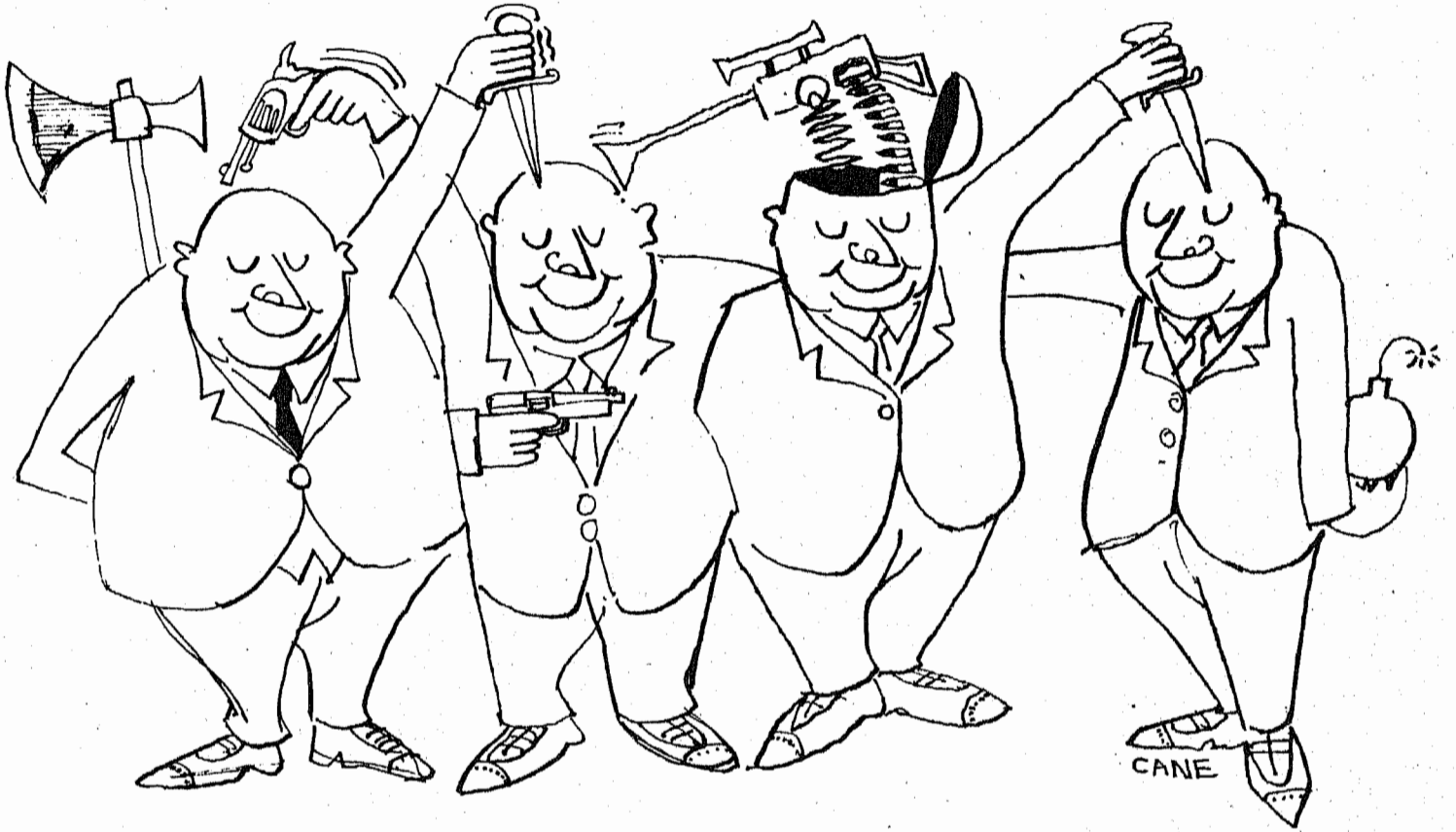


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14th March, 1972

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CAMPUS CAPERS

by Darby and Jon

THE MANWELL CASE—AN OVERVIEW

Ernst Fischer a Marxist commentator once remarked that proponents of that form of organised misery known as bourgeois democratic government have always, when challenged, resorted to extolling the FORM of bourgeois democracy (representation, free-enterprise, laissez-faire interplay etc.) while totally ignoring the CONTENT of the domination which characterises that type of social structure. Such an observation could well be applied to the bizarre circumstances surrounding the allegations made last year by Professor Andrewartha against his colleague Professor Manwell, both from Dept. of Zoology.

A brief resume of events for the benefit of the uninitiated follows:

- April 19. Andrewartha, as Head of Zoology Dept. wrote to the Vice-Chancellor, outlining in eight separate paragraphs complaints he wished to make known to the University Appointments Authority. Most of these arose out of the deliverance by Manwell of four lectures on Human Biology to Zoology I. students.
- July 9. Special On Dit broadsheet edition published the facts that were known then only as rumour. On same day Vice-Chancellor wrote to Manwell informing him of the complaints.
 - In the eleven-week interim the Vice-Chancellor had attempted to secure a settlement outside of Council.
- August 6. First mention of matter at University Council. Discussion was confined to consideration of likelihood of libel proceedings to be taken against Andrewartha by Manwell for alleged "malice" in original complaint.
- September 3. Three Council members suggested a Commission of Enquiry to investigate allegations and submit a report.
- September 6. Council met again and appointed following members of academic staff as Commissioners: Prof. Carver (Chairman), Prof. Beckwith, Dr. Tallis, Sister D. F. Jordan, Prof. Maxwell, Prof. Lucke, Dr. Mayo.
- Commission met on two occasions to hear submissions from the disputants' counsel (Oct. 8, 22). It was decided by Commission after submission from Manwell that hearing should be "open".
- Commission submitted its report on Nov. 1. Its findings were that the allegations as presented, if proven, would not constitute "grossly or persistent neglect of duties or that Manwell had been guilty of serious misconduct in or about the performance of his duties such as would constitute grounds for dismissing him under clause 9 of Chapter IV of University Statutes".
- At the moment there is an "informal" three-man committee (Prof. Flentje, Deputy Vice-Chancellor, Prof. Cox, Dr. Medin) looking into "residual problems" pertaining to teaching allocations on the Zoology Dept.

THE MYTH OF OBJECTIVITY

One point that needs to be noted in this affair is that although the matter has dragged on for nearly twelve months, at no stage has the CONTENT of the original source of controversy been allowed to emerge into the terms of reference of debate. Despite the FORM of Andrewartha's complaint the crucial move which led to Manwell's integrity being questioned was the temerity he showed in defying convention by introducing some TOPICS OF RELEVANCE TO THE HUMAN CATASTROPHIES THAT BEHAGLE OUR TIMES into a University course.

by dropping subversive hints that perhaps it is Man—himself that is responsible for both the sociological mess which distinguishes this epoch and any possible solutions Manwell had taken a positive step toward throwing open to question the legitimacy of the conservative tenets of prevailing scientific orthodoxy. I refer to an orthodoxy that has arisen as the concepts and procedures of advancing science have tended to take scientific development out of the hands of human agents and permitted the scientific method to perpetuate itself and dictate the framework within which research is conducted. In short, where once science was a set of principles, a method by which Man could exploit Nature in the pursuit of a Universe which would serve his own ends, now such a technique has seen science wrought a link between the harnessing of the Physical Universe and the enslavement of Man to this process. The positivist notion which the academic establishment adheres to with unevitcal fanaticism, that science is value-free, objective, that personal predilections play no role in the output of scientific endeavour has led it over several generations to believe that Man is still sovereign of his own circumstances. It does this while ignoring that the circumstances which he has furnished for himself are directly contributing to his destruction as a species, and to organic evolution as we know it. As the cover of one of Paul Ehrlich's books quite dramatically portrays, four people die of starvation each second; meanwhile the economics of advanced industrial countries continue to thrive on the extravagance of accelerated waste accumulation, planned obsolescence of countless gadgets and appliances, and systematic choking and poisoning of the environment.

And you come to Adelaide University as an undergraduate expecting to be equipped with the expertise to help reverse this trend toward ecocide, or even to be inculcated with an awareness that such a state of affairs existed, then like the jester whose master ordered him to mix up spotted paint, you would have been sadly disillusioned. But perhaps you could have consoled yourself somewhat by enrolling in Organic Chemistry, studying hard while ignoring any social conscience you may have picked up outside of school hours, and waited for a booming Paint Company to provide a grant for research into "patterned colour contrasts in liquid hydrocarbons". Then you could spend three years (or a lifetime, no one would bother to check) attempting to mix up your brew of spotted paint. If society still survived when you eventually delivered the goods you would not even have to justify your efforts on the ground of social utility, you would merely pick up your pay, doctorate or whatever and put a feather in your cap, a synthetic one of course.

SOME NEW DIMENSIONS IN HYPOCRISY

One of the most insubstantial and inconsistent charges levelled against Manwell is that which employs the specious purlieu of alleging "flouting the scholarly precept of teaching outside the area of ones competence". In an attack which goes out of its way to conceal rather than reveal the genuine objection to Manwell's academic behaviour this charge hinges on the assertion that since Human Biology is not Manwell's professed specialty and since Andrewartha as Head of Department was not consulted then he (Manwell) showed lack of responsibility in not confining his four lectures on Evolution to the traditional ambit of E. Coli, Prosophila and black-spotted moths.

Andrewartha can allege this while simultaneously and

EVEN AT THIS LATEST STAGE OF THE INTERLUDE expecting Manwell to deliver lectures in Zoology II on Statistics despite having quoted from one of Manwell's co-publications

Clearly Andrewartha's whole stand in this matter is fraught with inconsistencies, lacks genuine concern for the interests of students, and involves an element of subjective antagonism toward Manwell, and on these bases alone the charges should never have been seriously entertained as grounds for possible dismissal. Given Andrewartha's insecure footing one is led to suspect that perhaps he is merely giving vent to his indignation at having Manwell criticize the Dept. of Agriculture's fruit fly eradication programme—a programme which it is reported Andrewartha helped to formulate, and which requires the indiscriminate use of toxic chemicals by untrained persons—I hope this is not true.

The flights of legalistic fancy which have attended this case ought no longer obfuscate the role of POWER RELATIONSHIPS in the University. Such questions as these are raised by the issue:

- Why were Zoology students not brought into the arena?
- Why was the student body as a whole not consulted?
- Why was no student selected for the Commission of Enquiry?

Why were Andrewartha's legal costs defrayed by the University while Manwell had to foot his own bill? Who defines the rights of academic freedom? Where? On what criteria, precedents, set of assumptions etc.? Wherever the case goes from here, staff and students must never forget that Adelaide University now bears the disgraceful distinction of subjecting one of its academics to a grossly prejudiced and ill-conceived harrassment simply because he had the integrity to act upon an enlightened awareness of where the politically conservative and socially destructive "objective" scientism which we have dangerously deluded ourselves into believing is "value-free" is irretrievably taking us.

In addition to the apology that we all owe Prof. Manwell for letting this reprehensible escapade drag out for so long and putting him to such an irresponsible inconvenience the only criticism that might be made is that he has not been subversive enough. But given the minimal political commitment of students here any attempt he may have made to justify his introducing topics of social utility on the grounds that it should really be defended—viz. THAT ALL COURSES SHOULD EXIST ONLY IN AS MUCH AS THEY CONTRIBUTE TO THE WELFARE OF HUMAN SOCIETY, RATHER THAN PIOUSLY PANDERING TO THE WHIMS OF BIG-BUSINESS, MILITARISM, DILETTANTISM OR TECHNOCRACY—would meet with so little support from the campus masses that he could easily have been academically defrocked without as much as a murmur.

Professor Manwell please accept this apology on BEHALF OF the impersonal bureaucratized institution that TRIES YOU for not forgetting your humanity, while not EVEN ALLOWING you to argue your case in any capacity OTHER THAN as an academic robot, an automaton with a POST to hold, a mere instrument that has been CONTRACTED TO churn out an intelligentsia bereft of the CAPACITY FOR critical thought and social responsibility, all in THE NAME of objective scholarship—AND IS SUCCEEDING.

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WHAT WE NEED IS MORE INTEREST

At its last committee meeting, the Students' Association Central Executive Committee discussed the fact that the number of nominations for the forthcoming Students' Association Election was disappointingly low.

To allow more time for publicity it was decided to delay closing of nominations for the elections for another week. This means that the elections will also be delayed for a week.

UNIVERSITY COMMITTEES

There have been vacancies on some of the university committees for quite a while now. One such committee is the University Centenary Committee which is planning celebrations for the University Centenary in 1974.

It has been asking for student representatives since November last year.

Another committee which has not attracted much student interest until recently is the Committee on Rights and Responsibilities. Now that the Report has been released, perhaps some of those who are strongly critical of the report can nominate for one of the six positions on this committee.

There is one point that should be remembered. If difficulty is found filling student vacancies on the committees that have students, it will be hard to convince the university that more of the university committees should have student representatives.

UNION COMMITTEES

The Union budget runs at about \$305,000 per annum. Nearly all of this money comes from the student statutory fee. It is right therefore, that students should have a say in how the money is to be spent and should help in formulating union policy.

Much of the union policy is formulated in the union committees and then ratified by the Union Council so it is essential that we have students actively working on the union committees.

THE STUDENTS' ASSOCIATION

With the Students' Association the situation is critical. Several committees did not have their full complement elected at the last Students' Association election and need their full complement in order to act effectively. Then we had two people resign from key positions on the Central Executive Committee, these being the co-ordinating treasurer and the communications officer.

The Students' Association Budget runs to about \$37,500 per annum excluding salaries to staff.

The functions of the Co-ordinating Treasurer include:-

- (1) The preparation in conjunction with other committee treasurers of the Association, the annual submission to the Union
- (2) The co-ordination of the requests for finance from all Committees.
- (3) The administration of the Annual Reserve Fund.
- (4) Responsibility to the Union Council for an accounting of the Union Grant.

As you can see, the Co-ordinating Treasurer's task carries a fair responsibility for the use of student funds by the Association.

The functions of the Communications Officer include:-

- (1) Ensuring that the proceedings of all committee meetings are reported adequately enough in student publications, e.g. ON DIT for students to be aware of the committee's major decisions.
- (2) Ensuring adequate publicity for elections and referenda.

To do this the Communications Officer needs to attend the various meetings of the Association Committees and report on them.

This has not been done.

If the Association is to be a successful venture, communications will have to be improved. The editorial staff of ON DIT is trying to fulfil some of the functions of the Communications Officer but is so involved in producing the paper that it cannot properly compensate for the lack of such a person.

FINALLY

The decision is up to you.

The opportunities are there for students to participate in essential student activities. If students (collectively) decide not to support these activities then they have little cause to complain if student needs are not being met and student wishes are not heeded.

Peter Love.



"Two Thousand Flamin' Miles For This - Jesus ★★!★ Christ!"

Letters to the Editor

Paper and more paper

Dear Sir,

While being only too ready to congratulate S.A.U.A. and On DIT for the relevance of the material prepared for this year's fresher intake, I wish to register a heartfelt protest at the incredible quantities of paper used in the distribution of the information. Orientation Week provided, in addition to the habitual papercup, coketin, orange peel layer, a heavy coating of paper throughout campus, laden with non-recyclable inks and adding further grist to the ecologically unbalanced mill.

I suggest that student protest about the environment appears hypocritical in the light of such an example. Measures should be taken both to control the excessive amounts of paper which the various societies pour out during the year, providing unnecessary pollution, and to bring the student body as a whole to a greater awareness of the problem, together with the possible means by which they may actively participate in either prevention or cure of such situations.

Susan Neil.

EDITOR'S NOTE

Perhaps the organisations within the university could cut down on the paper they use for broadsheets by utilising ON DIT instead.

It goes without saying that it too should be recycled rather than being left lying around.

Rights and Responsibilities

Dear Sir,

I must congratulate you on a calm and objective presentation of the Report on Rights and Responsibilities ("ON DIT" 7.3.72).

I myself have serious reservations on the report, especially the composition and function of the Scrutinising Committee and Lower Tribunals and, even more seriously, on the failure to consider misconduct by staff members.

Section D.11 states 'blandly' "Misconduct means conduct on the part of a student . . ." I am not sure whether the implication is that staff members are never guilty of misconduct or that their misconduct is not a matter for the Board of Discipline; whichever it is, I would disagree.

A concrete case is that staff who fail to return library books by the due date (although their borrowing privileges are much greater than those of students) are not fined.

At the same time, I would disagree completely with the P.A.C.'s blanket rejection of the report. In many ways the report is much more favorable to students than the present situation.

It provides that charges can only be brought for specific offences; that students should not be punished twice (by a civil court and by the Universities) for the same offence; that (in general) student conduct outside the Universities is not the concern of the University; and that the principles of Natural justice must be applied.

The list of "crimes" may be large, but as the Report points out "A student is entitled to know in advance what is expected of him."

"The S.D.A. may not believe in rights ("Grass Roots" Vol. 1 1972 "What has to be challenged is the whole nature of a right" — does it mean other people's rights?) but most of us do; and my right if your responsibility and vice versa; if we disagree, there must be rules to arbitrate between us.

It seems to that the logical reaction to an imperfect proposal is to try to improve it or to produce a new and better one, not to reject it without having anything better in view.

Yours sincerely,
David A. Hester

ON DIT '72

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Review Editor: Jackie Venning
Poetry Editor: Rosie Jones
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Adrian Hann
Sally Trevaskis
Jazz Rock and Blues Club

Chris White
Sue Mathews
and others.

NOTES

The theme for the March 28th ON DIT will be press censorship.

Articles on legal and other aspects of censorship are needed. Please send in contributions by Tuesday, 21st March.

Each Wednesday night at 5.10 p.m. there is an ON DIT planning meeting in the ON DIT office.

Those interested in helping with ON DIT are welcome to attend.

Layout nights for the next edition are Friday 17th and Sunday 19th at 42 Corunna Avenue, Daw Park.

CONTRIBUTORS WANTED to report and comment on campus events and current affairs. Contact Peter Love, C/o ON DIT Office.

ADVERTISING IN THIS JOURNAL

Classified Ads are free to students. Organisations associated with the University are allowed free advertisements up to one eighth of a page, though we prefer less because of the need to conserve space.

The basic rate to outside advertisers is \$1.50 per square inch or

\$160 per full page
\$100 per half page
\$50 per quarter page
\$30 per eighth page

Ads should be booked and copy provided up to seven days before publication. Classified Ads should be booked up to five days before publication.

Contact the Advertising Manager, Oliver FRANK C/o ON DIT Office, Phone 23 2685 or leave a message at the S.A.U.A. Office Phone 23 2412.

REVIEWERS

There will be opportunities for people to review films, plays, other performances and books for ON DIT. Contact Jackie VENNING C/o ON DIT Office or S.A.U.A. Office if you are interested.

Jazz, Rock and Blues Records are reviewed by arrangement with the Jazz, Rock and Blues Club. Contact Fred BLOCH C/o Commerce Dept, Ex. 2534.

If you are interested in reviewing other recorded music, contact Jackie Venning.

ON DIT CONTRIBUTIONS

Written copy should be typed or neatly handwritten and should be submitted at least a week before publication unless prior arrangement is made with the editor for late submission.

Drawings should be done in drawing ink. Drawings done with a black sign or marking pen are also suitable. Pencilled drawings will not reproduce properly.

Good quality black and white photographs are suitable for reproduction. Photographs should be submitted for screening at least a week before publication.

Usually photographs and illustrations that have been published in newspapers and magazines are suitable for reproduction. (copyright is another matter). Contact the editor if in doubt about the submission of contributions.

publication dates

New Moon, 15th		MAR.					Full Moon, 30th
Su.	M.	Tu.	W.	Th.	F.	S.	
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13	14	15	16	17			
20	21	22	23	24			
27	28	29	30				

NATIONAL U

The National U editor Matt Peacock is appealing for material to print in National U and wants people to look for:-

- o Cartoonists — he needs them desperately.
- o Photographers — whether artistic or news.
- o University contacts to send news stories when they happen.
- o Journalists — National U says they will print what ON DIT won't.
- o Public Servants to provide leaks.
- o Personalities who you can interview.

What is more he needs a local National U correspondent for Adelaide University. The function of a local National U correspondent is to gather the material to send over to Matt Peacock, and to maintain contact with him, letting him know if anything of interest is coming up.

If you are interested in taking on this job, contact ON DIT, and in the meantime we can send your contributions to National U, so drop them in to the ON DIT office or send them direct to the National U editor.

Australian Union of Students,
344 Victoria Street,
North Melbourne.



THE UNION BOOKSHOP

It is proposed to run the Bookshop shop for the benefit of the whole University community, and particular emphasis is being given to the needs of students.

Well, why not cheaper books?

To the Editor of On Dit, Sir,

The contribution to ON DIT 2, page 6, by the manager of the Union Bookshop seems to avoid being direct and practical. In particular, the very important question of what students pay for books, and why, is referred to only in terms of general public welfare. Students are not the general public; they have to buy more books, and they have less money than most.

POLICY — Stocking a variety of general books is made the bookshop's excuse for high prices ("orderly marketing"). The primary requirement of students is surely that textbooks — which are not only obligatory but usually expensive — are available cheaply.

If a policy of providing a stock of general interest books makes it impossible to sell textbooks below the prices charged in ordinary retail shops, then I suggest that this aim of being a general bookseller is not in the best interests of students, for we can buy our general books elsewhere.

PRICE — I should like to go into some detail about this question of price. Ordinarily if any textbooks are marked with the original prices charged to the public in their country of origin, by the time one buys them from the bookshop the prices have been cut out of the dust-jacket.

But nowadays some paperback text-books have their price printed on the actual binding, and although the bookshop plants strategic stickers over the prices, one can discover all by peeling them off.

One example at random of such a book: an English text-book marked \$2.25 cost me \$7.05 (no discount) at the bookshop last year. Suppose I send for this book, instead, from a UK retailer. The rate of exchange for one pound sterling is \$2.13. Add the bank's charge for making a draft, or (much higher) the post office's charge for a money order. Add the postage on my ordering letter, and postage, packing and perhaps insurance for the book to come back. Total: something between \$5 and \$5.50, depending on variation in these extras.

But the bookshop here will hardly have to pay UK retail prices. In that \$5+ a retail mark-up is already included. Let us say the wholesale price to the Union Bookshop is \$4 plus 10c or so freight. On this reckoning, their price to me of \$7.05 would include about \$3 mark-up.

This wholesale price is a conjecture, but probably too high rather than too low, and I invite the bookshop management to give the correct figure.

COMPETITION In the ON DIT 2 article the bookshop spokesman tries to shrug off the allegation of a captive market, but so far as textbooks are concerned it seems hardly disputable.

The bookshop's very favourable situation, and the accompanying mystique of "your very own bookshop", is only the start of the matter. Not only does it receive advance copies of the University Calendar's booklists, but the bookshop circularizes the departments during the year to enquire about estimated student numbers in the various courses for the following year, so that fairly precise ordering is possible.

And there is also a direct link with lecturers — one constantly hears at this time of year complaints like "I asked the bookroom to get in enough copies for you all, but they've only got 100", or "They haven't arrived yet", or some such thing. Students who draw a blank at the Union bookshop are sometimes lucky enough to find what they want at Standard's, but Standard's are mostly interested in the Institute of Technology, and for most university subjects make no effort to lay in a stock of textbooks.

The important question for judging whether or not the bookshop has a captive market for textbooks is not whether there could be effective competition (for any bookseller who applies for an advance copy of the Calendar can have one, the University administration tells me), but whether there actually is, and the answer is no.

Given this extremely advantageous position, the Union would seem to have no justification for charging its own students prices which it admits are based on the criterion of commercial profitability in a risky market.

CO-OPERATIVES — It occurred to me a few years ago, when I first became a part-time student, and when the campus booksellers were the W.E.A., THAT Adelaide students should form their own co-operative to buy necessary books at wholesale prices. I found that Dr. Harry Medlin, then on the Union Council, had long been hoping

to get a book co-operative going. I wrote to Dr. Medlin, suggesting that a start be made in a small way, perhaps with a room in the Union and an order-book, and hope gradually to expand operations.

A student organisation, I thought, would be well placed to make enquiries from the departments about set books and expected numbers — just the sorts of data I was mentioning just now that the bookshop obtains. We could underestimate needs (since the W.E.A. was also selling textbooks) so as to minimise losses, until more experience was gained and demand increased. I offered to do some co-ordinating and ordering and whatever turned out necessary.

Soon after this, the University Council granted the Union Council's application for a lease of the bookroom premises hitherto leased to the W.E.A. The goodwill and stock of books were sold by the W.E.A. to the Union. No change of prices or policy appeared. I enquired again: was not the Union going to put into effect their intention of establishing a student's book co-operative? Well, said Dr. Medlin, there were difficulties. Some of the co-operatives at other universities were having trouble getting supplies from publishers and wholesalers.

This did not seem to me to be a decisive deterrent. The answer might lie in solidarity: if most Australian students resolved to buy textbooks only through their own co-operatives, the publishers would soon put their big stick back in the box. Or perhaps the U.K. National Union of Students and comparable bodies in U.S.A. run book co-operatives, and could be asked to order books on our behalf, or provide liaison with individual university co-operatives to the same end.

WHAT HAPPENED — The next thing I heard was of the project for the new bookshop in the Union buildings, at enormous cost. And the bookshop was to be run by businessmen as a limited company on the Union's behalf.

Well, no doubt I was extra starry-eyed. But I still feel it could have worked, and that to-day we might be paying a lot less for all the books we have to buy. To be frank, I still feel it could work now. Couldn't we make a small start — or even a large start if a small venture is so vulnerable to commercial pressure — on a no-profits book co-operative?

Sally Trevaskis.

RIGHTS AND RESPONSIBILITIES SEMINAR

MARCH 15th — 1.00 to 4.00 p.m. Lady Symon Hall.

The Discipline Document in the context of University Life.

Called by the Public Affairs Committee of the Students Association.

SPEAKERS INCLUDE:

Doug McEarchern — a critique of the provisions of the document.

Clyde Manwell — University experiences: Rights and responsibilities?

Tom Cooper — Deschooling and the University.

Chris White — History of the Discipline Committee.

Hugh Vort-Ronald — Education or Training?

Chris O'Brien — Criticisms of Liberalism.

Professor Flentje and or Professor Rogerson are invited to comment.

REACTION AND REPRESSION?

Leave your lectures and tutorials for this Wednesday afternoon.

Wednesday, March 22nd: 1.10 p.m. S.C.M. room (above S.A.U.A. office). Replay of 5AN "Encounter" documentary on the 1971/72 Hobart SCM-VCFIA (Newman-Bosco) conference.

D.R.U. MOTIONS CONTINUE USE OF UNIVERSITY AS A DRAFT SANCTUARY.

The following motions were passed by an overwhelming majority of staff and students at a Lawn Meeting held on Tuesday 7th March at Adelaide University.

1. This General Meeting of Staff and Students approve setting up of a draft counselling service on a seven day a week basis in the Lady Symon Hall.

2. This meeting reaffirms the use of the university as a draft sanctuary, and will seek to hinder Commonwealth and State Police Officers in the Execution of their duty under the National Service Act and the relevant sections of the Crimes Act.

3. This meeting instructs the Vice-Chancellor, Prof. Badger, to refuse admission to Commonwealth and State Police Officers in the execution of their duty under the National Service Act and the relevant sections of the Crimes Act.

4. That Commonwealth and State Police authorities be notified of these decisions.

The above motions were submitted by the Adelaide Draft Resisters Union.

Michael Williss.

UNITED COMMAND PERFORMANCE FILM. 1972

UNION HALL 12.15 MON.

VIRGIN SOLDIERS H.R.H. arrives 12.10

"Funniest thing for years!"—The Advertiser

"Best thing I've ever seen!"—The News

"We are amused!"—Betty Windsor

"I didn't understand it!"—Ernie Sigley

PRUDES IN PANIC!
CHAOS IN ADELAIDE CITY!
BEWARE...

SON OF HUMOUR

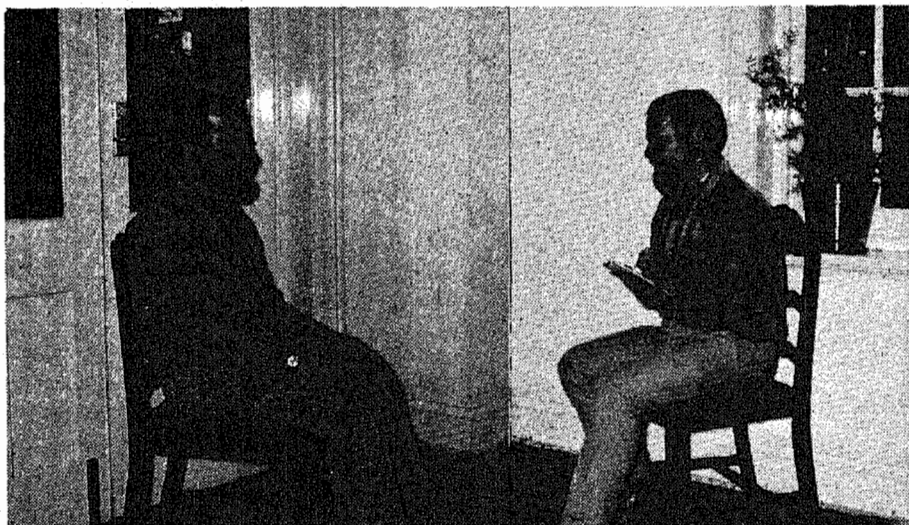


MAY BE LAUGHING BEHIND YOUR BACK!

UNLEASHED IN THE UNION HALL AT 8.15 PM
TICKETS: \$1; ALL STUDENTS 80c. BOOKINGS AT ALLANS
DATES: WED. MARCH 29 TO SUN. APRIL 2; AND WED. TO SAT. APRIL 5-8
FREE OPENING NIGHT!
DIRECTED BY ADRIAN AND BRENTON HANN

SOMETIMES I HATE THE BLOODY PAPER

Peter Love interviews the On Dit editor



For a number of reasons I decided to interview the ON DIT editor.

I saw him one morning at home staring bleary-eyed into a shaving mirror after a heavy lay out night. Before he was fully awake he agreed to be interviewed. The interview wasn't difficult because somehow his views corresponded to my own. The following is a censored transcript of the interview.

What do you think of ON DIT so far this year?

I have been a little disappointed that the first two editions weren't as good as I would have liked them to be. I feel they were too heavy and not stimulating enough. We did our best under the circumstances though.

What went wrong then?

I think they were mainly teething troubles. A number of things went wrong with the production which caused us to concentrate on getting the paper out rather than to produce a lively paper.

With the first edition, we ended up getting the material typeset at three different places because two of them let us down. The contributed material was rather heavy. The articles could have been edited leaving more room for information and graphics. Also in my opinion, there was too much space taken up with poster type material.

As usual, much of the copy was submitted late which compounded our difficulties. There wasn't the time to refer articles back to the authors for revision.

With the second edition, several people came with material at a time when most of the paper was pasted up demanding that stuff be put in. We were able to put a little in but it caused us no little inconvenience. Once again the layout suffered.



Preparing for paste up

What do you mean by the terms "Paste up", "Typesetting" and "Copy"?

Perhaps it would be best to explain the processes involved in producing ON DIT.

Typesetting

The written material (copy) is sent out to be type set. For the offset process which utilises an

aluminium plate, that has the image printed onto it by a photographic process, the typesetting consists of typing the written material in columns on strips of paper.

A special typing machine in which you can vary the type faces is used. The machine also justifies the columns if needed. (A justified column is one with parallel sides like this one.) Some machines are computerised for automatic operation.

The headings are also set by a photographic process or letraset (or similar) is used. Photographs need to be screened i.e. the picture is converted to dots in order to get the different shades of colour.

Paste up

The page is composed (laid out) by placing and attaching the type set material, the headings and the screened photographs on a special layout page which is marked to the correct size. This is often called the paste up stage and the completed sheet is often called copy ready for camera.

Platemaking and printing

The pages are then photographed onto a negative, which is then contact printed onto an aluminium plate that has a sensitized coating. The plate is finally fitted on to the printing press.

The point I wish to make is that it usually takes several days for the material to be typeset so copy deadlines are important. Typesetting the material at the last minute means we have to run it down quickly to the typesetters and the typesetting place has to interrupt its schedule.

With this edition it meant that Smedley Press had to work overtime on Saturday morning. Some of this cost was absorbed by Smedleys but the rest is an extra charge on ON DIT. If it continues it could mean no colours on the cover or smaller ON DITS in the future to compensate for the increased cost of typesetting.



Setting a headline

What has been the reaction to the ON DITS so far?

It has been variable. From the general feedback, I would say that the average student seems reasonably happy with it, but we have some quite vocal critics.

What are their complaints?

One complaint is with the layout. We have quite a number of layout "experts" who feel they have a right to be critical without contributing (I would except one "noted editor and layout expert" from this. His advice is quite valuable.)

The second complaint is that the paper accepts censorship and doesn't print words

One "heavy" put it this way. "The students are crapping on ON DIT for not printing these words and allowing the paper to be censored by the printer. This is a university paper and it is monstrous for such a paper not to print what the students want."

A third complaint is on the general content. It is not readable enough.

The fourth complaint is that I am not giving the paper enough direction and that I am not provocative enough.

What is your answer to these criticisms?

On the first criticism, I realise the layout is not perfect but we should improve as we go along. There needs to be less cramming and more photographs and illustrations.

But! I do want to give inexperienced people a go at laying out pages so that they can learn the ropes of producing a paper. I think this is more important than a technically perfect paper from the layout point of view.

On the second criticism, I too am upset by censorship. I myself do not find much of the material we cannot print offensive. Some of it is witty and clever, but there is more to it than a question of principle.

Smedley Press, our printer, is one of the most economical printers in Adelaide for printing newspapers and one of the only printers in South Australia prepared to print a student newspaper. For the last two years, I have worked with them and would prefer to stay with them if I can. I doubt whether any other commercial printer in South Australia would print what some students want them to print.

Smedley Press leased its press to the Editors to print the last Prosh rag.

As a result, Smedleys are being prosecuted for printing an indecent publication.

The case which began late last year is still continuing, and incidentally costing The Smedley Press a great deal of time and expense.

It is all very well for students to demand that we print what we like but it is not the students who bear the brunt of any resulting legal action.

On the third criticism, if the critics don't like my style they can write something themselves. The ones who are doing the most criticising are contributing the least.

As far as direction is concerned, my main concern is to bring out a newspaper which provides information and a forum for discussion, not to provide a vehicle for propaganda. I will be attempting though to make the paper more cohesive.

What do you intend to do about the censorship problem?

It has been suggested that I change our printer.

The alternatives are —

(1) To have it printed by the Student Press at Flinders University — I doubt at the present stage that I would be able to bring out a weekly ON DIT under this arrangement.

(2) To send the plates interstate for printing — This too would involve more trouble which would make it difficult to bring out a weekly ON DIT.

(3) Get our own press — This would be a long term solution and would involve at least \$30,000 to set it up completely, plus the running cost. As the Association this year has had its capital budget knocked back by the Union Finance Committee, I don't think such a course is very likely at present. But we will be investigating it this year.

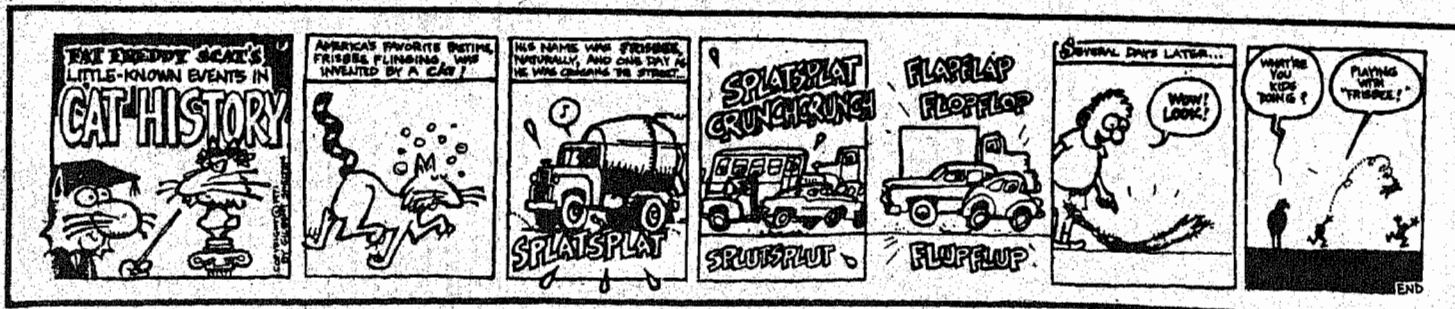
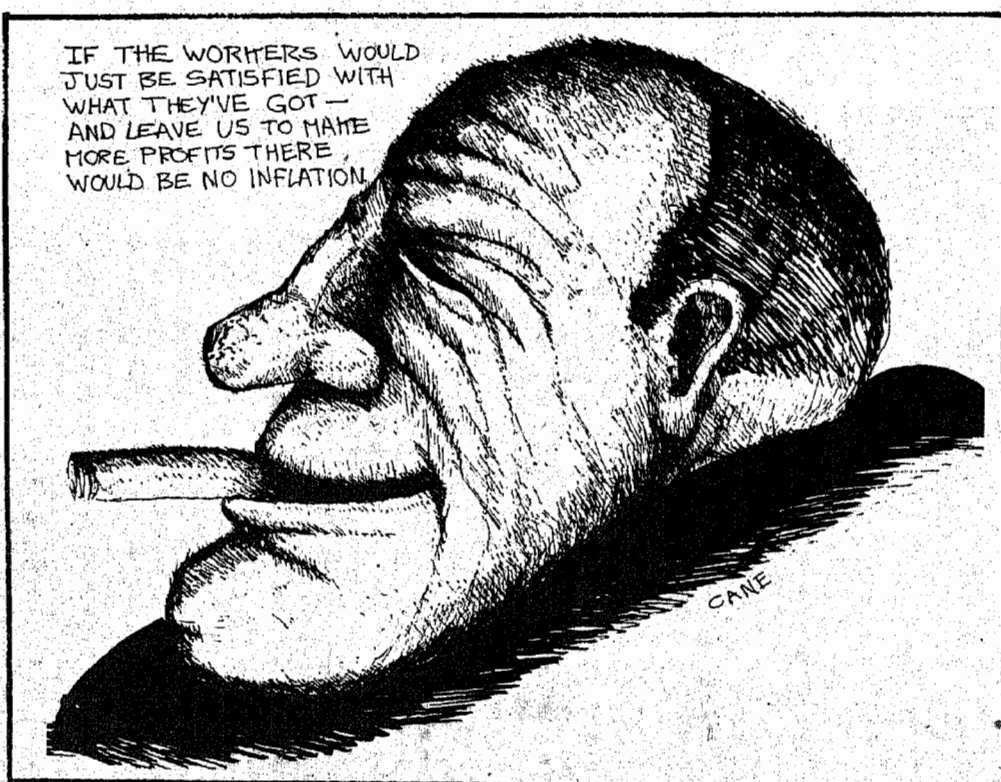
(Anyone got \$30,000 to spare?)

For the present, none of the alternatives are very feasible.

The only main alternative is to mount an anti censorship campaign in an effort to get a situation where we can print much of what we want to without fear of prosecution and without putting the printers in jeopardy.

In two weeks time ON DIT will be featuring the subject of press censorship. At this stage it will not be a confrontation issue. A confrontation issue could come later when the time is right.

Part Two of this interview dealing with finance and other matters will be published next week.



FEMALE EUNUCH

Reviewed by Sue Mathews

Reprinted from *Lots Wife* 28-2 28-2-71



Germaine Greer's arrival in Australia and the release of "The Female Eunuch" in paperback have been greeted with a frenzy of literary outrage, amusement and condescension. Trepidation and wariness are now the principle emotions experienced by anyone asked to review the book. Germ's school chums have had their say, and the "i don't want to be liberated" ladies have given us their trite witticisms, warming the hearts of the terror-stricken bra and cosmetics manufacturers.

The present reviewer did not go to school with Germs, or know anybody who did. Nor does she particularly want to retain the privileges of being paid for, stood up for in trams or allowed to go through doors first, at the cost of being regarded as a non-human toy. What has been lacking in the recent deluge of Germania is a slightly more serious attempt to understand and assess exactly what it is that Germaine Greer is talking about.

"The Female Eunuch" is a personal and a political manifesto. It is both an affirmation and a negation, a cry for emancipation from all personal, social and economic repression.

In it, Germaine Greer describes many of the aspects of our society which impede and inhibit the full realisation of the humanity of its members. She points to the massive failures of communication which prevent the development of full and regarding relationships: failure of communication between man and man, and between man and woman.

A Call

Her focus is the way in which society turns women into half-people, regarded as objects by themselves as well as others. The book is a call to women and men to reassess themselves and some of the most basic of assumptions which govern their behaviour: assumptions about the nature of the female personality, and about the nature of love and sexuality.

She describes the detrimental way in which these assumptions determine the quality of the inter-action which occurs between women and men, and between members of the same sex. Femininity becomes defined as passivity, and female sexuality is viewed as a passive but necessary adjunct to male sexuality. To the extent that Germaine Greer succeeds in challenging these assumptions, just reading "The Female Eunuch" can be a liberating experience.

Under the sections "Body", "Soul", "Love", "Hate", and "Revolution", she analyses and criticizes the development and conditioning of the female eunuch, the woman robbed of her femaleness and her humanity by the beliefs and expectations of herself and others. The female stereotype, both physical and emotional, dominates woman's conception of what and who she should be. Her body should be the right shape, her face beautiful, her clothing fashionable. Her appearance is her most highly valued attribute. She should be young, happy, smiling and sexless: the girl of the toothpaste advertisement, or the young housewife of the soap powder commercials. She should not smell or perspire, have hair in the wrong places, or appear to have any connection with ordinary human functions such as going to the lavatory. Her sexual desire must be in response to a man's, and preferable to only one man's, for she is essentially a receptive rather than an initiating person. She is expected to be woman's first and independent, active, creative human being last.

Germaine Greer is more a brilliant populariser than a great original thinker. Her straightforward and humorous style and her obvious intense sincerity more than compensate for the rather half-baked nature of some of the ideas they express, and the unevenness of the book. Many of her ideas can be recognised as coming straight from the mainstream of current humanist and new left psychological and political writing, but she has compounded these ideas in the light of a new interest, the emancipation of the female eunuch.

Felt

"The Female Eunuch is a felt rather than a thought book. As such, it is tremendously effective. Germaine Greer's knowledge of biology may be inaccurate, but this is irrelevant to the fundamental challenge that the book presents to conventional standards and assumptions. Hopefully, the effect of this challenge will be to help women to increase their confidence and realise their selfhood, and to determine not to compromise this realisation in the face of opposition from others and their own conditioning. It has sold more copies in a shorter time than any other paperback on its first release — clearly, large numbers of people are feeling the book to be of real relevance and meaning to their lives.

The tendency to regard people as means rather than ends is not restricted to sexuality. Objectification, seeing others as instruments and not taking account of their subjectivity, is a phenomenon which reappears in many of society's institutions. Genuine communication fails when people become wholly identified with the roles they play. "The Female Eunuch" is about the domination of people by roles, and describes a process of objectification not so very different from that which occurs in industrial and bureaucratic organisations.

Family

Germaine Greer is both at her best and her worst in her discussion of the nuclear family, the family composed only of two adults plus children. It is the most radical and shattering of all her attacks, directed at one of the most sacred of our society's sacred cows. Marriage and the nuclear family structure the ritualised and institutionalised destruction of two people. Woman becomes an unpaid servant, her only reward a chimerical "security", and man an unwitting and equally unsatisfied master. Woman's social contacts are largely limited to her immediate family: she becomes possessive and a restriction on the free development of her children. The oedipal situation is greatly intensified, to the detriment of mother, father and children. The nuclear family is the smallest possible consumption unit, which serves very well the interests of the manufacturers and retailers of consumer goods. The isolated and dissatisfied housewife is easy prey to advertising which promises new and exciting things. The widespread suburban addiction to barbiturates is well known. Making a man totally responsible for the economic survival of his family greatly restricts the possibility of his taking serious and radical political action. In our cut-throat society, security becomes the ultimate goal.



There is a tendency in much of Germaine Greer's writing to overstate her case. In a frenzy of rejection she occasionally throws out the baby with the bathwater. She sees the mother-child relationship as a totally exploitative one, of the mother by the child: "Dependence does not mean love". The spoilt child; apparently, manipulates mother quite callously to achieve its self-indulgent ends. To attribute such cold and selfish intent to a child's motivation seems a rather gross overstatement of an aspect of this relationship which may in fact be due to quite other factors, such as insecurity repetition of behavior observed in others.

She finds herself praising the spontaneity of the arrival of unplanned children. Contraception decreases spontaneity, fitting children into the over-rationalised, patterned and boring

relationship of husband and wife. Contraception is necessary for sexual pleasure "but contraception for economic reasons is another matter . . . 'We can only afford two children' really means 'We only like clean, well-disciplined middle class children who go to good schools and grow up to be professionals' ." It is Germaine Greer the middle class radical speaking here: perhaps she should ask the Collingwood housewife with ten children about the advantages of unplanned children.

It is a similar middle class fascination with the wonderful, free life of the poor that produces her romanticization of family life in Greece, Spain and Southern Italy. True, in these places the middle class afflictions of disappointment, resentment, boredom are less prevalent, but in their place is starvation, exhausting work to keep infertile land productive, and political oppression. They may be nice places to visit, but I doubt if Germaine Greer would really want to live there.

"The Female Eunuch" is a book for the relatively affluent industrial societies of the West, where large-scale neurosis and psychological misery do exist. In contrast to the dulling, soul-destroying relationships and sex-roles that Germaine Greer describes she presents an alternative. It is possible to overcome the chilling restrictions which inhibit the development of open, warm, loving relationships between people. Sex must cease to be hidden and shameful, and the positive nature of female sexuality must be fully understood.

Woman must cease to be a product manufactured by herself and the media to cater to the male market. She can no longer sacrifice her own responsibility to herself and others in the security of the marriage-and-family syndrome. She must "struggle to remain a complete person and to love from her fullness instead of her inadequacy". Inside relationships would exist a policy of 'separate but equal', love without the terrified and neurotic clinging of the symbiotic relationship. Men too must escape from the chains of repressive sex-roles: in the master-servant relationship, both partners suffer dehumanisation.

Repression

The book reveals a comprehensive and far-sighted approach to its subject. Germaine Greer sees sexual and social repression as being intimately connected; as different aspects of the same phenomenon. The repressiveness of modern industrial society is manifested in individual lives; it is transmitted and exercised through the consciousness of its members. It is the belief in the right and necessity of the existence of the present institutional structures that perpetuates them. Similarly, people's belief in the feminine stereotype and the unconscious expectations which follow from it about right and proper behavior enable personal relationships in our society to be half-realised and unsatisfactory things they are.

Sexual repression operates both in socially transmitted taboos and inhibitions about sexual behavior, and in the current sexual ideology. This is evinced in many "respectable magazines, books, films, pop songs etc.", as well as the less presentable pornographic and semi-pornographic ones. In them, sex becomes a mechanical way of achieving pleasure, and people are seen as sexual objects. In this context, "permissiveness" is not liberation. Sex loses its quality of communication, and sexual relationships are between two more or less desirable sex-objects rather than between whole people. Not only the mass media and popular culture, but much of the intellectual and psychological establishment serves to reinforce the image of the female eunuch.

Z - he lives

THE BACKGROUND TO THE THEODORAKIS VISIT

To Australian audiences he is best known for his music for the films "Zorba the Greek" and "Z". The presence of Mikis Theodorakis in Adelaide this week will serve a two-fold purpose - apart from giving the people of Adelaide a chance to hear one of the world's foremost composers of nationalistic and ideological music, it will provide a focus for political activity against the military regime in Greece.

Theodorakis has spent much of his life fighting fascism. He has been interned or imprisoned by the Nazis, the pro-royalists in 1948-50, and by the 'Colonels' after the 1967 coup. During his imprisonment in '48-'50 he became a Marxist, and his music has become his principal weapon. Thus, despite the fact that his music embodies all that is Greek for millions of people - Greek and non-Greek - it is banned in Greece. Theodorakis himself lives in exile.

In 1960 Theodorakis returned to Greece after completing his musical studies in Paris. He became a member of parliament, and chairman of the Lambrakis Youth Movement (named after Dr. Grigorios Lambrakis, the popular politician whose assassination by right-wing extremists formed the basis of the film "Z"). Since the coup and his exile from Greece, he has spent his time composing, writing songs and poetry - using his music as a means of fighting the junta.

Theodorakis is not permitted to address political meetings while in Australia. (Visa restriction?) His music must speak for him. Therefore it is important that students demonstrate support wherever possible.

"My work must be a direct and unequivocal statement to the people, and the people are free to accept it or to decline it."

MIKIS THEODORAKIS



FANS with banners and flags greeted Theodorakis (right) at Adelaide Airport today. Theodorakis and his interpreter (centre) wore Digger hats.

AUSTRALIAN UNION OF STUDENTS MOTIONS PASSED ON GREECE:

"AUS express its utter condemnation of the government of Greece for its gross denial of political and personal freedom for all Greek citizens and for the repressive action against the student leaders of E.F.E.E."

"AUS condemn the referendum held in Greece in 1968 as it was conducted under martial law and in a manner designed to produce a particular result and to conceal the true desires of the Greek people."

"AUS express its abhorrence at the use of torture against political prisoners by the Fascist Greek regime."

NEW THOR ISSUE AFTER TRIAL

Sydney (ANS) - A new issue of Thor is due out on the streets following the trial in which Wendy Bacon and John Cox were fined \$200 and placed on five-year-bonds.

They were charged for selling, delivering and possessing an obscene publication - Thorunka of November 1970. Wendy said in her own defence that some people might find the paper offensive, but she would not sell it to anyone who did not want to see it.

"What we do is ask people if they want to see it explaining that it is a paper opposing censorship. Then if they want to buy it, they can." She said children shown Thorunka do not appear upset. "Sex is something that exists and we try to discuss it. It is quite true this paper does not show respect for the views of politicians or churchmen. We are all offended by different things. I have seen things in gaol that have upset me."

Present plans are for 50 people to sell the new issue at an advertised place and time. A bail fund has been started by Dr. J. P. White of 8 Bridge St., Balmain.



Thorunka: the cover of the offending issue

SOUTH AFRICAN AUTHORITIES PLAN INVESTIGATION OF NUSAS

In a renewed crackdown on anti-apartheid dissidents, South African Interior Minister Theo Gardener issued a statement in Cape Town on January 29 in which he refused to renew the passports of the former president of the National Union of South African Students (NUSAS), Neville Curtis, and another one-time NUSAS officer, Ian Streek.

According to the Minister, during their recent travels abroad the two young men had "openly associated themselves" with persons campaigning for a prohibition of arms supplies to South Africa. They had also supported public efforts to bring about "the destruction of sporting ties between South Africa and friendly countries." Moreover, they had sought "the obstruction of foreign investment in South Africa." As if all this were not enough, the Minister charged that Curtis in particular had done "everything in his power to persuade South African students to boycott the celebrations" of the recent South African Republic Festival.

Less than a week later, on February 4, Prime Minister Vorster announced before the House of Assembly that he would propose that a parliamentary select committee investigate "the aims and

activities" of four South African organizations: NUSAS, the University Christian Movement, the Christian Institute and the Institute of Race Relations.

In rapid response to the Government's veiled threat, representatives of the four organizations requested that the proposed select committee be replaced by a judicial commission consisting of three judges of the Supreme Court who would hold their hearing in public. The representatives said that they doubted whether a parliamentary committee would be able to "arrive at an objective conclusion."

Commenting on the alternative proposal, Vorster said that he was "not in favor" of appointing a judicial commission of inquiry. He then declined any further comment on the issue, "apart from saying that he intended to go ahead and propose the appointment of a select committee," according to a correspondent for Radio South Africa. On February 7, the leader of the Opposition, Sir de Villiers Graaf, said that the suggestion made by the four organizations would "weigh" with the United Party, but that it would "come to its own conclusions" only after the Prime Minister had supplied "more information" on the proposed investigation.

Reprinted from IIEE Bulletin 24.2.71.

Anti-war March

PLANS FOR APRIL 22

At a public meeting on February 20th which was representative of a wide range of individuals and groups opposed to the Indo China war, it was decided to hold an Anti War march on the morning of Saturday April 22nd.

This will be part of a world-wide campaign against the war. Marches will be taking place on that day in the US, Britain, France, Canada, New Zealand, Japan and Australia.

At the meeting it was decided to organise the peaceful protest march through the center of the city and a committee of seven was elected to carry out the day to day business of the campaign and to organise publicity for the march.

It was also decided that the aims of the campaign are to be:

1. An end to Australia's complicity in the continued intervention in Indo China.
2. An immediate and unconditional withdrawal of all US and allied troops, advisors, war materials and equipment, and political support from Indo China.
3. An immediate repeal of the National Service Act.

For further information contact Mr. G. Tubbenhaver, 287 Rundle Street, Adelaide or phone 23 4539.

Neville has tea

London (ANSI): Richard Neville, 31, the former editor of OZ, was fined 25 Pounds at the Old Bailey on Feb. 7 for possessing cannabis resin, after describing the case as "overwhelmingly trivial". He admitted having what he said was one 85th of an ounce at his Notting Hill flat in December 1970.

Louise Ferrier, who lives with Neville, was fined 50 Pounds when she admitted possession of 6.2 grams of cannabis.

Neville insisted that the drug charges were a

"sleazy by-product" of the OZ trial. He defended himself and produced a small pair of brass scales on the ledge of the dock in an attempt to prove that the grass found at the flat did not equal the weight of two pins.

Neville argued that the laws against cannabis smoking were unworkable, obsolete, anti-social and immoral. The judge replied: "It is my duty not to allow this court to be used for the propaganda on views you sincerely hold".

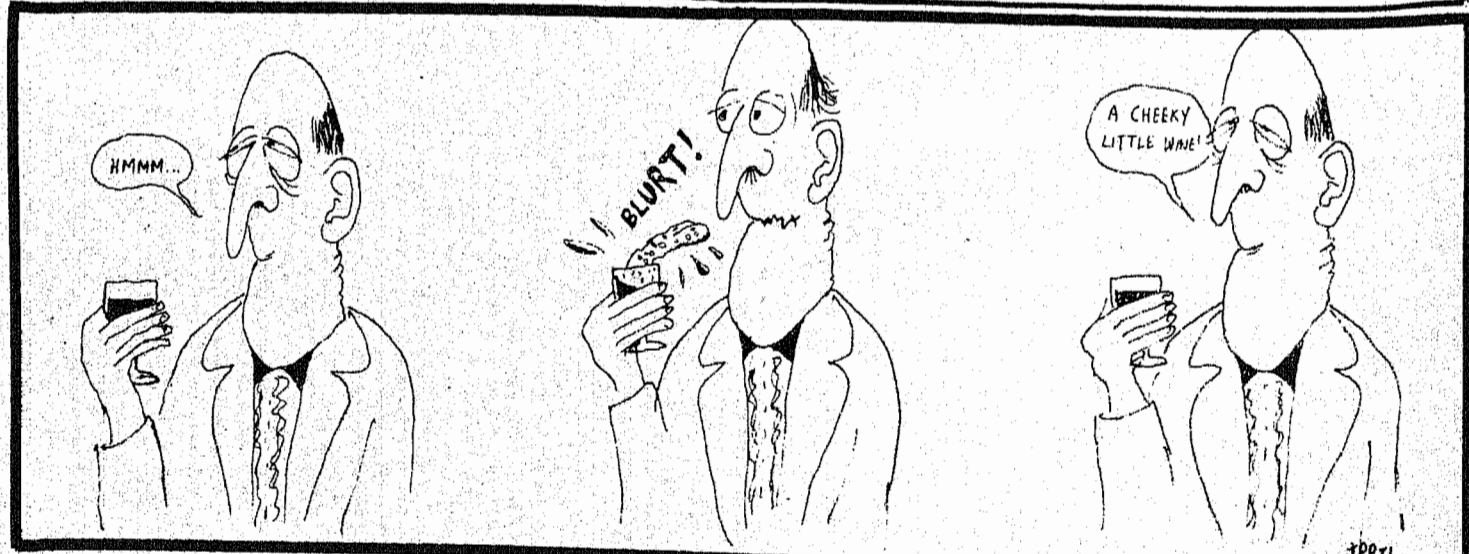
Neville: It is always difficult to be honest and get off as lightly as possible. It would be much easier to come in here in a decent suit and bow down to the eminence.

Judge: The court deals with these cases day by day and you must not assume that your views about cannabis are the only correct ones.

When Neville said he wished to raise the question of the reputation of the courts, the Judge replied: "It is not a burden you need carry Mr. Neville. You can do it better in a lecture elsewhere."

Neville suggested that if the judge smoked a joint, he would not have the same attitude towards its prohibition.

After the hearing, Neville said: "I am going to deport myself for about a year to Africa or somewhere and write another book. o o o LDT"



WOMEN'S

I was surprised there were so few medical students at the March on March 11th.

It was a fine, green and blowy morning; all sun and light movement; it was a beautiful day for a walk in the autumn streets. There was a festive air about it. There were girls with pretty cotton prints, flowing, graceful, with floppy straws and morning faces. There were babes, and children strolling beside smiling parents, everyone held balloons and bits of paper. So much laughter, there was laughter everywhere, even the police were smiling a little, sideways a little, but smiling.

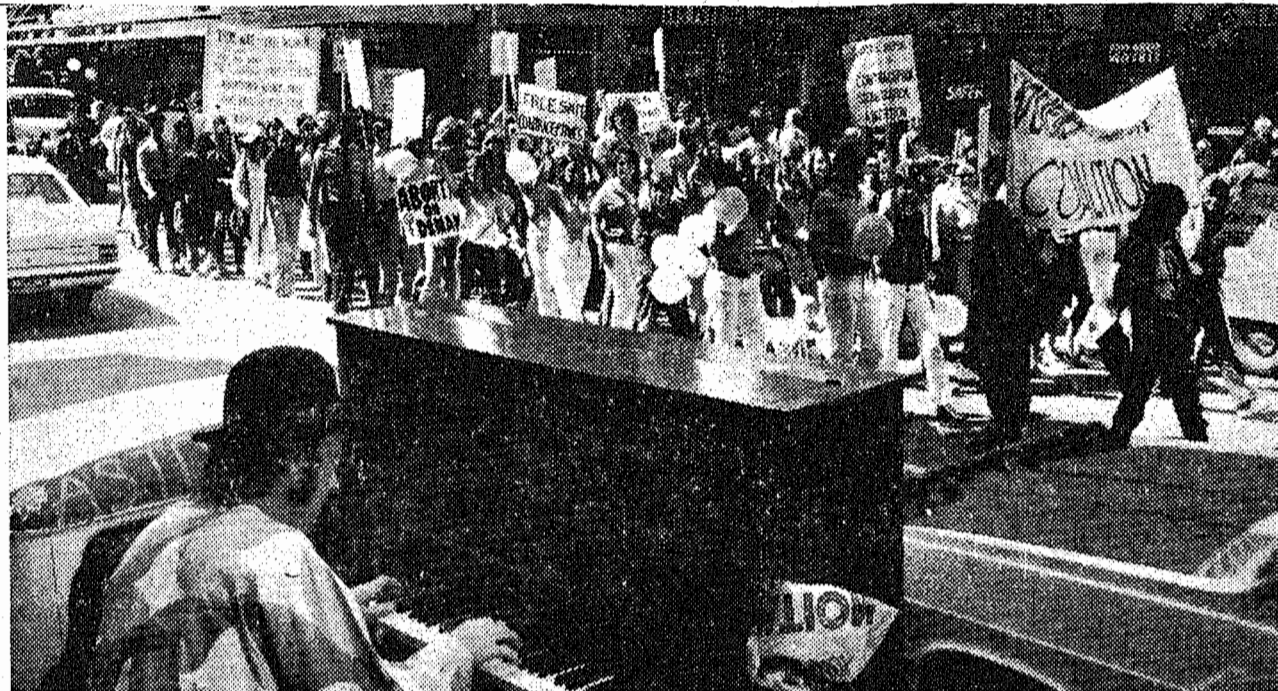
There were boys holding hands with girls and children, looking as if they enjoyed the feeling. Some girls carried pickets and some boys carried babies pick-a-back, Red Indian style, all happy. Nobody shouted. Nobody scowled. Nobody said "Get out of the way"; it was a peaceful, gentle day for a walk.

Along the way people stood outside shops. Some people laughed. They pointed. They stopped and stared. So we achieved something. For that long anyway there was time to stop and stare, on an autumn Adelaide morning full of sun and loveliness; we were that much less full of care. We were festive.

We were wondering about abortion. And who decides.

We were wondering about contraception. And who needs it. And who prescribes it.

We were wondering about advertising. And who tolerates it. And who encourages it. And, ironically, who uses it. We do.



LIBERATION MARCH

We didn't burn bras. We don't use them that much these days. Most of us haven't the price of a bra between us.

We answered questions. We joked a bit. A few women looked annoyed and said they wouldn't waste their time (reading our propoganda). A few men looked threatened and one beery bloke in a taxi heckled us with less than average competence by asking where we'd have come from if not from men. Where indeed?

David took some film of us before and during, and lots of other people did too. But Duckmanton's Folly declined to feature us on the 7 o'clock news, and merely said how disappointed Superintendent Calder had been that we hadn't marched on the footpaths. They didn't play any film of Sydney neither, nor of Melbourne, nor Brisbane. Can it possibly be a conspiracy? Can it indeed? Such a nice day it was too. Fresh, wine-clean air, vital and young.

But it surprised me . . . the scarcity of medical students. I would have thought this was one demonstration they could support. They're the ones who are supposed to know about clinical matters.

Or can it be that Dr. Greer is right? Is she indeed?

It was the kind of morning that lifted the spirits and made one see forever. Sisterhood may possibly be powerful: but it was all soft and gentleness on March 11th in Adelaide. Females are unique. Indeed they are.

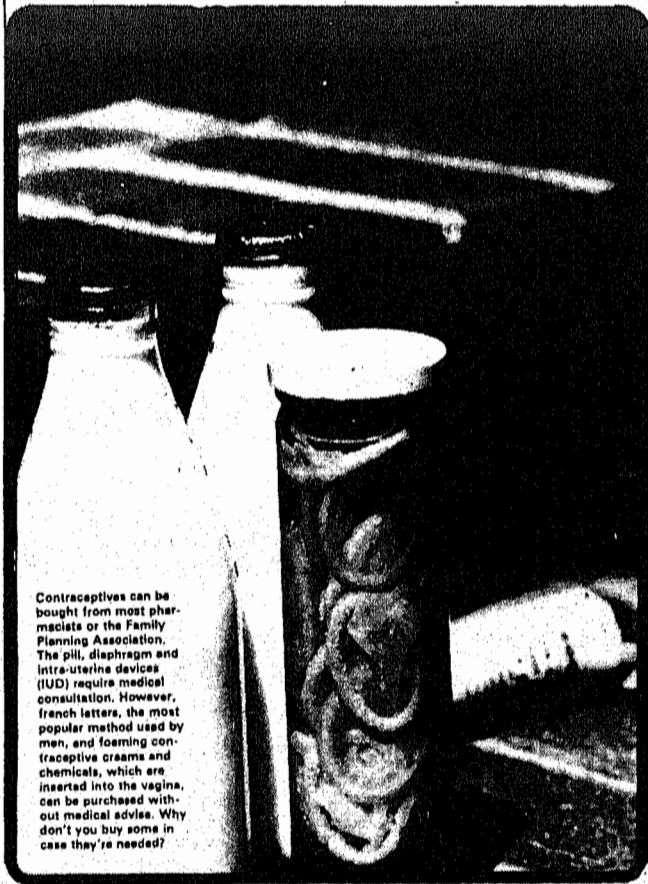
ROSEMARY O'GRADY

but your honour! (it's illegal)

If you were a milkman involved in providing essentials for life would you deliver contraceptives? Something has to be done to overcome uncontrolled population growth.

If milk was not advertised or freely available - would you drink it? There is a lot to suggest people don't use contraceptives when they should. Advertising contraceptives is illegal in all states except South Australia.

Disgusted at the sight of french letters on the doorstep? Sorry, (that's where children are usually abandoned).



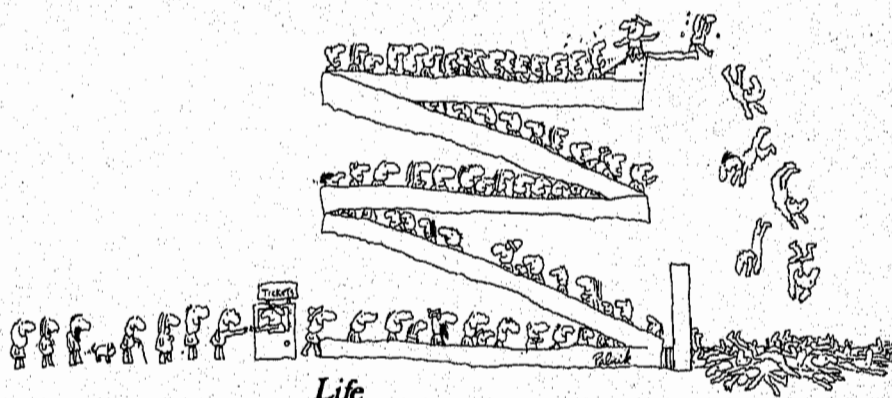
Contraceptives can be bought from most pharmacists or the Family Planning Association. The pill, diaphragm and intra-uterine devices (IUD) require medical consultation. However, french letters, the most popular method used by men, and foaming contraceptive creams and chemicals, which are inserted into the vagina, can be purchased without medical advice. Why don't you buy some in case they're needed?

FROGS GET INTO THE A.C.T.

Canberra (ANS): Woroni, the Australian usually abandoned)." National University magazine, deliberately broke The advertisement briefly summarised types of the law in its first issue by printing a full page contraceptives and from where they are advertisement for contraceptives. available. "Why don't you buy some in case The page, reprinted in The Review of Feb. 26, they're needed?" it suggested. featured a photograph of a bottle of condoms on The ACT was the first state (or territory) to a front step with the morning milk. introduce legislation against contraceptive The advertisement read: "If you were a milk advertising, but all other states (except SA) man involved in providing essentials for life followed by 1946. would you deliver contraceptives. Late last year, Victorian police questioned Jim "If milk was not advertised or freely available Hart, editor of National U, about an ad - would you drink it? There is a lot to suggest vertisement for condoms, but decided against the people don't use contraceptives when they legal action. should. Advertising contraceptives is illegal in all Of course, contraceptives in Australia (in- cluding the pill) are still subject to a "luxury" or "Disgusted at the sight of french letters on the "entertainment" tax of 27½ per cent.

The function of a modern university (more and more so) is to bestow degrees. The possession of a degree proves one thing — that its owner has gained a degree.

Owen Webster
The Review



UNIVERSITY NEWS

On Friday, 3rd March, the University Council plodded drearily through another meeting. As usual, it was at times quite difficult to hear the debate, and as usual the amount and quality of material available to observers was poor. (Before the days of reports from the Education & Finance Committees, the material was hopelessly inadequate.) In particular, the meaning of data on admissions only became clear (murkily) during debate — it emerged that Law applicants were 40 per cent in excess of the quota, and that Medicine was considerably in excess in some years. Also, more students were having to take their 2nd and 3rd preferences.

The obvious questions are what is the likelihood of this trend continuing. (Answer — highly probable) and what is planned to alleviate the pressure (probable answer — nothing, because of our present financial difficulties). However, I would suggest that few people outside of a few administrators and the academics on the relevant committees are in a position to judge what our future policy should be, a situation which is obviously undesirable.

A bureaucracy can only function humanely if the lines of communication are clear and the quality of the communication high. Neither of these conditions prevail at the moment, either within the bureaucracy or without. The proposed university news is badly needed if those affected by the decisions of the Council and its committees are ever to be an adequately informed and critical community.

Brian Samuels.

FILM SOCIETY SCREENINGS.

Wednesday, 15th March
A PASSION (Bergman)

Thursday, 16th March
I NEVER SANG FOR MY FATHER

Admission 40¢
Members 30¢
Membership \$2.00 from S.A.U.A. office.

NEXT WEEK

Tuesday 21st and Wednesday 22nd March.

THE BED-SITTING ROOM.

Thursday 23rd March
HOW I WON THE WAR

HELP!

The Copy deadline for the next issue is Wednesday, 15th March. Late copy will only be accepted by prior arrangement with the editors.

The Forces in Neo-Capitalism...

...and the Planning Process

Chris White

Residents actively being concerned about any redevelopment program soon become aware of varying forces lined up against them. Apathy is often the result. People feel helpless when they experience the power of the seemingly monolithic forces — whether government, bureaucrats, or big business. Such could well be the feeling in Hackney and in the south-east corner of Adelaide where the government and its instrumentalities will continue to push forward with their urban renewal programs.

As yet business in the form of private developers has kept in the background. But the Dunstan government, the Housing Trust, the State Planning Authority and the St. Peter's Council and the Adelaide City Council all play their part in working with business in the urban renewal.

Far from analysing these forces in terms of a conspiracy theory, I want to suggest they are a manifestation of the historical development of capitalist society. This is best understood by the term neo-capitalism.

"Neo-capitalism is characterised by the massive entry of business into the institutions of state supervision planning, co-ordination and control with all the direct power and influence that this entails." (John Playford, Neo-Capitalism in Australia.) Amalgamation of this sort has been strong in S.A. for many years, for as Miliband points out this type of intervention "is neither intended to achieve radical transformation of society nor is it capable of bringing it about. For far from transcending the system, it is a means of consolidating it, of enabling private enterprise to function and prosper." (State in Capitalist Society.)

THE DUNSTAN GOVERNMENT AND THE ALP

Dunstan, being the Premier of an ALP government, is not in power but rather in office. He is able to rationalise and organise more efficiently the various economic and political forces acting on him. When his government does anything original it in no way challenges any of the objectives of big business. Consequently the wishes of residents are more often ignored than taken notice of. Citizens certainly do not have a controlling voice over the decisions that affect their lives.

When Dunstan was leader of the opposition, he naturally enough commented on the proposed Hackney scheme: "there has been a complete lack of liaison between the proposed redevelopment authority and local residents." But when in office the situation is hardly any different. It seems the government, the State Planning Authority, and the local council ensures that this is so. Even if there was adequate liaison, this would not be good enough. Citizen participation and control should be the aim in any democracy.

Dunstan has a personal interest in seeing the scheme completed. It is in his electorate. It will stand as a monument to his term in office. "It will achieve a redevelopment standard that other Australian cities will envy and seek to emulate." He talks with pride of the high rise flats in Singapore and Tokyo. Hopefully he is not to be taken too literally. The Victorian Housing Commission high rise flats are monstrosities.

One argument that cannot be discounted in explaining Dunstan's keenness for this redevelopment project and for greater density of living, is the possibility of the stronger electoral position he may enjoy in his electorate. He of course strenuously denies this. "It is not a plot to increase the number of ALP votes in my electorate." But some members of the LCL feel that the projected new population consisting of middle-upper income earners — architects, land agents, managers, government workers, technocrats, and young professionals — would be more favorable to the Dunstan image than some of the elderly, lower-income groups and 'welfare families' in the area now. If this is part of the reason for the scheme, then Dunstan may find he is creating more opposition within his electorate, including the local branch of the party, than he can handle.

It remains to be seen whether Whitlam, with his promises of better urban living through improved planning and more federal financial aid, will perform differently than the State ALP.

THE HOUSING TRUST

It is difficult to fully understand the workings of the Housing Trust. Hugh Stretton, in his *Ideas for Australian Cities*, describes its activities in developing this State. What I briefly want to do is raise a number of questions about its priorities. To a large extent, because the Trust is under political direction, these points are also aimed at the government.

The General Manager, Mr. A. M. Ramsay states, "the function of the Trust is to provide suitable accommodation for families of limited means throughout SA and to concern itself with the location and expansion of industry." The Trust receives over 10,000 applications per year and houses 4,500 people. It seems (and this is clear from reading Stretton) that although the Trust does house many people, the overriding priority is to boost industry. The history of Elizabeth and GMH and Chryslers and Christies Beach bears this out. The emphasis then is to provide big corporations workers in adequate houses. GMH and Chryslers benefit. But what may be good for them may not be good for the people of SA. Especially low income groups. And here Mr. Ramsey is quite adamant: "It must be clearly understood that the Trust is a housing authority committed in very substantial measure to paying its own way and is not primarily a social welfare agency."

The Trust is thus more concerned to provide industry with workers who can pay their rents than help the poorer residents of say Hackney or to provide adequate housing for aborigines in country towns (see the Bob Ellis article in last year's ON DIT entitled Racism in S.A. and on reserve at the Barr Smith.)

Now the objection to this is that the Trust is only a housing authority — it is not supposed to function in any other way. Here then the problem is seen to be wider, pointing to the fact that in a neo-capitalist society the structures and institutions formed are ones that favor the interests of one class at the expense of others. The structures of power have to be changed so that social need is the first priority. But it is unlikely that the ALP government could or would attempt this.

Institutions like the Trust and the local councils indirectly produce the "slum like conditions" in places like Hackney. For years the residents have been 'advised' not to spend money on their homes because of the redevelopment project. The place then deteriorates in physical terms, some places become unfit to live in, and the 'need' for urban renewal is advanced. Again the priorities are for bulldozing and rebuilding rather than spending public money on rehabilitation.

COUNCILS

Little need be said about local councils. The St. Peter's Council is an undemocratic structure, run by real estate and business interests (the Mayor is a land agent and a member of the ALP). It is an understatement to say that it has little social insight. There are no sociologists, planners with social science backgrounds, or ecologists working for the Council. The St. Peter's council shows from its Hackney plan to have a 'bulldozer mentality'. Hubrechson suggests that its motives are to "increase the rate-paying potential of the land, to undertake the first comprehensive urban renewal project in the State, and to rid the area of the miscellaneous and transient 'welfare cases' inhabiting most of the substandard housing and who are always a potential liability and are unlikely to support civic projects as much as more affluent and stable tenants."

The Adelaide City Council if anything is worse. It is obviously dominated by the business and commercial interests of the city and old Adelaide families. It promotes disastrous car parking schemes in the city, has no planning guides at all and ignores the poor sections of the population. It delights in promoting middle-upper class activities such as the Festival of Arts.

THE NEED FOR RADICAL ACTION

With a lessening of radical student activity over the Vietnam war, efforts and energies could well be directed at the problems around us with urban living and the environment.

John Hubrechson, in his thesis *Planning and the Neighbourhood*, argues that redevelopment projects should be carried out on a minimum scale. Why should this be the case and what are the procedures at the moment?

Hubrechson argues that the neighbourhood is "a complicated social unit comprehensible to few but its inhabitants and that its physical destruction can have severe and unanticipated social and personal consequence, particularly where the renewal plans are decided by remote planners". This last point is crucial and poses a substantial criticism of planners involved with the Hackney Redevelopment scheme and the projected plans for developing the city of Adelaide.

What happens, argues Hubrechson, is the "planning" process mobilises the power and values of the majority of society against the inhabitants of these areas. Because town planners predominantly operate from governmental authorities, they are geographically and socially remote from those areas they consider need 'proper' and comprehensive redevelopment in the interests of the city as a whole. They are removed from the intimate and personal knowledge of the many nuances of community life."

"The net effect of this planning is that the poor and aged are priced away from their central location, their community destroyed, and the middle and higher income earners move into take their place. One of the significant reasons why this occurs is that the poor fall outside of the pluralist arena of conflict resolution that most planners believe provides a democratic base of citizen participation for the planning process."

In America, urban renewal has come to mean "running the blacks out of town". A similar situation has to be prevented with the high aboriginal population in the city of Adelaide. Generally evidence from USA and from Victoria and NSW points to the conclusion that like MATS, high density, urban renewal programmes are socially disastrous.

Hubrechson argues from the American experience, that urban renewal can create a housing shortage, often actually creates worse slums, and destroys the social fabric of existing communities. It would seem that our planners are not aware of these factors. With most planners, "there exists a simplistic faith that new, clean brick houses, schools and shopping centres will transform a former economically and socially depressed populace. This delusion has been termed the doctrine of salvation by bricks".



The Bulldozers are coming ...

OBJECTIVITY

Hugh Stretton, in his *Ideas for Australian Cities*, has many incisive criticisms of planning policies. In his chapter on "ideologies" he criticises the conservative planners who claim objectively both social and technical. "What can be measured objectively? The market demand for land; investments and their direct returns; traffic flows and their congestions; car parking; rateable values; money transaction of every kind; conventional measures of economic growth. What can not be measured objectively? Women's and children's rights; the need for education or recreation; the beauty or humanity of the urban environment; the happiness or creativity of the people the city brings up; the quality of their relations with each other; the equality of their access to the city's good things; the social costs of economic growth. Money and physical movements and structures are 'objective'; justice and social health and the quality of life are not. Thus a desire for scientific neutrality begets its very opposite: a strict political preference for satisfying one type of demand at the expense of others".

If local planners read and applied some of Stretton's humanitarian ideas the whole process would be improved from the poor and inept stage that it is in now. And this last comment represents the sentiments of a planner himself, who must remain anonymous, but claims there are too few planners in SA with social science backgrounds. Most are engineers, building inspectors, bureaucrats and

highway department officers. And these people have little knowledge of sociological, psychological or ecological factors. They manipulate legal and technical symbols which ignore human needs. The present zoning regulations are not satisfactory planning guides.

But it appears that the conventional wisdom among planners is for high density living and high rise flats. This is despite considerable evidence that these policies are socially disastrous. Ian Moffitt in the *Australian* (21st Jan. 1972) talks of the Melbourne and Sydney experience "where there is an army of psychiatric patients with high rise phobias who are shuffling from their egg crate units into Australian mental institutions".

SUBURBAN EXPANSION

Perhaps one of the most damaging arguments against high density living in Adelaide is provided by a thesis in 1970 by T. K. Bell (Flinders University — soon to be published) entitled *Higher Density Development in the Adelaide City Area*. He concludes after an extensive interviewing programme of the people living in high rise flats in Adelaide now, that family life is almost impossible because of the noise, lack of privacy and little playing areas for children. He states that high rise flats act as a catalyst for suburban expansion. People only stay in the flats on an average of 14 months and then move to the suburbs. Many of them are thus empty during the year. The result is in fact the opposite to high density living.

HOW TO SUPPORT FACISM AND STILL KEEP YOUR LIBERAL FRIENDS; POLARIOD AND IBM STREAMLINE AFRICAN PASS LAWS.

On December 30, 1971, the American Polaroid Corporation announced its intention to keep distributing its products in South Africa. It declared that in the time since Jan. 13 last year, its "anti-apartheid experiment" had "exceeded the expectations of many".

The Polaroid "experiment" was the company's justification for continuing business as usual in South Africa. It was launched only after black workers within the Polaroid corporation headquarters instituted a boycott. The protest focussed public attention on the fact that Polaroid, while maintaining a "liberal image" in the US, had for 30 years been enjoying profitable business relationships in South Africa. These relationships included providing the racist white minority government of South Africa with the Polaroid instant ID2 system, used by the government to take pictures for the passbooks which all blacks are forced to carry.

In response, Polaroid launched a slick and costly public relations campaign. It sent four employees, two black and two white, on a ten day "fact finding mission" to South Africa. Upon their return, Polaroid took out full page advertisements in every major paper in the US declaring its "abhorrence" of apartheid, but its intention to "push the door on South Africa further open, (rather than) close it". The advertisements stated that Polaroid would not terminate its business activities in South Africa, but would undertake an "experiment" of one year's duration, to: 1. "improve the wages of non-white workers", and to train them for "important jobs", and 2. financially support educational betterment for blacks, to the tune of \$75,000.

The ads announcing the "experiment" cost Polaroid at least \$100,000, which amounts to

\$25,000 more than their total commitment to the experiment itself. Now, one year later, it has reported back to the American public on the "success" of its venture.

The claim of "success" hardly stands up under careful scrutiny.

The Polaroid experiment called for a "dramatic" improvement in non-white wages by its local distributor in South Africa, and the initiation of a "well-defined program to train non-white employees for important jobs within the company".

Polaroid's first claim is that its local distributor, Frank and Hirsch, has "been engaged during the past year in a program of wages and benefit improvement for black employees", and that wages "for black employees have increased an average of 22 per cent during the year".

While average African salaries have gone up, Polaroid has failed to mention that more than a quarter of Frank and Hirsch's black employees still receive an average wage of 58 rands per month, well below the Johannesburg poverty line of R70. In addition, Frank and Hirsch continues to hire African clerks at the lowest possible salary allowed by the South African government.

Far more important is the fact that the difference between white and black salaries still remains enormous. Even top black wage earners in South Africa cannot hope to receive anything close to the average salary given to white wage earners.

But above and beyond the specifics, is the fact that, in South Africa, it is illegal to promote any significant wage or position improvement for African people. When Polaroid tried, in its first

attempt to counter protest, to assert that its distributor in South Africa was an equal opportunity employer, a spokesman for Frank and Hirsch quickly replied: "I do not know where they could have obtained such a statement. We are governed by the laws of the country. Would they allow the existence of such a policy? It is impossible." (Johannesburg Star, Nov. 21, 1970).

In South Africa, it is against the law for any black man to occupy a position senior to any white man in the country. The Minister of Labor, Marais Viljoen, asserted vehemently during the height of the Polaroid crisis last year that he would "act within hours" if a white worker anywhere in South Africa was placed under the authority of a non-white. The appointment by Frank and Hirsch of eight additional African "supervisors" is ludicrous tokenism at best, and the limits to this tokenism remain openly and sharply drawn by the racist white minority government of South Africa.

The other half of the Polaroid "experiment" has to do with contributing to the education of blacks — which Polaroid declared last January to be the "key to change in South Africa". Toward this end, Polaroid boasts of having contributed \$10,000 to the US-South Africa Leadership Exchange Program, which brought two blacks, a librarian and a clinical psychologist, to the US this year.

In addition, \$15,000 was contributed to a "black-organised and operated institution", the Association for Educational and Cultural Advancement (ASSECA) and \$50,000 to the American-South African Educational Trust (ASSET).

What Polaroid does not say is that the Leadership Exchange Program might have added two token blacks, but that its board remains controlled by whites, and that the overwhelming majority of the people they choose to send to the US are whites, many of whom are advocates of the racist policies of the South African government. Furthermore, Polaroid does not explain that ASSECA and ASSET are not institutions that may act autonomously since in South Africa, all black education is under the direct control of the government.

It is the law in South Africa that all African education must be education for servitude. The government's Bantu Education Act states explicitly that "Bantu (the black) must be guided to serve his own community. There is no place for him in the European community above the level of certain forms of labor."

Hendrik Verwoerd, former prime minister of South Africa, stated his intention in plainly understandable language: "I will reform it (the educational system for Africans) so that Natives will be taught from childhood to realise that equality with Europeans is not for them."

Any amount of money which Polaroid gives, be it \$75,000 or \$75 million, only serves to aid the South African government in more efficiently educating South African blacks for inferiority. Polaroid has systematically refused to acknowledge these facts.

The real "success", the real significance of the Polaroid "experiment" is its development of a new public relations facade. Behind the facade they continue their highly profitable operations in South Africa — along with some 300 other American corporations. o o o LN413



LETTER ON URBAN RENEWAL

Dear Editor,

I would like to add some comments to the Urban Renewal writeup last week.

At the moment the Hackney Redevelopment Plan has still not gone on display. However, some things transpired from a meeting with the Premier. On the positive side some rehabilitation has apparently now been included in the plan. This would include a substantial number of houses as many only need modern toilet facilities and a new coat of paint. For an outlay of 3 or 4 thousand dollars many houses would be quite acceptable. In the place of those houses which have been bulldozed terrace and courtyard housing would be the obvious solution. Mr. Dunstan did not commit himself to the tower blocks and in any case it is now certain that he will give any objections to the proposed plan serious consideration.

On the other side of the balance sheet there are still some very disturbing features. The first is that the target growth for Adelaide is still set at 1 1/4 mill. by 1990 which seems incompatible with keeping Adelaide a pleasant place in which to live. In addition the way in which planning is tackled is still unsatisfactory. There is not enough expertise in the State Planning Authority. They need social workers. There is the unquestioned assumption that middle class values are suitable to people on a low income. The Housing Trust have not actively sought community cooperation. As recently as the 9th March a woman, who has lived as a tenant in Hackney for 3 years became a tenant of the Housing Trust when her landlord sold out. She has established firm friendships in the area and can get work at the pub about 100 yards from her house. She was notified in the letter that she could be moved out at 7 days notice and that the Trust was under no obligation to find her alternative housing. On top of this she was told that if she wished to stay in the area after redevelopment she would have to pay \$17-week rent or have \$7,500 cash. Such actions make mockery of the expressed concern for people's welfare.

Yours etc.
Ted Strecklow.

"GOOD AFTERNOON"

Scenes from 'Good Afternoon' an incredible one hours multiple screen film of last years Aquarius Arts Festival which ran for eight days in Canberra. The film, made by Sydney film-maker Phil Noyce will be shown in Adelaide in May. The film will be screened by two specially constructed movie projectors which will be shipped around Australian Universities with the movie.



Jwelliar, the mime artist from 'Good Afternoon'



Tent City from 'Good Afternoon'

This letter was sent to the On Dit editors and we thought that you, the students on campus, might be interested in reading some relevant parts of it!

The film is a 50 minute re-creation of last years Aquarius Arts Festival held in Canberra. We have gone to a lot of trouble to capture the incredible atmosphere of the Festival which as you may know, ran continuously for eight days and nights.

In keeping with the overwhelming nature of the Festival 'Good Afternoon' is presented on two screens with the images projected from two specially constructed 16 mm movie projectors, which will be shipped around Australian Universities with the film. The two screen format represents a new departure for the documentary film of this nature, for up till now the multiple screen format has mainly been used to provide a visual spectacle, as in such films as 'Woodstock'. In 'Good After-

noon' the use of two screens resulted initially from my own conviction that the documentary form of film-making has exhausted all its possibilities in its present form. The two screens of 'Good Afternoon' are structured so the audience is frequently a part of the creative process, for the individual is left to decide which screen he will concentrate on, thus allowing a much wider interpretation on any point presented in the film, rather than the viewer being forced to accept the version of documentary 'truth' put forward by the filmmaker. Thus, at times the two screens carry images that work to contradict each other, presenting two points of view on the same issue; at other times the images work together while the sound-track works against these images; sometimes all three elements work independently and sometimes together.

The 50 minute multiple screen colour film will be shown on all University Campuses in Australia during April, May and June.

life is a B grade movie

Separate images/ideas released thru light/sound/shadow onto life living black and white and all the colours in between/we are all distilled into sets of images centred thru our own edges Movies are merely the substance/selection by our heads/eyes/feet/pocket.

Adelaide film-makers do exist. They are not just a figment of the Chief Secretary's nightmare and (hard to believe) they are getting it all together (strength in numbers and money) to make and break images out of their world of professional Marlboro makers and give us something we need/want/don't need with original ideas and complete freedom. No censorship, no policy, no restrictions, merely the opportunity to point the camera, paint the film, muck on the projector, blow up the watchtower etc. etc. ANYTHING.

If you can dig this and you want to be a superstar, Andy Warhol or wear a beret/hold a megaphone, bring ideas/scripts/ \$5 joining fee and when it's together we'll have cameras, films, editing equipment and RIGHT NOW our own screening palace, the BIJOU (otherwise Carclew Stables).

We're alive and screening at that big house on Montefiore Hill, North Adelaide where the Bunyips are reputed to crouch. Carclew Stables are getting it

all on for the Festival and this week at 8 p.m. we have movies by Salvador Dali, Luis Bunuel, Roman Polanski, Varied Underground Australian Undiscovered Geniuses and others as various but too numerous to mention. (Do not panic, lists will be posted fully at University).

To break into the glittering world of make-believe and starlets bring it all with you to Carclew Stables, Carclew, Montefiore Hill, North Adelaide after 8p.m. or ring Andy 'Fritz' Trenouth at the dubious number of the Telephone Exchange 78-4434.

Movies are just what sometimes happens, whether they are projected or not is incidental, but if you want them out of your head and on that silver screen DO IT.



Shot from Danish Movie on sexual abnormes, Otto Muehl, darling of the anal fetishists, gets it on for breakfast (Irrelevance is a myth).

OK, CHILDREN, NOW IT'S YOUR TURN

Our Very Own Dear Adelaide Festival of Arts ventures into the very risky field of YOUTH CULTURE on Monday with EXPRESSION 72.

There's been a lot of criticism in past programmes that the Festival has left kids out of things badly. (Last time they had Rolf Harris and the New Seekers, which, well, . . . what can you say !!? Oh yes, and Ray Price jazz as well.)

Anyhow this year, they've at least recognised that kids do exist and that they are really somewhat apart from the regular recital/concert/drama round of things.

For a start, all the EXPRESSION 72 stuff is outside/inside, if you know what I mean: there are three fairly big blow-up domes in Rymill Park, which will hold about 250 people and which feel really nice inside. (A loud rock group would be able to make the whole thing shake noticeably. Wow.)

Then there's the programme (organized mostly by a committee, including, yes folks, me!) which is OK, if a bit lacking in excitement.

There's Spectrum, Allen Ginsberg,

Lawrie Ferlinghetti and Leunig (insane cartoonist), which is pretty good for anywhere. As well, there's the La De Das, Gerry Humphries, Steve Foster & Brian Cadd, Bauxhau, Garrie Hutchinson, Eleo Pomare (NY dance), Prospect Theatre Co, Bob Ellis, Frank Hardy, Kindekrist, Richard Tipping and other young poets, Peter Tahourdin on Moog, a smoke sculptor, SATC, FU drama people, Tele-topa (doing, it seems, John-Cage-ish things), and (really & truly, at last:) Toads Nitely (under the heading 'Electric Vaudeville' . . .), 'as well as other people/things/events/etc.

There are two sessions nitely/nightly/nicely at 5.30 and 8.00.

No bookings, first come, first served; at a lousy \$1.50 a head (straights \$1.50 too). (Which is good value in some cases, lousy in others.)

The trouble is that, fearing that the Festival had been away for so long, promotion of EXPRESSION 72 was put in the hands of an Adelaide Ad Agency, who (while being nice people, especially their repre-

sentative at meetings) don't really understand.

So they pulled out all the old new-groovy-swinger-good-time-free-nicely-unconcerned-thoroughly-middle-class-Capri-Beautiful-people clichés, and threw the image everywhere, from Advertiser and Dolly, to Australian and Go-Set (as well as our own Student Guide Bag!!).

No doubt these ads will draw some people, but they might just keep away those people who would make the whole thing worthwhile.

Of course a lot will depend on just how each thing is arranged. If they are all rigid and structured and seating and introducing-to-you-someone-who-needs-no-introduction, they'll be embarrassing.

But if they're as free and spontaneous and energetic and light as they can still be (with all the arranging that's been done already), there just might be something that really happens.

Hell, imagine a bubble of 250 people chanting Indian chants, breathing together, and taking off into the sky at dusk. Well

Oh well: if you get through all the hype, the thing looks OK, and it might just come off. If not, oh well part 2.

(You can get detailed programmes of EXPRESSION 72 at the Students Association Office, and at Johnnies).

Films

'The Sleeping Car Murder' and 'Heterostatus'

Windsor Theatre, Brighton.
Reviewed by Mark Knapp

The main recommendation of "The Sleeping Car Murder", and in fact the only one, is that its director and lead-actors are those who made the highly rated film "Z". This is not enough, however, to make it other than a bore and a disappointment.

Simone Signoret, Yves Montand and Jean Louis Trintignant are all there playing out roles in a "who-done-it" that one would normally expect to see at 2.00 a.m. during a movie marathon on television. Now that their reputations are established, the actors probably regret the whole thing.

On the same program is "Heterostatus", which is, by contrast, experimental and at times quite compelling.

The plot revolves around a social young drop-out, Max, who secures the services of London's top advertising agent, Forsan, to publicise his contemplated suicide.

The exact reasons why Forsan accepts the assignment are vague, but for Max the agreement is a revenge upon the establishment which has humiliated and subjugated him.

The two main characters are the embodiments of two opposing life styles and extremes in social standing and the theme of the film is probably the underlying futility in both.

"Heterostatus" is a heavy and unhappy film, but far more interesting than the French "thriller" which follows.

Light Entertainment

Cleo Who?



CLEO LAINE

Cleo Laine/Johnny Dankworth Quartet

reviewed by Paul Paech.

With a programme that looked like it promised a rather 5DN-ish-easy-listening evening's entertainment, Cleo Laine (with her husband-arranger Johnny Dankworth, and ensemble) showed that the announcement of the Death of Jazz (like God) might have been a bit premature.

Bouncing onto the Adelaide Town Hall stage looking more like a lost West-Indian moppet (after a couple of rather ordinary late-nite ABC Arch McKirdy pieces from the quartet), that the 'Britain's leading singer' promised, she took only one song (I Got Rhythm) to show that she could be both.

Sometimes more bluesy than jazzy, she created each song as if you'd never heard it before, or at least never understood it.

She did more than just sing the songs. Somehow, she acted and knew and understood all of them, one especially 'Thieving Boy', (a poem by Alun Owen, arranged by Dankworth) with just Cleo and Johnny's clarinet.

Then there were a few of her famous Shakespeare songs: bits from the Bard's plays, and ideas, and stories, and things, put to rather cool swinging moody arrangements. The Macbeth one (done a bit like Mack-the-Knife) was especially successful.

No smooth nite-clubber this singer.

You probably missed her (publicity was pretty average for the show). Pity.

Books

Problems of Knowledge and Freedom

BY Noam Chomsky.
Fontana Paper Back, 1970, 95 cents.
Reviewed by Peter M. Flynn.

This book has two chapters whose titles derive from Marx's well known aphorism — 'philosophers in the past have interpreted the world, the point however is to change it' — and are titled 'On Interpreting the World' and

'On changing the World'. There is only a thin connecting link between the two parts of the book, and this link is Bertrand Russell, for the book is the substance of Chomsky's Bertrand Russell Memorial Lectures delivered at Cambridge University in 1971.

I shall deal with each chapter as an isolated piece of work and shall deal with the second chapter first, for it is by far the better of the two and of greater topical interest.

If there is anybody still unconvinced of the immorality of America's devastation of Vietnam, or that America is an imperialist power seeking to exploit the world then I suggest that they buy, borrow or steal the book. It is a splendidly argued, documented expose of role of capital in determining U.S. policy. The aspect of the chapter that is of particular relevance to the University community is Chomsky's demonstration of the complicity of intellectuals and the necessity of this complicity, in all aspects of the maintenance of the prevailing social order in the United States, and in engineering the world's consent to America's dominance.

For example he quotes the 'scholarly programme' of Stanford University's Hoover Institution on War, Revolution and Peace. 'The purpose of this Institution must be, by its research and publications, to demonstrate the evils of the doctrines of Karl Marx — whether Communism, Socialism, economic materialism, or atheism — thus to protect the American way of life from such ideologies, their conspiracies, and to reaffirm the validity of the American system'. Chomsky then goes on to say that as this Institution was founded, Stanford's Institute of Latin American Studies 'which, for example, was so un scholarly as to reveal that the CIA was preparing an invasion of Cuba' was phased out, due to pressure from the Ford Foundation.

A brief pungent quotation from Peter Berger on the role of intellectual is worth repeating. 'As the physicists are busy engineering the world's annihilation, the social scientists can be entrusted with a smaller mission of engineering the world's consent.'

The first chapter, as the title 'On Interpreting the World' suggests, is Chomsky's contribution to philosophy. One of the most peculiar features of Chomsky is the unnecessary obscurity and turgidity of his prose when he discusses his own particular discipline (linguistics) and its relation to larger philosophical ideas. This is in direct contrast to the lucidity of his other writing. This must be, in part at least, due to the somewhat confused philosophical notions that he holds and consequently never really conveying clear and distinct ideas.

What I shall now do is to try to precis Chomsky's position and indicate the confusion that lies at the root of it.

Chomsky is concerned with the relation between 'mind', language and 'experience'. Essentially there have been two traditional ways of conceiving this type of enquiry — the empirical, scientific where the 'mind' is seen as complicated bit of machinery operating on experience (information from the objective world) — and the philosophical where the problem is (depending on which philosophical tradition one belongs to) conceptual clarification, investigating the nature and intelligibility of reality, and so on.

In previous essays Chomsky has presented his position as that of defending 'rationalism' against 'empiricism'. The distinction between these positions, very approximately, is, rationalists see the 'mind' as the source of knowledge and empiricists see 'experience' as the source of knowledge. The particular empiricist position that Chomsky attacked, and devastated was that of Skinnerian behaviourism. The attack was on these grounds, that the assumptions

of this form of associationism were inadequate to deal with the known facts of language. At this point the confusion sets in, rather than seeing his own theory as a more complicated empirical theory, with the black box (called 'the mind') having not just simple S-R arcs, but rather inherited characteristics that make the information processing more complex, he seems to believe that this says something philosophically significant.

His theories definitely do make the world 'more intelligible', but this term, as Ryle points out, "is systematically ambiguous". His theories make the world more scientifically intelligible, but philosophy is not science. The best philosopher to confront Chomsky with is Kant. Kant centred his work around the problem of what underlay scientific and commonsense experience of the world. Science could not answer these questions, for it was science itself that was being examined.

It was fitting that Chomsky was chosen to give this series of lectures for, like Russell, he is both a noted scholar, and an outspoken and articulate critic of oppression, suffering and war, as well as being a champion of freedom and humanism. The most notable difference between the men is that Russell's philosophy was more closely related to his political activities — they were all part of the same passionately felt cause. Chomsky has this same passionate quality in his search for truth and justice in society, but this quality does not infuse his philosophical work and so have a dry almost scholastic quality. His philosophy does not feed his humanism and so is a lesser part of the man.

Poetry Readings

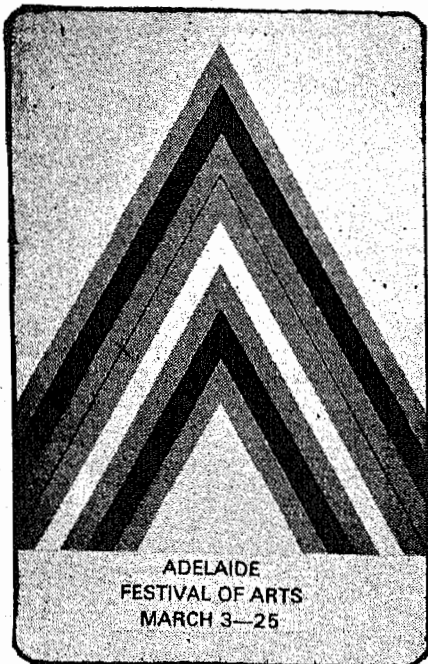
Writers' Week.

Andrei Voznesensky

reviewed by Paul Paech.

As I sat hearing Andrei Voznesensky recite his poetry tonight, I thought, well what can I say? what can I tell people about him? All I can really say, I think, is that he's a poet, and if you want to understand more of what he's about, read his poetry. That's all that's really important.

Nevertheless, there are a few trivial things I can say: Russians are very much more into poetry as a sound thing than we are: Andrei didn't read, he spoke (McLuhan says that Russia was never de-tribalised, and thus the new media are easily part of Russian culture): and he didn't speak, (he somehow put his guts and soul into what he recited, and made it more): and that there was an interruption by some anti-Communist bloke who got up on stage with a placard with hammer-and-sickle equals swastika, and caused a small furore with his replay of the eternal theme of politics and Art (the audience was unequivocally Art but the theme remains, and the poets know about it, but know more. It's like asking Christ about how to tie your boot-laces. Perhaps, I don't know. It's not simple); also, perhaps the revolution is more in poetry than in politics. If imagination is revolution, the permanent revolution, the visionary apocalypse which realizes the eternal daily re-creation of everything, the non-institutionalised and non-institutionalizable revolution, then poetry must be its handbook: the words of suggestion and undefinable meaning (and silence) as opposed to the words of precision and literalism and dead fundamentalism. Just don't ignore poetry: it's pretty important: especially read-aloud-type poetry.



ADELAIDE
FESTIVAL OF ARTS
MARCH 3-25

Drama

Here Take My Picture

reviewed by Jan Petri

'Here Take My Picture', Colin Ballantyne's new play at the Sheridan is Adelaide Theatre Group's Festival production. As such it expresses the group's new aim 'to become a centre for the development and production of new Australian works of quality and originality' fulfilling 'an important and vital part of the Festival - the fringe which is the indiginous grass-roots theatre.'

The most disappointing thing about the whole show is the degree to which it plays it safe. From exposition to denouement the banality is relieved only too seldom by humour or the flash of the dialogue or a shiver at the inexorability of Fate. The theme, that of a man's search for identity and the self-justification concomitant with that search, operates on two too obvious planes - the physical practical and the psychological illusionary.

In the grips of heart disease, David MacKinnon (played by Jonathon Leigh) grapples with the intrusion of two grown sons and an ex-wife. At the other level he juggles his identity among five other aspects of himself; as he was at 15, 21, 31, 41 and might be in extreme old age. As one would expect, he likes the romantic, sensuous 15-year old self best. The other selves are given less to recommend them. Only when he is told that he will never reach the state of the very old self does he double back on his initial recoil and admit a certain beauty in the white-robed, sometimes Christ-like old man. The very irony of this turn (the removal of the threat of decrepit old age only bringing the threat of death much closer) might be seen as a miniature of the essentially ironical central predicament. This predicament of a man bearing the incubus of guilt incumbent on a lifetime spent in equivocation, is resolved only in so far as the hero pleads the right to die on his own terms.

With all this given, the production moves with poise and decorum. The transitions from physical to fantasy worlds, although perhaps too consciously contrived for these days, are nevertheless gracefully executed. Heart beat sound effects, almost phosphorescent lighting controlled concordant movement of the self figures on and off, and their sonorous intonations contribute to the impression of inexorable domination: a physical, tangible self functioning in present time, dominated by the other aspects of self operating out of the past and the future. Significant too are the first few appearances of the other selves who arrange themselves progressively more closely around MacKinnon when first they enter.

The masks worn by all the fantasy figures, being as they are scarcely more than slightly exaggerated noses, seem to serve little other purpose than to provide a common facial feature to them all unless of course one interprets them as phallic symbols. If this is the case then MacKinnon's not unfond stroking of one of them might be interpreted as his coming to terms with his sexuality. Slight though the degree of this may be and unsupported as it is elsewhere in the performance, it is surely no coincidence that the action referred to occurs at a point where MacKinnon's earlier 'womanising' exploits are under fire.

Finally, for the area of fantasy, in this play, the consistently competent acting was coloured by touches of effective mime and the apt movement and posture of the oldest and youngest selves. The tilt of the head in the youngest reinforced the air of youthful expectancy and vulnerability conveyed in Stephen Bartholomew's rendering of the part as a whole.

On the physical plane bourgeois values operate both explicitly and implicitly. At the class level MacKinnon's former wife Sue (played by Loriel Smart) is the epitome of wounded pride, economic expedience, and charitable intrusion. This and the acrimony make a fine explosive mixture in the attempted manipulation of David, whose bourgeois values are more implicit. Unfortunately the acrimony is declared too bluntly too early and maintained too consistently to allow any sense of development. The argument proceeds and ends exactly where it began - viz. at loggerheads. Thus the air of stalemate here, a fault of the script rather than the acting, is scarcely relieved by Ett's, (the housekeeper, played by Miki Caspers) impassioned indignation at Sue's suggestion that her cosy relationship with David includes sleeping with him. - Just another bourgeois value getting an airing. And the two bourgeois sons, capably acted by Kim Rickette and Phillip Cam, seem at times to be the only communicating link between the warring factions.

On the whole then 'Here Take My Picture' is a domestic play somewhat self-conscious and tentative, without pyrotechnics albeit with sporadic moments of transcendence and hints of heroism; competently produced and acted straight theatre.

'The Man who shot the Albatross'

by Ray Lawler.

Produced by the Melbourne Theatre Co. in association with Williamson-Edgley. Reviewed by Robert Bath.

Spencer Tracy, when asked once what advice he could give to young actors, replied: 'Know your lines and don't bump into the furniture.' On the second night of 'The Man Who Shot the Albatross', some actors forgot their lines. Others bumped into the furniture. A superficial criticism? I don't think so; this was one of Australia's top professional groups performing. What else can you say? It was lousy. Dead lousy.

For a start, the play itself is not really a winner. The Ibsenesque ghost-from-the-past symbolism is a bit heavy: Governor Bligh is haunted by the mutiny on the Bounty. (like an ancient mariner with a dead albatross around his neck. Get it?) Also, it tends to slide into a Williamson-Edgley historical extravaganza, despite playwright Lawler's claim that it's 'not a documentary'. Furthermore, it's rather a male chauvinist pig play: the two women should have had bigger parts or else been left out altogether. For all that, it's not a really bad play, but oh, boy - the way it was delivered!

Picture this: actors striking pos-

es in a line across the stage like a Gilbert and Sullivan tableau; that agonising moment when two actors exchanging snappy dialogue suddenly dry up; a character screams 'You drunken sot', then strikes the glass from the sot's hand with such a gentle waft of a slap that it barely leaves his fingers; a quiet, serious scene interrupted by a set whizzing down from the flies and crashing on to the stage; (probably the fault of our own Adelaide Stage crew.) long pauses and exaggerated gestures galore. And whatever happened to voice training? Leo McKern himself ('Help!' 'Ryan's Daughter', etc.) swallowed half his lines in guttural snarls; another actor blew his big scene by pronouncing the word 'bullet' with a falsetto squeak, before dying mercifully during the interval. Wait! Of course! I get it: it's a Brechtian alienation effect to suspend the audience's credulity and force them to concentrate on... No?

Leo McKern showed flashes of brilliance as Bligh, but mainly he seemed bored; when he delivered the line: 'God, what a country!' you could see he was thinking of greener pastures. Frank Thring's judge was satisfactory. Frederick Parslow as the villain Macarthur had beautiful diction and stage technique, but was totally unconvincing. Malcolm Phillips, in the relatively small part of the convict/narrator, shamed his heavier colleagues: he was the only one to establish any kind of contact with the audience.

Faulty technique should not be criticised just for the sake of technique, but when it sabotages a whole production, the actors and production crew should go back to the drawing board.

I should add that the Festival audience applauded thunderously at the end for three or four curtain calls. Just what's going on around here?

'Horrie's Alibi'

(Showing at the Matthew Flinders Theatre to March 19th.)

Reviewed by Chris White.

The Great Kultural Upheaval organised every two years for the financial members of Adelaidian society demands a considerable degree of budgeting discipline. Do we feed the cat this week or join the gaping freaks at the Ginsberg spectacle? Reviewers, being the parasites of the Kultural Orgiastics on free tickets, rarely leave starving puss at home. And establishing priorities for the Festival Fair this year poses difficult eating habits. If we consume the poets, the Prospect Theatre company, the Eleo Pomare Dancers, the Bunraku Puppets, and Rod McKuen, can our stomachs endure a local production staged by the intelligensia at Flinders university? Especially when the parasites have been warned of the play's 'significance, seriousness and disturbance.' All that tinsel, fairy lights, glamour, social ease and just plain entertainment spoiled by some damn local drama buff who wants to make you think, and during a Festival too!

But life thrives on conflict and tension. Social drama demands stimulation, intellectual gymnastics, theorising. Anyone can stay in bed if they want a nice night's entertainment. Not I. Give me the theatre as the medium of the social message, the shaker of complacency and the piercer of myths. And this is what was given - well nearly.

Some would see it as necessary to be ultra-critical of Cherry. His position almost demands it. He is a Professor - Long power, status, influence in the academic world but also the same, perhaps more, in the cultural world. Because he has his hands on a medium his contribution to the generality of social drama is culturally important. For Australia. Not McMahon's Australia, but Bruce Petty's Street Theatre's Australia. For the Australia that the Movement is attempt-

ing to create. It is important because Cherry as the Head of the Drama discipline is part of the social change and at Flinders the drama freaks exert a hegemony over the movement. That means their ideas and what they do exert a great influence over people working in opposition to the status quo.

First the production and performance; it was as it should be: disciplined, professional and with the degree of competence that an intelligent audience demands. Cudos go to Tim Robertson as Dr. Thomas, Ross Thompson as Horrie Long, John Frawley as the Major and Cedric, the film producers, and Bruce Petty for the cartoons. And to Wal Cherry who wrote and rewrote and directed and redirected the play.

I'd prefer to be critical only of the ideas in the play. The interrelation of these ideas as they expressed themselves as a 'world view' about man, society and social change.

Initially then the comment can be made that the ideas in Horrie's Alibi were better than those in Follow the Leader (the play before rewriting.) For example I thought there was less an attempt to confuse with complexities and more an attempt to situate the events in the reality of Australian life and thus become more significant and critical. The complex ideas, analogies, statements, and warnings were complemented fully by the use of the incisive visions of Bruce Petty projected onto screens. The notion of the Leader was dereified and made more relevant by comments on State Power in the age of scientific and technological democracy. The handling of the end of the play as the result of a nightmare seemed more successful. Generally the rewriting made clearer the world view that was to be communicated.

Horrie's world is peopled by norms and abnorms. Those deviating by committing crimes against the State are punished by disabling and amputation. There are however no prisons to hide the deviants from those normal. Society is the prison. Abnorms live in a penal suburb and are only allowed out to work. For norms like Horrie the survival task is one of ensuring at all times efficient recognition of the situation that may be conducive to his committing a crime. To ensure that you are not somewhere else committing a crime you have to always everywhere have an alibi. As the programme note says: 'Horrie tries to provide himself with protective devices and mechanisms which will make his life secure, though lonely. He dreams one day of how these methods of self-protection might be used to give him the ultimate personal protection of omnipotent power, but his dream turns to a nightmare and his search for security is his own undoing.'

Cherry perceptively develops the action to make significant comments about the nature of crime and justice in our society. Criminal behaviour is deviant behaviour. The norms are established by the State and the imperatives of our technological age. Behaviour inconsistent with these norms is deviant and must be punished as a crime. The veneer of liberal justice, fairness and equality before the law is stripped bare revealing the structures. Society exerts control over individuals by attempting to rid from its whole body certain deviant and cancerous elements. State power and the law thus play an important role. And to continue this role, our society needs to be not only sick and mad, but criminogenic.

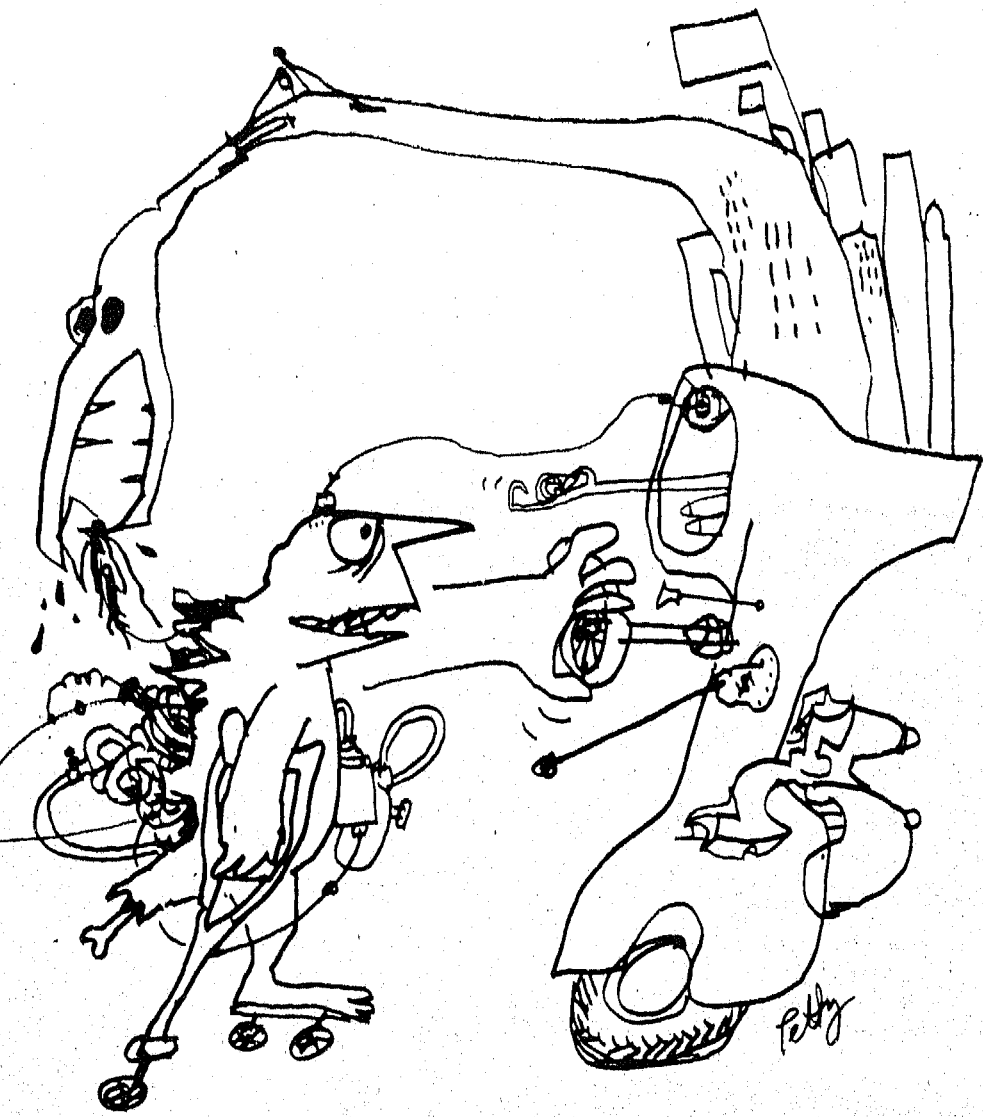
The ordinary citizen, here Horrie Long employed in a boring useless repetitive job at the Commonwealth's Electrical factory, internalises and supports the values of this society. He considers his actions to be independently motivated, but they are structured to meet the requirements of the State. His concerns are for his self-protection and conformity against social change. His alibi for avoiding a crime situation is to become someone

else. But his delusions in becoming the power as President become his nightmare and his defeat. The sickness and absurdity of his position is shown by his feeling of being free after the State cripples him for a crime he did not commit. His freedom was the freedom not now to worry about becoming abnormal.

But Cherry's vision of society as sick, crippled and unfree is too deterministic. In the last analysis it comes across as cynical and defeatist. His moral judgements, although frighteningly accurate, lead him to the position of liberal despair. And for me this is an incomplete world view. Good art pierces the veil that supports a possibility for change, towards a better existence. And in Cherry's ending, with the forces lined up against the State in a bid to capture the president, he is bitter and cynical about the possibility of change, of revolutionary change. If he is attacking Stalinist tendencies within revolutionary movements then his comment although warranted is still trite and incomplete.

His failure to overcome this aspect stems from his original analysis. Admittedly society is obscured by our technological and scientific veil, but any piercing of this veil should reveal the fundamental characteristics of a capitalist society in the marxist sense and the inherent contradictions in productive and social relationships should point the way towards the needed social change. Such an analysis would balance the view of the State as the repressive agent with societal repression, and change as encompassing more than the capture of State power. Cherry falls into the trap in creating his 1984 world, of identifying science and technology as the determinants of repression per se. In overcoming this mankind has to reassert itself as the subject, instituting force, and humanly control science and technology to meet social needs. Cherry's play seems to deny this possibility, and this is its weakness.

Horrie's Alibi is thus a stimulating, intense, disturbing Festival evening but for the reasons I have suggested self-defeating and inadequate.



Horrie's Alibi

EXIBITION A

It's not at every Festival of Arts that an architecture exhibition appears, so make sure you get to see this one. It will spring to life in the last week of the Festival programme at Rymill Park, housed in two coloured pneumatic domes.

Inside and around about, exhibits from several South-East Asian countries will be on show, together with two exhibitions lent by the Canadian Government.

Photographs and models will indicate how the contemporary and traditional architecture of

these countries reflects their national cultures - as in all architecture the world over. The transition from ancient to modern in the arts of these different lands will be related to a presentation of a parallel progression in the habitat and life-styles of Australia itself.

These early and current modes of architectural expression which tell of changes in social pattern will become apparent as you wander among inflated clear and coloured plastic tubes, towers and platforms. Films and slides projected against the translucent dome walls will be visible from afar, illustrating a diversity of commercial and domestic facilities overseas. The area between the domes will be divided into prismatic volumes where close identification with the exhibits is possible.

Next to Expression 72 in the parklands, spare part of a morning or afternoon to witness this happening. See how architecture artistically interprets man's social actions. March 20 - 31.

RECORD REVIEWS

The standard of musicianship throughout the new album is first class, and the songs that have been written for it retain the King-talent for warmth and simplicity.

If any criticism could be levied at the two albums taken together, it would be that the theme of falling in and out of love gets a fair hammering.

This penchant for love songs is undoubtedly due to the fact that Carole's impressionistic teenage years are now ten or more years past, a time when social commentary was all but absent on the pop scene.

Still, there's a lot of social commentary about in other people's work (fortunately), so one can, with a clear conscience, sit back and just enjoy the music that is Carole King.

Fred Bloch.



STONE THE CROWS - "Teenage Licks" (Polydor)

Commenting on a recent English tour by Led Zeppelin, my English cousin said he found L.Z. disappointing and preferred their L.P.'s while he thought the supporting act, Stone the Crows, was extremely good and particularly brilliant was Maggie Bell, their lead vocalist.

From my experience, I can't agree with him about Led Zeppelin, but from all indications (meaning of course this L.P.) I think S.T.C. might elicit the same response from me concerning their stage act.

Maggie Bell is the female answer to Rod Stewart, and her beautiful screaming and raucous gutsy blues numbers remind one of Joplin in her madder moments.

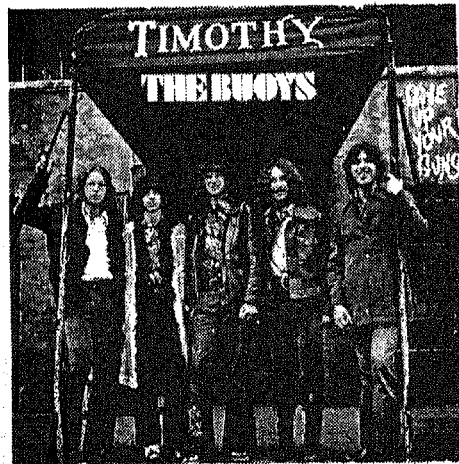
Continuing the analogy with Stewart, the group play a similar brand of rock as the Faces, although they do not possess any distinct instrument (Ron Wood's guitar is easy to distinguish) and rely more on piano, particularly in the slower blues numbers.

Les Harvey on guitars plays a couple of memorable riffs, but overall the material is the main let down. I found Dylan's "Don't Think Twice" the highlight, "Big Jim Salter", the opening track, memorable because of its strong bass and "Keep On Rollin'" pleasant in an irritating sort of way due to its great continuing riff that failed to reach a climax.

Without these few highlights, of which Bell's voice stands out like the proverbial, the album would only warrant mild comment and a couple of tracks, particularly the final track on the album should have been "scratched" in the racing game's terms.

If you're in England, don't miss them and say hello to Maggie for me, but tell her to hire a songwriter.

Mitchell Watkins.



THE BUOYS - "Timothy" (Scepter).

Have you ever wondered what happened to Davy Jones? Well, he's alive and well and one of The Buoy's. No! He isn't really, but if you hear this album you'll know what I mean.

The Buoy's are nice lads who sing and play sweet, simple songs. Only one track, "The Prince of Thieves" shows any stomach at all, and even then it is really only top 40 material. The other tracks rely on extensive orchestral backing for what little appeal they have.

Summary: A very young group which shows some potential on "The Prince of Thieves" - an album too ambitious at this stage.

Dick Maddigan.



CAROLE KING - "Music" (A. & M.)

After her brilliant "Tapestry" album, anything that Carole did had to be some sort of let-down. In that album she displayed her talents for song-writing, singing and piano-playing, and the album overall was classic in its simplicity and warmth.

Well, "Music" does tend to disappoint on first hearing as there is a certain sameness about it, with the successful formula of the earlier album being followed as closely as possible. But I wonder if its a case of being spoiled by a surplus of riches?

My guess is that if "Music" had been released first, it would have been just as big a success as "Tapestry".

CHEAP DISCS

Record discounts are available to jazz, rock and blues club members. Five dollars gets you any record by ordering from any of the below:—

Trev Mules (room R.33 Economics Dept.), Fred Bloch (G.41), Helen Bannear, Mitch Watkins, Dick Maddigan, Paul Paech, or Mike Leach. Also imports and boot leg cassettes are available.

Imported jazz records (Coltrane etc.) for sale (\$2) at Room G.33 (T. Mules) and at Monday record session. Limited number only.

Pablo Neruda

UNITED FRUIT COMPANY

Neruda in His Own Words: Excerpts from an Interview

This year's Nobel Prize for Literature has been awarded to Pablo Neruda—perhaps conferring more of an honor, thereby, on the prize committee than on the great Chilean poet. The following tribute to Neruda has been adapted from, or taken from, Neruda and Vallejo: Selected Poems, edited by Robert Bly, published by Beacon Press, 25 Beacon St., Boston (\$2.95, paper). The poems by Neruda included here are from the same book and were translated by Mr. Bly, who also wrote the biographical sketch for the first part of this article.

Pablo Neruda was born on July 12, 1904—a Cancer—in a small frontier town in Southern Chile, the son of a railroad worker. He went from there to Santiago, and at nineteen published the great book of love poems, *Twenty Poems of Love and One Ode of Desperation*. He spent five years in his mid-twenties as a consul in Burma, Siam, China, Japan, and India, and there he wrote the deep and despairing surrealist poems of *Residencia en la Tierra*. He was consul in Spain when Franco invaded, and his poetry from that time on sweeps in the political world, and it joins there with the other worlds interior and natural already present. Back in Chile in the Forties, he joined the Communist party, and represented the nitrate miners in the Chilean Senate for two years. That period ended with many months in hiding from the secret police, who were trying to arrest him on a charge of treason brought by the right-wing dictator, Gonzalez Videla. He escaped to Mexico, and then to Europe, where he lived for a time. Since 1953 he has lived in Chile again. This last year he ran for President of Chile on the Communist ticket. After several months, he withdrew and gave his support to Allende, and this act no doubt contributed to Allende's victory. Neruda has spent this last year as Chilean Consul to France. Allende has made a practice of putting the Chilean writers into diplomatic posts and UN posts—and he is here now.

His style has changed several times in his lifetime, and this selection hints at three of those styles, or energy-moods: first the heavy, concentrated, swirling poetry of the *Residencia* in period, represented here by "Gentlemen Without Company." Then the swifter, sharper poetry he wrote for his immense book *Canto General*, a sort of history of South America from geological as well as political points of view, represented here by "The Head on the Pole," and "The United Fruit Company." And the slender, elegant, humorous poems he wrote in the Fifties, with titles like "Ode to the Artichoke," "Ode to My Wristwatch," and "Ode to Salt." "Ode to Salt" is included here.

Neruda the Poet: An Appreciation

We tend to associate the modern imagination with the jerky imagination, which starts forward, stops, turns around, switches from subject to subject. In Neruda's poems, the imagination drives forward, joining the entire poem in a rising flow of imaginative energy. In the underworld of the consciousness, in the

thickets where Freud, standing a short distance off, pointed out incest bushes, murder trees, half-buried primitive altars, and unburied bodies, Neruda's imagination moves with utter assurance, sweeping from one spot to another almost magically. The starved emotional lives of notary publics he links to the whiteness of flour, sexual desire to the shape of shoes, death to the barking sound where there is no dog. His imagination sees the hidden connections between conscious and unconscious substances with such assurance that he hardly bothers with metaphors—he links them by tying their hidden tails. He is a new kind of creature moving about under the surface of everything. Moving under the earth, he knows everything from the bottom up (which is the right way to learn the nature of a thing) and therefore is never at a loss for its name. Compared to him, most American poets resemble blind men moving gingerly along the ground from tree to tree, from house to house, feeling each thing for a long time, and then calling out "House!" when we already know it is a house.

Neruda has confidence in what is hidden. The Establishment respects only what the light has fallen on, but Neruda likes the unlit just as well. He writes of small typists without scorn, and of the souls of huge, sleeping snakes.

He violates the rules for behavior set up by the wise. The conventionally wise assure us that to a sur-realist the outer world has no reality—only his inner flow of images is real. Neruda's work demolishes this banality. Neruda's poetry is deeply surrealist, and yet entities of the outer world like the United Fruit Company have greater force in his poems than in those of any strictly "outward" poet alive. Once a poet takes a political stand, the wise assure us that he will cease writing good poetry. Neruda became a Communist in the middle of his life and has remained one: at least half of his greatest work, one must admit, was written after that time. He has written great poetry at all times of his life.

Finally, many critics in the United States insist the poem must be hard-bitten, impersonal, and rational, lest it lack sophistication. Neruda is wildly romantic, and more sophisticated than Hulme or Pound could dream of being. He has few literary theories. Neruda wishes to help humanity, and tells the truth for that reason.

GENTLEMEN WITHOUT COMPANY

The homosexual young men and the love-mad girls,
and the long widows who suffer from a delicious inability to sleep,
and the young wives who have been pregnant for thirty hours,
and the house cats that cross my garden in the dark,
these, like a necklace of throbbing sexual oysters,
surround my solitary house,
like enemies set up against my soul,
like members of a conspiracy dressed in sleeping costumes,
who give each other as passwords long and profound kisses.

The shining summer leads out the lovers
in low-spirited regiments that are all alike,
made up of fat and thin and cheerful and sullen pairs;
under the elegant coconut palms, near the sea and the moon,
there is a steady movement of trousers and petticoats,
and a hum from the strapping of silk stockings,
and women's breasts sparkling like eyes.

The small-time employee, after many things,
after the boredom of the week, and the novels read in bed at night,
has once and for all seduced the woman next door,
and now he escorts her to the miserable movies,
where the heroes are either cots or passionate princes,
and he strokes her legs slung in their sweet down
with his warm and damp hands that smell of cigarettes.

The evenings of the woman-chaser and the nights of the husbands
come together like two bed-sheets and bury me,
and the hours after lunch, when the young male students
and the young women students, and the priests are
and the animals are riding each other, masturbating,
and the bees have an odor of blood, and the flies buzz in anger,
and cousins play strange games with their girl-cousins,
and doctors look with rage at the husband of the young patient,
and the morning hours when the professor, as if absent-minded,
performs his marital duty, and has breakfast,
and still more, the adulterers, who love each other with a real love,
on beds high and huge as ocean liners,
this immense forest, entangled and breathing,
hedges me around firmly on all sides forever
with huge flowers like mouths and rows of teeth
and black nets that look like fingernails and shoes.

THE HEAD ON THE POLE

Balboa, you bought death and claws
everywhere into the sweet land
of Central America, and among those hunting dogs
your dog was your soul:
with his bloodstained jaws Lioncub
picked up the slave escaping,
sank his Spanish teeth
into the panting throats,
pieces of flesh slipped from
the dog's jaws into martyrdom
and the jewel fell in the pocket.

A curse on dog and man,
the horrible howl in the unbroken
forest, and the stealthy
walk of the iron and the bandit.
And a curse on the spiny crown
of the cold thornbush
that did not leap like a hedgehog
to protect the invaded cradle.

But the justice of knives,
the bitter branch of envy,
rose in the darkness
among the bloody captains.

And when you got back, the man
named Pedrarias stood
in your way like a rope.

They tried you surrounded by the
backings
of dogs that killed Indians.
Now you are dying, do you hear
the pure silence, broken
by your excited dogs?
Now you are dying in the hands
of the stern authorities,
do you sense the precious aroma
of the sweet kingdom smashed forever?

When they cut off Balboa's
head, it was stuck up
on a pole. His dead eyes
let their lightning rot
and descended along the pole
as a large drop of filth
which disappeared into the earth.

When the trumpet sounded, it was
all prepared on the earth,
and Jehovah paroled out the earth
to Coca-Cola, Inc., Anacards,
Ford Motors, and other entities:
The Fruit Company, Inc.
reserved for itself the most succulent,
the central coast of my own land,
the delicate coast of America.
It rechristened its territories
as the "Banana Republics"
and over the sleeping dead,
over the restless heroes
who brought about the greatness,
the liberty and the flags,
it established the comic opera:
abolished the independencies,
presented crowns of Caesar,
unsheathed envy, attracted
the dictatorship of the flies,
Trujillo flies, Tacho flies,
Larias flies, Martinez flies,
Obico flies, damp flies
of modest blood and marmalade,
drunken flies who zoom
over the ordinary graves,
Circus flies, wise flies
well trained in tyranny.
Among the bloodthirsty flies
the United Fruit Company lands its ships,
taking off the coffee and the fruit,
the treasure of our submerged
territories flows as though
on plates into the ships.

Meanwhile Indians are falling
into the sugared chasms
of the harbors, wrapped
for burial in the mist of the dawn:
a body rolls, a thing
that has no name, a fallen cipher,
a cluster of dead fruit
thrown down on the dump.

ODE TO SALT

I saw the salt
in this shaker
in the salt flats.
I know
you
will never believe me,
but
it sings,
the salt sings, the hide
of the salt plains,
it sings
through a mouth smothered
by earth.
I shuddered in those deep
solitudes
when I heard
the voice
of
the salt
in the desert.
Near Antofagasta
the entire
salt plain
speaks:
it is a
broken
voice,
a song full
of grief.
Then in its own mines
rock salt, a mountain
of loured light,
a cathedral through which light passes,
crystal of the sea, abandoned
by the waves.

POEMS BY PABLO NERUDA

And then on every table
on this earth,
salt,
your nimble
body
pouring out
the vigorous light
over
our foods.
Preserver
of the stores
of the ancient ships,
you were
an explorer
in the ocean,
solastance
going first
over the unknown, barely open
routes of the sea-foam.
Dust of the sea, the tongue
receives a kiss
of the night sea from you:
taste recognizes
the ocean in each salted morsel,
and therefore the smallest,
the tiniest
wave of the shaker
brings home to us
not only your domestic whiteness
but the inward flavor of the infinite.

I make a distinction between kinds of poetry. I am not a theoretician, but I do see as one kind of poetry the poetry that is written in closed rooms. I'll give as an example Mallarme, a very great French poet. I have sometimes seen photographs of his room: they were full of little beautiful objects—"abanicos"—fans. He used to write beautiful poems on fans. But his rooms were stuffy, all full of curtains, no air. He is a great poet of closed rooms and it seems that many of the New World poets follow this tradition: they don't open the windows and you not only have to open the window but come through the windows and live with rivers and animals and beasts. I would say to young poets of my country and of Latin America—perhaps this is our tradition—to discover things, to be in the sea, to be in the mountains, and approach every living thing. And how can you not love such an approach to life, that has such extravagant surprises?

I live by a very rough sea in Isla Negra—my house is there—and I am never tired of being alone looking at the sea and working there. It is a perpetual discovery for me. I don't know, maybe I am a foolish 19th century nature lover like your great writer Thoreau, and other contemplative writers. I am not contemplative, but I think that is a great part of a poet's life.

Poetry in South America is a different matter altogether. You see there are in our countries rivers which have no names, trees which nobody knows, and birds which nobody has described. It is easier for us to be surrealist because everything we know is new. Our duty, then, as we understand it, is to express what is unheard of. Everything has been painted in Europe, everything has been sung in Europe. But not in America. In that sense, Whitman was a great teacher, because what is Whitman? He was not only intensely conscious, but he was open-eyed! He had tremendous eyes to see everything—he taught us to see things. He was our poet.

You have fought many political battles, fighting seriously and steadily like a bear, and yet you have not ended up obsessed with political matters like Tolstoy, or embittered. Your poetry seems to become more and more human, and affectionate. Now how do explain that?

You see, I come from a country that is very political. Those who fight have great support from the masses. Practically all the writers of Chile are out to the left—there are almost no exceptions. We feel supported and understood by our own people. That gives us great security and the numbers of people who support us are very great. You see the elections in Chile are won by one side or the other by few votes only. As poets we are really in touch with the people, which is very rare. I read my poems everywhere in my country—every village, every town—for years and years, and I feel it is my duty to do it. It is a tiresome thing, but partly from that has come my attachment to politics. I have seen so much the misery of my country. The poverty I see—I cannot get away from that.

People often talk of the "Indian element" which they see in much Latin American poetry and fiction. What is this "Indian element" exactly?

In a poet like Vallejo it shows itself as a subtle way of thought, a way of expression that is not direct, but oblique. I don't have it. I am a Castilian poet. In Chile we defend the Indians and almost all South Americans have some Indian blood, I do too. But I don't think my work is in any way Indian.

In *Residencia* your poems dug deeper and deeper into despair, like a man digging into black earth. Then you turned away in another direction, and your poetry moved more and more toward a simplicity. Did this come about partly because the Spanish Civil War made it absolutely clear how much the people needed help?

You say that very well—it is true. You see, when I wrote *Residencia One and Two* I was living in India. I was twenty-one, twenty-two, and twenty-three years old. I was isolated from the Indian people, whom I didn't know, and also from the English people, whom I didn't understand, nor did they understand me, and I was in a very lonely situation. I was in an exciting country which I couldn't penetrate, which I couldn't understand well. They were lonely days and years for me. In 1934 I was transferred as consul to Madrid. The Civil War did help me and inspire me to live more near the people, to understand more and be natural. For the first time I felt that I belonged to a community.

Many people feel that the quality of literary work being done now shows a decline from the work being done thirty years ago. Do you think so?

No, no. I think the creativity is strong. I see so many new forms in poetry now in the young poets I have never seen before. There is no more fear of experience. Before there was a great fear of breaking the mold and now there is no more of this fear. It is wonderful.

How come you don't have that fear of experience? It took me a lot of time to have no fear. When I was a young poet I was afraid to break all the laws which were enforced on us by the critics. But now there is no more of this. All the young poets come in and say what they like and do what they like.

I have a good question for you. Do you think you have ever lived before?

I don't know... I don't think—I will try to inquire!

—Robert Bly

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- You the humble, meek, mild, god-fearing, self sacrificing, and the studious can become part of the heavee scene.

- What's it all about? It's doing all kinds of 'heavee things and saying all kinds of Groovee things.

e.g.

1. Throwing at your enemy across the street.
2. Zapping the guy with the bagpipes in the next room.
3. Racing off any bird when you have the chance.

• Subjects offered:

1. Cloisters 1.
2. Refectory 1.
3. Barr Smith Lawns 1.
4. Swimming 1 (in the law pool) optional extra.
5. Crapping on at the slightest opportunity. Join now — see Roy Borg or Peter (Rocky) in the refec at lunchtime.

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PHILOSOPHY CLUB

All interested in philosophical issues are invited to join the University of Adelaide Philosophy Club. In 1971, the Club arranged fortnightly paper-readings on issues of philosophical interest, as well as an annual philosophy camp at Macclesfield.

All functions were followed by sherry and discussion. We hope to arrange a similar program in 1972. If you would like to join or renew your membership, please tear off and complete the form at the bottom of this page, and hand it, with 50 cents membership fee, to either the secretary/treasurer, Winston Nesbitt, room 2.22, Ligertwood Building (Law School) or the secretary of the philosophy department. Your name will then be put on our mailing list, and you will be kept informed of all activities arranged by the club.

We take this opportunity to announce that the following papers will be read in the second week of term:

TUESDAY, MARCH 14, LADY SYMON HALL at 7.45 P.M.

Professor J. J. C. Smart, Professor of Philosophy University of Adelaide
"Philosophy as I see it"

WEDNESDAY, MARCH 15, LECTURE THEATRE 2, 3rd Floor LIGERTWOOD BUILDING (Philosophy Dept.) at 7.45 P.M.

Professor D. M. Mackay, Granada Research Professor of Communications, University of Keele:

"Freewill and Determinism"

Professor Mackay, an expert on the functions of the brain and artificial intelligence, is a Visiting Fellow under the Commonwealth Scholarship and Fellowship Plan.

ALL INTERESTED ARE INVITED TO ATTEND

PLEASE NOTE: Students of the Philosophy department will not be circularized, due to mailing restrictions. Meetings will be adequately advertised within the University and particularly the Philosophy Department. See Noticeboard in Philosophy Department and Notices will be on the table outside the Secretary's Office.

NAME: (Mr. Mrs. Miss)

ADDRESS:

Postcode:

If Philosophy student, year: 1st 2nd 3rd Hons.

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Item for Discussion
The Student Association Budgets

Printed below are the Students' Association Budgets which have been prepared by Central Executive Committee and need to be ratified by the students at a general meeting.

STUDENTS' ASSOCIATION
DRAFT BUDGET 1972

GENERAL	
Public Affairs Committee (includes \$200 PA System)	\$ 2000
Education & Welfare Committee	\$ 1705
Publications	\$14500
Social Activities	\$ 1100
Australian Union of Students	\$ 9445
Central Executive Committee	\$ 350
Contingencies	\$ 2000
	<u>\$31100</u>

Special Account
Cultural Activities \$ 1800
— to be administered by Paul Paech and Marietta Higgs as trustees.
Aim: (1) to underwrite individuals wishing to undertake their own cultural projects. (2) to underwrite Aquarius productions.

C.E.C. — C.S.C. Administration Budget	
Account	\$ 250
Telephone	\$ 700
Stationery	\$ 3000
Postage	\$ 800
Elections	\$ 850
	<u>\$ 5600</u>
Total	\$38500

SALARIES (separate item)	
Administrative Officer	\$ 5230
2 Senior typists	\$ 3260
	\$ 2500
1 Junior Typist	\$ 2270
1 Casual Clerk (part time)	\$ 1000
	<u>\$14260</u>

STUDENTS ASSOCIATION
DRAFT BUDGET
BREAK UP OF THE GENERAL BUDGET

GENERAL	
PUBLIC AFFAIRS COMMITTEE	\$ 2000
EDUCATION AND WELFARE COMMITTEE	
Abschol	
Pt. Adelaide Homework Centre	\$ 300
Legal Aid Scheme	\$ 200
	<u>\$ 500</u>
Social Action	
Community Development	\$ 450
Elderly People	\$ 50
Migrant Action	\$ 90
Port Adelaide Pre-school	\$ 16
Social Action Tutoring	\$ 50
	<u>\$ 656</u>
Education Action	
Camp Subsidy	\$ 265
Genesis project	\$ 10
Free U	\$ 30
A.U.S. materials	\$ 44
Activity with Secondary Students	\$ 200
	<u>\$ 549</u>
	\$ 1705
PUBLICATIONS COMMITTEE	
On Dit	\$12000
Union Diary	\$ 500
Orientation Handbook	\$ 2000
	<u>\$14500</u>
SOCIAL ACTIVITIES COMMITTEE	
Freshers' Camp	\$ 900
Orientation Week	\$ 200
	<u>\$ 1100</u>
AUSTRALIAN UNION OF STUDENTS COMMITTEE:	
Membership	\$ 7700
Travel	\$ 1000
Sundries	\$ 600
Delegation Trust Fund	\$ 145
	<u>\$ 9445</u>
CENTRAL EXECUTIVE COMMITTEE	\$ 350
CONTINGENCIES	\$ 2000
	<u>\$31100</u>

In addition to the recurring expenses mentioned in the budget, the Central Executive Committee is making a request to the Union for a small offset printing machine to cost \$1400.

A machine of this type is needed for high quality duplicating and would not only be useful to the S.A.U.A. but would be utilised by all the other constituents of the Union including the Sports Association, Postgraduate Students' Association, the Union Bookshop and the Refectory.

Motion: "That this meeting supports the S.A.U.A. request to the Union for an offset printing machine to cost \$1400."

S.A.U.A.

General Meeting

Barr Smith Lawns

Thurs March 16th

1-00 p.m.

STUDENT ASSOCIATION ELECTIONS



Due to the lack of nominations the nomination period for the Student Association elections has been extended by one week to close on Friday, 17th March.

The list of candidates will be published in ON DIT March 21st and the elections will take place on 22nd, 23rd and 24th March.

The results will be announced on Monday, 27th March and will be published in ON DIT on 28th March.

There is a vacancy on the Social Activities Committee in addition to the Student Association positions previously announced.



STUDENT ASSOCIATION POSITIONS

CENTRAL EXECUTIVE COMMITTEE

CO-ORDINATING TREASURER

DUTIES:—

1. To co-ordinate the finances of the Students' Association and its committees in co-operation with the office manager.
2. To be an active member of the Union Finance Committee.

COMMUNICATIONS OFFICER

DUTIES:—

1. To ensure that the activities of the student committees are reported in the student publications.
2. To ensure adequate publicity for elections and referenda.

PUBLICATIONS COMMITTEE

ONE MEMBER

To assist in arranging the production of Students' Association publications.

SOCIAL ACTIVITIES COMMITTEE

ONE MEMBER

To assist in the organisation of Association Functions.

STUDENT REPRESENTATIVES FOR UNION COMMITTEES

- REFECTORY MANAGEMENT BOARD — One position.
- HOUSE COMMITTEE — Two positions.
- UNION HALL COMMITTEE — One position.
- UNION CENTENARY COMMITTEE — Two positions.
- UNION BOOKSHOP COMMITTEE — Two positions.

Further information on the work of these committees is available from the Union Warden, Mr. Ralph Middenway or the Union Welfare Officer, Mr. Baden Teague.

STUDENT REPRESENTATIVES FOR UNIVERSITY COMMITTEES

- BOARD OF MANAGEMENT FOR NON COLLEGIATE STUDENT HOUSING
 - 4 Undergraduates elected non tenants.
 - 2 Postgraduates elected non tenants.
 - 4 Tenants (elected from tenants by tenants).
- UNIVERSITY CENTENARY COMMITTEE — 2 Students.
- SITES AND GROUNDS — 2 Students.
- RIGHTS AND RESPONSIBILITIES COMMITTEE — 6 Students.
- OUTSIDE GRANTS FOR RESEARCH COMMITTEE — 4 Students.
- PUBLIC RELATIONS COMMITTEE — 1 Student.
- LIBRARY COMMITTEE — 2 Students.