

05
c2

Strong
Run



on dit 4

March 21st, 1972

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"On a planet which is systematically being poisoned, carved-up, choked, irradiated, and charred by munitions, no longer can the people who provide the expertise for this juggernaut pretend that they are impartial, do not contribute to it, that the accelerating ecocide will resolve itself, or that sanity and reason will triumph over the psychic chaos that distinguishes contemporary mass "consciousness".

Society as we know it is plummeting headlong into an abyss, an epoch of disaster from which reconstruction will be impossible. The question must be confronted either before or after Man burns all the bridges on the road back to survival — "Who and what is responsible?" — then a viable means of stemming the tide must be implemented.

What can be said of the university in relation to this impending catastrophe?"

If the ivory towers are to provide the technocrats of tomorrow, and if they are not to burn the last bridges back, **THEN HOW IN THE HELL CAN ANYONE EXPLAIN THE FILTHY, SLOVENLY, KRAP THAT CONTINUALLY BEDECKS THE LAWNS, CLOISTERS, REFECs, GARDENS, CORNERS, OPEN SPACES, ETC. ETC. AD INFINITUM.**

Just who **IS** responsible?

It is the question of responsibility that really confronts all of us. Are our future scientists, engineers, managers, technologists, etc., really responsible — **WHEN THEY CAN'T EVEN PUT PAPER IN THE NEAREST BIN.**

The rationale behind littering seems somewhat confused . . . you may well say "why walk to a bin when someone is paid to pick up your litter?" When perhaps you should be asking yourself "why pay others when I can do the job myself?" The twisted lazy minds that litter are the same twisted lazy minds that pollute our air, rivers, seas, and land; the same twisted lazy minds that wage wars and kill people. Sure — pay someone to pick it up; sure roll and romp in your krap; but what if the little men didn't pick it up, what if they woke up to your arrogant, slovenly littering, what if they realized that you are a bunch of spoilt brats — what then O slobes of our Uni — what then?

But what happens to your Krap whether you or anyone else puts it in a bin?

How much pollution is caused making the Krap for you to throw away?

How much useless Krap do you buy everyday — wrapping, advertising, etc.?

Is it true that due to your carelessness, dishonesty and laziness, the refec. have to use non-returnable Krap-producing cartons?

How much do you pay to buy your own pollution?

These questions are trivial to you?

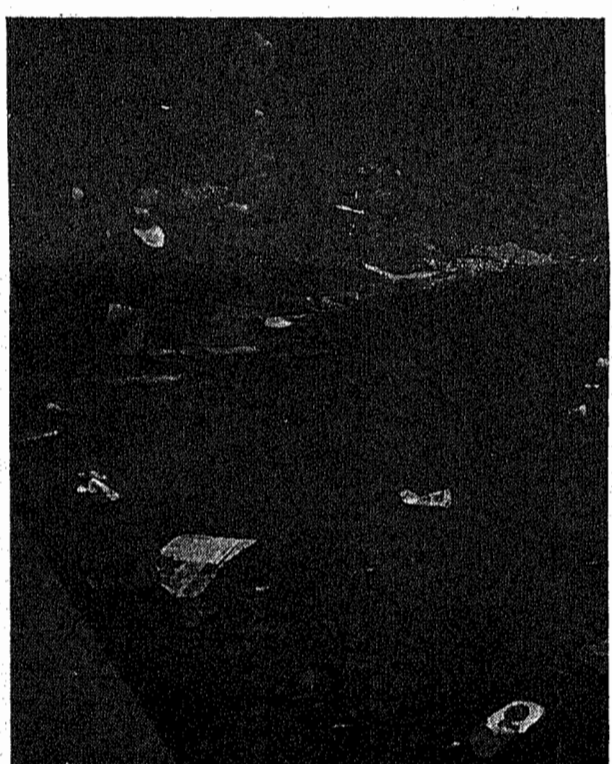
Then ignore them. And watch another bridge burn, and watch sanity and survival slip behind us.

But next week we will ask more questions. And the next week still more and still more.

FRIENDS OF THE EARTH HAVE THE ANSWERS. WATCH OUR NOTICE BOARD, NEAR THE KRAP-FOOD REFECTORY. MEETINGS. ACTION. NOW!!



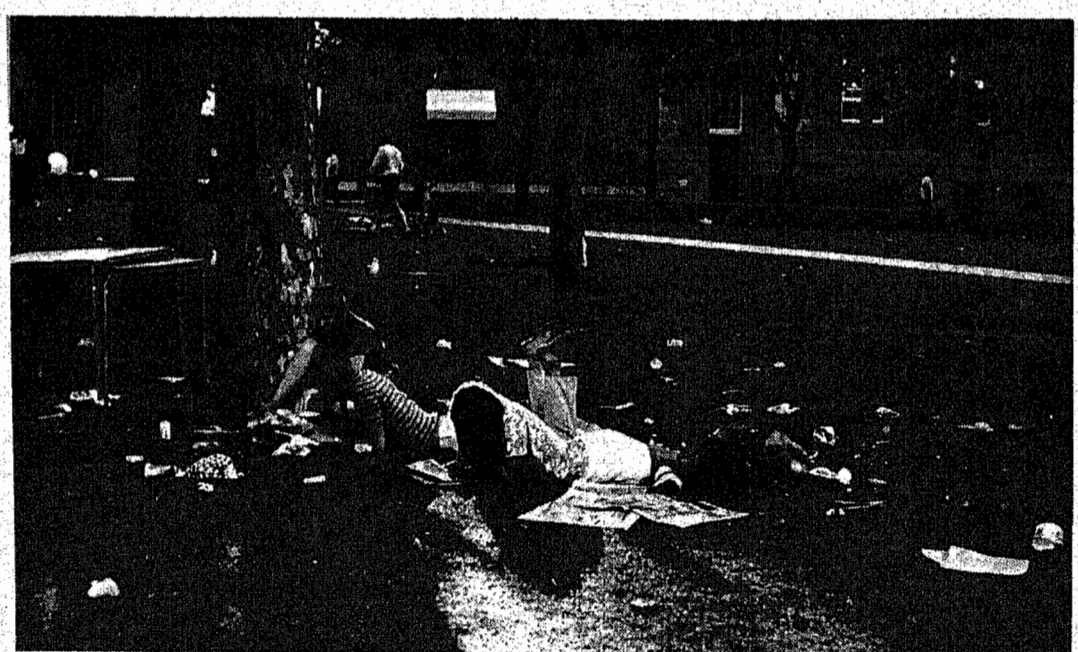
Krap



More Krap



**Paid to clean
your conscience**



Rolling and romping in your Krap

BOOKSHOP LETTER from H. Medlin

Dear Sir,

Your On Dit 3 (14/3/72) correspondent, Sally Trevaskis, is right to be interested, as all Union members should always be, in the service offered by and the price of books from the Union Bookshop. Some minimal background is necessary however in order sufficiently to follow her letter. That bookshop is the realisation of a principle fought for for many years and endorsed by the Union as far back as 1961. That principle is that books, like food both input and output, are a trade within a trade in the University and that Union members should be properly serviced in both these areas by the Union and within the Union on a non-profit basis. Indeed the general principle is that the Union shall efficiently service student, graduate and staff needs and that no-one, including the Union itself, shall exploit those needs. In respect of books, Union policy was, and is, that the required service shall be provided for Union members at minimum cost. Years of immense agony, frustrating negotiation, travail against institutional bureaucracy and much else have seen the bookshop finally ours, and it is ours. Initially, and only after a thorough investigation, the Union agreed that its proposed bookshop should be run as a co-operative because such a legal device was necessary to defeat the then lawful restrictive trade practices of the book trade. (The then W.E.A. Bookroom engaged in such practices and paid its profits into general W.E.A. funds. It is a corollary of the Union policy that the Union would not exploit its members' need for books, that all profits shall remain within the overall trade; that is to say net profits shall either be put back into the Bookshop to provide a better service or be refunded to buyers either as rebates or as discounts. A summary of the already then substantial background of the whole affair was given

in an article "The case for a co-op bookshop" that I wrote for On Dit Vol. 33 No. 2 25/3/1965). In 1968 it became clear that resale price maintenance was not enforceable and that discount selling "at the point of sale" was possible. Such selling avoids the legal obligation with a co-operative of the costly servicing of members and their rebates. Evidence showed that an actual Australian University bookseller could have offered a flat 20% discount "at the point of sale" on everything sold whereas an actual co-operative could only manage 14% on total sales and 16% on sales to members because of this rebate servicing problem with its eating into net profits. For this general reason, and under pressure from the then students, I gave ground and agreed that Union policy should be that the Bookshop should open with discount trading and not as a co-operative. It is history, albeit recent, that the Union Bookshop experienced trading difficulties in its first year of operation that were associated with the upheaval caused on the campus by the Library Complex building programme; indeed only the most careful management saved the Bookshop from financial disaster. That situation is just now being resolved; so much so that the pressure from some of us who are members of the Bookshop Board for a trading policy consistent with Union members' desires and demands can no longer reasonably be delayed. (I have, as one of the Union nominees to the Bookshop Board raised these questions at least as far back as December 1970).

I can now return to Mrs. Trevaskis' letter. I am pleased to say that next to the score or so Union members who have really striven over the years to acquire and to establish our Bookshop, Mrs. Trevaskis has shown the most interest. Nevertheless I must also say that, in my opinion, her role has been rather will-o'-the-wispish. As she says, she did write to me around the time a few years ago when she "became a part-time student"; indeed as near as I can tell she wrote to me twice, rang me once or perhaps twice, and

we exchanged smiles a few yards of campus on a number of occasions. I believe that her letter needs to be read therefore as that from one with more than the usual interest in the problem but, at least on the face of it, with less than the necessary information and experience. In particular there are a number of downright errors of fact in her letter. These errors are, I believe, so serious and so potentially misleading to the debate that I list them.

- It is false to say that the union paid the W.E.A. for "goodwill". The Union never had any intention of paying for such an abstraction and it never did pay even a penny for it.
- It is false to say that no change of prices appeared. All stationery was, and still is, cut by 20% flat. Although admittedly not yet systematically so, comparable books are on the average cheaper from the Bookshop than elsewhere.
- It is, at best, misleading to say that the new bookshop in the Union buildings was established at enormous cost. First, the stock was taken over according to an independent valuation made on the basis of the lower of cost or market value. Secondly, the building itself cost the Union only about \$18,000, the rest being provided by the A.N.Z. Bank.
- It is false to say that the bookshop was to be run by businessmen. Although this was one of a number of possibilities considered it was explicitly rejected by the Union. The Union finally resolved that the Board should reasonably reflect the interests and expertise of those who constitute the Union by being composed of the following nominees: two by the S.R.C., one by the Graduates' Union, one by the Staff Association, one by the University Council and two by the Union Council.

(e) It is, in my opinion, discourteous at best for Mrs. Trevaskis without consulting me, to quote me, and falsely so, as having said to her that "co-operatives at other Universities were having trouble getting supplies from publishers and wholesalers". Although others have argued in that way I do not believe it; rather, I believe that the evidence is to the contrary. In any case, I have never argued it even in committee and certainly not to Mrs. Trevaskis in her peripheral role. I have already given above my reasons for my yielding (perhaps only temporarily) on the question of a co-operative.

Finally there are current signs that the book trade at large is seeking authority to enforce resale price maintenance practices. In my personal opinion, the reasons for this are so that in the well known way with a capitalist economy the coercive authority of the state shall be abused to prop up inefficient and ineffectual operators whose real interests are in exploiting a need and not in providing a service beyond an exploitable one. It is for the Chairman if he thinks it desirable, and not for me to speak on behalf of the Bookshop Board but it is an open secret that it has not yet made up its mind on its policy if resale price maintenance is allowed. Not only because of the implications of Mrs. Trevaskis' letter, but also for other reasons, I feel obliged to make my own personal position clear to student and staff Union members and I shall argue that position on the Board and if necessary on the Union Council. The time has come, in my opinion, for the Bookshop really to trade as a discount house and if resale price maintenance becomes legally enforceable again for the Bookshop to convert itself as quickly as possible to a co-operative society of its members.

Yours sincerely,
Harry Medlin
Physics Department,

Human Relations Workshop

The WORKSHOP will be conducted at the Student Counselling Service during the first week of the May vacation, i.e. 8.5.72 - 12.5.72 inclusive, with one or two evening sessions in addition to the usual 9-5 sessions.

Enrolment is open to all members of the University but will be of particular value to those who feel that their careers will involve heightened sensitivity to the feelings of others, self understanding and a special facility to communicate. The experience might also be valuable to those students who have difficulty in achieving depth in their relationships with others.

The aim of the Workshop will be to promote a climate in which each person will have the opportunity, as far as he or she chooses, for learning to:-

- know himself and his feelings better, and understand how these feelings affect his behavior;
- realise, through honest feedback, how his behavior makes other people feel towards him;

become more comfortable expressing his own feelings openly and honestly when he wants to;

develop a greater ability to listen, to understand, and to be empathic with other people;

try new behavior in an interpersonal climate that encourages rather than inhibits change.

The extent to which this learning can take place depends, to a large extent, on the degree of the individual's commitment to involve himself in the opportunities for authentic relationships and open communication as these arise within the group. The degree of commitment is left to the individual and their right to involve themselves at any level at which they feel comfortable is recognised and respected. The Workshop will be limited to fourteen only. As groups of this nature can be emotionally demanding and challenging the Workshop will only include people who feel they are functioning reasonably well in their day to day lives. It is in no way a 'therapeutic' group. Students who are interested should discuss enrolment with Norm Greet at the Student Counselling Service, South-West corner of the Cloisters. Preference will be given to students who have not already had the opportunity of a group experience.

SENSITIVITY TRAINING GROUP

This group will meet on a weekly basis for one to two hours. In addition there will probably be a 'marathon' session during the year and possibly one or two 'social' sessions, if previous years are any guide. Like the Workshop the group aims at increasing sensitivity among its members by an exchange of emotional and intellectual feedback. In the past the group members have achieved a sense of solidarity and an ability to relate to other members of the group throughout the year at a deep and personal level.

Although they often express feelings of dissatisfaction with the superficiality of their relationships outside the group there is a carry-over from the group experience which seems to give more confidence and allows greater contact with others.

The 'Training Group' is less intensive than the Workshop because it meets weekly for comparatively short periods. The length of the group will depend upon its members but usually meetings stop three or four weeks prior to 'swat vac'. It would therefore suit those students who wanted to enrich their interpersonal contact and form new relationships as well as increase self-understanding. Asian students who felt a little unsure of the appropriateness of their responses to Australian students might find the group experience enlightening.

It is expected that the group will begin the first week in April. Students who are interested and who have not already enrolled should discuss inclusion in the group with Norm Greet at the Student Counselling Service. It is possible that the group would meet in the evening, say from 8-10 but membership of the group will be limited to 7 of each sex and selection may have to be made on the basis of time tables as well as order of enrolment.

LUNCH HOUR GROUPS

Tuesday and Wednesday at 1.00 o'clock. These groups began as an orientation exercise with later year students providing information to first year students. They have become the nucleus of a more general group meeting which cuts across faculties, allows members to get to know how other students think, helps to form and maintain new relationships and permits informal discussion on any topic over a cup of coffee. There is no pressure on you to express views and if you just want to sit, that's o.k. If you have some vague feeling that you don't know many people at the University and find the place rather impersonal or if you already know lots of people but want to know more or find out what is happening in other faculties then all you have to do is turn up on Tuesday or Wednesday at 1.00 - 1st. Floor of the Counselling Service.

ON DIT

No. 4

March 21, 1972

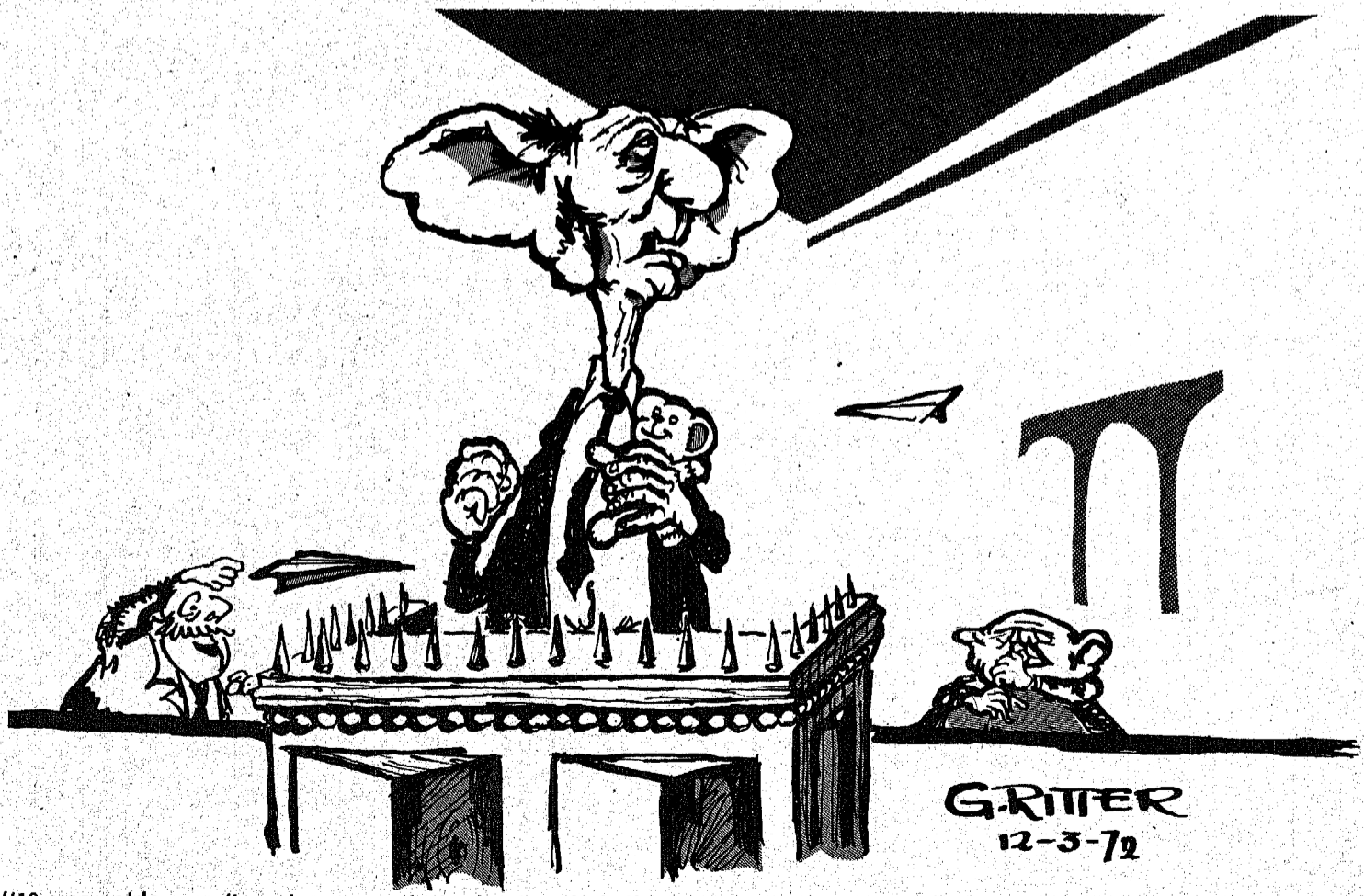
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NOTES -
The theme for the March 28th ON DIT will be press censorship.

publication dates

New Moon, 15th		MAR.					Full Moon, 30th
Su.	M.	Tu.	W.	Th.	F.	S.	
...	1	2	3	...	
6	7	8	9	10	11	...	
13	14	15	16	17	18	...	
20	21	22	23	24	25	...	
27	28	29	30	31	



"18 year olds aren't mature enough to know what they are doing. I mean, just show me one running a country!"

Letters

Rights and Responsibilities

Dear Sir,

I have been asked to clarify in writing for "On Dit" some points I made in discussion with Professor Rogerson at the seminar this afternoon on the **Rights and Responsibilities Report**.

My chief point was that the Report, after discussing the rights and responsibilities of both staff and students in section B, proceeded in D to legislate for students only.

There is a statute (IV) which provides for the dismissal of a staff member by the council "Should any member have grossly or persistently neglected his duties or have been guilty of serious misconduct in or about the performance of his duties or have been convicted by any Court of any felony or misdemeanour in circumstances which are such as to show serious moral turpitude on his part," but this is clearly an extreme measure not appropriate to lesser offences. I further argued that even in cases where the regulations put staff members and students on a par these regulations were not always enforced, citing the failure of the Library to levy fines on staff members.

Professor Rogerson, in reply, argued that members of staff could be prosecuted under the **University By-laws** before a Civil Court, and that these by-laws were in substance embodied in section D of the Report; thus the liabilities of staff and students to prosecution was the same, but students benefitted from having a procedure more favorable to them than external court cases.

I do not consider that this meets my main point. The **University By-laws** are clearly not designed to help students who have a legitimate complaint against a staff member for (e.g.), breaking up a legal student meeting or allowing political bias to affect his 'academic' decisions (in extreme cases Statute IV could be applied).

Most of them deal with parking and traffic offences: 14-18 cover more general offences (14 "indecent language or disorderly conduct"; 15 litter; 16 "interrupting any lecture or any meeting by any noise or unseemingly behaviour on the University grounds"; 17 liquor; 18 damage to gardens and other property), but these are not offences likely to be committed by staff members against students; for example, unauthorised interruption of a student meeting would probably not be by "noise or disorderly behaviour" but rather by irresponsible use of authority.

Furthermore, it is clear that whatever the precise state of the regulations, enforcement of them by a staff member, who is an "authorised person", would be easier than enforcement by a student, who would have to apply either to an external court or to the University Council.

It seems to me that student discipline and staff discipline should not be treated separately; and it is interesting that Professor Flentje (Library Committee Minutes 9.12.70 para. 6), "reported that the current inquiries and pending recommendations of the Committee of Rights and Responsibilities might be expected to have a bearing on the library privileges and discipline of academic readers" (i.e. staff). It seems to me that as the Report stands it is in fact (though not in intention) unfairly discriminating against students.

Yours truly,
D. A. Hester.

Social Action

Community Development Group
Social Action/Abschol
C./- Students Association
Adelaide University
S.A. 5001
9th November 1971.

Dear Sir,

We are writing to you on behalf of the Community Development Group of Social Action/Abschol, a student group concerned with community services (through residential projects) in particular geographic areas.

Last Summer holidays, we undertook a residential neighboring project in a deprived suburb from a house, given without charge by the Housing Trust. Seven members lived in the house and with help from other members who came in during the day, ran activities for local children. This operated successfully for three months.

It was made possible by the generous donations of businesses and individuals in the appeal we ran last year.

This Summer holidays in the South East Corner of the City of Adelaide we wish to run more diverse activities, which will be the beginning of

a project lasting at least throughout 1972. As for our previous project, the design and development of all activities will be essentially flexible, and the emphasis throughout will be on the growth of social awareness through active self help. An outline of what is envisaged accompanies this letter.

It will be a learning situation.

We are telling you all this partly because we want our work to be better known, so that others may join us. And partly as you will have guessed, because we are asking for your help. We have many expenses. For this project we will need such things as string, glue, paints, brushes, paper, pens, pencils, cardboard, hammers, nails, clay, fabrics; we must sometimes hire buses; we must pay for insurance cover; we need musical instruments, sports materials, bikes, trikes, scooters, and carts; we need mugs, spoons, sugar, coffee and tea for refreshments, and furniture; unlike our previous project we will have to pay rent, electricity and gas bills on at least two houses; and many other things as well. Even our mailing and telephone costs will be a strain.

If you are willing to make a donation of money or materials, we shall be very grateful. Please send it to (or arrange to have it picked up by):
Community Development Group
Social Action/Abschol
Students Association Office
University of Adelaide, 5001

Yours faithfully,
Christina Juchniewicz (Secretary)
David Pearce (Treasurer)

P.S. Offers of assistance of any kind will be warmly welcomed. Further information can be obtained by contacting one of the above signatories or Social Action/Abschol C./o Students Association Office, University of Adelaide, 5001.

Balls Up

Congratulations to the organizers of the Commencement Ball - some of us have sometimes wondered what it would be like in a concentration camp or refugee centre - now we know!

Rolling up across the Uni. footbridge we found a thousand or so ticket bearing suckers trying to shuffle past 'the guards' one at a . . . very slow . . . time. There was ample time to admire the prison camp like setting of the outer perimeter - where criminal looking heavies patrolled a no man's land between the back of the tents and the high outer gate. But after half an hour of shuffling in the crush we finally arrived at a metaphorical sheep's dip - we were in!

We waited for another quarter of an hour for friends who had arrived with us but whose lack of aggressive competitiveness had apparently left them behind in the herd. Little did we know that separation was inevitable in the cross currents of surging crowds. Was there a limit on the number of tickets sold by any chance?

Well, how about a bite to eat? We asked about the chicken. For the incredibly low price of 45 cents we could apparently have two pieces of chicken with some coleslaw and a slice of bread - the minuscule pieces of chicken were raw of course! Cold storage chickens not properly cooked are incidentally one of the most common sources of salmonella food poisoning - anyone develop violent stomach cramps? We won't bother to ask whether this was another NON-PROFIT service provided by the Students Association for the benefit of its student members.

Our next thought was a drink - and once more we threw ourselves into the struggle - to be finally rewarded with the most undrinkable red and white wine we had ever tasted. The beer drinkers didn't seem to be very happy either - and complained of grit in their drinks!

Next followed attempts to dance in the cloisters - obviously a tremendously tactile experience judging by the tightly packed bobbing mass. We couldn't manage to squeeze in any way.

Female toilets were the scene of minor riots as dozens of women tried to fight their way to the few available cubicles. And talking of riots - perhaps a few sympathetic supervisors here and there (and I don't mean the sort of chaps who were bashing up students near the barbed wire rolls between the Maths Building and the Union Hall) could have prevented some of the numerous brawls. We saw one person kicked in the head and groin all the way from the top of the refectory stairs to the bottom; we saw another brutally beaten by five others near the water fountain in the cloisters.

John Mayall finished singing - and as the evening wore on and people wanted to get out (to get jumpers and coats, or to drive friends home) they discovered that they would not be allowed back in. One friend who had the temerity to protest was jostled by the guards for this outrageous exercise in free speech.

Not even John Mayall was worth \$3 in that kind of environment. Never again!

Hans, Neven, Janis, Aneta, Ralph, Lyn, David, Els, Sheila.

Hackney Redevelopment

Dear Editor,

I share most of Ted Strehlow's alarm about the past and future of Hackney. But it seems wrong to blame the Housing Trust which is not responsible for urban renewal policies.

The Trust, by request of the government, does three things in Hackney. It accepts offers of property, so that people who want to sell will not be disadvantaged by the prevailing uncertainty about Hackney's future. When asked, it helps such people to buy replacement housing elsewhere. And when the Trust buys Hackney property with sitting tenants, it lets them sit. It does NOT evict them, it does NOT raise their rents, and it does NOT propose to disturb their tenancies.

What will happen to tenants if and when a renewal scheme is decided on, is another matter. The local and state governments are about to announce some proposals for renewal. Until some such policies are published, debated, and finally decided on, nobody knows whose ownerships or tenancies are likely to be disturbed. During this unhappy period the Housing Trust is doing its best to protect owners and tenants who apply to it. If there are better ways of helping or protecting them, I think the Trust would be glad to be told. But there would be no point in the Trust's "consulting the people" as Strehlow suggests. To be effective, such consultation has to be done by the authorities responsible for renewal policy. The Trust is merely buying and holding property on their behalf, knowing no more than the public knows about their ultimate intentions.

Yours sincerely,
Hugh Stretton.

STAFF SALARIES

Dear Sir,

With reference to the "Items for Discussion" printed in "On Dit" No. 3, March 14, we were surprised to learn that obviously you, Mr. Editor, are not aware of the fact that in every organisation the salaries of the staff are always treated as confidential.

In any case perhaps it would have been as well if you had your facts and figures correct before publishing them, as you apparently thought this was a matter to be broadcasted to the general student body. The figures were inaccurate and the position of casual clerk (part-time) doesn't even exist! The salary of the Administrative Officer has been published at \$5,230, which she would be very happy to receive in the future. If it was necessary to publish the salaries of the staff of the Students' Association, one would have thought that a sum total would have been sufficient.

As a result of this publicity, staff have been subjected to questioning by students regarding their salaries.

Students' Association
Office Staff.

EDITORS REPLY

In this particular case the salaries put down in the proposed budget were not confidential. They have been circulated widely within the Association and were discussed at open meetings of the Association Committees.

The documents were also sent to all the members of the Union Council.

All I did was reproduce the document (with one slight inaccuracy not connected with salaries) as released for publication by the C.E.C. to be discussed at a lawn meeting.

According to the Association Constitution (8 F.I.) the proceedings of all committee meetings are to be reported adequately enough in Student publications for students to be aware of the Committees major decisions.

Therefore not only the salaries but the question of hiring staff should be reported to students.

As for your claim that in every organisation the salaries of staff are always treated as confidential, this is simply not true.

In the S.A. Public Service Gazette the salaries of all S.A. Govt Public Servants are gazetted.

Now to the accuracy of the salary figures. At no stage has the C.E.C. treasurer amended those figures. These figures were presented to the Union Council as late as 16th March 1972, and I repeat they were part of the document released by the C.E.C. for publication.

I am sorry if the publication of these figures caused embarrassment but I think the proper place to make the protest would be the C.E.C.

**WANTED URGENTLY,
DRUMMER for UNI. REVUE -
SON OF HUMOUR.**

8 nights. Contact Adrian Hann at
22 Westbury St., Hackney.

Lockers

Dear Sir,

In reply to Noble and Deej in ON DIT 2 The Union does not provide many lockers (only 300) for three reasons:-

1. When it had 1500 lockers, they were consistently used to about 20 per cent capacity.

2. To build a new locker room (1000) lockers would cost \$20,000, or to build one for all 5 students to have a locker (like at school) would cost \$160,000.

3. The Union expects to operate an unattended cloak room after the new building is complete.

Ralph Middenway
Union Warden.

SOCIAL ACTION / ABSCHOL FRIENDS OF THE EARTH

The Social Action ecology/ environment group is under way, and three action groups have begun operations. These groups are concerning themselves mostly with the University environment.

They are:-

1. **Refectories:** Plans include studies of container use and we will also expand into general matters concerning the type of food served etc. This group may combine with the "commune" people, so if you are interested, contact: Gregory Smith, Phone 89 7170 or 71 9740 (A.H.)

2. **Cars:** Investigating all types of areas concerning these . . . things. Contact: David Hamilton C/o St. Marks College.

3. **Consumerism/Litter:** Especially regarding the University and also concerned with those people producing cans etc. Contact: Tony Walker C/o SA/A Office (anytime).

Now then, since you are all inspired, AND have ideas of your own. There is a meeting, Lady Simon Hall, Friday, March 24, 1.00 p.m.

TO DISCUSS:

1. Refectories
2. Cars
3. Consumerism/Litter
4. Pure research
5. Seminar (we're having one)
6. Special ON DIT (on pollution?)
7. Our notice board
8. A files keeper (?)

- And, if you want to say anything else - **DO!** AND ALSO; another firendly meeting soon to discuss policy etc.

That is:

**ANNA MENZ ROOM
WEDNESDAY
MARCH 29th
7-30 p.m. (NIGHT!!)**

**COME ALONG -
BE A FRIEND
OF THE EARTH**

STUDENT LOAN SERVICE

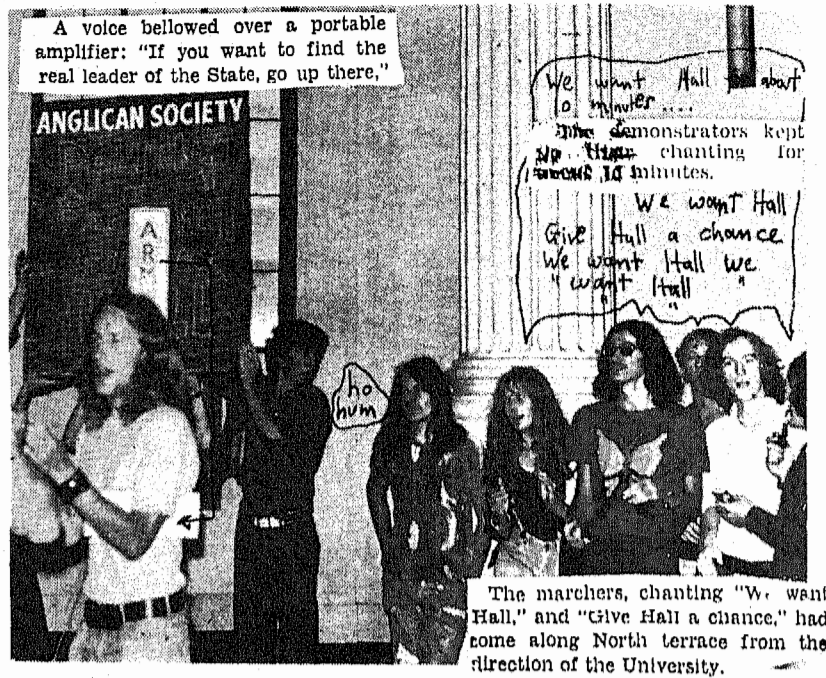
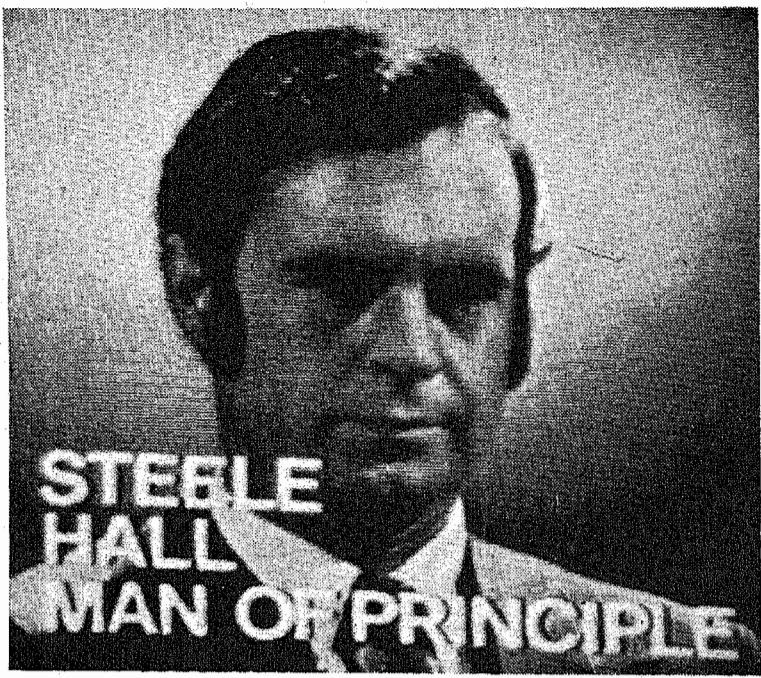
• Enquiries about loans and enquiries about part-time, casual and vacation employment may be discussed with **Baden Teague, the Welfare Officer of the Union.**

STUDENT ACCOMMODATION SERVICE

• Details of various offers of accommodation are available at the Union Office.

A.U.B.E.

Come and get your unsold books NOW! We're open in the Lady Symon library till 31st March from 12-2 p.m.



The marchers, chanting "We want Hall," and "Give Hall a chance," had come along North terrace from the direction of the University.

OPPOSITION TO DISCIPLINE DOCUMENT DEEPENS By a campus correspondent

The teach-in last Wednesday afternoon, attended by about 80 people, demonstrated that opposition to the Rights and Responsibilities document was not only widespread, but intelligible, critical and far ranging. The Discipline document was subject to much criticism in terms of its individual sections and provisions in the context of the role of education in a capitalist society, in the basic assumptions on which the conception of the university rests and on the need for discipline of the students.

The staff and students who argued against the document in fact showed a good deal more intellectual awareness and social concern than those who drew up the document — particularly Professor Flentje, the chairman of the committee and Professor Rogerson, who put the ideas into legal terms. The divergence of views between Professors Flentje and Rogerson and nearly every other person at the teach-in, demonstrated clearly that the administration and the professional elite at this university are the forces of authority, conservatism, reaction and in the last analysis repression.

It is almost impossible to report fully on the substance of the seminar. The following gives an indication of some of the comments.

McEACHERN

Doug McEachern began by saying "when I originally read this report, I felt that it represented the most repressive document ever drafted by the evil winds incumbent in power in Australian universities. But on rereading, I've changed my mind. The document isn't really the product of particularly evil minds. It's particularly confusing, ill expressed, inflexible and provides great scope for the arbitrary exercise of almost unlimited power. I've come to the conclusion now, however, that the minds are not particularly bad, and in fact, not particularly anything."

He began by saying that historically legal forms have been used to maintain the domination of the many by the few. The discipline document might speak of rights and responsibilities but this serves only to disguise the basic issue of power and domination.

He initially illustrated its repressive function by looking at the discipline procedures. He said the section on the refusal to answer a direct question can be construed in anyway by the judges. "What has happened to the rhetoric of no self-incrimination or the U.S. attitude that circumstantial evidence should be constructed in the manner most favourable to the accused?" He said that the most serious defect of the document related to the link between action and penalty. "For penalty can't be known beforehand but depends on the tribunal before which the case is heard. This destroys the possibility of the rational assessment of the cost of a political action within the university. The scope for repressive punishment is virtually unlimited."

In toto, the document was more concerned with the convenient repression of the administration rather than the administration of justice. He argued that it was designed to discourage appeals from the lower tribunal because of the fear of a greater penalty than being imposed, and that there was no appeal from the higher tribunal, except some review from the University Council. And the interests on the University Council are likely to be those acting against any student being disciplined.

Doug McEachern criticised the legal understanding of bias evident in the document. He said that modern legal history shows that bias relates more to groups, (e.g. those with long hair, dirty clothes, radicals, etc.) to the aims of people (e.g. those in favour of the overthrow of the established order) and offences (e.g. shoplifting, disruption of meetings or lectures).

It is these biases that need to be established and challenged by a student on trial.

POLICE ON CAMPUS

He finished by saying that he considered it to be dangerous to give the power of calling police onto campus to the Vice-chancellor, or people who could act in his absence, like the deputy Vice-chancellor, the registrar, a senior member of the staff or the maintenance supervisor. He saw that it would be most likely that the Vice-chancellor and the deputy Vice-chancellor would be party to the kinds of disputes that occur. This report gives them the power to bring the police onto campus when their ability or nerve to control a difficult situation had failed. Doug McEachern thought the move to bring police onto campus should be made as difficult as possible and in as many hands as possible.

FLENTJE

Professor Flentje amply demonstrated Doug McEachern's comment that those who wrote the document were not particularly lucid and in fact their minds were not particularly anything. When in an uncomfortable position Professor Flentje always (almost in a whining tone of voice) takes this approach. The university has a number of people all with differing view points. It is understandable that there are many who disagree with the discipline document. We, on the committee, tried to draft reasonable proposals. We were sincere about trying to state what the university is for. We had a difficult job, so please excuse us because we were trying. If you disagree, then put up some more positive and constructive comments as an alternative document.

Professor Flentje thus avoids any of the substantial criticisms of the document (e.g. as made by Doug McEachern), avoids debate on the need for discipline and fails to substantiate his conservative view of the university. As deputy vice-chancellor, he is in a considerable position of power to push this document through, at some later stage this year, probably just before the exams. Students and staff at the teach-in demonstrated their carefully thought out disagreements with the document. A stage will be reached soon when those students and staff will have to act and implement their ideas. It will be interesting to observe Professor Flentje's reaction then.

ROGERSON

Professor Rogerson, formally Dean of the Faculty of Law, legal advisor and drafter of the document, ably demonstrated how the "objectivity" of the legalistic approach serves actually to mask the social and power realities of the situation — here the University. Such an approach was seen to be inherently conservative and reactionary and clearly pointed to how legal rules and norms are instruments of protecting certain interests (here those designated as "academic") and repressing others (here students who challenge the function and values of academic scholarship which is supported by military and corporate wealth and which promotes the values of inequality, racism and exploitation).

Professor Rogerson saw himself merely as a technical advisor manipulating legal symbols towards the end which the committee thought desirable. From his attitudes at the meeting, it was clear he was not objective in this role. He reproduced time and again the position of "academic standards, the necessity for exams, and degrees" and thus logically rules to protect these hallowed institutions.

He was unable to answer Mr. Hester's detailed criticisms of the discipline document (see also last ON DIT) as clearly being aimed against students with staff members in authority and in

no way providing similar means of discipline against staff members. Clearly, the document is to protect the status, power and privileges of academics against student actions.

ANN BAKER

Miss Baker (Miss Manwell) clearly demonstrated this in her short comments. She said that the document included some reasonable ideas in the beginning but that the important section was the part of a draft statute outlined under "D. Misconduct and Penalties". Miss Baker observed that in her opinion, this is repressive and concentrates most unfairly on the student body. She asked Professor Rogerson why staff were not included under D.I.I.I. "obstructing any teaching or research activity within the University". Professor Rogerson replied that no academic would do such a thing — if he did he would have to leave.

ACADEMICS DISRUPT RESEARCH

Miss Baker held the opposite opinion on both points. She illustrated her assertion by reference to the disruption to Professor Manwell's teaching and research for over a year. Proof was produced in the form of correspondence. One letter, from Professor Andrewartha to Miss Baker, refused to let her apply for an independent grant to support the research she does in Professor Manwell's laboratory. The other correspondence was from a student who had a First Class Honours degree but was refused a scholarship by the University of Adelaide because he wanted to work with Professor Manwell.

Some of this correspondence is now Samizdat (the Russian term for material which is passed around privately because it cannot be published through usual channels). Thus students have a defence against false assurances that "there's no need to be alarmed — academics are gentlemen and do not abuse their privileges and power". It is obvious that not only does abuse occur but that no attempt is made to stop it.

Professor Clyde Manwell criticised the "rights and responsibilities" document from several viewpoints.

HE SAID THAT THE PREAMBLE SHOULD HAVE BEEN A SHORT REVIEW OF THE NOT INCONSIDERABLE AMOUNT OF LITERATURE ON "rights and responsibilities" within universities. As the committee had worked on this document for 18 months, nearly the gestation time of an elephant, there was ample opportunity to read some of the relevant publications — after all, this is supposedly to be a scholarly institution.

He saw much of the disciplinary section as superfluous; criminal and civil law adequately cover many of the more serious transgressions which the document is concerned with. The document does not concern itself with misbehaviour by staff members. Professor Manwell said: "It is not students that have completely disrupted my teaching and research for the last year here and even attempted to suppress my right to speak out as a private citizen on the fruit fly 'eradication' programme."

He thought that excessive preoccupation with discipline leads the University out of its proper role. Quite rightly, the University community would object if the courts and the police started to grant academic degrees. Similarly, the University has no right (or need) to set itself up as judge, jury and prosecution. "Where discipline is necessary the University should pay more attention than it has to following proper judicial safeguards. But it should organize its structure better to avoid disciplinary problems."

He emphasised that the "rights and responsibilities" document makes it clear that it is a response to student protest, e.g., "1969 was a year which saw the emergence of some

disciplinary problems hitherto unknown to the University..." (p.2). Compared with a number of universities in not only other countries but also in other states of Australia, student protest at the University of Adelaide has been small and, for the most part, conducted with restraint. Credit is given both to our students and our Vice-Chancellor, who has taken care to be sure that "channels of communication" are kept open. Passing statutes which, rightly or wrongly, can be interpreted as "repressive" by students, can lead to mistrust, breakdown in communications, and, ultimately, trouble. If the administration acts on the assumption that students will be revolting, they probably will be (in several senses of the word). Create a vice squad and you will get vice. "Put pragmatically", he continued, "this document fails to pass the test of 'repressive tolerance'."

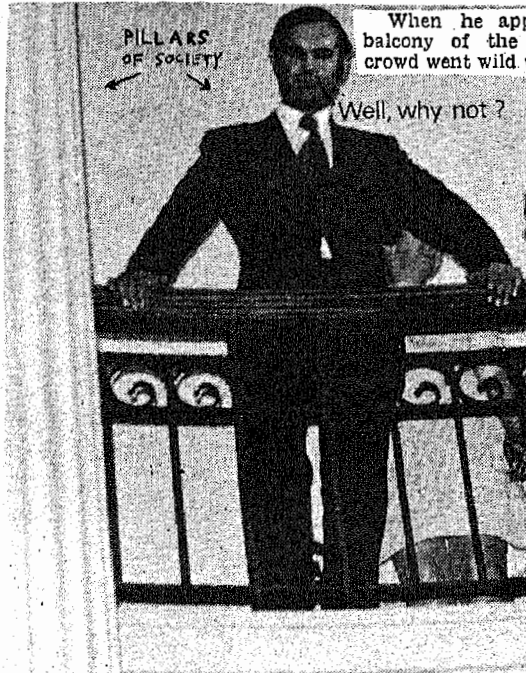
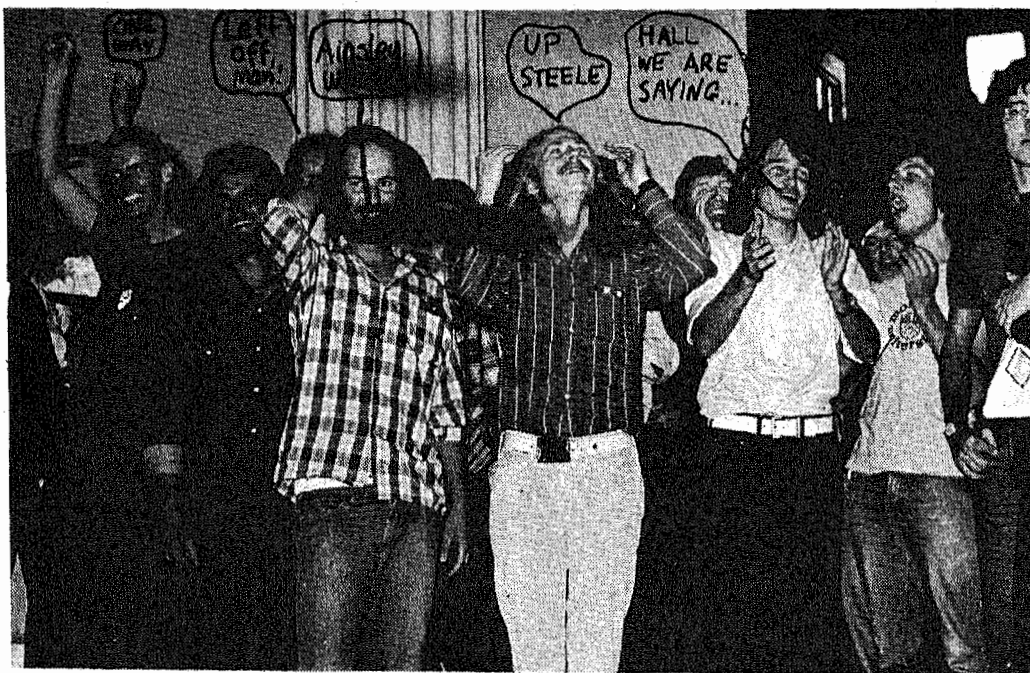
GREATEST DANGER

Professor Manwell saw the greatest danger to the University not from the small minority of radical students, but from the combination of outside pressures and intriguing staff. Anyone who cares to read Haasard for the S.A. Parliament in 1971 will find two members of parliament who violently and erroneously attack Prof. Manwell's (and his wife's) views on fruit fly eradication. One of these individuals is the Hon. Henry Kenneth KEMP, who worked for the S.A. Department of Agriculture 1936-1953, and who is well-known for his views about the University, both in regard to his attitude toward "radical" staff members and his recent claims that students with certain (conservative) political views were being discriminated against. The Hon. Mr. Kemp has some good friends in high places in this University.

Professor Manwell spent some time in quoting perceptive, what some might call "radical", opinions by noted Establishment figures, e.g. Sir Eric Ashby, former Vice-Chancellor of Cambridge University, Fellow of the Royal Society. "The picture of a monolithic Establishment, totally servile to the Military-Industrial complex, steeped in the ethic of the consumer society, is as much a figment of paranoid imagination as the view of some staff here that students are irresponsible radical rathags. It is likely that many distinguished academic figures would object to the overemphasis on student discipline shown in the "rights and responsibilities" document, however liberal the language seems in the initial (non-statutory) part of the document." He suggested that Professor Flentje and colleagues get that elephant into heat and have another go. "Eighteen more months — spent studying the literature on universities and finding out how the better universities, e.g., Cambridge, approach their problems, as well as reading about student protest (of which some students do not help their points by recourse to counter-cultural rhetoric) — could yield a more scholarly and sensible document."

CONCLUSION

Although as reported here staff members presented substantial criticisms of the Rights and Responsibilities document at the meeting, many of the students showed their clear understanding of its implications and the depth of their opposition to it. Analyses similar to those expressed in Grass Roots and at the lawn meetings were presented, showing how the document is a facet of the law and order mentality and emerges as part of the values held by those critical of our society. It is to be hoped that the Public Affairs Committee of the Student Association continues to make sure that as many members of the university as possible are made aware of the implications of the discipline document and that the already considerable opposition is manifested in some action.

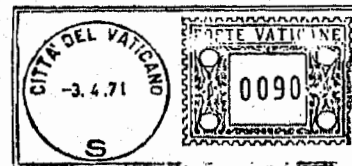


CAMPUS CAPERS



SECRETARIAT OF STATE

The Secretary
United Y.C.W. Football Club!
16 Adelphi Tec.
North Glenelg - 5045
South Australia



The first few weeks of term has seen the emergence of a mysterious and inscrutable movement on Campus and in the factories, schools and offices—nebulously known as UNITED.

Various bobbing up at political rallies and public assemblies members of the group have in a short time demonstrated an indefatigable zeal in exposing bourgeois-capitalist rhetoric and hypocrisy for what they know it is—a farce. They have been given wide prominent press and Television coverages while involved on the beach-girl quest struggle, the sex-shop shambles and by all accounts are heavily committed to the race question.

Despite such a far-ranging and intimate involvement in important social issues of the day, in addition to their featuring so openly in the public eye, we have experienced great difficulty in isolating individuals and gleaming a comprehensive picture of the "movement".

We started our investigations by combing through the vast amount of publicity that the media has gathered over the last couple of years, hoping by this to gain an accurate over-all impression of the movement and its "line". One is dumbfounded by the clever, articulate evasions of their spokesmen in fact TDT's Joan Headhand, normally no vanity-fair when it comes to interviewing crafty shrewd gutter-politicians, was reduced to a simpering schoolgirl by the long-haired hippie-type youth whom she approached at the beach-girl fiasco.

So much so that we are wondering just how flippantly this obviously subversive element ought to be dismissed. It is no secret that that great demagogue Joseph McCarthy found his most resilient and harassing opposition in the unkempt, diffuse, Bohemian groups that haunted America's cultural backwaters and tertiary institutions and football fields.

Is what we are witnessing here (and elsewhere who knows where such tendencies confine their insidious machinations?) a revival of the pseudo-quasi-crypto-counter culturalism blended with a highly efficient and cleverly organised Popular-Front which owes its allegiance to a foreign crown (or sceptre, or dagger?)

The politico-sociologists, tell us, or those that know what they are talking about do, that the traditional Stalinist mini bureaucracies that flourished in decades gone by, were undermined and eventually discredited as viable revolutionary nuclei by an appalling lack of a popular image or any beguiling ambience for the masses at large, which eventually led to their demise and collapse. This unfortunately or fortunately as the case may be is a factor which United (or whatever; for want of a better word which I can't for the life of me substitute) has attended to with an uncanny perspicacity and astute insight into human nature and the way it is manipulated by subversive bodies. This is what makes them so potentially and actually dangerous.

We feel that you, the student, (or worker or mother or magician or Buddhist) ought to be aware of what you are getting yourself in for by maintaining your apathy in the face of such an obviously disruptive sect (or mass-movement we can't be sure). It is with this intention that we draw your attention to and invite your response to—be it bigoted, startled, aghast horror, disdain, indignance or any other human emotion

for that matter—these facts and observations (for obvious reasons we must be careful and proceed cautiously in any attempt to expose such a seemingly innocuous movement; remember Andrew Jones!).

While on the subject of politics we find certain similarities and differences and non-sequiturs here with the Scientology fraud. Consider this:

1. United have no headquarters.
2. They (it?) are obviously heavily financially backed.
3. Their security is second to none.
4. There is no clearly definable politico-religio-epistemological trend in their thought. Their position defies comprehension. It seems to be an eclectic amalgam of dialectical-anarcho-islamic-pantheistic transvestitism.
5. They have affiliated to the Students Association (Why? why now?)
6. On Dits' Police correspondent provided us with these interesting facts:
 - (a) They have put the Force to considerable trouble and expense by iron-tight, neo-Stalinist security.
 - (b) They have been seen dispersed in various demonstrations, often initiated by themselves, clearly in a manipulative role.
 - (c) The Vietnam Moratorium Committee has been identified as the body's political arm, (Note—this goes a long way to explain why this particular United-Front has been such a threat to State-security).
 - (d) Interpol has a sizeable squad of crack agents employed full-time to try to keep track of the globe-trotting cadres, but their links with the Vatican have been immuned to investigation.
 - (e) They have disrupted public meetings and embarrassed high ranking officials and dignitaries, Bob Francis, Don Dunstan, Dr. Bray, Ernie Sigley, Gough Whitlam, etc.
 - (f) They were heavily implicated in public disorder during the Springbok tour. (Officer Smithers of the Special Larrikin Squad told us that the Adelaide Club fumed with indignance when United stated its intentions of refusing to negotiate or play with S. Africa AT THE INTERNATIONAL LEVEL).
 - (g) They insist on playing football (???) on the City's main roads late on Saturday nights.
 - (h) They have definite links with an arsenal of pyrotechnics and explosives that the pyrotechnics and explosives squad are trying to locate.
 - (i) They disrupted a 4th Cadet Brigade Officer-training camp at Warradale by means of a physical full-frontal assault. Camp organisers were DUMB-founded by the cool, calculating ease of the operation. (Cadet camp this time, Puckapunyal next?)
 - (j) They have disrupted the administration of justice in the Magistrates courts over an obviously planned twelve month strategy. This has required the employment of several ace bailiffs to guard the Police Prosecutor and Magistrate.
 - (k) They are involved in physical sports of a demanding, gruelling nature, probably to maintain stamina for the struggle for State-Power. Members are known to have infiltrated the Adelaide Uni Football Club!

And Officer Smithers could have gone on...

Added to this massive dossier on the body's activities is their accelerated programme on Campus. Members have gone out of their way to befriend new students; they have been responsible for motivating people to take public stands on contentious issues, they have been instrumental in making lots of people here LAUGH. (God forbid!)

They have enticed students from their lectures and practicals. "They have been a thorn in the Administration's and Academics' side" (Professor Mole).

They have lampooned and villified the Democratic Club, Liberal Club and have stood-over the Worker Student Alliance.

Irregardless of the outcome, or your reaction to this article, take heed of the events that are going on under your very noses; Read Genesis 6:9.

Make a non-negotiable demand that Asio release its findings on United to the populace (who after all are bound to be the losers in this game of life).

Demand that the University authorities

redress United members for their activities.

Don't you be made to laugh at yourself.

Oppose this movement which aims for "the overthrow of the State and Church forever and put them on the scrap-heap of History with the bronze axe and spinning wheel."

Write to the Albanian ambassador and demand that they make their reported affiliations with United public knowledge.

We can merely provide you with the facts and interpretations, but YOU MUST TAKE ACTION AGAINST UNITEDISM (and communism, socialism etc.) YOURSELF, NOW.

Don't be fooled in matters of politics and sex. United by its own admission is above the one and beneath the other, —can you afford to ignore this creeping cancer any longer. It will be too late when the sampans come floating up the Port River, molesting our womenfolk and shooting holes in all our footballs.

Darby & Jon

"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 6-8
FREE OPENING NIGHT!
DIRECTED BY ADRIAN AND BRENTON HANN

LATROBE AT ADELAIDE

Latrobe University was represented to Adelaide University at a Lawn meeting on Tuesday, March 14. Speaking for Latrobe were Peter Taylor — AUS officer and a member of the offending S.R.C.; and Bill Hartley, Chairman of the Federal ALP Education Committee.

The questionable efficacy of lawn meetings aside for the present — this particular issue is important because it is asking for nation-wide support for a student v. administration conflict which could quite possibly split an entire university.

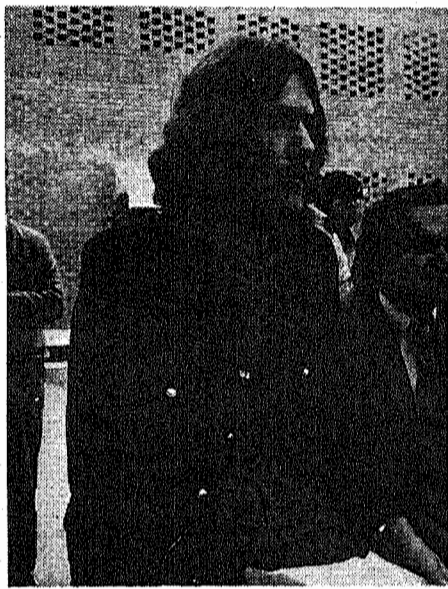
The "situation" at La Trobe first arose in 1971 when some members of the SRC, precisely 15 out of 23, resigned during a period of several months. Frustration, rather than apathy, was seen as the basis for these resignations, and the intended result of the stratagem was to be an ensuing climate for change. This did not eventuate and the remaining SRC members continued in their official capacity, with special legal dispensation from the administration. (Some members of this group are now taking Supreme Court proceedings against the SRC.) The SRC elected in October 1971 has been contrastingly active on students' behalf.

One of the main issues on which the SRC has opposed the La Trobe administration arose out of the events of September 1971, during which students opposed administration's policy of excluding any student expelled from any other Australian university.

The current dispute arose over the La Trobe SRC's decision in December to continue to recognise ALP members and socialist Left supporter, Brian Pola, as a student, although the university had suspended Mr. Pola as a result of last year's blockage incident.

Action taken against students last year was selective.

The University Council determined to test Mr. Pola's position by authorising a student elected member of the Council Miss Jan Sullivan — who is an active member of the DLP — supported La Trobe Democratic Club — to test Mr. Pola's position at law.



Peter Taylor
Latrobe S.R.C.
A.U.S. Officer

The university subsequently refused to hand over nine thousand dollars in monies owing to the SRC, and obtained an injunction to prevent the SRC from using funds in hand.

The latter action brought widespread criticism on the Council for acting in a rash and unwarranted manner, and was a major factor in the overwhelming student role condemning the Council, and the alleged student representative on the Council, Miss Sullivan, for allowing herself to be used to maintain the legal action on behalf of the University.

A further central point in this argument is that the SRC had decided to put the matter of proposed SRC payment of fines levied by University disciplinary authorities, against students who took part in the blockade but who were not suspended, to a general meeting at the beginning of the academic year. Students voted more than 9:1 in favour of the SRC paying the fines.

Further comment will have to be reserved until the matter is litigated and the students move their campaign to the next phase. (Deadline for the fines' payment was March 13 if those students are to re-enrol for 1972.)

Rosemary O'Grady.

Sources: Rabelais, Bill Hartley.

Government backs down on Student Union Reform (U.K.)

'One man's reform is another man's repression, I guess,' the student said with a shrug. He was talking about the storm of controversy that has arisen over the proposed changes in the present system of financing student unions. The author of the proposals, Margaret Thatcher, Secretary of State for Education and Science, and her supporters regard reform as 'necessary'; the chief spokesman for opponents of the plan, Digby Jacks, President of the National Union of Students of the United Kingdom (NUSUK), calls it 'destructive.' The debate is continuing to rage even though the Education Secretary announced on January 10 that the plan would be shelved until next year (1973-74). Such was the force of political momentum that more than 20,000 placard-waving students turned out on January 23 to add their voices to the chorus of protests that have greeted the Government's mildly worded proposals.

The Government claims that if the students are allowed a completely free hand in the use of union funds there will be nothing to stop them from giving money to violent revolutionary movements such as the Black Panthers (this has already happened) or the Irish Republican Army (this has not happened, though IRA speakers have been invited to address student audiences). The students, on the other hand, contend that Government interference could lead to the virtual extinction of the unions' autonomy and freedom of choice.

The Government wants to make sure that student funds are spent for purposes which the democratically determined majority of students genuinely wish to support.

The students consider themselves and their leaders fully qualified to judge what they want and the Government or university authorities conspicuously ill-qualified to do so.

The annual fees, which vary between 10 and 50 US dollars a year, are paid by the local education authorities (LEAs) directly to the college or university which, in turn hands over the funds to the union. The reformers say that, under the present arrangement, the LEAs are 'forced to pay' whatever fee the student unions decide to fix for themselves. If the funds covered only the normal expenses of running a union then there would be no problem. But it is when they are donated to 'causes' of a controversial nature, whether Biafra, Eangladesh, unemployed workers, or even milk for schoolchildren, that conservatives in Parliament (or among the tax-paying public) complain of the 'misuse' of the student union finances.

The consensus of informed opinion has been firmly on the side of the students. In short, the Government has not proved its case. And, on January 10, the Government admitted it. Thatcher and her Scottish counterpart, Gordon Campbell, issued a joint statement acknowledging that the vice chancellors, college principals and 'many students' had convinced her that 'more time for discussion was essential.'

UP AGAINST THE LINOTYPE!

Press censorship! Who needs it? Not the Capitalist Press. Not really. Actual total censorship — the blanking out of four-letter words, the mysterious absence of obviously relevant news — although serious enough, is only the tip of the iceberg. Such things embarrass the newspapers, help to expose the myth of Free Press; they would like to do without this. I want to show with a few examples, trivial perhaps, but specific and concrete, how the Press achieves its dirty work by means of emphasis, juxtaposition, layout and minimal cutting, altogether more subtle and effective than the blue pencil.

Consider *The Advertiser's* account of the Women's Lib. march of 11-3-72, with a photograph reprinted in **ON DIT 3** (surprisingly without comment). The report is headlined: **THE WOMAN'S PRIVILEGE**. In other words, "They changed their minds about the route of the march. Gee, aren't women silly creatures." Further down we read a vitally important piece of information about the see-through dresses some were wearing. (Are the palms of your hands sweating?) The clincher is the caption to the photograph: while hordes of women straggle down the street, a solitary male pianist plays on, advertising "a city discotheque that raises money to help the Crippled Children's Association". Noble. But not noble enough to give a free plug by NAMING the disco — just noble enough to make the marchers seem silly and self-indulgent by comparison. Note that all this reporting is 100 per cent accurate. No lies, just implication.

Another example: in September of last year, *The Advertiser* sent a reviewer to the first night of a play by a touring Victorian troupe, sponsored by A.U.D.S. at Union Hall. The man had never

reviewed before. He did not understand the play and left before the end of the first act. Nevertheless, he wrote a review, based on the programme notes and some comments made by the man in the ticket box. Furthermore, the review was derisive and negative (you know — one of those sort of intellectual university type plays) and probably contributed to A.U.D.S.' financial loss on the show. A complaint, in the form of a Letter to the Editor was not printed, but a private reply, **CONFESSING** to the papers' misdeeds, was sent. In January, a theatre columnist for the same rag printed a scurrilous and inaccurate article about the sorry state of university drama. A.U.D.S. sent a letter correcting the inaccuracies, with a final paragraph mentioning the previous incident, and asking for a printed reply, unlike on the other occasion. The letter was printed, but the final paragraph mysteriously vanished. Please note that the newspaper is not obliged to review shows, nor print letters, and reserves the right to "edit" letters.

These are minor incidents, but they have happened — definitely — and thus every word printed in the press must be similarly suspect.

The moral is this: you simply **CANNOT WIN** with the established press. F — the capitalist press before it f — s you! (Sorry, but it seemed appropriate; you all know what f — means. How stupid, how stupid. No matter.) The only alternative is to work overtime to acquire the means and create a real, sizeable Free Press. A myth? Well, a freer press, anyway. **UP AGAINST THE LINOTYPE MACHINE, PSEUDO-LIBERAL CAPITALIST CONTROLLED STATUS — QUO PRESERVATIONISTS!**

Robert Bath.

UTOPIA

BE YOURSELF . . .

There are no such — "constant emotions or sentiments as love, hate, anger, trust or mistrust. Whatever generalized definitions can be made of each of these at the highest levels of abstraction, specifically and concretely, each emotion is always found in one or another inflection according to the group mode it occurs in. There are no 'basic' emotions, instincts or personality, outside of the relationships a person has within one or another social context." (R. D. Laing "The Politics of Experience" P.82 Penguin.)

. . . BUT BE WARNED.

"Freedom reveals itself . . . when we screw up our courage to see it without pretence, in the dizzying collapse of external sanctions and universal law, in the appalling consciousness that I, and I alone, have absurdly and without reason, brought order out of chaos . . . and with that awareness, my world itself totters on the brink of the nothingness from which it came." (M. Grene "Dreadful Freedom" P.52.)

A CHECKLIST

As all good browsers know, the best book bargains are found by the regulars. Utopia has no sympathy for those who try a shop once and dismiss it forthwith.

Boomerang Bookshop, 238A Norwood Parade, Becks — Pultney Street.

Bowman Arcade Book Exchange (and visit the Clearlight Bazaar while you're there).
Megan & Hoggs, Leigh Street, Adelaide.
Mary Martins, Da Costa Arcade.
Red Cross Bookshop, North Terrace.
Other out-of-town shops include 145 Main North Road, Payneham Road (just past Maid and Magpie), Magill Road (top end) and Grange Road.

MEETINGS

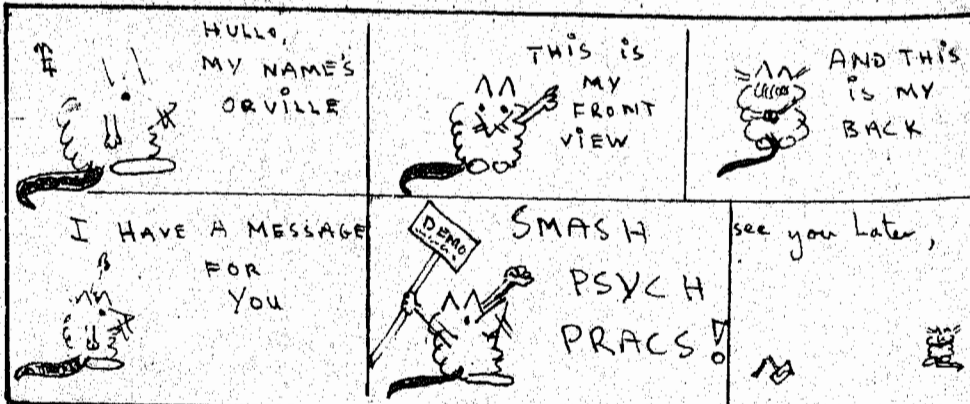
Feeling jaded and listless? Then get where the action is. Sit in on a University Council or Faculty meeting today! Simply check the Almanac on the north noticeboard, S.A.U.A. Office, and roll along to the Council Room, first floor Mitchell Building. Neat casual dress. Guys, please wear ties. And remember, you meet all the best chicks at Council.

HOME TRUTHS

1. If all the pacifists killed all the warmongers, there would be no more wars. If all the litterbugs weren't, we would have clean Barr Smith Lawns.
2. Each year the freshers become more passive and more cynical, the radicals more rhetorical and unimaginative. The Barr has never been fuller — a world of abstract thought is the surest way to deaden the mind.

3. "We are born without the aid of storks or cabbages. Ultimately, we die. The royal family goes to the lavatory. There is no Easter bunny. Such facts, however unpleasant, must be faced . . ." (Phillip Adams in *The Australian*, 18-9-69.)

Portnoy (B.J.S.)



not again!

MEANWHILE BACK IN APARTHEID LAND

SPRINGBOKS TO TOUR N.Z.

The New Zealand government has stated that it will not tolerate demonstrations against the Springboks who are this time going to tour New Zealand. New Zealand of course has quite a considerable crop of home grown racists — Maoris and Islanders being the target. Possibly because of this it also has a very strong anti-racist movement supported by a large sector of the community. The protest against the tour is by no means dominated by students and intellectuals: many Maoris, housewives, rugby players, churchmen and unionists have publicly aired their total opposition to such a visit.

However, the Rugby Union and Government of New Zealand are determined the tour will go on!!

For those who might think that, although a matter of principle, these racist sporting tours do not really affect an overseas image, we find below an extract from the latest issue of the United Nations Magazine 'Objective Justice' (Vol. 3, No. 7).



WANTED
Assistance with Anti-racist Newsletter — collecting material, editing, typing, printing and collating and FINANCE!
Contact: Hans Banens, Phone 44 8124 — or leave name, address and telephone number at S.A.U.A. Office.

Open graves waiting for children to die! According to U.S. Judge William H. Booth, who recently led an investigation in South Africa on behalf of the U.S. Episcopal Church, 50 per cent of all children born in the reserves die before they are one! And the majority of Africans in South Africa live on reserves.

Photo by Rev. F. B. Sayer
Dean of Washington Episcopal Church

It took police and Army some time to cudgel black workers back to their jobs in Namibia (S.W. Africa) — the strike by black workers was of unprecedented size and duration. One of the reasons it took so long to crush the rebellion (strikes are illegal and can be punished — if framed with the right charges, i.e. such as 'treason' or 'subversion' — with execution) is probably the fact that the prisoner-of-war like labor camps have not been used to the same degree in NAMIBIA as in South Africa proper.

And then back in Jo'burg, Durban and Capetown police are interrogating students about pamphlets distributed to cinema-goers which suggested that Yves Montaud's 'The Confession', in which they had just seen the machinery of political oppression in Stalinist Czechoslovakia — could just as plainly be a film about South Africa.

To add strength to their argument, yet another black detainee died after allegedly jumping from the tenth floor of the police headquarters in Johannesburg. One wonders why so many prisoners and detainees in South Africa commit suicide . . . quite a number seem to jump from top floors of police stations! Of course they probably all died from injuries received during interrogation, or were murdered outright — the fantastically high 'suicide' rate is revealing enough.

Apartheid Committee Hears Statement on Tour of Australia

By South African All-White Rugby Team

The Rapporteur of the Special Committee on Apartheid, Uddhav Deo Bhatt (Nepal) read a statement at the meeting of the Special Committee held in New York on 26 July 1971 on the tour in Australia by South Africa's all-white rugby team, which began on 26 June 1971. He noted that the tour was undertaken despite many protests by anti-apartheid organizations and criticism by many public figures including clergymen, and despite an unprecedented boycott by Australian unions.

Mr. Bhatt noted, in particular, the refusal of Australian transport workers to service any aircraft used by the South African team.

The Rapporteur pointed out that the South African team was met often by violent demonstrations wherever it played. In Adelaide, about 88 persons were arrested during a game with an Australian team. That night, more than 300 demonstrators protested outside the hotel where the South African team was staying.

Again in Melbourne, more than 200 anti-apartheid demonstrators were arrested during a game with Australia's Victoria team. The clashes between the police and thousands of demonstrators were described as the most violent clashes ever seen at a sporting event in Victoria. It was reported that 3,000 demonstrators were driven back from

the gates of the stadium by a police baton charge.

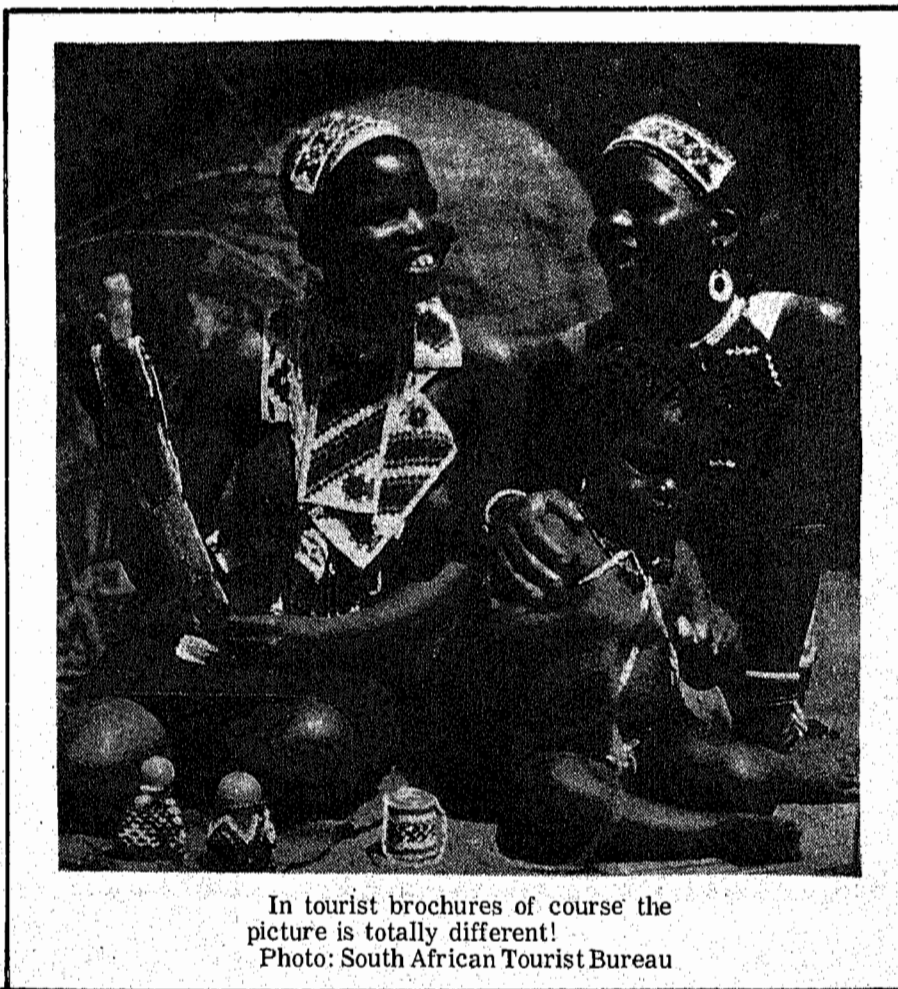
The team was met in Sydney by about 600 persons who had joined an anti-apartheid demonstration which followed the team back from the airport to its hotel. About 2,500 persons demonstrated at the Sydney cricket ground where the game took place.

The Australian Government's course of giving moral support to the South African team, in the words of the leader of the Opposition, showed no respect for world opinion. That it occurred in 1971, which was the International Year for Action to Combat Racism and Racial Discrimination, was a breach of international decency.

The Council of Churches in Victoria and a group of Australian lawyers called for cancellation of the South African tour.

On 14 July, the Premier of the State of Queensland had declared a state of emergency to deal with demonstrations against the South African team. The position of the Supreme Council for Sports in Africa, as spelt out by its Chairman, Abraham Ordia, in Lagos, Nigeria, on 27 June, 1971: "Australia and New Zealand seem to be bidding for the title of the most consistent supporter of apartheid sport . . . They clearly find the financial offers of South Africans hard to resist . . .".

"Objective Justice
Vol.3. No.4.



In tourist brochures of course the picture is totally different!
Photo: South African Tourist Bureau

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- "Postgraduate Scholarships, Fellowships and Travel Grants Available to Adelaide Graduates for Study Overseas." blue cover
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- "Studentships for Postgraduate Study" C.S.I.R.O. white pamphlet
- "Commonwealth Postgraduate Course Awards" yellow booklet
- "Commonwealth Postgraduate Research Awards" green booklet
- also Part B of the Registrar's monthly bulletin about Council business, available in departmental offices.



I'd like to find out what's happening in America now, just briefly.

G: Well, the war continues, in terms of vast highly integrated strategic electronic bombing, which is even more stinky than was going on before, the human to human conflict; it's become completely robotised, and that still leaves an enormous stress on the consciousness, and leaves even the conversations between Mao and Nixon unsatisfactory. So, like everyone on from Abbie Hoffman on to Nixon all dug the idea of Nixon going to Peking. Nobody disapproved of that. And everybody thought it was a big laugh on Australia. So did we!

G: Which shows you what a chump Australia's been... I read in other background things that there were certain symbols during the Peking welcome of Nixon which made it extremely important and heavy volume. I don't know, I'm not an expert on China. I've got a friend that's just come back from America, and he says that the Movement as such is practically dead in America. The only people who are doing anything organised are the Black Panthers.

G: Well, the Movement as it was is dead, in the sense that the Maoist movement as Shoot Nixon, obviously is dead in that Nixon's talking to Mao, so that all the extreme violence-prone radicals, who were full of fantasy anyhow, have now had the rug pulled out from under them. What remains is everybody who is anti-war and is attempting to reform American society. Still the same motif exists and I would say the Movement is in a sense stronger because the lunatic fringe has now sort of lost its reason. And specifically speaking there has been a union on the left between many very diverse who were before split over the issue of violence. And now that everyone realises that violence is not going to make it, Jerry Rubin is in intimate contact with John and Yoko, and is John Lennon's political advisor as from

November. Jerry Rubin is also seeing Bob Dylan. Bob Dylan has also been seeing me and making a record with me, including one tune on the record, "Goin to Santiago, Goin to Santiago, Republican Convention there. Be a great big fruit bowl... Old Mr. Nixon better bow down to Uncle Sam. All them citizens best elect a lamb..." Or something like that. Dylan has joined forces with Lennon, somewhat with Jerry Rubin, somewhat with myself, and they've put on a big benefit for John Sinclair, of the Rainbow People's Party, and got him out of jail-gaol with 28-grand lawyers fees, on Dec. 10. There was a giant concert for 14,000 people at Ann Arbor: it began with me, a 1/2

hour doing chants, then it went on to Bobby Searle, David Dellinger of the Anti-war movement, a speech by Rene Davis, Steve Wonder and his band, Albert Eyer (I think) — a black jazz musician and his group, a local band called Up from Detroit, Ann Arbor People's Party Band, a telephone speech between John Sinclair and his wife (he having been in jail for 2 1/2 years), Jerry Rubin gave an address, then John Lennon and Yoko Ono topped the whole thing off, singing a song about Africa, a song about John Sinclair, and a song about: "If you was in Ireland you'd wish you

was English instead". Has that come out yet? Well, that was the first of a series of projected mass meetings, well-organised, which was to carry on to Santiago and the Republican Convention. At the same time Kesey is back On The Road with his group, going from school to school wherever there's a big mind-mangle (like here) where there's a big meeting of people, and instead of his bus, he's editing the campus paper for a week. The first issue of that came out Kansas City Missouri, with the blues that I sang before, "I'd like to stick my tongue

.....", and immediately 15,000 copies got passed out, and then the rest, the other 3,000 copies, were seized by authorities... Sooner or later there's going to be a meeting between Kesey and John and Yoko. So actually something's happening that's quite unusual. In fact one night in Syracuse they

had Rubin, LenonOno, Klaus Voorman, Ringo, Me, a whole bunch of playwrights and poets from the Lower East Side; and then the one in Ann Arbor ended with LenonOno, Phil Ochs, Dave Dellinger and Jerry Rubin, Ed Sanders, and a girl named Ann Waldman, all at 3 in the morning, singing together in a room; so what it is that all the violence crazies have wilted on the vine, so what's left is everybody's got to wake up and get together, and not be scared of getting together; as long as everyone can get together without a violent program then nobody's scared of getting together. So in that sense, the Movement, which is to say ecological reform, anti-war, anti-conspicuous consumption, anti-plastic, anti-garbage, pro-sex, pro-population control, pro-gay lib, pro-women's lib, pro-Chinese lib, pro-Vietnamese lib, is stronger than ever. In fact many of the original ideas have been taken over through the mass media, particularly disapproval of the war. About 1/2 a year ago, 65 per cent of the American public thought the war was not immoral, but "immoral" which is a heavy judgement for a

nation to make on itself. Well, if violence isn't going to make it, which is probably pretty obvious, and people are getting together, well, how are we going to make it? We can't just do it by people getting together. G: God knows, I don't know. Nobody's even thought about it yet. Everybody was too busy bonking everyone else on the head. So there's no projected plan like the Movement had years ago where it was all mapped out, and strategies.

G: Well, what was the projected plan the Movement had years ago. If you can remember it and specify, then I'll tell you if there's anything like it now. Oh you know, the... G: No I don't know, I don't know if there was ever a plan. The working class. You get with the working class, and they organise and it ends up in a violent struggle. Where's the class struggle? G: The class struggle went bankrupt, because the United

States paid off most of the lower and middle class, as here in Australia to some extent. It's the lower class, the blue collar workers that all along were the conservative. So, the Marxian scheme as interpreted by 20-year-old college boys was always a fraud. It really was a fraud, and to some extent it was a messy frig-up fraud, because it held everybody's thought up, it got everybody stuck for a couple of years. What do you see yourself doing with your poetry and music in a political movement, that's together more than it was before, or is this what's happening? G: Doing what I was always doing: no politics can be conducted without absolute frankness of speech, without liberty of mind and liberty of intelligence, and liberty of information and liberty of soul; so see my role as staying true to poetry, and writing poems about political events when they're poetical, or when my mind finds them poetical. I've done a lot of poetry of that kind, and now I'm going into song, recording song with Dylan, with some things that have overt social rhyme, like "Come to Santiago Blues", and a long poem about the refugee problem in India. Another thing in my interests in the Movement was to maintain one party line, which was that no political revolution was interesting unless it involved expansion of consciousness, unless it involved psychic revolution as well, unlike Cuba,

which did not have a psychic revolution. So I hold that line and keep reminding people of that. And in conditions of pain or conflict, I try and hold that line, like in Chicago, by making use of massive rhythmic behavior, learning and teaching

that, like chanting, as a means of keeping the physical body of the movement there in one place, unified, rather than dispersing into hysteria, hysteria and violence. Well what's going to happen in Santiago? G: We're going to have to have an alternative convention, to answer their question: what sort of program does the left have to offer? Does it have a program in a

Oh yes, Sun Books have published a little double sided — you'll see what I mean —

booklet of 50 pages with 7 of his poems written between 68 and 71, none of which I'd seen before in collection. The 1971 one is the long "September on Jessore Road" chant, about the "starving black angels in human disguise", the Bangla Desh refugees: "millions of children nowhere to go". Also, the other side of the booklet contains 6 of Ferlinghetti poems, all but one of which he read at the Town Hall, including the long "Las Vegas Tilt". All of which are pretty strong poems. But I like Ginsberg. At \$1.75 it seems a bit of a rip-off: you'd have done better free on the laws, or within early City Lights One (Howl, Reality Sandwiches — remember the Naked Lunch??. Planet News, Kaddish or Empty Mirror, all at about \$2.50 each, but more poems!! We got our review copy from Miss Payne at the Union Bookshop.

technological age, except go back to the aborigines? What specifically does the left propose? I don't know. But ecologically based, there should be some set of propositions, specifically: absolute end of growth-rate economics, and of conspicuous consumption, end of plastic, cut-down of electricity, cut-down of over use of water, cut-down of over use of paper in cutting down trees. I don't know if any party has yet absorbed that as a philosophy for America; stop expanding, and start trying to get a more stable culture, without any changing, without change. An anarchist position against change. Could you say the only slogan for the left, is Go Nature? G: Well, everybody's compass is that, that's the north. The difficulty is that America is so covered now with heavy metal, that people are metal junkies, and gasoline junkies, and electricity junkies, and petrochemical junkies, and the withdrawal symptoms would be absolutely cataclysmic, in the sense that many people would physically die if electric air-conditioning and car transport were withdrawn from them physiologically. How do you see something like synthetic acid? G: I'm against synthetic acid; what would have to be produced would be more mushrooms. I'm for organic food. Synthetic acid might be alright, but at the moment it's dangerous. The CIA might be giving you the strychnine, or the Mafia, well who knows? The mass-

producing business-oriented Mafia.

the extent that it depends on fear, it's absolutely dangerous. Socially, absolutely it's counter-productive. Big bulldust scene. Leading to nothing more than wasted time, 3-4 years, middle-class populus with its backup, even more desperate — not much gain, given the American experience. Are you going up to see them? G: Well, I don't know. May go to Arnhem Land, if I can get permission from the honkeys. How can we get close to their culture without destroying their culture? G: I think culture rests on the barefoot heart, so you'd have to learn to be aborigines I guess, learn to inhabit your own space. After all the Aboriginal is the only man to have inhabited Australia in a natural way; he's done it, we've destroyed it.

Something to be remembered is that in terms of stability of society, they were around here with a relatively stable society, for something like 29,600 years, and the white guests (like ourselves) have only been here since 1606. But for 29,600 years they've had a very stable society; they know a lot more than us; they have an older history, an older sense of tradition, a much more sophisticated and more stable, more clear, more present sense of tradition and custom and manners and how to behave with fellow sentient beings — the masses that we're now exploiting, as Gary Snyder defines them: the trees and the grasses and the birds as being the exploited masses; the human beings are the capitalists. So the thing to remember, when the Aborigines seem goofed up is that they had been here so much longer, that they really knew what they were doing, and that we don't know what we were doing, so we have to go to them for information as to how to live with them. What do we do about our technology then? Do we just let it moulder in big heaps or do we have to find a technological solution? G: I don't know, I don't know. See the question is open: is technology viable? It's not as it was practised in America, absolutely not: it's destroying the planet. It doesn't look like it here, but America with 6 per cent of the world's population consumes 50 per cent of the raw materials, and one single American casts more waste into rivers and streams going to oceans than 1000 Chinamen. According to Costeau and others, already 40 per cent of the life in the Mediterranean is dead, over the last 20 years. It's an H. G. Wells statistic. I was just thinking about one of the symbols that's often used when talking

about ecology is that of a spaceship, where scientists can recycle everything. G: Yeh, Buckminster Fuller. So now the

proposition would be a technology that isn't half-assed; so far we've had a half-assed capitalist technology that's been incomplete in the sense that the full scientific formula has not been used, only half. That is to say, you build a car and account for all the explosion of gas except that which comes out of the asshole of the car, and that's not included in the scientific transaction; you see, we don't account for that part of it. Well, that's not real science because it doesn't account for the emission of gas; the plastic industry doesn't account for what happens to the plastic in the end: so the whole chemical reaction is not accounted for, only part of it. If we can get a science that will be circular and wise, that will account for all of its feed-back, that will include the feed-back as part of science, as it really is scientifically, then we'll have a science we might be able to use. But we have a science that wants us to have one half of the chemical reaction and wants us to forget about the other. It's like an amnesiac or half-assed science. So if you get a miniaturised technology that will account for its own feedback, well, WHY NOT? (Though only a fool would live with it...)

Have you got any of these new scientists in the movement in America? G: Oh yeh lots: lots of long haired acid-freak scientists. What of the idea that the electric or electronic technology could be a human one, replacing the mechanical industrial one? G: Well, I don't know. The Jews said don't make images, and the Muslims never made images of Allah, for the very good reason that they didn't want to cloud the mind with past performances. They didn't want to impose a fixed image on the mind, they wanted the mind to be free. So the difficulty with electronic technology is that it reproduces images all over the joint and you can't tell the real from the pseudo, and from the image after a while. And it's not as subtle as the great machine of nature which reproduces myriad grass blades without ever repeating the same. I used a tape-recorder. It doesn't work. Got it in Fiji: it doesn't work. Electric Garbage. Not dependable. Batteries. Do you think you're as subversive as you could be when you're in an institutional arrangement like the Adelaide Town Hall.

I'm not interested in being subversive. That's like a trite piece of poem, it's a trite, dumb, used-up poem. What I'm interested in is communicating, as much as possible. For party line I would take the Boda Satras vow: Sentient beings are numberless: I vow to save them all. Passions are numberless: I vow to extinguish them all. Gates of the dharma (or doors of perception and communication) are numberless: I vow to go through every door in every direction, get born anyway, many times; Buddah path is very long: I vow to follow through. And the

question as to whether or not one is subversive, it's like asking, Are you real? Would you class yourself as a human being? ... I mean, it's a word thing. Have you read Norman O. Brown? Met him? Do you know what he's about? G: I had lunch with him a while back. He's a nice professor. Are kids in America very much into his books? G: Yeh, very much. It's the obvious thing, reclamation of body. One of the things that I find a bit strange about Indian mysticism, I'm not deeply into it, but on the surface there seems to be a lot of body denial, or transcendence, or something. G: That's why the mahayan tantric buddhist tradition is interesting, because that involves zen, or involves sudden illumination; chanting does make use of the body, and it does turn the body energy, sexual energy, into a form of spiritual energy. Though lately I've been wondering, you know, the whole sex thing, what is that?

One of the things that you mentioned as one of the characteristics of the Movement in America, the sexual liberation thing, well, here in Adelaide especially, no one's into that thing at all. G: No one's into orgies? Well, what sexual liberation means is everyone gets their clothes off and let's have a big daisy chain; that's the ultimate thing. That's what it's all about; that's what all the mantra chanting's about, that's what all the rock is about, that's what all the politics is about. Nobody's yet done it, though there were a few occasions where it did actually happen, private occasions. Though the ideal is orgies in public parks. Or at least the freedom for that, so that if you did it no one would come and kick you in the head with hobnail boots, out of jealousy. I think that's the ideal, that we get free enough for that. I hope it happens before I get too old to enjoy it. Are the tantric guides for this? G: I'm afraid this is not part of any ancient tradition, but then it must be remembered that the great tantric teachers, exiled from their own lands seeking abroad, said that we must invent our own tantra, because tantra means the continuity of our own tradition, and continuous invention. We have to find our own path, follow our own hearts, and whatever institutionalised form the tantra finds in the west will be a western tantra. And that's already begun in America, in the sense that the first zen masters of honkey descent have begun practising. There is here, and all over the world, a funny kind of metaphysical opening up, a spiritual opening up. The top of

everybody's head, everybody's mind has been blown, partly by the prospect of the death of the planet, because that's intuited unconsciously even if it isn't consciously understood rationally. So biologically there's this alteration of consciousness to take in this new data.

Also there's the overpopulation. Sort of like a lemming thing, so that everybody gets static from everyone else's brain; there's electrical communication so that we can get around the planet; so that it is really one planet; so that actually you look down from the spaceship and see mamma-eyeball planet wreathed in blue cloud, for the first time: I mean you go to the moon and looking back on earth you see it is one living presence, one being, one consciousness; there's a noosphere, and it pulsates, made up of a lot of little cells, and that it is one person and that it probably has the consciousness of one person. So that begins breaking through to people. Then there's acid, drugs, because our science gets so technical that it begins to square the circle, it also squares the circle of consciousness. Or there's the possibility of alteration of consciousness through chemicals. Then there's the transmission of dharma all the way around the world by radio telescope. So, everything tends to an altered consciousness, an altered estimate of nature, an altered estimate of our own identity. Everything tends to a realisation of the emptiness of our own identity, because when 2 billion, 6 billion, 8 billion people begin screaming in each other's ear drums, finally everybody realises they're nothing but a bunch of empty phantoms; nobody has any dignity left, we're a bunch of rats; and so if we're all a bunch of rats, what's our nature? Empty, naturally, so that we're not rats, really. As long as we're empty, then there's no harm. What do you see your function as a poet as, then? G: To shoot my mouth off in every direction. Also I come in contact with a lot of people and gossip a lot. Just total gossip, planet gossip. The bardic tradition, the wandering bard going round and round singing a song and bringing the news from house to house. If one were to be poet, one would want to be bard too. And if one would be bard in a modern world, one would do so with a sense of humor, and with the means at hand; so you'd have to practice the skilful use of the means at hand: appropriate to the social situation around you. I'm a bulldust bard, or celestial loudmouth. Or something else. It depends on my mood, the day, on how supportive other people are.

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Drama

'The Beaux' Stratagem'

Reviewed by Ricoll Pharlep.

In an age where the lavish excesses of mascara dripping Cickettes and the ribaldrous ribbing of Germaine Greer are the templates of bigger, brasher, and more comic things to come: it may seem a cultural anti-climax to remove from the dramatic waxworks a play that would require some considerable expertise to execute satisfactorily. Yet, it is just this ambitious task which John Edmund and Chris Winzar undertook when they chose to produce Farquhar's *The Beaux Stratagem* at Theatre 62. What in wonder might have been the motive for such a choice? A growing awareness of the plight of 18th Century woman in the face of unyielding, overwhelming tune-stomping male chauvinist odds? No? Well then how about a desire to pander to the tastes of the delightful bourgeois automations of an Adelaide Festival fergeriatrics? Whatever it was, I am certain the purpose was far more noble, relevant, and less pretentious than either of the ones it had so much difficulty creating. Even so the feeling of superficial glamour, elevated, elegance, and porous prestige predominates as goals achieved in this production.

Farquhar's play although treated today, as a period piece giving actors an opportunity to dress in satin, lace, and frills and the audience to chance to catch up on fashion change; it is not as wild in its boorish scurrilities and brilliant indecencies as the other Restoration comedy of Congreve, Wycherley, and Etherege. As we are told in the programme, the theme *Beaux Stratagem* is divorce and as we see in the production a married woman Mrs. Sullen (Miss Leith) is lead to divorce. Farquhar's exploration of this theme is made comic by providing Mrs. Sullen with excessively attractive charms, a dyspomanical, purple-faced, forever complaining of hangover husband (Mr. Sullen, known to connoisseurs as 'Deadly Earnest') and in contrast to her husband a suave, at times forceful, always sexually alert lover, Archer (Mr. Norman.) The divorce is of course not the playwright's only concern, for the psychology of the tension between the rules of society and instinctual yearnings is fundamentally his main interest. Counterpointing the societal view of women's place in the basic animal excitement. And this is the level at which the theme is not dealt with in a didactic or polemical fashion even though there are considerably wordy arguments passed round.

Amidst all the intrigue centred on how our heroes Aimwell (Mr. Davis) and Archer, two adventurers out to make their fortune, will deceive the wealthy, naive, and definitely innocent Dorinda (Miss Bishop) into marrying Aimwell, is the interest Farquhar has obviously in the battle of the sexes and the psychology of woman. It is of interest to remember that it was during the Restoration Period of Charles II (after the Puritan reign during which Theatres were closed) that women as actresses made their first appearance on the stage. The Court drama was small in comparison to the large popular interest in the drama of the Elizabethan Age; and hence more intimate. Thus often actresses were mistresses of courtiers and the life depicted tended to represent some of the more interesting aspects of the courtier's existence. Whereas other Restoration drama revolved mainly around London drawing rooms and bedrooms, the B.S. made a link between the comedy of manners, and the broader world of the 18th Century novel. Consequently Farquhar has an inn on a coaching road and a country house, with gentlemen mingling with ostlers and highwaymen. Such a link enriches the play's action but increases the difficulties of the producer and director.

The audience at Theatre 62 is prepared for the period elegance by light incidental music which is made either by piccolo cello, violas, or violins; the amplification confuses the quality. At the same time that our ears are pleasantly plied with music, our eyes are assaulted by fairy floss pink silk wafting down (or so it seemed) from the rafters. This pink counter punctured the slate grey stage walls on which are the doors outlined in suitably regal gold and silver. Ian Brown's stage design was minimal, unintrusive, even subdued, and suggested the calculated reserve of the play.

The beginnings are loud and boisterous. Boniface (Mr. Poole) the landlord of the inn is able

in his role to deliver Farquhar's humor to us; his elocution is fully effective and well-modulated; unlike Aimwell and Archer in their longer deliveries. Of course, Boniface's comic lines are shorter and rely heavily on his rustic character; whereas Aimwell and Archer are to be more eloquent.

The main actors and actresses do not sustain a convincing familiarity with the language of their roles and rhythms; this results in a difficulty for the audience in fully understanding the content of the dialogue. Often Aimwell and Archer may seem to ramble as they deliver their part in a mechanical fashion; erasing some interesting comment or double entendre for the audience because the structure of the dialogue is unintelligible. On the other hand the director, John Edmund has obtained from the supporting cast very adequate and intelligible pronunciation which retains the flavour of some distant time. He fails however to have the major polemical roles come across with both the 18th Century flavour and intelligibility.

Mrs. Fuller thankfully succeeds in delivering her speeches with a satisfactory (although still wanting) degree of understanding for the rhythms of the language which are in many respects alien to our own speech patterns. Her acting is well-polished and gracefully refined with expressive and delicate gestures which effectively invoke the supposed, studied elegance of the period. Her only flaw is that as a sexually frustrated (husband prefers the bottle) woman, bored with country life there is not the subtly modulated variation in mood and tune of language and facial expression one might like. Certainly she becomes more excited when Archer enters her bedroom at 2 in the morning to demand the gratification of his lust, but she forever wears a melodramatic smile which makes her appear as though she's shooting horse at each interval (there are two.) The repartee which should be superbly quick, penetrating, and provoking, falls flat often: sometimes due to an unconvincing enthusiasm.

Most of the supporting roles are competently to excellently sustained in their comic value. These are from where most of the laughs originate. Lady Bountiful (Mrs. Irving) plays well the broad back-sided old busy-body of a country gentlewoman, Squire Sullen (Deadly Earnest) the drunken husband is exceedingly amusing in his red-faced, bleary-eyed, dodderingly dropsical irritability; and Scrub (Mr. Jureidine) as his dog of a servant invokes the much put upon humor of a dull-normal, libidinous half-wit. Much amusement is afforded by the Peter Lorre, bulging eyed performance of Forgard (Mr. Caldwell) the chaplain to the French soldiers. Unfortunately, Cherry (Miss Portus) the landlord's daughter appears too enthusiastically wide-eyed - Shirley Temple as a barmaid. Her enthusiasm is valuable but not tempered; and is often more at variance with her role and some of the comments made by Archer towards the end of the performance as to her inner elegance.

One further difficulty for Edmund is that Farquhar has written a play which reveals rapid progress, which makes it difficult to present an even smooth as well as a well-connected performance for he has in his 5 Acts many desperate scene changes. Edmund attempts to overcome this difficulty of continuity while still retaining the accelerating pace by making the change overs as quickly and smoothly as possible and also by eliminating particular scenes. Unfortunately the production fails on both counts. Whereas the scene changes might have added to an element of suspense (will Mrs. S's husband arrive?; what are the highwaymen up to?) they do not do so because the elimination of scenes renders the development of menace and character diminished, if not truncated.

The B.S. with its l'ts oozing out of period satin, red and yellow dresses like melting wax, drunken degeneracy of 'gentlemen', bunco artistry of desperate con-men, and organised crime no doubt heralding the Mafia, does not possess the ease of manner or sufficient modulation in the tune of the language to convey successfully the significant variations in mood and intention. And although the pace suffers from this, also much of the rebaldry and double entendre is lost with much that is of contemporary interest (such as the psychology of women.)

The play ends in a dance which in this production is marred by the forced, clumsy and nervous laughter of the participants. The dance seems superfluous instead of the victorious culmination of a lover's suit; a turkey cock dancing with its mate. It is strained and without the elegance and refined self-confid-

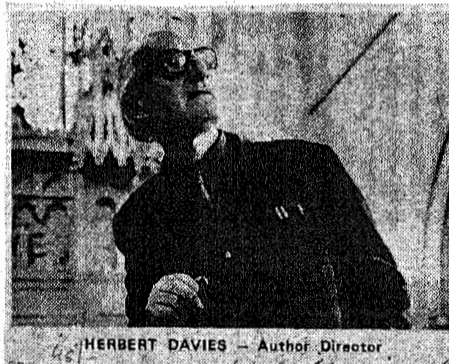
ence expected.

It is comforting to note that the turn of the 18th Century had its Moral Action Committee in the form of one Jeremy Collier who brought the weight of the church and middle-class society to bear against the drama of the Restoration, much the way Lance Shilton does today. The result of his activity does appear to have been damaging to latter 18th Century drama. Even so, at the risk of damaging early 21st Century drama I would have preferred to see Theatre 62 produce O Calcutta than give in to the conservative understanding of exactly what the Adelaide Festival of Arts needs to maintain its standards of mediocrity. If you are interested in Restoration drama then Theatre 62 has made an interesting attempt to recapture the verve of Restoration comedy, but in the end the performance is glossy, generally ill-paced, and would have gained more by precise elocution. And you should see it for it is unlikely that Restoration Comedy will be performed with any regularity or that it will be performed better. If you are not intrigued by the mechinations of 18th Century divorce which have a predominantly middle and upper class character then ensure that you have tickets to Ferlinghetti and for Ginsberg: you might as well be up-to-date.



'Son of God'

Reviewed by Paul Paech.



And next door in Maughan Methodist Church (it really is a strange building, I'm afraid; I can't work out what's wrong, but something most certainly is), there was Herbert Davies' "Son of God", which seemed to be asking more right questions but was somehow unable to convince that it could answer them, except with all the same tired old words and concepts, that (if they mean anything at all) should yell as loud as hell from everywhere, and dance and sing and laugh and play (and, perhaps, copulate, though Davies hedges a bit about this: it's part of it, he says, but that's not all; and he doesn't like lust). The theology of the play, which covers much the same period as JC:S (hrumph), is a little too obvious at times, when Davies has felt the need to spell out his New Improved Interpretation of the text of Holy Writ, but generally his interpretation is OK, in that it's an open-ended symbolic and non-exclusive interpretation.

Finally the thought comes down to the Love-God-then-love-people ritual, which is nothing new, really. Not much about method in this madness here, though.

Politics (of course) raises its tired old fist again, only to be met with an open hand by Christ, who gets crucified for his trouble. Which may be something of a victory for him. The nasties of the piece (Pilate, Annas, Ciaphas) all

look terrifyingly like church elders, which might suggest something to those suburban church elder-types who seemed to form the bulk of the audience. Though probably not, I fear. The resurrection is symbolic, unlike JC:S, where the resurrection simply isn't.

The production is smooth, if a bit technically disorienting (like squeaking steps), and the acting generally of a good amateur level. Kindekrist sings two songs, a wistful Jerusalem-Weep-Israel ballad at the start, and a loud, hoping-Resurrection-rocker at the end, which both fit well.

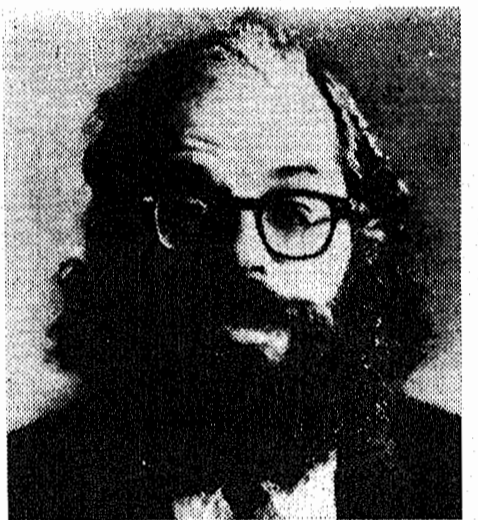
I know what's wrong with the building: it's a church.

Poetry Readings

Allen Ginsberg and Lawrence Ferlinghetti

Reviewed by Alan Griffiths.

Reading to packed houses of students and Adelaide literary heavies. Everyone was there with the numbers made up by those lucky enough to hear about the student concession tickets. Interesting to see, how little the poetry of these bards has been blunted by the years. Indeed, it's the early poems of the San Francisco Renaissance that really got through to the town hall audiences.



ALLEN GINSBERG

Ginsberg's voice gave new insights and epiphanies in the reading of the printed word and not to be taken too seriously good-times that he himself was having. Trying to make everything a good time for the audience too. Turning us on to the power and magic of the Australian Aboriginal corroboree chants that most of us had never thought much about at all and having to come over here and show us and after only a few days in the country to have much more rapport with the aborigines than we have ever had and showing us and them one valid way of bridging some of the horrors of the gap that lies between us.

Ironically showing at the same time what superior poets they were in the chanting rhythms (as Ginsberg was quite ready to admit) and how the aborigines themselves were happy to walk off the stage and not take further part in Ginsberg's chanting mantras which were good fun but bloody boring after a while.

And what a beautiful person Ginsberg is and such a great catalyst for putting good times back into the Arts. Coming over here and finding musicians - though not very good and rather unsure about what they were supposed to be doing apart from being on stage with the King of May - and him so willing to explore the new and sitting on the floor singing not worried if in his final mantra Max Harris walks out (silver topped cane and all.) Incredibly willing to make contacts and treat everyone with great respect and friendship, being so totally open.

And Ferlinghetti seeming to be an old man now, but like a particularly gaunt Buddha, seeing all the vanities of life, all the horror and joy, the tragi-comedy, and embracing all this with acceptance and passing through all this desolation and not afraid of death but seeing it too as all part of the dharma.

Films

Carnal Knowledge

Paris Theatre
Reviewed by Sandra Hudd.

Mike Nichols 'Carnal Knowledge' is an acute perceptive account of a society in which carnality replaces the emotional involvement of love and in which sex and love are treated with the cold impersonality of consumerism. 'You can't make your whole life' but in a world where people are merely sex objects and sex merely selfish gratification, it's pretty easy to do just that. Sandy (Art Garfunkel) - young, naive and virginal - and Jonathon (Jack Nicholson) - more the campus smoothie - can be heard talking behind the credits: 'I feel the same way about being laid as I feel about going to college - I'm being pressured into it.' Sexual pressure from within and social pressure from without characterise their first attempts to 'feel someone up'; love is second place and 'doing it' is the real concern. Here as throughout, Jonathon is interested only in 'big tits': he moves from girl to girl but as he is unable to give, so he is unable to love and loneliness and impotency result.

Art Garfunkel is near perfect in his naivete and both Ann-Margaret and Candice Bergen give surprisingly good performances.

Expression '72

Spectrum Garrie Hutchinson

Tuesday 14th March

Inside there were people, cameras on tripods, a channel 10 camera, draughts from the fans, ugly scaffolding, and against one side, the Spectrum people, brilliantly floodlit with unvarying white light (necessary for the Channel 10 camera and its frantic cameraman who gave up after a while, but otherwise making Spectrum look like part of a police line-up).

Mr. Lead Guitarist told us that they hated the module (it was noisy and claustrophobic) and that they felt paranoid; so paranoid that they talked and sang about it for an hour. In accord with their unhappy tone, they insulted and abused Adelaide and invited the audience to hurl abuse at them, which they would "endeavor to hurl back".

I was disappointed to hear what Spectrum, listed as "one of Australia's most unique (sic) sounding bands", produced; I liked one song of the first bracket, which was followed by a questions-from-the-audience time. (After all, as Mr. Lead Guitarist announced two-thirds through the show, "this is supposed to be a workshop").

Bumbling along to module 1, my charming companion and I (eclectic?) found the rather smaller (than Spectrum's) but happier, audience on its feet, about to perform. Under Garrie Hutchinson's direction, we inspired and expired to the whim of a film, and then rapidly almost-organized factions chanted "light bulb, light bulb", "corrugated cardboard" as these appeared on the magic screen. Garrie H. gave us pages of Roget's Thesaurus to read aloud while not watching a film and showed us the "real news", retrieved from the garbage bin of Auntie Tapioca in Melbourne or somewhere.

It was all (as the "magical mystery leader of the Instant Karma Club" put it) fairly nice.

Frank Hardy

Frank Hardy - Expression '72
15th March
Reviewed by Mick Davis

I think it is true to say that no-one really knew what to expect when they paid \$1.50 to hear Frank Hardy at Expression '72 last Wednesday

night, but what they heard they obviously liked.

For a start Frank had a captive audience. He was dressed like a television entertainer (which he has been), and the audience sat at his feet on authentic Rymill Park grass inside a big white tent.

The show at the start sounded like a pilot run of a new TV series on improptu 40 Australian humor but gradually other facets of the writer cum communist cum entertainer unfolded.

He revealed firstly an excellent ability to reel off yarns, secondly the meaning of his personal commitment as a Communist and thirdly a convincing sincerity.

Perhaps Hardy's delightful use of the Australian sense of humor and idiom points out a basic difference between the old and the new left. He is a person who because committed to his political stance at an early age (he told us of the influence of his background and of early Australian writers like Henry Lawson), and ever since then he has devoted himself to its preparation despite, for example; the difficulty he encountered in publishing his two most important books, 'Power without Glory' and 'The Outcasts of Foolgarak'. The result of the combination of Hardy's political views and his use of humor is a style of speaking (and writing), which entertains and persuades at the same time.

I can't help thinking that most political speakers would convince people a lot quicker by taking themselves less seriously. I think that is probably the key to Frank Hardy's success.

chairs was filled with an equally vast number of people when Rod McKuen galumphed on stage, carefully casually behung with pullover, sports slacks and clean new basketball boots.

He took up a Neanderthal man hunched posture at the microphone and, with his piano, bass and guitar band, put over a beautifully relaxing very smooth sound without fuss or strain. The audience soaked it up like a barrel cactus; the mums and dads, the bank clerks and the ledger machine operators as well as my delightful tuba-and-cello-playing companions were totally involved. Imagine the warm quilted air of the low-roofed stadium, deep peacock blue and warm orange floodlights on stage, and the totally sensuous blending of McKuen's voice with his instruments...

Uncle Rod sang also a few fast funny little ditties, tried to ad lib some quips, raised his eyebrows every time a plane passed overhead, told us about Animal Concern (a project of his to train vets and teach people to care for their pussies and doggies), assured us that it didn't matter how we loved or whom we loved and ran off stage.

A soothing evening for those of us who had nothing better to do.

Sydney Carter

Reviewed by Paul Paech

What does a religion that has been messing people up for a few centuries do when it realizes dimly what it's been doing?

More important, probably, what does a person whose socialization process has been woven deeply with this religion, do when it dawns on him that things are not what they have been made to seem to be?

That's Sydney Carter's dilemma. Obviously deeply attached to the Christian tradition, and yet faced with the nasty body-denying (and therefore soul-denying) salvation the churches preach, he tried hard to reconcile the two when he came to Way Hall last week.

Trying hard to transform Christ from the literal believe-in-me-and-be-saved church-institution Saviour to a figurative --point-the-way-to-liberation personal liberator, he read poems and sang songs about all sorts of experiences, and his Christ sometimes made sense. It was hard, though, because the churches have almost forgotten (if they ever knew) and the audience was a very church audience.

Carter does a sort of anti-Muggeridge: where Mal wishes man were something else (especially not carnal, sexual), Carter rejoices in man's total experience, all of it becoming part of God's wonderful creation.

I fear he might be about 300 years too late if he wants to keep the Christian tradition going. There are other people outside the church who say Christ-things much better and much more convincingly; and not to church people, (who are probably lost, anyway); but (like Christ) to the world.

Light Entertainment

Rod McKuen

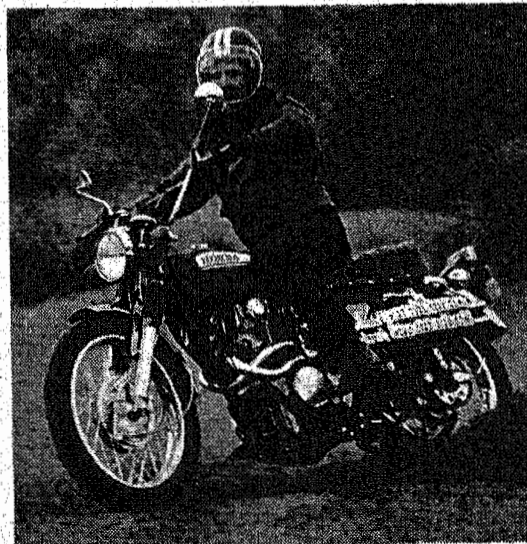
Apollo Stadium
Saturday 18th March
by Oliver Frank

"Everybody loves somebody some-time..."

A vast sea of very modern orange

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LAWRENCE FERLINGHETTI

Him too, his best poems being the ones we have finally found in our penguin collections and his newer poems like 'Las Vegas Tilt' being only echoes of his old Buddha voice and sentiment.

His penetration and precision, his power of humour, anger, his whimsy and irony still there, but hidden in the flurry of his Whitmanesque style, that reads so much like a shopping-list unless the commonplace is ruthlessly edited out of it. The perceptive scenes of 'Las Vegas Tilt' so overwhelmed by the gentle criticism of plastic America that is so obvious to everyone now and don't need no poet to be telling.

Ferlinghetti took a brief respite and allowed Brian Medlin and another guy to perform and then came back with vigour to show that he could rant and rage if he felt like it but preferred his own chosen way of life and poetry.

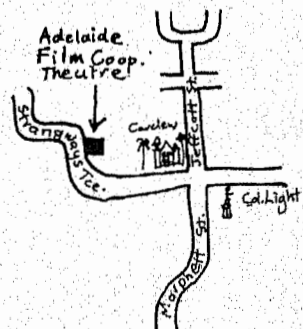
These guys are incredible and talk to them or listen if you get the chance - if this gets into On Dit and at a relevant time - because they're not great ego poets, but just trying to make life a festival and to make this Festival alive, just looking around like the rest of us and trying to tell what's happening.

REAL BONZA FILMS!

EVERY NIGHT TIL 25 March
Carclew Stables
8pm - 3am

MON 13 - Storm
The War Game
TUES 14 - The General (Keaton)
Bullockie
WED 15 - Aust. underground movies
Thurs 16 - Lennin in October
Boom Chosey)
FRI 17 - Earth
La Boheme
SAT 18 - Napoleon Bonaparte
SUN 19 - Un Chien Andalou
MON 20 - Knife in the Water
Boudu Saved from
drowning
TUES 21 - ?
Wed 22 - Culloden
Incident at Owl Creek

SUPPORTING SHORTS →
Dead Wood Dick; Sculpture of Henry Moore; German Cartoons; La Song de Bates; UNIVERSE - a travel through the Galaxie.



free tea and coffee
nice comfy armchairs

RECORDS



SEALS AND CROFTS — "Seals and Crofts" (Bell)

With this album I fell into the old mistake of judging an ounce by its size. It has beautiful cover photography with pastoral scenes designed to charm any would-be Adelaide Hills drop out, together with the words to all the songs to satisfy those who like to compare imports with Australian releases.

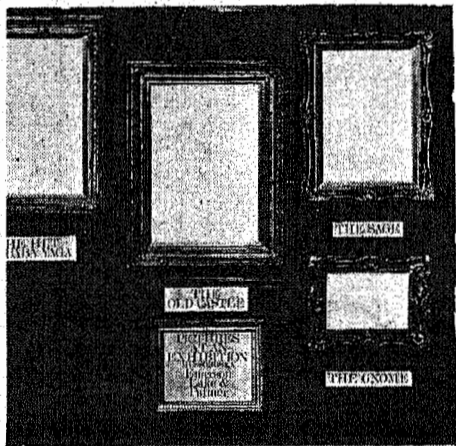
However, unless you've hit the big time, you won't want to pay \$6 (\$5 to JR&B members) just for the cover. Seals' and Crofts' music is what this review is supposed to be all about. If you liked Simon and Garfunkel three years ago, and if your taste hasn't changed since then, you might groove on a few of the tracks.

"So meet me at the corner of sanity, don't be late baby, hey hey hey
I'm gonna ride Jekyll and Hyde right out of your life

And I don't mean maybe" could have been another verse on "Baby Driver". Other songs seem to take inspiration from traditional folk with mandolin and guitar, and buckets of orchestration thrown in for bad measure.

But who knows? Someone's brother/sister might like this record. After the success of Daddy Cool I'll believe anything.

Helen Bannear



EMERSON, LAKE & PALMER — "Pictures at an Exhibition"

ELP's pictures are not those that the Russian composer Mussorgsky attempted to describe in music last century. But "Pictures at an Exhibition" by ELP is still plagiaristic. Mussorgsky's own promenade theme, runs through the whole set, yet ELP create out of it their own distinctive, original and foreboding sound. They create a frightening power that is different from the pure physical force of other rock groups, except in "The Sage" by Greg Lake where the moog is silent. They either leave Mussorgsky untouched or make him unrecognisable through the moog and "Pictures at an Exhibition" is a musical success for that reason.

However, the Russian spectacular is dimmed by ELP's arrangement of Tchaikovsky's Nutcracker theme, retitled "Nutrocker", which pulls ELP down to the level of the wonder Spaniard Waldos and his "arranged" versions of Beethoven. "Nutrocker" is indistinctive, unoriginal and hardly foreboding but it sounds good, like "Are Your Ready Eddy" and makes you feel good inside. But then that is the way the Russian originally wrote it.

ELP float away on a sea of applause.

Chris Findlay



CLIMAX CHICAGO — "Tightly Knit" (Harvest)

They used to be called the Climax Chicago Blues Band but that was probably too long for radio announcers to say and so they didn't get any airplay. With lineup unchanged from their "Lot of Bottle" album they are now just Climax Chicago. This is rather interesting because when they were calling themselves a blues band, the blues content of their music was negligible. Now that they've dropped the blues from their name, over half of this L.P. could be called blues, but then what's in a name?

A number of people liked the "Lot of Bottle" album because of the strong guitar work and general heavy feel of the music. This is all gone with the new L.P. The amps are all down on 5 and more saxophone is used instead of guitar. This is called the brass syndrome and the only known treatment is to play the patient a Jimi Hendrix L.P. at full volume through quadrasonic headphones. We lose more good rock groups through this killer than through the combined effects of pot, groupies and ego-trips.

Back to the music. There's a good deal of R & B on side one and though it's not well arranged it is foot tapping music. There's also a nice bottleneck blues on this side. Side two is saved from complete mediocrity by a classic slow blues called "St. Michael's Blues" which gets the guitar volume up again. However, even on this track their vocalist lets them down. Perhaps I was spoiled by having earlier listened to Humble Pie with Marriott singing "Rolling Stone" (a slow blues) from their live double album.

Trevor Mules



MERRY CLAYTON — "Merry Clayton" (A&M)

Anyone that was impressed with the film clip of Merry Clayton shown on T.V. some weeks back (as I was) would be well advised to listen to this set. Miss Clayton is a 23 year old negress from presumably California. On this (her first recording?) she comes across with a confidence and style to equal the likes of Aretha Franklin, Tina Turner and; in parts; Roberta Flack. The back up group, whilst predictable in make-up, is impressive and includes Billy Preston, Jerry Peters and Carole King on piano, and David T. Walker on lead guitar.

Whilst she is probably aided by the choice of material for the album, over half being proven songs, she gives each the stamp of her own character. These are no half-hearted remakes. The set opens with an uptempo version of Neil Young's classic Southern Man. Merry has a "more authentic" sound than the original but does not surpass its brilliance.

Carole King donates three songs to the album. Walk On In is uptempo whilst Same Old Story

and After All This Time are taken slowly. After All This Time is probably the best thing on the album and contains some restrained but excellent sax work by Curtis Amy.

An excellent version of James Taylor's Steamroller opens side two. Merry takes the song and makes it as much her own as Taylor's with a treatment which is as unique and fresh as the original, if not better.

Sho' Nuff (Billy Preston) and Grandma's Hands both swing well in a controlled way, as do all the songs on the set.

Leon Russell's A Song For You and three other songs, Love Me Or Let Me Be Lonely, Light On The Hill and Whatever complete the album.

The album contains no weak songs. All are of a consistently high standard, but somehow never quite reach the level of excellence to make it a classic set. The answer could lie in the fact that over half the songs are renditions of "white" songs.

"Merry Clayton" takes a bit of getting into (to adjust to the idiom) but once there it is a worthwhile effort. Like good wine, the taste is known, but the effect is nice.

Terry Heazlewood



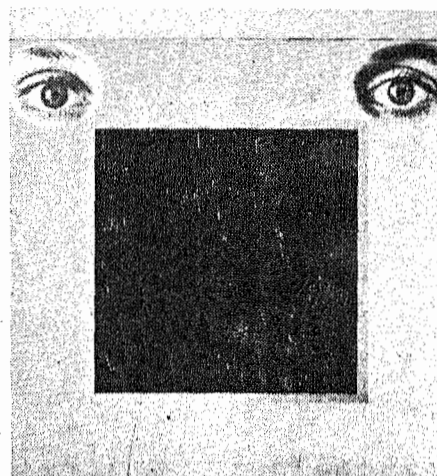
PAUL SIMON — "Paul Simon" (C.B.S.)

When Art Garfunkel split to make some movies, the pressure was on Paul Simon to show that he didn't need anybody else's shoulder to lean on. Simon and Garfunkel have been such big names in show business for so many years now that one could be excused a certain amount of scepticism concerning Simon's ability to repeat the success as a single. The other thing that made the task that much more difficult was the fact that S & G had made it to the top largely on talent, unlike many other big show biz names who make it on schmaltz. Therefore, Simon couldn't rely on any phony PR work to keep him on top.

However, Simon has got a few things going for him. For starters, all the songs on the album "Bridge Over Troubled Water", apart from "Bye Bye Love", were written by Simon alone. Secondly, Simon has been playing acoustic guitar for quite a while now, and while no Segovia, he's not exactly a dill on the instrument either. Thirdly, in his many years in show biz, he has gotten to know a lot of other people who also know something about laying down melodies. These three factors have all helped him in getting down his first solo album which can only be described as class. Whilst a few tunes smack of the "Bridge" album, most are a lesson to other budding song-writers on how to write melodies and lyrics that rise above the mundane. One in particular, "Run that body down" is exceptional. Every tune is distinctive in itself while the moods run the whole spectrum from moody to peaceful to exuberant. Concerning his guitar work, the relatively simple arrangements on this album allow it to be appreciated more than on earlier albums. And the jazz and rock people he's chosen from different parts of the world to help out all play as if they dig what Simon is in to.

If you hated Simon and Garfunkel then I'd be surprised if you liked this album. When it's all boiled down, most of the creativity in that group came from Simon, so that some similarity must carry over to this album. On the other hand, the split seems to have urged him to greater heights, and while it may not be as commercially successful as "Bridge" I'd say this album is the best thing Paul Simon has ever done.

Fred Bloch



URIAH HEEP — "Look At Yourself" (Bronze)

For those who can't remember English at school, Uriah Heep was a very 'umble character in "David Copperfield". By comparison, the Uriah Heep of the English rock scene are very 'eavy, as well as being 'umble.

Initially the most striking feature of "Look at Yourself" is the strong similarity between it and the works of Deep Purple and the old Vanilla Fudge. Ken Hensley, Mick Box, David Byron, and Paul Newton fairly scream through seven original compositions. There is plenty of variety with organ, piano, electric and acoustic guitar, drums, and bass used in assorted combinations. But above all else Uriah Heep is heavy — really heavy, without any of the pretensions of Grand Funk.

Dick Maddigan

Summary: A good heavy album from an up-and-coming band. If you're into the heavies, "Look At Yourself", now!



RALPH McTELL — "You Well-Meaning Brought Me Here" (Paramount Records)

This album from noted folk singer Ralph McTell comes as no surprise to those familiar with his earlier work. A beautifully set, "You Well Meaning Brought Me Here" features all the sweet guitar work and vocals we've come to expect — plus more! Probably the most noticeable aspect of it is the diversity of instruments McTell uses here. He plays (in addition to guitar and harmonica) piano, flute, harmonium and the moog synthesiser.

Every song is consistently above average — both musically and lyrically. What differentiates the tracks is the backing and arrangements. "Lay Your Money Down" is a good song spoilt by McTell multi tracking four voices, guitar, flute and harmonium all at once! On the other hand the next track "Old Brown Dog" is made by the tasteful mandolin, organ and electric guitar creeping in to supplement the vocals at just the right places. The next track is set off by strings and horns superbly arranged and conducted by Robert Kirby. Also worth noting is yet another version (his fourth I think!) of "Streets of London".

Behind Ralph McTell is the Yes organist Rick Wakeman and Pentangle bassist Danny Thompson. So the overall sound is very good, very Ralph McTell, but it's almost too sweet and too well done. There is something lacking, guts perhaps. I was left with the feeling that if this small something (whatever it is) can be remedied then we could expect some really good, valid Ralph McTell music.

Mike Leach



an interview with JOHN MAYALL

John Mayall has developed the blues from a basic music to a refined art form, yet he has done this without sacrificing its emotional impact.

Because many now famous blues and pop musicians have played in his bands, he has acquired the reputation as "one of the greatest employers of all time" and "Father of the British Blues".

The night after the commencement Ball, I arrived at his motel room for an interview to find him 'grooving' to "Till Death Us Do Part" on television.

When the program finished, we started what was to be a one and a half hour interview with John sitting cross legged on the floor chatting away in response to my questions.

I began by asking him what he thought of last night's performance.

He said he was quite happy with it. He felt good as they were playing and the crowd seemed to be listening attentively and appreciating the music. The open air atmosphere reminded him of the open air gigs he sometimes played in England.

I asked him if the group had played much together to which he replied that the first time the complete band played together was in Melbourne prior to coming to Adelaide. The original group had Larry Taylor on bass.

When the group got to Hawaii, Larry said he couldn't face the full tour and suggested Putter Smith as a replacement. Putter fitted in quite well and the group was coming on fine. Even the change of one musician could drastically affect the playing of the group so they were fortunate that things turned out as well as they did.

I asked him why he rejected requests from the audience. He said he usually rejected requests for particular numbers because for a performance they play a set of improvised numbers and don't have a particular repertoire. If they did attempt to recreate old numbers, the music would soon become boring. Anyway, this group consisted of different musicians to those who played the original number so their playing would not be the same.

Following on from this, I asked him if the music was improvised, how much prior preparation was there. He answered there was not much. They might establish a general routine for a number and perhaps a melody line but that was all. On a gig, the lyrics were also improvised. Sometimes the lyrics worked up on a gig ended up as a basis for a song on an album. Generally on a live concert there was less stress on the lyrics with the numbers being much longer and containing a lot more solo instrumental work.

While on the subject of the lyrics, I mentioned that some critics had criticised Mayall for his lyrics and referred to a recent edition of "Rolling Stone" where a critic reviewing the "memories" album, said that Mayall's lyrics had the reviewer squirming with embarrassment.

He replied that he sang about how he felt — sometimes his lyrics may seem trite to other people, but was him. Some people liked his lyrics and others didn't. It was better not to conform to others but to develop his own natural music. He usually found that critics who knock one album of his knocked the lot.

At the time I arranged the interview, it was mentioned that John was annoyed over an article that appeared in "National U" entitled "Trashing the white man's rock". So I asked him whether he was objecting to several paragraphs in the article one which went thus — "I was never able to understand the popularity of musicians like Clapton, Bloomfield, Mayall, etc. who took most of what they know from black masters like Buddy Guy and B.B. King."

No it wasn't that particular paragraph, but the whole tone of the article that he objected to. It was a racist article and an example of reverse prejudice showing a personal bias towards black musicians. "Every person has feelings regardless of colour. The blues expresses pure emotion and is not limited to black people."

The article was full of inconsistencies anyway. This was not only his view. The people who felt strongly about the article, and who pointed it out to him were the black musicians in the group.

I then asked wasn't it better to go back to the origins of the music rather than listen to derivative music. Yes, he said he would agree with that. If his music was a direct copy of other blues music, then it would be better to listen to the originals, but it wasn't a direct copy. Even in the "Crusade" album where he did other people's numbers, he did not do a direct copy. He listened to the numbers then developed them in his own way.

We got to talking of his later musical development. I asked him if his music was becoming quieter. He replied that this was not necessarily so. His first album without drums was the "Turning Point" album. He was going for a less amplified, more acoustic sound. It gave the musicians a greater awareness of the others and helped with the control and discipline of the group's playing. "U.S.A. Union" was the same. "Back to the roots" was a hybrid album. Some tracks had drums and others didn't. "Memories" was similar to U.S.A. Union.

However, the latest album entitled Jazz-Blues Fusion is a breakaway from that mould. It was recorded live just prior to this tour with the same front line musicians as on this touring band. With the jazz musicians on sax and trumpet, the music is more instrumental and less lyrical.

The album should be released in England in a couple of months, just in time to coincide with their visit there. He wasn't sure when it would be released in Australia.

I asked him how he selected musicians for this group and what sort of contractual arrangements he had with them.

To this he replied that in the past he used to hire musicians but then when he wanted to change the band musically, he would have to fire the musicians who became redundant. This wasn't satisfactory so now they are employed on a casual basis specifically for an album, show or tour. He liked it that way.

He has no trouble getting musicians. The record companies are fairly good at releasing musicians who are on contract to them. John sometimes selects musicians who he has heard on record and others are introduced to him by other musicians.

Getting back to his music again, I asked him if he had any thoughts for his next album. He answered that what he usually does at the end of an album is to do anything but music for a while, like carpentry, artwork or painting. When the deadline for the next album gets close, he then decides on the details for it. He usually works best under pressure.

Producing your own album takes a lot out of you. "Back to the Roots" used up a hell of a lot of subject matter.

I asked him what Harvey Mandel, Sugarcane Harris and Jerry McGee were doing nowadays.

Sugarcane was working with Harvey Mandel and Paul Lagos in an enlarged group which went under the name of "Pure Food and Drug Act". Jerry McGee had joined the "Venturers".

Finally, I asked him what he thought of the tour so far.

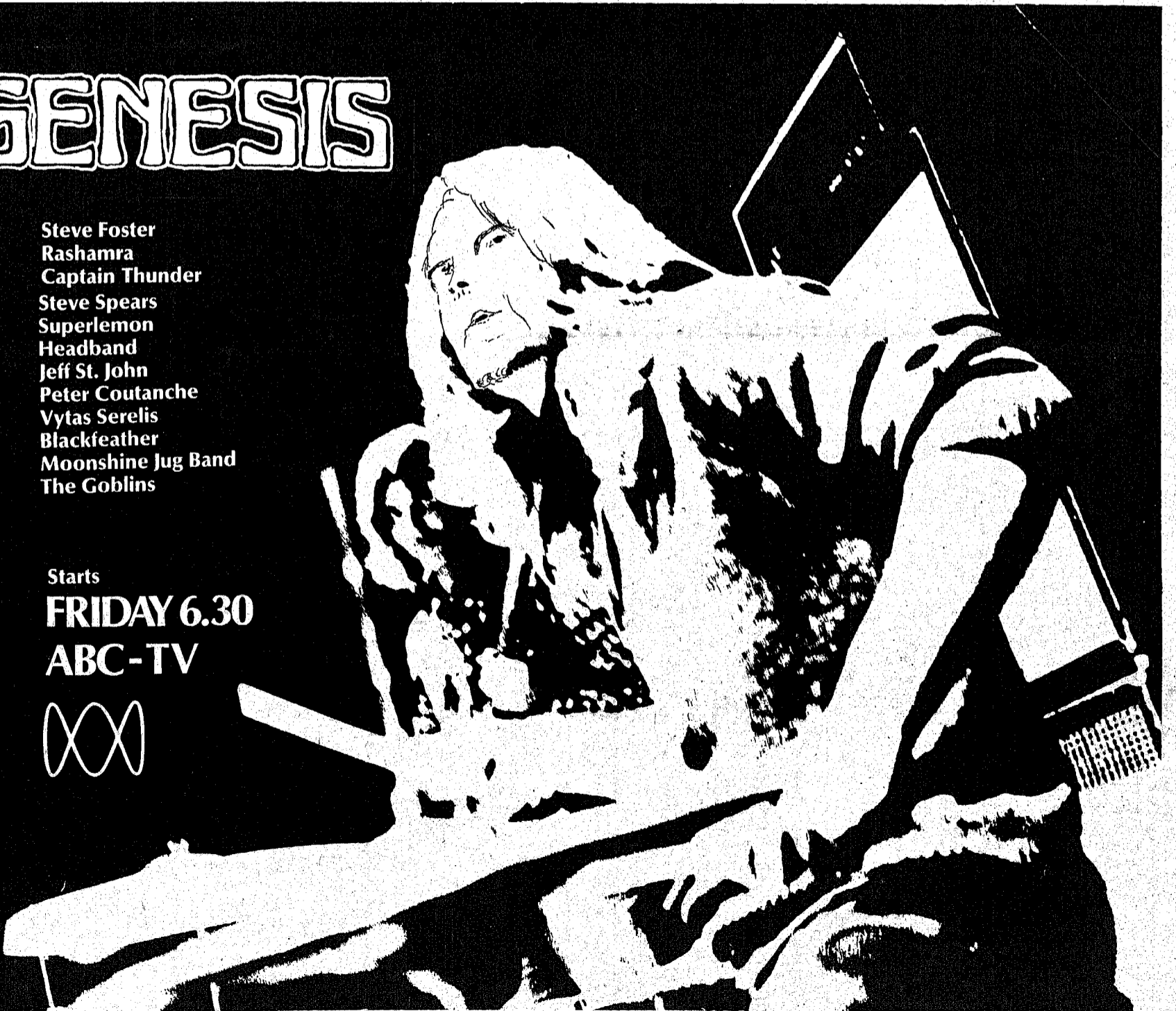
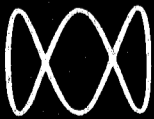
He said he was enjoying it quite a lot. He was a little nervous coming to Australia because he wasn't sure whether people would appreciate his music. Now that he has been here, he would be happy to come back.

Peter Love.

GENESIS

Steve Foster
Rashamra
Captain Thunder
Steve Spears
Superlemon
Headband
Jeff St. John
Peter Coutanche
Vytas Serelis
Blackfeather
Moonshine Jug Band
The Goblins

Starts
FRIDAY 6.30
ABC-TV



CANDIDATES FOR STUDENTS' ASSOCIATION ELECTIONS

Voting will take place on Wednesday 22nd March, Thursday 23rd March, Friday 24th March. Polling booths are situated in the Student Activities Office (normal office hours) and in the refectory foyer (lunch times).

The results will be announced on Monday, 27th March and will be printed in On Dit on 28th March. Candidates may give speeches on the Barr Smith lawns on Wednesday 22nd March.

STUDENT ASSOCIATION POSITIONS

Elected unopposed

G.E.C. COMMUNICATIONS OFFICER

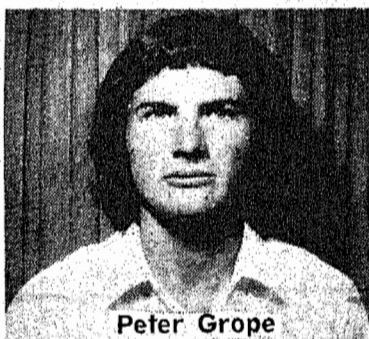
Ross Wordley (Arts)

This position, as I see it, could be another expression of frustration for a power-castration complexed individual. The communications officer has an equal vote with the other members of the Central Executive Committee on all matters which can ONLY be decided by lawn meetings. Its real value lies in finding out what is going on in ALL meetings and committees and communicating this to everyone (via On Dit, news-sheets, etc.).

So, whereas it is not a position of power, it is a position which can do much good for students by conveying the things that go on in the bureaucratic committees and the apathetic lawn meetings. I believe I am the person most willing to see that all students are informed of what is happening in THEIR Students Association and on campus in general.

Ross Wordley.

SOCIAL ACTIVITIES COMMITTEE



Peter Grope

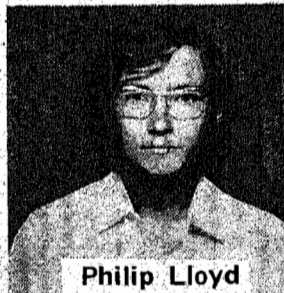
Peter Grope (Law)

Activities — Liberal Club, Film Society, Squash Club.

Peter Grope.

To be contested

CO-ORDINATING TREASURER



Philip Lloyd

Philip Lloyd (Science)

Fencing, Squash, Water Skiing, Abschol, Social Action, A.U.D.S., Debating, Second-year Science.

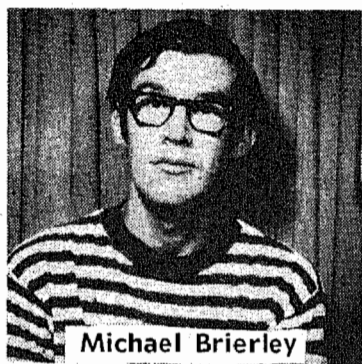
I am standing for the position of Treasurer, because for some time now I have been concerned about the way in which student money has been used, and the lack of information on such matters available to the student body.

If elected, I intend to keep a rigid check on the use of student finance; to provide a regular and complete account of such matters in ON DIT, so that all students will have the prerogative to question the use of their money.

In this respect, I intend also to campaign vigorously for a sensible and responsible attitude for the economic running of the refectory so as to provide viable, healthy, and inexpensive meals. This has been proved to be successful in other universities around Australia.

Having worked as an auditor in a chartered accountants office, I feel capable of providing the time and understanding which the position demands.

Philip Lloyd.



Michael Brierley

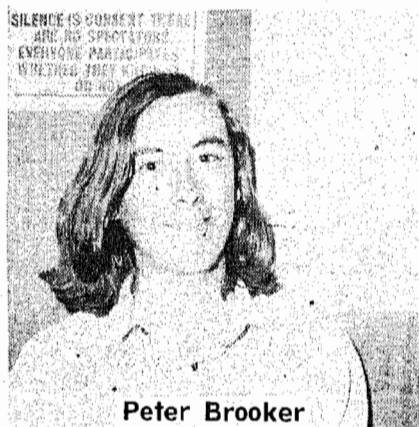
Michael Brierley (Economics)

I am a full time student doing second year Economics, who is at present Treasurer of Economics Faculty Association. I am also a member of the executive of A.I.E.S.E.C. This organisation arranges working holidays overseas for Economics Students.

If elected, I will carry out the functions of Co-ordinating Treasurer of the C.E.C. to the best of my ability. I see my function as helping to allocate the funds of the Student's Association to their best use. So that all members can get some benefits from these funds.

Michael Brierley.

PUBLICATIONS COMMITTEE



Peter Brooker

Peter Brooker (Arts)

A third year Arts student studying Philosophy, and Pure Mathematics, I am at present involved in the production of ON DIT. I have no particular line of political propaganda to push, but merely want to be helpful and useful and to do nice friendly things to please people.

Peter Brooker.

Rhys Henning (Medicine)

II Med. Student and interested.

Policy: Popular press integrity.

Rhys Henning.

STUDENT REPRESENTATIVES UNION COMMITTEES

Elected unopposed

CENTENARY COMMITTEE

Lyndon Owen (Law)
Phil Broderick (Law)

UNION HALL COMMITTEE

Matt Goode (Law)



Matt Goode

Member A.U.D.S. Committee 1969, 70, 71.

Member Footlights Committee 1970, 71. Production Manager, Stage Manager for A.U.D.S. and Footlights at various times for various productions over the last 4 years.

Also worked as Technical Advisor and Stage Manager for a Youth Theatrical Group called "Medior" now disbanded. Stage Manager and Set Constructor for the Adelaide Eisteddfod in Drama 1971. Technical Advisor Warsaw Philharmonic Orchestra, Festival of Arts 1969 (?).

Policy — briefly:

(1) To see that students and student groups receive the optimum use of the Hall because it is, after all, the UNION Hall.

(2) To try, however, to see that the Hall remains a viable economic proposition.

(3) To see that the Hall staff and principally its mechanics and electricians are given more of a voice in their employment.

(4) To see that students are given an effective voice in the policy of the Union Hall as regards finance and rise in particular.

Matt Goode.

To be contested

BOOKSHOP BOARD

David Johnson

Andrew Collett

Graduate in Arts — have been active in departmental committees and associations at different times (e.g. German Students Assoc. Committee, Psych Assoc. History and Politics Club).
Now full time Law student.

Member A.U. Cricket Club and A.U. Lacrosse Club (Treasurer 1968-69).

Andrew Collett.

Rosemary Osman (Arts)

Treasurer of A.U.B.E. 1970-71.

Curricular Committee 1971-72

Faculty Service 1970

Social Archives 1971-72

N.S.F.A. Com. Director 1972.

I do not believe in retail price maintenance for University text books for University students.

I would try to get cheaper prices for students at recommended prices.

Rosemary Osman.

Clive Watts

Committee member of A.U.Sc.A. since 1967, including Treasurer and President. National Director of National Science Faculties Association twice (1969-70; 1970-71). Member of Refectories Management Board since its inception in 1969. Member of the Adelaide University Book Exchange, including Treasurer and two times as Chairman since its inception. Member of the Unions Negotiating Committee to purchase the W.E.A. Bookroom and have served two terms as Student Director of the Union Bookshop.

Policy: From my activities in the Book-trade on campus, both student conducted and professional, my interests in this activity are, I feel, clearly established. My main interest is in books to students as cheaply as possible, after all I buy them so I have a vested interest, but not at the price of poor service. I stand for the position for the third time because I think that some continuity of student representation is important as the questions raised at management level are complex, and the student point of view should not be poorly represented while an inexperienced person learns the ropes.

Clive Watts.

STUDENT REPRESENTATIVES UNIVERSITY COMMITTEES

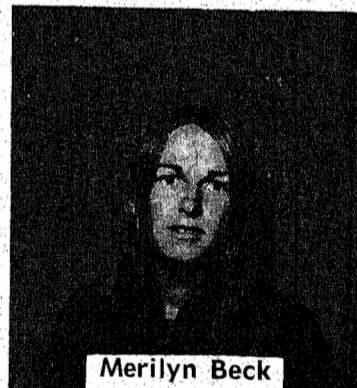
Elected unopposed

BOARD OF MANAGEMENT NON COLLEGIATE HOUSING

Lyndon Owen (Law)

A. Graves (Law)

Andrew Doman (Med)



Marilyn Beck

Have had some experience in this field as a member of the previous Board for non-collegiate Student Housing and having lived away from home for the past seven years, at present in a house (not Uni house) with other students and am acquainted with some of the associated problems.

Marilyn Beck.

CENTENARY COMMITTEE

A. Graves (Law)

Lyndon Owen (Law)

LIBRARY COMMITTEE

Lyndon Owen

Adrian Graves

SITES & GROUNDS COMMITTEE

Janice Whittington (Arts)

James Porter (Law)

CENTENARY COMMITTEE

Phil Broderick

Janice Whittington (Arts)



Janice Whittington

To be contested

OUTSIDE GRANTS COMMITTEE (Uni)

David Johnson

John Richards

S. Roper

Hamish Gilmore (Economics)

STOP PRESS NOW NOT SUBJECT TO ELECTION

PUBLIC RELATIONS COMMITTEE (Uni)

Doreen Tan (Science)

Andrew Collett (Law)

James Porter (Law)

RIGHTS & RESPONS COMMITTEE

This was advertised in error. The true position is explained below.

Committee on Rights and Responsibilities

To The Editor,

Dear Sir,

I refer to last Friday's telephone conversation that you had with Mr. G. R. Hahne of my Office.

You were correct in saying that a statement which appeared in this year's third issue of ON DIT to the effect that nominations were invited for six student members of the COMMITTEE WAS MISLEADING. The Committee's work was completed in August 1971 when it submitted its report to the Education Committee. As you are well aware, the Education Committee in September 1971 distributed copies of the report widely within the University, inviting all members and organisations who were interested to submit their criticism of the report in writing by the end of that year. As you also know, the Students' Association, in view of academic pressures during third term, requested and was granted an extension of time for the submission of its recommendation until the end of first term 1972.

A number of recommendations has been received from various quarters within the University, and when the Association's submission comes to hand the Education Committee will no doubt consider all points of criticism that have been raised, with a view to modifying and redrafting the relevant sections of the original report as a suitable substitute for current Chapter XII of the University Statutes, "Of the Board of Discipline". It is conceivable that the Education Committee will at that point of time reconstitute the Committee on Rights and Responsibilities for this task, and the statement in your paper may have caused no damage if it served to give long range notice to interested students for the future.

Yours sincerely,
V. A. Edgloe,
Registrar.

MEETING BARR SMITH LAWNS WEDNESDAY LUNCH TIME 22ND MARCH TO RATIFY A.U.S. CONFERENCE MOTIONS

**PAC Meeting SAUA Office
Thurs. 23rd March
1 p.m.
Rights & Responsibilities
WHAT NEXT???**

THOSE FABULOUS FURRY

FREAK BROTHERS

Gilbert Shelton



THESIS TYPING

Thesis typing, papers, drafts etc. Prompt service, reasonable rates. Ex-University secretary (Physics Department). Mathematical typing no problem. IBM golfball typewriter. Mrs. M. C. Molnar, 16 Sabre Street, Netley, 5037. Phone 97 3103.

HISTORY CLUB

For those with eyes to see, it has always been self-evident that historians are born to rule the world. Hence all students are welcome to attend the Club's regular fortnightly evening meetings. We also expect to hold irregular lunch-hour meetings whenever a good speaker looms into view.

1st MEETING — Thursday, 23rd March, 7.30, Lady Symon Hall. Drs. Young and Etherington speaking on "What history means to me".

2nd MEETING — Thursday, 6th April — To be announced.

ANNUAL GENERAL MEETING — Thursday, 13th April, 1.10 p.m.

Not wishing to contribute to the paper warfare, History Club advertising will be confined to Brad & Circuses, ON DIT, and the Honours Room Door (knock 3 times and remove shoes before entering). The 50c. membership fee can be paid at the first meeting.

Brian Samuels, for the Steering Committee.

FILM SOCIETY SCREENINGS

Wednesday 22nd March, 12 noon
THE BED-SITTING ROOM
 Thursday 23rd March, 2 p.m.
HOW I WON THE WAR
 Admission 40 cents — members 30 cents. Membership \$2.00 available from S.A.U.A. office.

UNIVERSITY OF ADELAIDE DEPT. OF ADULT EDUCATION

Let the oldies know a student's view — at a university adult education class — starting March 27 to 30:

PROGRAMME INCLUDES

- o The Australian Novel (Adrian Mitchell)
- o The Influence of George Orwell (Whitelock, Thurley and Williams)
- o The Teaching of Poetry (Flexmore Hudson)
- o French Society and Politics in Modern Times (A. F. Denholm)
- o Old and New Japan (Mary Paech)
- o Contemporary Issues in Education (Sr. zdeidre Jordan)
- o Local Government — Decline or Resurgence? (J. R. Robbins)
- o Art and Aesthetics (M. Finnis)
- o Town and Regional Planning (Panel)

Enrol at Department of Adult Education, Level 3, Library Complex — down steps at back of Psychology Department.

ADELAIDE UNIVERSITY MOTOR CYCLE CLUB



A.U.M.C.C.
 Sunday, March 26
 Meet at Uni. gates 11 a.m.
 Road races at A.I.R.
 Thurs. 6th April.
 Club meeting 7 p.m. George Murray Lounge.

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SCIENCE ASSOCIATION COMMITTEE MEETING

All members and associate members of the Association are invited to come and have more say in the running of their Association.

WEDNESDAY 29TH MARCH 7.00 P.M. MEETING ROOM 1



POETRY PAGE

Looking for virgins
Among the rubbish
I haven't found any yet
But there's a hell of a lot
Of rubbish I haven't seen.

Stephen Measday.

FRIDAY

Consider the
CRUCIFIXION
and consider a cross
and
forked tree
Realise
a man
a fill of whiteness
of Now.
Find a forked tree
against the greenness
in the strength of the
morning sun;
and footed motion
on a hewn track
on Friday
friday
friday
mourning . . .
. . . There was a bird
and it did fly
in all its greatness
in all its strength
in fill of whiteness

And it did fly
through the
cleaven hills;
it did fly
and float
and gap to the twist
and hole in the forked tree
From the bluest sky
and floating
through the,
and through the fullest
deepest motion.
And now it settled
in the cleaved fork . . .
. . . And there it was
and there we found it.

Anonymous.



SANDWICHES BY THE BIRDBATH

Like thunderstorms and daisies you creep into my mind
(your sweet coup always comes off well)
and the lightning or smiles you spawn always nourish my earth.

Ann, we've a garden through about us
a magic to bask the summer by
a chest of rich green to buy our soul in.

Ann, we've a garden . . .
let's go now and weed and water, dig around —
I'll mow and clear some space by the oak,
and you,
in your gloves and old jeans,
tear out that kooch from the cannas.

later, at lunch, we'll sit under old sun and eat sandwiches by the birdbath.
14.11.71.

sorry Ann 11.12.71

Phil White

PARADOX FOR CATHY

"dear Cathy,
i'd love to run my hands thru your sprayed on nylex hair,
& lay my mouth upon your greasy i like coke & bacardi lips.
but i've got rough hands & bad breath
so i wont."

Arnold Strais

Dark-haired girl
Orphean-eyed

Pallid countenance of the ragamuffin.
sweet street urchin

keep the green grass seeds
between your soft toes

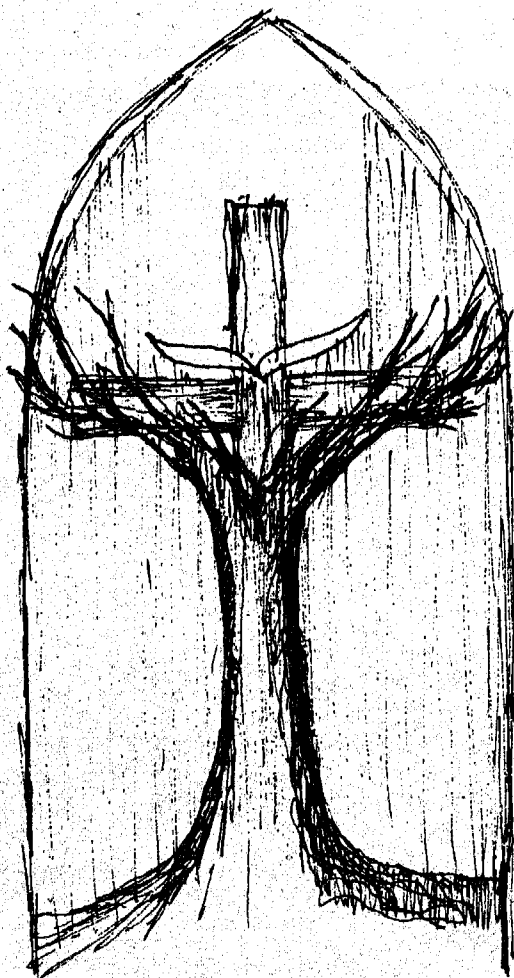
Lilting in your orphan mind
the sound
of the tortoise-shell lute
laments;

Perfectly disordered
pale beauty
of one who loved.

Larry Buttrose.

Downtown.

In the city —
I met him on a dark street corner,
he said I can show you
the path, the way, the light —
here in this book, he said,
is all is life,
meaning, the cause, happening
truth, beauty,
In one digestible
one-thousand page masterpiece . . .
So I took his book and ate it,
Left him standing on the corner . . .
a gleam in his eye —
Another soul saved.



Phil White

The editor is grateful for these poems. She has had, however few poems to edit — apart from several from one poet who describes his work as "limerickish, silly, rude and sometimes inspired". Because four letter words and the like cannot be printed, I need some inspired work — poetry and art sent to "On Dit".

Stephen Measday.