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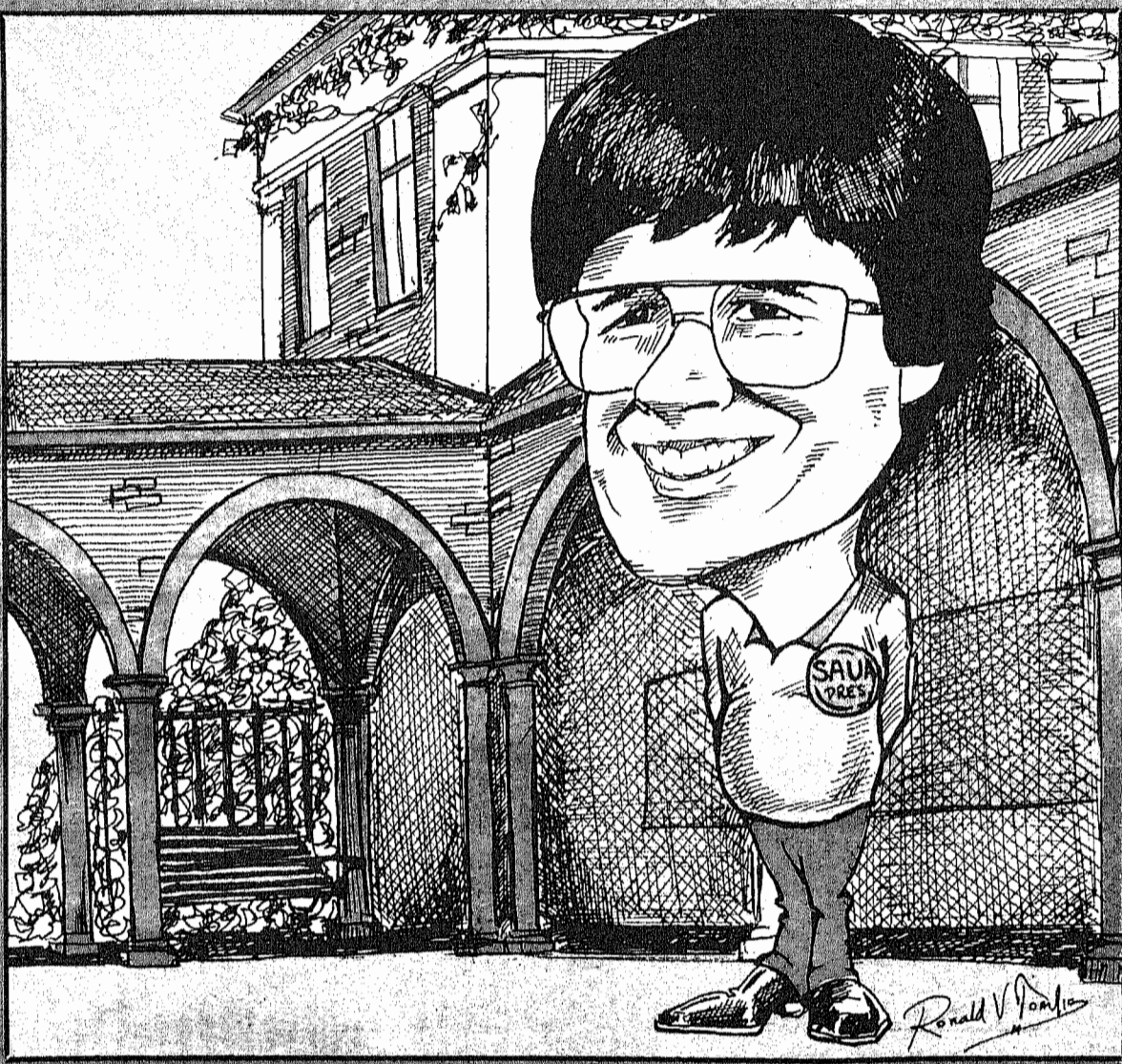
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# On dit

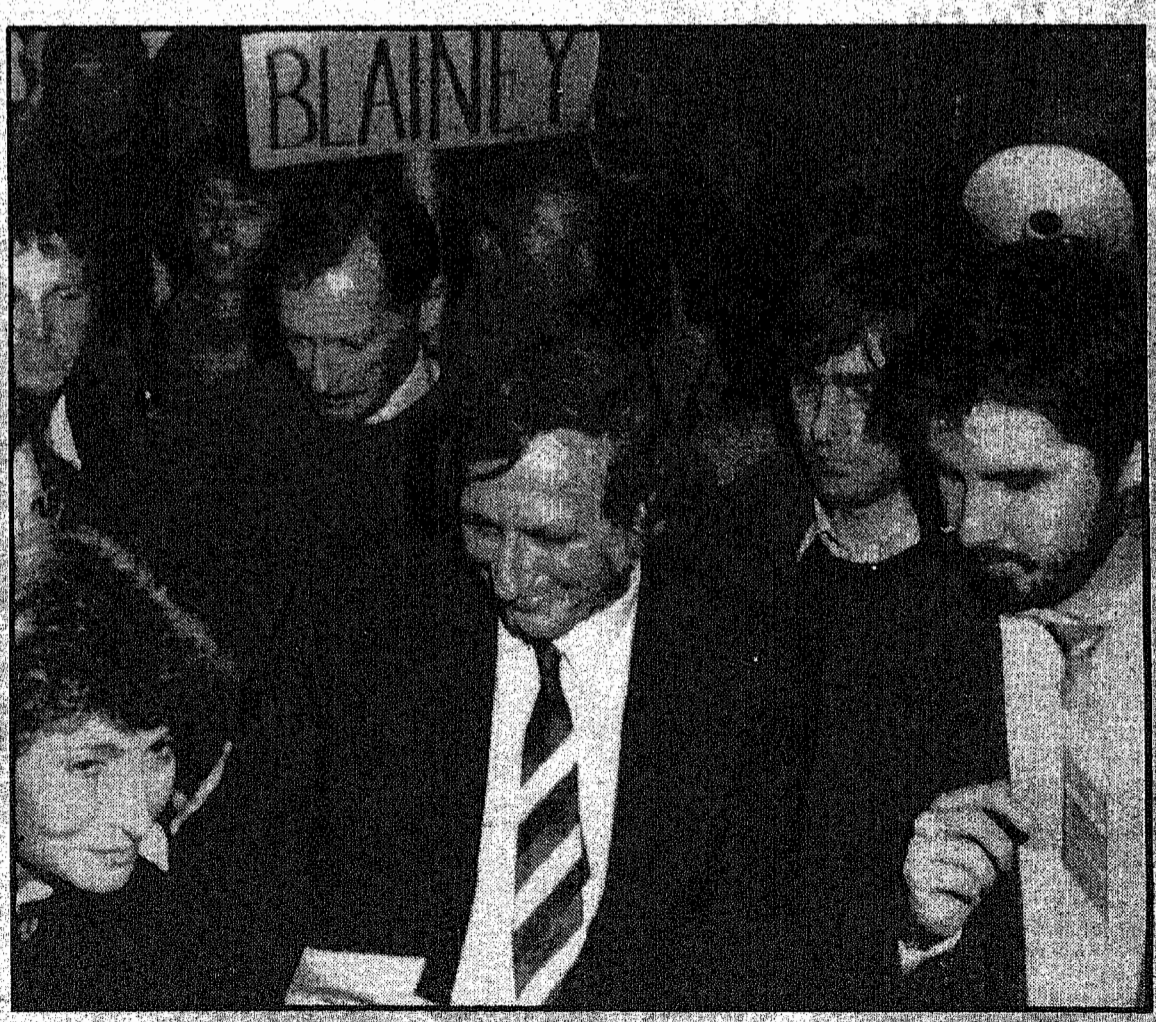
Volume 53 Number 15

## IT'S A LIBERAL!



### Snell and Co. romp in

## A new Blainey view



## Diary



This week's activities, on and off campus, with a few garnishes.

### Pyromania for the Hungry

Now that it's all over, the truth can be revealed - Nick Murray was paid by *On dit* to burn last week's rag in order to publicise next week's rag, the Prosh Rag, which will hit the streets and refecs on Monday the fifth of August at a price yet to be announced. The Rag will be part of the revived Prosh to celebrate the end of second term and to raise money for Freedom From Hunger. So if you want to read the thing, *buy your own* - don't pinch one from the refectory tables.

You can also help Prosh by flogging the Rag to the citizenry, and the editors will be accepting enquiries and offers of help all next week in the *On dit* office.

### ...and more Pyromania

If the flame has gone out for Nick Murray, it's only just beginning to burn for the Juggling Club.

Yes, folks, Adelaide University's wierdest club now offer *fire-eating* in addition to their [comparitively] normal juggling and unicycling.

Is this allowed, we wonder? Has it been licensed? Will the Union Games Room's straw roof go up in smoke when the torches are lit and the hot and heavy breathing begins? Will these people eat *On dits*? Find out 1.00 pm Tuesday.

Sounds like Prosh could use these people's services.

### Up in the Air

At the same time on Tuesday the less spectacular but at the same time less anxious Silence Club will *not* be practising levitation, invisibility, or magic of any sort. They'll just be relaxing in

the North Dining Room, their breath at normal temperature.

### Moral dilemmas

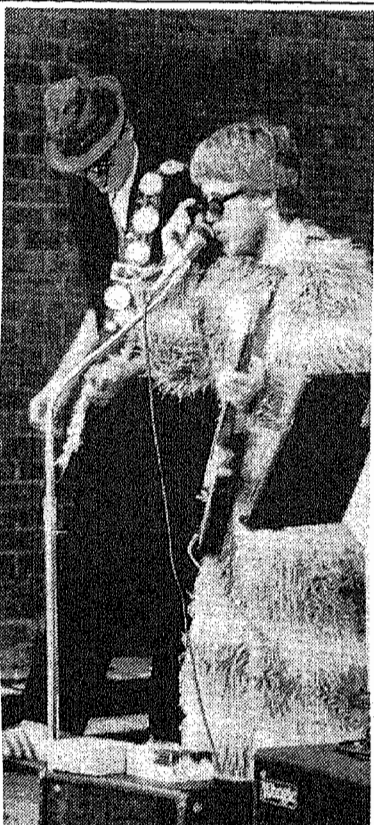
To round off a rather full Tuesday, at 7.45 in Room 311 of the Hughes Building, Father John Fleming will speak on bioethics. He'll be looking at abortion and in-vitro fertilisation. If it wasn't for people like him and the Philosophy Club, we wouldn't have these nasty problems ... (After the ethics jive there'll be wine and cheese).

### Young(?) Talent Time

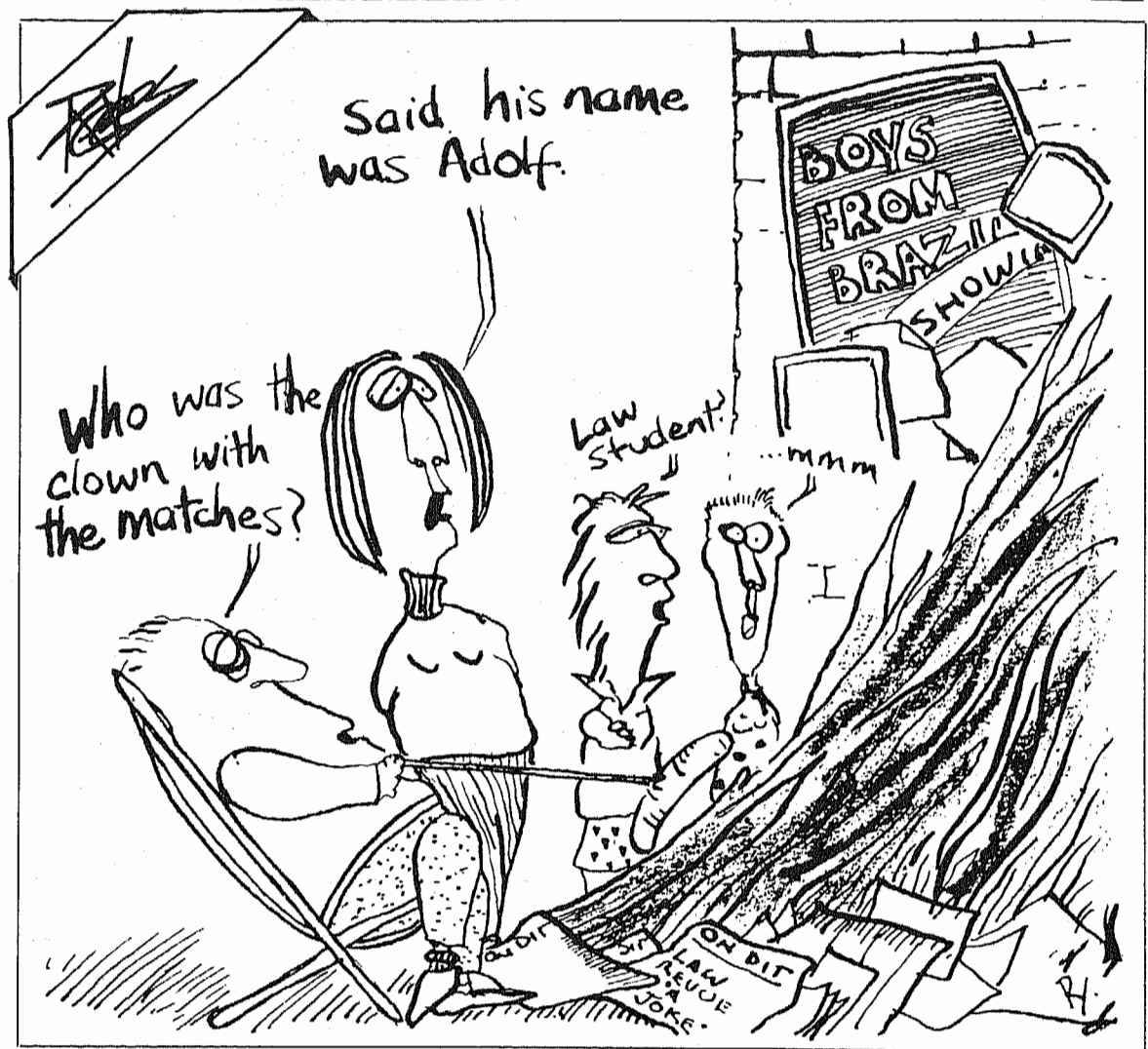
Despite all of the above, the real highlight of next week is undoubtedly the Student Talent Night on Friday in the Bar. Compered by Brian Moon, it will start at 8.00 pm and offers prizes for best and worst performers.

Among the rumoured entrants is *Too Sick To Sing*, a tired collection of clapped-out musical trollops who first dragged themselves out of the slime about two years ago.

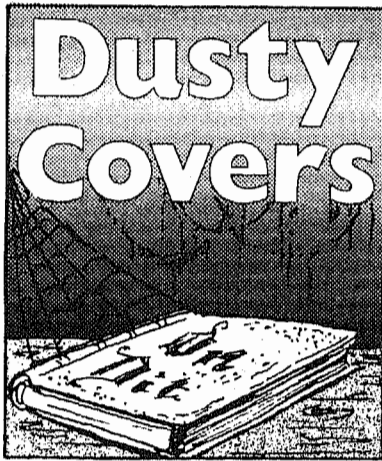
But there are newcomers, too. *Gazza's All-Stars* should be as self-explanatory as they are expected to be self-destructive. And then of course there's the *Supoena Hard Day's Night Band* from the recently-held and enormously acclaimed Footlights Law Revue. They're terribly good really - so please put that match down, Nick...



Too Sick To Sing - out of the slime



## '80's polls nothing on '77



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

At one time in the past history of this university, cleanly fought elections were regularly held in which there was little fear of electioneering material being anything near defamatory and there was little fear of any form of ballot rigging occurring. Ballot boxes could be safely left unattended throughout the University without anyone attempting to usurp the democratic processes.

However, in recent years those contesting student elections have in increasing numbers resorted to unscrupulous methods in their attempts to gain office. Maybe this has something to do with the introduction of paid positions such as the Presidency and the Editorship of *On dit*.

Whatever the reasons for this rise in unscrupulousness candidates in the eighties have been unable to top the events of the 1977 elections.

Problems arose from the start of the election. Because of a shortage of students understanding the electoral processes at the Students' Association level the S.A.U.A. Executive was forced to appoint a Labor Club member, Justin Malbon, as the Returning officer to supervise the elections.

Members of the Liberal Club were understandably reluctant to present material to be authorised by the Returning Officer. Arrangements were made for them to have their material approved by the impartial assistant Returning



Neither Labor nor Liberal were innocent

Officer, Mrs. Osman and that only controversial material be presented to the Returning Officer.

Candidates were able to play one person off against another to gain approval for material that was designed to unfairly mislead the electorate.

The Labor Club candidates were responsible for the initial flood of material - saturating the campus with such a high dosage of material that a massive paper war was inevitable.

However, it was the actions of some members of the Liberal Club that brought the 1977 elections in such disrepute. Firstly there was the campaign against Presidential candidate, Michael O'Brien. The Returning Officer wrote:

"Material aimed at discrediting Michael O'Brien in particular amounted to being an unfair hyperbole of the facts. It is unfair that any candidate should be subject to such an intense degree of attack by material which is clearly a distortion of the facts. It is worth pointing out here that the material was so distasteful that it has led to two candidates instituting defamation proceedings against three other candidates on the basis of one of the items of election propaganda. It is ridiculous that matters should have to reach this level of conflict."

All this is overshadowed by the ballot rigging scandal involving four Liberal Club members.

On Thursday 28th July at approximately 1 pm one of the culprits, Michael Berce asked the person who was supervising the Medical

School ballot box for some eighty ballot papers. He said that Mrs. Osman had requested the papers - a statement later found to be false.

Later that afternoon a person handed over five ballot papers - one was returned as it didn't have sufficient details on the outside envelope. The four envelopes were detected as being void votes by a polling official who recognized that her initials on the outside envelope were forged. On the viewing all of the 600 votes which were cast after 1 pm Thursday afternoon, a further ten void votes were detected.

The Vice-Chancellor, Don Stranks was asked to help in investigations. The Vice-Chancellor agreed that under the circumstances it was appropriate for himself to assist by continuing the investigation.

The Vice-Chancellor was able to announce on Wednesday 3rd August that none of the persons elected had been involved in voting irregularities. The culprits, Messrs. Tim Cooper, Phil Goldberg and Kim Jacobs and Michael Berce admitted their guilt.

The Vice-Chancellor, after consulting the Returning Officer and SAUA President Geoff Adam, decided that as the Students' Association had no constitutional provisions for disciplinary measures - it should be left to the University Disciplinary Board to deal with the matter.

It was decided that the four would be banned from becoming involved in any SAUA affairs in the future.

## On dit is looking...

### ...for Listeners

If you listen to a wide range of radio programs - rock and classical, music, magazine and current affairs programs - and you believe you are capable of writing intelligently and concisely about radio, *On dit* wants you. We need a reliable and consistent radio writer to provide a critical guide to the airwaves each week.

The successful applicant (hereafter referred to as "that unlucky sod")

will be supplied with radio guides and contact numbers for additional information and will be graciously granted the opportunity to write much more challenging (i.e. difficult) feature stories on radio people and events.

You supply your own pens, paper, tranny and hearing aid.

*On dit* is in the south-west corner of the Union Cloisters, or you can phone 223 2685 or 223 5404.

## 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.

Honorary Editor: Jenni Lans.  
Typesetting: Jo Davis and Recurring Nightmare.  
Printing: Adrian Dibden and Bridge Press.  
Graphics: Ron and Rob Tomlian, Kenton Penley (the five-minute

maestro), Craig Ellis and Nick Something, Peter Reeves, Peter Meehan, and that fellow who's obsessed with people's bums.

Advertising representative: David Israel.

Photography: David Ballantyne, Alex Hancock.

Deadline for articles is 12 pm Wednesday.

Telephone: 228 5404 and 223 2685.

Postal Address: *On dit*, P.O. Box 498, Adelaide 4001.

## Campus election turnout large, conservative

# A fresh Snell in the Liberal SAUA

TONY SNELL became Students' Association President-elect last Friday in one of the most convincing wins in many years for Adelaide University Liberals.

With 564 votes after distribution of preferences, Snell beat independent candidate Tony Durkin (460) and ALP Students' Association hopeful Shaun Minahan (334).

During the weekend pause in counting sources suggested that the Liberal forces on campus - who did not publicise their allegiance during the election - will also win control of Union Council, the body which controls the statutory fee.

Constitutional changes voted in last week mean that Union Council has been renamed as the Union Board.

In elections for the student media, Moya Dodd and Paul Washington not unsurprisingly beat No Candidate by 997 votes to 164 to become next year's *On dit* editors.

Tom Magarey and David Meegan will be 1986's Student Radio co-directors after firmly defeating their opponents.

*Bread & Circuses* votes have not yet been counted but some pundits are saying that it will go to David Monk and Andrew

England, rather than to well-known campus personalities Gary Martin and Paul Klaric.

After a surprisingly high turnout - 1399 students voted for SAUA President - in what was seen as a lack-lustre election, the week's worst losers seem to be the campus left.

ALPSA, with its clear association with the Labor Party, was expected to win at least enough votes to take Minahan into second place.

Socialist candidates fared poorly in the vote and will have only two places on Council.

Commenting on his win, Tony Snell said that "students have moved a long way from the socialist wah of a few years ago, when the Comms used to be able to win both the SAUA and Union Council."

Tony Durkin, whose surprisingly strong bid for President on the slogan "Durkin for free" had Snell worried at one time on election night, said while nursing a bottle of Coonawarra that students had lost "a moment for greatness on this campus."

Shaun Minahan was unavailable for comment.

-David Walker

## The price of democracy is high - over \$700, in fact

IF YOU HAVE THOUGHT about running for SAUA President next year, here's a warning - check your bank balance first.

Unless you happen to be the son or daughter of a wealthy shipping magnate, horse-racing tycoon or oil-well owner, a quick rifle through your wallet will not produce the funds required to stage your campaign.

Estimates of money spent on individual campaigns this year run as high as \$1000. The more money spent on leaflets, 'How to Vote' cards, posters and so on, the greater the 'chance' of winning.

To win you have to make people aware of you and your candidacy, and then keep yourself constantly in their minds. The best way to do this is to achieve international fame as a rock musician or movie star; failing that, pictures of yourself with a simple slogan are the next best thing.

The candidates themselves should not be held entirely to blame for extravagant spending in their quest for Presidency. They all genuinely believe their cause to be the right one; the drive for success combined with the inevitable competition for a high profile produces rampant spending.

Where does the money come from? For SAUA Presidential candidate Anthony Snell, whose cam-

paign has no doubt been the biggest this year, the funds came from his own pocket.

Snell maintains, despite rumours to the contrary, that neither he nor the other candidates running on his card have had financial backing from the Liberal Club or Liberal Party. He expects to have spent at least \$700 on his campaign this year.

The glossy posters, leaflets, stickers, and posted sheets are "reinforcing the image more than anything - at least that's the theory" he said. He added, however, that he "is not looking forward to all of the bills at the end."

The ALPSA candidates have so far spent about \$400, which comes from the Association's funds, mostly raised at a Bar Night earlier this year. "The rest", says ALPSA head Gary Martin "will have to come from our own pockets" - though they have had a total of \$10 donated by two Labor MP's.

The campus's socialists, although not running a candidate for President, have spent about \$80 on their campaign.

According to Michael Condon, who is running for Union Council on the socialist ticket, this year they are running a "low-key campaign". He did say, however, that to win you have to spend a lot of money.

Anthony Durkin, running inde-

pendently for SAUA President, would have spent about \$110 on his campaign according to Condon.

"Durkin's campaign has been run on the strength of talking to people and being nice" Condon said.

Durkin's campaign is handicapped, in comparison to those of the Liberals and ALPSA, because he is not backed by the resources or personnel which can make production of election material and the spreading of the good work so much easier.

One mooted solution to the problem of big spending would be to impose limits on the amount of money spent on a campaign, or perhaps to limit the number of posters made or distributed. Candidates who could not afford to run just because it was too expensive would no longer be precluded and no doubt the cleaners would be happier.

The major problem with this type of proportion is that it would be terribly hard to maintain or police. A lot of candidates would have "friends" or "friends of friends" who owned printing facilities or badge-making machines, enabling them to get posters, pamphlets and badges at cost price.

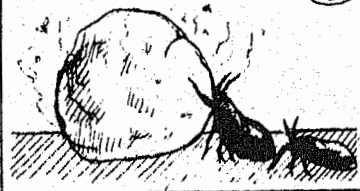
In the world of student politics, the stakes are getting high. Positions don't come cheap any more.

-Sue Blaby

Over \$200 (above); under \$100 (right)

## Sphinctral horrors

### Dung Beetling



Scarabeus Sacer

ELECTION WEEK and its accompanying horrors are with us once more.

The candidates of the right wing are as usual intent on the sphinctral policy of saving us every last possible cent whether we want it or not, their apparent object being to imitate Mrs Thatcher in every way except genitally. Of course

they only succeed in reminding us that their toilet training (undertaken at some state in the early 1970s) was woefully inadequate.

The left wing (or 'Comms' as they are jestingly known) are busy again proving their startling intellectual and emotional resemblance to Rupert Murdoch.

Like most sensible students I refuse to read anything they print.

ONE (1) REMARKABLE and consequently readable piece of printed matter fell into my lap during the week. Entitled "Primitive Erotica", it is an intriguing blend of scurrilous allegation, baseless assertion, and acute observation. There should be more of it.

It does, however, have obvious shortcomings: it describes the entrail-free editor of *On dit* as a communist, when everyone knows he is actually a freelance puritan; it does not mention the wedge-shaped faces of the law school candidates, a condition due (it seems) to remorseless contact



Students were molested throughout last week by propaganda-mongers.

with trouser seats of their professors; and nowhere does it recommend the live incineration of Nick

'Funny-as-a-hernia' Murray. Apart from these oversights it is an admirable publication, and

were it not for the anonymity of its authors I would send them all of my money.

## Shortage of politics reps provokes student's attack; "no real discussion"

"STUDENT REPRESENTATIVES in the politics department are just a required formality" according to a former representative, Kathleen Brannigan.

In an attack on the position of Politics representatives Brannigan said that "all you do is go to the meeting where you have a set agenda and basically there is no real discussion of anything."

In a departmental committee meeting in May 1985 Paul Corcoran "explained that the proce-

dures adopted to date had failed to produce student representatives." Therefore a new proposal was put forward so that in 1985, the Chairman of the Department would select one of three politics students with the final highest grade in 1985 to be the representative of the politics department.

However, it seems that since that meeting the problem of a lack of representatives has not been solved.

Dr. Robert Catley of the Politics Department said that "the depart-

ment had called for nominations and as far as I can remember none were received."

Dr. Catley, obviously concerned at the situation, is now appealing through *On dit*, in order to get some nominations or some volunteers.

There have been no representatives since last year, and the politics department is anxious to secure a willing student for the position.

- Alison Mahoney



Setting the stage-the gremlins gather.

## Adopted children leave behind pain

Despite the so called increased sexual awareness and availability of abortion and contraception in our community, about 2000 women in Australia will give a child up for adoption this year.

Indeed since the late 1920s more than 250,000 women in Australia have had their baby adopted out.

Groups like Jigsaw, established to help adoptees find their biological parents, and the Australian Relinquished Mothers Society (ARMS), a support group for women who have given their child up for adoption, have been surprised at the number of people demanding their services.

The concept of a support group for relinquishing mothers was initiated in 1981 at a conference for single parents and their children in Adelaide. A phone-in on Mothers' Day was organised and over that weekend between 300 and 400 calls received from women wanting to talk about their experience.

A phone call that weekend was the start of a crusade for current ARMS President, Ms Sue Chalk to change adoption laws and provide comfort and care for other relinquishing mothers.

The group now has over 100

financial members who meet every two months at the Women's Information Switchboard in Kintore Avenue in the city to give support, provide information on how to contact their child and formulate policy for current adoption laws.

"For many, many women it is the first time they have ever spoken about their experience," Ms Chalk said. "I don't know how many women have said to me 'I have never spoken about this'."

ARMS have set up a contact register to help searching mothers and children. They also advise them to put their names on the register now kept at the Department of Community Welfare and with Jigsaw.

As Ms Chalk warns "It's not about happy reunions." Many women go through the agony of a long search to find their child does not want to contact them or worse, the child is dead.

The ARMS proposal to change existing adoption laws includes notifying the relinquishing parent if the child dies, is taken out of the country or moves permanently to another state. They also want the relinquishing parent to be given

the option of taking their child back should the adoption fail.

Sue Chalk wants to make sure that all girls who give their child up for adoption now get counselling to help them through the experience and prepare for the future.

"You are just expected to get on with life as if nothing happened," she said. "They don't prepare you for ten or twenty years time. You are not told about the grieving process. And believe me there is grief."

For Sue the grief did not come til 20 years later when after contacting her daughter she was told she was not welcome.

"I was really shocked" she said. "I thought she'd be tickled pink to know she has a brother and a half sister."

The Department of Community Welfare has provided the group with \$1500 to help with running costs and they are now waiting on approval for a C.E.P. grant to prepare a book of information gathered from the 1981 phone-in. ARMS can be contacted through the Women's Information Switchboard, telephone 223 1244.

Jacquelynn Willcox

## Reader thinks *On dit* "irrelevant", torches 3000

NEARLY 3000 COPIES of last week's *On dit* went up in smoke on Monday, as a protest by a dissatisfied student against the "irrelevant content" in *On dit*.

The public burning of *On dit* took place on the Barr Smith Lawns as between 200 and 300 amused students looked on.

The perpetrator, Nick Murray, told onlookers that they should be dissatisfied with 1985's *On dit* "because of its general irrelevance to students" and the fact that *On dit* "didn't give support or publicity to any student functions or events" unless they paid.

"If *On dit* doesn't get behind that sort of thing, what's it there for?" said Murray.

The 3000 copies of *On dit* cost over \$1000 of Students' Association funds, but Murray dismissed suggestions that his actions were excessive.

"I'm not just into wanton destruction" he said.

"I did something about *On dit* ... there was no other way to make [*On dit* editor] David Walker take notice of the fact that a huge

number of people are just not happy..."

"Most people think *On dit* is shit." "I've got people talking and thinking about it [so] if it doesn't change, people will be even more aware of how bad it is."

David Walker, *On dit* editor, said that Murray's demonstration would not cause a change in the format of *On dit*.

"The overwhelming public response to me has been 'Who is this Nick Murray and why is he burning *On dits*?' " he said.

"But we're always trying to make it more enjoyable and better value for students," he added.

"We invite constructive criticism and new suggestions from anyone."

All remaining copies of *On dit* had been taken from bins by Wednesday morning, but some back copies have been kept in the *On dit* office - particularly for those who want to maintain their *Captain Adelaide* collections.

Letters on the burning page six

• P R O S H • A F T E R • D A R K •  
• O V E R • T H E • T O P • S H O W •



• U N I O N C O M P L E X •  
• A D E L A I D E U N I V E R S I T Y •  
• S A T U R D A Y A U G U S T 1 0 T H 7 P M - 2 A M •



• 7 B A N D S & F I L M S O V E R 7 H O U R S •  
• O F N O N S T O P E N T E R T A I N M E N T I N S I X V E N U E S •



W I T H • D O R E M I • M I L K Y B A R K I D S •  
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• P R E S E N T E D B Y S A U A •  
P R O C E E D S T O B E N E F I T  
" F R E E D O M F R O M H U N G E R "

# Prosh returns to help Freedom From Hunger

A REJUVENATED PROSH next week will raise money for Freedom From Hunger.

Prosh events - and especially the Prosh Rag - will be grouped loosely under the theme of "S.A.'s 49th Birthday", a send-up of next year's sesqui-centenary celebrations.

Naturally, a heavy dose of Grand Prix will be involved, although, highlight of the week will be the five-band Prosh-After-Dark on the Saturday evening.

Other star events include the "Grand Prix Procession" of painted wrecks on Thursday, a Cardboard Cut-out Grand Prix on the Wednesday and old favourites such as the Prosh Brekkie and the Grabathon.

A special highlight will be the talent quest in the Bar on Friday night.

Union President, Gary Martin, who is one of the Prosh organisers, told *On dit* that the main aim was for Prosh 1985 to re-establish itself in the eyes of students.

"This year we have a good char-

ity and a good theme and we're trying to capture the public imagination," he said.

Prosh Rag co-ordinators Robert Clark and Graham Lugsden said the paper was "proceeding at a happily lunatic pace."

"But we need more assistance from more crazies, especially to hock the papers off for a dollar", said Lugsden. "Don't forget you'll

have the chance to wear an outrageous costume."

He said the 20-page paper would feature stories on great moments over S.A.'s 149 years and the Grand Prix, as well as some regular Prosh Rag features such as a "photoon".

"Anyone interested can contact us in the *On dit* office," said Lugsden.

## ...and help's needed

WHILE AFRICAN AID efforts large and small, from Live Aid to Prosh, continue around the world, they are likely to make little more than a small dent in the continent's problems.

In Ethiopia, United Nations officials say the relief effort requires 275 long-haul trucks, 100 semi-trailers, 37,000 heavy truck tyres, 5000 light truck tyres, 15 four-wheel-drive trucks, 30 platform trailers, three stacking machines and 800 pallets, as well as fuel and spare parts.

Sudan, south of Egypt, requires more trucks and plans for international relief convoys. Worse, heavy rains have knocked out a vital railway which had carried 900 tons of grain per day to western Sudan. Three million people in western Sudan had needed 1200 tons per day, but food is now filtering through in far smaller amounts.

Two dozen trucks are urgently needed in Angola, where civil war has forced the closure of nine Red Cross feeding Centres.

and they would have to pay the full cost of their places in a course.

The Government says institutions should charge, as a minimum, fees designed to recover the economic costs of the extra places offered in a course.

Professor Stranks, however, says these charges would be so large as to "represent a financially unattractive option for potential overseas students contemplating Australian study."

For 1984, the average recurrent costs at the University of Adelaide would yield full cost charges to students ranging from \$2,000 a year in the Law faculty to \$11,800 a year in the Dentistry faculty, Professor Stranks says.

If the cost of maintaining support facilities such as the library, maintenance and administration were included, the charges would range from about \$5,000 in the Law faculty to \$14,400 in Dentistry.

A place in an Arts course would cost \$6,200 a year, Architecture would cost \$7,200 and Science, Engineering and Medicine would cost \$10,000.

Professor Stranks says the use of full cost fees yielded unrealistic charges to students and could lead to a deterioration in Australia's foreign relations.

Terence Cambridge

## OS fees could be up to \$14,000

AUSTRALIAN UNIVERSITIES are being encouraged by the Federal Government to offer extra places in their courses to overseas students who are willing to pay the full cost of those places.

And the cost of such places at the University of Adelaide could be as high as \$14,000 a year in some faculties, according to the Vice-Chancellor of the University of Adelaide, Professor Don Stranks.

Professor Stranks, in a report to the University Council, says the Government had recently issued guidelines for charging full cost fees to extra overseas students.

In its guidelines, the Government says Australian tertiary institutions could market their courses and attract overseas students in addition to those who currently study at Australian institutions.

Such extra students would not be allowed to displace Australian students or overseas students who study under current arrangements

## Soccer stunner at sports centre

The two halves of Architecture on campus fought out a soccer challenge on Tuesday 23rd, at the University Sports Centre. Cheered on by half-a-dozen supporters, the B.Arch.St. students notched up a 3-0 victory against B. Arch. students. Play was punctuated by several injuries and stoppages for what can only be described as "Oh God, Stacey's hit the roof again!" Both teams were ably assisted with some classic play by Lecturers Harfield and Atkinson. All played well, and some hidden talent was unearthed, notably Peter the Plastic Goalkeeper, and 3 human trucks from the B. Arch.St. team. Final score: B.Arch.St. 3; B. Arch. 0. Goals: B.Arch.St: Tobin, Harfield, Grammotopoulos.

Best: B.Arch.St: Tobin, Harfield, Butron. B. Arch: Typek, Kazis, Grammotopoulos. Note: We are thinking of beginning a 5-a-side (indoor) soccer, intermural or intramural competition. If interested...contact Michael Gibson (RA).

## Snooker

Last Tuesday night, the finals of the Adelaide University Billiards and Snooker Club; under 23 Snooker commenced. Three quarter-finals (best of 3 frames) and one semi-final (best of 5 frames) were played. The eight quarter finalists comprised six club members and two outside players.

Results: (number in brackets denotes seeding). Quarter Finals:

1. Razzino (3) 87 53  
Grammatopolis (11) 30 39

This match promised to be entertaining and tight, with Grammatopolis a non-club member, showed in the lead-up games that he had the ability to push the more fancied Razzino. However, Razzino used his experience, and a number of recent tight matches enabled him to win 2-0.

2. Omond (1) 52 49  
Lee (4) 25 46

After winning the first frame comfortably, Omond looked set for an easy victory against his fourth seeded opponent. However, Lee fought back brilliantly, and at one stage in the second frame had a 16 point lead, only to see it wittled away by Omond who won by 3 points, and the match by 2 frames to nil.

3. Woodland (8) 40 61  
Murphy (5) 35 37

By far the longest match of the night (over two hours), saw the fifth seed succumb to the eighth seed. With neither player able to find consistently the form that had enabled them to reach the finals, the match soon became scrappy and prolonged. After winning the first frame on a black ball game, Woodland potted the last four colours in the second, to eventually run out a comfortable winner 2-0.

4. Coory (2)  
Olech (10)

Still to be played.

Semi-Finals:

1. Omond (1) 66 66 69  
Woodland (8) 24 33 23

Unfortunately it was a predictable end to what had been a commendable performance by Woodland to reach the semi-finals. After containing Omond early in all three frames, Woodland could not continue the pressure, and the top seed with two or three good breaks in each frame, won 3-0 to progress to the Grand Final.

2. Razzino (3)  
Coory or Olech.

Still to be played.

# Sports Association wants to take over Uni's Gym

ALL SPORT AND RECREATION should be controlled by a single organisation at the University, and this organisation is the Sports Association.

This is the belief of Colin Pickering, Executive Officer of the Association, as disclosed in a letter to the registrar of Adelaide University.

This proposal was first drafted at a recent meeting of the Centre for Physical Health Advisory Committee where it was suggested that the C.P.H. be handed over to the Sports Association/Union.

Colin Pickering, in the letter, pointed out that in all \$235,000 is required for the C.P.H. to provide an inadequate level of access.

So the Sports Association sees the solution in the new proposal, where they suggest that as from 1/1/86 the University provides a recreation grant to the Sports

Association of \$46,000, indexed annually at a rate of 10 percent and paid to the Union. This sum in turn will be administered along with the grant to the Sports Association provided through the Statutory Fee.

Colin Pickering explains that in return the Sports Association would be responsible for the provision of all sport and physical recreation facilities and services.

At a Sports Association Council meeting last Wednesday, Union President Gary Martin was emphatic that the "proposal is a good one". He believes that the proposal is "going to save us money as sports people."

Advantages to students, according to Pickering, would be that opening hours would be extended so that the Gym would be open until 11 pm for seven days each week, and also there would be

specific booking periods for sports clubs.

The proposal also points out that during the opening period change rooms and the weightroom will be available to uni. students free of charge and to staff at a cost of \$35.00.

If the proposal is accepted the uni. would save \$100,000 p.a. according to the Sports Association. This proposal, before being accepted or rejected, must be put to two further meetings, the Advisory Committee and the University Finance Committee.

Colin Pickering believes that if all goes smoothly it could be resolved in three to four weeks; however it is more likely to take longer.

Until then the proposal hangs in the balance waiting for councils, committees and students to make their decisions on the proposal of the Sports Association.

Alison Mahoney



This weekend's results, as compiled by Moya Dodd.

### Football

A 1: Adelaide Uni 22-15, Broadview 12-7. Goalkickers: Hancock 8, Crosby 4, Ewers 3, Eaton 3, Slattery 2, Burfield, McDonnough. Best: Keynes, Hancock, McDonnough, Watson, Ewers, Schultz

A 3: Woodville South 12-19, Adelaide Uni 11-6.

A 7: St Peters Old Collegians 17-19, Adel Uni 8-13.

A 9: Adelaide Uni 11-10, ANZ Bank 9-8.

A 1 Reserves: Broadview 6-9, Adelaide Uni 6-7.

A 3 Reserves: Adel Uni 14-7, Woodville South 12-3.

A 7 Reserves: SPOC 15-9, Adel Uni 4-6.

### Soccer

Men's - bye. Thanks to P. Raftjen for his best game

Women's - Division One: Dinamo Uni 3, Adelaide College 2. Reserves: Adelaide Armpits 4, Dinamo Uni 2.

### Men's Hockey

A 1: Adelaide Uni

3, Woodville 2. Goal-hitters: Terry Smith, Trevor Smith, A. Aggarwal.

A 1 Reserves: Woodville 5, Adelaide Uni 0.

B 1: Brighton 2, Adel Uni 2.

B 2: Adel Uni 3, Brighton 0.

D 1: Adel Uni 2, Woodville 2.

Veterans A grade: Grange 6, Adel Uni 0.

### Women's Lacrosse

A grade: Burnside 7, Adel Uni 4. Scorers: M. Muri 2, A. Risch-beith, O. Wicynski.

### Aardvarkelling

British Navy 11, Drunken Arabs 642.



# Marijuana trade running high



**Marijuana is now America's third-largest cash crop, a development both caused and developed by the US government. DAVID WALKER has been talking to Steve Chapple, an author whose perspective on the "problem" is very different to that of Ronald Reagan.**

Steve Chapple believes that America has a serious drug problem.

He explains that belief in some depth in his new book *Outlaws in Babylon*, which his publishers bill as containing "shocking true adventures on America's marijuana frontier."

Marijuana, says Chapple, is America's third-largest cash crop, the annual crop now exceeding US\$16 billion if the law-enforcement agencies can be believed. But for Chapple, who wrote a book about pot, it isn't the real problem. What is? He explains:

"The hard drugs - like Scotch. I ask you: who are the most dangerous drug abusers in the world? Who's willing to blow us all to Armageddon to secure Christian civilisation? Why, George Bush, Cap Weinberger, Paul Nitze and

Eugene Rostow, *Scotch drinkers all*, I believe."

Chapple is no ordinary documentary writer; rather he is what he calls a "participatory writer". That means he spent a year hanging around with marijuana growers himself, watching a huge American agricultural industry at work in northern California. He smokes the stuff himself - particularly the smooth, lovingly cared-for pot which comes out of northern California - and he doesn't really understand why people like President Reagan, "vodka- and wine-drinking son of an alcoholic father, is personally running up the flag against ... the reefer madness of at least 30 million adult Americans". Chapple has had the nerve to inquire of the White House as to whether Reagan uses valium, the prescription tranquilizer which

Chapple says has accounted for more US emergency-room admissions than any other drug, including heroin.

One of Chapple's friends in the marijuana industry, when informed of Reagan's new moves against pot-planters, exclaimed thus:

"With all the crime! With all the unemployment! With all the heroin, man, they're coming after marijuana growers!"

Chapple - possibly the only author even to write on the same subject (dolphins) for both *Penthouse* and *The Christian Science Monitor* - walked into writing *Outlaws* almost accidentally. When he went up to rural northern California he noticed that all sorts of people, from back-to-landers to nuclear survivalists, were making a fair deal of money from something.

It was pot, his sources said. And it was easy enough to confirm that; growers talked about the pot industry freely and openly in any bar in that part of the country.

Home-grown US dope only began to be a big industry because of the actions of US administrations, Chapple explains. President

Carter's "puritan intellectuals", as he calls them, started the train of events by spraying Mexican and Colombian marijuana crops - until that time the main US source of supply - with a tough pesticide, paraquat, which is believed to cause lung damage. That widely-publicised action understandably turned US smokers off the foreign product. More recently, Reagan's crackdown on Columbian dope caused smugglers to turn to more easily-concealed cocaine. Now half of all US marijuana is domestically grown. And it's good. So more people use it.

Reagan's "War on Drugs" has beefed up a lot of American anti-drug agencies. It has also, according to the *Wall Street Journal*, helped save the US balance of payments.

These people who are helping out the US economies are not like the drug-dealers of Oakland or Detroit, says Chapple, nor are they seen that way. They're all types.

Chapple tells of Max, the Vietnam vet, the man who set up an army-style perimeter defence around his crop, and Max in turn told him about crops which were defended by land mines and, in one case, by

three prowling Bengal tigers.

At the other end of the scale is Sarah, 40-year-old mother of three, growing just seven plants a year and detesting armaments of any sort.

The industry's gone high-tech now, with hydroponic and root-misted crops, all the while trying to dodge the police who are trying harder and harder to catch them. "It's all rather silly", says Chapple.

What irks him most remains what he admits to seeing as the hypocrisy of a system where scotch, vodka and chemical concoctions like Coke are legal, when dope isn't. "As a good red-blooded American", says Chapple, "I find that hypocrisy does rankle..."

*Outlaws in Babylon* is a good yarn which the author obviously enjoyed writing in his Hunter S. Thompson style. "I had fun day and night researching the book", he laughs. His next effort is to be titled *What To Wear When the Bomb Drops*.

American guerilla-style high-tech growing would be easy to adapt to Australian conditions, he notes. For small struggling market gardeners it could be a new source of income a few years from now.

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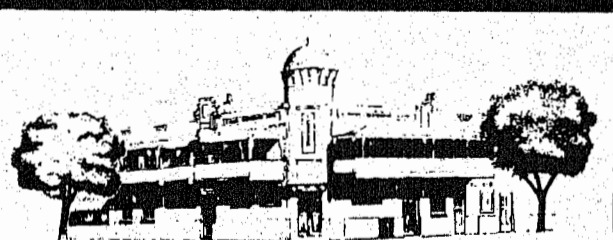
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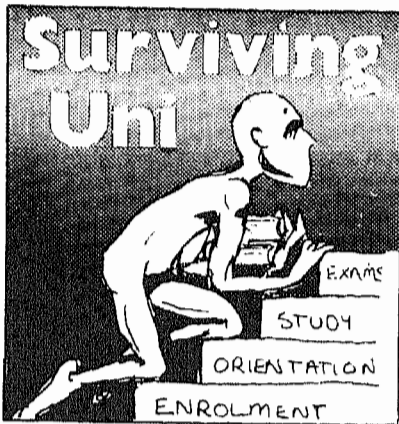
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Featuring the hidden secrets of multiple choice...

# Running the Bonython Hall gauntlet



## Norm Greet

### THE EXAM DAY!

If you've prepared your notes or a synopsis or swot cards, you might like to run through them while waiting for the exam doors to open. This is only to start your mind or put it into low gear so that the transition to high gear in the exam itself is easier.

Don't talk to other students before you go in. Their idea of what the paper might be could cause great anxiety if you and they differ. False bravado to cope with anxiety is often splashed around liberally and I've always found it dampening. It's too late anyway to learn convincingly and you'd be better off being as confident as you can. Exams are very anxiety-arousing and if you are light-headed, panicking, feeling ill or doubting that you know anything, quieten yourself with a few deep breaths as you go in.

It would be funny if it wasn't so serious but anxiety wrecks concentration and some very strange things have happened. For example one student who was enrolled in Psychology I raced into the exam room late last year, plonked himself down in the seat and began the paper. It was quite difficult for him but he struggled to the end. Outside

he complained to his fellow students about the sadism of his lecturers, quoting questions they'd asked. He'd sat in the wrong row and answered the Psych. II paper. He didn't pass!

When you've found the right row, settle yourself in, listen carefully to the exam supervisor and any corrections that need to be made to the paper. When they ask you to begin read the paper carefully! Have they altered the format? Are the questions weighted; are there any compulsory questions; how many questions need to be answered; are there alternatives? Anxiety can sometimes make you think you comprehend what the examiner wants, but you can miss a key word or confuse a phrase. What do all the key words mean? Underline the key words so you get an idea of the complexity and range of the question. For instance you need to know the difference between 'define', 'describe', 'discuss' because it can affect the way you tackle the question.

Some people like to choose all the questions they intend to answer and others like to choose them one at a time. Answer the question you know best first. It gives you confidence and brings your brain up to an efficient level of activity, improving the recall of other learned material. Make a plan of the first question: not what do you know but what does the question ask you to specifically recall or argue. Anxiety can often pressure you into regurgitating your notes rather than logically giving the examiners what they expect. Questions beginning 'Outline', 'review', 'summarise', 'enumerate' usually want organised representation of material given in lectures, but be wary of 'argue', 'compare', 'criticize', 'discuss', 'evaluate' etc. as they are testing your knowledge of the topic and how it relates to other information.

Be absolutely certain that you know the length of the examination. Plan

your time carefully. Allow time to plan each question in note form, - say five minutes - and allow five minutes to read each question after the whole paper is completed. If these latter five minutes aren't used that's O.K. because it allows flexibility for unplanned events such as choosing a question you thought you knew only to be blocked and unable to write enough. That's why it's important to plan each question before you start. If you can't get enough in your plan to write on it for thirty-five minutes, then choose another question. If at the end of thirty-five minutes you haven't finished them in note form add the remainder, so the examiner knows what you would have said if there was time. Come back to it and flesh it out if you get time. Always attempt all required questions. If you arrive at the last question without much time, copy your plan onto the exam paper, even before you begin to detail the answer.

When you are faced with two questions you know equally well (or badly) as a choice for your final answer, plan both of them and see if one of them edges in front.

If you have a memory lapse, even though you felt you could have answered the question, leave space and go to another chosen question. Anxiety can block your output so it might be necessary to stop altogether for a couple of minutes and focus on your breathing while giving yourself suggestions to stay calm, relax and breathe regularly. Pushing yourself harder or getting uptight will be unlikely to unblock you, and lowering anxiety has a much better chance of allowing the information to surface.

Don't look around you at other students if you need to rest, they all tend to look like top distinction students at these times. Close your eyes and go inward, listen to your breathing. If you need something or your rubber escapes then stand and wait for an



examiner to give it to you. Spending time going to the toilet if you need to is not a waste if you're getting anxious about the messages your body is sending you.

In addition to comprehending the question and bringing out of storage all those old facts and arguments you also need to keep in mind the audience or the individual, if known, who will read your answer. It's not enough to simply give the lecturer back what has been given to you during term, although sometimes this is enough to scrape a pass. You do however have to keep in mind any bias and emphasis the lecturer has given. Most lecturers want evidence of your thinking and if you are in opposition to the view they have given, you need to be able to argue the case. Sometimes students in asserting individuality, independence, and as part of the need to rebel against authority are too confrontational in their views and oppose and alienate lecturers.

Are there any strategies for coping with short answer, multiple choice papers?

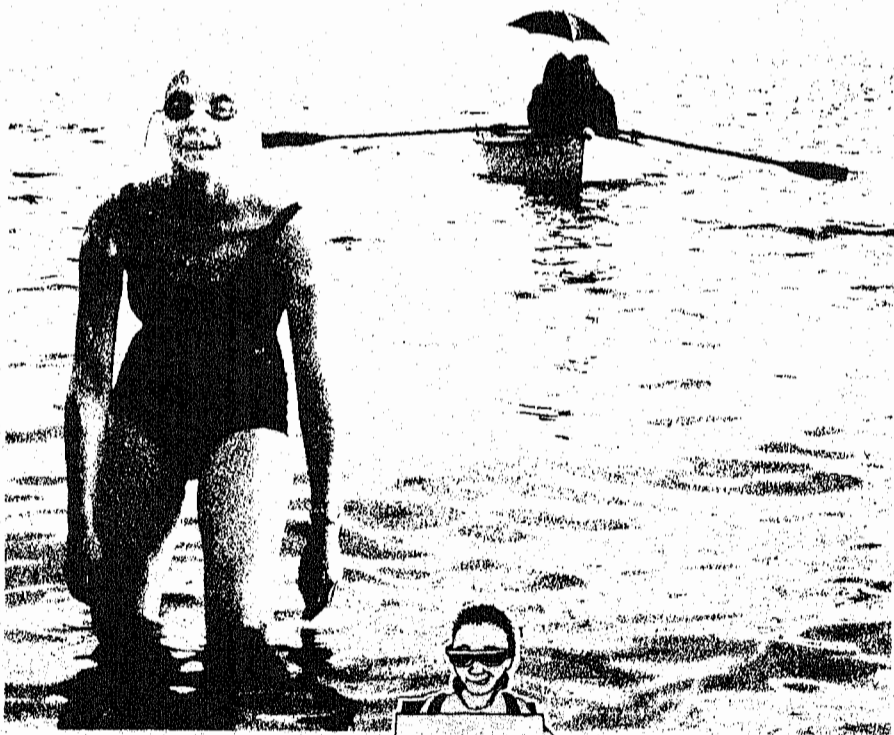
Yes, but they are not reliable! If you don't know, do you guess? Are there clues in the variety of answers that narrow the choice enough for you to make a calculated guess.

Quite often multiple choice answers are weighted and you need

to know if marks will be taken off for random guesses miles away from the acceptable answer, before you begin the paper. For example five choices might have a spread of +3, +1, 0, -2, -3 attached to the alternatives of the examiner's score card, in which case guesses would probably result in a reduced mark on chance alone. If the spread was +3, +1, 0, 0, -1, then the odds for guessing are improved. Some strategists suggest that you go through the whole paper answering and marking the questions you know because this stimulates or unlocks other information. Mark the ones you will have to guess in pencil and return to them later. Intuition is no way to pass an exam but sometimes we have an idea of the answer but are not sure of the facts. If the information has only been stored lightly in memory then intuition may be that light memory trace surfacing.

If you're desperate you might like to know that research indicates that examiners hide correct answers in options b and c more often than in a, d, and e. Lecturers reading this will probably now avoid b and c options like the plague. There is no substitute for assimilating lecture information and broadening your knowledge in order to impress the examiner. Practice at previous short answer papers and setting your own one line questions pays dividends. Good luck.

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# Limelight

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## Monumental as anything

When JOE PENHALL went to talk to *Mental As Anything* and watched them shoot a new video, Greedy Smith fixed his tape recorder and then took over the interview. The result is below:

When Greedy Smith and I sat on the little stone slab by the water tank in the tiny soursobbed backyard of the Bridgeway Hotel, his first comment was "Great place to get piles..." Mine was "Oh dear I've been wasting your time, the tape recorder doesn't work" (because it didn't).

I was shocked. The photographer was amused Greedy was fixing it.

Moments later it was fixed, and Greedy, cradling the recorder in his arms asked himself the first question...

"What is your name ... my real name is Andrew but Reg (Mombassa) is very spiteful and he called me Greedy because I ate fifteen pieces of chicken on one occasion ... one occasion years ago!" he exclaims with the air of someone who has been seriously wronged.

Glancing at my question sheet Greedy asked and answered the next question, somehow squeezing in a potted history of band along the way and so answering the remainder of my disposable questions.

"What are your influences ... O.K. well I'll have to do a bit of background here, 'cause when we first started playing we went to art school ... except for Peter O'Doherty; he was a petrol pump attendant.

"We used to do Country and Western ... we used to play *My Old Kentucky Home*" he enthused as he sung a verse. "...We'd play a few blues songs, we were very keen on *Hound Dog Taylor*, Reg's slide guitar comes from *Hound Dog Taylor* ... we'd do *Yardbirds* songs, the *Troggs* ... the *Monkees!*" he exclaims with amusement.

"We then started doing a couple of originals ... one of them was an instrumental ... *Instrumental as Anything*," chuckles Greedy, seemingly amused by his past, just as he is boyishly amused by virtually everything that goes on around him.

"We played a bit of *T-Rex* and *Easybeats* ... but the first song I ever sang with a band was *Great Balls of Fire* by Jerry Lee Lewis.

"They didn't let me into the band for a long time," he continues with the same self-mocking air of having been hard done by. "I just joined as a harmonica player originally ... I wasn't even really joined!"

"Then Martin (Plaza) made me go out and buy this organ ... this beautiful Farfisa wedding reception-type organ ... I didn't know the first thing about it ... that's when I had to learn the sink or swim method of keyboard playing - the one finger method - which still predominates, I think."

Surprisingly, unaccomplished as he claims to be, Greedy and drummer Wayne Delisie are in another band in their spare time in Sydney called *Whiplash*. The band, consisting of members of Adelaide band *Milky Bar Kids* and Sydney band *The Jaguars* is one of

Greedy's pride and joys ... "Great, with the dreamy air of someone who has just fleetingly recaptured the good old days.

But back to the more famous of his bands. Greedy laughingly explains what it was like playing songs by such fashionably unfashionable bands as *The Monkees*.

"...It was really uncool to do that 'cause when we started out was when the punk thing first started. And because we were playing in an inner-city pub (which was pretty strange and novel, but everybody read in the English rock papers that that's what punks did) all these punks came along expecting to see a punk band and we'd play them *Monkees* songs and they'd go 'Euk Pukel!'"

In fact a lot of the old songs that the band covered have since been made into hits including *I Only Want To Be With You*, lately covered by Annie Lennox and *The Tourists*.

This leads Greedy off on another "interesting sideline", starring himself as one of the few men to have had Annie Lennox fall at his feet after she hit her head on a low on-stage beam, resulting in innocent bystander, Greedy Smith, rushing off to the rescue to get a doctor.

On the subject of original material, I suggested that this year, Greedy's songwriting is more prominent, with three of his songs being issued as singles.

"...It always works out that the four writers in band get about three songs each ... and we just pick the ones that work out the best in the recording. I've just been lucky this year.

Next year it'll probably be Reg or Martin or Pete.

"With the song rights and songwriting split up, and the vocal split up, we don't have any huge ego problems, or the pressure of someone having to come up with the goods every time ... it's a lot more democratic."

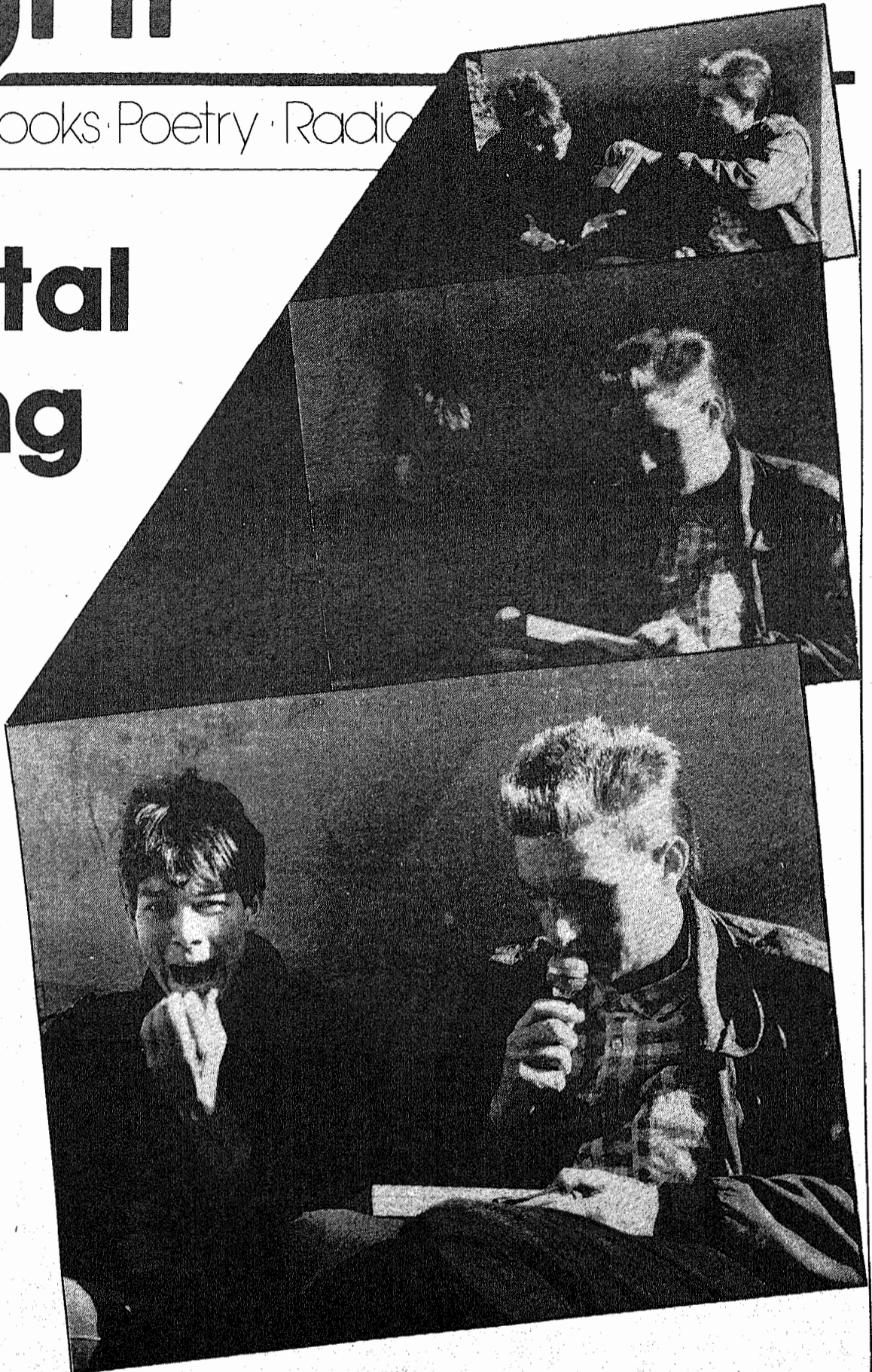
Interestingly the latest album *Fundamental* has not yet been issued in America - and the reason for it is familiar.

"There hasn't been the promotional backing that we would have liked (on past records) and the band feel that if they can 'prove the record' in Australia with a few hit singles, the American record company will be more supportive. But it's very hopeful over there, and in Japan, and in Europe..."

Artistically the band manage to keep their "fingers in the pie", as Greedy says, with Reg designing T-shirts and the *Apocalypso* single cover, while Martin designed the covers to the albums *Cats and Dogs* and *Fundamental*.

As well as this, Greedy explains that a tram "had an accident" in Melbourne, so to coincide with their own art show, they're going to paint it as a *Mental As Anything* Tram.

"We haven't had a painting



exhibition for a few years ago ... we had one a couple of years ago ... it was good, sold very well." In addition a hilarious new video has just been released, with old and new clips linked by extra animation and some of the band's own art work.

"It's a huge, mammoth project we've been working on for eighteen months. It's called *Monumental as Anything* and it's eighty-two minutes long and it stars God and the Devil ... God is the narrator of the story, and he makes quite a few personal appearances - he doesn't come cheap, I'll tell you what!" he laughs. Then more subdued "It's thoughtful ... pretty tacky, but thoughtful."

So on the verge of stardom, and enough riches to buy a new carpet ("Something fresh for the cockroaches to live on"), I asked Greedy his attitude to success.

"We enjoy it ... we haven't really had the financial remuneration to justify all the work, but that's not the important thing ... I mean, what other job can you get and do what you want to do and have so much creative control?"

"We thought 'It'd be great to have more money to spend on recording', but also our idea of success is to stay in better hotels, that it's easier to work ... and you're not shagged out all the time from driving in busses for a thousand miles a night ..."

And finally, the band has been described as having a "ludicrous

stage act" (by Dare, the *On dit* photographer, actually). How do they react to this?

"No, we're just really relaxed. We don't have a serious stage image and it's just really obvious because so many people do - that's the only difference". In fact, we agreed, it takes quite a bit of effort to act "cool and together", and Greedy complains that "some people can ... I can't do it at all, I'd really like to, I'm just too lazy to do that..."

On that note, Greedy, obviously drained from touring and talking, shut off the recorder and led us inside, offering to get us into that night's show and telling us about the new video that we were about to see being filmed. The video will contain concert and location footage, and may include Greedy's last-minute brainstorm to deck the drums with smarties, which, after meticulous placing exploded in a technicolour hailstorm as Wayne smashed his sticks down spectacularly, before the grimy sweets were collected and dusted for "Take two".

That night the band gave a superb performance, showing two sides to their sound alternatively through the power of guitarists Reg and Martin, and the melodic bubbling obligatos of Greedy's keyboards.

Interestingly, on some songs, other members joined Greedy on keyboards, with all but Wayne playing synthesizers for *Spirit Got Lost*.

Probably the most accomplished musician of the quintet, Reg Mombassa, reached virtuoso standard playing slide guitar as well as playing rhythm and conventional lead, and often joining Greedy on the keyboards.

All the songs that they played, going as far back as the first single *The Nips Are Getting Bigger* showed a gift for a catchy arrangement, and with Martin's pleasant-tuneful voice apparent on at least half the songs, the show was an exhibition of consistently good pop.

However, for the final few songs, equally-billed *Dynamic Hepnotics* joined *The Mentals* on stage for a rock'n'roll finale, during which they were somewhat upstaged and seemed surprisingly tame next to the now hard-rocking *Mentals*.

In fact, all things considered, the future of *Mental As Anything* seems quite secure. Their songwriting is gradually becoming more widely accepted, whilst remaining consistently good, and the nine-year-old band is now as musically accomplished as any pop band could hope to be.

However, unlike many bands in the same position, *Mental As Anything* have the talent and versatility to not only achieve the (worldwide) success they need, but to keep it as they, and the times change ... an attribute which augurs well for their future in the music industry.

# Something rotten in Nick's cavity

NICK CAVE AND THE BAD SEEDS

The Firstborn Is Dead  
Reviewed by Richard Wilson

The *Birthday Party* frontman has employed the services of Mich Harvey, the normal *Party* drummer, on this album, the latest of a moderately successful solo career.

The other *Bad Seeds* are Barry Adamson on bass (whose previous credits include *Visage's* "The Anvil" album), and the curiously named Blixa Bargeld on guitar.

Fans of Cave and *The Birthday Party* should love this album. Others of us should give it a miss, and try Bruce Spermstream, or whoever else happens to be on the next record store's B-shelf.

The material is fairly typical Cave. Vocal repetition and relentless rhythms allow the listener no chance for escape as the album grinds on. To my uneducated ear, most of the songs sounded quite similar. The one exception, and the only song I really liked, is the opening track, *Tupelo*. This 7-minute epic tells of a great flood that hits a small community (Tupelo). The song, written by Adamson and Harvey (with Cave providing the lyrics, as he always does) also manages to blend Old Testament mythology and Elvis Presley's birth into things.

A sample of Cave's brilliant lyrics:  
"Looka yonder!  
Looka yonder!

Looka yonder!  
A big black cloud cometh  
O comes to Tupelo  
O comes to Tupelo  
Distant thunder rumble.  
Rumble hungry like the beast.  
The beast it cometh.  
Cometh down.  
Wo wo wo-o-o.  
Tupelo bound.  
Tupelo-o-o.  
Yeah Tupelo.  
The beast it cometh.  
Tupelo bound."

Cave makes a mockery of music with a couple of unromantic and ridiculous ballads, *Knocking on Joe*, and *Say Goodbye to the Little Girl*. The latter is all about a man's love for a young girl, and his desire to have her remain young forever. Unlike Cave's characters in his many "murder ballads", in this lament the hero decides to kill herself for a change.

The album comes with lyrics (complete with all the ooooooo-wooooooh's Mmmmm Mmm Mmm Mmmmm's and Bam! Bam! Bam! Bam's) and a short blurb explaining each song — a very good idea, and definitely necessary if you entertain any thoughts about trying to understand what the hell's he's wailing about.

And finally a word of warning to those who plan to buy the album: Cave's voice makes Boost Springsternum sound like a Sunday school choirboy. It's too bad you've got to hear it to believe that anyone could make such a mutated attempt at singing.



## Keen Sartre, fluent acting



KEAN

By Jean-Paul Sartre  
At the Little Cinema  
Reviewed by Julie Treffke

This year's production by the Adelaide University French Club was the best yet — every year this group of gifted students presents us with another brilliant production, each one better than the last. Last year they did a fine job with Obaldia's rather unwieldy play — this year they chose *Kean*, a witty and tightly constructed piece by Jean-Paul Sartre, and got a chance to let their true colours shine.

Keith Wilson in the title role seemed to be made for the part — or was it made for him? Keith's energy and creativity never flagged in his interpretation of Kean, a shakespearean actor in Edwardian England, a flamboyant and passionate character who meets his match in Miss Anna Damby, played with equal brilliance by Olga Pinto. We received a tantalisingly small glimpse of Olga's talent last year, and the promise she showed then was certainly fulfilled in this year's role of the eternally pragmatic Anna, who "may not look like much, but she gets everything she wants", including Kean. One suspects that Olga and Keith were type-cast!

Andrea David was the perfect foil for Olga's (almost) virginal Anna in the role of Elena, the sophisticated Danish countess who inspires the passion of Kean and of his friend, the Prince of Wales. Andrea's innate elegance and her whimsical manner were perfect in her interpretation of the countess who turns out to be as much of an actor as Kean.

At this point I must remind readers that the play was written and played in French, despite being set in London. One of the most outstanding things about this particular group of students is their ability not only to act in and produce theatre of a professional standard, but also to speak excellent French.

Michael Manetta was a natural for the Prince of Wales who continually revels in his own nobility, while retaining warmth and wit as Kean's friend. Michael's sophistication was never over-played, but always light-hearted and delightful. His brother Nicholas Manetta showed equal talent as Salomon, Kean's valet. Nick displayed a wry sense of humour which made the most of the role of the solicitous and slightly cynical servant whose goal in life is his master's happiness.

The other members of the cast all gave smooth performances, even those who had very small parts, which meant that there was an overall sense of coherence to the production which is the hall-mark of a well-produced play. This coherence was noticeable in the well thought-out choreography and stage direction by Robert Lawton and Andrea David, as well as in the period fidelity of the costumes.

All in all this production was an extremely enjoyable three hours of entertainment which never once became tedious — a remarkable achievement especially considering that the audience is required to concentrate on the language more than in an English language production.

If only the audience attendances had reflected the quality of the performance! If you enjoy good theatre, don't miss next year's offering.

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## Out of the garrets

FOREPLAY

Various artists  
At the Union Gallery  
Reviewed by Emma Hunt

*Foreplay* is the debut exhibition for 22 South Australian artists.

The exhibition is extremely varied with all forms of art on display including a lot of painting, sculpture, photography, prints and lithographs.

John Ellis, the curator of the exhibition, and two artists said "an exhibition is a very important thing for young artists to experience, early on." All the artists in the exhibition are at Underdale CAE, where they are doing the four-year Fine Arts course.

There is a feeling of dissension among the students because they believe their course has been too institutionalised.

"There is a lack of vibrancy and life and we can't interact with the community because the campus is so isolated."

There is an Art Gallery at the college, but it's more of a convention centre and is hardly ever used. For most people an exhibition there is too far away to travel to. The students would like a gallery and working space combined.

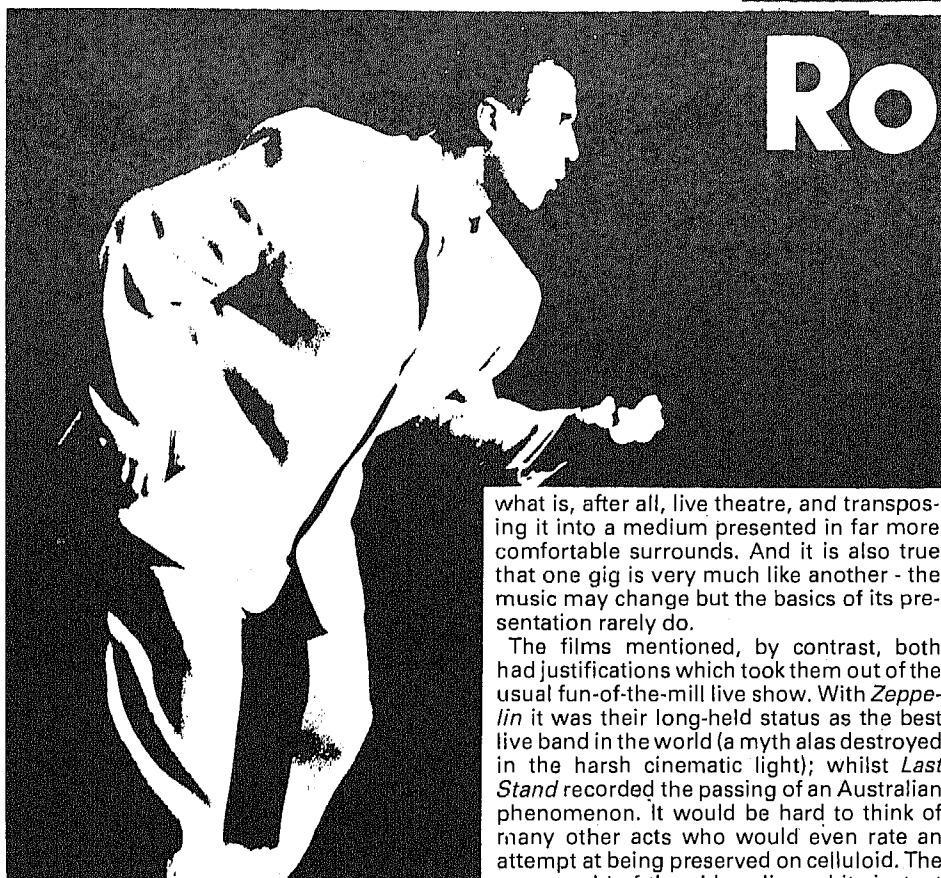
"The problem is, we're expected to study Art with a Capital A. The commercial aspect of art is played down," they point out. To live, however, you have to try and sell paintings so you can afford the paint and materials for the next piece.

The students want some positive say in their course structure. "There are too many old lecturers who don't practice art. They don't listen to us because they think all our ideas are too radical, but that's just what the college needs."

A conference was held last year for staff and students to suggest positive changes. It was called "Making Art the Belly of the Beast," but so far, changes have not occurred.

John Ellis suggests that there should be "a lot more input from both students and staff overall." This exhibition got its original stimulus from John but the strong interest of 22 artists shows that the students are trying hard to create some progressive changes.

# Rolling Heads...



what is, after all, live theatre, and transposing it into a medium presented in far more comfortable surrounds. And it is also true that one gig is very much like another - the music may change but the basics of its presentation rarely do.

The films mentioned, by contrast, both had justifications which took them out of the usual fun-of-the-mill live show. With *Zeppelin* it was their long-held status as the best live band in the world (a myth alas destroyed in the harsh cinematic light); whilst *Last Stand* recorded the passing of an Australian phenomenon. It would be hard to think of many other acts who would even rate an attempt at being preserved on celluloid. The cosy world of the video clip and its instant glamour holds far greater attractions.

All credit, then, to *Talking Heads* and to director Jonathon Demme for *Stop Making Sense*.

The film was shot by Demme after he had seen and been captivated by the band's 1983/84 concert tour. What attracted him to the idea was the innovative and arresting nature of the show that singer and writer David Byrne had designed. Byrne's ideas about staging and presentation, quite apart from the music, both justify Demme's effort and allow the film to succeed quite gloriously.

The initial effect is simple and effective. Byrne wanders onto an empty stage with a guitar and a ghetto blaster. He sets a taped drum machine running and launches into a

solo version of *Pscho Killer*. While he's playing technicians set up Tina Weymouth's bass equipment. She then joins him for *Heaven*, in the middle of which the drummer arrives ... and so on until all nine (count them!) musicians are on stage. Down comes a black backdrop and bang! we're into the show proper.

From that point on we see a more orthodox stage show, but one distinguished by two outstanding elements.

One is the lighting which, apart from giant coloured screens (which occasionally throw up rather odd messages), appears to be completely monochrome. This is used superbly: no technoflash special effects, just simple variations to add mood and focus.

The other element is Byrne himself. Always a compelling, slightly psychotic character on stage, besides cultivating a really good persona as the eccentric genius of it, turns in a wonderful performance.

Indeed, for all the brilliance of the music, *Stop Making Sense* is his film. Even at his most controlled and confident there is something to watch, whether his unnerving movements or facial expressions, or his jogging around the set, or his mad puppet act for *Once In a Lifetime*. And of course there's the suit - watching him caper around in an outfit ten times to wide for him yet magically just the right length is like nothing on earth!

Mind you, he gets excellent support, notably from guitarist Alex Weir and vivacious percussionist Steve Scales - all the musicians in fact. They spend much of the up-tempo numbers running around or bouncing on the spot, often in unison according to choreographed arrangements. As for the music - well, it is brilliant. There are far too many highlights to make it possible to do anything more than perhaps single out *Girlfriend Is Better*. Every single number has something to offer.

Which all means that the stage show was great. But what about the film, as a record of that show?

Demme plays it safe and right by the book. No interludes filmed elsewhere, no backstage prying, no interviews, hardly any crowd shots. He just concentrates on bringing across what is a very visual performance in the simplest way possible, with a minimum of fancy angles or rapid changing of viewpoint. To his enormous credit, he does that job well enough to convey the sense of excitement, enjoyment and atmosphere that was so obviously present in the flesh; yet there are no obvious cheats like turning up the audience mikes or constantly showing frantic fans. No, what he does is to show brilliant musicians playing magical music - and loving every minute of it. Just like me.

Talking Heads, the most original thing out of New York since mugging, remain difficult to pigeonhole. ANDREW STEWART has seen their new movie, *Stop Making Sense*, a concert movie whose excitement really leaps off the screen...

Major films of rock concerts seem to be quite a rarity these days. One thinks of *Led Zeppelin's The Song Remains the Same* and *Chisel's Last Stand* - but precious little else.

The problem may be the difficulty of capturing the immediacy and atmosphere of

## and spinning heads

...and he's listened to their latest album, *Little Creatures*, which marks yet another departure from the norm.

Just when you thought it was safe enough to go into a record shop for a *Talking Heads* album — along comes *Little Creatures*. Just when you thought that you'd got Byrne and Co. worked out, seen the clear progress from naive pop to sophisticated oddball funk, heard a sparse four-piece expand to a mini-orchestra ... But then they wouldn't be *Talking Heads* if they couldn't take a totally different path from the one everybody else thought they were on.

This is not a follow-up to *Speaking in Tongues* (or its live equivalent *Stop Making Sense*). Perhaps that isn't such a surprise after all. That album was the culmination or a development that probably started with songs like *Life During Wartime*, ran through the mighty but flawed *Remain in Light* and finally produced a possibly never-to-be-surpassed marriage of David Byrne's paranoid, fractured perceptions and a bold and joyous celebration of upfront funk/pop. [*Those bloody labels again!* Ed]. When you've gone that close to heaven, you don't stand around beating at the gates, you head off in search of new pastures.

Which is a metaphysically unsound way of saying that *Little Creatures* represents a new direction — or rather an old one.

For if one thing is clear, to me at least, it is that this is the sequel that *Fee of Music* never had. The roots of the songs presented here are surely back in that 1979 album when Byrne sang about air and cities and plotting little animals in a way that made you think that maybe there was something to American music after all. (I for one have since realised that the *Head's* and the *B52's* are the exceptions that prove any rule you care to make

about "creativity" in the U.S.) The parallels here are immediate. Once again the dominant sound is the Frantz/Weymouth rhythm sections, coloured only by Byrne's gentle guitar and occasionally Jerry Harrison's organ. Once again Byrne is back to single, everyday themes, even if paranoia has shaded into sentimentality and he now regales us with tales of cute little babies (*Stay Up Late*) and box-addiction (*Television Man*).

But whatever its forebears, its whys and wherefores, its rightful place in the Natural Order of Things, *Little Creatures* deserves to be judged on its merits, and as such it works very nicely indeed, thank you. Well, for me anyway. I'm not sure how its simplicity and related pace will sit with those converted by *Once In a Lifetime* or *Burning Down the House*; and nor is it easy to see that it will gain them any commercial ground, except amongst those who would in any event have liked their early material if they'd heard it. But that ain't the point either. What matters is that, like all its predecessors, the album maintains a consistent, coherent and scarcely varied sound. Whilst at the same time each song has something different to offer. If there are any extremes, they are *Creatures of Love*, a typically flippant observation on the rites of procreation and so laid back as to be virtually country 'n' western; and the closer *Road to Nowhere*, a rather whimsical celebration of aimlessness.

In between there are some great songs. For what it's worth (not a lot I suspect), my favourites are the intense *Walk it Down* and the feature track *Television Man*, one of the few songs to include anything like an instrumental passage. Maybe that reflects a deliberate decision by the band to forego the temptations of technical brilliance for the basic hash of preventing simple songs on simple subjects. As ever with *Talking Heads*, it takes a few hearings, but it's really worth the patience.

## Talking Turks

Ever wondered how some bands get big press and some don't? So have the boys from *Mad Turks From Istanbul*, who've been underservingly overlooked, according to JOE PENHALL.

Adelaide "rockabilly-ish" outfit *Mad Turks from Istanbul*, consisting of Steve Jenkins on guitar, Martin ("La Nerde") Christopher on bass, Matthias Eckhart on lead guitar and Dominique Laritza on drums, are fast learning about the tackier side of the music business.

"It's not what you know, it's who you know..." admits Steve.

"...And we're too anti-social to meet people..." laughs Martin (who doesn't seem the slightest bit French).

To some it may sound cynical, but to many it's the law of the entertainment jungle; it just depends on which end of the contract you're on. However, surprisingly the *Mad Turks* neither have a major record contract, nor are they looking for one.

They see the many pitfalls of success and would prefer to bide their time and improve, rather than "just go in on the success of one song and then get all these shows and then just flop overnight" declares Steve.

Furthermore they have no plans to go interstate for at least six months, while they "consolidate things in Adelaide". Martin explains that "if people haven't heard you through you being a popular Adelaide band it's just as hard, or probably harder than starting off here ... and it's not too easy here..."

All importantly, they understand the importance of having "lots of good songs" and becoming "a good band to see live" says Steve, as if they aren't already. At their recent performance at the University Bar, they proved to be a tight, energetic rock'n'roll band, with the quaint tendency of pleasing the audience, who danced and in some cases screamed in appreciation.

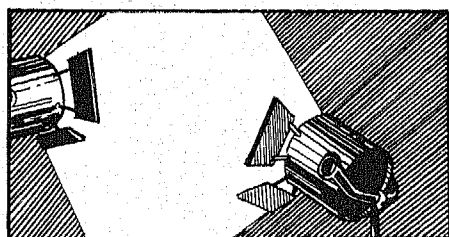
All but three of the speedy, guitar-based songs were written by Steve, or lead guitarist Matthias, since they prefer to avoid cover versions as much as possible because of the safe, easily exploited fashion for them on the pub scene at present.

In fact, the current "safety" of the Adelaide "rock" scene is distinctly unsafe for young acts such as the *Mad Turks*. It's difficult not to notice that papers publicize; clubs book; and people listen to bands made up of "ex-members of..." old bands or as Steve puts it "...all these old men, who have been around..."

He finds it amazing that "Half the time, really bad bands ... which have never played a show, get write ups, and they'll get people off to see them because of that." Just exactly how true this is is debateable, but it can't be too far wrong when one considers the number of bands that get a paragraph in the dailies before sinking without a trace.

However, there is little chance of the *Mad Turks* sinking for a while yet. After only being together for a year, they have won a place on the SAFM *Brewing* album and a Greasy Pop Records album, both compilations of Adelaide bands and both due out later this year.

In short, they have done enough to know where they are going, and have learnt enough to know just where they might end up. It's a matter of whether they have the ability to improve and change, and in the long term transcend the "pub rock" sound, to find long-lasting success.



## STAGE LIGHTS

Ronan Moore

After a well-deserved break, Troupe have surfaced again and will be starting the second half of their season early August. Apart from one production that has been especially commissioned for the season, there is one play dealing with the nightlife of Adelaide in the 1920's, and *Rundle Rita* will make a return appearance. With the return of World Championship Wrestling and Mario Millano, *Rundle Rita* should go down well.

Well, the Union seems to have done it again. Without telling on-campus groups and in total disregard for the needs of students, block booking has been made on the campus facilities by an outside group. The Festival

Centre was allowed to book out Union Hall and Little theatre for next year's festival, way back in 1984 it seems. Has the Union forgotten that on campus groups have preferential bookings? Let's forget students and make some money! What is the purpose of the Union anyway?

The S.T.C.'s next production *Muse of Fire*, is one of the specially commissioned plays for this year's season. It concerns the era of the beginnings of film and aviation here in Australia. Apart from the hassles of being an actor manager of a theatre troupe, Trafford is being plagued by the young playwright Louis Esson and someone is trying to burn his theatre down!

The first week of September sees a *Women Iso* festival in Melbourne. I know of at least two Adelaide groups who have been invited, *Mulready and Muir*, and *Silk Nettles*. *Silk Nettles* will bring their highly successful play *Not Exactly Paradise*.

The French Club have endeared themselves to the other theatre users on campus. After their production of *Kean* in the Little theatre they gathered all of their sets and left them in a corner of the auditorium. Then slowly they removed them piece by piece, I think there's still one or two pieces left. That really is the best way to annoy theatre users guys!

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# Best of a bad bunch

## COUNTRY

Hindley Cinemas  
Reviewed by Jamie Skinner



The last to be released of the back-to-the-land dramas, *Country* is probably the most pleasing - which is a surprise because the production values of *Places In The Heart* and *The River* were far more professional than those in this film.

*Country* doesn't have the overdone niceties of *Places* or the clichés of *The River*. The thing that saves *Country* is its characterizations, they are, to coin a phrase, country made to perfection. The characters don't have the two-dimensional feeling of those in *The River*.

One notices with all three rural dramas the amazing resemblance between them in plot, characters and settings.

But the overwhelming similarity is between the films' women - all three actresses were nominated for Best Actress this year. Jessica Lange's Jewell Ivy is very much like Mae Garvey and Edna Spalding - all are cornerstones, keeping their families together in the face of hardship.

Director Richard Pearce's first film was *Heartland*, a film about pioneer America. He has made *Country* with the same 'heart' as his debut film; there are many similarities. The heartland in *Country* is the plain fields of Iowa where Jewell and Gil Ivy harvest corn. The usual dramatics of unpredictable weather are present, with a tornado blasting through their land and almost causing their adolescent son Carlisle (Levi Knebel) to drown in a truck of corn.

And no sooner have they overcome this obstacle (a lot more easily than those in *Places* and *River*) than they are faced with one which would be worse than any freak tornado. It is not a greedy businessman or a country bank but FHA government officials

Another Hollywood back-to-the-land soapy with yet another happy ending.

who want the Ivys to pay back their loan to the same officials who once urged them to borrow in the midst of economic prosperity. But recession has set in and the Ivy farm is threatened with liquidation and foreclosure - a fate which Jewell fears all the more because the farm has been in her family for over a hundred years.

But why a crop of farm dramas now, as back in the 1930's when they had titles like *Of Human Hearts*, *How the Plough Broke the Plains*, *Our Daily Bread* and the everpresent, evergreen *Grapes of Wrath*. It's just Hollywood glamorising (*Places*) and cinematizing (*River*, *Country*) the society of its day (or

as in *Places* and *Heartland*, yesterday), at the same time serving up all the Republican Reaganlike propagandist will to strive in hard times (just look at *Red Dawn*).

There is little real "down on the farm" stuff in *Country*, concentrating more on storyline than on Jewell just baking and making meals. Whether the lack of 'farm stuff' is complimentary or defamatory to the film is debatable but on this note it is interesting to point out that *Country* has made the least money of the three.

Like Benton's born and bred memories or Spacek's real-life down on the farm, Lange's close involvement with the film springs from

her upbringing in Mid-West America where the film is set.

"An American tradition is being annihilated with the systemic stripping away of the family farm," says Lange, who extends her talents as an artist to that of producer. The same goes for her co-star Sam Shepard who today is probably more renowned as a playwright than an actor.

*Country* seems innocent of all the inter-production squabbles but at the same time loses much from the filmmakers themselves. Richard Pearce has not made a 'Places in the Heartland' - it seems as if Lange and co knew what they were doing without him. The editing throughout is a little flimsy - some scenes cut quickly or get shortchanged. Charles Gross's soundtrack does not live up to the standard of other work from the US today - one keeps thinking it's the wrong score for the wrong scene. However, the cinematography by David Walsh is very stylish and innovative, even though it may not be up to the standard of Zsigmond or Almendros.

The performances overall are quite astounding. Sam Shepard's Gil is a quiet simple man likened to Patrick White's Stan Parker, and Wilford Brimley as grandad Otis Stewart brings some light entertainment in a supporting role.

All in all, *Country* is not the blockbuster *Places In The Heart* turned into, nor does it have the highly technical expertise of those that worked on *The River*. But somehow, *Country's* innocence and simpleness makes it better than the *Grapes of Wrath* like *Places* or the hackneyed *River*. A postscript at the end of the film tells us of an order to halt all government farm foreclosures. Even so, *Country* has succumbed to the Hollywood razzle dazzle of a political drama when it really didn't need to.

## Shell Australia Postgraduate Scholarships Arts & Science/Engineering

TWO SHELL POSTGRADUATE SCHOLARSHIPS providing for fees and living costs plus cost of travel, are offered to provide postgraduate study at a university in the United Kingdom.

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Applications for scholarships, which are normally tenable from October 1986, close on September 30, 1985. Prospectus and application form may be obtained from the Registrar of the University or from the Personnel Manager of The Shell Company of Australia Limited.



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## UNION

### THE GALLERY, LEVEL 6, UNION HOUSE

The next exhibition is a debut exhibition by 22 artists, graduates of SACAE Art School, Underdale. Entitled *Foreplay*, it is an exciting mixed media exhibition and runs from July 25th to August 17th.

The Gallery Coffee Shop serves delicious light snacks, cakes from our own kitchen and the best coffee on campus — cappuccino, vienna, filter and much more. Delightful views, music — listening facilities for students, chess — and other games, daily newspapers and current magazines. Open 10.30 a.m. - 5.30 p.m.

## SOCIETIES

### LITERARY SOCIETY MEETING

Don't forget to come along to our weekly informal poetry/prose readings. South Dining Room. 1.00 p.m. Monday.

### JUGGLING CLUB

Come and discover a shortcut to fame and fortune. You too can rise, overnight, to stardom. (In *On dit*) by learning to juggle, unicycle, eat fire, etc.

### ANNUAL ARCHAEOLOGY MAFIA DINNER

Professor Vincent Megaw and the AU Archaeology Society invite all Archaeologists, past, present and future students of archaeology, members of the Archaeology Society, and their friends to the Annual Archaeology Mafia Dinner to be held at the "Snake Charmer", 46 Unley Road, on Friday the 2nd of August at 7.30 p.m. Cost \$16.00. Please phone Liz Jansen, Secretary, Visual Arts, Flinders University, on 275 3911 by Wednesday the 30th of July to book or for further details. (Please indicate if you are a vegetarian when booking).

### LUTHERAN STUDENT FELLOWSHIP

How do we witness to people of other religions and beliefs? How can we introduce others to the one true God? Come along today and find out! Everyone Welcome. AU LSF meets in the Chapel (upstairs, north-west corner of the Cloisters) at lunchtime (1.10 p.m.) every Thursday during term for fellowship, worship, discussions and anything else we think of.

### ANGLICAN SOCIETY

1.10 p.m. Tuesday — Mass in Chapel. South-west corner of Cloisters. Join us as we worship God in the middle of our everyday lives.

1.00 p.m. Thursday — "Over to Youth" discussions. Join us as we discuss the nature of prayer, protest and peace.

### THE UNIVERSITY OF ADELAIDE PHILOSOPHY CLUB

Tuesday, July 30th, 1985. 7.45 p.m. Room 311, Hughes Building, Level 3. Father John Fleming (Anglican Priest and prominent media personality). "Some Bioethical Issues: The moral status of human beings in various forms of existence; abortion and in vitro fertilisation." Wine and cheese will be provided. ALL WELCOME

### EVANGELICAL UNION PRAISE AND PRAYER

Come along and have a Free Breakfast, have some Fun and meet some new Friends on an early winter morning. When? Thursday the 1st of August at 7.30 a.m. Where? South Dining Room.

### EVANGELICAL UNION TUESDAY MEETING

Come along and hear a continuation of Geoff Bingham's talk on Acts and its relevance to us today. When? Tuesday the 30th of July at 1.00 p.m. Where? South Dining Room.

### SCIENCE CLUB MEDITATION

Levitation, Invisibility, Magic, Secret Powers ... actually NO. Concentration, Relaxation, Mind Self-Management, Inner Self-Awareness are more our style. WELCOME. Tuesdays, 1.00 p.m. North Dining Room. Enquiries: Leigh on 277 7062.

### AU HISTORY CLUB HISTORY SEMINAR

This week on Wednesday 31st July, Dr. Lynn Martin will be going "In Search of Roman Prostitutes", at 1.00 p.m. in the History/Politics Common Room, 4th Floor, Napier Building. This Seminar promises to be very enlightening. So don't miss it!

### THE HORSE'S MOUTH

What is it like to be a writer in Australia? How does one go about getting published? Who can I go to for advice? It can be a very lonely life being a writer and, for the person just starting out, it is difficult knowing where to go for help. Don't miss this opportunity to talk with a successful writer. Come along to an informal talk by reknown Australian poet and editor of "Island" magazine, Andrew Sant (whose recent anthology is "The Flower Industry"). He will discuss his life as a writer and answer any questions you might like to ask. Please come along. English Students Room. Level 6, Napier Building. 1.00 p.m. 31st July.

## MISCELLANEA

### SANYO COMPUTERS

A bulk purchase arrangement has been negotiated with Sanyo direct to enable students to purchase Sanyo MBC555/2 dual drive computers and options at special prices. Prices start at \$1,474.40 plus sales

tax if applicable with a monochrome monitor and some software. Contact David Ferrie in P&I, Chemistry Room G35 for price lists, sales tax exemption forms and brochures. Orders must be placed by August 30, 1985.

### FOR SALE

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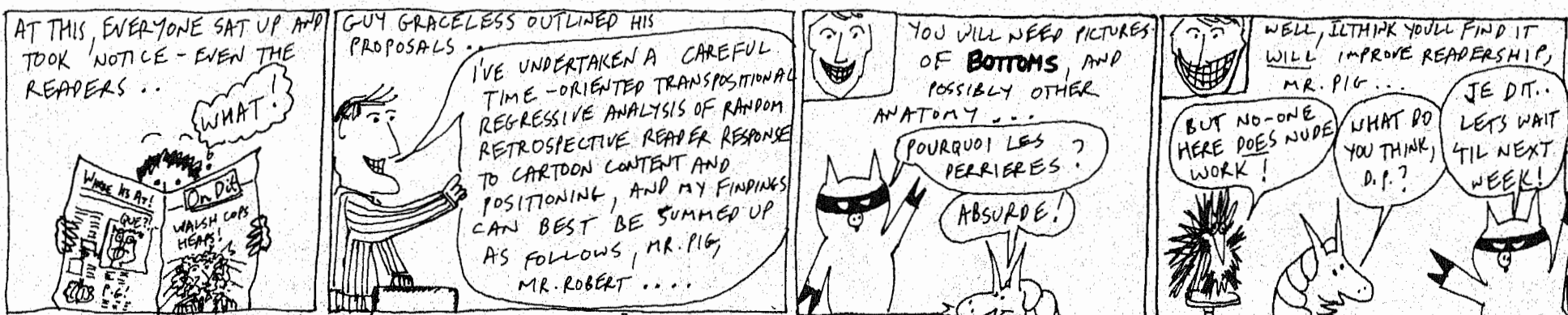
# New Blood Donors Required

The Red Cross is coming onto Campus to recruit new blood donors.

Tuesday 30th  
12.00p.m.  
Airport Lounge

# DANGERPIG!

—AND HIS CONSORT,—  
CARELESS ROBERT.



# WHERE IT'S AT!

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

Thanks to all those who entered the *Where It's At* caption competition. Here are some of the entries:

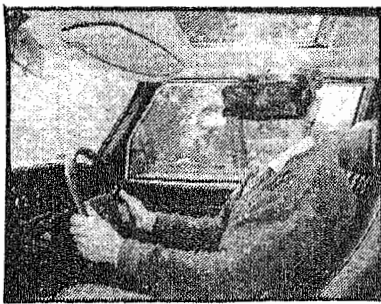
From **David McConnon**: "Holy Sacramento Batman, it's the Russian Invasion on Gotham City!!!!", and "Never fear Robin, luckily I've brought my Anti Nuclear Holocaust Blast glasses!!! Quickly, to the Commissioner's Office!"

From **Lynton Vonow**: "It'd help if you removed the lens cover first" and "Broaden your horizons - wear binoculars."

From **Nick Seaton**: "Sarah Connor?"

From **Scott Drake**: "Ever looked up through your sunroof at the night, seen all of the stars, and thought, 'Gee, I wish I had a telescope?'" "Hi, there, I'm your blind date", "My optometrist just has NO fashion sense" and "Now you can watch your favourite movie whilst driving!"

From **Leigh Bennett**: "This device is designed to be for *On dit* readers what menthol and methadone were designed to be for other drug abusers."



From **Glenn Pure**: "One false move from you and I'll blink."

From **Paul Kay**: "We trendies go to incredible lengths to come up with something new ... I just hope it catches on!"

From **Alex Hancock**: "Use the force, Luke!"

From **K. Thomas**: "What! A new fangled radar detector? A device to attract young Mazdas? No! It's a super freebie."

And the winner from **Stephen Eckermann**: "Look doctor! I hit the brakes, hit my face on the dashboard, and the speedometer stuck to my head!"

Thanks to John Davis for supplying the winner's record voucher.

## Smugglers

A 42-year-old English woman has been charged with smuggling two hamsters into Britain in her bra.

Apparently she got away with it until she boasted to fellow guests at a hotel in Surrey, who reported it to the police.

She was charged with a breach of the ban on imported pets aimed at preventing rabies, which is rife in Europe.

The woman said that she had brought the pets back from the Phillipines as a gift for her fifteen-year-old daughter. She was given a conditional discharge.



## Found

Found, on the University Footbridge last Friday, the following kind invitation:

Dr and Mrs Alex Johnston request the pleasure of the company of

at a Dinner Dance for Annabel at Wirra Wirra Winery McLaren Vale on Sunday 31st August 1985 at 7.30 pm

Black Tie R.S.V.P. P.O. Box 7 McLaren Vale S.A. 5171

We can only assume that the invitation is open, and that anyone with a black tie should RSVP as soon as possible.



"I've still got this much left" - President Reagan faces the media after his recent bowel operation.

## War heroes

Anyone unfortunate enough to witness Sylvester Stallone's latest movie *Rambo* may have wondered where he actually was during the Vietnam War.

*The Australian* reported last week that Stallone spent the mid-60s as an athletics coach at

an expensive private school for girls somewhere in Switzerland.

Then he studied acting from 1967 to 1969 at Miami University, and by the time of America's embarrassment in the early 70s, he was making a soft-core porn movie called *A Party at Kitty and Stud's*.

**KING NEB.** **FISH-BUSTERS**

**VOTE 1** COMING TO SAVE THE CAMPUS THIS WINTER!

Rampant Christianity. Fish-busters - Coming to save the campus this winter!"

And you thought our lot were bad.

## Weirdos

And, still on the topic of student elections, it seems that the people who run for the editorship of the Sydney Uni newspaper *Honi Soit* are even weirder than the ones who run for *On dit*.

Apparently, this year's power struggle was two-way-between the "Daily Planet Team" and the "A-Team" (A for Alternative), who described themselves as "the people with weird shadows."

## Fish-busters

Just when you thought you couldn't look another how-to-vote card in the face:

Our spies at Sydney University tell us that someone called King Neb ran for a position on the Student Representative Council at the recent annual elections there. His slogan? "Stop

LIKE FINGERNAILS ALONG A BLACKBOARD, THESE ARE "THE DAYS OF OUR LIVES"...

## CAPTAIN ADELAIDE

THE SEARCH FOR TREVOR Part 14. TREVOR HAS FOUND AND RECOVERED HIS BODY, WHILE RUI-2, CAPT QUIRK AND CRAZY LARRY HAVE BEEN CAPTURED AND ARE AT THIS MOMENT BEING TAKEN TO THE DETENTION AREA...

