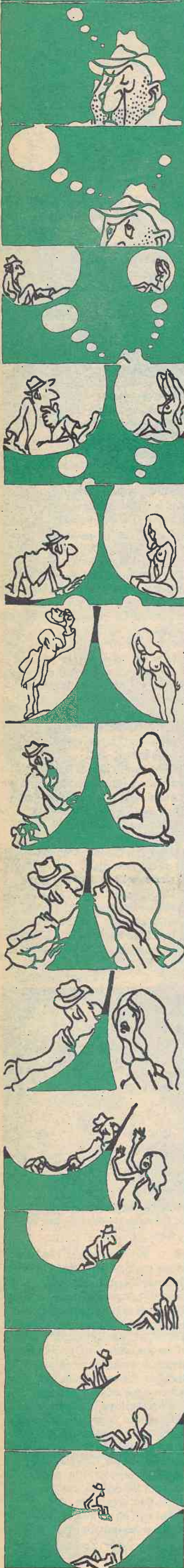


LIBRARY
12 JUN 1973
UNIVERSITY
OF ADELAIDE

REQUIEM

For an amazing experience, paste this cartoon
inward, cut each frame out separately (leaving
margin on the left) and put in book form. The
link thro' the book.



RELIVE NIMBIN IN THE COMFORT OF YOUR OWN HOME



NIMBIN

Volume 41
Registered as a periodical

BEATROOT

Sir,
re Paul Foss and "What if there were no beats", On Dit, May 4, 1973.

To paraphrase that doyen of Australian football writers, Maurice Carr, a ~~fuck~~ is a ~~fuck~~ is a ~~fuck~~ and the paraphernalia of motivation, involvement, gratification, phantasy etc. pale before the beacon of the central truth that the play is the thing; to paraphrase Maurice's copy boy. Despite Paul Foss's all but impeccable reading list, Altman, Laing, Genet, Mailer (Mailer?), Freud, Marcuse et al., he fatally wears his own empirical heart on his sleeve and fits all too easily into the mantle of objectification which he would cunningly have us all believe he has discarded. Thanks for the mammary, he might well say, but the malady lingers on. Uh oh!

With such an impressive arsenal of background material, Foss should have become aware of the nature of projection. Because he perceived the picture I painted of Sydney's Town Hall beat as a sad and sordid scene it need not, and in fact does not follow that such is or was my view of that or any other beat. Similarly I can only assume that it is an attitude of deprecation on his own part that led him to attribute that attitude to me.

No "gulf" existed between me and anyone else on that beat, only in what we separately sought was there any difference. Would I be correct in assuming that Foss's own use of the term "Poor Poofter" indicated an attitude of condescension and deprecation? I think not. One cannot finally convey tone via the written word (a point which has been rather forcefully brought home to me during and since the writing of my "confessions") so if Paul Foss saw my choice of words as being perjorative then he was failing to see past the end of his own nose. As for honesty of "needs" and the "pure order of things:" really sonny, who the ~~fuck~~ do you think you are?

Further, as for both Dennis Altman and I suggesting "that there is 'right' sex and that there is 'wrong' sex" and "that on the beat one encounters the wrong variety" Foss exasperates me. It is the lament of every mal-quoted commentator that he has been taken out of context. With Foss I suspect that he is fundamentally too dumb to see what he is doing; I certainly suspect that he is too vain to consciously take such an obvious gamble as to deliberately misconstrue so as to maintain a more-left-than-thou posture. What a pity it is indeed that we can't imbue the written word with tone.

And now to wrap up the rest of young Paul's "excursion of curiosity into unthoughts on lust and promiscuity" yawn. Whatever views of his own he does hold, they rarely manage to surface above a blood of pseudo-academic and ersatz intellectual obfuscation. The only points of any relevance he makes are direct quotes from other people, and unacknowledged references and derivations from their work. He would appear, even then, to be ignorant of the real grains contained therein.

The glimmer of light which did begin to show itself at the end of Foss's tortuous tunnel he finally closed his eyes to.

If, as has been jocularly said, Dennis Altman is the Germaine Greer of the Gay Liberation movement, then Paul Foss is its Colin Wilson.

Yours in solidarity
John Woods
("gay hustler")

S.AFRICA

Dear Sir,
While we have yet to receive the first issue of your newspaper, due either to the industry of our Security Police or the inefficiency of our postal service, we would be most grateful if you could send it to us regularly; we tend, for obvious reasons, to feel rather isolated from the mainstream of student thought, and student publications help to remedy this. I don't know whether or not you would be aware of this, but our

Editor and cartoonist were recently charged, tried and convicted by the University "Discipline Committee" for publishing material which "tended to bring the name of the University into contempt and disrepute", and for disobeying a "lawful command" of the Vice-Chancellor and Principal, Professor G.R. Bozzoli. The two, Derek Louw and Franco Frescura, were suspended for the rest of the academic year, and are prevented from ever again taking part in student activities.

The background to the trial is that "Wits Student" has developed something of a reputation in this country for being a controversial and irreverent satirical paper; for obvious reasons it is viewed with extreme disfavour by the Nationalist government and by certain financial interests on our University Council, (which is not noted for its tolerance, anyway...) Political and financial pressure was brought to bear on Bozzoli and he charged two members of our staff to appease these elements. Student opinion is divided between those students who support Derek and Franco in principle, but not in practice, and those predominantly conservative students who loudly condemn "Wits Student" whenever their interests are in danger of being threatened—they fear Governmental action against the University. The Student's Representative Council, the Local Committee of the National Union of South African Students (NUSAS), the Science Students Council, the Council for Architectural Students, the Law Faculty Council and the Arts Faculty Council have expressed varying degrees of support for Derek and Franco, while the staff of this newspaper issued a unanimous statement rejecting the findings (and denying the legitimacy) of the Discipline Committee; we continue to regard Derek as the Editor.

Yours sincerely,
Steve Hulbert
(Ass. Editor)

University of the Witwatersrand,
Jan Smuts Avenue,
Johannesburg, South Africa

NOTHING

Dear Editors,
I was delighted to read the letters from P. Creamcheese and S. Hall in "On Dit" (May 4). Weren't Steele's comments witty! Congratulations to the Happy Birthday Party for exceeding the vote of the Australia Party in the seat of Unley: the A.P. didn't have a candidate.

It is so disappointing that Hall doesn't wish to join the H.B. Party. Perhaps it could be amalgamated with the D.L.P. before the Country Party does. The combined party could be called the "Happy Democrats" or the "Birthlabor Party".

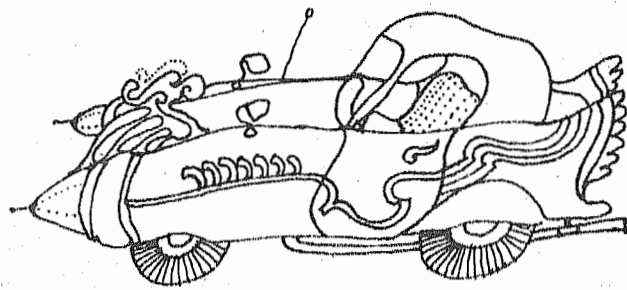
Has the Happy Birthday Party been invited to send a representative to the debate between Mark Posa and David Hester (early 2nd term)? If one was sent he/she(?) could also act as delegate from the ProCap society and the Labor Club.

Yours Anonymously
T.C. Stotter

OH WELL WE WIN ONE...

Dear Sir,
I would like to express my dissatisfaction with the attitudes that are being pushed by the editors. First you chose to defy those campus misfits called "heavies" even when some of these are well known to be failures as Uni students. What sort of an example is this to first year students? I am also concerned at the attempts by responsible people in combatting the drug problem. Your article "Just drugs" would have been better left unwritten. The same thing goes for that childish Neville X article. How can you presume to ridicule a person's missivings about the drug problem? A University

LETTERS



newspaper should show a bit of maturity and commonsense. How about pulling your socks up and getting on with your job.

Yours,
Trevor Davis
2nd year Philosophy

& LOSE ONE

Dear On Dit,
Well, its letter time again and boy have I got lots of news.

Terry and Mick Maguire have both gone back to Whyalla and Jeanie said that if Dick can get his holidays before September then they'll spend a few weeks with them before they fly to New Zealand; I got a letter the other day from the Barr-Smith Library saying that I had a book over-due, but I returned it. I went and saw Mr. Gelsen and he said he'd check up for me. By the way I thought your last On Dit was really fantastic—especially that centre spread about schools. Jeanie and I always like reading On Dit together on the sofa, and now that winter is coming on, we will be doing it in front of the fire.

Well, I guess that's about all for this week. Keep up the good work,
Cheerio,
Gary J.

P.S. Say Hi to all the kids for me!

KULTURE

The Students Association has a fund which provides money for student cultural activities. There has been some disagreement as to how the fund should be used. This is one letter (addressed to Len Linden) about that.

Dearest Linden,
I have made during the past few seconds the following observations concerning our most lively and very entertaining discussion this evening and subsequent challenge to me for a similar encounter on the Barr Smith Lawns during which I will justify to the student masses why I think the breath of Isis/Arianrhed has a social purpose in the pseudo Marxist/Marcusan/Social Action definition of the word "purpose".

1. Inspiration has no purpose.
2. If, therefore, I am inspired, I will not be able to convince the lunchwraps/KENTUCKY FRIED CHICKEN SUPPORTS WOMEN'S LIBERATION/embryo engineers/100 dead in RAIL SMASH—LAST/orange-etched shoulder bags/orange peels/and you, that I am a poet. (see Graves, R.)
3. I have been told by friends that they think my work is to some degree inspired.
4. I trust these friends.
5. Therefore, because of the definitive boundaries of debate, my some degree of purposeless inspiration will be forever filed in the Forgotten Works of the Mind, and never emblazened for all the world,—and my proud—tear—filled eyes to see—in the Union Bookshop's Magazine Stand, which is just west of the entrance.

6. Then it would be a waste of time for me to debate on the nature of the universe with you under such conditions.

If you feel that this question is of such importance in the abstract sphere that you wish to retain your challenge to me after my first page (1)—see above—I am still willing to go ahead, as long as you're not serious.

I would advocate, however, that, instead of the People's Barr Smith Lawns, an inside location would be more sensible from my point of view, thus excluding the lunchwraps and rain, which probably won't be interested in such a serious debate.

I further advocate as a condition, that the winner, and thus recipient of the 1-hundred-dollars (fadeup organs masst) be judged by a panel of adjudicators not involved in this sordid affair, and suggest that you try to get someone levelheaded like Hann, Paech & Co. even though Hann at one time last year considered me to be improper material for habitation of his Westbury Street residence, but I don't hold it against me, nor him me. Len, I think this is getting a bit corny, so I'd better get serious with you, so that we'll be able to organise a good arty show for all the comrades on campus even though in this case you're getting my services free for your show to convert the masses to the Australian Dance Theatre's free workshops...

Seriously, you'd better have two microphones,—one adjusted for a big person, and one for a small one. By the way, if you'd like to reconsider here and now, I swear by almighty Art that I'll include more registered Uni students' names in front of the anthology, which has been tentatively titled "My Life with Len Linden" or "A layman's comparison between "Star Maker" by Olaf Stapledon and Professor J.R. Tolkein's latest book on early English drug abuse, "The Habit."

This is Art
Larry Buttrose



P.S. I won't be here until the 2nd week of term.

PSSS... Since last night I've been in to see the Students' Ass. Printer re Dharma 9, and I now can reduce the amount requested to 50-dollars, as the prices given to me by Peter Love were a little inaccurate. For this amount, you can get involvement in the arts of about 3 or 4 students in a project of lasting lustre. For the same price as a play or a film I can offer you a well-printed anthology of poems by a student of our very own Adelaide University. I therefore ask you to ignore all references to 100-dollars (see above—pages 1 and 2) and now place your consideration on an amount of 50-dollars. I warn you that I expect a prompt reply, or else you will be running the risk of making me unhappy, and sad.

Your Komrade
Larry Buttrose



ABOLISH RHODESIA LIBERATE ZIMBABWE

By EDSON SHIRIHURU, who spent almost seven years in detention without trial. He is at present confined to the Salisbury area, and is associated with the A.N.C.

A MUFFLED VOICE—FROM RHODESIA

Rhodesia's African National Council (A.N.C.) has put forward a plan which we think would help solve the present political crisis, but the Smith regime and its white electorate have to face realities if there is to be a settlement acceptable to the population as a whole.

We in the A.N.C. believe that all human beings are equal in the eyes of God; that every individual has a right to dignity and respect; every citizen a right to take an equal part in government at all levels; that every citizen has the right to free speech, movement, worship, association, and the right to own property. We believe that everyone has a right to a just return for labour; that every citizen should be free from discrimination based on race, colour and creed. Is it too much to ask that Smith's Government accept this kind of reality?

The African people of Rhodesia have an obvious obligation to preserve this land for their descendants, but we have no wish to exclude the white newcomers. To this end the A.N.C. wants to unite all Rhodesians into a democratic, colour-blind nation, working for the common good. Hence all Africans who saw beyond their noses rejected the Pearce settlement proposals, well knowing that this meant rejecting the bait of Stg. 50 million for jobs and education. We realise that it was a greater dignity to be poor but free in spirit, than to have a few chains. Africans, who are not "his master's voices", have no wish nor need to sell their "birthright" for a mess of pottage. The A.N.C. particularly resents the claims of those who pretend to know what Africans' real interests are without consulting them. If anyone has any doubts about African thinking, we challenge them to hold an open poll, providing normal political activities are allowed beforehand. The results would more than confirm the Pearce Commission's findings.

We have been accused of stubbornly holding up the so-called settlement for no good reason. On the contrary, the settlement is held up by those who, out of their paternalism or racialism, or both, think that Africans are lower than human beings; are at best like small boys who can be intimidated into changing their minds by doses of repression or, in other words, by the continuance of the oppressive constitution of 1969. Many white people ask, "What can you gain by refusal?" Our answer, sharp and clear, is "self respect and dignity". The white Rhodesians must face the hard fact that only agreement between their government and the A.N.C. will make a settlement with Britain possible, and the world must know that the tribal chiefs no longer represent African political aspirations in this country. Unhappily, the chief's have often been confused and sadly misused by the Smith regime, and correspondingly discredited in the eyes of Africans. Whether the white Rhodesians like it or not, the A.N.C. is the main political element to be negotiated with, if a settlement with Britain is to be reached.

What is the alternative? Since 1965 and UDI, Rhodesia has become a virtual one-party state through "the consent" of the white electorate. This electorate is in the grip of a fear psychosis, and white people's fears are being systematically fed by the Smith regime. However, I must sadly admit that recent events in Uganda, have not helped the situation. The whites here have become used to saying, "Look what's happening to the north of us" as a salve to conscience and as an excuse for their own repressive actions. They have become incapable of making distinctions between Africans or between African societies because they have no real contact with either.

As white business manager in a world it fears, the government has become involved in almost everything from control of exports and imports to the growing of wheat and

tobacco and to widespread marketing operations. Civil servants have a major place in everything, and to the African it is

Hear Eddison Zvobgo, Representative African National Council. 8.00 p.m. Tues. 26th June, Lecture Theatre 5, Napier Building.



In order to enlighten the Australian public and to express the African viewpoint on U.D.I. the S.A.C.A.R. have agreed to sponsor Mr. Eddison Zvobgo on a visit to Australia. Mr. Zvobgo is well qualified to do so. In 1961 he went to the U.S.A. as the United Nations Representative of the National Democratic Party. When the N.D.P. was banned in 1962, he was appointed as the U.N. Representative of the newly formed Zimbabwe African People's Union. In 1963 Mr. Zvobgo returned to Zimbabwe and was elected Deputy Secretary of the Zimbabwe African National Union, led by the Rev. Ndabningi Sithole.

Later in 1963 Mr. Zvobgo was arrested, charged with using inciting language and sentenced to 10 months in jail. This he served. In 1964 and 1965 he was placed under restriction (without being charged) at Sikhombela Restriction Centre. Whilst there he was again arrested and imprisoned (without charges being laid) until November 1971. After his release in November 1971 he was put under house arrest, until his departure for Zimbabwe in July 1972.

When the Pearce Commission was announced by Heath and Smith, the African National Council was set up to express the African viewpoint. Mr. Zvobgo was elected the Deputy Secretary of the Council. He is now the Director of External Representation of the African National Council, and is completing a Doctorate at the Fletcher School of Law and Diplomacy in the U.S.A. Whilst in prison he studied and obtained two law degrees, one with the London University, the other with the University of South Africa. He was admitted to the bar on release and was an advocate of the High Court of Rhodesia.

It will cost an appreciable amount to bring Mr. Zvobgo from the U.S.A. to Australia, and S.A.C.A.R. require financial help. Your contribution will help combat racism.

I enclose donation of

Name:

Address:

I would like to be acknowledged as a sponsor.

My organisation would like to be acknowledged as a sponsor.

I do not wish to be named, in publicity, as a sponsor.

Please tick appropriate box. Please make cheque(s) payable to: ANC Appeal, SACAR—by 20th June 1973 at the latest, and send to:

M.J. Davies,
Dept. of Economics,
Adelaide University,
ADELAIDE. 5001

a case of the exercise of great power without responsibility, by people who pretend to be protectors of civilised values. In the mean-time we stand aside watching these developments curiously and somewhat apprehensively.

Another shoddy pretence of the Rhodesian whites was their belief that they could ignore what was happening in the rest of the world and carry on in their own sweet way. They never dreamed things would change, and that their privilege and power come under challenge. But outside pressures continue to mount, and we Africans see Rhodesia's expulsion from the Munich Olympics as yet another beneficial step in isolating her. It is nonsense, of course, to pretend to the world that sport here is non-racial, and piously to claim that Rhodesia objects to politics being mixed with sporting activities. This is a country where the Minister of Education prohibits multi-racial sports in schools—a blatant political act! But the world is not blind to these things.

However, the A.N.C. does not want Rhodesia to continue suffering. Hence it continues to press for a just society free of discrimination. At the moment talks are going on between representatives of the A.N.C. which, we believe, could bring a workable solution to our political troubles. We seek to resolve the constitutional deadlock by the following four steps.

1. That the A.N.C. should convene a national convention in the near future, representing organisations and persons from all facets of Rhodesian life.
2. That the convention should be asked to set up a committee to approach the British Government, the Rhodesian Government, the African leaders and leaders of other recognised political parties, urging them to organise a constitutional conference as soon as possible.
3. That the British Government, the Rhodesian Government, the African organisations and others should then arrange for a working party of officials and representatives to establish the mechanics of a constitutional conference.
4. That after receiving this working party's recommendations the British Government should at once convene a constitutional conference to be attended by representatives of the British and Rhodesian Governments and the recognised political parties, including, of course, African organisations.

The A.N.C. is prepared to be flexible in this matter and has various formulas by which the present deadlock could be broken, but we insist as an absolute minimum that Africans should have at least 45% of the seats in a new national parliament. Considering the present population imbalance we believe this is a very generous concession to the white electorate. Under such a plan, however, majority rule must follow after a specified number of years, not exceeding ten. During this interim period we would like an additional safeguard: viz., that three Commonwealth countries, say Britain, Nigeria and either Australia or Canada, should station troops in Rhodesia to ensure peace. In addition, that the United Nations should be invited to send observers for this period.

The A.N.C. would also prefer it if the present talks with the Smith Government were open to public observation! We have nothing to hide. We would like our position as representatives of African opinion recognised because we are sick and tired of the prolonged isolation from the international community; We have the misfortune to live under the control of ideologues who are themselves isolated from the intelligent modern world. Meaningful dialogue in this country is our immediate and hopeful answer. Anyone who on the one hand condemns confrontation, yet on the other refuses dialogue is surely burying his head in the sand.

The Pearce Commission's verdict must not be rejected because it was the opposite of what the Smith regime expected. Its implications must be faced honestly by Smith and his colleagues if there is to be any chance of peace in this country.

Authorised by: T. Widders, Information Officer, Rhodesian Information Centre (Alternative), 58 Ruthven Street, Bondi Junction.

WHOSE EXERCISE?

This article was circulated on campus late last term as a reaction to ON DIT'S Name's Issue under the title THE PAECH-HANN EXERCISE. The editor's response is below. Thanks anyhow, chaps.

ON DIT BRINGS JERRY RUBIN TO ADELAIDE OR REVOLUTIONARY CREATIVE INACTION?

On Dit Vol. 41. No. 3. 1973 (in short, all those names) we might surmise was prompted by one of two motives.

a. To proclaim that Yippiedom, unlike God, is not dead; that Paul Paech and the Happy Birthday Party can still rule the world; that life is a party on the Barr Smith Lawns (between 1 and 2 o'clock) of a weekday afternoon hosted by United with all those beautiful hip people playing their pan pipes in their split knee jeans; that we luv ewvy 1—J.C., Richard Nixon, Ho Chi Minh and the Pope. I.E. If yer can't beat 'em, join 'm.

and/or

b. To provoke a reaction, ANY REACTION . . . (are those campus thousands still alive; like they seemed to be 2, 3 years ago? or has the Barr Smith—like it always threatened to do—swallowed and digested 'em all).

Having only the best of "good faith" in Paech/Hann hip journalism we choose to believe that the (b) alternative at least predominates over (a).

You see, if everyone agrees that (a) is the motive then we're not playing the game are we? (or we wouldn't be distributing this broadsheet). I mean we're not really au fait with things are we? & this whole sheet becomes, like the Paech/Hann effort, a satire on ourselves—a revelation of the ineptitude of the too-serious minded (Bourgeois M.P., evangelical quack, Marxist intellectual)

Yet we will risk the (b) alternative and provide the reaction (albeit in a form other than was expected?), fulfill the editors' expectations and play our small part in transforming revolutionary-paper-inaction into action—toward the revolution.

DESTROY THE ON DIT OGRE (or who the hell invented On Dit anyway?)

QUESTION: was On Dit V. 41. No. 3. a waste of time, effort, money, facilities,?

ANSWER: wasn't On Dit V. 1—41 Nos. 1—x+1 a waste of time, effort, money, facilities,?

The names On Dit serves its purpose if it leads us to a realisation of the absurdity of the function of a University paper as presently conceived. The names On Dit was merely indicative of the pointlessness of the school newspaper. The names On Dit was the school newspaper *reductio ad absurdum*; it was itself (regardless of the intentions of its editors) the ultimate

expression of meaningless pampering of in-groups whims—and in this regard it was not essentially different from other more typical, On Dits.

If (?!?) On Dit (through the efforts of its editors and those who work for it) has pretensions in the direction of invoking in students an infinitely greater awareness of self and their social, political, natural environment, (as well as a sense of their own capacity to act on their own and others behalfs) then the time has come to do more than talk about it, but to do it. . . . (wasn't it the Happy Birthday Party's mentor J. Rubin who coined that phrase?). And the Paech/Hann treatment of On Dit has itself pointed to this.

WHAT IS TO BE DONE?

(V.I. Lenin comes to campus)

On Dit must take itself off-campus.

It must provide facilities and act as a communicative vehicle for groups off campus—it must provide for community groups whose point of view is otherwise suppressed. On Dit came nearest to achieving this on-campus last year in its publicising of the viewpoints of the opponents to the Hackney Redevelopment Scheme; but much of the impact was negated in that it was only distributed on-campus to students unaffected by written criticism. On Dit could have been handed over to the Residents Association to be produced by them and distributed in their own area—with a limited edition (say 2,000 to 3,000) being distributed on-campus. If there were financial problems (due to the large numbers of the edition needed) these could have been met by producing a smaller, even single sheet, On Dit. We can still try these ideas this year. It is not difficult to find groups who would be interested in making use of On Dit facilities and writing up their ideas for their On Dit; to be distributed chiefly to those off-campus people concerned as well as on-campus. Such might be, for example:

- South East Corner &/or Bowden Brompton &/or Port Adelaide Community Development Projects.
- Racial and Ethnic groups. Suburban Resident Action groups, . . .
- Groups of workers, e.g. Chryslers and G.M.H. who might want to put up an alternative view of what worker control means to preference to that of Dunstan and the A.L.P.
- Schools

In all cases On Dit could be published within its budget yet in sufficient numbers to be effective in distribution on and off campus.

A LITTLE IMAGINATION CAN STILL GO ALONG WAY—JERRY

The NAMES ISSUE was intended partly as a catalyst, an attempt to cause an overt questioning of the role and function of the University as well as of ON DIT'S role in that environment. One response came in the broadsheet headed the Paech-Hann Exercise. The only surprising thing about the broadsheet and the subsequent discussion was that the "new" proposals for moving ON DIT off campus had already been put into effect by the editors. Arrangements had been made with the Union for Secondary Students to print an eight page supplement in ON DIT which would be reprinted in quantity as a separate newspaper for distribution to high schools. The costs for this reprinting (which were considerably less than had U.S.S. alone produced the paper) were met jointly by U.S.S. and ON DIT and 8000 copies of IKON 5 have by now been distributed to schools through the metropolitan area. (If anyone can help with this distribution could they call at

S.A.U.A. office and check which schools have been covered.)

Social Action had been asked repeatedly during the term for articles, but they preferred no publicity because of the delicate political and social situation of what they were doing.

Next issue, however, ON DIT will feature developments in the South East Corner Project.

Another proposal is for a sex education supplement for secondary and tertiary distribution

At present ON DIT has plans to print an alternate-living supplement to be reprinted in quantity for off-campus distribution; perhaps this could be done on a vaguely regular basis, depending on material and distribution. Other groups on campus and off are welcome to use this facility, and are asked to contact the editor.



This edition of ON DIT was produced by the ever loyal band of ON DIT helpers, whom we could make important by calling ON DIT STAFF. They included Graham, Oliver, Frank, Brenton Clark, Roy Green, The Nimbin people, Nick Vadasz, Tony Harrison Greek Social Action, Sue Biggs, Len Lindon, Dave Cottrell, Andrew Stanley, Stephanie Horr, Rob Barth, Mike Leach, William Shoubridge, Phil Lock, Phil McEvoy, Chris Findlay, Martyn Goddard, Alternate News Service, David Fielding and others too numerous to mention. Edited by Paul Paech with a lot of help from Mary Venner.

Adrian has officially resigned as editor for personal reasons; he will, however, still be doing ON DIT things. All of us at ONDIT will be sorry to see him go; his ever-cheery visage and cordial nature have enlightened many a heavy moment in the offices and things just won't be the same without him. Remembered by his friends.

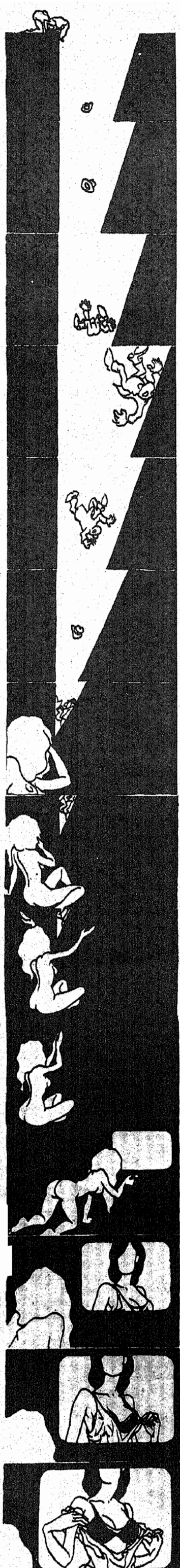
It was typeset by the Adelaide Typing Bureau and printed by Smedley Press, Hastings Street, Glenelg.

ON DIT welcomes articles, drawings, letters, graphics, ideas, photographs—all of which can be left at the ON DIT offices, given to one of the ON DIT Staff or sent to ON DIT, University of Adelaide, Adelaide, 5001. We prefer short articles, but long ones are O.K. if they're good.

Subscriptions are available (\$3.00 per annum)

ON DIT wants to get some paid advertisements. Call at S.A.U.A. office and see Mrs. Osman for details. You make 20% of the cost of the ads you get for us.

Deadline for next issue (always variable but sometimes helpful) is Thursday June 7th.



TELEVISION: APPROACHES AND ALTERNATIVES.

Television is what you make it. The problem is that in Australia at present, it's not being made very well. The power to make television is concentrated among a very few people. These people, with motives often very far from the audience's interests, decide what shall be available for consumption. Very often these broadcasters are highly-skilled and with a high aesthetic and moral sense. But how the hell can they presume to know what sort of television will satisfy me and you? The most important communications medium of our age is under autocratic control. It's all been said before. But the possibility of redressing this imbalance—of providing an alternative television service—is now within the grasp of the community. Portable videotape machines were introduced in 1968 by the Japanese Sony Corporation as a toy for rich Americans. That's the way manufacturers still see the situation, but the possibility exists of using portable equipment as an important agent of social change. Videotape recorders, using tape 1/2" wide, can be bought for less than \$600.00. A camera and other accessories costs another \$600.00. For that price, a closed circuit television station can be set up as an alternative to established television.

At the January student editors conference in Canberra, the idea of a university television network was put forward. The idea also received support at the recent AUS congress in Melbourne. The proposal calls for student unions to acquire a portable videotape recorder and camera, with the basic accessories. Because this equipment can be used by anyone with a minimum of instruction or practice, students or members of the community could make their own television documentaries. Tape could be edited with the facilities already on the campuses. Or the student could acquire an editing recorder (videotape must not be physically cut) so that tape could be integrated into a programme. This could be exhibited at lunchtimes over the campus closed-circuit system. Or, if that is not feasible, television sets in various parts of the union could be connected to a replay recorder.

A survey is currently being conducted to measure the amounts, types and quality of equipment in Universities and CAE's. From that survey, it will be possible to plan the development of an Australia-wide network. The logical start to such a network would be among the universities and CAE's which have access to video equipment. Documentaries shot by students could be air-freighted to a copying centre (possibly AUS) and the copies despatched to campuses which formed the

DIT ~ V: TURN ON, TUNE IN

rest of the network. Thus the network could provide most of the lunch-time programming, leaving the people on campus with enough time to shoot really good material. A video network would not replace student newspapers. But perhaps should begin to realize that television, not print, is now the society's most important means of communication.

A video network is much cheaper than a newspaper network. The initial outlay on each campus would be between \$1,200.00 and \$2,000.00. From then on, tapes can be used up to 60 times, and be bought in bulk at \$9.80 for 40 minutes. They can be replayed up to 2,000 times. Therefore, the only continuing costs would be the occasional replacement of tapes and air freight. Television is a more meaningful medium than print to most people below 30 years of age. It's easier to show

people 'what it was like to be there'. Norman Mailer managed to convey, in "Armies of the Night", what it was like to be at the big Pentagon demonstration. But how many Norman Mailers do we have working in the student press? And yet we have many people who, using video rather than words, can convey the same feelings for which Mailer laboured so hard.

A campus network should be seen in two ways: as an alternative to broadcast television's news and current affairs; and as the beginnings of true, community-based television.

The first aspect is obvious: many issues and events, of vital concern to students and the community, go unreported or misreported by the usual television programmes. The second point community television provides the most important reason

for a campus television network's existence.

Community television began with a portable videotape. Its most ambitious use is in Canada, where the National Film Board is placing large amounts of portable video equipment in the hands of ordinary people to make their own documentaries about their own communities. The effect of these documentaries is frequently one of profound social change. Dying communities, by being able to examine their problems collectively through their own television, have found new reason for staying together. People see themselves and each other in new ways: one old man in Canada, having seen his friends in a community programme said, "I've been playing chess with these guys for forty years, but I never knew they felt that way about things." People who have never spoken to one another can develop a sense of community and togetherness. Through community video, opposing groups can see the other side's virtues and their own faults. They can see that the other fellow's human, too.

It would be a great shame if this proposed network became the exclusive domain of an elite. That's not the way to use this gear. This project will be worth starting if anybody—blacks, women, kids, ordinary people—can come in with a good idea and use the tape machine to make their own programme. It would also be constructive if viewings were held in the community, as well as on campus.

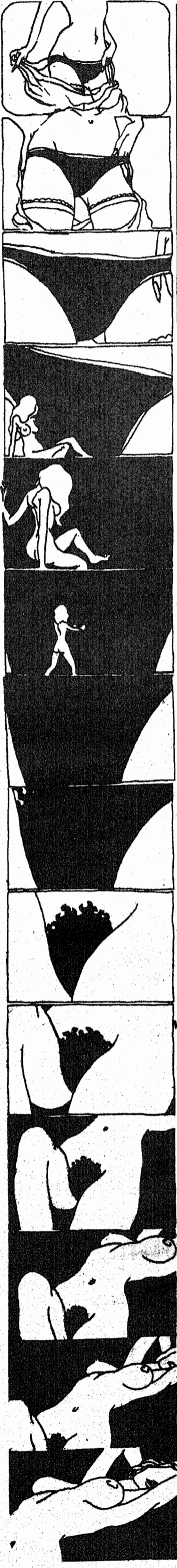
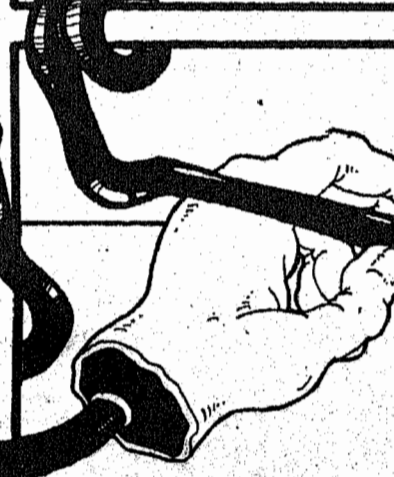
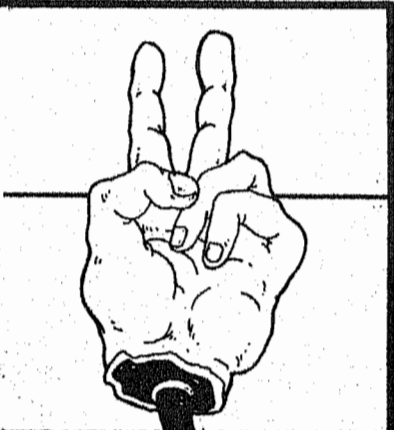
The old argument of the conservative anti-intellectuals may hold some truth: universities tend to be elitist, snobbish ivory towers which tend to avoid any involvement with or responsibility to the rest of the community. But they are paid for by ordinary people and without the support and life-injecting involvement of other people, they will inevitably choke and be buried in the dust of their own worm-eaten libraries.

Aquarius was given a grant for video equipment for the Nimbin festival. Now that the festival is over the equipment will be available for use by university students.

Perhaps, despite a lot of qualifications this idea is worth going ahead with. Perhaps it will supply answers to some important questions.

ON DIT VIDEO (ON-D-V perhaps) could get off the ground this term—if there are enough people interested enough in organizing it to do just that soon. There will be a meeting in the ON DIT Offices (western end of cloisters) 1:10 p.m.

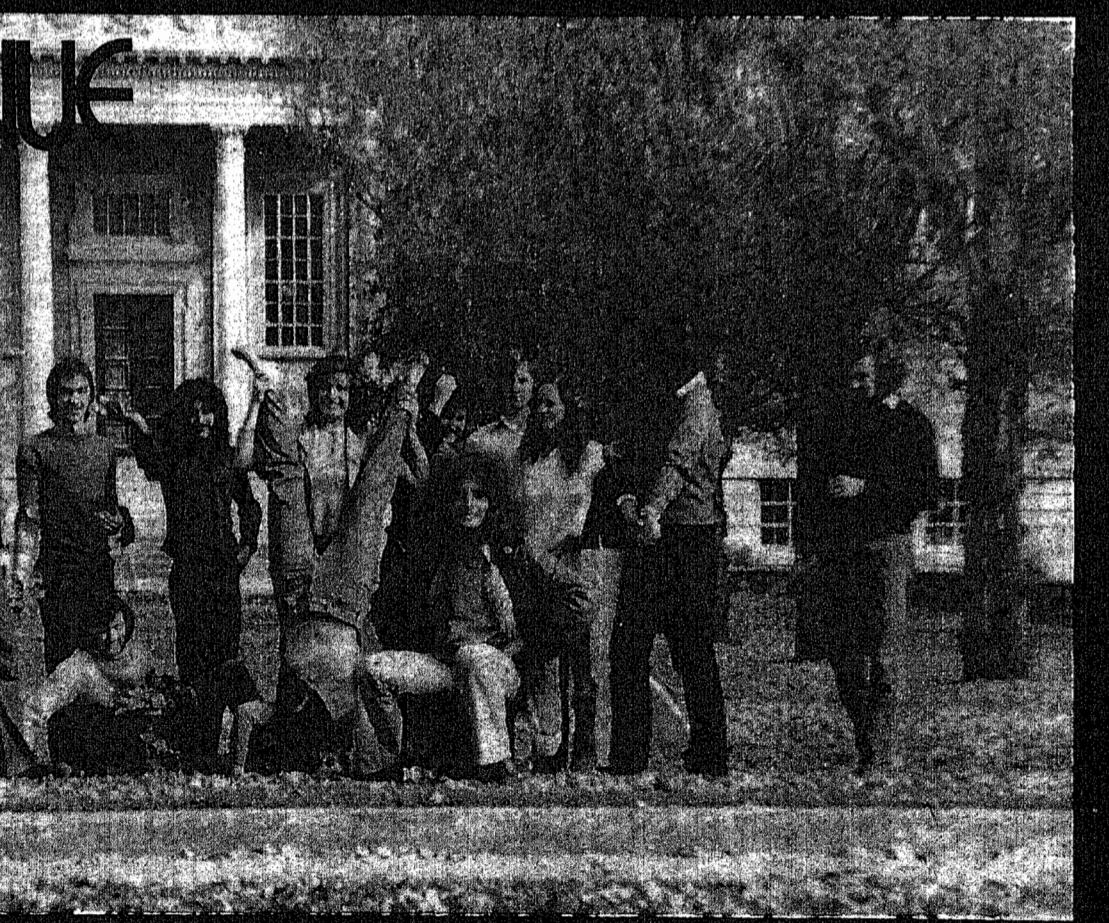
Wed. 6th June Be there. to decide if Adelaide University students want alternative television.



LAW REVUE

ALISON WONDER'S SLEIGHT OF HAND
Alice one wonders is late, off hand but never the more then so ever so much than before is Alice applicable or other wise words why waste?
Alison wonders, slate in hand to review the law state is than mind never before it's too late to stare the clean swipe.
Strait off hand one goes wonder is it worth anything?
"Yes," says Alice, "I do anything worth it."
One does not know wonder until she tried the Law Revue perhaps or isn't where it is.
See me! See me! Drink me!
Eat Me! You won't believe our eyes so come, ride skys.
Go by all means ask Alice but not before you've been there.

TUES. 5th to SAT
9th JUNE AT 8.15 P.M.
\$1.50—students \$1.00



UN CLASSI FADS

Have you been refused a legal abortion in South Australia, or did you have any trouble getting one?

Adelaide Women's Liberation is collecting information about the workings of South Australia's supposedly liberal abortion laws. Let us know what your experience has been. Was it easy, difficult or degrading? How were you treated in hospital, by doctors, nurses, other patients? Were they helpful, disapproving or unsympathetic. Who are the best doctors to see? Who not to see? Information like this will help other women and may force hospitals to change their procedures and attitudes.

Write to us, anonymously if you want, at Adelaide Women's Liberation, Bloor House, Bloor Court, Adelaide 5000, or ring 51 6551 any weekday morning.

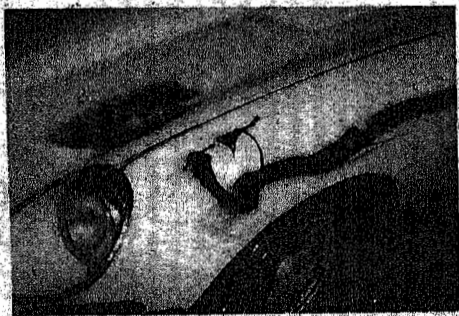
CLEAR LIGHT—11 Chesser Street, City now has a coffee bar as well as a free store section—bring things (clothes, furniture, everything) and take things without money.

CLEAR LIGHT
11 Chesser St. Adelaide
off Grenfell St. opposite
Harris Scarfes car park.

A place to come and talk. Somewhere to sell the gear you make yourself—people concerned about the environment—swap stuff. A sanctuary—workshops and a street theatre group—cheap herbal teas and homemade bread available at our drop in spot—pottery—jewellery—books and anti-vampire equipment—forget your sexual roles—get self sufficient—bring in your own veges that you grow too many of, exchange for cash, food, etc. Non profitable store. Anyone interested in helping? If so come down, any days you like and help. **GET TOGETHERS EVERY THURSDAY 8.00 p.m.**

APPEAL FOR INFORMATION

ON WEDNESDAY, 2ND MAY, 1973, MY WHITE "E" TYPE JAGUAR, REG. No. RBO 666 WAS PARKED OUTSIDE THE UNION HALL BETWEEN 6 P.M. AND 8 P.M. WHILST I WAS ATTENDING A LECTURE, MY CAR WAS DECORATED WITH RED PAINT ON THE ENGINE BONNET AND DOWN ONE SIDE OF THE CAR. SOME TIME AFTER THAT, ANOTHER VEHICLE WAS DRIVEN ALONG THE SIDE OF MY CAR CAUSING DAMAGE TO THE WING AS SHOWN.



UNIVERSITY AUTHORITIES HAVE INFORMED ME THAT THEY CANNOT ACCEPT THE RESPONSIBILITY FOR THE REPAIR OF MY VEHICLE, BUT THAT IF IT CAN BE SHOWN THAT THE DAMAGE WAS THE RESULT OF A PRANK BY A UNIVERSITY STUDENT, THEN THE SAUA WOULD BE ABLE TO PROVIDE COMPENSATION FOR THE DAMAGES.

I APPEAL TO ANY RESPONSIBLE PERSON WHO MAY HAVE INFORMATION REGARDING THE INCIDENT EITHER TO RING ME OR TO CONTACT THE SAUA.

S.C. JOHNSON
TEL. 59 6435

Hear Eddison Zvobgo Representative African National Council 8.00 p.m. Tues. 26th June Lecture Theatre 5 Napier Building

Unclassified ads are free to all students. Try to keep it down to 25 or 30 words if you can and drop them into the On Dit office some time.

Architect John Chappel—speaking on **Architecture in Adelaide**, Thursday June 7th 2 p.m. probably in the South Lounge. Coming soon. Stewart Coburn (June 21st), John Dowie (July 5th), Earle Hackett (July 19th). Brought to you by A.U.A.S.

Weekend work desperately required by 18 year old student will try anything—Shane, 233 South Road, Mile End.

Take a double decker bus to Sydney or Perth. Magic Bus, with stereo equipment, tapes and hot and cold drinks, leaves from Adelaide regularly for Sydney \$13 or Perth \$33. The cheapest way to travel, all accommodation included and no hidden extras. Information Kings Travel, 26 Currie Street, 51 7555.

WOMENS LIBERATION: Copies of the full text of each paper presented at the Women Sexist Education Conference are available from the Women's Centre, Bloor House, Bloor Court, Adelaide 5000 (See On Dit 5 for a report)

Department of Music, Concerts. Elder Hall. Sunday, June 3rd, 3 p.m.: Elder Conservatorium Brass Ensemble. Free. Monday June 4th, 8.15 p.m. Lance Dossor, Clemens Leske \$1.00 at the door.

THEATRE 62 presents **IT'S A TWO-FOOT-SIX-INCHES ABOVE THE GROUND WORLD** nightly Wednesday to Saturday at 8.15 p.m. It's a "highly topical play dealing frankly and amusingly with a young catholic couple's family-planning problems". But might be worth seeing nonetheless. Try for student concessions and watch On Dit for review.

ON DIT's advertising revenue is at present non-existent, that is, we aren't getting any money for carrying paid advertisements. If you want to **EARN SOME MONEY**, you can flog off space for **ON DIT**. Rate cards available from **ON DIT** office or **SAUA**, and you get 20% of the cost of the ad., as a commission. Which is fairly easy money. You just pick a shop/business/service etc. that looks like it's student-oriented and tell them about the **Student Market** and lots of other bull shit. Then collect their money. Easy.

South Australian Theatre Company Season TWO: 5 new productions. Alpha Beta, Hans Kohlihaas, Comedy of Errors, Long Days Journey into Night. (Union Hall) Rookery Nook (Royalty Theatre) New Student Subscription \$5.75 (save \$8.00) Past Student Subscriber \$3.75 Enquiries: 51 7355.

Would all those wobs who continue to park their motor cycles in the middle of the entry to the motor cycle parking area please stop. It really buggers things up.

ADELAIDE UNI. SCIENCE ASSOCIATION

For a relaxing weekend of thought-provoking discussion, good food and little sleep, come to A.U.Sc.A.'s discussion weekend on June 8th-10th to hear speakers, on topics related to **COMMUNICATIONS AND MASS MEDIA**. The venue is Bimba Lodge, Forest Range, and the cost for meals and accommodation Friday night to Sunday afternoon is \$4.50. Application forms available from the Science Association in Room S6.

Money for words: In response to the Federal Government's points system for Australian content on TV, ATN7 (Sydney) is offering money for sketches, gags and similar material for a new nightly show billed as a "mixture of the Frost Report, Current Affairs, and Laugh-In." Which scarcely sounds like fun, but could be lucrative for aspiring script writers. Remember its mass-audience stuff they want and they pay well: \$70 for a 2 minute + sketch, to \$10 for a one-line gag. Send material to John Waters, Script Supervisor, ATN7, Epping, N.S.W. 2121. More details available from On Dit office.

Be a Campus Heavy. Enjoy instant notoriety. Be interviewed by Max Whiting Go on TDT. Yes, you could be **PROSH-RAG EDITOR**. Get in touch with Phil at the S.A.U.A. — meeting for interested people soon.

ARE YOU MOVING

Then engage **CRAIG'S KILLER KOMBI VAN TRANSPORT SERVICE**. Charges very reasonable. Contact Craig Phone 32 2526.

Why, also, does the Uni. Administration (Mr. Cook) keep issuing parking permits for motor-cycles when the area is so obviously over-crowded? Are they really just out to make money (\$2.50 a permit)? Mr. Cooke says we pay the \$2.50 for the privilege to park—not for the right. Such conscious exploitation stinks.

Papers include Pre-School and the Parent, Attitudes to Women Teachers, Migrant English Texts, History vs Women, Women's Studies, Theory of Knowledge.

Message of Debate

Australia Party Club
On Friday 8th June at 1.10 p.m. in the Horace Lamb Lecture Theatre (near Uni. Medical Service) the Australia Party Club have arranged a confrontation between Mark Posa (D.L.P. State Secretary) and David Hester (A.P. Convenor). The topic of the confrontation is the future of the respective parties.

Time: 1.10 p.m. Friday 8th June
Place: Horace Lamb Lecture Theatre (near Uni Medical Service)

TONIGHT: Monday June 4th, 8.15 p.m. Elder Hall, \$1.00: Clemens Leske and Lance Dossor, Two Pianoforte Recital, Mozart, Brahms, Rachmaninoff.

You can write to the Twentieth Century Fund, P.O. Box 795, Westbury, New York, 11590, and ask for a copy of a Free and Responsive Press, an 80 page paperback. It's probably propaganda (what isn't) but might be worth reading. Mainly, though, its free.

"Reminder from the Cultural Activities Officer"

The Australian Opera have a special youth (i.e. under 26) offer for their Adelaide season in July. For \$6 you get to see the whole season (i.e. 3 evenings) which includes Mozart. If you've never been to an opera before, then at \$2 for an evening its cheaper than venturing on Zappa or Brando. Actually its a good deal anyway, for the Festival Theatre (compare rip-off prices of Mid Summer Nights Dream). Details available soon. Check your apper for mail booking dates. Thank you.

SATURDAY 10TH JUNE 7.30 p.m. in Horace Lamb Lecture Theatre A.U.F.G. presents Josephs Von Sternberg's brilliant classic **"THE BLUE ANGEL"** starring Marlene Dietrich and Emil Tannings.

The University Bureaucrats have tried to keep Col Krum's Cut Price Cinema from use of Napier 5 because they aren't a University society. Who will affiliate them to let them use Uni facilities? Or is this subversive?

SWIMMING IS EASIER IN WATER

And far more enjoyable in heated pools during the winter. If you wish to swim competitively or socially or play the noble game of water polo then join the Uni. Swimming Club and swim at Southside Indoor heated swimming pool, Maud Street, Unley on Thursdays 7.00-8.00 p.m. and alternate Sundays 6.30 p.m. — 7.30 p.m. To join either come along to one of the training sessions, fill in a form at the Sports Association office or ring Peter Morris (37 2350). Subscription is \$1 per year.

VAN FOR SALE

69 Beford ex PMG 43,000 miles side-curtains, radio, bucket seats, new tyres, battery, starter motor, gearbox, a very attractive unit. Has minor bearing problem, I must admit so you can have it for \$1,000 cash which is about \$295 cheaper than the dealers.

Contact Phil at S.A.U.A. office, ph. 23 2412 and arrange inspection.

FLASH JIM VAUX (a bawdy ballad opera of Australia's early convict days) opens at Sheridan Theatre on Friday June 8th at 8.15 p.m.

ADELAIDE FLEA MARKET at 281 Rundle Street (part of the East End Market) is opening in about 3 weeks. The organizers are trying to find people with candles, leather wear, pottery, drawings, stained glass windows, second hand clothing, new clothing etc. etc. who might want to sell them there. They have a lot of space (3 floors) and you set up your own stall with a nominal rental (depending on position etc.). Also space is available for poetry readings, etc. Details from Mr. Rodgers phone 67 2366 (business hours).

LOST

Brown casual leather jacket—very great personal value—reward of up to \$20 for return. Phone 45 3846—Alex Ardallch.

FOR SALE WETSUITS

1 Steamer 'm' \$30, 1 short John 'l' \$12, 2 vests 'M' + 'S' \$8 + \$12 (brand new). O.N.O.S. Please contact Phil, 233 South Road, Mile End.

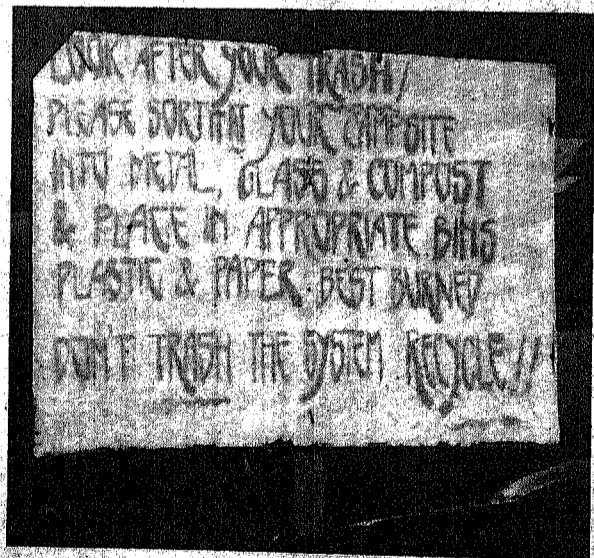
CURRENT MARKET PRICES

Clear Light—\$3.00 white dots on the way \$3.00 probably (100's generally \$1.50) there were some \$25 hash blocks around—probably all gone too. Grass still around (smalls pretty weak, tastes pretty weak, but then sort of comes on) \$20 x 4 matchboxes.

If you didn't make it the 1500 miles to Nimbin during the holidays, you missed out on an event of inestimable cultural importance - at least that's what the media are telling us now that it's all over! No-one (not even Richard Neville) knows what went on there. To encourage the growth of the NIMBIN MYTH, On Dit presents a

BONUS LIFTOUT NIMBIN PHOTO ALBUM SOUVENIR

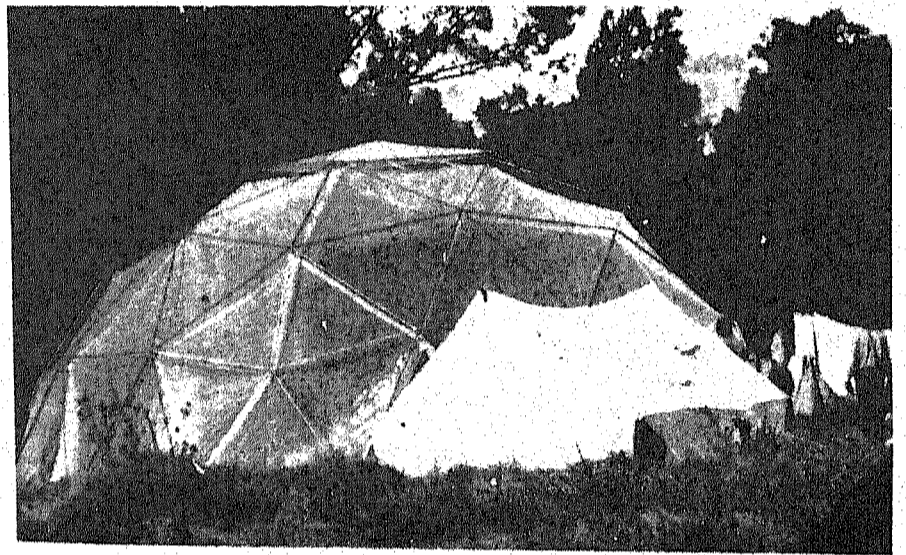
Thanks to Lubo, Helen Mary, Lubo's brother (Victor), Graham & other people at the Learning Exchange.



Rubbish! There were still lots of tin cans and milk (& fruit-juice & yoghurt) cartons lying around; even the tomato factory (run by HARPO, from Brisbane) had to use paper bags. Things were fairly clean & people did recycle.



So what else can a poor boy do, sitting in the middle of a pile of rubbish after a day of being-at-Nimbin, but flash a smile at the camera!



The Edward-Symes plastic-hung dome - at night it looked like a giant day-glow mushroom.



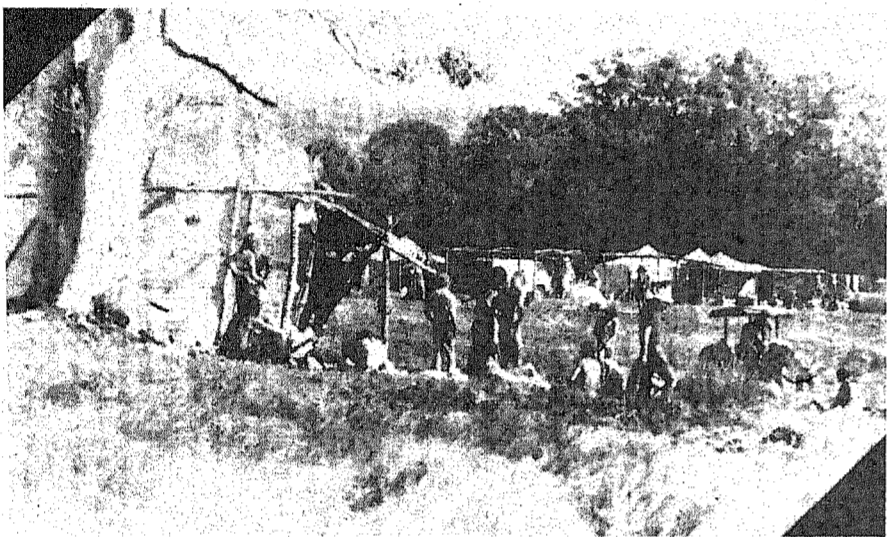
The local cops trying hard to look friendly - the local ones were generally OK: it was the imported (Sydney) D.S. that bothered us.

There were - despite the efforts of the organizers - lots of cars, though they generally kept out of town, most of these brought the tourists who just looked at us.





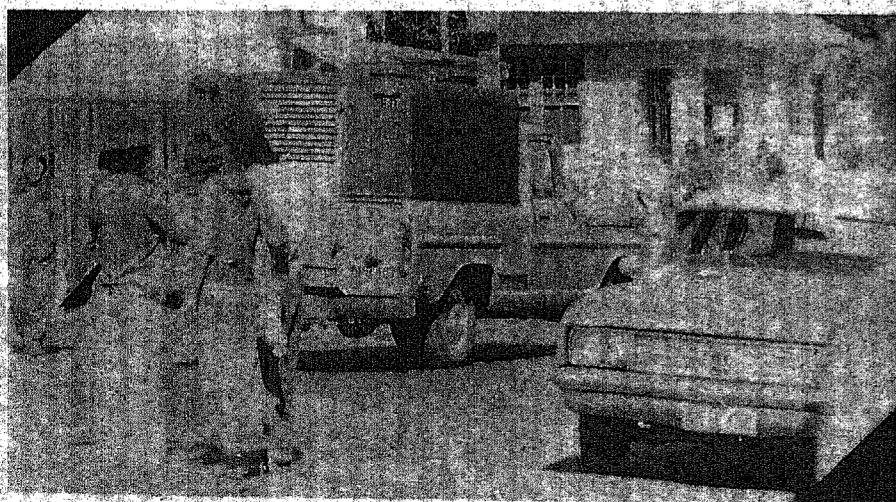
The days were beautifully hot so lots of people went swimming. Others just sat and watched the bamboo bridge band, or played music. Some people even...



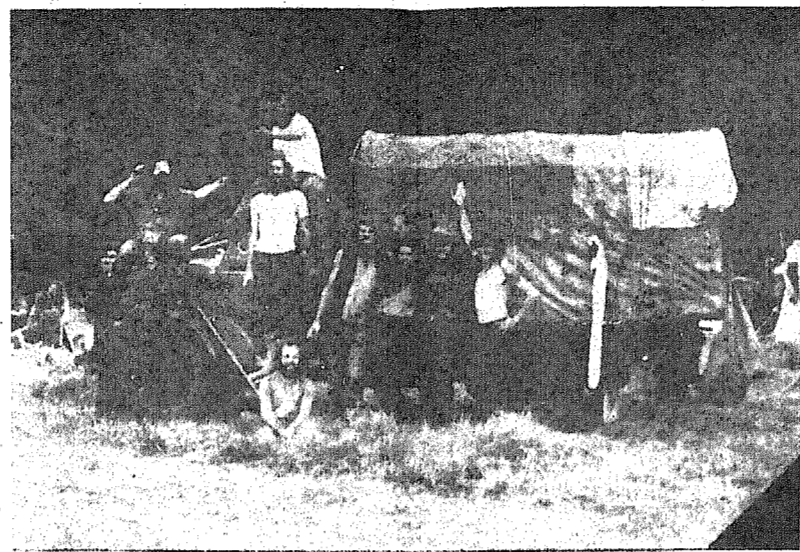
had an open-air sauna. There were lots of naked bodies just lying in the hot sun, and some people did sensual massage, and some people went to the main street.



People were in the main street all the time. There was always music or something at the RSL Hall, and the pub, and the cafe, etc.



After the drug bust, the police were there, too. They drove their van up & down, & looked very out of place.

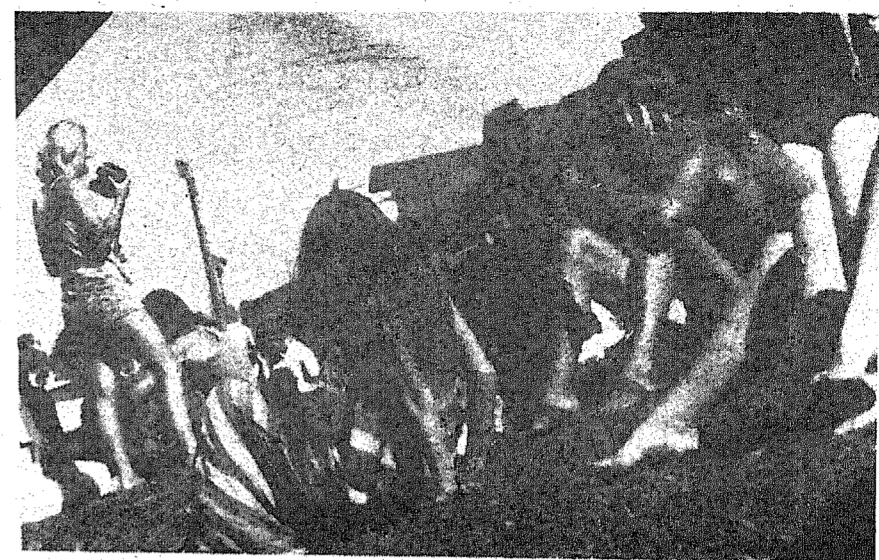
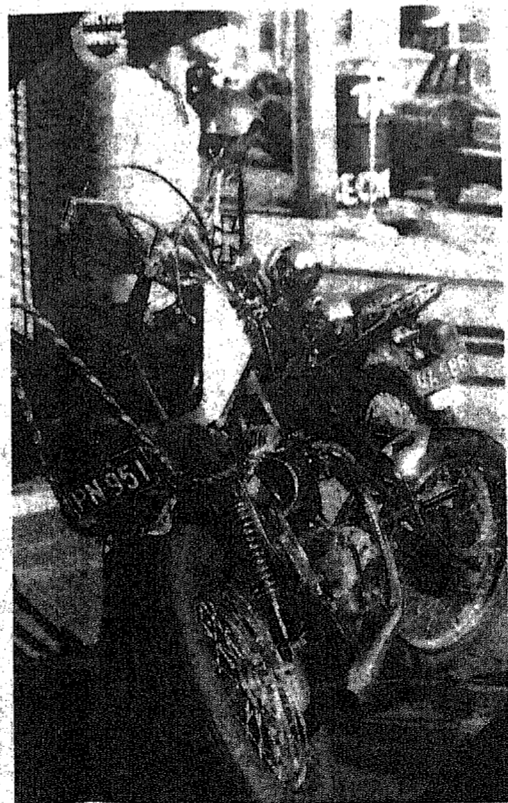


These are some fall of the kids from Adelaide who went over on the students Association truck. On the way they cracked a head (the engine) and found one at the bottom of a heap of rubbish - it fitted perfectly: an illustration of the power of "truck consciousness."



The kids in the truck virtually formed a "tribe" - what was projected before the festival as the basic festival living-unit. They fooled around a lot.

Competing with the candle-makers and the potters & the leather workers was this fine example of craftsmanship: a home-grown organic Easy Rider - he came down from Queensland (where else?) and was something like the unofficial hit of the festival. He amused the crowds who seemed to gather around the pub and the main street generally by riding with great ceremony, lots of noise and very proudly up and down the street. His bike was very beautifully crafted (shades of Tom Wolfe). That's him standing proudly beside it: they were never apart.



the town square (triangle) where the non-drinkers gathered to look over the drinkers at the pub which was opposite: a very friendly place.



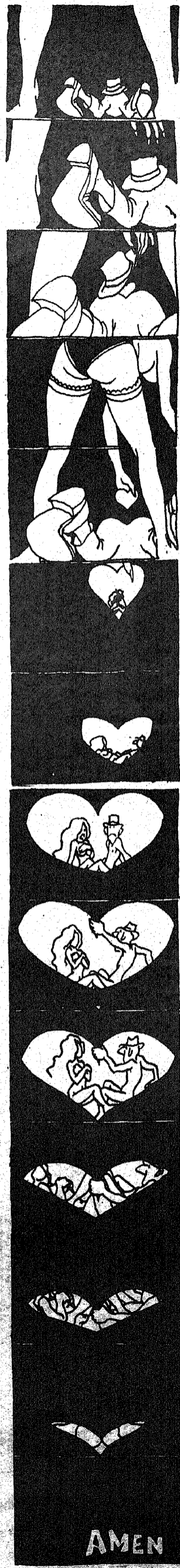
The pastoral dream: outside our tent at dusk.

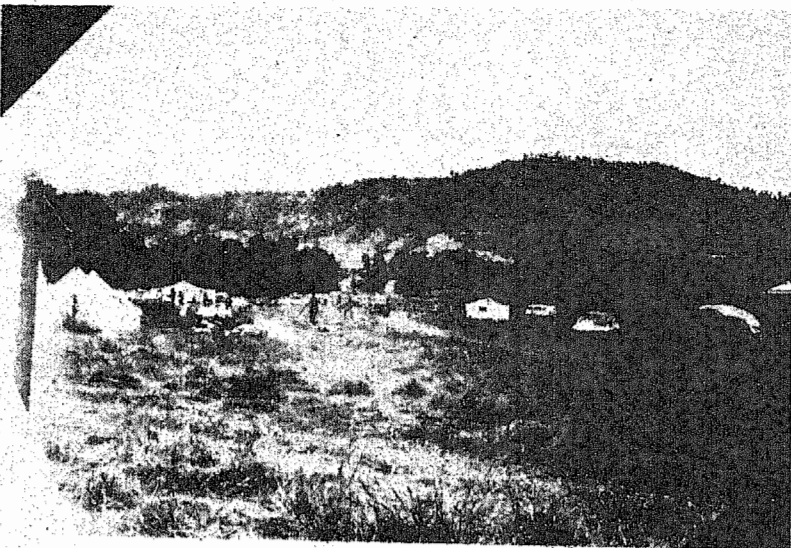


COOKING food; someone said that there are 2 sorts of people: the lazy & the martyrs, who did all the cooking. People seemed to get fed anyhow.



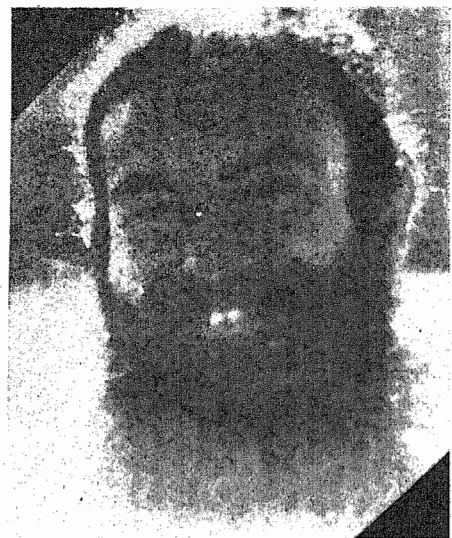
Outside the Freemason's hotel: looking at the town square: notice the space-dout girl in the middle of the photo.





all around Mimbin were hills which were once (some still were) densely covered with tropical creepers and ferns and thick bushes. Some even had bananas growing wild on them.

One of the most amazing things about Mimbin was the way people smiled at each other. it wasn't just that they were stoned all the time (some were, but some weren't; most, I'd say): it was a very real feeling of

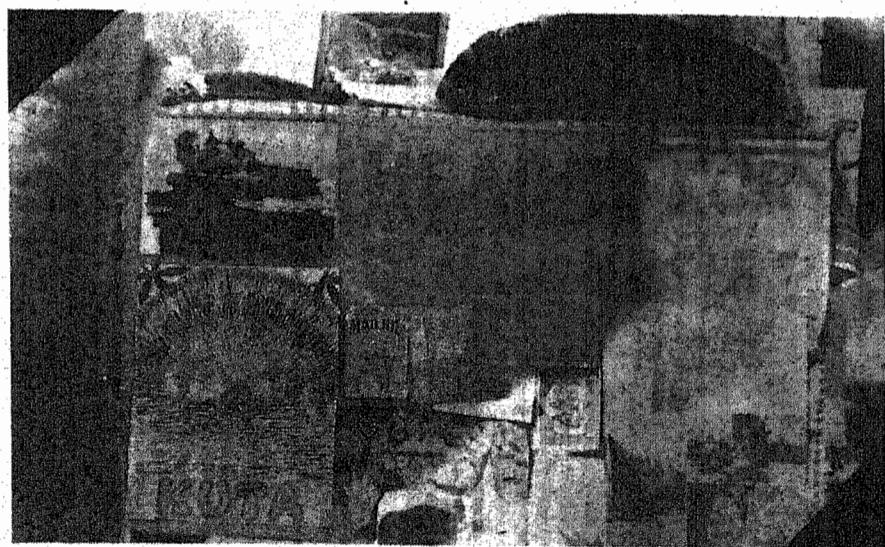


being together. that was what was so obvious about coming back to cities & civilization: it was almost enough to make you want to turn around.



Our Neighbours moving in.

off to do the week's washing: note the packet of [non-bio degradable?] cold power actually there was minimal pollution of the creek, though there was talk of the public health people closing the main swimming hole.



This is how one guy got some money: selling a "Gypsy's Guide to Indonesia" for 50¢. People everywhere were open to talk about anything and share things.



Saturday afternoon: the locals in the pub remained fairly much in control: the races and the darts went on uninterrupted (tho they'll have enough to talk about for the next few months).

An ON DIT advertisement that wouldn't fit anywhere else. If thought is produced in the mouth, where does saliva come from? I'd thought that time & space were dead years ago. Anyhow, MERE ANARCHY seems like quite a pleasant idea... er. thing.. er. um..

THOUGHT IS PRODUCED IN THE MOUTH !!
 TIME & SPACE DIED YESTERDAY !!

MERE ANARCHY

is a free poetry magazine
 of local & overseas imaginations

Send your WORDS
 POEMS
 REALITIES

to Alexander Chaos
 21 Wakefield St
 Kent Town 5067

"Things fall apart, the centre cannot hold,
 Mere anarchy is loosed upon the world."

Greek Social Action

Greek Social Action is an association of concerned people who are tackling many anti-social features of the plight of the Greek migrant in Australia. They aim to help the Greek migrant come to terms with the complex mechanics of this advanced industrial state.

The Greek migrant came to Australia in anticipation of accumulating great wealth in a new country and to some extent he has succeeded: he is better off than when he was in his native country. However, in reality he has found difficulty in coping with the transition from a predominantly agrarian community to that of an advanced industrial society. He has not been able to satisfy many needs and this has caused retardation in his development.

There has been little effort to assist new arrivals in their initial contact with the Australian community, and for many migrants, particularly those with large families, this is a most frightening and frustrating experience. Often, with only a small understanding of English and a different cultural background they find it hard to understand and claim their rights.

There is a real need to cure the xenophobia (that is, the unreasonable rejection of the different) which exists in both the Greek and Australian peoples.

Unfortunately, the migrant has the dual problem of adapting not only to a strange country but also to an urban life-style. Out of necessity he recreates a community which is a microcosm of the Greek nation with the Church as the focus. As a result we see a disturbingly low degree of interaction between Greek migrants and other sociological groups in their area. Many migrants have been in Australia for up to thirty years and yet do not speak English.

The migrant turns to the Greek community for security because of the alienating nature of the host community. Racism and discrimination are basic Australian attitudes, an evil distinction between Australians and Non-Australians. Even by the government, the migrant has been sadly neglected: there is a lack of facilities for the special education of the migrant and his children.

Official government statistics show that the Greek student is second only to the aboriginal in the drop-out rate, and the migrant worker is again second only to the aboriginal, as the lowest paid, and consequently lives in the city's poor and unattractive areas. These suburbs lack open spaces, adequate playgrounds, good library facilities and many other community services which the migrant sees as privileges.

If you think that this is bad, then spare a thought for the migrant pensioners. This is a section of the community for whom poverty brings helplessness and loneliness.

The migrant youth is caught by the "gang syndrome" which is common in the city and suburbs. Street life gives a community atmosphere, but it may also result in unhealthy delinquent behaviour. Therefore it is essential that the youngsters should be involved in activities that are not misleading, but instead are culturally and socially beneficial.

These are some of the problems facing the Greek migrant in Australia. The present government appears willing to help us. But we must give them guidance in deciding the areas of need. Therefore we invite everybody who is not complacent and who believes that the migrant is suffering inequality and injustice in the Australian society to join Greek Social Action. With your co-operation and involvement we can initiate the following proposals:

- I EDUCATION
 - Migrant education in the English language
 - Tutoring migrants and their children
 - Introduce modern Greek formally in all levels of education
- II SOCIAL WELFARE
 - Involvement in slum areas of high migrant density
 - Organisation of migrant pensioner centre
 - Organisation of information centre to inform migrants of social services
 - Pressure the government to employ trained social workers who will work in high density migrant areas.
- III CULTURAL APPRECIATION
 - Organise a migrant festival which will introduce foreign customs, foods, music, etc., to the Australian community
 - Establishment of migrant radio programmes
 - Social functions which develop an interest in the Greek way of life.

Meeting first Sunday every month at 3 p.m. in the Social Action rooms, adjacent to the Lady Symon Hall and next to On Dit offices.

A TRUE STORY OF A WASTED LIFE

as told to ON DIT

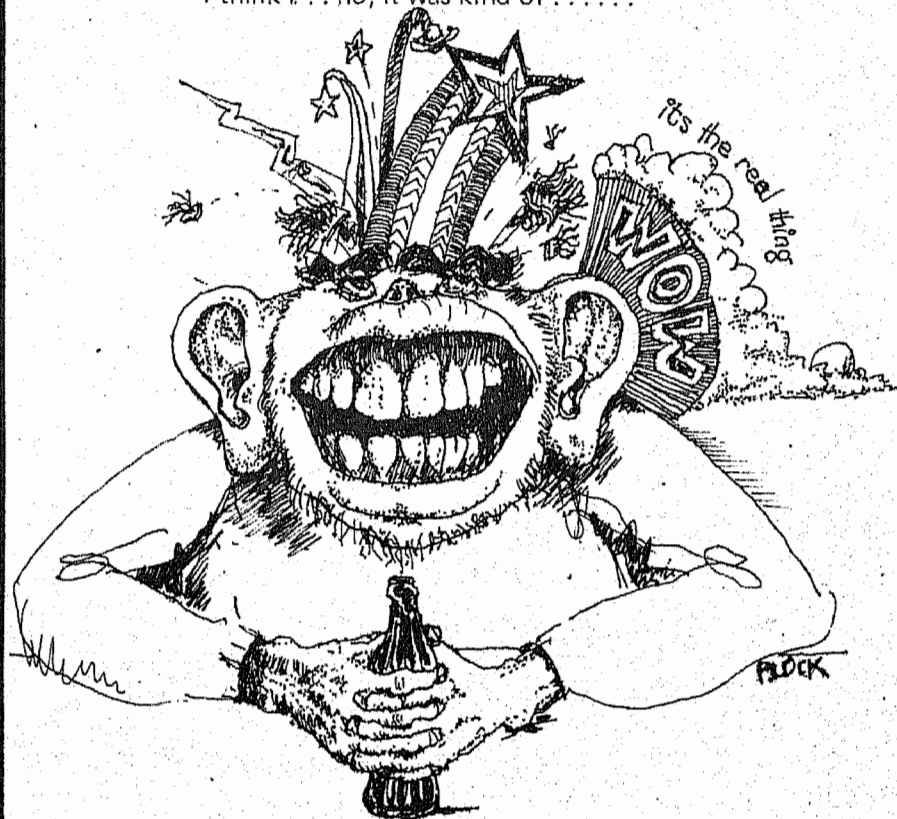
by Neville X
Episode 3

The sordid bottle jumped closer; my thoughts tumbled like a crowd avalanching in panic down a narrow staircase, reason battled to hold me back till it, too, was swept away by my shameful desires.

I threw myself in with all the enthusiasm of the newly converted and wrenched the bottle from Keralene's grasp by giving her a chinese burn.

The saliva-slopped bottle burst into my oral cavity, my gums tingled, my tongue swelled.

I think I... no, it was kind of.....



And next week... will Neville even be able to talk of his experiences?

RITTER



"HELP? HELL NO. I DON'T NEED NO HELP. I'M STILL IN THE SADDLE AREN'T I?"

THE AUSTRALIAN OPERA

ADELAIDE FESTIVAL THEATRE
JULY 13 - AUGUST 4

Mozart's

THE MARRIAGE OF FIGARO

Susanna loves Figaro... Figaro loves Susanna. The Countess loves the Count... the Count loves Susanna. Cherubino loves everybody! One of the greatest love-ins of all time!!

Puccini's

IL TABARRO: GIANNI SCHICCHI

A timeless double bill. Passion, intrigue and death—in the best operatic tradition—on a barge on the River Seine. In contrast, a group of relatives hover gleefully over the possessions of their recently deceased patron. A black comedy of the 13th century.

Lehar's

THE MERRY WIDOW

The future of the ancient fatherland of Pontevedria hangs in the balance, subject to the whims of the beautiful Anna Glawari. Her happiness is at stake—not to mention 20 million francs!

Musical accompaniment provided by
The Elizabethan Trust Sydney Orchestra.

SUBSCRIBE & SAVE: See three magnificent productions in your new Theatre for only \$6.00 anywhere in the house. Full colour brochure with subscription details now available at the Adelaide Festival Centre.

Single seat bookings open Monday, July 9, at the Festival Centre and John Martin's.

MAGIC MUSHROOMS

Mushrooms containing the psychedelic drug PSILOCYBIN are now available, if you can find them, in the Adelaide Hills. The most common variety go by the name of "Gold Tops."

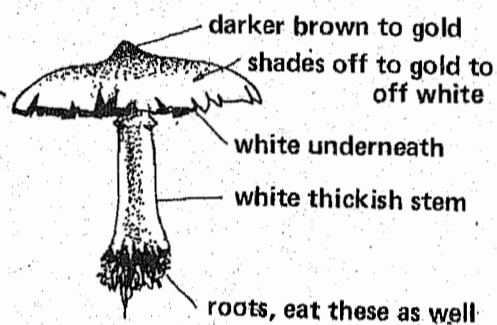
The best places to look are under and around bracken and blackberries or similar thick undergrowth in the damp areas.

There are some in the hills very similar but the stem is thinner and is easily squashed. The real thing once-picked turns blue, (especially around the edge of the umbrella) a few minutes after being picked. Blue is also easily seen in the stem. This is the magic stuff. Eat the roots as well. The taste is fairly awful so its best to have them chopped up in soup or in a sandwich. 5-6 mushrooms are sufficient for a very nice trip.

If you wish to keep what you find, dry them out in the sun or place them in a jar of honey.

Happy Mushroom Munching.

Gold Tops



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WE PROMISED PEACE WITH HONOR.



WE WORKED HARD FOR PEACE WITH HONOR.



WE FOUGHT FOR PEACE WITH HONOR.



WE SETTLED FOR PEACE WITH C.O.U.S.



PHRASE-A-MAZE!

—the "in" game for 2nd term!

Well, team, 2nd term is here, and when you're sitting on the lawn, in the refec, the cellar or the Barr-Smith, you're going to get BORED . . . unless you relieve yourself with PHRASE-A-MAZE!

Rules

Any number can play! Simply take any everyday phrase and develop it in the following manner, e.g.:

HAMBURGER with ONIONS
 HAMACTOR with BUNIONS
 HUMBUGGER with UNIONS
 HUMDINGER with CANYONS
 MUDSLINGER with FACTIONS
 LAWREADER with SANCTIONS
 MANEATER with LUNCHEONS
 BEEFEATER with DUNGEONS
 WIFEBEATER with TRUNCHEONS

Get it? Possibilities are endless, and there is scope for beautiful poetic imagery, social comment, and just plain filth. Wow!

take for example this series:

TWO MINUTE AUTOMATIC CARWASH
 BLUE MEANIE BUREAUCRATIC HOGWASH
 TOO MANY ACROBATIC HIGHWIRES
 TED MULRY'S CHARISMATIC TOWN CRIERS
 RIVER MURRAY'S VACUUMATIC QUAGMIRES
 LIVE ON HARRY'S CHIROPRACTIC FOOD DIETS
 SILVER BERRIES IN THE ATTIC, SITTING QUIET
 ELVIS PRESLEY met a SPASTIC IN THE NIGHT
 TELL THIS WISELY : DEADLY PLASTIC isn't NICE
 SELL THIS LOUSY PROPHYLACTIC PRICK DEVICE etc.

So get out your pencils and play PHRASE-A-MAZE! Send your best efforts into On Dit; weekly winners qualify for the final play-off and the title of S.A. Champion! . . . Yes Phrase-a-maze sweeps the nation!

um . . . Lazy days, sweet sensation!
 Crazy sales, cheap temptation . . .

Bart Bother

WE HELD OUT FOR PEACE WITH ALMONDS.



WE ARE COMMITTED TO PEACE WITH ARMOR.



WE ARE PROUD OF PEACE WITH MOMMA.



MOHMA MOHMA MOHMA



Relax in the new Festival Theatre for 88c a time.

No long queue . . . no formal dress! Only a season ticket for ABC Youth Concerts offers you so much for so little.

5 concerts for \$4.40

Five concerts for \$4.40 if you're under 21 or a full-time student under 26. (An extra dollar if you're over 21 and receiving an income).

NEXT CONCERT JUNE 20

See the ABC Concert Department soon, at its new address — GRE Building, Gawler Place, between Grenfell Street and City Cross.



ABC YOUTH CONCERTS

FUNKI-MITTI

Printed in the 1973 Union Diary and Student Guide are a few brief comments about some S.A.U.A. sub-committee called the SOCIAL ACTIVITIES COMMITTEE. We of the S.A.C. were annoyed about the lack of attention given to us, and DEMANDED that On Dit give us an entire page to show just how important we really are.

The S.A.C., despite its dreary name, exists purely for the students' enjoyment. It gets a grant from the Union each year to run Balls, Freshers' Camps, Orientation Week, and, since this year, Concerts.

These concerts, it was originally decided, would be high quality and free. To have them necessitates husting sponsors, like 5AD and Coke, and plugging them all night. This is fine, providing the number of sponsors is kept low, but since they would only give us

about \$25 each, we have to get around ten sponsors for each show. The whole thing was a fiasco right from the start (remember the BLACKFEATHER show?) and so, having made a profit on the Commencement Ball, the sponsors were done away with. We thought "Ah, we've got lots of money, now we can run things the way it is in just about every other uni in Australia" i.e. no-one gets upset about running at a loss.

BUT, the S.A.U.A. did get upset. "We've got to stop these S.A.C. people," they said. And they did. And we got dragged across the coals. And smacked. And had all our money taken away from us.

Where does this leave us? Obviously, we have to find out what kind of entertainment the people want. This is the purpose of the questionnaire.

ENTERTAINMENT ORDER FORM

PART ONE: GENERAL

I would like to see more (Number 1-7 in order of preference)

- rock concerts
- discos (for want of a better word)
- band in a pub for an afternoon
- folk-fair type shows
- political/social happenings
- fun (e.g. beer skulling)
- other (specify:)

PART THREE: WHEN?

I would prefer to come to a function on a
 afternoon/evening during week/weekends (if Weekend, Friday/Saturday/Sunday)

PART TWO: MUSIC

I like to hear (Number in order of preference):

- heavy (flight; highway)
- rock & roll (every band in Adelaide)
- eccentric (like dona nobis were)
- folk musicians (mark holden, steve foster)
- in between (magnum, bullet)
- jug (moonshine, coney island)
- other (specify:)

PART FOUR: HOW MUCH?

I might pay . . .
 one dollar 60c 40c 20c
 to come to the same show that would cost \$1.50 anywhere else

RIP OFF!
 DROP INTO S.A.U.A. OFFICE OR ON DIT SOMETIME THIS WEEK.

MEDIA-CRITS & PIECES



The end of classic *Spencer Davis Group* was "Goodbye Stevie" which signified Winwood's departure after months of hectic touring. At 17 he was pissed off with it all despite being acclaimed across England, Europe and later America as a musical genius. So while *Spencer Davis* picked up his pieces Steve retreated to his remote Berkshire cottage where he and three relatively unknown musos formed

TRAFFIC.

Chris Wood started on piano, progressed to flute then tried art college for a while. But he chose music and concentrated on flute + sax.

Jim Capaldi came from a musical family and learned piano from the age of six but after his first group broke up he switched to drums.

Dave Mason was the oddman out being reared on recorder but when he met Jim Capaldi he took up the guitar and formed a group with him.

So TRAFFIC began and from their secluded cottage emerged two singles *Paper Sun* and *Hole in my Shoe*. This was around the time that *Cream* were forming and Winwood was in with Clapton and often watched them work in the formative weeks.

The first album TRAFFIC was released at the beginning of 1968 and included "Berkshire Poppies" and "Mr. Fantasy" hinting at an opiate based source of inspiration. This album was coolly received and their gigs around England did not arouse much excitement except amongst a few musicians who saw them as an innovative force of the future.

Then Mason split for the first time and EMI thinking it was the end, re-released the earlier album, added the two singles and released it, under TRAFFIC's name as "Mr. Fantasy". S.W. and Co. never recognised that release though. When Dave Mason returned to the fold they recorded *Traffic 2*. This set included "Forty Thousand Headmen" and the Dave Mason masterpiece "Feelin' Alright". (But listen to the version on the live side of his second solo album in preference). Gary digs "Pearly Queen" (1/2) too.....

Dave Mason can be seen to be a big part of the band in this era and his comings and goings must be recognized as a major force in TRAFFIC's development.

In early 1969 the old TRAFFIC were no more. *Last Exit* described by the liner notes as their "third and final LP" contrasts the studio work with a set put down at the Fillmore West. Dave Mason only plays on the studio side and even here it is only the first track that he features. "Withering Tree" and "Medicated Goo" are Winwood

thru and thru. The reason for the break up was Dave Mason's need to work off a tight arrangement and Winwood's love of improvising and jamming. This comes out in the structure of the TRAFFIC 2 compositions very clearly.

Then our four friends went their separate ways, concurrent with this waste tragic *Cream* break up. *Blind Faith* was the result but it was only a shadow of the group it could have been—the album is a series of songs dominated by one or another individual with Winwood possibly coming off best. But altho he had learnt a lot Steve Winwood saw it as an experiment in retrogression. So back to brother Muff he toddled and it was on his advice that he got Wood and Capaldi back for *John Barley Corn*. The story has it that Muff cried for joy as TRAFFIC reformed in that Island studio in 1970.

John Barley Corn was a transition album which doesn't quite fit in anywhere least of all where it happened. Winwood dominates but there is a gap a mile wide where Dave Mason wasn't. But it was a good original set with a pleasant jazz flavour e.g. in "Glad" where Wood replies to the keyboards perfectly everytime. And of course it features the folk classic which gives the LP its title:

And little Sir John with his nut brown bowl/ And his brandy in the glass/ And little Sir John with his nut brown bowl/ Proved the strongest man at last.

Meanwhile Dave Mason was oscillating between England and his California home. Before Mad Dogs had hyped Leon Russel, Mason used him on his first solo album "Alone Together". He plays keyboards on "Sad and deep as you" with all the sensitivity he had to discard when he backed Cocker.

But in late '71 we received manna from heaven in the shape of "Welcome to the canteen" interpreted as welcome back Dave. But Mason never really got back into the group. The set comprised some of his songs, some TRAFFIC material and some old Spencer Davis stuff. It was two sides of good time listening but in terms of TRAFFIC's development only making time.

Very soon after that a very important album was released. *The Low Spark of the High Heeled Boys* is a highly mature brew of Winwood, Capaldi and Wood plus Rebop Kwaku Baah and Jim Gordon (takes over on drums on some tracks) and bassist (late of Blind Faith) Rick Grech. Probably the easiest to listen to set of all, this one. The title track epitomises TRAFFIC and "Rain Maker" (2/3) goes one better but Mason would have taken it one better still There are several tracks on this LP which don't seem to fit e.g. "Rock and Roll Show" a Grech-Gordon composition. This is where TRAFFIC critics don't notice their progression; the inclusion of these three "session" musicians indicates a rebirth of a new TRAFFIC with a fresh direction.

Take Jim Gordon, who hails from Derck's crew i.e. in company with Radle, Whitlock, Clapton and Duane Allman (only during their first album, the eternally magnificent *Layla*). And Rebop—pure black rhythm. These influences are strong—change the feel of the percussion in a group like TRAFFIC and you change the entire music. The result is an energetic yet happily soothing set.

SHOOT OUT AT THE FANTASY FACTORY represent another step on for TRAFFIC. After the *Low Spark* LP it comes as a more introverted set with Winwood's blue mood predominating.

Apart from the nucleus of Winwood, Capaldi and Wood the musicians on this record are Rebop (perhaps slotting in as a permanent member?) David Hood and Roger Hawkins. It was recorded at the Strawberry Hill Studios in Jamaica where the Island label originated. It maybe worth mentioning that the Island label moved to England in 1968 with Traffic, Spooky Tooth and Fairport forming the early nucleus of their stable. Later King Crimson and Free joined, then Mott the Hoople (synthesised by Glyn Johns).

This more peaceful album opens with the title track, a punchy Winwood song. Rebop provides an animalistic setting while S.W. double-tracks guitar on top. This track, indeed the whole L.P., demonstrates his ability as a guitarist. He has thrown off the obvious Clapton influence that showed thru in some of his early guitar efforts. "Roll Right Stones" follows and it's a TRAFFIC classic without a doubt. Gentle sunset voices lead into the familiar organ build-up followed by dreamy solos by Chris Wood. The vocals are as nice as any Steve Winwood has recorded and the lyrics match:

I don't know where the space is between my eyes/ Open up the heavenly skies/ Death awaits with pearly gates

Those who've been mesmerized many years have come and gone.

But it's hardly fair to quote just a few lines. Please take the time to listen yourself.

"Evening Blue" on side two is just what it says. Chris Wood takes a sax solo here which is truly beautiful—but it's so easy to fall into clichés describing good music—reviews are limited by the inadequacy of most written communication.

I suppose "Tragic Magic" is more of the same but it is lifted immensely by the subtlety of the theme overlaid by the grandeur of the piano. A low-tempo instrumental is hard to pull off but the success of this one probably rests in its cyclic nature. Maybe this is the sort of jam that Dave Mason found sloppy but to my mind the essence of the skill of the instrumentalists is best demonstrated in this style of improvisation.

The last track seals the mood with a grey "(Sometimes I feel so) Uninspired." Undertones of a spiritual/work song are dispelled late in the piece by a triumphant lift in the melody line and a resigned, almost-but-not-quite-content guitar break.

Now I don't want to hype up this album by calling it Brilliant, Progressive, and Exciting. It is the sort of set most of us have to listen to quite a few times to really get into. These are only one person's ideas of the L.P.—take the time to form your own. But I do think you'll like it a lot.

By Mike Leach with one helluva lot of help from Gary Allan.