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ON DIT
VOL 38 NO 3

CAMPUS EXPLODES!

INSIDE—
MPE MAKES RADICAL DEMANDS
ARTS FACULTY: SWEEPING VICTORY TO RADICAL CANDIDATES
Letters

17th COLUMN

Dear Sir,
I was greatly interested in the natuve studies of the article in the 17th column in the last ON DIT. How disregarded the authors and their great many and how we are disregarded by them! He is obviously one of the elite, lucky chap, unlike me, who is only one of the millions in whose defence I must now rise.
This is not to say that students, like the majority of people in any society, democratic, authoritarian, or whatever, will always be middle of the road, slow, unenthusiastic and "dull" as that never happens, even "uninspiring," but not because of dullness.
On the contrary, these are the most necessary as the stable medium of society. The very heart of this article is an effectual weapon against revolutionary incitement of minerals, or try to organize or to stir, and whose excessive efforts to change the masses are thus the masses...

POP replies

Dear "Guitarist",
If you feel that your girlfriend is being untrue to you, you must ask her of her intentions. It is no good loving her; if she is flirting around with a thousand other guys, it is best in this world to be honest and to...

Love from POP

P.S. Any other love letters from our muso friends will be answered with the same frankness, uncommonness and delicacy. Send in C/O Dear Dorothy POP.

POP-CORN?

Dear Sir,
It is to your so-called authority of POP that I direct this letter.

Sincerely yours,

ON DIT

2-ON DIT, APRIL 3, 1970

UNION BOOKSHOP

The Union Bookshop has found that the demand for books this year has been far greater in the past few years, and consequently the Bookshop is out of stock of quite a number of titles. All books which are required are on order, and the Receiving Department of the Bookshop is working at full capacity to process the books as they come through.

The increased demand for books at tertiary level has been reported to be moderate and as the first term at universities in the eastern states started earlier than in Adelaide, bookshops at the universities had their first call on reserve stocks in publishers' warehouses. This has increased local difficulties.

Students who are looking for books would be well advised to leave their names for those books that they require so that they can be notified immediately stocks become available.

John Richards
(1st Year Med.)

EDITORIAL

ALREADY THIS YEAR, STUDENT NEWSPAPERS HAVE COME UNDER CONSIDERABLE FIRE ONE OF THE REASONS AND BRINGING CHARGES AGAINST THREE STUDENT NEWSPAPERS FOR OBSCENE PUBLICATIONS WHICH WERE PUBLISHED AT THE BEGINNING OF THE ACADEMIC YEAR. THIS IS THE TYPICAL CASE WHERE CENSORSHIP HAS ONCE AGAIN BECOME A PROBLEM HARBORING FOR STUDENT EDITORS, AND ON DiT'S AT ANY TIME INVOVED AND CONCERNED AS OTHER UNIVERSITY NEWSPAPERS. THIS SITUATION HAS BEEN A SERIOUS NATURE, AND TWO OF THEM USED THE WORDS AS ILLUSTRATIONS OF OUR BACKWARD CENSORSHIP LAWS. NOT IN THE ARTICLES EVEN PRINTED, BUT A CHALLENGE TO THE PRINTER TO PUBLISH THE DEEPER CHALLENGE WHICH WAS NOT ACCEPTED, OR PRINTED.

ONE CANNOT SAY TOO MUCH CRITICISM OF THIS SITUATION, FOR IF HE WERE TO PRINT SUCH ARTICLES WE WOULD LIVE IN FEAR OF PROSECUTION. THE ISSUE IS ELEVATED TO THE LEVEL, BOTH STATE AND FEDERAL, WHERE IT HAS BEEN COMPLETE IGNORANCE AND DISREGARD OF SOCIETIES CHANGING ATTITUDES AND NEEDS IN THIS FIELD. HOW CAN AUSTRALIAN CENSORSHIP IMPROVE WHEN THEY ARE IN THE HANDS OF PEOPLE WHO ARE COMPLETELY INCOMPETENT TO GAGE THE NEEDS OF MODERN SOCIETY?
PROPOSALS FOR UNION - SRC RESTRUCTURE

The following proposals for restructuring of the Union were declared by the 24th SRC and several other interested union members on Monday 23rd of March.

Union Council

It is proposed that the main council be called the Union Council. The general body Union will be the Union Council. This will consist of:

a. One President – this is a full-time, paid position, and election will be by popular vote of all Union members.
b. Seven chairmen of standing committees (excluding bookshop and refectory boards).

these seven chairmen will be elected by the committees concerned.
c. Seven non-Union members elected by all Union members. There is no provision for minimum representation of any particular groups, as the majority of members present found this undemocratic. However, several present disagreed with this and lengthy debate preceded voting.

This makes a total membership of 25 to the Union Council.

Its function will be to generally co-ordinate the activities of the standing committees in receiving reports from each of them, and referring ideas. The Union Council will also elect a Finance committee.

Finance Committee

The Finance committee will meet with the chairmen of the standing committees, to receive and discuss with them their budget requests. The outcome of this meeting will be referred to the Union Council, which will make the final budget allocations. 10% of the total sales fees will be held in reserve by the Finance committee, and any of the standing committees can, throughout their term of office, apply for additional grants for special needs. To clarify this point, consider a simple hypothetical case. If in one year, the Public Affairs Council is involved with say an Education campaign, they may find need to request more finance for that year. However, the next year less will be required by them, but one of the other committees may require it. Thus there is a reserve, on top of the normal budget, for any of the standing committees to apply for.

Public Affairs Council (PAC)

This will handle –
- Education and Welfare
- Abrahamic
- International Affairs
- National Affairs
- Paua and New Guinea Publications

This body will consist of 20 members, and will elect from its members, or from outsiders, officers to take charge of the above areas of interest. The council will thus consist, in effect, of 20 to 28 members. This council will be concerned primarily with all aspects of a purely student concern and hence it is likely to consist, in the majority, of students. However, election to this council will be open to all Union members, as will be election to the Union Council.

It will be the duty of PAC to call general Union meetings and pass on the decisions of the Union Council.

The Public Affairs Council and the Clubs and Societies Council will thus in effect carry on the duties at present performed by the SRC. Under this draft, NUAXUS has the bulk of its interests divided between the two councils where appropriate.

Standing Committees

(1) Sports Association: The Sports Association will remain in its present form, consisting of a representative from each sporting club of the University.

(2) Clubs and Societies Council: This will consist of the President or his nominee of all clubs and societies.

It will handle:
- Freshers camps
- Probes
- Union Rights
- Clubs and the NUAXUS positions of –
- Friendly Society
- Incoming Delegations.

Nominations for these positions will be called for by the C&S council from Union members, and the council will elect a candidate for the position. Election to one of the above positions does not necessarily mean membership of the C&S council.

The C&S council will elect from its members a finance committee which will be responsible for receiving budget submissions from clubs and societies, and the allocation of this money.

Management Committees

These are the Union Hall committee, the house committee and the planning committee. These structures will not be changed after the initiation of the Union reform proposals.

UNION HALL COMMITTEE

The function of this committee is to maintain any business related to the Union hall.

UNION HOUSE COMMITTEE

This committee is concerned with the functioning of the Union buildings.

THE PLANNING COMMITTEE

This committee is concerned with the rebuilding of the union and so will be necessary for some years yet.

As these three committees are specialist committees the members will be elected by the Union council, not by the Union members as a whole.

All members of the Union will be eligible to stand for election to these committees and nominations for election will be called for in public.

These committees will contain no representatives of interests or groups and election will be purely on the interest or ability of the individuals concerned.

These committees will elect chairmen from within and they will be expected to present reports on their activities to the Union council as is the case at present.

The Common Union Role

Elections and Voting

Voting will be postal and voluntary. It is proposed to hold elections in early third term, and that the new Union operate over three terms coinciding with the calendar year in lieu of the present system (August to July). Voting will involve all Union members in the following three categories:

a. President of the Union.
b. Union members.

d. Candidates names will be listed in a drawn order in each of these categories.

PRESIDENT OF UNION: Candidate with highest number of votes elected.

UNION COUNCIL: First 17 elected. If the elected President also stands for Union council, his name on election, is excluded from the list of candidates and the 18th person elected. Thus the Union council will consist of 18 elected members (including president) plus 7 chairmen of standing committees.

PUBLIC AFFAIRS COUNCIL: First 20 elected. Candidates may stand for both Union council and PAC if they wish. (In addition to the position of President.)

Elections of the chairmen of the standing committees will be carried out by the respective committee.

All Union members will be eligible for nomination and have full voting rights for all positions contested in the Union.

Government of the Union

This gave rise to lengthy discussion on the role of the Union Council. It was decided that each body beneath the Council should be as autonomous as possible, both in finances (within their budget allocations), and within their area of operation. The Union council would receive reports from these bodies and would fulfil a co-ordinating function. In the remote case that grave differences arose between bodies within the Union or between students and the Union, a meeting of Union members could be called to requisition a referendum (by a majority, vote of a minimum number present and the result of this referendum would be binding on the Union council and its subsidiary bodies. This would be the only form of direct and rapid control by Union members over the operations of the Union.

The points outlined in this article form the basis for a detailed submission to the Union council for the proposed Union restructuring. There are still some points of detail which have not been covered before this submission is forwarded, hopefully later this week. When this occurs copies will be available at the SRC office.

late next week

ON DIT, APRIL 3, 1970 - 3

John Hawke
Peter Bakin
**JAZZ - baby**

Those creoles who remained solidly chewing their wassalib sandwiches and freezing their bums on the Bar-Sinh lawns on Friday 20th might have been somewhat surprised. It appeared in the share of the Ray Price Quintet.

This was the Jazz Club's second function for the year, the first being a [coming article]. The Ray Price Quintet did not follow, as originally arranged. It appeared in the share of the Ray Price Quintet.

The group consists of Ray Price (snare), Tony Marchetti (tenor), Chris Taprell (keyboard bass, organ, piano), Phil Simpson (clarinet, principal), and Russ Shumuck (trumpet) and has a very wide repertoire, ranging from old standards such as "Brown Eyed Girl," "Watermelon Man," and "Each."
The group is known for its lively and engaging performances, regularly attracting large crowds to its shows. Their music is a fusion of jazz, blues, and rock, creating a unique sound that resonates with audiences of all ages. They are known for their energetic stage presence and captivating performances.

**FOOTNOTES**

(1) The nature of the demarcation between drug abuse and drug addiction is not well defined, and many individuals do not classify themselves as drug abusers. However, drug addiction is often defined as a chronic, progressive, and frequently relapsing disorder characterized by the inability to control drug use despite negative health, social, or legal consequences.

(2) This model is used to understand the progression of drug use and addiction, where drug abusers tend to progress from casual, social use to regular, problematic use, and ultimately to addiction. This progression is often influenced by various factors, including personal, social, and environmental factors.

(3) This relates to the idea that drug use and addiction are often influenced by a combination of factors, including genetic predispositions, environmental influences, and individual behavior and personality traits. This is supported by the evidence that drug use and addiction run in families, and that certain personality traits, such as impulsivity and risk-taking behavior, are associated with an increased likelihood of drug use and addiction.

(4) This refers to the idea that drug use and addiction are not merely individual behaviors, but are also influenced by societal and cultural factors. This is supported by the evidence that drug use and addiction rates vary across different societies and cultures, and that these rates are influenced by factors such as economic conditions, cultural norms, and legal policies.

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A Critique of the Adelaide Festival of Arts

"Come here Johnny – it's time for your dose of Culture! Come on Johnny, it'll do you good."

The time has come, once again, for all good Adelaidians to crawl away from the T.V. sets by their hundreds, to make their yearly journey into the wonderful world of Art and Culture – a world in which the most humble can suddenly become an art critic, theatre-goer or opera lover. Anxious from their cultural-slash-artistic exile by the acrid goings of the “Advertiser” they descend on the “Festival City” to take in, and marvel at, all the wonderful goodies Bobby and the Boys have brought.

However, there are numerous flaws in the rosy picture the organizers seem to have about “our” fabulous Festival. The major problem is that the Adelaide Festival of Arts exists purely and solely for the glorification of the Adelaide and Interstate bourgeoisie. This is evident not only from the exorbitant prices, which prohibit anybody who is not a member of the upper-middle-class from attending even more than one performance, quite apart from in any way participating in the Festival, but also from the one-sided nature of the attractions. As far as prices go, I don’t think it necessary to go into details about the ridiculous high prices of the major performances – this is entirely obvious and self-evident. One interesting point however, is that for the Festival, local companies have all put their prices up – sometimes nearly tripled in comparison with what theycharge during the non-Festival season. Even the Art Gallery, which is usually free, is charging an entrance fee. This seems to me to completely defeat the aim of a “Festival of Arts,” where I suggest, as many people should be able to see as much as they can, with as little money as possible. The fact that there may be free poetry readings on the lawns in front of the whole state does not negate this point. These are essentially minor activities – and are rather the exception than the rule as far as prices are concerned.

The essentially bourgeois nature of the Festival is also, as I have said, evident in the “one-sided” character of the attractions. With the exception of Red Hair — perhaps the Seekers, the entire Festival programme consists of well-established exponents of the Bourgeois Culture – the R.S.P., the Flamingo, the Australian Ballet etc. etc. etc. Obviously the organizers work on the assumption that the only “out” or worthwhile culture is that of the upper classes – a line of reasoning that is analogous to the idea that the only true artists are those who are old, kings and conquerors. Thus, Bourgeois Culture is put on a pedestal, to be enjoyed by the rich, and sneered at by the poor, who because they can’t participate in it, are relegated to a position of cultural inferiority – the humans become effectively separated from the cattle. Not only is there this dichotomy between bourgeois and worker; the Festival is also weighted heavily in favour of the middle-aged and elderly, as against the young. Of course there have been many “young” people in the audience, but these have always been preselected university students, who, by some coincidence, happen to be the bourgeoisie of tomorrow. If Bobby and Co. think that the kids of Adelaide are going to be satisfied with the Seekers and “Drip-Dry Dreams” as the “Pop entertainment” section of the Festival programme, they had better think again. If they can import the whole hard-living member of Warsaw Philharmonic for the oldies, why can’t they have somebody like the Rolling Stones? – But I forget, the “Stones obviously haven’t got anything to do with ‘Art’ or ‘Culture’, and to put five long-haired freaks on the bill would obviously do something to the Festival’s prestige.

Besides the fact that the Festival caters to a small and select group of people there are several criticisms one could make of the “Festival of Arts” from a purely artistic angle. Firstly, there is little or no experiment or innovation encouraged. The music programme for example consists almost entirely of conventional A.B.C. concert-type material, except perhaps for Richard Miles’s appearance. The dance programme is filled with well-established, conventional, companies who all have a traditional repertoire. Even Stan’s one-experimental “Sound & Image” programme has lost its innovative potential. Adelaide is well known for its conservative nature – for being a backwater of a backwater; and as long as the people in charge of the Festival insist on maintaining Cultural Tradition, and do not bring groups with new ideas, it will continue to be so.

Secondly, why is there so much emphasis on “important” attractions? The Adelaide Festival of Arts could do wonders for the Arts in Australia if only it would use more Australian material. Sure, we have plenty of “fringe” activities by local groups, but these suffer from the subsidizing policies and usually are unable to put on first-rate shows, not necessarily due to lack of talent. Since so much money is put into the Festival, it should be used to boost Australian artists first, and only secondly, people from overseas. There are plenty of groups here in Australia who have plenty of talent and potential, and who could both put on excellent performances for a festival, and benefit greatly “from it as well. Three weeks of crammed, expensive, imported “Culture” does not make for a good Festival, and I for one cannot see the Festival continuing to exist if changes are not brought about very quickly.

In the meantime, I suppose we can always walk around the streets looking at the usually old buildings bedecked in ill-fitting, slightly absurd-looking decorations, like the painted and perfumed aging women who are so conspicuous (by their numbers) in Festival audiences. If the Adelaide Festival of Arts indicates anything at all, it is that good old Adelaide, in its attempt to be international, cultured, and cosmopolitan, is still the same self-centred, provincial city it has always been. Adelaide, above all, is a “bourgeois town,” a city of creeping common-sense, and its cultural consciousness is very evident in everything connected with the Festival at the moment – from the store decorations (John Martin – a South Australian Institution Since...), to the programme itself, and to the sarcastic sayings of the "local newspapers about what a great city is Adelaide – the showcase of Great Culture."

John Tapp.

The total eclipse played for a week. During that time performance standards varied from brilliant to absolutely vile. There was no excuse for this variation. It would be as useful to beat the air as to go into them. It had been a good scheme, but the absence of the stars was a disaster. Some members were in hospital. This production also demonstrated the extreme folly of two shows booking on the same day. The audience was split between the other. "Saved" finished on Friday night — on Saturday night "Eclipsed" began.

Justin McDonnell directed and he had over-extended himself in that he had created one after the other without a rest. He had taken a lot of pressure. His director should feel forced to see costumes or act as production manager as well during a show.

Claude Wischik as Verlaine, and Axel Bartz as Rimbaud were on stage for almost all the play. As such their roles were perhaps under the same pressure. Rimbaud was played with very competently and consistently by Axal, and shown at times, flashes of great potential which would be tapped with more training. However, in no such as that his actions were entirely reactions to Verlaine, his performance varied. Claude was often very good, in places, he was brilliant, and lifted the entire play. Then suddenly, his head and shoulders would droop, his voice would sink to a dull monotone, and he would shambles from position to position without enthusiasm. He would literally turn off, which is aptly in that he has obvious and great ability — what he lacks is concentration for a given topic.

Other parts were played as really only complementary to the main two characters. Brown Phillips as Germaine, and Jodie Flaurie and Daniele Villasas as Asilme Rimbaud played complementary parts when the rest drifted, drugged with it. Rodney Bain as Maurice de Flaurie has adapted his ability as a comic actor well to more serious roles — but he is still prone to content. This should be completed at least two weeks before a first run. One other should be fully cemented by exploiting it to the oarsmen and it is merely a matter of learning the notes in the other scene. It is not for the rest of the players and though all details probably will be forgotten as soon as the show opens."

Handy hints on how to get a ticket
or, advice on getting the maximum marks from the minimum excursion

The following principles are to guide those who are eager to glimpse from this hall of learning (i.e. this University) with a degree, but having no particular interest in studying the actual subject, how to get the most from a lengthy experience in the non-science fields by a small goodly group of recent graduates who applied the "40-exam" technique never had a failure and attained no less than 13 credits (top one).

When rallying fans to grapple with a subject, the real ticket (MT) student should carefully consider how he is to be assessed. Usually it is by one or two exams of three hours duration composed of questions of a particular style and content which he will have chosen, often with a choice (though rarely there is a disturbing trend towards multiple choice in the past season or two).

This immediately means two things to the MT student. Firstly, four questions in three hours means four questions per page which is at the most four pages of writing, which counting the introductory section of notes and pudding, whose purpose is to twist your knowledge into the framework of the question doesn't make for much knowledge to fill.

Thus it is clear that excessive knowledge is unnecessary. All that is needed is shallow knowledge so worded that it seems like conditioned excessive knowledge.

Secondly, since only 8 questions (sometimes 7) are asked, over 1/3 of the course need be known for the exam.

In tipping the paper (and thereby only studying half the course in a flurry) the best way of acquiring the necessary knowledge must be considered. That 3 or 4 people should note the same lectures, read the same texts to the end of covering the same level of knowledge at the end of the year is manifestly inefficient. A far better (and easier) system is to take each a subject, take good lecture notes, read the texts and prepare the tutorials in that subject and thereby compile a full set of notes (doing no work in the other subjects) which are good enough for a credit but not good enough for a university credit. These should then be typed (preferably an oblong girl friend — cheaper and more convenient) in triplets. Each member of the group should then explain his notes to the others ensuring that they understand and have a vague idea of their content. (This should be completed at least two weeks before a first run. One other should be fully cemented by exploiting it to the oarsmen and is merely a matter of learning the notes in the other scene. It is not for the rest of the players and though all details probably will be forgotten as soon as the show opens."

In the event, it is important to remember 3 things. Firstly, to keep your appointment (and point which will be easy since you will not be confounded by an over abundance of knowledge). Secondly, your aim should always be to achieve a given standard, but to beat at least one third of the class in the class. Thirdly, you must remember that your lecturer is often one of your examiners and will almost certainly comment on the marks of the section with his particular ideas (irrespective of what he says to the contrary is lecture) on a given mark. In conclusion it is necessary to give two warnings. You should ensure that your lecturer is unaware that you are practicing a system such as this and pick members of your group that are intelligent can prepare a set of notes which other people can readily understand and who are completely reliable.

Good luck MT student when you successfully graduate with your ticket and sally forth into the real world.

PROFESSOR WOLLAND

The gaol was used by 200 people in recent years of contempt of court marks an important stage in the struggle against capitalist society. For the first time since the anti-war movement developed in Adelaide a challenge has been made to the very existence and function of the courts. Most of us have realised, just by almost the very existence of the police force, that the army and the army are all organs or repression used by the establishment to maintain its power. But no one previously has been prepared to risk the consequences of denying the courts any legitimacy in an actual case. This is what was done at Woolloomooloo. But if anything vindicated the stand it was the hysterical reaction of the judge himself.

Elliot SM asked Alexander how he pleaded, "Guilty or Not Guilty?" To this Alexander commenced to deny the legitimacy of the court. He said that the charges were irrelevant, that they were mere excuses to repress the student movement. The real charges should be laid upon those who were responsible for the deaths of countless Vietnamese, Australians and Americans. After failing to stop Alexander speaking the court adjourned for the night.

After consulting his books (or Millhouse) the court once more asked Hal how he pleaded. When it was clear that questions were steadily being asked a plea of Not Guilty for him. Elliot then warned about the possibility of being charged, and another, perhaps, the invocation of a section of the Justices Act. When challenged about the operation of this law, it was revealed that it is the prosecution of anything to do with the trial, even that somebody has been sent to jail. In addition the Hal, one immediately remembered him as, "THROUGH THE ACCUSED MAN EVEN!

Elliot was advised by the lawyer and Elliot was prepared to apply this section. When asked if this was different to Nazi Germany he said, "Yes." He also threatened to grool the journalist who asked the question for 14 days for contempt.

When Alexander was put back in the dock he continued to speak about the massacre of Vietnamese and the benefits from the War and the illegitimacy of the courts in capitalist societies, for that, given two weeks hard labor for contempt of court. He was hated, the people, which is good woolscarf but bad acting. Mick Reynolds and Steve Spears acted well, but again could do little to flaw a lame performance.

Clare Robertson's sets were exceptional. Some said that they were not completely accurate, but did not work with it — but most inclined to the view that they worked 'on'. It had gained a gradual downturn from the rather ornate yellow sky from the drawing room of the first scene to the black skeleton of the last. The lighting was handled by the two poets of themselves and each other, and gave a background to their vicious and sensitive natures.

It was indeed a great pity that the play was regarded as only a fringe activity by the Festival authorities. Apparently Mr. Louis van Eysen made that decision. Apparently, again, semi-professional student productions are to be excluded after all what are students for definition? If Mr. van Eysen is making these decisions then this was an indication as to who shall be the artistic director of the next Festival. To be fair, it must be admitted that A.U.D.S. were told, very politely and correctly, that the Festival program was in the press, (later proved to be untrue) then reliably reported that A.U.D.S. were wished well. Wasn't that nice? M. R. Goode,