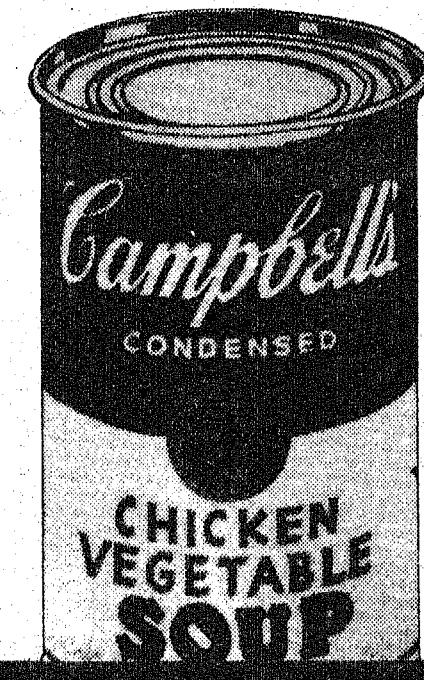


INSIDE:
STEEL CAN
FRAUD
THE STUD
PHENOMENON
SUSIE-
CREAMCHEESE



ON DIT JOURNALISM SCHOOL

The On Dit Journalism School is being set up to provide the student community with the opportunity of learning as much about all aspects of journalism and publication as the Editors can transmit. The idea is to give students who are interested experience in working on the newspaper this year, while equipping them to carry on with journalism work on campus in the following and subsequent years.

The Journalism School will take the form of weekly

meetings, where graphic design and techniques will be described and demonstrated, editing work explained, and technical publishing information described in detail. There will be opportunities for the school to visit printing firms for further elucidation on technical aspects.

Students who are interested should write to ON DIT JOURNALISM SCHOOL C/ - THE EDITORS, ON DIT OFFICE* UNION BUILDING.

ON DIT TELEVISION

Videotape portable cameras and closed-circuit TV systems were launched on the market as playthings for the bourgeois elite - but media freaks very quickly came to realize that there was a relatively cheap and very powerful medium which could be used for purposes outside the 'home-movies' areas.

On Dit is in the process of planning to introduce ON DIT TELEVISION on campus. The project consists of buying a camera and closed circuit system, and then making equipment available to any interested individuals or groups which would like to make programmes, which would be screened from the On Dit Wall.

In addition, On Dit would make its own programmes as part of its general news-informations-opinion services to students on

campus. At this stage, it is hoped to be able to screen at least one programme per week, on the hour every hour for a given day in the week, with a day provision for additional programmes if they are available. Groups who have expressed considerable interest include the Film Society and the Abschol-Social Action groups, and there are many individual students who have indicated an interest in the project. Throughout Australia, University Student Associations are giving video equipment, and there are already moves a foot to create a national university video-link up.

At this stage the ON DIT TELEVISION project is still in its early planning. Any students who are interested in helping the setting up of the Video system should contact the editors as soon as possible.

THE ON DIT WALL

As the Union Buildings become cordoned off for rebuilding, the On Dit Wall is being set up as a central point from which ON DIT will operate its distributive activities. As well as being a central distribution point ON DIT, the wall will house the television screens for ON DIT-VIT programmes, a

display board for important documents too lengthy for publication (or for that matter, displays about anything of importance on campus) and distribution outlets for National U, Empire Times, Ego, Bread and Circuses and miscellaneous circulars, as well as incoming articles and suggestions.

ON DIT MEETING

FOR ALL WHO ARE INTERESTED
IN WORKING ON THE PAPER
Monday 19 MARCH 1:15PM
ON DIT OFFICES WESTERN CLOISTERS

UNWELCOME WELCOME

The Vice Chancellor must undoubtedly be commended for his obvious concern for and awareness of students and the problems that initially confront them on entry. On accepting his invitation to participate in this function I had fears that despite his obvious intention to the contrary the welcome could be little more than paternalistic ram rodding.

The austere mystique of Bonython Hall that engulfs many on their first formal visit, combined with an awesome array of "big guns" planted on the rostrum and the occasional reverant cough, reflected the traditional Gothic Great Hall of Oxbridge. Unfortunate?

The pop up introduction while giving the impression of a 20c a shot sideshow was probably the best method of giving a helpful who's who in Adelaide Uni even though the assembled crew should have included Mr. Vester the Barr Smith's undergraduate librarian.

Unfortunately what was potentially an opportunity for the conveyance of correct and useful information developed into doctrinaire kite flying when the Academic Registrar occupied the dais. While one does not begrudge Mr. Wesley Smith his tight laced views on successful studentship one should take exception to his utilising such an occasion to peddle his wares. The expectant audience was there to absorb useful factual information. They were ill-equipped therefore to critically evaluate the content of his speech. While pointing out that his view was only one of many he failed to appreciate (or did he) that his views unquestioningly received. His approach to the occasion would have been appropriate at a 1960 school speech night or an inter-varsity debate but certainly not to a University Welcome.

Inevitably one returns to the contentious question . . . "What is the function of a university and why the f-- are we here?" Are we content with the fact that the university is the handmaiden of corporate power? Are we here for the bread . . . or are we here to gain an educational experience? The answer to these questions lies with us as does the function of the university . . . we are in fact the university. Your view is as good as mine or the Academic Registrars depending on how you arrive at it.

Mr. Wesley Smith pushed the hard line and I undoubtedly would push the opposite so apologies if people thought I was in support of everything that was said.

PRESIDENT

COMMONWEALTH ASSISTANCE

A gift horse

The Commonwealth money seems to be of mixed blessing, judging by the growing number of those dissatisfied with the apparent deal given them at the hands of Baden Teague. As one involved in the scheme, it seems only fair to point out that

(1) The terms of Commonwealth grant are by way of loan only.

(2) With a great number of applications and only 140,000 which to play, an equitable distribution dictates a living allowance of between \$15 - \$20 per week for those in most need.

In relation to (1) the University can only act within the conditions of the grant, and in terms of (2) the dilemma of giving a few a lot or a lot a small amount makes either course unsatisfactory but we have chosen to try and satisfy as many as possible as has S.A.I.T. and Flinders.

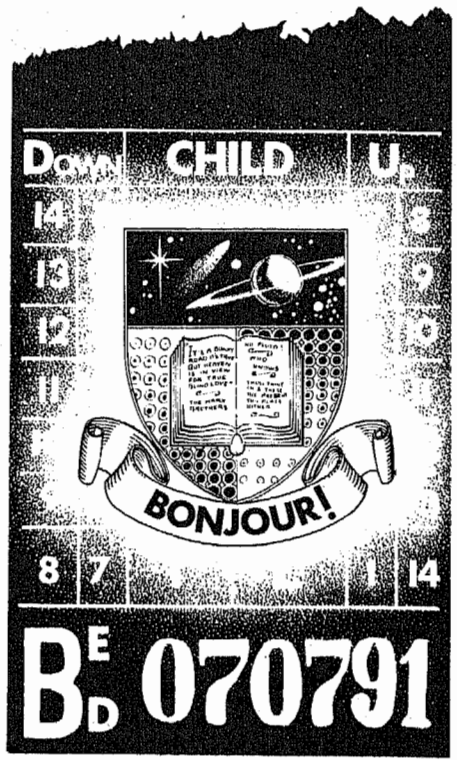
DOCTOR DISCOVERS NEW DRUG

Dr Hedde, of the University Health Department, has claimed to have discovered a substance which will replace marihuana's widespread usage.

He excitedly announced the results of his painstaking research at the Fresher's Camp held at Pt. Noarlunga. "The substance", he declared, "is free, totally legal and instantly available". "In fact," he continued, "we are using it all the time".

What is the mysterious and seemingly utopian substance? "Oxygen!" was his reply. And the way to get it in its most stimulating form "Exercise!"

LARGEST SELECTION OF S-H BOOKS ON POLITICS, POETRY, CLASSICS, ART & MUSIC ETC. IN ADELAIDE. CURIOSITY B-SHOP. 18 MAIN NORTH ROAD, NAILSWORTH



EXPLANATION OF THE BROADSHEET

Here is the explanation promised our readers last week. The introductory welcome was adapted from the Vice Chancellor's Welcome to Students in The Student Guide (1970).

The symbol above in the letterhead is the New Official Symbol for the University. This symbol is part of the larger BUS TICKET CONSPIRACY.

On Dit is happy to announce a competition open to students and the public. The competition is to find the best, most involved explanation for the implications of the BUS TICKET as a symbol. The winning entry and runner-up will be published next issue.

NEXT ISSUE: The Conspiracy Explained



Edited by Adrian Hann and Paul Paech. People who helped in many, various and wonderful ways were Martin Hoile, Brenton Clarke, Philly Creamcheese, David Cottrell, John White, Paul Brown, A.R.M., Rex Gibbs, Lu Pinto, Annette Laven, Graham Harbord, Peter Love, Phil Lock, BED 070791, Neville Jordan, Len Lindon, Oliver Frank, Lynden Owen, Grant Walter, Lyn Bean, Andrew Stanley, Alex Solomon, Marg Venner, Tim Folwell, Steve Holmes, Dave Clifford, Sue Germain, Sally Day, Marg Lewis, David Roberts, Penny Mendels, Phil Eastick, Dave Freeman, the Lovely Fran, the delightful Jane and the delectable Glenys, Mrs. Stevens, and Ralph Middenway without whom et cetera.

On Dit is printed Web Offset on a Goss Community Series 7000. J.C.N. by Smedley Press, 35 Hastings Street, Glenelg. Who won't let us print Fxxx, for the Students' Association of the University of Adelaide.

The opinions expressed in this paper are not necessarily those of the SAUA, if ever. The editors accept no responsibility for material in the Campus Community Services Pages.

ADVERTISING RATES

An advertising rate card is available on request. (Write ON DIT ADVERTISING C/- Union Buildings University of Adelaide.)

Internal advertising rates: Unclassified ads free. Maximum of thirty words.

Display advertising: 1) Self-interest groups: half rates. 2) Altruistic groups: free.

* Editors' discretion.



SUSIE



Susie, of course, is an image, a brand-name presentation of one of the fastest media confidence tricks ever seen. Everyone knows Susie Creamcheese; offices have been talking about Susie during lunch-hours and tea-breaks for the whole week; housewives and deli-owners all over Adelaide (and probably the whole State) have been chatting about Susie merrily with friends and customers; school-kids know what's going on: Susie, in a fortnight, has got more election coverage than Don Dunstan and — probably more important — has a more favorable public image than any other political figure in the whole State. That is, I guess, if you'd call Susie-Creamcheese a political figure. (Incidentally, Susie's real name is Susie-Creamcheese, hyphenated to get the whole thing on the electoral card, though it meant missing out on the donkey vote.)

because most of the party members were doing exams, the candidate didn't appear. Apart from a bit of press publicity, the main thing was the Party's take-over of a John McLeay meeting in his electorate, where HBP members and others (inc. United people) posed as Young Liberals sent over from Ian Wilson's electorate to bring the "New Politics" to the electorate. The organisers were completely fooled and somehow didn't quite know what was going on; McLeay similarly didn't realise till several days later, while Senator Cotton was so anxious to avoid questions that he feigned a faint at the end of his speech and was carried to a back room where he made an instantaneous recovery. (The highlight was Senator Cotton's little chat about how politics was a serious business and how Student Radicals had destroyed McMahon's meeting a few days before: all this accompanied too much noise and disturbance from HBP people carting additional seats around the hall for the overflow crowds: a pleasant enough little tableau.)

groupie. Susie's name was decided at the Sunday meeting where HBP were sitting around eating creamcheese: some were unaware of the Zappa character, others thought Zappa tied in OK: somehow Susie Creamcheese just fitted.

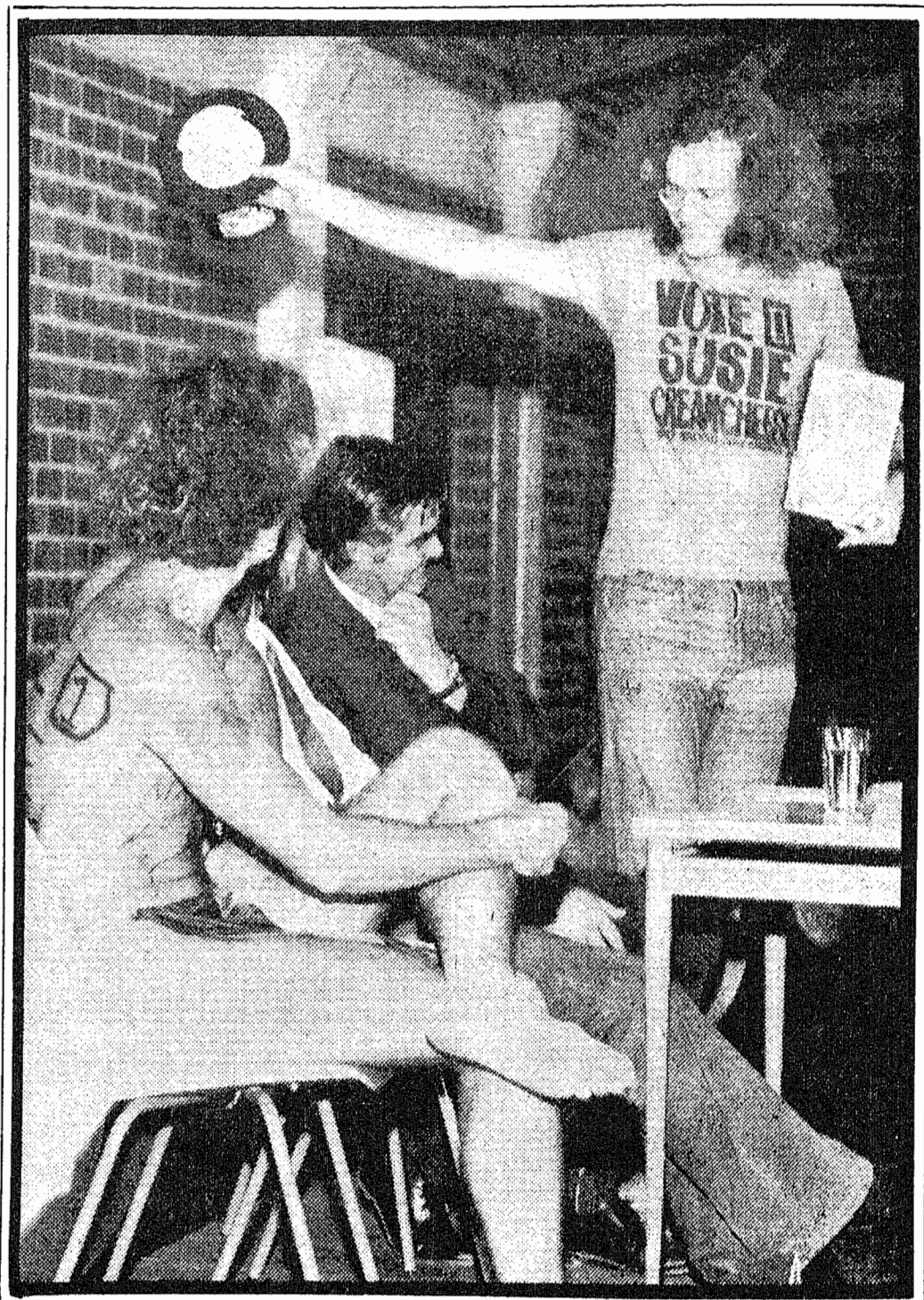
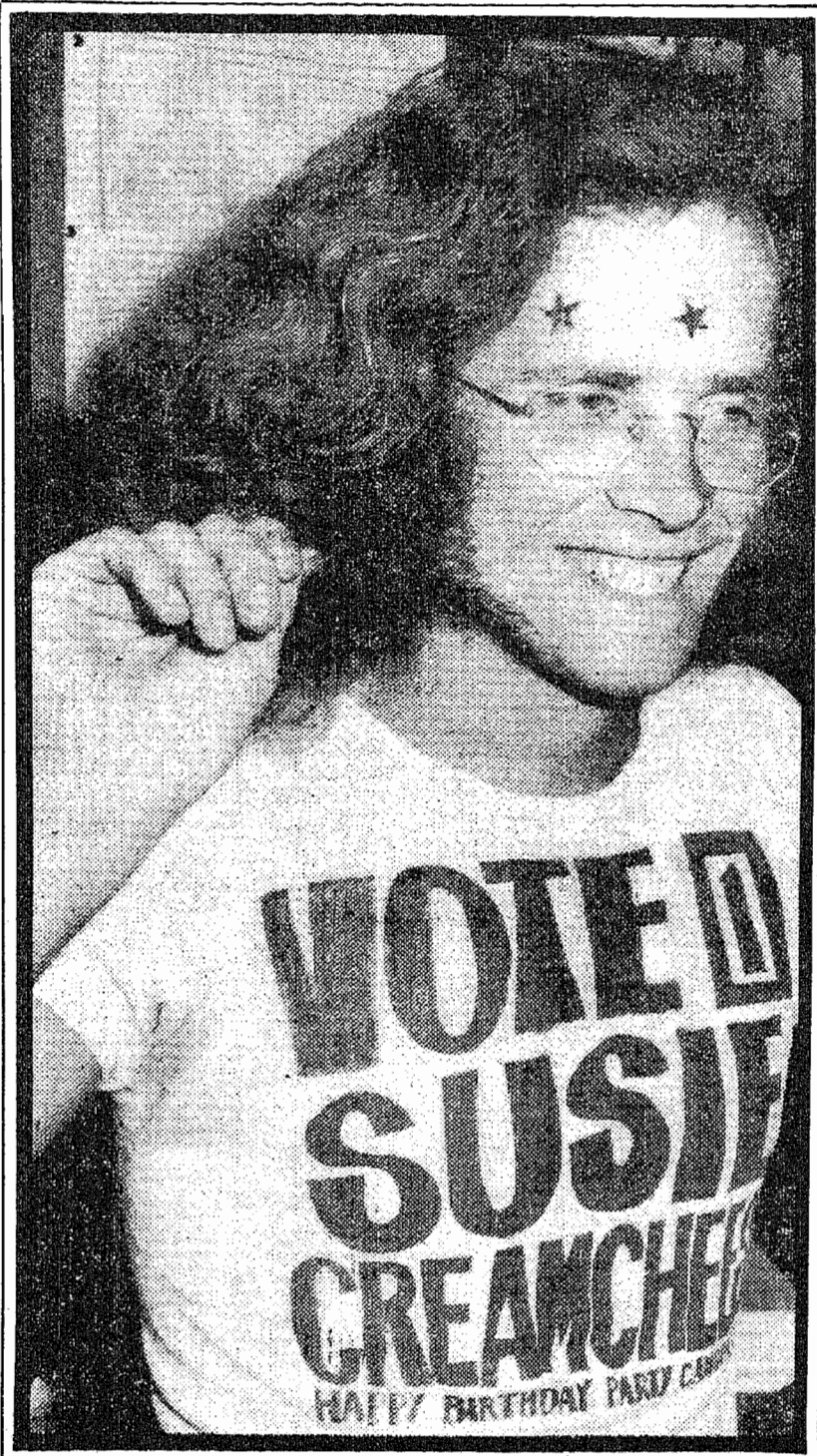
Happy Birthday Party Celebrate

The Happy Birthday Party was formed about 10 months ago to contest the Federal seat of Boothby in the December elections, but

Anyway, the Sunday before nominations closed for this State election the HBP people called a meeting and decided to do something. Initial plans to run against Daniels in Mitchell (big Moral Action/Community Standards heavy) were replaced for all sorts of reasons by Unley, which was attractive because of other candidates (cricketer and singer), size of student population, compactness and closeness of electorate to city, etc. On Monday morning Paul Michael Paech became Susie-Creamcheese by paying \$1.20 to the Deeds Office, and the whole publicity machine got turning. No hassles about getting the local returning officer to accept the nomination, apart from finding \$100 and two people actually living in the electorate who were bent enough to nominate Susie. Occupation, decided on as the form was filled out at the returning officer's office, was given as

Susie becomes an overnight media freak

By Tuesday afternoon things were moving: everyone wanted to find Susie. The News was given the first press run, in return for front page story: The Advertiser boys were most upset at being able to report only that efforts to find Susie were unsuccessful, though they did get Susie's real/other name from the Deeds Office, which was a drag. T.V. coverage from all stations and TDT interview (in a straight-studio-table-interview situation with a painted-face clueless interviewer: bizarre feeling), National press feature and everything was moving: something was working right.



A bit about the intentions of the people behind Susie, and Susie's intentions, too: it wasn't a copy of Mickey Mouse and Jesus Christ in NZ (planning had begun long before that happened); yet there was something of the same feeling of utter alienation from a non-event political scene. The only interest was the LM/LCL split, and that wasn't happening during the elections, for some reason. It was a desire to show somehow that the whole thing was a farce: not just the election but the whole social structure which the elections represented. Hence all the talk about reality and pretence. Everyone, it seemed, knew all that, but still the masquerade went on, and the parts/roles were being allotted and the props prepared for the Tired Old Election Ritual to be re-enacted once more. Well, if they can play their part, there must be some way of playing the part and sending it all up. Alternatively, (and this is something like the Guy Fawkes Party did in December) there could have been a straight-heavy-Marxist-aggressive-serious candidate, but that seemed too much like joining the very thing that was going so wrong. Also, people like to laugh. So the campaign was launched with Yippie-type policies of send-up and parody. And the media, sensing that something was going on even if they weren't too sure what, grabbed the image and pushed it hard. After all, the only alternative was Dunstan and Eastick and Hall, and everyone was tired of that very tiring scene.

After a couple of days of image-building in all the media (very valuable: everyone knew Susie) there was a crisis in what to do with the image. The image was a strange one: a smiling freak talking about Reality and Life and and politics as a farce, stars on his forehead, wearing wierd clothes and not talking about money and policies. Well, that was OK, but on a ballot card? Yippie strategy was clear: the image continues and is fed by more incomprehensible bizarre stunts etc.

Campaigners
spread it thick

But the image was hardly the point: all people (even the Yippies) are imprisoned by the caricatured image the media presents of them: It is sometimes to their advantage to feed the image: the dialectal which-side-are-you-on attitude; which may sometimes be worth playing. But here it seemed that that was an alienating attitude: the people (Real Live People, even though de-peopled in some analyses) could then feel content in their categorization of the image: a long-haired, drug-taking, communist, mad, poofah. Thus no need for evaluation and personal response or discussion. Boxes, which are a drag for Us and for Them. So the propaganda that went to electors in their mail-box had to be fairly straight: they had to be able to understand it and relate to it. There had been a typical yippie-type plan

made for an electorate pamphlet (Susie rides a tricycle and goes to R films) but it was rejected in favor of a straight, think-about-this approach.

Unley
inundated with
Creamcheese

Saturday morning saw the last of the Big Stunts, when Susie made a public appearance at Unley, gave a brief word-play-fun policy talk, got assassinated by United, and gave people the pamphlets to take to the electors. In the next few days, it was clear that the right decision had been made. People all through the electorate had been given something larger and less-easily classifiable/rejectable than the media-image, and most of them responded sympathetically. Probably a people-talking-about-something is a better situation than a people-classifying-and-image-swallowing one. Anyhow, that's what was going on.

Saturday also showed that neither Plastic Mac nor Gil Langley had the slightest idea of what was going on; and, not understanding, they couldn't retaliate in any way. They didn't recognise the new game, and were like children trying hard to show they weren't (which might not be too different from what usually goes on).

Deep Heavy
Political Thinking
Starts Here

Time spent in the electorate has shown an incredible alienation from the political game even amongst the straightest bourgeois

voters: they all know that it's a farce. All this talk of consciousness raising doesn't seem to realise that there are many people who know what's going on, albeit rather dimly. For Susie, the whole fortnight has been really strange: try changing your name for even a day, even if you don't make it to the front page of the press. The schizophrenic image-creation means all sorts of personal adjustments: people do confuse the reality with the image, and think all the things the media says about Susie are true of Paul Paech: which they're not, I guess. Just what is the game being played? Is it a schizophrenic-messianic-fantasy into reality attempt? Probably. Susie doesn't know, and he hasn't got a psychiatrist. Parents and relatives can be a hassle, but friends seem to understand the image and take it as an externalised fun.

Susie
Creamcheese,
honey what
got into you?

People have been diverted from the serious game of politics (heavy, dead, grave, unimportant; to the fun game of life, (light, alive, floating, important); and that might just have made it worthwhile. As if it needed any other justification apart from doing it.

STOP PRESS: On Sat Mar 10, Susie polled 6.5% of votes cast in Unley. That same day The Australian announced that DLP support had fallen from 5% to 3% and Australia Party support was down to 3%. Could the Happy Birthday Party have already become the Vital New Force on The Australian Political Scene? Only Time will tell.

The Happy Birthday Party owes money to printers. If you can help in any way, tell someone in the Students Association Office soon.

AND NOW, A WORD TO YOU FEMINIST WOMEN



LEMME
AT 'EM!

From that ol' Mole-Chauvinist
Pig, R. CRUMB Himself!!

HI GIRLS! R. CRUMB
HERE! I'D LIKE TO TALK
FOR A FEW MINUTES TO
ALL YOU CHICKS... ER,
I MEAN WOMEN (HEH HEH)
IN THE WOMEN'S LIB
MOVEMENT!



I THINK IT'S TIME
I ADDRESSED YOU
DIRECTLY, BECAUSE
THERE'S A FEW THINGS
I'D LIKE TO GET OFF
MY CHEST!!



FIRST, LET ME JUST
SAY RIGHT NOW THAT 'I'M
ALL FOR WOMEN'S LIB,
BELIEVE IT OR NOT! HEH HEH...
AND I WOULD LIKE TO
BE YOUR FRIEND... R.
CRUMB IS FRIEND OF
ALL PEOPLE!



BUT, TH' THING IS, I'VE
BEEN RECEIVING A HECK
OF A LOT OF NEGATIVE
FEEDBACK FROM SOME
OF YOU WOMEN ABOUT
MY COMICBOOK FEATURES,
AND THIS IS A SOURCE OF
ANXIETY TO ME... IT
REALLY IS!!



NOW PLEASE
UNDERSTAND ME!!
I DONT DENY THAT
MY CARTOONS CONTAIN
A GREAT DEAL OF HOSTILE
AND OFTTIMES BRUTAL
ACTS AGAINST WOMEN!
I'M WELL AWARE OF THIS
DARK SIDE OF MY EGO!



CALL ME A "SEXUAL
CRIMINAL" IF YOU LIKE...
A "PIMP" A "SEXIST
PERVERT" IF IT PLEASE
YOU... CALL ME ANYTHING
YOU WANT! YOU'RE PROB-
ABLY RIGHT!!



BUT DONT GET ME
WRONG, LADIES! I'M
NOT ADVOCATING THAT
MEN SHOULD DO THESE
BAD THINGS TO WOMEN!
I'M NOT PORTRAYING
THIS ANTAGONISM AS
SOMETHING TO BE ADMIRABLE!
SOMETHING HEROIC!!



FAR
FROM
IT!

I THINK IT'S AN
OVERSIMPLIFICATION
TO SAY THAT A PICTURE
OR DRAWING IS PROMOTING
SOMETHING JUST BECAUSE
IT PORTRAYS IT! LIKE
A FEMALE BEING
BEATEN UP, LET'S SAY...



AND, BY THE SAME
TOKEN, TO INSIST THAT
AN ARTIST STIFLE HIS
(OR HER) OWN INSTINCTS
AND DRAW ONLY THAT
WHICH IS PRESCRIBED BY
SOME MOVEMENT OR
CAUSE... WHY, THAT'S PURE
TOTALITARISM!
DICTATORSHIP! AND
SHEER STUPIDITY
TO BOOT!!



I MEAN, LOOK... LET'S
GET IT STRAIGHT! I'M
NOT A PROPAGANDIST
FOR ANYBODY'S GOD-
DAMN MOVEMENT
AND I NEVER INTEND
TO BE! I'M NOT A
POLITICIAN! I'M AN
ARTIST!



I'M NOT TRYING TO
DEFEND MYSELF AS A
PERSON... GOD KNOWS
I'M AS * * * UP AS
THE NEXT GUY... ALL I'M
DEFENDING IS FREEDOM
OF EXPRESSION...
WOULD YOU DEPRIVE ME
OF THIS
GOD-GIVEN
RIGHT?



IF I WAS TO TRY TO
GEAR MY COMICS TO
YOUR CAUSE OR ANYBODY'S
CAUSE, I WOULD NO LONGER
BE TRUE TO MYSELF... I
WOULD BECOME A LIAR!
IS THAT WHAT YOU
WANT?



WOULD YOU LIKE ME
TO STOP VENTING MY
RAGE ON PAPER? IS
THAT WHAT YOU'D LIKE
ME TO DO, ALL YOU
SELF-RIGHTEOUS, INDIG-
NANT FEMALES? ALL
YOU POOR PERSECUTED
DOWN-TRODDEN BOOSHWAH
* * * WOULD YOU
RATHER I WENT OUT AND
RAPED TWELVE-YEAR-OLD
GIRLS? WOULD THAT
BE AN IMPROVEMENT?



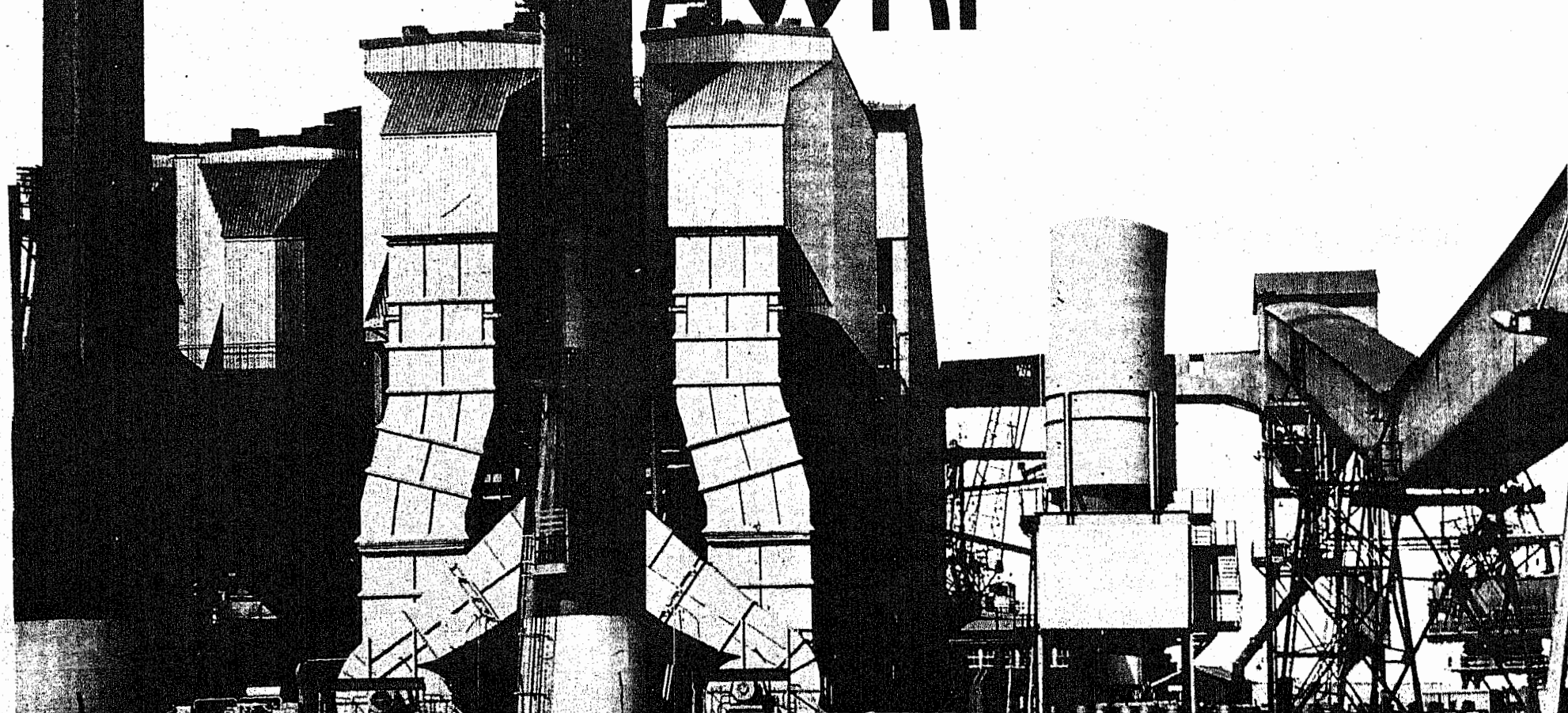
WELL, LISTEN, YOU
DUMB-ASSED BROADS,
I'M GONNA DRAW WHAT
I * * * -WELL PLEASE
TO DRAW, AND IF YOU
DONT LIKE IT
* * * YOU!?



Robert Crumb is America's foremost underground cartoonist, but because of the sexist tone of some of his cartoons, he is constantly under attack from the Women's Liberation movement in the States. In this cartoon, Crumb replies to the women — for the sake of decency we have censored parts of it!

In August 1971 BHP, together with companies that make Australia's steel cans — Gadsdens, Containers and United Packages, and the public relations firm Image, Australia announced a recycling programme for steel cans. Gabriel Lafitte was employed by Image Australia to handle the Steel Can People account, in February 1972. He left the organisation voluntarily in November last year, and on 5th February this year made a series of allegations against the Steel Can People. Lafitte claimed in these allegations that recycling was a technically and environmentally unfeasible scheme. It was cynically entered into compete for markets malco and to avoid legislation against the use of non-returnable cans. Furthermore, members of the public had been duped as many of the cans collected had been dumped. The following interview was recorded by members of A.R.M. on the 6th February 1973 following the screening of the F.O.E. film to the Steel Can People and the release, by Gabriel Lafitte, of the allegations and documentation of cynical and manipulative P.R. exercises of the B.H.P. and other Steel industry members.

AND THOSE THEY CAN'T CAN THEY THROW AWAY



B.H.P. & THE STEEL CAN FRAUD: AN INTERVIEW WITH GABRIEL LAFITTE

A.R.M.: Perhaps we could kick off by talking about KESAB and Steel Can involvement in that.

LAFITTE: The companies which set up the steel can recycling operation are the same companies which also produce a wide range of other packaging materials; for example, Gadsdens, which produce most of the 'pure pack' milk cartons which are rapidly replacing milk bottles, and obviously are an environmental danger. The packaging industry as a whole is very tightly inter-knit and interwoven. There isn't simply one manufacturer who produces cans, another one who produces plastic, another one who produces glass bottles and so on. They're all generally overlapping in their production and so they've all got a common interest in seeing to it that firstly, the swing to non-returnables accelerates, deposits fade out — returnable bottles or containers of any sort, whether there's a deposit or not, fade out — so that the only thing that happens is that any package that's produced is either thrown away immediately and is never re-used, or if it is returned, it's smashed, as in this case of glass bottles, rather than being re-filled or returned with a deposit. This is part of the deliberate strategy, eg. of ACI who are the monopoly producers of all glass packages in Australia, as well as being large producers of plastics and chemicals and a whole host of other things. Their strategy is to see to it that not only bottles with deposits are phased out, and they intend to do this within about 2 years from now at the

outside, but also that even returnable bottles like beer bottles which are collected by the "Bottle-oh" are phased out as well. So what they want is the situation that any bottles that do get collected and don't go down a tip are smashed so that they can go back to ACI's furnace, ACI can re-manufacture them—wasting huge amounts of energy, sending more shit into the air—and then can charge the manufacturers—the bottlers like the breweries and the soft-drink companies — new prices which means much more profit for them.

Now the whole packaging industry in the past, following the American model, the model of Keep America Beautiful organisation, set up the Keep South Australia Beautiful (KESAB) and Keep Australia Beautiful Councils all around Australia. They were designed as fronts entirely to shift the blame for litter away from the packaging industry and on to the general public. Kesab has operated entirely as a front, it's financed almost entirely by companies like Coca Cola, who've made a very heavy investment in it, and people like Lyn Swaine who is an employee of Kesab has in fact been used by Coca Cola to infiltrate "Friends of the Earth".

A.R.M.: Is that still true of Kesab?

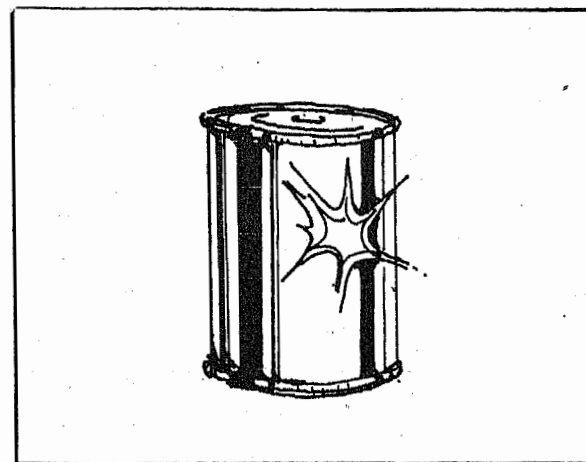
LAFITTE: Kesab also gets money from the government which I think indicates firstly, to be charitable, the stupidity of the government and, to be cynical, the complicity of the government.

A.R.M.: But we gathered that they were getting a little bit embarrassed about the direct connection between say Coca Cola and Kesab and were beginning to edge out of it because the public had swallowed the line sufficiently.

LAFITTE: Yes. Well that means you can always broaden the base of an organisation like that and involve other manufacturers or set it up through charities or trust funds or foundations and so on. There are any number of ways of setting up, financing and controlling an organisation without making it apparent.

A.R.M.: What you've said suggests two interpretations which may be two prongs of the same thing; i.e., on the one hand that it's a PR gesture that keeps the pressure off them in that recycling appears to be going on, the other one suggests the possibility that companies, particularly the BHP, can use this sort of program to claim taxation concessions and so forth and actually build its profits, by getting government subsidies for its so-called recycling proposals or anti-pollution proposals.

LAFITTE: Well they're both true, but the second stage hasn't really been reached yet because none of them are recycling. None of them want to recycle, but they can see the day coming when some sort of legislation is brought in which will force them to recycle in some shape or form and so they're preparing submissions and lobbying the Federal Government.

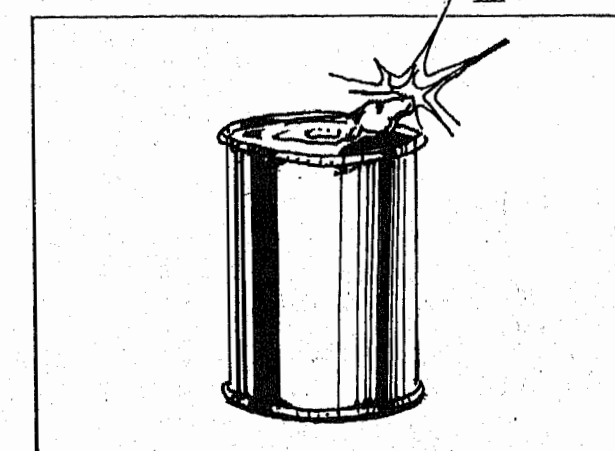


A.R.M.: Some of the BHP directors' reports have suggested "we're undertaking this program of special activities to stop pollution and so forth and it's up to the government to recognise the particular costs this is causing the company and so therefore they should come to the party with taxation concessions etc."

LAFITTE: Yes, they're already making very strong noises along these lines and this is being accomplished behind the scenes by very active lobbying and in fact they probably stand at least as good a chance with the Labor government as with the Liberal government, quite possibly a better chance — e.g., the PR consultant who is a full-time professional lobbyist in Canberra acting for the Steel Can People is Peter Cullen who runs the firm called Peter Cullen and Associates and he's a former secretary of Gough Whitlam, and most of his clients are American oil companies and BHP and the steel can producers and so on, and he obviously is a person who's got very close, personal, friendly contacts with most of the Labor cabinet.

A.R.M.: The business of actually recycling—you were suggesting before that by the time legislation has arrived they will, through their lobbying now, have shifted the onus for real recycling from themselves to say municipal authorities. That is their aim I think, isn't it?

LAFITTE: Yes, anybody. They pick municipalities simply because you've got to blame someone. Well their argument on that is that it's municipalities who currently collect the cans, if there is suitable finance made available and so on, then they can extract the cans. Now that was their original PR. What happened after the steel can operation was set up was that people inside BHP (not the marketing men and PR men who actually control and run the recycling scheme, but the practical men who actually have control over the plants, the tyrants who run the company towns in which all the steel



works operate) kicked up a fuss and said, "We don't want any bloody cans here, they're shit, they're third rate scrap, they fuck up the steel works, all we can do is burn the tin off, send it into the air. It'll wreck the quality of the steel. We don't want it". So they're now backing off, and in fact their initial publicity said blithely "we expect municipal councils to take this over", and what they were hoping was that they could set up this whole PR front as a very brief exercise to run no more than a year or two years at the outside, at the end of which time they would have conned a municipal council into installing an electro-magnet to pull the cans out of the city dump, and they could then take them to the steelworks. Now the steel works jacked up, they refused to take them.

So they've trapped themselves, they can't on the one hand pretend that they're going to councils, trying to encourage and force them and persuade them into setting up electro-magnets to pull the cans out if the steel works won't take those cans. So they're really stuffed. The one PR line they were taking to save themselves in fact is now closed and they're really up the creek now, they don't know where to turn.

A.R.M.: They don't know what their next move is on this field?

LAFITTE: No, I think the only possibility is that the government will come to the rescue and subsidise the whole thing so that it is conceivable that, while they would never dream of paying a municipal council for cans that come out of the city dump, if they were paid by the government or heavily subsidised by the government, it could just be economic for them and they'd be prepared to do it. But under present circumstances they wouldn't want a bar of it.

A.R.M.: You've mentioned the setting up of a front in the nature of Kesab and the what amounts in

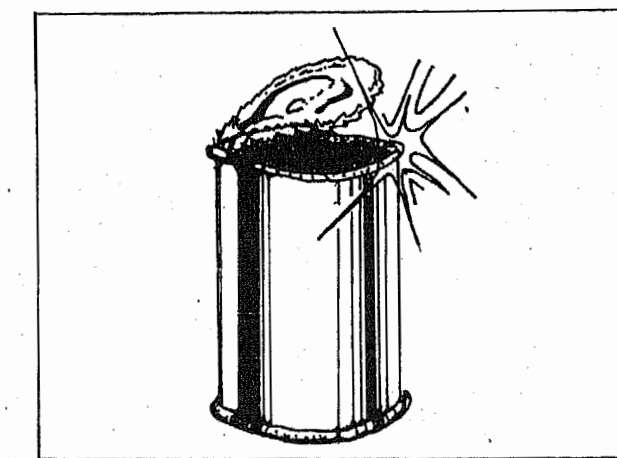
fact to . . .

LAFITTE: There are a whole host of fronts. There's Kesab, there's the Steel Can People, there's the National Packaging Association, there's the Packaging Industry Environment Council, there's hundreds of them, it's absolutely amazing how many of these organisations exist, just within the packaging industry.

A.R.M.: How far has the Department of Environment and Conservation in S.A. been sucked into this?

LAFITTE: Well, Glen Broomhill is a close and personal friend of Coca Cola's PR and advertising manager, who also has the title of Ecology Officer—which he's quite unhappy with because it means he has to waste time on ecology — these were his own words to me. After FOE demonstrated against Coca Cola, a few weeks later they also demonstrated outside Parliament House and dumped some cans on Parliament House and went to see Broomhill, and the steel can manufacturers got worried that Broomhill might give in to pressure and feel that he had to make some sort of strong statement or indicate he was going to produce some sort of legislation. So they went to see him and got an immediate assurance that he didn't take any notice of those bastards from FOE and he wasn't going to do anything. I'd say relations between the Labor government in S.A. and steel can manufacturing companies are very cosy and very friendly.

A.R.M.: What about on the federal level? At the moment the BHP are facing an enquiry, but they've

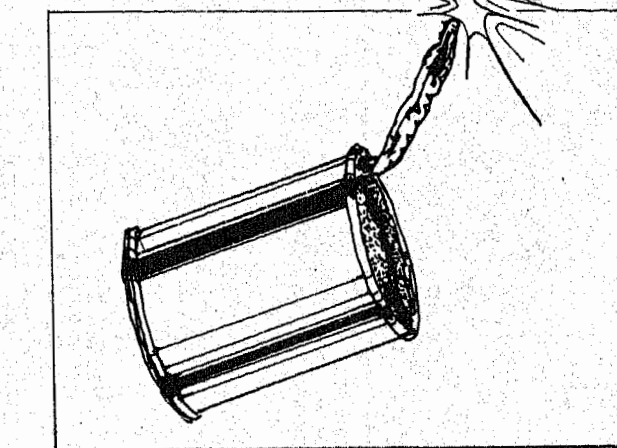


more or less been told they're going to get an increase in steel prices. How does this relate to this? Does this link up at all with the recycling process and costs and so on that the BHP claim to be involved with this?

LAFITTE: Yes, BHP would obviously prefer to have people pay for their pollution, pay for their products as indirectly as possible so they don't notice it. And BHP in one sense is in a very lucky position in that you never buy anything directly from BHP and so you don't notice it, and that's one reason why in some ways it's hard to get people worked up about a rise in steel prices. But it's even harder to get them worked up about indirect ways in which they're being charged. And those charges are incredible. It would require a lot of research and a lot of work, but if you go into it—look at the tariffs which protect not only steel production but the production of all steel products. Of cans, we're paying huge amounts to BHP in tariffs.

Then there are the direct subsidies, the subsidies on ship building for example, and BHP is Australia's biggest ship builder. Runs to about 45% of the cost of producing their ships which is an absolutely phenomenal amount. But again statistics like that are very hard to make meaningful, it's hard to get people angry about something like that.

Then there are the freight tax concessions and other forms of subsidies, and sales tax concessions. The laws governing these concessions and so on are so complex that there are any number of ways in which companies can get concessions and built-in advantages. Yet another example of government collusion which profits BHP, for example, is the fact that the price available for scrap steel in Australia and which is paid by the BHP, supposedly paid in this recycling scheme to charity, is about \$10 a ton, and they've explained that this utterly miserable amount which amounts to 1/15 cent per can (15,000 cans to the ton) — they've explained that this amount can't be raised because it is the ruling price for scrap steel and scrap steel just happens to have a depressed price at the moment. Well, the truth is that if you've got any scrap steel and you want to sell it, you can only get 10 dollars for it, for the simple reason that the only people you can sell it to are Simsmetal.



you can only sell it to Simsmetal is that BHP doesn't want much scrap steel, it's not concerned about recycling, it only recycles about 4% of what it produces as finished articles every year.

So if you've got scrap steel to sell then it has got to be exported to other steel producing countries. Now Simsmetal, by pure coincidence of course, happen to have the only steel scrap exporting licence in Australia. And they were granted that licence by the Federal Government on the basis of the amount of steel scrap they were exporting in a certain fixed base year, and in that base year, just coincidentally, Simsmetal happened to be about the only company that was exporting scrap steel. So they've got a monopoly of the scrap steel market. So Simsmetal can buy scrap steel in this country for 10 dollars a ton, sell it to the Japanese for 50 dollars a ton. The Japanese then sell it to Formosa for 70 dollars a ton and the Formosans turn it into third rate steel which is used for buildings which fall over. And the only way you can sell scrap steel is to Simsmetal. And this whole arrangement of giving Sims a monopoly obviously suits Sims. It also suits BHP and is also obviously done with the connivance, contrivance and complicity of the Federal Government. So you could in effect say it's a neat bit of restrictive trade practice in which the three colluding partners are the Federal Government, Simsmetal and BHP.

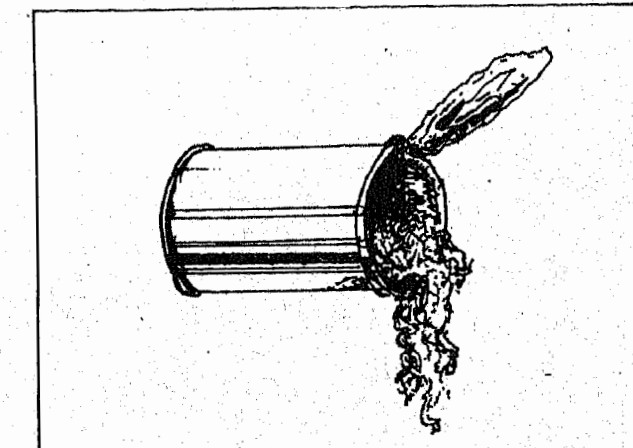
A.R.M.: One rationale for the steel price rise is the claim that there's a low profit margin on steel production.

LAFITTE: Well, I would think they're probably telling the truth and the reason for that is that they are so incredibly, unbelievably inefficient in their production. It is absolutely staggering to go round their plant and realise, for example, going back to cans, that in producing the tin plate, which is nothing but a thin, flat sheet of steel with tin coating on it, that out of every 10 tons made, one goes wrong and has to go back to another special plant which is not a BHP plant, but a subsidiary of the American Can Co. to be detinned in a bath of molten caustic soda. You then extract the tin, you then extract the steel, the steel goes back into the steel works furnaces, is remelted, rolled, repickled, re-washed, reheated, reannealed, the whole thing, re-plated with tin. They have to remanufacture 30,000 tons of tin plate a year.

A.R.M.: Do they consider that to be part of their recycling, incidentally?

LAFITTE: Yes, they do of course, that's part of their figures. In fact BHP has been saying that they recycle 25% of their production. Nearly all of that is stuff that's gone wrong in the factory. That figure of 25% is an indication of their inefficiency, not their interest in recycling.

The inefficiency of that plant is absolutely incredible



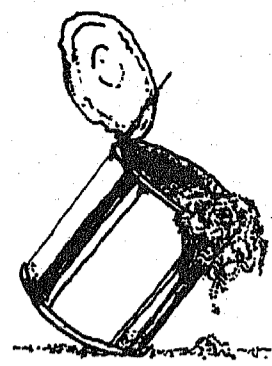
and the obvious reason for it is that the workers are so totally and utterly alienated from it, they obviously couldn't give a stuff whether the product turns out right or not. The pay, in this day and age, in 1973, is on the whole, on average, less than \$50 a week. They're company towns, the work is hot, dirty and extremely dangerous and highly pollutive. In towns like Wollongong the company owns most of the houses as well, is the landlord as well, and charges exorbitant rents.

A.R.M.: You collected a number of documents when you were working for this PR firm "Image Australia". What's the substance of those? Is there evidence for example of the sort of collusion you're talking about between the Federal Government, BHP and Simsmetal.

LAFITTE: Not so much with the Federal Government. There is evidence that Simsmetal are dumping cans for example. These are cans which people have brought to recycling centres in the faith that they're going to be recycled.

A.R.M.: You mean literally dumping in a hole in the ground?

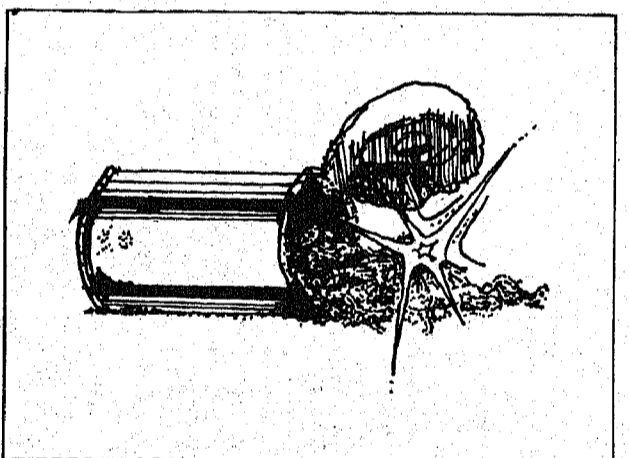
LAFITTE: Yes, and in fact film of those dumped cans at the Simsmetal plant in Melbourne was shown on Channel 7 on the day which this information was released and that was film which was shot by FOE people here in Adelaide. Many of these documents I think indicate the most important point made in my allegations, because after all, these people are on the whole intelligent enough not to commit too much of the really nasty stuff to print, though of course the danger that it will ever be released is very remote. But most of these documents indicate the fact that their basic motives are not genuine concern for the environment, obviously—that goes without saying — but in fact a fear of restrictive legislation. There are a lot of internal memoranda from within BHP reproduced here which indicates



that BHP's main motive is a fear of legislation. And the other major point is that they set up their recycling program simply to counter the one set up by Comalco, i.e., the producers of aluminium cans. Because Comalco set up a recycling scheme, which was set up by Image Australia, the PR firm which now handles the PR for the steel can scheme (it's a tight little world). The reason Comalco set up their recycling scheme in the first place is that they have a totally illegal, collusive, restrictive trade practice agreement with BHP not to undercut each other in price, in the prices they charge the can making companies and the canning companies like Coca Cola and the breweries and so on, which guarantees profits all round, destroys the myth of free enterprise and so on.

But nevertheless these companies do want to compete against each other, but they're prepared to compete only in a way that doesn't threaten profits, in exactly the same way that say the petrol companies don't compete against each other in the only real way which provides any real competition, any real difference—which will be in price. So they compete in utterly meaningless bullshit ways like friendly service and "fill 'er up with Goldie" and all the bullshit slogans. Or the banks; so called free enterprise banks all make exactly the same charges, the only way they compete is in PR.

Now Comalco decided to seize on recycling and to give their cans a groovy image with consumers by setting up this fraudulent recycling scheme which in fact has never collected more than at the utmost 1% of the aluminium cans made. And they started winning customers away. Coca Cola in Sydney switched to aluminium and a few other big customers went, so BHP and the steel can manufacturing companies started getting worried, so purely to negate Comalco's marketing advantage, they set up a steel can recycling scheme for totally commercial reasons. And there is considerable documentation produced from within the companies concerned which shows quite clearly, without any shadow of a doubt, that there has been high level



collusion between Comalco and BHP and that BHP's major motive was to negate Comalco's commercial advantage.

A.R.M.: Your main concern was as a PR representative for Image Australia. You were actually handling the steel can section?

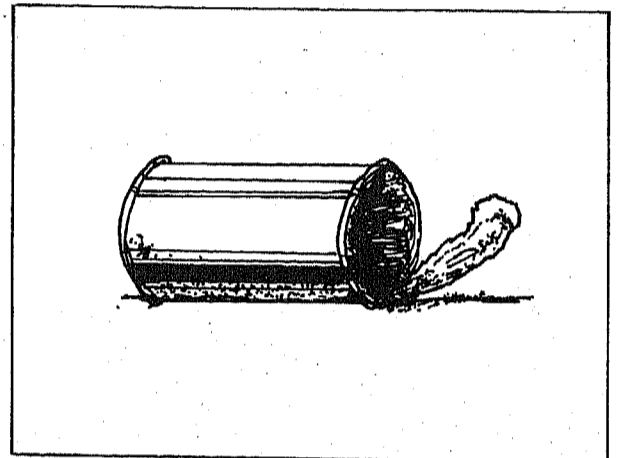
LAFITTE: Yes, I was employed by Image Australia (that's an incredible sounding title, isn't it, almost speaks volumes by itself). Image Australia is a PR firm which was hired by BHP and the steel can manufacturing companies to handle and operate the whole steel can recycling scheme. They were actually running the scheme, it's not as if they were putting out a few press releases or something—the whole thing was nothing but press releases, that's what the whole scheme amounted to.

A.R.M.: Well, since you've got out, and more particularly, since you've made these allegations, what's been the effect, what noticeable effect have you seen in terms of their response, not so much to you personally, but their political response to the sort of charges you made, e.g., today someone said that SKA had a taped interview with you accidentally rubbed.

LAFITTE: Well the media have responded to this with a mixture of timidity, fear, confusion, hypocrisy, lack of understanding and some sympathy. I've had news reporters who obviously are personally sympathetic tell me that the company secretaries and legal advisers went into a great flap because when I went on camera I used words like "fraud" in the same sentence as the sacred word "BHP". And Channel 7 eventually opted for the utterly ridiculous solution of bleeping out every reference to the companies.

So you have utterly unintelligible sentences like me going on camera saying 'what really happened was bleeeeeep', and the bleep would go on for 15 seconds. It's like something out of **Medium Cool**, I suppose it's the sort of thing you'd expect. I'm very largely a professional media person. I've worked as a journalist and in radio news and in PR—all really heavy, nasty media related fields—for some years now and I know what to expect, so none of it surprised me very much. And I've been in the position of most of the people I've been talking to myself on many occasions. But they have been quite openly telling me that tapes of me going on air saying fairly damning, uncompromising things have suddenly, mysteriously been erased, supposedly accidentally, or that bits have had to be chopped out. When I went into the Channel 7 studios they were panicking about my using the words 'fraud' and 'BHP' in the same sentence. So I volunteered to retape the whole thing and they jumped at the opportunity for me to retape it. I simply omitted—I kept the word fraud in, I didn't want to water it down—so instead of saying BHP I said Australian steel producer and I think anybody knows who the Australian steel producer is. And these are the sort of compromises that happen all along the line.

A.R.M.: You started off with the 12 main points you were making in regard to the allegations, and you've said that to some extent you've been forced to compromise slightly. Is there anything that isn't contained in these documents, any point you would have made, that you've felt that otherwise



you would have been challenged to such an extent that you would have difficulty perhaps to document?

LAFITTE: No, I've made those documents quite uncompromising. It's the fact that the media just hasn't mentioned many of the points raised in those documents that has been disappointing. There are a couple of points; for example, in a section of the documents which refers to the fact that these companies have been actively subverting ecology organisations.

A.R.M.: You said something about people infiltrating.

LAFITTE: Yes, I deliberately didn't mention the names of those doing the infiltrating, though I could have, and will do, if I'm challenged on it and if they deny it. But I didn't name them for the very simple reason that most of these people are tools of companies like Coca Cola and the steel can manufacturers and I don't think it would be fair to name them. But on the whole I didn't compromise in the documents. But what annoyed me was that the main things the media seized on, quite predictably, and I did expect it, were the allegations of bad faith and of the cans being collected for recycling and in fact being dumped, when the major point that I wanted to make was that even if the cans were being recycled this would still be a huge waste of energy and this point of energy consumption, consumption of irreplaceable fossil fuel energy which has taken the world 200 million years to create, going up in smoke just to create Coca Cola cans—that hasn't been touched on at all by the media—and that's one of the major points I wanted to bring out.

A.R.M.: So the media in fact is using some of your allegations as pressure for recycling?

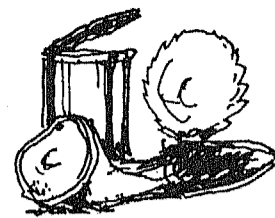
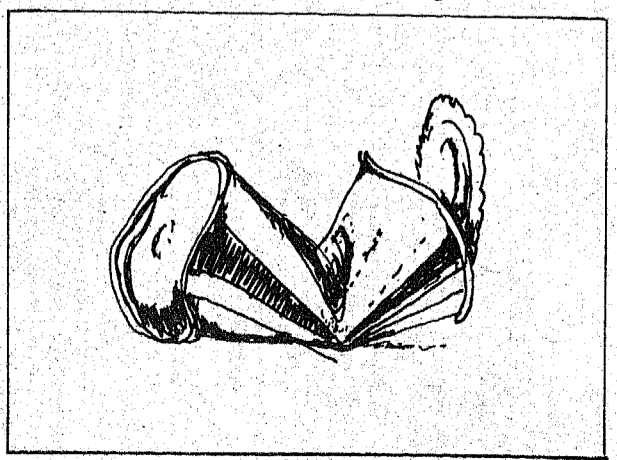
LAFITTE: Yes.

A.R.M.: Whereas in fact, you'd see your direction being totally the other way?

LAFITTE: Yes. It may sound unfair to the steel can manufacturers, but I think they're damned if they do recycle and they're damned if they don't—to put it simply.

A.R.M.: Well, then it becomes a challenge to the whole consumption business—not just how they're producing, but what and why.

LAFITTE: Yes, but it's very difficult to get that across



to the media. A couple of people have asked me what's the solution. The first thing you say, obviously, is use less cans—that's just common sense. But they've got an automatic hierarchical view of the world, a pyramid view of the world, they automatically assume this is something a government has got to do, something for the people to do.

A.R.M.: Pushes the government in closer collusion with these companies?

LAFITTE: Yes, and an alternative solution, something which involves the mass of people in not trusting companies and not trusting governments and taking steps of their own just never occurs to them.

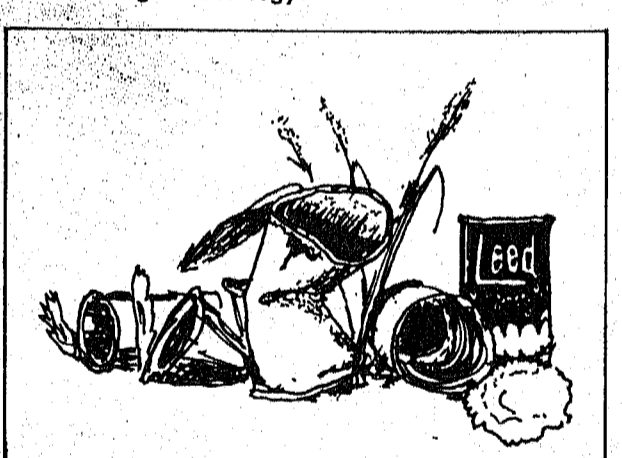
A.R.M.: How much was FOE seen as a threat by, for example, Coca Cola in S.A.?

LAFITTE: That is a very important point. One of the things that the capitalist media keep on telling us is that demonstrations have no effect—don't bother demonstrating. What good does it do? Nobody ever listens. The truth is that demonstrations send these people into an absolute panic. I've never seen people go so completely to water . . .

A.R.M.: Except over the last couple of days.

LAFITTE: Well I hope so. It absolutely amazed me to see that the people I was working with are the people who, before I started working for them, I had the common stereotype that I think most students have—these are hard, cold, ruthless capitalists who know what they're doing—they're cold, efficient, brutal and know exactly where they're going. In fact they're small, weak, repressed, pathetic, frightened little men, who go to water—they're used to having everybody agree with them, they can't handle conflict situations—just the fact that I was younger than them was in itself a threat and many of them would keep coming up to me with pathetic, wistful things about how they'd love to ride a motor bike round Australia or something like that—things they'd obviously never ever do. They just felt that my being 20 years younger was in itself a threat.

A.R.M.: Are you saying they feel trapped within their own bourgeois ideology?



LAFITTE: Yes. Those people are very very trapped. In fact I've made myself unpopular with some of my radical friends because I'm quite openly sympathetic to these men as individuals, because I can see them as individuals now. At the same time they are objectively the enemy and there's some point where you've got to draw the line and you know that these people will never be persuaded and there's no point in infiltrating an organisation like that to try and persuade them to change their minds, they never will.

They've got too much of a vested interest in it and these are people whose whole jobs and whole lives—because they identify their jobs and lives, they're completely synonymous to them—are to see Australians, every human being, reduced to the role of a consumer of cans. That is what you and I and everybody else means to them. And they see cans like they see human beings, they love cans, they see them as works of art, their whole lives are cans and there are thousands of executives with similar jobs all round the country. Now at first sight that's absurd; at second sight it's disgusting, work for them for three months and you believe it.

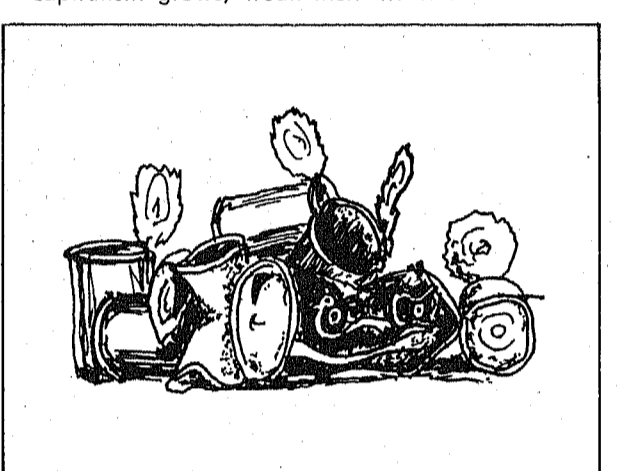
A.R.M.: You said that they fell into a panic as a result of the demonstration, but are there any more concrete effects that it has had, beyond the initial panic and lack of decision.

LAFITTE: I found it very heartening to realise that within hours of somebody wandering around Adelaide University and noticing a notice stuck up saying FOE were going to organise a demonstration against Coca Cola in 10 days time and someone (either an employee, or a son of an employee of

Coca Cola) rang Calk and within hours 20 top executives of six of Australia's largest companies all round the country were panicking. That's an indication of what it was like. People were flying to and fro. They didn't know what to do. They flew me over to Adelaide to see if I could head off the demonstration. And when I sat down with the Coca Cola PR and advertising manager he presented me with a seven point contingency plan of how to cope with the demonstration.

There were seven options open to them—ranging at the one extreme from doing nothing at all, to at the other extreme preventing the march from ever leaving the University—and that was an option which they obviously regarded as just being perfectly normal within their capacity. They eventually decided to allow the march to occur and not to call the cops, but just make sure the cops were hovering in the background on the grounds that they've got a brand new plant on a major road out of town with acreage of glass on the front which is only operating eight hours a day, so three quarters of the entire week it's unmanned.

So they'd better let these Uni students let off a bit of steam and march, rather than have the risk of having their windows broken. But the panic was incredible and I think it's a very heartening sign. It's heartening at this stage because they are weak men and they went to water and they didn't know how to cope with it. But of course in the long term as the threat to these companies and the threat to capitalism grows, weak men invariably of course



turn to facism and turn to authoritarianism and turn to rely on strong police forces to back up weak men, that's what police forces are for.

So in the long term I think obviously we've got to fear these people because they will turn to the police. But at the moment it's all to our own good to realise that these people are weak and we can therefore exploit them.

A.R.M.: What was their response to that demonstration say in relation to the press—it was rumoured that they had drinks with the boys, the press had drinks with the Coca Cola board afterwards. Were there any more structured plans to deal with . . .

LAFITTE: Yes, there certainly were. I sat down with the Coca Cola advertising and PR manager days beforehand, to work out a strategy and he told me that he was going to spend the next two whole days going to see, not the reporters, not the news editors, or the chiefs of staff, but the editors of all the papers, all the radio stations, all the TV stations in Adelaide—all of whom he was personally friendly with, other than Channel 2. Quite by accident, and as a matter of fact, Channel 2 turned out to be the only medium which gave the demonstration any reasonably objective sort of coverage. He did so and he reported to me a couple of days later that everything went well, and that the editors in turn had invented on the spot a typical sort of rationalisation which they persuaded themselves of in no time at all—that, you know, "there've been lots of demonstrations, I don't see any reason to cover another demonstration, I don't think we'll send a reporter out unless it's absolutely necessary, we might have to send a reporter but I don't think we'll report it" and so on.

A.R.M.: Yes, "the people are tired of demonstrations" line.

LAFITTE: Yes, "not news anymore", and so on, and the message filters down from the editor to the chief of staff and from there down to the reporter who covers it. I know, it happened to me while I was a reporter, I know how it happens. Yes, I would be very happy to challenge Coca Cola's PR manager Brian Kirkwilliams to a public debate, to deny to me that that ever happened. I'd be quite happy to challenge any of the steel can people to a public debate on any of the allegations I've made. So far they've all been chicken and they've all ducked out of any direct confrontation and specifically refused it. I'd be delighted to meet any of them publicly and challenge them with any of this public material.

The full text of these allegations, together with documentary proof from evidence collected by Lafitte, is available from:

Adelaide Revolutionary Marxists,
P.O. Box 133, Goodwood.

Price for photocopying (35 pages) and postage \$2.

FILM FIASCO

Following the Friends of the Earth Demonstration against Coca Cola last year Lafitte was sent to S.A. by the Steel Can People, to offer F.O.E. money to direct their activities elsewhere.

After discussions with Lafitte, Friends of the Earth approached three drama students from Flinders University for assistance in making a film.

A budget was drawn up, and after discussion the Steel Can People agreed to make the money available in 3 separate allocations over a period of time, and to pay for the film crew to visit Port Kembla and film steel making and recycling operations.

At no time was a contract made on the basis of any script or content. Image Australia director Esta Handfield then contacted Wal Cherry, Professor of Drama at Flinders University.

This was apparently to ensure that the allocations could be paid into a University account, rather than directly to F.O.E. and that the film makers would receive some supervision from the university. Cherry claims he agreed only to handle money and provide normal academic supervision. Handfield claims that the University is responsible for content.

As the students wished to submit the film for course assessment, it was agreed that the Drama Discipline would receive one final print of the film, as would the Steel Can People.

In the course of filming, much footage was shot that was not used in the final version of the film. Channel 7 News in Adelaide has screened F.O.E. footage of cans dumped by Sinsmetal in Melbourne—cans that had been left at recycling centres by well-meaning consumers.

Interviews with managers of recycling centres and can-making companies revealed that the P.R. sophistication only existed at the very top level of the scheme—largely BHP and Image Australia. All that the smaller fish could do was repeat well-rehearsed phrases about pollution (by this they meant litter) being produced by people, not by industry. Recycling was thus industry's public-minded gesture. So poorly did Bill Duggan, (marketing services manager of J. Gadsden Ltd.) measure up on film against F.O.E. arguments that the Steel Can People viewing work in progress before making a further allocation suggested that Gabriel Lafitte be interviewed instead. To their later chagrin, their advice was taken.

In its final form the film is not the whitewash of the recycling scheme the Steel Can People had hoped for. It features Gabriel Lafitte as a central figure, revealing the crisis of the public relations man who knows he is perpetrating a fraud. It does not document all the evidence against recycling. Film is not the best medium for detailed arguments about thermal pollution—some of the treatment of the industry is even sympathetic. But the revelations from the inside and the film's urge to commitment provide its main attack.

The first answer print of the film was back from the Sydney laboratory early in February, and the Steel Can People were invited to a screening at Flinders University. The press were to see it immediately afterwards. Both the original and the work-print were still at the laboratory.

The immediate reaction of the Steel Can People was to threaten an injunction against further screening of the film and demand their money back—despite the fact that NO CONTRACT HAD BEEN BROKEN.

It was at this point that George Anderson of the Drama Discipline seized the film, to await the later arbitration of Professor Cherry. He also contacted a friend at the Sydney laboratory to arrange that the original etc. be sent to him. NEITHER HE NOR THE REGISTRAR TO WHOM HE LATER GAVE THE FILM HAVE ANY CLAIM TO POSSESSION. The University can only make claim to ONE FINAL PRINT. The agreement was made between the Steel Can People and Friends of the Earth. All presently available copies of the film are the property of F.O.E. Any understanding otherwise can only be the result of either collusion or misunderstanding between the University and Image Australia.

Last Thursday, the Council of Flinders University, presumably embarrassed by its possession of a film that it had no legal right to, at the insistence of students, handed the film to student rep. on the council, Michael Rowan.

A general student meeting is called for this Thursday, to discuss the role of the University in the whole affair and resolve the question of ownership of the film.

WATCH FOR A SCREFFNING OF THIS FILM

ON DIT UNCLASSIFIED ADS

These ads are free to all students and student groups at any education institution. Maximum of thirty words (more or less). Please write in block letters and use the form available SAUA and On Dit Offices.

UNISIKI 73 — Adelaide University snow ski club presents A WEEK OF SNOW FOLLIES! Go for any week in August to either Falls Creek or Mt. Buller (flats or lodge accommodation is available at discount prices). Open to all members and its 50c to join. Enquiries at the Sports Association.

FOR SALE 1963 Simca Station Wagon — Beautiful interior and body — good reliable motor (new head) — 5 as new tyres — registered and insured — lay back seats (very handy) — heater/demister — towbar; roofrack — plenty of spares (whole spare car) — \$200 or best offer — ring 72 3519.

A.U.F.C. FOOTBALLERS TRIALS START MARCH 10th — So, get interest and get to: *Training Tues. Thurs. 8:00 Park 9 Annual General Meeting Thurs. March 15th — FRESHERS MOST WELCOME — Further details — Paul Rofe 79 2740 (home). 51 4611 (Bus.). Do your bit to win the Flag for the Blacks.

AUFEC presents a FLECHE BANG at 22 Shakespeare Ave., Tranmere on Saturday 17th March 8 p.m. \$1.50 single \$2.50 double or ½ price for AUFEC members FREE beer, wines, music.

Kawasaki 500 low mileage crash bars, workshop manual \$650. Ph. 30 494 after 6 p.m. Ask for Tim.

WHY A CROSS? WHY DID JESUS DIE? Why are Christians 'turned out' by a symbol of defeat? Why? Why? Why? Why? Why? Why? Why? Why? Horace Lamb Lecture Theatre 1.10 p.m. Mon. 19th March. Be there! Evangelical Vision.

AUFEC presents a FLECHE BANG at 22 Shakespeare Ave., Tranmere on Sat. 17th March 8 p.m. \$1.50 single, \$2.50 double or ½ price for AUFEC members — FREE beer, wines, music.

BOGUS AND THE CLASSICS DEPARTMENT CALL FOR AUDITIONS FOR THE BIRDS BY ARISTOPHANES. Actors, singers, dancers wanted. If you're interested, come to the Lady Symon Library, 1st floor, Lady Symon Building, 12.00-3.00 Wed. 14th March.

SOCIAL DEMOCRACY & COUNTER REVOLUTION Paper by Jack Barbalet. Thursday 22nd March 1.00 p.m. North Dining Room.

COACH WANTED for student in Matriculation Mathematics I and II for one or two hours a week. Prefer someone who lives in or near Glen Osmond. Phone. 79 5375.

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10% off all text books over \$2.00

ABOUT THE EXCHANGE

"Education has come to mean the inverse of the living process of learning from an environment which is human; an environment in which most men have access most of the time to all the facts and tools which indeed shape their lives. It has come to mean something which can only be acquired by departing from everyday reality to consume a special commodity and to accumulate abstract knowledge about life. Imperceptibly all countries, east and west, have adopted a system of knowledge capitalism. - (In such a society the poor are those who lag behind others in education) - enforced instruction deadens for most people the will for independent learning; - knowledge, treated as a commodity delivered in packages and accorded the status of private property must always be scarce. - (School is suddenly losing its political, economic and pedagogical legitimacy) - The inversion of a schooled society begins with a redistribution of the tasks now assumed by the school. The most fundamental alternative to a schooled society is one in which educational freedom means an equal right to learn and to contribute throughout life (Society will understand) - the role of educational institutions as liberating access to useful objects and facilitating contact between persons. The systematic alternative to schools - is a set of reticular structure which guarantee access to those resources which someone might want to use for learning what he wants or needs to learn and which are not otherwise available in his milieu."

Ivan Illich "On the Necessity to Deschool Society."

the learning exchange

RESOURCE PEOPLE

The Learning Exchange is an experimental education structure designed on the basis of the educational and social philosophy of Ivan Illich. It is a simple mechanism designed to identify, record, and make available, the educational resources of the community for the use of its citizens. Educational resources are defined as people having knowledge, skills, interests, or educational materials that they are willing to share with other people.

The physical resources of the L.E. are an office, telephone, card file, and a number of operators. After hearing about the Exchange, individuals in the community who wish to make their knowledge, skills, or educational resources available to others simply call or write the Learning Ex. Where their listings are alphabetically recorded on file cards according to subject area.

Clients are divided in 3 categories according to the services they request.

Resource people are those individuals having competence or expertise in a particular area who are seeking to impart their knowledge or skills to others. **Learners** are individuals seeking instruction. The Common Interest groups are formed from persons seeking to contact other individuals who share their area of interest and level of competence.

As an alternative educational structure, the L.E.

---(1) encourage educational interaction and personal communication between people on items of mutual concern

(2) encourage the use of educational resources currently existing in the community

(3) costs nothing to use or operate

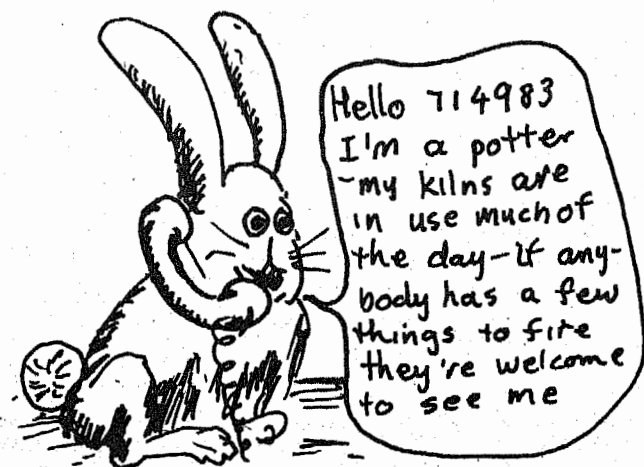
(4) is available to anyone with access to a telephone or the postal service

(5) is owned, operated and controlled by its clients

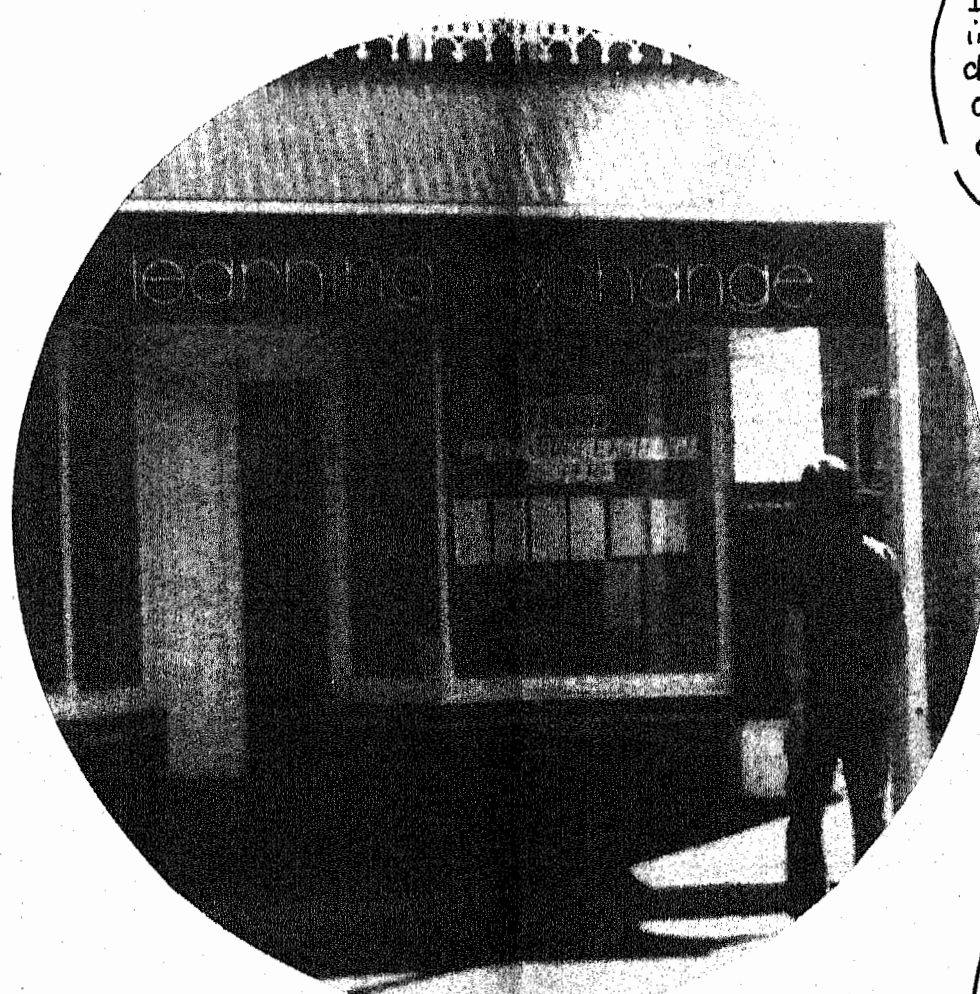
- We hope that the L.E. as a structure for the assembly and allocation of educational resources may constitute a viable alternative to the traditional school structure.



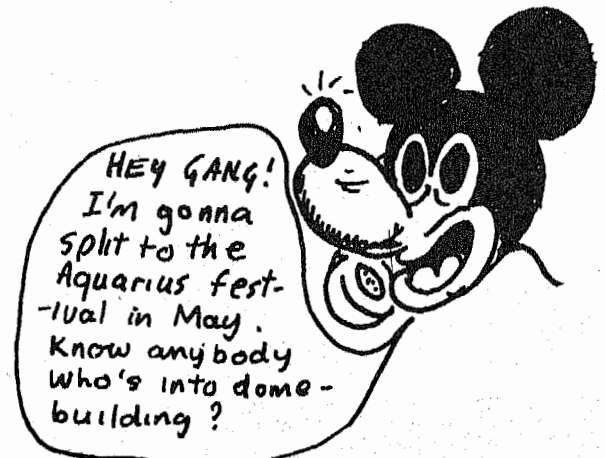
Hello 714983
I used to be a gardener, anybody wanting to know about planting could see me.



Hello 714983
I'm a potter - my kilns are in use much of the day - if anybody has a few things to fire they're welcome to see me



Hello LE,
I'm interested in astrology, do you know of anybody I can talk to? ? ? ? ?



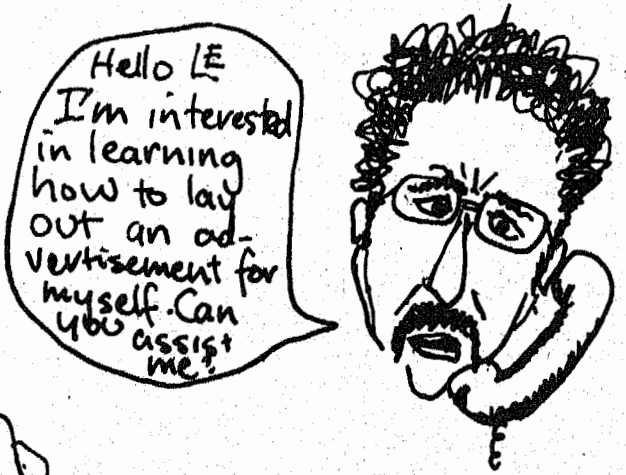
HEY GANG!
I'm gonna split to the Aquarius festival in May. Know anybody who's into dome-building?



HELLO LE
I'm a drama teacher, anybody interested in drama or theatre could talk to me.



HELLO 714983
I want to learn how to do batik. Can you help me? ?



Hello LE
I'm interested in learning how to lay out an advertisement for myself. Can you assist me?

I WANT TO TEACH

We have people wanting to learn in the following areas: pottery, vegetarian cooking, stone cutting, tap-dancing, dome building, pattern drafting, submarines, crochet, Italian, car repairs, spinning and weaving, old-time dancing, building a house from simple materials, book-binding, furniture restoration.

Form A Name _____
Address _____
Phone: _____

Method of Contact _____

What is your interest in the L.E.

As a resource person (teacher)
If yes, please fill in Form B

As a member of a Common Int group

Subject area: _____

As a learner

Subject area: _____

Willing to help in the operation of the Learning Ex. e.g. answer telephone in evenings.

Can you help organize the group yes no

I WANT TO LEARN

Form B Name _____
Address _____
Phone: _____

Method of Contact _____

Subject area _____

Experience _____

Conditions (time, cost, etc.) _____

How do you prefer to be contacted by a learner? Phone letter visit

where: _____

when: _____

We have resource people available for the following subject areas: Astrology, bread-making, ecology, cookery, drama/theatre, dental health, fitting and turning, French, Indonesian, leatherwork, applied maths, meteorology, motor-cycle maintenance and repairs, classical music, photography, public speaking, journalism, science, welding

ON DIT CAMPUS & COMMUNITY SERVICES

CRÈCHE ON CAMPUS

Two University child care centres are already established, at Rose Park for kindergarten-aged children and at North Adelaide for nursery-aged children. However, these are inadequate due to size, expense of fees, and lack of convenience in situation.

Therefore, in view of the pressing needs of students, non-academic staff and staff for adequate child-care facilities within their financial needs, a meeting of interested parents was held on Thursday 1st March. It was suggested that the present child-care system be broadened to include the following:

A. A suitably equipped, full time child-care centre **ON CAMPUS**, run by qualified staff on a similar basis as the one at Flinders University, be established.

B. That a property owned by the university on McKinnon Parade be made available for conversion into a child-care centre (would accommodate 20-25 full-time kids).

C. That interested parents could arrange to care for each other's children at home at mutually convenient times (see attached form!)

D. That the urgent need for an on-campus child-care centre be demonstrated by the setting up of a circle in the seldom-used Union dining room.

All support for this project — whether from parents or interested students, staff or anyone else — is desperately needed.

ANY OTHER ENQUIRIES, PLEASE CONTACT:

| | |
|-----------------------------|------------------------------------|
| Barbara Walker 74 1256 | Mary Nodge 78 5360 |
| Vimala Bott (Biology Dept.) | Liz. Jarret (History Dept. Office) |
| | Patricia Savenis |

.....
THOSE WHO HAVE CHILDREN AND ARE INTERESTED, PLEASE FILL OUT THE FOLLOWING FORM, AND RETURN IT TO:
ADELAIDE UNIVERSITY UNION CHILD CARE ASSOCIATION
S.A.U.A. OFFICE
UNIVERSITY OF ADELAIDE.

NAME.....

ADDRESS.....

NO. OF CHILDREN.....

AGES.....

I AM INTERESTED IN SCHEME(S)

- A
B
C (see attached form)
D (details at next meeting — i.e. on March 12th).

FURTHER COMMENTS.....

.....

.....

.....
* **PROPOSAL [C]** If interested, please complete and return to Peter and Sue Gilchrist, 5 Palm Place, Hackney.

NAME.....

ADDRESS.....

PHONE.....

Children _____ Ages _____

| | Times they need minding | Times you are available |
|-----------|-------------------------|-------------------------|
| Monday | | |
| Tuesday | | |
| Wednesday | | |
| Thursday | | |
| Friday | | |

MEN'S LIBERATION

Men! If you recognise the sexism (role playing) in your relationship with other men and women and are prepared to discuss it from your own experience and try to evolve new, non-sexist ways of relating to people, leave a message on how you can be contacted for Mens Lib. C/ - SAUA Office so that a meeting can be arranged.

Mens Liberation is a new concept, the basic idea being that we live in a sexist society where men and women act out certain roles which by their very nature limit their way of life and produce oppression and exploitation of people because of their sex. If you are interested in developing this idea in your personal life and society as a whole, Mens Lib. needs you.

Anyone who recognises and opposes inequality and oppression in our society should be concerned first with the starting point of inequality and oppression, our personal relationships!!

SURVIVAL CLUB

There are two main concepts upon which we as a group of people base our whole commitment. They are the physical and emotional survival of the individual and the species (to be) brought about by establishing conditions of human liberation.

Liberation from oppressive systems of control, from decadent structures that can no longer guarantee the security of people, that in fact threaten our existence. The threat of total annihilation through global war, the threat of complete economic collapse through the exhaustion of limited, essential, natural resources, the threat of the breakdown of the planets eco-systems. The threat of the imposition of a totalitarian order that justifies its existence by promising solutions to these and other problems.

The aims of the group are to grow together with people in the attempt of creating workable solutions on individual level that can be expanded and applied on a larger level. We aren't so ambitious to say that we have solutions but solutions must be worked at and lived out if ever they are to be generally applied.

The activities we have planned are ones that will hopefully equip people with certain skills so they are able to (a) If, and probably when, society collapses, we are able to survive by our own resources (b) To be able to live in and cope with our present social system so we won't have to compromise our individuality to the point of losing it, and living with the social system without contributing to the overtly decadent shibboleths.

A BIT OF BUREAUCRATIC BULLSHIT

(Please fill in, detach and send to Peter Carey C/ - Survival Club, Students' Association, Adelaide University, S.A. 5001).

NAME.....

ADDRESS.....

.....

AREA OF INTEREST (Please specify with tick)

- | | |
|------------------------------------|--|
| (a) Practical Projects | |
| (1) Communal Living | |
| (2) Organic farming | |
| (3) Food Co-Operatives | |
| (4) Vegetarian Restaurant | |
| (5) Commune Communication Centre | |
| (8) Alternative Medical Centre | |
| (9) Information Centre | |
| (10) Bartering System | |
| (11) Cosmic Health Institute | |
| (12) University course in Survival | |

PUBLISHING CLUB

Moves are being made to form a publishing club at Adelaide University.

The main aim of the club will be to act as a resource centre where members can gain expertise in various aspects of publishing, e.g. writing, editing, reporting, interviewing, layout, illustrating, photography, other art work, printing, advertising and the business aspects.

Other aims will be:

(1) To produce various publications as a club activity, e.g. Magazines, comix, song books, poetry books, art folios, posters, literature reviews and books.

(2) To assist members who wish to produce their own publications.

(3) To establish classes on the various aspects of publishing and to arrange visits and visiting speakers.

(4) To produce a monthly news sheet in order to keep members informed of club activities. The First Annual General Meeting will be held on Thursday, 15th March at 7.30 p.m. in the South Dining Room of the new union complex.

For further information, contact Peter Love, C/ - Student Activities Office, or ring 76 9621 after 8.00 p.m.

WOMEN'S LIBERATION

WHERE? You'll be asking if you were here last year.

We went underground, into small groups for all-women rap sessions. Lots of personal discoveries and new projects emerged from this — projects like the new Women's Studies course in Politics I, a conference on Sexism in Education planned for Easter this year, a regular journal, **Liberation**, produced by a different group each time at the new Women's Centre at Bloor Court in the city.

Big meetings are a drag: they turn into either lectures or shouting matches. But in small groups, we've found, we could really get to know each other,

speaking freely about our personal experiences, let our angers and fears all hang out, and collectively work out ways to **MAKE SISTERHOOD POWERFUL**.

Mixed meetings, in our experience, just don't work because men, who are used to dominating anyway, tend to hold the floor raving about their own concerns and Women's Liberation for women by women gets forgotten. Maybe it ain't necessarily so now, so come to the meeting on Friday and talk about Women's Liberation on campus. We hope that small groups (women's, men's, mixed) will be started, and some big meetings along new lines will be planned for First Term. **EVERYONE INVITED**.

ONLY ONE WAY TO GOD ?

But what about Hinduism, Buddhism and all the other great religions of the world? Surely, they too have access to God, if he, she or it exists? The Hindus are charitable enough to say that Christians will probably get to Heaven, why can't you Christians return the favor?

Well, maybe, just maybe, truth is not a matter of favors. Maybe we cannot change truth to suit ourselves. Maybe Christians have faced up to the facts. Perhaps C. S. Lewis was one of these. When he became a Christian after years of atheism, he described himself as the most reluctant convert in the whole of England. He hated to admit that his life up till now had been futile and that he had been wrong. But he was intellectually honest enough to face up to the facts and act upon them. He never regretted making that decision because through Jesus he had a real, live relationship with the King of the Universe.

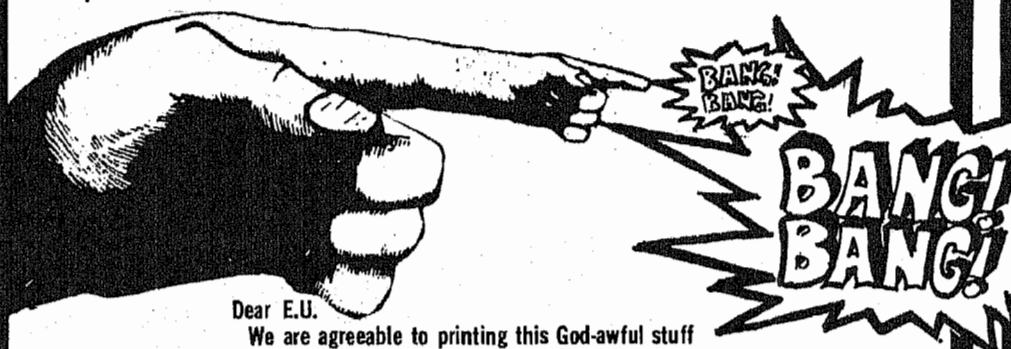
Why is it that thousands of people say that God is dead or never existed or is just an impersonal, unapproachable force or just is not worth while finding? It is because sin has cut us off from God and no religion, wishful thinking or moral living will ever break that barrier between us and God. Jesus came because He was the only one who was able to break that barrier. If someone or something else could do it, then Jesus' death was futile and He must be one of the greatest fools who ever lived.

Intellectuals may not like it, but no-one can understand what God is like through their own

wisdom. People have extremely vague and mysterious ideas concerning God simply because they have rejected God's revelation to man and have tried to grope for God themselves. Because God made and loves each one of us, He chose not to leave man in the dark, but to send Jesus to show us exactly what God is like. Jesus is not merely like God, He is God. We can now read the historical accounts of Jesus' life and discover what God is like. One of the first things we realise is that God is not an 'it' but a person. (Whoever imagined that it could be any other way? Surely the personal is greater than the impersonal, and the Creator must be greater than the created). The only 'advantage' of believing in an impersonal God is that it does not demand a response - it does not upset one's life-style and one can continue to drift on as he always has. This is the sort of thing C. S. Lewis would have loved to believe. The only problem is that it is self-deception. **Because God is a person you can not only know about Him, you can know Him if you ask God to accept Jesus' death as the only price high enough to pay for the removal of the sin-barrier separating you from God.** You no longer live in ignorance concerning God, but you are able to have a dynamic relationship with Him.

EVANGELICAL UNION EXISTS SO THAT YOU MIGHT FIND AND UNDERSTAND GOD. BECAUSE OF THIS, WE WOULD LIKE YOU TO CONTACT US IF YOU ARE INTERESTED IN JESUS, OR IF YOU HAVE ALREADY LET HIM REVOLUTIONIZE YOUR LIFE.

A Special Little Note From One Of The Editors



Dear E.U.

We are agreeable to printing this God-awful stuff this time, but Jesus, man, comma, not again!

A little Pome, taken from a Songe:

Whether you're even or whether you're odd
Whether you're Satan or whether you're God
It ain't worth nothin', no, no, no,
It ain't worth nothin'.

Whatever your philosophies can rationalize for you
That Cosmic Boredom's gonna zap thru you.

Meaning, of course, that it's all worth something.

The On Dit Office is open to all students. We'd be glad if you wanted to see how we operate, or if you wanted to come and discuss issues raised, or suggestions about lines of investigation. We always use and desperately need help in all aspects of our work. If you are interested in helping ON DIT, come to the next open editorial meeting, **MONDAY MARCH 19** at 1.15 in the ON DIT OFFICE, Western end of the Cloisters.

UNION HOUSE AND HALL COMMITTEES

The following Union Committees have vacancies for students. Students have equal voting rights on them and are expected to use them in an effective way to see that student affairs in the Union are not swamped by outside groups using your facilities.

The committees are: **UNION HOUSE COMMITTEE - 2 students.**

UNION HALL COMMITTEE - 2 students.

[Students on the Union Hall Committee are also on the Hall Advisory Committee, which meets once a year to decide the following year's bookings. Very important].

DETAILS FROM SAUA OFFICE

PAC VACANCY

A VACANCY EXISTS IN THE PAC CAUSED BY JOHN FRANKLIN'S RESIGNATION. DETAILS OF NOMINATIONS FROM THE SAUA.



WOMEN'S STUDIES

A set of meetings in Women's Studies are being held this year within the Politics Department. We need such a study because women, who compose 51 per cent of the population, are without adequate representation both in history and in contemporary culture. We need to investigate the social, political and economic conditions of women in the past and present.

For enrolled students within Politics I, this may form a part-alternative or a whole alternative to the lecture course, e.g. they may do all of their work or part of it within this topic.

Provision is being made for non-enrolled students who wish to partake as well. Hopefully, about one third of those doing Women's Studies will be in this position. For further information about this, ring 52 3383.

General meetings in the form of seminars will be held fortnightly. At each seminar, one or more short papers will be given by leaders and/or students. General discussion, perhaps in smaller groups, will follow. On alternate weeks, smaller group meetings of approximately ten people will be arranged.

The seminars will involve a study of three main topics coinciding with the three academic terms.

I. **Sexism in society today:** sex-role conditioning, the institutions of marriage and the family, prostitution and rape, housework and consumerism, women in the workforce.

II. **History:** a quick run-through of women in history since Greek and Roman times, eighteenth and nineteenth century feminism, women's rights movements, the "50-year-ridicule", women in Australian history.

III. **Special Topics** to be suggested by students: women and the church, the law, the sexual revolution, black women, the patriarchy debate, the future.

A preliminary meeting for all of those interested in women's studies will be held at 5.15 p.m. on Thursday, March 1st, lecture theatre 4, ground floor of Napier Building. Further information will be available then, and times of seminars and small group meetings will be arranged.

Preliminary reading for Women's Studies: Eva Figs **Patriarchal Attitudes** (Panther paperback) one of the following anthologies

Robin Morgan (ed) **Sisterhood is Powerful** (Vintage paperback).

Leslie B. Tanner (ed) **Voices from Women's Liberation** (Signet Paperback)

Gorrick **Women in Sexist Society** (Vintage paperback)

"The most important responsibility for women who choose to approach women's studies (and movement involvement probably should become a contingent part of that) is to break free of the cultural inferiority complex (fostered by universities) women seem still to have which makes them want to believe that women in the past broke through. Creating "the exceptional woman" out of the past, denying those women the possibility of having had expectations high enough to have failed to achieve them, is to underwrite the very cultural cleavage which makes women's studies and the women's movement an imperative now, and to make of women's studies mere dilettantish patching up and not the revolutionary tool it could be. There have been no successes, and change does not come via mystification."

(Sue Bellamy, *Refractory Girl* vol. 1.)

AUCTION!

Or, you can't get something for nothing

- (1) The salesman stands behind a small table on which small goods and trinkets are displayed.
- (2) This table is gradually moved back to accommodate the gathering crowd.
- (3) Cheap gifts, trinkets and other useless paraphenalia are thrown to the audience as the salesman proclaims the promise of greater 'bargains'. More substantial items are offered for a few cents on a show of hands. Some are sold, others withheld.
- (4) At this stage goods of some value are presented for cheap sale but are hastily withdrawn on the pretence that the salesman was unable to detect which hand was raised first. He then mounts a raised rostrum on which expensive looking items are displayed. Shelves behind the salesman contain similar items on display.
- (5) After a brief period of bargaining with the audience in a light hearted manner the salesman announces that he is only prepared to

'treat the genuine buyers'. At this stage he calls on the audience to form a 'committee of buyers' demanding that they purchase a brown paper wrapped mystery prize for a mere \$3). These packages were found to contain very cheap plastic cameras etc.

(6) After the doors are closed the salesman then goes to work on the induced confidence of the small group of gullibles left, who are eagerly anticipating the treats promised them. Goods are offered at prices far in excess of their true retail value. The audience present their money. The money is delivered . . . strange? no 'treats'.

Anyway you can't complain about such bargains as: a dress ring containing a watch sold for \$40 later valued by a jeweller at \$12 retail.

Investigations have revealed that goods are consistently sold at these auctions at more than twice their retail value.

REMEMBER, these people must be making big profits to afford a site on Rundle Street.

The Adelaide University Consumer Protection Society

DRUG RAMPAGE IN UNION

A report to the Refectory Management Board Meeting on March 8 mentioned "extensive damage" to the Coke and cigarette machines by an unknown group, who knocked down the Steward, "doing his job by protecting property of the Union" and knocked off over \$60 worth of cigarettes.

This happened not twenty four hours after the Coke machine had been pushed over and damaged. A Coke repairman had repaired it immediately. Second time round there were live electrical wires dangling in Coke on the concrete floor - potentially dangerous for students.

What appears to be bugging Student Association members of the Board and sundry listeners - it is not that the Coke machine was damaged, which can easily be seen as a political action against the presence of Coke on campus, but that \$60 worth of drugs, in the form of cigarettes, had been "stolen".

The obvious inference to draw from the events is that this is not the work of political activists (one can rejoice at Coke machines and cigarette machines being removed from Campus) but a group of lads out to tip off cigarettes - presumably a different matter altogether.

The Union does, however, as a body, condone the existence of Coca Cola and by augmenting support the widespread use of Cigarettes by installing a vending machine for both corporation controlled drugs on Union premises. Union Warden Middenway and the Refectory Management Board

are worried and concerned about damage to property owned not by them but by the companies. They seem less concerned (or at least the controlling elements within the Union seem so) with the potential damage done to students by such obviously harmful drugs as CocaCola and nicotine.

UNION DIARIES

Union Diaries are free to all students at Adelaide University and to other members of the Union. They are available from the Students Office on presentation of the student card or other identification. Extra copies are available for a small donation.

BREAD AND CIRCUSES

Bread and Circuses comes out on **Fridays**. The deadline for notices and classified ads is 1 p.m. on Thursdays.
The deadline for longer contributions is 5 p.m. on Wednesdays.

GUIDE TO TERTIARY EDUCATION

This Guide was published jointly by the Student Bodies at Adelaide and Flinders Universities and the S.A. Institute of Technology. It is an orientation publication containing articles on the various aspects of Tertiary Education.

Copies are available from the Students' Office.

VIETNAM DELEGATION COORDINATOR

Annual Council 1973 resolved to invite a delegation of North Vietnamese students to Australia in the first half of the year. This delegation will tour campuses giving information on the present situation in North Vietnam and assisting in the appeal funds that we also agreed to run. It was also decided that a co-ordinator should be appointed to organise this tour and look after the delegation while they are here. This co-ordinator will be employed for a period of approximately eight to ten weeks and appropriate allowances have been budgeted for him.

Nominations are called for this position of Vietnam Delegation Co-ordinator and should reach the Secretariat by 5 p.m. on Thursday 29th March, 1973.

ENVIRONMENT ACTION OFFICER

Annual Council 1973 resolved to appoint a full-time Environmental Action Officer for the first two terms of 1973. The duties and responsibilities of this officer are as follows:

- (i) to co-ordinate and stimulate local government officers, environment groups and environmental action;
- (ii) to act as a resource centre for these groups;
- (iii) to collect information on what research and resources already exist to assist environmental action;
- (iv) to collect research reports for purposes of supporting any campaign which AUS may wish to undertake bearing in mind that the main roles of AUS in the field of the environment should be as a catalyst, an activist and a publicist.

Nominations are hereby called for the above position and close with the National Secretary at 5 p.m. Thursday 29th March, 1973.

An appointment to the position will be made to the Executive at its meeting on the 31st March - 1st April.

SAUA CONCESSIONS LIST

AVAILABLE NOW FROM THE SAUA OFFICE

In beautiful coloured paper lovingly produced by our Alex G.-E. with details of how to save money on discount services.

NOTICE TO ALL STUDENTS: GET OFF YOUR ARSES ABSCHOL NEEDS YOU

Better yet, You need Abschol. . .

Want to learn about your fellow man - want a real education? Want to escape your stultifying narrow-visioned middle-class myopia...Join Abschol...Let an Aboriginal teach you something...At the same time, you can offer your precious being to an Aboriginal child, who, with a little self confidence could become a self-assured individual in an unsympathetic society.

Are you up to the challenge? If so, contact Mel Davies, Economics Department - Extension 2526 or see Dianne Sault at Abschol Social Action Office (near Lady Symon Hall).

A BOAT AGAINST THE BOMB

The Council Against Nuclear Testing (S.A.) has started this year's campaign against French nuclear testing with an appeal to raise funds to send a boat to Mururoa Atoll in the South Pacific. The appeal target: \$25,000 minimum. We aim to buy a suitable yacht and call for volunteers, who will be numerous according to members of the local yachting fraternity. You can pledge support for the project by ringing 72 3955 during business hours.

If we cannot buy a suitable boat, we will consider aiding other groups preparing protest boats in Australia or New Zealand. At the end of the protest, all excess funds and cash arising from repatriation of capital e.g. resale of a yacht, will be donated to Foundation 41, a research institute currently being established in Crown Street Women's Hospital, Sydney. Driving force behind Foundation 41 is Dr. William McBride, the Australian doctor who discovered the Thalidomide effect upon the unborn child.

Why a boat? We have already communicated our position to the Australian government. Since the only promise of action is to go to the International

Court of Justice, if France does not toe the line, a move which will have no effect as the International Court cannot override national sovereignty, we are fed up. Strong action is needed now.

The successful launching of a S.A. protest boat will be a tangible demonstration of the strength of public opposition to French nuclear tests and may make Mr. Whitlam and co. move the issue up a few steps in priority over others. It will demonstrate to people in France and the rest of the world that many Australians want an end to the radioactive pollution of our planet by nuclear fallout. Indeed this protest may help focus world-wide opposition to French testing, even to the point that they might be stopped.

On Sunday, March 18th, the Council Against Nuclear Testing will be holding a fund-raising doorknock in the Adelaide metropolitan area. The public is in the main, too apathetic to send money to us; thus we have to go out and ask them for it. From past experience, most will give. We need doorknockers to walk for us. Give a day for mother earth; many more will be needed before she will ever again be a safe haven for humanity.

Frederick Yuan, 16 Douglas St. Magill, S.A. 5072 32 1822

LAWN MEETING THURSDAY 1 PM

ADELAIDE REPERTORY THEATRE

We are pleased to announce that we have secured the services of
MR. YUTAKA WAD M.A. in Drama (M'scow)

who will be conducting a special advanced course on
THE STANISLAVSKI METHOD OF ACTING

for 3 teams of eight weeks each, commencing on 10th March 1973. The number in each class will be limited to 20 to ensure individual attention.

Auditions and enrolment at 8 p.m. on Friday, 9th March 1973 at the Arts Theatre, Angus Street, Adelaide. Any persons interested but unable to attend on that date are requested to notify the Secretary on 85 777.

This course will be in addition to our usual Drama Workshop.

THEATRE GUILD PLAY



Have you ever wondered what it's like to be in jail? Beginning next Friday and for the following three weeks you will have an opportunity to find out. The University of Adelaide Theatre Guild is presenting two plays at the Union Hall about life in Parramatta jail.

The plays, "The Chocolate Frog" and "The Old Familiar Juice" are written by Jim McNeill who is serving a life sentence for shooting a policeman.

Rhyming slang makes a "chocolate frog" out of the "dog", who within prison walls, betrays another prisoner to the authorities for his own advantage. In the play Jim McNeill portrays to the public, in rich prison slang, the ritual by which prisoners bring such a "traitor" to trial and sentence. "The Old Familiar Juice" is about the "juice" of prison homosexuality as well as the illicit "brew" made by the prisoners. It deals with men living under abnormal restrictions and their need to make some kind of human contact with cell mates.

In both plays Jim McNeill dramatically portrays the helplessness and hopelessness of prison life

while at the same time avoiding what is generally called a "prison morality play". In fact, in an interview, he pointed out that the plays were not so much about his world as they are about the outside world.

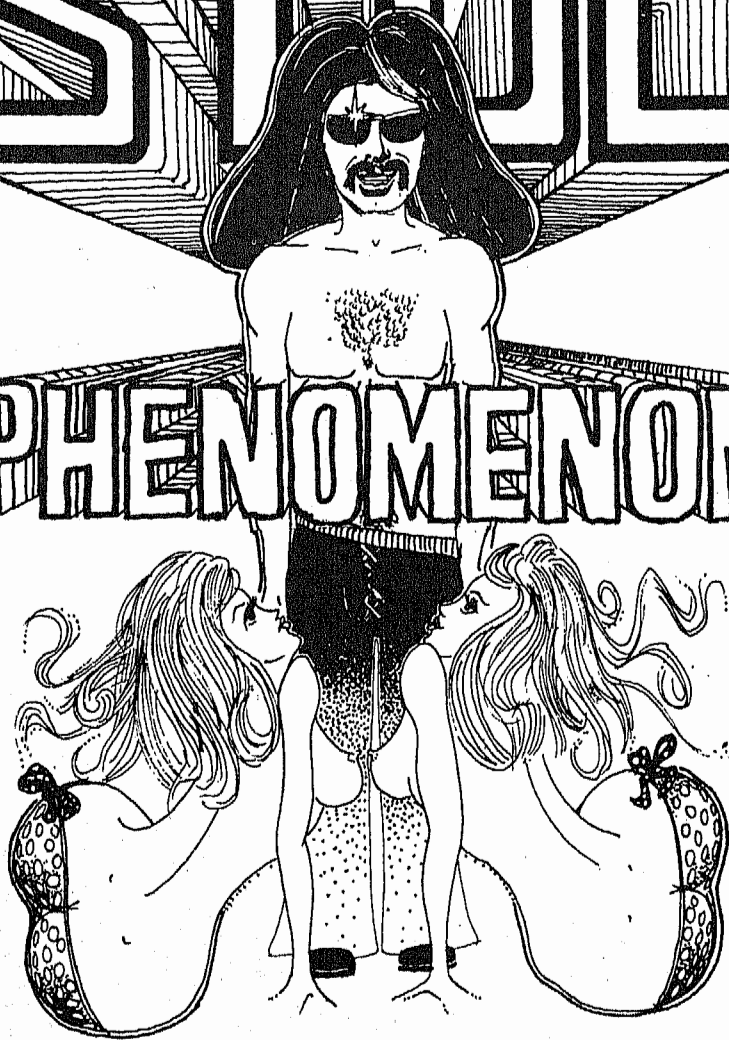
The Director, John Dick, has made two trips to Yatala Labor Prison in order to obtain an authentic impression of prison atmosphere and has also discussed the play with prisoners to determine the authenticity of the prison slang used by Jim McNeill.

All props, from bed pans to prison tobacco have been supplied by the authorities and are standard prison issue. In fact, when we asked for a door one of the prisoners kindly offered to donate his.

The cast comprises - Keith Conlon, Wayne Anthony, Andrew Bleby, Jonathan Leigh, Brenton Whittle and "Deadly Earnest" himself - Hedley Cullen.

The play runs for a ten night season - Friday 16th - 21st, 21st - 24th, 28th, - 31st, at Union Hall at 8.00 p.m.

THE STUD PHENOMENON



INTRO DUCTION

The Uni Revue at Adelaide is a chance to write or act and make people laugh. Steve Spears was good at all three. He dropped his law course at Uni and decided to lend his life to entertainment (instead of the legal system)

CHAPTER ONE

One of the Advertiser's journalists, Brian Gill, is a regular drinker at the Centralia Hotel, where Steve Spears works sometimes as a barman. On one particular occasion, Brian was ghost-writing for Ray Polkinghorne's "TODAY" column, a column of little snippets of heresy around town. Ray was on holidays.

"Hi" says Steve "My name is Steven J. Spears. I'm a genius and I've written a rock-opera called "Jack the Ripper" (which he hadn't and I need \$500 to put it on."

"Oh," replied Brian, "stand genius while I take your photo and jot that down". Steve Spears appears next issue in the "Today" column under the heading of "Steven J. Spears, Genius".

TWO

Meanwhile, cross-town, Bob Chaplain the sex shop proprietor was in a spot. His blue movie club had been getting so popular that he had to find a bigger venue for his clientele. The only thing available was Chequers Theatre, (as "Oh Calcutta", to be staged there, had just gone through the hoop.)

That was far too big for Bob, so he screened off half the upstairs lounge with hessian and showed his movies in there. He converted the old foyer into another sex shop to "make use of some of the space."

Bob had never been associated in any way with theatre before. He had in fact been a partner in a straight printing firm until he realised you could sell people their own genitals (if you know how).

Consequently the theatre lay idle. Anyway, while dusting down the self service dildo rack one day, Bob was reading the column.

"Hmmm...says here 'Genius' and 'playwright' - just what I need".

THREE

Bob chases around town and finally locates Steve. Tells Steve he wants to stage a sex show about three cops, Murphy, Reagan and Carstairs (a homosexual), who bust a pleasure palace run by Madam Pussy and Sam the stud, a pimp. The plot, Bob explains, is that the cops get won over by "sexual freedom" except for the moralist Murphy who shoots everyone.

HA!

Steve takes the chance (and the money) and

*Another
20th Century
rock-opera-age garbage-heap
of chance, astonishing flukes, lies,
profiteers, wowsers, newsmen,
fools and a bit of talent
somewhere at the
bottom.*

writes some songs. Singers, actors and musicians are found and rehearsals begin. Box invents the advertising logo "takes over where 'Oh Calcutta' left off"

FOUR

Ears prick up. The Moral Action Committee say they think they are being baited for publicity purposes.

FIVE

They are.

SIX

GOOD LORD!
SOMEBODY BURNT
THE THEATRE
DOWN!

BIG HEADLINES!

Lots of publicity - who would do a thing like that? What sort of show is this anyway? Must be sort of moralist nut! Thank God the owner took out a further \$50,000 insurance just before the fire, the lucky man.

SEVEN

The M.A.C. start shooting their mouths off and secure the show's success. Advance bookings are phenomenal. A new and locally written play by an unheard-of cast, directors and producer.

The Shedley Theatre (the shed) at Elizabeth is the only place in Adelaide that will take "Stud". The M.A.C. try to blackmail the Elizabeth City Council, they say "If you let that show go on, we will bring civil action against you".

EIGHT

Unprintable and unethical dirty-string-pulling power games by the M.A.C. Peter Daniels, you should become a professional publicity agent.

NINE

OPENING NIGHT

The Salvation Army, the M.A.C., the Citizens for Moral Rearmament, "This Day Tonight", the Vice Squad and other people sing, dance, shout, chant, take pictures and hand out leaflets all outside the only theatre in the state with lawns big enough to hold them all.

TEN

AND a telephonic bomb scare backstage.

ELEVEN

Meanwhile, apart from hassling for their money, the cast worry about having no make-up, costumes, no sets to speak of, and all hope that the music and the sole two naked ladies in the first scene will please the audience.

TWELVE

The Attorney General and other heavy fools make statements and counter statements to the press. Everybody gets on television and discusses, discusses, discusses. Kevy Crease peers into the truth of the matter, which as Kevy puts it, is always "behind the scenes." Bob Willcox is very gosh-awful sensible and is altogether terribly fair-enough about the whole matter.

Peter Daniels and Bob Chaplain emerge as the opposite pole - figure - heads. (what bullshit). But the show must go on.

THIRTEEN

GUESS WHAT!?! The Rolling Stones just happen to be in town, and bored stupid, Keith Richards and a couple of the others come to see the show. Richards likes the final song and says the Stones might record it. The whole cast turns into a conglomerate groupie and say "Keith this" and "Keith that" a lot. Tapes are sent to L.A. and everyone keeps their fingers crossed and the Rolling Stones are God.

"Stud" hasn't dropped this bit of choice publicity yet; they don't even need to.

EPILOGUE

Now "Stud" is going to Sydney (man), and will probably go further. Where will it end? Hopefully, for Steve Spears, it will end with people knowing that Steven J. Spears writes better than average rock and roll.

STUD AS A THEATRE SHOW

To those who think themselves to be part of "a changing sexual consciousness" as two members of the Stud Cast told a television interviewer they were, a few words before an examination of the show itself.

You don't believe in what 'they' tell you about living.

You don't believe what 'they' tell you about socio-economic-political 'reality'.

You don't believe what 'they' tell you about 'drugs'. So why the hell should you believe what 'they' tell you about 'sex'?

Because it's publicity notwithstanding, it would appear that the members of the cast do not see their show as a merely exploitative sex-titillation show where all the sex roles and 'norms' are those of the status quo, but rather as something 'liberated', 'new' and so on.

In a word, I would say that 'Stud' was boring and passee — that in claiming to be taking over where *Oh Calcutta* left off, 'Stud' is duping its audience blatantly. There is nothing in Stud that is erotic, beautiful, a promulgation of 'new awarenesses', at all — it is a musical-comedy pop-opera styled rock show and nothing more.

There simply isn't anything 'offensive' in society's terms (which of course is why the Police have done nothing). And there is little or no theatricality about it at all.

Let's take 'Stud' on the simplest, most obvious level — as a theatre show. Now that is what it is — it

uses all the gimmickry and gadgetry of the rock empire on stage, and presents us with a simple story set to song. Steve Spears can write brilliant music at times and has been hilariously funny on stage himself — but he can't direct! With the exception of Carstairs, the homosexual cop, none of his actors (they were hardly that, either) used any area of the stage except the one or two feet around the microphone. The overall effect of stilted self-conscious movements (I exclude one beautiful body belonging to a little naked lady whose dancing in the opening number was a joy to watch) and utter lack of stage depth was a static series of songs, and very little else. The music for the songs was averagely good rock and roll, with one or two really brilliant pieces. There is no doubt in this reviewer's mind that Spears can write terrific songs — *Massage Ladies* and *Bust This Place* were miles above the rest — and indeed, if the whole show had been of that calibre, Stud would be worth seeing for the songs alone.

Let's take the show on another level though: As a purveyor of a so-called 'new consciousness'. New consciousness! I've never seen so many stereotyped roles in one group in my life. The show is sexist to the point of being intellectually offensive, rather than visually-morally 'offensive'. Girls are prostitutes parading for the cops in the role of dominant males (albeit on the side of the puritan ethic); homosexuals are held up to ridicule, the basic implication being that all homosexuals are spangly

drag queens (albeit the blue uniform); to be liberated is to be able to strip on stage, or to say 'f---' or to make endlessly banal jokes about sexually 'abnormal' situations, people, frustrations, hang-ups, genitals and arses. What an amazing thing it is to consider all those tie-and-collar wearing bouffant-hairstyled corsetted middle-aged and young-trendy men and women watching another of their species **remove her garments!!** Wow!! Mind you, the theatre wouldn't allow you to come in without a shirt on, even though it was very hot. **ALL THE AUDIENCE MUST BE CLOTHED, MATE.**

There are no liberating forces at work in Stud. There is no happiness in reaffirming all the sexual restrictions and inhibitions of the society at large. There are no happy things in Stud. It leaves one with an unpleasant feeling in one's head, a sort of nausea that one has had to put up with such desperate niggly sex-obsessive material at such volume by people who can't act, can't move, don't look erotic/playful/happy (except the aforementioned body) can't sing — and this, all the more so, when one knows that the audience are being conned into paying out five dollars a ticket because an evil con-man is using something quite outside the merits or otherwise of a show to bring them in. And worse, that someone who has such great talent as Spears obviously has both as actor and as songwriter, has got sucked in by the whole sordid mess.

Adrian Hann

AUSTRALIAN DANCE THEATRE

A LECTURE - DEMONSTRATION

THE AUSTRALIAN DANCE THEATRE, UNDER THE DIRECTORSHIP OF LIZ DALMAN, WILL BE PRESENTING A LECTURE/ DEMONSTRATION SHOWING BEHIND-THE-SCENES SWEAT AND EXERCISE INVOLVED IN THE DEVELOPMENT OF THREE OF THEIR MOST ACCLAIMED BALLETS. THIS MAJOR CAMPUS CULTURAL EVENT IS BEING BROUGHT TO THE STUDENT BODY BY THE VAST RESOURCES OF THE CULTURAL ACTIVITIES FUND, IN CONJUNCTION WITH THE AQUARIUS FOUNDATION. THE ADT HAS RECENTLY RETURNED FROM THEIR ASIAN AND NEW ZEALAND TOUR WHERE THEY WERE VERY WELL RECEIVED BY CAPACITY AUDIENCES.

ECHO RELEASE OF AN OATH LIMOUSINE FOR JANIS

Fans Vervenne (far left) taking rehearsal of his work "Echo" with Australian Dance Theatre dancers from left: Michele Smith, Pamela Buckman, Cheryl Stock, Sally Balfour.



ROCK'N'ROLL AND THE COUNTERCULTURE

—Our Penola Rock and Roll Correspondent sends his first despatch.—

Rock'n'roll, along with sex and dope, are the three aspects, manifestations of the youth culture which are most often held up as clear indications that the youth culture is antagonistic to the culture of their elders — that the values and assumptions of the young are opposed and antagonistic to the prevalent values and assumptions of society as a whole. The culture which has emerged among the young is considered to be counter (some prefer alternate) culture, which by virtue of its vision of life, is intrinsically revolutionary. The attitude of a lot of young people furthers the appearance of a divergence between their way of life and that of their elders, even if it is generally limited to a rather hazy proclamation of difference. Somehow 'we are different', the world of our elders is evil, we want none of that world, we're a new people and we won't make the mistakes our parents did.

Whatever you say about us is totally irrelevant both to us and to you.

We are the present. We are the future. You are the past. So pay your dues and get out of the way because we're not the way you used to be when you were very young.

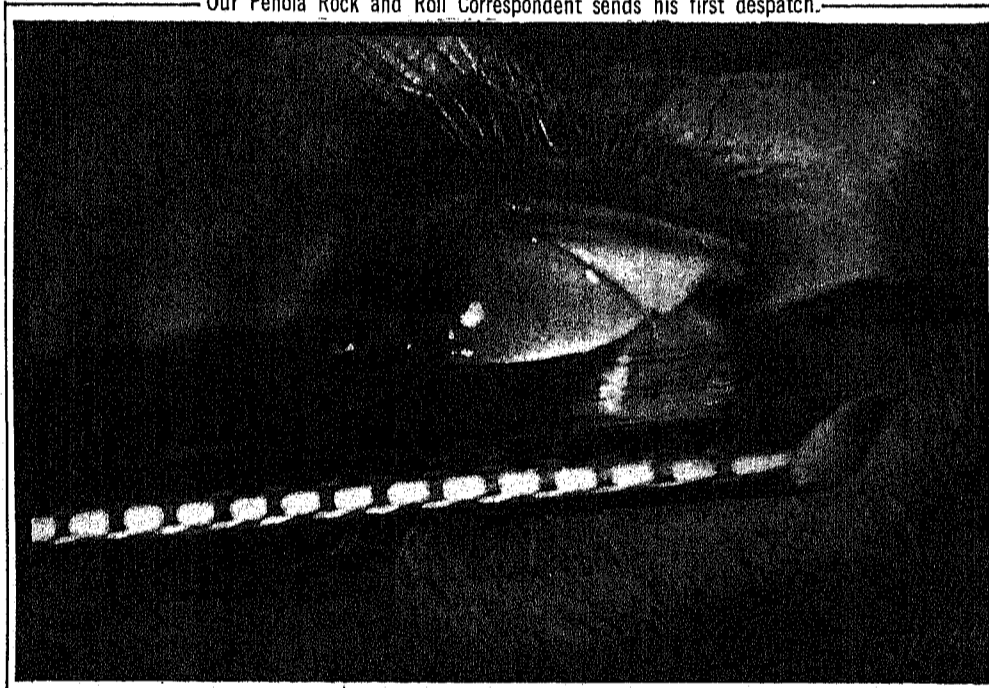
Jefferson Starship.

It may be however, that even though our behaviour is different to that of our elders and we seek pleasure in different modes of activity, that this in itself does not betoken transcendence of their society. In examining Rock as one of the principal badges of identification of the youth culture, I'd like to argue that attitudes and approaches will be revealed which would tend to imply that the base of a counter-culture would scarcely be so broad as implied, that our culture may not be so radically opposed to our elders, in fact for the greater part the youth culture embodies the same assumptions, needs and desires as society at large — same contents, different packaging.

**I don't want to save your soul
I just want to rock and roll**

Johnny Winter

Rock is regarded by many as the medium which conveys the youth culture message. On the simplest level its through the linear plane of rock's lyrics. Rock songs are the announcement and elucidation of a new way of life. A lot of the time however, you can't quite catch the words, and when you do they are often banal or apolitical. The Beatles said that all you need is love and told us to let it be. The Rolling Stones



couldn't get no satisfaction and proclaimed that "the time has come for violent revolution", but in the same breath bemoaned the situation where "what can a poor boy do . . . 'cept to sing in a rock'n'roll band". For Paul Kantner revolution is stealing a spaceship and heading out into the cosmic unknown. Dylan got sucked in by the myth he consciously tried to create, dropped out for a piece, and told us to sit and watch the river flow.

**All you back-rook schemers,
star-trip dreamers better find
something new to say
'cause you're the same old story,
same old words and you've
got some heavy dues to pay.**

Steve Miller

Rock's lyrics may be revolutionary in that they explore the varieties of youthful frustration — a whole lot of us can't get no satisfaction — but at best rock offers the violence of withdrawal, its violence hardly ever amounts to more than a cry of 'don't bother me'.

**. . . Too much monkey business
I don't want your botheration
— get away!**

Chuck Berry

"It is still the simple elementary negation, the antithesis: position of the immediate denial. This desublimation leaves the traditional culture . . . behind unmastered: its truth and its claims remain valid — next to and together with the rebellion, within the same given society!" MARCUSE

The act of mere negation leaves the social structure and its rationality intact. Society envelops the protest and reduces it to yet another aspect

of its whole, thus maintaining the illusion of freedom in society.

Rock as music can be revolutionary in that its driving and sensual nature can have a liberating effect—rock desublimating experience, liberating the sensibility. In feeling, in dancing to music the old modes of perception; where everything is seen in terms of, and reconciled to, the same general universe of experience, the limited 'reality' society forces on us, are destroyed. But how many people seem to dance these days? At concerts the general attitude is sit back and be entertained*, or at home you blow a few neurons and wait to be led down cosmic paths by the music.

Rock concerts and festivals as instances of us getting together and sharing can be negations of inhuman and exploitative society, and can heighten our sense of solidarity. But Woodstock turns into Altamont—crowds can be nothing more than a mass of individuals or small groups, alone.

*Cocker's manager, replying to the question of whether Cocker had any responsibility to his audience, said that Cocker's sole responsibility was seeing that people "got their money's worth".

The rock culture indicates exactly to what degree we've really failed to overcome stereotyped conceptions of personality based on sexual lines and destroy inhuman sexual roles. We've got male rock'n'roll stars acting aggressively masculine sexuality before imagined hordes of screaming chicks itching to be laid and then the

ultimate fantasy of groupies, chicks just waiting to be f by the stars. Rock is an almost exclusively male domain where the only woman to be really accepted recently was stereotyped/dehumanized as a big boozy, dumb but lovable f . . . with a heart of gold and a lot of soul.

Sad but true, however, the grownups are having the last laugh. Rock'n'roll is a lovely playground within it kids have more power than they have anywhere else in society, but the playground walls are carefully maintained and guarded by the corporate elite that set it up in the first place. While the white panthers talk of "total assault upon the culture by any means necessary, including rock'n'roll, dope and f in the streets", "Billboard", the music trade paper proudly announces that in '68 the record industry became a billion-dollar business.

Michael Lydon.

A lot of people argue that the fact that rock is controlled ultimately by large corporations negates any revolutionary potential it may have. Corporate control of rock may limit its revolutionary potential in that band's mightn't be able to put what they want on record, that they have no power in the face of the company. Thus MC5 were forced to change "kick out the jams, motherfs" to "kick out the jams, brothers and sisters". John Lennon and Yoko Ono couldn't appear naked on their record cover, and you can't say f . . . on record (and still get it played by top 40 stations where all the brass is). The fact that rock is a billion-dollar business doesn't necessarily invalidate what rock has to say. It is, however, indicative of a further degree to which the youth culture may not be truly a counter-culture.

As rock bloomed as an industry, the new people who tuned in did so entirely as consumers, not participants, and the only 'actionable form' that rock'n'roll was taking by itself was higher ticket prices for more and bigger concerts.

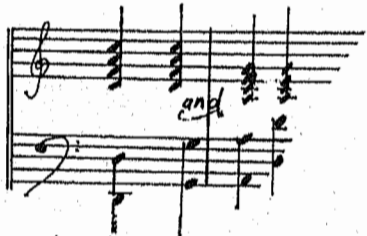
Sol Stern.

We may have made token efforts at rejecting the work ethic but we're still right into consuming society's products and it's hardly going to fall down while we're still paying to make it laaer. Rock concerts, records, films are all consumed as a new type of commodity, a commodity which indicates different tastes to society's at large, but a commodity nevertheless.

RECORDS

AL KOOPER Naked Songs

Al Kooper must be one of the few really hip/groovy song writers around. He's produced some pretty bad albums, but his last two have been rippers, this one not so much so as the earlier New York City album. He walks a musical tight rope between schmaltz and Sinatra on the one hand and soul and Motown with overlap of Band-like material on the other. His tracks are varied, his songs differing markedly from each other in style, tone, mode, and feeling. He stops his work from being schmaltz, by constantly changing directions; and by using deep rich chord progressions of this nature:



His music and arrangements simply sound incredibly good.

His work is truly "groovy" — subdued, understated tracks like OO BABY and DEAREST DARLING from NYC are superb. Like the Band, Beatles, and Beach Boys he creates situations, elements of personalities, stories within given songs — and his arrangements are tight, intricate, and delightfully rewarding if you care to follow them through. And he seems to get away with what might well be stomach-churning lyrics ("Be real Be yourself") simply by the music he uses. New York City is a much more exciting album first off than Naked Songs, which grows on you nevertheless. Be Real (17.1) reveals Kooper once again as an essentially 'good' lyric writer — that is, his little home spun truths seem genuinely unpretentious:

And it's not so hard to doubt
What the next man is all about
When it lets the evil out
And keeps the good stuff in.

and the adaptation of Biblical stories 'John The Baptist' (NYC) 'Rhoda Rhoda' (NS) extend Gospel singing traditions into modern idiom, without offputting Jesus-freak overtones. 'Sam Stone' (27.1) is more Band-like than The Band. The album is rich with chorus and solid string backings, tons of little musical treats, subdued electronic effects, Kooper playing the piano in not exactly the greatest way, and one or two rather pleasant twelvebar pieces thrown in for good measure.

AH



PAUL WILLIAMS

Life Goes On

Paul Williams



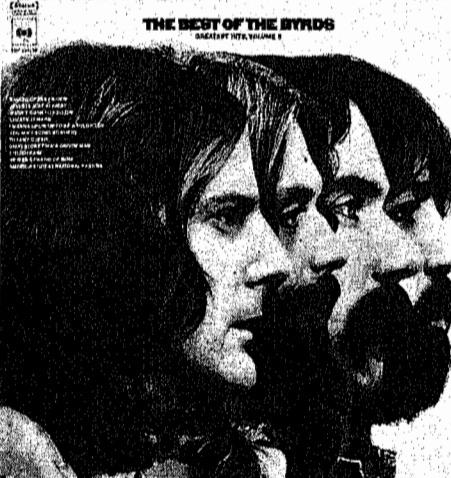
Life Goes On

Paul Williams is one of your studio-type composers cum lyricists cum vocalists. You can just about guarantee that on somebody else's album he'll do a damn good job, but when he's got all the stage to himself it's a different ball game. There's nothing particularly wrong with this album — he sings OK, the backing's alright and the tunes are nice — but it's not the sort of thing you'd grab when you want an uplift. You'd be more likely to lay it on the turntable at half-volume during meal-time to ease the digestion.

It's hard to see how any vocalist nowadays can use a bunch of studio musos including strings and brass and come out with an exceptional album — hell even Al Kooper can't do it and he plays everything as well! Definitely buy this before your next Tom Jones album, but check some others out as well.

FRED BLOCH

THE BEST OF THE BYRDS



Well what can you say about a group like the Byrds.

If you liked what they did four or five years ago, you will like this record. With all time favorites like "Ballad of Easy Rider", "Chestnut Mare" etc., what more could be wanted from an anthology of Byrd's music. There is a completely comprehensive load of bullshit (ready history) on the back cover, so, if you want to know about the Byrds, read that.

As an album, it is quite dated, and this can be heard through the quality of the engineering. But, if you like the Byrds' old gear, this one is worth buying.

HARVEY MANDEL

The Snake

Names like Harvey Mandel, Paul Lagos, Larry Taylor and Han Harris have been together before as have those of Adolfo de La Pana, Antonio de la Barreda and Charles Lloyd, and "Levitation", a Canned Heat contribution. From this musical reunion comes "The Snake" and in comparison with the latest Mayall releases such as "Jazz Blues Fusion" or "Moving On" this album seems more like a trip for Harve than an attempt to give each musician a chance to contribute. Other solos do come from Charles Lloyd, on "Levitation" which is the best track, and from Sugarcane Harris but not frequently enough. And behind the rhythm is always the bars of Larry Taylor. Mandel's guitar style is more varied than that of Freddie Robinson but at the same time less interesting. Still it does show that Harve can use his axe.

Chris Findlay.



JOHN MAYALL

Moving On

After the successful "Jazz — Blues Fusion" album, the ever-experimenting John Mayall has progressed even further towards jazz on "Moving On", by augmenting the horn section with Ernie Watts on tenor sax, Fred Jackson on baritone, and Charles Owens — in my opinion the most outstanding of the new additions — on tenor, soprano and flute.

Victor Gaskin is featured on double bass and Keef Hartley re-enrols, replacing Ron Selico on drums. The natural result of this extended line-up is a greater variety and depth of sound than has been the case on preceding albums and innovative artists like Freddy Robinson and Blue Mitchell exploit this to the full.

Recorded live in Los Angeles in July '72, the album retains all the energetic, yet tempered, exuberance of a Mayall concert. While the music is never spectacular, it is always an honest and simple recreation of another successful Mayall experiment. The individual moments worth noting on this set are many with perhaps the contrapuntal exercises of Larry Taylor on electric and Victor Gaskin on string bass, a slightly less adenoidal and more melodious (i.e. better) Mayall vocal, and some beautifully controlled flute from Charles Owens as "Christmas '71" being the most noteworthy. As Australian audiences well know, the omnipresent guitar of Freddy Robinson, Blue Mitchell's trumpet and Clifford Solomon's work on saxes speak for themselves.

Whatever Mayall's next direction, I hope we in Australia get to hear this talented line-up — on the forthcoming tour, before he follows that direction.

M.C.



POCO

A Good Feeling To Know

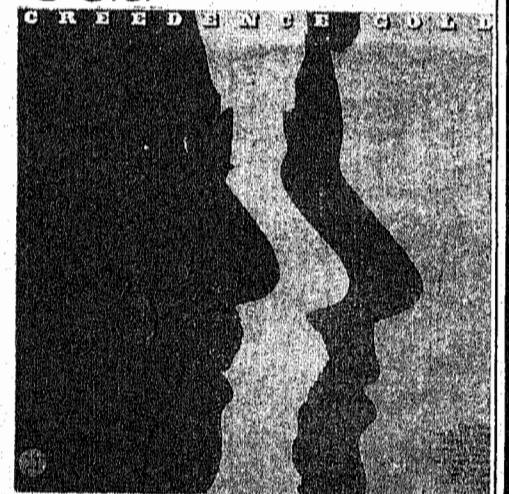


POCO'S first album, called POCO, was brilliant. I don't think they have produced an album of that calibre since, except in their live version of it, called DeLIVERance. This latest is more country rock orientated than ever, with many tracks sounding like Neil Young (ugh!) which this reviewer sees as a retrogressive thing of course. The group are still tight, the vocals are still excellent, the arrangements likewise, but the album is hardly anything you'd go out of your way to buy — or even really to listen to.

AH

CREEDENCE CLEARWATER

Gold



To quote from the album cover: 'These are the original versions of Creedence Clearwater Revival's classic series of hit performances taken from their best-selling albums, each of which has been certified as a Gold Disc for sales of \$1 million and each has sold over one million units, an unprecedented achievement.'

Record sales are not always indicative of how good a record is, but in this case the blurb seems to be justified. This is a good selection of the best of Creedence, and represents damn good value for money if you don't already own any of their other albums, especially 'Cosmo's Factory' and their first album, two songs from which occupy almost half of this album.

The record itself is very attractively packaged, although the envelope that holds the record is a pinch from 'Cosmo's Factory'. All the albums they ever made are listed, with the notable and mysterious exception of 'Pendulum'.

The breakdown of the tracks on the record is as follows: 1 from their first album, 1 from 'Green River', 2 from 'Willy and the Poorboys', 2 from 'Bayou Country', 1 from 'Cosmo's Factory' and 1 from 'Pendulum'. Significantly, nothing from 'Mardi Gras': no comment is needed. I would rather have seen 'Ramble Tamble' and 'I Put a Spell On You' on the album in place of the extremely long 'I Heard It Through the Grapevine', but that's only my humble opinion. (With microgrooving, 'Lodi', 'Effigy', 'Run Through the Jungle' and 'Pagan Baby' should also have been included).

Unfortunately, the breakup of the group seems to have proved, up to date, that although good as a group, they are worth f.a. individually. John Fogerty's destruction of the great old song 'Jambalaya' is the ultimate in pretentiousness, and he is the one I hold the greatest hopes for. We may never hear anything like the original Creedence again (unless they come to their senses and re-form), but the only way they can go from here is up — there's plenty of room for improvement.

Bruce L. Perrin.

