

Strong Room

for your well being . . .



We have installed On Dit to protect you against the dangers of organised cultural amnesia that are transmitted by TV., schools and universities, churches, families, etc. Medical tests prove that On Dit maximises cultural de-conditioning.

This special underground issue contains information on growing your own dope. . . a special workers struggle supplement. . . a super crumb comic featuring Anglefood McSpade. . . a cut-out-&-keep guide to your legal rights. . . and lots of other exciting things.

**DIRECTIONS**

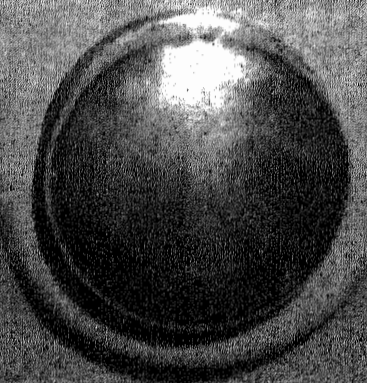
- 1. OPEN MIND
- 2. SHAKE HEAD GENTLY UNDER WARM IDEAS
- 3. CONTINUES ETERNALLY

VOLUME 41

NUMBER 11

September 21, 1973  
Registered as a periodical category A

ON DIT  
UNIVERSITY  
OF ADELAIDE



Letter set compacta 36pt.  
H.M.'s Voice

Dear Sir,  
May I comment on the letter by Bob Simla of the Politics Students' Association which appeared in vol. 41 No. 10 July 25th 1973 on page 2 column 2 of your invaluable paper.

Mr. Simla states in paragraph 7 of his letter that "it is not yet known whether Professor Henry Mayer will attempt to determine political bias in this (i.e. the Politics) Department statistically. We assume he is still analysing bias samples from the *Tribune*."

I wish to state:  
(a) given adequate funding and technical assistance, I would be pleased at any time to make a comparative study of political bias in any, all, some or no departments, at any, all, some or no Universities. Whether statistics would be used for this purpose is another matter—existential astrology would have to be considered.

(b) I am not analysing bias samples from the *Tribune* at present, but am pondering the possibility of a comparative analysis of *Tribune*, *Direct Action*, *Militant*, *Labour Press*, and *All That's Left*—naturally only provided that there would be adequate funding and assistance.

Perhaps Mr. Simla would care to take up a collection towards that worthy purpose, and send me the proceeds.

Yours sincerely,  
Henry Mayer

A-nother-SIMILATION  
→ Can you think up a better heading for this?  
It's getting a bit boring, I say.

Dear Sir,  
It is obvious that the forces of the Left are combining to 'do a Sayers' on the Democratic Club—doubtless R. Simla ("On Dit" July 25) and Professor Mayer are only the first of a veritable flood of anti-DLP correspondence.

Therefore, as an indication of the Professor's views concerning the Democratic Labor Party, I quote the following extract from his column in "The Australian", August 8:

"The game of musical chairs now being played by the Liberals, the Country Party, and the DLP is mildly entertaining. But it also demonstrates how very remote from their supporters and electors the major parties have become."

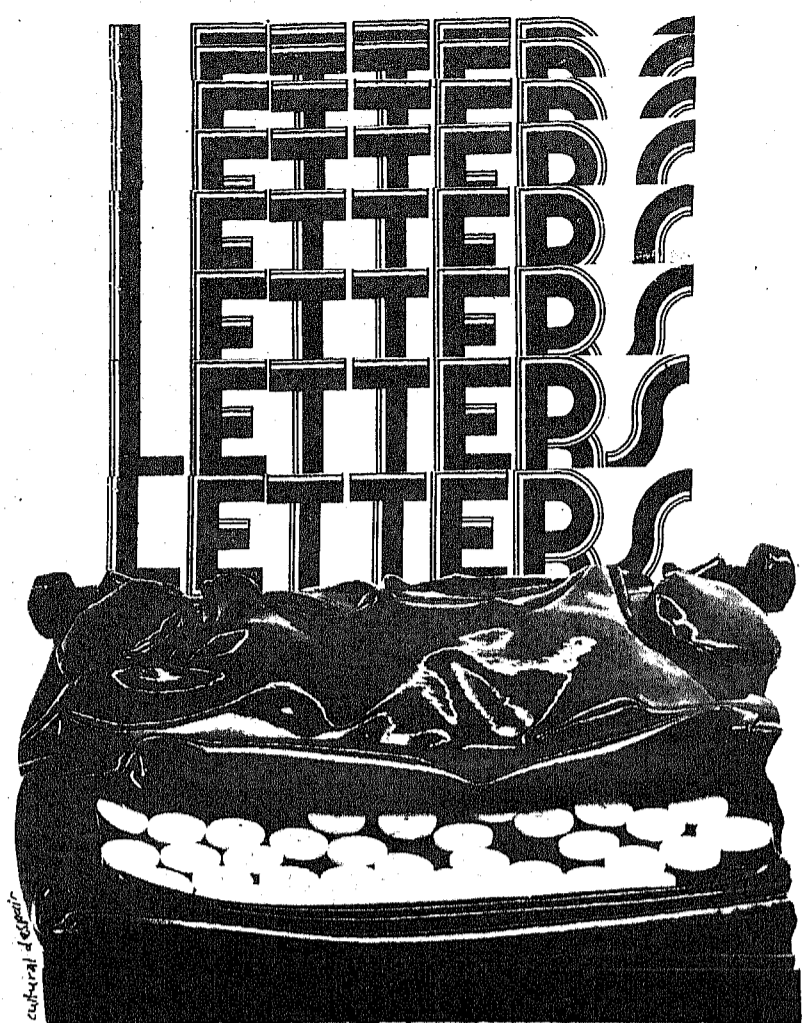
Dr. Mayer is also noted for his permissive attitudes on subjects like censorship. Trendy left-liberal academic colleagues of his in South Australia frequently attempt to undermine the moral fibre of the youth of this State.

I would like Dr. Mayer to answer three questions:

- (1) Are you, Sir, a member of the Labor Party?
- (2) For which Party did you vote at the last election?
- (3) Will you inform us regarding your political prejudices so that these may be taken into account when reading your numerous works.

We can only reiterate what has been stated repeatedly in the AUCS's newsletter "Comment": political partisanship abounds in universities throughout Australia. We contend they have become hotbeds of Communism, insidiously corrupting the students entrusted to their care. Political organisations should be prohibited from establishing branches, youth groups and propaganda fronts on campus.

The price of Freedom is eternal Vigilance.



In reply to the Professor's letter: his reference to "existential astrology" is clearly designed to sidetrack the undiscerning reader. Politics departments at all universities blatantly push ALP philosophies and policies.

I urge the Editor of this newspaper to allow a moderate (such as Gerard Henderson or Chris Curtis) equal space to rebut Dr. Mayer's Socialist doctrines.

Anthony T. Elgan  
(President, AUCS)

ZIMBABWE!



GET IT TOGETHER  
IN JESUS

e.u.

Perhaps you have seen the recent signs around Uni.

At least these Christian (sorry, even the best of us sometimes use dirty words) are showing their true colours. Not only do they hold secret sacrificial rites where they drink blood and eat human flesh, not only do they indulge in deviate practices with "the lamb of God" (poor little thing), now they start using barely disguised 'hip' language to invite all sorts of sexual congress—"Get it together in Jesus" indeed! Poor lad's going to be f d to death! (Wow! What a way to go!)

It's no wonder that the world's in a state of moral decline when abominable perverts like these are allowed to flourish unchecked.

Once More with spelling

Dear Mr. On Dit,  
I write as a public service in reference to the article *Popular Classics* in your last On Dit (Vol. 41, No. 10) hardly because I am worried as to whether you know something I don't or whether you are once again trying to dupe innocent students who wish to join the Choral Society. In case the 2nd is the case I publish my own guide to spelling to correct those particular errors at least.  
Paragraph One: for Value read valve, Paragraph 2½: 1 c. Paragraph 3½: for Paul Hogan's musical direct-

or—k for ch. Paragraph about 8: hand to is not an obscure musical term, read *Hard*; *perseveree* should have an acute accent. Last Paragraph—If and substitute an o for first s in Rosse.

I have investigated all the books in the Biggs Flat Pioneer Womens Memorial Library and the only reference to *Builten* is by a 17th Century poet critic with sinus trouble so I began to write *Builten* as carelessly as I could—and 5 toilet rolls later I worked out the answer with a pencil . . . . Britten! But then in the next paragraph—Hayden! I contacted the Minister for Social Security's Office but they said he was in Adelaide so I couldn't get in touch with him—but may I suggest that as he is a Minister of the Crown and a Composer he should be asked to write our new National Anthem. The next line I find *Massia C*—the Italian version I concluded; but I'm afraid I right went off when I find it claimed that AUCS had performed in Mozart's *Regression*. My studies in the BF Library Music Catalogue show only 3 *Regressions* have ever been written—by Flumarico in Florence in 1342, Dawes in Colchester in 1548 and Valoux in Marseilles in 1629 and there is no record of Mozart's *Regression*—not even a score. I write this esoteric letter willing to see it edited so long as the IMPORTANT information contained herein does not escape the student's attention, many of whom voted responsibly in the recent elections.

Neville Rowlands

Ed: You're right. Of course: we did it just to see if anyone was reading. Your prize is a complete score of Bisset's Car Men: call in at the On Dit office between 12.00 and 12.30 on Thursday Sept. 6.

Choral Suckers

Dear Sir,

I refer to the Prosh Week edition of On Dit and in particular to the Choral Society's admirably written article, which, although in itself a better recruitment campaign than any handbill, could only be classified under one literary heading, namely, an *Apologia pro sua Existencia*. Why was there no editorial indication as to the inconsistency of the apologist's tone with 'campus' ideals? Since when has any political, social, religious or cultural group on the University scene been reduced to a mere apology for wanting to do its own thing? If this exhorted *Apologia* has been the result of an intolerant, and intolerable, campus image—an image as unen-

lightened and as unprincipled as it accuses the supposedly ex-convent-type members of being—then the hypothetical broad-minded student majority, with its hypothetical integrated view of life, is in a despicably degenerate state of mind.

Yours etc.,  
Claire Withey.

Botanic Park

The President,  
Students Representative Council,  
University of Adelaide,  
North Terrace,  
ADELAIDE, S.A. 5000.

Dear Sir,

Illegal Car Parking by University Students in Botanic Park

It is apparent that notices which have been placed under screen wipers of cars which are illegally parked in Botanic Park have been ignored. In some instances, smart-aleks remove the notice, carefully put it in their pocket and then park their car in an alternative position and place the notice under the wind-screen wiper. It is presumed they consider this is affording them some protection.

The Board of Governors, Botanic Garden are greatly concerned not only at this persistent illegal car parking, but the inconvenience which such action is causing to bona fide visitors to the Garden and Park.

Recently a trench was dug around the edge of the road to prevent further parking in that area which it is hoped to be beautiful in the near future. Cars previously parked in this area are now lining the roadways causing a general traffic hazard.

It would be appreciated if you would draw the attention of the members to their illegal car parking and advise them to seek alternate parking areas outside Botanic Park.

Yours faithfully,

T.R.N. Lothian  
Secretary, Board of Governors.

Ally-Oops!

Dear Sir,

Re: "On Dit" — 25th July, 1973.

We are concerned to see that an article was published on page 12 in the above-mentioned issue of "On Dit" which mentions the names of the writer and of this firm.

While we are pleased to be the Solicitors for the Students' Representative Council we must point out that the ethics of our profession strictly prohibit its members from advertising in any way whatsoever, or indeed any member of the profession attracting undue publicity either by his own acts or the actions of another. We are therefore somewhat embarrassed by the article, of which we were ignorant, and have taken it upon ourselves to advise the Law Society of S.A. Inc. that it was published without our knowledge.

We request that neither the name of this firm nor the names of any of its partners be mentioned in similar articles in the future and indeed we ask that you seek our permission before any further publication of our names whatsoever.

Please convey our request to the editor of "On Dit" and to any affiliated or subsidiary students' association which might be likely to publish our name.

Yours faithfully,  
MARTIN & CO.

A.P. MOSS.

Ed: Sorry! We were supplied with the copy and very foolishly printed your name.



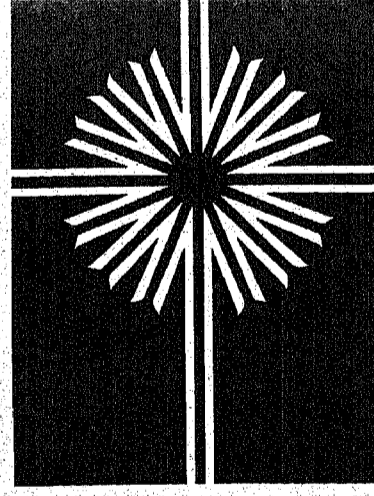
ON DIT 11 was produced, edited by Paul Paech & Mary Venner. These people helped immeasurably:

Henry Mayer, Anthony T. Elgan Neville Rowlands, T.R.N. Lothian, Martin and Co., Claire Withey. E.V. and fans, R. Crumb and fan, G.A.A., Rosemary O'Grady, Peter Carey, the Dug Squad, Rob Durbridge, Peter Burnett, Allan S. Deane Sweeney, Adrian Coghlan, Chris Murphy, Michael Clark, Bill Shoubridge, Janet Spooner, M. Dutkiewicz, Rick Neasden, Chris Findlay, Ian S., Oliver Frank, Graham, Peter Crayford, Dave Freeman, Jon Ruwoldt, and Matt Ryan.

It was type set at Adelaide Typing Bureau & printed by Smedley Press, Hastings St. Glenelg.

It's a special under ground press issue; see how crooked the lines are; see how we didn't use capitalist rip-off-letters; see we don't care about spelling & punctuation (it's all relative, after all). Don't worry folks, we'll be straight next issue, tee hee.

## Australian Festival of Light



These bloody Christians are at it again. Their Festival of Light will be disrupted as much as possible, and as 'lightly' as possible. You see, they're really being incredibly heavy and we can be much lighter than they even dream about. So, if you've got ideas about what we can do to show these people what we think's really going on, tell someone and start planning things. ON DIT will be there too.

# ANGELFOOD M'SPADE

SHE'S  
"GORK-A-  
DELIC"

"She's  
All  
Heart"

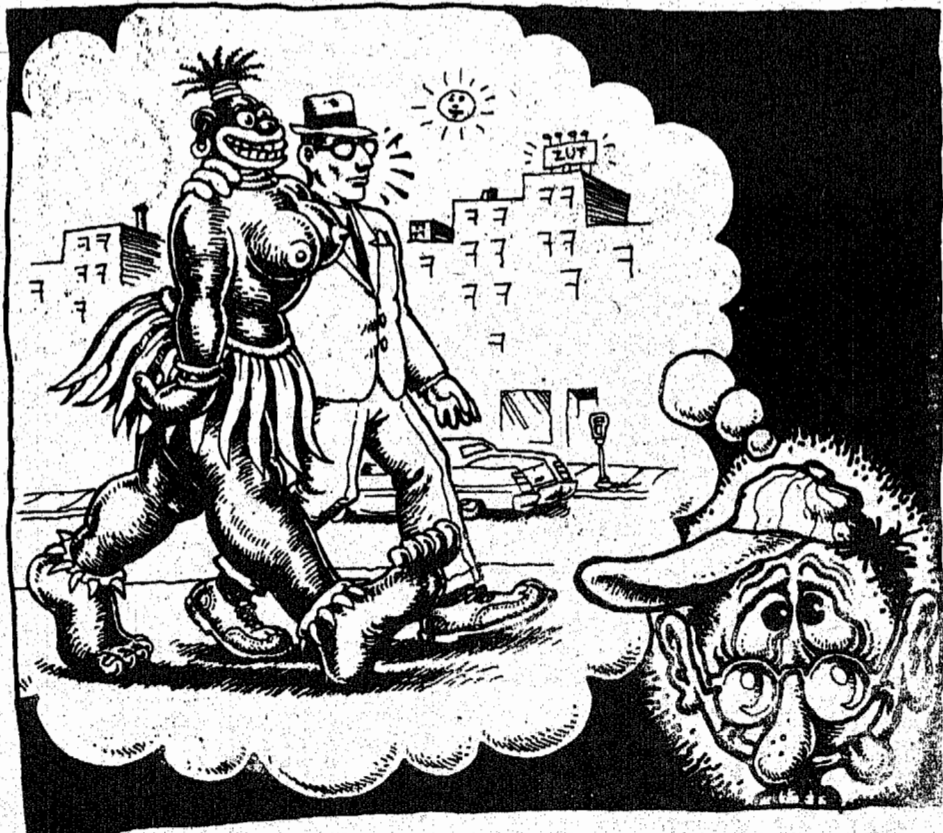
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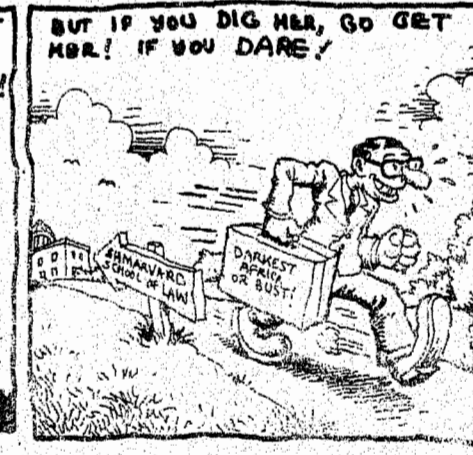
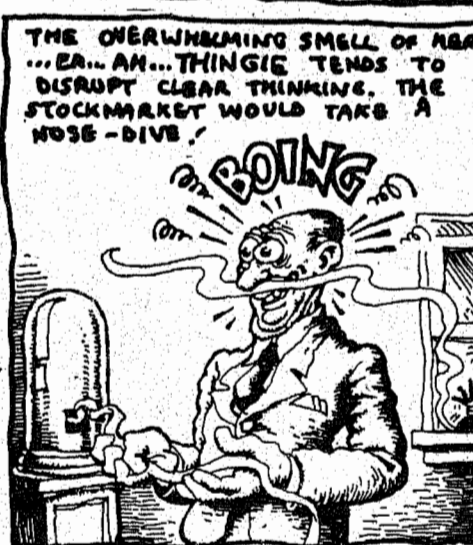
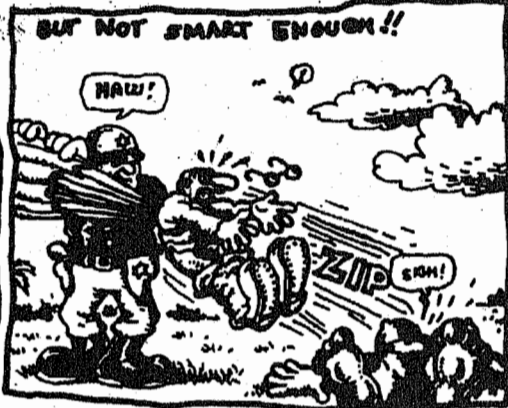
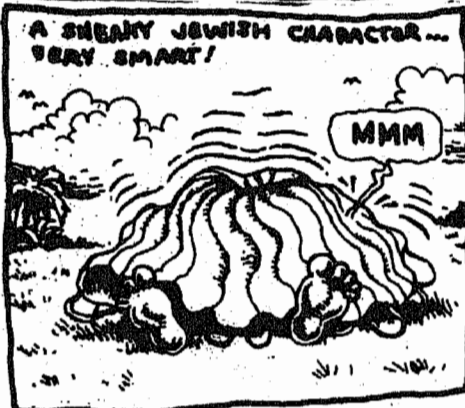
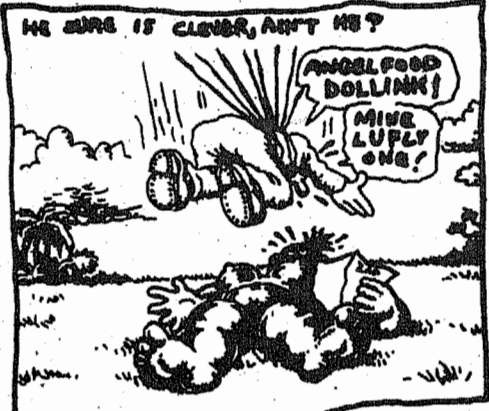
TH' REST  
O' ME  
AIN'T  
BAD  
EITHER!

"ON  
DIT"  
DREAM  
GIRL  
OF THE  
MONTH



SHE'S THE KIND OF CHICK A GUY WOULD BE PROUD TO WALK DOWN THE STREET WITH!





This is a comic. This is not a sexist comic. It is a comic about sexuality. It depicts a conflict between civilization and erotic freedom. It depicts a conflict between social restrictions and human desires.

As a SPECIAL SERVICE to students doing exams this term, to children of the mass media, to women who might fear that the comic degrades women, and as a gentle tribute to Marshall McLuhan, who did for the 'Sixties what Scott-Fitzgerald did for the 'Thirties, ON D IT presents a SPECIAL STUDENT STUDY GUIDE TO ANGELFOOD McSPADE by R. CRUMB. ©1973

A: Ponder these questions, then forget you ever thought of them:

1. Is Angelfood McSpade a Sex Object? Why are you so unhappy & for why is university life such a disappointment?
2. Why is it "atrocious" when she flexes her thigh muscles?
3. What do you make of the Freudian implications of her being a "dream girl"? Is she "all heart"?
4. Why is she illegal? Can people be made illegal? Why?
5. Can you spot the four (4) Instant Karma sins? What is "Zut"?
6. Who is the "sneaky Jewish character—very smart" and why was he caught?
7. Is the "window-pane" reflection on Angelfood's forehead an anachronism or is Crumb really more clever than you'd ever imagined?
8. Does Angelfood exist as a vision of an apocalyptic resurrection of the body?

B: Reread section A; Answer each question 1-8 (incl.) in 30 words or more. Then answer all questions but one in this section. Use as many words as you can.

1. Why can't researchers "get one up"? Are they "poor devils"?
2. Could that "punk" be Albert Schweitzer?
3. Do you call McSpade McSpade & for why is there censorship?
4. Can you identify Whiteman?
5. Just how risky is Angelfood? Is she really "sock-a-delic"? What ever happened to Timothy Leary? Hi, Priest!
6. Color the comic.
7. Why does the cop that catches the Jew have 2 stars-of-David on his uniform? Is Crumb psycho-semitic?
8. Do you like Angelfood McSpade or is there someone else?
9. Is Crumb a racist?
10. There is no worse fate than standing with your face to the wall for hours. (see Golding's "Free Fall") Comment.
11. Why would the stock-market take a nose dive? That's all for now, folks!

This is an important article; this bloke's in trouble -- can you think of a snappy title that makes people look? - Leverage it in compacta, upper case & we'll get Smedley to blow it up to fill this space. OK?

Early Wednesday morning, 1st August 1973, Andrew Small (known as "Jim Springs") lit a fire on the roof of the Anzac Highway showrooms of Renault Australia Ltd. He was subsequently arrested and charged with "unlawfully and maliciously setting fire to premises". He has pleaded guilty to this charge and will appear in the Supreme Court at its next sitting (approx. two weeks from the date of the committal proceedings which took place on 6.9.73). He faces at least a heavy fine and/or a gaol sentence. His reasons for his action are best outlined by himself in quotations from a general statement (similar to that he gave to the police) and a letter which he subsequently wrote to Dr. Jim Cairns, the Minister for Trade and Industry. (Dr. Cairns has expressed continuous verbal opposition to French nuclear testing in the Pacific):

*The peaceful use of nuclear energy is a frightening enough concept when one considers the magnitude of the problems involved in containing and disposing of the extremely dangerous, highly radioactive byproducts of the many nuclear reactors already in use in England and America. Scientists admit that they don't know how to dispose of these highly dangerous byproducts so that they will be safe for more than a few decades.*

*Surely there is already enough background radiation present in the environment, without France adding to its contribution, however small that contribution may be... It is interesting to note that a French Governor of Polynesia denied a claim by a representative from the region that the high rate of leukaemia in Tahiti was attributable to the French tests which have been going on for the past five years... We in Australia are certain to suffer some significant increase in background radiation readings also... It is well known that the U.S. and U.S.S.R. have virtually perfected their nuclear warheads and no new revolutionary advance in nuclear technology is likely to be gained from further atmospheric testing by these countries anyway. Hence the U.S. and U.S.S.R. were only too willing to accept the limited test ban treaty of 1963, thus ensuring that they themselves retain nuclear supremacy whilst other countries were formally banned from doing the necessary nuclear testing to achieve parity with these two giants. France feels that it has a key role to play in the stability of Europe. However, without tested and deployed nuclear armament it feels completely powerless to have any say in any crisis which may arise in Europe. France therefore feels obliged to test her weapons... China finds herself in a similar predicament. She is mortally afraid of both the U.S. and U.S.S.R. both of whom have fully deployed nuclear armament whilst she doesn't. China therefore continues nuclear testing in an attempt to keep up in the arms race... The tests were going ahead, all very little significant action had been taken to stop them, in spite of all the talk. I felt so frustrated that I thought the only thing I could do to indicate that at least one Australian felt very strongly about the situation was to lodge a protest which would involve some form of illegal action... On Tuesday night 31st July I decided to light a fire on the roof of Renault Australia, a French owned company. The nature and timing of the fire was deliberately chosen as to minimize property damage, as it was not my intention to do extensive damage (it amounted in fact to only \$100). Also, I took care to ascertain that no-one was in the building at the time—12.30 a.m. Wednesday 1st August... I was picked up one week later by detectives... I decided to admit to committing the offence and gave police full details of the incident, plus my reasons for doing it... I do not expect what I did to be generally condoned, but I feel that my action merits some form of support, especially since I face the possibility of a stiff gaol sentence for a protest the like of which I feel should have been lodged officially by our Commonwealth Government.*

Andrew Small needs help and support from sympathetic people who agree at least with the spirit of what he did, if not with the illegality of it. It is suggested that this help (from groups, societies or individuals) could take the following forms:

- (1) Petitions to appropriate political personages
- (2) Letters to newspapers
- (3) Watch the Supreme Court cause lists and be there to give moral support when he comes up for sentence.
- (4) Donations, which will be needed to help cover legal costs, fines, time off work, etc. These may be sent direct to Andrew at 33 Price Avenue, Lower Mitcham.

## UNIVERSITY POLITICS

\*Mary, can you leverage this heading in a 60's compacta: probably about 42pts, all in upper case!

### by apolitical correspondent

At present Adelaide University is experiencing a most interesting political situation. The infighting between two factions of the Democratic Club highlights the plight of right-of-centre parties during times of adversity. As with both federal and state Oppositions, unity has crumbled and a power struggle for leadership occurs.

Messrs. Pye and Henderson, leading one section of the Club have organised a propaganda battle exceeded only by that of the G.P.'s.

A.T. Elgan on the other hand, has concentrated his efforts into winning supporters to his cause without revealing his true blue colours. Although Elgan's candidate in the Union elections wasn't elected, the University Council could well have a Democratic Club (Elgan faction) representative this year.

It has been rumoured that the Labor Club is now supporting the breakaway right-wing faction. Although at first glance this may seem odd, the motive isn't hard to find: The old Democratic Club had universal appeal, if only small support. Since it is expected that the breakaway group will form a coalition with another right wing group (possibly the Young Right League), it follows that there will be two separate conservative Clubs. In S.A.U.A. elections where there is a straight contest between the Labor Club and the Y.R.L. respectable city-bred conservatives can only vote Labor.

Despite Pye controlling Mr. Henderson from the Upper Floors of the Napier building, a change of leadership in the parent faction could be forthcoming. A student of Medicine is believed to be the main contender for Henderson's position.

However, the Elgan fragment of the Club will probably succeed eventually in supplanting the mother-organisation. If it can develop new ideas appealing to people near the middle of the political spectrum its future is assured.

### THE O'GRADY FILE: 73

Editor's note: This is a personal view of what was going on at the conference; I was there, too, & things seemed different; but then I guess I'm a WAS. Male!

## Report on Australian Union of Communications Conference, Melbourne, August 18 & 19.

There was no agenda forwarded to people attending the AUS Communications Conference, 97 Drummond Street, Carlton, August 18-19th.

There was no agenda at all. De-structured it was. Informal.

Anti-fascist, unauthoritarian, anarchic... notice the negative element?

It was lovely to be in Melbourne on a whole grey, rainy, winter weekend, with absolutely nothing we had to do, and a cold, poorly-lit, overcrowded, under-accommodated, sitting-paste-up room to do it in. Stuffy too.

We heard the sun was shining with all his might in Adelaide.

But there we sat, waiting. Waiting for the meeting to begin. Waiting for folks to arrive. Waiting for someone to break the ice. A few gregarious individuals started talking — talking their reputations in their hands — didn't want to be labelled a fascist just in order to break the silence.

More women attended this year. This conference used to be the Editor's Conference. Now it's Communications.

Non-verbal, mainly.

The females did not seem terribly impressed.

About 1.45 p.m. Saturday, John Reid entered the room and suggested a 4.00 p.m. start. I suggested sooner. He compromised for 3.00 p.m. I suggested 2.00 p.m. People who had been waiting since 9.00 a.m. thought that a better idea, and there was move to get up a broad, general exchange of objectives. A little after 2.00 p.m. Paul Foss arrived and assumed informal chairmanship.

There was a lot of talk about getting AUS to underwrite (\$100,000 worth) National U's sorties into anti-libel journalism. I suggested that it might be more considerate towards other AUS projects (Abschol etc.) if National U proposed, instead, the establishment of its own "libel fighting fund". This might be augmented by advertising revenue, if a concerted effort were made to sell advertising.

The lunacy of selling advertising in National U was apparent to all except me, and, having suffered my exposition in pained silence, the conference continued. Five minutes later one of the male conferees suggested — o novelty! — a libel fighting fund. This went to August Council as a recommendation.

The tendency of the Sydney-Canberra-Melbourne-dominated vocal element at this conference, to receive female input with bored, inert lethargy — and to resume discussion as if the female had never spoken, is symptomatic of a familiar Australian oppressive malfunction. It is neither new, nor curable. It is temporarily treated from time to time, and may show occasional improvement, but its chronic, and terminal. The Australian male, non-verbal communicator, revolutionary unchic, video-toting, bullshitting, student editor just doesn't want to know what females have to say — or if he does, he doesn't want to have to go through all the boring business of listening to her say it.

Paul Foss suggested meeting Sunday, 10.00 — 10.30 a.m.

Rosemary O'Grady left at a quarter to five complaining that there wasn't time left to go to the Art Gallery.

She returned at 10.20 a.m. Sunday, to find the small room empty of all but a quiet handful of disenchanting conferees. Everyone grumbled together, swapped stories, read the weekend papers and waited.

By midday, a few more people had come into wait. About 12.30 a few more were waiting.

At two o'clock Rosemary O'Grady decided to go home. She was cold. She was tired, she was depressed. She was lonely. But mainly, she was tired of waiting for nothing to happen, except a little un-structured mutual raising of consciousness-levels, etcetera, etcetera, ad nauseam.

The outlook is not promising. Timmerman, new editor of National U is a NSW-ALP puppet, moving on from the University of NSW, where he has ably assisted Wendy Bacon in her extended tenure of editorship. He moves into an office where pride of place goes to a letter from E.G. & M. Whitlam who say they liked the naughty bits in National U. So it's unlikely he'll find his own levels of consciousness under any great pressure to expand.

If it sounds like sour-grapes, then the point has been carelessly made. The alarming thing about negative, un-organized conferences is not that they are inefficient and easy-going, but that they are so very susceptible to attack from a strong lobby.

Where it is in the interests of the urban/central universities to combine for mutual support lobbies, they will do so to the exclusion of all the more scattered, less unified interests.

If the situation appears ineradicable — and this axis has held power for quite a time now — those universities outside the major states have two options;

- (1) they can form their own power-groups in an attempt to oust centralistic control; or
- (2) they can secede from AUS.

The latter course might seem rather drastic, though it could be softened by merely reducing the Union's affiliation to that of Associate Membership; but it would not be unheard of for Adelaide to sever its ties with the National body. (See NUAUS)

Personally, preferring to fight fire with fire, I'd like to see South Australia beat the pressure groups at their own game. Tasmania can probably be relied upon to side with Melbourne/Sydney; but there should be some potential for a Queensland/W.A./S.A. axis.

I do not advocate factionalism in a strong Union. But the elites have already been established, and I think it's time the sphere of influence was a little less intensely concentrated in our cradle of white anglo-saxon malehood.

Rest easy! The counter culture is alive and living in Adelaide. Not only has the poverty  
 Equality discovered people living on the dole because they don't want to work (surprise!  
 surprise!) but ON DIT here presents a page of ALTERNATE LIFE-STYLE hints  
 and contacts. So keep eating that organically-grown spinach, keep drinking that  
 tank-water and carrot-juice, keep punching those fancy designs on the purses and belts  
 you're making, and remember: things don't always have to be this way.\*

The  
 ON DIT  
 Guide  
 to

# ALTERNATIVES

or  
 Adelaide-  
 on-\$20-  
 a-week

## REPORT OF ACTIVITIES OF ALTERNATIVE COMMUNITY GROUP

This is a group of people in Social Action/Abschol supporting alternative ideas, projects and action wherever they occur, supporting the process of total social change wherever the beginnings of it are. Contact is Tom Cooper, Maths Building 23 4333 ext. 2061, or Peter Carey, message SAUA office. We could use you!

We are so far interested in supporting the following activities.

### Adelaide Crash Centre — Ideas

A centre — one house — 2 live-in people (?) — information, empty rooms, kitchen — well advertised as a place where anyone with too many hassles can escape for at most two weeks (?) — an escape from the oppressive and hegemonic influences of the nuclear family and other institutions. Some very strict rules — no drugs, no alcohol (?) — cleanliness, hygiene, eating means you help prepare or clean up sleeping/staying means you help clean — no 'hassling' others

Finance — donations, weekly contributions, maybe some rent and government grants. Setting it up — a house must be found where there is freedom for this sort of activity. A full plan must be drawn up of what centre is to be and do. Submissions must be put in to the Government and University for support (if possible or wanted).

### Other Ideas —

- incorporate a dropout centre with art/craft.
- informal network of houses, farms and communes grow up around centre to take people long term, put up interstate travellers (we may not be able to have these at house) and for support and information.
- crash centre as halfway house between two lifestyles (?).

### Food Market

Object is simple — to set up food markets selling whole foods at near cost price in poor areas. They may only operate one afternoon a week — neighbourhood would be leafletted (problem — overcoming being seen as another rip-off). People are needed to buy goods, man market (some people already interested).

## THE COMMUNAL LIVING INFORMATION CENTRE

There is a commune communication centre in existence, we hope communes who have not already started communicating with each other will soon do so.

The aim of such a centre is to help alternative type people and get communal type people together for the benefit of sharing problems and hassles, and help sort them out. Your problems can be solved by communicating with friendly people. Your problems have already been experienced probably. Let them help you.

## ALTERNATIVE COMMUNITY TELEPHONE SERVICE

Is for time being LOCATED AT 5 Kyle Street, Glenside Ph 79 7950 Nights.

Information on Alternative places, services, groups, etc, etc, free or non-rip off Adelaide, Interstate and Overseas can be obtained by phoning these places.

## ENVIRONMENT INFORMATION CENTRE

is at 240 Rundle St, Adelaide.  
 Open 10.00 — 5.00 p.m. Mondays to Friday Ph 23 5393  
 Postal Address: Box 72 Rundle St, Post Office.  
 or ph. 42 1684 at nights.

Bread making info ph 23 5393.  
 Meetings \* (Bread making Demos) Last Thursday of every month 10.30 a.m. to 2.00 p.m. and 7.30 p.m. at E.I.C. 240 Rundle St, 2nd Floor  
 \* (Earth Craft Day) every Tuesday at the E.I.C. 10.00 a.m. to 10.00 p.m. Bartering, music, food demos, craft making, learning, discussions, talks.  
 Ph. 88 5247 for more information.  
 or see Marco Mohler 38 Wilson Road Mylor.  
 \* (Bimonthly meeting) 7.30 Tuesday Sept. 25th at the centre, 2nd floor 240 Rundle Street.

## FREAK OUT CENTRE

We want an end to the practice of psychiatry. The whole science of psychiatry, is based on the assumption that there is something wrong with the individual, rather than with society. We see psychiatry as a tool to maintain the present system. Rebelling often means being immediately sent to a shrink because of emotional disturbance. We see the majority of shrinks (a) make money of our problems, (b) see us as categories and objects — to them we are an 'anxiety neurosis' or a 'paranoid reaction', instead of a human being (c) foster dependency by making us distrust ourselves and consequently look for answers in the all knowing God the Psychiatrist.

We demand an end to the existence of mental institutions establishment of neighbourhood freak out centres staffed by ex-mental patients; an end to economic discrimination against people who have undergone psychiatric treatment and the destruction of all records ordered to sane chauvinism, a demand that all suicide laws be wiped off the books.

If you really like to help in any way to help maintain 'A FREAK OUT CENTRE. then let's hear from you or if you've got better ideas lets have them. We already have some people I need more people who are interested.

Contact Peter Carey at S.A.U.A. office. The Alternative Community Information and Help Service will have its own place and telephone soon, will let you know.

We also like to help people who are interested in setting up communes — we can tell you of other people who are interested, find houses for you, anyone with lots of good ideas we can help you get them off the ground by letting you know of other people who groove on your ideas, give you resources, money etc.

The Communal Living Centre could be a contact point, a place which gathers a list of communes, list of houses for rent and list of part-time jobs. Enables you to communicate, visit, exchange ideas, barter, give mutual support, help people set up new communes, and assist in communal and community life development.

CLEARLIGHT is now at 201 Rundle Street, opposite the Rundle St, Post office. Whole Foods Co-op, crafts, Free clothes, information exchange.

## TREE & LEAF

Vegetarian Restuarant, Crafers ph 39 2041, open Wednesdays to Sunday Off main Freeway next to the B.P. Service Station. \*Communal living information centre here.

## FRIENDS OF THE EARTH (ENVIRONMENTAL GROUP)

Contact C/- Adelaide University S.A.U.A. Food. Co-op. Every Wednesday 12.00—5.00 p.m. at Adelaide University, Barr Smith Lawns.

## CREATIVE CRAFT WORKSHOP

57 Magill Road, St. Peters 5069 Ring A.C.T. 79 7950 for other groups, places or 23 4333 ext. 2061.

## ALLY FRICKERS

Organic fruit & Veg. store. No. 72 Central Market, Grote Street, Adelaide.  
 OPEN \*TUESDAYS, \*FRIDAYS, \*SATURDAYS!

## GINGER WORKSHOP

Makers of all types of leather goods.  
 Unley Road Unley. Adjacent Unley Shopping Centre

## TREE

Makers of Handicrafts, 32 Westbury St, Hackney.

## FRIENDS OF YOGA

Adelaide School of Yoga., 64 Gawler Place, Adelaide Ph. 23 5393 a non-profit organization voluntarily conducted — information G.P.O. Box 1474 Adelaide 5001.

## ADELAIDE FILM CO-OP

Editing Rooms 16 mm & 8 mm. 8 William St, Norwood. This address also for any enquiries on film making. (Film makers live there) facilities available most times for small charge depending on year's project.

## ZIMBABWE CLOTHING APPEAL

Run by S.A. Campaign Against Racism (as is centre) CLEAN clothes, can be left in the above centre at any time. Volunteers are urgently needed to help sort and mend things donated. Let me know if and when you can give a few minutes of time. I'm available above hours.

## NATURAL HEALING CENTRE

If for the time being situated at 43 Gilbert St, Gilberton. We hope to have a centre in the city soon.

CONTACT us for information, advice and learning in natural HEALING at Ph. 44 6071 anytime. \*Leave a message if nobody connected with the healing centre is around.

If you're sick and want help even with the so called incurable diseases like cancer, duodenal ulcer, etc, etc, see us.

IT'S FREE Contact Rob Ranzizn, 43 Gilbert St, Gilberton Ph 44 6071  
 Peter Cary C/- Adelaide University SAUA office, Ph 34 4333 ext. 2406  
 Sue, 23 Montpelier st, Parkside.

## ANTI-RACIST INFORMATION CENTRE

SITUATED: Western End of Cloisters near on Dit Rooms  
 OPEN: Tuesdays & Thursdays, 2.30 p.m. till 5.30 p.m.  
 CHEAP BOOKS to sell on racism, Southern Africa, Aborigines etc. Also collecting and photostating relevant materials from journals, research work, newspaper cuttings, old Uni mag. articles etc. For Info Packs on various relevant topics for school loan and general borrowing. If anyone has collected any relevant articles, pictures or done own research and would like to place them in the centre can leave them on shelves at any time.

## DOPE BUSTS POLICE HASSLES

CONTACT — The Drug and Legal Protection Union

We will arrange bail for people charged with drug offences and organise free legal advice and aid. We have Drug Counselling (Legal rights and help people wanting to break the habit).

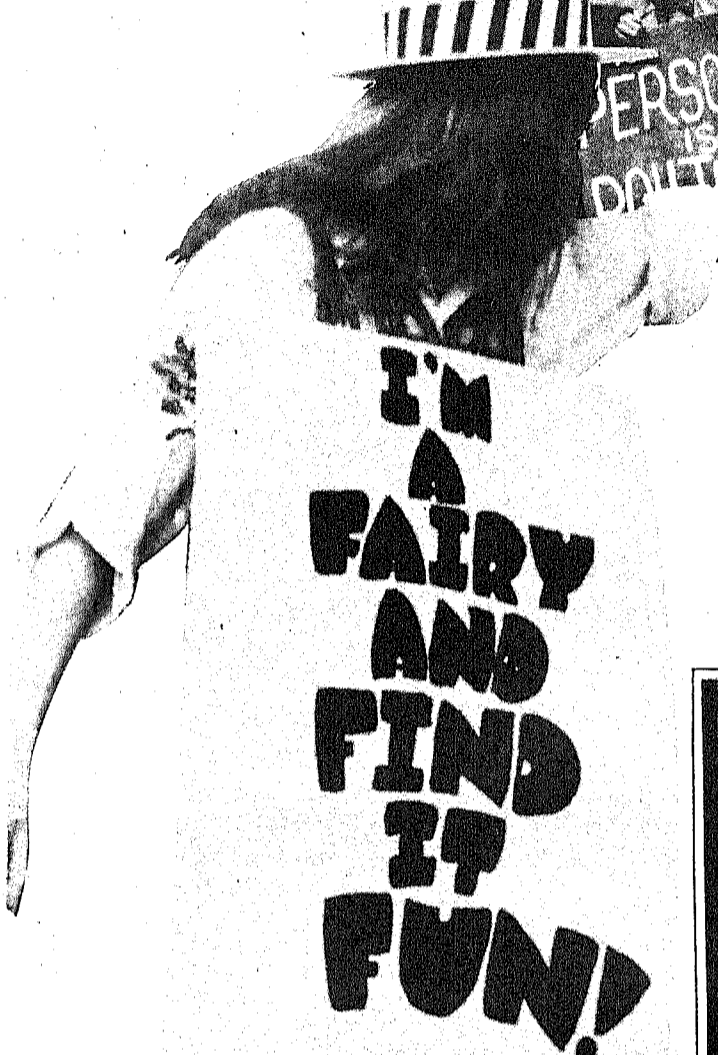
We are trying to do something about police harrassment of people (particularly communes) through information on rights and legal support of victims and political pressure.

Contact us at 234333 Extension 2406 ask for Peter Carey or leave message during the day.

## The Latest News from your Local Drug Squad

- They've recently been using a blue and white metallic flake, current model Kingswood sedan, registered number RRP779 (or RRP773). And also a Land Rover.
- Their cars often have whip-lash aerials in the top of the boots rather than on the bonnet.
- Your favourite TV station & mine, SAS 10 has made available to the D.S. film which was shot on campus as part of a Special on drugs, before it has been shown commercially.
- The D.S. Laboratory has faked tests to find a suspect guilty.
- The Squad seems to discriminate between student & working-class smokers & users in their roughing-up tactics; students, it seems, are treated with rather more deference.
- They continually —surprise, surprise — disregard individual legal rights, sometimes by waiting for "suspects" to object to what they're doing and continuing if the suspect doesn't.

Who  
ever  
thought  
Adelaide  
could  
take it?



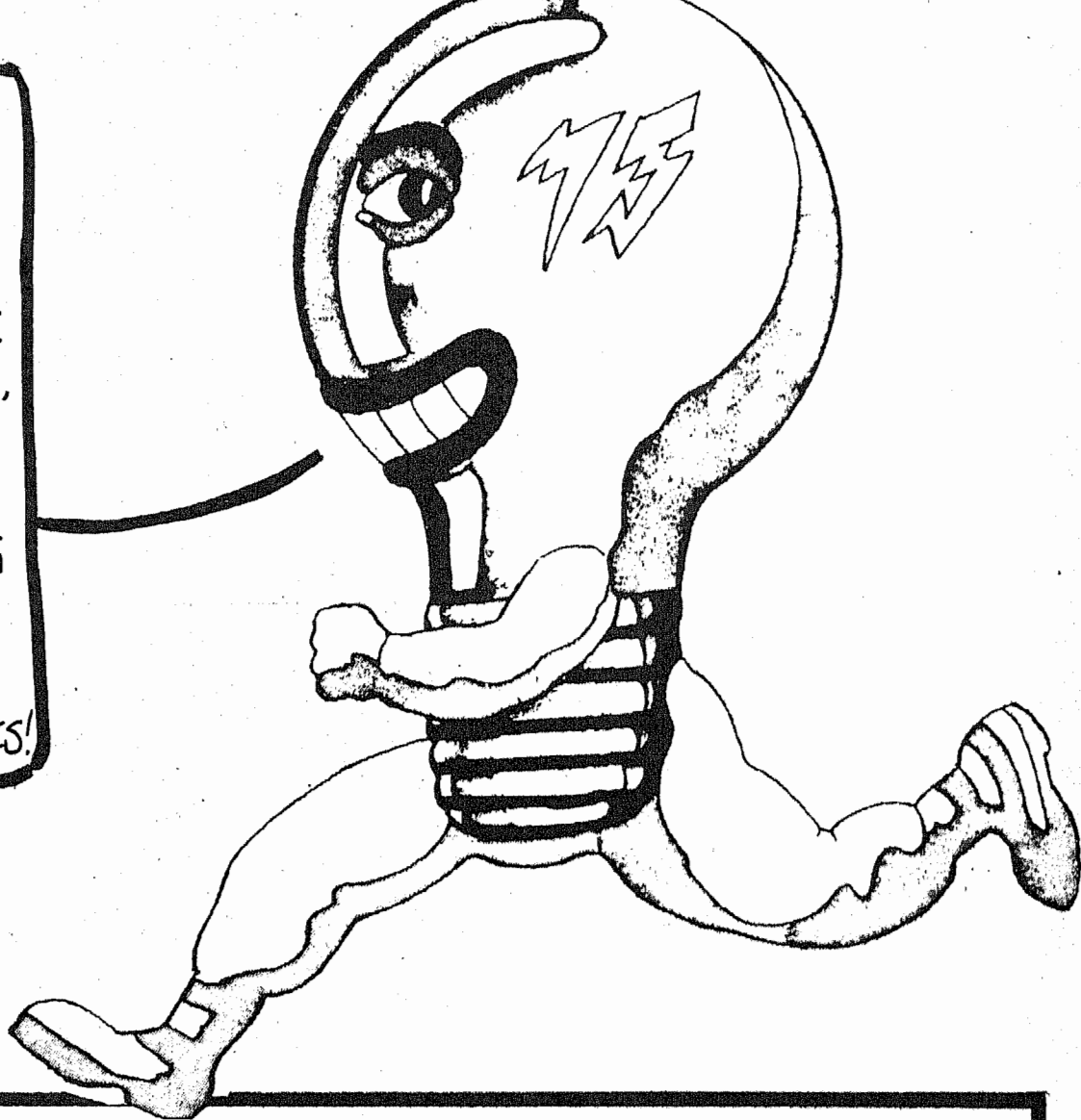
PERSONAL  
IS  
DUALCOI



ON DIT  
VIDEO  
has a  
tape of  
the demo  
which will  
be shown  
on campus  
next week.  
watch  
for details.



**HI KIDS!** BOY, HAVE WE GOT A REAL RIP-SNORTER OF AN ARTICLE FOR YOU HERE!! REMEMBER A NOTICE WE HAD IN ON DIT LAST TERM ABOUT WHAT SOME PEOPLE THOUGHT ABOUT THE ROLE OF A UNI NEWSPAPER?! HMM, WELL WE DON'T EITHER! ANYHOW... AS A SPECIAL GUIDE TO FUTURE ON DIT EDITORS & AS A HINT TO READERS OF THE TRIALS OF EDITING A STUDENT NEWSPAPER, WE PRINT THIS REPORT OF THAT MEETING, LOVINGLY PREPARED BY DEANE SWEENEY: IT'S ALL TOO TRUE, FOLKS!



Despite allegations of political double-dealing, deceit, doubt & backstabbing, the "On Dit" meeting (see "On Dit" 9) happened in a fairly free and open atmosphere. There was a frank and honest exchange of views on the role and performance of "On Dit" as a campus paper. There were no coups, no deals, and secret grumbling became open discussion; all of which was a pleasant surprise.

Among those who attended the meeting were the 1974 editor-elect Rosmary O'Grady photographer etc, Oliver Frank, editor Paul Paech, Bread and Circuses' Peter Love, Clubs & Societies' Chris Findlay, Tony Harrison, Adrian Coghlan, Alistair Crooks and Dean Sweeney.

For anyone who may be interested in more detail as to what was said and who said it, there's a very detailed record of the meeting available for perusal in the "On Dit" office. But for the others, what follows is a brief resume of the main issues raised.

- "Names Issues" & "Blank Pages Issues" seem wasteful, pointless and extravagant ways of saying simple things, Later explanations seemed arrogant, Ego tripping?
- Plenty of people did enjoy it. People spent hours looking for their names and it stirred and amused lots of readers.
- But will similar extravagances reoccur?
- What assurance do we have of continued local activity coverage?
- Why has there been so little about student/staff relations or exams abolition? The student paper should keep our campus humming.
- Editors haven't got enough resources to chase up all the things going on.
- We cannot create artificial stirs, just for the sake of filling up the paper.
- "Campus Heavies" included much trivial information Politica Discussions or Intentions go deeper and interest more people.
- Several "Letters to the Editor" have dealt with internal squabbles within the S.A.U.A. Such political stabbing scenes are unedifying and energy wasting. More socially relevant causes are more worthwhile.
- Our present editor's "Existential/absurdist" stance and his favouring of the "Politics of Cultural Despair" makes one wonder if he is aware that there is a wide ideological spectrum of beliefs even on social/political issues, all equally so valid as his own views.
- Sensationalised articles like "Just Drugs" only endanger the protection of Univ. Students, rather than providing useful information.
- Whether we like it or not, there are consumers and producers. People tend to criticise a lot, yet few do anything constructive about making things better.
- Univ. can become a lonely place for students. The paper could include more campus activities to help beat this loneliness.
- We need strange things like Roll Lists, Blank Pages, Bus Tickets, otherwise our lives get too dull, boring and futile.
- Often it has taken nearly a week to distribute all copies of the paper to readers on campus.
- We need to know what students want in this paper. But this feedback is hard to get. Univ. is a large community and there are many group interests therein.
- Students would be keener to give constructive criticism if they thought that their honest views as critics could have some practical effect on changing their paper.
- An implicit assumption of our present editor seems to be that what goes into a paper is the product of the interests of the editor. Surely there should be certain priorities (e.g. Sports Articles, Clubs & Societies columns, poetry, cartoons, opinion Forums, campus photos, Staff/Student struggles etc.) which may be included from year to year, regardless of who the editors may be.
- Every article put in a newspaper will be liked by some readers and disliked by others. Last year's editor tried to please everyone, but ended up by pleasing nobody. It is hard for any editor to know what students want in their paper.
- Articles have only been left out this year because they don't have a wide enough appeal, or because they are not socially relevant, or because they are too heavy/long.

- No editor should be made to feel under any obligation to put anything into his paper, unless it deals with student happenings.
- Because the editor of our student paper is elected by the student electorate, he is responsible to the wishes of the people who elected him.
- There are lots of more positive things to suggest about improving society than the "Political Counter Culture Despair" solution, as evinced through rock crazy imagery.
- "On Dit" layout often seems to waste space.
- But layout and design are also part of the paper; enabling readers to better appreciate the articles themselves.
- Lets have these promised Sports articles such a large sector of Univ. life cannot properly be without regular coverage.
- Univ. is a big place and sport is one obvious way of breaking down the loneliness/ alienation/futility scene.
- Since it was impracticable to publish "On Dit" weekly, there seems little point in including outdated sports results.
- Only with continually alert reporting will our campus stay humming healthily.
- There seems to be a false dichotomy between the masses on campus "out there" and the "On Dit" staff "in here". Look, we're all really "here", none of us are "there" at all.
- The "Maxwell Affair" could have been better publicised. Perhaps a special broadsheet would have been ideal. Surely enthusiastic and reliable reporters can be found.
- Perhaps a regular page could be devoted to student poetry and verse. To publish people's early efforts is to encourage better efforts later.
- Comic strips are hardly regarded by many people as a suitable way of presenting complex intellectual attitudes/theories.
- Complex ideas should be presented in an eyepleasing form.
- People around Univ. have said recently that "On Dit" doesn't affect them or that "On Dit" should be abolished.
- It usually seems to take nearly half a year for editors and staff to master the techniques /routine involved in getting out a paper.
- Do so many experimental issues really have to be done in order to get campus moving to generate feedback, to develop expertise?
- We'd love to do lots of extra things, but we really are limited by small staff, poor facilities, lack of student interest, technical problems in getting our issues at opportune times, lack of time and money, and purely destructive criticism.
- Could the staff be available at certain times?
- People can come into the office anytime to do and to suggest things.
- It may be useful to remember that to have an "Open Policy", to make the paper into a "Recepticle", doesn't necessarily result in the paper becoming a "Rubbish Bin for all sorts".
- Remember that an editor's job is a voluntary one and people shouldn't expect a perfect deal when their editor gets little pay for lots of work.
- Short featurettes predicting what may happen at most Lawn Meetings can make good reading in broadsheet form. Why not use the alternative News Service more often? Photos of people/things/events round campus could be included more regularly than at present. Maybe more political cartoons could be included. Political Forums likewise.
- Lets have less blank space, less extravagantly spaced layout, less 12 page Comic Liftouts, less Alternativist propoganda, less off campus liftouts.
- Can we have a paper that reflects both campus activities and campus opinions, a paper that makes Univ. life a little more meaningful and interesting for we students who read our paper?

Deane Sweeney



# CUT OUT & KEEP THIS PAGE

## If you are arrested

### Before you are arrested you may:

- ★ Make no statement (but see the discussion in the text).
- ★ Get a solicitor.

### If you are arrested you have a right to:

- ★ Make no statement (but see the discussion in the text).
- ★ Get a solicitor.
- ★ Apply for bail.

### Do not:

- ★ Resist a policeman.
- ★ Be abusive or disorderly.

## If you are arrested

### Your rights

A policeman's job is to enforce the law, but his powers are limited. He must obey the law as well as enforce it. An arrested person has rights designed to protect him. These rights are well known to criminals, who have nothing to learn from this booklet. The booklet is published for the benefit of the ordinary law-abiding citizen, who may on occasion find himself in trouble with the police. If you are arrested, what are your rights?

First, remember that you are innocent until found guilty in court. In court usually the onus is on the police to prove that you have committed an offence. Where an onus is placed upon you to establish your innocence this will be indicated to you by your solicitor, or, if you are not represented by a solicitor, by the court.

Second, when you are being questioned by the police you are not required to say anything. (Exceptions to this are set out below, at page 5.)

## 1. The act of arrest

### When can you be arrested?

A policeman arrests you either (a) on a warrant. This is an official order signed by a magistrate. The warrant states the charge against you and normally must be read or shown to you at the time of arrest. Sometimes a policeman may arrest a person against whom a warrant has been issued without having the warrant in his possession (but in such a case, the person arrested has a right to see the warrant without unreasonable delay); or

(b) without a warrant in certain circumstances. A policeman's power of arrest without a warrant is limited to the following circumstances:

- if you are found by the policeman committing an offence;
- if the policeman suspects with reasonable cause that you have committed or are about to commit an offence.

In some situations a private citizen may effect an arrest without a warrant, but such arrests are rare.

If an arrest is unlawful the person arrested may bring an action for assault or false imprisonment.

## Can the Police use force to arrest you?

An arrest is made when a person is seized or his body is touched with a view to his detention. If you are arrested, you have a right to be informed immediately of the charge. However, if you run away or resist lawful arrest or bring about a situation in which it is not possible for the policeman to inform you of the reason for the arrest, you cannot later complain that you were not given this information at the time of the arrest.

If you resist lawful arrest, the policeman can use all necessary force to arrest you. Handcuffing is justifiable only when there is reasonable necessity for it.

Do not resist a policeman. Assert your rights firmly but carefully; otherwise you may be laying yourself open to another charge.

## Do you have to answer questions?

The citizen will naturally wish to give the police his co-operation in their task of preventing and detecting crime. However, he should resist any attempt to trade upon that co-operation by unwarranted or officious enquiries or requests of an intimidating character.

A policeman has the right to ask questions, but you are not obliged to answer questions or make a statement. This applies whether the police enquiries are part of a routine check-up, whether they arise in the course of a police visit to your home to ask questions, or whether they are made after you have been arrested. There are some exceptions, in particular:

- motor vehicle cases (see page 11).
- if a policeman has found you committing an offence, or has reasonable cause to suspect that you have committed, or are about to commit, an offence, he may lawfully require you to give your full name and address. This is so whether or not he arrests you. If he has reasonable cause to suspect that the name and address given is false, he may lawfully require you to produce evidence of the correctness of the name and address you have given to him.
- the position is similar to that in (ii) where you are found coming out of licensed premises during prohibited hours.
- if you are on licensed premises you may lawfully be required to state your age.

(v) if you are found lying or loitering in a public place and a policeman requests you to give a satisfactory reason for your conduct, you commit an offence if you fail to give a satisfactory reason.

Arrests cannot be justified merely for the purpose of asking questions. Moreover, if you are not under arrest, you are not obliged to go with a policeman to a police station for questioning. Nor is a policeman entitled to enter your home to question you or to search, unless you invite him to do so or he has a warrant.

If questioned by a policeman, it is normally advisable to give him your name and address. If he asks further questions, or tells you or asks you to go to a police station for questioning, you are entitled to reply: "Are you arresting me?" If the answer is "No," you have the right to walk away. However, it is generally advisable not to walk away unless there is a witness present who could later testify to the circumstances and the circumstances are such as to justify that action being taken. The witness should be an independent person, not another policeman.

As a rule, if you consider yourself to have been wrongly arrested or to be wrongly under suspicion, you should not answer questions until a solicitor or an independent third party is present to give you advice. The best course to adopt is to keep on asking for a lawyer, relative or friend to be present. The one thing you should do, however, is to deny your guilt courteously and as frequently as possible. It is difficult to give sound general advice to cover all types of charges and all situations as to whether or not you should answer questions or give information to the police. In making your decision in the light of the advice given in the last paragraph, you should remember the following points:

(a) EVERY WORD SPOKEN TO A POLICEMAN, NO MATTER HOW CASUALLY, CAN BE USED IN COURT JUST AS READILY AS A SIGNED STATEMENT.

(b) No word once spoken, no matter how casually, can be withdrawn or erased. For a suspect, there is ordinarily no such thing as speaking confidentially or "off the record" to a policeman.

(c) It is only in limited circumstances that an innocent person under suspicion can derive any worthwhile benefit from supplying information to police in the absence of a legal adviser or other independent person. If you do decide to provide information, ensure that it is written down immediately and that the written version is correct.

(d) Avoid speaking without thinking about your position and your legal rights. Words spoken by you hastily or carelessly, perhaps in the heat of the moment, in the middle of a transaction with a policeman in a motor car or a police station, are likely to be reproduced later in the cold atmosphere of the court, inevitably without complete verbal accuracy. There is little chance that the total environment and context in which the words were spoken will be reproduced. Your words may thus easily be given a meaning which you never intended and may incorrectly incriminate you.

(e) When you are formally charged with the offence or offences, you should deny your guilt, but say nothing else from then on.

It must be conceded that there are some circumstances in which supplying information to the police promptly and even, if necessary, in the absence of a legal adviser, can benefit an innocent person under suspicion. It is, of course, very hard to generalise in this area. Let us take an example: You have bought something from a door-to-door salesman. If the police have evidence that it was recently stolen, then in the absence of a satisfactory explanation as to how you obtained it, they are entitled to charge you with stealing or receiving. Even if you give a satisfactory explanation, they are entitled to charge you and let the court decide. But if you give a frank, clear explanation at once and without waiting for legal advice (even though you are entitled to wait for such advice), you may make a favorable impression on the police and perhaps prevent a charge. If you are charged, the fact that you did this may create a better impression on the court. Even here, a short rather than a long explanation is less likely to be misunderstood in court.

Again, in minor traffic matters, you may well not wish to send for a lawyer. If you consider you are clearly innocent, a clear explanation may forestall a charge. But if someone has been injured, you would be better to get legal advice.

## 2. Your rights in the Police station

### What happens after you are arrested?

You are taken to a police station, where the charge against you must be formally made and recorded without unnecessary delay. You may be questioned in the station, in which case you should bear in mind the remarks made above. Any suggestion from a policeman that by making a statement you will make things easier for yourself is improper and should be ignored. It is for the court alone to determine what will happen to you.

After you are charged, you may be searched by a policeman and anything found on your person (including even this booklet—regrettably the relevant statutory provision may be so interpreted) may be removed, but should be recorded by the police. Where there are reasonable grounds for believing that a medical examination of your person will afford evidence as to the commission of the offence charged, you can be required to submit to a medical examination by a legally qualified medical practitioner. The authorised medical examination is limited to an examination of your person, and probably does not extend to the taking of blood or urine samples, which, if requested, you may refuse. The law is not entirely clear on this last point but probably this is the position. The police officer who requests you to submit to a medical examination must ask you if you desire to be examined also by another doctor of your own choice, and if so requested by you must take all reasonable steps to summon the doctor indicated by you. Further, any policeman in charge of a police station or any policeman who is at least a sergeant, may require you to allow your photograph and finger-prints to be taken. The law is not clear but probably you may refuse to submit to any identification parade.

Above all, when under arrest, do not lose your temper or allow yourself to be rattled. Do not try to be smart or rude—to score verbal points is, at best, irrelevant, and, at worst, provocative.

### Can you be released on bail?

If you are arrested, you are entitled to ask for bail. This may be with or without surety. Surety may be provided by someone such as a friend or relative.

If bail is refused by the police, you should ask for a friend, relative or solicitor to be notified. When police bail is refused, you may require that a court be convened immediately to hear an application for bail.

It is useful practice to have the name and address of a solicitor on you—perhaps jot it down in this booklet.

## 3. Collecting evidence

As soon as practicable you should make notes of conversations with the police, using as nearly as possible the exact words spoken. You will later be entitled to refresh your memory from such notes in court, if your recollection fails you there. In addition, make notes of all other relevant conversations and events. In some instances you will also be entitled to refresh your memory from such notes in court. Contact any possible witnesses immediately. Tell them that you have been charged and ask them to remember any relevant facts. Also ask your solicitor whether he would like to interview them.

If you have been physically ill-treated:

- go straight to a doctor and ask him for a report on your injuries.
- have any visible injuries photographed by a competent photographer.
- contact any person who saw you not long before you were arrested and ask them to look at your injuries and state whether they observed them before you were taken into custody.

## 4. Your rights in court

### When do you go before a magistrate (or two justices of the peace)?

An arrested person has a right to be taken before a court without unreasonable delay. If arrested during the day on a week day, you should normally be taken before a court immediately the formalities of arrest are completed—within an hour or so. If arrested at night, you should be brought before a court next morning, unless you are arrested on a Saturday night, in which event you would normally have to wait until Monday morning. (You may, however, require that a court be convened immediately to hear an application for bail at any time.)

### Should you have a lawyer with you?

Everyone has a right to obtain legal assistance before being called upon to answer a charge. If you have any doubts about your position you should ask the magistrate (or justices of the peace) for a remand (adjournment) to give you time to consult a solicitor. Such a request should never be refused.

There is a tendency for any person accused of an offence which he has not committed to think that he has no need for a lawyer, and that his innocence will protect him. This is a mistake and overlooks the fact that evidence against an accused person may be false as well as true. It also overlooks the fact that our laws of evidence dictate what you may prove and how you may prove it, and they are very technical. Understanding them is a skilled art, and understanding how to present a case is a highly skilled one. Representation by a lawyer will reduce the risk of miscarriage of justice.

### How should you plead?

When brought before a court, you are entitled to plead NOT GUILTY. The prosecution is then required to prove its case, but in some cases some matters may have to be proved by you to establish your innocence (see page 3). As a general rule, consult a solicitor before you decide how to plead. This holds good even if you yourself think you are guilty. The law is highly technical, and you may be entitled to an acquittal without knowing it.

DO NOT PLEAD GUILTY ON POLICE ADVICE. YOU MAY BE TOLD BY THE POLICE THAT IF YOU PLEAD GUILTY, OR MAKE A CONFESSION, THEY WILL "GO EASY" ON YOU OR WILL "PLAY DOWN" THE CASE AND YOU WILL GET OFF WITH A LIGHTER SENTENCE. SUCH PROMISES ARE NOT BINDING AND SHOULD BE DISREGARDED. IF YOU ARE INNOCENT, YOU DO NOT NEED CONCESSIONS OF THAT KIND.

If you have been ill-treated by a policeman in any way or refused facilities to contact a lawyer, relative or friend, or denied fair play in any matter of significance, tell the court and ask that your complaint be taken down. Any visible marks or injuries which you allege were obtained whilst you were in police custody should be shown to the magistrate (or justices of the peace), and he should be asked to note both the injuries and your allegation as to how you obtained them.

## 5. Where can you get help?

If possible you should obtain the services of a solicitor. Many solicitors will discuss with you and agree on a fee you can afford. In any event, it is better to be in debt to a solicitor than wrongly convicted without one.

### What if you cannot afford legal advice?

In South Australia it is important to remember that the Law Society of South Australia often provides assistance. The nature of the assistance which may be provided varies from case to case, but the position of the particular applicant is always taken into account.

There may be other ways of obtaining legal advice. Trade unions and other organisations often give assistance. In cases involving infringements of civil liberties the South Australian Council for Civil Liberties may be able to help.

In terms of money it may be cheaper not to engage a lawyer for a minor charge and to plead guilty. However, the long-term cost may be a stain upon your character which can never be erased and which may be used against you for the rest of your life.

Well, for once the local U.S. have done Adelaide's dope smokers a service. This article appeared on the front page of The Advertiser a few days ago. We'd all hoped that there might be a few plants growing wild in the hills, but police aren't alone now in expecting the hills to be covered with marijuana. For those of us not so fortunate to live in the hills (or anxious to spread the weed further) here's how to grow your own.

# Police find marijuana in scrub

The Advertiser, Wed., Sept. 19, 1973.

## Drug squad detectives yesterday seized 55 young marijuana plants hidden in scrub near Ashton in the Adelaide Hills.

The plants, about 12 inches high, were found in an old drawer. Plastic had been put over the plants to keep out moisture and keep in warmth. Police said that had the plants been allowed to grow for a couple of months the value of "pot" would have been enormous.

The present price in Adelaide for marijuana is \$30 an ounce. The young plants would fetch about \$15 each on the Sydney drug market.

It is understood a resident of the district found the plants by chance. Police expect marijuana plants to begin blossoming all over the Hills. "The planting season begins in the next couple of weeks," a detective said. "We are surprised to see the plants so early."

# Thanks a lot, fellas!!

The Complete Guide to Growing Marijuana: on sale for \$1.00 (plus 20 cents postage) from Lobotomy Press, P.O. Box 161, Glebe, NSW, 2037.

And God Said, Let the Earth Bring Forth Grass

Genesis 1:11

**pertinent information**  
Cannabis is diocious, that is, it has a male and female plant, both with flowering tops. Folklore and tradition account for the smoking of the flowering tops of the female plant rather than the male and today this distinction is subject to great controversy. Most books and a majority of 'heads' claim that only the female plant is useful for smoking, and that the male plant can be smoked as a harmless substitute for tobacco. Anyone who makes such a sweeping generalisation is either completely misinformed or never has grown his own, or probably both.

Contrary to what you might think, ganja and hashish are not marijuana.

Marijuana usually refers to the flowering tops, resin, seeds and leaves of both the male and female plant, wild or cultivated, which are dried and ground up.

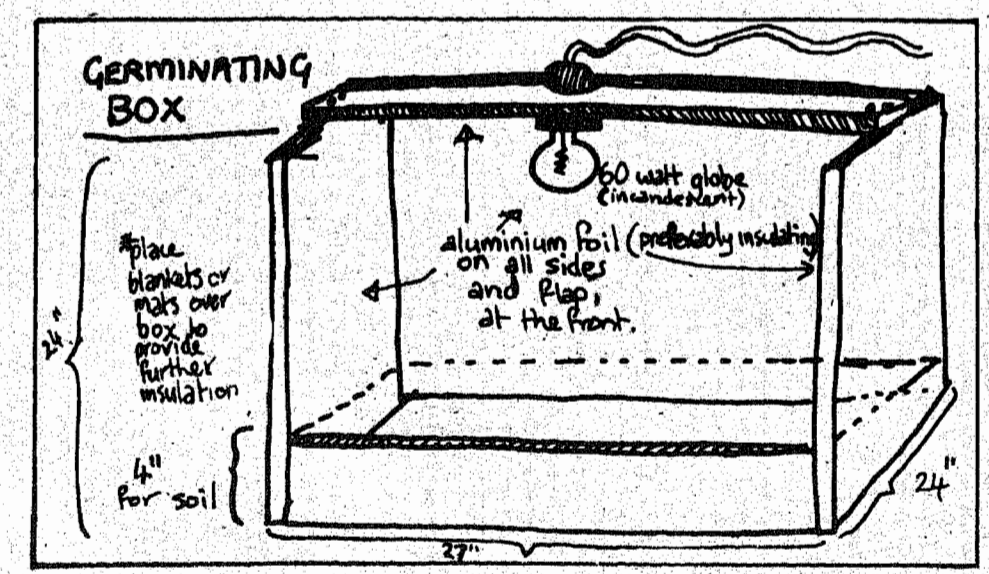
Hashish is made from the finest tops of the finest plants. But the leaves are scraped while sticky, and the resin is extracted. This resinous oily sap is then transformed into hard blocks.

Ganja is made from only the tops of the finest plants. Only these leaves are separated, dried and ground up.

Cannabis does particularly well in areas where the soil is disturbed each year. Flooded plains provide an excellent medium for growth. Shady stable areas are the worst place one can plant cannabis for marijuana. Not only will the resin content be minimal, but the plant could possibly fail to flower. It can be readily assumed that where dandelions and similar weed flourish, cannabis will do even better.

Before commencing cultivation, you must know and understand the secret of growing good grass. Cannabis is a hemp-type plant. Hemp is a fibrous material with a long history of commercial usefulness. The plant itself serves as a basic substance for the production of twine, rope, bags, clothing and certain papers. The oil from the plant is an ingredient of various paints, varnishes, and linoleum. When cannabis is grown commercially, the subsoil is kept moist and the fibre of the plant is soft and watery and THE LEAVES WILL CONTAIN ALMOST NO RESIN. This resin on the leaves (Tetrahydrocannabinol) is what produces a 'high'. The more resin, the stronger and more intense will be the 'high'. On the other hand, if the cannabis is grown in a climate which is sunny and hot and the soil is dry, the fibre will be brittle and the leaves covered in resin. Why does the plant produce this resin when grown in a hot and dry climate? For the same reason the pigments in your skin will get brown and tough if exposed to constant sunlight - for protection. The resin protects the leaves and flowering tops of the marijuana plants from the sun. As a plant reaches the flowering stage, it will send as much resin as needed to the flowering tops to protect itself during the reproduction cycle. The female plant carries the precious seed and lives a longer life than the male plant, and consequently will receive more resin. In North Africa where it is dry and the sun extremely hot, the plant will produce so much resin that when the sun is high the leaves appear to be covered with dew. So when growing your crop keep these facts in mind by providing your plants with a sunny dry, and hot environment, and you will have a good crop of marijuana.

The only disadvantage of an indoor crop is psychological, for the grass doesn't really look like the Sumatran grass we are accustomed to in Australia. The indoor crop retains its natural bright colour, which is lost in the sun-dried Indonesian grass. In fact, it doesn't even taste like grass. It is so fresh that it smells like lucerne or new-mown hay. But anyone who has grown a few indoor crops knows that it is as good or even better than the grass bought from a dealer.



**selecting a site**  
Selecting a site should be given careful consideration - it is relative to the quality of your crop. Reputedly, the best crops are grown by transplanting the plants after they are several weeks old. Because only 30% to 50% of the seeds actually germinate, most crops are started in small planters to enable the grower to detect which seeds will grow into plants. Upon seeing the number of plants which have grown, the grower can plan accordingly and transplant to the final growing area, whether it be outdoors or indoors. The height and bushiness of your plants are directly relative to the density of your crop. A crowded marijuana plant will usually not grow over 4-5 feet, and will have very few branches, whereas under ideal conditions the plant can attain a height of 20 feet with 3 to 4 foot branches! (Can you imagine actually seeing a 20 foot marijuana plant? That would be really 'heavy'!) In Mexico, the farmers usually have the start of a nice little marijuana colony. Cannabis thrives on soil which is distributed each year.

If your site is privately owned and not crown land, you'll have to be careful about being seen trespassing. Some farmers are paranoid that you're after their cow and may ring the cops. We know of one group of freaks out getting mushrooms when up drove the blue paddy wagon in response to the farmer's call.

If you are having trouble finding a suitable location in your area, you might want to try a concept known as 'intercropping'. INTERCROPPING means growing your marijuana among other crops. For instance, you can intercrop marijuana with corn or sunflowers, as they do in Mexico, and there is little chance of detection.

It is entirely possible to grow a crop indoors with the proper artificial lighting. Indoor farming has many advantages, for the climate can be controlled perfectly, and a crop can be grown the year round with the chances of detection minimal (or directly proportional to the number of people you choose to tell about your indoor farming.) An empty closet is a perfect place, but a bigger crop can be grown in an attic, basement, or empty room. Growing plants in windows is risky, and they usually don't receive the proper sunshine.

One must keep in mind that once your crop has begun to grow, it is very difficult not to inform at least a few of your friends of your closet cultivation, but it is even less difficult for your friends to rap about your righteous closet crop. Everyone that comes over wants to see your plants and the whole project becomes a hassle. It is a neat trick if one can flush a five-foot marijuana plant down the toilet in an emergency! Consequently, I wouldn't advise growing an indoor crop if you have 20 or 30 people over every week. But if you live in a neighbourhood that is not too hot, and only have a few friends over once in a while, you are fairly safe.

the seeds

**OBTAINING**  
Seeds can be found in almost any buy of marijuana, or obtained from a friend. If your marijuana contains no seeds, I'd be

a little skeptical of its quality. Seeds are a good indication of the quality of the grass, since they are produced only by the female plant, and are found only at the top (and most powerful) part of the plant.

**potting pot**  
After selecting the seeds, you should decide in what type of container you will start the plants. A planter's flax box is good, or a wooden cherry crate, or pots, pans, pails, an old bathtub - in fact, anything that will hold four inches of soil is adequate. The roots and branch roots of cannabis are diversified, but the general order is that of a major root boring straight down into the soil - This major root is usually 1/10 the length of the stalk. Numerous branch roots grow out from the major root to anchor the plant firmly. Because you should be transplanting in a few weeks, 4 inches of soil will suffice.

**A GERMINATING BOX** is ideal because the plants can be provided with a tropical-type atmosphere, which is conducive to germinating the seeds, and the box can easily be constructed at a minimal cost.

**preparing the soil**

Botanists agree that it is best to start the seeds in soil which has good aeration, holds moisture, and is free from bacteria and other living organisms, so as to avoid stem rot, mites, and other complications. This sterile soil can be achieved by using the following materials which can be obtained at any nursery or garden shop.

1. Vermiculite: is a sterilized mineral which has been exposed to extreme heat, resulting in tiny air pockets that trap beneficial air and water, thus keeping the medium moist.

2. Kitty Litter (6lbs cost 58c) Kitty litter is a mica type substance which holds moisture and plant food.

Now mix 5 parts of kitty litter and 5 parts vermiculite with 2 parts of steer manure or well rotted manure (Note that any manure used must be sterilized by placing the manure in a pan, adding water to prevent burning, then covering the pan and baking for fifteen minutes.) If you know anything about plant growth, you might try experimenting with manure substitutes. In Wisconsin, they produce a substance called Milorganite - dried human waste that comes from a sewage treatment plant. However, Milorganite is not imported to Australia.

Another suitable mixture is washed sand and shredded sphagnum moss (available at some nurseries): Mix 2 parts moss to 1 part washed sand.

After the plants reach a height of 6-8 inches you can safely assume that they will mature, but they will not develop into good marijuana plants if they are left in a moist soil. This is why transplanting is recommended. One babies the young Cannabis sativa plants by providing a nice aerated, moist growing medium. Then by changing the environment to a hot dry medium, the Cannabis sativa plant will protect itself with resin and develop into good marijuana.

**planting the seeds**

The soil in your planter should be fairly firm and moist (not flooded) Poke rows of holes 1/2" deep (definitely not deeper) and about 1 1/2" apart, staggering the rows. Rows should be about 1 1/2" from each other.

Cover the seeds with the soil, tramp the

soil lightly, and sprinkle water lightly over the covered seeds. Next, place the planter in a spot which is reasonably warm and allows a minimum of 8 hours sunlight. If this is not possible, the planter must be placed under a fluorescent light or a 60-2att globe until the plants germinate.

Total light exposure should not exceed 18 hours a day. One of the most common errors is to leave the plants under the light for 24 hours a day after they have broken through the soil. The plants will grow faster, but in a short time the top portion becomes too heavy for the spindly stem to support and they will lop over and invariably die. Eighteen hours a day of light is sufficient.

The plants should be grown in this medium for approximately one month, and must have the minimum eight hours of sunlight each day, or the appropriate artificial light.

**transplanting to an outdoor site**  
Prepare the soil about two weeks before the planting by spading the area to a depth of about 1 1/2 feet and mixing the soil with a little fertilizer. Manure is a popular fertilizer in India, but it should be used sparingly on the less hardy Cannabis australiana plants, because it tends to burn the young roots. The soluble nitrate fertilizers are the best, nitrate of soda, sulfate or ammonia, and other nitrogen based fertilizers. Organic types, if available, are preferred.

Cannabis grows best in neutral to slightly alkaline soil. The pH of your soil should be between 7 and 8. A soil testing kit can be obtained from your local nursery for about \$45, but I can't see paying the price. It is just as simple to take a sample to your local nursery and tell the clerk that you are an agricultural student writing a paper on local soil conditions. Ask about General Soil conditions, and more specifically, about the sample in your hand. I have always found these people congenial and very helpful, and in return I have awarded them as much business as possible. If you live near the CSIRO they too would be able to check your soil and advise you on the best planting for your 'Garden'.

To enhance the soil, you might want to add a cup of hydrated lime per square yard of soil, and water it a few times to let the lime penetrate the soil.

Water the planter (where the plants are presently growing) the day before the day of transplanting. This loosens the soil and allows the plants to be lifted from the soil with a minimum of root damage which would inevitably stifle the seedlings' growth.

Make preparations to transplant the plants on a cloudy day or, if this is not possible, transplant a few hours before sunset so that the plants will not have to endure the hot sun right away.

Take the plants to the site and give each plant at least 3 feet of growing space by making holes in the ground about the size of a tennis ball, 3 feet apart and staggered.

With a small spade or similar implement, gently lift out the seedling with a glob of the original soil and place it into the ready-made hole, but do not transplant the plants any deeper than they were growing in your planter. Fill in the hole with the excess soil and tamp lightly.

To stimulate root growth and help the plant overcome the transplanting shock, I strongly recommend using Transplantone or Plant Vitamin B1 (available at nurseries). I prefer Plant Vitamin B1 because it is inexpensive and one merely adds a few drops to the water and sprinkles it on the plant.

After transplanting, water the site until it is saturated (not flooded). This should be enough moisture for a few days unless the weather becomes extremely hot and dry. If you've planted near Sydney sometimes the plant will soak enough moisture out of the air so that extra water can be too much. Bit if the weather does turn hot and dry, and you observe that the plants are wilting, cover each plant with a paper bag with holes cut in the sides for ventilation. A white paper bag is preferable because it reflects the heat. These bags can also be used in case there is a sudden frost, in which case you will want to use a brown paper bag because of the heat retention.

**transplanting to an indoor site**  
If you decide to grow your crop indoors, it is very important that you read and understand the section on ARTIFICIAL LIGHTING. The success of your indoor crop depends entirely on how you utilize the artificial light that you have chosen.

Other than this, the fertilizers, the soil requirements and procedures are the same as transplanting to an outdoor site. Consequently the plants will be the same or even better.

**harvesting & curing**

The female short-day plant will not reach maturity and start to develop flowers unless the length of daily light exposure is decreasing to a point where it is receiving not more than 13-14 hours of light per day (Short Days). If you crop is indoors a female plant can be brought to maturity in as little as 36 days. We have grown female plants 15" high - full of seeds and resin - which were only a little over a month old. How is this possible? You merely have to 'psych-out' the plant. Remember that she is a short-day plant and the only time in nature when the days are getting shorter is when winter is approaching. As soon as she

senses that the length of daily light is getting shorter, she probably thinks, 'Holy shit! Winter must be coming so I'd better get in on and make a few seeds so that there will be some marijuana for next year.' So if you are giving plants 18 hours of light per day, and you cut it back to 10-13 hours per day, the female will flower in about two weeks. If you keep the

light at 18 hours per day, the females will grow indefinitely and probably never reach maturity and flower. If your crop is outside, the females will start to mature sometime between late summer and early autumn, depending on your geographic location.

The neutral photoperiodic male plants are a different story. Being neutral, they are not affected by the amount of light they receive as long as it is the minimum 8 hours to survive. The males will mature and flower sometime between 3-5 months depending on the variety of marijuana which you are growing

As the plant grows, the lower leaves will yellow and fall to the ground. Collect these leaves since there is a good possibility that they will be potent.

The male plant matures by developing loosely branched flower clusters near the forks of branches and down near the stem of the plant (see centre picture). The flower consists of about 5 green-yellow or purplish sepals which open at maturity and shed the yellow stamen pollen. As soon as possible after this shedding, the male plant should be harvested because the resin content is at a peak. After the shedding, the stock and stems will turn pale, the leaves will start to shrivel and the plant will die.

While the males are reaching maturity and preparing to release the pollen, the female plants are developing flower clusters and the bracts (see centre picture) are starting to separate so that the pistils can protrude and catch the pollen from the male. If you do not care about a good crop of seeds, the male plants should be harvested before they release the pollen and the females will devote all their energy to protecting the flower clusters - by producing more resin in the whole area - until they can hopefully get fertilized. In about 3-5 weeks when her energy is exhausted, the female plant will abandon the hope of getting fertilized and will start to die. The stalks and stems will start to turn pale, lose their waxy texture, and the leaves will start to shrivel. At this point the female plants should be harvested for they are at maximum potency.

If frost presents no problem in your area or you are growing the crop indoors, you may wish to try an interesting method called double flowers. After the female plant has begun to form her flower clusters, merely snip off the flower clusters just above where they join the main leaves (the growing point). A new flower cluster will develop in its place in about one month. This process can be repeated as many times as desired but after the third or fourth harvest of flower tops the plant starts to become very abnormal and usually will not produce a good crop of seeds. This is an interesting technique for not only have your prolonged the life of the plant and made it more potent, but you have also produced a double crop of the very potent flower tops. As a general rule, the flower tops are 8 times as powerful as the bottom leaves.

**Harvesting can be done in a variety of ways and there is considerable disagreement as to what is the best way. Mexico, the farmers use the traditional method of sun-drying the crop. They break the upper third of the plant and let it hang until the leaves are dry, whereas in India the Cannabis is sometimes dried in sheds, as is tobacco in the U.S. One source claims that sun drying is the best and another claims that the sun bleaches the potency from the plants. Others claim that hanging the plant upside down causes nearly all the resin to flow to the top and leaves.**

**sugar curing**

Putting a little sweetness into your marijuana is a benefit of this curing method.

1. When plant is ready for harvest, take a saucepan of boiling water in which you've put plant of good raw sugar.
2. Let the sugar dissolve, then uproot the plant and immediately shove the roots into the hot sugar solution.
3. This forces the resin into the leaves.

When 450 workers met at Newcastle last Easter for the first National Workers' Control Conference, the workers' control movement in Australia entered a new stage. It had become a mass movement. That movement is in South Australia to stay, with the setting up of the Adelaide Centre for Workers' Control last June.

The idea itself is not new; it goes back at least to the October Revolution in Russia when it was one of the inspirations of working class organisation. But it had re-emerged in recent years in Europe. The famous work-in at the Upper Clyde Shipyards in Scotland in 1971 was a dramatic illustration of how effective workers' control is as a form of action against the arbitrary power of the bosses and the bosses' government.

The last few years have been similar illustrations in Australia of how effective work-ins and workers' control demands are as a form of militancy. The work-ins at Harco, the Sydney Opera House, South Clifton Colliery and the Whyalla glove factory, and the forms of workers' control used by the Sydney Builders' Labourers, GMH workers and the NSW power workers in their recent struggles have all been important contributions to the Australian labour movement.

### What is Workers' Control?

Workers' Control is simply the workers taking over control of working conditions in factories, and eventually the production process itself. It denies the "Sacred Rights" of the boss (who produces nothing) to give orders to the real producers of our national wealth, the workers. It is the real producers who must decide what is produced and under what conditions!

Workers' Control can be seen as part of a wider strategy for socialist change — ownership and control of the means of production by the working class. But the pay-off starts much earlier than that. In plants operating with a production line, for instance, workers' control of the speed of that line makes an enormous difference to working conditions.

In a hard-fought struggle with General Motors at Elizabeth three years ago, Body Shop workers forced the management to concede that the line would not be speeded up without the representative of the shop floor being present. This is just one example of how workers extended their control over their own working conditions.

### Bosses' Control

Employers don't like workers' control one bit, and in many cases have mounted a campaign against it. The NSW Master Builders, for instance, while crying poor in response to wage demands, has spent thousands of dollars on full-page ads in the daily press claiming that workers' control is a "communist plot" and "un-Australian". These, of course, are the last cards in the pack, so you know they're getting worried! Another sign is the fake "Worker Participation Schemes" being promoted against workers' control.

### WORKERS' CONTROL AND TRADE UNIONISM

Workers' control is by no means a substitute for more traditional forms of struggle and organisation. Without trade unions, and without the ability to strike, the working class would be an easy victim for the greed of the employers and the violence of the State which protects their interests.

But workers' control demands a particular kind of organisation — a democratic one. "Democracy" here doesn't mean simply a number of individuals sticking bits of paper into ballot boxes. It means real rank and file participation in decision-making and real collective action in the factory. And it means working class leaders elected from the shop floor and vitally concerned with the needs, opinions and conditions of those they represent. Workers' control is an empty phrase without strong shop floor organisation and dedicated shop stewards.

### The Adelaide Centre for Workers' Control

In fact, the Adelaide Centre for Workers' Control sees these principles of organisation as so important that assisting worker militants to set up and maintain shop floor organisations has become one of its major functions. It does this by providing information and ideas, and by arranging informal meetings between workers in different industries, plants and unions, — meetings at which ideas and experience can be exchanged.

The Centre, however, does not try to replace Shop Committees or existing Trade Unions. It is within the framework of these bodies that its ideas must be tested and used.



### DIREZIONE OPERAIA NELLE FABBRICHE

Quando 450 individui, quasi tutti operai delle varie industrie australiane, si sono riuniti a Newcastle durante le feste di pasqua per il Congresso Nazionale sulla <Direzione Operaia>, la loro causa è stata portata ad un nuovo livello di rafforzamento — la causa è diventato un Movimento Popolare!

Questo movimento indurirà con lo stabilimento del Centro per la Direzione Operaia nelle Fabbriche di Adelaide. (Detto: Adelaide Centre for Workers' Control.)

<Direzione Operaia> non è un concetto nuovo: lo è almeno Vecchio come la Rivoluzione Russa quando fu parte del programma delle organizzazioni della classe operaia ed adesso è diventata una domanda del movimento operaio in Europa. La famosa occupazione degli stabilimenti del Upper Clyde in Scozia nel 1971 ha dimostrato la forza che la <Direzione Operaia> può avere nella lotta contro il potere dei padroni ed il loro governo.

Ultimamente l'occupazione delle fabbriche si è dimostrata come una tattica di grande valore per il movimento operaio. In Australia l'occupazione dell'azienda Harco, L'Opera di Sydney, la miniera di carbone di South Clifton ed altri esempi, hanno dimostrato questo. Una esperienza per il movimento operaio importantissima si trova nella lotta dei lavoratori dell'industria costruzione di Sydney — hanno istituito un sistema di <Direzione Operaia> nel lavoro, esemplare.

### CHE COSE IL SIGNIFICATO DI <DIREZIONE OPERAIA>?

Quando i lavoratori controllano il metodo di fabbricazione e le forze attive della produzione industriale — questa è <Direzione Operaia>. I diritti <sacrosanti> dei padroni (i quali non faticano) sono annullati ed i operai (i veri produttori del benessere economico) prendono controllo delle aziende nelle loro mani. Questo è un diritto per la classe operaia.

Il movimento per la <Direzione Operaia> fa parte del grande movimento per istituire un cambio socialista nello stato — per impadronire la classe operaia con le forze della produzione economica. Però questi sono pensieri del futuro, per adesso si può incominciare con (nelle fabbriche dove ci sono le linee di montaggio) il controllo della rapidità della linea di montaggio. Tale controllo farebbe una differenza enorme nelle condizioni del lavoro.

Quando i lavoratori ed i padroni si sono confrontati nella fabbrica della G.M.H. (Elizabeth) — un confronto assai duro, una lotta feroce (ma una ispirazione a tutti i lavoratori) — il lavoratore del reparto carrozzeria hanno forzato una concessione da i padroni: — che la linea di montaggio non sarebbe aumentata di volume senza una rappresentazione a i lavoratori. Un esempio meraviglioso del potere del operaio ed il controllo attuale che ha del metodo di produzione nella fabbrica.

Recentemente, operai della stessa azienda si sono rifiutati d'accettare lo spostamento

geografico della fabbrica — così hanno dimostrato che non accettano i diritti dei padroni americani dell'azienda. Anzi nemmeno le più potenti delle aziende internazionali possono resistere il potere dei lavoratori, ed in tal modo possono essere humiliate tutte.

Certamente i padroni non desiderano la <Direzione Operaia> nelle loro fabbriche — in fatti si sono uniti per combattere questo movimento operaio. L'organizzazione degli "Master Builders" di N.S.W. per esempio, mentre contestava contro l'aumento della paga di base per i lavoratori della industria costruzione (dicevano che non c'erano i soldi per sostenere un aumento), ha sprecato migliaia di dollari con reclami nei giornali. Questi reclami dichiaravano che il movimento per <Direzione Operaia> era un <complotto comunista> ed con questo <anti-australiano> Ma come sappiamo tutti, queste manovre reazionarie non hanno nessuno effetto sulla coscienza popolare, ed adesso i padroni si trovano senza difesa.

Anzi quello che ci deve preoccupare sono le manovre per istituire la <Partecipazione Operaia nella Direzione delle Fabbriche> — sono pericolose perché pretendono di dare al lavoratore controllo del lavoro che fa, ma infatti sono metodi per sfruttarlo di più. <DIREZIONE OPERAIA> ED IL MOVIMENTO SINDACALAE <Direzione Operaia> non è un sostituto per i mezzi tradizionali della lotta operaia contro lo sfruttamento dei padroni. Senza i sindacati e senza lo sciopero, la classe operaia sarebbe senza difesa contro i padroni crudeli ed avari, e contro la violenza dello stato.

Però se la <Direzione Operaia> diventerà di più di un concetto, ci deve essere una organizzazione speciale per creare questa nuova realtà — una organizzazione democratica. La democrazia non è la registrazione delle preferenze elettorali, ma la partecipazione di ogni lavoratore nella direzione della fabbrica — una forma collettiva di arrivare alle decisioni sul lavoro deve essere istituita.

Questo vuole dire i capi del movimento della classe operaia, eletti nelle fabbriche e preoccupati con il bene, le opinioni e le condizioni della vita e del lavoro dei loro elettori. <Direzione Operaia> non è un concetto senza significato quando ce un movimento democratico, popolare e forte nelle fabbriche, che l'adotta ed spinge per istituirlo nelle aziende.

Il centro si dedica ad istruire tutti i operai nel concetto di <Direzione Operaia> ed con questo a contribuire allo sforzo per istituire nelle fabbriche <Direzione Operaia>. Tutte forme di istruzione sia giornali e libri, seminarie pubblici, conferenze per scambiare idee ed esperienze, faranno parte del lavoro del centro. Istruzione è una parte importantissima della lotta per istituire <Direzione Operaia> nelle fabbriche.

Il centro non sostituisce i comitati operai nelle fabbriche e nemmeno i rappresentanti sindacali, ma è soltanto un aiuto per aiutare con la istruzione nel concetto di <Direzione Operaia>.

"Όταν 450 εργατες συνεδρίσανε στο Νιούκαστλ το περασμένο Πάσχα για το πρώτο Έθνικό Συνέδριο Κοντρόλ Έργατών, το κίνημα Κοντρόλ Έργατών — Τουέρκερς Κοντρόλ — στην Αυστραλία μπήκε σε ένα νέο στάδιο. Έγινε πλέον μαζικό κίνημα. Το κίνημα αυτό ήρθε στην Νότιου Αυστραλία για να μπει, με την ίδρυση κέντρου για Κοντρόλ Έργατών στο Άντελαϊντ τον περασμένο Ιούνη.

"Η ιδέα αυτή δεν είναι καινούργια: πάλι πίσω τουλάχιστο στην Οκτωβριανή Επανάσταση στη Ρωσία όταν ήταν μια εμπνευση της οργάνωσης της εργατικής τάξης. Στα τελευταία χρόνια ξεναμφανίστηκε στην Βιρτζίνια. Η περίφημη στάση των εργατών στα ναυπηγεία του Άππερ κλέβει της Σκωτίας το 1971 ήταν μια δραματική ένδειξη το πως αποτελεσματικό είναι το Κοντρόλ Έργατών σαν μορφή δράσης κατά την αθέλητη έξουσία των μισθώδων και την κυβέρνηση των μισθώδων.

Τα τελευταία χρόνια έχει δεξί ένδειξεις στην Αυστραλία πως αποτελεσματικό είναι οι στάσεις και οι απαιτήσεις του Κοντρόλ Έργατών σαν μορφή μαχητικότητας της εργατικής τάξης όπως λ.χ. στο Χάρκο, Σόουθ Όπερα Χάους, στο Άνδρακορυχό Εκούβ Κλίφτον, στο εργοστάσιο γανθιδίων του Ρουατάλλα, και οι μορφές πάλης των οικοδόμων στο Σόουθ, της ηλεκτρικής παραγωγής και του Ντενεράλ Μότορς Χόλντεν.

Τί είναι το Κοντρόλ Έργατών;

Το Κοντρόλ Έργατών είναι απλώς ένα βήμα όπου οι εργάτες Κοντρολάρουν τις συνθήκες εργασίας στο εργοστάσιο, και τελικά την ίδια την παραγωγή. Το βήμα αυτό άρχει το "Έξω Δικαιώματα" των μισθώδων, που δεν παράγουν τίποτα, να διατάζουν τους πραγματικούς παραγωγούς του έθνικού πλούτου, τους εργάτες. Είναι οι πραγματικοί παραγωγοί που πρέπει να αποφασίζουν τι παράγεται και κάτω από τί συνθήκες.

Το Κοντρόλ Έργατών είναι τις ερρήκερης στρατηγικής για σοσιαλιστική αλλαγή — την έλευση και Κοντρόλ των μέσων παραγωγής από την εργατική τάξη. Η άμοιρη βίωση άρχίζει ένωπότερα από το σημείο αυτό. Σ' εργοστάσια όπου λειτουργεί η παραγωγική γραμμή, για παράδειγμα, το Κοντρόλ της γραμμής κάνει μεγάλη διαφορά στις συνθήκες εργασίας.

Ένα σκληρό αγώνα με το Ντενεράλ Μότορς στο Έλζουμπεθ πριν τρία χρόνια οι εργάτες του Κέντρου Στόπ Ανάγκασαν την διοίκηση να μη επιταχύνει την γραμμή χωρίς την παρουσία αντιπροσώπων των εργατών. Αυτό είναι ένα παράδειγμα στο πως οι εργάτες μπορούν να εφαρμόσουν Κοντρόλ στις συνθήκες εργασίας.

Τελευταία, οι εργάτες του ίδιου εργοστασίου αντιτάθηκαν στην απόφαση να μεταφερθεί η συλλεκτική γραμμή στη Βικτωρία, έτσι άρνήθηκαν να υποκύψουν στις διαταγές των μεγάλων μισθώδων στο Ντενεράλ Μότορς. Άκόμα και οι μεγάλες πολυ-έθνικές — ή διεθνείς — εταιρίες μπορούν να γονατισθούν.

Το Κοντρόλ των Μισθώδων.

Οι εργάτες δεν θέλουν το Κοντρόλ Έργατών καθόλου, και συχνά δροβνε έναντιόν του. Για παράδειγμα, οι μεγάλοι εργοδότες της Ν.Ν.Ο., άφου κλάτνε την "πρώτεια" τους, εδοδεόννε χιλιάδες δολάρια σε διαφημίσεις στο τόπο λέγοντας ότι το Κοντρόλ Έργατών είναι μια "κομμουνιστική συνομοσία" και "άντι-Αυστραλικό" δίδβημα. Αυτό, βέβαια, είναι τα τελευταία χαρτιά των, που δείχνουν ότι πράγματι άνιευχόννε είναι ένα άκρμα σημειο του φετόκου πλάνου περί "Συμμετοχής Έργατών" που προαγουν οι μισθώδες.

Κοντρόλ Έργατών και Συντεχνίες.

Το Κοντρόλ Έργατών δεν άντικατησάννε τις παροδοσιακές μορφές πάλης και οργάνωσης. Χωρίς τα γουόνια, και την ύνω-ατότητα άπεργίας, ή εργατική τάξη θα είναι θύμα της λαμπουργίας των εργοδότηων και της βίας του κράτους που προφυλάξει τα συμφέροντά των.

Το Κοντρόλ Έργατών όμως, άπαιτεί ειδικό είδος οργάνωσης, μια δημοκρατική οργάνωση. Η "Δημοκρατία" δεν έννοει άπλως έναν ένας άριθμός άτόμων ρίχνουν ψηφοδέλτια στις κάλπες. Η δημοκρατία έννοει την συμμετοχή όλων στη λήψη άποφάσεων και πραγματική κολλεκτιβίστηκη δράση στο εργοστάσιο. Και σημαίνει την έλεγχο άντιπροσώπων της εργατικής τάξης από το ίδιο τον χώρο του εργοστασίου, που μεριμνάει για τις άνάγκες, τις γούμες και τις συνθήκες αυτών που είναι μέσα στο εργοστάσιο. Το Κοντρόλ Έργατών θα είναι μια κοόφια πράξη χωρίς δυνάμικη εργοστασιακή οργάνωση και συνθητότων άντιπροσώπων.

Το Κέντρο Κοντρόλ Έργατών "Άντελαϊντ."

Το Κέντρο αυτό θεωρεί τις άρχες οργάνωσης του Κοντρόλ Έργατών άπαραίτητες για την δράση των μαχητόων εργατών στη πύλη μέσα στα εργοστάσια. Το Κέντρο ένεργεί δίνοντας πληροφορίες, οργανόνόντας συνέδρια-σεις εργατών από διάφορες βιομηχανίες και συντεχνίες — συνέδρια-σεις όπου θα άνταλλάζόνται ιδέες και πείρα.

Το Κέντρο αυτό όμως δεν επιδιώκει να άντικαταστήσει τις υπάρχουσες εργοστασιακές επιτροπές και συντεχνίες. Είναι ένός των σούμάτων αυτών που οι ιδέες του Κέντρου θα δοκιμάζόνται και θα χρησιμεύονται.

Try putting 13 little pins in 13 little holes 60 times an hour, eight hours a day. Spot weld 67 steel plates an hour, then find yourself one day facing a new assembly line needing 110 an hour. Fit coils to 100 cars every hour; tighten seven bolts three times a minute. Do your work in noise 'at the safety limit', in a fine mist of oil, solvent and metal dust. Negotiate for the right to take a piss . . . or relieve yourself furtively behind a big press so that you don't break the rhythm and lose your bonus. Speed up to gain the time to blow your nose or get a bit of grit out of your eye. Bolt your sandwich sitting in a pool of grease because the canteen is 10 minutes away and you've only got 40 for your lunch break. As you cross the factory threshold, lose the freedom of opinion, the freedom of speech, the right to meet and associate supposedly guaranteed under the constitution. Obey without arguing, suffer punishment without the right of appeal, get the worst jobs if the manager doesn't like your face. Try being an assembly line worker.

Wonder each morning how you're going to hold out until the evening, each Monday how you'll make it to Saturday. Reach home without the strength to do anything but watch TV, telling yourself you'll surely die an idiot. Know at 22 that you'll still be an assembly-line worker at 60 unless you're killed or crippled first. Be as old biologically at 40 or even 35 as a woodcutter of 65. Long to smash everything up at least once a day; feel sick with yourself because you've traded your life for a living; fear more than anything that the rage mounting within you will die down in the end, that in the final analysis people are right when they say: 'Aah, you can get used to anything. It's been like that for 50 years—why should it change now?'

(from "The Prison Factory" a pamphlet available from the Centre)



N.S.W. Steelies show B.H. their muscles

## BUILDING A SHOP COMMITTEE

### Immediate Task

The immediate and most important task confronting us now is to convince the workers of this country that we have the power and ability to bring about a radical change, which will ultimately be of benefit to all citizens of this country.

We must be able to demonstrate, by means of education and example, that we are capable of doing so. By this I mean all workers, regardless of the colour of their collars. One thing we can be sure of is that the only groups capable of bringing about a revolutionary change are the workers. There is very little appreciation of the fact that the biggest organised group in our society are the trade unions.

In order to bring about a radical change, the most laborious task is to organise. Having already established trade unions, of which we are part, and playing an active role, we hold a considerable advantage over the employing class. The important thing now is how to win the initiative in the constant

struggle, and to maintain it until the accomplished end. There is only one answer—mass organisation among the established spheres of the trade unions.

### Shop Committees

The most effective way to organise in order to challenge the area of supremacy of the employers is by way of a strong workshop organisation. By this I mean strong Shop Committees. I do not possess a blue print for a perfect shop committee organisation, nor do I know even of the existence of such, and what I have to say on this matter is the result of personal experience.

### G.M.H.

During 1964, the workers employed in General Motors Holdens, suffered the most crushing defeat experienced during the whole course of their employment.

The failure of the trade union movement, led by the A.C.T.U. to show positive leadership and win at least some gains, after more than three weeks of industrial struggle, left

the workers divided and demoralised.

The word 'trade union' became a dirty word—open hostility against the leadership of the V.B.U. in particular was evident everywhere. This situation deteriorated to such an extent that the workers, in large numbers, refused to pay their union subscriptions, thus disenfranchising themselves from any ballots concerning the election of shop stewards and officials. The reactionary forces were able to hold and maintain the positions of leadership and dominance. On the other hand, G.M.H. were able to seize upon the workers' disunity and institute strong arm tactics in order to exploit workers, mostly migrants, to a point, in some cases, beyond human endurance.

### Establishment of the A.E.U. Shop Committee

However, during this period of time, the A.E.U. was able to maintain its union organisation, but only on the basis of unco-ordinated shop stewards' activities. Realising the mammoth task confronting them as individual shop stewards, led to the formation of the A.E.U. Shop Stewards' Committee in 1966, consisting of five shop stewards, one deputy and one Branch Secretary.

### Shop Committee Program

The immediate program of the Shop Committee consisted of the following main points:

1. Election of Shop Steward in every section of our membership.
2. Instituting of weekly meetings on the premises and monthly meetings outside (more if required).
3. Establishment of workshop propaganda sheets.
4. To seek contact and dialogue with Shop Stewards from the other trade unions in the plant, with the view of forming a combined Shop Committee.
5. Taking up small issues which could be won, such as dirt money, heating and ventilation challenging the authority of the foreman and so on.

### News Sheet

Here, without fear of contradiction, I would like to state that the biggest factor responsible for the rapid growth of the A.E.U. organisation was none other than the News Sheet called "The Elizabeth Engineer".

A great deal of attention was paid to issues won by the members on the shop floor, bad working conditions, continually exposing the company's philosophy of maximum exploitation, ridicule of a particularly bad foreman—in fact each issue was eagerly awaited, either to see a foreman being exposed, or reports on the activities within the plant. The editorial was devoted mainly to an issue which was most interesting to all the workers. The cost of printing the "Engineer" was fully subscribed to by the workers on the job, by way of collections. One such collection normally exceeded \$110.00. We have had amounts in excess of \$125.00.

This publication thus became the voice of the workers. It helped to revive interest in trade union affairs, made workers more inquisitive into the affairs of the union in general, and the performance of the union officials in particular.

I would like to point out that the stimulus injected by the "Engineer" had resulted in rapid expansion of the A.E.U. Shop Stewards' Committee. By February 1968, the Shop Committee consisted of 23 Shop Stewards and 18 Deputies, representing 760 A.E.U. members. From 1966, prior to the sacking of almost 90 A.E.U. tooling tradesmen recently, our membership increased to 150 per cent, mostly at the expense of another unmentionable union.

### Involvements of the Membership

In order to ascertain the member interest, in particular issues, the Shop Committee usually drew up proposals for a campaign centred on a number of issues. Once these points were agreed to by the Committee, then they were transmitted to the members in the form of a survey. At the completion of the survey, a mass meeting of all members is called to hear a report of the survey and the recommendations of the Shop Committee. One such survey resulted in the establishment of a Fighting Fund in March 1968.

### Fighting Fund and Guerrilla-type Actions

As I have mentioned previously, the economic bondage which practically every worker is subjected to by way of hire purchase commitments, does limit his desire to engage in any prolonged activities, regardless of the substance or the size of the benefits sought.

In order to win major gains with the least possible financial loss to the workers, and at the same time inflicting the maximum of

loss to the employer, a decision by the members was made to institute guerrilla-type action, which consists of the following:

A small group of workers knock off at a given time, and return the following morning at the usual starting time, thus preventing the boss from laying workers off. For instance, during 1969, in support of a claim for 30 per cent over-award payment, the company did not produce one motor car for a period of one week, at the expense of less than \$1,000 to the Fighting Fund. These are not bad odds when one considers that the company produced in excess of 180 cars per day at that time. Incidentally, many other workers have adopted these tactics, i.e. at B.H.P. Whyalla.

The Fighting Fund has exerted a major influence upon the management's thinking on issues such as all tradesmen engaged in the tool-room receiving toolmakers' rates; also all jig-makers at Elizabeth receiving toolmakers' rates. These issues have been won with comparative ease since the formation of the Fund, when one considers that some of these requests appertaining to the above matters, have gone on for 10-15 years. Many gains have been made i.e. 1969-1970—43 disputes in 15 months (tea breaks, overalls, etc.).

### Interstate Committees

Once the local committees have been formed it is essential to make every effort to establish an Interstate Shop Stewards Committee. This, of course, applies if a particular industry is of an interstate character. For example, the vehicle industry, oil industry, steel, electrical manufacturing, and so on.

At such, committee issues are discussed appertaining to the production schedules of the company, the level of organisation in each of the plants, and most of all, what the rank and file want. From committees such as these, a number of campaigns were initiated in the vehicle industry, namely—1968 Pension campaign, 1969, 30 per cent over-award payment; and 1971, a log of claims was served on the manufacturers by all the unions concerned.

### Points to Follow

This is briefly how we have started the Shop Committees. Finally, I would like to offer the following advice in respect to workshop organisation:

1. Where there are three or more Shop Stewards, they should form a Shop Committee, which must include two or three rank and file delegates.
2. Efforts must be made to form a combined Shop Committee if there is more than one union involved on the job.
3. Do not resist that the Shop Committee should operate under the A.C.T.U. charter if others desire to do so. This is the best way to expose the ineffectiveness of the A.C.T.U. charter.
4. Wherever possible, a News Sheet to be produced. The workers will subscribe to it if it is punchy and offers good leadership. Do not rely on raffles and lotteries to finance it.
5. Institute a Fighting Fund, but its operation and control must finally rest with the members.
6. In the event of industrial action, wherever possible use guerrilla-type action.
7. Hold regular meetings of the Shop Committee.
8. Constant consultation with the membership.
9. Challenge the employer's right on all decisions affecting the membership, such as sacking a worker, safety, speed or tempo of work, insist on civility and politeness from all supervisors, question the introduction of new machinery.
10. If the Committee sets out to do something—do it and do not bluff. The employer knows your strength as much as you do.

I would like to conclude with the following thought. The capitalist world is facing a crisis which would have seemed impossible to happen only a few months ago. The international monetary crisis is not being solved and its repercussions are being felt throughout the world, to the disadvantage of the working class, which includes us in Australia. Our job now is to explain and prove that capitalism cannot work, and there is no better way to do it than through organised Shop Committees.

Ted Gnatenko,  
Chairman,  
Combined Shop Committee,  
G.M.H., Elizabeth.

# WOMEN & WORKERS CONTROL

## Why a special section on women workers?

Women now form 1/3 of the workforce, and this number is increasing, as it becomes more and more difficult to keep a family on one wage. There are things which working women have to cope with which don't affect working men.

The main things are:

### (1) Many working women have two jobs — one is 'invisible' and unpaid.

Married women have to do an exhausting 'second shift' of up to 4 hours housework and childcare per day, as well as their paid job. This means they work from 60 to 80 hours a week, and about half of that work is not even recognised as work, let alone paid for. Since women have the responsibility for running the household, they find it difficult to attend union meetings or get involved in struggles to improve wages and conditions. Because of this, most shop stewards and union officials are men, and even in industries where there are large numbers of women, most unions are not aware of, or ignore, the particular problems of working women. Jobs and industries where the majority of workers are women after have very bad wages and conditions.

### (2) Women don't have equal job or training opportunities

Although so many women spend a great deal of their lives in paid jobs (many go back to work when the kids start school) the training girls get does not take this into account. Girls are not encouraged to take apprenticeships or learn skills. Many jobs have one classification for women, which is lower-paid, while there are many higher-paid classifications which are open to men, with training opportunities and better conditions. Women are still excluded from many jobs, and whole trades and industries, just because they are women.

### (3) Most Working Women are Underpaid

In spite of all the talk about equal pay, most women don't get it. You can only get 'equal pay for equal work' which means you have to prove you are doing the same work as a male in a similar job. But many women work in jobs where there are no males doing the same kind of work: there is no-one for them to be equal to. So 'equal pay' is used as an excuse for keeping their wages down. It is not equal pay, but more pay, that is needed for these women's earnings to be brought up to a basic living wage. And the very jobs done by women that are so badly paid are often the most tiring boring or dirtiest jobs in the plant — women work just as hard, or harder, and for less pay! Of course, it suits the boss very well to have a third of the workforce underpaid!

### (4) Working women are penalised for having children

Many women lose their job or seniority if they become pregnant. Childcare facilities are still expensive and there are not nearly enough of them. Women are regarded as 'unreliable' and 'unprofitable' workers because they have children and because they have to take the main responsibility for looking after them. Yet childcare is work that is vital to the whole community, and which women do for nothing, and get no recog-

nition for. Conscripts used to be able to leave work for two years without loss of seniority. If they can arrange that sort of leave for men to go and kill people, why can't women have leave to bear children? The answer is, of course, that capitalist industry is run for profits, not people, and it will only make improvements in conditions for women if women fight for them.

out of their houses. If women are to be freed from the burden of the 'second shift' of housework and child care, this work must become a social responsibility, instead of being only women's responsibility. United action by workers could mean that demands for adequate childcare centres, cheap restaurants and laundromats, and paid shopping-time for both sexes, could be made. These



## Workers' Control and Women's Demands

In addition to all their particular problems, women are in the same situation as all workers: it is their labour which makes profits for the boss, and the job is organised only for the bosses' profit, no matter how bad it is for the workers. Workers' control means challenging the bosses' control over the work place and over every part of workers' lives. This requires co-operation and active organisation among workers at the shop floor level. This is the sort of organisation which would enable women to fight against discrimination on the job, and for higher pay and better conditions. There are already examples of women workers who have done this. Last year women at the Uniroyal factory had a successful strike for equal pay. In January of this year, women at the James North Glove Factory in Whyalla staged a sit-in in protest against the closing down of the factory, which meant they would lose their jobs. The women forced the boss to negotiate, and are now running the factory as a co-operative. In both cases the women had support from male workers, who went on strike in support at Uniroyal and helped at the sit-in at Whyalla. They also had Union support. In New South Wales, Builders' Labourers have gone on strike to force bosses to hire women in jobs which used to be 'male only'.

But activity by workers on the job can be organised even in the face of Union apathy or opposition; in fact rank-and-file action is the only alternative if the Union will not take action to support workers' demands. Workers' control also means that workers can make demands and take action about things which affect them but are not confined directly to the work situation. For instance, the Builders' Labourers, in New South Wales, and the Plumbers and Gasfitters' Union in South Australia, have put 'green bans' on building and demolition projects which would be harmful to the environment or which would involve turning people

and other demands would be the beginnings of making housework and childcare a social responsibility, paid for by public funds, rather than a private unpaid burden on individual women.

## STRENGTHEN TRADE UNIONS

Some union officials, the hierarchy of the trade union movement, oppose the concept of workers' control. They claim that workers' control intends to supplement the unions by forms of job organisation which atomise the union structure and its effectiveness.

Nothing could be further from the truth. As all experience shows a genuine rank and file movement at the grass roots is essential to revitalise the trade unions, to make them attractive to the half of the work force who are non unionists, to achieve immediate improvement in workers conditions to combat bureaucracy in the union apparatus and to prepare the way for the ultimate change in society where real power is exercised by the workers by hand and brain.

Two factors tend to influence the aforementioned union officials in their outlook. The first is that their perspective doesn't lift beyond the never-ending wages struggle, that is for a share of the Gross National Product or a "fair" day's pay for a fair day's work for union members. They have no confidence that there is a better solution in a society without capitalists and no confidence that the workers could effectively run such a society. Secondly, these union officials generally enjoy high salaries and are hopeful of promotion to parliament or

government boards and other privileges. They place their careers above all other considerations including the interests of their union's members.

## How Can Unions be Strengthened?

It is only natural that the employers and their spokesmen should be worried about workers' control. Recently the Advertiser stated when workers acted to stop transfer of assembly operations to Victoria, "It is understandable that this coupled with other uncertainties as to their future employment conditions, should cause union concern. But that provides no justification for the action of shop stewards in seeking to defy the unions and take over the running of the dispute."

The fact is that the unions did little to prevent and closedown of the Adelaide Ship Construction yard at Port Adelaide and they have now accepted GMH's prerogative to transfer its operations interstate. Only rank and file action can prod the union into challenging the bosses' powers.

## The Lesson of Fords

The "Advertiser" ranted, "There is a clear and ominous lesson from the disastrous Ford strike at Broadmeadows. The complete breakdown of negotiations there was triggered by the irresponsible actions of a militant minority. The same sort of situation could

one day occur in SA if workers are prepared to allow shop stewards to usurp the proper functions of unions and the TLC. No employer representative can reasonably negotiate with union officials who cannot control their own members."

The face is that the intolerable working conditions on the Ford assembly line caused the riot at Fords and the workers on the line refused to go back to work until improvements were made. The problem was that the union leadership in recommending a return to work, underestimated the depth of feeling about their work conditions of the workers concerned. It is understandable that the media and the employers want trade union officials to control their members. They want tame-cat trade unions. But it is our view that the members should have the control of the union officials and convert the unions into fighting organisations on behalf of the workers.

## Newcastle Resolution

The argument that workers' control is a move to weaken the unions' position is really a move from within the trade union movement against workers' control. The Newcastle Conference clearly spelt out the aim of workers' control in relation to the unions. "The Centres for Workers' Control should seek to establish comradesly working relations with the Trade Union movement and in no way seek to replace it. The Centre should aim to complement the union movement, particularly at the job level, through explanation of the value of workers' control both in day-to-day struggles and in achieving the socialist objective, with the aim of making trade unions more effective on these two levels. This Conference believes that the Centre should support that concept and practice of trade unionism which sees the role of the trade unions as encouraging the rank and file to set their own demands, to decide their own methods of struggle and to prepare themselves for the management of industry and society."

KONFERENCIJA O PROBLEMIMA MIGRANATA RADNIKA  
CONFERENZA SUI PROBLEMI DEI LAVORATORI EMIGRATI-IN MELBOURNE-1973  
ΣΥΝΕΔΡΙΟ ΓΙΑ ΤΑ ΠΡΟΒΛΗΜΑΤΑ ΜΕΤΑΝΑΣΤΩΝ ΕΡΓΑΤΩΝ ΜΕΛΒΟΥΡΝΗΣ 5 - 7 ΟΚΤΩΒΡΙΟΥ 1973

## CONFERENCE ON MIGRANT WORKERS' PROBLEMS Melbourne October 5th & 7th 1973

Migrant workers are a large and growing section of the Australian working class.

They are employed in large numbers in some of Australia's biggest industries. These are usually industries in which the hardest and most unpleasant work is combined with the lowest wage rates.

Many migrants become industrial workers for the first time in their lives.

ALL MIGRANTS HAVE PROBLEMS IN ADDITION TO THOSE CONFRONTING ALL WORKERS  
— SIMPLY BECAUSE OF BEING MIGRANTS.

## WHO IS ORGANISING THE CONFERENCE

It is being organised by a committee representing unions, job organisations and individual workers.

All unions and many community organisations have been invited to sponsor the conference and join the committee; many have already responded.

# THE DUNSTAN SCHEME

The rage is not dying down. Internationally, after a post-war period in which workers appeared to trade change for more money, the employers are panicking over the new militancy. Where the pressure is strong enough, they are forced to introduce new methods of work organisation which are a last-ditch attempt to buy off the workers. This is happening in the US, Sweden, France, Germany and Italy and Great Britain. And now in Australia, where the Dunstan Govt. has prepared two reports on Worker Participation in the Public and Private Sectors.

## THE REPORT ON WORKER PARTICIPATION

These reports, which are likely to form a basis for Federal Legislation on the subject, survey ideas and practices of managements in different countries and make some recommendations. They pull out two rabbits from this hat—Joint Consultation Committees and Job Enrichment Schemes.

A Joint Consultation Committee includes representatives of management and workers who put their points of view on matters that concern them. These committees are not new to British workers, they were introduced there in 1917 and known as Whitley Councils. They were also widespread during wartime, when productivity was paramount. British experience suggests that the Committees do not result in benefits to the workers and that Unions that take them up can expect "small results at painful costs". Why? Because they are not decision making bodies but can only make recommendations to the boss. So when the Committee makes a decision that the boss likes, he adopts it, when he doesn't like it he casts it aside. The Dunstan Report says that the results of the Committees can be "increased stability, decreased absenteeism, increased quality of workmanship, better service to customers, the elimination of production bottlenecks and increased productivity." How many of these things are beneficial to the management and how many to the workers?

The other recommendation is for Job Enrichment Schemes. The report condemns itself in its own words, it says that these schemes "follow the principle that it is what occurs at the lowest level, the factory floor, that matters most to the worker" and it therefore recommends that "each autonomous group has complete responsibility for all tasks within its area. The management is divested of the lesser and often most contentious decisions, but retains the direction of fundamental policy." In other words, by this ploy the management will get the workers to do its work for it. The assumption that workers don't care about large-scale decisions is also quite wrong, which managements suddenly get reminded about when they try retrenchment or rationalisation.

## AVOID THE TRAP

The Worker Participation Scheme of the Dunstan Government is not designed with the workers' interests in mind but productivity and output figures, which are the bosses' interest. The Participation schemes are an attempt to head-off growing worker dissatisfaction with capitalist production. They are a trap for the unwary. The only way around the trap and the only way forward is by a clear line of march towards Workers' Control.

## GMH PROFITS

**Adelaide** Earlier this year General Motors Holden in announcing its profit for 1972, which was lower than previous years, stated that it was not paying a dividend to its U.S. shareholders. It now appears that in fact such a dividend was paid.

The preliminary report for the year ended December 31 issued six months ago said, "no dividend was remitted to the parent company, General Motors Corporation of the U.S. during 1972."

The full printed report and accounts for 1972, prepared for the annual meeting on March 30 this year has now become available and this shows that a dividend was declared in 1973's first quarter.

It amounted to \$14,450,000 actually remitted to GMC and a further \$2,550,000 was provided for withholding tax making a total of \$17m. This represents a return of 61.8 p.c. on the paid capital of \$27.5m.

When it is considered that profits remitted in 1971 were \$19,550,000 and in 1970 \$22,950,000, the total for the last three years of \$56,950,000 is more than double of the paid capital. The General is certainly doing well!

## WHYALLA WORKERS CO-OPERATIVE

by Barry Cavanagh

The Whyalla Co-operative has now been in production under the control of the workers for five months.

During this time it has concentrated on a number of contracts for hospital linen which it has been successful in obtaining on a competitive basis with other contractors in this field.

In July a contract for \$215,000 which would provide work for ten months was obtained, again on a competitive basis.

Small production of industrial gloves has continued for a number of contractors in Whyalla and a small amount of outside work has been obtained.

In Whyalla itself there is a great deal of support for the Co-operative and work is being offered to the Co-operative from local sources. A great deal of this work cannot be undertaken as it requires machinery outside of the machinery available to the Co-operative and the work is of such a small jobbing nature that the purchase of additional machinery could not be justified.

Morale amongst the workers continues to be high with a small degree of absenteeism.

Decisions are made jointly by the members of the Co-operative where generally unanimous agreement can be reached.

Although there has not yet been a dividend to the workers from the surpluses made by the Co-operative there has been a general reduction in outstanding debts which were incurred in the establishment of the Co-operative in the early part of this year.

## Unity Pays Off

by a Building Worker

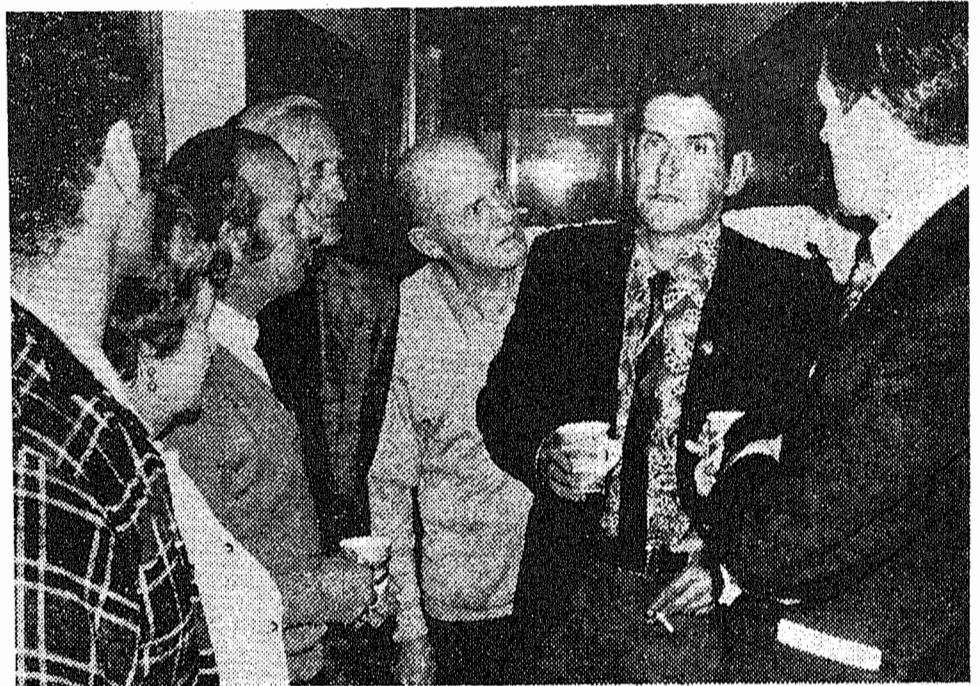
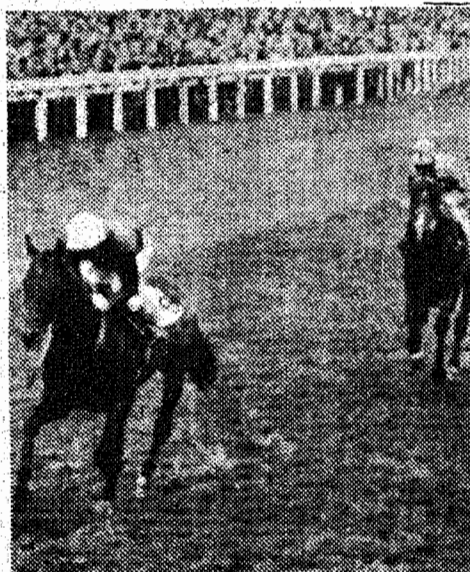
The recent industrial action taken by the building workers of SA proves again the need for unity between respective trade unions, but more important the united action of the workers at job level. Apart from achieving some of our goals, the thing that will be remembered strongly in this struggle was the fact that for the first time it was a combined effort between carpenters and labourers on the site which is important. The day we all wish to see is when all unions will be united and fighting as one.

Let me point out that during this struggle members of the BWIU weren't encouraged by their leaders to take part, due to the fact that their ideas co-incide with TLC policies. In the past BWIU have been more progressive and have taken similar actions to the way we struggled in this campaign but now seem to be caught up in our conformist society.

## Guerilla Action

The type of action that was decided upon in this case was the guerilla type of lightning strikes which meant stopping for short periods during crucial stages such as concrete pouring, costing master builders high expenses and loss of time. On the other hand the workers lost minimum time and therefore less money. The old concept of strikes, the long drawn out withdrawal of labour, meant high losses to the workers. Direct confrontation with the Master Builders and the avoidance of TLC red tape proves to be the best method.

There is need for patience and understanding amongst workers to realise the importance of strike action. No sympathy can be given to the industrialist, as their only concern is to watch their financial charts go higher and the moment it stops a chain reaction occurs. Pressure is applied and passed down from the supervisor right down until it falls squarely on the worker's back, who then becomes responsible to see that the charts again take the up grade. There is not any room for public relations. The fight is between the employer and employees. We don't need interpreters. We speak the same language.



## CHRYSLER AWAKES

Chryslers South Australian plant at Tonsley Park has long been renowned for its "industrial peace". But for the workers life was far from peaceful. Inadequate rest periods, noise and dirt and of late an increasing work load for production workers together with an authoritarian management and a tame cat union have built up discontent that was chiefly visible in the company's huge turnover of workers.

On Thurs. 30th Aug. Headliners who have a particularly arduous job tired of the protracted negotiations for improvements in their conditions which appeared to them to be at a stalemate and they walked off the job. With an alacrity rarely shown in their negotiating officials of the V.B.E.F.A. declared the strike unofficial clearing the way for management to bring in strike breakers. As the news filtered down the assembly line workers walked off in solidarity with the

Headliners. Work stopped for the day and a mass meeting was called by the workers for the following day.

The meeting of several hundred workers was addressed by a nervous union organiser from the other side of a 8 ft. cyclone wire fence. He was given a fair hearing and then faced a barrage of demands centering on the undemocratic practices of the union that continued well past the time for resuming work. Resolutions were passed giving the company until Monday to grant the Headliners demands fully or face an indefinite stoppage. Further resolutions demanded regular mass meetings and the inclusion of rank and file delegates on all negotiations with management.

We have had to go to press prior to the second mass meeting but whatever its outcome we can say with confidence that Chryslers will no longer be the backwater in the struggle for industrial democracy that it has been in the past.



## OBJECTS OF THE ADELAIDE CENTRE FOR WORKERS' CONTROL

1. To propose, encourage and popularise all forms and instances of workers' control.
2. To relate the movement for workers' control and individual workers' control actions to the ultimate social ownership of the means of production, socialist production relations.
3. To oppose all forms of workers' participation, class collaboration and all arguments in opposition to workers' control.
4. To relate workers' control to all economic, political and social issues affecting workers and including the domination of the capitalist state by the arbitration process and other means.
5. To publish a regular newsheet for circulation to workers and those interested in these objects.
6. To hold periodic discussions, seminars, schools and meetings of the centre in furtherance of these objects.
7. To oppose all forms of sexism and racism.

I am interested in the activities of the Adelaide Centre for Workers' Control.

Please send me extra literature

NAME .....

ADDRESS .....

WRITE PO BOX 1722 GPO ADELAIDE

# JRB Club. Present: Fri, 1pm UNION HALL

21st SEPTEMBER

**FLAKE** The new Blackfeather featuring singer Neil Johns and some of his friends. The bassist and drummer come from the old Blackfeather, but there is an excellent new slide guitarist named John Russel. The band has a firm country base, and seems to be Neil John's reaction against his Blackfeather days. The band has lost none of its funk and is rocky as ever.

28th SEPTEMBER

**PIRANA** A magnificent rip-off of the old, wild Santana with one of the best and most fiery drummers in Australia. They are able to maintain an elated feeling in the listener which will surpass your expectations unless you saw them live in Rymal Park during the 5KA Sound Spectacular. One of the better Australian bands with only slowly rising popularity.

5th OCTOBER

**PERELANDRA** Quoted by the Sunday Mail as being one of the better progressive bands to have come out of Adelaide. This will be a FREE inauguration concert of which the JRB hopes to hold many. Consists of bass, percussion, guitar, keyboards and a flautist/guitarists. The material is all original and shows a promising flair for group composition.

## UNION COUNCIL

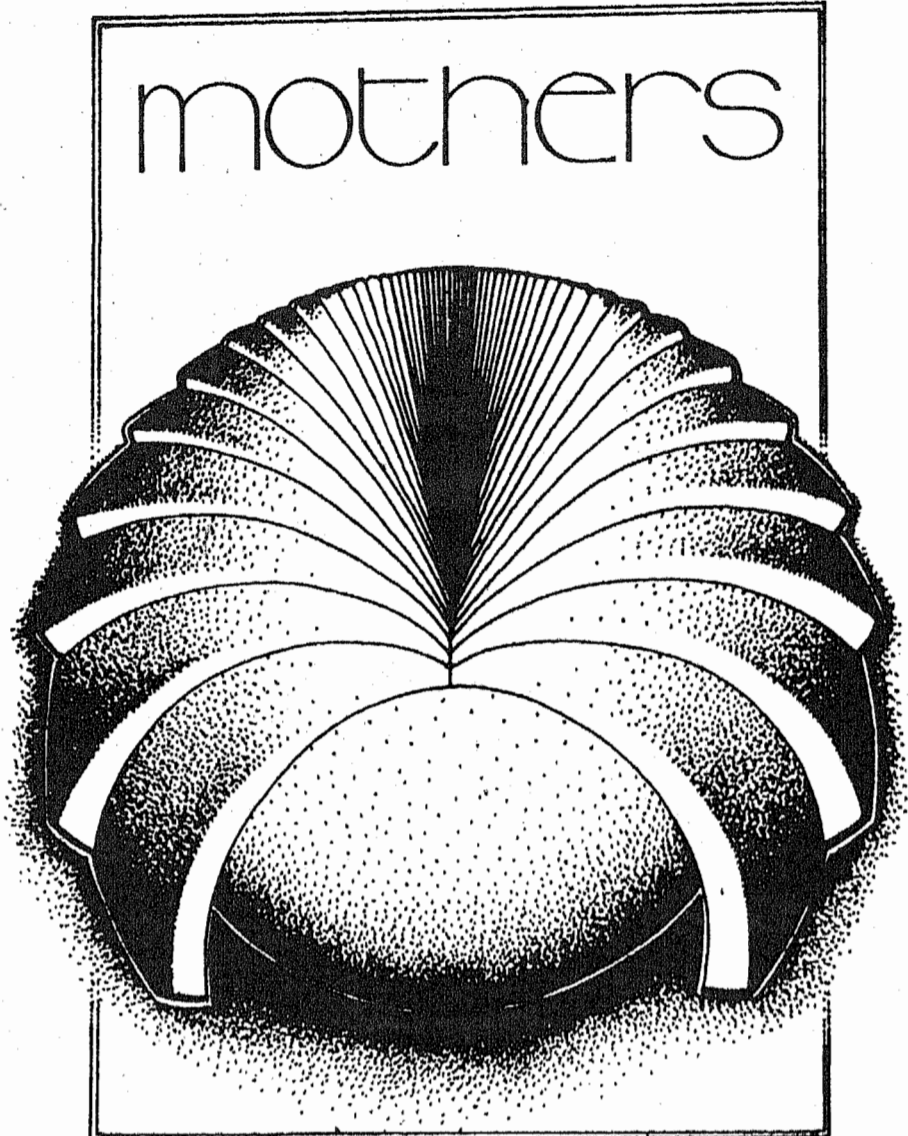
The Union Council is now established and working under its new Constitution, the central thesis of which is answerability to Union members. In accordance with this principle and indeed as one of the requirements of the new Constitution, there will be a General Union Meeting on Monday, 24th September at 1.15 pm in the Union Hall to ratify the appointment of the Chairmen of the Union's Standing Committees for the next year. These Chairmen are:

Planning and Development	Adrian Graves
Finance	Michael Chapman
House	Russell McGowan
Theatre	Tony Short

All have been invited to attend the meeting to answer any questions that members might wish to raise.

I would also like to remind you that the quorum for a General Meeting is 40 and in the past the Union has had some difficulty especially when trying to have the new Constitution approved by its members. However, my predecessor, Fred Bloch, managed to stir up sufficient enthusiasm, and I hope that you will continue to support the Union by coming along and having your say in its running. Even if only those 46 who stood recently for election to Council attend we will have enough. So come along and play your part in running your own Union.

H. Medlin, Pres Sec.



### BOOKS & RECORDS FROM AMERICA JUST ARRIVED

Hundreds of imported American Albums - new releases, plus the rare oldies that you can't find anywhere else. Also available - American paperbacks and hardcover books that you read about but never see anywhere else. If you want it, we've probably got it. If not, we can get it for you.

1 COROMANDEL PLACE, ADELAIDE 5000  
TELEPHONE 236152

# 1st and 2nd year Medical Officers. Opportunities in Queensland's largest cities

Queensland is a big place. And it's big on opportunity for first year and second year Resident Medical Officers. There are many positions available in the largest Queensland Provincial hospitals, varying from Ipswich (near Brisbane) to Cairns in the

tropical North. First year salary is \$7,139, second year, \$7,856, third year, \$8,576, and fourth year, \$9,440. For further details and Application Forms, contact: **The Medical Superintendent of the Hospital of your choice.**

#### Ipswich Hospital.

25 miles from Brisbane, 60 miles from the Gold Coast. 250 acute general and maternity beds, with a busy out-patient department assure good experience. Staff consists of Superintendent, Pathologist, five Registrars, nine Resident Medical Officers. Most specialities are covered by visiting consultant staff on a sessional basis.

Applications to:  
The Manager,  
Ipswich Hospital Board,  
P.O. Box 73, Ipswich 4305.

#### Toowoomba Hospital.

A Superintendent, 12 Resident Medical Officers, 5 Registrars and 26 consultants are responsible for this 435 bed hospital. All major specialities are covered. The hospital is recognised by the colleges for Resident training, and the University of Queensland for teaching of final year Medical Students.

Applications to:  
The Manager,  
Toowoomba Hospital Board, West Street,  
Toowoomba 4350.

#### Rockhampton Hospital.

A modern 415 bed hospital on the Central Queensland coast, one hour by air from Brisbane or Townsville. There are ten Resident Medical Officer positions on the staff, six Registrars, and twenty specialists. Good single and married accommodation is available. Applications to:  
The Manager,  
Rockhampton Hospital Board, Rockhampton 4700.

#### Townsville Hospital.

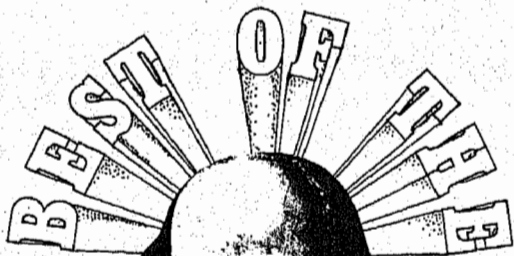
Queensland's largest hospital outside Brisbane. Townsville Hospital serves a city of 74,000 people. At 600 beds, it is staffed by Medical Superintendent, Surgical Supervisor, Psychiatric Supervisor, Out-Patient and Casualty Supervisor, 12 Registrars, and 19 Resident Medical Officers. 23 consultants attend on a sessional basis. Applications to:  
The Manager,  
Townsville Hospital Board,  
Townsville 4810.

#### Cairns Hospital.

A full-time staff consists of Superintendent, Casualty Officer, 6 Registrars, plus 9 Resident Medical Officers. Most major specialities are covered by consultants. The hospital has 350 beds. Accommodation is available for married residents. Applications to:  
The Manager,  
Cairns Hospital Board,  
P.O. Box 902, Cairns 4870.

**Applications close: 3rd. September.**

DOH 15/1



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Booker Bratmorn

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**39.9¢!**

20 All-time Hits!  
20 Solid Gold Speeches!

Who could forget:  
MY KINGDOM FOR A HORSE!  
ALAS POOR YORRICK!  
BLOW WINDS AND CRACK  
YOUR CHEEKS!  
HOW SHARPER THAN A  
SERPENTS TOOTH!  
THE QUALITY OF MERCY!

AND MANY MORE!!!

at your local  
NAPIER 5 THEATRE!  
Tues-Fri  
Sept 25-28  
1pm lunchtime!

**SHAKESPEARE**

### SCHOLARSHIPS & FELLOWSHIPS:

The Academic Registrar has details of many such available all over the world. Just a few of them are listed here to give you a taste for the bizarre:

**SYDNEY UNI:** Postgraduate studies in Biological Sciences: closing date 31.10.73.

**BRASENOSE COLLEGE, OXFORD:** Senior Holme (Overseas) Scholarship, for "male citizens only? (sexist!)"

**HARVARD UNI:** 2 x Frank Knox Memorial Scholarships for male and female citizens; closing date 31.10.73.

**TOKYO:** Mombusho Scholarship 1974 for a research students.

**OXFORD:** Rhodes Visiting Fellowships, for women only (sexist!)

**CONCESSION RAIL TRAVEL** is now available all year round

### CURRICULUM COMMITTEES

A number of student members are required for the Arts, Dental and Science Curriculum Committees. Elections are to be held in October. Interested students should contact the returning officers: Arts - Mr. E.G. King; Dentistry and Medicine - Mr. P.A. Franklin; Science - Mr. P.C. Abbott-Young, c/- the Academic Registrars Office.

The Union (er... our Union) is calling for applications for the use of **UNION HALL & the UNION LITTLE THEATRE** in 1974. The only bookings so far accepted are for the 1974 festival. (God knows why they've been given priority.) Anyhow, contact Ralph Middenway, before September 27th.

### WOMEN'S LIBERATION CENTRE

open all day Mon. to Fri. Read or talk or just look around. Upstairs, Bloor House, Bloor Court, off Currie St.

**CLEARLIGHT** is now at 201 Rundle Street, opposite the Rundle St. Post Office. Whole Foods Co-op, crafts, free clothes, information exchange

**OPEN** Mondays to Fridays 1.00 to 5.00 p.m. Saturdays 9.30 to 12.30 Meeting last Thursday of each month. 8.00 at Clearlight.

More scholarship details: **Commonwealth Postgraduate Course Awards** (for Adelaide and other Universities) close 28th Sept. **Travel Grants to U.S.A.:** British Commonwealth Scholarship & Fellowship Plan (for U.K. Ghang, Nigeria, Jamaica, Sri Lanka, Trinidad and Tobago, Canada, Hong Kong, India, Malaysia) Close 28th Sept. and the **Edgar Pam Fellowship at the Institution of Mining & Metallurgy, London** - close 15th March 1974. Details from Academic Registrar.

**WANTED:** 2 people, couple preferred, to share 4 b'room house in Myrtlebank, phone, with hons student and Art teacher. \$30 p.w. Phone Jon, 791691/267.

**ACCOMMODATION:** Girl wanted to share flat (furnished) with two other girls. Call at 17/1A Stephens Ave, Torrensville.

Responsible girl or guy wanted to share maisonette with Lyn: \$9 per week. 49 Margaret St, Norwood. Phone 32 2537 any time.

### AFRICA - LONDON OVERLAND

leaving Nairobi 12th February. \$675 plus necessary expenses of \$125. 3 1/2 months travelling Africa with small private expedition. We will be climbing the mountains of the Moon with guides and porters, and will explore the Tassili Highlands of the Sahara. This is a unique opportunity to discover Africa at first hand. For further information phone Paul Jury, on 23 1110 after 6 p.m.

### INTERVENTION 3

revolutionary Marxist journal  
Articles: Bob Calley and Bruce McFarlane: Labor's Plan - neo-capitalism comes to Australia.  
Karl Korsch: The Quintessence of Marxism - A popular presentation.

Also articles on mass communications research; the imperialism of trade.

Available from room 401, Napier Building, Room 218 Law School, Peoples Bookshop, Union Bookshop.

### THE LEARNING EXCHANGE

is now at 5 Kyle St, Glenside Ph. 79 7950 and ask for Mary or Jeff.

**GREAT NEWS:** The Australian Blues (ABS) has been revived. If you dig blues and wish to help us promote blues in Australia please join. ABS benefits will include bi-monthly newsletter, discounts on records, books and magazines. For full details write to Graeme Flanagan, P.O. Box 1029, Canberra City A.C.T. 2601.

**THE MILITANT** - revolutionary newspaper. On Sale now at Union Bookshop.

**PART-TIME MOBILE LIBRARY FOR SALE** Three days per fortnight. Good returns. Ideal if you like people and books. Phone 71 4272

A **SINGER** and/or keyboard player wanted by sax-trombone-guitar-drums-bass band with a view to creating. Hurry and apply at 3 Cambridge St, Hackney now.

### FREE LONDON

**BIT Information Service** - for free info or help phone 01-229-8219.

The only travel guide to all Africa (**Overland through Africa**) for the hitch-hiker and cheap traveller; **'Overland to India & Beyond'** which covers every inch of the route from Turkey to Indonesia and includes Complete European address-network; Both from BIT Information & Help Service, 143 Great Western Road, London W.11.

BIT is a 24-hour-a-day, 7-day-a-week, mostly-free Information & Help Service, (office open 10 a.m. to 10 p.m. after 10 p.m. emergency phone calls only please); BIT is open for use by almost anybody for almost any purpose - though the aim is to build up the Alternative non-oppressive Society and to keep people in touch with hopeful new developments.

### MORON MOVING

At your service, Moron is a small removal service run by freaks, non-freaks and others. Our non-ripoff rates are \$2 per hour (or 50c per 1/4 hour) nominally, or by negotiation. i.e. you don't pay for our tardiness. Also junk removed, yards cleaned, old cars towed away etc. Contact M.M. ph 42 5953 - 16 King St, Norwood. or Ph. 68 1999 - 77 William St, Beverley.

**NOTICE:** The Students Association's loud hailer was borrowed/used during Prosh and still hasn't been returned. Can we/they have it back soon?

### STUDENT HOUSING

The Board of Management for Non-Collegiate housing has formed a Working Party to prepare an Architects brief for the student housing project that is to be built this triennium. The project will house 72 students in non-collegiate style accommodation.

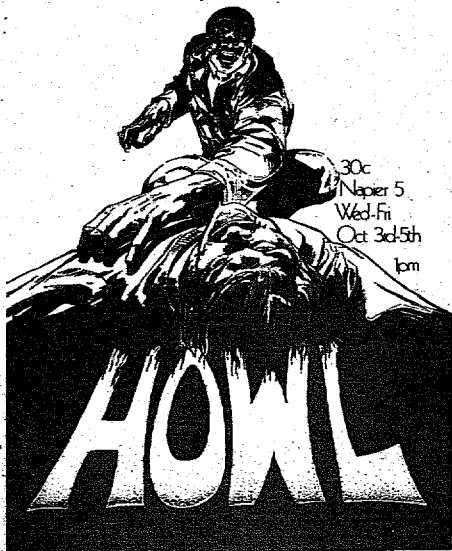
The Working Party will be holding frequent meetings and interested students and staff are invited to attend as observers.

Dr. John Brine, Reader, Department of Architecture and Town Planning is the Convenor of the Working Party and Dr. Baden Teague, Union Welfare Officer and Mr. Rodney Barrington, Architecture III student, are the other members. People interested in the Working Party's activities are invited to contact members of the Working Party.

**WANTED TO BUY:** Honda C.B. 250 or similar. Good condition. 47 Toronto St, Ovingham.

**FOR SALE:** Band of Gypsies and Isle of Wight by Jimi Hendrix. Mint Condition \$8 - pair. Apply W. Bulyga, Dentistry 1 or 88 Ledger Road, Woodville South.

### ALLEN GINSBERG'S



## CENTENARY CELEBRATIONS

The Powers-That-Be have decided to celebrate the fact that 1974 marks 100 years of faithful service by the University, to a repressed, repressive, capitalist, sexist, puritan, racist, consumerist, intolerant, bigoted and generally unhappy society.

We all know that the Big Attraction is the visit of Her Majesty, Defender of the Faith, Ruler of the Colonies, and Terribly Nice Lady, **QUEEN ELIZABETH II** to our very own University Campus. Which is, of course, a real drag! As a special scoop **ON DIT** has discovered documents which reveal the sort of Centenary the Front Office is planning for us all. Things like Historical Exhibitions, Buffet Receptions, "meetings with profession colleagues", Cultural Nights, Orchestra concerts etc. etc. we can all do quite well without. Check this through.

The Union (er... our Union?) is planning to publish a super special Centenary edition of the Union Diary - the big feature is to be a choice of colour for the cover: Celebrate 100 years of Adelaide University by choosing, instead of a dull black diary, a yellow one - or purple or orange. Wow! It makes you really glad you're going to be a student in 1974.

It seems more like 1874 all over again.

**ANYHOW:** there are plans and ideas to do something slightly different. Already **QE II** has been bombarded by eggs and flour at one university, and Adelaide Gays are organizing their own Official Queen's welcome for the Royal Highness (Acid Queens huh?).

There'll be a lot of publicity focused on this University and it looks like the Admin and Union Bureaucrats are planning to push the line of 100 years-of-service-to-the-community, and we all know about that myth. The Students' Association, in particular Bob Walsh and the Public Affairs Committee has money and other resources for people who want to do things to celebrate the centenary. **AUDS** is planning to hold a Drama Festival in May and the Publication Committee is producing a "student history" of the University. Any other ideas?

## BIKE IN? can you find a nice small graphic for this corner?

**BIKE IN FOR A BETTER CITY, SATURDAY 22 SEPTEMBER**  
10 a.m. - 11 a.m.

If you believe:

- Cycling should be encouraged by government and municipal authorities.
- There should be more bike paths through-and around the parklands and new bike paths along the Torrens
- Bike lanes on or beside roads used by significant numbers of cyclists - especially those near schools, universities and colleges of advanced education.
- Provision of bike lanes on new roads
- Development of bike trails in scenic areas - for example along the route of the old railway line to Willunga
- Better bike parking facilities in the central city

Assemble in the botanic park near the intersection of Victoria Drive with Frome Road Pin a slogan to your back like 'Cyclists for a better city'

We are not setting out to disrupt traffic but to let citizens and the authorities know that cyclists are an important and growing part of the community and deserve more consideration. We plan a long, thin, trail of cyclists travelling along Victoria Drive, King William Road, Rundle Street, Pulteney Street, North Terrace, King William Road to the Town Hall and then into Flinders Street, Frome Street, and back to start. Police and the City Council have been notified of the route.

IT IS BEING ORGANIZED BY THE TOWN AND COUNTRY PLANNING ASSOCIATION AND FRIENDS OF THE EARTH.

John Tregenza.

### DEPARTMENT FOR COMMUNITY WELFARE

## CASUAL CHILDREN'S ACTIVITIES STAFF

\$2.50 PER HOUR

The Department requires casual staff to lead children's activity groups at its two Metropolitan Youth Activities Centres. Such persons will be required to organize and run an activity for a group of 15-30 children of primary school age from approximately 4.00 p.m. to 5.30 p.m. on two afternoons a week during school term. Appointments will be made on a term to term basis, commencing with the Third Term 1973.

The type of activities envisaged include sports coaching, hobbies, weaving, woodwork, silkscreen printing, children's drama etc. Any proposals for activities will be considered.

It is felt that these casual appointments would particularly suit tertiary students, retired persons and housewives.

Applications, specifying any qualifications and the type of activity envisaged, should be sent to:-

The Community Development Officer,  
Department for Community Welfare,  
169 Rundle Street,  
ADELAIDE, S.A. 5000

Any enquiries as to further details are to be directed to Miss Gaborit, telephone 23 0461 during office hours.

(Closing date 2 weeks after ad appears)



Attractive, challenging opportunities  
for qualified, dedicated educators.

# TEACH IN THE N.T.

**Vacancies for 1974.** Teachers willing to contribute to educational development in the Northern Territory are invited to apply for vacancies that will occur from the beginning of 1974. There will be opportunities for pre-school, infants, primary and secondary teachers and for persons qualified in special or remedial education. All applicants should have successfully completed an approved teacher training course; or have obtained a degree and also have professional training in education: final year students will be considered.

Commencing salaries will be within the range \$4261 to \$8392 according to qualifications and experience. Details of district and taxation allowances, accommodation and removal arrangements and of all other conditions of service and related matters will be provided at interviews which are to be conducted in Canberra and all State capitals during September and October. Application forms may be obtained from:—



The Acting Commissioner,  
Commonwealth Teaching Service,  
P.O. Box 826, Woden, A.C.T. 2606.

## Graduates & Government



The Australian Public Service offers wide opportunities to graduates and final year students seeking careers in administration.

Within its 37 departments and numerous associated authorities, the Public Service is able to use the particular skills you have acquired during your degree course. Many graduates work in Central Office policy areas of departments, in fields such as economic and financial administration, social welfare, defence planning and personnel management.

The present minimum commencing salaries range from \$4,850 for a three-year pass degree to \$5,850 for higher degrees. These salaries are to be reviewed before the end of 1973. There are excellent opportunities for advancement.

Application forms may be obtained from Appointments and Careers Officers, or from the Recruitment Officer,

**THE AUSTRALIAN PUBLIC SERVICE INSPECTOR'S OFFICE**

IMFC House,  
33 King William Street,  
ADELAIDE, S.A. 5000.  
(Telephone

Apply immediately to ensure early handling of your application.

### Supertrawl

BALI	\$120.00	+ SAN FRANCISCO	\$522.60
+ FIJI	\$182.80	SINGAPORE	\$135.00
PARIS	*\$298.00	LONDON	*\$298.00
ROME	*\$306.00	STOCKHOLM	*\$298.00

+ return; \*Perth approx. \$20 less.  
Go see AUS Travel at your Campus Office or at 220 Faraday St., Carlton, Vic. Ph: 347 8462, and at 84 Cleveland St., Chippendale, N.S.W. Ph: 698 3719.

**THE AUSTRALIAN UNION OF STUDENTS.**

UNIVERSITY OF ADELAIDE  
THEATRE GUILD PRESENTS

## THE FRONT ROOM BOYS

by alexander buzo  
at UNION HALL  
directed by chris westwood

thurs sept 27 - sat sept 29  
wed oct 3 - sat oct 6

8.15pm

TICKETS \$2 - STUDENTS \$1

BOOK AT ALLANS

## 1st. year Medical Officer opportunities, Brisbane.

Positions are available in 1974 at Royal Brisbane, Princess Alexandra, Mater Misericordiae and Greenslopes Repatriation Hospitals for first year Medical Officers. Salary is \$6635 p.a. Single accommodation is available at all hospitals. Further details and Application Forms can be obtained from: The Director General of Health and Medical Services, Administration Building, Cnr. George and Elizabeth Sts., Brisbane, Queensland.

**Applications  
close Oct. 15th.** DOH 15/2

## Psychologists

FOR VOCATIONAL GUIDANCE

The Australian Department of Labour has vacancies in all States for psychologists for vocational guidance work in 1974.

Suitably qualified applicants will be selected as follows:

- (a) Those lacking previous relevant work experience will undergo 12 months' intensive training in the Department immediately following engagement. During the year approximately 9 weeks will be spent at a central course in Melbourne.
- (b) Those who have had previous experience in vocational guidance or allied work may be exempted from part or all of the training course. It is anticipated that some applicants in this category will be placed in available positions immediately following engagement.

### QUALIFICATIONS

A University degree with a major in Psychology is the minimum requirement, and students who will complete this qualification in 1973 may apply. A fourth year qualification and/or previous experience would be an advantage.

### SALARY

Commencing salary ranges from \$5,434 for a pass degree to \$5,873 for a first class honours degree, with the maximum of the range being \$8,290.

### APPOINTMENT

On satisfactory completion of training, psychologists will be appointed to vacancies as they occur in the Department's Vocational Guidance Service which has units in all States, the Northern Territory and Canberra.

Further information and application forms are available from the Regional Director, Department of Labour, or the Public Service Inspector, in each state. Applications should be submitted to:

The secretary,  
Department of Labour,  
P.O. Box 2817AA,  
MELBOURNE, Vic. 3001.

By: 21/9/73  
506911

Sir Kenneth Clark's CIVILIZATION film series if being shown in Napier Theatre 5 at 2.05 pm; two programmes; first on Monday & repeated on Wednesday. FREE.

ILLUSTRATED PUBLICATION—"The University of Adelaide Centenary"

Supplies of this publication are restricted. Interested undergraduates may now obtain a free copy by completing a request form at the Centenary Appeal Office (next to the Bank of Adelaide).

Clubs and Societies wishing to change amend, withdraw, improve upon, entries in the last years orientation handbook—with a view to 1974 handbook—please contact Brian Symon, Handbook Editor, C/- Publications Committee, SAUA.

MYER

## Graduates

To prepare as Trainees to accept managerial responsibility within 12 - 18 months.

20 GRADUATES ARE REQUIRED

The graduate development programme offers:

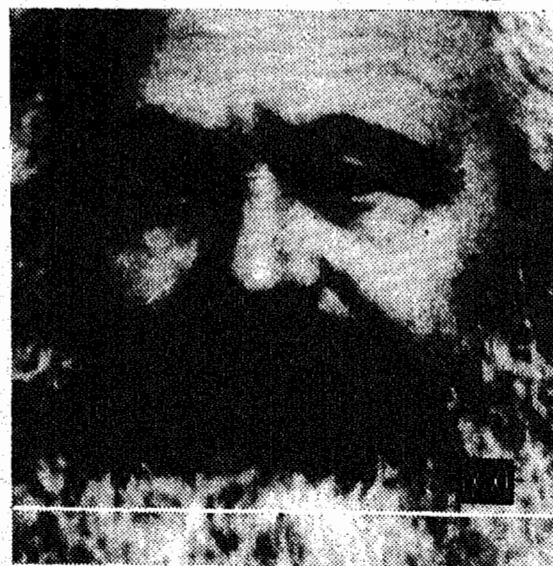
- careers in merchandising, administration, store operations.
- project on-job and formal training work in conjunction with
- personal and practical guidance through senior sponsors
- competitive starting salaries and guaranteed increments for the first 2 years of employment
- promotion and reward limited only by personal involvement

The retail industry is people oriented and dynamic, attractive and satisfying to those who want to stand out from the crowd.

To discuss details costs little.  
A career could be at stake.

MYER S.A. STORES LTD.  
Rundle Street  
ADELAIDE.

## MARK & BEYOND



Six lectures by leading Australian scholars, examining Marxist theory and practice. First broadcast on ABC Radio.

## NOW PUBLISHED AS A BOOK

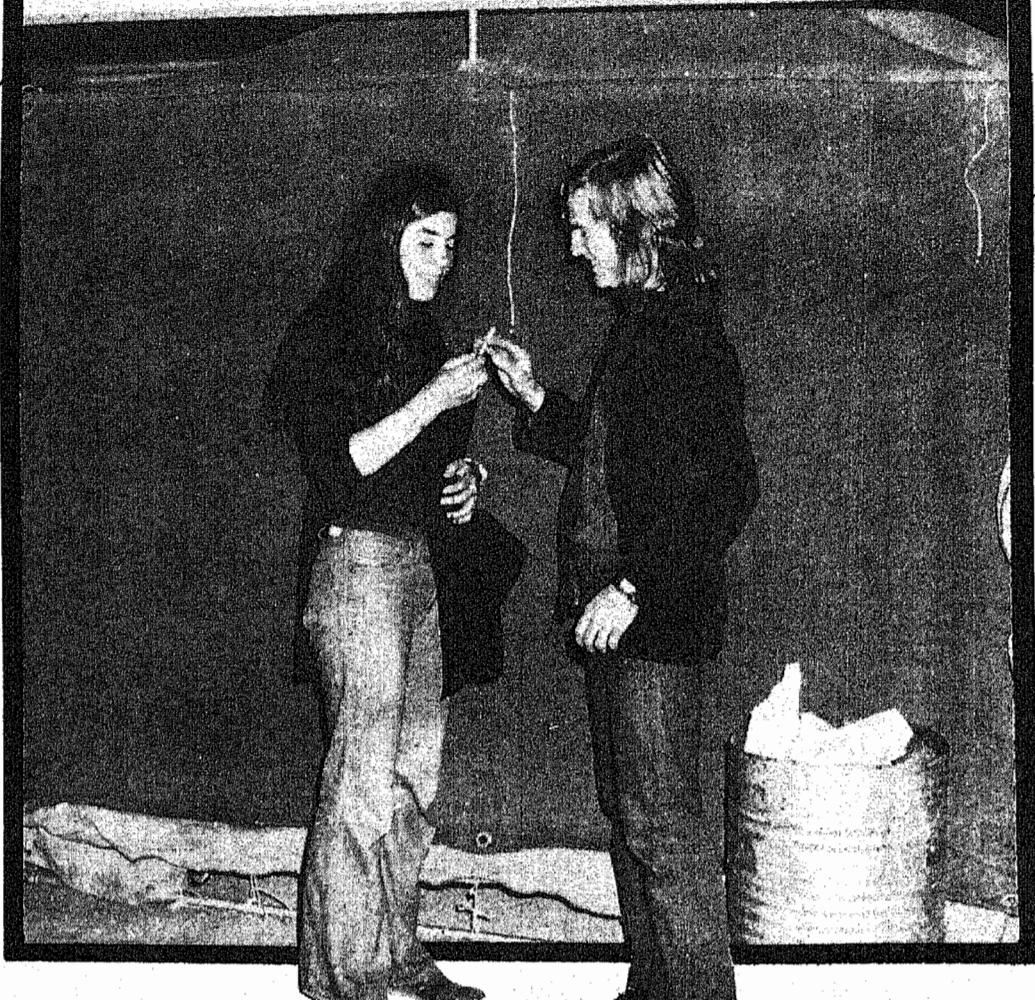
\$1.20 from ABC Publicity Dept.  
GRE Building, Gawler Place,  
Adelaide

Watch out for next ON DIT! It's a SUPER SPECIAL EDITION like you never imagined!



# DRUGS USED AT ROYAL SHOW: SCOOP PIX

## HIRE PUSHERS



South Australian Theatre Company  
UNION HALL  
Adelaide University



Shakespeare's happiest play

### THE COMEDY OF ERRORS

spins a sparkling tale of romantic intrigue and mistaken identity  
September 12-22, Oct. 29-Nov. 3

BOOK NOW!  
South Australian Theatre Company  
1st Floor, Central Market Bldg., 45 Grote Street  
Telephone 51 7355  
COUNTER BOOKINGS ALSO AT JOHN MARTINS

LATE NOTICES:  
FRESHERS CAMPS: After 3 lunch-time & one extended night meeting(s), the Education & Welfare's Freshers Camp Committee has decided on 2 camp sites (Ranch & Macclesfield) & 2 weekend & 4 four-day camps, with fixed & flexible programs. The next meetings will decide final formats. If you want to be a 'senior' or something, be at next vital meetings: THURS 1:10, M Room 1. Lift to PERTH wanted for 1 guy anytime NOV 20-Dec 5: ph 562486.

**NORTH ADELAIDE PIZZA HOUSE**  
42 O'Connell St, North Adelaide  
phone 67-2468 - 7 days a week  
RECOMMENDED BY THE ON DIT STAFF

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# MEDIA-CRITS & PIECES

## FOOD

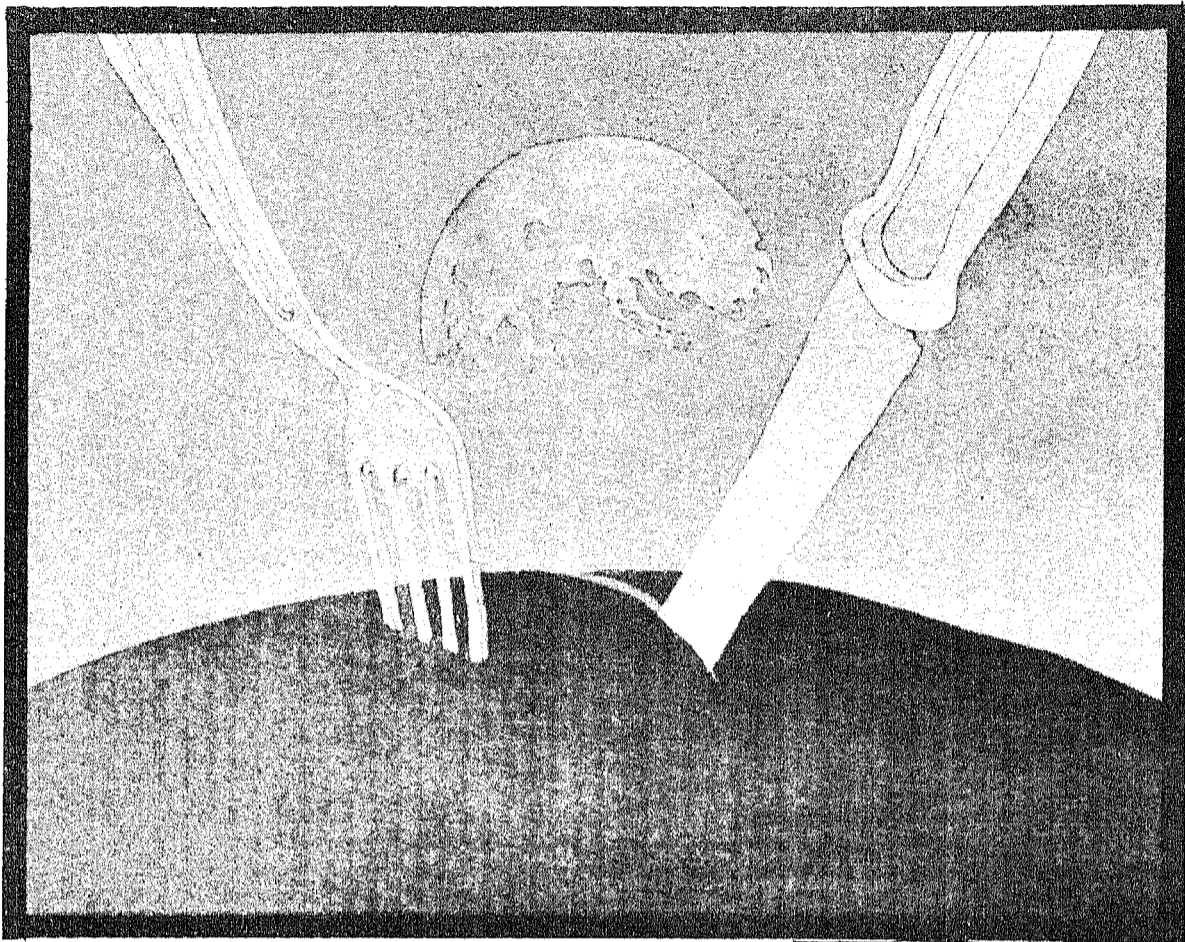
Many loyal readers have urged ON DIT to provide a guide to eating out in Adelaide, and, bowing to public pressure — as always — ON DIT sent its very own epicurean emissary (galloping gourmet?) on a tour de manger. Here's his report:

I'd hear that CHARLIE BROWN'S (Port Rd., Hindmarsh) had "gone off" but it was so terrible that I'd recommend that you refuse to associate with anyone who even considers going there. We went on a Thursday night, at about 8pm, and the place was fairly packed with the pseudo-trendy set of old Adders. I've always thought that the wonderful thing about Adelaide is that all of its attempts at trendy sophistication just fall so far short of coming off. Remember Dunstan's Nehru jacket? Remember the Festival Theatre? Remember Oh Calcutta? Remember the plastic champers glasses at the Theatre opening? Etc. Well, like I said, I'd always thought that that was part of Adelaide's charm.

At Charlie Browns the Trendies are still wearing their leather jackets, their Peter-Shearer trousers, their new platform shoes, their striped sweaters, their flared trouser suits, and drinking their ciders, their champers and oranges, their gin and tonics. And, true to Adelaide form, they're so unconvincingly self-conscious. Quite a scene, if you can get past the most objectionable manager that I've met in years. I'll admit that we didn't really fit into the trendy scene, but the direct rudeness and contempt that we were shown was unforgivable. After being told that the place was full and that we'd have to wait for an hour and a half (we said we'd wait), then that the place was open by invitation only (he confessed that that applied only to the wine-tasting downstairs), and after being subjected to an up & down inspection that found us unsuitable for his high-class place, we were hustled to a little out-of-the-way corner where we wouldn't be noticed. It wasn't paranoia: that little manager wanted us OUT; and he made it pretty clear. Which was very boring.

We left.

We went to a very honest Hungarian Restaurant in a most unlikely little backstreet in the south-east corner of the city. The ease and warmth were a very welcome contrast to the plastic pretension of The Other Place. The food is quite tasty, well-served and cheap (main dish \$1.40), and the service friendly and fairly prompt. Very recommended.



GEORGE'S FISH CAFE (Gouger St, City) provides a very tasty, basic range of fish dishes; rather on the smallish side, we thought, and medium-priced, but pleasant.

THE HINDMARSH CAFE (Port Road, on the left, just after the brewery) is still probably the best-value meal in town. The chrome and laminex setting is like a big family kitchen: the main waiter is the father and mother is out in the kitchen cooking whatever happens to be on for the night. It's a no-nonsense place: there's no pretence and no veneer, just solid down-to-earth food and pre-inflation prices. I'm really reluctant to tell you about it because I hope it doesn't get over-run by us bloody students. Once and a while, perhaps. Very recommended.

### HANS KOLHAAS

Despite all Brechts attempts to turn Mother Courage into the grasping and opportunistic parasite that he thought she was, audiences have continued to cherish her and boo-hoo over her fate, Brechts love of people and his human warmth always shows through in spite of his agit prop message.

In James Saunders' play "Hans Kolhaas" I was conscious of little warmth, it may be the fault of adapting from one medium to the next, but then, he seems to have given great thought to this theme, so why not the content. Perhaps such austerity is advisable in such a play, that is if it is a play of didactic instruction. If it isn't, I would like to know what Mr Saunders intentions were because in Kolhaas, one learns little about human rights or humanity/inhumanity.

First off let me say that it is worth going to see for the sake of witnessing a play that at least gives a nod in the direction of Brechtian stage technique and social analysis, but I have mixed opinions on Saunders' intentions.

It was interesting of course to martial some of the simpler alienation techniques (what an inexpressive term) for the narration of a play that deals with alienation. One individual alienated from the law makers then the alienation of one class against another, as Marx said, all struggles have at their roots the class struggle. However I thought that too often in Part I they were used to impress the audience and not to express the social line of the play. And in Part II were dropped in favour of more usual talk and more talk which did little to win over the by that time restless audience.

Kolhaas was a strange mixture of extremely fine and telling moments and scenes of utter redundancy. Great scenes like the selling of the farm, the narration of the wife's death, the burning of the Junkers palace, the scene with an isolated Martin Luther (he fought his own fight for justice then sank into terrified awe of "The Law"... to the letter rather than the spirit) and the scene with the Elector of Saxony (especially that horrifying yet amusing catalogue of the faults and foibles of this gaggle of ingrates, bullies and incompetents)... yet, towards the end when the audience knew full well Kolhaas would die, some of these type scenes were dragged out again and it was redundant and tiresome.

The play is set in the 16th century and its hero, a horse dealer is ultimately driven to a zealous and frenzied war against the unjust law making classes. In the course of this campaign he loses his wife, becomes an outlaw, obtains the backing of the masses and has the aristocracy trembling in their furred gowns until he is tricked, maneuvered and ultimately condemned and executed.

The play as both story and theatre piece takes far too long to get off the ground and only catches fire (literally) when Kolhaas takes the first step on his road to justice. All through the evening there are oh so long expositions on processes. How to get a permit, how to send

In a play by German playwright Dieter Forte called "Martin Luther and Thomas Munzer", the reformation is said to have resulted from the gathering power of the petit bourgeoisie, who always had a love of property and respect for justice. There is more than an intimation in Hans Kolhaas of this trend. Hans is outraged at the treatment of his horses, source of income. He sells his house but is sure of getting it back again. In prison, he requests permission to set his estate in order, and he is executed amidst his possessions and all the cold comfort panoply of the legality that he fought for. It may be set in the 16th century but in the age of Watergate and its concomitant buck passing and scapegoating it has a greater relevance.

As a theatre piece, the production falters in the same areas as the script but I have great hopes for SATC — they are developing a strong ensemble spirit and the play works well because the actors work well. One could not fairly criticise individuals since so many roles were shared and constantly crossing. I wasn't quite sure whether it was Michael Quinto sounding very tired and ragged towards the end or whether it was Hans Kolhaas, scapegoat.

It only seemed a shame that greater and more understanding use was not made of Brechtian stage action to give a deeper etching of social background.

Once, in early adolescence, in London, I saw the Berliner Ensemble, and for my money, the spectacle of Therese Ghiesse in "The Mother", swilling soup and throwing the bowl at approaching troupes suggested far more a workers' stubbornness, ignorance and outrage than a whole night of the to-ing and fro-ing that I witnessed in Hans Kolhaas. Nevertheless, go and see it, it is certainly a welcome change.

### FORTUNE AND MENS EYES

Having given credence to breathless tales from certain quarters about perpetual nudity and sodomy on stage etc. as well as being confronted with the poster with its arses peering out at me, I was wondering on the night whether or not to take my rubber macintosh. In the end, I didn't, and I was thankful; the atmosphere inside was warm but certainly not steamy.

I must say that standing in the foyer, I was a trifle intimidated, there was enough leather in evidence to upholster half the lounge suites in Adelaide. But in the final analysis I think that the fears of some Gay Activists were unfounded and their leaflets to the audience quite irrelevant as far as this play was concerned. Essentially "Fortune..." is not about homosexuality and its abuses perse, but rather it was the vehicle of a study in brutalisation, compromise and the degradation of four men in very close and frustrating proximity. The homosexuality content is ambiguous. It

## THEATRE

### ALPHA BETA

Being single, perhaps I'm not the sort of person to discuss Alpha/Beta. Then again perhaps I am. At any rate, the constant scattering of uneasy and hollow laughs from the audience seemed to suggest that a lot of things in this play are recognisable terrain to a lot of people, even if it is never stated in such overwrought and dramatic terms.

It has been said that candour is the most laudable yet one of the most hurtful of all human traits. Well candour there certainly is in this play, the feelings and fears are clearly stated and even emphasised for greatest effect. The sparcity of the theme is heightened by the sceptic language, except for the occasional bout of gooey phrasa making (i.e. husband describing himself as "lurching from one derelict sunset to the next") and becomes truly scaring towards the end, where these two burnt out shells seem forever caught in a steel trap of failure and regret.

In Act I, a married couple voice the doubts and regrets of their marriage while contemplating themselves growing older. In Act II, they talk about alternatives, ending it perhaps, they incriminate and brutalise each other and nearly go mad with frustration and the weight of years of deceit. In Act III, the farce of a marriage has turned to ashes in all but legal terminology, the husband lives separate from the wife, physically now instead of just metaphorically as in Act II, the wife threatens suicide and the murder of their thankfully unseen children if she cannot be given the sacrifice of his presence and fealty... she leaves... she stays... curtain.

Put like that, it sounds sparse and glib. As I said, it has sparcity, but perhaps glibness is not the term, more like inevitability, not the inevitability of classical tragedy, merely the patter of a

treadmill. The bones of contention presented in the opening are gnawed over all night without much satisfaction forthcoming and suddenly dropped at the end. The whole thing has the quality of a granite cliff, the audience comes to it, considers it, is sobered and awed... and turns away with a shrug since there are no openings to be seen.

All the time there is hostility, we witness the decay but are never given a hint of the whole from whence the decay started. The actors it seems are not going to elucidate things for us and such a dramatic scheme is surely subject to the law of diminishing returns.

Of the direction and acting little can be faulted, since in such a play as this the work is already half done for the director. The only possible gripe would be an exhortation for Daphne Gray to blossom her part a little, shade it a little, milk responses perhaps. What she does with the skeletons of a thinly etched part are miraculous so this is only niggling criticism.

Neil Fitzpatrick, in the larger part of the husband was so deeply convincing as to suggest perhaps a greater identification with the part than actors are usually wont to do.

The play has a passion, albeit a cynical and drainingly defeatist one, and might have come the authors own experience (which is always touted as being the best desk draw for fiction writers). Loading most of the sympathy for the husband seems to suggest a certain self rationalizing, as well as making the play lop sided and cock eyed, surely the misery and heartache is just as great for the wife, essentially there seemed so little compassion for two people in a very delicate balance, but then again there is so little compassion in such people and little in a society that moulds such quagmires for people to fall into... Lemminglike.

### POLES

In my street there were six stobie poles  
six ordinary, ugly stobie poles.  
One night  
i had three cans of spraypaint  
(hidden in my bag),  
on one pole i wrote  
"ECSTASY"  
and on another  
"ETERNITY"  
on the others i drew  
stars  
stripes  
circles  
and other pretty things.

The street isn't quite the same, anymore  
but most people don't seem to notice,  
in their daily rush.  
some just smile and wonder.

Sometimes i imagine  
whole cities attacked  
by people with paint  
(especially children)  
When i go crazy i hope  
i've got lots of paint handy.

In my street there are six  
very bright  
and very pretty stobie poles

Kevin Barry.

# MEDIA-CRITIS & PIECES

shows homosexual relationships throughout but only at the end with Smitty and Mona kissing meaningfully, acknowledges the thing as anything logical and inevitable.

However took over the publicity rather let their imaginations run wild. "Fortune..." is not, "one of the greatest plays of our time", nor does it have to be seen by "anyone who cares about humanity". What it is a quite gripping dramatisation of one of the great problems of our time, and God knows we've got enough of them.

It could trot out all the stock out town criticisms like, "takes far too long to get off the ground and go anywhere" (which I have a feeling I've said already) or even, "the theme is shallowly treated and the characterisations thin", both of which are quite true but I don't think Mr Herbert was really concerned with such dramaturgical niceties, as far as I know he has any intention of being a playwright (thank God, gives the rest of us a chance), he merely wanted to uncover and dissect the means and methods by

which an abuse of sexuality and its resultant corruption is an indictment of a repressive prison system.

It has just struck me that "Fortune..." has an odd identity with both Alpha/Beta and Hans Kolhaas. It illustrates the terror and anger of people forced into close proximity and having to live with it, and it gives more than an insight into the question of corruption and justice. The fact that Smitty corners the corruption and uses it to his own ends, implies just as a great indictment as Hans Kolhaas attempting to fight it head on.

For those who don't know, "Fortune..." concerns little boy in jail with three others, two of them variously make passes at him, he is inducted into prison politics by bartering his backside, learns more than is safe for the others and ends up on top, more of a bully than ever.

Granted all the characters are caricatures and remain cemented in type, that Smitty (and Mona) are cyphers for the authors intentions, but that doesn't stop them for being interesting most of

the time, *Owenie* has some of the most bitterly funny lines I have ever heard. The only gaping fault in the play is the fact that it shows us brutality etc. but, here we go again, doesn't even hint at a way out... a consequence. All good plays are journeys and one usually emerges from them slightly different from what one was when one went in. To me, it didn't happen... I was only concerned with catching a bus... and judging from all the other jolly people outside, it didn't appear to upset them or send them onto the streets darkly questioning.

Comparisons are said to be odious, but anyway, I still maintain that Macniels "Old Familiar Juice" gave a far greater and more compassionate insight into the question of prison brutality, and it was this compassionate humanity that made it all the more memorable. I will always remember the moment with Bulla climbing into bed with the younger lad, to be asked by daddy, "what are you doing" and he replies quite calmly, "15 years"... curtain.

Of "Fortune..." If you go

expecting to be titillated, forget it, there were neither penis nor public hair to be seen, which audibly disappointed some the night I was there. Instead of shock tactics which only blunt our sensibilities to what comes after, we had a cool but strongly ongoing presentation that had the audience always jogging along with it.

All that's left is a few little criticisms of stage business. I wish queenie could sit in her place for at least a few seconds at a time in the opening. It seemed as if an Equity ruling had said that seats must be sat on as often as possible during the first five minutes, and it only gave her/him a chance to mince. The fights were neither horrendous nor convincing. Michael Joshua and Brian Taylor were excruciatingly wooden on the first night so I hope they improve. And lastly, Axel Bartz is probably a quite personable chap but he should either take speech lessons and dialect training (as should they all) or else drop that poor excuse for a Brooklyn accent (or was it midwestern/cockney).

I must thank Chris Winzar for not attempting the directorial overkill that existed in the Melbourne production. His calm and straightforward approach left me with plenty of room to try and work out exactly what Herbert was trying to say.

What more can I say? I wish Theatre 62 well in their next seasons. The Australian plays are a hopeful addition after the relative aridity of the past few seasons, please consider my plays some time... oh yes, everyone that I talked to was quite enthusiastic, even though a little vague and evasive... and a gay time was had by all I'm sure.

## LENINGRAD KIROV BALLET

In *Chopiniana* and *Giselle*, they were elusive, evocative, soaring, technically expert and scintillating, ho him. They'll probably be the same in *Swan Lake*. What a boring and predictable selection of ballets. Why not *Sleeping Beauty* or *La Bayadere*, or *Spartacus*? *Barishnikov* is effortless and inspiring, but he lacks Nureyev's personality (perhaps it was his role in the ballet to look morose)... now if only Nureyev could stop dancing like a motorised grass hopper.

## The Comedy of Errors directed by George Ogilvie.

I have always considered *The Comedy of Errors* pretty poor stuff, and seeing George Ogilvie's production at the Union Hall has not altered that opinion. There is no strong light thrown on the deeper parts of the play, but then again, are there any depths in it to have light thrown on them?

*Comedy of Errors* was Shakespeare's first play and it shows. The thing is apprentice work, a product of a man flexing his dramaturgical muscles and finding his own certain style. Both this play and *Love's Labours Lost* illustrate an infatuation with language and word-play, they also show a central weakness in making characters and situations sufficiently believable in context to put an audience at ease and make them accept any farcical episode without question.

The entire play is suffused with the spirit of the *Commedia dell'arte*. The most interesting characters are the servants (the two Dromio's) who thicken the plot and the entanglement of identities, and the play suffers the limitations of the genre.

A critic of the recent RSC revival said that this play never had him rolling in the aisles and he doubted whether it should, and I can only agree with him. A lot of the situations are pretty grim. Such things as having the door of your own home shut in your face, being arrested for a crime you didn't commit or seriously considering yourself insane etc are positively Kafkaesque and we all fear them secretly. It is a tribute to Shakespeare's skill even at this early stage, that he can suggest these deeper tones with having them swamp the high jinks that are essential to this rough and knock-out play.

I got into quite an argument with some people on the opening night about these darker themes in Shakespeare's "pure" comedies, but consider the cloud that comes over *Love's Labours Lost* at the end, when Mercade announces the death of the princesses father, or ponder the question raised in *A Midsummer Night's Dream*, why should a man (Oberon) who clearly loves his wife (Titania), want to have her tested and degraded by a soulless fucking machine (Bottom as ass). It's my contention that some of Shakespeare's comedies could be played seriously (almost tragically) and his tragedies (most of all *King Lear*) could be played purely for laughs. So many of Shakespeare's plays inhabit a twilight world of pain and pleasure.

Unfortunately, for me at any rate, there was no pain and very little pleasure in the SATC production of the play, only so much tedious word splitting and unfunny horseplay. Two moments, however, I treasure: the point where the entire play stops still while Dromio (I) considers the geographical analogies of the bodily flaws of a fat lady; and the final scene, where, after the classic denouncement with everything falling clank clank into place, the two servant brothers unite the entire cast in a paean of Brotherhood *we came into the world as brothers*. That moment was worth the wait and hint, however fleetingly, at the inherent humanism in Shakespeare's plays.

One last work about the set. If anything intrigued me continually throughout the play, it was this. It seemed to just sit there, and was very little used, except for the four doors. My companion said that the whole thing was marvelously symbolic of the intricate honeycomb of relationships that make up the play, but this seemed rather far-fetched to me, as if one could suggest the depths of the play by performing Othello in a handkerchief or Titus Andronicus in a pie.

The actors struggled as well as could be expected with such unprepossessing material, but I was bitterly disappointed after their ensemble spirit with Hans Kolhaas or the vocal sensitivity of the RSC crowd with the *Dream* (which was "mannered" as M.A. put it, because that play calls for such an approach).

However, one must not grumble too much, and one must be thankful for the chance to see a staging of a play that is rarely performed; rarely performed because it is such poor stuff, which is where I think I came in.

Bill Shoubridge

## Bang Bang Beirut St. Jude's Players

Written by an Australian and performed by an exuberant church group *Bang Bang Beirut* was good family entertainment.

Ranging from the depths of sheer corn to true uproarious comedy, the play (concerned with the reinstating of a boy king in Beirut and all the accompanying intrigue of spies, soldiers, bodies in grandfather clocks, armories of sophisticated weapons under short skirts, an assortment of lovely harem girls and a happy ending) was adequately performed and generally convincing, if you're the type to be convinced by spies, soldiers, bodies in clocks, etc.

Performance by Noel Wilson as poor Wooley who is constantly subject to a semi-paralysing spray by the irapproachable woman spy (Carolyn Phillipa) was extremely amusing; his act was easily the comedy highlight of the show when compared with the many mediocre jokes and situations and rather restrained acting elsewhere.

Lorraine Hailestone as the loud mouthed harem tart, Laurence Crooks as Captain and Gary Anderson were noteworthy.

The set was well made and accommodated well all the necessary action; the lighting was somewhat hesitant and the intervals were very prolonged.

Any performance drawbacks, however, were compensated by the friendly and co-operative audience and the enthusiasm of the performers who attained a good standard of co-ordination and production despite the lack of any real professionalism.

Janet Spooner

## White with Wire Wheels by Jack Hibberd

*White with Wire Wheels* is an Australian play by Jack Hibberd. It is about the lives of three young executives, Mal, Simon and Rod, who share a flat. All three share common interests - namely cars, beer and sex. They each have a girl friend - all three girls are played by the same actress - whom they can drop whenever it is convenient for them. When the three men are together discussion soon moves to the topic of cars and the focal point is the new white Valiant with the wire wheels that Mal is going to buy. It is about this time that a new girl, Helen (played by the same actress who played the three girl friends) moves into the flat above them. She is the intelligent, sophisticated type and she brings out the uncertainty in the men. Quatrain - verse speeches by them follow, revealing their insecurity.

There is slangy language which is sometimes cliché - ridden. The aim seems to be to show the emptiness of the executives' lives. It isn't a bad play; the setting is good.

## FILM

### LADY SINGS THE BLUES

Billie Holiday was a great singer. Her style was the mannered jazz blues of the forties and fifties - black soul music tidied up for white audiences, but with the sorrow of the blues just peaking through.

Janis Joplin sang the blues, she said, as a confession which helped her handle her aching life. She could relate to a song and to an audience with a depth she could never summon with another person. Billie Holiday was desperately sad as well, and desperately inadequate for the emotional shocks which her life brought.

All the sort of things for a really great movie: open-mouthed young negro girl comes to New York, to work as a cleaner in a Harlem brothel, becomes a prostitute, then a singer in a basement bar, shoots morphine, goes to gaol a couple of times, finally vows them at Carnegie Hall and dies of an overdose at 44. It should be a really great movie.

But it isn't. Somewhere along the way, "Lady Sings the Blues" loses its direction and meanders along into a cliché-ridden, unmemorable, disappointing and infuriating film. There's no one area in this film which is responsible for its failure, and not even the script - easily the weakest single element - is bad all the time. "Lady Sings the Blues" could have been made in the early forties. It's no better, no worse and no different from the "Al Jolson Story" or any of the other three million life-of-a-singer/actor/vaudeville-troupier movies which Hollywood has churned out over the past 40 years.

This film is infuriating because it could have been different, and isn't. It's all there, straight from 1943 MGM - the songs overlaid by pictures of rushing trains, the montages of newspaper headlines, the fiery scenes in dressing rooms - in fact all the good ideas which became clichés thirty years ago. With twenty minutes pruned out of this 2 hour 5 minute film, it might be less boring and some of the performances might be more convincing.

Diana Ross is a great singer, but even a film about another singer needs more than music. It also needs good acting, and Diana Ross hasn't got what it takes. To get consistently good performances out of amateur actors, the director needs to be one of the world's greats. Truffaut and Fellini can get the stuff out of non-professionals but the director of "Lady Sings the Blues" - whoever he is - doesn't make the grade.

There are some good things. It's not all bad - which makes it even more annoying because in so many ways this film almost makes it. The photography is subtle and beautiful, and should win an Oscar for the lighting cameraman. The music, in the soft gentle sad style of Billie Holiday, is very nice indeed. Diana Ross, when she's singing, is superb. Some parts of some of the performances are good to excellent, and some scenes are underplayed beautifully in a low-key, almost offhand way which makes the floundering of the film's second half even harder to take. But it never comes together as a film. There are too many bad performances, too many worn-out ideas, and too many badly-written scenes for this film to be anything significantly more than another Hollywood pot-boiler.

The other thing, is that this is a fairly boring film. Now, one doesn't mind being a little bored by a director like Fellini, Kurosawa or Godard who has motives other than pure entertainment. But "Lady Sings the Blues" is a straight, mass-appeal, box-office movie in the old formula-Hollywood tradition. On its own terms, it's not a good movie.

Martyn Goddard



# MEDIA-CRITICS & PIECES

## BOOKS

### EINSTEIN Jeremy Bernstein Fontana Modern Masters

Anyone who has studied the works of Einstein must surely be amazed by his revolutionary but logically-based ideas. Those who have not studied Einstein still associate his name with intellectual genius. This book caters for both categories of reader.

Jeremy Bernstein is both a Professor of Physics and the principal science writer for the New Yorker magazine. In his *Plan of the book* Bernstein makes it clear that the book is built on the physics rather than the man. This is what makes the book an unconventional bibliography, the three basic themes being the special theory of relativity, the general theory of relativity and gravitation, and the quantum theory. However, Einstein's impact on these fields was so great that the chronological sequence of personal events in his life naturally fits into this framework. Such a framework gives a trained physicist much insight into the historical and philosophical development of his subject.

It is obvious that Bernstein's continual neglect of flowery language, diagrams and mathematics is an attempt to present the underlying ideas of modern physics to the layman. However, I personally feel that this neglect is forced at times. Not a single diagram appears in the book. Although they were originally designed to give pictorial clarity to relativistic logic, Einstein's thought experiments are described in words.

Nevertheless the book was never designed to be an exhaustive physics text. The author quotes from a wealth of information sources. References and technical explanations are given systematically as notes at the end. Finally, the short bibliography contains the names of thirty-one authors, including Einstein. The interested reader is given the opportunity to explore.

Einstein's life history is so remarkable that the book would be interesting even if it contained no physics. The young student who despised the examination system and who failed a university entrance examination, later to become a legend in academic circles; the young technical officer in the patent office at Berne who produced original revolutionary scientific papers; the Jew living in Nazi Berlin who had enough courage to attend an Anti-Semitic meeting directed personally against himself; the man who refused to become Israel's second president; a man saved by his personal friendship with 'the Kings', a name which he gave to the royal family of Belgium; a lonely schizoid whose advice was valued by Franklin Roosevelt; a man who seemed warm and humorous, but kept a cold eye on the rest of humanity—in his own words "It is strange to be known so universally and yet to be so lonely"; finally a man who worked incessantly until the day he died—Bernstein's simple but brilliant ending "Beside his hospital bed the night he died lay the pages of an unfinished calculation on the unified field theory. He had planned the next morning, to continue working on it."

It seems remarkable to me that Einstein, whose ideas laid the foundations for the early quantum theory, turned completely against indeterminism in his later years. If the flood of research into probabilistic mechanics discovers a new determinism in the future, then Einstein's maxim "God does not throw dice" will be his greatest triumph over established theory. Interested? Read the book.

### Population: A Clash of Pro- phets ed. Edward Pohlman

In 1959 Adolus Huxley, in updating *Brave New World* wrote: *It is against this grim biological background that all the political, economic, cultural and psychological dramas of our time and being played out.* The grim biological background was, of course, overpopulation which Huxley considered had brought the brave new world society much closer than he had originally projected.

*Population: A Clash of Prophets*, shows that many authorities—notably social scientists—have still not grasped the basis of Huxley's warning; namely that *the life of even the most highly civilised society has its beginnings—on the level of biology*, and are still tilting at windmills with vague, undefined names when the real cause of our major problems—overpopulation—stares them in the face. Indeed, one of the most interesting aspects of the book is the way it reveals the dichotomy between scientists and social scientists (which includes—despite propaganda to the contrary—economists) and highlights the tendency among some social scientists to skirt the central issue (overpopulation) rather than to recognise its existence and endeavour to offer solutions to their own fields of competence. In this connection see especially selections 14, 36, and 80 (there are 85 different readings) by sociologist Avery M. Guest. He seems more concerned with smearing Paul Ehrlich by saying that even Richard Nixon supports population control and shows an almost laughable lack of any biological knowledge with such comments as *in terms of its effect on human health and vitality, the environment has never been better than now*; Mr. Guest can't have heard of a Los Angeles smog or cadmium fatalities in Japan.

Apart from the little chuckles to be had from such Naiveties as the above, the book is worth having for selection 7 alone; a *Playboy* interview with Dr. Paul Ehrlich in which, among other wryly humorous comments, he explodes the myth that it's all really only a problem of square footage by suggesting that there is *plenty of uninhabited square footage on the moon!*

The final section of the book is a gem. It contains a series of statements by world leaders from Eisenhower to Harold Holt (sic) condemning uncontrolled population-growth and suggesting what ought to be done about it. It doesn't tell us that they didn't do anything about it; but having read this book perhaps we can all figure that out for ourselves. After all, the population bomb is everybody's baby.

## RECORDS

### Electric Light Orchestra ELO 2

The Electric Light Orchestra was formed by Roy Wood in late 1971 as an alternative form of the Move (which virtually died as a result), and incorporated 3 members of that group: Wood, Jeff Lynne, and Bev Bevan. This group lasted long enough to record an album (ELO 1) and essentially ceased to exist when Roy Wood left the band in mid 1972 to form Wizzard, due to some friction between himself and Jeff Lynne regarding leadership of the group. The group which is the present Electric Light Orchestra came into being at this time, as a seven man band featuring guitar, bass, 2 cellos, violin, Moog, piano, harmonium and percussion, and its birth is an auspicious occasion for rock music. For ELO have tried—and overwhelmingly succeeded—in an area which had previously been largely neglected by rock musicians: the use of electrically amplified stringed instruments (Cello, violin, etc.) in conjunction with the traditional rock instruments, in an attempt to adapt classical techniques to a rock medium. There were hints of this on the first album, which although slightly handicapped by the multi-tracking necessitated by the paucity of group members, is a fine LP containing some excellent songs (for example, Lynne's *10538 Overture*, which was a hit single in the UK), and is very interesting as a blueprint for this album.

The first track, *In Old England Town*, starts with some beautiful deep raunchy thrusts on the 2 cellos, with violin flowing in and around them, whilst some artful work on piano and Moog assists the guitar into the song proper. You can appreciate that ELO have a fair bit of sound going for them, but it never gets out of hand, even at its wildest. Jeff Lynne sings a couple of verses which include some interesting lyrics—*Down at the launching pad, Giant phallus stands erect, Ten thousand tons of waste throb then eject*

—and then the group move off for a minute or two into some glorious instrumental jamming, the facet of the band which nearly every track displays, and which is their forte. On stage, where they could elaborate on some of these mid-song jam sessions, they must be quite something.

*Momma* is the least complex song on the album, almost a ballad (played by anyone but ELO it probably would be), and is beautiful in its simplicity. They play around with the melody, and the violin has some very nice moments. The next track is the one which most people will have heard—*Roll Over Beethoven* (the only non-original song on the album)—except that the album version is longer and better than the single version, which had most of its middle instrumental section edited from it (a sin). This song reflects very much the lighter side of the group, and does not really typify the sort of music that they play, although the style of playing is typical enough. In fact, Jeff Lynne has said that the only reason that the band recorded it, was that it was such a popular part of their stage act. However, it also shows that they are capable of sending themselves up, as when they tell Beethoven to roll over and to tell Tchaikovsky the news, they are dismissing two of their largest influences. The track begins and ends with the dots from the beginning of Beethoven's 5th Symphony, and bits of the same symphony are cunningly integrated into the instrumental sections throughout the song.

*From The Sun To The World*, which begins Side 2, is my favourite cut, and is possibly the most classic-influenced track on the album. The main theme of the song sounds very much like something which old Ludwig van could have written, and the group play variations on this theme for most of the track, whilst never losing continuity or fluidity in construction. The content of the track ranges from a delicate balance of violin and piano to an explosive contest between roaring cellos, a screaming guitar and a rhytha-like piano, not to mention Jeff Lynne's voice, a rock instrument if ever I heard one.

*Kulama*, a war protest song, concludes the album, and is its longest track. It

incorporates most of the best features of the group, and gives them the chance to sound almost like the string section of an orchestra at times (at first hearing, the background music is easy to mistake for a mellotron). Nevertheless, it is an excellent rock song, and a great way to finish a brilliant album.

ELO are not a group of chamber musicians, but a rock group, and for most of their time they rock with as much strength and conviction as any band, and with considerably more skill than most. They do not play classical music per se, although their music is significantly influenced by it. Their music cannot be described by comparison with other groups, for the simple reason that no other group sounds like them. As I thought when I first heard this album about 4 months ago, ELO are a group whose work could well play a very important role in determining the future courses which rock music may take.

Michael Clark

### My Goal's Beyond JOHN McLAUGHLIN

John McLaughlin... I mean, what can I say? ("What can a person, like myself, say...") For someone who is capable of creating such serenity in music as in this album, and then to the ecstatic *Inner Mounting Flame* and *Birds of Fire*... what can anyone say? ... Genius??

*My Goal's Beyond* is Mahavishnu's first L.P. currently released in Australia. For those who are into *Birds of Fire* etc. you're in for a pleasant surprise or mild shock. The music is... er... peaceful (?)/serene (?)/blissful (?)/religious (?)/ (fill in your own)? There is an absence of any electric instrument save Jerry Goodman's occasional violin. Side 1 is centred around twelve string guitar and sitar, with Billy Cobham's drumming leading an almost perfect percussion section, and Jerry Goodman of course. The second side is all John McLaughlin on twelve string. I won't waste words (anymore): they are totally irrelevant. What can I say??



### Love Devotion Surrender CARLOS SANTANA · JOHN McLAUGHLIN.

When it comes to guitarists, John McLaughlin and Carlos Santana should need no introduction as two of the finest and most respected soloists in our midst. Both have achieved considerable fame and fortune with their own respective bands. We all know Carlos' popular and much emulated Santana, who started off playing percussive south-of-the-border rock which gradually developed into the flowing rhythmic style of *Caravanserai* and the even less structured material we heard on their recent tour. Meanwhile, McLaughlin, having played with such notables as Jack Bruce and Miles Davis, formed the Mahavishnu Orchestra in 1971. This band promptly set about producing two magnificent albums (*The Inner Mounting Flame* and *Birds of Fire*) which simply bristle with energy and technical brilliance.

Somewhere along the line, McLaughlin became a devotee of Sri Chimmoy, an ostensibly bona fide (and, it seems, music loving) guru. According to McLaughlin, his early albums *Devotion* and *My Goal's Beyond* and the whole

concept are musical manifestations of his religious beliefs. Well, be that as it may, no one can deny McLaughlin's ability to play some of the most dazzling electric guitar work since Django Reinhardt put a pick up on his axe. And Santana is no slouch either; so when word spread that McLaughlin had brought friend Carlos to the fold, and that a combined album would ensue, listeners' hearts the world over went pit-a-pat with expectation.



If the music of *Love Devotion Surrender* doesn't inspire you to leap headlong from your arm chair to hastily assume the lotus position on the floor, the cover alone might. It abounds with glossy pictures of McLaughlin and Santana (*newly shorn and sheepish looking*, as the NME reviewer put it), suitably attired with a lengthy treatise on *Love, Devotion, Surrender* by Sri Chimmoy himself may prove irksome to the unbelieving, but the music is well worth it.

Side one opens with a clashing of gongs and cymbals and the furious clatter of fingers over frets which seem to be the de rigeur McLaughlin opening. From there develops *A Love Supreme*. This is a John Coltrane tune with a fairly simple riff over which both guitarists improvise to their hearts' content.

At first, Santana's playing on this album sounds a shade too close to McLaughlin for comfort. But as the album progresses he seems to find his feet, and slows down from time to time, throwing in the occasional beautifully-phrased and sustained passage for which he is so well known. In his ability to offset speed with accuracy, Santana can well impart a lesson to McLaughlin, who seems to be struck on 78 at some times. This *surfeit of notes* as it has been called, is one of the few criticisms one can level at McLaughlin, but it is certainly made obvious by the comparisons that *Love Devotion Surrender* affords.

Back to the album—the second track is *Naida*, another Coltrane song, played by way of contrast on acoustic guitars: a short, melodic interlude. This gives way to *A Love Divine*—a McLaughlin composition and very nice too, apart from the unnecessary chanting in the background. Some truly inspired guitar work from Santana in this one, and (as usual) excellent drumming from Billy Cobham.

Side two consists mainly of a lengthy arrangement of *Let us go into the house of the Lord* which, replete with assorted percussion and repetitive bass line, is closer to *Caravanserai* than the rest of *Love Devotion Surrender*. When this song gets under way (after a rather waffly introduction) Santana proves himself once more as great soloist with some fine playing over the kind of flowing, minor-made song he obviously feels most at home with. By contrast, McLaughlin's solo (which follows) tends to grate a bit, as he reces ever faster with the rest of the band, rather out of context with the song as a whole.

The rest of the band on this album, by the way, consists of Mahavishnu Orchestra drummer extraordinaire Billy Cobham, ex-Lifetime keyboard man Larry Yung, and assorted Santana and other people on bass, percussion and drums. The overall sound is not (understandably) as tight as either Santana or the Mahavishnu Orchestra, but very energetic and listenable all the same.

And so—a very interesting and rewarding album, especially if one is already

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# MEDIA-CRITS & PIECES

familiar with either or both of these guitarists. There is a good chance we'll hear more from the Santana-McLaughlin ensemble, too, as the pair are touring together in the U.S. at present. I hope they decide to come to Australia sometime too.

Ian S.

## Cosmic Wheels DONOVAN

I've taken a long time to write something about this record because, well, I can't make up my mind. Donovan's music has always had an element of fascination, but almost exclusively thru the 'minstrel' Donovan — just him and his guitar like on HMS Donovan or even Open Road. Now, Donovan the minstrel is perhaps obsolete (i.e. not selling, hey??) in this cosmic (far-out) era. I mean, who isn't an organically-grown-vegetarian-spiritual-interplanetary-guru-gnome by now? Disgression — I really hated Cosmic Wheels at first, especially the title track. Then it was humorous (funny) — Donovan the cosmic rocker like on Music Maker telling everyone to C'mon shake 'n shake oooh — I mean, is he having a laugh or something? Familiar Donovan comes out in some places. I like you is the romantic thing he used to get into in the days of Teen Angel and Lalena. The Intergalactic Laxative (which everyone must be singing to their children by now) is Donovan-the-minstrel having a sneer at cosmic man, and what's it doing here, anyway?

Conclusion — Donovan the minstrel is alive and well, trying to make a little bread behind a cosmic aura, and this record is nice and tasty after all.



## Framed The Sensational Alex Harvey Band

The cops took me to a little room where the bright light shines.

Alex, framed by a stoolie, gets mugged by the fuzz. Oh no! So the guys in the Sensational Alex Harvey Band lay on another of those all new orgiastic gut-busting guitar riffs.

Hit him again, sargo, he's not worth saving.

Confined in a gaol of old rhythms and poundings, any talent becomes lost. The first side especially is not even exciting, but more like those little men who pound anvils inside your head. And Alex ought to give up singing and take up the tum-bowline. It's his voice that gives that sensational sameness to all the tracks and that sameness is dull.

Some of the titles are interesting; *Coitus Interruptus* for example.

Once in a while lead guitarist Zal Cleminsen breaks out with a burst of speed. The notes promise tenor sax; the ears of reed men prick up hoping yet another group has learnt the benefit of a bit of wind.

The first side ends with not a reed vibrating.

The second side opens with a bogie type *Buff's Bar Blues*. And then... *I Just Want to Make Love to You*. Still, Foghat did it better. The sax break comes in *Home in her Stocking* which is the album highlight; Alex's vocals are diluted by other group members and Phil Kenzie strains his sax through the whole piece.

A lot of groups seem to find send-ups to do; usually they are country songs but Alex and the guys do a Vaudeville type:

*They're burning Big Lo-ie tonight, boom boom... tra la ho hum...*

### AFTER THOUGHT:

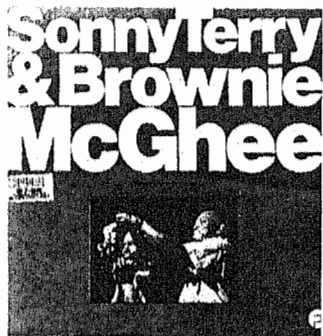
I wonder if that review will get a laugh; if you can't think of anything to say make some cruel biting but witty criticism of the band. But what right have I got to say that the band played badly, that Alex Harvey's voice is bad? I can say I didn't like it but no more when I can't sing, can't play the guitar let along imagine a gut-busting orgiastic guitar riff.

Laughs should only be part of the style of the review and not the content. We seem always to be chasing the good time and laughs are always part of that. If you make your friends laugh you're popular. If you walk around looking vaguely dis-

tressed, they accuse you of never smiling. But they only criticise and in doing so, try to make you laugh; they don't write a review of life that makes you see the point or light of it all.

That's criticism of myself and those lines of record review above, and no-one else. And it's not to say that I will stop trying to write something good, just like that Perspective article in the latest *Rolling Stone*. But even having said all that, it's still only me that really cares.

Chris Findlay.



## Back to New Orleans SONNY TERRY and BROWNE MCGHEE

This double album from Fantasy was released to coincide with the recent nationwide tour of Australia by Terry and McGhee, whose concert I saw in Melbourne's Dallas-Brookes Hall. Having listened to a moderate amount of their music in the past, and admired them in moderation, I realised that their music has to be heard to be fully appreciated. This is not music to be listened to for its originality, technicality or diversity; it is meant to be heard and felt. It is futile to attempt to evaluate their brand of folk-blues from normal critical standpoints. No amount of dissertation upon the origins, structure and form of the blues on this album would increase anyone's appreciation of it, one whit, although this fact has not deterred the multitude of blues analysts whose writings appear on many an album cover. Blues of this type has the quality of being musically so naive as to render usual critical procedures invalid. Yet it is this very simplicity combined with its singular capacity to evoke empathy on the part of the listener that makes blues so enduring.

This double album is a collection of the duo's work, most of which has been seen on previous albums. It is apparently not intended as a "best of" collection, for it omits such classics as *Key to the Highway*, *C.C. Rider*, and *Worried Life Blues*.

It does, however, contain extensive biographies of both artists, including the mandatory eulogy from Woodie Guthrie. The music is all of a uniform high standard, although it would take a hardened blues admirer to listen to more than one side at a time. S.T. and B. McG. have had a storybook rags-to-riches rise, attested to by the glossy presentation of this album. The question is, has it affected their music? Judging by their Melbourne performance, it hasn't: although their stage presentation must have been altered to make it more appealing to bourgeois white audiences. Sonny Terry's patter about his Broadway appearances sounded rather weary, and some of the interludes between and during numbers seemed to be ponderous to those in the audience who wanted to hear some authentic blues-type dialogue. But there was still a vast amount of energy and emotion in the music, an almost painful amount in McGhee's rendition of *Blackwater*. They are still living and feeling their blues.

The pair are able to transmit a great deal of feeling through the inhibitive medium of recordings, and *Back to New Orleans* is no exception. This record is no better or worse than any of their others, since the music and the performance never vary, and production techniques add nothing to the final product. However, it is not as interesting, to me at least, as the earlier *Pick a Bale of Cotton* which seems to have been produced before they were "pushed" very hard. As I mentioned, a double album of their music may be rather trying to all but the most avid admirers, the brilliance of the performers notwithstanding.

## RUSSO Three Pieces for Blues Band and Orchestra.

The Leonard Bernstein part of the record is very nice, but this review is only concerned with Russo's work. Blues band and orchestra are familiar partners in backing blues singers, but Russo's *Blues Pieces* are in a completely different context. They are rather more closely related to performances such as Nice's *Five Bridges* and Deep Purple with the Royal Philharmonic.

Russo, a composer from Chicago, and Selji Ozawa were both interested in a blues/orchestra experiment, and both were very fond of Siegel-Schwalm music.

Corky Siegel and Jim Schwalm emerged from the same holes as Muddy Waters, Otis Spann *et al*, and this comes out in their music. Anyway, the *Blues Pieces* finally resulted from all these people 'getting together'.

The first movement opens with a blues harp wailing around a hum of low strings — very unusual. The rest of the band suddenly leap into a shuffle, with occasional bursts from the orchestra. From here, the violins gradually take over with a basic twelve-bar pattern around which the rest of the movement. A fine violin solo in this movement would have to be the most significant contribution by the orchestra. The finale is also built on a traditional bass line, and is mainly a game of contrast effects between group and orchestra. There's an interesting concept behind this project, but the *Blues Pieces* are very disappointing. Orchestral innovations sometimes conflict rather than contrast with the band, especially in the first movement. This could have something to do with the way the *Pieces* were conceptualised — Russo and Ozawa gave the blues "soloists" specific rhythms, but few notes; while the orchestra was provided with strict manuscript.

If this is "The Blues" according to Russo, I think he's failed.

## Live URIAH HEEP

Why the hell do so many people hate Uriah Heep? They've just gotta be one of the tightest, most musical hard-rock bands about — but, then, I'm something of a Heep-freak.

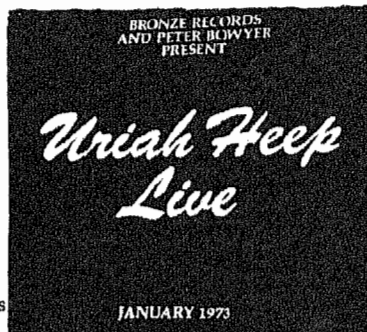
The L.P. is packaged quite nicely, with 10 pages of pictures and some interesting facts about the group. And within this package is some great driving rock, most of which is good, and some of which is truly magnificent.

We started predictably with *Sunrise* which somehow lacks some of the drama it embodies on the studio version. *Sweet Lorraine* follows, and I consider this to be about a million times better than the studio version. Hensley obviously is a Wakeman devotee, as he prefers to play a Moog in a musical fashion, rather than to produce freaky sounds.

*Traveller in Time* rocks on nicely, but lacks something. *Easy Livin'* completes a disgustingly short (16 minutes) first side. This song is clearly modelled on Purples' *Fireball* — the incredible driving beat, tight, continuous sound — great stuff.

Side Two is similarly short, but this is made up by a phenomenal *July Morning*. They said it could never be done on stage, but I reckon this would be the highlight of the concert. It clearly wasn't

Manfred Mann's Moog which made this the Heep classic. This live version is Uriah Heep — and even non-Heep-freaks agree on this track's bonzerity. Gary Thain's bass must be one of the finest about — not one of your run o' the mill bases, seeing as he never tends just to play along with Kenslakes drums.



A good, strong gutsy *Tears in my Eyes* completes one of the most complete hard-rock discs I have ever heard. (Deep Purple in Rock is the only one better that I can think of.) The only real weakness is that Byron's voice seems a little thin. Lacking in its usual dramatic quality — and similarly with Mick Box's lead, which tends to be drowned out by the drums and keyboard.

The second disc opens with the song which probably gave their first L.P. that appalling title (*Very 'Eavy, indeed!*).

It thunders along for a few minutes, then Hensley launches into a rather Wakemanish solo. This is actually extremely good, although it isn't play with Rick's pastiche. (Who the hell could?) This eventually sweeps into a drums/keyboard piece which proves Kenslak's ability is not lacking. Then, as abruptly as they left it, the main theme is resumed briefly. A short drum solo then the rock crescendo, with attendant Heepish screams.

An incredible 13 minutes of Gypsy.

Not to be outdone, the same side has *Circle of Hands*, which is, unbelievably, better than the studio version. We even get to hear Mick Box playing brilliantly: a clean, precise guitarist. The track works up into an incredible climax, which naturally can only finish abruptly.

The fourth side is a rock'n'roll side. It starts with an excellent *Look at Yourself*. Definitely body-type music. *Love Machine* is kinda dumb — I never did like it — like *Spider Woman* or *All My Life* which mercifully don't appear on this set. Then there's the obligatory rock'n'roll classics — *Roll Over Beethoven*, *Blue Suede Shoes*, etc. — not really that hot. (The "Rolling Stone" reviewer who refers to "Roll over Stockhausen" is clearly blind and deaf.)

The second disc rocks in at some 42 minutes. It's a pity they don't seem to do their softer semiacoustic gear — like *Come away Melinda*, or *Rain* or *Echoes*

*in the Dark*, at which they excel. A bit of variation like these would have made this a brilliant double — but I can still recommend this set.

Rick Neasden

## A Passion Play JETHRO TULL

Pretence is a word I reserve for the 14 keyboard Rick Wakeman, some blues artists, Soft Machine and Gary Glitter, but now, Ian Anderson joins the list with *A Passion Play*.

Once again, after *Thick as a Brick* the album has a lavish, showy cover. Once again an epic poem is used as the lyrics, and once again the music is a testimonial to Anderson's self indulgence in empty, gimmicky, sounds. The meaning is painfully clear; Anderson is boosting his already enormous ego.

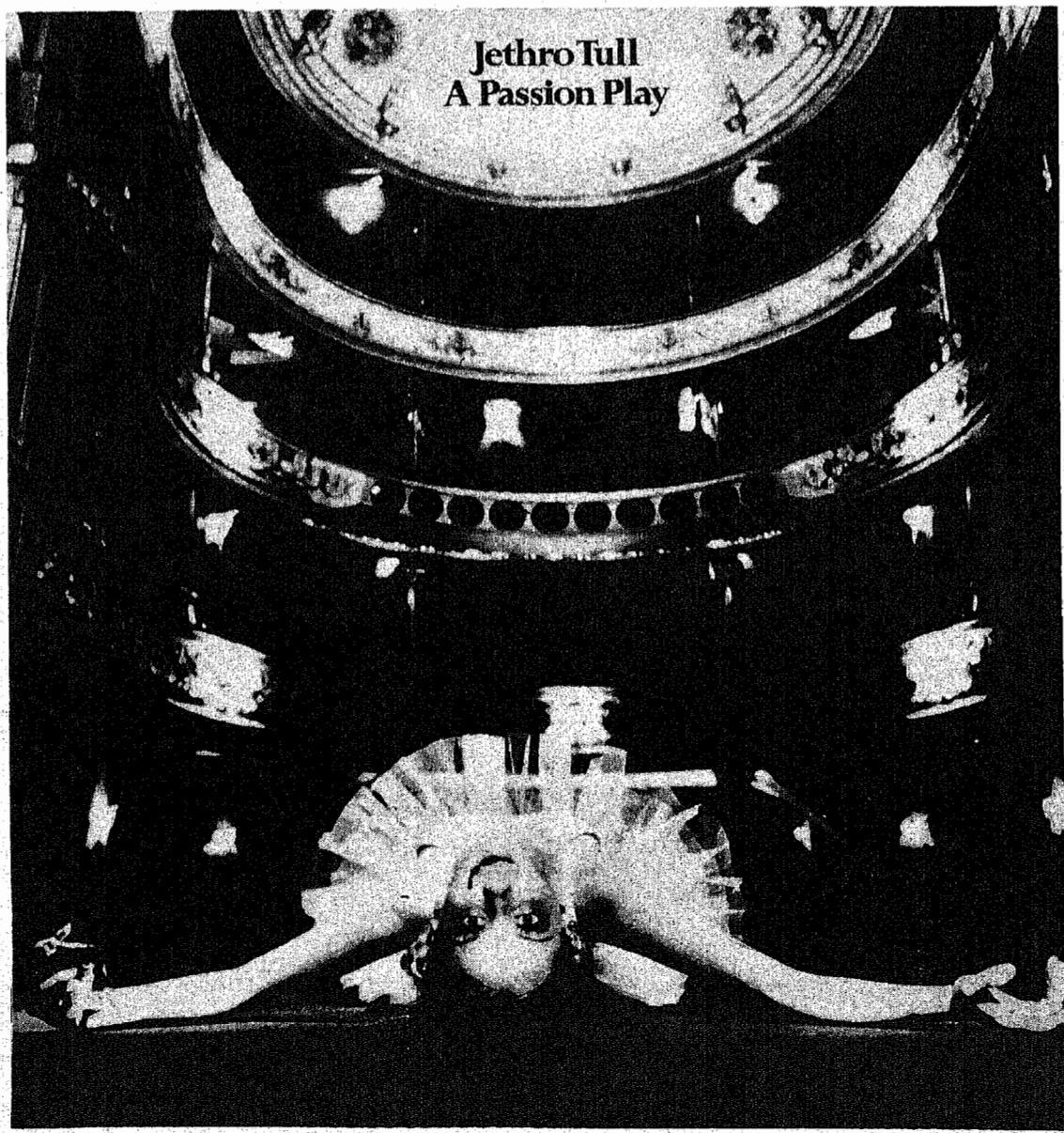
Before I heard *Passion Play*, I would have been willing to forgive Anderson, or pity him, as he seems to be driven on insanely, the same insanity that rode *Aqualung*, *Thick* and now *Passion Play*. During *Brick*, his wife left him and went to live with Glen Cornick (ex Tull Bassist) and his wife.

*Passion Play* itself is an extension of *Thick as a Brick* and cannot be regarded as much of a progression. The themes are unsurprisingly similar and simple, and unexplainably simple. The music is simple and rapid, the times were simple the actual instrumentation is professional. The time changes are banal, expectable and uninteresting, and yet the idea of a play unfolding is well kept, the acts being remarkably hotch-potched into each other. It seems that for most of the production that the guitarist, bassist and drummer were locked out of the studio. Martin Barre is rendered useless and is, as usual, uninspired. The bassist and keyboardist are, as usual, substantial, and Ian Anderson, as usual, is Jethro Tull, blowing over the lost with sundry devices including electric sax (his new love), flute and acoustic guitar.

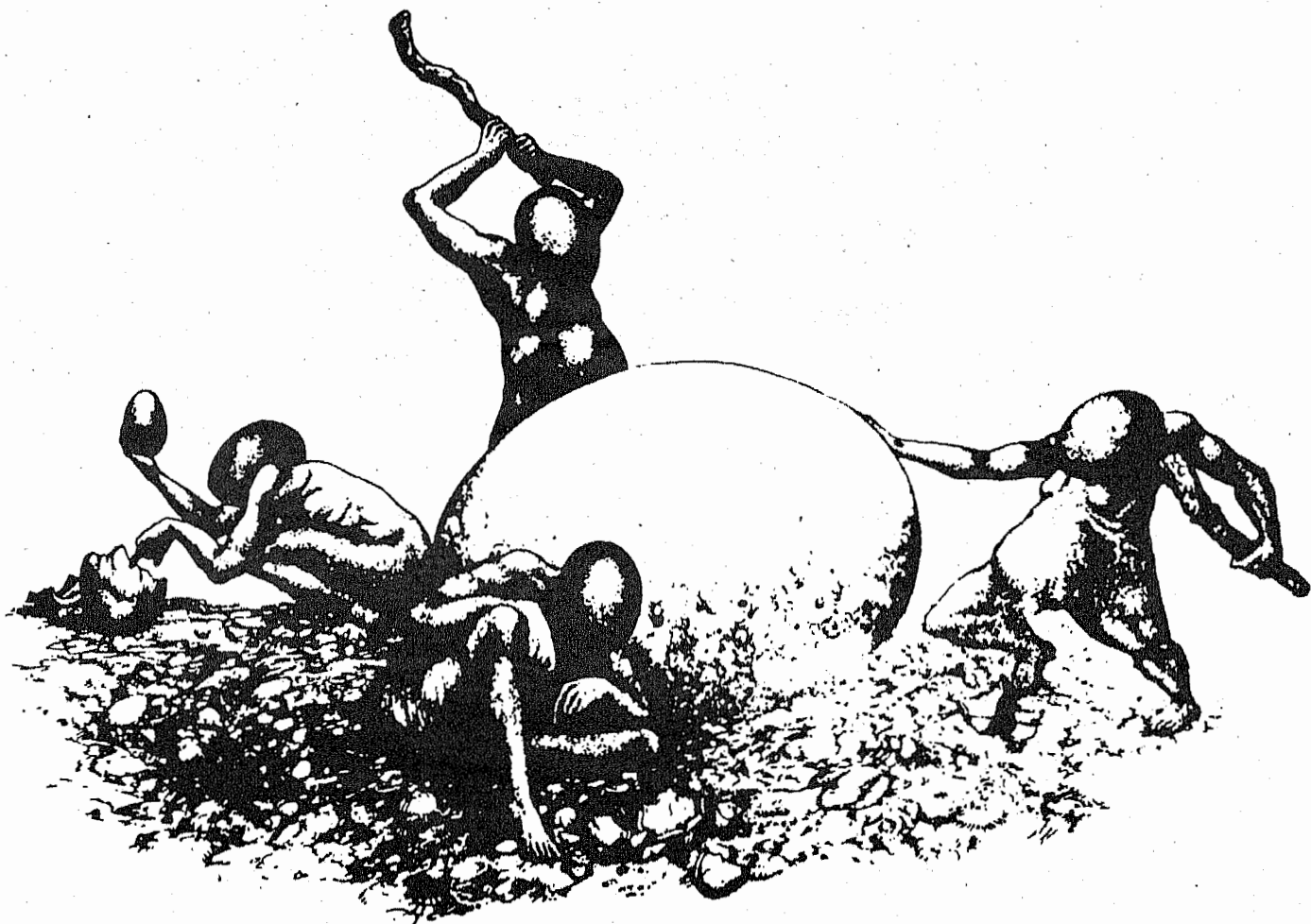
This album does not leave any impression on me, and like *Thick*, it will be quickly forgotten. It is a dull album that rips off F. Zappa *The Hare who Lost His Spectacles* (which is the interval piece) and Captain Beefheart, Genesis and various others. The music has the medieval touch that always persists with Anderson, and, perhaps for some liting melody (which continues without development throughout the album) is the only redeeming point of the album besides its slick professionalism. The very idea of the 4/4 heart beat through both sides is a gimmick which has been done to death by such groups as Pink Floyd.

The album has nothing to offer, which is a pity after the surprisingly superior, yet less glossy production, *Thick as a Brick*. I have only heard the album twice, and I do not wish to hear it again, and believe me, two hearings is enough.

M. Dutkiewicz



# Rehearse for the Apocalypse



**YES FOLKS! NOW YOU CAN BE THE FIRST ON YOUR BLOCK TO EXPERIENCE THE ECOLOGICAL DISASTER.**

**WHY WAIT TILL 1980?**

**DON'T LET THE FUTURE TAKE YOU BY SURPRISE.**

**PREPARE NOW FOR THE END OF CIVILIZATION.**

**REHEARSE FOR THE APOCALYPSE. HERE ARE A FEW SUGGESTIONS:**

Better start preparing your palette and stomach for the fare of the 80's:

- Mix detergent with everything you eat and drink. There's already quite a bit but there will be a lot more in the future.
- Learn how to digest grass and other common plants.
- Start fattening your dog, cat, parakeet and guppies for the main course of the future.
- Develop a taste for grubs and insects - your ancestors weren't too proud to lift a rock for their dinner.
- Practice starving.
- Every night before bedtime drink a glass of industrial and organic waste on the rocks (with mixer if you prefer).

Appreciating that most services and products will disappear over the next ten to twenty years, we suggest this little dry run:

- Turn off your gas
- Turn off your water
- Turn off your telephone
- Turn off your heat
- Turn off your electricity
- Sit naked on the floor and repeat this chant:  
**PROGRESS IS OUR MOST IMPORTANT PRODUCT,  
PROGRESS IS OUR...**

And as the final crisis approaches there's no better time to start hoarding. Start buying things you'll need

after the Fall on credit - after the collapse no one will bother with collecting debts.

• While on the subject: start thinking about creative new uses for money since its present function will soon end. Remember, paper - particularly tissue - will be in short supply.

• Think about creative new uses for other potentially obsolete things like electric can openers, televisions, brassieres, toilets, alarm clocks, automobiles, etc.

• Accustom yourself to human body odor.

• Now is the time to learn a trade for the future - practice making arrowheads and other implements out of stone. Advanced students should start experimenting with bronze.

• For those of you who are investment minded, buy land, but you'd better leave enough bread to also buy a small arsenal to defend your property with.

• Remember Victory Gardens? Plant your Survival Garden now!

• Better quit smoking - or rip off a tobacco warehouse.

• Stockpile useful items like matches, safety pins, thread and needles, condoms, etc.

• Learn how to shoot a bow and arrow.

• Start preparing for the fashions of the future. You girls might take a hint from the heroines of monster films and start tearing your clothing in tasteful but strategically located tatters in order to create the Fay Wray look of tomorrow. Those less frivolous minded among you should start cultivating your body hair. (Remember a naked ape is a cold ape)

• You housewives had better learn how to maim and kill with a vegemetic.

• Finally everyone should buy a boy scout manual - or in lieu of that, buy a boy scout.

**SO IN FACING THE WORLD OF TOMORROW REMEMBER: BUILD FOR THE FUTURE AND CONTEMPLATE SUICIDE.**

**LIFE WILL BECOME A DEAD ISSUE.**