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Strong roots

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They laugh at us over Oh! Calcutta!

MENTION the stage review Oh! Calcutta! to Noel Tovey and the Australian-born director-choreographer threatens to renounce his citizenship.

Tovey, who was production co-ordinator of the original London production of the revue as well as a member of the cast, flew home yesterday fed up with the ribbing our censorship laws have earned him overseas.

"They laugh at us in Paris, they don't believe it in Germany and in England they say it's just a hoot," Tovey said in Sydney.

"If there's any country in the world that needs a show like Oh! Calcutta! it's Australia."

OWN CENSORS

"Our national fathers in trying to protect us from this innocuous little show are creating more demand for pornography in this country."

Tovey directed the planned Adelaide production of Oh! Calcutta! which was banned last month by the South Australian Supreme Court before it went on

Sir — I refer to your editorial (23/9/71). The best way to protect the young is to control the adult.

Newton. KAY GRAHAM

Uni. paper obscene — charges urged

A post-graduate at Flinders University wants the Government to institute obscenity charges against the university's student newspaper 'Empire Times'.

He is concerned that students, including minors, are being subjected to pornography by being forced to buy the paper whether they want it or not.

'Empire Times' hit again

THE four-letter word appears 49 times in the latest edition of the Flinders University student paper "Empire Times."

The issue, out yesterday, does not contain any allegedly obscene pictures or illustrations. A "feature" of the previous edition, which is now the subject of a police investigation.

The latest edition also will be examined by the police.

The Deputy Leader of the Opposition (Mr. Millhouse), who led the attack on the previous publication told the Assembly yesterday that the latest edition "was about the word of the last one."

Mr. King has said that the Government had considered any change in the law or any other action about what he considered to be an evil in our society.

Mr. Durstan said the Government saw "no reason whatever" for changes in the law.

Section 33 of the Police Offences Act was sufficient to cope with the matter, he said.

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posed to take "concerning the circulation of obscene police matter." He asked the Premier if the Government had considered any change in the law or any other action about what he considered to be an evil in our society.

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Section 33 of the Police Offences Act was sufficient to cope with the matter, he said.

The Attorney-General (Mr. King) had indicated his attitude to matters re-

ferred to him by the police. Mr. King has said that police establish responsibility for the previous issue of "Empire Times" which will authorise a prosecution.

Referring to "Iron" — the student paper which circulates in secondary schools and branded pornography last week by Mr. Millhouse — Mr. Durstan said he did not believe any prosecution could succeed.

He presumed that Mr. Millhouse would not consider the four-letter word obscene.

Mr. Durstan also said that the Minister of Education (Mr. Hudson) made the position "perfectly clear" with reference to the circulation of material within schools.

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Students sign sex petition to foil police

A PETITION signed by 230 students and staff at the University of NSW admitting they helped to produce or distribute two allegedly obscene public Vice Squad.

Obscenity ruling gives four chance to alter plea

A MAGISTRATE yesterday told four men who had pleaded guilty to charges of indecent language they should have the opportunity to change their pleas following a judge's ruling.

Mr Justice Zelling on Friday granted an appeal against an obscenity conviction and said: "As far as the students are concerned the obscenity of this life are not the four-letter words."

"They are such things as war, racial discrimination, the imbalance of wealth and poverty and the destruction of the ecological system."

Mr Justice Zelling made his remarks in the South Australian Supreme Court in upholding an appeal by the president of the South Australian Law Reform Society, George Romtyka, 47, against a maximum fine of \$200 imposed by Mr Justice Zelling, SM, in Adelaide Magistrates Court on July 30.

Mr Nibben had convicted Romtyka for knowingly sending by post an article containing words of an indecent, obscene or grossly offensive nature.

Mr Justice Zelling said Romtyka used words which are commonly heard in Australian speech. "It must be remembered that the only group to whom these communications were mailed were judges, magistrates, MPs and, presumably members of Mr Romtyka's association," the judge said.

'Prosh' sale fines

Student vote favors 'Empire Times'

A referendum at Flinders University has shown strong student support for the editorial policy of the controversial student newspaper "Empire Times."

Obscenity laws 'enough'

THERE is no need to change South Australia's laws concerning obscene publications, the Premier, Mr. Durstan, said yesterday.

He was replying in State Parliament to the Deputy Opposition Leader, Mr. Millhouse, who had described the Flinders University student publication Empire Times as "an evil in our society."

Mr Durstan said the Police Offences Act was sufficient to deal with the situation.

It is perverse to go around looking for people who are disturbed by people who are taking innocent language of a vulgar nature.

Results were: — A vote of 500 (77.4 p.c.) in favor of the proposition that the students should support the SRC policy of editorial independence for the editors of "Empire Times."

A vote of 478 (74 p.c.) in favor of supporting the SRC's opposition to its refusal, particularly its refusal to censor contents of "Empire Times."

A vote of 479 (74 p.c.) in favor of students expressing opposition to Australian censorship laws and in support of attempts to arouse discussion on them.

Mr. Yates said that a counter-petition that the editors of "Empire Times" should be censured would come forward soon, unless withdrawn.

But he believed the censure move would fail because the referendum showed support for "Empire Times" on censorship.

The Premier (Mr. Durstan) said in the Assembly recently that the Government saw "no reason whatever" for changes in the law to cope with "Empire Times."

He said the Police Offences Act was sufficient.

The Attorney-General (Mr. King) indicated recently that he would authorize a prosecution on a particular issue of the paper if police established responsibility for it.

23/10/71

LETTERS

TOUCHE! THE UNION BOOKSHOP

Sir,
Dr. Medlin's characterizing me as will-o'-the-wispish is wholly disarming and irresistible to a woman of my age and weight. But let us not pursue this important question in a personal and especially not a recriminatory way; for it seems that both Dr. Medlin and I are looking to the future of the bookshop with the same sort of aims.

If it is the case that the book trade does not enforce any resale price maintenance (point (e) of Dr. Medlin's letter, on p.2 of ON DIT 4), then there seems little but the present set-up and policy of the Union Bookshop to prevent students getting cheaper books. So there arises again the question I asked in ON DIT 3: why does the bookshop in fact, and apparently as a matter of policy (see ON DIT 2), charge ordinary trade mark-ups on its books?

Dr. Medlin suggests (point (b)) that books do tend to be cheaper at the bookshop than elsewhere. I do not doubt that a book at Mary Martin's may cost more, but my own impression is that prices at other booksellers correspond with those at the Union. Two people, moreover, tell me that Standard's allow 10 per cent discount on all textbooks, whereas I well know that many textbooks at the Union bookshop carry no discount.

It would be interesting if someone could be bothered to make a large-scale comparison, but so many textbooks are not available elsewhere than on campus that it might be rather academic. And perhaps for present purposes it is not worth investigating in detail, since Dr. Medlin does not defend the principle of charging what the market will stand. He seems to suggest that this policy has been pursued up to now because of 'trading difficulties' verging on 'financial disaster'. That present profits are being used to recoup past losses is not explicitly stated, but if this is in fact the explanation for today's high prices (and Dr. Medlin does not offer any other), I am not sure that most students would approve of being milked to pay for past losses.

The Union already extorts compulsory levies from students in the form of statutory fees, and it seems more reasonable that the bookshop's losses should be made good out of this revenue than that these same students should bear extra impositions by way of profits on books they buy.

A question of principle arises when students vote that expensive measures are to be taken which will (hopefully) benefit students of the remoter future at the heavy expense of students of the immediate future. It seems to me that the average length of time a student is at the university is much too short to justify the

student body burdening its future self as if it were a continuing long-term institution like the state or the university.

But it seems it is too late to complain of having to pay for the projects of students who have left and do not have to foot the bill. However, all this may be, Dr. Medlin's letter brings a strong ray of hope that the bookshop situation may be about to improve. If the ray is fuzzy round the edges, this is necessary because the Union has not yet faced up to problems of future policy.

But to judge by the interest that students have been showing (a number have come up to speak to me about it, out of the small fraction of students who know me at all) there is a demand that the Union must abandon its folies de grandeur and start being more responsible with students' money. That Dr. Medlin, whom we all know to have devoted great amounts of time and trouble to furthering the interests of students, is plugging the same demand at his influential level is very heartening, and I hope that the Union will soon announce some positive revision of bookshop policy, and preferably some action too.

Sally Trevaskis.

NEW SOUTH WALES UNIVERSITIES HAVE CO-OPERATIVE BOOKSHOP

The New South Wales Universities have a co-operative bookshop scheme which is believed to have been started by the Sydney University Union. Other New South Wales Universities soon joined and now students and ex students have the benefits of much cheaper textbooks and a good range of general reading. The co-operative has modern shops in New South Wales universities and mail orders are promptly answered.

It costs each student two dollars to join the co-op. Books are much cheaper and an interest payment and or discount is made on purchases each year.

There may or may not be enough students in South Australia to make such a scheme feasible, but it would be worth investigating. It is a pity that postage is so dear at present, or it might be cheaper for S.A. students to order by mail from the New South Wales Union Co-op.

Information is obtainable from the Secretary, Union Co-operative Bookshop, Sydney University, New South Wales, 2006.

Mrs. Barbara Casley, Balgowlah, N.S.W.

URBAN REDEVELOPMENT

Dear Sir,
With reference to Chris White's article in ON DIT 14/3/72.

I feel that certain points of my thesis have been misinterpreted and are in need of clarification.

Firstly, the reference to high rise flats is wrong. My major concern was with shoebox style residential flats. These are at the most three storeys in height, they run straight down a block and generally their design is crude. There are very few high rise flats in Adelaide. In these flats the design is better but the highly restrictive pricing places them out of the reach of the average wage earner. It is this premium placed upon design that causes the most consternation.

Secondly, the survey found very few flats empty during the year. I feel that the writer has missed the subtlety of the problem. There certainly is a high turnover of flats in Adelaide but this is offset by a very high demand. The flats are of a very poor design, with little comfort. If more comfort is required the only choice that is given is a single-detached house; all other housing forms are over-priced. Of course the only cheap, single-detached houses are in the outer suburbs and hence the general cause of movement there.

This acceleration of outward movement caused by higher density living is an anomaly and one that must be overcome if higher density is to achieve its purpose.

These flats act as a style of motel accommodation and not housing. They do not cater for people's requirements and the only persons benefitting from this activity are developers presented with a seller's market. The profits being made are not returning to the system so that design standards can at least reach a decent stage.

I don't feel that it is worth discussing the misleading cases of mental disease in high rise flats. By doing this the researcher is making the same errors as those persons who advocate high rise living. This is, that physical conditions create the social interactions in people. Why don't we stop beating around the bush and get down to some more beneficial social research upon people. All this talk is about buildings and is not about people.

Yours faithfully
Terry Bell

Dear Sir,
I can't help feeling that the Festival of Arts has passed the University of Adelaide by. I don't mean this in a physical sense as there have been productions in Union Hall and Bonython Hall and even in the Games Room at various stages during the Festival, but with a couple of notable exceptions, nothing has been done to 'Festivalize' the campus. By this I mean bringing onto campus to give free or cheap performances the countless performers and artists who have been sitting in motel rooms all around Adelaide during the three week period with, I venture to suggest, plenty of time between rehearsals and performances.

As we all know one of the advantages of being part of the University community is that services (which should include entertainment) are provided to students at a cheaper rate than outside the University. This is made possible mainly by the compulsory statutory Union fee paid for or by every student.

What I'm saying is that there could have been a Ginsberg on the Barr Smith Lawns or a Charlie Byrd in Union Hall almost every day. What we could have had was a successful Expression 72 (\$1.50 per performance is a ridiculous price to charge young people). This could have served as an example of a grass roots cultural festival to the rest of Adelaide, in the middle of their own highly-priced Festival for those who could afford it.

Aquarius, Social Activities Committee, Jazz, Rock & Blues Club — where were you when it was all happening? The next Festival of Arts is in March 1974, by the way.

Yours,
F. GREENHOUSE.

P.S. Frank Hardy, the funniest and most likeable political speaker I have ever heard (he even rivals those notorious spokesmen of Unitedism) told me that he would have been happy to talk to any University audience while he was here but was never invited. Wake up Public Affairs Committee!

THE UNITED PLATFORM

Dear Sir,
Your correspondent in ON DIT 4 defines the platform of United as "an amalgam of dialectical — anarcho — islamic — pantheistic transvestitism", whereas facts would seem to indicate that it verges on neo-platonist pre-raphaelite pseudo-Leninist semi-detached suburban antisestablishmentarianism.

Your writer was obviously under the influence of the killer drug marijuana. I urge you all to beware the FRIENDLY STRANGER who may at any time offer you this powerful narcotic in which lurks Murder! Insanity! Death!

Yours, with concern,
Rob.



What we need is MORE Liberal censorship.



TO LOVE ...



OR RAVISH



SLEEP WITH



WAKE UP TO



EVEN CONNEXION



OR UNION OR



EVEN TO



F-O O O

ONE VIEW ON THE USE OF THAT WORD

LETTER TO EDITOR

Sir,
The first lawn meeting for hearing the La Trobe Case on this campus became the occasion for a well-known student body to advocate "F-ing the system". I am not disturbed at the concept of stuffing the system, but I object to the use of a perfectly pleasant Anglo-Saxon word in such aggressive and unpleasant context: It is this kind of English abusage which suggests that the average male radical hereabouts is absolutely un-liberatable, or else inexperienced.
If one cannot put meaning back into the language, at least stop taking it out of sexuality.
Rosemary O'Grady.

THE LAW ON INDECENT MATTER

Police Offences Act, 1953-1960.

Publication of Indecent Matter.

33. (1) In this section—
"indecent matter" includes any printing, writing, painting, drawing, picture, statue, figure, carving, sculpture, or other representation or matter of an indecent immoral or obscene nature but does not include books and other matter of artistic or literary merit or books and other matter published in good faith for the advancement or dissemination of medical science.
- (2) Any person who—
(a) prints, publishes, sells, offers for sale, or has in his possession for sale any indecent matter; or
(b) gives or delivers or causes to be given or delivered to any person any indecent matter for the purpose of sale, delivery, or exhibition; or
(c) affixes or inscribes any indecent matter on anything whatsoever so that the matter so affixed or inscribed is visible to persons in any public place; or
(d) delivers or exhibits any indecent matter to any person who is in any public place; or
(e) delivers any indecent matter in or at any building or yard, garden, or enclosure of any building; or
(f) exhibits any indecent matter to any person in a place other than a public place, so as to offend or insult that person,
shall be guilty of an offence.

Penalty: One hundred pounds or imprisonment for six months.

- (3) In determining whether any matter is indecent, immoral, or obscene the Court shall have regard to—
(a) the nature of the matter; and
(b) the persons, classes of persons and age groups to or amongst whom it was or was intended or was likely to be published, distributed, sold, exhibited, given or delivered; and
(c) the tendency of the matter to deprave or corrupt any such persons, class of persons or age group, to the intent that matter shall be held to be indecent, immoral, or obscene when it is likely in any manner to deprave or corrupt any such persons, or the persons in any such class or age group, notwithstanding that persons in other classes or age groups may not be similarly affected.

(4) A prosecution for an offence against this section shall not be instituted without the written consent of the Attorney-General.

An apparently genuine document produced by the prosecutor and purporting to consent to a prosecution under this section and to be signed by the Attorney-General shall, without proof, be accepted by a court as prima facie evidence of such consent.

(5) Notwithstanding anything in subsection (1) of this section, the court shall not hold that books or other matter do not fall within the definition of indecent matter because of their literary or artistic merit, if such books or matter describe with undue detail, or emphasize, coition, unnatural vice, or other sexual, immoral, or lascivious behaviour, or the organs of generation or excretion.

MORAL DICTATORSHIP

If you don't oppose it, You deserve it.

A group of concerned people have decided that the Moral Action Committee must be stopped. If you're abnormally unapathetic and want to help, ring Chuck Mora or Paul Burns at 23 5577.

MELBOURNE UNIVERSITY STUDENTS HAVE PROBLEMS PRINTING THEIR ORIENTATION HANDBOOK

One of the most outstanding examples of government censorship of student publications occurred last month with the attempted publication of the Orientation Handbook.

The Handbook, originally 128 pages long was to be printed by Wilkes printing firm in Clayton, but when the copy was delivered in late January some sixteen pages were returned with a refusal to print. The bulk of the articles returned were concerned with drugs and sex but included in the list of unprintables were four pages on Urban Guerilla Warfare, a reprint of an article written by Seattle Liberationists (an American underground movement). The sex articles by Germaine Greer and Wendy Bacon were also reprints from magazines which were freely available in Victoria and New South Wales.

obscurity and incitement. As an officer of the South Australian vice squad explained to the proprietor of the Smedley Press (currently facing prosecution for alleged obscenity in the Adelaide University newspaper On Dit), the police lose nothing by threatening and actually carrying out a prosecution. Public funds pay for all legal costs. It is only the printer who loses by being involved in litigation and by possibly losing the case. If necessary the Attorney General's Department can appeal to higher courts, but this action is usually financially and time-wise, prohibitive to printers.

ESSENTIAL PART

The significance of the articles was not only that the editors considered them an essential part of any introduction to university life, but more importantly that the process of censorship was both arbitrary and unjust. It would appear that the courts are not the only arbitrators of decency and good taste, but that the Attorney General's apartment through a process of intimidation of printers can use the threat of legal action to stop publication of allegedly obscene or inciting articles.

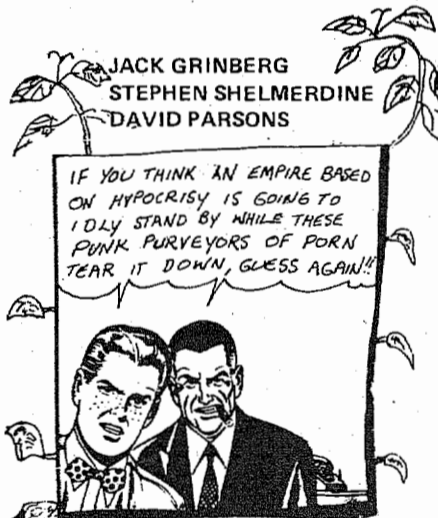
Pressure is applied and the printer being threatened by a possibly long and expensive court action to justify the merits of the publication. The fact that most prosecutions are criminal prosecutions means that there is no chance of compensation for legal expenses, whilst the time actually spent in court also results in a direct financial loss to the printer. Whilst the actual fine or penalty (if there is one) is likely to be small, the printer is unwilling to involve himself in the time and expense of legal action. Only if the profits from purchasing the publication are likely to be particularly lucrative (e.g. the purchasing of Portnoy's Complaint ensured Griffin Press of a large haul regardless of court action) will the printer risk it. With student publications which are almost always low-budget and small quantity jobs the printer is even less likely to take a chance.

VAGUE DEFINITION

This form of intimidation is possible mainly because of the vagueness of the legal definitions of

Thus the printer finds himself in the position of having to censor the material himself. By regular visits to all liberal thinking printers and by carefully inculcated rumours of crack-downs on student publications, the vice squad and chief securities department can be sure that printers will be more strict than even the courts in their definitions of obscenity and incitement.

The result of this process as far as the Orientation Handbook is concerned is that only 112 pages have been finally printed, despite attempts to find un-intimidated printers in Adelaide, Canberra and Sydney. The Editors apologise for a somewhat patchy coverage of sex, rape and violence on campus but can assure readers that this is the first national Orientation Handbook that has ever been produced.



Reprinted from Fatrago 28-2-72

NOTE: There are several inaccuracies in the above reprinted article. The printer is being prosecuted for the Prosh rag not ON DIT also the reference to an explanation by an officer of the S.A. Vice Squad to the proprietor of The Smedley Press is incorrect.

Compare the Dunstan Interview with this extract taken from the Sunday Mail, 25-3-72 written by Max Harris.

If sex shops survive in Adelaide against the frenzied complaints to police by the Moral Action Committee, there'll only be one person to thank for this tolerant situation—Don Chipp, Liberal Party politician, and Minister for Customs in the McMahon Government.

I don't doubt that on his record Mr. King, our local Attorney-General, would be only too happy to oblige the moral crusaders by giving the nod for a prosecution. After all, Mr. King was passionate to launch a prosecution against the cartoon adventures of Barry McKenzie without the known backing of any public complaints whatsoever—and was only restrained by a one-vote majority against him in State Cabinet, what's more.

The present sex shop situation has to be understood against the background of Federal-State relationships. In this context, it's a pretty curly problem for the local Labor administration.

All the items on sale at the sex shops are imported. They have been examined by the Federal Customs Department and passed as legitimate objects for sale within Australia.

Now some time ago all the Attorneys-General of the various States foregathered with the Federal bods, and arrived at a gentleman's agreement that there should be uniform censorship in Australia, and that the States would not run counter to the Customs Minister's interpretation of acceptable community standards in matters of morality.

This sounds utterly sensible. The nation has agreed to a single and Federal authority on such matters. Such matters are part of Federal election policy.

It would be idiotic for six States to run around independently deciding their particular population has different community standards from the rest of Australia, although this is exactly what they tend to do in Victoria.

Our Premier, Mr. Dunstan, was not party to this particular gentleman's agreement. On the view that Customs censorship has been ludicrously medieval in Australia he would not give a blanket undertaking that South Australia would prosecute books or pictures prohibited at the Federal level. Mr. Dunstan didn't believe the Liberal Government or the Federal Customs were keeping abreast of the changing community standards both throughout the world and within Australia.

Well, the sex shops now put our State Attorney-General in a dicey position. If he responds to the complaints flooding in to him from the Moral Action Committee he will in effect be saying Federal standards of permissiveness allowed by a Liberal Customs Minister are too youthful, advanced, and swinging for a Labor State like South Australia. Labor attitudes towards sexual honesty and freedom would be exposed as puritanical, hollow, and backward.

It's a nasty quandary, especially since the techniques of moral censorship in South Australia are already under nation-wide suspicion as devious and dubious. "Oh! Calcutta!" was prohibited in South Australia by a Labor Attorney-General before any actual offence had been committed by the unsavory legal device of anticipatory injunction.

In the Liberal State of NSW it was prosecuted only after actual visual evidence of offence had been manifest in an actual performance. Without going into the merits or demerits of "Oh! Calcutta!" once again, it's easy to concede that the censorship procedure in NSW was more just, democratic, and wholesome.

Labor has some wonderfully progressive censorship words written down in party policy. But the pudding is proved in a different sort of eating.

SCRIBBLE YOUR OWN GRAFFITI HERE

OFFENSIVE ON DIT INTERVIEWS

We arranged an interview with the Premier in order to determine the Government's attitude to press censorship and the control of material printed in newspapers particularly student papers.

At the outset we explained our difficulties in having certain material printed because the printer was afraid that if he printed anything that might be considered by some as obscene or indecent he would be prosecuted.

Don Dunstan said he wasn't prepared to discuss anything that came within the jurisdiction of the Attorney General Mr. L. King, but he was prepared to discuss the general policy of the Government. The Government's policy was "that people should be allowed to see, hear and read what they want providing that they do not have material forced on them or provided to them without their request, which is offensive to them, and that it is not provided to people who are in their care and who are not adults."

ON DIT: "It is fairly wide especially in respect to minors. The university would have a few minors though not the majority."

DUNSTAN: "I think it is very unlikely that we would be particularly worried about people at a university, but the fact is that in some cases and particularly with the Prosh Magazine then it is not designed to be sold to the university alone and in fact there were many complaints by people who were sold the Prosh magazine and who didn't know what they were getting until they read it."

ON DIT: "Let's face it, when people buy the Prosh magazine they are quite certain what they are buying."

DUNSTAN: "I am sorry but no previous Prosh magazine had gone into such explicit material as the last one, and I am quite certain a lot of people who bought previous Prosh rags when they bought a copy of the last one did not expect to see the picture that was in the thing."

DIDI SUCKS

ON DIT: "What picture do you mean?" (A prosh rag is produced.) "Was it the front cover photo?"

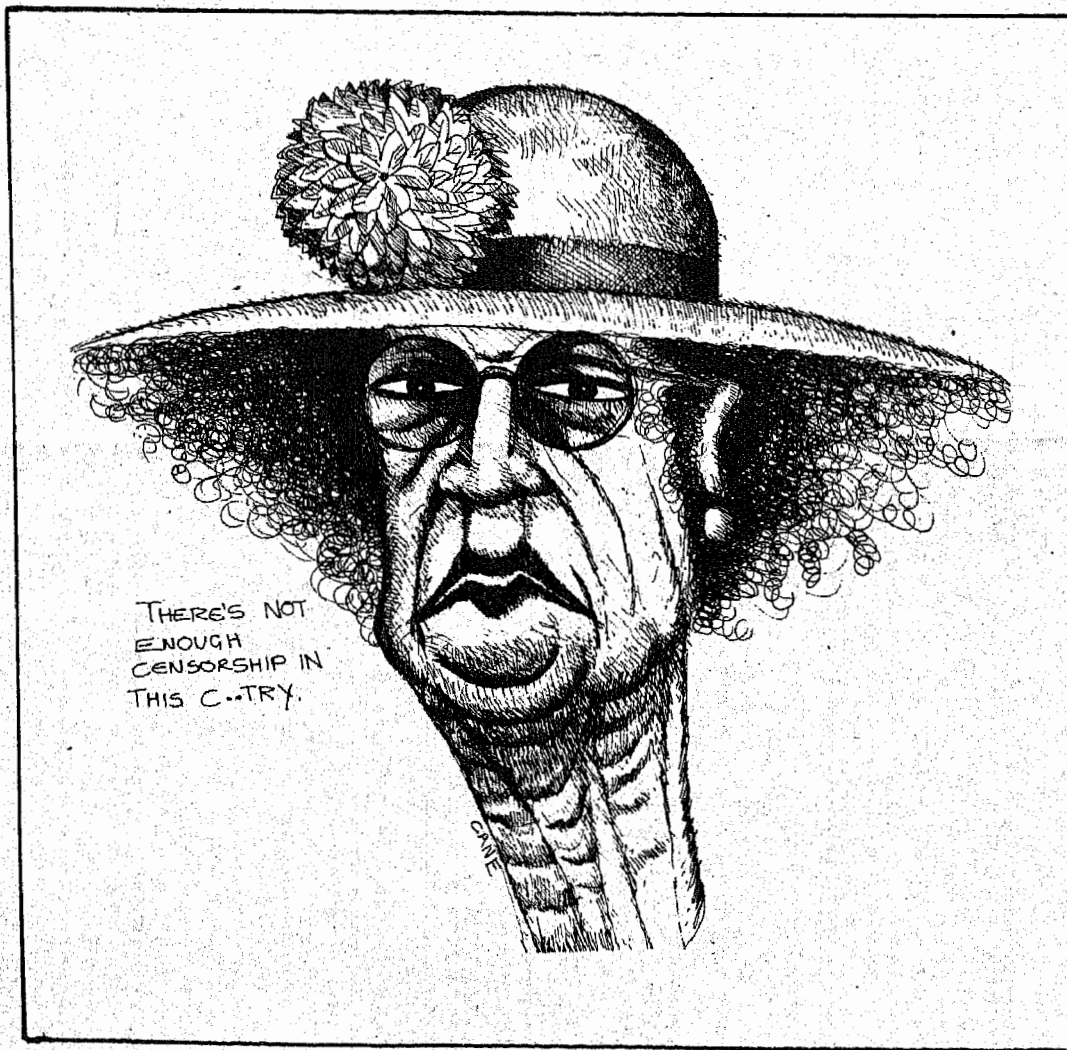
DUNSTAN: "No the fellatio one (Didi sucks). There would be no doubt, particularly with the text underneath, and that occasioned offense to a lot of people and nothing like that had occurred in a Prosh magazine before."

ON DIT: "So that particular picture was the main basis for the prosecution?"

DUNSTAN: "Yes. Though I didn't see the evidence in the cases that have actually been held, but certainly as far as I was concerned it was the main basis for complaint."

ON DIT: "There seems to be a difference between people's attitude to hearing things and printing things. Ginsberg when he was here spoke openly in a public park and amplified so that everybody could hear about fellatio."

DUNSTAN: "Largely it depends on the circumstances of the particular case whether an offence is created or not. The Government does not act unless it receives complaints from people who were actually offended."



ON DIT: "Well say we published an ON DIT in which we had a general discussion of such things as pornography in fairly explicit terms and we put a warning on the front cover that this paper is liable to contain offensive material. If you are liable to be offended don't pick it up, then what would happen. That is no real guarantee that..."

DUNSTAN: "It is not a guarantee but it might have some effect. In fact at the moment there are cases where there is very explicit material on sale but provided it isn't forced on the public then there will be no action about it, as long as it is something that people may get if they want to without intruding on others."

ON DIT: "Say we wanted to bring the question out in the open in a completely honest way with examples, illustrating with examples in a non-sensational way the whole question of censorship together with graphic material which is not in itself censored and we gave these warnings."

DUNSTAN: "You had better discuss with the Attorney General your means of doing this. You would have to ensure that the material only did get to the people who in fact were prepared to look at it on that basis, and that might not be very easy in the general sale of the paper."

PEOPLE WHO COMPLAIN

ON DIT: "If you act on that basis you aren't going to hear the other side of the story from people who weren't offended or are pleased to see such a thing."

DUNSTAN: "That is not the criteria. We regard it as a civil liberty that people shall not have imposed on them what is generally accepted by the courts as being offensive to a reasonable person. It may not be offensive to you or I but the general standards of the community are looked at by the court and the court says if a substantial number of people are to be offended in this way that they have a right not to have it done to them."

ON DIT: "It is a very difficult criteria to put into force, because in fact one organisation, say of Catholic women, could tell all of its members to write in and complain and you have a substantial number of complaints from a limited section of the community."

DUNSTAN: "Well the courts don't look at it quite in that way." ON DIT: "No perhaps not, but this in fact can happen."

DUNSTAN: "No you get a lot of complaints coming in. The question is in all the circumstances are they reasonable complaints."

ON DIT: "But they are the original complaints that spark off an investigation. One particular organisation can act as a watchdog for the community."

DUNSTAN: "Quite so. The contrary to this, who are you to say that we reserve the right to say and do what we like no matter how much that may intrude on other people's right not to hear what they don't like. After all it is not necessary for people to invade other people's privacy on matters of this kind."

ON DIT: "Unfortunately though, people, a lot of people, sort of don't work like that. Don Chipp was saying when he got into town that he had a lot of complaints about the film 'The Devils' that was released with an R certificate and an explicit warning which is to say: If you are going to be shocked, then don't go. But there were a lot of people, he said, who had gone and had complained to him that they were shocked as if they want to be shocked."

DUNSTAN: "If they want to be shocked in those circumstances I think they have no basis to complain."

ON DIT: "You say that prosecution or not depends on the number of complaints that you get, which you haven't said exactly, but it is more or less that."

DUNSTAN: "Well, it is not the number of complaints exactly but the fact that people have in actual fact been offended and give evidence to us that they have does affect the decision on prosecution."

ON DIT: "Well in a time like now where obviously community standards are changing so rapidly, you are going to have some people who find offensive what perhaps the bulk of people find quite acceptable. Does this minority, which is often a vocal minority, then sway things? Surely the Magistrates Court and Supreme Court can't really gauge what the feeling of the community is."

DUNSTAN: "Well, I think the only way that the Court can operate is to endeavour to see what the feeling of the community is, and its view does change. When I was a student, Max Harris was prosecuted for the Ern Malley Memorial edition of 'Angry Penguins' which contained material concerning abortion which was so innocuous in present day terms that nobody would even flutter an eyelid even if they were a member of the Moral Action Committee. Harris was prosecuted, convicted and fined. Today he wouldn't be by the Court. The Court's view has changed just as the community's has changed."

ON DIT: "Well, my point still stands. Granted some people are more or less in the vanguard of change and some people are in the rearguard and, in fact, when a magistrate says 'community is... what he is more or less saying is 'My view is...'"

DUNSTAN: "No, my assessment of the community's view is..."

ON DIT: "Even then there is the personal interpretation which is quite inevitable."

DUNSTAN: "It is quite inevitable that there is some subjectivity about this and I know of no way of providing any different means of arriving at a conclusion."

ON DIT: "They do complain the same as other people." DUNSTAN: "No, I think their complaint is not justified because it is a situation that they have brought on themselves knowingly, and therefore I don't think they have any basis to complain."

ON DIT: "Well, what about the Oh! Calcutta case where the particular play had not even been shown?"

DUNSTAN: "That was not an action of the Government. It was an injunction put by private individuals. The government took no part in that action."

ON DIT: "Isn't it the situation at present based on the case of the president of the divorce reform Association that if you get to the Supreme Court you are more liable to get a fairer hearing than you would in a lower court where the Magistrate himself decides what are the standards of the community?"

DUNSTAN: "Surely you can't expect me to comment and reflect upon the Judges or Magistrates of the Courts. You can imagine what would happen if I did."

GETTING AT THE PRINTER

ON DIT: "Why was Empire Times not prosecuted?" DUNSTAN: "I think you had better talk to the Attorney-General, Mr. King, about that."

ON DIT: "This again is an administrative thing - the question of the law where published material is liable to be offensive. According to the reading of the Police Offences Act the people likely to be prosecuted are the publishers, the printers and those distributing the material. The editors presumably are employees of the publishers."

DUNSTAN: "Yes, the editors are considered to be part of the act of publishing."

ON DIT: "In practice it appears that if students publish material and print it themselves they are less liable for prosecution than a commercial printer."

DUNSTAN: "I am not aware that this is so."

ON DIT: "Well, just judging by what is happening at the moment with Empire Times and the Prosh Rags and other occasions. This brings us to the point whether the law should be changed so that the publisher is liable rather than the printer, who in any case is merely the agent of the publishers."

DUNSTAN: "I think it is highly unlikely that the law will be changed because quite often the publisher is very difficult to find, but the printer is rather easier, and this is where the sanction lies."

ON DIT: "In other words, this is the only way the government may have in preventing material being printed. What is the situation with regard to interstate printing companies? Now the previous Prosh Rag to this last one was printed in Sydney and then freighted over here. Does the fact that a thing is printed interstate mean that it is more difficult to prosecute the printer and therefore you have to rely on prosecuting the distributor?"

DUNSTAN: "It is a topic I would have to do a little research on, frankly. Extra territoriality and jurisdiction in South Australia is a fairly vexed and difficult area. I would rather not give an opinion off the cuff."

COMMUNITY STANDARDS

ON DIT: "You say that prosecution or not depends on the number of complaints that you get, which you haven't said exactly, but it is more or less that."

DUNSTAN: "Well, it is not the number of complaints exactly but the fact that people have in actual fact been offended and give evidence to us that they have does affect the decision on prosecution."

ON DIT: "Well in a time like now where obviously community standards are changing so rapidly, you are going to have some people who find offensive what perhaps the bulk of people find quite acceptable. Does this minority, which is often a vocal minority, then sway things? Surely the Magistrates Court and Supreme Court can't really gauge what the feeling of the community is."

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This interview was conducted by Peter Love Paul Paech Tom Jones



AND DON DUNSTAN



LITERARY MERIT

ON DIT: "One of the basic problems with publishing in South Australia is that you can't take the paper to someone in the government and say to them 'Look, is this actionable, or isn't it?'"

DUNSTAN: "Quite so, and you won't be able to under our government because we don't propose to constitute a censorship system. That is, we are not going to say that here is a group of people who set themselves up as the licensors of the community say: You can publish this, you can't publish that. All we are prepared to do is to lay down a general standard in law and then it's up to anybody to publish and take his risk against that standard, and that is the Diceyan view of what is proper under the rule of law and we are going to adhere to it."

Note: (1) Diceyan. A. V. Dicey was an early English constitutional lawyer who wrote a standard work on the rule of law.

See below for further details.

ON DIT: "Except for the fact that the community has institutionalised things and that a censorship system where a publication can be evaluated may allow more to be published than the present situation."

DUNSTAN: "Yes, that is an interesting point."

ON DIT: "Couldn't a magistrate be appointed rather than a member of the government?"

DUNSTAN: "No! A magistrate wouldn't look at it on that basis nor would we constitute a particular magistrate a censor. The only involvement in a system of pre-approval that the government has consented to is that we do co-operate with the Commonwealth State Literary Board of Review in that anything that is passed by the body, and we may refer works of literature, normally books, to it, we would not then prosecute. On the other hand, we have refused to agree with all the other States that if the Board of Review did not pass something then it would be an offense to publish it, and we have not agreed to prosecute what the Board has not passed. For instance, the Board did not pass Portnoy's Complaint originally and we said we would not prosecute it."

ON DIT: "It won't change if prosecution is launched on anybody who challenges it, in a very slight way."

DUNSTAN: "I think there is a great deal of challenge to it which escapes prosecution and which, in fact, will not go to prosecution. There is a very, very, very marked change between now and even four or five years ago, in publications which are available... quite marked."

ON DIT: "A lot of this stuff though still reflects the inhibitions of the community. In publications like Searchlight and Sexy which aren't sort of..."

DUNSTAN: "Yes! What they of course are doing is to endeavour to arouse a rather prurient interest in sex and are not honest from that point."

ON DIT: "Yes, where the Prosh Rag tended to arouse a more open one and was met much more severely."

DUNSTAN: "That is a question of judgement. I am not quite certain that the Prosh Rag was as open and honest as all that."

ON DIT: "In what way?"

DUNSTAN: "Well in the sort of things it saw fit to do and say. I think that there were some of the things in the Prosh Rag that were not unlike the things that turn up in Searchlight and Sexy."

ON DIT: "Specifically, what?"

DUNSTAN: "Well I don't think that particular illustration was a particularly honest piece of work."

ON DIT: "The question of tendency to deprave. Now it is relative. With people who have investigated it there is a fair amount of controversy as to whether pornography has a tendency to deprave."

DUNSTAN: "Yes, there are different views in the community on that. I personally know of no evidence that pornography tends to deprave or corrupt, but that is only a personal view. I am not expressing the view of the government on that score, and it may well be that other ministers have a different view on that."

ON DIT: "Well, it is just the point that a lot of talk about pornographic magazines and similar, arguments are being used that assume that these have a tendency to deprave or corrupt."

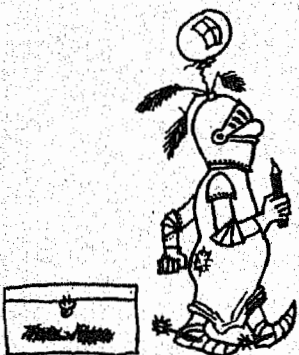
DUNSTAN: "Yes, I know they are and I personally disagree with them."

ON DIT: "And well, the whole basis for the Police Offences Act more or less assumes that they would have a tendency to deprave."

DUNSTAN: "Yes, they do and I must confess that I was partly responsible for the wording of the Police Offences Act. The present Police Offences Act was an amendment of mine which markedly liberalised what was proposed in the original bill. By M. V. Travers M.P."

rule of law. The doctrine of English law expounded by Dicey, in *Law of the Constitution*, that all men are equal before the law, whether they be officials or not (except the Queen), so that the acts of officials in carrying out the behests of the executive government are cognisable by the ordinary courts and judged by the ordinary law, as including any special powers, privileges or exemptions attributed to the Crown by prerogative or statute.

So far as offences are concerned, an offender will not be punished except for a breach of the ordinary law, and in the ordinary courts: there is here an absence of the exercise of arbitrary power. Further, the fundamental rights of the citizen; the freedom of the person, freedom of speech, and freedom of meeting or association, are rooted in the ordinary law, and not upon any special "constitutional guarantees."



A STATEMENT FROM OUR PRINTER

Mr. Peter Love,
Editor,
On Dit,
University of Adelaide.

Dear Sir,

You ask me to set out the policy of the Smedley Press concerning censorship of newspapers printed by us.

Allow me to say firstly that we as printers, do not feel sufficiently versed in law, nor do we feel qualified to act, in the highly controversial field of censorship as applied today to printed matter.

This is a matter on which the people at present hell-bent on enforcing this law should establish guide lines as to what may be printed and not printed. This they have not been prepared to do.

We do not agree that we are acting as censors in the accepted sense of the word but rather that we act as advisers to see that the law as we can interpret it is adhered to.

It is an accepted fact that printers are liable for anything they print which could be regarded as a breach of law rather more so than the publishers and editors of student newspapers who in many cases it is claimed cannot be identified.

It is not our intention, nor has it ever been, to restrict publication of any articles, drawings or photographs in any paper or publication printed under contract by us, provided we are satisfied that the laws of libel or that section of the Police Offences Act, 1953-1960 dealing with publication of "indecent matter" are not in our opinion, being contravened.

You will appreciate that we, as printers, cannot allow ourselves to become a target for any Government Minister or pressure group which leans heavily on that Minister to enforce its minority opinion.

At the moment as you are well aware, we are facing prosecution under the personal instructions of the Attorney General, Mr. King, supported we believe by the State Cabinet, with regard to the printing of one University paper.

We maintain that in this instance we were not the printers of this paper but nevertheless the full force of the law as administered by the present Attorney General has singularly been turned upon us.

We feel we must exercise the discretion of drawing to your attention any sections of copy which may be interpreted as being a transgression of the law.

We do not act independently of editors except in such cases, where delays of publication would ensue.

In closing allow me to say that never at any time has any personal opinions or politics which may be held by any member of the firm been allowed to intrude into our decisions. These decisions have been made with the expressed intention of keeping within the law.

Your co-operation in this regard is appreciated.

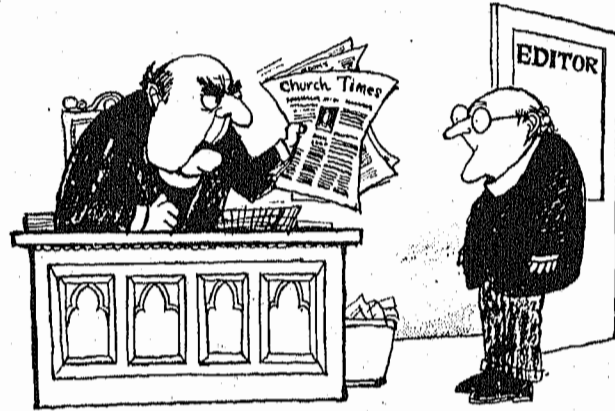
Alan G. Smedley,
Managing Director.

the price of freedom

mark butler

REPRINTED FROM ARENA VOL 5 No. 1

On Friday, February 18th, at Darlinghurst Quarter Sessions (No. 3 Court), Wendy Bacon and John Cox were fined \$200 each and put on \$250 five-year good behaviour bonds by Judge Hicks. The previous week, an all male jury had found the pair guilty on eight offences against the NSW Obscene and Indecent Publications Act. The offences related to a specific issue of the independent newspaper *Thorunka* (November 1970), and the pair were successfully prosecuted by the Crown on three sorts of charges: they possessed 'obscene publications', they published 'indecent printed matter', and they sold an 'obscene publication'.



"Cyril Connolly said the book was the obscene ramblings of a decadent, perverted lunatic and all we get from you is 'I like it! I like it!'"

*α men do long to be gods,
free from the body's crass demands
to shi, eat, or f...:
it doesn't pay to tell them
we are only animals
with a sporadic talent
for rational thought
& the dubious gift
of self-consciousness
for then you threaten them
with death
with truth*

*the living flesh will always repudiate
the ego's claim to power -
don't lift the decent veil
of morality & reveal
the sweating c... beneath:
no would-be god
likes to be reminded
of his mortality
& the need to replace himself,
the irreplaceable.*

Obscene and indecent are of course hard to define; but the agreed emphasis (agreed by judge and prosecution) fell on 'undue emphasis' of sex, and the criteria of obscene and indecent was that which offends 'the modesty of the average man'. Wendy Bacon and John Cox were judged guilty of offending the modesty of the average man. They could, under the terms of the Act, have been imprisoned for six months on each of the charges or for four years between them. Fortunately, for them, the sentencing was more lenient. Nevertheless, they were judged guilty in your name and mine.

The legal issues raised by the Wendy Bacon Case, as it is now known, are of great interest. They centre on the judge's use of his discretionary powers. (Tony Blackshields, senior lecturer in law at the University of New South Wales now faces charges of contempt of court for publicly discussing this during the week between verdict and sentence, which the pair spent in Silverwater and Long Bay jails respectively). Why did Judge Hicks insist that the jury reach a unanimous verdict, when a divided - a 'hung' jury - is legally acceptable? In fact Judge Hicks sent the jury back when they reported division of opinion, though he could have dismissed them in a conventional manner. Why did he refuse to allow the jury copies of the Act, when they specifically requested it? Why were the jury directed that if any part of the publication 'offended', they must return a verdict of guilty when the Act stated that the publication as a whole must be considered? And why did Judge Hicks refuse Bacon and Cox bail? Were they such dangerous and, or unreliable people that they had to be put in jail for a week before sentencing? On all these uses and abuses of discretionary power, the appeal against the verdict will doubtless be based.

It is possible, of course, that the appeal will not be upheld; that the judge and the jury will be confirmed. Thus the people of NSW will be protected against 'obscene' and 'indecent' publications, and such people who write words like ~~fuck~~ and ~~cunt~~ on paper. Indeed those people will be punished. It may also be that the appeal will succeed. If it does, two propositions crucial to this protective legislation are in real and deserved jeopardy.

*they, your jailers, hate their bodies -
how else could they take such delight
in war & punishment,
or glibly threaten the planet
which created them
with destruction?*

Firstly, juries do not necessarily represent community standards or the sensibility of the average man. As Wendy Bacon argued in court the average man test is fallacious; no such man exists. The original division of the jury supported her. A significant expression of community opinion - 300 people protesting in Martin Place the night before sentence - opposed the final view of the twelve jury men.

Secondly, where deep divisions of opinion exist in the community, the judicial process is in jeopardy if it takes sides. Judges caught in the middle of cultural clashes of this kind may resort to their own opinions, thereby discrediting the legal process. We are familiar enough with these clashes and battles, over conscription for instance.

Furthermore, the situation over censorship will be much the same as the situation now is over abortion. The abortionists' trial established the practice of legal abortion in NSW; it did not establish the concept or right of abortion. Legal process may bypass political process in a creative manner but it cannot bury an issue entirely. The Wendy Bacon Case, if won on appeal, could substantially enhance the freedoms to write and read; but so long as the Act exists to be used at will by the powers that be, those freedoms are perpetually uncertain.

Thus the political issue cannot be bypassed or totally defused. If the anti-censorship movement is temporarily defused by legal process, we can be sure that the issues will rise again, because the principles are not granted in NSW. There will be more *Thors*. People will continue to buy and sell and read *Thor*. The problems will arise again not only for entrepreneurs who would like to stage *Oh! Calcutta* but for editors of student newspapers; and who knows who else. If Bacon and Cox are guilty of offences, who else might also be guilty one day? As John Stuart Mill used to say (roughly), "if one person is not free, no-one is free".

It is not always clear to people why the issue is a political one, or why counsel for Cox could claim that the particular trial was a political trial. To unravel this it is necessary to review the case commonly made out against *Thorunka*; and for censorship.

Many people argue from distaste. They felt that the material printed in *Thorunka* (and its predecessor *Tharunka*) was indecent and obscene. They do not want to see pictures of genitalia, or as was the case in the offending *Thorunka*, a cartoon of Blondie enticing a dog to cunnilingus. Of course, no-one can dispute that this is how they feel, or demand that they feel otherwise; however, anyone can say, and presumably plenty do, "that's your opinion, it's not mine". The question then becomes: should the State adjudicate between the two opinions. On what grounds can the State distinguish between the opinions, and should it try to do so. In fact the State cannot exact one opinion on sexual behaviour over another without becoming repressive as every homosexual can testify. And this is the general point to be made.

More particular points have to be made when the argument from distaste is extended to justify censorship, and the punishment of the editors of *Thorunka*. These extensions usually take three forms.

1. Presentations of this kind are degrading to human sexuality. Maybe. So are the weekly offerings of the Sunday newspapers. If Bacon and Cox are guilty so is Rupert Murdoch, and no-one is proposing to use the Act against him. In acceding to this argument the law is at least hypocritical.

2. Presentations of this kind tend to deprave and corrupt minors. (So said Mrs Lee, bookseller, of Paddington, who brought the paper to the attention of the police. Alas, Mrs Lee's 15-year-old daughter's existence did not survive the cross-questioning; and if she had existed, her mother's five marriages may have had equally disturbing effects.) In fact, no proof exists to support this plank of the pro-censorship platform, nor can it. The relative importance of the written word as against e.g. parental sadism or poverty, has never been measured, nor can it be. It must be asked which view of adolescent disturbance is more probable. In acceding to this second argument, the law is at least unenlightened.

3. Presentations of this kind aren't in very good taste. Here, Wendy's point that "sex exists and can be discussed" is accepted; but it is thought that the matters might be better discussed. Maybe, but in the absence of any lively or informed discussion in this country, *Thorunka* is better than nothing and if there were more like it, would probably be of higher quality itself.

However, this argument just misses the central point. The issue, so far as publications like *Thorunka* are concerned, is not primarily literary merit or utilitarian sex education. *Thorunka* does not pretend to either of these goals. Just as it is not a poem, so it is not a sex manual. It is a newspaper propagating sexual liberation. Its very aim involves shock: in the same way as democratic tracts against the Nazis involved the shock tactic of representing concentration camps right down to piles of the remaining gold fillings.

In prosecuting Bacon and Cox, the Crown was not only being hypocritical and ignorant. It was being repressive of the view upheld by *Thorunka*, and by supporting pseudo-liberal arguments about taste, denying the defendants and the community the right to consider those views.

In the meantime, I've seen The Clockwork Orange. Will you? And will I be punished for possessing in my head "an obscene publication"? The battle is not fully joined yet.

UGLY SCENES MAR ROYAL VISIT



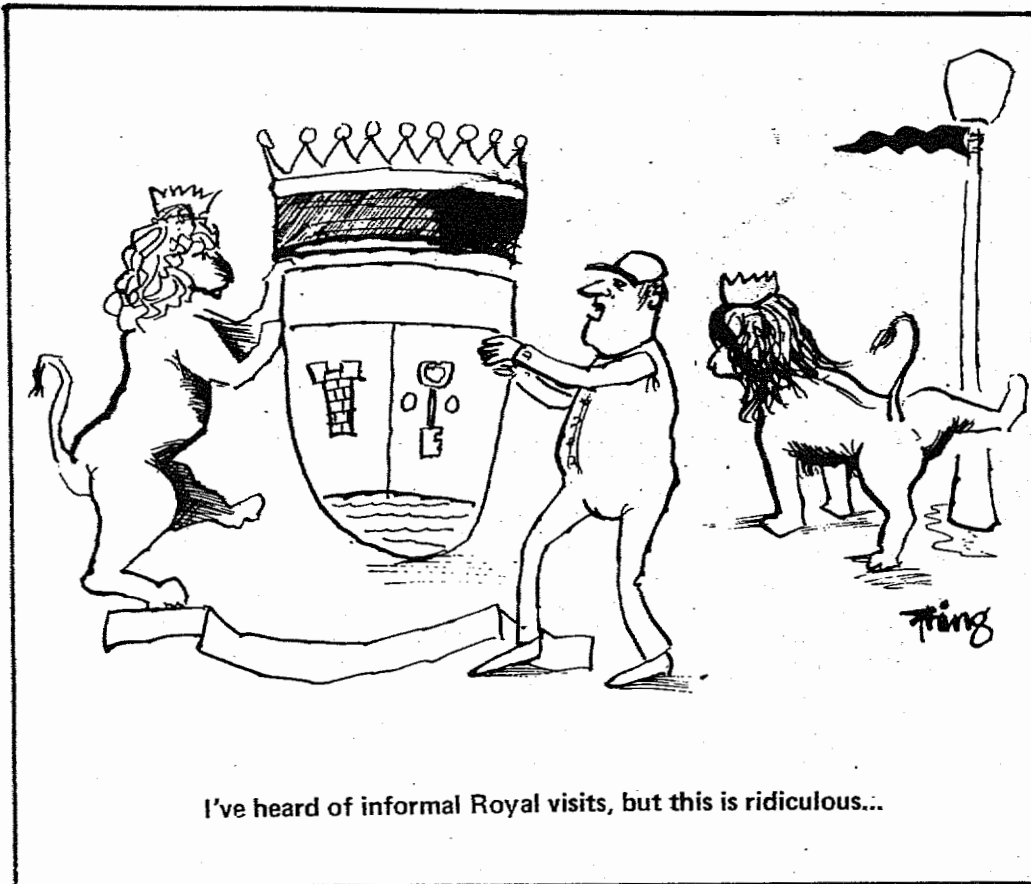
Her Royal Highness, giving the now famous Windsor wave to a crowd estimated at, in the vicinity of quite some in number, as she steps from the specially imported Hudson limousine.



Miss Susan Rennison of Kensington Gardens presenting a posy of geraniums to H.R.H.



The Prince Concubine airing his views on the race question to "On Dit" reporter.



I've heard of informal Royal visits, but this is ridiculous...

A crowd of several thousand people, waited patiently outside the Union Hall today in the hope of catching a glimpse of Her Royal Highness The Queen who attended a Royal Command Performance of the award-winning film "The Virgin Soldiers".

One could truly feel the tension mount as it approached time for the arrival of the motorcade. The crowd grew restless in expectant anticipation. Excitement reached its peak as the large black limousine slowly drew near and one first caught sight of our sovereign in all her regal splendor waving amicably to the onlookers.

As Her Majesty alighted gracefully from the car I was ashamed to hear ugly heckling from certain groups of anti-monarchists and lumpen proletariats amongst the spectators. However the



Responding on behalf of Her Majesty to the tumultuous ovation.

Queen retained her composure at all times and ignored this vulgar display with regal dignity.

After a delightful rendition of the National Anthem by the A.U. Choral Society Her Majesty was slow to enter the theatre mixing and chatting informally with spectators and members of the royal entourage.

Sordid heckling and vile insinuations and insults concerning the Queen's personal life and private affairs tore viciously at my ears but, inspired by our Ruler's example I managed with extreme difficulty to restrain myself from the impulse to indulge in fisticuffs.

Irish, Welsh and Scottish Nationalist barbarians as well as a general rabble of leftist peasants, in a disgusting display of violence and vulgarity attempted bodily injury and gross disrespect on Her Majesty's person when she attempted to enter the Hall. She met the plebs with dignified calm which shattered their egotistical self-assurance and entered unharmed (bravo!).

Once inside, various of the invited dignitaries spoke, expressing sincere gratitude for the lavish welcome.

Extreme impudence from an obvious subversive, questioning the Queen's and the Government's policy concerning the rural decline, was followed by puerile violence when peacefully requested to be silent.

Fortunately this hooliganism ceased once the cinematic feature commenced and Her Royal Highness was able to view this masterpiece in quiet calm.

STUDENT CHRISTIANS ATTACK NORTHERN IRISH CHURCH LEADERS

From the Guardian Churches correspondent Baden Hickman:
STUDENT CHRISTIANS ATTACK N. IRISH CHURCH LEADERS

The Irish Council of the Student Christian Movement claims in a letter to Irish church leaders that the denominations "do not appear to have offered any significant moral guidance on the closely related issues of sectarian violence and internment without trial".

The SCM says it has sent its letter to stimulate responsible discussion in church circles, and not to make sectarian or political capital. The Irish executive has both Protestant and Roman Catholic members.

"We recognise the difficulties facing the churches individually or collectively in coming to a common mind on these issues, but we must respectfully indicate that the church courts and hierarchies are thought to be growing isolated from their communities, that they have little to say about the questions posed by the fact of internment, and the corruption of moral values by the fact of sectarian violence", the letter states.

The apparent inability to communicate, the SCM adds, if not corrected, "will remain a permanent feature of Irish church life".

The letter asks Protestant Church leaders:

"1. What is your guidance on the matter of internment, in particular the provenance of the Compton and Brown review bodies, and the human problems posed for the families of those interned for an indefinite period?"

2. What steps do you propose to take to counter the growing threat of a violent Protestant response to the violence of the IRA and the already provocative tone of statements made in the name of Protestantism?"

It asks leaders of the Roman Catholic Church:

"1. In view of the stated laws of the Church regarding membership of the IRA, will you clarify the ambiguous position of the Church in participating in "political" funerals and offering communion to internees, some of whom are, we presume, self-acknowledged members of the IRA?"

2. Beyond the official statements, which we welcome as warmly as anyone, what practical steps are you taking to counter the acceptance of armed violence emanating from areas associated with Roman Catholics?"

The Student Christian Movement formed its first Irish branches in 1893. At present groups of the movement are active in almost all the universities and colleges of Ireland.

Questions are also posed in the letter to those "responsible for the public teaching in all our churches". They seek, among other things, information about what immediate steps are being taken to co-operate "across the peace line" and about the churches' long term proposals to work with secular groups towards the reconstruction of a just and democratic society.

"Funniest thing for years!"—The Advertiser

"Best thing I've ever seen!"—The News

"We are amused!"—Betty Windsor

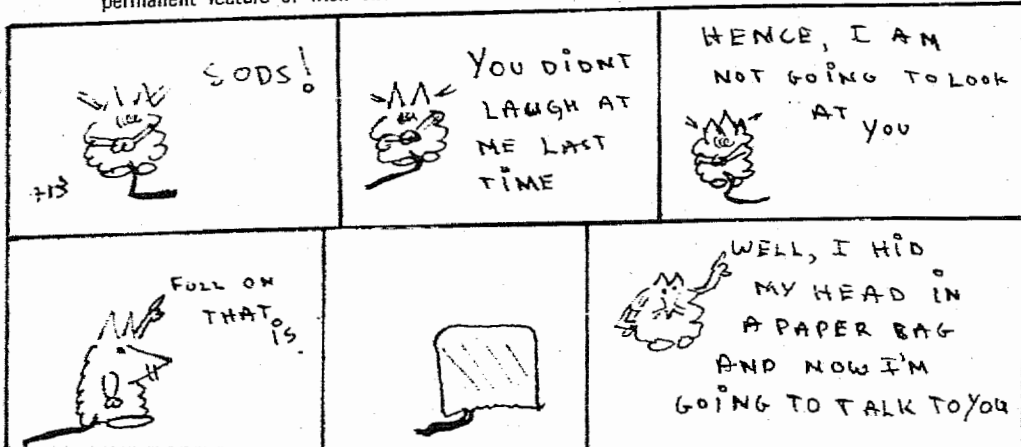
"I didn't understand it"—Ernie Sigley

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

SON OF HUMOUR



UNLEASHED IN THE UNION HALL AT 8.15PM
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UNEMPLOYMENT IS RISING IN AUSTRALIA

If 18 year-olds are to vote at the Federal elections this year, it is preferable that they should know what sort of government-situation they are determining.

A spokesman for the Australian Party explained in Adelaide in December last year:—

"The (present) Government has chosen to ignore the principal, originating causes of price increases in Australia :—

— The flow-on, through the cost of imports, of overseas' inflation which, generally, has preceded and exceeded local cost increases;

— the increased direct and indirect taxation reflecting the never-ending increase in Government-spending, much of which is ill-considered and unproductive;

— the lack of effective competition in an economy riddled with protected industries, monopolistic practices (on the part of powerful unions as well as powerful companies)."

There is a lot to be said for radical student politics, and student politicians rarely tire of saying it. There is something to be said for Utopia. There is even something to be said for anarchy, and it is probably: Agree to differ.

But the problems of twentieth century capitalism require measures that are at once

more prosaic and more drastic than anything the fertile minds of today's campuses have produced.

The old questions are returning. What causes inflation? What causes fluctuation in national income? What can be done about rising levels of unemployment? And although the answers differ already from the neglected answers of thirty or forty years ago, the "modern theory of income analysis" is still the recognisable, though changed, child of J. M. Keynes.

Lord Keynes died in 1946. He was an eminent mathematician, philosopher, writer, and economist. He made a lot of money for himself and for Cambridge, and he was an advisor to the British Treasury and a governor of the Bank of England. He edited the "Economic Journal". He was a patron of the arts. And his "General Theory of Employment, Interest and Money" is one of the classics of economics. It deserves a second glance, now, because Keynes — and his followers — challenged the old theories of fiscal policy and employment.

— they denied that wage and price adjustments could be relied upon to restore full employment;

— they rejected the crude quantity theory to explain prices, proposing that during considerable unemployment an increase in Money will stimulate production without necessarily causing price increases;

— they rejected the "burden of the public debt", holding that positive fiscal and monetary actions represented the quickest and most reliable methods of restoring full employment. i.e. they advocated discretionary counter-cyclical policies, deliberate measures to stimulate — or dampen — total spending to offset the movement of the trade cycle.

Discretionary counter-cyclical policies labour under the disadvantageous effect of producing higher budget deficits. These are seen as of secondary importance, not so much by governments, but by post-Keynesian economists, particularly at Cambridge, who have grave doubts about the possibility of a successful deepening of capital accompanied by full employment in a mixed economy. At the very least, they say, it cannot happen by itself in a country confined to orthodox fiscal and monetary policies.

(A most important factor causing employment and income fluctuations is the behaviour of investment, depending upon the level of investment.)

If 18 year-olds are to use their vote to any advantage, they must understand that the problems of the world — and so the problems of Australia — are economic ones. Economics is not the enigmatic and sinister science it is painted. Economics is strictly non-magical, utterly down-to-earth, and incomprehensible to the present

(23-3-72) Treasurer, and Leader of the Opposition alike. It is not beyond the average 18 year-old student's grasp, given a modicum of application.

A modern textbook of Economics opens with a quotation from Keynes which bears repeating: "The ideas of economists and political philosophers, both when they are right and when they are wrong, are more powerful than is commonly understood. Indeed the world is ruled by little else. Practical men, who believe themselves to be quite exempt from any intellectual influences, are usually the slaves of some defunct economist. Madmen in authority, who hear voices in the air, are distilling their frenzy from some academic scribbler of a few years back. I am sure that the power of vested interests is vastly exaggerated compared with the gradual encroachment of ideas. Not, indeed, immediately, but after a certain interval; for in the field of economic and political philosophy there are not many who are influenced by new theories after they are twenty-five or thirty years of age, so that the ideas which civil servants and politicians and even agitators apply to current events are not likely to be the newest. But, sooner or later, it is ideas, not vested interests, which are dangerous for good or evil." J. M. Keynes.

How will you vote?

Rosemary O'Grady.

A TEST OF GOOD LECTURING

entitled "Investigations" in which he gave an analysis of bad lecturing. Here is a reply published in a broadsheet found lying on the ground in the vicinity of the Napier. — Ed.

Having pursued Chris Henderson's "Investigations", we, as members of this University involved in the study of English Literature, offer for your approval the following programme of action aimed at protecting the pristine beauty of Eng. Lit. from rapine and slaughter inflicted by Bad Lecturers. We urge you, the new, young literates, to support this programme and so set the longed-for liberation march at the first milestone on the path to Freedom.

We all must be eternally grateful to Chris Henderson first of all for reminding us of that seminal slogan of our Liberation, "Most Lectures Are Not Worth Attending!" and then for his fundamentally important Useful Analysis of the crimes of the Bad Lecturers.

What we need now, however, is an objective measure of the relative Badness or Goodness of lectures and lecturers. We need this for two reasons: firstly that we may decide what lectures we can profitably attend and what sort of attention it will be most profitable to give to them; and secondly that we may decide what kind of punishment and-or rehabilitative programme should be applied to the offending lecturers.

How then, shall we obtain this Objective Measure? The procedure we offer is simple. Each newly appointed lecturer will be required by the Whole Company of English Students to deliver a fifty-minute lecture of his own devising in the presence of an Average Student. An assembly of Representative Students will observe minutely the reactions of the aforementioned Average Student and allot him a score on the scale of what we have entitled **The Seven Degrees of Somnolence**, these being:

1. Goggle-eyed enchantment.
2. Copious noting.
3. Intermittent doodling.
4. Vacant staring.
5. Fitful dozing.
6. Languid stupor.
7. Oblivious snoring.

It will then be obvious to all precisely how

Apparently a Chris Henderson wrote an essay entitled "Investigations" in which he gave an analysis of bad lecturing. Here is a reply published in a broadsheet found lying on the ground in the vicinity of the Napier. — Ed.

good or bad is the lecturer on trial and precisely what is to be done with him: it is simply a matter of transferring the score of the Average Student to the lecturer and then dealing with him appropriately. Thus, for example, he who scores one on the Scale deserves to be rewarded with the reverence of all students for he must surely be an incarnation of the True Spirit of English Literature. And, on the other hand, he who scores seven on the Scale deserves to be ceremonially cast from the summit of the Napier Tower to the recorded sound of his own vague theorizings and declared, for the eternal caution of all succeeding lecturers, a Faceless Villain and an Enemy of the Radical English. Those who score from two to six on the scale must be condemned to incarceration for appropriate periods of time in their cells in the Napier Tower where they will be subjected to constant recordings of readings from such revolutionary pamphlets as **Towards a Radical English and Investigations**, nor will they be given a licence to lecture again until they can recite the same readings in the best A.B.C. English.

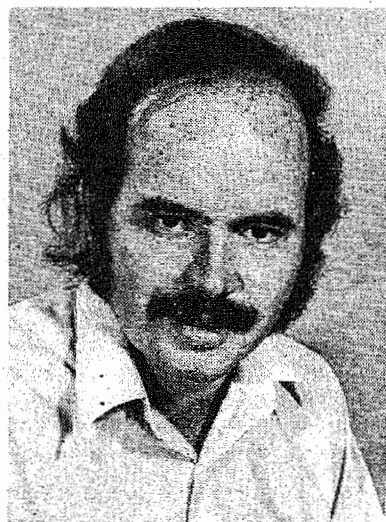
It only remains now to elect our Average Student. And having read Chris Henderson's **Investigations** you will no doubt agree with us that in a variety of ways he is a prime example of such an animal.(1) He should therefore be accorded the honour of sitting on the stool in the centre of the lecture theatre.(2) Besides he is our leader, in our headlong dash towards Freedom!

Allan Pride
Maureen Pride
John Hunt

1. Our definition of the Average Student is as follows: he writes erratic prose, is earnest but naive, cannot yet see the plank of wood in his own eye because he is so busy plucking out the speck of sawdust in another's, may or may not ever be old enough to know better.

2. Dear Chris, if the cap fits . . . take it off — now while there's time!

AUSTCARE SUPPORTS BANGLA DESH STUDENT RELIEF



Mr. Jim Stevens, National Director of the World University Service aid appeal for Bangla Desh students.

As part of its annual fund raising drive, culminating with a national doorknock appeal on May 28, Austcare is giving its support to World University Service, an international student organisation which is currently seeking money to rebuild and equip wrecked universities and other educational institutions in Bangla Desh.

Mr. Jim Stevens, a zoology student from the Australian National University in Canberra has been appointed national director of the W.U.S. appeal in Australia.

Mr. Stevens will visit universities and colleges throughout Australia, addressing students and faculty members, and enlisting their aid and support for a fund raising effort on behalf of Bangla Desh at the end of first term, early in May.

The money raised will be contributed to Austcare to assist in reaching the one million dollar target for the 1972 appeal.

Austcare will distribute the funds to member agencies which are aiding the rehabilitation of education in Bangla Desh. A gift of \$10,000 has already been made to World University Service for this purpose.

Austcare disbursed over \$2 million in refugee aid overseas in the year 1971.

Most of this money, either in cash or kind, went to assist the 10 million people who suffered as a consequence of the confrontation and war in Bangla Desh.

NEWS

A BELATED NOTICE

In ON DIT 1, we announced the appointment of Baden Teague as the new Union Welfare Officer. We omitted to announce that the then Union Secretary **Mr. Ralph Middenway** had been appointed as the **Union Warden**, the Chief Executive Officer of the Union.

We congratulate Ralph on his appointment. Perhaps we may be excused for our tardiness on the grounds that he has been acting as Union Secretary and Union Warden for some time now, so his appointment was to some extent expected.

TAPES WANTED

Radio UNE the University Radio Station of the University of New England is looking for tapes, of interviews and other topics of interest to students, to broadcast.

The material can be on any subject, as diversity is one of the easiest ways of maintaining a large audience of varied interests.

They must be of broadcast quality.

Send the tapes to —

Peter Wilkinson,
Manager,
Radio U.N.E.
C/- S.R.C.
University of New England.
Armidale, N.S.W. 2350.

Y.E.S.

An underground news service called Y.E.S. is starting in U.S.A.

Y.E.S. will send out newsletters (and hopefully expand into all forms of media) exchanging information all over the world.

They are asking for writers to send them articles and let them know what is happening in this area. **The people have to be the information source.**

Kathie Stroom is the editor. Others are Rennie Davis, Jerry Rubin, Yoko Ono, John Lennon.

Their address is :—
Y.E.S. PO Box 654,
Old Chelsea Station,
N.Y.C. 10011
U.S.A.

CORRECTION TO THE STUDENT GUIDE

In the Student Guide article entitled "Tertiary Education in South Australia" it was stated that capital costs of tertiary institutions was subsidised by the Federal Government on a \$1 to \$1.85 basis.

This is an error and was due to the omission of about three lines of the text.

For the record, capital costs are subsidised on a \$1 for \$1 basis and recurring costs are subsidised on a \$1 for \$1.85 basis.

HE APPROVES 'SUPERSTAR'

The Rector of Holy Trinity Church and Chairman of the **Moral Action Committee**, Rev. Lance Shilton, today gave HIS blessing to 'Jesus Christ Superstar'.

So began the article in the 'News' (our emphasis). It is good to know that HE has given HIS blessing. Harry M. Miller must be pleased that an injunction wont be taken out against 'Superstar'.

STUDENTS VOTE ON BUDGET

At a meeting on the Barr Smith Lawns on Thursday, 23rd March, the Students' Association Budget was discussed.

Ross Wordley, the new Communications Officer, chaired the meeting and put forward the following motion :—

"That the S.A.U.A. budget be accepted as stands."

This was amended to read —

"That the S.A.U.A. budget as stands be accepted except for the Allocation to A.U.S."

The amended motion was passed by 28 votes to 12 votes with approximately 500 abstentions.

The next motion put forward and carried was —

"That a committee be formed from this Lawn meeting to propose reallocation of the A.U.S. allocation to a lawn meeting in two weeks time."

The final motion was also carried and read — "That this reallocation should include allocations of a share to the Education Section of W.U.S., Abschol and Environmental Officers."

Note A.U.S. is the Australian Union of Students. W.U.S. is the World University Service.

ADELAIDE UNIVERSITY DIDN'T VOTE ON A.U.S. MOTIONS.

Through a series of mix ups the motions passed by the Annual Council of A.U.S. to be ratified by the Adelaide Constituent were not taken to a Lawn meeting. Therefore, the results were not phoned through to A.U.S. in Melbourne and a positive vote was recorded for Adelaide University, as is the procedure set down for ratification of A.U.S. motions.

A summary of the motions will be published in a future ON DIT.

'The Luck of the Irish'

John and Yoko Lennon

Our song, "The Luck of the Irish" stirred up a lot of people in England; we're glad it has caused the English people to discuss what's going on there. All profits from the record will go to the Civil Rights Movement in Ireland.

Of course we sympathise with soldiers who are killed or wounded, anywhere, as we feel for the American soldiers forced to fight in Vietnam, but our deepest sympathies must surely go to the victims of British and American Imperialism.

Our song says, "blame it all on the kids and the I.R.A.", which means, let's not kid ourselves that the cause of the troubles in Ireland is the fault of the Irish people themselves, whether they be children, religious freaks or the I.R.A. The real cause of the problem is British Imperialism and, as the song says: "Why the hell are the English there anyway?"

Blaming the problems of Northern Ireland on the I.R.A. is like blaming Vietnam's problems on the N.L.F. Some British politicians say the policy of the I.R.A. is to goad the security forces into going "beserk", firing blindly, etc. How "beserk" do they think the Catholic minority feel — especially with everybody knowing how unjustly they've been treated?

The idea of asking a third of a population to vote to join the majority is insane. If there is to be any referendum, it must be by the whole of Ireland, North and South, voting on its own future. Most of the so-called "Northern Irish Majority" are of Scottish and English descent — people who were sent to Northern Ireland to "colonize" and "anglosize" in the 19th century. Does anyone really think those 'bastard Irish' are ever going to give up their power over the native Catholic Irish, vote or no vote?

If the Northern Protestants so desperately want to be British, let them be repatriated back to Britain, in exactly the same way suggested by Enoch Powell, (Member of the British Parliament), for the Blacks, Pakistanis, etc., to be repatriated out of England, and back to their homeland. If you want to be British

then move to Britain, but leave Ireland to the Irish ...

We ask the U.N. to help in this tragic affair, as soon as possible, because, as usual, it is the working class that gets massacred. We also ask for the American Irish to wake up to their responsibility in the same way the Jewish people respond to the problems of Israel.

Sincerely,
John and Yoko Ono Lennon

Y.E.S.

TERTIARY EDUCATION FEES TO REMAIN

The Federal Government will not act to abolish fees for tertiary education.

The Commonwealth Minister for Education and Science, Mr. Fraser, has rejected a proposal for changes in the financial arrangements for Universities and Colleges of Advanced Education which would incorporate the abolition of tuition fees.

At the end of last year the South Australian Minister of Education, Mr. Hugh Hudson, proposed that the Commonwealth Government should increase its assistance for running costs of tertiary institutions to a \$1 for \$1 basis, from the present \$1 for \$1.85 contributed by a State or raised in fees.

Mr. Hudson had suggested that a condition of the increased assistance should be that the States agreed to abolish all tertiary tuition fees.

In the submission to Mr. Fraser it was pointed out that because the Commonwealth itself meets large bills for Commonwealth scholars and Commonwealth Government employees, and also incurs revenue loss through tax concessions to parents and companies for tertiary fees, up to 2/3 of the extra cost to the Commonwealth would have been offset.

Mr. Hudson said that he was disappointed at the Commonwealth Minister's response which showed a lack of understanding of the costs involved in tertiary education even if no fees were payable.

"As a more than proportionate number of Commonwealth scholarship holders come from upper and middle income groups, the present system discriminates considerably against students from lower income families," Mr. Hudson said.

"Rejection of this proposal for fees abolition, which could have been implemented immediately and without difficulty, now means that this discrimination will continue."

Social Action — Abschol

ANVIL

— "Revolutionary Reform Through Involvement"

Stirred by the indignant words of Susan Neil, and inspired by the cool reason of Peter Love, this week we present the wise utterings of Anvil within the pages of ON DIT.

No longer will innumerable pages bearing our feared insignia churn from the presses, and spread therefrom to the lawns and gutters of this great campus. The Social Action-Abschol organisation (and its revolutionary, dedicated members) are not hypocrites.

The Great Leap Forward into ON DIT is a natural and worthwhile result deriving from our increased awareness of the need to tackle ecological problems on all fronts. This concern, incidentally, is reflected in the rapid blossoming of S.A.-A.'s Friends of the Earth group.

Well then, aren't you impressed!! Incredibly delighted? No?

Something is lacking, you think, and that something is the quality of SIGNIFICANCE. This is all so trivial, you say. And partly, you are right!

What then is the point?

Well, the point is that the problem of ecology and pollution is much more than a problem of unfortunate side-effects. Rather the problem is a central one, pertaining to the essential direction of our lives. In other words, the problem we face is the fact that pollution is an intrinsic part of our acquisitive life. Hence, (you see) it is a change in our lives that is necessary, a revolutionary change in our personalities and relationships with the earth and everything else. The desire to find nature and not change it must become a part of our consciousness. And that applies to every minor detail (like Anvils, and plastic cups). And it applies to you.

In yet more words, we are more than just friends of the EARTH!

Social Action-Abschol is BIG! It has many sub-groups and people and things, and new things are always happening. These invariably first get discussed, mentioned or planned at general meetings, which are open to all members (i.e. virtually all people) — it is to your advantage to come along as often as possible, **THEY ARE HELD EVERY WEEK**

**WEDNESDAYS
IN MEETING ROOM 1
AT 1.00 P.M.**

Make democracy work: participate!

All Abschol People:
**ABSCHOL MEETING
WEDNESDAY NIGHT (29th)
7.30 P.M.
A.U.S. (SA-A) ROOM**

To discuss:
1. Melbourne Conference.
2. Pre-school survey.
3. Etc., other, besides and more.
more.

Are you interested in Social Action or Abschol (i.e. are you interested in anything)? Do you know what we are (i.e. what you are)?
— Find out, and you'll probably join (i.e. you will).
— Find us in our offices etc., almost anytime.



social notes

QUEEN MOTHER'S FILM PREMIER



Messrs. Verrill and Lock and Miss Ramsay enjoying cocktails before repairing to an all night post performance party at Mr. Verrill's Medindie Town House.

One cannot conceive the delight the Visit occasioned to the populace of Adelaide. The last event of similar lustre was the courtesie of Madame Ky in our Adelaide streets. The event was made possible through the efforts of 'United'.



Members of the official party chatting informally before last Monday's Royal Command Performance.

The Queen Mother was absolutely stunning in a buscade, organza, sequined empireline midi. She surprised even the most avant-garde haute couture commentators with her 'with it' mod gear. Accessories were in traditional navy teamed with a divine hat decorated with Bantu ostrich groinfathers, plucked by Royal Household Albino Hottentot virgins, last May. Her jewellery set new standards of good taste in the Empire.

Mrs. Britten Smythe, who entertained at her T'rak residence, commented on Her Highness' chic ensemble, and predicted that the 1973 season would feature the 'Queen Mother look'.

Her Majesty arrived at the Varsity Gates at 12.10 p.m. The Reception Party, radiating the excitement of the occasion, pushed toward, each wishing to capture a golden glimpse of Her Highness. Presented to the Queen Mother was His most reverend Holiness, the Bishop of Adelaide. The Bishop 'stole the show' on the Hall steps in a most glamorous sacred overlay and sparkling white beads. Mr. Poortter, a



A close relative of the Bonythighs family, Mr. Lock MBE comments on the bouquet of the sherry to the 'belle of the ball'.

former Lord Mayor, at the express wish of Her Excellence led the Reception Party, Mrs. Poortter always among the 10 best-dressed women, wore a glittering two-piece, double breasted, three-toned pants suit.

Producer-Director Jesus Brown, in Adelaide during the Festival and also at the Reception, observed that while being a Republican, he could well appreciate the need for a stable monarchy in Australia. Mr. Brown's wife was noted to have been Miss Penny Ramsgate previously of Beaumont.

Major General Wordly, commenting on the unruly scenes prior to the film said Her Royal Highness has always wished her subjects to feel close to her. He said this policy could be abused by certain lower elements and it was a "sorry scene" when the occasion could be marred by the 'common-man' brawling and hurling missiles. Were it not for the exceptional efficiency of the authorities law and order may have been lost and some embarrassment caused to the official party.

Several of the Festival happenings may have finished their run by the time these reviews reach you, but they have still been kept in the review section, because we thought you may like to read what other students thought about them.

SUPERSTAR? JESUS CHRIST!

(by Rice, Webber, Stigwood, Miller, Sharman and a cast of thousands. Memorial Drive until the 25th March.)

Reviewed by Robert Bath

A BEFORE AND AFTER REVIEW

BEFORE

The story so far: Christ has been dead for nearly 2,000 years. Two young Englishmen have adapted his best-selling biography into a successful musical. Two young Australians are making a packet out of it. The record of the same name is oversimplified, slangy and fragmentary; in other words, a bloody good rock album. (e.g. Sgt. Pepper's was fragmentary; the Who's Tommy was slangy, etc.).

Superstars, religious shows, (e.g. Godspell and Moral Action) are springing up all over the place. An official Festival of Arts performance is to be put on at a leading Adelaide tennis court. Pot and pies are consumed at a \$3,000 party to celebrate. Ugly rumours spread that it's a concert rather than a dramatic production. Members of the cast come down with colds and broken thumbs.

No matter who you are, You can end up bein' a Superstar,

With Coca Cola . . .
"J.C.S." is the most hippped-up show in the history of religious rock operas!

It is a quiet Sunday afternoon. Timidly, the Reviewer sits and wonders: what will be the effect of the concert format? How has the director interpreted the main roles? Will it be just a rehash of the record? What DID the Bishop say to the Premier at the party? Only time will tell. Now Read On:

AFTER

Briefly, Jesus Christ Superstar, despite all the hype, despite the concert version, is groovy, spaced out, bloody fantastic and just too much; the highlight of the festival as far as this reviewer is concerned. The atmosphere is electric, from the overture, played to a hushed crowd in the packed amphitheatre, to the final encore of "Superstar".

A few words about the concert format. Harry Miller was right when he said it didn't matter a damn. This is a rock'n'roll show, not a play; all the story is in the music and lyrics. What more do you need? I suppose it did make some minimal restrictions. It would have been good if the chorus could have made some stylised dance-type movements instead of being jammed up in the corners; it would have been more fluid if the soloists could have slipped straight from one number to the next instead of waiting for the applause; I would have preferred Judas to have sung the final theme from above or from offstage. Not to worry.

A few complaints. The chorus was muffled and a lot of good lyrics were wasted, particularly in the temple scene. Christ's costume made him look like an ice-cream man. The Moog Synthesizer seemed to be there merely to prove that Harry Miller could afford a Moog Synthesizer. Michele Fawdon as Mary Magdalene was breathless and not very loud; this was probably due to a cold, but whatever the reason, she butchered "I Don't Know How to Love Him", and didn't deserve the predictable applause she received.

Now for the rave-up. The technicals were great; the set (and Christ's entrance in a blaze of light) was excellent. The sound balance was terrific considering that there were forty singers, a full orchestra and a pop band to co-ordinate.

The interpretation was right along the lines of the record — Christ seen as a crazy mixed-up kid, with Judas the misunderstood hero. I preferred Deep Purple's Ian Gillian, who played Christ on the record album, but this is not to take anything away from Trevor White. He played the part a bit softer than Gillian (sounded like Cliff Richard at times!) and reached tremendous heights in his big solo scene in the Garden of Gethsemane. Joseph Dicker, in his one number as King Herod, brought the house down. Camping it up enormously, he sang "Prove to me that you're no fool, walk across my swimming pool." — strutting across the stage, wiggling his paunch over the top of his belt, with the audience clapping along. Glorious stuff.

But the hero of the plot and of the performance, was Jon English as Judas. This guy understands rock and roll! He set new standards in elastic leaping around the stage in the Roger Daltry-Rod Stewart style. When he sang the slowed-down reprise of "I Don't Know How to Love Him", he crashed to his knees, choking with tears. Outrageously hammy, but perfect. Judas is the heavy part. After all, why DIDN'T Jesus walk across Herod's pool? He could have saved himself. And if Judas was fated to betray Christ, then why has he been regarded as a villain for 2,000 years? O Judas! Are you up there? Did you see Jesus Christ Superstar last night? You would have enjoyed it.

What more can I say?
Impressive.
Four-star rating.
Awop bop alooobop
Alop bam boom!
Amen!

JESUS CHRIST! not again? a counter review

by Frank Bremner

The first impression on arrival started off the chain of reaction that this show was a take. Firstly there was the mass of seats (perhaps symbolising the feeding of the five thousand?) full of people who'd paid at least \$2.10 to witness the "concert" version on a pitifully small stage occupying only the eastern end of the centre court — when in fact a larger area could have been used to greater effect.

Then came the show itself. The PA system was good, except when it wasn't working, or when the volume was improperly adjusted (just who was in the sound booth?). The singing wasn't bad either, except for Mary Magdalene (Michele Fawdon) going off key occasionally, and the way-out harmonies of the choir at some stages; in fact for one who's just about worn out his 2-LP set, the sound was pretty good.

But the stage effects came over as pure corn. The effects in the NY production, either very very good or obnoxiously atrocious (I'd rather not rely on "Time" for my opinion), were at least achieved with some finesse, it appears. The Adelaide effects came over as just that — effects.

Jesus arriving in silver suit out of a vertically-opening door in the side of a silver cylinder truncated at an angle at the top (with the twin-angels "Superstar" motif on top). The clash of green and red lighting for horror effect. The smoke from the "time capsule" cylinder as Jesus disappeared, the twin-angel symbol was lit from within the "time capsule". Unfortunately it looked like an amateur stage trick.

And the unrealized dramatic potential was just amazing. Only Judas' gymnastics, Herod's Charleston tummy roll and eyebrow raises, and Caiphass' strategic timing of exits showed any dense of the dramatic. These roles were from athletic Jon English, chubby Joseph Dicker (who had to contend with faulty mikes) and tall bass Peter North. Jesus (ex-Sounds Incorporated member Trevor White) was just pathetic — he wasn't even around to hear Herod sing his Charleston questions to him. On the Bob Rogers show on the weekend, he did admit to little dramatic experience — it showed, baby!

If you've ever seen a group of schoolkids hesitatingly fall into place for a choir performance or group poetry recital in public, you've seen the chorus. On and off, up and down they came but with no dramatic presence at all. At times they had key role singers among their numbers, destroying what dramatic credibility was left.

As a result, the performance was boring to many who'd listened to the record many times (perhaps newcomers to the show felt otherwise); kids made a din all the time trotting off to the canteen for eats and drinks (can you imagine that during a symphony? — but then I guess it meant \$). Only some binocular observance of the orchestra lightened the evening until Judas and Herod went to town. The audience also went to the town for these two — the only times when the applause rose appreciably above politeness level.

"CONCERT" VERSION

Of course, we had been warned to expect only a concert version; as Robert Stigwood admitted on the Rogers show, that's where the money is being made in the US. So there's no legal or other backing for my argument. There is rather a psychological one — that after so much pooh-bah about "this will shock SA churchmen" and the great buildup, the fans being herded into the Drive like cattle, and the low quality of the visual performance, one felt that one had been taken for a ride.

"GODSPELL" IN MELBOURNE

The other less controversial show (heaven knows why!) was at the other extreme in quality — it just couldn't be faulted. Where a performance in a smaller stadium (Town Hall?) may have given "Superstar" enough intimacy to be acceptable, the showing of "Godspell" in tiny Playbox Theatre to packed audience established audience rapport from the beginning. The retelling of the parables in the idiom of mime, charade and finger-on-stick-play was lively, with the cast continually in motion (they needed the interval, when some horrible wine was handed down from the stage — the only criticism). The storytelling was done with zip, for while

one story was being introduced, the cast was bustling around preparing the set. The visual movements were snappy and often subtle — how many visual jokes did one miss the first time through as calves were slapped for "the fatted calf".

Yet controversy was possible, had it not been that the mood was continually one of merriment in a qualitative rather than sugary way. After Jesus (Bellbird's Michael Pate) produces his "Give unto Caesar . . ." line after much thinking, Judas can only come up with a sarcastic "Oh . . . cute!" Of course a parable is something for the listener to interpret not the teller; thus one of the problems plaguing "Superstar", an interpretation itself, was not present.

Soundwise, the show is excellent, due to the use of radio-mikes (if "Godspell" and Pete & Dud can use them, why not . . .) and an in-view rock-jazz group which jammed for 10 minutes after the show. There were no "stars" in the sense that "Superstar" has key roles, for Jesus didn't interrupt the proceedings until necessary — the action was sharing, giving a picture of community, even during squabbles.

Musically, however, the show is lacking; only "Day by Day" and "Prepare Ye the Way of the Lord" are retained in the memory, perhaps via the assistance of radio promotion of Colleen Hewitt's single. The other songs are much less meaningful out of theatrical context; a "concert version" is unimaginable.

WHAT HAS HAPPENED WITH "SUPERSTAR"

The comparison with "Godspell" is just another of the tactics used to disparage "Superstar" itself (as distinct from individual productions); yet the plots themselves are so different in content (one takes the parables, the other the last few days in Christ's life) and style (one is narrative, the other interpretation), and in form (one is basically drama, talking and music integrated, the other is drama on top of music).

Yet there may be something behind the very early criticisms of the financial aspect of "Superstar"; perhaps Webber & Rice weren't to blame but money-hungry record executives.

A version of "Too much heaven on their minds" by Murray Head appeared on an MCA single in early 1971, backed supposedly by Head singing "It seems to me a strange thing, mystifying" (it's actually an unrecognisable instrumental). The words are different to those on the LP — it's apparently a popped-up version designed to cash in on the public interest, or perhaps to stir flagging English sales, or was it an early trial version of the song? The latter is a possibility as the record starts with a guitar break then stops then starts again properly — a badly edited rush job?

Then there's the change in lettering style etc. Notice how the 2-LP set, once in a cover of blue, yellow and red, and with a distinctive style of writing the title, has been replaced by the gold and brown (American?) version with an undistinguishing lettering style but a two-angel symbol?

Of course the churches have made a botch of the theological debate (ha! ha!) over the rock opera. There's been no public attempt to elucidate the various theological traditions about scriptural authority, demonology (some say Judas was possessed by the devil), what the gospel is in 20th-century language understood by those without a background in theological jargon, the traditions of the church inherited from the early Christian Councils (did those councils make the correct decisions?), and so on. It's simply been a matter of "We're right", or "It's up to the individual", or "It doesn't tell the full story", or the equivalent of "the Church owns the truth — how dare anyone else pretend otherwise!" If Judas was possessed of the devil (es some fundamentalist groups would express it) did he "have God on his side" in the Divine Plan? (Thanks to Bob Dylan.)

And didn't Mary Magdalene have the "could've been a prostitute" tag long before "Superstar" came along?

But then that might mean discussing theology as something approaching a discipline, related to the way people experience themselves, others, life, the world and the way people act on such experience. Man, that's really dangerous and radical.

Light Entertainment

Charlie Byrd Trio

Reviewed by Frank Bremner

SOUND OR SIGHT?

The March 23, Charlie Byrd Trio concert was an object lesson in how different a live performance can be from a recording: the Byrd Trio showed clearly how much a stage act can contribute (in their case by default) to a pleasurable evening. It was left to Gary Burton and the Don Burrows Quartet to fill the visual and kinesthetic gap.

From the first staggering bar, Burrows had the Apollo Stadium crowd on side; he showed his familiar skill on flute and clarinet yet conveyed much more with his manner. He moved his whole body with the music, with much less restraint than at the last occasion I saw him (in the Scott Theatre after his group's return from Expo in Japan), such that there was kinesthetic communication as well as aural. Ed Gaston on bass and Alan Turnbull on drums likewise communicated; it was only George Golla with his typically dazzling style on guitar who remained almost motionless.

MELODY RATHER THAN PERCUSSION

The Burrows Quartet, who are to appear as Australia's representatives to the coming Newport and Montreux Jazz Festivals in the US and Europe, were joined by long-haired (it must have obscured his vision at some time!) and bushy-mustached Gary Burton, the 29-year-old vibraphone player from the US — introduced by Kym Bonython as a "genius".

Burton plays vibes as Bill Evans plays piano: as an instrument of melody rather than percussion. Almost dancing with the music as he threw his body, head, hair and limbs, and 2, 3 or 4 mallets totally into his performance; again kinesthetic communication. Burrows completely took over on a couple of numbers, yet it was more a duo or trio to listen to or watch than a solo.



THE VISUAL LET-DOWN

The Byrd Trio came on after interval for an aurally dazzling display of blends of pop, classical and jazz influences, with the usual and expected Latin American flavor.

Yet it was almost like listening to a record; except for a period when the Trio gradually disappeared off-stage via a series of solos it was almost boring to watch. Charlie Byrd showed little movement except for some head sway (which shows up better on TV than on stage) while drummer Bill Reichenbach, obviously skilled in what was needed for the Trio's sound, sat bolt upright while deftly wielding the sticks. Only Charlie's brother Gene on bass conveyed any sense of swing via movement. Had Gene been the front man like Burrows the effect may have been different.

NEW ORLEANS?

The climax came when the Trio were joined by Burrows and Burton; at last there was something resembling a lively jam session of great musos. Unfortunately, they continued on with the Latin American cool orientation except for one staggering number where Charlie broke into vocals, Burrows let the clarinet wail, and Burton played around teasing the crowds' ears with his vibes — it was a song straight out of the speakeasies of downtown New Orleans, but it was not followed up with more of its kind.

YET TO COME

After this show (one of the best, despite the criticisms, to be seen in Adelaide for some time) Bonython plans to bring to Adelaide the Oscar Peterson Trio (April), the Errol Garner Quartet (June), Earl "Fatha" Hines with Bobby Hackett, Wild Bill Davison and Clark Terry (July — in a salute to Satchmo), and Jimmy Smith, Kenny Burrell and Dave Brubeck (September).

Express- ion '72

A FEATHER IN LOUIS' CAP

(BUT A BLACK EYE FOR OLIVER!)

Reviewed by Mike Leach

Expression '72, we are told, was an attempt at 'total experience within the Festival of Arts.' The emphasis was on audience involvement rather than entertainment and mural painting, music, dance and drama workshops for the school kids during the day and a variety of events at night. Considering the narrow intellectual environment in which it arose it would have to be rated as a good honest and sincere try, and even in some ways a pleasing success.

Two of the 'happenings' which impressed me most as being effective workshops (that is, achieving communication with the 'audience') were Eleo Pomare's dance thing and Charles Edelman with the S.A. Theatre Company. Both were fascinating for me (ignorant in both fields) because of the compelling personality of the leader-liaisons and the competence and total commitment of their dancers and actors respectively. These sessions made it in that the onlookers really got into what was going on and left with an insight into the mechanics of the medium.

Oliver Ralph Frank did Spectrum an appalling injustice in his review of their part of Expression '72. A bit of objectivity would have gone a long way! Obviously O.R.F. (here after referred to as 'Orf' did not like the

group from the start and was not prepared to give them even an Australian fair go. There are two criteria that can be used to objectively assess the music:

* were the audience, in general, digging the music?

- obviously the answer to this is YES! All thru the session the audience was listening and enjoying 'What the world needs now (is a new pair of socks)' epitomised this with a couple of hundred bodies moving enthusiastically with the beat.

* were the musicians in tune/ in time/original/tight/controlled yet imaginative etc. (Did they acquit themselves well musically?)

- the answer to this slightly artificial question would seem to be, again affirmative. Did 'orf' note the incredible precision finishes to many songs. (cf. 'Launching Place - Part II'). Did he hear Lee Neale's colourful keyboard patterns or Mike Rudd's hypnotic guitar work (but it wasn't riffy, it wasn't bluesy so it couldn't have been any good could it??)

So on both high and low brow criteria, Spectrum comes out ahead!

The same goes for the Murtceps gig - really good, heady gear. I am the first to admit I am biased (I've always liked Spectrum's music - but I don't apologise for that) but these opinions correspond to the general consensus rather more than orf's.

One of the most pleasing aspects of Expression '72 was the category of people chosen to do sessions. All the artists I saw were very (dare I say it!?) VALID in that they really tried to get something going with the audience and many succeeded admirably. The only criticisms which spring to mind are the prices (\$1.50 was pretty steep for some of the gigs), the modules (ideal in their intimacy for some things but terribly inappropriate, and noisy, for others) and the hypey advertising. Once again considering the frames of reference we can be thankful it was not more commercial. Another thing - did La De Das cancel their session at 5.30 p.m. on Friday because of their concert at Thebarton for Alex? I hope there was a healthier reason.

But the overall concept of Expression '72 was excellent and the execution surprisingly good - let's hope this idea is extrapolated for the next festival and we can look forward to another program of progressive, youth-orientated presentations and discussions of the Arts.

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These are available from our Union Bookshop.

From the Mountain of
Madness, J. R. & B. Presents

BLACK FEATHER

THURSDAY 24th
1.00 p.m. UNION HALL
40c (MEMBERS 30c)

Theatre

'King Lear'

Prospect Theatre Company
Reviewed by Robert Bath

Proposition (1) King Lear is a play of the mind and cannot be produced satisfactorily on stage.

Proposition (2) Any play which can not be staged is obviously a crummy play.

Conclusion: . . . 'O, that way madness lies. Let me shun that!'

So how do you like your Shakespeare? Straight? Or decaffeinated, artificially flavoured and carbonated, preservative added? In other words, you can either change him, update him until he's no longer Shakespeare or risk boring people with a straight accurate presentation. You know: the Fools who crack unintelligible jokes about Coxcombs and Codpieces; the villains who address evil soliloquies to the audience; the asides, the crowns and costumes.

As for the Prospect Theatre Company: brilliant. There is not really much to say; a bare stage, even unfluctuating lighting, faultless acting. Timothy West as Lear was the best sustained acting performance this reviewer has ever seen. He played a very 'cool' Lear; none of this doddering old grey-haired stuff - he resembled a hyper-efficient business executive; his tragic flaw was like a boardroom error of judgement. He delivered those stormy lines: 'Blow winds . . . strike flat the thick rotundity o' th' world!' etc. in a hoarse whisper, lying on his back, thus resisting the temptation to bowl over the audience by declaiming in a loud voice.

But, strange thing: over the theatre was a constant sound of restless fidgeting. Perhaps the first half went too long; maybe they should have had two intervals. But that is no excuse; let's face it, if a play is good, the audience should not WANT an interval.

Proposition (1) A bored audience, wanting to walk out of a theatre, get some fresh air, talk, drink, anything - fidgets and rustle in their seats.

Proposition (2) The audience at King Lear last night rustled more than an army of cattle thieves.

Conclusion: . . . 'O that way madness lies. Let me shun that!'

How do you like your Shakespeare?

"PATATE"

Melbourne Theatre Company, at the Arts Theatre till Saturday 25th March.

Written by Marcel Achard,
Directed by George Ogilvie,
Reviewed by Rosemary Colmer.

I have never been in an audience which laughed quite as much, or as spontaneously, as the audience on the opening night of "Patate". The play was a perfect choice for Festival audiences: a comedy written in 1957 by an author who knew what he was doing, competently directed and delightfully acted by a cast of professionals. And I must admit that I enjoyed it no less than the rest of the audience.

Leo McKern was perfect in the leading roles — as he should be after playing the part for long seasons in London and Melbourne. As the egotistic impractical inventor, Leon Kollo, whose nickname since

childhood has been, much to his annoyance, not "lion-heart", but "patate" (sweet potato), he had the audience laughing from the moment the curtain went up, to the last word of the play.

The blissful expression on his face when he realised that he had in his hands the means of taking revenge on his lifelong enemy, Carradine, whose list of unforgivable offences ranges from first inventing the hateful nickname, to seducing Patate's daughter (the former a far more serious offence than the latter), must have drawn a chuckle from every person in the packed house. Alternatively ingenuous and shrewd, meek and blustering, ridiculous and menacing, he bounded and blundered his way around the stage with immense enthusiasm, backed by an even greater professional skill.

And while Leo McKern was undoubtedly the star of the piece, each member of the supporting cast turned in a very creditable performance, with the possible exception of Betty Lucas, as Patate's wife, who was a bit too offhand about her part. A little more conviction would have worked wonders, particularly in the first act, although this may be partly the fault of the script.

Elsewhere however, the script is good, verging on brilliant: all the old husband-wife, father-daughter, constant borrower — eternal supplier of loans situations coming over crisp and new. It would be hard to imagine the play as a flop. With Leo McKern as Patate it is a brilliant success.

The sets, too, deserve a mention. From the elaborate moulded-plaster decorations on Carradine's walls and fireplace, to the stained paint of Patate's home, everything is intricately designed and carefully constructed, providing exactly the kind of realistic background which this kind of escapist comedy needs. Even the furniture plays its part: Carradine's expensive modern furniture rejects all Patate's efforts to sit on it, while Carradine himself is later trapped on Patate's sofa, unable even to stand without drawing suspicion on himself.

To conclude: If you like your theatre with a message, then "Patate" is probably not for you, but if you're looking for good entertainment during the Festival, I can recommend "Patate" as the most enjoyable play I have seen for a considerable length of time. I predict that it will be playing to capacity houses throughout its regrettably short run.

'Love's Labour's Lost'

Prospect Theatre Company
Reviewed by Jonathan Gillis

The problem with this production was really the old question of how far both director and actors are responsible to the text of the play they have set out to perform. The only pertinent criticism that perhaps should be made of jazzed-up Shakespearean comedy is whether the play and its interpretation through modern cultural forms commands the audience's interest or does the play only serve as an excuse for anachraustic jiggerypockery. The Prospect Theatre Company appeared to take the latter alternative, which I think is a far too simplistic and failed to approach any written text and one then wonders why a new comedy was not written and performed.

Much criticism naturally depends on
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one's own interpretation of the play and it would be too superficial to suggest there is only one way or one set of ways to perform it - the cohesion and success of a performance generally rests I think on the balance and medley between director, author and actors. The disappointment for me was that there seemed little interaction at all between author and players.

The Prospect Theatre Co has retained the basic comedy of situation, but while interpolating with facets of modern life they are still living in the Elizabethan era.

So the stage was a surrealistic play ground and the actors smoked a cliched joint within the first five minutes. The fact that there was no sustained interpretation of today's society made such allusions trite and misleading.

The ingenuity of wit which is so important in the play was usurped almost totally with slapstick upstaging and the settling of Shakespearean songs to some of the more innane strains of today. In effect the situation and dialogue remain the same - the modernizing appears merely to be a laughter-generating device to upstage the whole play itself. As such one is left with no clear concept of the whole play but only with vague glimmerings of its central threads. The individual characters originally of varying degrees of perspicacity are subordinated to music hall routines to keep the laughs coming.

The entertainment thus became concentrated in a series of disjointed little routines and spectaculars of varying sizes. The modernizing of the play could have attempted to interpret Shakespeare with the cultural modes of today as in the style of the Royal Shakespeare Co. - or otherwise at a totally absurd level in the style of Spike Milligan and Peter Sellers the misuse of the text would have become a comedy of its own.

As it was the impression one had was that the company themselves thought that they were committing 'sacrilege' and that this was the reason for its humour. In essence then they ended by ridiculing themselves which amuses the type of reverent audience which I suppose a festival of this nature produces.

Dance

Eleo Pomare

Reviewed by Paul Paech.

There's no doubt about it: BLACK IS BEAUTIFUL!!! This is the impact of the Eleo Pomare Dance Company's show at the Warner Theatre: and don't they know it. Starting out with a beautiful mixture of primitive African and civilized Christian myths, music, costumes and movements of a Missa Luba, the company moved through Bessie Smith blues (beautiful) and Harry Belafonte, to Negro plantation worksongs and spirituals, climaxing with some incredible electronic music compositions, which were exultingly loud and strangely together.

The company itself isn't exclusively negro: there's an asian, and australian, puerto rican, jamaican and probably others. But the core of the

dancers and the source and styling of the movements is obviously and proudly black, baby.

The whole thing seemed to come most alive when Eleo Pomare himself actually took a speaking role on stage; the silence of the dancers on the stage seems far too brittle and unnatural, especially when (as usually happens with recorded music) the record is scratched, or the tape hisses or the sound is too quiet or something: but this might just be my quirk (I mean, I like to hear people, not just records.)

The bodies of the dancers are simply beautiful to watch, and they move quite naturally into what must be the most unnatural positions, and seem never to exhaust themselves with all the galaventing about. They seemed simply to be speaking bodily, and they did so most eloquently.



Eleo Pomare in "Narcissus Rising".

'Woman of Andros'

West Australian Ballet Company
Reviewed by William Shoubridge.

Perhaps I am hyper-critical and set my standards too high for Adelaide, but so far this Festival, I have been dissatisfied or else troubled with a sense of unevenness in what I have seen.

I was told by other people that the 'Woman of Andros' and its accompanying plays were 'boring', 'flimsy', 'ragged' and 'ineffectual'.

I was determined not to pre-judge and went to see it with as open a mind as possible, but gradually, as the night wore on, my patience wore out.

There were touches of inspiration here and there but it was obvious where they came from. Despite the blurb concerning the Noh theatre (or Peking Opera) techniques used in The Glade (Rashomon or what you will), saying that they did not want to state, just evoke; they were blunt, cribbed, self-conscious and apologetic. Between each scene the blackouts were interminable and embarrassing. The lighting throughout the night was hideous, it just didn't highlight the set or dancers, there was the inevitable follow-spot, changing from septic to dysentery green, complete with purple, blue or green eyes.

The dancers were very creative, doing their own thing alone, when they should have been working together, the music went one way, they went another.

One must admit the limitations of the Scott Theatre stage (it's too bloody small) but what else could one expect from the Education Department.

It may have been these limitations that upset the dancers, but they could have tried harder. As far as Pineapple Poll was concerned, the less said the better, suffice to say that I have seen high schools do better.

By far the 'best' performance was the 'Woman of Andros', itself. This was an avid Kafkaesque, Martha Grahamish ballet; Croulle is Kafka and Graham and the Expressionist had their fling 50 years ago (they are catching up!).

The great sweeps of electronic music around the theatre were new, but became gradually pedestrian and repetitive.

This ballet was far less ragged, there was more of an ensemble spirit, we could get a feeling of the nightmare quality that was inherent in the works. It was harsh, uncompanying and pure acrobatic if you wish.

Again what spoilt it was the lousy lighting, generally I thought the thing would have been best in bad, brilliant pure white light with the dancers in white, the end result would have been less crueller but nevertheless it was a new experience, and it at least showed us more of Australia's choreographers at work, and it worked as an antidote to the usual titupping faries one sees on stage.

Opera

'Pygmalion'

Produced by the Elder Conservatorium and Flinders University Drama Discipline.

Reviewed by William Shoubridge.

'The most exciting thing of the evening was when the candles failed to melt and pour all over the actors.' 'But perhaps that actually happened in 1954 and they made it happen again, ha-ha.'

These were remarks I happened to hear after coming out of the performance of Pygmalion last week.

They may be a little too frivolous and unfair, but they affirmed a feeling I had all the way through the performance.

The unimaginative Mary Armitage described Pygmalion as a 'delight'. The question is, a delight for who? Those who enjoy fashion watching, who just adore the costumes, darling, those who go to listen to the music and shut their eyes and who are wasting their time, those masochists who enjoy the torture of Bonython Hall seats, and an affected production, or lastly, those culture-hungry individuals who want to hold forth on what they thought of it.

Undoubtedly, it was a delight to those who dug up this quaint-opera-ballet entertainment. They must have enjoyed re-creating that elegant world, those gorgeous costumes (which, on the poor light just looked to me like Granny's best pretty teacosy, the splendour of candle-light (was it really intended that they should melt). Please do not think that I was satirical, I would not for the world.

I respect the fact that a tremendous amount of work was put into the whole, but the end result was, for me, dead-ly.

A critic strikes difficulties with reproductions, one cannot appraise the faithfulness of the reproduction, one has to take them at their word that it

was as near as possible to the original.

The singing was strong if not always clear (is that a fault? I think so, since Baroque and Roccoco music tends to stress clarity), the orchestra was quick, snappy and fascinatingly conducted by Richard Duall, in fact I found him more interesting at times than the opera itself.

These same remarks can also apply to The Sages of Senmas, yet the overall effect of the evening was an empty feeling, like a dead squib.

Why? I refuse to agree with the statement that opera, ballet and theatre is a noble entertainment. 'It should be entertaining but also electrifying, there were no sparks generated at this performance, just blobs of hot wax. It was a peek-in at 'Kulture', an elegant age, for the libellation of middle class culture-vultures. We were shown a past age, it was historically interesting, perhaps. But as Peter Buak would say, 'It was Deadly Theatre.'

A musicalogical exercise has interest as a musicalogical exercise and no further. The proof of the opera's success was in the actions of the audience. They sat quiet, applauded, had doubts about the safety of the place when the candles melted, clapped at the end, and then talked about what they were going to see the next night.

People appreciated the detail, the correctness in the set, the costumes, the vocal style, the gestures but they were not engaged by them.

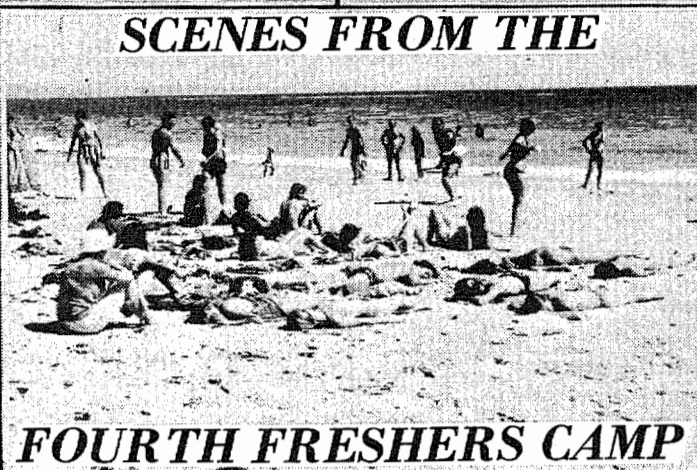
So what can be said. If the people concerned wanted to show us a performance of 1754 in all its detail, they succeeded, but if they wanted to excite us in 1972, they failed, but failed elegantly!



Please may we be excused.



Apathy that's what it is.



SCENES FROM THE

FOURTH FRESHERS CAMP



Skeik Michael Chapman.



Some frank discussion.



A talk on personal freedom.

RECORDS

HUMBLE PIE PERFORMANCE ROCKIN' THE FILLMORE

HUMBLE PIE — Humble Pie Performance — Rockin' the Fillmore (Festival) (Double Album)

It is a pity that Bill Graham (that's Bill not Billy) had to close both his Fillmore stadiums. Many, many fine groups have played there and many good live L.P.'s have been cut from tapes made there (Fugs — Golden Filth and Mothers of Invention — Live at the Fillmore East are only two). This double album is no exception and if you close your eyes you could think that you are actually in the crowd — what with shouting, cheering, hand-clapping and footstomping, coming through it sounds as though it is actually happening. Apart from the crowd noise the quality of the production is very good. I think that the noises were only mixed in for effect rather than being there by accident.

One of the few faults of the album is that it was taken from a live show — not that this in itself is bad but because of the actual songs played. When performing before an audience a group tends to play songs that have already been released, whether on L.P.'s or singles, and consequently no new or experimental music is tried. This is left for the studio and is usually included in the next disc. Consequently Humble Pie played to the audience and played what the audience wanted to hear. Thus some of the songs on this album have been released on other earlier L.P.'s. However, don't let this fact deter you Humble Pie fans from paying money for

music you might already have because songs done live may be different from the same songs done in the studio, as is the case here.

The album consists of 4 sides and a total of 7 songs (2 songs are a whole side long). The first side has three songs starting off with a short one — Four Day Creep — which gets you in the mood. It is good hard heavy rock with a strong, driving bass-line which sets your foot-a-tapping. In Ready and Stone Cold Fever, the other two songs, follow in the same vein, with some brilliant lead guitar riffs and tremendous vocals by Steve Marriott. The second side contains one song (Walk on Gilded Splinters) and is a progression from the rock of side one. It begins softly and melodiously and builds up to a good heavy beat. It is mainly instrumental and reverts from light to heavy and back again. Probably the best track on the album it is halfway between blues and rock. Side three is another one song side, and completes the transition from rock to blues (heavy though it may be). The vocals at times tend to sound like Joe Cocker or an imitation thereof, which can be a fraction disconcerting.

Overall it is very well controlled and exceedingly well arranged. But, sin of all sins, there is a censored word (heard only as a 'beep'). It is hard to tell what it is, certainly not one of those horrible four-letter words, more like 'kiss' or something equally as tame — puts a double black mark against Festival's pure and innocent name. The song is called 'Rolling Stone' by the way and makes good listening if you dig blues and the Moral Action Committee. The crowd (who sing along with it) obviously enjoyed it. Side 4 contains Hallelujah (I Love Her So) which is a good old rock song, with Steve Marriott sounding so much like Joe Cocker (again) that I nearly freaked. The crowd reaction was the best for any song on the record. Maybe they couldn't hear the J.C.ish growl as distinctly as I could. I Don't Need No Doctor sounds much like Hallelujah and is a conventional rock song with no fancy frills — straight and hard but not as good as the tracks on side one. Overall, it is a good record, well produced and arranged and worth the money. (Courtesy of Acknam productions inc. — Thank you skinny.)

Bill Weekes



"HARVEST" by Neil Young (Reprise)

Obviously the hallmark of today's stars in the music world, besides their live shows which reach a relatively limited audience, are their albums. The differentiating factor between the stars and the superstars is the ability of the latter to produce a string of good albums. The Rolling Stones, Jethro Tull, Led Zeppelin, and Ten Years After are a few names that spring to mind. The problem is, of course, to create a new interest with each album, i.e. don't bore your listeners with "new songs but same old stuff" type albums.

Neil Young's first three offerings have been progressively better, culminating in the classic "After the Goldrush" which must surely rank as the best country rock album in 1971. However he's been able to retain his fans' interest with a diverse range of music in the country rock category.

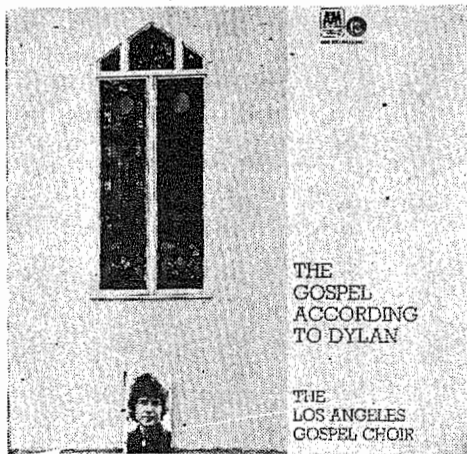
On Harvest he's made a few changes, some quite radical. With the splitting of Crazy Horse, his brilliant backing group up to date, Jack Nitzsche, one of its ex-members has joined N.Y. with a new lineup called the Stray Gators. Instead of Whitten's rasping, barking guitar or Talbot's ever present bass we have Ben Keith's pleasant steel guitar work and Nitzsche's piano and slide guitar besides the ubiquitous bass and drums.

But that's only the backing. Our hero is there in the front all the time. That distinctive, almost unique voice, that can bring that extra meaning to his sometimes puzzling lyrics, is still there; his harmonica is better than ever and his guitar that complements Stills' or Whitten's guitar so well, is again a force although not as loud and powerful as on "Everybody knows this is nowhere" or even "Southern Man" (which was on "After the Goldrush"). He makes up for this

with some beautiful soothing solos particularly on "Words/(Between the Lines of Age)". Jack Nitzsche, in a producing capacity, adds a new dimension to N.Y.'s never ending genius. Two songs used the London Symphony Orchestra to great effect especially "A Man Needs a Maid" which I feel is the highlight.

Well N.Y.'s pulled it off again (so to speak) and leaves you with a few lines from his live track "The Needle and the Damage Done". "I've seen the needle and the damage done, A little part of it in everyone, But every junkie's like a setting sun . . ."

Mitchell Watkins



The Los Angeles Gospel Choir — "The Gospel According to Dylan" (A & M)

This record is a magnificent example of soul-gospel music. The choir is made up of various L.A. background groups joined together for this recording. Arrangements are by Gene Page.

The music is superb. Some of the best of Dylan is coupled with these singers. The album starts with "The Times They are A'Changin'", setting the tempo for things to come. Other tracks of note are "Lay Lady Lay", "Mr. Tambourine Man" and "Just Like A Woman". The singing is similar to the Aretha Franklin brand of gospel, with Carole King type piano introductions.

The album cover says that she was there, so perhaps she influenced the proceedings. The album cover also says that a party atmosphere prevailed, which is obvious by the music.

Melody Maker describes the record as superfluous, as "nobody performs Dylan like Dylan", but I disagree with this, as this album combines all of the elements of Dylan and the interpretations of the negro choir.

Tony Gunn

THE WORKER STUDENT ALLIANCE (WSA)

This is the first of six articles on W.S.A. The series is designed to explain the aims of W.S.A., its background, and the work that it is doing,

W.S.A. is a rapidly growing group of revolutionary workers and students, united in three main principles — opposition to U.S. Imperialism, fighting fascism in Australia, and opposition to capitalism. It is a part of the fight to build a socialist Australia.

Before looking further at W.S.A., I think it is necessary to understand the society in which we live, so as to understand the context of W.S.A. and other revolutionary groups.

CAPITALIST SOCIETY

Capitalism is the economic system under which we live, and as such defines the basic social and political structures. Our society is divided into two historically significant classes, the bourgeoisie and the proletariat, which are necessarily antagonistic towards each other. The bourgeoisie (the owners of the means of production) survives by its parasitic profit system, i.e. getting as much out of the workers (proletariat) while returning to them as little as it can possibly manage.

The working class on the other hand, owns no means of production but only its labour power which it is forced to sell (like any other commodity). It has to continually struggle against the bourgeoisie to win and maintain anything approaching decent working and living conditions. (Our society does contain other classes, the petty-bourgeoisie and the intelligentsia for example, but it is the bourgeoisie and the proletariat which are crucial to the whole development of the society.)

The bourgeoisie is totally dependent upon the proletariat, and it uses all means available to suppress and exploit this class: political power, the military and police, the judiciary, the mass media, the education system, etc., are all controlled by the bourgeoisie for its advantage. Because of its economic power, it is the ruling class, and all normal social and political institutions are used to maintain and protect this position.

IMPERIALISM

Imperialism is the highest stage of capitalism; it is the era in which capitalists of one country take over another country for new markets and sources of raw material (by "investment" in that country), because their own country's markets are saturated and raw material sources depleted. The United States is the greatest imperialist power in the world today, while others include the U.S.S.R., Japan, Britain, and other European countries.

As a result, national liberation is closely linked with the fight against capitalism, and the fight against capitalism today is the fight for socialism. In Australia, our main enemy is not so much the national bourgeoisie as U.S. Imperialism, which owns and controls this country; it controls as well the strongest, most organised and most reactionary elements of the local bourgeoisie.

FASCISM

Fascism is a natural consequence of capitalism. When the economy is in a state of crisis, a state of overproduction (as it is now), workers are laid off as production is cut, in attempts to minimize the loss of profits. Rebellion, dissent increases greatly as a result, and this rebellion is suppressed by whatever means are available. When deceit fails, open brutal fascism takes its place.

"Dissent" within the capitalist framework is allowable if it is ineffective (i.e. does not actually challenge capitalism) because it helps preserve certain deceptions. Effective dissent, however, is suppressed, and this suppression is an indication of how close a country is moving towards fascism. ("We will tolerate dissent so long as it is ineffective" — Gorton, 5-7-68.)

Violence is not restricted to times of crisis, though. Taking a look at the way workers are pushed to produce more and more, and returned very little, in the best of times shows that capitalism is an inherently violent system.

THE UNIVERSITY IN CAPITALIST SOCIETY

The university is not, as the bourgeoisie and its lackeys insist, an area of "academic freedom", holding some sort of impartial position in regard to the rest of society. It is an integral part of class society, as much an instrument of the bourgeoisie as any other institution. The role it plays in the maintenance and protection of the bourgeoisie is vital, in that it trains and does research for the bourgeoisie, as well as maintaining and developing intellectual justification for the class basis of the society.

REVOLUTION

All social change occurs because of the internal contradictions in a society; it is the contradictions based on the relations to the productive forces (i.e. class struggle), that develop the new society out of the old. Thus it is inevitable that socialism will arise out of capitalism, that the proletariat will seize state power eventually from the bourgeoisie. Revolution is inevitable, and occurs when the contradictions between the two main classes reach such intensity that "normal" channels cannot resolve them.

Socialism can not be achieved without violent revolution. The social-democrats cry out for "parliamentary" and "peaceful" transition to socialism, but their cries are just diversionary tactics, aimed at quelling effective struggle. The ruling class will never be resigned to its own defeat, will never surrender state power of its own accord. This must, and will, be taken by force, by violent revolution. We do not promote violence as an end in itself, we abhor this, but we realise that bourgeois violence must be combatted by revolutionary violence, if the bourgeois state is to be smashed and a socialist state developed.

Revolution is the main trend in the world today. Nations want liberation and independence, people want revolution — this is the irreversible trend of world history.

W.S.A. — ITS ORIGINS

W.S.A. developed out of the realization that, although students were playing an important part in the fight against capitalism, a student-orientated revolutionary group was destined to failure, to degenerate into sterile intellectual masturbation, because students as an isolated body cannot effectively attack the foundations of capitalism, but can only make vague assaults on the superstructure.

Such assaults can do little good unless combined with and subordinated to assaults against the basic structure of capitalist society — and this task can only be initiated and carried through by the working class. It was with this realization that W.S.A. was formed as a working-class orientated movement.

W.S.A. IN PRACTICE

Last year, W.S.A. was instrumental in building an anti-U.S. Imperialism front in the anti-war movement, and in exposing the social democratic (A.A.P. and allies) attempts to contain the movement within "respectable" limits, thus trying to render it ineffective. We provided initiative for not holding negotiations with the cops and for refusing to recognize the bourgeois courts.

By giving support to workers (e.g. through strike funds) political and organisational integration of workers and students was developed. At the moment, W.S.A. in general, is working within several issues, such as unemployment, the Irish Socialist Republican movement, the anti-racist struggle, as well as producing its own newspaper, "The Worker", and its theoretical bulletin. Individual branches do more specific work in their own areas.

Perhaps there needs to be stated that there are at present, apart from the two University branches, an industrial workers, a general workers, builder's labourers, greek workers, teachers, and high school branches

W.S.A. has become an organisational weapon for workers in the work place not linked with official trade union and A.L.P. social democracy. On campus, it is a means for integration of students and workers; through struggles off and on campus, it shows students the class basis of society and introduces students to the problems facing the working class and its struggles, and involves students in them.

DARE TO STRUGGLE DARE TO WIN!

The War In Ireland

An interview with a member of the I.R.A. — which was published in the Melbourne's W.S.A. magazine — "Struggle".

Recently this newspaper interviewed a member of the Irish Republican Army. This member had just arrived in Australia a few weeks earlier, from Ireland. We asked him a few questions with regard to the current battle being waged in Ireland.

Struggle: Perhaps you could tell us about some of the differences that exist in the Republican movement, and tell us how these differences arose?

I.R.A.: Yes. The differences that exist in the Republican movement arose after the violent attacks on the people of Derry in August, 1969, by the 'Royal Ulster Constabulary' and the 'Ulster Volunteers'. The I.R.A. defended the people with armed force, but it was obvious that we were poorly armed and weak compared to the enemy. We felt that to strengthen ourselves we would have to gain more support from the people.

"This meant integrating with the people and fighting for their interests, not only military, but politically too. We aided them in tenants associations, anti- eviction struggles, and helped form the civil rights movement. We felt that we had to gain their real support if we were to build the Army.

'PROVISIONALS'

"The section that broke away, the 'Provisionals', would not be party to this and were only concerned with fighting a war of reprisal. They bombed many shops, and banks, and even pubs in Protestant areas, killing many civilians.

PROTESTANT WORKERS

"We repudiated this. We want to win over the Protestant workers so we can fight the real enemies.

"The actions we launch are against British troops, 'Royal Ulster' cops, and 'Ulster Volunteers'. We blow up mainly military targets.

"We also have differences in policy. You see, after a long struggle in the I.R.A., we have begun to see that the only way to Irish independence is to fight for socialism, against imperialism. And this means a long struggle against not only British and the puppet government in the North, but also against the puppet government in the South.

RECKLESS

"The 'Provisionals' are concerned, it seems, only with the North, and their reckless style has unfortunately alienated many people who may be prepared to fight for unification. The government of Lynch in the South tried to buy off the Republican movement by offering 'aid' if we would keep our fight north of the border.

REDS

"We rejected this. The 'Provisionals' accepted the deal. They call us the 'reds' and themselves 'the greens'. Another area of disagreement is recruiting of Protestants. We do. They won't, it's against their 'principles'.

Struggle: What role has the I.R.A. played in the North . . . militarily and politically?

I.R.A.: We have infiltrated units into the ghettos, and armed many of the people. These units are always at hand when the British troops or Ulster police attack. You see, in the press they tell you that the troops come in to put down rioting and trouble. It's the other way around. They come in, and the trouble starts.

LIKE VIETNAM

"And trouble they get! They launch many attacks on the people for no other reason than to try to crush the people's spirit and their support for us. Just like in Vietnam.

"On the political side, as I said before, we organise peoples' housing action groups and tenant associations because many of them get kicked out or lose their homes through British terrorism. We also organise for the civil rights movement.

SOUTH

Struggle: What about the South?

I.R.A.: In the South we are extending our political work. We aid the workers and small farmers in defence of their rights. They are very poor. A lot of blacklegging goes on when workers strike.

Struggle: Scabs . . . ?

I.R.A.: Yes, scabs. Industrial action is met often with state repression. We help to fight this and the blacklegging. Just recently there was a very long cement strike, and the workers found out that the bosses were trucking in cement from the North. The I.R.A. formed vigilante squads and went out and wrecked the trucks and sent the scab drivers back North.

"In the South, all the waters, like lakes and rivers, are controlled by the British or foreign fishing interests. The little fishermen are practically forced out of the business. What we do is organise trips so they can fish where they please, under I.R.A. protection. The police have not tried to interfere.

SABOTAGE

"Recently a British naval vessel visited Eire and it 'mysteriously' exploded. We felt that this was a good way of discouraging British shipping from our waters. We carry out a lot of political work on the small farmers, too.

"The Lynch government in the South has cracked down on us lately. There are a few of our members in jail. It was Lynch who first introduced the idea of internment. All the laws in the 'Special powers' Act apply to the South, too. It is a sign that the puppets are getting scared. But it will not stop us. It hasn't stopped us in the North. Far from it.

SOCIALISM

Struggle: Last year, you released a statement of aims and policy that was clearly anti-imperialist and socialist. Do you see yourselves in the same camp as other people battling imperialism all over the world?

I.R.A.: We have the same things in common with the people fighting in Vietnam and in Palestine. We are all in the same boat, aren't we? We are all fighting with armed force, foreign imperialist powers, and our own local puppets. I think the only way for Ireland and the whole world is to fight for socialism.

'TERRORISTS'

"We notice that they call guerillas in Indo-China and Palestine 'terrorists', just as the press call us that. You see, even in Ireland, most civilians slain are direct murders by the British, and it's easy for them to blame us. But our people know better.

Struggle: What is the best way that Australians can help the Irish people in their struggle?

I.R.A.: You can help by making public the truth in Ireland. Join and help our people here who demonstrate. Explain to people about the British terror and the internment. Protest at places where British interests are. Make it hard for British diplomats and trade officials. Boycott British goods. Join the patriotic Irish organisations here and help in organising action. There is the Connolly Association, and the Sean South and Fergal O'Hanlin Club.

ULSTER HAS TURNED IRELAND INTO THE VIETNAM OF BRITISH IMPERIALISM

W.S.A.

Secondary School Students' Branch OUR STRUGGLE IN SCHOOLS

Looking into the situation of "Secondary Schools" we shall see that the education department is an oppressive institution of the capitalist system. It has long put out a myth of education equality. I feel that this lot of rubbish has been thrown at the students for far too long.

The education department and its schools are primarily designed by middle class Australians for middle class Australians and controlling interests from the ruling class. All of its middle class values have been jammed down our throats. We are born into the working class so we inherit its values, but from start to finish of our schooling we are made to feel ashamed of it. We also have scholastic worries such as not being able to devote as much time to study, as we usually have to get part-time jobs. The facilities in school in a working class area are next to nothing because of the subsidy system. This scheme has proved itself to be a farce as a school in a working class area can afford little, so they get little from the government. We shall find in most cases that the teachers will not be sympathetic with us as they are always middle class. As they have become so by entering the teaching profession. Teachers' with the highest qualifications are to be found in colleges, so it all comes back to — the child that can afford to be taught, will be, and the child who cannot will be neglected. It is a luxury in a working class family to be able to let your child stay at school once it turns 15.

All this will not change if we change our Federal Govt. There is this scholastic oppression because it helps keep the bourgeois elite. So for them to survive they must keep up this repression. I see the only way for there to be some educational reform is for the students to rebel against the powers that be. For defiance is a good thing, as Mao says "Revolution is the main trend to-day". Students must unite with the working class to get these reforms. "The working class are the force behind world history" (Mao). We must not be pseudo-rebels for we must go into revolution heart and soul.

Submitted by a group of secondary school students.

FACULTY OF MEDICINE

Elections for 3 student reps on Faculty.
 General - Graham Thompson
 Clinical - Peter Goldsworthy
 Preclinical - Tony Helman
 P.S. 424 votes were cast from 640 possible.

GENERAL STUDENT MEETING

Thursday, 30th March - Lawns

To debate the National Education Work-out for the week following Easter. This is being organised by Adelaide and Flinders and the Union for Secondary Students and a motion requesting \$400 to be allocated from SAUA contingency funds will be put. Support for the Little Red School Book will also be requested.

3 shy retiring students have a room available for a fellow student (preferably female). Call at 123 MacKinnon Parade, North Adelaide.

HANDCRAFT SHOP

Pottery, jewellery, woven ware, macrame, sack chairs, etc.
 Goods taken on consignment also.
 Basement of

"The Gilded Naga"
 238 Rundle Street.

3 male chauvinist pigs require 1 wench to share pigsty in MacKinnon Parade. Phone 44 1072.

Dear Sirs,

On the coming Easter weekend, Australian Young Labor will be holding its second Federal Conference in the Trades Hall, Adelaide. The first conference, held in Melbourne last year, was successful and well received by the press. In view of a number of recent decisions by the Federal A.L.P. executive it is expected that this Y.L.A. conference will be just as successful.

The program for the weekend is as follows: -
SATURDAY, 1st APRIL

9.00 a.m. President's report followed by Secretary-Treasurer's report.

10.00 a.m. Conference opened by M. J. Young. Discussion of constitution, Rules.

2.5 p.m. Education. Prefaced by Education Committee report.

7.00 p.m. A dinner (\$3.00 per person). A lively semi-political discussion with Norm Foster, M.H.R. "The Fireband of Sturt". Buckingham Arms Hotel.

SUNDAY, 2nd APRIL

11.00 a.m. Conference addressed by Tasmanian Senator Justin O'Byrne. Foreign Affairs report and discussion.

2.5 p.m. Civil Liberties, Legal and economics reports and discussion.

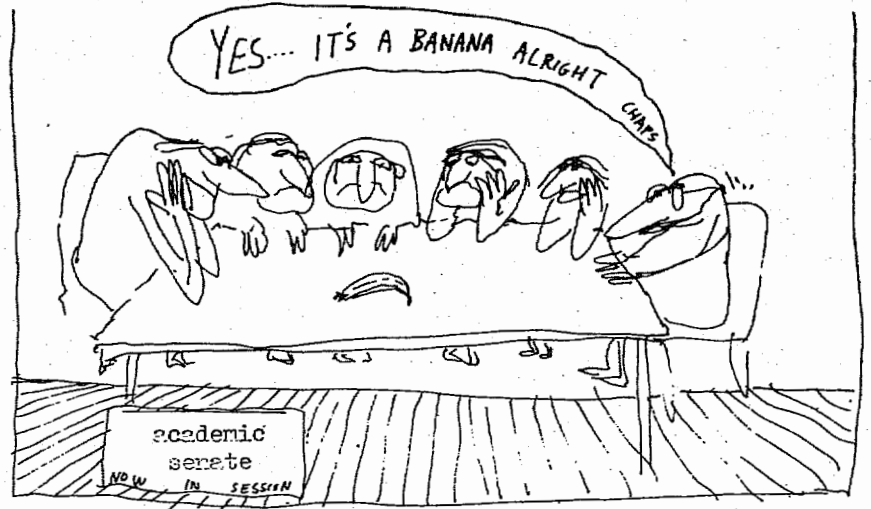
7.00 p.m. Barbecue for Young Labor members and friends at 10 Counter Avenue, Lockleys.

MONDAY, 3rd APRIL

9.00 a.m. Conference addressed by Conservationist Ron Caldicott followed by Environment report and discussion.

2.5 p.m. Health and social welfare reports and discussion.

Yours faithfully,
 Vic Bolkus.



A.U.M.C.C.

Thurs. 6th April.
 Club meeting 7 p.m. George Murray Lounge.

CREATIVE ACTIVITIES ON CAMPUS

SAUA has allocated \$1800, as financial assistance, to students. If you have ideas on how time could be used: Contact M. Higgs, SAUA Office. After 7 p.m. Helen 67 1080.

THE UNIVERSITY OF ADELAIDE PHILOSOPHY CLUB

The programme for the rest of first term is as follows:

WEDNESDAY, MARCH 29th

BOB YOUNG: (Ph. D. Candidate, Philosophy, Flinders University). "COMPATIBILITY AND FREEDOM" 7.45 p.m.: Lady Symon Hall.

WEDNESDAY, APRIL 12th

RODNEY ALLEN: (Lecturer in Philosophy, Flinders University). "SOCIAL EQUALITY" 7.45 p.m.: Lady Symon Hall.

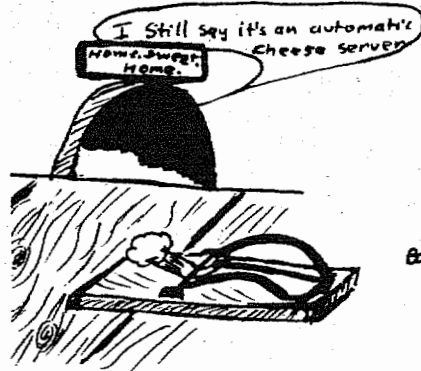
THURSDAY, APRIL 27th

JACK BARBALET: (Politics, Adelaide University). "POLITICAL VIOLENCE". Conceptual Analysis and Action Consequences of Political Violence. 7.45 p.m.: Lady Symon Hall.

TUESDAY, MAY 2nd

JOHN GILL: (Lecturer in Philosophy, Adelaide University). "CONDITIONS AND THE CAUSE". 7.45 p.m.: Lady Symon Library.

All Papers will be followed by sherry and discussion.
 Everybody interested is welcome to attend.



ELECTION RESULTS

The elections for Student Association positions and representatives to Union and University committees resulted in the following being elected.

- Co-ordinating Treasurer: Philip Lloyd.
- Publications Committee: Peter Brooker.
- Union Bookshop Board (only one position actually vacant): Rosemary Osman.
- Public Relations Committee: Doreen Tan.

M. S. Chapman
 Returning Officer

STUDENT CHRISTIAN MOVEMENT
 on the North Terrace Campus

TUESDAY 1.10 meetings:

April 4 - discussion on "Poverty in Australia" in SCM Room.

April 11 - "Ecology and Conservation" with Professor Rogers of Waite Ag. Research Institute. George Murray Lounge.

April 18 - discussion on "Ecology and Conservation" in SCM room.

April 28 - "Women's Liberation" with speaker. George Murray Lounge. (NOTE: a Friday meeting).

May 5 - discussion on "Women's Liberation" in SCM Room.

All topics will discuss the contribution of various Christian attitudes to the perpetuation of the "problem", and the relationship between past and present attitudes and possible change. Some may be in co-operation with other societies, e.g. Newman Society.

THURSDAY 1.10 meetings:

Every Thursday at ATC on the 9th floor (look for signs regarding which room) - a meeting generally, sometimes relating to the Wednesday's Christian Fellowship meeting topic.

Michael Leunig - "The Review" cartoonist.
 Dr. Peter Milne - biochemist and schoolteacher of Victoria.

Bronte Bunney - Bedford Park Teachers College, vice-principal.

Bill Lucas - Education Department research officer.

Rev. Brian Phillips - back from Taize in France.

Stephen Whittington - classical pianist.

Rev. Dr. Ross Harris - psychiatrist and chaplain, Hillcrest hospital.

Sandy Yule - world-travelled ASCM General Secretary.

Sr. P. Pak-Poy - principal, St. Aloysius College.

Paul Rubens - drama lecturer, Western Teachers College.

Doug Petherick - of Kindekrist and CSG.

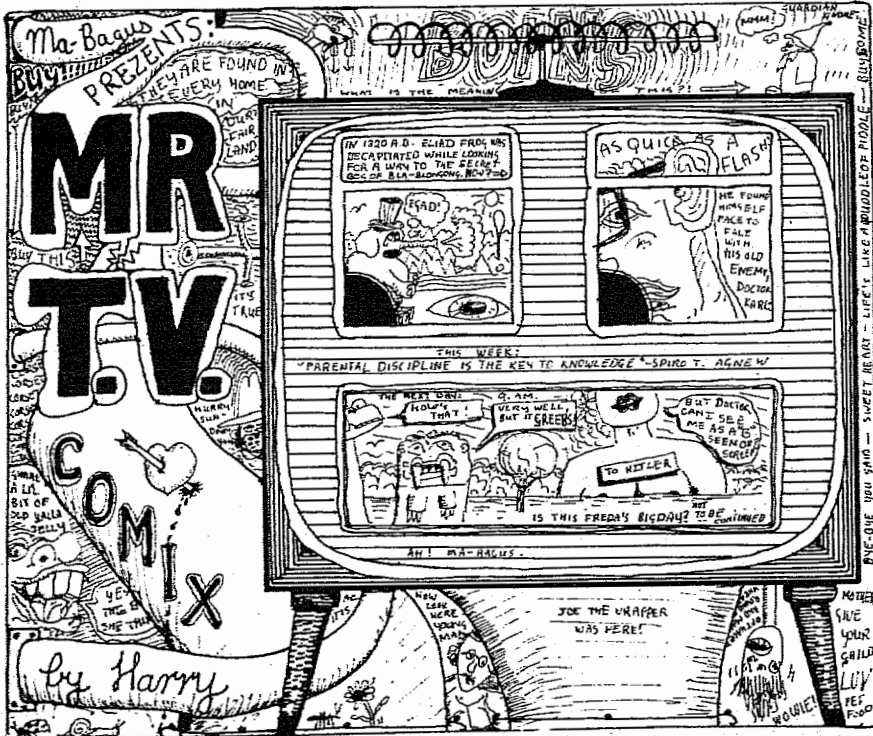
These people, plus other local and interstate school and tertiary students, teachers and others will be at -

A NEW SONG - TOWARDS A CREATIVE FUTURE - a national conference of the Australian Student Christian Movement.

- at "Nioka" Mt. Lofty, May 8-13.

- sessions on creating the new school (if there is to be one), creative science, creative religion, creative human relationships, creative criticism, plus more.

Interested in going, running a workshop, or anything? Contact Peter Whittington, 237 North-Terrace, Adelaide (23 1505) quickly!



THE UNIVERSITY OF ADELAIDE ARE YOU HOMELESS?

The University owns two houses at Park Terrace, Gilberton and several houses in Finniss Street and Mackinnon Parade, North Adelaide which it makes available to students of the University who are in difficulties about living accommodation. The principle applied is that there should be one study-bedroom for each student; consequently the number of students in any one house is determined by the number of habitable rooms after allowance has been made for a common lounge and kitchen and dining facilities. The rent is \$5 a student a week; the occupants must provide their own furniture; and the kitchen and toilet facilities must be shared.

The University has also established a Board of Management for these houses. It comprises five nominees of the University Council, four nominees by the Students' Association and four nominees by the tenants. The Board has allocated all rooms and at present there are no vacancies. However, in the expectation that some vacancies will occur, the Board proposes to establish a reserve list of applicants. If you need accommodation you should make application now.

Application forms and general information about the scheme may be obtained from the Amenities Officer in the Union (Mr. Baden Teague), or from Mr. D. J. Ayre in the Registrar's Office in the Mitchell Building. Students who wish to be considered for accommodation in these houses should lodge the application form with Mr. Ayre by Friday, 24th March. It would be helpful if they did so personally and informed Mr. Ayre in some detail of the circumstances associated with their applications.

Editors Note: This information was not received until 21st March, when it was too late for ON DIT 4.

BOGUS: (BIG B AS IN BULLSH-)

Once I was a hopeless; depraved and drunken sexist (as indeed some of you may be). A hollow shell of a man; living only for a schooner of beer or a sniff of glue. I would crawl from pub to pub; seeking to appease my yearning; and my insatiable appetite for alcohol and women. Wild two night parties were a regular habit.

Man I thought life was great!
 Then I joined Bogus and became a believer in the Great White Ram. Yes, I worked hard and qualified as a Kingsize - (tut, tut naughty word); as well as an agitator, groover and campus heavy.

I now do all the freaky Bogus things-like spreading rumors of the liberal party landslide at the next Federal elections; advertising the Bay Ganew as a centre for revival meetings.

Yes! Bogus has changed my life (it is now two women, a pie and a pint). Bogus has taken me from slime and filth and made a total sewer of my mind and body. I am now a semi-educated, derelict bum; and can look down on all who are not members of Bogus.

Hurry and join as Bogus becomes bigger and better.

(1) We may join with United.
 (2) Today we have part of ON DIT, after that a page, after that a centre fold; after that we take over.

Yes, one day Bogus may rule the world. Join now! Get with the future elite (before we are banned).

See Roy Borg or Peter Rocky; lunchtime in the Refec. If you can't find them, bloody well look harder!

Editors note: If you think this is too long, it was much longer. Take over ON DIT be damned.

A.U.B.E.

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

GOT A PROBLEM WITH YOUR TYPING?

We type well and we type fast!

Thesis Reports etc. Stencils Paper Masters

TYPESETTING TOO!

The Adelaide Typing Bureau, 24 Waymouth Street, Adelaide.

Telephone: 51-8467



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Su.	M.	Tu.	W.	Th.	F.	S.		
		4	5	6	7			
10	11	12	13	14				
17	18	19	20	21				
24		25	27	28				

THE LATEST ON LATROBE John Davies - Latrobe University S.R.C.

Recently the solicitors for the S.R.C. offered a compromise to the university council solicitors. That is that the S.R.C. should rescind the motion to pay fines out of S.R.C. funds providing that the University Council extends time to pay fines till the end of first term.

The University Council rejected this and the Supreme Court action took place on Wednesday. Because the University Council did not release the funds for the S.R.C. to fight the action, the S.R.C. had to withdraw and lose the case.

Last Thursday a mass meeting of 1000 students decided

- (1) that the S.R.C. had the right to pay the fines out of S.R.C. money.
- (2) re-affirmed the S.R.C. independence.
- (3) asked for the restoration of Brian Pola as S.R.C. President.

If the university wins out it will set a precedent for other student associations throughout Australia.

Right now, Latrobe students have a feeling of impotence and anger.

SPECIAL EDITION - FOUR CORNERS

POT ON TRIAL

SHOULD CRIMINAL PENALTIES ON MARIJUANA BE RELAXED?

The debate will include:

Dr. MOSS CASS MHR • Senator JOHN WHELDON - Senate
Select Committee on Drug Abuse - speaking for the motion
Hon. DON CHIPP, Customs Minister • Mr. H. B. TURNER MHR
- opposing the motion

Witnesses called during the programme may include:

Dr. G. B. CHESHIRE, MSc., PhD - Department of Pharmacology, Sydney University
Very Reverend JOHN HAZLEWOOD - Anglican Dean of Perth
Mr. KERRY MILTE, Barrister - formerly Superintendent Commonwealth Police
Anchorman is Richard Carleton

SATURDAY, APRIL 1, 8.20

GREAT DEBATE on EDUCATION

The 12-18 Experience

A PUBLIC INTEREST NATIONWIDE DEBATE LIVE ON ABC TELEVISION

Pupils, parents and teachers, senior administrators and academics,
Federal and State politicians will debate the state of
secondary education in Australia with

MR MALCOLM FRASER
Federal Minister for Education and Science

MR KIM BEAZLEY
Federal Labor Spokesman on Education

STATE EDUCATION MINISTERS AND DIRECTORS-GENERAL

Debate Leaders

DR DAVID MOSSENSON
Director of Secondary Education, Western Australia

PROFESSOR TED SCOTT
Head of the School of Education, James Cook University, Townsville

CHAIRMAN: GERALD STONE

GREAT DEBATE on EDUCATION
The 12-18 Experience

TUESDAY, APRIL 4, 8-00 P.M.

ABC NATIONAL TELEVISION