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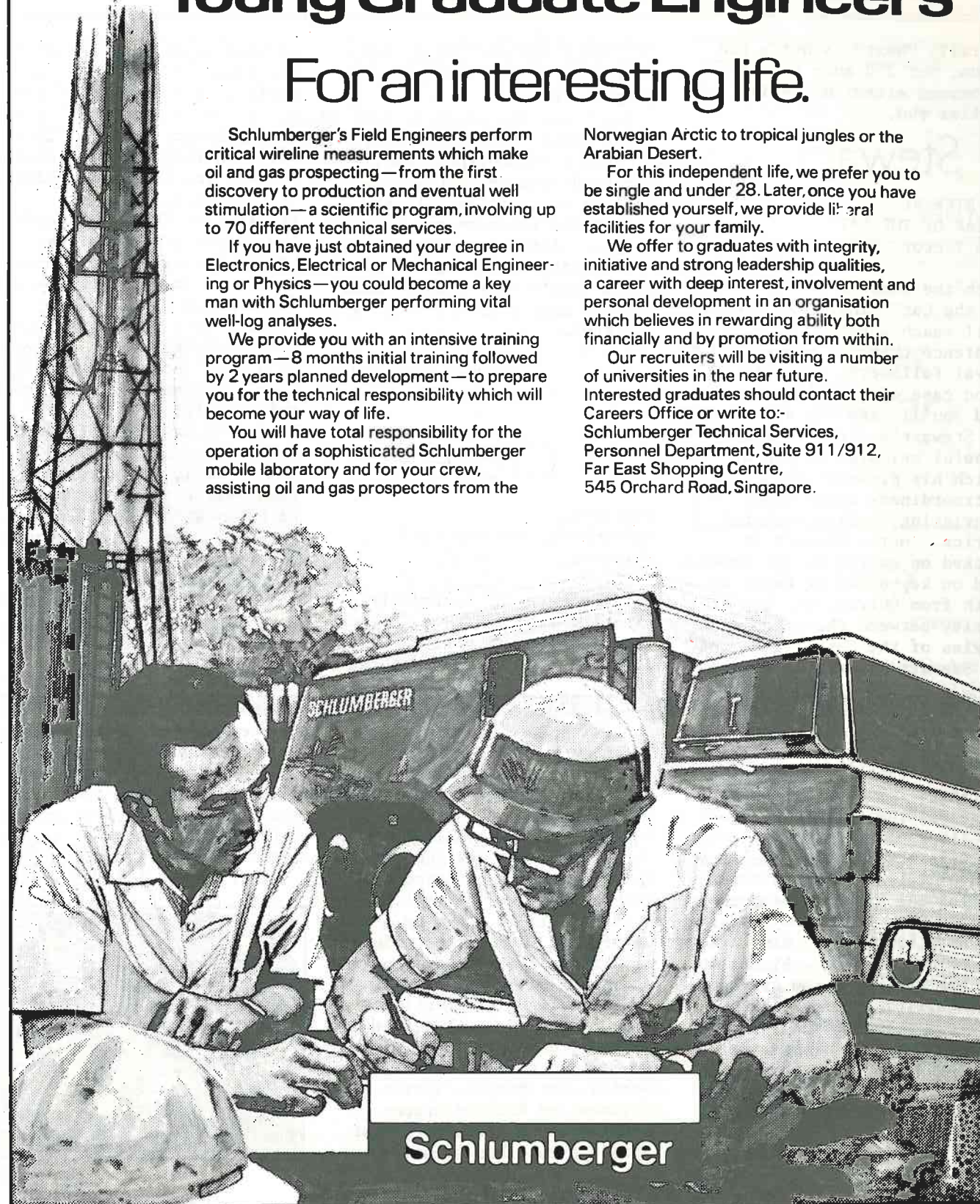
You will have total responsibility for the operation of a sophisticated Schlumberger mobile laboratory and for your crew, assisting oil and gas prospectors from the

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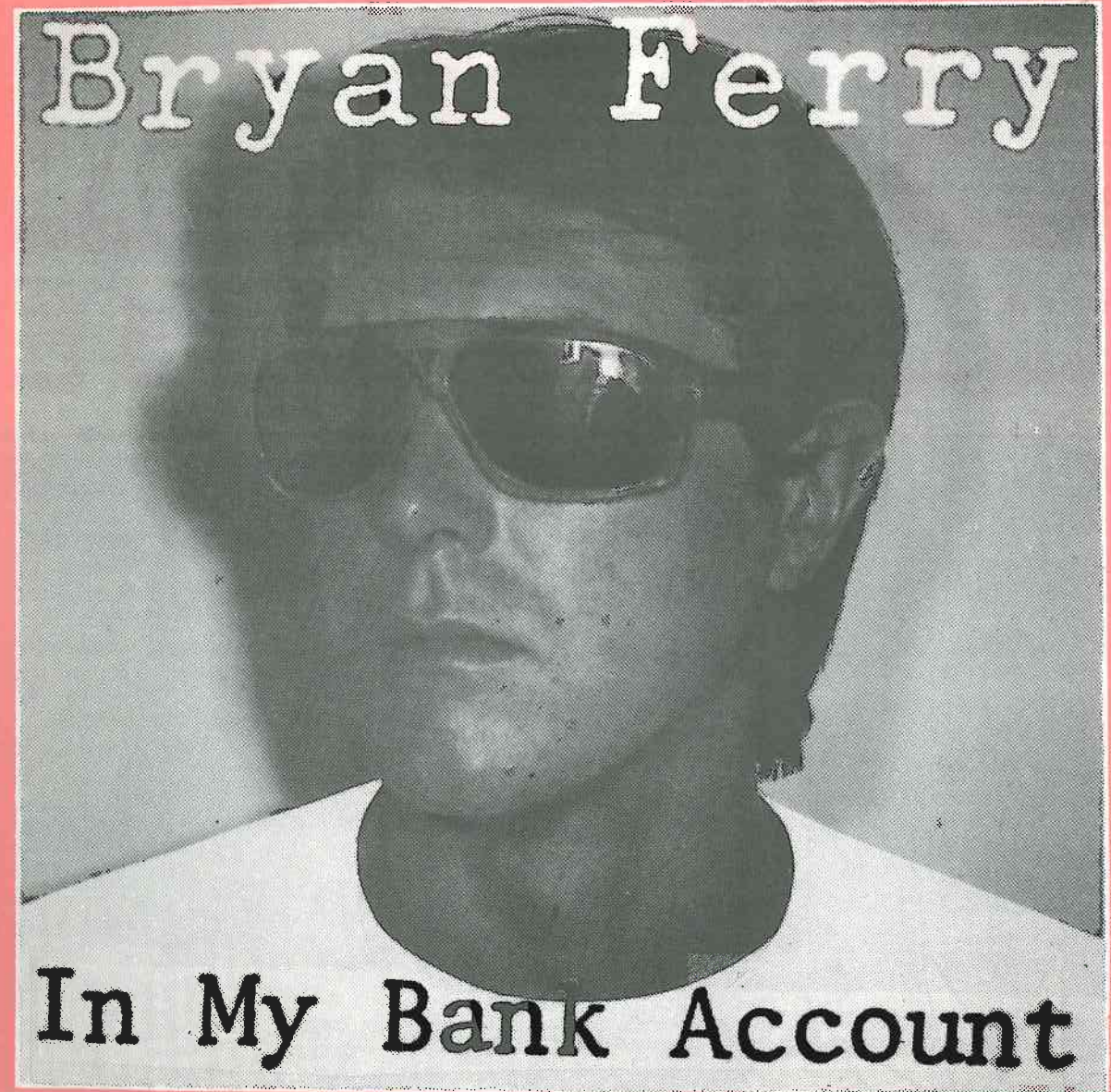
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the fortnightly freakout

Opunk~Dit!

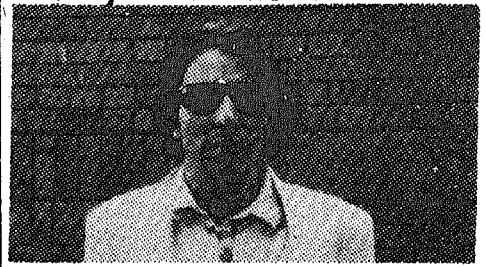
Library note : On Dit, Vol. 45, No. 9, June 1977

SCOOP!



In My Bank Account

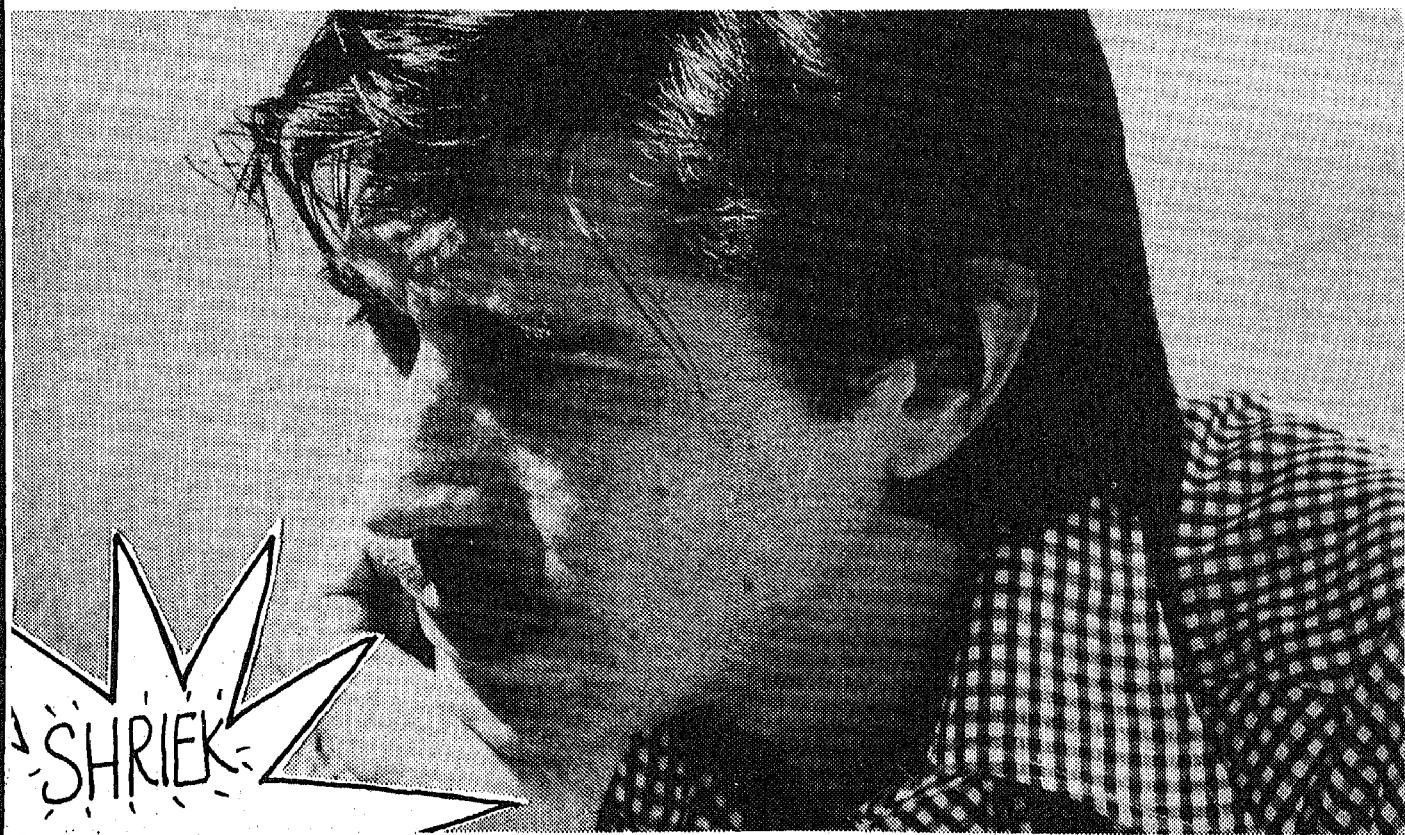
Ferry Interviewed



FERDINAND LOPEZ PENETRATES THE SECRET
WORLD OF A ROCK ENIGMA, ONLY TO FIND:

BRYAN FERRY

MR. AVERAGE AT THE TOUCAN CLUB



BRYAN FERRY: MR. AVERAGE AT THE TOUCAN CLUB by Ferdinand Lopez.

The task: Interview the evasive Bryan Ferry or as close to that as possible. We knew that Mr. Ferry was not a publicly garrulous man and seldom gives interviews; indeed, since being in Australia he has granted only two, could On Dit get the third? So my partner and I set out to conquer the leviathan, succeed or fail. Our plan was essentially this: get into the concert, and then try and make Ferry a modest presentation of a tie and a cigar, then a couple of photographs, it seemed straight forward enough!! So, we appropriately chemically adjusted ourselves and descended upon the Apollo Stadium to witness an M.G.M. biblical scene with thousands of devotee's coming to hear their Jehovah give them the message at \$9.00 a shot; the price of love I guess. Needless to

state that we didn't have the admission fee, but admission fees are generally only to those who want to pay, so we thought we would rely on our working class intuition and talk our way in. We then confronted a hyperactive Stadium Manager at the rear door, and told him we were from University Press, and that if students can't read about this concert, then what is left? We were in.

Once inside the monolith we mingled with a possessed crowd in anticipation of their demi-god. The act before Ferry was Jo n English, who sang a few up-tempo frenzied numbers which sounded like Dean Martin but with twice as much alcohol. It seemed he was glad to finish and hit the dressingroom to roll a number. There was an interval before Ferry, and this was when I made some inquiries as to the chances of

TURN ON TO THE NEXT PAGE !

A Spunk~Dit
Exclusive



(not too
much to read;
so ya wont
hurt yar brain)

BRYAN FERRY: MR. AVERAGE



Chris Spedding:
"Looking very stoned."



Phil Manzanera: Guitar

talking to the man himself; I was rebuked with a definite "NO CHANCE" on all occasions. I thought I would leave it at that for now, and settle back to scrutinize the show.

The action started with Ferry emerging from back stage blasting a harmonica and launching into his commercial number "In Your Mind"; for safety it's always good to identify with the mob early. Ferry then branched out into some more serious songs, which contained some vague social comment about inequality or something, then went back into the better known numbers, "Shame, Shame, Shame", "This Is Tomorrow", "A Hard Rain's Gonna Fall", and finishing seventy minutes later with "The Price of Love." The band backing Ferry, three of which are hangers-on from old Roxy, guitarist Phil Manzanera,; bassist John Wetton, and drummer Paul Thompson, were competent enough to be able to play, smoke, drink, talk, at the same time. I made a point of going to the very front in order to get a better view of Ferry in action; his mannerisms reminded me of the caricature of the gin-soaked, what-sort-of-man-reads-Playboy, middle American, screaming at the point of no return, but loving every minute of it. We had only completed half the task, tomorrow I would try again to get an audience.

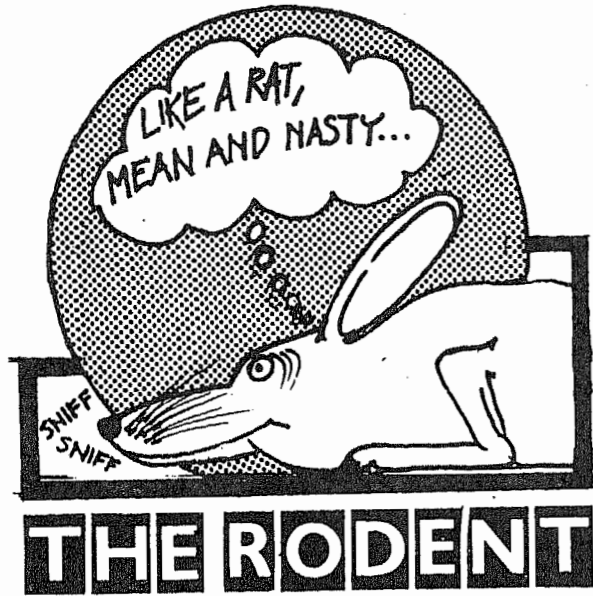
I organized my sleuths, and found out that Mr. Ferry was booked into the Gateway on North Terrace, room 1906, i.e. The Presidents suit, rent \$100/day. I then began a

tiresome search for his will-o'-the-wish press agent; after telephone call No. 25, I finally managed to speak to a Miss Humler (not necessarily her real name) who agreed she liked my cigar and tie routine and would mention it to him, and that I should contact her the next day at 11.30 a.m. My hopes were high enough at this stage to believe that I had cracked a meeting with a man who has managed to sell his image successfully coupled with trying to sing accelerated has-been rock numbers, what was his angle? I had to know. Next day 11.30 a.m. came quickly, as did the bad news, there was no way at all I could get to talk to Ferry, besides she said, "he sees thousands of students everyday", to which I replied, "at \$9.00 a ticket?", heavy breathing followed. We eventually stopped the palaver and I conceded to leave the gifts with the receptionist at the hotel.

The story from here takes an unexpected form; I had been temporarily defeated but not destroyed. As I walked into the foyer of the hotel, I had a sudden flash, that I should at least try Miss Humler again. I rang her once more, and said in my best voice if I couldn't see Ferry, could I at least ask her a few questions; after some mumbo-jumbo, she agreed to meet me in an hour for drinks in the bar. I was somewhat apprehensive at this stage, but nonetheless in painful anticipation. She arrived twenty minutes late, looking as I expected, super-

clean, lustreless in the cheeks, valium eyed and pissed-off at my persistence. I bought her a drink, and we started talking about the tour, about the response from the public, about jet-lag, about the coming American reception. She was joined by guitarist Chris Spedding looking very stoned, and irked at being refused a drink at the bar because he was wearing a T-shirt. More drinking, when I finally received the word that Ferry was about to appear at 4.30p.m. So I armed myself with my camera, and a packet of nicotine and ascended the nineteenth floor to await his arrival. Nothing happened, other than Miss Humler passing-by with a friendly warning that Ferry had a bodyguard who was known to attack unprovoked. So I kept an eye out for both Ferry and a gorilla at large. Then it happened at approx. 5.55 p.m. Ferry at last appears dressed in jeans, trendy plastic jacket and large scarf, and accompanied by a gorilla. I had my camera going for the evidence then I asked him some mundane questions about his Australian tour; he replied that he liked it here and would consider living here one day. His body guard kept interrupting with gorilla type questions about where I was from, how did I get up here, so to make his day, I took his photograph too. Then it was over. I had to leave as Ferry is a busy boy with schedules, but as I left the hotel, somehow the words in one of his songs echoed in my brain, "Take a Good long look at my face, I need you".





immediate mining of uranium, and calling for sporting links with racist, fascist South Africa (even big Mal would disagree on that one!)
 And
 guess who the new president is? It's Adelaide University's own Julian Glynn, that's who; all of which would be enough to make even Ghengis Khan turn in his grave.

A blind film censor

Clarktown, New Jersey, has appointed a 60-year old blind man to be its chief cinema censor... See no evil-

When in Rome ...

Since the Romans had no Bibles on which to swear, it was the custom to place one's right hand on one's testicles when swearing to tell the truth. The English word testimony is derived from this practice.

Cancer Cure

In the U.S. a former veterinarian has been found guilty of treating cancer victims with a magic wand and sand. A California court has ordered him to leave the state.

How smart is the CIA?

HOW SMART are the CIA people really? This is the view of Seymour Hersch, the leading American investigative reporter, and the man who broke the CIA's domestic spying stories, as reported by Joe Eszterhas in Rolling Stone, April 10, 1975:

"Let them tap me. It would probably take three months to transcribe it anyway. If they tried to rip me off, they'd probably go into the wrong house. I mean, I'm serious. That's why I can assure you they didn't knock down the plane Dorothy Hunt was flying on, because they would have gotten the wrong airline"

No more monopoly

A California print shop owner whose company's slogan is "We Print Everything Except Money" has been arrested by the secret service and charged with printing money. Rudolph Martinez of Sacramento has been jailed on counterfeiting charges after agents allegedly confiscated plates used to print bogus 20 dollar bills. Martinez is being held on \$50,000 bail (in real money).

Who runs the Labor Club?

Do you remember Attorney General Duncan's attacks on "neo-conservative" students who, he said, were trying to destroy A.U.S. with C.I.A. and A.S.I.O. help?

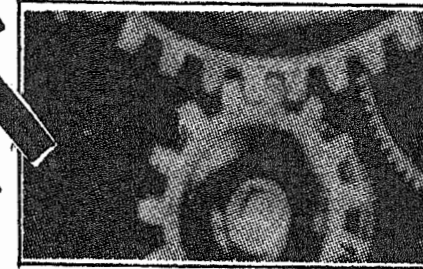
Well, Michael O'Brien, (ex-Labor Club president, vice-president of the Students' Association) had done his fair share of A.U.S. bashing, so he decided to put out a press statement attacking Duncan for being ill-informed on A.U.S., and suggesting that he stick to areas which he knew about (that might limit the field a bit mightn't it?)

But the story doesn't end there. The A.L.P. got wind of his statement, and whammo! Michael's press statement miraculously was changed to support Duncan attack the Libs., and (this is the joke) demand student autonomy in student affairs! As Confucius say: "He who seeks pre-selection must tow party line".

Ghengis Khan to the left of Young Libs!

That grouping of bourgeois, middle class twits, the Australian Liberal Students' Federation had their annual conference in Sydney recently. In their inimitable idiocy they passed humane, progressive motions such as support-ng the
 page 6

No folks, its worse than a teeny-bopper rag; this is ON DIT Vol.45 No.9



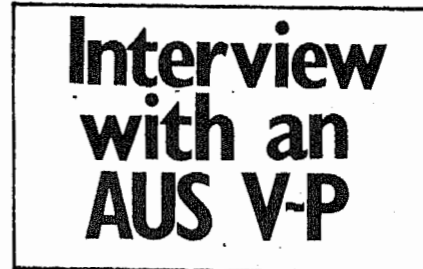
FACTORY MADNESS
16



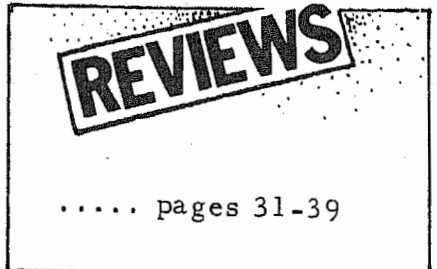
BONUS!
FRASER POSTER
 CENTERFOLD



Destroying a Community
page 24



Interview with an AUS V-P
 page 26



..... pages 31-39



EDITOR: Nick Xenophou

ASSISTANT EDITORS:
 Kim Jacobs
 Peter Andersen

PERFORMING ARTS:
 Andre Jute.

REVIEWS:
 Tony Lewis

PHOTOGRAPHY:
 Julian Glynn

PUBLISHER: Geoff Adam
 on behalf of the SAUA

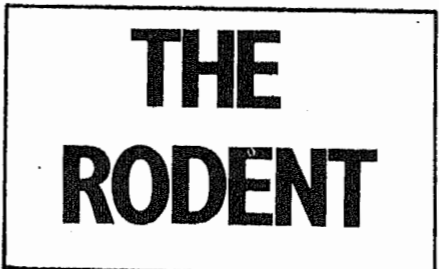
NICE TYPING BY:
 Rosie

GREAT PRINTING BY:
 Frank

NEXT ISSUE : June 27

DEADLINE : June 16

(Letters limit : 350 words)



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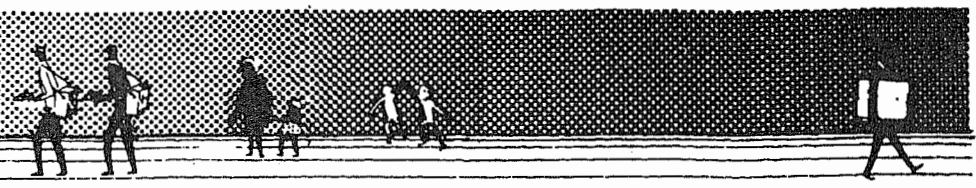


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Alternate News14-15

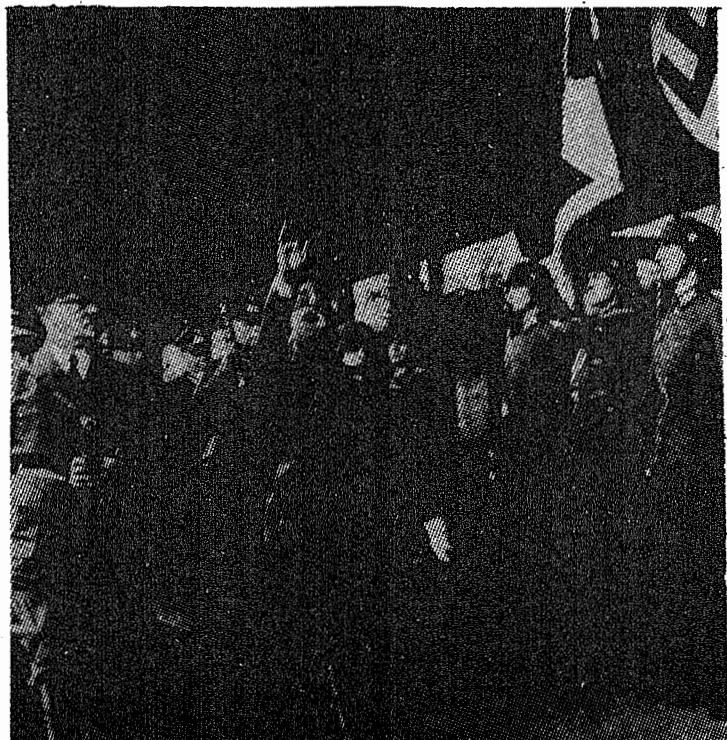


A Press Secretary for General Franco

Dear Editor,

Congrats on yet another tasteless issue, you'd have made a good Press secretary for General Franco. Several points need to be made. What's so outrageous about a Feminist/Gay issue of On Dit? A women's issue would cover about 50% of the population. Add a few gays and I think you have a MAJORITY. Apart from which, your sermon on "minority control" touched me deeply. As far as I can see, the paper is run by a bloody minority. First come, first served, eh lads?

Your attack on Joanna Richardson is totally unfair. It is a complete abuse of editorial privilege, and reeks of personal vendetta. As the earthly representative of a party dedicated to "democracy" you're a good example of the shabby character of that party. Examine your own election "promises" before you comment on those of others. Is it perhaps coincidence that Ms. Richardson was your major competitor in that grubby race which got you the job?



Your "Falsifying History" segment obviously comes from your own "Editorial Primer", or perhaps you're compiling your own "style manual"? Your own editing puts the "Peking Review" to shame.

The avowed "On Dit" policy on our national union has been stated often enough, so I'll leave all that AUS politic to the Lib/Lab spokespeople who have a more vested interest than I.

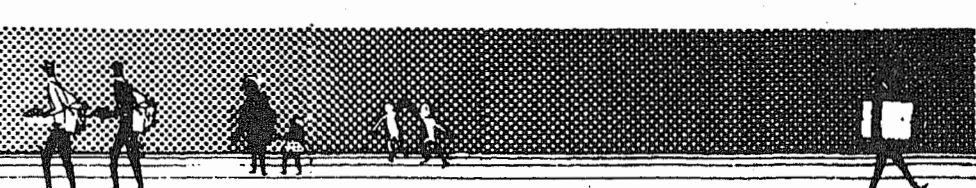
What happened on page 26. Did you run out of copy? Certainly I can think of no other reason why you'd print such drivel under the heading of "Poetry". Kate Llewellyn perhaps, but this lot, no. The Uni. has one of the best on-campus collection of poets in Australia. If you're going to print anything, try some REAL POETRY, you'll be so glad you did.

Lastly, one point in your favour this time. Did El Presidente run out of hankies or fall into his soup? Either way, his absence was refreshing. Is this man necessary to the mag? All he's done so far is play with his pencils. If you MUST print him, can't you at least cancel his subscription to SEARCHLIGHT? Who the hell gave him the job in the first place?

Oh well, another one for your files. I don't belong to any campus groups apart from the film club and JRB (lapsed?) so this isn't anyone's party-line. I just hate to see perfectly happy trees wasted on this childish/sexist/petty not-even-funny/little magazine of yours.

Yours cordially,
John-Peter Horsam.
Arts II.

Xenophou and Franco reviewing troops (in the good old days?)



Danby on AUS

Dear Editor,

Whilst it may appear a trifle impersonal, could I thank through your columns those many hundreds of students who, although personally unknown to me, sent messages of concern and sympathy subsequent to my unfortunate physical encounter with political opponents in the student movement.

The reconstituted Committee for Student Control of AUS was extremely encouraged by your support, and the overwhelming absolute student numbers approved direct elections of AUS officers. Our endeavours will not cease, and we urge all students to contact local supporters of AUS Reform to stay abreast of our activities.

Apart from the success of the campaign for direct election of AUS officers, which has removed any mandate the AUS national officers might have claimed, the internal AUS situation worsens daily, and in terms of activity, the fracturing and infighting of ultra-left groups who comprise the AUS leadership has made the organization virtually impotent!

A last-ditch stand will apparently be fought on the issue of support for the P.L.O., on which all the far-left groups are united. Apart from the theoretical issues involved in the Middle East, it is obvious that at best, it is tangential to the needs of Australian students for AUS to be involved in obscure Middle East politics for the fourth year in a row. Students have previously expressed a massive opposition to supporting the AUS preoccupation with the P.L.O.

If indeed you hear of another Middle East debate on your campus, you will be hearing the death-knell of the various splinter groups who control our union.

Yours sincerely,
Michael Danby
Committee for Student Control of AUS.

RESIGN!

Mr. Xenophou,

In printing the recent Special Edition of On Dit you appear to have forgotten the central theme of the campaign for your election as Editor: - it was "Stop the Bias". On the inside of this edition the Yes and No cases for the Direct Elections issue were presented side by side; however, the front page carried what amounted to blatant propaganda for the YES case.

This "Stop Press" article concerning the assault on Michael Danby was a thinly-veiled attempt to gain a sympathy vote for the Yes case, and to engender opposition to the NO campaign by implying that its supporters are Maoist muggers.

A vital issue such as direct elections warrants serious consideration by all students and responsible debate by both sides. To bring McCarthy-style scare tactics into this campaign was dirty politics, but to have done this from your position was flagrant abuse of Editorial privilege. I call on you to fulfill your electoral promise and "Stop the Bias" RESIGN.

MEANWHILE...
an 'On Dit' layout freak gives some friendly unbiased advice...

Tony Judd

HOW YOU CAN GET RID OF AN 'ON DIT' EDITOR!

- ① Collect 40 Signatures on a Recall petition,
- ② Present the petition to the President of the S.A.U.A.
- ③ Campaign Heartily in the ensuing referendum.



Prosh 77

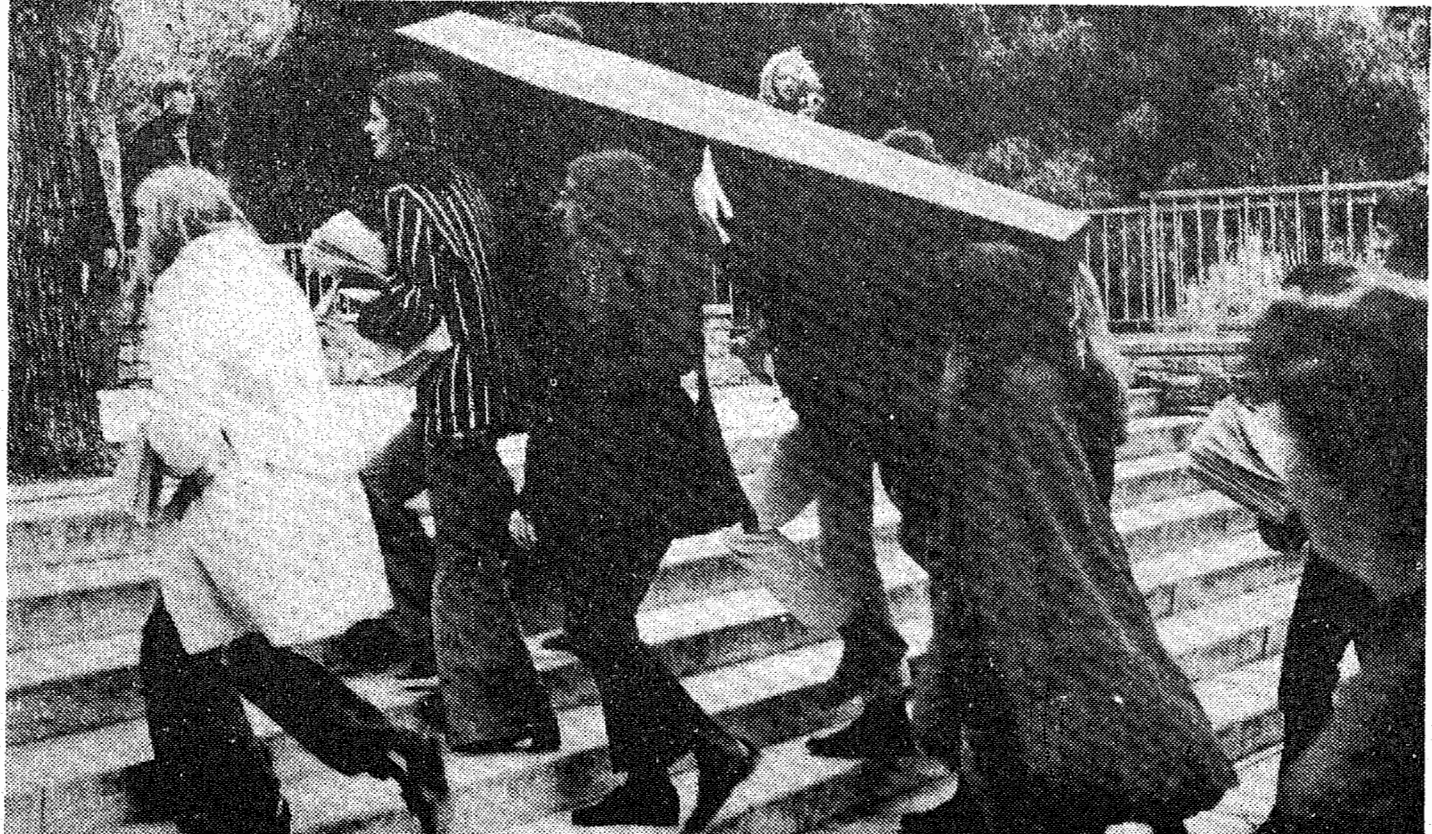
With the beginning of the Second term, it's time for us all to look forward to the end of second term. And the end of Second term has always meant PROSH!!

PROSH has two basic aims. Firstly, it is a time during which university students can have fun and/or let off some steam, and, secondly, in the process we, as university students, show some responsibility towards those less-well-off in the community and raise money for PROSH CHARITIES. This year we hope to raise money for such charities as the Hindmarsh Health Centre Youth Unemployment Groups, Spastic Centre, Crippled Childrens' ASSOC. and also help the Kidney Foundation.

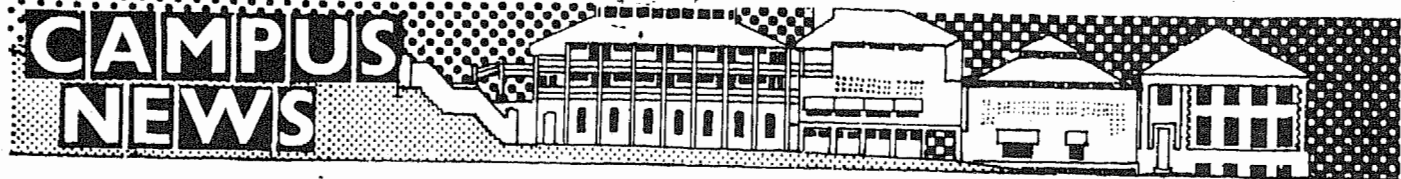
The previous few years have seen PROSH as a dull time because it seemed to involve little more than flour and fruit bombs and students demonstrating their capacity to consume (and reject) alcohol.

However, this year it is hoped to widen the scope of PROSH. It is about time that a serious attempt was made at firstly involving a larger number of students in the activities and secondly, involving ourselves in the outside community. This university, particularly the students, MUST attempt to dispell its "ivory tower" image. Thus it has been proposed that on PROSH DAY 1977, we, the students, go out into the community and perform stunts and activities to enlighten the minds of the masses. In the process, we can collect money for PROSH CHARITIES.

These activities need people and that is where YOU ARE NEEDED. The idea is to involve people from the various Clubs and Societies in their own particular type of stunt or activity. Imagine soccer or football players kicking a ball



IS PROSH DEAD ?!



Student Radio

PUBLICITY MANAGER (Giggle...)

Are you CREATIVE, INTELLIGENT, ENERGETIC, VITAL, APPROACHABLE, AVAILABLE, OUTGOING, DEEPTHINKING, LIGHTEARTED, EASYGOING, HARD WORKING and can COPE with the ODD NERVOUS BREAKDOWN? YES?? REALLY??

If you understood all of the above words, then you are the person we are looking for to fill the prestigious and at present vacant position of PUBLICITY MANAGER for STUDENT RADIO, for which you will receive no MONEY at all; (BUT THIS IS probably not NEGOTIABLE).

Student Radio is the student access user of Radio 5UV; we broadcast for 2 hours each week-night from 10 p.m. to midnight incorporating music, current affairs programmes, Old Time radio, poetry, and student information. The position of publicity manager will involve assembling and distributing programme details from producers to the student media (On Dit, Bread and Circuses and the media outlets on other campuses). Some graphic ability and typing experience would be advantageous.

We won't be giving you any money, but the radio experience and publicity contracts (heh! heh!) could well be of boundless advantage in the right hands.

RUSH Your APPLICATION To:
Co-Directors, Student Radio
c/- 5UV, University of Adelaide.

Limited Offer Only - Closing Date - End of 1st Week, 2nd Term.



down King William St. or down the Mall; or fencing fencing across traffic lights in peak hour; or folk-singers or choralists singing on street corners; and all collecting money for PROSH CHARITIES.

There are other stunts where you as individuals are needed. Your ideas for stunts are also needed and for ways of improving the PROSH BREAKFAST or THE PROSH BALL or PROSH DAY itself. BUT PROSH NEEDS YOUR IDEAS.

A PROSH PARADE, in which we attempt to send up both the community as a whole and also ourselves has been suggested. It does, however, involve hassles with the Adelaide City Council and Mr. Salisbury of the Police Dept. and consequently it would have to be completely "flour-less" i.e. any bombs must be limited to campus only.

Anyway, these are only very basic ideas. WHAT DO YOU THINK?? (OR DON'T YOU?) YOUR HELP IS NEEDED. KEEP FRIDAY, 12th AUGUST FREE.

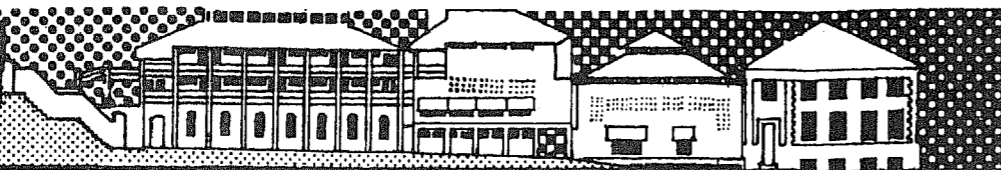
PROSH Needs CLUBS and SOCIETIES
PROSH Needs IDEAS
PROSH Needs YOU!!

(Remember, working the PROSH COMMITTEE means free tickets to all PROSH SHOWS!)

COME TO THE FIRST MEETING!!
FRIDAY JUNE 17, (first Friday of term)
MEETING ROOMS (behind Games Room Union House)
1.00 p.m.
and meetings same place, same time, each week.

SUPPORT PROSH 1977

THURSDAY	MAGIC	MIDDAY
16th JOON	MEETING	12 O'clock . NOON
....At the "South Dining Room"		
Level 4, Union Building, Adelaide University		
DRUG ENQUIRY SUBMISSIONS (A Rep. of the Enquiry will be present)		
COLLECTION OF SAMPLES! (Hashish, Marijuana, any alleged "Drugs")		
LEGAL PROTECTION		
ANYTHING ELSE RE. DRUGS		



Uranium Ride Ends in Confrontation

Yass didn't really know what had hit it when about 700 rather bedraggled cyclists took over the RSL Hall, packed the pubs, invaded the caravan park for showers and overwhelmed the only laundrette in town. The feeling in the hall when all those people came together was of excitement and optimism. There was foolish talk of occupying Parliament House, or at least the Department of Natural Resources. We felt nothing could stop us and we would certainly stop Uranium mining.

How horribly disappointed we were when the next day in Canberra a simple sit down ended in a violent confrontation with police, with nine people arrested and many bicycles run down by police vans and private cars.

Even more upsetting was the realisation that all the front page stories in newspapers around Australia would have been minor page six items without the arrests. The lesson is clear. If we want to stop Uranium mining or nuclear power or nuclear weapons, we must make our opposition felt. We must show that we are prepared to go to any lengths, to put everything we have behind our convictions. And if that means sitting in front of cars, bulldozers or trains, occupying buildings or any other form of symbolic civil disobedience, then that is what we must do.

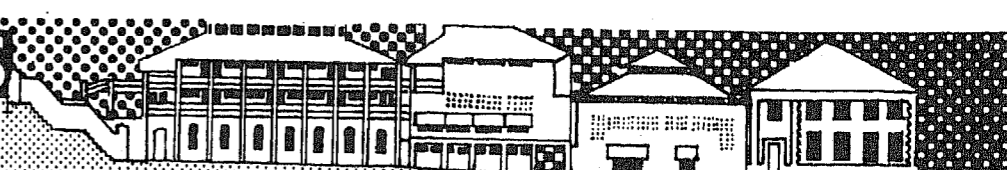
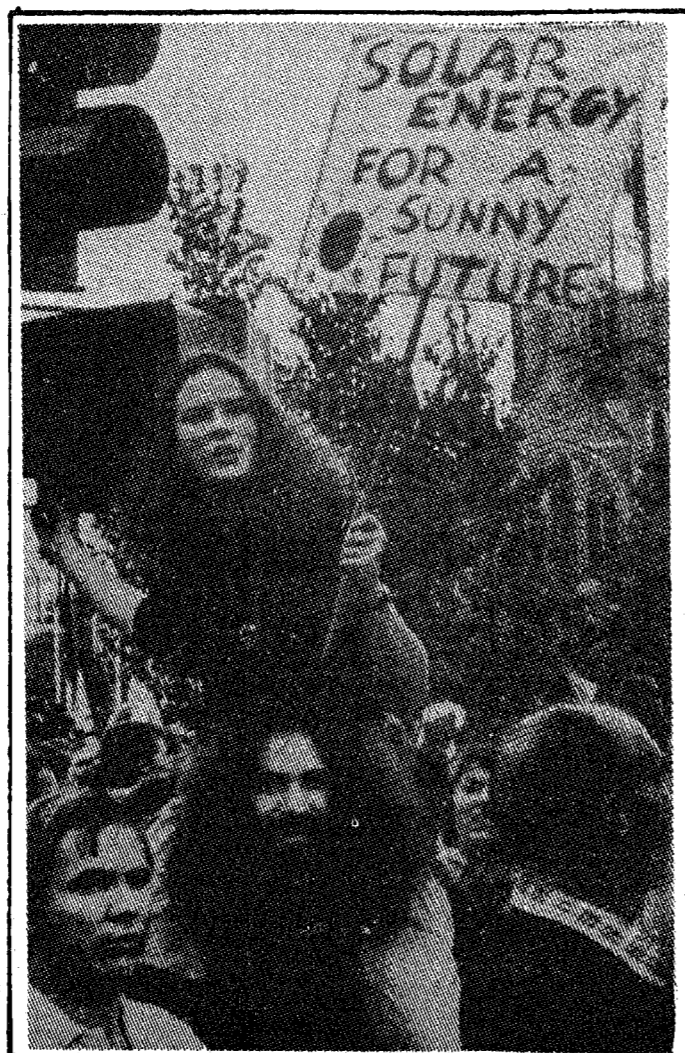
The crowd on the bridge that day was confused and divided. After the first unexpected and unwarranted arrests had been made we linked arms and closed ranks against the cajoling and threatening efforts of the police to move us.

A few people, however, tried to talk us into leaving. "We came to fight Uranium" they said "not policemen". Many of us were undecided about whether to stay or leave, but the crowd started chanting: "The people, united, will never be defeated"; So we stayed.

A bus load of police arrived, formed a wedge and began dragging and pushing people and bicycles; and cleared the roadway, sending semi-trailers through to keep it open. One Canberra motorist was booked for refusing to drive over a push-bike, while others gleefully cooperated with police.

Quite a few people had their ideas changed about quite a few things in those few minutes and the experience will affect all future anti-Uranium demonstrations. The closing of the Fox Commission inquiry does not signal the end of the fight. The battle against the many manifestations of atomic power has been going on since Hiroshima and will continue until people realise what a dangerous mistake we are making if we depend for the future of our existence on the nucleus of an atom.

Adelaide Riders Against Uranium.

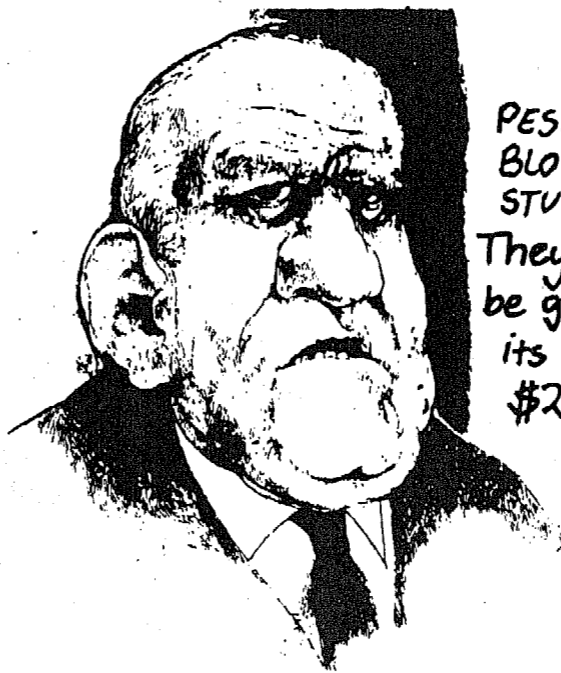


FREE French films on campus

1) "Les doigt dans la tete" (1975) (Touched in the Head) at Napier, 1st Floor, R.101, Wed. 15th June, Noon. The film is a refreshing documentary about youth, namely two apprentices and a cashier-girl whose routine becomes rather upset when young liberated Liv from Sweden decides to move in with Chris.

2) "Tout l'or du monde" (All the gold in the world 1961) (same place, Mon. 20th June, 1 p.m.) The title suggests that "all the gold in the world" could not convince an old French peasant to give away his shack to the land developers who wanted to turn the village where he lives into a fashionable health farm. The film is a good humoured campaign against money makers and their thirst for publicity.

3) As a lunch time film "Pierrot le fou" (Pierrot, Madman, 1965, to be shown at above location on Mon. 27th June at 1.00 p.m.) is demanding in more ways than one. To be fully appreciated would require a life long acquaintance with the French cultural heritage. One also needs to be a film fanatic to be attuned to the crazy peculiarities of Pierrot, from his fanciful war cry "Allons-y, allons-o!" (which makes as much sense as "let us go, let us go go!!") up to his way-out revengeful farewell with Marianne, the girl who betrayed him. Pierrot le fou is a mad film as the title suggests, mad because of Pierrot's quest for tenderness in a world of blood, bomb blast, robbery, murder, gratuitous torture and political threats (there is a short sequence featuring a pantomime between Uncle Sam and Uncle Hu, America vs North Vietnam during the Vietnam War around 1965).



PESKY BLOODY STUDENTS!! They should be grateful its not \$201.

\$102 Lost

WHERE HAS IT GONE ???

MEET YOUR UNION HEAVIES:
 PLACE: FOYER, UNION HOUSE
 TIME: NOON TO 2PM
 WHEN: MONDAY 20 JUNE
 " 11 JULY
 " 25 JULY

WHY: IF YOU HAVE GRIPES OR SUGGESTIONS OR JUST WANT TO KNOW WHATS HAPPENING IN YOUR UNION - THIS IS YOUR BIG CHANCE.

WHO: SOME OF THE UNION COUNCILLORS YOU ELECTED WILL BE THERE ALONG WITH SOME UNION EMPLOYEES TO ANSWER YOUR QUESTIONS (HOPEFULLY).

Maybe it was something he ate

(ANS/IP) - Twenty years ago, Paul Cooper and 1,103 other soldiers in the U.S. Army participated in "Exercise Smokey". The purpose of the exercise was to test soldiers' reactions to a nuclear explosion.

Paul Cooper's company of 250 men were marched to a protective trench 3,000 yards south of the nuclear blast site. Then a wind shift caused Cooper and the others to be moved to a hillside 3,000 yards west of the imminent explosion. There was no trench there. "The heat was quite intense and almost unbearable for 10 to 20 seconds", Cooper said. "We were told to turn around. We did, and watched the fireball rise into the sky". The company was then marched to within 100 to 200 yards of where the blast had occurred.

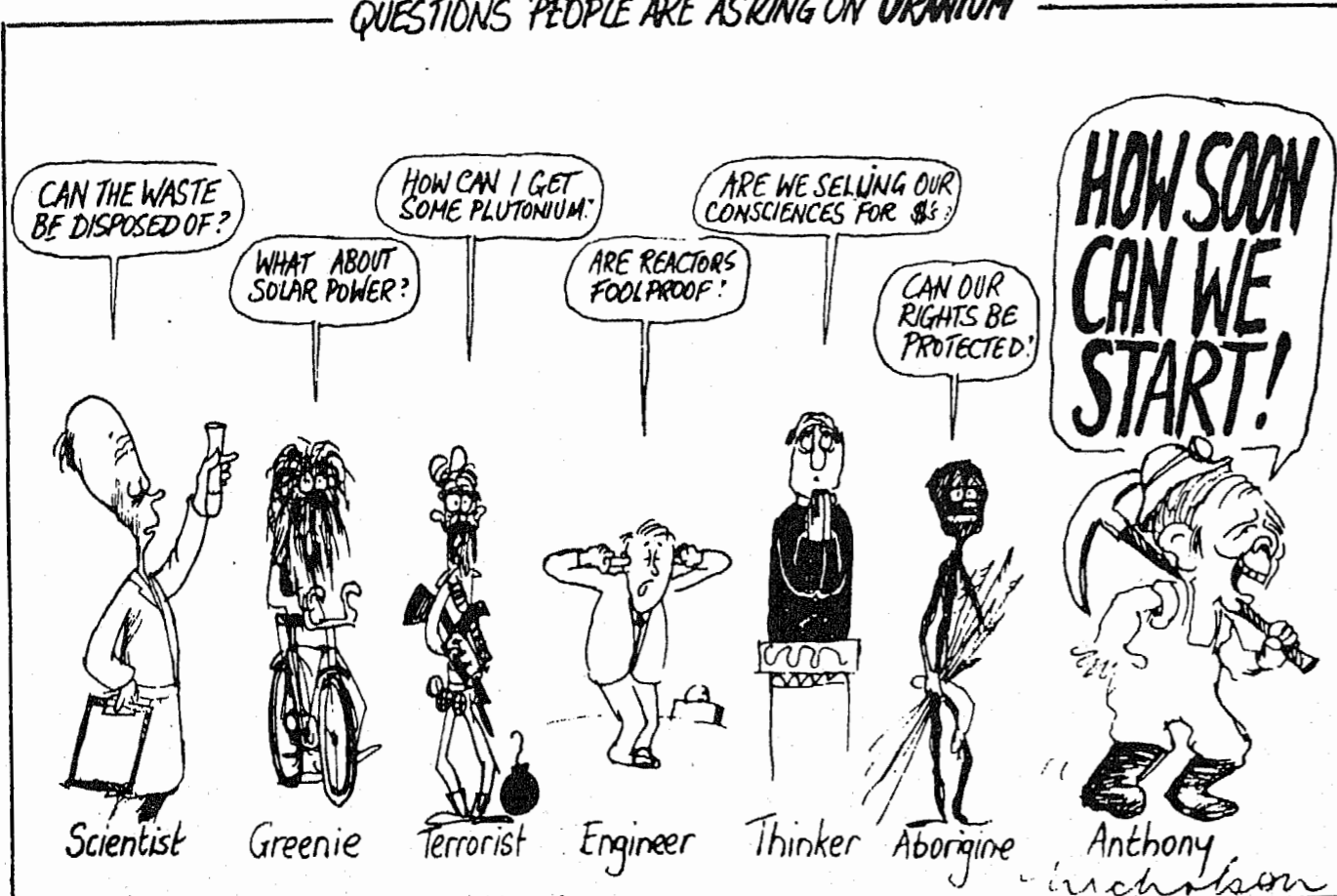
Today Paul Cooper is dying of leukemia. But the Veterans Administration has turned down his request for \$820 a month in disability pay. It says his disease was not caused by radiation from the blast.

Student Fad Reaches New High

(ANS/DA) - Marijuana is more popular than tobacco with New Zealand university students, according to Auckland University survey.



QUESTIONS PEOPLE ARE ASKING ON URANIUM



The American Future

(ANS) - "Seven Days" a new US publication, asked a dozen prominent people their expectations and hopes for political activism in the next few years. Most succinct was feminist novelist, Rita Mae Brown: "I want the American public to discover the difference between the Republican Party and the Democratic Party is the difference between syphilis and gonorrhea".

Workers of the World! Consume

(ANS/LNS) - Corporate interests have hardly had a reputation for encouraging revolutionary thought, but the Pepsi Cola Company has come up with a concept that the business world should find quite palatable.

In Brazil, the multi-national Pepsi Corporation has changed its outdated "Pepsi Generation" slogan to "Pepsi Revolution" in an effort to reach more young people.

A spokesperson for Pepsi explained the simple ideology of the Pepsi Revolution: "In Brazil... the present generation didn't receive any political or social education. So we provide them with a mechanism for protest. It is protest through consumption".

T.V. Overkills

(ANS/Mother Jones/LNS) - A recent survey of television programs concluded that a typical child will witness the destruction of 13,000 human beings on television by the time he or she reaches the age of 15.

The survey also noted that there are an average of eight murders, beatings, rapes, muggings or robberies during each hour of prime-time television.

GANG OF FOUR FACE NEW CHARGES

(ANS/ip) - The Chinese leadership has published new charges against the widow of Mao Tsetung and other members of the "gang of four", according to a report by New York Times correspondent Fox Butterfield.

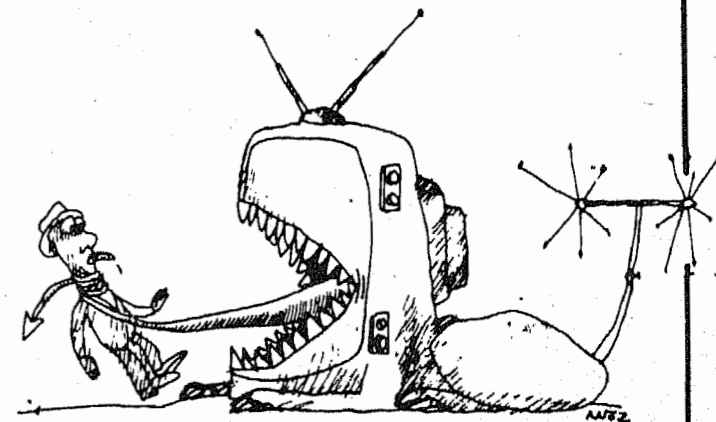
Among them are the claim that Mao's widow, Chiang Ch'ing, co-operated with the Nationalists while jailed in Shanghai for eight months in 1934-1935. She is said to have betrayed individuals in the Communist underground leading to a number of arrests and executions.

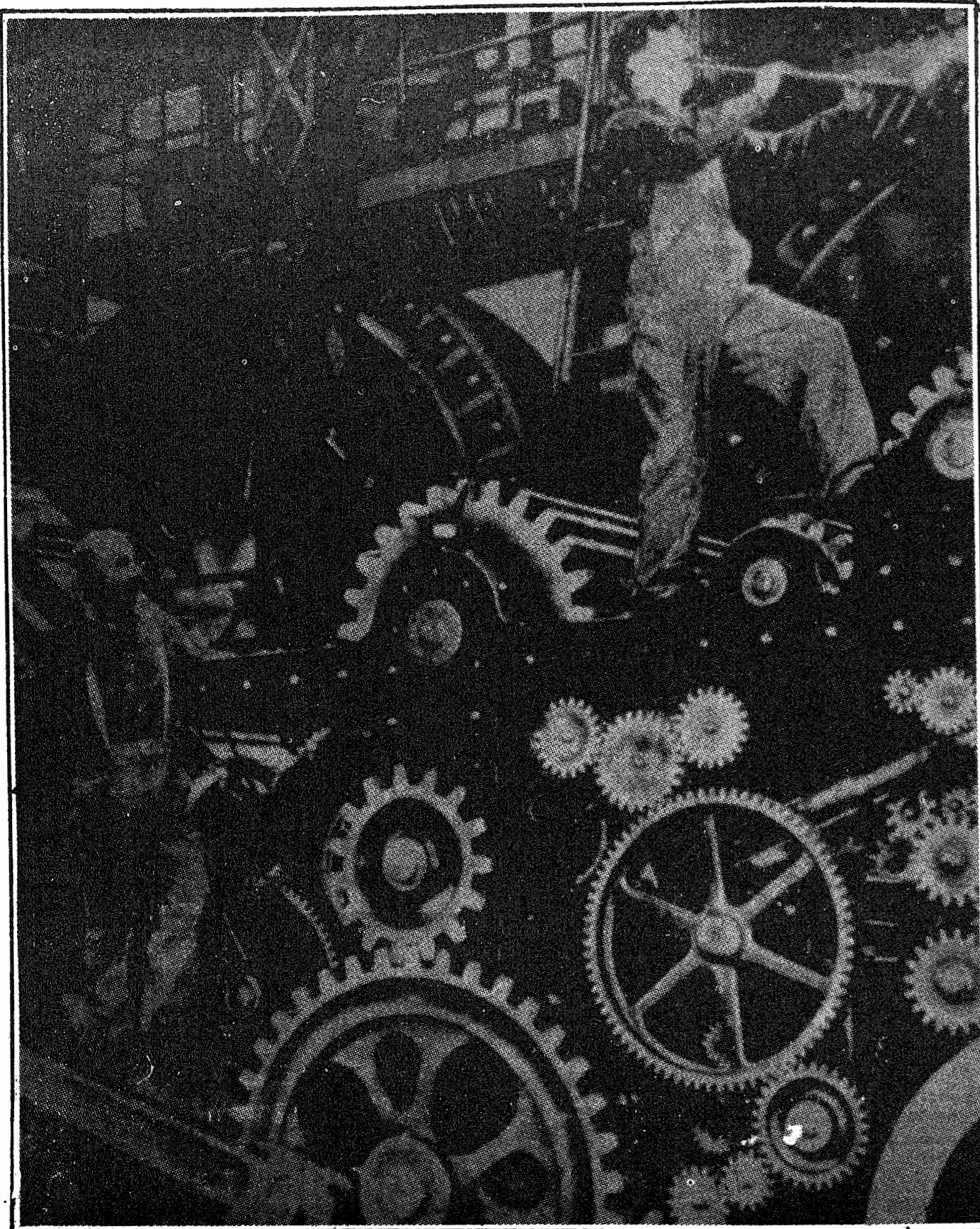
Fresh charges are also levelled against China's former Deputy Prime Minister Chang Ch'un-ch'iao. In the mid-1930s he is said to have joined the Nationalist Blue Shirts, modelled after Mussolini's Brown Shirts, and then to have spied on Mao's forces at Yen-an during the civil war.

A third member of the "gang of four", Wang Hung-wen, is accused of using his position of deputy chairman in the party to amass nine cars seduce women, go hunting and fishing around the country, and buy imported radios and televisions.

Yao Wen-yuan, the disgraced former propaganda chief, is said to have covered up his family background. Rather than coming from a family of intellectuals, Yao is said to have come from a family of wealthy landlords with connections to the Nationalist secret police.

How come the Maoist Leadership is full of secret Nationalists and Capitalists? Makes you doubt their recruitment methods doesn't it !!





MADNESS ZEMDIAM

Perhaps it makes sense best if it is considered as raw material for a piece of surrealistic comedy. Two soldiers, forming only a tiny portion of that mighty fighting machine - the British Army in 1944, found themselves as clerks. They understand little of their real function although they knew that it was their job to assign newly found cannon fodder into regiments. To do this they shuffled index cards around and a private found himself in a particular platoon somewhere on the globe. Why? For what reason? Or purpose? These were questions they could dwell upon or dream about but never knew. Meanwhile they had to deal with these files, in an orderly and soldierlike fashion.

A Regiment of Twitchers

Luckily our two heroes found a method of relieving their boredom that they called work. One of them noticed that they had accidentally assigned a private with a limp in his left leg to a platoon whose sergeant also had a limp in his left leg. Suddenly a purpose! The joy of knowing why it was their sacred duty, it was their reason d'etre - they had to match every misfit in the UK in batches. They were into psychological warfare. Imagine the effect on the enemy when he saw a whole division of British soldiers all with a bad eye-twitch, and then a like division of soldiers all with their eye teeth missing. The possibilities seemed endless. Work became joy. There was a creativity to their work. It was a challenge.

The war could pass harmlessly by: our two heroes

were enjoying themselves. They continued in the secure knowledge of purpose. The scene in the army was just slightly different. Eventually some permutation and combination would violate some form that was essential to the orderly working of that fighting machine.

Once, after they recognised a symptom, the army could rectify the problem. What triggered our heroes was a little stunt they organised when they were into a comedy scene.

They carefully selected a platoon. Their selection was based on the height variation permitted in the army, 5ft. 2in. to 6ft. 4in. Into this platoon they lovingly placed one group of height 5ft 3in, into the other people of height 6ft 3in. None between these heights were permitted. The result was splendid - the British Army was thrown into panic. It could not line its men up nicely on the parade ground. The war effort was threatened and an investigation carried out. The work of a creative pair of army clerks had come to an end.

Film Clip War fare Widespread

The disease is widespread. Another case happened in Los Angeles, in the early 1950s. Our new hero was working in a film studio which repaired and prepared hack films for use in all night TV movie shows. To put it mildly the work was dull and boring - it was not a pleasure voluntarily undertaken. The prime task was to wind reels of film through spools looking for breaks and then cutting resplicing the film.

IN THE FACTORY

Mindlessly winding through film one day, our new hero hit upon an idea. If he was to wreck the film his job would have a purpose. It was a simple but delightfully fascinating proposal.

He would just read the film and cut out the climax. If he had more time he would cut out pieces of vital evidence in detective movies. This took more time, because he had to pay close attention to the movie, he really had to use his brain at work. This job had suddenly become demanding. His attention he willingly gave and the result was beautiful to behold. You see, our friend had been joined in his new work by all his other colleagues. His explanation of what their work was really about seemed much more satisfactory than the boss's.

A flood of excellently and poorly adjusted movies descended upon the T.V. network throughout the mid-western region of the U.S.A. The reaction from stunned viewers was shattering. Our heroes were given the sack, the studio closed down, the dismissed workers pissed themselves laughing. They had glimpsed at what work could be - enjoyable.

Finding their work dull and uninspiring, they turned it into something brilliant and creative. But what of the poor wage slave whose imagination is not up to a stunt like this? He reacts to his problem with things like absenteeism, slyness and even what the better part of society calls laziness. He simply does not give his best at work.

Bourgeois Twits and Forklifts

Cases have been known where workers simply switch off mentally when they walk through the factory gates of a morning. My example here is taken from a Peter Sellers movie. Sellers playing a middle class fool working as a labourer. The job is driving an electric fork lift. To be used, this machine has to be fed electricity during the night. Sellers, the fool that he is, fails to plug in on his first shift. Batteries flat, the machine will not move. A worker standing nearby says words to the effect that he saw that the plug was not in its right place on the previous evening. He had thought about it at the time and realised that he would need to say something the following morning. Sellers playing a bourgeoisie twit asks why he had not plugged it in. The worker expresses amazement at such a silly question.

Millions of workers simply switch off in response to eight hours of nothing but boredom or hard work that insults their ability or desire for work as a creative exercise.

Resistance and Liberation

All this is not to say that the ordinary wage slave is not able to come up with ideas. I've known people working on a visual line inspecting freshly washed cordial bottles to smash every fourth one, clean, filthy, chipped or perfect. Why should the worker care? It's not his bottle, it's got nothing to do with the awful job he has to deal with, so the garbage tin fills up with broken glass. The sad thing about this type of response is that it does nothing to get that person (or any other) out of such a situation. That can only be achieved through a liberation struggle to end the present system. But this story is primarily concerned with resistance.

Many people buy new cars. It's one of the ultimate trips in the consumer ethic scene. To keep up the supply of gleaming chrome and shaped plastic, thousands of workers (who are really people) are trapped on conveyor belts.

I've both worked with and watched them. If you're spending a day with nothing better to do than tightening down nuts on partly finished cars that float by, then you're spending a pretty dull day. One way of making it a bit better is to throw a few loose bolts into the body somewhere, after the car is finished, they will produce a nice little rattle. It's a pretty mean trip: after all, it will fuck up some other person, but it will get him to view the car in the same shitty perspective that you have.

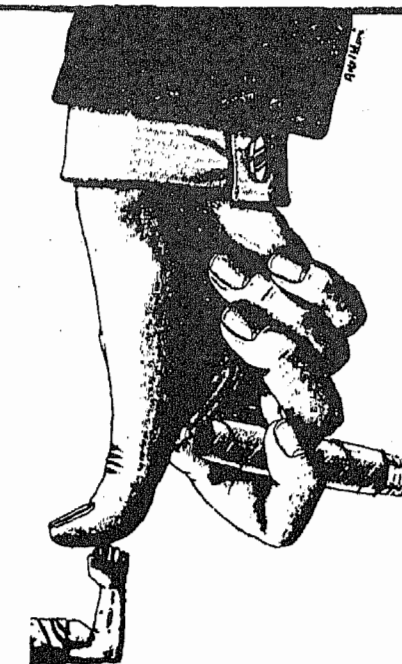
Fuck Off Ten Thousand Times

Some of the messages are even more explicit. One worker, after receiving the sack, went to his machine which engraved the brand name on a toffee bar. He changed the label to a rather neat rendition of FUCK OFF and churned out a little over a kilometre of this product. Sad to say the toffee was remelted. It could well have gone into a museum of pre-historic relics labelled work (that is, after the revolution).

Others, more cunning still, send messages to their boss in a code that the boss will not recognise.

Workers who have been refused some reasonable request, it could be the need for an hour off to attend to private business: a refusal of a reasonable request really lets a worker know who's got authority over him, how little control of his life that he has. It's a shabby and demoralising experience, one which I have shared with many others. A response that gives a measure of relief is to adjust your machine.

‘One worker, after receiving the sack, went to his machine which engraved the brand name on a toffee bar. He changed the label to **FUCK OFF** and churned out over a kilometre of this product. Sad to say, the toffee was remelted’.



Why should your machine go on producing marketable products for a system that treats you in such a disgusting manner? Let them eat shit. The machine can turn out rubbish for the rest of the day. I have watched workers destroy production while in such a frame of mind. It does give you a feeling that your active participation in your work is necessary, but it does fuck-all else. You will be in that same situation all your life if you don't do something to get rid of this system of bosses and the private ownership of the means of production. We must win control over what we do in productive work.

These tales of resistance are just that. While they describe some worker's struggle to add dignity they are really related to personal rather than collective efforts. The extent to which these efforts are personal can be seen in a court report. A worker was up for assault. The reason for assault was simple. These two workers were loading a truck for someone. The worker who copped a fist in the face had refused to slow down, he had made the other worker work harder. Something he had simply had not wish to do. For that reason he punched his fellow worker. The boss for whom this work was being done escaped scot free. We simply can't afford to take it out on each other.

Win the Lottery and Burn Your Overalls

Another example of individual escape is that

seen when a worker is lucky enough to win a lottery. A simple but moving ceremony often takes place. He happens upon something symbolic like his work clothes and destroys them, often publically. The satisfaction of such people who escape must be blighted however by the knowledge that it can't happen to work mates.

Alienation, Sickies and Strikes

Now for a glimpse at the other side of the coin. The workers alienation from his product is only part of the story. The boss is also alienated from his product, the thing he is really hoping to produce is a profit.

At this point it may be valid to ask whether this alienation only strikes a few bright souls who still long to live a real life or whether it is a widespread thing. One simple statistic provides the most convincing answer. "Sickies" cost Australia \$2700 million in 1974 through lost production as against approximately \$200 million through strikes.

Again the widespread existence of discontent in the workforce is confirmed by a report to the South Australian government. This piece of social engineering came up with neat mathematical expressions - 4% of workers over 55 were too apathetic about their jobs, in other groups the percentage of apathetic workers were 36.3 in the 46 to 55 year old range, 32.3% between 36 and 45,

NO, YES, YES, YES

page 20

THE REASON;



**WOULD YOU BUY
A REUSED
REFERENDUM
FROM THIS MAN?**

page 21

19.4% between 26 and 35, and 17.6% under 25 years. Apparently chances of promotion and upward social mobility explain the lower percentage among young workers. It still adds up to millions of Australian workers who are deeply discontented, who find little or no outlet in creative work.

In the face of individual resistance and these figures something needs to be done. Obviously mere resistance (and dropping out) is not enough. Discussion and agitation around the question of alienation is part of the answer (but only part) It can be expected to result in individual workers realising that the problem is not theirs alone, although the great bulk will only be reached by struggles of one kind or another.

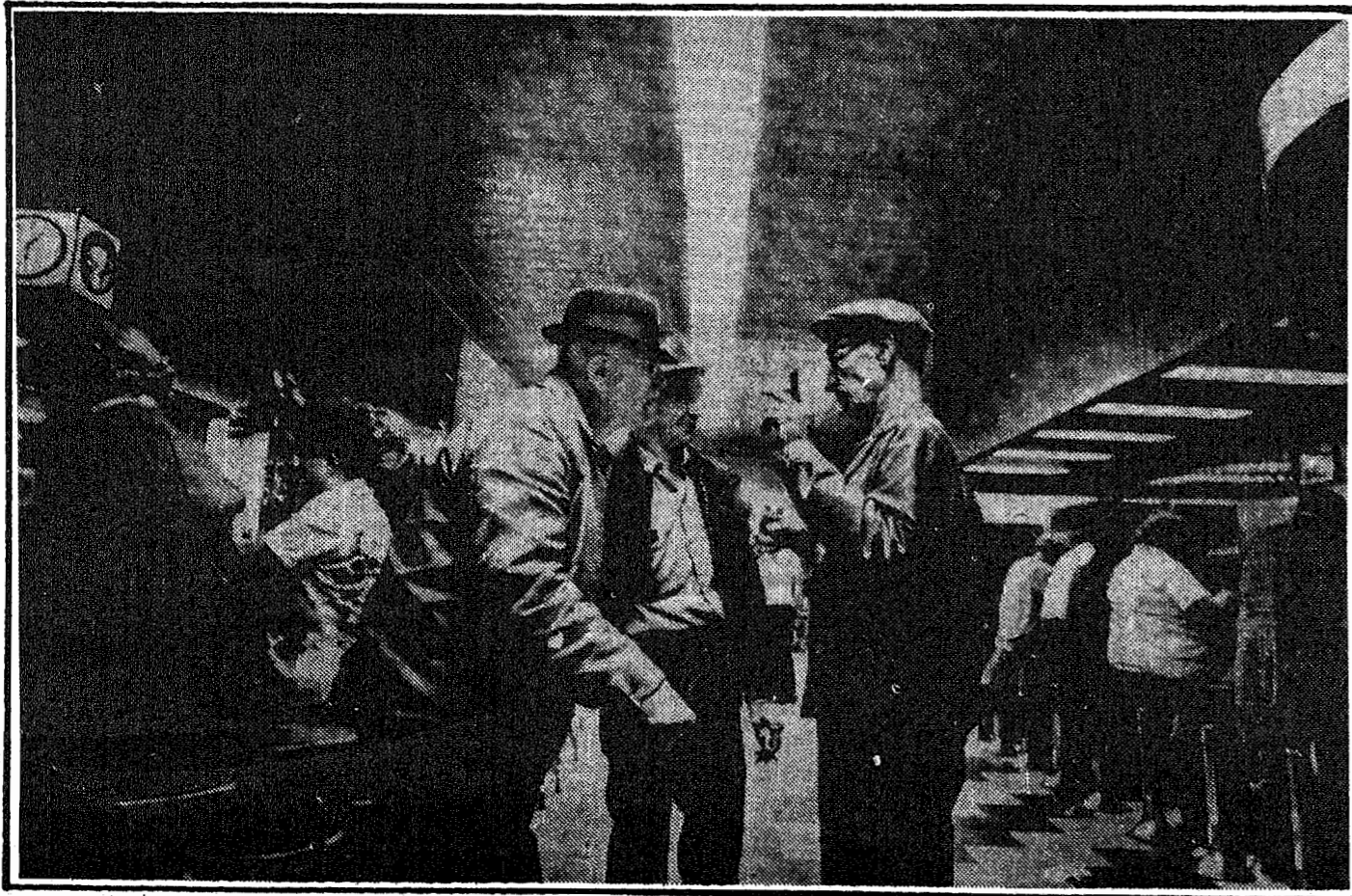
Throughout the western world there have been a variety of experiments in workers participation and other schemes for job enrichment. In 1974 Lord Brown a UK expert in this field visited Australia to talk to employers on this issue. Newspapers and magazines such as the Financial Review have carried extensive articles and discussions on the subject. Clearly the bosses see it as a serious problem. There is a lot of profit in \$2,700 million worth of production.

The bosses view the problem in monetary terms. We should view it in human terms. Any positive response to the question of alienation should be seen in terms of workers control rather than in "job enrichment". Job enrichment still leaves the situation basically unaltered. I don't deny there will be improvements in production and in workers morale initially. The worker is still manipulated, situations slowly change and very shortly he feels his alienation again. The only real answer is to end alienation. That involves the resolution of the following questions - how a work situation is organised - what is produced. Any worker will continue to be alienated as long as he is unable to influence what is produced. An example concerning education is the book Schools Out and similar material where teachers are starting to look at what they are really doing.

Finally workers must know why they are producing, so that they can examine the full effects of their work. This is absolutely essential to enable us to regain control over technology.

T. Hill

(reprinted from "Honi Soit", Sydney)



advertisement

WOMEN ARE 51 PERCENT OF THE POPULATION

WE CARE



DO YOU?

Women on Campus

"Bowden Brompton... is being destroyed"

BOWDEN BROMPTON COMMUNITY GROUP WHAT WE ARE DOING AND WHY.

Bowden Brompton is an old inner suburb of Adelaide and has always been a working class and factory area. The residential population consists of old age and invalid pensioners, migrants, unemployed, workers, single mothers as well as unskilled or semi-skilled working class families.

There is a strong sense of community among the residents due to such factors as - closeness of houses, lack of private transport for most people. People enjoy living in the area - close to public transport, the city and Port Road Shops, and friendliness of other residents - not often found in newer outer suburbs. But Bowden Brompton as a residential area is being destroyed by 2 major forces at present:

(1) MATS Plan: Despite views to the contrary, the MATS Plan has not been scrapped with respect to Bowden Brompton, but due to lack of funding has been deferred for 10 years. The Highways Department owns a large number of houses in the area and their condition is amongst the worst in Adelaide. The Department has had the attitude that they are in the business of

building and maintaining roads, not houses. This results in a situation when people who can not afford to pay high private rents are living in a Highways house with no running hotwater, no proper bathroom and toilet facilities, and often extreme salt damp which aggravates asthma and bronchitis. Due to local pressure, the Department has begun to renovate these houses but only with the view to them lasting another 10 years. This leaves a large question mark over the future of this residential aspect.

(2) Industrial Zoning: Since the mid 1960's large areas of Bowden Brompton have been zoned 'industrial', causing a gradual replacement of houses with factories and warehouses. Once a house is demolished another house can not be built. Some of the effects of the large number of factories - people often living right next door to a factory which cuts out light in house plus generates noise. Many streets now have only 2 or 3 houses whereas previously there would have been more than 15, the trucks from the factories cause intense wear and tear on the roads to the

point where the majority of roads are covered in pot holes and gravel. The large flow of traffic makes it dangerous for children playing outside.

Factories and warehouses are replacing people and houses in Bowden Brompton.

What we are doing and why?

The B/B group works on the philosophy that people's problems are not isolated on the personal level but are related to other causal factors. There is a need to tackle basic problems of poor housing, high unemployment and economic hardship, lack of community facilities, isolation and sense of powerlessness.

Food Co-operative: This was started in 1975 by a group of local women who wanted to buy good cheap food in bulk and distribute it amongst themselves. It has since expanded and now involves approx. 200 people. All food is bought in bulk, wherever possible direct from the producer, and is packaged in returnable containers, thus cutting down wastage. One full time organiser is employed to run the co-op and a part-time worker to assist.

Legal Aid: Many local people do not have financial access to lawyers plus have limited

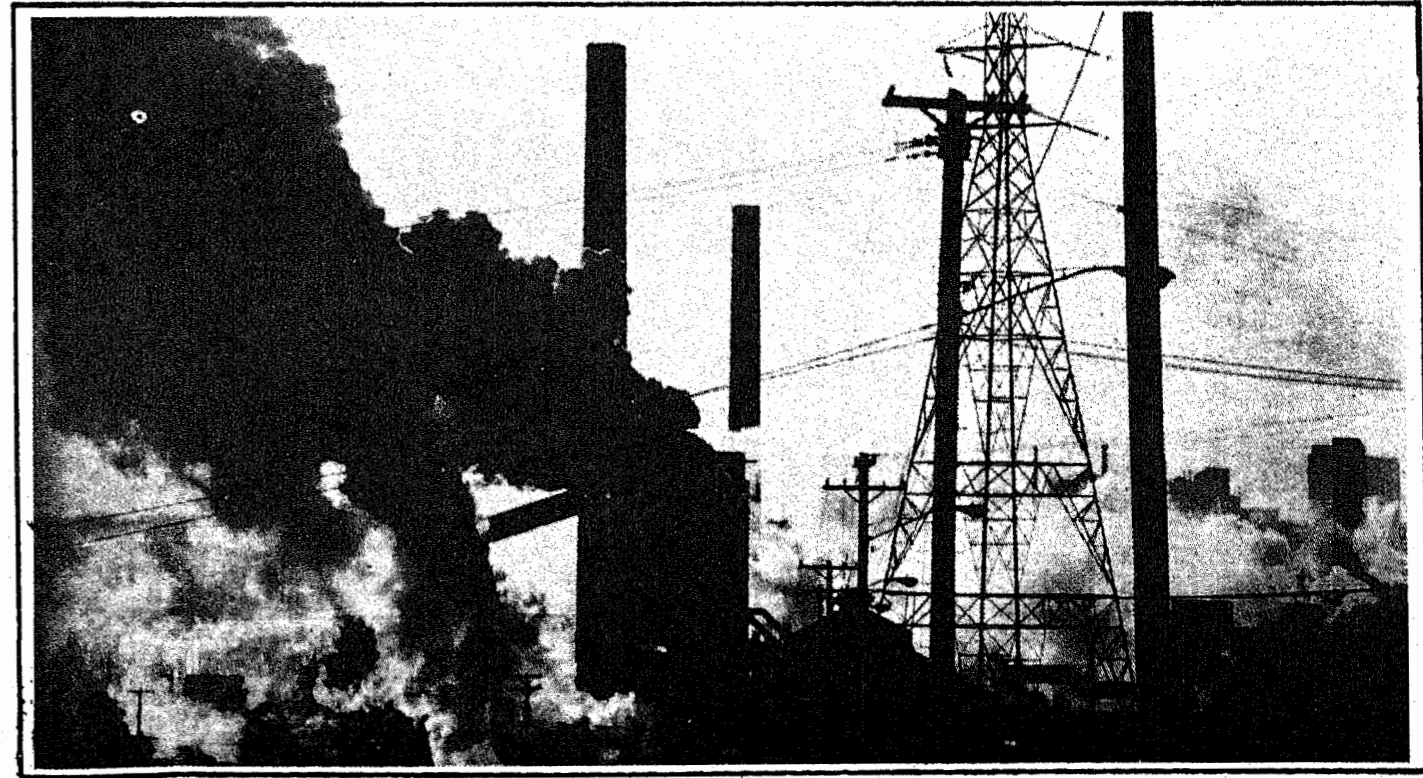
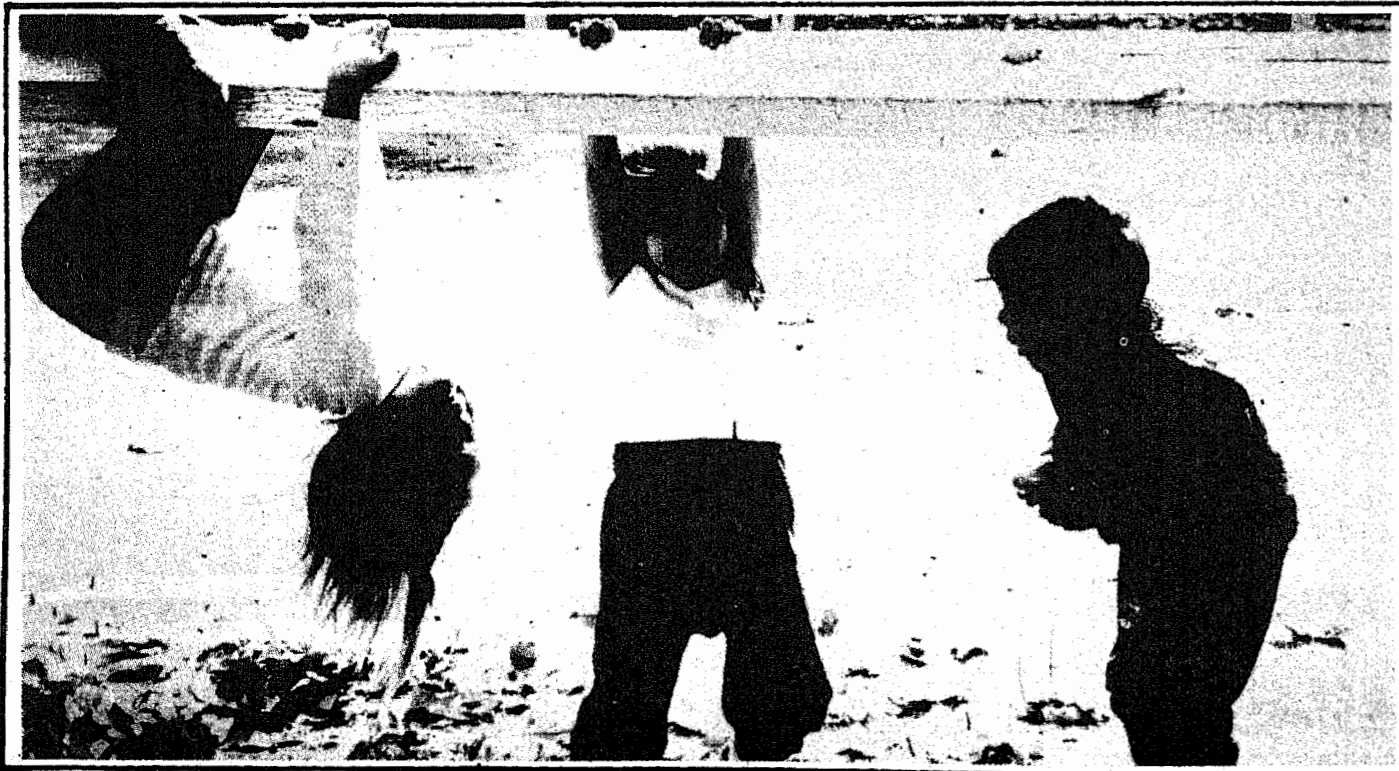
knowledge about certain aspects of the Law. Two qualified lawyers provide free legal advice every Wed. night.

Kids Activities: There are few playing facilities for children in the area nor much of an opportunity to travel outside the area. For the past 10 months we have been running a Saturday Club for younger children involving trips to the beach, hills, iceskating, the circus etc. We also organize dances & camps for local kids and are presently building an Adventure Playground substantially through donations from local factories and local voluntary help

Housing: On a day to day basis we assist people looking for houses, and give advice on such issues as rent control and substandard conditions. Through talking with local people about housing and other issues we act as a liaison group with government agencies such as the Highways Dept.

If any people are interested in helping the group - particularly with the Saturday Club, or finding out more about what we are doing, drop into 62 Gibson St., Bowden or ring Trish, Ted or Karen on 46 4414.

KAREN JAMES.



Interview with AUS Education Vice-President Craig Johnston



ON DIT interviews Craig Johnston, Education Vice-President for the Australian Union of Students. The interview took place only on the day before the Federal Government announced a funding freeze for education. Below is a edited transcript of the interview.

ON DIT: How did you come to end up in this job?

CRAIG: I was elected by the Students who were at Annual Council in January 1977. Prior to that I had been involved in education issues at Sydney University.

ON DIT: Could you give an outline of AUS education policy?

CRAIG: AUS education policy is very broad. You could say that there are two general thrusts of that policy. Firstly, there is the question of funding to educational institutions and student financing which AUS has featured very highly. The other issue is the quality and content of tertiary education in particular, but education generally, and what is learnt, how and for what use that education is used. One could generally summarize those two things as being quality and quantity. Generally AUS' position is that education should have more money devoted to it so that it can become more accessible to all people in the community, not just higher education, but all levels of education; and that this education be one which has a democratic content.

ON DIT: What are the main education campaigns for this year?

CRAIG: The main one that we've set aside this year is the highest priority education funding and student financing campaign. That was the campaign that the April 28th Mobilization was a part of, it is the campaign that the present submission to the federal government that we're drawing up is a part of, and it is the campaign that really began in a big way with the national student strike on September 30th last year.

That campaign is the campaign that takes most of our time. We are of course involved in other issues, other campaigns, and these are: the campaign in defence of Greg Weir, (the Queensland Homosexual trainee teacher); against teacher unemployment, and were concerned with the inquiries into post-secondary education that are going on at the moment so that a student voice can be heard on these inquiries.

ON DIT: The Liberal and Labor Clubs on this campus claimed that the mobilization was a

failure because there were unrealistic demands upon which the mobilization was called, for example the demand of a "living wage" for all students. In your view was the mobilization of April 28 a failure, compared to the September 30th mobilization of last year, and were AUS demands unrealistic?

CRAIG: I regard April 28 as being quite successful. I think that what you've got to do is when you ask if something was successful or a failure is to establish your parameters, your criterion, in the first instance.

Now it's quite clear that the number of students who attended the rallies on April 28th were not as many as those who attended the rallies in Sept. 30. However, given that Sept 30 was after the budget, and given that this year, 1/3 of the students who were asked to attend the rally this year had not been to colleges or universities before and were hearing for the first time what was happening to higher education, I think the rallies of 7,000 nationally was very healthy and I saw that rally when I was working for it as preparatory to the actions that we would have to do immediately prior and after the AUS budget. So I regard it as quite healthy, though quite clearly it was a drop from Sept. 30 last year. So I don't see it as a failure at all, I think all of these things have to be seen in relative terms, and there are people in both Sides who throw around terms such as success and failure in what I regard are quite unrealistic ways.

The other thing about whether demands were unrealistic; now I think once again you have to look at whether demands were realistic or unrealistic in the context of what you're aiming for. It seems to me in the present circumstances, with the present government attitudes to education funding and I would add that this follows in the footsteps of the labor government, as witnessed in the 1975 budget, that higher education in terms of funding is not being given a high priority, and I think that we can expect that situation to remain for some years, so long as both labor and liberal parties are committed to trying to solve the problems that they've got by cutting back state expenditure in all the welfare areas. Now, if you accept the premises of these governments, then I think we would say that some of AUS demands are unrealistic, however, if you don't, as I don't, then the demands that were going for, while not immediately realizable, are things which I think do serve

Direct elections
are "inevitable"

student needs and are in the interests of the people generally, in terms of making higher education accessible. Given that that is what I think should be done, I support, but I don't regard it as unrealistic. I do concede, however, that this present government and its predecessor in its last year won't immediately think that what we're going for is realistic. I think that is a matter of public information and of turning these governments and the public generally around to the position rather than accepting the fact that they don't agree with you straight away so that they never will.

ON DIT: Do you see a danger in the reintroduction of fees and a loan scheme in the next budget?

CRAIG: In terms of fees there has been some confusion about this. When I spoke to Carrick and the statement that he made in the House of Reps. about this, his position was that the position of the government at the moment was as it was in October last year, and when the decision not to reintroduce fees for certain categories of students was made, and that any decision along those lines would be made by the cabinet for this budget. Now I regard that as not a categorical denial but there will be no fees and I think that students should not be reassured that there will be no fees. On the question of loans, the committee of inquiry into student loans is recommending two sorts of loans schemes.

The first one is an extension of the emergency loans schemes with some \$5million involved, which AUS is supporting, for short term loans. The second proposed loans scheme is a much more comprehensive one and is designed to supplement the existing TEAS scheme. The sums involved there are of a much higher category. A student will be able to borrow up to \$8,000 during the course of study; and they envisage

continued

Interview with AUS Education Vice-President Craig Johnston

that perhaps 15,000 to 30,000 students at the moment are needy and would want to borrow money through this loans scheme because they are excluded from the TEAS scheme and it is that scheme that we're opposing. Now, at the moment these schemes are only the recommendations of the committee; there is no guarantee that the government will accept the report of that committee, however, given L.N.C.P. policy and the fact that this Committee of inquiry was set up in the first place, I think that it is probable that some sort of loans scheme will be introduced, either this year or preshadowed this year for next year, but once again that's only conjecture; it's not definite

ON DIT: Currently there appears to be a "faction fight" in AUS between "Maoist" and "Trotskyist" with each group claiming that the other has been obstructionist and intimidatory. Now, how do you assess the current internal situation of AUS?

CRAIG: Firstly I'd like to say that I don't regard it as a faction fight between Maoists and Trotskyists, or any other group of extreme left wingers, though it is true that supporters of those groupings are partisans to the dispute. I regard it as very serious; I think in the student movement, in the recent years we have seen gross undemocratic practices and I see at what is happening in AUS as an assertion of the need for democracy in the student movement and the Union generally, and I think that if elected officers of the union aren't allowed to conduct the business that they were elected to do without intimidation, then that must stop, and I don't care whether the people doing that are Maoist, Trotskyist, Communist, Liberals, D.L.P. or whatever, no-one should be allowed to get away with that. So I think to see to have these fundamental issues of people elected

to certain jobs and being allowed to democratically perform the job that they were elected to do, to see that purely in terms of a faction light is very bad, and obscures the real issues involved. I think that all students who are committed to a democratic union can be partisans to this dispute and can't really stay out of it and I think that the talk of it being a faction fight doesn't really help the resolution of that because that sort of analysis of this situation leads to the conclusion of abstentioning from it, whereas I think that if we want the union to be a better union then everyone has got to be involved - none of us can abstain.

ON DIT: On the question of democracy within the union, some say that direct elections (of AUS

On the present disputes in AUS:

"I regard it as very serious"

National Officers) would make the Union leadership more moderate.

What is your position on the Direct Elections issue?

CRAIG: Well look, firstly I would like to say that I don't think it's proper that people support an election system simply because they think that it's going to favour them more than another election system. I think that the issue of which electoral system favours the left or the right or the moderates or the conservatives or the radicals or whatever is largely irrelevant. The key issue in the electoral system that we have should be: 'Which is the more democratic', and it is over this question that a lot of the debate has taken place. My own personal position, as one who abstained from the recent debate because I could not support either the two motions, is that I would

like to see direct elections brought in, and in principle I support direct elections, and I also regard it as inevitable. However the motion that was moved then, did

"Gross undemocratic practices" in the student movement

have features which I don't regard as completely democratic. There are anomalies. For example in the motion that was moved from Melbourne University (the Danby Motion), the ballot papers were to be printed by Constituent members, the running of the election would be done on a localized basis.

Now I don't regard that as any guarantee that on any particular campus that election can not be rigged. I would regard that in a national union there has to be national coordination of the election, with national distribution of ballot papers and some sort of national counting of them, rather than it being purely one particular SRC. When we know that local student unions around the country are controlled by different political groupings who could very easily try and influence that in favour of their own particular candidates, so if we're going to bring in direct elections, I would rather some sort of commission be set up to investigate a proper working out of how that can be affectively democratic rather than going off with a half-cocked motion such as I think the Danby motion was.

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Mobil

6997



EL PRESIDENTE

Owing to a shortage of copy, On Dit Editor, Nick Xenophou has been pressured into accepting another Presidential column.

Elections

It's time to start thinking about the Students' Association and Union Annual Elections. Participation involves a couple of hours a week at most except in a handful of areas. This could be your chance for fame! We desperately need new people.

Please have a chat with me about it in the Student Activities Office - or in the Lounge in the Foyer of the Union Buildings between 12-2 p.m. on Monday, 20th June.

Direct Elections Referendum

The Referendum for the Direct Election of the National Officers of A.U.S. was overwhelmingly carried on this campus but no other in South Australia. And nationally, this motion was lost. It is interesting to note that the bigger campuses around Australia tended to vote for the proposal. However, these were also the campuses where the distorted propaganda in favour of the proposal was distributed. This highlighted one potential abuse of the system, namely disregard for the campuses with fewer students.

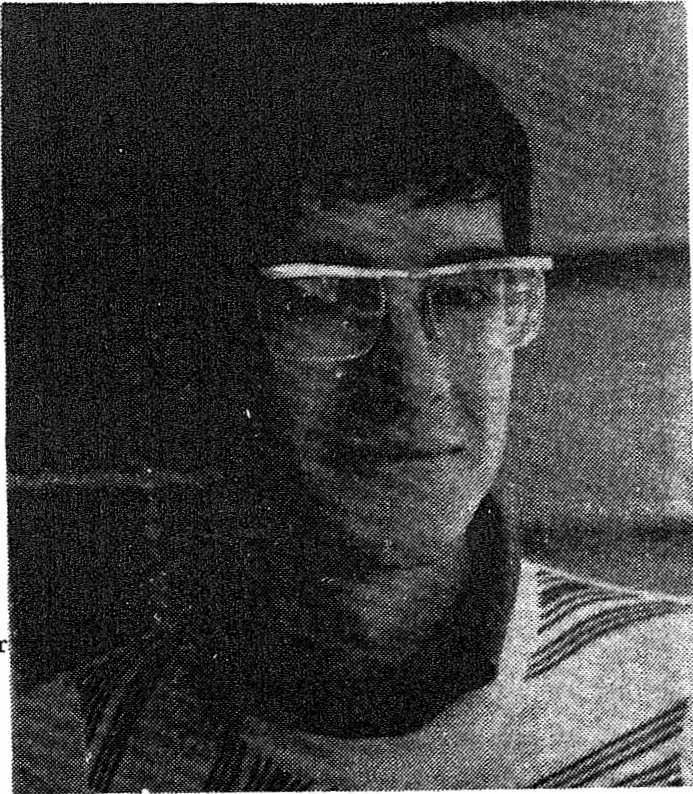
The Role of the Publisher of 'On Dit'

Although some strongly disagree, the role of the President as Publisher of 'On Dit' is to ensure that nothing libellous is published and that its production is facilitated. The Editor is elected by you to edit "On Dit": the President is not and hence should not interfere in this side of the publication. If you are unhappy with the Editor's performance, tell him so.

Transfer of Credit for Academic Work

The Anderson Enquiry into Post-Secondary Education in South Australia is seeking information from any student who has sought to transfer credit for academic work at one post-secondary educational institution to another. A questionnaire has been prepared and is available in the Student Activities Office.

If you have sought to transfer credit for academic work done, it is important that you complete a questionnaire if the presently unsatisfactory situation is to improve.



Liberals not in Favour of Secession from A.U.S.

It is pleasing to know that, despite severe and sometimes justified criticism of A.U.S., Liberal Clubs are not in favour of seceding from A.U.S., according to the new President of the Australian Liberal Students' Federation. Nor is our own On Dit Editor (see last edition)

Sometimes, this message doesn't filter through though boys!

Pick-Up?

Don't loiter near the Art Gallery! You might be picked up by the "unobtrusive" police watching over the Chinese Exhibition.

Orientation Week

What's wrong with Orientation Week? A questionnaire is being distributed soon to enable you to have a say in its structure and activities in 1978.

And lastly....

I hope you are all refreshed from your holiday assignments and exams, and ready for a tougher term ahead.

GEOFF.

On Dit Reviews



Silver Streak

SILVER STREAK (or, how to catch a cold in style)

SILVER STREAK (M)

Hoyts Regent 1.

Starring: Gene Wilder

Jill Clayburgh

Richard Pryor

From the very small amount of publicity this film has received and I have seen, it appeared likely to be "one of those films" in the disaster

mould of 'Poseidon Adventure', 'Towering Inferno', 'Airport' etc. etc., possibly with the difference of a small injection of humour. Blissfully, this was not to be and the film was rather, a superbly engineered and produced comedy, if anything a send-up of the disaster movies. If you liked the subtleties of 'Monty Python and

the Holy Grail' or the slapstick of 'Young Frankenstein' or 'The Pink Panther Strikes Again', you'll delight in 'Silver Streak'. In addition to promoting the belly-laugh, the film has action, romance and drama in an all in all mix that contained absolutely NO flatspots. This remarkable feat was achieved by a wealth of scripted action and humour supplemented by great performances and repartee between the comedy actors Gene Wilder and Richard Pryor, who were an explosive combination in their reaction to the plots and counter-plots of the ruthless playboy with his henchmen and the U.S. Federal agents.

Gene Wilder's screen love affair with Jill Clayburgh was totally frustrating as indeed it was supposed to be. No sooner had it begun in earnest than it was interrupted by Wilder being thrown off the train by the playboy's mob - talk about coitus interrupts... Somehow Wilder managed this feat no less than three times in one journey. The fact that the beautiful (and very sexy) Miss Clayburgh remained on the train, added to Wilder's desperation to get on again - the more sexist of the male audience will no doubt sympathise strongly.

Although a detailing of the plot would sound corny (in this pseudo melodrama), the film really is a magnificent comedy in which nothing has been overdone. In fact many scenes could be easily expanded three times in a lesser film or in one with an 'R' rating. An

example is Wilder's flight with the very active old country girl who takes great delight in "buzzing" sheep and grazing windmills in her two-seater single prop. She tells Wilder that the fun of flying is not as transient as the joy of sex.

Great music by Henry Mancini and faultless photography puts the icing on the cake. For an enjoyable couple of hours entertainment that takes beating, see 'Silver Streak' in its last days at Hoyts 1, or in the suburbs.

Kym Bills.

DON'S PARTY... a sick show?

DON'S PARTY (R) Hoyts 3
Produced by Philip Adams

'Don's Party' is an Australian film, produced by the well-known media man and 'Advertiser' writer, Philip Adams, who also produced the infamous 'Adventures of Barry McKenzie'. I must say at the outset that in common with that film, 'Don's Party' is a particularly Australian product in as much as it contains a veritable plethora of that crude Australian smut that passes for humour. This is not necessarily a criticism, as the great majority of Australians love it. Just how well it will do in the Berlin film festival, I am not sure, but I certainly hope it is an international success.

'Don's Party' is a portrayal of the sick Middle Class in a peculiarly Australian context. That mainly ALP-voting, second-

rate intelligencia who have prostituted their talents and youthful aspirations to a materialistic, immoral wife-swapping ethic. For brief solace, the characteristic booze-up takes place together with the crude jokes and revoltingly inept sex-passes.

However harsh reality returns with the coming of dawn and surveying of the damage through the bleary eyes of the hangover. Often the film is very funny, yet, as the advertising says, you cry inwardly over the truth of its accusation.

The acting is reasonably good, and it is a change to see Graeme Blundell in a straight role - the only hint of normality and morality in the film. However, even his character is depressing (his occupation of great social utility is to help produce the yellow plastic hands on truck turning signallers). Philip Adams production of the 'sick society' is in my mind not particularly brilliant, but may appeal to many.

Reviewed by Kym Bills.

CARRIE - 150 free passes

By courtesy of the S.A. Manager of Hoyts Theatres, a special preview screening of the 'R' rated spinechiller 'Carrie' has been arranged for students of Adelaide University and the S.A.I.T.. In this regard, On Dit has arranged to have 150 free double tickets to the

film available to individual students upon presentation of their Barr Smith Library Card at the counter of the Student Activity Office. This can be done on or after Tuesday 14th June, for a screening at 6 p.m. on Tuesday 21st June at the Hoyts Regent 1 Theatre. The Theatre would be grateful if they could get a full house and so it would be appreciated if all free passes are in fact used.

Although I have not had the chance to see the film (which is unreleased in S.A.) the calibre of the actors and the film crew hint at a great film for those who like a taste of terror. Good reports from the eastern States tend to support that belief. The film is essentially concerned with a final year high school student possessed of weird and powerful powers and her consequent interactions with fellow students. The film is a United Artists release based on a novel by Stephen King which has been adapted for the screen by Lawrence D. Cohen. The producer is Paul Monash, with director Brian De Palma.

KYM BILLS.



Food

Drumminor

DRUMMINOR: THE OMEGA POINT by Ferdinand Lopez.

As the epicurean traveller I have been there and returned, albeit flabbergast; I shall go again and again...The Drumminor is a five star experience, the zenith of eating establishments in Adelaide. It is concert pianist, siamese cat, vivi la' mare, Don Dunstan, Troesgros brothers, et cetera. The Drumminor experience was born in the mind and soul of a master spirit, Vittorio De'Leso.

Italian born De'leso has been in the food game all his life; his Drumminor is the manifestation of many dreams: The attributes of his restaurant are those of Vittorio himself; an egalitarian atmosphere, a meticulous, professional kitchen run by his brother, Chef Joseph, and a conscientious staff. In short, Drumminor is De'leso's very life blood. We partook of the Drumminor experience, indeed, it is available to everyone it's not exorbitant; in Vittorio's own words, "If expense is your only excuse, then you haven't one."

On our arrival we were cordially received by Vittorio, and shown to our table, we immediately felt at ease, ready to sample an international menu, comprising some delectable dishes. We flexed our taste buds on an aperitif of Campari ad Soda, ad Advocaat ad Lemonade, during this we had the pleasure of making the acquaintances of the assiduous Hans, our waiter for the evening, ad Renee Galia, the winsome Cellermaster par excellence. I must elaborate here. Each waiter at Drumminor is a precisian; his attitude

towards his work is a serious one, he seems to treat each patron as pernickety, ad extends his whole substance towards the their enjoyment. Renee Gallia is Cellermaster; a charismatic man, with an appearance somewhere between Burl Ives and a Kodiak Bear. His involvement with wine has been life long, indeed, it is recorded that at the age of two he fell into a Vat!! His is a special expertise, a scholarly affinity for wine that came with a pregnant youth in the Bordeaux. He speaks highly of Australia winemakers, but insists that the French still make the best champagne.

Appetizer time: Enter lobster cocktail (\$4.20), and pate maison (\$4.20). The lobster cocktail was most accomplished; generous pieces of lobster in a not too spicy cocktail sauce. The pate was excellent in both its consistency and fullness of flavour. To make our taste buds stand at attention for the entree we ordered a '76 Stanley Reisling (\$6.00), served chilled. Entree came as veal cutlets viennese (\$3.90), and spaghetti marinara (\$4.50): The veal was the authentic article, not yearling, deep fried within an inch of its life; Thank, you, thank you. The pasta was tender the marinara sauce exciting,



what else could we do but silently thank the Stanley brothers for being present, and ingurgitate the lot!!

Time for a pause and a little tête-à-tete before the main course. During the interval we were shown the famous Drumminor celler by the Cellermaster; an Alladin's Cave of an international collection of wine, spirits, liquors, cordials and champagnes. Drumminor is unique in this regard, as it has the skill of a Cellermaster to constantly extend and replenish its stocks. Now for the main course. It comprised trotta al cartoccio (\$7.90), and poulet saute au Champagne (\$9.00). Both dishes need to be described seperately. Trotta al cartoccio, is trout impregnated with herbs and mushrooms, and baked in a moderate oven slowly, so as to entice a complement of herbs and fish; it was executed very professionally. Poulet saute au champagne, is chicken pieces cooked in a sauce of butter, shallots, cream and half a bottle of champagne. It was an exercise in subtle cookery, my sincerest regards to the chef for allowing me to share his expertise. The main course was supported by a not too heavy, rather pleasant Penfold's Shiraz Matero (\$7.00); believe it or not, Penfolds can still do it, despite the fact they have been sought by a drug multi-national. Finally, desert came as strawberries romanoff (2.90), and pears alma au port royal (\$3.50) two exotic dishes with which to round off a most accomplished dinner. We departed on a goyar viex mare de champagne somewhat saturated, but let me leave you with this observation; if you want an authentic outstanding restaurant experience then go out to the Drumminor.

Dance

Australian Dance Reborn

In the past when attending performances of local dance companies one has frequently felt like the poor parent forced to watch the inevitable and excruciating school pantomine. Not so with the coming performances of the Australian Dance Theatre; in short the whole programme is of world standard and one is faced with a feeling of real excitement and enjoyment rather than having to try and think of polite things to say.

For those who have had little experience with modern dance or for those who have and have disliked it, the forthcoming season of the A.D.T. shows dance at it's best, lively and entertaining wit out being fatuous.

At a preview performance last week I saw the Ballet's that will comprise the "first" programme. SEVEN SONGS is a lyrical ballet set to the music "Songs of the Auvergne" the ballet like the music is superbly beautiful and delicate and would probably even appeal to the Queen. The second piece, WEEKEND, is a "Modern" ballet in every sense. It is visually very exciting and is very dramatic without being melodromatic; if you want to see what technical discipline is all about do not forego the opportunity to see what technical discipline is all about do not forego the opportunity to see this ballet. The third ballet is a humorous piece 'TIS GOODLY SPORT' concerning four 16'th century

gentlemen experiencing a night on the town. It is not very often that one sees a ballet which makes you laugh aloud, unless it's a very bad one, but this piece is genuinely funny and is a very pleasant way to finish the programme. The Australian Dance Theatre is shaping up to be of international standard and deserves the support of the indigenous population. The season opens on the 6'th of June with a Gala opening in aid of the childrens' Hospital, there are special rates for starving but culturally minded students and to conclude you'd be mad to miss it.

Australian Dance Theatre At Her Majesty's Theatre.

June. 9, 10, 11...
15, 16, 17, 18...
22, 23, 24, 25...

Ticket:- Festival Theatre & John Martins.

ADAM WYNN.

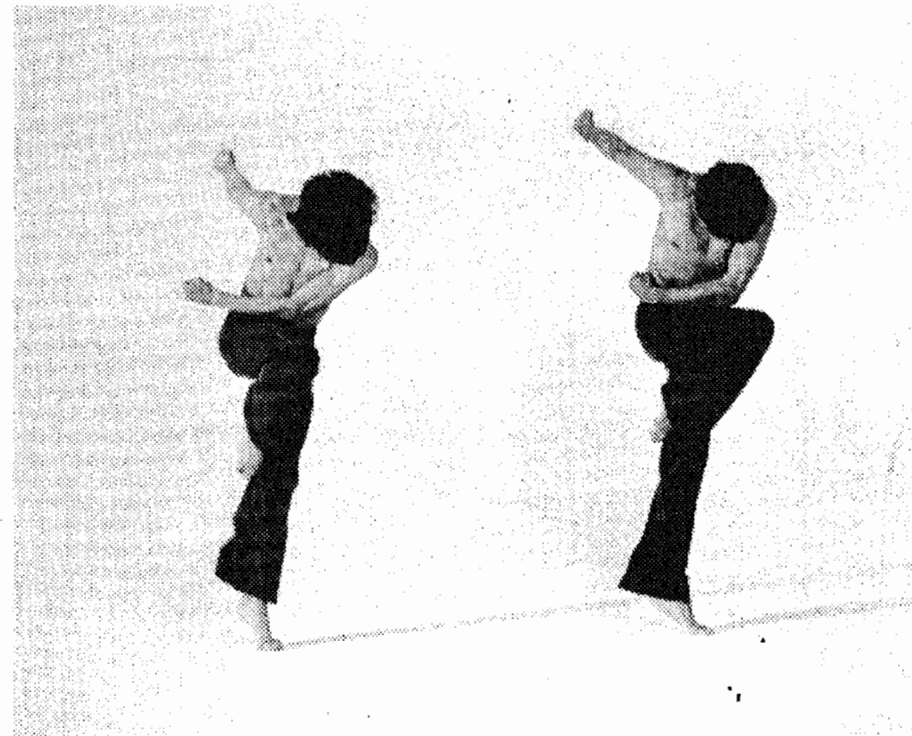


FINDHORN

A PLACE TO GROW

Film on the well known New Age community in Scotland, and audio-visual "One Incredible Family" from Findhorn.

UNION CINEMA
Wed. June 15th
7.30pm \$1.50



Jazz Rock & Blues

Franks

MICHAEL FRANKS
"SLEEPING GYPSY"
Warner Bros. BS 3004 (WEA)

You may remember Michael Franks as the guy responsible for a single called "Popside Toes". If you didn't think much of it, don't be put off, because this is a very fine album. Quite an impressive line up of musicians was gathered together to record it including John Guerin, Joe Sample, Larry Carlton and Wilton Felder. The music, all composed by Franks himself, is very strongly jazz based, blending well with his distinctive yet unassuming vocals. The lyrics are a pleasant departure from the norm., somewhat whimsical at times but never out of place. An outstanding feature are the sax solos appearing on all but one of the tracks. These are shared by Michael Brecker and David Sanborn. All in all, this is an excellent album and if you enjoy anything vaguely jazz oriented it's a must.

GRAHAM DWYER.

Climax

CLIMAX BLUES BAND
GOLD PLATED (RCA VPL1-4036)

Originally the "Climax Chicago Blues Band", they were formed in 1969. They now play a version of the material suggested by their name. Peter Haycock (guitars and vocals), Colin Cooper (saxes, guitar, and vocals), Richard Jones (keyboards), Derek Holt (Fender Jazz and Percussion), all know how to play their instruments.

Most tracks are very funky rock'n roll, with the odd blues piece. They're not terribly original or different; but if you like fast funky blues, you'll like the album.

Beyond that, there's not much to say except that Mike Vernon did an excellent job on producing it.

MATHEW BARLEY.

Auger

BRIAN AUGERS' OBLIVION EXPRESS
Warner Bros. BS 2981

"HAPPINESS HEARTACHES"

Brian Auger is one of that enormous band of people who never quite manage to rise to the dizzy heights of rock superstardom (though he did have an international hit in 1968 with a version of Dylan's "This wheels' on Fire",) yet who have nevertheless been churning out very good music since the year dot. This album is an example of that music. The band is tight, as is the music itself, with Auger's excellent keyboard work standing out enough to be noticed, but without overwhelming the rest of the band. The

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GRENFELL STREET END OF ADELAIDE ARCADE

Jazz Rock & Blues

accomplished bass playing of Clive Chaman also impressed me greatly. Overall, it is a good album, and although the music is quite distinctive, it could possibly be best described as Jazz-Rock. If you like sitting down and really listening to your music you should find it rewarding. Definitely not for Sherbert fans.

GRAHAM DWYER.

Barnard

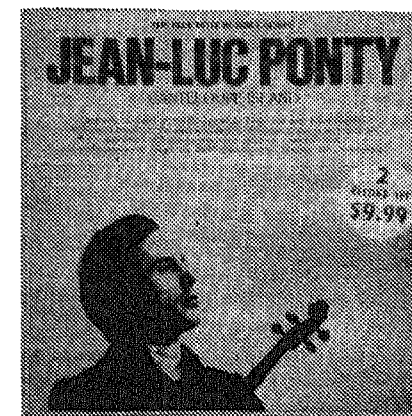
BOB BARNARD JAZZ BAND

"FIRST UP" (Swaggie S1369)

This album hasn't really got a lot going for it. Both bands on it sound as if they enjoyed themselves in the studio; but from the outside I found it hard to appreciate the excessive looseness of the group. Trad jazz doesn't want to be tight, but enough is enough. Bob Barnard's trumpet style is well suited to trad jazz, and John McCarthy gets a good sound from tenor sax and clarinet; the rest of the band tend to be mediocre. Bob Barnard and John Costelloe sing harmony on one track; a passage worth not listening to. Some of the material is interesting in itself; two tracks written by Dave Dallwitz are the best written and played by far and are worth hearing. The other tracks are mostly original to the band and have their moments. It is refreshing to hear some new trad jazz pieces involving something out of the rut that albums of the style often fall into.

MATHEW BARLEY

Ponty



JEAN-LUC PONTY
CANTELOUPE ISLAND

BLUE NOTE L45 713 (FESTIVAL)

This is a re-issue of two 1969 Ponty albums, the first was a collaboration with Frank Zappa called "King Kong", the second was a live album, which I think had the same title as this double album. To deal with the Zappa sides first: they are very much a serious attempt of music by Zappa, it features advanced jazz-rock structures, highly arranged by Zappa. What is surprising is that the sound is reminiscent of a fair amount of fusion music released today. In other words, this is either highly advanced, or jazz-rock hasn't progressed much since 1969. Nonetheless, the music is very appealing and shouldn't be dismissed as another Zappa album. The live sides feature a quartet, and with Ponty is keyboardist George Duke. This is much more in the classic jazz format, except there are definite modern tinges to the sound. I personally find this music enthralling, and am particularly pleased to find

it released at a not so inhibitive price.

MICHAEL PRESCOTT

Beck/Hammer

JEFF BECK WITH THE JAN HAMMER GROUP - LIVE (Nemperor NE-50361)

What a let down! It's really quite amazing that the same bunch of musicians that did that memorable concert in Adelaide earlier this year cannot put out a better live album than this. The main culprit is Beck himself, whose guitar sound is frankly atrocious - and it isn't helped by being mixed way out front. The best moments are the few occasions when the Jan Hammer group are allowed to be heard, but even then they're sloppy and badly mixed. The album is simply below standard and should never have been released. 'Nuff said.

Tony Lewis.

McGarrigle

KATE & ANNA MCGARRIGLE
Warner Bros. BS 2862 (WEA)

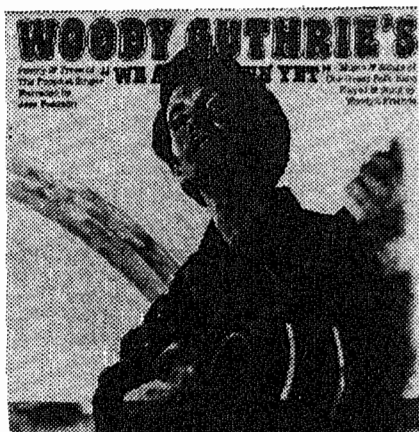
If you follow these reviews, you'll remember that I said the McGarrigle's "Dancer With Bruised Knees" could well be one of the year's best albums. Now W.E.A. have seen fit to stuff my predictions up by releasing (at last) their first album, released overseas more than a year ago. It would be pointless for me to try and decide which is better, as such subjective comparisons benefit no-one. Suffice to say, these Canadian sisters have it all: origin-

Jazz Rock & Blues

ality, talent and an ability to perform their songs with both style and tight sound. Final word, the quality of the review copy is appalling, there are more cracks pop and bangs than there are in a packet of Rice Bubbles, and the sound has no dynamics at all

MICHAEL PRESCOTT.

Guthrie



WOODY GUTHRIE SINGS FOLK SONGS Vol 2. (FA 2484 Folkways-Crest)
WOODY GUTHRIE'S "WE AIN'T DOWN YET" - Various Artists (CR 1002 ASTOR)

The first of these albums is a folkways recording of Woody Guthrie in the company of Cisco Houston and Sonny Terry, and contains 15 tracks of hand-clapping country-folk. It's an earthy collection of basic ballads, all written by Woodie. The recording is pretty treble-less, but that is fairly characteristic of the vintage, and doesn't really detract from the performances.

"We ain't down yet" is a different story. It's a collection of Woody's songs, played by his "friends". Amongst these

are Peter Yarrow, Hoyt Axton, Seals and Crofts and many more. Peter Yarrow and Arlo Guthrie are OK, but there isn't anything very brilliant on the rest of it. And through-out the whole album there is a painful, embarrassing pretentious and soul-less "narration" by someone by the name of Jess Pearson, which is notable only for it's obvious insincerity. There are good moments, but the overbearing production nearly wrecks the whole thing. The early folkways album, recorded on a primitive mono recorder, is far the more genuine and enjoyable. Perhaps there is a message here. The production-marketing machine is threatening to completely control modern music; I hope it doesn't.

S. STRETTON.

Leadbelly

LEADBELLY SINGS FOLK SONGS - Leadbelly (.TS 31006 Folkways-Crest)
MIGHTNIGHT SPECIAL - Leadbelly (FTS 31046 Folkways-Crest)

Huddie Ledbetter, better known as "LEADBELLY", has achieved legendary status amongst the folk/blues shouters. From his birth in 1882 to his hospitalised death in 1949, he lived the way he sang: hard. He had a powerful, grating voice that he used to it's full every time he sang: and it got him out of many a sticky situation; including two murder convictions in the 1930's. These albums have a very raw, rough sound; basic country/blues acoustic guitar behind Leadbelly's earthy, loud vocal. On about half the tracks he is joined by Cisco Houston and Woody Guthrie, and the "FOLK

SONGS" album also features Sonny Terry on harmonica. And except for the odd rare item that has been dubbed from an old 78, the recording quality is quite good, for recordings made over 30 years ago. Earth blues.

Simon Stretton

The MUSOS Co-Operative continues its series of Friday night concerts at **The Box Factory** in June. Watch for the posters to find out the weekly programs.

Journey

JOURNEY - NEXT (CBS 234956)

Journey have previously issued two excellent albums, which received good critical acclaim, but scored a big zilch on the commercio-meter. The four talented individuals - two ex-Santana men Greg Rolie (keyboards, vocals) and Neal Schon (guitar, vocals) along with drummer Aynsley Dunbar (ex. Beck, Zappa, et al.) and bassist Ross Valory - play tight and heavily jazz-influenced progressive rock. Their third album, "Next", is, however, a bit disappointing. They stumble through some songs and parts of songs in which they sound like little more than a slightly more competent Uriah Heep. I sincerely hope this is not an omen that they are selling out to Heavy Metal Cancer with dollar signs in their eyes.

Jazz Rock & Blues

Overall, "Next" is not a bad album, but I'd much sooner recommend either of their earlier two.

Stewart

AL STEWART
"YEAR OF THE CAT"
RCA Victor VPLI-719

With the success of the "Year of the Cat" single, Al Stewart will reach a rather wider audience than his usual band of loyal followers, and this is a good case of "like the single and you'll like the album". Al Stewart's forte is light, tuneful melodies on top of which his pleasant though un-extraordinary voice sings convincing, well-structured lyrics. Here, Stewart is backed on guitar by Tim Renwick and on keyboards by Peter Wood, both from Quiver, and the similarity between the melodic styles of the Sutherlands and of Stewart himself is strong,

Renwick's distinctive guitar playing lending weight to the comparison. I can't say the album is full of great songs, but there are plenty of good soft rock/pop numbers in the tradition of hard-working English songwriters like the Sutherland Brothers and Gallagher & Lyle. Although not musically or lyrically profound, it's an album that's very easy to take, and for that reason is well worth a listen.

STEPHEN ROGERSON

Croce

JIM CROCE
PHOTOGRAPHS AND MEMORIES
(Lifesong LS-5000)

Without being an incredibly exciting album, J.C.'s collection of greatest hits is worth listening to: It's now three

or four years since he died, but his songs still occasionally surface in the world of popular music. Much of his music is gently bouncy, with a classic blues influence behind what is, for me, too smooth a production of the record. Tracks like "Bad, Bad Leroy Brown" are typical of the bouncy style of several songs on the album, which are about rough-house style people. Others, like "Operator", and "I'll have to say I love you in a song" cover every mood from loneliness to love, much more gently. Croce had an adaptable voice, and handles a wide range of styles well. The backing is good, without ever competing with his voice, but almost strays too far into a smooth, middle-of-the-roadness once or twice. All in all, it is an album of easy, unpretentious music.

MATHEW BARLEY

Melanie

MELANIE
Festival Theatre June 27

Melanie was one of those singer-songwriters who gained fame during the hippie-Woodstock era of the late 60's, had a string of hits, then, like many others, faded out. She now blames much of her demise on the over-commercialistic approach by her various record companies. Hence her last 2 or 3 albums were not really very good, and nor did they sell. However, now she believes that era has ended. With the help of Ahmet Ertegun (one of the biggest U.S. record

bosses) and a completely free reign on both her records and her career, she believes that she is now near the standard that she had set herself. If her new (and 10th) album, "Photograph" is any indication, then all the renewed acclaim she had received is well justified. It is an album by a mature and much grown performer. The range of styles has increased, with some very beautiful songs giving a very intimate look at Melanie. Also, she has at last, employed top musicians to help, e.g. John Gueren, Jim Gordon, Art Pepper, Victor Feldman and Richard Greene, among others. It appears that this approach has been adopted

for her concert performances, in which she is backed by a small band and the material comes largely from the "Photograph" album. Tickets are on sale in the Gallery at a special Student Concession rate.

