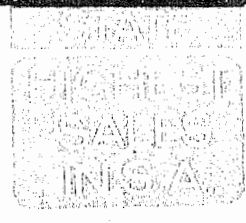
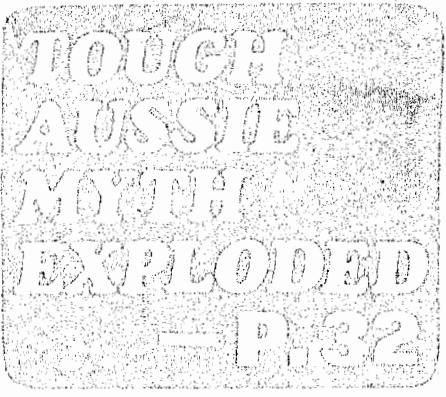
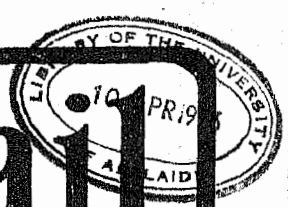


Room



Sunday Mail

A Joint product



Vol. 62-3,151

Adelaide, April 1, 1973

120 PAGES

*10c

CAR MAKERS CURB

PRODUCTION

Drastic cuts follow Govt. decision

By William Resch

Australia's three main car manufacturers (Ford, GM-H and Chrysler) have agreed upon Government requests to reduce production in all facets of the automotive industry.

This agreement is in compliance with the Federal Government's five-year plan, announced during the week aimed at the scaling down of production of major industries by seventy per cent before 1978.

The Premier, Mr. Don Dunstan, welcomed the initiative shown by the car manufacturers.

"We in South Australia are working rapidly towards a realistic approach to what has been a most difficult situation," he told a Sunday Mail reporter yesterday. When asked about his earlier expansionist policies, including the now-abandoned Monarto, New Haven and Red Cliffs projects, Mr. Dunstan admitted that his Government had grossly over-emphasised the need for expansion, and had, as such, misinformed the public as to the real needs of the State.

"We are truly sorry about having used our positions of political power without considering the people who elected us," he added, "but we have completely revised our plans in accordance with honest information supplied to our many departments by independent experts."

PROTECTION

Mr. Dunstan told Sunday Mail Political Reporter, Helen Catere, that he hoped his electorate would forgive his party and put their trust in his new policies.

"The drastic cuts in automotive production are

only the beginning of a nation-wide drive to create a better environment for people to live in," Mr. Dunstan continued.

In accordance with the five-year plan announced by the Federal Government, the Sunday Mail, which formerly boasted the highest circulation in the State, has cut its total output by 50 per cent this week. The Mail will reduce this further as employees, who now own and run the entire production complex, have adjusted to their new living styles.)

FEATURES

Car manufacturers have welcomed Government initiatives to insist on the

rapid creation of low-cost transport which is virtually totally pollution-free.

A spokesman for the Big Three indicated the companies' willingness to comply with what must be the most stringent controls ever proposed by a progressive socialist government in the Western world.

"We are no longer interested in making money, since we have been shown the potential danger of continuing as we have been in the past," he explained.

"Since we are no longer in competition with each other, we can work towards the best possible transport without having to spend needless money on pointless advertising," the spokesman added.

Speaking on behalf of the amalgamated companies, he said that, on honest reflection and after many hours of diligent study, most of the company directors felt thoroughly ashamed of the monsters they had created.

"While they could not easily repair the damage already done, they certainly could take immediate steps that would ensure that future Australian transport would move in the right direction," he concluded.



'POT O.K.' - SQUAD CHIEF

At a meeting of the Burnside Lions Club last night, Det.-Sgt. T. Silver agreed that marijuana, or 'pot' as it is commonly known, was quite harmless.

Speaking to a capacity audience of club members, Det.-Sgt. Silver who heads Adelaide's Drug Squad, said "We've known for some time now that marijuana, or grass, as it is commonly known, is quite harmless."

"Naturally we are sorry for the inconveniences we have caused to many of our younger citizens. We fully admit that we were misinformed on the subject, and often acted without a proper concern for the public we serve," he added. At the end of his delightful speech, Det.-Sgt. Silver offered to make available half of his squad's haul from the past year to the Lions Club for distribution to disadvantaged farmers in Bowden. Mr. Len Ryme, the Club President, told the Sunday Mail last night that club members were eager to help with the distribution.

AND THIS SUNDAY...

SEALS v. MAN

MAN v. GOATS

PAGES 36 AND 101

YOUR CHANCE TO REPLY TO MAX

PAGE 4

THE GREAT DEER SAFARI

PAGE 106



Glenn Ford

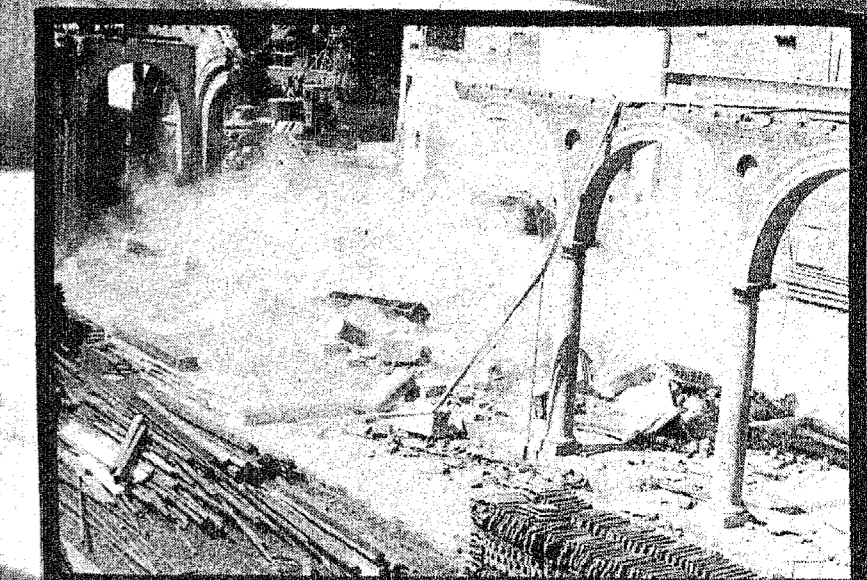
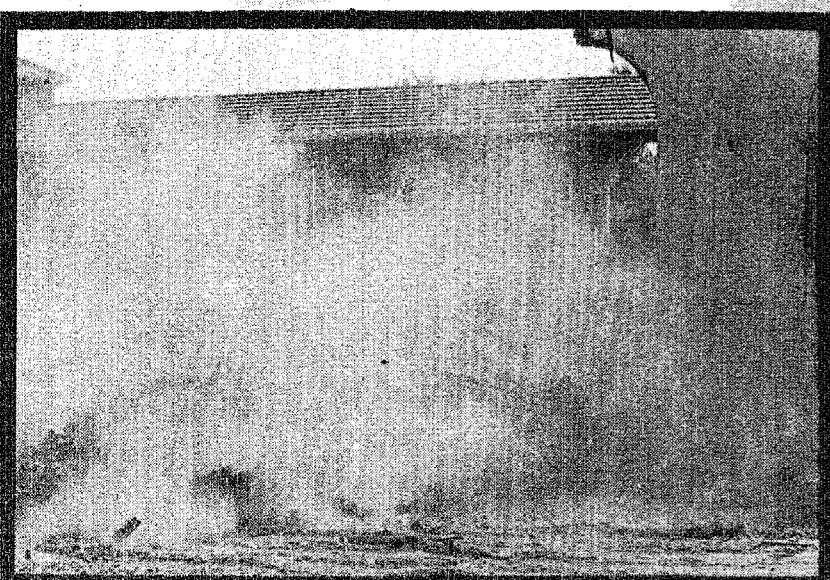
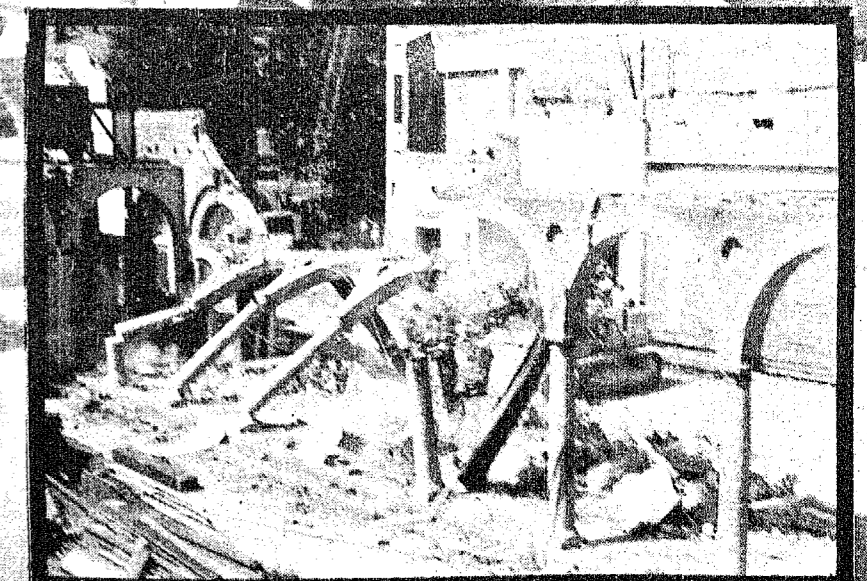
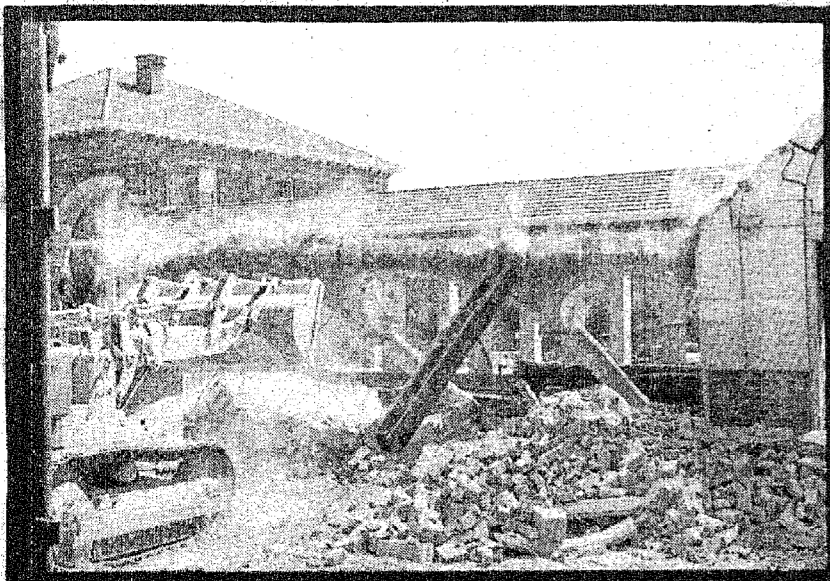
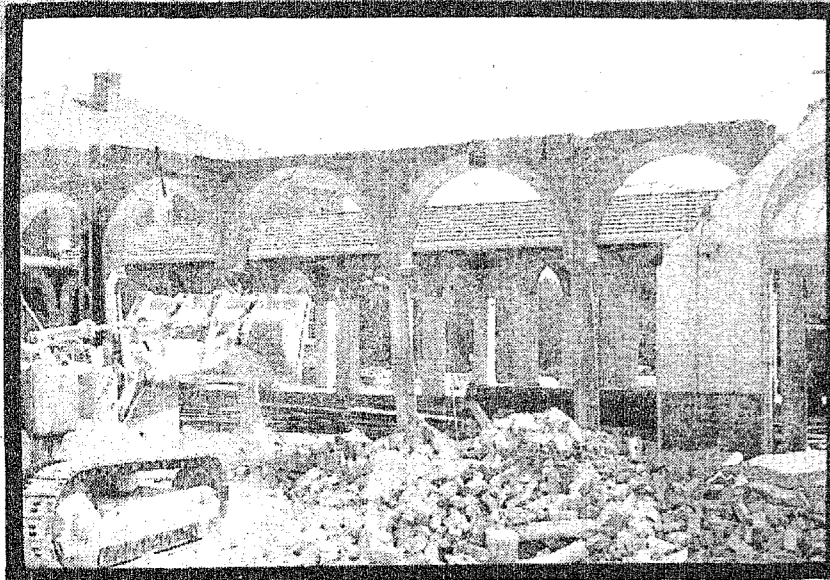


Mr. Dunstan

Helen Caterer

Our political reporter, Ms. Helen Catere, who recently announced the disbanding of the Moral Rearmament Group of which she had formerly been an active member ("it was no longer a viable proposition") says that other lesser car manufacturers are certain to follow the leadership shown by the Big Three.

APRIL FALL!



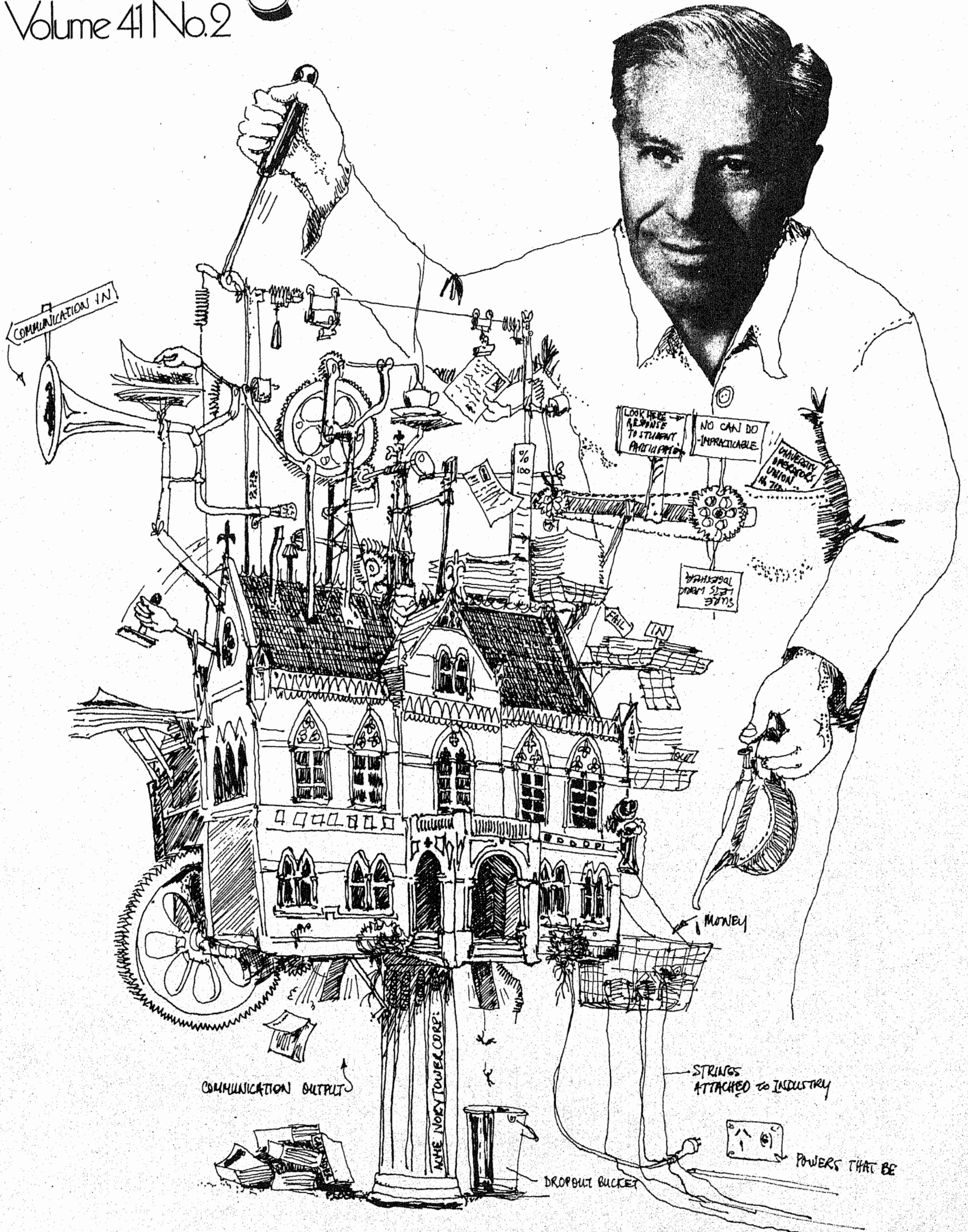
**WHY SMASH THE SYSTEM WHEN
THE SYSTEM SMASHES ITSELF?**

Cloisters, Union Building

it's only

OpDit

Volume 41 No.2



LETTERS

RALPH MIDDENWAY

Dear Sirs,
I write to reassure you of one or two points in your rather unclearly-worded article "Drug rampage in Union".

You astonished me in your assumption that I am personally more worried about damage to property owned by Coca-Cola and Cigarette companies than I am about potential damage done to students by these specific and other harmful drugs.

My personal attitude is quite clear: neither I nor others in my family choose to drink Coca-Cola or smoke cigarettes. I am continually surprised when I see others apparently enjoying the stuff, and I can no longer readily tolerate second-hand cigarette smoke.

On a larger scale I disapprove of the monopolistic behavior of Coca-Cola, as in its recent take over of HALLS, the local soft drink company, and I am profoundly suspicious of its advertising methods.

Similarly I disapprove of the whole cigarette industry though I enjoy a cigar every so often.

My official attitude is something different: property owned by Coca-Cola and tobacco companies are insured against damage, and in any case the companies are wealthy enough to look after themselves, but I am, in general, disturbed by needless waste. I am much more disturbed on this occasion by the fact that in a University environment a Steward, no longer young, should be knocked over by a group of husky young thieves, whoever they happen to be.

The Union's attitude is more complex. Union members continually ask for and are supplied with Coca-Cola and cigarettes, but the Union has expressed a wish not to encourage impulse buying of cigarettes.

"The controlling elements within the Union" are in this present case the Refectory Management Board, consisting of three students, one outside catering professional and one graduate.

If the Board wished it could decide not to sell Coca-Cola or cigarettes from vending machines. If the Board wished to behave in a way some would describe as responsible and others paternalistic it could decide not to sell Coca-Cola or cigarettes. If it decided not to deal with the Coca-Cola Company at all the Union could have significantly more difficulty in covering the wide range of useful services, including general vending machines, now largely controlled by this monolithic company.

In passing I have not forgotten the undertaking I gave last year that as soon as possible we would review our garbage disposal practice and investigate the possibility of reverting to re-usable containers for most commodities sold within the Union. As a start we have refused to accept cleaning materials in disposable drums and are insisting on the re-use of the containers we have.

Yours sincerely,
Ralph Middenway
Warden of the Union.

ARMONEY

Sirs,
Having 12½ hours spare time last week I sat down to read those few paragraphs in ON DIT on "BHP and the Steel Can Fraud: an Interview with Gabriel Lafitte."

It aroused me so much that I proceeded forthwith to savagely crush a Coke can underfoot; and to devour an ad underneath (the article on Gabriel, not my foot).

The ad thoughtfully proclaimed that the full text of the allegations together with evidence collected by Lafitte was available from the Adelaide Revolutionary Marxists.

Price for photocopying (35 pages and postage) 2 dollars.

Tut, Tut! They obviously need indoctrination. Brian Abbey in Politics Department, a fount of

knowledge on Karl and his cohorts, should set them back on the straight and narrow Marxist path.

If they start charging nix for that photocopying they've freed themselves from the taint of filthy capitalist lucre.

If they start charging 35 dollars for two pages and postage, then Brian; they're beyond redemption.

Yours provokingly,
Fred Flud.

RHODESIA

Dear Sir,
I wish to find out about the nature and the scope of assistance your Union may offer to a person in my position.

I am a detainee here at Gonakudzingwa in Rhodesia and have been as such since 1964. At present I have just been registered for a Bachelor of Arts Degree with the University of South Africa and hope to begin my academic studies at the beginning of the year 1973.

The problem facing me at present is of obtaining enough finance which will enable me to purchase the required books and other necessary and relevant reading materials. Some of the items concerned cannot even be found here in Rhodesia at the moment.

I shall be most grateful to hear from you as I am very anxious to go through my studies which would be very difficult without some financial assistance.

Sincerely yours
Major Findo Mpfu

P.B. U.5504
BULAWAYO
RHODESIA
Note: Donations can be sent through Neil McLean, President of AUS, 97 Drummond St., Carlton, 3053, Vic.

NIMBIN

Dear People,
We are building the radio station for Nimbin, and plan to take it around from Perth to Brisbane and then to Nimbin. We hope to act as some sort of electronic pied piper — with latest info, help on travel arrangements and whatever else comes up. We have got most of the gear from AWA and are trying for the van. When we get to Nimbin we will be set up as a broadcast radio.

Sooooo, what we hoped was that you might be able to help with program material, information from groups who are going or even money (or contact with anybody that might have some we could get). We are also going to try to get a temporary licence for the festival, and any help in this would be great.

We are interested in any sort of program, from music to musing, poetry to politics. Naturally we are looking to present alternatives, to the consumerism and one-way nature of present media use in society, so we are looking for more ideas on the use of radio and we want as many people going along to the festival to make use of the station. We especially want to hear from people interested in experimenting with programs, so let's hear from you soon (so we can organise technical needs) and see you at the festival.

Love and Peace,
Paul (Pied Piper)
Tim (Mixmaster)
Jim (Superoady)

Student Union
Swinburn College of Technology,
P.O. Box 249,
Hawthorn, 3122. Vic.

Paul is the national heavy for the Aquarius Festival's proposed broadcasting station for which they hope to have a temporary licence from the P.M.G. It's envisaged as being the good news spreader as the non-structured festival gives birth to all kinds of goodies.

Meanwhile they propose setting up a campus-public address-broadcaster system in a van to visit campuses round Australia drumming up enthusiasm for Aquarius. They should, therefore, appear in Adelaide soon!

BOOKWOOMS?

Oh, my friends and fellow students, where are those fabled publications which are always absent from our Barr Smith Library? They are in the hands of either our companion library users in which case a fine will be levied or they have been magnetized to a significant minority of academic staff members who indulge in the elite past-time of treating as their own what is essentially university property. Such members of our fair community adhere to the belief that the university is theirs as well as ours, but in the last analysis, it is theirs.

The utilization of a facility which after all we pay to use is hampered by what I would call sheer arrogance and selfishness. The philosophy that facilities in this university exist primarily (if not solely) for their unrestricted use typifies the attitude of the people involved.

The frustration of being prescribed a publication and finding it monopolized by a staff member is a common experience.

What happens to staff offenders who persistently hoard books? F.A.

Although the proposal to re-vamp the undergraduate fine system could result in a points demerit system instead of the financially discriminating one we have at present, nothing is mooted to rid us of the aforementioned pestilence. The reasoning behind 'why not' is all too obvious. Although the library and its committee are acutely aware of the abuse any move in the direction of rectification is blocked by our big brother; university council; that hallowed group of people (a large number of whom are academics) who in the ultimate govern our university.

Why the block? My friends and fellow students — only fools and masochists make life tougher for themselves.

Lyndon Owen
Humbly, your President

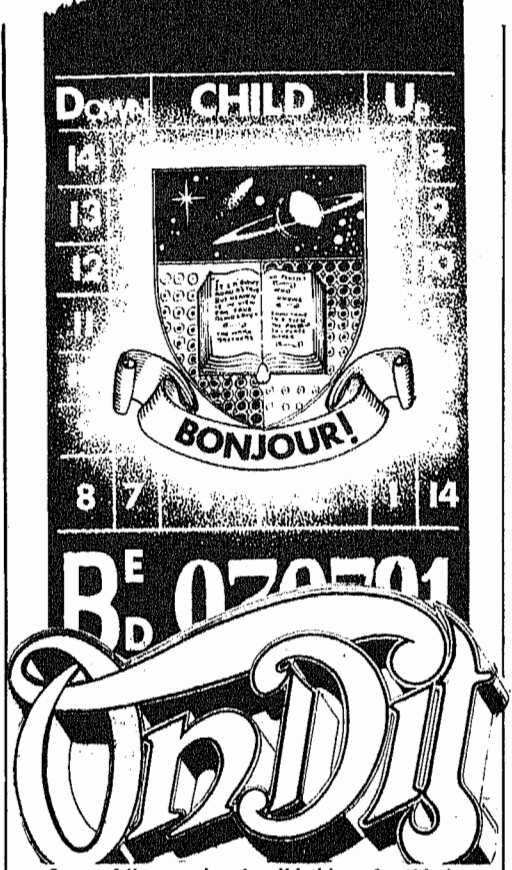
ON DIT JOURNALISM SCHOOL

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.

RITTER



Some of the people who did things for this issue are Pat Lewicki, Martin Hoile, Tony Harrison (ah!), the artistic Phil Lock, Andrew Stanley, Mike Leach, Mr. H. Wesley-Smith (we didn't really mean it, comma, sir!), Jill Matthews, Annabelle Shannon, Nicholas Lainas, Dave Clifford (Roscoe Root to some), Len Linden (see?!), Tim Folwell, Stephanie Horr, Penny Mendels, Phil Eastick, Brenton Clarke (more often Bernie), Amazing Dave Cottrell, Paul Brown, Incredible Dave Freeman, Magnificent Mary Vener, our film buff Terry Jennings, John White, Tim Lloyd, Elinor Atkinson, Mike Jacobs (he's so professional!), Mike Leach and the other Ever-Lovin' Jazz Rock & Blues Club People (Hi!), M.F. Took, Fred Bloch, Marguerite Hann, Bill Schoubridge, Steve Holmes, Lyn Bean, Flip, our-very-own Ubiquitous Oliver Frank, Graham Harbord, Neville Jordan's hand, the Delicious Glenis, the Delectable Jane and the Departing Fran (all the best from all your friends at On DIT), Lyndon Owen, Brenton Hann, United people (keep wheeling that chair, boys), Annie Mac (good luck!), Peter Love, the Heavies (thanks, folks), Sally Day, Mike Jacobs & the consumer Protection People (who must remain anonymous for their own protection), Eleanore Atchison, Dil Drugal (of Happy Birthday Party fame), the ever-patient Doug Morrissy, Barry the computer man, and last, but not least, the un-assuming non-authoritarian, entirely lovable (abusive letters notwithstanding) Hann-Paech team.

On DIT is published for the Students Association of the University of Adelaide and printed by Smedley Press, Hastings St. Glenelg, who, despite rapid cultural changes and general acceptance by the public (including the Advertiser and Nation Review) still won't print fxxx for us. (It's not that we want to swear, or anything like that, but golly gosh gee-whiz, everyone just talks like that!)
The opinions expressed in this publication are not necessarily those of the students Association, nor those of the University as a whole — but then, I guess, nothing ever is.
..Copy deadline for next issue, Friday 6th April.



G. RITTER
28.3.73

ON DIT PHOTOGRAPHY

On DIT has a pretty good darkroom which is just getting organised. If you're at all interested in or want to know about taking photographs, printing, enlarging, developing films (etc.) contact Oliver Ralph Frank or Bernie thru On DIT office. We need a team of lots of people who can take photos of events and people on and off campus. We'll be having a meeting on Monday, April 2nd at 1.10 p.m. in the On DIT offices (western end of cloisters).

ON DIT MEETING

FOR ALL WHO ARE INTERESTED
MONDAY 9 APRIL 1~10
ON DIT OFFICES WESTERN CLOISTERS

AUCTION SHOP SHOW:

At 99A Rundle Street, next door to Cox the jeweller at 99 is a place that is laid out more or less like a domestic garage, complete with roll-a-door style metal door at streetfront, and a partition across the simple room, about halfway back. It used to be the site of what were called crazy auctions, until they were outlawed a year ago.

There is now a broadly similar style of operation going on, just inside the present law.

The underlying techniques have much in common with what has been outlawed. By a complex mixture of sale of trinkets offer of more substantial goodies, and general leading-by-the-nose, casual customers are induced to believe that bargains of far greater order will be theirs if they join in and buy the introductory offers. The big bargains, when they come, are nothing of the sort.

SECOND ACT

PART I

Last Friday, after a couple of brief exhortations a crowd of people left the Barr Smith lawns and wandered up to town to visit 99A Rundle Street, the home of Rundle Traders. They arrived there at 1.35 p.m., and at one stage between then and two, there would have been about 50 or so people gathered around.

The purpose was to — again — make life a bit more interesting for Mr. Jim Keogh and his friends at 99A. Jim was not too pleased to see them. He went inside. People started making as though there was some sort of sale of the premises being conducted. The whole deal was modelled on Keogh's selling techniques and his method of dealing with people who interjected.

The group included some pathological radicals who had picked up stones on their way past the building site on west drive. They launched these stones at Keogh's windows, which were strong enough to stop the rocks going through into the back of the shop, but not strong enough to avoid being broken. End of fun time. Crowd scatters out of foyer of shop. Two policemen standing in the recessed entrance of Rundle Fashions next door stay there.

A few minutes later, they drift off, call for a few friends, and then with their friends set about "dispersing the assembly."

According to the News of that afternoon, students had stormed the place and broken windows in their efforts to get in. It wasn't true.

Other, later, reports trying to background their copy, mentioned that the place had been being picketed regularly for some weeks, mainly by law students. True. But the consumer-freak law students involved in the campaign weren't at Friday's effort (although they arrived pretty quickly when it got under way), and for the most part hadn't even heard for sure that the show was on.

These things concerned them greatly, mainly because of the difficult stage things had got to with both the police (who had been getting very touchy) and with Keogh, who had been under attack from this small group almost ever since his present operation began, and who seemed very jumpy about having his business messed around with. Keogh had been trying to impress the boys with his financial ability to fight them to the end, and it was only some frantic negotiating last week that stopped him moving for an injunction to prevent them going near the place.

Lawboys motivated

Keogh had attracted interest from students almost as soon as he lifted his street-front rolling door at the end of February. There were a couple of demos, and then most people lost interest. A small group kept a watch on him.

A few law students recognised very well what was going on. At a law students' convention in Perth in May last year, the Monash students put in a report on the techniques of "Crazy Advertising Sales", which had been using a broadly similar system in Melbourne. (That particular system had already been outlawed in South Australia by the Mock Auctions Act.)

Gary Watts prepared a leaflet warning about the Keogh's methods, and also put in a submission to the city council detailing what was going on and asking for a permit to distribute the leaflets in Rundle Street. As we write, the application has not been refused. It has not been replied to, even.

The sales were being run about four times each day for the first week of March. Towards the end of that week, a campaign of heckling during the sales was begun. Keogh's response was to kick hecklers out on the basis that they were trespassing.

The harassment went on, and built up, throughout the next week, along with wholesale ejections of student-looking types. The sales were now being affected (due to the breaking-down of the atmosphere that was essential to them), and by the end of that week, Keogh was down to one sale a day.

On the Friday of that week, he gave up halfway through his only attempt to open. The bouncers he had brought in weren't managing to stop the harassment campaign.

The same day, the police force liaison officer, Inspector Ken Thorsen, asked for a meeting with Watts and his crew. This was held at the law school on the Monday. It was a basically friendly exchange of information. But it was after that that everything became much more complicated. Thorsen had hardly had time to get back to his office when he got a phone call from Keogh's offsider Claude. Claude was saying there was a bunch of students outside trying to bash his door down.

Doublecross?

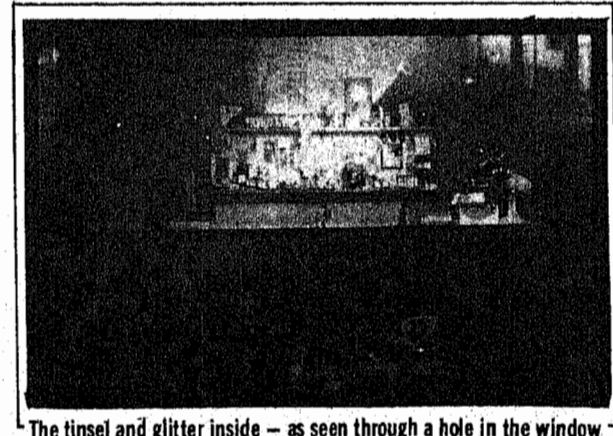
There was a bunch of students outside. There was also a very frustrated postman knocking on the door trying to deliver a parcel.



Auction 1972 style — with 'Hecklers'



Auction 1973 style — with 'Hecklers' again



The tinsel and glitter inside — as seen through a hole in the window

Thorsen arrived, not pleased, apparently thinking he'd been double-crossed within minutes of being promised that Watts, Mike, Harry, Bob Berton and the others wouldn't have violent demos.

Meanwhile, Keogh wasn't there. He didn't open up again till the Wednesday when he ran a sale more or less related to the prices at which his goods were being independently valued.

That was when the writ threat reached the boys. It flashed around university, suddenly people were interested, and there was going to be a demo for Thursday.

Watts and the boys were trying to argue their way out of copping writs. Thorsen was warned there could be a demo on Thursday. He took his men there, and advised Keogh to shut. The demo didn't go on. Not on Thursday. The next day, Friday, was the day the windows went. They have been replaced with plywood.

The Prices and Consumers Affairs Branch has been investigating the activities of Rundle Traders, as Keogh's outfit calls itself, and is working on recommendations for the Attorney-General, Len King.

You don't need a tertiary education to realise that the object of this exercise is to develop legislation to put him out of this line of business. Trouble is there won't be any Parliament to enact it until after the middle of the year.

PART II

It was just about a year ago that South Australia got a Mock Auctions Act to outlaw a very similar sort of system that had been running in King William Street and in Rundle Street, out of the same shop.

Mock auctions had also been run in Melbourne. They were called crazy sales, and the Monash law students established that the

Melbourne show was being run by one James McLaughlin and his wife Elaine Bridges, of Kew

People who go to Keogh's sales and pay for his stuff by cheque are asked to write their cheques to McLaughlin. Keogh's present show has been designed to vary the original format so as to escape the particular provisions of the mock auctions act.

How it works

The basic approach of each technique is the same. It is to attract people by offering bargains on a small scale, and to induce them by a mixture of swift patter and confusing changes of direction during the sale to believe that they are about to be treated to some real bargains. The crucial point in the procedure is when the salesman invites people to buy for a few dollars a "mystery prize" box, ostensibly as an indication of their genuine interest in getting the advantage of the real bargains that are supposed to follow.

But of course the effect of the purchase of these "mystery prize boxes" is that it indicates to the salesman that he has established his credibility and can now go on to the real rip-off.

The mock auctions outlawed by last year's Act involved partial refunds as part of the build-up process, and it is largely this that the Act picked on, making mock auctions an offence subject to a \$1,000 fine. The Act also outlawed restricting the right to bid to people who had already bought or agreed to buy other articles (that is, for example, the mystery prize boxes).

Keogh's present operation avoids these traps. There is no refunding, and he doesn't shut you out after the selling-off of the mystery prizes. (At a "successful" sale, about 20 or 30 of these boxes are sold for \$3, unexamined. They usually contain a cheap plastic camera, worth about \$1 under most circumstances.) But he does make it clear to those who remain that the people who have bought the mystery boxes will be given preference in the allocation of "bargains".

The whole operation is characterised by pressure selling, little or no opportunity to inspect the goods actually bought, a confusion created by the technique and the rapidity of transactions, the use of trinkets to engender confidence, and heavy use of reverse psychology, anticipating doubts immediately before a point in the procedure that is supposed to show the doubts are groundless.

Magic box

One particular trick which you would think would have to make the buyers suspicious, but which doesn't seem to, is that after the sale of the mystery boxes, partition doors about 10ft. back from the shop front are shut. The buyers are shut in for the final phase. No-one can get in, and no-one beyond the doors can hear what's going on behind them.

It is almost impossible to describe the sequence in a way that conveys fully how the confidence of the buyers is built up to the point where people pay over \$300 for a cutlery set dangled in front of their eyes, or \$40 for what they expect will be a watch like the one dangled before them, but turns out to be a boxed and wrapped watch which as often as not they don't even examine till after the sale, which has a normal wholesale value of \$12, and carries a guarantee that makes even winding it up border on invalidating the guarantee.

The deal gets under way with Keogh at a table at streetfront, running a smooth line of patter, and offering, and occasionally even selling relative trifles like cigarette lighters at give-away prices. Soon he withdraws further into the shop, taking the crowd with him, keeping the patter going. He produces a box, challenges people to gamble with him on the box for \$1. Despite his mock warnings, it isn't empty — there's some trifle in it. This gambling game is repeated, at an increasing level, until he produces one of the key enticements. Does anyone believe there's \$15 of value in this new box? Eh? Eh? There is. It's an electric shaver. It is never sold, because of the supposed impossibility of picking the first person to want it at 20c.

This is where the \$3 mystery boxes come in. People are induced to believe that buying these gives them a chance to get watches, which are shown. The box-buyers are separated from the non-buyers, and the partition is now closed off. The box-buyers get their boxes, but are distracted from opening them by a showing of more goods. This phase is essentially a repeat of the shaver episode, but on a much bigger scale. Values of \$300 are involved in a pile of irons, transistors, and so on. These things are not sold. Back come the watches. It's \$40 a throw, but what you buy is a ticket entitling you to a package which you get later and which has your \$12 wholesale watch. So the sale proceeds for about another 20 minutes; a succession of glamorous inducements, creation of fears that the bargains will be withdrawn, and, when everyone is softened up, selling at vastly inflated prices.

WOMEN'S LIB. REPLIES TO R. CRUMB

Last week ON DIT published R. Crumb's cartoon reply to the charge that his cartoons were sexist. He claimed basically (1) that he was a friend of Women's Lib; (2) that by portraying sexism in his cartoons he was not advocating sexism but was simply describing reality and the reality of his own feelings ("freedom of expression").

The cartoon shown here is a refutation of Crumb's argument. Given the world as it is, there are only three positions that can be taken in relation to that world:

- 1) to consider it good and to celebrate it;
- 2) to accept it and to accommodate oneself to it;
- 3) to recognise it to be bad and to attempt to change it.

R. Crumb vacillates between the first and second positions, while pretending to be in favor of the third. Regarding the first position, Crumb knows he has a dark side to his ego, but he insists on glorifying his "instincts", splashing them across a cartoon page and justifying them as "freedom of expression". Regarding the second position, he howls that the alternative to such "self expression" is his raping of twelve-year-old girls: the art-promotes-social health line, because "art is sublimation." Thus his kind of art and rape become equivalents and are an expression of accommodated frustration in a sexist world. Therefore, to those of us who see the evil perpetrated by sexism in the world, R. Crumb appears not only as an enemy, but as a wolf in sheep's clothing — hiding behind "revolutionary rhetoric."

like some 50% of us i was born

FEMALE!

about 17 years later i discovered:

WOMEN'S LIBERATION

when what women's liberation was about finally hit me

it meant a lot of changes.

a lot of things had to end for me:

letting men treat me certain ways: *oh come on BARE this is 1972 haven't you heard of the sexual revolution?*

being worried about the way i looked: *Love Cosmetics*

thinking about other women and competition; not really liking them: *think God i think i like a man, i think i like some women i think*

a lot of things had to begin:

self-respect and self-love. and digging other women. and getting more strong and more secure.

Hey, i'm beautiful

Hey, they're beautiful

HEY, WE'RE BEAUTIFUL!

i did a lot of thinking...

eventually i came to certain conclusions

i spent a lot of time explaining. It's a funny situation —

i don't enjoy being angry, but how do you tell someone politely that they're stepping on you?

uh...excuse me.

what do you do with blindfolds that were stapled on at birth?

and then i started explaining a lot...

what do you chicks want to be liberated from, anyhow?

i explain a lot why i think the word 'chick' denies women their humanness and i really got tired of explaining.

so in the interests of helping to build a world where i don't have to explain, i'm gonna try to do it here, hopefully, once and for all:

if you look at the commonly used 'hip' words for men and women you notice something

have you ever seen a real baby chick? they're soft and cute and cuddly and adorable and fragile and you really want to touch them and they really need protecting 'cause they're so stupid.

cheep cheep

Call birds are notoriously dumb. Witness the word "bird brain". We are also called birds.)

when you were little, did you ever play the game of choosing what animal you'd like to be? I'd say most of us would chose some kind of cat, but who wants to be a baby chicken?

I wanna be a leopard

I wanna be a Panther!

now, a lot of men say...

i don't mean those words that way, i never thought about them meaning anything.

and i say: Racism in this country is subtle, unconscious (like "flesh-colored" band-aids) that makes it no less real. Sexism is the same way (though both are also often blatant). Even if you personally didn't think up cat and chick and what they mean, it's your responsibility to stop using them once you become aware of what sexual roles they imply.

and a lot of men say

words are just words, and you shouldn't get so uptight about 'em

and i say: words are not just words, they are symbols, and what the words bird & chick symbolizes are the respective places of men and women in this society. They are limiting, confining, and a GENERAL DRAG

and a lot of men say...

well, i think your whole argument is full of SHIT and i don't think the word 'chick' is insulting

and i say: LAY OFF! cause in this case, what you think is irrelevant! Cause, even if my objections to the word were completely "irrational" I HAVE TO DEFINE FOR MYSELF WHAT WORDS ARE INSULTING AND WHAT WORDS AREN'T AND YOU, IF YOU WANT TO TREAT ME AS A HUMAN BEING, HAVE TO GO ALONG WITH IT!

THAT'S WHAT ALL OF US HAVE TO DO! THAT'S WHAT WOMEN'S LIBERATION IS ALL ABOUT — OR ANY LIBERATION — STEPPING UP FROM UNDER AND OUT FROM BEHIND "THE MAN'S" DEFINITIONS OF YOU AND WHAT YOU ARE BASED ON RACE, SEX, AGE, OR ANYTHING ELSE!

WE SEEK A WORLD FREE OF NIGGERS, GREASERS, SPICS, CATS OR CHICKS — WE WANT A PEOPLE'S WORLD and we're gonna get it!

PSS. TELL PAUL BRECHT THAT I'LL BILL HIM FOR THOSE SOBIE CREAMCHISEL POSTERS IF HE DOESN'T

P.S. IN ANY EVENT I THINK I'LL EXPOSE THE WHOLE 'ON DIT' SCENE IF YOU DON'T PAY EXTORTIONIST BACKWAIL PAYMENTS (MAYBE A FEW COPIES OF YOUR F*CKING BROADCAST SENT UP TO FUNDERS WILL DO.)

THE BUS TICKET THING

AS TOLD BY

LEAL VICTORIA SQUARE
PRINTERS : STATIONERS
OFFICE SYSTEM
MANUFACTURERS



1, 2, 3, 4, OR 5 DRAWER
FILING CABINETS

PEOPLE WILL BELIEVE ANYTHING,
IF YOU WHISPER IT. 60

LEAL VICTORIA SQUARE
PRINTERS : STATIONERS
OFFICE SYSTEM
MANUFACTURERS



LEAL EXCLUSIVE CHAIR
NO. 2 SWIVEL & TILT

USE YOUR FRIENDS BY
BEING OF USE TO THEM 61

LEAL VICTORIA SQUARE
PRINTERS : STATIONERS
OFFICE SYSTEM
MANUFACTURERS



STAPLING MACHINES
AND STAPLES

W O R K
I L L
I N
M I N
I S H I N G
O R T 62

LEAL VICTORIA SQUARE
PRINTERS : STATIONERS
OFFICE SYSTEM
MANUFACTURERS



COLLINS
BOOKER & ATOKINRY

FOLLOWING THE
RESISTANCE OF
MANY OF THE
LATEST MODELS
WHICH ARE
NOT CROOKED 63

LEAL VICTORIA SQUARE
SOLE S.A. DISTRIBUTORS
OF STEEL BUILDING FURNITURE
& OFFICE EQUIPMENT



STEEL EXECUTIVE
CUPBOARD WITH
FILING DRAWER

THEY WHO ONLY
SEEK FOR FAULTS
AND NOTHING ELSE. 64

LEAL VICTORIA SQUARE
PRINTERS : STATIONERS
OFFICE SYSTEM
MANUFACTURERS



MODERN MACHINES &
SKILLED TRADESMEN
LETTERPRESS, OFFSET
& ROTARY PRINTING

THE SWEETNESS OF
LOW PRICES CAN
NEVER COUNTER-
BALANCE THE
BITTERNESS OF POOR
QUALITY 65

LEAL VICTORIA SQUARE
PRINTERS : STATIONERS
OFFICE SYSTEM
MANUFACTURERS



STEEL CUPBOARD
FOR BUSINESS OR HOME

IT IS GOOD TO BE
GREAT, BUT IT IS
GREAT TO BE GOOD 66

LEAL VICTORIA SQUARE
PRINTERS : STATIONERS
OFFICE SYSTEM
MANUFACTURERS



1, 2, 3, 4, OR 5 DRAWER
FILING CABINETS

THE OPINION OF THE
MAJORITY IS NOT THE
FINAL PROOF OF
WHAT IS RIGHT 68

LEAL VICTORIA SQUARE
PRINTERS : STATIONERS
OFFICE SYSTEM
MANUFACTURERS



OFFICE CHAIR

NO ONE IS USELESS IN
THE WORLD WHO
LIGHTENS THE
BURDENS OF IT FOR
ANYONE ELSE 69

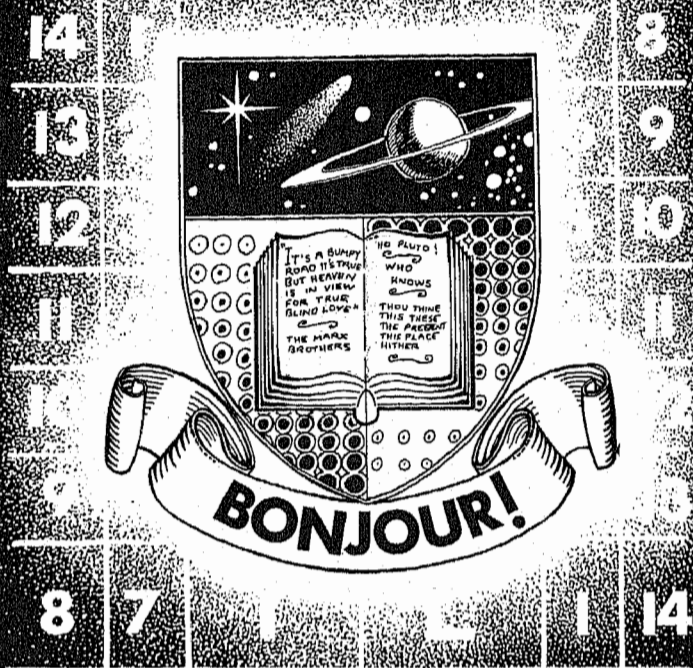
T.F.
MUCH

IS THIS JUST ANOTHER 'ON DIT' COMMUNITY SERVICE?

P.S. PLEASE SENT THE ORIGINAL BACK TO ALPHONSE MARMADUKE MOOSE Co "EMPIRE TIMES" FUNDERS UNIVERSITY AND WE'LL SEE IF THE'LL PRINT —

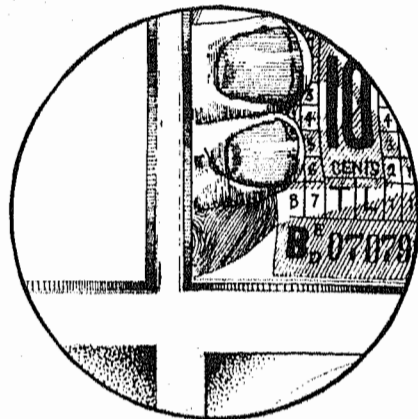
DEAR ON DIT,
IF YOU DON'T PRINT THIS I WILL KNOW THAT ALL THE DIRTY LIES THEY TELL ABOUT YOU ARE TRUE. AS IT IS, I DON'T THINK MUCH OF YOUR CRAPPY PAPER BUT IN THE INTEREST OF IMPROVING ITS STANDARD I AM SENDING IN THE ABOVE PAGE; PLEASE NOTE THAT THERE ARE NO F*CKS, C*CKS OR SHITS TO OBLITERATE. I HAVE LAID IT OUT SO YOU DON'T F*CK IT UP, SO IF YOU DON'T PRINT IT I'LL KNOW THAT YOUR EGGS ARE AS BIG AS MINE, OR EVEN BIGGER.

Down CHILD Up

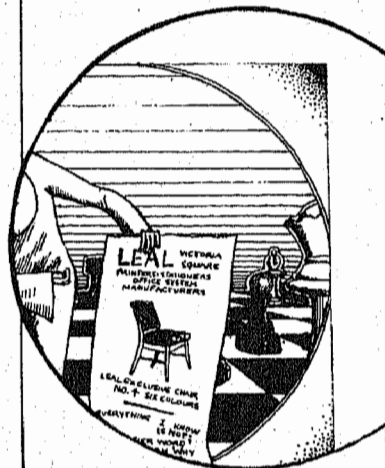


BE 070791

THE BUS TICKET CONSPIRACY EXPLAINED



On the letterhead of the fake Welcome to Students from the original Broadsheet, and in a small column in the first issue, has appeared a mysterious busticket logos. Mention, somewhat hazy, of the Bus Ticket Conspiracy, has lead many interested students to enquire about the MEANING of all this apparent nonsense. Coupled with this was the announcement of a competition to explain the symbolic meaning of the bus ticket. Selections from the vast thousands of entries which came pouring into our offices last week, including a rather special entry from the Flinders Uni E.T. editor (for which, we here at O.D. are honored), appear on these pages. This week, we are pleased to enlighten our readers with an explanation of the Conspiracy.



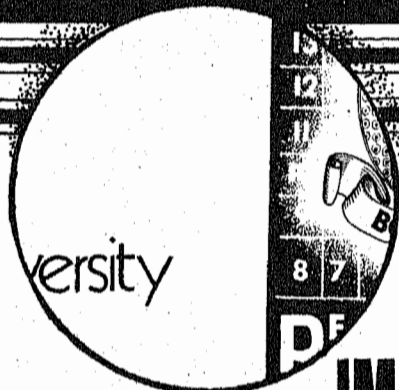
Originally, the plot was to lead to the eventual auctioning of a used bus ticket, beginning with a reserve price of \$100. (The auction was to be on campus at the end of first term, although it would be open to the public as well). The means to that end entail, simply, to make a particular bus ticket famous, or better still, notorious. The ticket in question first appeared as the university symbol but will continue to crop up in a large number of publications and activities. The ticket exists and is identifiable by its serial code number.

HOWEVER, unbelievable as it may seem, an offer has already been made of \$20 for it, from an individual outside the campus who has connections with On Dit. The idiot's rationale is that what is happening in fact, will be regarded as a legitimate cultural activity, which just happens to have a bus ticket as its keystone. Knowing most (but not all) of the plans, and predicting the publicity and the interest that it will arouse, he claims that it will be worth it. He adds that the mere act of the \$20 sale, once made public, will further enhance the bus ticket conspiracy's success. Well, it's his twenty bucks (and his bus ticket).

The person in question is a 'personality' from a commercial television station, who says he doesn't want his name disclosed until the conspiracy reaches a certain phase. That's fine, and he can rest assured that he is appreciated for his confidence; tricky thing is though, the idea of the final auction has such an appealing ring about it that his offer has not been officially accepted. In a way the conspiracy has already been successful, but a hundred or more dollars would make it more successful.

THE BUS TICKET ITSELF

The ticket is a Mutual Tramways Trust, one man bus, bus ticket (i.e. no holes punched), a ten cent denomination, Standard burgundy red print on white stock, serial code no. TL BED 070791. It is at present laid under glass and is in mint condition. It is in the possession of Mr. Empty Teabag (a pseudonym), 10 Taylor Tce., Rosslyn Park 5072, and is available for viewing in case of legal necessity only, should it ever arise.



RESULTS OF THE COMPETITION TO CONCEIVE THE DEEPEST IMPLICATION OF A BUS TICKET AS A UNIVERSITY SYMBOL

Dear Adrian and Paul (or is it still Suzie?)

I believe the symbolism involved is not linear in nature, rather it could be viewed to be operating on several levels simultaneously. I have put just a one below

(3) The word 'child' appears above the crest, flanked by the words 'up' and 'down'. To me this indicates the underlying and true nature of the function behind the university. That is, the direction and grading of the individual within a set context of society. The scales of numbers on the bus ticket aid this symbolism.

The number at the bottom of the ticket would suggest that the university is an integral part of a larger organisation, perhaps, in this case, western civilisation.

Lyndon Owing

Editors' note — or perhaps, it is merely an integral part of the larger 'Bus Ticket Conspiracy'.

Paech and Hann,

Listen, why the f--- are you bothering with this useless piece of symbol bullsh--. I would really dig to see a student newspaper that was f--ing relevant for a change. Like articles on dope or rock or the arts, political and industrial exposes, all current affairs international or on campus, etc. etc. THIS is what's NEEDED, no bullshit man. I know what that symbol means — it means that you are bent, and that this university is wasting its money on you and this half-smart 'creative' stunt.

Jack Richardson and friends

Ed. — technically correct! There again we must say 'sorry' and repeat that the winner has been judged on the NEATNESS of entry only. This is a good opportunity to state the proceeds from the auction will go back into 'On Dit'.

Dear Sir,

Either ON DIT (or the perpetrators of this slight diversion) know what's going on or else they're being viciously used by someone who does know. You see, first we have a broadsheet with the bus ticket; then an ON DIT explaining the broadsheet, with a large reproduction of the ticket. What we will have this issue is an explanation of the Broadsheet

THE WINNER

Explanation and a reproduction only of the cosmic crest. This will be followed next issue by a further rear-view mirror explanation of the previous explanation and forward-looking (into the cosmos) due to the meaning (i.e. what's going on), and so on, for as long as the editors aren't bored, each time getting further into the cosmos (space-doubt/spaced-out). The back-page bus ticket cartoon is obviously part hereof. i.e. you get back to where you began.

Supporting this discovery is the ticket itself: all pairs of numbers add up to 15, yet they seem to have no obvious relationship to each other; there are 7 (magic number!) squares up and down (cosmic balance); we are all children (CHILD); the code number is Be (or not to be); Mister ED (code number) as the talking horse; (if Hesse's laughter of the gods); and so on! It's the whole bath tub-whirl-pool-cosmic spiral-vortex story; don't struggle or you'll be sucked in.

Hell; I sure hope someone at On Dit knows about this!

Yours, Dil Drugal

Dear Sir,

I am pretty certain that the reason the bus ticket is being promoted is to help further the student awareness of the need for consideration to our environment. It's obvious that public transport must

be used to help reduce the terrible environmental pollution which is caused by cars. By making this symbol part of the University environment, students and staff can be reminded of the important ecological fact.

Eleanore Atchison

Dear Editors,

It would appear to me that one can read anything into anything if one tries hard enough. But assuming it does mean something, I would broadly conceptualise that its presence in the university symbol is basically a Canticles-of-Liebowitzian idea. If you have read the book (brilliant) you will know what I mean. (re: the shopping list).

Also, why don't you hold as the first prize the original bus ticket itself, so that I can auction it off myself?

Len Lindaine

EDITORS' REPLY . . .

Unfortunately, your arrogance is almost justified, as this is by far the most profound letter we have received. However, we regret to inform you that the judges (we) have decided to award first prize to the NEATEST entry, and thus have awarded it to an anonymous entrant who forwarded a blank sheet of paper. As the first prize is nothing, we feel a harmonious balance has been found in the situation.

Combined wanted on the reverant cough, Great Hall of Ox-

while giving the im- how was probably the helpful who's who in the assembled crew ster the Barr Smith's

initially an opportunity had useful information to flying when the he dais. While one Smith his tight laced hip one should take occasion to pebble ce was there to They were ill- the content

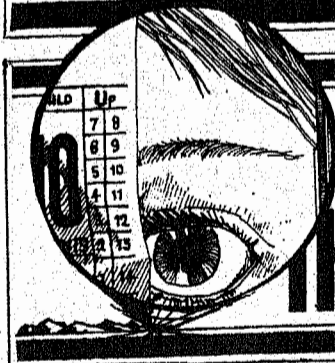


**'EMPIRE TIMES' SEES
SEXUALITY, POLITICS, FRAUD,
ASSASSINATION AND LIES
IN A BUS TICKET.
ABOVE IS A REPRINT OF
THEIR ASTONISHING
ARTICLE.**



BUS TICKET MESSENGER SERVICE

Check your bus ticket next time you get one (on the bus or in the gutter). If you can think of a politician, bureaucrat, capitalist, mediaman or anyone in power, for whom the proverb would be appropriate, bring it into 'On Dit' offices and tell us who to send it to. The better combinations will be pronounced publicly. Better still, mail it yourself.



**NEXT:
THE BUS TICKET SHOW**

Aquarius

**PACO
PENNA**

special student performance

TUES APR 3 1:15pm
50¢

scott theatre, a.t.c.

AUS Travel

The Travel Office is open each Monday, Wednesday and Friday between 11 a.m.-3 p.m. or phone 23 4333 ext. 2089 on these days.

So just pop in and have a chat with Blanche McGill your friendly Travel Adviser, she will be happy to help you with any travel enquiries - whether it be Local, Interstate or Overseas - can also help you with Passports, Visas and Medical Books - Rail, Air and Bus concession forms as well.

Remember A.U.S. now operates flights out of Sydney each week to the following - London, Paris, A.U.S. Singapore, Bangkok and New Zealand. Can also offer Ski Holidays to N.Z., during June, July and August these being of 19 days duration - more on this later. The long vacation program should be available by early May.

So call in and see Blanche for any enquiries you may have.

Nice Message

NOTICE FROM CANBERRA LEGISLATION APPROVED

Age limit of 16 years on full time dependants of unemployment and sickness beneficiaries has been removed.
Same legislation removes age limit of 21 years on dependants of age, invalid and widow pensioners.
If concerned inquire Dept. of Social Security.

Torrens Bathtubbing

The Torrens River Commission in association with The Duncan Swimming Club invites you to be present at the fourth Annual Traditional TORRENS BATHTUBBING to be held on Thursday, 19th April at 1 p.m. beneath the footbridge.

Directions to entrants

1. Select target tub.
2. Wait until house is empty.
3. Remove plug
4. Unscrew drain fittings.
5. Exert your puny body and lift.
6. You have just ripped-off your entry, baby.
7. Run to S.A.U.A. office and fill out entry form before Wednesday 18th.

Conditions

1. All entries must be of a suitably ingenious quality based upon a standard ripped-off tub.
2. Power arrangements must not exceed 3 (three) humans or 2 (two) rubber bands.
3. Rubber duckies and water wings are allowable.

Spectators

Spectators are urged to bring their own supplies of flour and/or rotten fruit to assist the entrants' speed and discomfort.

Don't miss this thrilling spectacle!

SAUA & Union Byelections

NOMINATIONS

Student Association Positions

- A.U.S. Local Travel Officer
- A.U.S. Local Niugini Officer
- 1 position Social Activities Com.
- 1 position Public Affairs Com.

Union Positions

NOMINATIONS for Union Com. Students have equal voting rights on Union Committee and are expected to use them in any effective way to see that student affairs in the Union are not swamped by outside groups using your facilities.

- Union House Committee - 2 students
- Union Hall Committee - 2 students

(Students on Union Hall are also on Hall Advisory Com. which meets once a year to decide the following year's bookings.)

- NOMINATIONS close on 11th April.
- Elections - Polling 17th, 18th 19th.

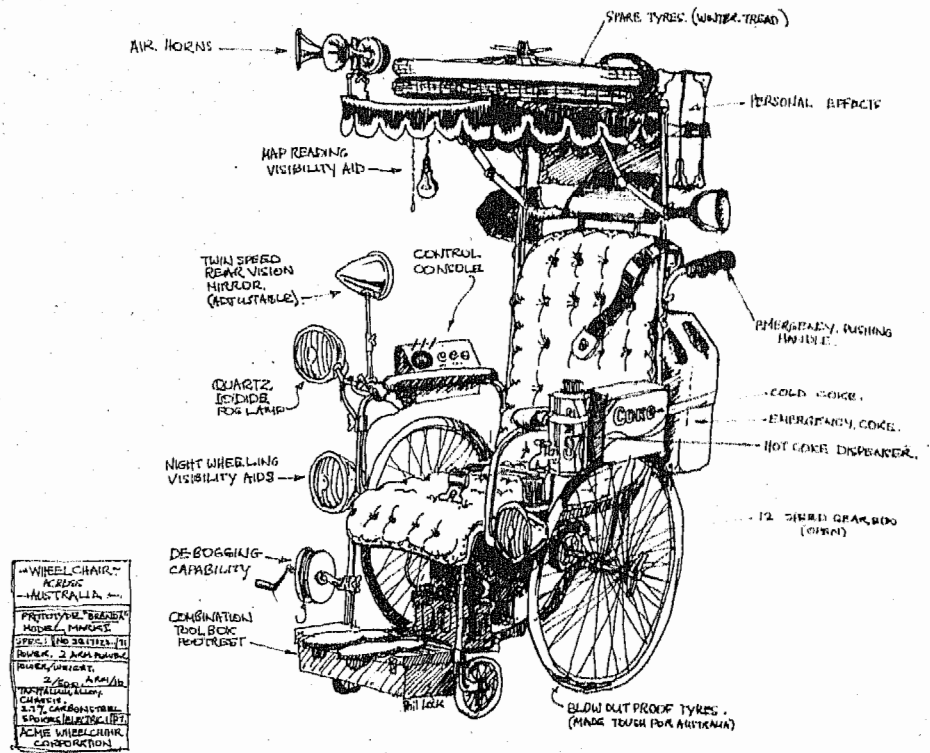
University Committee

- Sites and Grounds Committee - 2 students

For information about any position enquire Students Association Office.



WHEELCHAIR ACROSS AUSTRALIA



Many people have been inquiring about the wheelchair across Australia adventure, which left Perth early this month. The question that is on everyone's lips is "why is this person attempting such a perilous and physically demanding journey?"

Gary Peckham, 22 years of age, had this to say to reporters who were part of the large crowd at his departure: "I am sick and tired of people running down the youth of today. Not everyone smokes L.S.D. and demonstrates violently. I want to show these knockers that there is still the old-fashioned spirit of adventure and get up and go in this modern push-button world of today that we live in now."

Foremost in Gary's mind are stories related to him by his mother (who recently died of a heart-attack) of his great-grandfather who, in the pioneer days of this state, used to drive a bullock dray, every week, from Crystal Brook to the Port Adelaide wool stores. Gary thinks that deep down people have not changed and will symbolically re-enact his great-grandfather's feat on the Adelaide leg of his journey.

Gary is most adamant that he is not seeking fame or fortune, but is merely proving to people, and himself, that such a journey can be made. He is hoping to receive world-wide publicity and exclusive rights for a story in the daily press, and negotiations are underway with an unnamed giant American corporation concern for filming rights.

Gary has dreamt for years about undertaking such a venture, but was unable to obtain the necessary financial backing. However, when negotiations with a giant world-wide American soft-drink manufacturer were successful, Gary knew that this was the Real Thing.

I am sure all people on campus will join with us in wishing Gary Peckham every success in his undertaking.

EDITOR'S NOTE: Gary is hoping to arrive in Adelaide in Mid-August, this year.

TRIBUTE TO CHIC YOUNG

Insurance salesmen must have breathed a sigh of relief last week when they heard of the death of Chic Young, creator of the Blondie and Dagwood comic strip. The image of door to door salesmen as evil predators was created and spread world-wide through the strip. Dagwood Bumstead was in fact a relic from the 40's much as Superboy's smallville couldn't be updated without losing its essential charm. Blondie, the dumb blonde who ran the whole household from behind was the last gasp of the masculine/feminine dichotomy fostered by middle-America; Mr. Dithers, the no-nonsense, authoritarian boss who gave no money and always squabbled with his wife, Cora, couldn't exist in the 70's; the Bumstead family didn't even have a TV blaring all the time and Dagwood preferred to lounge on a sofa or read the newspaper; the kids belonged to the original Archies era (Could they have ever smoked dope in the strip?); Dagwood just couldn't retreat to his bath or sofa any more. His world was OK for a work-oriented puritan postponed gratification sexless America of the 40's; but the 70's are something again.



The following questionnaire was sent to a large number of people in and around the Adelaide Campus whom the Editors, with a little help from their friends, knew about one way or another as students, administrators, activists, writers and so on.

Accompanying the questionnaire was a letter, 'explaining' what we were doing. Here in this section of On Dit are the answers we received — not everyone wanted to reply — some refused on various grounds; others suspected us of planning to doctor or 'interpret' answers; others again didn't know whether to answer 'seriously' or in fun — nevertheless, and notwithstanding, here are the unadulterated replies we received — for which, our thanks.

1. (a) Which secondary school(s) did you attend?
(b) When did you, if you have, conclude your formal education?
(c) What is the highest level of education you have attained?
2. (a) What suburb do you live in?
(b) How do you commute between home and uni.?
3. (a) Do you live
alone,
permanently with 1 other person
occasionally with 1 other person
some other life style
(b) Have you a family? If so, how is it organised?
or if not, do you want one?
4. (a) Do you smoke?
(b) For the benefit of our food freak friends, are you into health foods?
5. Have you any literary aspirations or achievements? If so in what direction
(a) poetry
(b) fiction
(c) serious articles
(d) other forms
6. (a) What books/philosophers/people have most influenced your way of thinking?
(b) Are you committed to a particular religious/political/other philosophical position? Which one?
7. (a) What books/films/magazines have you most enjoyed during the year?
(b) What 3 T.V. programs do you watch most regularly?
(c) What 3 T.V. programs do you consider to be the best?
(d) What magazines do you read?
8. Are you happy?
9. (a) How many years have you been at this Uni.?
(b) How many years have you been in your present position?
10. What do you see as your function in this Uni.?
11. (a) Does the prospect of radical social change excite you?
(b) Why?
(c) In what direction(s) do you hope the change will occur?
12. How would you react to a stranger who asked to sleep with you?

Dear Person,

ON DIT has selected you to be part of its survey of significant figures on campus, the results of which survey are to be published in the next couple of editions. In an effort to humanise the campus and to make people more accessible, we are trying to make 3 dimensional the 2 dimensional images which students all too easily assume to be the reality. We need your help for this. We hope that you will answer this survey in the spirit in which it is offered — a friendly, open and learning-about-each-other spirit. Please answer as many questions as you can and return it through the internal mail as quickly as you can — at the latest please have it in the mail by this Thursday (we know this is short notice and we apologise furiously, but . . .)

Yours,
Paul Paech & Adrian Hann
(ON DIT Editors)

EVERYTHING YOU WANTED TO KNOW ABOUT CAMPUS HEAVIES BUT DIDN'T KNOW WHO THEY WERE

Letraset
BY CAMPUS LIGHTY
DAVE FREEMAN

RALPH MIDDENWAY (Warden)

- 1.a Sydney Boys High School
b Still going
c B.A.
- 2.a Toorak Gardens
b Bicycle
- 3.a Permanently with 4 other persons.
b Yes
c Sharing, not obviously equal
- 4.a Not usually, cigar sometimes
b Yes — twenty years ago.
- 5.b Fiction
c Serious articles
d Music
- 6.a Burnet, Hoyle, Shakespeare, Wyndham, Ardrey, Platt, Dickson, Rousseau.
b Formally no, in practice yes. Try to do for/to others what you would like them to do for/to you.
- 7.a Books — Priestly — Image men, Principles of Physical Geography, Goon Show Scripts, Wyndham — Chrysalids, Hoyle — October the first.
b None
c —
d RAPI journal, TABS, ISSUE, MEANJIN, CHOICE. Theatre quarterly.
8. More often than not.
- 9.a 8
b 1
10. Helping people as far as possible, I can't do as much as I'd like.
- 11.a "Excite" no. There must be radical social change in many areas, but music, nature and children excite me.
b Amelioration of poverty, reduction of drudgery, increase in potential broader education.
12. Depending on who it was, with amusement, surprise, tolerance, interest or horrified silence — most likely not with much enthusiasm, as I regard "sleeping with" to be part of a long term relationship with someone else, I am happily married, thanks, and it would be

disruptive of my friendship with my family to sleep around — and when the chips (rather than trousers) are down, it wouldn't be worth it.

ETHEL PAYNE (Union Bookshop)

- 1.a Adelaide High School
b My formal education has been a spasmodic effort on my part. I left school at the age of 16. After a few years as an office worker I entered for the examination of the Institute of Chartered Accountants. I completed these examinations and became a member of the Institute of Chartered Accountants, not in practice, at the end of my first year of employment at what was then the W.E.A. Bookroom. After that I completed an A.U.A. over a number of years as a part-time student.
- c This year I have enrolled again for a University subject which interests me.
- 2.a I am living in North Adelaide.
b By car
- 3.a Alone
b Very large family
c The family I refer to is made up of brothers and sisters and their children, living their separate lives of course, but with a fair amount of contact between one another. "Fair amount" means, I think, at least one Christmas celebration together with parents, the celebration of parents' birthdays, and an unspoken understanding to help one another if needed.
- 4.a No
b No. I like good food, and this means fresh food, not tinned or frozen.
- 5.a —
- 6.a At this stage of my life it is hard to isolate what books/philosophers/people have most influenced my way of thinking. I have lost some of the earlier certainties that I had.

b I regret that I have lost my religious faith, although I think that I am motivated largely by the "Protestant ethic". I am a member of the Labor Party because I believe it to be the party which is most likely to effect desirable social changes.

- 7.a George Eliot's Middlemarch, Quentin Bell's Biography of Virginia Woolf, Richard Burton's A Personal Narrative of a Pilgrimage to Al-Madinah and Meccah.
b A.B.C. News — "This Day Tonight" — and at present "The Search for the Nile".
c A.B.C. News as the service is superior to others — have no strong feelings about other programs.
d Book trade journals, 'Overland', Meanjin, 'Sight and Sound'.
8. Yes
- 9.a Twenty-seven
b Twenty-seven
10. To organise a good general book shop with a strong academic slant, so that students in particular will be exposed to the best that is available in current and standard literature. This has to be done within a context of limited funds, and taking into account that the first responsibility of a university book shop is to have the text and reference material which students want to buy.

11. It did in the days when I thought it was possible, but I do not think that radical social change is likely in our society.
12. I probably would not react very much at all.

D. RAYMOND (Librarian)

- 1.a (1) Adelaide High, (2) Fremantle Boys', (3) Perth Modern School
b Formal Education: Temporarily interrupted 1956
c Masters Degrees
- 2.a Kensington Gardens
b Car-bus
- 3.a Married
b No
c No comment
- 4.a No
b No
5. Serious articles

- 6.a Bible; Jesus Christ, parents, wife.
b Christian
- 7.a 'Such is Life' Joseph Furphy
b —
c Times, New York Review, Time, Bulletin, Aust. Lib. Journ.
8. Yes
- 9.a Nine
b Nine



SURVEY

- (a) Which secondary school(s) did you attend?
(b) When did you, if you have, conclude your formal education?
(c) What is the highest level of education you have attained?
- (a) What suburb do you live in?
(b) How do you commute between home and uni.?
- (a) Do you live
alone
permanently with 1 other person
occasionally with 1 other person
some other life style
(b) Have you a family? If so, how is it organised?
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- (a) What books/philosophers/people have most influenced your way of thinking?
(b) Are you committed to a particular religious/political/other philosophical position? Which one?
- (a) What books/films/magazines have you most enjoyed during the year?
(b) What 3 T.V. programs do you watch most regularly?
(c) What 3 T.V. programs do you consider to be the best?
(d) What magazines do you read?
- Are you happy?
- (a) How many years have you been at this Uni.?
(b) How many years have you been in your present position?
- What do you see as your function in this Uni.?
- (a) Does the prospect of radical social change excite you?
(b) Why?
(c) In what direction(s) do you hope the change will occur?
- How would you react to a stranger who asked to sleep with you?

- Help ensure we have the best library.
11.a Sometimes
b Scope for wide change does not support scope for radical change.
c Social; justice; understanding; peace
- Would decline with thanks.

MS OSMAN (Students Association Office Manager)

- 1.a Walford
b Not yet I hope
- 2.a Hawthorn
b Car (I never could ride a bike)
- 3.a Almost alone
b Yes, two but I've outgrown them.
- 4.a No
b Always was more or less.
5. —
- 6.a Students
b No
- 7.a Mary, Queen of Scots (book), The Go Between (film), Cabaret.
b None, but sometimes Softly Softly, Troubleshooters, 4 Corners.
d Nation Review
8. Yes
- 9.a Part-time psych 1938-39
b. One
10. Useful I hope
- 11.a Yes
b I hope we all learn to contribute to the world — not just take from it.
c That all men will learn to live together as equals and stop exploiting each other.
12. Well? I don't think this quite applies to me, but?

BRIAN ABBEY (Politics Dept.)

- 1.a Essendon High School, Victoria
b 1966 (if I have)
c B.A.
- 2.a College Park.
b Walk/car/bus
- 3.a In a large house with 7 or 8 other people.
b My wife lives in England
c Prepared to father children, but won't retreat to nuclear family.
d Take ages to tell you all those things.

- 4.a A pipe sometimes.
b No, but at the same time, they occasionally get into me.
5. Letters
- 6.a (1) Johnson's Lives of the Poets; John Berger's A Fortunate Man; A. J. Ayer's Language Truth and Logic; Marx-Engels Writings; J. S. Mills' On Liberty (2) Several Monash politics teachers 1962-68; Mother and father.
b Yes. Communism.
- 7.a (1) and (2) as above.
b Weekly news mags., and most Left Literary and Political things.
8. Yes, I think I am; but sharply dissatisfied.
- 9.a Four
b Two
10. Remedial teaching to meet the short-term needs; advocacy of social reconstruction to meet the long-term needs. i.e. spread knowledge of and capacity for Politics.
11. Yes, of course, Humanitarian reasons!
12. I would clearly state my dislike of Euphemisms.

NORM GREET (Student Counsellor)

- 1.a Norwood High School
c Post Graduate Dip. in applied Psychology 1971
b Enrolled for Dip.Ed. don't intend to stop studying.
- 2.a Belair.
b Plush Limousine
- 3.a Have family of wife, two boys. We have numerous transient house guests and other pets. At times would like to try commune living; at other times would like to live alone.
b Yes. As little as possible.
- 4.a Only rarely (a pipe to enhance my image)
b Cream cakes, followed by guilt, followed by Muesli and other organic stuff.
5. Rarely and then only to say something to someone whom I feel will appreciate who I am by what I say.

- 6.a I'm very impressionable and just about every book makes some impact, especially where the characters are skilfully drawn. My father influenced me most, as a result there is no similarity whatsoever.
b Agnostic, vote Labour 'In Two Lines'. You have to be joking.
- 7.a Film: Sunday Bloody Sunday; R. D. Laing's Books
b No regular viewing times
c Mr. Magoo
d Psychology Journals, Review
8. By most people's standards YES, by my own NO
- 9.a Three
b Three
10. To give myself to anyone who asks; to provide information, caring, and 'love' to those who express a need for it; to listen without judging to be real.
- 11.a Excitement, some apprehensions
b I want life to be better than it is; but I don't want it to be achieved through aggression. Less prejudice against minority groups, greater caring between individuals, improvement in the educational structure.
12. Positively. While I think sexual expression can be given by me to those that I love it does not seem to matter to me what sex a person is if they only wanted to sleep with me.

ADRIAN GRAVES (Student rep. on University Council, Union Finance Committee etc.)

- 1.a Sacred Heart College
b I am still learning formally
- 2.a Norwood/North Adelaide
b Yes
- 3.a Some other life style. No — apart from my mother and seven brothers and sisters.
b Our family has never been organised.
c Haven't considered it.
- 4.a Not tobacco
b No
5. Serious articles
- 6.a Helder Camara, Paola Freuie, Herbert Marcuse, Jack Blake, Karl Marx, The Anarchist School, Jesus Christ and Don Filmer.
b Yes. Radical — Catholicism
- 7.a 'Cultural Action for Freedom', 'Spiral of Violence', 'Deliverance', 'Pedagog of the Oppressed', 'Words not blows'.
b Four Corners, Softly Softly, The Troubleshooters.
c Same three.
d The usual American stuff and 'Bulletin', 'Nation Review', 'Asian Economic Review', 'New Statesman' but not 'News Weekly'.
8. No.
- 9.a This is my sixth.
b About five minutes.
10. To try to stimulate meaningful change in order to produce a university which is less alienating, more human and which has a socialist consciousness.
- 11.a Yes.
b Because it is only through radical social change that people will ever become more fully human.
c There is only one way in which change can meaningfully occur and that is towards the socialist state.
12. I would ask the person if they were a Catholic first (by Papal decree).

ELINOR ATKINSON (Student Publications, Union Council)

- 1.a Girton, Unley, Saltash HS's
b Not yet
c Second year Med.
- 2.a College Park
b Car/Bus/Walk
- 3.a Permanently with one other person
b Has family
c Mother provides money to send kids to Boarding School. I just live there.
- 4.a No
b Not as a religion
5. —
- 6.a Shulamith Firestone, Philip Jose Farmer, William Morris, Simone De Beauvoir.
b Not really.
- 7.a Flesh — P. J. Farmer
b GTK, TDT, News, Homicide
c GTK and News
d Sunday Review
8. No
- 9.a Two
b One

10. None in particular but to learn how to patch people.
- 11.a Yes
b Because I am not happy how I am and how things are around me in many directions to allow more freedom from personal pressure.
12. Probably yes depending on whom/how I felt about them.

Robert Bath (AUDS, drama)

- 1.a Campbelltown High.
b Haven't
c B.A.
- 2.a Hectorville
b Car
- 3.a Some other life style
b Yeah — I mean, like, a mother... you know?
c ?
d ? — No, I suppose
- 4.a Smoke what?
b Yes, but yield to temptation regularly.
5. I see all of these as interchangeable. Minimal experience as yet.
- 6.a Beatles! Dylan! Geoff Thurley! Nigel Triffit!
b The Who! 2 anonymous women.
c No way
- 7.a Which year? All beetle movies. "Gimme Shelter"
b Footy replay, weather report, old movies.
c Footy replay, weather report, old movies.
d National Review (gulp!)
8. Ask me again tomorrow and I'll say something different.
- 9.a 4
b 5 minutes (horizontal, filling form on floor, otherwise not applicable)
10. Disseminator of my own personality aren't we all?
- 11.a Yes, couldn't help but be an improvement.
b Fascism — liberalism — socialism — anarchy — nihilism — nurvina
12. I always interpret "sleep" as meaning just that and I enjoy sleeping with people as for the sexual interpretation, this will depend entirely on who the person was — could range from horror to delight.

ROBERT McCUBBIN (Refectory Manager)

- 1.a —
b —
c —
- 2.a Glen Osmond
b Car
- 3.a 1 other person
b Yes. Married son living interstate.
- 4.a No
b —
c No
- 6.a The Bible, my wife.
b Christianity
7. —
b Four Corners, Today Tonight, Monday Conference.
c Four Corners, Today Tonight, Monday Conference.
d National Geographic, others.
8. Yes
- 9.a Twenty-three
b Twenty-three
10. To provide the best possible catering service for the Union.
- 11.a Yes
b It is an exciting thing, whether you're for or against.
c Where man realises his responsibility to man.
12. —
P.S. Any effort to make campus friendlier and more pleasant has my support.

PHIL EASTICK (Social Activities, Students Assoc.)

- 1.a Gawler High (A hayseed)
b Over the last few weeks.
c 1st year law and being a person.
- 2.a Home, or Kurralta Park
b Train or foot
- 3.a Occasionally with 1 other person
b Whatever and whenever I am at the time.
c Yes
d A father and a mother, and brothers and sisters. Other families that I like being with, like bands I've been with. Yes. I want to have a few kids who I can sort of bring up closely with me, enjoying the things that I enjoy — very hard to explain or rationalise.

- 4.a Yes
b Not to the exclusion of other things entirely, but I don't drink anything alcoholic, and prefer orange juice.
5. Just as a means of expressing things which I find it difficult to speak about.
- 6.a Jack Murray my old English teacher, and various musicians.
b No.
- 7.a G.T.K., A Current Affair, occasional movies.
b They're all pretty shithouse really. Things like MPFC make life bearable.
8. Very, although depressed with the study habits of the great majority of students which really f--- up the efforts of others who see their role here in a different (better) perspective.
- 9.a 1 and a bit
b 1, more or less
10. To try and get the best deal for students in the field of music, even if this means ripping off the public (uptowners) and getting people out of the Barr Smith and to our concerts.
11. Not really, what will happen will happen slowly and I really can't see the Barr Smith around getting involved.
I hope people will come to see that study and degrees don't mean happiness and music and happiness are what its really all about.
12. Being somewhat chauvinistic the person would have to appeal to me but that's not supposed to sound like I mean physical — just something about the person which draws me to them and creates some appeal which can be shown and shared physically.

PROFESSOR GEOFFREY BADGER (Vice-Chancellor)

- 1.a Geelong College
b Not yet
c — at present
- 2.a Springfield
b Car
- 3.a One person
b Eight thousand seven hundred and fifty
c as a university
d no more than you
- 4.a No
b No
- 5.a No
no ability
b No
c Yes
d Yes
- 6.a Captain Cook, Louis Pasteur, Howard Corey, Ernest Hemingway, Bernard Shaw, Charles Dickens, Ibsen, Peter O'Brien.
b No
- 7.a Captain Cook Journals
b The News, others very irregularly
c —
d Subscriptions to twenty approx. including All That's Left.
8. No, want to do better
- 9.a Twenty-three
b Six
10. Trying to understand people's points of view.
- 11.a Yes, want a kinder, more humane place.
b —
12. Hypothetical

M. C. KERBY (Graduates Association, etc.)

- 1.a Bristol Grammar School
b 1943
c BA Hons
- 2.a Hawthorndene
b Car
- 3.a Some other life style
b Yes
c Well
- 4.a No
b No
5. —
- 6.a School Classics Masters
b No
- 7.a The Lesson, Jugglers Three; Traffic.
b News, Troubleshooters, Father Dear Father.
c Troubleshooters, Monday Conference, Best of Beachcomber.
8. Yes
- 9.a Six
b Six
10. Inform students on careers. Keep graduates in touch with university.
- 11.a No; too used to it.
12. Puzzled.

LYNDON OWEN (Students Association President)

- 1.a Rostrevor College, Whyalla. Tech.
b 1949 (will it ever finish?)
c Birth (Fourth year law)
2.a Walkerville
b I fly (come by car, bus, or walk with my dog)
3.a Alone + dog
b Tout le Monde (no)
c By big brother's decree (it isn't)
d Yes. I sort of had one for quite a while, it is a mixed blessing.
4.a What (yes).
b I eat well (I have moods which demand health foods, but in general I just eat what I like).
5.a Aspirations - Nil (it would be nice to write well and be original).
Achievements - not really (personal).
6.a Beatrix Potter, Eric Blair, Gibran, Marcuse (Yeats, Cromwell, Dr. W. A. Owen, Everstrom.)
b No (when it suits my purpose).
Whichever one I want at the time.
7.a To sea in carpet slippers, how to race your boat, slaughterhouse Five.
b I don't watch T.V. (occasionally I peek at Callan, Troubleshooters and B.B.C. and of course movies).
c Take your pick from B.B.C. stuff and Bellbird (anything that takes my fancy at the time).
d Paris Match, Dead Run, Natural Mind, Listener, Epicurean (Time, Rolling Stone, Playboy and On Dit, and anything I get hold of).
8. No (I don't really know).
9.a It seems like a lifetime (three + this one)
b I never remain static (two years)
10. Bummers!!! (To participate and react to the educational environment to the best of my ability).
11.a You must be kidding (anything is exciting if one is involved). The question is self defeating (anything radical invites reaction and is therefore exciting).
c Too broad a question (Human values).
12. Let's go. (flattered)

BADEN TEAGUE (Union Welfare Officer)

- 1.a St. Peters
b 1971
c PhD
2.a Magill
b By car
3.a Lives perm. with one other.
b Extensive family in S.A. and W.A. Organised spontaneously. Partly city part in country?
c Wants family increasingly. Because 'Life is a Community'.
4. Non smoker. Not particularly (avoids crap).
5. Into Poetry, Fiction, Serious articles.
6.a Jesus, The Bible, The People of Adelaide, Gandhi, Keats, R. G. Collingwood, Mao Tse-Tung, Robert Boyle and others.
b Committed to 'Speak the Truth in Love'
7.a Books etc.: Winnie the Pooh, The Pooh Perplex, Ryan's Daughter, Jim McNeill's Plays, Balinese Dances.
b, c No T.V.
d China Now, Interchange, two morning papers.
8. Mostly happy
9.a 'Five Years As Gentleman One as Player'
b One
10. As member of a community
11.a Yes
b Life Begins with a spiritual revolution. Jesus spoke of being born again etc.
c Hope it will forward trust hope and specially love for one another.
12. Stoop to the ground and write with my fingers in the sand.

DON LITTLE (Student Counsellor)

- 1.a Brisbane Grammar School - before one teacher primary school.
b 1955 B.A. Dip.Ed. Still an open question.
2.a Burnside.
b Car/ bus.
3.a Wife, three children
b Compromise of different interests on mildly patriarchal basis.
c A good set-up - a more searching question would have been why it got set up.
4.a Pipe
b Home cooking
5. Serious articles (badly)

- 6.a Students - thousands of them.
b Tolerance is a contained virtue with some exceptions - idealistic and overlay of scepticism.
7.a Deliverance, Man of la Mancha, Last Picture Show.
b Four Corners, Monday Conference, Callan.
c -
d Prefer serious fiction with occasional escapist tinge.
8. Contented.
9.a Five years
b Five years
10. 1) Help students think about things that bug or interest them. 2) Facilitate sense of community.
11.a Recognising the reality of 'future shock'. OK if it embodies respect for different opinions - enlargement of personal autonomy and responsibility.
12. Don't know.

MS. L. ANDERSON (Readers' Services Librarian)

- 1.a Abbotsleigh, M.L.C. (SA)
b Early Thirties
c Prelim. M.A.
2.a City, walk.
3.a Alone
b No
c No
d Too singular
4.a Yes
b No
5. No
6. Perhaps the school prefect who, in my urchin years snapped that, "Two wrongs don't make a right."
7.a "Sunday Bloody Sunday", "What's Up Doc!"
b This Day Tonight, Softly Softly, Task Force, Mike Willasse.
c Pleads ignorance
d General social/ political and literary in addition to professional ones.
8. Occasionally
9. No given
10. The equivalent to the man in blue in another North Terrace complex
11.a Only mildly
b No 'expectations of profound change.
c Towards limiting scope "for man's inhumanity to man"
12. Previous experience "No"

PAUL PAECH (On Dit)

- 1.a Geelong College (NOT Geelong Grammar), Concordia College
b Still going
c B.A. (hons) Dip. Ed.
2.a North Adelaide/ Norwood
b Motor bike
3.a Some other life style.
b Parents and brother and sister
c I don't think so - have enough problems feeding and organising myself.
4.a Not tobacco
b Vaguely aware of good food - but I like Chiko rolls too.
5. I write all the time.
6.a So many, Wizard; Richard Neville and Yippies. So many! Every book I've read and person I've met; Parents affect everyone greatly; Norman O. Brown 'Love's Body', 'Life Against Death'; Alan Watts; Golding's 'Free Fall'; Orwell.
b I've never committed myself to anything because I prefer to be a moving target.
7.a Films: Taking off
b Never watch it - but like afternoon programs. G.T.K. All of them.
c Rolling Stone, Go Set, Esquire, Film Magazines, all newspapers, plain truth, Creem, Cream - look, I read any magazine I can get my hands on - any one!
d Hell, I made up this question and I can't answer this. Of course I'm happy and of course I'm not happy.

- I seem to have a steady sort of contentment that sometimes passes for happiness.
9.a Seven
b What position? On Dit this year only.
10. Does this mean what do I do? or what do other people expect of me? I don't know! I have a fairly nice time meeting people and talking about and doing things, hopefully a people-together-friends catalyst.
11.a Yes
b Because people are generally so far from what they want to/could be; any change excites me.
c Many directions, but mostly towards recognising people's total beings - integrate.
12. It depends on thousands of things - if I feel confident and secure and loving or something, I'd readily agree and go to bed with 'em.

PHILLIP LOCK (United Choral Soc.)

- 1.a Sacred Heart
b -
c Three year Uni.
2.a Somerton
b Car - motorcycle
3.a Alone, with parents
b Yes, my own. Personality hangups.
4.a No
b No
5. -
6.a General education in Science (Physics). Bohr, Einstein (Theories, not writing).
7. -
b T.D.T. News
c ABC News, Four Corners, Federal File, Beachcomber, Softly Softly.
d Scientific American
8. No
9.a In fifth
b Four
10. Keep myself in familiar situation with minimum of work, try to gain esteem (ego trip) by imitating people for whom I have esteem.
11.a Yes, because for all the technological advancement there is very little to help people feel that they are achieving anything.
b That people can be made to see that there is no such thing as the beautiful people, and having seen this to be prepared to admit that they themselves don't belong to the jet set or groovers heavies etc. at the moment most people tend to think that everyone around there is confident, secure etc., and so they pretend to be the same, refusing to talk to others, being afraid they will be seen through (vicious circle).
12. Flattered, embarrassed and uncomfortable, and feel ashamed of myself because I probably wouldn't do it, even tho' I am not against it in principle.

ADRIAN HANN (On Dit co-editor)

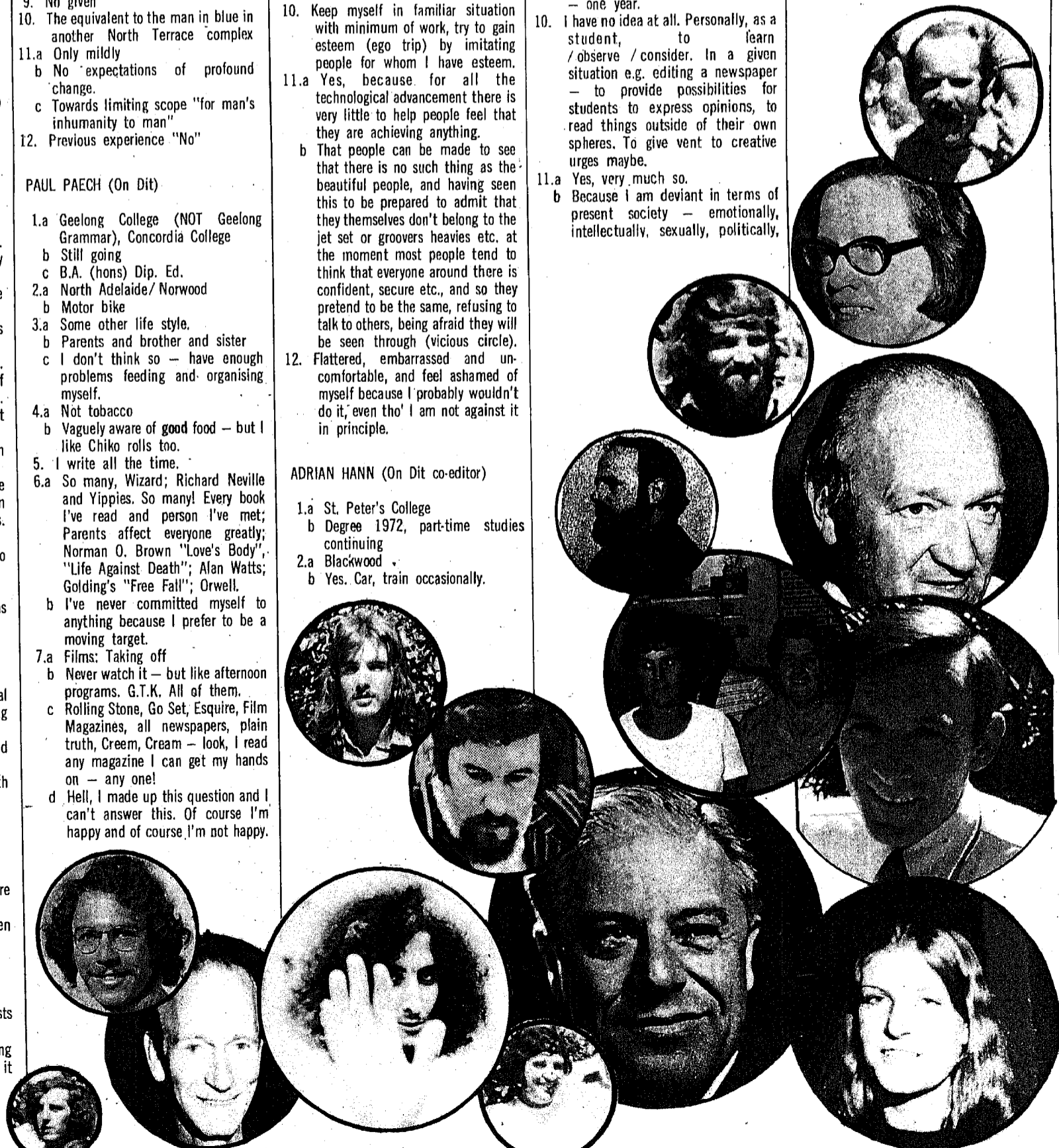
- 1.a St. Peter's College
b Degree 1972, part-time studies continuing
2.a Blackwood
b Yes. Car, train occasionally.

- 3.a Alone with 2 other people, or with one person semi-temporarily permanently - how can I tell? (Confused)
b No family
c Not sure about this at all - at the moment I don't want to be committed in that way.
4.a Tobacco - no. Other - yes!
b I like eating good food but also I like chocolate covered donuts. I eat lots of vegetables and a bit of meat.
5. I have no 'aspirations' but I write all the time, draw diagrams, paradigms, notes and so on.
6.a Perhaps there ought to be a list of names - but I don't read much and my way of thinking seems to have evolved from personal 'philosophical' investigation. I talk with people a lot (or used to) and pick up on a lot of general information. Things like the Bible and elitist education influence one through one's reaction against of course. Loads of literature though.
b I am committed to Nothing.
7.a Sir Gawain and the Green Knight, Swift, various works, several William Borough's; Rozak's book on Counterculture; hardly anything else 'enjoyed'; Zabriski Point, 2001 (again), Yellow Submarine (again) Boys in the Band (film).
b Hardly watch television - maybe once in a month maybe Moneymakers, Bob Rogers and other important documentaries on present-day living.
c Moneymakers, Bob Rogers, Godrock (technical production) and seriously, Somebody-or-other's Magic Box on Channel Two.
8. No. I have no time really to myself, nor to be with those I love; or, if I'm happy, then it gets bogged down with some kind of essential loneliness and personal sorrow. Ask an honest question etc.
9.a On and off, seven years.
b Part time student, part time tutor - one year.
10. I have no idea at all. Personally, as a student, to learn / observe / consider. In a given situation e.g. editing a newspaper - to provide possibilities for students to express opinions, to read things outside of their own spheres. To give vent to creative urges maybe.
11.a Yes, very much so.
b Because I am deviant in terms of present society - emotionally, intellectually, sexually, politically,

philosophically etc. etc. and because I believe that the 'norms' created by the society in which I live are 'wrong', 'inappropriate', 'unethical', 'immoral', 'short-sighted' etc. from what I can perceive.
c Multi-directional - all spheres of 'living' to change in a generally enlightened 'left-wing' socialist-cum-freethinking way. A more away from uptight, control, containing, restrictive, elitist, nasty, unhappy, all that shit. A more towards what I like to think of as a greater consciousness of self and fellow man. Only I don't believe it will happen.
12. Positively, one way or another friendly, surprised, honored, eager at possibilities, probably willing without much reservation. Not sure.

PETER LOVE (Bread and Circuses Editor)

- 1.a Kings College and Adult Education Classes
b I haven't
c Graduate Membership of the Royal Australian Chemical Institute.
2.a Daw Park
b Bus
3.a Some other life style
b Yes. Wife and four kids.
c It sort of happened.
4.a No
b No
5. Mainly aspirations fiction, serious articles, other forms.
6.a No special influence, lots of people have influenced me including you.
b Not really - leftist, agnostic.
7.a Harmony Farm, Jamie Maudelkau, Decameron (film), Nation Review, Lot's wife and other student papers.
b Current Affairs, programs e.g. Four Corners, Monday Conference, TDT, the three above.
c Nation Review, National Times, Student Papers, Daily Papers.



SURVEY

SURVEY FORM

1. (a) Which secondary school(s) did you attend?
(b) When did you, if you have, conclude your formal education?
(c) What is the highest level of education you have attained?
2. (a) What suburb do you live in?
(b) How do you commute between home and uni.?
3. (a) Do you live
alone,
permanently with 1 other person
occasionally with 1 other person
some other life style
(b) Have you a family? If so, how is it organised?
or if not, do you want one?
4. (a) Do you smoke?
(b) For the benefit of our food freak friends, are you into health foods?
5. Have you any literary aspirations or achievements? If so in what direction
(a) poetry
(b) fiction
(c) serious articles
(d) other forms
6. (a) What books/philosophers/people have most influenced your way of thinking?
(b) Are you committed to a particular religious/political/other philosophical position? Which one?
7. (a) What books/films/magazines have you most enjoyed during the year?
(b) What 3 T.V. programs do you watch most regularly?
(c) What 3 T.V. programs do you consider to be the best?
(d) What magazines do you read?
8. Are you happy?
9. (a) How many years have you been at this Uni.?
(b) How many years have you been in your present position?
10. What do you see as your function in this Uni.?
11. (a) Does the prospect of radical social change excite you?
(b) Why?
(c) In what direction(s) do you hope the change will occur?
12. How would you react to a stranger who asked to sleep with you?

8. Basically yes.
- 9.a Three part time.
b In present life style — thirteen years or so.
10. Student and member of the student publishing services.
- 11.a Interests me rather than excites.
b I cannot see much chance of a radical social change but I am interested to see how the changes that do occur work themselves out.
c Towards a more open humane, rational society (rational meaning, less prejudice) one with more opportunities of self development.
12. Probably fob the person off, without being nasty about it. Can't remember it happening for a long, long time, if ever.

ALEXANDER GRAEME-EVANS (Student Association Treasurer)

- 1.a Rannoch (Perthshire, Scotland), Hutchins School (Tasmania).
b Haven't
c Social Awareness
- 2.a North Adelaide
b Motor cycle
- 3.a At St. Annes
b No family to his knowledge
c Vaguely: Yes (wants family)
- 4.a Non smoker
b Avoids eating crap
5. Poetic and serious article aspirations.
- 6.a Magclott (?), Gerrassi, Horowitz. Tolkeins 'Lord of the Rings' in particular. D. H. Lawrence. To reform and bring justice to 'the exploited'.
- 7.a None (yet)
b News, TDT, Movie.
c Does not watch anything else: therefore unsure of any other programs. Time, Newsweek, On Dit.
8. No, but hopeful.
- 9.a Six years
b Two terms
10. Enjoys freedom of Uni life and social status.
- 11.a No
b From observation Radical change is a bummer.
12. Yes, if sexually attractive.

FRAN MARSH (SAUA Secretary)

- 1.a Cabra
b 1970
c Matric
- 2.a Plympton
b Car
- 3.a With parents
b Yes. Father, mother, me, married sister.
c —
d —
- 4.a No
b No
5. —
6. —
b Yes. Catholic
7. —
b Almost anything
d I read anything (easy going aren't I?)
8. Will be soon
- 9.a One year, one month
b One year, one month
10. None, that's why I'm leaving next week.
- 11.a Yes.
b Cos things have to change if peoples wants to be 'appy
c People lose hangups and accept themselves as beautiful people.
12. Complete stranger — insulted. Strange person — laugh it off.

ROSEMARY OSMAN (Vice-President Student Association)

- 1.a Walford CEGGS
b Haven't
c 1st year of PhD
- 2.a North Adelaide
b Walk
- 3.a Some other life style
b Yes/no depending on definition of family. Mummy, sister, me.
c Eventually. There is no purpose to life unless you have a family.
- 4.a No
b Partially e.g. eat yoghurt, fruit and veg. etc. but not specifically organically grown.
5. Serious articles
6. —
b No

- 7.a Film 'Cabaret'. Magazine 'Nation Review'.
b Four Corners, News (Channel two), Callan.
c Special documentaries (on Channel Two), Four Corners etc.
b Nation Review, Newsweek, Mad, Transportation Science, Traffic Quarterly.
8. Yes
- 9.a Four years, starting fifth, just starting PhD.
10. Academically — research, otherwise — trying to 'protect' student interests from University Government.
- 11.a Yes
b Anything would be an improvement on the present money-oriented anus of the masses. People will become less dependent on worldly goods e.g. big cars etc.
12. Without making generalisations it would depend on the stranger, his (her) sex etc.

JAN LEGGOE (University PR man, editor Lumen)

- 1.a Scotch College (W.A.)
b 1968
c B.Econ.
- 2.a Athelstone
b Car-bus
- 3.a Some other life style
b Yes. Wife and two sons.
c Enjoy company (friendship and love).
- 4.a No
b Not enthusiastically
5. Fiction
6. Machiavelli. No.
- 7.a "The House of Mr. Biswas"
b News, Bony, Monday Conference.
c 1. Bony, 2. Mon. Con., 3. Football playback.
d Playboy and Lumen.
8. Reasonably
- 9.a Six months
b Six months
10. Improve internal communications and explain Uni's role to wider community.
- 11.a Yes.
b Because I am opposed to radical change as it tends to remove too much good in the rush. Prefer gradual change.
c Greater personal freedom accompanied by responsible use of that freedom.
12. It would depend on the stranger's sex.

R. E. Shields (New Registrar)

- 1.a Stockton, England.
b 1938
c M.A.
- 2.a No permanent residence yet.
b Probably.
- 3.a Permanently with 1 other person.
b Yes.
c Usual way.
- 4.a No.
b No
- 5.a No
- 6.a The Bible, various scientific philosophers.
b Yes
c Christian
- 7.a No special ones to select.
b Nil.
c Nil
d New Scientist, Spectator, Punch, T.H.E.S., Private Eye
8. Yes
- 9.a 0
b 0
10. To keep the administrative machinery functioning in a way which most facilitates the academic work of the University and its staff.
11. Not particularly.
12. Would be very surprised.

DAVID MUIR (Union Secretary)

- 1.a Adelaide Boys High, Boroughmuir High (Scotland).
b 1970
c Diploma SAIT
- 2.a Stirling
b. Motor vehicle.
- 3.a • other person
b Yes. Girl seven, boy four, girl two.
- 4.a Not even cigarettes.
b Simple food
5. No
6. Parents, Christian environment.
- 7.a White Nile, Mystery of Edwin Drood, Fiddler on the Roof, Good Earth Country Life.
b ABC News, Concerto, Callan.

- c Mogul, Troubleshooters, Concerto, Callan.
- d Good Earth, National Geographic, Country Life, Accountancy and Secretarial Magazines.
8. Absolutely.
- 9.a About one
b About one
10. Union Council Secretary and to assist Students.
- 11.a No
b Don't believe 'radical' change will make quality of life any better.
c Towards humanism.
12. First surprise then refusal.

FRED BLOCH (Commerce, Union President)

- 1.a Adelaide High
b 1972
c PhD.
- 2.a Netherby
b Car
- 3.a Some other style (family)
b Husband, wife, 2 girls
- 4.a No
b Only dairy cup and Muesli
5. None
- 6.a Geoff Harcourt, Marx Brothers, J. R. & B. Club People
b No
- 7.a Rolling Stone, Last Picture Show
b V.F.L. replay. Till Death Us Do Part, Jonathan Winters.
c As above
d Rolling Stone, Down Beat, Jazz Review, Melody Maker, National Review, C.A.B.
8. Reasonably
- 9.a Ten
b Five as lecturer, one and half as Union President.
10. Learn, teach, mix with people.
- 11.a What prospect?
b Social Democracy
12. More favorably to a female stranger.

DAVID JOHN AYRE (Administration; Centenary and Student Housing)

- 1.a Brighton High
b 1969
c B.A.
- 2.a Brighton
b Train
- 3.a Other life style
b No
c —
d Want a family, later.
- 4.a No
b Not yet.
5. —
- 6.a Most influenced by friends
b No
c —
- 7.a London the Infernal Wen, Cabaret, Barry Humphries.
b Callan — Troubleshooters
c Monday Conference, Callan, Concerto.
d Punch, S.A. Motorist.
8. Yes always
- 9.a Eight
b Three
10. Straightening the way
- 11.a Not really
b Radical change is little different from non-radical change.
12. Surprised.

ANDY McEWIN (Administrative Officer of South East Corner Project)

- 1.a St. Ignatius College
b 1971 better question could have been when did we start.
c BA Dip.Ed.
- 2.a Adelaide South East Corner
b Foot, bicycle, car for longer journeys normally.
3. By myself and 5 other people
a I have but no longer intend to in rigid way
b No family — that is in conventional sense, if it is really possible to be non conventional where families are concerned.
c No (to a family)
d At the moment I don't want to become a father and what it implies. Because of the nature of sex roles. Because I believe the family is a place of death and violence on each of the members. I don't think we overcome sex roles and the nuclear family by willing it away; it is a part of inside our heads. Zero population growth. Adopt if I desired and State allowed.

4. Yes, partly — so long as it is not consumed in a closed culture that fails to see past itself.
5. —
6. Marcuse, Boochin, Freire, W. Reich, R. Reiche, Firestone. A critical anarco philosophy — one not isolated from action — one that doesn't hold (hopefully) itself up as sacred anarco nihilist.
7. Boochin POST SCARCITY ANARCHISM Fraire CULTURAL ACTION FREEDOM & PEDAGOGY OF THE OPPRESSED Reich THE SEXUAL REVOLUTION Firestone "Dialectics of Sex" KES WEEKEND/ BATTLE OF ALGIERS CABARET NEWS SERVICES / DOCUMENTARIES / OLD FILMS 2os 30s.
8. It's an irrelevant question.
9. 7 years
5 months
10. Most students are here for what they can get out of the system rather than disentangling themselves. All I want is to get those interested involved in an attempted radical community development project.
11. Polymorphously perverse. Change in organisations, institutions, in security, in pre-structured needs created by obsolete schools, families, obsolete vanguards parties, universities etc. reading.
12. Tell them that reading the collected works of Marx and Lenin normally solves those kinds of problems. Otherwise direct the person to our beloved Dr. Court.

P. C. ABBOTT-YOUNG (Science Faculty Secretary)

- 1.a England
b 1947
c B.A. M.A.
- 2.a Joslin
b Car
- 3.a 1 other
b Yes. Married son — daughter, young son.
- 4.a Yes
b No
5. —
- 6.a Wife and family
b A.L.P.
- 7.a No one book
b News, Homicide, ABC plays.
c Take Three Girls, Four Corners, ABC News.
d None
8. Moderately
- 9.a Nine
b Nine
10. To make it possible for students and staff to benefit from the University.
11. Not really.
12. Male or Female?

ANNE McMENAMIN (AUS' student regional officer)

- 1.a Unley High
b —
c Second year
- 2.a Innercity
b Bike/motorised pushbike.
- 3.a Occasionally with one other person, in a group
b Have a family. Normal — mum and dad live in a house, sisters live in another house.
- 4.a No
b Yes
- 5.a Serious articles (not much though) songs.
- 6.a My second year maths teacher, my father, Jesus, Tolstoy, Wm. Morris, John Warner, Paul Paech, John Lunie, Dostoevsky, Bob Hall, Miss Beckwith, my father, Hugh Stretton, my father. Yes, depending on how you define position.
b Anarchist/de-institutionalised non-consumerist Marxism.
- 7.a Caleb Williams and Wm. Morris, New Grub Street, The Common People.
b —
c —
d None, toilet reading.
8. Yes
- 9.a Eight (two off four full time two part time).
b None
10. One field for social change.
- 11.a Yes; must happen or physical destruction of world will occur and spiritual destruction of people already occurring.
12. Depends if felt instantly attracted. When happened I felt sad because people had f--- up idea of sex.

John Whelan U.R.G. Bursar's Office

- 1.a Brijidine Convent Echitar, St. Patrick's College, East Melbourne.
- b 1951
- c B.Ec.
- 2.a Glandore
- b train
- 3.a Permanently with 1 other person.
- b Yes
- c 3 sons, 2 daughters, they do the organising.
- 4.a Yes
- b No
5. -
- 6.a Bible and Millers Guide to the Surf
- b Yes
- c R.C.
- 7.a Military History and hoodunnits
- b don't
- c don't know any of them.
- d Bulletin emispher Far East, Your Garden, C.A.B.'s Journal of Social Studies.
8. Moderately
- 9.a 18
- b 18 (depends on the position)
10. Helping to make the money go round.
- 11.a No, any radical change soon becomes the norm.
- b Secure justice.
12. If male with hostility, if female disillusion her.

L. F. NEAL (Professor of Education)

- 1.a England
- b 1936
- c Present level
- 2.a Glen Osmond
- b Car
- 3.a One other person
- b Yes. It isn't organised.
- 4.a No
- b No
5. Serious articles, other forms.
- 6.a G. B. Shaw, Bertrand Russell, Freud, A. S. Neill, Tolstoy, Pascal.
- b Humanism.
- 7.a Too numerous
- b Good BBC humorous programs.
- c -
- d Professional magazines
8. Not always; who is?
- 9.a Thirteen and a half
- b Thirteen and a half
10. Help people become humane teachers.
- 11.a It interests me.
- b But not if the baby is thrown out with bathwater.
- c Greater social justice and compassion.
12. With astonishment and incredulity.

MEL DAVIES (Economics Tutor, Abschol and Social Action)

- 1.a Duffryn Grammar, South Wales (U.K.)
 - b Still at it
 - c B.A. Hons
 - 2.a Prospect
 - b Car and bicycle
 - 3.a One other person
 - b Prodigal son due in July - a product of struggle and strife. Sharon, the Mrs., keeps the screws on me.
 - 4.a No
 - b Being more mouse than tiger I prefer cheese to bacon.
 5. Fiction, serious articles (on aborigines and bicycle racing).
 - 6.a Marx, A. Schweitzer, Russell, Titmuss, Abel Smith, Tolkien.
- Basically a humanist. Leftist, but am suspicious of political parties as such.

- 7.a Satyricon, Decameron, Bedroom Mazurka - obviously a perv.
- b Sesame Street, Dr. Who, ABC News.
- c Scientific and economic journals.
8. The mind in its own place and in itself can make a heaven of hell a hell of a heaven - Milton Paradise Lost (i.e. Yes).
- 9.a Two years.
- b Two years.
10. To awaken social conscience, or to inspire students academically.
- 11.a Naturally
- b Not why but how.
- c In every direction - a new awareness of man's responsibility to man.
12. Any offers? (but not Fred Bloch).

KEITH CONLON (Radio 5UV)

- 1.a St. Peters College, but nobody knows
- b 1967
- c B.A. L.L.B.
- 2.a Toorak Gardens
- b Car or Honda 90
- 3.a One other person
- b Yes - one kid
- c Well, there's the wife who is driven to emotional exhaustion by our eighteen month old daughter; she is looking for a satisfying part time job which should improve our chances of practising some sort of shaping of an equal relationship and responsibility to each other and Katie (the kid). But presently because I earn lots of bread and we like blowing it, it is a fairly traditionally organised man/wife/kid deal with modifications courtesy of Women's Lib.
- 4.a No (baccy - probably will as its availability improved (grass))
- b No, but were influenced into slightly more intelligent eating being your audio-tactile type, as McLuhan would have it, I have an interest in communication by informal talk, group discussion etc.
5. Unanswered, but probably now fulfilled.
- 6.a I think of myself as a pragmatist, devoid of a single driving philosophy, at least of a formalised one. Working class parents strong influence, especially mother with strong tolerance and understanding for allcomers. "In Defence of the Common Man" (W. Duncan) is one book which helped shape a general position which I would describe as soft-line-radical liberal (try defining that!) Never read Machiavelli, but I reckon I'd agree with his view of making the system work for different ends than at present.
- 7.a Have read or seen little so far, but did enjoy "Sunday Bloody Sunday", "Go Between", "Traffic", "What's Up Doc" (T.V.) Bellbird, Softly Softly, British Soccer Match of the day. Softly Softly for consistent characterisation, 'real life' people and straight forward. Match of the day for brilliant technical aspects and intelligent commentating. Steptoe and Son for its writing in of comic-tragic balance. (Magazines) Time, National Review - sometimes the Listener, the Economist.

8. I reckon; but I will perhaps get more frustrated in the next few years, and the escapist tactics might lose some effect.
- 9.a Five as undergrad to 1967
- b Fifteen months in present job
10. (a) expand slowly out of fairly empty liberalism of present thinking in adult education (b) explore radio as a method of breaking down some of the barriers of elitist education system, which produced adults who don't like to think (or have been persuaded not to, at least) (c) persuade the university to give us the people and \$ to try something new from an effective base, with a minimum team. Corollary function; try to stay in touch with Uni community as a member of overlapping and changing groups; possibly to get involved peripherally in Uni and Union affairs as a gentle stirrer and promoter of views of the little people, the politically naive with good ideas and no way of pushing them.
- 11.a Yes
- b But what is radical? I don't think I'd favor massive and very quick changes - not because they're not needed, but because a lot of little guys get trodden on; the same old smart cookies are better equipped to ride the waves while the little guys lose their sense of identity, their familiar surroundings, their basic comfort in knowing what's in their cabbage patch.
- c Jeez, I'm emotionally wrung out by now - would you put that question on notice.
12. Bit like the yellow horse joke, this one. I honestly think I'd be embarrassed deep down, but I like to think I'd be cool and casual about it. Have tried to work out what my attitude would be if the opportunity arose before, what with being basically a committed-to-one-person type. Can't really say what would eventually happen i.e. would we or wouldn't we? - but reckon I'd like to find out someday.

Comment: bloody selective questions making possibly for inadequate pictures of your gallery of rogues, especially your common or garden chameleon type. No questions on music yet? No room for idiot pastimes? Maybe very revealing e.g. confession by me - go to football every week. Answers necessarily bloody subjective, and therefore maybe a quite inaccurate guide to how Bod A is, who Bod A is.



After 46 years on its staff, 18 of them as registrar, Mr. Edgeloe will retire on Saturday.

A tall, blunt, austere, modest and rather shy man, Mr. Edgeloe has never been well known to the public because he has never courted publicity.

But he has been "Mr. University", to so many thousands of students for so many years that hardly a graduate in the State would not know him and be wishing him well this week.

The Advertiser
March -27

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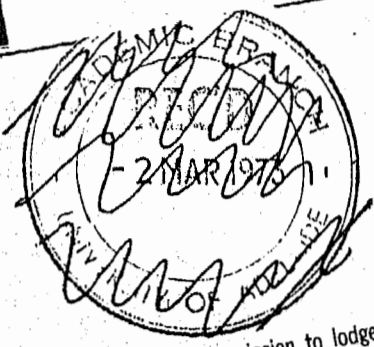
Letraset
BY CAMPUS LIGHTS
DAVE FREEMAN

**NEXT WEEK:
YOU
ARE IN ON DIT**



BUREAUCRAT OF THE MONTH

Letter 1



36 Maple Ave.,
Keswick, S.A. 5035
2nd March, 1973

Mr. Wesley-Smith,
Academic Registrar,
Dear Sir,

I am instructed by Mr. Wilton that I must seek permission to lodge the late entry for last year's exams, which I have in fact already lodged. This does seem to me to be rather a strange situation, since the university has already, in accepting my \$10, accepted my entry. It occurs to me that, legally, the university is possibly bound by that acceptance, particularly since I did attempt to comply with whatever requirements were required, by going to ask the Secretary of the Faculty of Arts just what I had to do. I was told to take it down to the front office and lodge the entry.

However, in order not to f--- up your system, I hereby seek formal permission to lodge a late entry for the 1972 November and August examinations, according to the provisions of clause 2a of Chap. XXV of the Statutes. I trust this allows all concerned to relax and smile a little.

I do not have an excuse for not enrolling. I did initially forget, but did not follow up your friendly letter about late fees, because (a) I did not have \$10 which constitutes 55.5 per cent of my weekly income, and (for there were numerous offers of \$10 loans and gifts) (b) I do not believe the imposition of such fee to be legitimate. Having discovered that Adelaide is one of very few Australian universities to administrate exams in this way, I had intended to fight the matter out. Unfortunately, due to emergencies at home, I did not complete all the requirements for my courses, and, although I did sit for my exams I guessed that I would have failed the subjects. This being a bad position from which to fight anything, I decided to let the whole thing slip.

The matter has now been resuscitated, sadly by the Education Department whose bureaucracy is in similar straits to your own. They cannot officially do anything with me until they officially know my results. So . . . in order not to f--- up their bureaucracy, and to make them happy, I came down and lodged the entry. The rest you know.

So now I hope you and they are all happy and I'd very much like someone to make me happy by giving me my results (which I already guess) officially, so that they can officially give me leave of absence from my scholarship, so that they can officially employ me as a teacher, so that I can come along and pay you some money which I have had deferred until March 5th.

Yours,

Anne McMenamin

Anne Mc.

P.S. I hope there won't be too much trouble in obtaining the sanction of the Dean or the Vice-Chancellor. After all, they, like good bureaucrats, would not like to see their fellow bureaucrats in the Ed. Dept. unhappy and confused.

Letter 2

THE UNIVERSITY OF ADELAIDE
ADELAIDE, SOUTH AUSTRALIA 5001

OFFICE OF THE ACADEMIC REGISTRAR

..SH

2 March, 1973

Dear Madam,

I return herewith your letter of 2 March.
The Academic Registrar considers it inappropriate, and is not willing to receive it.

Yours faithfully

A. S. HOLBOURN
Clerk, Academic Branch.

Miss Anne McMenamin,
36 Maple Avenue,
KESWICK, S.A. 5035



H.E. WESLEY SMITH

Letter 3

Vice Chancellor,
University of Adelaide.
Dear Prof. Badger,

36 Maple Ave.,
Keswick S.A. 5035
21st March, 1973

On Tues, 19/2 I put in a late enrolment for last year's exams. I approached Mr. King to learn what requirements I had to fulfil, and was told simply to lodge the form and pay the \$10 late fee, which I did. Nine days later (1/3) I received a letter asking me to come in and see Mr. Wilton, who told me I had to seek permission to enrol from either yourself or the Dean of Arts. I offered to go and get written permission myself from either one of you, but was told I had to write to Mr. Wesley-Smith. This I did. I enclose a copy of that letter. Eight days later I received a letter from one A. S. Holbourne, Clerk, Academic Branch, informing me that the Academic Registrar deemed my letter inappropriate, and was unwilling to receive it. I enclose a copy of that letter also.

I now formally ask you, as Chief Executive of the University, to instruct Mr. Wesley-Smith to receive

my letter. I have two reasons for making this request.

The first is legal. I have legal advice that, unless Mr. Wesley-Smith has special powers to do so (and these do not appear in the Statutes) he does not have the right to refuse to receive correspondence, no matter how offensive it may seem to him. In any event, I have advice both legal and personal, that my letter was not offensive — rather that it was amusing. This is certainly how it was intended. I may say that I asked several people's opinion before writing it.

The second is personal. As I pointed out in the letter, I was in a position where I could not take up employment until the Education Dept. works out what to do about my scholarship, which they cannot do until they know the results of last year's exams. Thus the three weeks wherein the administration dithered around meant that I had to borrow money to live on. Could I suggest that it doesn't take a week to work out that a letter is appropriate or otherwise? that instead of writing to ask me to come in to see Mr. Wilton to receive instruction, much

time (his and mine) could have been saved by writing the instructions in the letter? They were not lengthy. Further could I suggest that the Academic Branch made the initial mistake in giving me incorrect information — it seems to me that the Secretary of the Faculty is a reasonable place to enquire — and that I should not be penalised time-wise for their mistake.

I might say at this stage that I became extremely angry at Mr. Wesley-Smith's action in returning my letter. The first week and a half of time-wasting I regarded fairly tolerantly; because such is the way of bureaucracies, and I was anticipating an immediate and happy ending. However, the return of my letter — after a week's interval, I could not view with the same equanimity. Firstly, I believe his action to be both pompous and unjustified. My letter was not offensive. Secondly, I believe him to show a complete disregard for the personal difficulties of students. I realise that it may be hard for him, sitting up there on \$300 a week, to empathise with people with no money, but I believe that that is one of the things he's being paid \$300 a week to do. Of

course, it may be the case that I am the only person who receives such treatment at his hands. In this regard I would like to point out to you that in 1971, when I enrolled in the Arts faculty, Mr. King and Mr. Wesley-Smith between them "lost" my file for six months, so that a decision made by the faculty in Orientation Week to admit me to the faculty, was not effected until the end of second term. Then it was only by dint of Peter Delin (as Assistant to the Dean, Rev. Hambly having just died) threatening to take the whole matter to you, that the file was "found."

Thus I do not think I am being unreasonable in thinking that things could have gone a little faster. Fortunately for me, the Ed. Dept. has proved to be less inflexible a bureaucracy than the university, and have granted me leave of absence without waiting for the university to cough up the results. To me that seems a rather poor comment on the university. I hope you will help to reverse this impression by instructing the Academic Registrar to perform his duties according to the Statutes.

Yours sincerely,

Anne McMenamin

MEDIA-CRITS & PIECES

DANCE



GEOFFREY CHICERO, 28 has done one work for the company ("In Tune", to Mozart's music) and one work for the Choreographic Seminar run by Ballet Australia ("Gravitational Pull" to Walter Carlos Music). His latest work is a solo, "He's my brother" (using the He Ain't Heavy music) which is included in the forthcoming Open Air Season. He lists his influence as Marg Chappel (His teacher at the Bodenweiser School in Sydney), Pomare Dance Co. Nederlands Dans Company, and Liz Dalman. At the moment he is developing "Gravitational Pull" and would prefer to choreograph and teach more than to dance. Presently he is still "performance oriented" in that he thinks experimentation should occur in rehearsals and not with the audience.



LIZ DALMAN, 39 began dancing as a charming school girl who went to ballet classes for young ladies. In 1957 Liz escaped to Europe on the pretext of visiting her brother at Oxford — she spent the next 7 years studying and dancing from "can-can" in George Cardin's Cabaret and ballet mistress in the European tour of "My Fair Lady" to the Ballet der Lage Londen and the Eleo Pomare Dance Co. Liz returned in '64 and choreographed her first fully-fledged piece "Horizons" at the invitation of the S.A. Ballet Co. All her work since then (and her output is colossal) have been for her own Co., the Australian Dance Theatre — with two notable exceptions. On her 1968 tour, she made "Sun and Moon" (music by Sculthorpe) for the Scapino Academy where she had taught for 3 years; and at N.Y.'s Clark Centre she produced "Generation Gap" for the New Choreographers Season. In 1969 Liz tried new techniques of presentation: "Collage" abandoned a tight formal direction allowing (forcing?) the dancers to improvise in performance; "Hourage to Botticelli" (music by Babarian, Beiro, Beatles) was an attempt at delightful froth so alien to the "serious" moderns, and "Creation" "Leaving" (Bach) and "Release of an oath" are her most recent works. At present she is working with Richard Uneale's music "Inside Outside", and after than wants to develop the "3 songs" piece further. You can see several of her pieces at the Open Air Season at Scotch College, March 28-31 (Uni students concession price 75c on Wed. 28th, Thurs. 29th). She'd really like to meet you.

FRANS VERVENNE, 27, is known in Europe principally as a dancer in the Netherland Dance Co. (he was the one who danced the naked pas de deux in "Mutations"). His reputation as a choreographer began in 1968 with "Lets go away for a while" (a collage of blissful bopop), he used two elderly dancers who shuddered at the word "psychedelic". The critics decided Frans was a brilliant dancer but a shithouse choreographer. The image stuck. In 1972 Frans tried again. Now almost 4 years later his work is stronger. His dancers were young, hep and

faithful. He commissioned music from "Supersister" a Dutch band of disenchanted Conservatorium students. It was given in a circus to an audience where freque and glitter prevailed over tails. Once again the critics canded it: vulgar, cheap, filthy sensationalism: be some it played to packed houses every night. "Supersister" recorded the music for Polydor and sold 60,000 copies in the first week. The circus moved on. Due mainly to the efforts of Liz Dalman (who had given Frans his first "modern" class at the Scapino Academy in Amsterdam) the Arts Council invited Frans to work with Australian Dancers for 6 months — as a choreographer, not as a dancer. He produced "Couples" and "Passionfruit" for the N.S.W. Ballet Co. For the A.D.T. he has produced "Echo" and "Sunflower" (premiering at the Open Air Season beginning March 28th on Scotch College).

Frans Vervenne and Mick Jagger are close friends. They both have tremendous bodies and shape that strange compelling sorcery. (For this reason, even tho' Jagger has as much "technique" as an amateur barroom queen, they are both dancers.) "The stage should become a magic place and unbelievably beautiful in a curious new way that cannot be described, but would cause the viewer to say yes, uh-uh, yes" (Paul Taylor: Down with Choreography).



takes it all out on the drive-in customers, sub-existential freaks cut off from the world as well as the movie. Finally the worst lament. People no longer like watching movies. What they like to watch are well-established long-running films made by presentable people which have social significance. What else of mutual knowledge to talk about at parties etc.? How else to explain the early demise of interesting films in the old genres (westerns, crime)? Such a shame, as you watches your French Connection that Get Carter breezes through town.

No despair. If you are a genuine film-watcher, able to tolerate poor viewing conditions, note the N.F.T. Screening fairly regularly each Thursday in the State Government Theatre, it costs \$3 membership and \$1 show.

For this you can see at present an Orson Welles season and some early classics. On the 15.3.73 there is a great double of *Lady from Shanghai* and *Touch of Evil*; on 22.3.73 comes the more dubious version of Kafka's *The Trial*. At other times *The magnificent Ambersons*, *Shanghai Gesture*, the beautiful *Judex* and *Dr. Mabuse*. (Phone 32-1482 for info).

Flinders University has occasional showings of classics and French films during the week, and they are often free or moderately priced. The word is that the Adelaide Co-op has a chance of rising from the ashes, hopefully to make and screen some of its own films as well as set up a screening program. Adelaide University I leave to its own notice-boards.

Anybody who wants to make a non-commercial listing of activities on this page should leave details with the editor; and as an after thought, there's Cinema 73 ... its okay for those who haven't watched films for the last twelve months. That way you won't notice the scarcity of new films.

In the commercial cinemas, the movies I will not be watching (blind prejudice) are *The Poseidon Adventure* and *The Great Waltz* I notice with satisfaction that *The Savage Messiah* bombed out.

Straw Dogs is still around and is a must; and a new Peckinpah, with Ali McGraw and Steve McQueen, should hit town soon, it will be well worth a visit. *Cabaret* is for those with a diluted sense of Germany and the musical, and also on in town is/ was a film called *Travels with my Aunt* ... a movie directed by the hallowed George Cukor. Here let me admit to a few formative influences — auterist i.e. the director as the 'creator'; Hollywood — Many Farber and J-L Godard discovered it isn't all crap; and an acceptance of conventions — give any movie a fair chance. Remembering *Heller in Pink Tights* gave me heart. I noted concerning *Travels*: nomination for four Academy awards — yes I know Doris Day has the right to vote; starring Maggie Smith — yes I know shes a actress, bound to overact given an indulgent part; written by Graham Greene — yes I know he's a Catholic existential bore, and they rewrote him anyhow; and director Cukor — Yes I know hes old enough to suggest senility ... and yet its not a movie to occasion hatred or love; its just a bit dull and easy to forget.

If you like Maggie Smith (Jean Brodie) you'll like the movie. If not her performance as a crooked adventuring aunt will seem mannered and devoid of the personality that the archetype would have suggested.

The areas she covers and the people she meets have a strong air of studio exotica. The film only really picks up when the characters get out into the open for the final (at that point the plot also picks up).

There are some nice gags but everything moves very slowly and the eighteen others besides me in the bowels of the Metro exuded an air of polite interest. The film will fold fairly quickly, no doubt, for its strong point — superb romantic photography by Douglas Slocombe — is not sufficient to stem the tide of nostalgia (environment is no substitute for character) or give it an air belief. The less said about the music by Tony Hatch the better — can he even write a tune? And as for the ending — one of those non-endings — it was of the up-in-the-air kind, but by that stage I doubt whether anybody cared if it would land. Cukor is no Max Ophuls.

Anybody wishing to contribute to this page should contact me via the editor. Maybe other times we could look at local film-making trends, community video gear (½), and the active side of things contributions?

FILMS

Cinema 1

Well ... it doesn't take long to survey the Adelaide film scene of December, January, February and March. Not many films and even fewer of interest. It being a small town, Adelaide suffers from a lack of picture theatres, especially ones that have a large turnover (compare the old Kings X fleapit).

So what we're treated to is a nine month dispensation of bad Pasolini, long running childrens' shows, and films like *Bedroom Mazurka* which have no rational reason for existing but survive and make money. There's rarely a chance to pick up on old or interesting films in 35mm form, and the only displays of "art" — Cinema 73 and the festival — seem to delight in repeating selections from commercial cinemas.

In addition Cinema 73 cannibalises the previous year's festival. Which is not to mention the six month time-gap between many Eastern state releases and an Adelaide showing, and the non-appearance of many films that bombed out financially elsewhere. One of the nicest ways have a film culture is to show films; one of the best ways to change the film scene is to improve distribution. Anybody with the money and the skill, large doses thereof and not afraid of total failure, should set up a commercial alternative cinema — the Capri's flatulent and the Windsor less than an opposition.

In that way we might get a distributor who likes films. At present, management never wants to show a movie; it wants to package an object. This leads to some minor irritations. In amongst poverty, pollution and the general weariness of life, they are truly minor, but real nonetheless. e.g. the curtains are always drawn before the movies are finished.

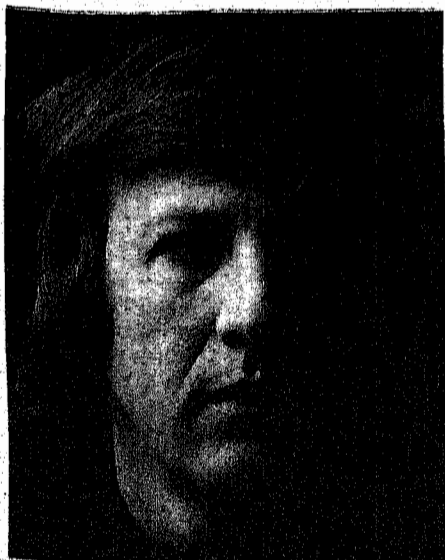
There is no reason for this except projectionist mal-practice. Credits and last shots in films do occasionally have meaning (compare a book with a lost last page, a record with a scratch on the last two grooves, and then watch a film at the Capri). Many movies are shown at the wrong ratio, masking is often pitiful, and so ends any formal balance in the photography. Similarly sub-titles are treated with disrespect. Another more private belch — how did so many drive-in theatres come to Adelaide? It's the worst form of film-watching. Tinny speakers attached to tin gods. No wonder the man in *Targets*



AUSTRALIAN DANCE THEATRE

RAY COOK

The nearest thing to dance, the child Ray saw was Brisbane's Vaudeville routines. He won a Qld lottery, paid off his teaching bond and joined the corps de ballet of the great Borovansky. When Peggy van Pragh swept in with the infamous "pink-letter-period", he headed off to N.Y. where he studied notation and acting. He has worked on Broadway Musicals and danced in the touring version of "West Side Story". During his brief return to Australia he has produced five works: Stravinsky's "Ebony Concerta" for S.A. City Ballet: for the A.D.T. "Tangle", "Ceremony" and "Send us a Dove" (the latter premiering at the Open Air Season beginning March 28th at Scotch College Ampitheatre). And an (untitled) work for the Qld Dance Co. He'd love to do big shows again on Broadway — but his dream is to put on a boater and tap dance, softshoe flip flop his way across the old floorboards.



MEDIA-CRITS & PIECES



Cinema 2

my friend garter and i went to see a few movies, noses down on the old sex and violence circuit. culpepper cattle company, which some yobbo renamed blood, sweat and gunpowder, looked like being a bit of all right, being a western with all the usual perks.

colin, who calls himself a bit of an intellectual, was there too, so we were able to swap lollies after, and have a real natter, until the manager made us go home.

i reckon id had a good time. it was a traditional sort of job, about this kid whos just bought his first gun, and goes off to be a cowboy. being something of an idealist, and a nose parker to boot, he keeps on causing trouble so that his boss, mr culpepper, has to keep killing people. but only because its the only way to get his cattle to the railhead.

the photography was good and i kept interested, right up until the pacifist type ending. the characters were clear and true to life, and sometimes they made you laugh.

colin was most incensed, bellyaching about it being derivative, and simplistic, and changing conventions at the end, introducing a level of symbolism absent in the rest of the narrative. he said it was a bit much of a coincidence at the end, with it being so neat and all. like i said, i had a good time. as long as you can understand whats going on.

On saturday we went to see 'how i learned to love women' and 'fear has a thousand eyes.' it was all garters idea actually, since there was hardly any women in the western, and no sex at all. im not really so desperate, but he needs the company so we went.

the first film was dreadful. it was a catholic sexflick, with people taking their clothes off in speeding cars and putting their hands over their chests so their was nary a titty. women were launching themselves at this twentyone year old schoolboy played by a forty two year old dress dummy from turin. there was a big catholic wedding at the end, to make up for all the vice (ha) which the hero been tempted in to.

the next picture was a swedish horror film, about a witch in a northern village, looking after the pastors wife who was pregnant. the landscapes were lovely, and she was a nasty enough witch. after a while, the horror got a bit predictable, although it always kept us amused. so to save the situation, the witch apparently changed her mind about nastying up the village and getting everyone to think the pastors wife was mad instead, she decided to do things which i wont tell you because it was a pretty entertaining film, especially from right at the front. it was pure soft core porn, with nudes and lesbians and lovely working muscles.

there were all these intercuts of a lady in an asylum, but we never worked out who it was. or how the witch got into the house in the first place.

but i cant complain. most horror films are silly, and getting on bit better than usual makes us pretty well off really.

-max.



Cinema 3

This is by way of being an open question session to whom it may or may not concern. It is an attempt to be bitchy; it springs only from a desire to uncover the truth; it seeks only to discover the reality of film exhibition (sic):

18—The Sunday Mail, April 1, 1973

1. Can it be explained: what exactly is Cinema 73, where does its profits (if any) go, and how is it linked to the W.E.A.?

2. How are programmes and officers selected?

3. Why does Cinema 73 show many films already shown at festivals or commercial theatres?

4. Why does The Film Festival and Cinema 73 have the same management, the same films (to a very obvious degree), and the same screening site?

5. Who selects the officers and programmes of the Festival? Are there any public meetings concerning the Festival and are these satisfactorily advertised? Or is it a closed shop, in which case who owns the shop and pays the officers?

6. What capacity for change and responsiveness to public opinion does the festival system contain?

7. For instance, if a person noted the utter stupidity (futility) of an alliance with Auckland, and a seeming enmity with Sydney and Melbourne, which usually get better films, where does he go to complain? Who can be asked whether Adelaide proves itself better than the eastern states by denying them? Is this a problem, and if it is, is it personal organisational or merely inefficient?

8. Why did it take a trip to South America to book the largely undistinguished bunch of films presented in '72? Did they have to include the world premiere of a film, boring and stylistically antiquated, which seemed a desperate striving for status more becoming for a climbing place like Strathalbyn?

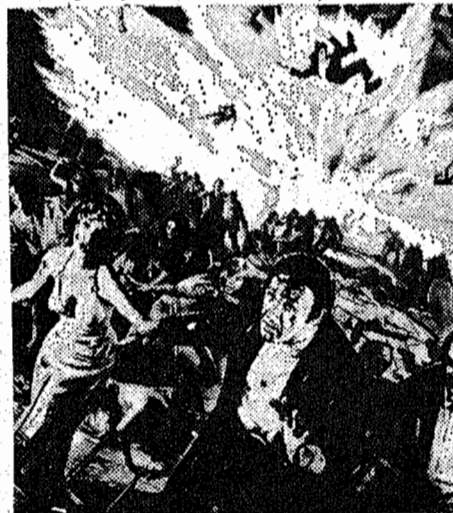
9. What are the selection standards for films? Have these ever been made public, or are they a matter of personal "palate"?

10. Why such a fuss about a purely capitalistic and commercial notion such as t.v. ads in a festival of the arts? Is this the only way to overcome an inferiority complex about the present function of the Australian film industry?

11. Wasn't the experimental section in '72 a hollow exercise?

12. Do people anywhere else in the world dress up in penguin suits, made speeches and clap at ends of films? Where does all the hoo-ha of parochial snobbery get film culture? When will there be seminars, talks by visiting film directors etc. (or do they need a world premiere?)

And so on. Which leads me to one further question Didn't the programme bookers of Cinema '73 go to the Capri to see Taking Off and A Passion those many months ago before they decided to re-issue them as the basic entertainment for March? Good news for business perhaps, but dull if you go to films regularly and have a memory.



WHO WILL SURVIVE ONE OF THE GREATEST ESCAPE ADVENTURES EVER!



Poseidon Adventure

The POSEIDON ADVENTURE (Cinema 2) is recommended viewing for Jesus people and other struggle/salvation people only. Would you believe a mid-west parson embodying all the Good Middle-American Virtues? Well, he leads all the wayward sinners (sensualist, power-hungry workers, pubescent girl and leave-it-to-Beaver brother, doubter, retired insurance-salesman and sacrificial wife) to one of the corniest endings to come out of Hollywood since Betty Grable walked out on Seating Power in "Margie, Why Do We Do These Things To Each other?" (or something). It's the whole 1950's fight-struggle-believe honesty opportunity progress scene done so unconsciously that one wonders whether even Time magazine has been telling the truth.

It's a rip-roaring adventure film that you'll probably all like. Ho hum.



Mandy Hughes-Jones (Polly) Pamela O'Grady (Hauteuse) Michael Forman (Tony)

The Boyfriend

THE BOYFRIEND at Scott Theatre: March 21st to 24th, 26th to 31st:

Music, book and lyrics by Sandy Wilson: Directed by Malcolm Blaylock: Musical Direction by Robyn Smith: Choreography by Didi James: Set design by Michael Speers: Presented by TORCH PLAYER-S:Reviewed by William Shoubridge.

Well, it looks like it's boop-be-dotime at the Scott, at least till the end of March, for there the offering is Sandy Wilson's pastiche 20's musical, *The Boyfriend*.

Premiered in the early 50's, it soon blossomed into a hit, attracted enthusiastic houses and has been since guarded and clucked over by the British theatre-going public as it-s best musical. It is. It has sparkle, brittle tunes and the right touch of pathos.

But all this was before Ken Russell arrived on the scene. As usual, the Russell touch changed and disfigured a great deal. Instead of charm and innocence, we had a cinematic hyperbole that was nothing but a testament to Russell's talent.

The brilliant things in it were the jazzy choreography and the tricky musical arrangements by Peter Maxwell Davies in his jolly mood. I wish the Scott production had adopted those orchestrations: the original is rather banal, but there would be the problem of competence and the performing rights.

If there is one thing we hope that Russell learnt from his poor attempt, it is that Busby can't be out Berkeley'd, he should have let it speak with its own voice. That's how it's done at the Scott.

Presented as it is by the Torch players it has a lot of things going for it; but that could be the faint praise that damms.

It has faults, but the thing is to sort out whether they are inherent in the musical or in the production.



Mike Speers and Robyn Pettigrew as Peppi and Lolita

I have never known another musical with so little chatter and so much music. This could be a fault, because subsequently the plot takes a long time to get going and longer to go anywhere and seems desperately hurried towards the end as if Wilson had got tired of the whole thing and decided to marry everyone off and get it over and done with.

In production, it needs a delicate touch and must move like lightning, and before we go any further, a few things have to be explained.

This is an amateur production, no one receives a solid salary, the orchestra is there by its own graciousness, the cast is largely made up of students and teachers and it is mounted on a shoe-string budget, so we can't expect miracles and we can't go slamming any critical doors.

Nevertheless, I don't know if you have noticed, but there is a predictableness about most college productions that by no stretch of the imagination can be called a style (the exception being America Hurrah which is a chilling evening in any sense.)

I'm not saying that the direction is bad, it isn't. Everything works well, people go on and off without many hitches, they walk and speak relatively clearly, few people up-stage and by-and-large they remember to SMILE!!

Mr. Blaylock does his work (as does the stage manager), but it seems like he's read all those moves, and so on, business etc. in a little book called '101 ways to direct plays', and the result is disinterested and uninteresting.

Micheal Speer's set is unobtrusive, as a good set should be and is a great deal more tasteful than some sets that have disgraced the stage of that theatre. The Act III set especially was gorgeous in its simplicity, all white and a fitting background to that colourful last act.

The choreography I have reservations about. It hangs well and animates the boards, but here and there there is a hint of cudgelling of brains for ideas and spectres of dance routines long gone.

Didi James is a dear, and she works hard I am sure, but a lot of that dancing is Olde King's corn we've seen a dozen times before.

I am not blaming Didi. She has to work with the material she has and the competence of the dancers. I don't know how much she did and how much was done by the choreography co-operative, but I think she can be held responsible for most of it.

As there were some idiosyncracies that really bothered me. I wish they'd learn that there is more to 20's mannerisms than pouting, squeaky voices, hands stuck out at the side like penguins and a vague, wide-eyed dummies.

The scooby-dobby-giggling got on my goat as did that endless bobbing up and down, and must they always end every number with arms outstretched in a don't-you-just-love-this-show attitude? Lastly, there was an atrocious waste of a good number in the staging of 'Poor little Pierrette'.

Instead of even the merest motion, we had a teary (strangely unsinging?) Madame Dubonnet (Jo Mason), a cardboard cut out Polly (Mandy Hughes Jones) in the middle, and a gesticulating heap of figures piled in one corner. It was a cruel shame.

Just to balance things, let me say that 'Sur la Plage' was magnificent, chock-a-block full of verve and invention.

MEDIA-CRITS & PIECES

The music, under the direction of Robyn Smith was played enthusiastically by a rather thin orchestra that had to be accommodated in a spittoon of an orchestra pit.

There were just a few rhythm change troubles, occasionally it was too noisy (spittoons tend to reverberate), the drummer drowning out the other instruments (in some cases a blessing?)

As we know, the Scott is little more than an upholstered barn, and the atrocious accoustics helped drown out a lot of good singing, especially in the case of Miss-Hughes Jones who has a sweet voice but a small one.

The noise also smothered the lyrics, a pity because they are priceless in some numbers. For example 'Nicer in Nice' (Pam O'Grady very snappy, but that tortured squeak was a pain in the ear), and then, 'It's never too late to fall in love' done by Ian Mortlock, hilarious in his funny-little-Englishman guise (there's that *deja-vu* feeling again) and Bronwen Lowe (singing in a vampy innocence that comes naturally to her).

The lesser lights all helped with the brilliance. John Lowe, Marion Howles, Jo Mason, the girls and Suzanne Wylie all contributing cameo performances that aided the whole evening.

Miss Wylie was one of the few that had no sound problems, she always comes over loud and clear. She gave just a certain edge to Maisie that convinced (but then she has always excelled in acerbic parts).

The inevitable Micheal Foreman as the boyfriend in question sang engagingly and often reminded me of the young Noel Coward. His presence was due, I suppose to none being talented enough to challenge him, again.

The Chorus was well drilled and filled its parts to precision. They are to highly commended. It gets awfully tiring, high kicking rhubarbing and laughing stagily for a whole evening, and they were bright and bouncy right to the end, perhaps too bouncy at the end.

The lighting was always an additive to those dishy costumes. There was no feeling, no atmosphere, there was just Light. But here, of course I cannot blame the lighting people, they did their job like proper craftsmen, it was always on time.

Just one gripe here, did that follow spot have to be used for every number, it was irritating and indicated nothing but that the operators were new to the job.

But, despite these niggling gripes, the show is probably one of the best they have ever done. The music that saved Russell's attempt also saves this one.

If you need any further proof before you decide to go and see it, just stand outside one night and listen to the arguments of those coming to see it again about what parts they liked best.

On second thoughts, don't stand outside . . . go in.

Bill Schoubridge

Up The Track

Q Theatre — 89 Halifax St., Adelaide.

You've seen and heard it all before. The same tired old comedy lines, the snide sexual innuendos and the bourgeois fantasies of 'Love and marriage' built around a jaded "average" marriage. The same story line has been used to much better effect in countless Schmalz type television shows.

This local theatre version having nothing to add to the basic story pads the performance with repetitive comedy lines, shallow, meaningless dialogue and even more Schmalz. The whole thing grows increasingly tiresome as "Up the Track" lumbers to its finale.

It's worse than watching Number 96.

G. W.

Don's Party

I'm still not sure why DON'S PARTY (live theatre at the Warner, nightly at 8:30, except Friday at 8:15) is a flop.

I've never been able to take anything that went on in the building very easily. Even films. But that huge cavernous bear's-mouth of a theatre is just so unsuitable for this production that even before it starts it is fighting to succeed. (The grinding air-conditioner makes it hard to hear, too.)

The play itself is meant for a small theatre. It's about a party held on the night of the 1969 elections when Gorton just held on with DLP support. Most of the people are ALP but one couple is Liberal.

I've got the feeling that the election night setting is just to give the play some Wider Social Context to redeem it from mere people-bitching, but people are far more fascinating than elections anyhow.

Which the actors don't know. Besides some bad miscasting (a warlike lawyer and a plastic uni-student cum stripper cum people-liberator) the actors just can't.

They strike Vogue/Pol fashion poses, move so awkwardly you'd think they had pokers up their asses, move in and out of character like kids in a classroom, don't realise that there are actually other actors there on stage with them, and generally ham it up so badly that you check your programme to make sure it is a professional production. Only James Bowles (as Mack) gets close to feeling right.

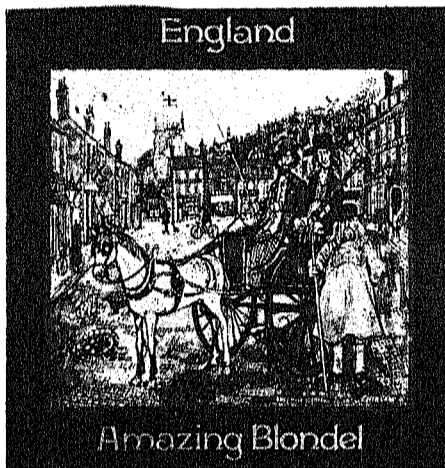
The party, of course, becomes a reality therapy group for everyone concerned, which is boring and

predictable. Virginia Woolf and Boys in the Band ~~did~~ it better, too.

Almost every critic in Australia has said something about David Williamson, who wrote the play. Well, perhaps the play is OK and it's just this production which is bad.

It's interesting to know that Adelaide audiences still find "f---" and "c---" and "s---" on stage enough to laugh at.

RECORDS



England Amazing Blondel

(ISLAND)

"The Amazing Blondel" are currently completing a tour of cathedral concerts which have brought them excellent critiques. This album is a good representation of their live material — here they restrict themselves to more conventional 20th instruments than in "Evensong" where crumhorn and lute topped a long list of older instruments.

But strings and horns are liberally (but effectively) mixed in — with oboe being used well in "Afterglow" (1¾3). Bair Wincott and Gladwin weave a rich tapestry of vocal harmony against the orchestral backing but the most pleasing contributions are those of flute and guitar. My obvious criticism is the sameness of the material. 40-odd minutes of Blondel arrangements becomes almost tiresome but this is the price they pay for the characteristic sound which is their identity. "Sinfonia for Guitar and Strings" makes a nice break in the classical vein. The upsurge in the popularity of this period of music has been interpreted as reactionary and as a retrogressive movement. This is / naive: diversity of popular musical styles is increasing and this can only lead to less inbred music with many influences beyond its basic roots. This set, especially the first side (a suite of pastoral settings) is, when taken on its own merits, a very polished work.

M.L.

Guy & Wells

Buddy Guy and Junior Wells play the blues (Atlantic)

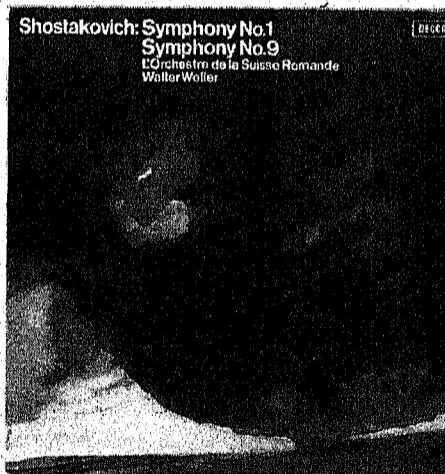
When the blues began it was black, sometimes out of tune, often out of time but goddamit the feeling sure as hell was there. It stayed that way until the white initiates and revivalists e.g. Butterfield, Bloomfield, Mayall et al introduced the technical innovations that they considered necessary to satisfy their white kindred's "musicality", or at least they had to do something to compensate for their obvious lack of feel. Sad to say it was these innovations that popularized the blues and made money for disgraceful butchers like Mayall.

Those who saw J.W. and B.G. at the "All American Blues" (yuk) concert (did you note the stars and stripes and statue of liberty on the posters? pah!) know only too well that these two bluesmen have managed to integrate the popular white technicalities into their blues without losing any of the intrinsic black feel. This album did not have the same blasting effect on my brain that the concert did, but is, nevertheless, an exceptional blues set.

The drop in feeling from concert to album is probably due, in part, to the inclusion of white session men (I am being bitchy today aren't I). Clapton and Carl Radle among them. I tend to favour the rockier tunes on the album "When My Baby Left Me", "T-bone Shuffle" and "This Old Fool" but I don't particularly dislike a single track. And whatever you do don't get me wrong—this album is still damn good blues.

It's just not the best, that's all.

Meriadoc Faramir Took



Shostakovich

MINOR, OP. 10.

SYMPHONY No. 9 in E FLAT, OP. 70.

L'ORCHESTRE DE LA SUISSE ROMANDE — WALTER WELLER. (Decca)

I'm not keen on the orchestral compositions of Shostakovich. His chamber music is better. But for any lover of his symphonic works, this record will provide an enjoyable contrast.

Symphony No. 1 was written by the composer when nineteen years old. Certainly a bold work, but — some condemnation! — at times the music seems to require a cinema audience.

Shostakovich wrote Symphony No. 9 in 1945, and the piece reflects a mood of victory and optimism. The movements are strong, buoyant, and display characteristic purity of tone.

The recording and orchestra are both first class. J.N.W.

DUANE ALLMAN an anthology



Duane Allman Anthology

(Capricorn)

Until the middle of 1971 all I knew of Duane Allman was that he was the other half of Layla, and that therefore he must be some heavy cat to get to play with Eric Clapton. Then some guys brought round the Allman Bros. at Fillmore East and from that moment I was converted. I just didn't know anybody was playing like that and the awareness of it made me feel real good.

Well it couldn't have been more than a couple of months later that Duane goes and gets himself killed on his motor bike, and I suppose like a lot of other people I just couldn't seem to make any sense out of his dying at that particular time.

I mean if Nixon say had fallen under a truck it would have made a lot of sense to me, but a young guy like Allman whose playing must have been making a lot of people happy and who would have probably done a hell of a lot of other good things if he had lived — it just didn't make sense.

Capricorn records have done the right thing now and brought out this double album featuring Duane with the band and as a studio backup man. It's not the best stuff he's done but rather a cross-section of the work he was involved in over the period mid '67 to early 1972.

Most of the session stuff is OK for the brief glimpse of lead and slide guitar that it gives but only a few of these tracks are memorable. For example, the tracks with Wilson Pickett, Clarence Carter, Aretha Franklin, King Curtis, Johnny Jenkins and Delaney, Bonnie and Friends do not give his playing enough space to be satisfying. On the other hand, the tracks with Boz Scraggs and John Hammond are real dynamite and leave a taste for more. But by far, the best tracks are those with the Allman Brothers Band and Clapton, where Duane gets the opportunity to stretch it out. His playing on "Layla" with Clapton and on "Dreams" with the Allman Bros. are the real highlights though both of these have been released previously.



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University of Adelaide
Accompanied by a synopsis of
musical background

MEDIA-CRITS & PIECES

However, there are four new tracks and they've all got something to offer. The B.B. King medley played by his first group Hourglass (with Gregg Allman) shows their early feel for the blues which was what the Allman Bros. were all about anyway. "Goin' Down Slow" features a vocal by Duane that makes you appreciate his lead guitar all the more, and on this track it really sings.

A track from the Fillmore date gives a precious additional 3.59 to the recorded output of the Allman Bros. Band, while the real bonus is a slide duet with Clapton that must have got lost when they put the Layla album together.

Despite all the session stuff that's in here I'd say it's a worthy anthology given that his recording career was relatively brief, especially with the band. But for me the classic Allman album is the live one at Fillmore East that gave me such a turn around back in '71. It was a darn good couple of months.

Fred Bloch



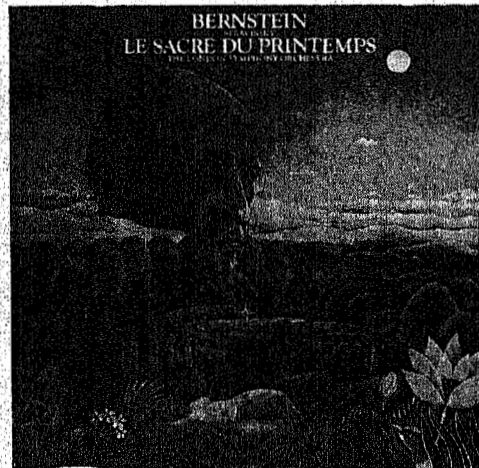
Bartok Boulez

BARTOK: THE MIRACULOUS MANDARIN (COMPLETE) DANCE SUITE. BOULEZ conducting the NEW YORK PHILHARMONIC. SBR 235542.

Bartok wrote this ballet score in 1919, and the influence of THE RITE OF SPRING and Stravinsky's other two early ballets is strong. Again syncopated rhythm is asserted as a major musical force. Harmonically, however, the work bears Bartok's distinctive impression — the harmonic structure is characteristically derived from the tritone and perfect fourth. The first performance of the work, given in Cologne in 1926, shared a similar fate to the RITE OF SPRING. In Bartok's case, however, hostility was aroused mainly from the theme of the ballet, which is pretty lurid stuff. The story revolves around the efforts of a prostitute to entice customers into her room in order that her accomplices may rob the unsuspecting client. Its performance was banned in Bartok's native Hungary until after his death in 1945.

The program aside, this is magnificent music, even if fans of, for example, The Concerto for Orchestra may be disinclined to share Boulez's opinion, according to the blurb on the record's cover, that it is Bartok's "most brilliant work for orchestra."

The recording ends with Dance Suite, written to celebrate the fiftieth anniversary of the merging of Pest, Buda, and Obuda into the city of Budapest. Here the influence of folk music, never absent for long in Bartok's music, (although missing entirely in the Miraculous Mandarin) comes to the fore. Bartok's extensive research into Eastern European and North African folk music combines with this unique synthesising genius to produce great music. RB



Stravinski Bernstein

STRAVINSKY; LE SACRE DU PRINTEMPS. BERNSTEIN conducting THE LONDON SYMPHONY ORCHESTRA. SBR 235541.

Here is a forthright and deliberate reading of this score, in itself one of the most remarkable achievements in the music of this century. After 20—The Sunday Mail, April 1, 1973

repeated listenings the music never loses its capacity to shock even the ear attuned to the extremes of twentieth century musical development — no wonder civilised ballet-going Paris hated it at the notorious first night of its performance sixty years ago. Bernstein gets a noisy yet precise response from the L.S.O., with none of the traces of muddiness occurring in some other recordings of the work. Both effects are vital. Stravinsky's strong polytonal chords must achieve in performance the granite-like sound which throughout is the force which drives the springing vibrance of the rhythms. At the same time the complex rhythms requires precision timing. The L.S.O.'s fulfilment of these two elemental requirements is exemplified in the kettle drums — the drum beats in the polyrhythmic last dance (the sacrificial dance of the chosen virgin) comes across like bazooka shots. R.B.

Grieg

CONCERTO IN A MINOR, OP. 16 and SCHUMANN: CONCERTO IN A MINOR, OP. 54 EVERY MAN'S MUSIC

"The most popular piano concerto in the world," is Grieg's. Heart warming nationalist music from Norway (NOT Scandinavia, apparently) written in the late 19th century, with plenty of changes in rhythm, to keep even the most bored trainee "Thesbian of the Arts" on his toes.

There is a climax every 30 or 40 ruts in the first part; a more leisurely manner in the second; with a coda that you've all been waiting for in the third. It's great fun to play loudly, although the sound gets a little blurred as the needle approaches the centre (a problem with most records).

Grieg adapted most of his themes from folk sources and this is one of the reasons why he wrote few major works (no symphonies) — he wasn't interested in developing themes and spends most of his time just bouncing from one to another. The poor fellow has always suffered in the more sophisticated musical circles because every bored piano student, doggedly struggling for his or her exams has been forced to play some of his simpler folk tunes. The music brings back unpleasant memories at least as often as it fires nationalist fervor. Grieg's major music also suffers a disadvantage in that it is compared with the other nationalist composers such as Verdi, Mahler and Dvorjak, all of whom show better technique in composition than Grieg.

If YOU want to find out if this really is the best piano concerto in the world you can start by comparing it with Schumann's piano concerto on side 2.

TIMOTHY LLOYD



Rachmaninov Ashkenazy

RACHMANINOV PIANO CONCERTOS Nos. 1 and 2 VLADIMIR ASHKENAZY LONDON SYMPHONY ORCHESTRA ANDRE PREVIN Decca SXL 6554

The composer Sergei Vasselyevitch Rachmaninov (1873-1943) first played the second concerto in 1901. It is an intense and beautiful work which is brilliantly prepared for this new recording. Ashkenazy's interpretation is perfect for me because of the delicacy and poetry of his playing. Some might prefer it played more forcefully but Ashkenazy's way seems to suit the music admirably. Likewise, Previn and the L.S.O. deserve great praise for the refinement of the accompaniment. The lightness and smoothness of the L.S.O.'s playing is a feature of the recording.

Rachmaninov begins with a funeral march whose gloomy beauty reflects a universal pre-occupation with the eternal mystery of life. But there are major elements of tranquility and freedom particularly in the slow Second Movement. A wonderfully expressive and

sensitive piano is given a strong string accompaniment with touches of lyrical flute and clarinet melody. The finale is characterised by driving piano and string melodies with an occasional return to the prominent solemn theme from the First Movement.

The recording is definitely worth acquiring (assuming you have lots of spare money lying around) for the second concerto alone. Ashkenazy, Previn and the L.S.O. have given to it a particular beauty and style of their own. Ashkenazy is a sensitive and subtle performer and the L.S.O. under Previn never fails to impress with the clarity of their playing. The first concerto is much lighter, less of an achievement by the composer and much less appealing to me. For the latter reason this will be short. However, it is a different sort of work and others might be less put off by what seems to me to be its broken structure, so I will say no more in criticism. By way of praise I can say that the concerto does have some enjoyable, comical in a way, piano melodies.

As an aside, it is worth noting that Adelaide's Australian Dance Theatre recently choreographed and performed a ballet called "Sunflower" set to the second movement of the second concerto. And as a final gasp, concert lovers should note that Ashkenazy is coming to Adelaide this year for at least one A.B.C. recital.

D. H. Clifford



Larry Coryell Offering

To incorporate complex yet imaginative technique, with natural musical feeling, without ego-tripping musical masturbation, is indicative of a true genius. Such a genius is Larry Coryell. Immediate reaction — Who's He Anyway?

In 1969 he was voted best guitarist in a Down Beat Poll, ahead of Hendrix and Clapton. He practised yoga with John McLaughlin (who was best guitarist last year) and his guitar work has reached a vein matched only by the great Mahavishnu himself. The material on "Offering" can best be described as free-form jazz with rock meandering through it. Too many musicians have concentrated solely on the one idiom and often ignored the other. Coryell shows how both can be used almost simultaneously and thus creating a new and different idiom, perhaps successfully bridging the gap between jazz and rock. The first side of the album is brilliant. The material is complex yet played so fast and clear you suspect some type of recording trick. But Coryell uses straight electric guitar, free of electronic gimmicks which some guitarists use solely to give the impression of speed, and usually to cover muffs (Alvin Lee etc.)

Jazz of this type can often become too obscure and sounds just like a jam. But Coryell has used rock improvisation to check this. I'm disappointed in the second side, though. I think it IS a jam. All the tracks are very similar, except for the occasional brass bursts. However, the first side alone is a masterpiece; only McLaughlin perhaps could play what Coryell plays. Maybe meditation and yoga are a key to musical perfection, as these two have shown — a friendly hint to potential musos. ROSS C.

Schubert

1. FRANZ SCHUBERT — SONATA IN A, D959. 6 12 GERMAN DANCES, OP. 171, D790. ALFRED BRENDEL — PIANO. (Philips)

When the composer happens to be Franz Schubert, the pianist Alfred Brendel and the recording excellent, words almost become superfluous. I cannot say much.

This is the second of Schubert's last three great Sonatas and, I think, the most balanced. There is a feeling of overall unity which other Sonatas might lack — Schubert tended to leap from one melodic idea to another, without bothering to tie up loose ends. The Sonata in A, however, reflects a more disciplined approach. Themes are extended and developed, certain bars are

repeated, contrasting moods are beautifully balanced. In short, the work is rich in melodic ideas, profound and exhilarating. Beside this recording, any musical production of our flourishing Counter Culture pales into shoddy insignificance.

Alfred Brendell plays with clear precision and with feeling. His delicate touch is also maintained through the graceful German Dances.

Mar-Y-Sol

(Various Artists) (Atlantic)

The Mar-Y-Sol pop festival was an exhibition of first class music that took place at Vega Baja, Puerto Rico on April 1-3 1972. This double album contains the best of the music from a festival that was notably successful in covering a wide range of music from the heavy blues-rock of Cactus to folksy Jonathon Edwards and Jazz flautist Herbie Mann.

Emerson, Lake and Palmer breeze through "Take a Pebble" and "Lucky Man" with their usual perfection. The Allman Bros. Band with Gregg suffering from lack of an organ (electronic not anatomic) are heard in "Ain't wastin' time no more". Nitzinger play a heavy hotch potch of blues numbers, rather vaguely entitled Texas Blues/Jelly Roll, which is a real blaster. Osibisa, performing well, "Do you know?" Well the answer is that you don't because it hasn't been released before!

The highlight of the show is undoubtedly John McLaughlin and his Mahavishnu Orchestra playing "The Voonward Race" from their brilliant "Inner Mounting Flame" L.P. Thirteen minutes of relentless energetic ecstasy from the band which is, without a doubt the most sensational and significant musical innovation for one helluva long time.

M. F. Took

LIVE

God's Chariots

What a strange place Apollo Basketball Stadium is. It's the only place of reasonable size where promoters can fit enough people to make big-name shows a money-making venture. So last week we had a lecture from Eric von Daniken, the Chariot of the Gods man and the following night in place of archeological wonders and astral-space travellers were five rock musicians changing colour and floating in clouds, looking much more like what the lecturer was talking about than the pictures he had brought with him from Peru and Persia.

It's really not important to me whether von Daniken is Right in what he says; like most things, "right" can mean whatever the arguer means, and there are usually enough facts and proofs that can be trotted out to show that you're not a fool for thinking so.

What I find more interesting is the semi-messianic posture of von Daniken and the related issue of what the straight "scientific" world thinks of him and vice versa.

It is too easy to caricature the whole thing as a money-making fraud: first you bought the book, you saw the TV show, you listened to the record, you bought the follow-up book, you saw the film and now heard the lecture. (Mad magazine says now you should actually read the book!) But the man claims to be uninterested in the money he's obviously making; he says he's still poor, though who knows what he means by that.

Let's assume that the money isn't what's motivating him. At Apollo stadium there was a lengthy question-time during which it became clear that there were many people who believed what he was saying. Time and again he was asked whether he thought it was possible that something had happened; to which he invariably replied that nothing was impossible, a phrase I've heard elsewhere.

For von Daniken, the whole of what he is doing is speculation: during his lecture he repeatedly asked the audience to "play my game" and guess what the rock drawing was about; he doesn't talk of conclusive proof or of possessing the truth. And academic science is concerned to discover the truth albeit in very small areas at a time; it wants to discover the truth that the myth hides, whereas von Daniken is talking about the truth that the myth contains. As in Blake: Now I a fourfold vision see/And a fourfold vision is given to me;/Tis fourfold in my supreme delight/And threefold in soft Beulah's night/And twofold Always. May God us keep/From single vision and Newton's sleep!

McLuhan is saying something like this with his all-at-once non-linear perception. (Does anyone else understand McLuhan, please?)

Not only, then, has von Daniken stepped outside the paradigm of science in his fields, but he is implicitly questioning the one-eyed vision of science, which is deadly serious and doesn't play games. (Or at least doesn't admit publicly that it plays games?)

Personally I think what he is saying is a mildly interesting and diverting idea, hardly worthy of the public acclaim it has received. But then I'm going to University.

The mysteries which von Daniken appears to understand are ones which have fascinated mankind throughout the centuries, and all he is doing is putting his mid-twentieth-century explanation above all the others that have been advanced for past epochs. He is really in the tradition of the great myth makers, however much he claims to be explaining the myths. And this is probably the reason for the antagonism which regular university-type scientists feel towards what he is doing.

Yes

I found the YES concert the following night much more to the point. Here was the wonder and the joy,

the excitement and immediacy that comes via the senses rather than the mind; it was a body thing rather than a brain thing. The stage presentation was rehearsed and tight but it didn't kill the music. Some of the visual effects were brilliant. No thanks to Ron Blackmore and the Paul Dainty Corp; business is business, eh Ron?

Them Changes

Changes in the publishing world: Sunday Review is talking about a new delivery tentatively referred to as "Son of Ferret" (I would have thought a name like that would be a kiss of death; who'd want to edit that monster?); perhaps this reflects the vast dissatisfaction with the Review which almost everyone is feeling.

Also Digger (Phil Frazer's follow-up to Revolution & High Times, using profits from local Rolling Stone) is going monthly, to save money and give production staff more time to deliver the goods (we know the feeling, Phil). There are rumours that local re-print of Rolling Stone will be gone shortly, and you'll be able to get only import copies; but they are just rumours. Mother's Bookfarm man, Jules Lewicki, has got himself a press in Melbourne to print things on. Ch-Ch-Ch-Changes, turn and face the world. PP

Abschol

At a lawn meeting last week Abschol called for the repeal of Queensland's repressive legislation against Aborigines and demanded that the Federal Government take the responsibility for aboriginal affairs out of the hands of the State Governments. Both speakers at the meeting, Mel Davies, Director of Abschol, and Aboriginal spokesman, Gordon Briscoe, attacked the Queensland government but emphasised that all states had laws discriminating against Aborigines.

Speaking against the Queensland laws in particular Mr. Davies told of the imprisonment of an aboriginal girl for six months for the 'crime' of visiting her parents without a permit. The Queensland department of Aboriginal Affairs has the power to take over the property of any aborigine — and this leaves many open to fraud and exploitation.

Aborigines are judged not capable of looking after their own affairs so all their wages are paid into special welfare funds. They can be denied access to this money, and employers sometimes falsely report wages. Several policemen have in the past been charged with defrauding aborigines of large amounts of money through this scheme.

These conditions, combined with substandard housing, malnutrition and disease perpetuate a culture of poverty and apathy.

The referendum of 1967 gave the Commonwealth the power to take over aboriginal affairs in all states but so far no Federal Government has done so. A petition containing the two demands made at the meeting last Thursday is currently being circulated.

Women's Rowing

Female rowers are not unknown — even on the Torrens — so the girls of Adelaide Uni's first women's rowing crew were surprised at some of the reactions their appearance on the river produced. They were expecting the reception all beginners get, but from some of the comments you would think they were trying to play league football or something!

They persevered, of course, and now there is a female crew rowing up and down the Torrens 3 nights a week in a borrowed C.B.C. boat, sometimes with, but usually without the help and guidance of the men of the A.U. Boat Club. Only a few more women are needed for another crew and then the sheer force of numbers will pressure the Uni guys into fixing their leaking boats so that several crews can train without having to rely on Christian charity for boats.

The preliminary hassles included the first visit to the clubrooms when the president and his mates said they would talk to 'the girls' as soon as their game of table tennis was finished. When the score reached 10-13 the girls decided the time had come for strong action. They took possession of the ball until the business discussion was concluded.

Some of the club members are very helpful, as long as none of their mates are about. If there are more than two of them you can forget about sympathy and co-operation. Of course there has been the inevitable comedy situation of female rower accidentally walking in the clubrooms while the men were all naked. The men seem to spend an extraordinary amount of time playing around in the clubrooms without any clothes on!

Rowing is good exercise and the river is far more interesting than a dreary gymnasium or oval. If you are interested you needn't worry about building up massive muscles. Just mastering the technique of rowing as a team has become the major challenge for the present and there are no plans for strenuous training or serious competition. If you can spare time from 4.30 to 6 several nights a week why not ring 52 3383 for more information.

North Haven

Within a week, 800 acres of scrub at Taperoo will be cleared, as the first step of the North Haven Development Project, implemented by the A.M.P. Society. The Dunstan Govt. which is reported as being vitally concerned with environmental issues has handed this Crown Land over to the A.M.P. Society at a mere \$900/acre instead of the usual minimum price to the public of \$10,000/acre for land in this area.

With ever increasing population density hastened by the project the removal of the last 68 acres of scrub left in this area seems to completely overlook the welfare at the present and future inhabitants, even apart from totally opposing the Jordan Report on the Environment. It would appear that a policy of growth at any, and in this case very great cost is being pursued by the A.M.P. Society aided by the Dunstan Govt. considering only their own interests.

Experience has shown that Crown Lands, once handed over to private enter rise can only be regained through the payment by the community of extortionate prices.

The North Haven Development Act December 1972 permits the developers to avoid the normal planning process and to be exempted from the basic requirements of the Planning & Development Act. It also carries a clause protecting the developers from any injunction against the carrying out of the work on the grounds of noise, stench, odour, pollution or other nuisance.

This will work for the A.M.P. Society in the same way as the archaic legislation which prevents APCEL in the South East and BHP at Whyalla from being prosecuted for gross pollution.

The Port Adelaide Council will have very little control over what the Society does with the land or the 400 metres outside the boundary of North Haven which the Society will also control.

Friends of the Earth are determined to save these last remaining acres of undeveloped land. Unions are being contacted and asked not to work on the project, the people in the area are being leafleted, several meetings have been held, and demands have been put to the government. If these actions do not work there are plans to stop the bulldozers with, if necessary, an all week vigil on the site. For more information on these actions contact the Social Action / Abschol headquarters at the western end of the cloisters.

Friday: At a Politics I lecture today, a number of marijuana cigarettes were handed to students who proceeded to smoke them. The lecturer, the Politics Professor, Dr. G. C. Duncan, attempted to eject those students who were enjoying their joints. The students by this time had lost what interest in the lecture they had had, and spent the rest of the lecture in a euphoric state. It is to be hoped that the trend started here will be continued throughout lectures, tutorials and meetings around campus.

JAZZ, ROCK & BLUES CLUB. Farewell Concert, last chance. **PULSE.** Friday, April 6th, 1 p.m.-2 p.m. Absolutely FREE to everyone.

UNCLASSIFIED FADS

UNITED A.G.M. Wednesday, 4th April, 1 p.m.

INTERVARSITY UNION BILLIARDS AND SNOOKER CHAMPIONSHIPS to be held from 21st-26th May, 1973. At University of Queensland. Further details from Sports Assoc. office.

AT LAST 1970 S.C.I.I.A.E.S. Purity Song Book. S.A.U.A. Office 50c.

UNISKI 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 IT'S 50c TO JOIN. ENQUIRIES AT THE SPORTS ASSOCIATION.

MACH III Immac Card Crash Bars Workshop Manual \$650 o.n.o. Ring 30 4694.

WOMEN'S LIBERATION. The Women's Liberation Centre now has a telephone. Ring 51 6551 any morning or evening for 'Abortion advice,' group contacts and information. Informal discussion meetings are being held at Uni., in the South Lounge every Friday lunch time.

APOLOGY: Madder Lake Concert, Friday, 16th March. The Jazz, Rock and Blues Club apologises to everyone who was inconvenienced by the failure of Madder Lake to remember to come to our lunch hour concert last Friday. Watch for details of concerts in the coming weeks. A.U.J.R.&B.

CLEAR LIGHT BAZAAR: The community centre for alternative living, sells organic foods, arts and crafts like bags, candles, wallhangs and anything, at No Profit. Clothes free or nearly free. The complete alternative living society with Medical Centre, Newspaper service and information centre. Come to bartering nights and Gannymede, the commune needs you to survive. Find out what communal living is really about. We care about you, if you care about us, get details at 11 Chesser St., City. (Just up from Grenfell St. Post Office).

JUST some information that the **Clear Light Bazaar** people are planning to get the use of the Old Boys Home in Kent Town. It has 100 beds and, if things go well, they should be using it in 3 or 4 months.

AIKIDO Self Defence. 6-10 more persons needed to form groups here — Tutelage offered by Ralph Pettman. Call Women's Liberation, Friday 1-2. South Lounge.

WANTED URGENTLY: Students — male and female — Australian — European — Indian — Asian to earn dollars as models for portraiture classes. Monday evenings 7 p.m.-9.30 p.m. (Norwood). Wednesday mornings 10 a.m.-12 noon (North Adelaide). Wednesday evenings 7 p.m.-9.30 p.m. (Norwood). For further information, ring Marjorie Hann 31 6180 any day before 9.45 a.m.

THE DHARMA READINGS (thanks to the A.U.S.A.) March 31: 60 Mann Tce., Nth. Adelaide. (Bring rugs, cushions etc.) April 28: Adel. Uni. Games Room. June 16: Adel. Uni. Games Room. July 21: Adel. Uni. Games Room. Evenings. Everyone welcome. Bring your own poems.

WANTED: Second hand Leather Jacket. Ring 44 6704 after 5 p.m.

UNSCREWING-WANTED. Would you like to liberate emotionally a third year male arts student from his parents? If you're an extrovertic female, interested in the worthy cause of unscrewing 24 years of repression and puritanical conditioning, do so through practice and enjoy it! To hug to embrace is a sexual must over and above mere sexual lust. Any female interested in the techniques of emotional physical liberation (or unscrewing — i.e. touching, hugging, embracing) leave a note for Brian with love, in On Dit, office.

DRUMMER, BASSIST, vocalist, electric violinist seek organist and lead guitarist who freak out on such music as McKenzie's theory. Object — to make sweet music together. Leave names, addresses, phones, and other assorted crap at S.A.U.A. office for Eric. No ego freaks please.

TUESDAY APRIL 3rd, 1.10 at Elder Hall. Brahms and Mozart. Free.

SOME PEOPLE ARE interested in getting together to talk about what's happening with alternative modes of living and perceiving in Adelaide (**COUNTER-CULTURE**, some people call it). If you are inspired or feel a part of this experience, contact people at **CLEAR LIGHT BAZAAR**, Chesser St., Adelaide or S.A.U.A. office or the Learning Exchange.

AQUARIUS soft-lick festival at Nhill, N.S.W. from 12th to 21st May. Remember Canberra 1971? Well, this is nothing like that. Check National U 2 for details about what's going to be provided. (Not very much — you make things for yourself!). Ask Annie Mac or Paul Paech or Len Linden or Wendy Leach or someone else about the festival.

THE ADELAIDE UNIVERSITY CHORAL SOCIETY sings every Friday night at 7.30 p.m. in old Carnegie Gramophone room 1 and at 1 p.m. Wednesday in Rehearsal Room above Union Hall rear. New voices welcome.

ALTHOUGH I CHARGE \$2 an hour for typing I type twice as fast as anyone else so you get your work done in half the time and at the same cost if you were charged only \$1 by someone who took twice as long — so why don't you contact Marguerite Hann at 31 6180 in the evenings or early mornings. Besides agencies charge the same if not more. And also besides I need money.

TOLERANT LADY with intolerant 4 year old desperately needs 2 bedrooms and maybe a studio. Can pay up to \$17 a week. Contact Pat Lewicki, 41 Augusta St., Glenelg till 6th April (house demolished on the 7th).

PACO PENA, very famous and talented Spanish Flamenco guitarist, is in town for Clifford Hocking and is doing a town hall show on Monday, 2nd April at 8.15 p.m. Tickets and bookings at Allans. But: hold everything; we're trying to get a campus show together for around the same time. More details when we make them up. From Aquarius.

NATIONAL FILM THEATRE has a program of interesting films that don't make commercial release. They've got an **Orson Welles** season showing on Thursdays at 1.30 p.m. at State Government Theatre in Victoria Square. It costs \$3 p.a. to join N.F.T. and 80c per session. Coming films are 29.3.73 **Tuder and The Shanghai Gesture** (Classic Cinema series); 5.4.73 **Immortal Story** and **Citizen Kane**; 12.4.73 **Touch of Evil** and **The Third Man**.

The dreaded **PRO-CAP** society presents an orgy of self-indulgence disguised as a Uni. Revue: Entitled **PLUSH. UNION HALL** April 11th-15th, 17th-21st 8.15 p.m. Admission \$1.00 **EVERY 20th PERSON ADMITTED FREE!!!!**

AND NOW FOR SOMETHING completely different: Do you like Winnie The Pooh? or leaping through leafy glades? Do you like anything? If so, join the society of **Leaping Wood Gnomes and Mymphs Today!** Confused Gnome say: too many little leaping gnomes and nymphs make hell of a big laugh. So have a leap-a-day and give someone else the laugh. Keep tuned in for further leaps into ecstasy!

SOUTH EAST CORNER DEVELOPMENT GROUP Crash Course for school dropouts requires any leaving PEB text books. Course is free for participants. Drop in any time you wish C/- S.A.U.A. office, North Corner Cloisters.

moonshine jug & string band

THIS & EVERY FRIDAY NIGHT

ENFIELD HOTEL FULLY LICENSED 8.30 to 12.00 ADELAIDE'S NEWEST JUG SCENE
STARDUST ROOM ADMISSION \$1.00

ROCK APPRECIATION I

In keeping with modern educational theory, the Pop Faculty has decided to make the exam paper available to students before the exam. Candidates may bring reference books, records and record players etc. to the exam — the only proviso being that other candidates are not disturbed.

Exam to be held on Thursday 5th April at 1.15-4.15 p.m. on the Barr Smith Lawns. Examination entry forms must be submitted to the On Dit office before 5 p.m. Wednesday 4th April. Late entry fee of \$10.00! Results will be published in the next edition of "On Dit".

THE UNIVERSITY OF ADELAIDE

Examination for the Degree of Pop.

ROCK APPRECIATION I

Time : 3 hours

Candidates are notified that all questions carry equal value. Answer four (4) questions, ONE from each section.

Section A Early History

Question 1. Bill Haley was the first great superstar of rock. What influences shaped his career and music, and how did he in turn influence rock music? What, in your view, caused his rapid demise?

Question 2. Discuss the career and influence of Elvis Presley, with emphasis on his pre-army period. What differences do you consider were made by

- (i) Colonel Tom Parker
- (ii) The death of Elvis' mother

Question 3. "Good Golly Miss Molly, you wure like a ball When you're rockin' and a' rollin', you can't hear your Momma call"

- (a) Who sang these lines? Do you consider them representative of this artist's work?
- (b) The artist in question has no more than one occasion made gestures signifying a rejection of his current way of life and of materialism. What were they, and do you consider them to have been premature signals of the current revival in interest in the Judeo - Christian ethic?

Section B High School

Question 4. Discuss THREE of the following artists, putting them in their context of 1957-63 high school rock.

- (a) Paul Anka
- (b) The Diamonds
- (c) Pat Boone
- (d) Connie Francis
- (e) Fabian
- (f) Ray Peterson

Question 5. Name three hits of each of the following:

- (i) Neil Sedaka
- (ii) Dion and the Belmonts
- (iii) The Four Seasons

Do you consider that they ameliorated the early 60's rock scene?

Section C The 1960's

Question 7. "My own feeling is that Lennon has heavy talent and that McCartney really hasn't. He's melodic, pleasant, inventive, but he's too much syrup". (Nik Cohn, 1969) Comment, with reference to "Mary had a little Lamb."

Question 8. People try to put us down, just because we get around, Things they do look awful cold, hope I die before I get old.

To what extent do you consider this expression of Peter Townsend's philosophy is derivative of, and to what extent indicative of, a general attitude in the rock generation?

Question 9. Who were the greatest influences in the folk music era? How did this movement most affect Pop/Rock?

Section D General

Question 10. "Freaking out is a process whereby the individual casts off outmoded and restricting standards of thinking, dress and social etiquette in order to express CREATIVELY his relationship to his immediate environment and the social structure in general". (Frank Zappa)

How does this statement relate to music, the pschedelic experience, or anything?

Question 11. What do you understand by "hype"? How dependent is rock on it?

Question 12. Pick ONE of the following and say why you think that rock will follow the path paid out by this artist/band.

- (i) The Cream
- (ii) Blood, Sweat and Tears
- (iii) Winifred Atwell.

ENTRY FORM

NAME

ADDRESS

Candidates must present this form to be eligible to sit for the exam.

WALL PANELLING

Philippine Mahogany
8' x 4' sheet
\$5.65



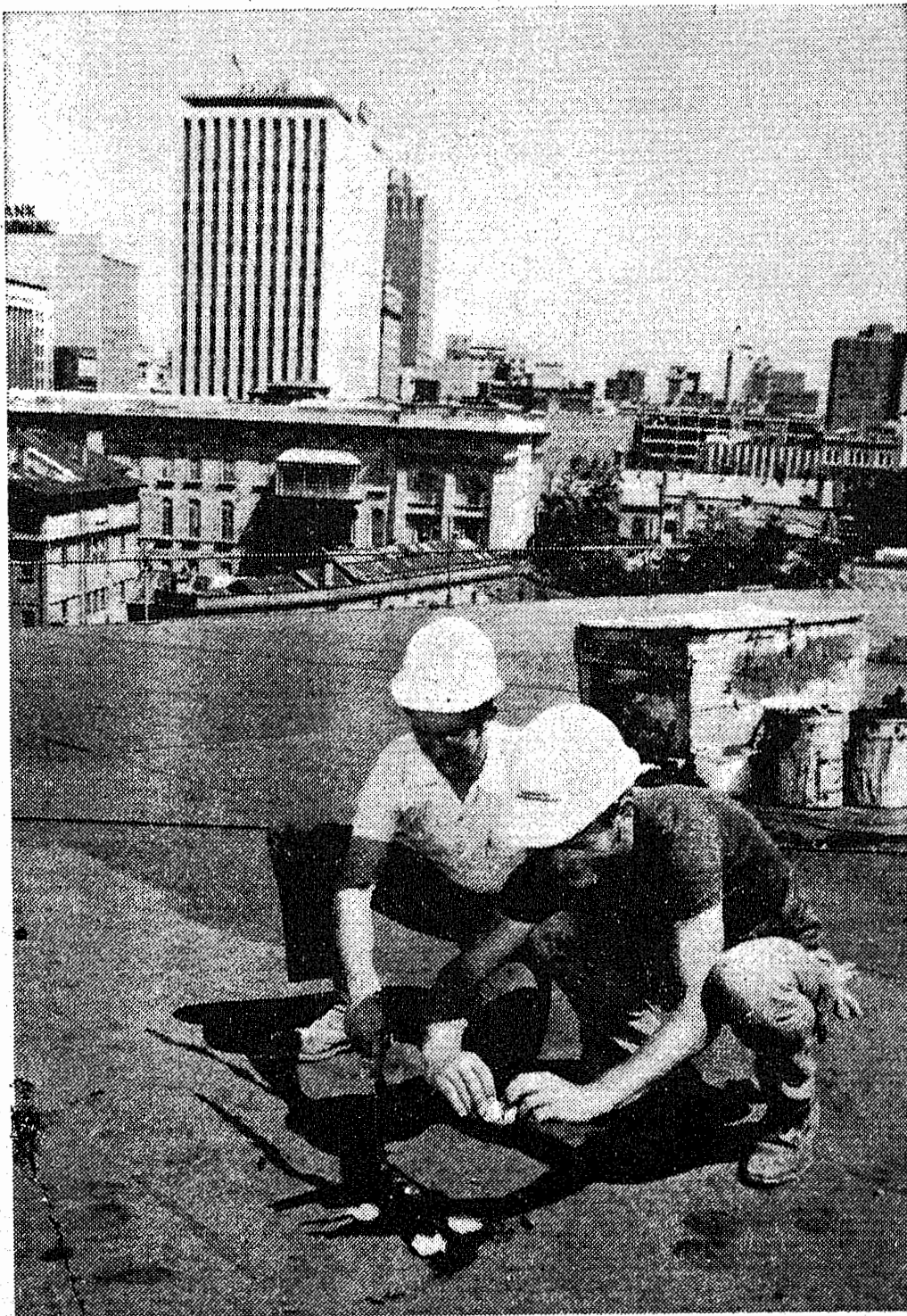
LATE NEWS

Still The Best Lemonade Made!



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WORKERS WELCOME SIX-DAY WEEKEND



Workers John McNeill and Ken Aickin enjoy a lunch break on the Community Hall.

Picture by RAY TITUS

By Peter Murph

"The one-day week has been something we have been urging for a long time."

Jack Kelly, President of the Vehicle Builders' Union told the Sunday Mail how Union officials welcomed industrial provisions for workers affected by the newly announced cut-backs and re-direction of car manufacturing resources.

"Our members welcome the opportunity to spend most of the time the way they want to, not the way other people tell them," he explained.

The provisions allow for the agreed reduction in wages agreed upon by the Union, corresponding to the new working times.

Eat them

Mr. Kelly told the Sunday Mail that the workers in his Union were quite content to receive lower wages, since it had been carefully explained to them that not only will they not need to buy consumer-oriented products, but that the products they did purchase would be of the highest quality.

Emotional Co-operation

"We expect stockings, light bulbs and other household commodities to last for years, as against the few weeks in the but recent past," Mr. Kelly added.

The Sunday Mail understands that psychological tests and situational studies show that work of the highest quality is obtained by happy workers.

Playgrounds

A spokesman for the Rosella Bottle Factory told Sunday Mail worker-correspondent Max Harris that every effort was being made to provide workers with comfortable working conditions, including padded chairs, sponge-buttons, multi-colored levers, personal headphones connected to multiple-choice music channels, ping-pong tables and coffee breaks as often as desired.

Workers at the San Remo Spaghetti Family-Factory told the Sunday Mail that, since the introduction of the one-day week, they had

From P. 1.

been most happy in their work.

"We now find time to pursue our own interests in politics, horse-racing, the arts, bingo, philosophy, pop music, handiwork, stone masonry, orgies, bible study and other related

fields," the workers said collectively.

The Sunday Mail Spaghetti Correspondent understands that with almost total hydro- and solar-electric automation, workers co-operation in a community situation produces a product of extraordinary quality and nutritional value.

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EX-TV STAR DROPS OUT

Mr. Ernest Sigley, previously known to citizens of the State as a television compere and entertainer, was reported today to have dropped out of the philosophy course at

Adelaide's Open University.

"Philosophy has been a far cry from Adelaide Tonight," Sigley told Sunday Mail News Roundsmen David Capel.

He explained that his decision not to continue his studies came about as a result of an intellectual conflict on his part.

"I could not reconcile Kierkegaardian principles with the basic existential dilemma facing modern man," Mr. Sigley explained.

"It will be necessary for me to come to terms with the I-thou Relationship situation in my personal life before I can continue my voluntary studies," he added.

Nude Beaches Big Success

The general trend to uninhibited public nudity on beaches and in gardens around Adelaide was a healthy sign in the community, the ex-Rev. Lance Shilton told an elderly citizens' picnic meeting last week.

Mr. Shilton, who recently resigned from the Christian Church, said that bodies were all part of God's plan, or not, as the case might well be: "which it often is," he added.

As such, Mr. Shilton considered that all bodies, regardless of shape, size, sex or age, were people, and as such, were entirely loveable.

EDDIE SLUGGED AGAIN!

"I knew it would happen again," said Eddie Fryer, as he nursed his bleeding arm after being shot for the second year running at the Schuetzenfest.

Eddie was manning a shooting stall when he was 'hit in the upper bicep by a flying slug. The slug lodged in his upper arm.

A doctor was called and it was thought Eddie would have to go to hospital.

But 20 minutes later he was back on the job with a bandage round his arm. "I don't know whether it was a poor shooter or if my arm just got in the way," Eddie said.

