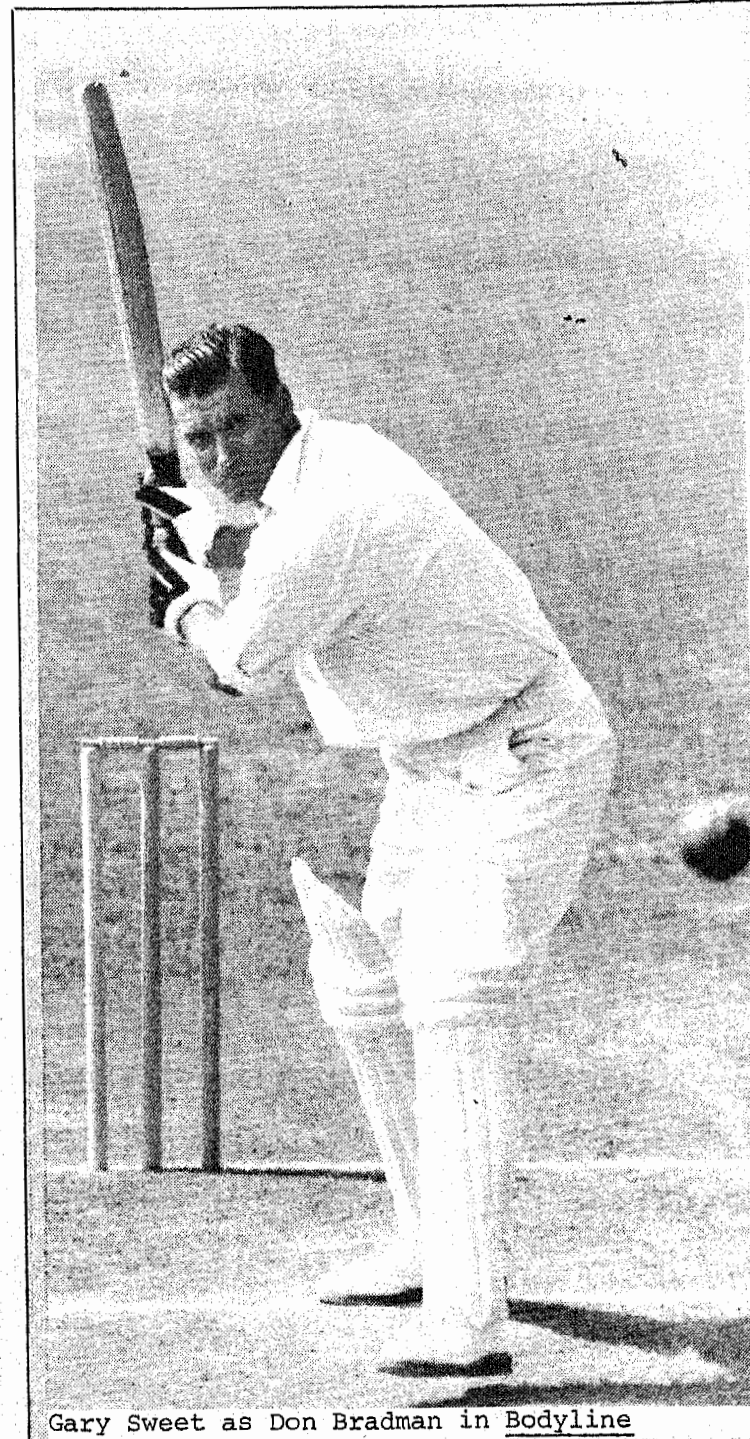
Chris Thompson, director of *Waterfront* and *The Last Bastion* brings to his craft the combined talents of director and historian, having studied history in New Zealand. "What is fascinating is when questions of honesty come in to what film you can use. There's the famous example of war footage in World War 2, the defeat of Stalingrad, where they re-staged the thing after the event and you don't realise until they embrace at the

end and think to yourself, 'this isn't real'. That's okay as long as you say, 'this is a reconstruction'. If you say that 'this is what really happened', then that's a problem, you are manipulating."

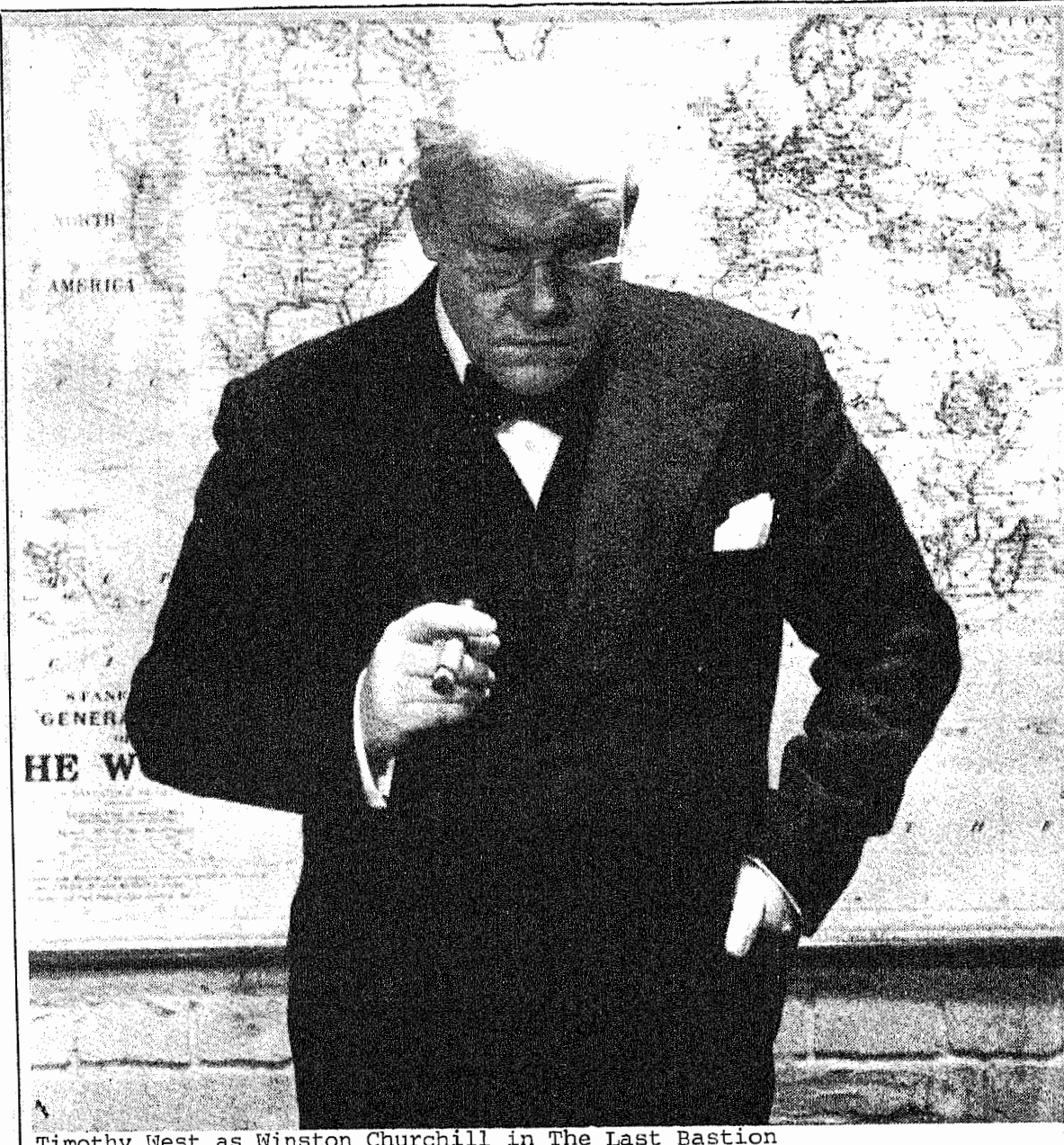


Thompson is very conscious of the filmmaker's power as mythmaker: "If you learn anything about history the important thing is not the facts, it's the interpretation. Deciding which facts are which depends on which history club you're from and that sort of interpretation is what history is all about. But once you start doing it for a mass audience, for television, it worries me a lot and we were very conscious of it with *Last Bastion* because it's very easy to mislead and be dishonest."

There was a very dramatic scene in the recent mini series, *Bodyline*. At a test match in Adelaide, at the height of the Australian bitterness over bodyline bowling, there was a riot. Anti British feeling was so rife that the crowd, in a fit of anger, pulled down and burnt a Union Jack. Very dramatic. But in fact the incident never happened. "I was absolutely disgusted at what happened in *Bodyline*," says Chris Thompson. "A series which I otherwise admired and thought was very good. I



Gary Sweet as Don Bradman in *Bodyline*



Timothy West as Winston Churchill in *The Last Bastion*

watched that sequence, knowing nothing about it and thought, 'Jesus, I had no idea anti-British feeling was so strong that they could actually set fire to a British flag in the days of the Empire, and meet with official approval.'

"Then I discovered that in fact that nothing like that happened at all, that they invented it because they thought it was a dramatic moment. That was completely dishonest. I just think it's unforgivable. It's no good to say it's good for the story, a heroic emotional moment that brought tears to the eyes of the audience, because it was simply untrue. If you're going to do history programmes then they've got to be as truthful as they can be."

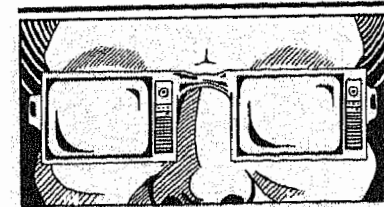
Manning Clark agrees that the incident was an unjustified fabrication. "I think that's almost wicked. If you could say, 'well, this sort of thing might well have occurred, that research showed it could have happened', you might well consider it. But just to invent something like that is quite wicked."

Should a filmmaker making historical drama be crucified and hogtied by the facts? Humphrey McQueen thinks not: "If you're writing television drama you've got as much license to do whatever you like as Shakespeare did. I think you're wrong not to. Your function is to produce drama. I'm not necessarily suggesting that by being more dramatic you are more exotic and exaggerated and more flamboyant, far from it. But I do think that your first duty if you are making drama is to create dramatic effect. If you want to write a history book and tell people how it really was then you should make a documentary."

McQueen makes a strong distinction between documentaries and dramas. "If it's a documentary then you can't go round inventing people burning flags. If it's a drama you're perfectly entitled to do whatever is going to make it dramatically satisfying. I'm not terribly worried about the fact that things aren't historically accurate, those things don't worry me at all."

The incident in *Bodyline* is a

particularly good example of mythmaking at work, changing the perception of history is a eighties mentality. Whatever the morality of doing so it is an interesting reflection of the filmmaker's own feelings about the frayed ties with the Empire,



saying more perhaps about the present than it does about the past.

In *The Last Bastion* a number of historians vociferously disagree with Williamson's interpretation of Menzies' motivations as verging on the Anglophile. Others concur. "When you've got to take a line, decide one thing or the other," says Thompson. "We could have done *The Last Bastion* with a much more exciting story line, with coups and car chases, which we haven't done. In the end it only matters that your intentions are honourable and that there is evidence to back up your point of view."

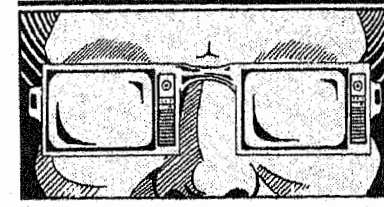
The dangers of mythmaking are greater when a programme deals with events important to a country's national self-image, and if it presents itself as providing an accurate interpretation of those events.

"If, for instance, you suggest that Harold Holt was secretly working for the Japanese," says Thompson, "then that's thoroughly dangerous, because people will reinterpret history in the light of something totally wrong, or unfounded. They will make judgements about their lives and politics today based on that understanding of the past. Where it's history versus drama my feeling is that you forget the drama, that you must stick with the truth. I believe Shakespeare's Tudor version of the kings of England, only later you realise it was a nicely constructed piece of propaganda. Shakespeare's histories are not histories, they are plays.

"I think you can make rules about what you should and shouldn't do. I think we made rules on *The Last Bastion* and stuck to them. We could have tried to make it more exciting and we bloody didn't. We didn't play about with history for cheap dramatic effect, not knowingly anyway."

It seems the essence of the issue boils down to what the dramatic recreation claims to be... good history or good drama, but ideally a blending of the two. History made boring serves no one's interests.

One of the most encouraging aspects of our current obsession with reworking history is that it's moving away from a romanticised look at the 'olde world' through white lace and misty lenses. As Manning Clark puts it: "Australians are now ready to face the truth about themselves. The truth about oneself and the community one belongs in is sometimes very painful. I think



we are ready for it now, we've got over the inferiority complex of the convict days. In that sense we are ready now to have a look at the relationship between the white man and the Aborigine, attitudes to ethnic minorities, about disturbances on the Kalgoorlie goldfields and the race riots in Broome in 1922, World War I, the Depression and World War 2.

"They are all marvellous subjects provided they are looked at seriously," adds Clark. "I hope that people with great creative gifts will present the truth because I think we're ready to receive it."

The question remains: whose "truth"?

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# Grim future for Cambodia as fighting continues

In the wake of the film *The Killing Fields* the Cambodian situation has re-emerged in the mass media as a topic of discussion. PAUL T. WASHINGTON spoke to Dr. Michael Vickery, authority on Cambodia and a lecturer in the Asian Studies department of Adelaide University.

Dr. Michael Vickery first went to Cambodia in 1960 where he worked for 4 years as an English language teacher, under a U.S. foreign aid program. During this time he became fluent in Khmer, and developed an interest in the country's history. He later took a Ph.D. in South East Asian history and did various dissertation research.

Due to doubts about the standard mass media treatment of the Cambodia situation, he decided to write a book on recent Cambodian history, *Cambodia 1975-82*, published in 1984.

Although much media treatment has been given in recent years to Cambodia, first to the war of 1970-75, then to the horror of the Pol Pot regime, and finally to the current conflict between the Vietnamese puppet government and Cambodian guerilla rebels, the validity of much of the coverage has been doubtful. According to Dr. Vickery, many of the published facts and figures concerning this war-stricken nation of peasants and farmers have been either inaccurate, due to inadequate or outdated data, or simply untrue due to Vietnamese propaganda.

An example of statistical inaccuracy in the estimated death toll during the Khmer Rouge reign of terror, which has been placed as high as 3 million. Dr. Vickery refutes this figure as "impossible". The last reliable census was taken in 1962, and all estimates since then have been extrapolations of this figure. In 1975 the population was estimated to be about 7.2 million people while today it is just over 7 million. Clearly then "3 million is just a propaganda figure which was thrown out, and which many people accepted" said Dr. Vickery.

The actual death toll was probably between "700,000 and one million."

The current situation in Cambodia is, at best, tense, and the problems facing the benign but weak government are many and varied. While the nation tries to recover from the crippling past decade, it is also fighting a war against a guerilla rebel coalition, consisting of the Khmer Rouge troops of Pol Pot, the small following of Prince Norodom Sihanouk, and the forces of Son Sann. The recovery is hindered by the sapping of manpower for military duty and the use of food by military troops, both placing extra strain on the feeble economy of an already poor nation. Meanwhile foreign aid is being blocked by the U.S. which opposes the communist, Vietnamese-backed government. In fact, along with China and some other ASEAN allies, the U.S. is providing aid to the rebel forces.

However, a thorn in the side of the U.S. administration is the fact that, by aiding the rebel coalition, they are aiding the communist Khmer Rouge. Thus, the U.S. is prevented from taking an active part in the conflict.

Dr. Vickery believes that the conflict can only be resolved easily if the coalition "loses foreign support, without which it cannot maintain its threat."

"None of these groups (Pol Pot, Prince Sihanouk, and Son Sann) could have achieved what they

have without vast amounts of foreign support. If the Phnom Penh government is a creature of the Vietnamese, they are equally a creature of the Chinese, the Americans, the Thais, and other ASEAN countries ... They exist because of foreign support."

However, Vickery also believes that should the coalition somehow come to power, the country will be plunged into a further conflict - a state of civil war arising from the conflicting interests of the coalition leaders.

"Their (the coalition) only area of mutual agreement is the fact that they all oppose the government and are anti-Vietnamese. There are no grounds for their continued co-existence and co-operation once they overthrow the Vietnamese government..."

Neither Sihanouk nor Son Sann share Pol Pot's communist doctrines, while Son Sann's military commanders believe that Sihanouk and his men are "a bunch of corrupt and inefficient royalists."

An alternative road to peace, believes Dr. Vickery, lies in Sihanouk and Son Sann terminating their alliance with Pol Pot.

"There is no doubt sympathy [among the Cambodian people] for Sihanouk and Son Sann... They would be welcomed back [as citizens] if they dissociated from Pol Pot."

Cambodia has always been a very poor nation. Although basic food is plentiful there is little potential for developing industry. All notable prewar development was destroyed either during the war, or during the Pol Pot period.

In spite of this Dr. Vickery believes that, "given the 1979 situation, Cambodia has recovered rather well."

The bulk of foreign aid to Cambodia comes from the Soviet Union, which in 1982 alone provided A\$82,000,000 worth of industrial and consumer goods.

Beside this the Soviets have redeveloped the country's rubber industry, Cambodia's most important semi-industrial area, completely staffed a technical institute for training engineers, and because of Cambodia's limited educational facilities, accepts Cambodians into its own universities. The Soviets have also reconstructed a hospital in Cambodia that was built back in the '60s as part of a Soviet foreign aid program.

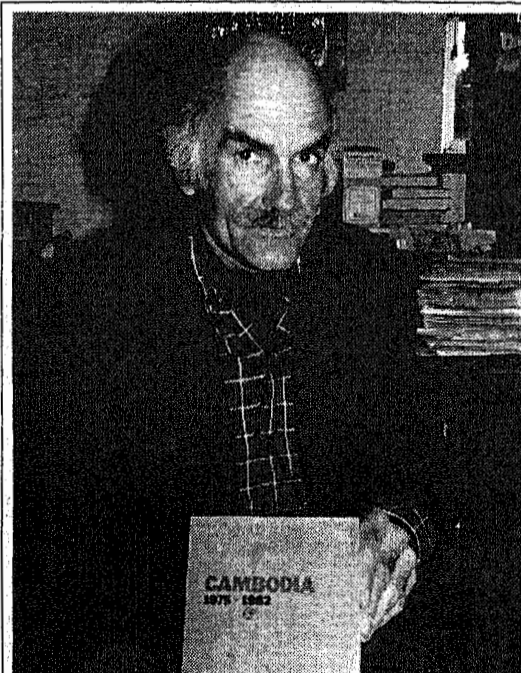
"There is a very large Soviet presence in Cambodia today," says Dr. Vickery. He believes that the Soviet involvement has angered the U.S., as Soviet aid to the Phnom Penh government prevents the U.S. from establishing a state of poverty, whereby it could exert political pressure on the PRK (People's Republic of Kampuchea) and the Vietnamese.

With no facilities to compete in the technology boom with its South East Asian allies such as China and Malaysia, and only limited scope for industrial development, Dr. Vickery believes that Cambodia is "destined to be an 'agricultural nation'." "It has potentialities of producing food surpluses," he said.

However he also says that the immediate future of Cambodia "does not look rosy ... it is destined



A child's impression of Cambodia under Pol Pot



Dr Vickery with his book "Cambodia 1975-82"



Anti-Communist Khmer defenders brace for a Vietnamese assault

to be a poor country for a long time to come."

This indeed seems likely, at least for as long as the superpowers continue to use the country as a political pawn. The Phnom Penh

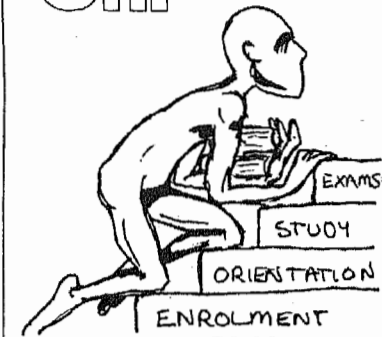
government, which both the U.S. and the United Nations refuse to recognize, claims to be on the road to socialism, with the aid of the communist Vietnamese and Soviet Union. With ASEAN sup-

porting the rebel coalition, and the fragile economy floundering it is small wonder that, as Dr. Vickery points out, "the Cambodian people are not happy."



# When the going gets tough....

## Surviving Uni



Norm Greet

BY NOW YOU WILL be making adjustments to the university environment. Some of you will be doing better than others and will be confident, socially competent, sure of your subject choice, stimulated by the content of courses, feel good about your lecturers and generally feel on top of things. Others of you will be making the best of a tolerable situation and already there may be times when your motivation lags behind study requirements. Still others of you will be feeling stressed and anxious by the pressures of being at university and the amount of academic work stretching out for weeks on end.

Efficient study is closely related to levels of neurological arousal. You learn best if you attend closely to what is being said in lectures and tutes. You won't learn much if

you're half asleep, or have a heavy cold, or are depressed. If you understand what is being said your mind can focus on the incoming signal. If you get lost or miss a vital connection then there is less attention to a new signal or piece of information as your stressed brain tries to understand or sort out what has been said while trying to note or record and make sense of the new incoming signal.

Some people can deal with this by postponing enquiry - "I'll look that up later, but now I must get this next bit down even if it's not all making sense. I'll put it all together and understand it later." Gaps in knowledge, when not followed up, can erode self-confidence and motivation. Asking questions of other students, seeing lecturers, or forming small student study groups with pooling of information and lecture notes avoids this problem.

As soon as the brain becomes stressed it increases activity in order to deal with it. At the same time there is an increase in "white noise" due to the increased firing of neurological circuits or patterns. With increased brain noise there is less chance of an incoming signal being heard and recorded and having the energy to travel the pathways for a firm neurological memory trace to be laid down - it has so much competition from the excitation resulting from anxiety.

It's important to recognise, however, that the best level of brain activity is necessary for the most efficient laying down of a memory or signal. It's as though an optimal arousal allows the signal best

access to those parts of the brain where the pattern has to be recorded and at the same time lays down a memory trace of optimal strength. The stronger the trace of course that is laid down, then the easier it is to remember when it is called up, say, for examination purposes. If there is not enough excitation or arousal or if there is excessive neurological activity, then a less than optimal memory trace is laid down.

How do we get optimal arousal levels? In past articles I've referred to an interest in your chosen subjects, determination to succeed, good study habits, security in personal affairs, satisfactory career goals, and ability to lead a balanced life with satisfaction of personal needs and non stressful ways of dealing with frustrations and unexpected crises. If all this is under control then you should have little difficulty in coming to grips with your work load and maintaining sufficient interest and motivation for optimal arousal to occur frequently enough for you to pass all subjects.

If you are depressed, tired, sick, apathetic or unmotivated then arousal and learning will be minimal. A more subtle problem is passive hostility to study: you only enrolled because your parents didn't want you to go on the dole or take a job with lower status than a university degree (hopefully) will give you; you enrolled although you are sick to death of study but uni. is better than working; you couldn't get into any of your first four choices and have reluctantly taken your fifth choice. These and

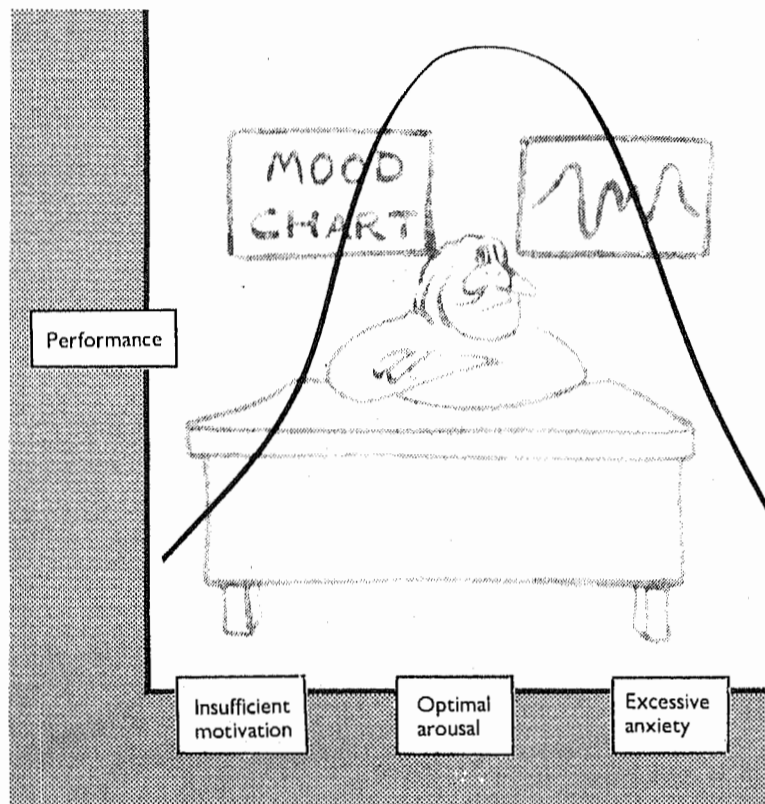
other situations like them have some positive motivation and a good deal of negative motivation. With this combination vigilance, interest and arousal will be low.

If you are, on the other hand, very anxious to succeed; desperate to get four distinctions and transfer to another course; compulsive in your study habits ("I have to know everything and write it down"); being pushed too hard by ambi-

ous parents; don't have your life under control, or panic when extra pressure is applied and so on, then you might well be over-anxious.

Next time I'll have something to say on how to lift motivation so that arousal is greater and how to control, to some degree, excessive anxiety over study.

The following graph shows the relationship of arousal or anxiety or the lack of it to performance:



## BABY DOLL

WE TOLD THE GENERAL THAT HUGH MANLY HAD BEEN MURDERED BY EDDIE AMERICA. THERE WAS A WITNESS AND PHOTOGRAPHS. THIS WAS NOT GOOD ENOUGH THOUGH. I WANT HUGH MANLY'S BODY AS PROOF HE'S BEEN KILLED.

I TOLD NUMBER TWO IT HAD BEEN TOO EASY. WHY DID THE GENERAL REALLY WANT THE BODY? HUGH'S NOT DEAD. JUST MISSING. SOMEONE SHOULD TELL HIM ABOUT THE TOOTH FAIRY.

NUMBER TWO WENT TO CHASE UP OUR WITNESS. THE FAT YANK. I HAD EDDIE AMERICA STAKED OUT IN CASE THE JUMBO FLEW THE HANGAR, WHEN THE WORST HAPPENED...

OH YOU POOR LITTLE THING. SOME MOTHERS SHOULD BE SHOT. CAUGHT BY A MUSHY REACTIONARY!

MOMENTS LIKE THIS ARE EMBARRASSING. CHILD CARE. I CALLED FOR MY ASSISTANT TO COME AND GET ME OUT.

WELL, WHILE YOU WERE... BUSY... I FOUND WHAT I COULD OF OUR WITNESS.

OUR WITNESS GONE? WELL, MOST OF HIM. THE REST IS ON THE SEAT BESIDE YOU.

AN ARTIFICIAL ARM! YOU DIDN'T HAVE TO BE A DETECTIVE TO FIGURE OUT IT WAS ONE MANUFACTURED BY THE GENERAL. IT HELPED THOUGH.

WAS IT A CLUE OR COINCIDENCE? DID IT MEAN THE GENERAL HAD A HAND IN IT? I DECIDED TO LEAVE THE QUESTIONS TO OTHERS. MY JOB IS ANSWERS. ISN'T IT?

WHILE I WAS LEAVING THINGS TO OTHER PEOPLE... OTHER PEOPLE WERE LEAVING ME... THINGS HAD GONE TOO FAR... WHERE THOUGH?

TO BE CONTINUED



# LIMELIGHT

# Smilovici!

a term of  
comic  
abuse

George Smilovici has shot to prominence since the release of his *I'm Tough* record in March. DAVID WALKER talked to and watched him at his Adelaide Uni performance last week.

He hates the cops. He hates the feminists. He hates the peace-marchers, the nationalists, the tall bronzed Aussies, the fat people and the epileptics.

George Smilovici ("That's G-e-o-r-g-e") is making a career out of hostility. He yells to his audience "Australia is the best country in the world, right?" "Right", they yell back. "Bullshit!" he shouts, his voice full of derision, as it is throughout his act, throughout his records.

He encourages the crowd to abuse him and they respond. Don't ask why; his must be a finely developed skill, encouraged by such lines as "you ought to get a job as a hump in a carpark, lady." Those who duel with him are liable to become very involved in the act, even to the point of being pulled up on stage - "yes you, mate, the guy with the no-frills head." It's an act punctuated by songs, by not incompetent guitar playing and a fair-to-good voice, which can deliver either inoffensive ballads like the oddly unfunny *Popularity* on his new *Uncensored* album or short sharp bursts of brutally bad taste such as *Tampon on a String* ("I only do that song periodically").

He has recently released *I'm Tough*, a single which made him known Australia-wide by reaching number three in the charts. The routine ("I'm so tough when I was a baby my mother rocked me to sleep ... with real fucking rocks!") like most of Smilovici's gags, works best with audience/participation; he screams "I'm tough", the crowd screams back "How tough?", and off he goes.

He isn't really so tough that he pushed his own pram as a baby; it is, not surprisingly, all an act. But much of his entertainment volume is the sight of a man who really *could* hate everyone and everything in the world. Smilovici is hoping that that will appeal to American audiences, too; having released four records, all with videos, in the last month or so, he is heading off for the US in a few weeks "to do film work, 'cause that's what I want to do... I've got a live comedy tour over there, I've got a contact for the Johnny Carson show, and I've written a movie script with my manager which we're getting financed in New York." The movie's tentative title is *Assault With A Friendly Weapon*.

Despite the sudden glut of Smilovici material on the market in recent months, it has

taken him five years ("about the length of an apprenticeship") to work his way to this point. Almost incredibly, he started his working life as a teacher after graduating from New South Wales University, but he could only stand it for eighteen months. "Teaching prepared me a lot for stand-up comedy," he says. "The kids laughed at me all the time."

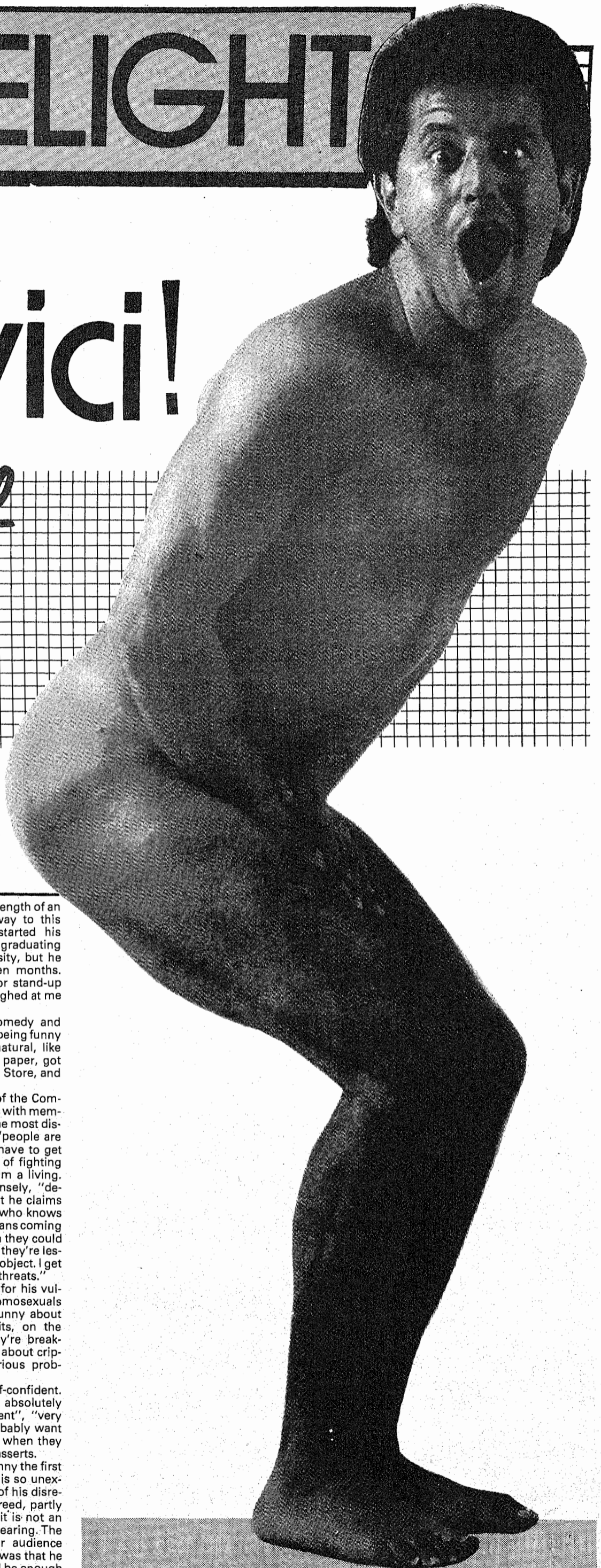
"I had already been doing comedy and theatre work ... and I was always being funny at school, so it's just sort of natural, like osmosis." He saw an ad in the paper, got some work at Sydney's Comedy Store, and went slowly on up from there.

He bills himself as "The King of the Comebacks", and it is his verbal duels with members of the audience which are the most distinguishing feature of his act - "people are always out to get you, so you have to get them first." It started as a way of fighting back at people; now it earns him a living. Sometimes he enjoys it immensely, "depending on how tired I am", but he claims it's always fun. He also claims - who knows whether it's true - that "I get lesbians coming up to me in the streets who wish they could screw me - but they can't, 'cause they're lesbians and all their friends would object. I get that kind of stuff ... but no death threats."

Smilovici makes no apologies for his vulgarity, nor for his jokes about homosexuals or epileptics. "The only thing funny about epileptics is that they have fits, on the ground, and they look like they're break-dancing. But I don't make jokes about cripples, or people with really serious problems."

And he remains supremely self-confident. He describes himself, absolutely straightfaced, as "very intelligent", "very sophisticated". "People will probably want me back on stage, in Australia, when they realize they don't have me," he asserts.

One wonders. His act is very funny the first time around, partly because he is so unexpectedly vulgar, partly because of his disrespect for sacred cows of any breed, partly because of his natural wit. But it is not an ageless wit; it slackens with re-hearing. The consensus among the Uni Bar audience when he played there last week was that he was "not bad". Whether that will be enough for a brash young comedian to make it in America, or even keep it going here, remains to be seen.





# Jazzman makes his mark

Vince Jones played to a packed house recently at Le Rox. MOYA DODD speaks to a remarkable musician with a twist in his music.

When a jazz singer appears at one of Adelaide's better-known pop venues with the backing of rock station SA-FM and a sellout crowd, then you know he must be something special.

Melbourne jazz singer, songwriter and trumpeter Vince Jones is a remarkable musician. In the last few years, he has become something of a pied piper in Australian jazz. Steadily, he has begun putting jazz back on the popular musical agenda; bridging the gap between the jazz diehards and an uncomprehending pop audience.

The crowd he attracted to *Le Rox* recently speaks for the diversity of his appeal. Most of those present would probably have been equally at home at a Bruce Springsteen concert or even Jules disco.

In this company, the Serious Jazz Listener stood out like high heels on a soccer field. One man seemed to spend most of the evening gazing in disbelief at the decor, which included a bumper bar, an umbrella, a muffler and even a rocking horse suspended from the ceiling.

But no-one was disappointed. Vince Jones was, as always, tight, professional, imaginative and dripping with style.

Equally at home in swing, be-bop, blues or soul, he thrilled a capacity crowd with his own unique, compelling sound.

"I think people are ready for something new - I think they've just had enough," says Vince.

"You hear the pop guys - they're all looking for new directions and they're finding them mainly in Latinesque, blues and jazz.

"The time has come for more varied sounds. It's great to see the record sales aren't totally dominated by Molly Meldrum."

His own sound is the result of years of listening enhanced by a strong perfectionist streak. Add to this his genuine creativity and the final product is well worth a listen.

"I was lucky enough to avoid the imitation trap," he says.

"There are some methods of teaching which say you should get a master and learn all their solos and hopefully one day you'll



find your own direction.

"But I was lucky enough to be taught the other way, and that's to look within myself for ideas... constantly listening, but not to go around and be besotted by one particular sound". That advice paid off.

"I listen to Miles [Davis] - I can't play a trumpet like him and I never will be able to - but there are things which are starting to come out in my playing that are becoming my own. But I've got a lot of dues to pay on the horn yet.

"As a singer I'm lucky because I'm Scottish, I've got a folk background and I've got really good ears. I hear all the chords and changes and all the harmonies. And I just sing."

But the path to musical success hasn't been easy, especially in jazz, which for years has been the poor relation of more popular musical styles. What else has he had to do along the way?

"Oh, everything. Window-washing... I just had every sort of odd job for years."

"I kept practising. I knew that if I, in the words of Dizzy Gillespie, "rub my little genie" it would take me places."

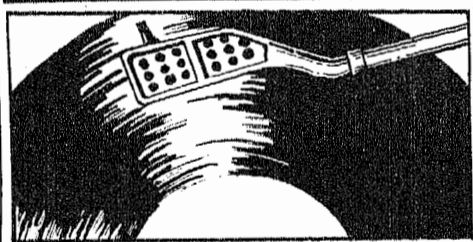
"I play music because I love music and not because I want to make a living at it, and I've kept it sacred... I've always as much as possible tried to work in what I want to do, without doing ads and sessions and things like that, 'cause they're a real trap."

It's comforting to know that Vince Jones' performing life is likely to be far longer than that of any Bruce Springsteen or Michael Jackson. At 30, he still has many years ahead of him.

"I think you're born a jazz singer," he says. "My interest in soul, blues and jazz was just so rooted in me from my environment that there was no escape."

So far he has released three successful albums, and his tour venues are always packed. The man they call Australia's best jazz singer has already left his mark, and from here, it seems, he can only get bigger.

## DISCS



### Variety lacks

TWO-MINUTE WARNING

The Angels  
Reviewed by Anton Anton

Here's an album for those who like No Non-sense Rock. It's aggressive, mean in content, powerful to a fault, and typical *Angels*. Those fans who thought they were missing out on something by not having heard any new offerings in the past few years can be assured; they haven't been. Time has not wearied the *Angels* hard rock message, in fact it would be fair to say it has intensified it.

After one listen to the album I was left very confused. Many tracks blurred into one indistinguishable progression of pounding drums, bass, distorted guitar and either spoken poetry or "sneering" singing by front man "Doc" Neeson. I guess if you like that sort of thing, you'll love this - unfortunately I didn't.

A lot of care was taken in the production and it is as polished as this style allows it to be, succeeding in bringing out the best in the music. The word in the industry is that this album is geared to break the *Angels* into the American market. Side One begins with perhaps the best arranged and produced song on the album, *Small Price*; the only other standout on this side is *Underground*.

By the time you have reached the halfway mark of the album and are giving your ears a breather, you begin to realise why nearly everything blurs into one continual song.

The intended catchy choruses may work isolated, but back to back they become obviously formulaised and stereotyped. The guitar sounds, lead and rhythm, don't help to break the monotony much either, the only consolation being that as a live band they certainly don't need to adjust any tone or effects rack between songs.

Side Two slips into the same proven formula, with *Sticky Little Bitch* being musically the most interesting, while the best lyrics on the album are provided by a Bertolt Brecht poem in *Babylon. Run For Shelter* finishes off the album leaving me wondering what the band sees as shelter. Especially as the whole album deals with injustice, mounting personal and social anger, depressing lifestyles and general helplessness all pounded out to an aggressive beat.

After listening several times, I still am not convinced there is enough variety musically or lyrically for this album to win any new fans. Maybe there are enough *Angels* followers to purchase this album and make it a success, but those who aren't super keen on either heavy metal or *Angels* will be disappointed.

### The wolf is dead.

HOW WILL THE WOLF SURVIVE

Los Lobos  
On Emi  
Reviewed by Anton Anton

How will the Band survive? Definitely not on royalties from this album.

*Los Lobos*, an L.A. band with ten years' experience behind it, has supposedly come of age here. Regretfully, the listener is left wondering which age, as the three definable musical styles on this album are each quite dated.

There is some straight ahead rhythm and blues, some late 50s-style ballads and some terribly out of place acoustic music which is more suited for an ethnic variety program

## Respectable sleaze



JAZZ CLASSICS IN DIGITAL STEREO  
VOLUME 3 (NEW YORK)

On ABC Records  
Reviewed by Richard Ogier

This album captures and distills not just the sound, but the mood and the atmosphere of New York's Golden Jazz Age of the twenties.

It is an aid to seeing smokey dives like the *Cotton Club* - actually a front for bootleggers' illegal wares - with its jungle motif

than a pop album.

*Los Lobos* began playing acoustic music in restaurants during the mid to late 70s, progressed to a more up tempo *Creedence Clearwater* style in the 80s and now have progressed(?) to a rhythm and blues band. 1984 saw the band win a Grammy Award as best Latin American group, and they toured with *The Clash* and Elvis Costello.

*How Will the Wolf Survive* is the band's second album in as many years, and, granted that their style has a dated appeal, a listener can quickly sense that they are more a live band than studio based. Most tracks make little use of advanced technology such as digital production, but those keen on authentic acoustics will love this producer. The rhythm and blues and dance songs are

decor and lithe-legged chorus girls and gangsters.

Why? Because ABC Records have reproduced original recordings of the grand old masters in wonderfully clean and clear digital stereo sound. They have selected some of the finest performances of giants like Jelly-Roll Morton, King Oliver, Fats Waller, Bix Beiderbecke, and a gem of a duet from Bessie Smith and pianist James P. Johnson doing *Lock and Key*.

Side Two features all those famous big bands that played at the Cotton Club, included are Cab Calloway, Jimmy Lunceford with a typically ahead-of-his-time arrangement of *Stratosphere*, and of course, Duke Ellington, whose band was resident there for a number of years. His rendition of *East St. Louis Toodle-oo* is particularly noteworthy, featuring some chilling muted trumpet growls from Bubber Milley.

This album is the third in a series that sample the jazz of the great cities - New Orleans, Chicago and New York - in the early 1900s and 1920s. But because the reproduction is so good, because specially selected recordings of the greats are on show, and because the record is accompanied by informative album notes, *Jazz Classics Volume 2* is ideal for all jazz and music enthusiasts, and not just for the dyed-in-the-wool devotees of the old time sound.

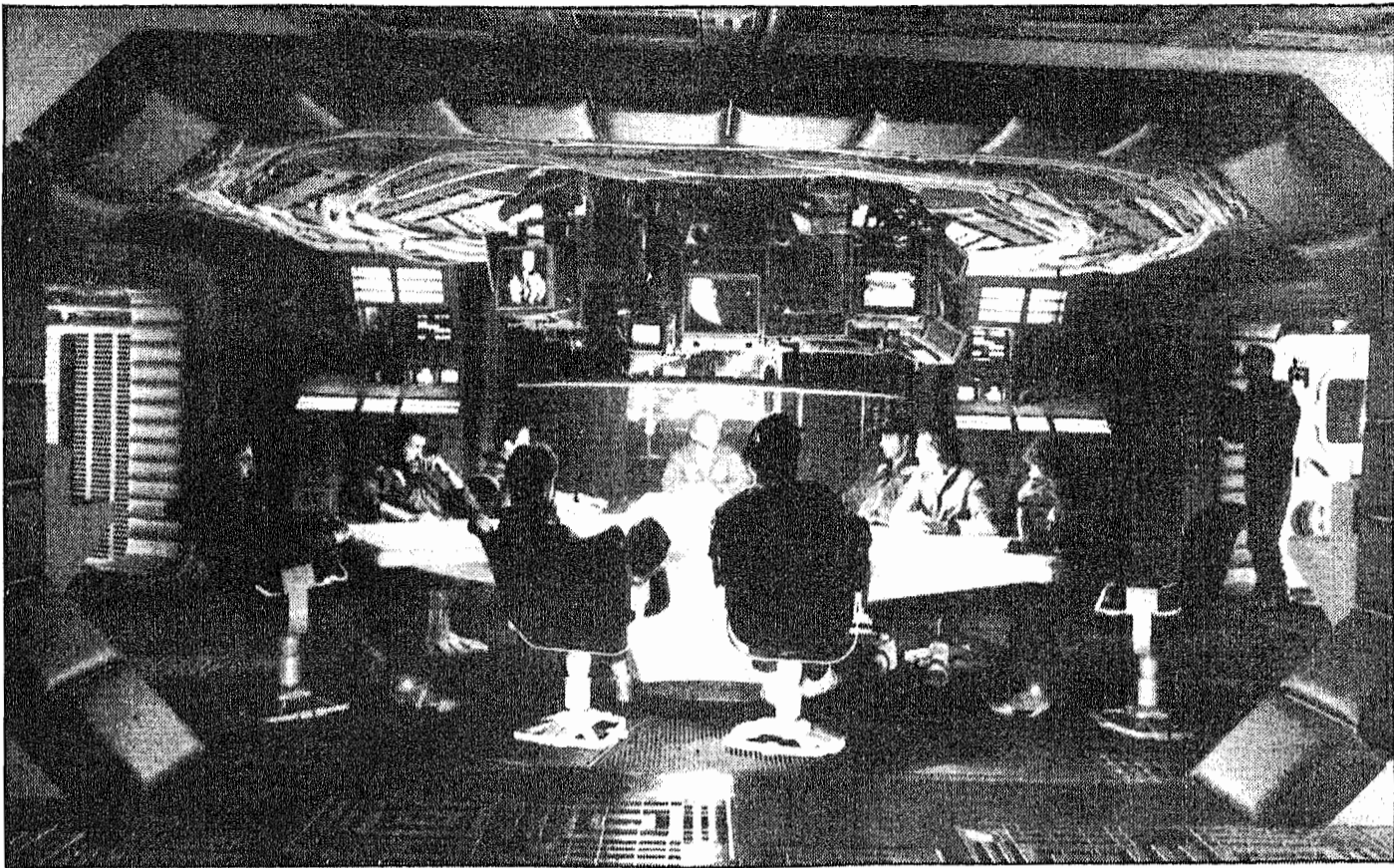
in the true American tradition, such as *Don't Worry Baby*, a single which no radio station was enthused enough to play. Trite music deserves trite lyrics and they don't disappoint us there. Some awful rhymes are followed by pathetic song topics such as *I Got Loaded* and *Got To Let You Know*.

The use of incidental percussion on many tracks helps lift the album at times, but that can't be said about the intrusive piano accordion, which tends to make the music more comical than it already is.

Every album deserves to have one good song and fortunately *Los Lobos* aren't let down by the title track, *Will the Wolf Survive*.

On the whole though, do yourself a favour and spend your time listening to some other album at your record bar.





Actors and chunkily exciting set of *2010*

## Capably uninspired

2010  
The Year We Make Contact

Hindley Cinemas  
Reviewed by David Walker

Hang a talented amateur's attempt at portraiture next to Leonardo's *Mona Lisa*, and you will probably find that its effect is to make people exclaim even more vigorously about the brilliance of the Italian master.

And so it is with *2010*, a capable movie which will serve mostly to remind audiences of the enormous impact of Kubrick's 1968 saga.

If *2001* ended in a blaze of metaphysical glory, *2010* opens in a trickle of down-to-Earth political maneuvering and it never really leaves this plane, never achieves anything higher. That is to be expected, since the film is directed not by Stanley Kubrick but by Peter Hyams, whose work in such films as the 1981 space epic *Outland* is best described as capably uninspired.

*2010* finds the mystery of the black

monolith unrevealed and the fate of the *Discovery* unknown to those on Earth, including Dr. Heywood Floyd (Roy Scheider), the man who sent the first mission on its way to Jupiter. He hitches a lift on a Russian spacecraft in order to find out what went wrong, taking along fellow Americans Walter Curnow (John Lithgow) and Dr. Chandra (Bob Balaban), the man who designed the villainous HAL computer. In orbit around Jupiter, tensions raised by terrestrial superpower rivalries, this trio set about solving the mysteries of the 2001 scenario.

This is not necessarily a good thing, any more than it would be good to know why the *Mona Lisa* smiles as she does in the Leonardo portrait. Arthur C. Clarke's impulse to write a sequel to his excellent first book is difficult to justify on artistic grounds. All the sequel could do is detract.

It is to someone's credit that it does not detract too much. With a cast including Lithgow and Balaban, a pair of terribly underrated Canadians, and the much acclaimed Helen Mirren, the acting was

never going to be bad, and Roy Scheider in the lead role give another in a string of competent performances. The special effects glow, the spaceship interiors are, as the *Hitch-hiker's Guide* would have it, excitingly chunky in line, and the cramped conditions, as ever add to the atmosphere. The supporting cast is extremely capable.

Words like "capable" and "competent" - these are not terms which were thrown around at the release of *2001*. They are, however, entirely appropriate to its successor, which while orbiting Jupiter never really gets off the ground. In concentrating on the Heywood Floyd character, so short on interesting dimensions, Hyams ignores a crop of talented actors (Helen Mirren foremost amongst them) who spend most of the film sitting in spacecraft chairs. The message of peace sprung upon the audience at the end of the movie is long on sentimental value and short on practical value. The fans of *2001* will no doubt ensure its competent, capable sequel's success, but they will not be touched by its content.

## Ironic reversal

*The Hit* is a film about things going wrong. Superficially, it is a thriller with an extremely simple plot: ex bank-robber Willie Parker is seen in court giving evidence that sends his former gangster mates to jail. Ten years later, Parker is living safely in Spain when two hit men, Braddock and Myron, arrive to deliver him to his former gang leader, now released. The rest of the film is entirely concerned with the transporting of Parker through Spain.

This bare outline simultaneously encompasses what happens in the film, and falls far short of evoking its subtleties. For although *The Hit* rates highly as an exciting thriller it is unconventional in many ways.

In this film as in no other that I can recall, the role of the pursuers is reduced to a mere vestigial status. For example the inspector who is following the trail of violence left by Braddock and Myron, remains little more than a face, having no dialogue. Instead, the action is seen entirely from the viewpoint of the criminals, the 'bad guys', as opposed to the vast majority of such thrillers which largely employ the viewpoint of those pursuing the criminals. In *The Hit*, those performing the abduction - the menacing Braddock, Myron the Cockney thug who has an unfortunate tendency to chatter - are obviously criminals, but so is Barker himself, the man towards whom sympathy is largely directed - doubly so since he has violated both society's laws as a thief, and the unwritten laws of the gangster fraternity as a 'grass'. Even the girl who is taken hostage along the way, Maggie, is an ambiguous character, seemingly connected with low-life, and certainly more than she seems.

In further departure from convention, *The Hit*, as I have said, deals with disorder at every turn. Nothing goes according to plan. From the very start things go wrong for the hired killers, which is due both to their own actions and to mishaps they have no control over. In an ironic reversal, it is Parker who assumes the upper hand even though he is supposedly the victim. He remains apparently unperturbed by his plight, in his own way destroying the chances of the killers successfully fulfilling their mission. Yet he too becomes a victim of his own plan.

The central confrontation of the film is between Braddock and Parker. It transpires that Parker has long expected retribution from his former boss and has prepared himself; not however for his own defence, but for acceptance of death. Ultimately, he has completely rationalised the idea of death and faces it without fear. Or so it seems - a further ironic reversal occurs involving Braddock and Parker, and the taut ending of the film is played out.

I can only compare this fine film to the trick in which a magician pulls away the tablecloth from a fully laid table, leaving everything undisturbed - it is an old trick, we have seen it all before - but in this film everything clatters down in a totally unexpected order, reversing our expectations of the genre.

It is hard to imagine a better cast for *The Hit*, which stars John Hurt as Braddock, Terence Stamp as Parker and Tim Roth, who won a British Academy Award for Best Newcomer, as Myron. Also, Bill Hunter plays an Australian crook who *thinks* he has made good. The film is showing at the Chelsea as part of the Film Event until April 24.

## Watered down and lumpy

MASS APPEAL

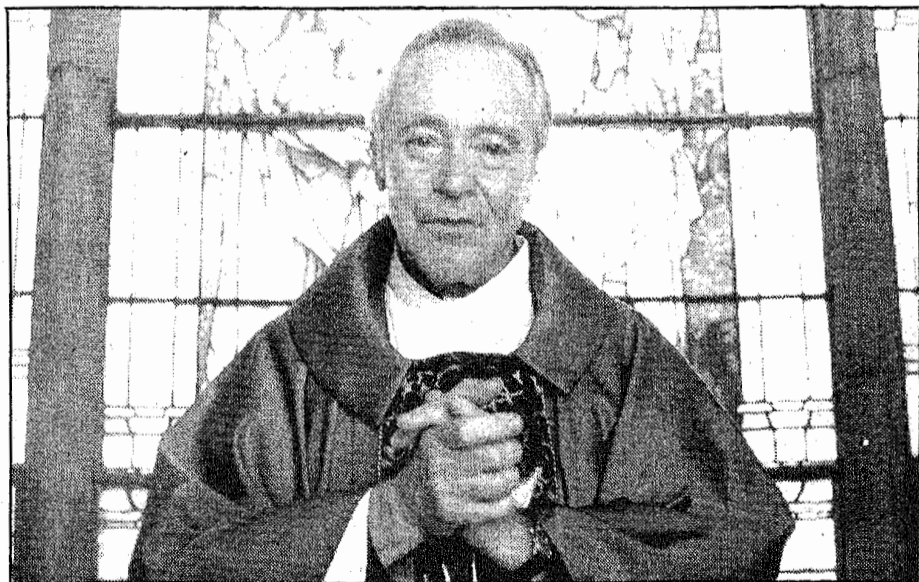
Hindley Cinemas  
Reviewed by Dino Di Rosa

Sermons, I don't care how pious, are the worst kind of theatre, and *Mass Appeal* (how very droll; they may as well have called it *Bums on Seats*) is a fairly normal example of a stage play adapted for film. It's a priests-as-real-people movie which happens to have sermons in its theatre and theatre in its sermons. Bill C. Davis, the author, has done all the adapting, and from what I hear the play has undergone revisions from Off Broadway to On and now to film.

It's been "opened up" for the screen: instead of a lone spotlight centering exclusively on the two main characters - a complacent, established priest and the young firebrand seminarian who questions that complacency and establishment - Glenn Jordan, the director, shows them in long shot. Hence we can see the Reaganite milieu; and more than just the two sets - the priest's study and his pulpit - we're made to see Reagan country with its mink hats and blue hair.

What has happened is that the compact man-to-man directness of the play has been diluted and, I fear, packaged into a product of the times, though as a movie *Mass Appeal* comes up agreeably lumpy.

Zeljko Ivanek, who plays the young seminarian, is the movie's biggest lump, but I don't agree with him. He's been given a lousy part - an ex-bisexual "fornicator" who has just seen the light, realizing that spirit is better than flesh, and who wants to practice this new idealism in, of all denominations, the Roman Catholic Church (Christ! Why not the Shiite Muslims?). He plays it like a fervid



Jack Lemmon...comfortably middle-class priest

Trotskyist, very much alone, an unarmed prophet against institutionalism and cynicism.

A much bigger man but surprisingly much less of a theatrical lump, is Charles Durning, who, of course, is a Stalinist in monsignor robes. Best of the lot is, surprisingly again, Jack Lemmon as the comfortably middle class priest who's happy to play public servant. He's not so visibly bothered this time, and he doesn't have the line where he rubs his creased forehead and says, "Oh, Gard", which often made you feel like saying the same.

These protagonists may suggest powerful

drama - the conflicts have been set up so that they're political - but there's a lot of water with the lumps. Can you believe it, the people in this film worry over what's a lie and what's not; Lemmon's priest boozes and curses a little but lives a little, too: Lemmon and Ivanek have a tense father-son (sans Holy Spirit) kind of relationship, which for drama resolves too neatly (for instance, has the boy *really* come to terms with his out-of-the-closetness?). The issues end up as though they've come straight out of *Going My Way* or *The Bells of St. Mary's*. And like those sickly pictures, people here sermonize as they talk, and the real sermons are vacuum theatrical.

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# Eddie's no thrill scenario

## BEVERLY HILLS COP

At Hindley Cinemas  
Reviewed by Dino Di Rosa

The label might be something of a cliché, but I think we can now talk of an Eddie Murphy "persona." After four movies - *48 Hours*, *Trading Places*, *Best Defense* and now *Beverly Hills Cop* - Eddie Murphy has the role of Eddie Murphy the bad-ass, the black artful dodger, the smooth panther, the easy mimic, pretty well down pat. He is, in the hipster's idiom of *Rolling Stone* magazine, one aggressive dude, but his black sleekness (he looks as though he should be in the slips for the West Indies) and slight modulations in character (he can almost be said to have a "range") still keep him in touch with his audience.

Yet he's almost not engaging in *Beverly Hills Cop*. The conventional plot, about an unconventional Detroit cop out to avenge - against orders - the murder of his friend by following a lead in plastic Beverly Hills, has him on his own as a fast-talking, "street-smart but funkily elegant" hero-type.

His cockiness and black-boy agro - he's always cool and has a response for every tight situation, and because he's "our" hero we know he'll win in the end - is almost not likeable. (Murphy is a natural and a one-off, but of all those comics he admires - Bob Hope, Bill Cosby, Richard Pryor, and Jerry Lewis among them - this could be said to be his Lewis "side").

In his sensational debut, *48 Hours*, which I think was something of a classic buddy-buddy movie, Murphy, at twenty-one and

playing a convict, had as his off-sider a gruff, big lug of a honky cop (Nick Nolte), and the ironic mismatch was fun - Murphy velvety and smart, Nolte rough-as-guts and front-on. The script, which was widely criticized, even by Murphy himself, was really the strong point between these two cartoon characters: there wasn't an attempt at realism, but the dialogue was just that - dialogue that was sharp and profane, racial and macho badinage in the form of effing two-liners.

*Trading Places* had Murphy as a street hustler; alongside him Dan Aykroyd played a toffee-nosed young-man-most-likely-to-succeed type. But that picture, which borrowed from earlier comedies and was rendered empty for it, was "stolen" by two old schemers (Don Ameche and Ralph Bellamy) having a materialism-versus-genetics wager.

In *Beverly Hills Cop*, which has a nothing script from Daniel Petrie Jr. and put-on direction by Martin Brest, the balance in the comedy is weighted by occasional improvisation and bit parts. No one steals any scenes away from Murphy - he wouldn't dare let them - but there are some memorably feather-light, unforced exchanges. There's Serge (Bronson Pinchot) in the art-gallery, a homo with a kinkily heterogeneous accent; Billy Redwood (Judge Reynolds), a sensitive Beverly Hills cop straight out of *Barney Miller*; and the black bus-boy with the teeny-weeny California-gay voice.

At his best, Murphy bounces off these light buffers between comedy and action, and his ease in his holiday task gives the picture no



tension and no thrill (neither does the scenario), which means that some of the dumbos and villains (the unclassical British playwright Steven Berkoff, for instance, who plays your classical baddie) appear as though they're falling about in the wrong movie. (Joe Piscopo, one of Murphy's fellows from *Saturday Night Live*, could have given this good-time movie more comedic balance.)

Eddie Murphy is something else, all right, but he hasn't as yet got down to defining what exactly he does have, and though his

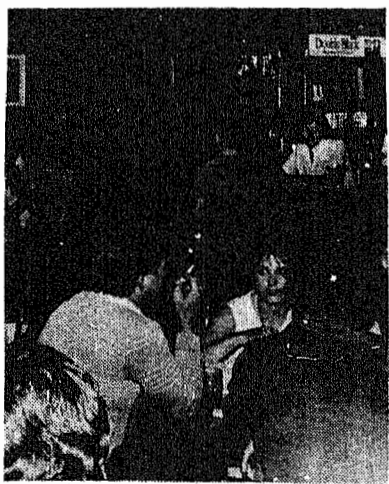
popularity has increased with each successive outing (not just in the U.S. but now in a big way in this country), the Eddie Murphy persona is less dynamic in *Beverly Hills Cop*.

No one else can (or, ideally, should) script this immature talent: Murphy's humour thus far, from his first moment on film in *48 Hours* to his last in *Beverly Hills Cop*, has had nothing to do with what was down on paper. The sooner he can do what he likes in, and to, a movie ("like Chaplin", he humbly told George Negus on *60 Minutes*), I think the better. It's then that we can judge this guy.

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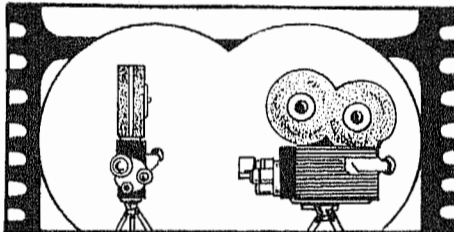
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## SCREEN

Dino Di Rosa

**A Passage to India:** Old David Lean is immaculate as ever. He enlarges and simplifies the scale of the irony of E.M. Forster's novel, but this time one doesn't feel like faulting his orderliness and dignity - damned formal though he is. (Hindley).

**Robbery Under Arms:** You don't have to see this oater to know what it is like. From Rolf Boldrewood's "classic" novel, this movie's been done before, though admittedly it's a first because it is in effect a trailer

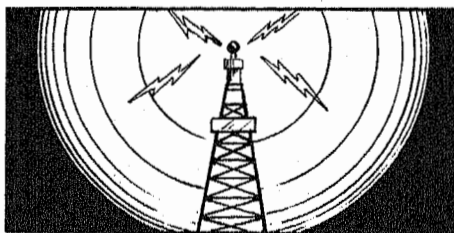
to the mini-series. (Hindley).

**Places in the Heart:** Sally Field epitomizes those places in writer-director Robert Benton's heart: she's from the past, part myth, part cliché - a little monument. And this is dreadfully decent. (Hoyts).

**Amadeus:** Very negative biopic. Instead of trying to capture something of Mozart and inexplicable purity of his music, Peter Shaffer and Milos Forman see Mozart through their protagonist, Antonioni Salieri, and the movie consequently has his plodding forcedness. (Hoyts).

**The Cotton Club:** A big hedged bet, and it shows in the two-ply scenario - blacks and whites in the Jazz Age. Francis Coppola took on this movie thinking he could make something big, but it's an empty showcase - a legend of misdirection. (Picadilly).

**The Terminator:** Arnold Schwarzenegger as a robot with flesh: he gets hit, cut, shot, burnt, bombed, but his metallic innards work on painlessly - for him and for us. He's become the ultimate hunk. (Academy).



## AIRWAVES

MONDAY 22 APRIL

**The Health Report** (5CL, 5.30 pm) is a new weekly program purporting to keep the health-conscious up to date on medical news, research, and what the ABC calls "the politics and practice of medicine". According to presenter Norman Swan, the program is aimed at assisting us to be better consumers of care services - hopefully he doesn't want us to be *greater* consumers.

**Nick Xenephou** (5UV, 10.00 pm) covers the Eighth Adelaide Film Event for Student Radio on Mondays and Wednesdays at 10.30. Double passes to the films will be given away on Wednesday.

TUESDAY 23 APRIL

**Cosmic Update** (5CL, 5.00 pm) is the first of a six-part series on matters very vaguely to

do with science - the first is called *Ancient Astronomy* and sounds rather Erich von Danikenish.

**The Science Show** (5CL, 9.45 pm) for those who missed one of the ABC's gems when it was aired last Saturday.

**Scissorman and MonoSquid** (5UV, 11 pm) on Lunatic Radio and featuring *The Vermillion Rap Dancer Episode II*. Craig Ellis and Nick Baybbig could be cult material ... or could they?

WEDNESDAY 24 APRIL

**Books and Writing: Trash** (5CL, 9.45 pm) takes a look at the grotty but lucrative underside of the literary world, the world of romances, thrillers and celebrity exposés, of Jackie Collins and Harold Robbins.

**Stage Fright** (5UV, 11 pm) is a regular theatre show presented by Tom and Bill Morton and Gillian Minervi.

THURSDAY 25 APRIL

**Science Journal** (5UV, 9 am) discusses the birth, life and death of stars and the science of plate tectonics.

**Five Pillars of Wisdom** (5CL, 5.35 pm) will feature Dr. Earle Hackett expounding his theory of University administration - in heptameters! It seems to centre around "Pride, Avarice, Wrath, Gluttony and Lust", and Dr. Hackett should be essential listening.

**Colonel Cash and Max Mighty** (5UV, 11 pm)



## Strange and violent

SCISSION

By Tim Winton  
Penguin, \$6.95  
Reviewed by Sarah Cutbush

"Scission: 1. the action of cutting or dividing as with a sharp instrument; 2. division, separation, schism."

"Different" is a term which can aptly be used to summarize Perth-born author Tim Winton's collection of thirteen short stories, assembled under the title *Scission*.

Throughout these stories, Winton adopts a variety of narrative styles, and focusses on characters ranging from the ineffectual Thomas Awkner in *Thomas Awkner Floats*; and Quoi, a Chinese born Australian suffering the "cruelty, destruction (and) oppression" of prejudice in *The Oppressed*, to the sadistic, deranged McCulloch in *Scission*. Winton's characters at times attempt to break stereotypes, while others illustrate themes well-explored, such as Kylie (*Secrets*), moved to brutality by a nonchalant mother and a de facto husband.

Adept utilisation of the "telescope" effect, where Winton manages to juxtapose individual concerns with a more objective view of the situation, provides circumstances where the reader both observes, and, through the central characters, participates.

Throughout this experimentation and variation, however, the stories in *Scission* share a concentration with death, blood, and violence imagery, sharply contrasted with innocence and vulnerability. Winton skilfully employs macabre twists and abuse themes to produce a variety of short, but poignant and highly emotive pieces - some touching, some disturbing, others embracing sadness, but all administering a series of mental jolts which refuse to allow the reader to lapse into complacency.

## Blow to mankind

NEVER HIT A WOMAN

By Robert English  
Reviewed by Paul Washington

With *Never Hit a Woman*, Robert English has struck a blow for MANkind in the gender cold war. It is a handbook on handling women, written in an attempt to halt the "sad erosion of the male role" in the wake of "the militant march of feminism".

The incensed feminists will argue that the book is a puerile, paternalistic piece of chauvinist propaganda, and taking it at face value, this is probably a pretty fair summary. However, it can also be seen as an antithesis to the past decade's storm of equal rights campaigns, which only of late have begun to show signs of wear.

Subtitled "a chauvinist's guide to revenge" the book is supposedly a man's guide to maintaining independence and freedom in what is no longer predominantly a man's world.

With pearls of wisdom from such philanthropic notables as Genghis Khan ("If you are going to separate, make sure you take everything with you"), and numerous anec-



## Tribute to a friend

BIKO

By Donald Woods  
Penguin \$6.95 rp  
Reviewed by Justine Bradney

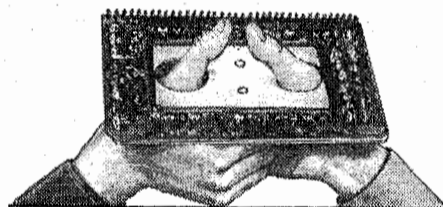
There is a great deal contained on the pages of *Biko* - so much that it's author fled his country and now lives in exile in order that it be published. It is an insight into apartheid South Africa and the aggression needed to keep the status quo. Told through Donald Woods' very personal memories of the black leader, Stephen Biko, it is in a sense Woods' own recognition of the tragedy of racism.

The book covers Donald Woods' first meeting with the banned black leader, through the development of their friendship,

dotes of the exploits of the author's somewhat doubtful friends (for example, Max Chronic, an arsonist), *Never Hit a Woman* explains how the little woman can be driven back into the kitchen without her ever being aware of what's happening.

Although it falls a long way short of being a major social document, the book is good for a chuckle without overly exerting the grey matter.

Robert English has been a freelance writer, tie salesman, taxi-driver, and lawyer; after reading *Never Hit a Woman* one hopes he will revert to one of his former occupations.



## Thumbs up, down

THE OFFICIAL BOOK OF THUMBWRESTLING

By Andy Mayer and Jim Becker  
Angus & Robertson, \$7.95  
Reviewed by Richard Wilson

What can I say? The title says it all. While saying yes to a question in the *On dit* office one day, I inadvertently volunteered to review this book for people with sadomasochistic thumbs. The five thick cardboard pages contain four individual games - *Power Thumb*, *Thumbs' Revenge*,



Stephen Biko's (pronounced Bee-kaw, rhyming with seesaw) death and subsequent inquest and finishes with Woods' personal indictment of the state.

Due to its highly personal nature, the book lacks objectivity, a problem which the author openly admits but to which he sees no solution. The author claims that Stephen Biko needs no tributes from him and yet that is exactly what the book is. In an attempt to illustrate Biko's character Woods writes at great length of his memories of life with Stephen Biko but in his grief and haste to set down the tragedy he sacrifices concision. The reader has grasped the point, but Woods continues to reminisce.

Biko died in September of 1977, six days after being detained by Security Police.

*Thumbs Away* (where you get the chance to destroy the world), and *Classic Thumb Wrestling*.

The idea stems from the Romans, who used to fill great colloseums across the empire with thumbwrestling contests. Traditionally, the game was played to the death of either thumb, at which point the loser's nail was hoisted high over the stadium to signal the end of the match. This gave rise to the famous 'thumbs up/thumbs down' gesture.

The book has two holes cut through it, and so doubles as the games board as well. Could be useful at parties, or as a gift to pacifists you don't like.

## Bright Light

WILLIAM LIGHT'S BRIEF JOURNAL AND AUSTRALIAN DIARIES

Introduction and notes by David Elder  
Wakefield Press \$24.95  
Reviewed by Anne Winckel

Between the covers of this beautifully presented volume, a myriad of interesting maps, watercolours and diaries evoke quickly a picture of 19th-century colonial South Australia.

David Elder takes up a third of the book with the history of Light's life - one which includes his illegitimate birth to a British naval captain and a woman rumoured to be a Malay princess; his daring escape from the French fortress town of Verdun (after Napoleon's detention of all British males in France); his involvement with the South

Donald Woods pushed for an inquest but was banned before it began and could not attend. On November 1, 1977, he began a manuscript which was to become *Biko*, his personal presentation of the inhumanity of the apartheid system and his indictment of his own state. It finishes with a plea to all to fight apartheid, to continue the work of Steve Biko and to help break the chains that hold in bondage the bodies and minds of South Africa.

It is a frightening listing of the evils of apartheid and the brutality of its antagonists, the fond, if lengthy, memories of a friend and educator, and above all, it is a call for help.

It would, I feel, be somewhat more successful in this, had only Mr. Woods written rather more concisely.

Indian Native Infantry; and later, his life on the water. Elder's detailed account of Light's unbonded talents is intriguing and amusing.

Perhaps the most interesting section of the volume is Light's own journal. It is an account from the 17th August 1836 to the 20th June 1837 centering on Light's decisions with respect to the site of South

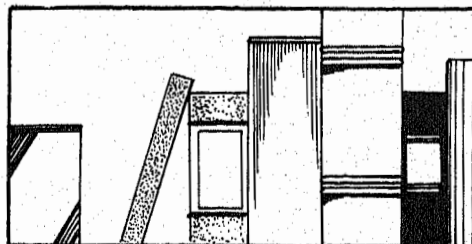


Australia's capital. He presents logically the case for his final decision to place the capital here instead of at Port Lincoln - as his opponents insisted - and Hugh Stretton is quoted as praising Light's wisdom. Stretton (an Adelaide University lecturer) does however comment on the confusion in placing the zoo so close to the University.

This book has an incredible variety of contents, and cannot be faulted for its presentation and thoroughness. Perhaps the most avid readers, however, will be the meteorologists. I am sure that a thesis could be written on the endless information Light records about weather conditions, in his thirty months of diaries.

## WEEK'S BESTSELLERS

1. ADELAIDE STREET DIRECTORY (Gregory, \$9.95).
2. AIDS AND AUSTRALIA by Brass (Bay Books, \$5.95).
3. BF6 by Roald Dahl (Puffin, \$4.95).
4. THE AQUITAINE PROGRESSION by Robert Ludlum (Granada, \$6.95).
5. FAR OUT BRUSSEL SPROUT by Factor (Oxford University Press, \$5.99).
6. QUENTIN'S STORY by Kenihan (Penguin, \$5.95).
7. DIANA by Delderfield (Coronet, \$7.95).
8. PET SEMATARY by Stephen King (New English Library, \$7.95).
9. ROBBERY UNDER ARMS by Rolf Boldrewood (Penguin, \$3.95).
10. EUROPE ON \$25 A DAY by Arthur Frommer (Frommer, \$16.95).



## BOOK MARKS

Gore Vidal takes the artistic temperament as diplomatic immunity a bit far. Recently, Mr. Vidal confessed to being responsible for 'the current state of the American political scene - in particular, the rising of President Ronald Reagan.'

Apparently Mr. Vidal rejected Reagan for the lead of his 1959 play *The Best Man*, a play about the power struggle of two men to become president.

Ted Hughes, England's Poet Laureate, has

received no accolade from native land, North Devon. The "North Devon Journal-Herald" gave Hughes's appointment a small mention on the bottom of page five and included a reference to his new book, *What Is The Truth?* but gives no further honour to this 'modern prophet'.

Educational institutions will now be liable to pay 2¢ per copy for making multiple copies of author's works. Mr. Justice Shepard, President of the Copyright Tribunal, handed down the decision, awaited since 1981.

The decision will ensure that authors receive remuneration for photocopying of their works.

The National Book Council Awards were awarded to Bernard Smith's *The Boy Adeodatus: The Portrait of a Lucky Young Bastard* (first prize, \$5000); and Les Murray's poems *The People's Otherworld* (second prize, \$3500). Awards of \$1000 and \$500 went to their respective publishers Allen Lane and Angus and Robertson.

The third Dromkeen Medal, awarded annually for significant contribution to Australian literature, has been presented to Patricia Wrightson for her thirty year's dedication to children's writing.

Apparently the post-Christmas and back to school rush has left booksellers with some time to clean up their shelves and generally have a good look at their stock. According to one bookseller this tidy up presented him with the problem of finding out just who sneaked *The Joy of Sex* in amongst the children's picture books.

Some great new women's literature is available now. Among it is *Fighters and Singers: The Lives of Some Aboriginal Women* (Allen and Unwin), *Good and Mad Women: The Historical Construction of Femininity in Twentieth Century Australia* (Allen and Unwin), *Exploring Women's Past* (Allen and Unwin), *The WAAF Book* (Hale and Iremonger) and *The Birth Revolution* (Second Back Row Press).



# Sloane lacks feeling

**ENTERTAINING MR. SLOANE**

State Theatre Company  
At the Playhouse  
Reviewed by Ronan Moore

The production currently playing at the Playhouse is selling itself mainly on the controversy surrounding the playwright rather than any social commentary. Joe Orton died at the hands of his lover Kenneth Halliwell in 1967, and the publicity given out by the S.T.C. makes sure everyone knows this. It seems the publicists, having realized that the current production is being played like a typical British sex farce along the lines of *Not Now Darling*, think the only way to attract an audience is to send out the more lurid details of Orton's life.

When the play first opened in England it caused a furore, but that was 1964; this is 1985. The audience was laughing even during the more serious scenes, testimony to the fact that either the ideas behind the play are outdated or the company chose the wrong mode of presentation. There is evidence of both these being the case.

Outdated? Firstly, the play concerns the pursuit by a middle-aged brother and sister of a young, attractive lodger, Mr. Sloane. The play follows the sexual conquests of all three characters and has various other subplots, such as the father of the sister and brother who knows of Mr. Sloane's past. The night that I saw the production the audience contained a broad cross-section of ages, from high school students to the blue-rinse set. At the risk of being age-ist I would say that the older people were not laughing at the same things that the younger people were laughing at. When questions of contemporary morality were raised the blue-rinse set were sitting stern-faced while the younger people were laughing their heads



off. Moral decadence? No, the situations in the play are more freely discussed nowadays; they have passed into the norm for the majority of people. The issues at hand have lost whatever cutting edge they ever had.

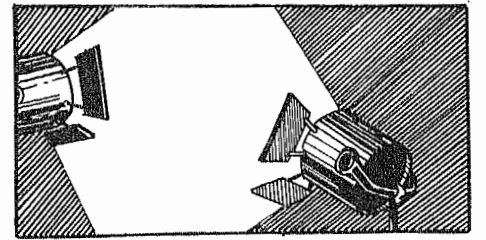
Wrong mode of presentation? The production itself was played farcically; from the beginning all the characters were over-the-top. Valerie Bader as Kath was entertaining, but she lacked a sadness or despair.

Robert Essex as Ed played a character out of *Minder*. His similarities to Arthur were many but there was a serious and sinister side to Ed.

Mark Pegler's Sloane lacked a feeling of the sexuality of a character who is written differently to his interpretation, which seemed to be based on standing around the stage leering and letting his tongue escape the confines of his mouth occasionally.

Bob Baines as the Dadda played in a realistic mode with touches of the comic, making his the most enjoyable performance.

All of these characterizations and the farcical elements of the production led to the audience being entertained but I doubt whether it was what they had really expected.



## STAGE LIGHTS

**Ronan Moore**

*Two*, at the Space until May 4 (The Stage Company) the story of a Rabbi without a congregation and the girl who comes to him to learn Hebrew. Set in Berlin 1948, this is a new play by an Australian, Ron Elisha, chosen as best play of 1984 by the Australian Writer's Guild. It is directed by Sue Rider, one of Adelaide's most talented directors.

Jim Sharman may be taking a posting in Adelaide in 1988. One of Sharman's credits is co-writing and directing the *Rocky Horror Picture Show*.

An 'Aussie mini-series' starts at the playhouse soon. Four plays written by or about Australians make up a season within the STC's year. There is a special subscription rate for students, \$19.90 for all four plays.

The Theatre Guild's new play *Learning to Laugh*, celebrating the centenary of A.U.'s first woman graduate is coming up soon. The first part of the season is in the Union Bistro.

The Whole Peace Theatre Co. have opened bookings for their short season of Tom Stoppard's *The Real Inspector Hound*. Tickets are available by ringing the company on 271 1685. Students who wish to do Drama One next year are advised that the play is studied in depth.

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**For Sale**  
68 Toyota Corolla, 2 door, manual. Excellent condition, 62,000 miles. \$1000 (going overseas). Phone 261 2980.

**Wanted to Sell**  
Honda CB 250 RS, 1982 Model. Excellent condition. \$800/-ono. Phone 293 6830. Ask for Kim.

**Wanted to Sell**  
A second-hand trumpet - 'olds'. Good condition. \$200 or near offer. Contact R. Southgate, 276 1188.

## WORK ACTION

**Employment**  
Part-time work available as projectionist for the University of Adelaide. No prerequisite necessary - training will be given and possible participation in a certificate course will be required. Pay will be on a casual rate and further information will be given at interview. Any student may apply by sending an application to the Hughes Plaza Office Attn: Mr. D.R. Wall, Audio Visual Technician by 26th April, 1985.

## UNION

**1985 Union Voucher Promotion Scheme**  
Winners who have not yet collected their prizes should contact Barry Salter in the Union Office.

**Monday, 22nd April**  
1 pm. Videoscreeing in Union Bar. See noticeboard in Bar for details.

**Wednesday, 24th April**  
12.10pm. *Top Secret* film in Union Hall. From the makes of the original *Flying High*. \$2.50 admission.

**Friday, 26th April**  
8.30 pm. Free entertainment in Union Bar. See noticeboards for details.

10.30 pm. Simulrock with latest clips in real stereo on videoscreen thanks to SAS 10 and SA FM.

**Saturday, 27th April**  
8 pm - 1 am. Spirits Appreciation Society Bar night with *Exploding White Mice*, *Mad Turks From Istanbul*, *Play Loud* plus support act. 4 bands for \$4. A.U. students \$4, guests \$5.

**Coming Entertainment**  
*Painters and Dockers Screaming Believers Tu Tu Z Venetians*  
Learn to Laugh cabaret show.  
End of term *Rocky Horror Show*, get your gear together.  
**Come Out Club 85**  
Big nights of Cabaret, Rock, Jazz, Classics, Dance and Film in Union, May 13 - 25 (except 19th and 20th).  
Union Gallery (unlicensed) 7 pm - 10 pm.  
Union Bar (licensed) 10 pm - late.  
Membership:  
\$7 (over 18) for entire season entry.  
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or \$3 and \$2 nightly. Great value.  
Apply to Come Out Club 85 c/- Carlew, 11 Jeffcott Street, North Adelaide, 5006.

## SPORTS

**Intra-Mural Snooker**  
Attempts to conduct a lengthy series of Intra-Mural failed because of absenteeism, and the original format was replaced by a straight knock-out competition. The two semi-final matches were completed on last Tuesday night, and on 30 April the Pot Black team [Ossenton, Ormond, Trahair] will meet the Cavaliers team [Tolley, Razzino, Murphy] in the final. Red Triangle and Eastern Suburbs will play off for third on 23 April.  
**Results:**  
Cavaliers d. Red Triangle, 6-0.  
Pot Black d. Eastern Suburbs, 4-2.

**Football Club**  
Take a trip to Canberra!  
The Football Club has space for people wishing to leave for Canberra on the Sat. 11th May. The bus will return on Friday 17th May.  
There are a small number of seats available at competitive rates. Anyone interested should contact Dr. F. Bloch or 228 5529.

## MEETINGS

**SAUA Committees**  
The Students' Association has the authority to place students on some University Committees. At this time there are several outstanding vacancies to be filled.  
Computing Committee (1 vacancy)  
Library Committee (2 vacancies)  
Continuing Education Committee (2 vacancies)  
Anyone interested in these positions should contact Greg Mackay, S.A.O.

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, if your club has a meeting or event coming up, then lodge your notices before 7 pm on the Tuesday prior to publication. All notices should be typed or written clearly in ink, double spaced or one side of the page only. Leave at least ten centimetres at the top of the page and don't write in capitals. Lodge your notices in the box provided at the Students' Association Office or at the On dit office in the south-west corner of the Union Cloisters.

## MISCELLANEA

**Translations**  
Translations made by German student, English-German, German-English; can also assist your German studies. Ring 43 5176 ask for Johan.

## CLUBS & SOCIETIES

**Anonymous Christian Group**  
Colossians, what does it say?  
Grant Thorpe will be looking at Colossians on Tuesday April the 28th at 1 pm in the Dining Rooms.

**A.U. Simulation Gaming Association**  
Attention war gamers. A Special General Meeting will be held on Friday 26th April at 6.30 pm in the South Dining Room. This is where the Constitutional amendments will be voted upon. All are asked to attend. Bring your ear plugs for a rousing good time. Any members wishing to propose a Constitutional amendment please send it to the committee in writing by Wednesday 24th.

**Hare Krishna Vegetarian Club**  
The Hare Krishna Vegetarian Club wishes to apologise for missing the first three weeks. Meetings will now be held every Thursday at 1 pm in the Cloisters. Cooking classes will be given in the first 15 minutes, followed by a vegetarian feast. See you there!  
\$1 for non-members, 50¢ for members. Membership: \$3 per year.

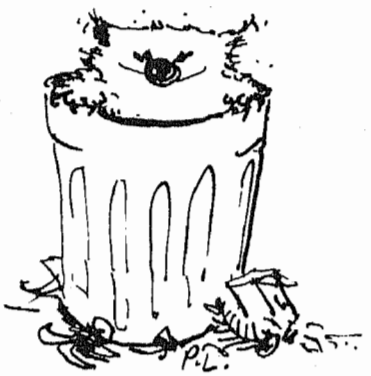
**Catholic Community**  
Wednesday, 1.10 pm. Come to mass in the chapel (in the Western Annex) and celebrate the Eucharist with us. Then join in the fun in the refectory afterwards or stay in the C.C. Room to discover either the fundamentals of paper projectile making or help all the second years with their maths class exercises!!

**English Club**  
There will be a meeting to form an English Club at 1 pm on April 26. English Honours Room, 6th Floor, Napier Building. All welcome!

**Geographical Society Meeting**  
Wednesday, 24th April, lunchtime, 12.00 - 2.00 pm. All welcome. Wine and Cheese will be provided. 50¢ entry, optional \$2.00 membership. Economics Courtyard, Napier Building.

**Lutherans and Catholics?**  
Yes! At lunchtime Monday (1.00 pm) will be the first joint meeting in years for the Lutheran Student Fellowship and the Catholic Community.  
Come along!

**Literary Society**  
Come and get inebriated and inspired with the Literary Society, 1 pm Monday, April 22 in the North Dining Room. Everyone is welcome to read and/or drink. (You may even meet Peter from the "Gilles Report" if he's not at Horst's).



**Literary Society**  
The Literary Society will be going as a group to see *A Passage to India* at 5.00 pm Friday 26 April. Tickets are \$3.25 for students. (All those interested should come to the Literary Society meeting at 1 pm, Monday, April 22 in the North Dining

Room with ticket money if possible). After the movie we'll be heading off to the nearest coffee shop. All welcome!

**Silence Club**  
**Annual General Meeting**  
When: Thursday 25 April at 2.00 pm.  
Where: Meet in Cloisters outside Student Activities Office.

If you can't come please send apologies, Write ideas and leave them in the Silence Club box in the Student Activities Office.

Nominations: Convenor, Secretary, Treasurer, C.S.A. Rep., Councillors.  
Write who you nominate on a piece of paper (yourself if you wish) - leave it in the Silence Club box or bring it to the meeting.

Memberships are due: (\$1 per year).  
Matters for Discussion: Tai Chi Classes, Meditation Classes, Yoga Classes, Programme for 1985, Application for Club-room.  
Everybody is welcome.

**Student Life**  
A.G.M. Wednesday 24th April, 1 pm, North Dining Room, Student Union Building. Election of officers and discussion on the year's programme.

**Ten Pin Bowling**  
The Sports Association is in the process of forming a Ten Pin Bowling Club. Membership is open to all members of the University Community. Previous experience is not necessary as coaching/instruction can be organised. Very attractive rates have been offered by a local Bowling Centre as well as assistance in forming a University league. If you are interested please leave your name and contact department/telephone number with the Sports Association Office (Ext. 5403).

A meeting will be held in the Jerry Portus Room on Wednesday, 24th April at 1.00 pm with the object of formally establishing the Club, and providing information concerning the sport.

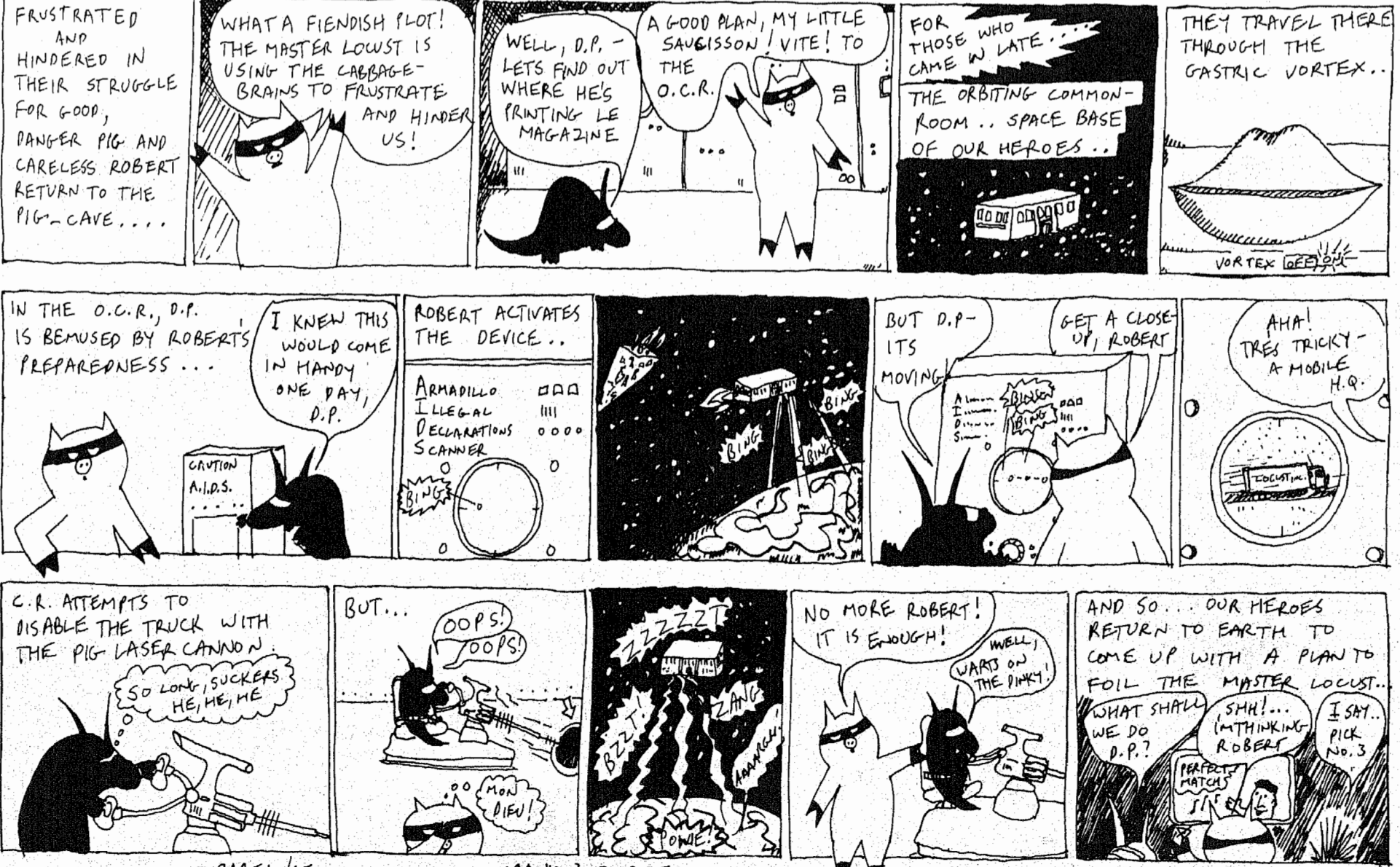
**Third World Forum**  
Meeting, Monday 22nd April, 1 pm. Trophy Room (behind Jerry Portus Room). Where we will be discussing future activities.

**Women on Campus**  
Have you, or are you facing problems as a woman attending Adelaide University? If so, come along to a general and informal discussion as to what it's like being a woman on campus on Tuesday at 1 pm in the Women's Room, downstairs in the Lady Symon Building. All women, especially first year students are most welcome.

# DANGERPIG!

-AND HIS CONSORT- CARELESS ROBERT

DON'T FORGET, GUYS! TUNE IN TO SUV at 531, 11pm TUES 23<sup>rd</sup>, for THE SM and MS SHOW





# WHERE IT'S AT!

Some of the best, some of the worst, and a dash of the bizarre. Edited by Moya Dodd.

## Reactions

We seem to have struck a raw nerve at the *Advertiser* recently with our enquiries into how fashion writer Marina Craig's byline came to appear under an article which was largely transcribed from the *Sydney Morning Herald* (*Where It's At*, 1/4/85).

Not long after our short but eventful conversations with the journalists involved, the *Advertiser's* Deputy Editor John Scales took the unusual step of ringing *On dit* to issue what this column interpreted as a veiled threat.

Before our article went to print - before he could have known that it was written - he rang to tell us that "there are legal dimensions to this."

Puzzled by this reaction, we investigated further, and we now have it on impeccable authority that the *Advertiser* had not bought the *Sydney Morning Herald* story at the time it was printed, but asked for the bill after we drew the matter to their attention.

We wonder whether this might explain the apparent hypersensitivity surrounding this matter.



## Unusual sites

The game is up for tourists in Swaziland.

The Energy Minister, Prince Khuzulwandle, has asked people to stop making love in the waters of the Lobamba hot springs.

The springs are located quite close to Parliament House and are described as "cuddle puddles" by the local tourist brochures.

Prince Khuzulwandle has warned that the government will "take action" if such activities do not cease.

## Long memories

On reading our musings on the *Advertiser's* notions of fair play and author's rights (*Where It's At* 1/4/85), one reader was moved to point out a 1978 article in the Adelaide magazine *Preview*.

The subject was Ian Meikle, who was recently appointed editor of the *Advertiser*. We reprint the first part of the article, headlined "Meikle explained".

Ian Meikle, a sub-editor with *The Advertiser*, has been reviewing modern music in the Thursday morning entertainment pages for several years. He is widely read and, it seems, well respected. A record company person recently said in private conversation that he was one of the few people around town who could affect the sales of a record by what he had to say about it. It therefore needs to be asked: just what sort of record reviews are we getting for our 15 cents?

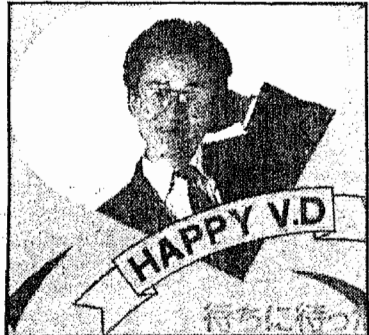
To take a case in point. On July 6 the featured review in Meikle's column was of Bob Dylan's new album, *Street Legal*. He said plenty of nice things about it but it all had a familiar ring. And if you refer to the June 24 edition of London's *New Musical Express* there is a review of the same record by contributor Angus Mackinnon.

Meikle's review, after a couple of introductory passages, states: "... the album looks back, looks forward, looks in and looks out. It is, I think, his second most important work of the 70s." Mackinnon, at the end of his review, says: "The album looks back, looks forward, looks on, out, in." He finishes by saying it's a "powerful, positive album. What the hell, I'll state my case - *Street Legal* is Dylan's second major album of the 70s. And not before time." If we look further down Meikle's piece we see a paragraph begin thus: "It's a powerful, positive album ..."

Indeed the similarity, and that's what we're looking at, extends to the point where both reviews finish their introductions on the same note. Meikle says: "And the songs?" Mackinnon says: "And the songs themselves?"

## Video disease?

The initials "VD" are being used to describe video equipment in Japan, leading to some rather strange advertisements.



The latest in portable accessories...SHOWER-IN-A-CAN! Choose from herbal or peppermint fragrance. Try also Bath-In-A-Can and Towel-In-A-Can.

## Believe it or not...

Inflation has hit 50,000 per cent in Bolivia, according to a recent report in the *New York Times*.

The banks no longer function, credit cards are obsolete and paying bills has become an ordeal.

The 100,000-peso note, which is the country's largest piece of currency, is worth only \$A1:30 at the official exchange rate, causing all sorts of practical problems.

A dinner bill, for example, can only be paid with wads of notes pulled from all pockets, while hotel bills are paid with suitcases full of money.

Anyone who hands over two 100,000-peso notes for a packet of cigarettes costing 120,000 pesos will get a five-centimetre bundle of 1,000-peso notes in change.

This column is reminded of (but not comforted by) the saying: Life on Earth may be expensive, but it does include an annual free trip around the sun.

## Flabbitobilia

The flabbit lives on!

Sydney's mythical flying rabbit (*On dit* no. 4, 25/3/85) flapped its way to fame last month when business man and father of three Roy Rotherham claimed to have seen a flabbit and even produced a photo to prove it.

After some exposure in the Murdoch afternoon press, the flabbit was purportedly laid to rest and labelled as an elaborate hoax.

However, this column is pleased to report that the flabbit is alive and well and apparently living in the Australian Museum.

The advertisement below appeared in the *Sydney Morning Herald* on Easter Saturday.

## Results

We understand that *On dit* editor David Walker is still munching on his words following the results of a recent *Student Radio* phone-in poll.

The poll was held in response to a twice-printed allegation that *Student Radio's* listenership is "30 to 40".

Apparently, ninety-nine listeners phoned in to register their support. At the accepted minimum ratio of 12:1 (for public radio), this gives *Student Radio* a listenership of - wait for it - 1,188.

Naturally this figure does not include David Walker, who, our office hobbit informs us, phoned to try and vote no.

## RUDI NEXT DID WHAT . . . . . 4 . . . . .