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17 JUL 1973

THE NEWS

ON DIT VOL. 41 NO. 8

Thursday, July 5th

BREAD

ROLLS

UP NOW

~~ANTI-GRAVITY ISSUE~~

LETTERS



ON DIT 8 was produced in the ON DIT offices at the Western End of the cloisters. We're in need of people who'd like to help us writing, laying-out, finding articles, talking to people, lettersetting, typing, reviewing, reading interstate and overseas newspapers, and lots of other things. Call in and see us for a while even if you haven't been in before.

People who helped in the production of this issue included the National U editors, Reid, Foss and Spratt, who are in Adelaide to dig up some interesting scandals; Jon Ruwoldt, Chris White, Peter Crayford, J. Bagnenault, Art in America, the AU Consumer Protection Society, Ian Yates, Elinor Atkinson, Peter Burnett, Graham Harbord, Rosemary O'Grady, Martyn Goddard, Arilds Dzonsons, Roy Green, Adelaide Typing Bureau, Smedley Press, the University Multilith people Glenis in SAUA office, and thousands more, too numerous to mention here. Mary Venner not only got me out of bed this morning, but also helped with much of the production. Edited by Paul Paech.

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Advertising details available from the office.

Dear Sir,

I am pleased to inform you that many self respecting individuals do have the courage to display their decency in the face of the militant puppet terrorists who purport to be leaders of this institution. My fellow committee members have reported much interest within the student body following my recent correspondence (On Dit 20.6.73). We have decided that such support from fellow community minded students will allow us to continue with such projects which are essential in order to raise our esteem to that of worthy citizens, rather than a "waste of the taxpayer's money" (Quote innocent witness last Prosh Day). We ask for your continued support in marching with us in a peaceful demonstration against student hooliganism on the last day of term. However, we do need volunteers for such worthy vocations as

- (1) placard manufacturers
- (2) marshalls
- (3) drum and fife band

Also we need suggestions for the hymns in our combined Church service at 11 a.m. the same morning. And keep your gardens in good order, ready to donate your flowers to the committee for our own Flower Day when Her Majesty the Queen arrives on such a momentous occasion as the Centenary year of the University of Adelaide.

Yours faithfully,
Walter S. Coggons

President—Anti-Prosh Committee
Committee Member, Burnside Blue Rinse Assoc.
Member Physics Staff Student Committee
Patron, Yaperoo Mothers & Babies Health Assoc.
Organizer Boolama Kanka Senior Citizens Balls Club.

Dear On Dit crew,
I just finished reading the liftout comic from your volume 41 number 7 issue and was so stoked that I decided to write my first ever letter to a newspaper, although I consider On Dit more than just that. Consequently I am pleading with you to make the comic liftout a permanent feature of On Dit, and therefore giving me and many others something to look forward to week after week in this oh too serious world. Please consider my request.
Yours most sincerely
G. J. Wegener
P.S. I was bent at the time, but don't print that.

(This letter appeared on the ON DIT door, unsigned; we reprint it here as it is.)

This guy (meaning the editor) is a heavy and I would just like to voice my silent protest against all Uni heavies who really s'f't me and many others by acting like real f'kwits by doing things like going to Festival Hall and sitting in the aisle without a ticket so that the manager has to come and disturb everyone who bought a ticket. How about just trying not to be so pissweak and enlightened?

Speaking of ON DIT, who the f'k writes that thing about the kid getting hung on Coke? That is very sad.

Feel sorry for you, kids.

Dear Sir,

I refer to a statement made in "On Dit" (Vol. 41, no 7) by the A.U. Democratic Club President, Tony Elgan.

The executive of this Club, while largely in agreement with Elgan, is concerned at his preoccupation with the Liberal Club. We believe that the Democratic Club could profitably align itself with the emerging radical rightwing forces on this Campus (the National Socialist Student League and the League of Rights).

As a sign of this cooperation, the Club distributed (through On Dit boxes) copies of the Australian Heritage Society's publication "Crown or Republic" — a balanced presentation of the case for Australia remaining a Monarchy.

This service was provided despite the active opposition of Trotskyites. Their latest attempt to confuse the student populace was by the circulation of yet another unauthorised version of "Comment". The astute reader will have noticed IT WAS NOT PRINTED ON OLIVE GREEN PAPER. (See Elgan's statement in previous "On Dit")

Nation Review

Contrary to most remarks made in the porno-political "Nation Review" (well known for its filth), the Democratic Club is decidedly not anti-Semitic.

Surprisingly however, one columnist (David Harcourt) in the above mentioned newspaper has been very open-minded about our cause. Indeed, his remarks are well worth reading, and very outspoken. In conclusion I wish to commend the Editor of "On Dit" for performing his task so well and giving the Executive this opportunity to express their views.

(Signed)

S. B. Wade

Administrative Secretary, AUDC
o A deviation of the League of Rights.

Dear Paul,

I went to the theatre the other day — well not to the theatre exactly, but to a room where there were a couple of plays being put on. I thought, well, student theatre, they try, poor things, I had better go and support them as they make a desperate lunge at experimental intimate drama, putting on their finest Stanislavskian techniques while they try to remember their lines. WELL! I must admit I was surprised and rather humbled. THEY WERE GOOD!

It was our very own AUDS putting on *Sadie and Neco* and *The Queue*, a couple of fascinating little plays, quite different, and quite well done. Fine intense acting in a really involving situation in *Sadie and Neco*, and a really nice piece of absurd drama, good fun too, in *The Queue*. I heard as I walked out with a friendly gleam in my eye that *The Queue* is going on at Uni. soon, and honestly I don't mind supporting that little AUDS crowd when I say you really ought to go along to Napier 5 or wherever one lunchtime and see it. I used to think University was a place where little groups of people who were waiting for something to happen in their lives gathered together for a communal ego-trip by essentially imitating badly the evils of the society outside the sacred grounds, but I must admit, although with one helluva strain on my own ego, that these people produced something of their own, with no crap being tossed around. And that's important I reckon. So, I'm gonna keep a watch on student Kulture, Nimbin or no Nimbin.

Yours,
Dan.

The Queue is on Napier 5, Wed 4th and Thurs 5th at 1.15 p.m. — only 40c cheap, check it out, folks — Ed.

At the time of going to press we're still not sure whether we've got the Zappa interview. Anyhow this review was the best we got.

THE BOOK OF JOB — A verbal and visual Biblical ballet.

The oldest and most poetic book of the Bible is now a musical play, with two pianos (on stage) and the Glenn Miller Orchestra (on record), presented by the VERNACULAR DANCERS OF THE CELESTIAL RADIO BALLET. The set has been designed by one of Adelaide's leading scrap metal dealers, and the play has been described by the director as: "Excruciatingly boring."

Unusual, isn't it?

The Celestial Radio Ballet is a combined effort sponsored by the Adelaide University Dramatic Society and the Footlights Club, with choreography by the A.U. Contemporary Dance Club, and music manufactured by Steve Spears and Adrian Hann. ALL YOU EVER WANTED IN YOUR EXPERIMENTAL THEATRE AND MUCH MUCH MORE!

"The aim of the show is to present this ancient work of art in strictly modern terms by means of a revue format and Frank Zappa-style techniques," says Mary.

Guaranteed to make Christians out of any Atheists who watch, and Atheists out of the Christians . . . THE BOOK OF JOB!

UNION HALL
THURS 5th, FRI 6th, SAT 7th JULY
8 p.m.
TICKET-BOX AND CELLAR BAR
OPENS 7.30 p.m.

STUDENTS AND CHRISTIANS 50c.
INFIDELS AND JEWS \$1.00

SORRY WHITES ONLY —
NO COLOURED!

Jazz, Rock & Blues Club; July 6th, Friday Lunch time Concert Gary Young and Hot Dog. Gary Young — guitar and vocals (ex-drummer with *Daddy Cool*) Wayne Duncan — steel guitar (ex-bursist with *Daddy Cool*) Peter Reed — drums Paul Pyle — bass Danny Bourne — piano In a new Cowboy-Rock band. Coming soon Ross Wilsons "Mighty Kong"

ON DIT TELEVISION

ON DIT has decided to purchase a National porta-pak video tape recorder. It will hopefully be on campus by the end of the week and next ON DIT will carry details of availability and how it can be used. Arilds Dzonsons will be largely responsible for the administration of the video equipment. If you have suggestions about how you (or anyone else) can use the equipment, tell him or drop a note into the ON DIT office.

Macquarie expulsion

The recent expulsion of Jeremy Fisher (see National U, June 25) is more than another example of homosexual oppression. The Master of the college, Cole, in order to justify his moral stand, has called to question the laws governing discrimination on the grounds of religion. Even he admitted (on "A Current Affair") that christian dogma alone did not entirely govern his feelings towards homosexuality—it was something deep down inside of him that told him that it was wrong. The by-laws of the college governing membership ('a college shall not impose any religious test as a condition of membership of the college') poses an ambiguity that this sort of discrimination makes apparent. It was the aspect that induced the BLF to support the S.C. in its move to disaffiliate the college. Homosexual oppression does not interest the BLF, even though they did move at the last ALP N.S.W. conference to have the ALP adopt a liberal policy on homosexuality. As BLF president Bob Pringle said, "I don't think we have any homosexual brick layers. But if we did, we would support them." The University Council's committees' investigation of the S.C.'s claim of illegality holds that 'religious' means more than christian dogma and begins to embrace current values, than a nice case example would be provided for a wider adoption of anti-discriminatory laws.

In reaction to the expulsion of Jeremy Fisher from Robert Menzies' College, the S.C. at Macquarie Uni organised a demonstration on Thursday 28th June. The demonstration of about 100 people co-incident with a meeting of the University Council to which a motion was to be put concerning the issue.

The Council decided to refer it to an established committee and directed it to report back to its next meeting on the 26th July. The committee is to investigate the facts, whether the allegations of the illegal expulsion of Fisher can be substantiated and also to get a legal definition of what constitutes a 'religious test'. Members of the committee, Lindsay Allen (vice-chairman of S.C.), Dr R. de Bryon-Faes (member from the Legislative council), Prof. B.F. Mansfield (chairman of the Council), Prof H.W. Philp and Dr H.A. Sutton, are to work in consultation with Deputy Chancellor Lincoln. The S.C., according to Chairman Jeff Hayler, that the Council is taking sufficient action. The Builders Laborers' Federation has been instructed of the Council's moves and will impose the ban if required at the S.C.'s request.

Adelaide gay zap

Last Friday morning Adelaide Gay Activists stormed into the office of a prominent gynaecologist and demanded that he talk with them about homosexuality. Incensed by the lies and myths he had poured into a lesbian activist the week before, the gays were determined to confront this unprofessional practitioner and demanded that he acknowledge his lies and ignorance. The woman concerned had only recently "come out" with her mother, and in an effort to appease her mother's concern, agreed to see the gynaecologist, her mother's confidant. After two and a half hours of hassling, the woman left his office angry and emotionally upset. The doctor refused to acknowledge the emotional side of lesbian relationships, and consistently maintained, against all the evidence available, that homosexuality was only a negative reaction to heterosexual sex, and was due to emotional and physical hangups. All the woman needed to become "normal" was a good screw.

Faced with angry men and women gays, microphones and cameras, the doctor weakly protested at the invasion of his office, and finally, but reluctantly agreed to see the group later that day. This is just the start of a battle by Adelaide Gay Activists to confront doctors about their ignorance of homosexuality and demand that they educate themselves before attempting to advise homosexual people about their problems with themselves and a hostile society.

Hitch faster

"Here is a simple form of hypnotism that anyone can try — only I'm hoping that publishing it won't put drivers on guard. If you've been waiting for hours in the pissing rain for a lift and shaking with cold hunger, and spirits right down to zero — that needn't happen again if you try this. If it works for an ugly old woman and enables her to hitch without difficulty, then why not you. Try this: select a car or lorry in the distance — best if only one person in the vehicle — wait until it's within stopping distance — eyes on driver's face — point first finger of right hand, holding arm straight out, aiming at a point on the forehead between the eyes slightly above the driver's eyes, and say mentally 'STOP'; say this powerfully and nine times out of ten the driver will stop — jump in before the driver comes to his senses, and talk — feel your way in talking to find out what the driver is interested in and keep talking. Don't give the driver a chance to wonder why he's or she's giving you a lift — until you ask him to drop you, and even then he'll never know what happened".

from Bitman 5, London.

Friday lawn meeting

The meeting held on the Barr-Smith lawns last Friday saw a revival in the interest of students, though hardly a revival in their political consciousness. In what was undoubtedly the best-attended General Student Meeting for the last couple of years, a motion pledging support and \$500 for the striking workers at Ford's Broadmeadows factory was fairly decisively defeated. Speakers for this motion included John Scott, of the Amalgamated Metal Workers Union, and Les Bowling, a militant worker from Elizabeth. There was little articulate opposition to the motion. A second motion pledging \$300 from S.A.U.A. funds for legal aid for 6 law-students on charges involving Krazee Sales and consumer-protection was carried unanimously. Several implications of the conduct of the meeting were disturbing. The use of **Broad and Circuses** the official publication of the SAUA to argue against the Broadmeadows motion was undemocratic to say the least. It carried a strong critique of the motion and also a fairly neutral, make-up-your-own-minds type article. The movers of the motion were not approached to put the case for the motion. Objective reasons for the defeat of the Broadmeadows motion are not difficult to find. A clear anti-working class bias was evident among some sections of students; obviously they identify already with their future positions in society. Without the immediate issues of Vietnam and conscription, political interest among students has degenerated into apathy and the role of the university returns to that of a degree factory (much to the delight of Badger & Co.). Similarly, the passing of the second motion was not surprising. Like all good liberal motions, it was for a good cause and in no way threatened the prevailing beliefs of the students; in fact, it might even have soothed a few consciences. It was unfortunate that the two motions were presented as being mutually exclusive.

Students banished

JOHANNESBURG, South Africa (UPS) — Following the "banishment" of eight white student leaders, the South African government recently banned the leadership of the black "South African Student Organization" (SASO) because it "endangered the security of the state." Like their white comrades, the eight black leaders were subjected to constant police surveillance under the newly decreed "Suppression of Communism Act." All future political activity is prohibited. Some of the leaders had close connections with the notorious "Black People's Convention" and were considered among the most dynamic of the young black political movement in South Africa. Prime Minister John Vorster called them "extremely undesirable" and "a danger to the national security." Their "banishment" means: a five-year residential restriction to a certain district of the city; a five-year prohibition of participation in all meetings except for movies; they may neither attend nor instruct an educational institution or factory for five years; and no newspaper may photograph or quote one of the banished individuals.

Happy birthday, LSD

SOUSSE, TUNISIA (UPS) — This year marked three decades to the day since Albert Hoffman, a research chemist for Sandoz Pharmaceuticals of Basel, Switzerland, ingested either through his breath or his skin enough of a yet unknown substance to project him onto the first "trip" taken on synthetic Lysergic Acid. Three days later in 1943, Hoffman discovered that the substance that had given him the amazing effects he had earlier experienced was LSD-25. So far, after a three decade acquaintance with psychedelics, the total amount consumed is only a few pounds, (not hundreds of tons, as many acid-burnt brains might expect).

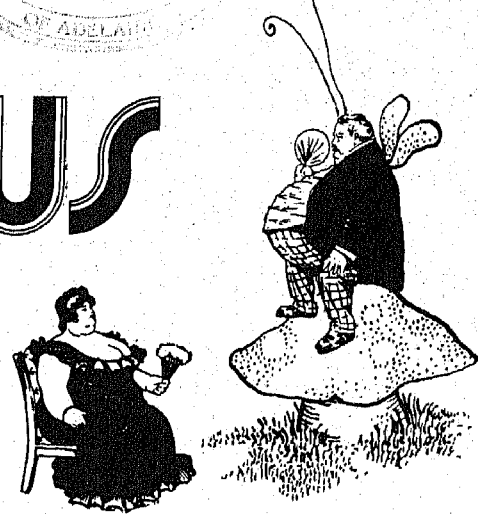
Drop!

(UPS) Drop Day will again be celebrated on Aug. 6. Free Stanley Owsley III is the slogan. The event is sponsored by you, and the International Dada Corporation. Start checking around now, so you'll be ready.

Free dope

New York (UPS) — The Youth International Party has announced the Fourth Annual July 4th Smoke-In will be held again this year in Washington, DC, in the Mall and around the Washington Monument. The slogan this year will be "Free the P.O.W.'s — Prisoners of Weed". A YIP spokeswoman predicted the Smoke-In would be the 'biggest counterculture event of the year', because 'people are enraged that demagogues are calling for the death penalty for hash when 100,000 people are already rotting in jail' for smoking the harmless marijuana flower.

NEWS



This year's smoke-in will be adjacent to a co-optive Smithsonian Folk-Life Festival in the mall, featuring live folk music and providing convenient crowds to fade into if necessary. And it may be necessary. Indeed, the YIP July 4th Smoke-In has a notorious history. In '70, 25,000 freeks obliterated the phony "Honor America Day" celebration at the Monument, starring Bob Hope and Martha Raye. Freeks threw huge spotlights into the Reflecting Fountain, and took off their clothes. In '71, the government rescheduled Honor America Day to the 5th to avoid a rumble. So in '71, the freeks attempted to storm the Capitol Building during an anti-CIA-heroin march. In '72, the Smoke-In was held in Miami Beach (over the strenuous objections of straight movement types, who were afraid it might hurt their darling, McGovern). Freeks hitchhiked thousands of miles through the South to be there. The next day, YIP led street freeks and SDS into the lobby of the Doral, where they camped out until McGovern came down to answer questions about his position on the CIA heroin traffic and racism. Leading up to the Smoke-In will be the YIP Congress in Iowa City and National Marijuana Day, April 29, featuring smoke-ins in most State Capitols. The July 4th Smoke-In is being financed by the sale of P.O.W. bracelets, inscribed with the name, offense, and sentence of a prisoner of weed. The YIP POW bracelets are available for \$5 from YIP, Box 384, Staten Island, NY.

Postage due

NEW YORK (UPS) — Isadora Wolpov, a San Francisco real estate agent, has been indulging herself in a growing phenomenon known among many of its practitioners as the "eight cent ripoff". Not unlike thousands of other disenfranchised Americans, Ms. Wolpov simply refuses to include the eight-cent stamp when it comes to paying bills. And, it's driving the target companies and the US postal service bananas. Favorite ripoff targets are utilities, credit firms, oil companies, and department stores. Pacific Telephone's Oakland branch alone paid some \$30,000 in due postage last year, while its San Francisco office shelled out about \$15,000. In New York, R. H. Macy & Co. says it pays for about 1000 stampless letters each week. Although it's technically illegal to send mail with the intent to avoid payment, it's nearly impossible to prove intent, and anyway, who's going to prosecute for eight cents? Even if the companies decided to invest in legal recourse they run the risk of nailing the wrong person — perhaps an influential customer. Taking advantage of their apparent immunity, some have developed variations on the eight-cent ripoff. Like taking a postage-paid magazine subscription card and attaching it to a brick or a block of wood. For the less daring, there's always marking airmail special delivery on the cards or envelopes. They'll get there — postage due.

Communes

Communes scare people. They think of communes and they think of the red tide. They envisage frenzied sex and dangerous drugs. They see a disregard for work and for religion. They see their children turn from them and their way of life. In affirming the new life style instead of the old their children are rejecting them. I wish to dispel some of these fears. "We don't want a commune. We want a community." Ken Babbs 1969.

"To explore the unexplored or forgotten possibilities of human interaction is what communal living, consciously or unconsciously, sets out to do." Phillip Frazer in High Times January, 1972.

Does this sound scary? It may be, in the sense that old ideas are being challenged by new, but certainly it doesn't sound like anything that's going to physically hurt someone. And after the original trials are over (maybe part of the idea is to see that they don't get over), less psychological hurt should occur. Many communards see that people today are being hurt by the limiting roles that they play in a nuclear family. Too much dependency is placed on too few people. These few people react to the world as individuals, or as a small group. In doing so, they must be very stable (to the point of insanity). In a communal situation the individual knows that there is a fairly large group of people that he can rely upon. His energy can thus be spent more profitably in relating to other people.

In many communes, people are experimenting with non-monogamous forms of marriage and sex. I see no reason to condemn this. Claims that monogamy is the only "correct" way to relate to the other sex do not seem worthy of consideration. That monogamy provides the form of marriage with the greatest survival value (for the species) is controversial, and would, *prima facie* seem to be false (at least in modern industrial society). On the other hand, experiments in group marriage would seem to offer much greater possibilities for self-realization. The greater number of people to relate to would open new facets of the individual's character. Few people on communes believe that there is a drug problem on communes. This is not to say, however, that drugs are not used. They are, unless the commune decides that they shouldn't be. In some communes drugs are used in a religious way, with an emphasis on expanding the mind. In others they are just used for fun. In any case, approval is given, tacitly or otherwise, to drug taking. If a problem exists it is with the enforcement of laws on a community which does not wish to see those laws in effect. Disenchantment is not so often with work, for many people on communes work harder than they would have in "straight" society, but with the ethic that says you should work to make as much money as possible so that you can buy as much as possible so you can "Beat the Jones's", and retire at an early age, etc. Communards look for meaning in their work. This is often a reason for the existence of rural communes — what you eat is certainly meaningful to your existence. Many communes do reject religion. However, many are deeply religious; some even Christian. To deny communes simply because they don't espouse the same religion as you, or society, seems to be wholly irrational. And one should not refuse to enter communal experiments simply because some are pagan. Religious communes are well known, and there is no reason not to start another. In a world as rapidly changing as this one, to expect our children to adopt our way of life is to leave them twenty years behind the times. Their ability to cope with changing circumstances will almost certainly be less than if we let them explore new roads. I see parental guidance as (ideally) aiming to help each individual cope with his situation. Surely this entails "kicking the bird out of the nest".

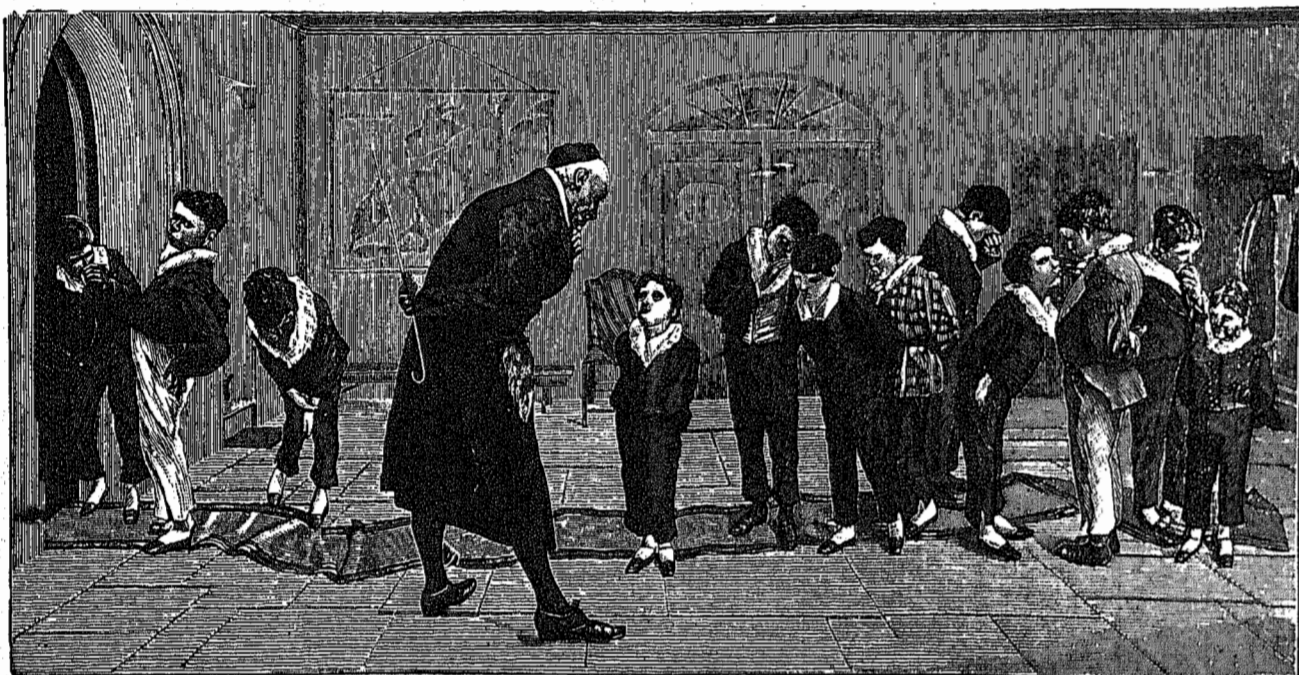
So...

ATLANTA (UPS) — A recent worldwide survey found that the most hated man in the world is Richard Nixon. Hitler came in second.

In 1974 the Federal Government will make tertiary education free. Some students have postponed attending university because of this. However, it now seems that some students (those on Commonwealth scholarships) will, in fact, be paying more for their education than in 1973. In this article, RALPH MIDDENWAY, the Warden of our Union, explains what is going on.

THE \$66 QUESTION

FREE EDUCATION: HOW FREE?



Sent out for Punishment.

Remember the Federal Government's pre-election promise to provide "free tertiary education"?

It is not as simple as that. The Government has issued a series of statements over the last few months stating that students will "continue to be responsible" for Union and similar fees, (Sports Association, Students Association, Clubs and Societies Council etc.).

But a good proportion of students have never paid a Union fee, because their scholarships pay all compulsory fees. The Government says that present holders of Commonwealth Scholarships will not be worse off next year, but if you are not a holder of a scholarship which pays Union fees you will be up for a compulsory Union fee of \$66 (a rise from the present \$48, to coincide with a significant increase in Union facilities).

Allowances

In place of restricted Commonwealth Scholarships, the Government proposes to introduce a scheme of universal means-tested allowances for full-time students, described as "living allowances" and "other allowances".

It seems likely that the new living allowances will be comparable with the present Commonwealth Scholarship living allowances, with much the same conditions and administrative procedures, good and bad.

The "other allowances" are of particular interest. The Government has said it will pay tuition fees, but it may not pay fees for excursions, or clinical expenses.

Other expenses which a student faces include text books, gear like slide rules, drawing instruments and so on, and Union fees. And it is perhaps unlikely that the "other allowances" referred to will go anywhere near covering Union fees as well as these other expenses.

So, the way the Government is talking, new full-time students next year could be worse off than new scholarship holders this year. Part-time students won't receive living allowances.

No change is expected in the Government attitude to "independence".

AUS action

For a number of years A.U.S. has been in the forefront of moves to make tertiary education more accessible for students of limited resources and/or an uncongenial family background, so it welcomes the new Government's initiative, especially the new living allowance proposals.

But A.U.S. is not altogether happy with some aspects of the Government proposals.

In particular, it favours making it easier for a student to establish independence, and opposes the artificial separation of Union fees from other tertiary fees. As Unions and so on are essential parts of tertiary institutions it is arguably ill-considered of the Government to try and distinguish between Union fees and other tertiary fees. In passing, A.U.S. has recently undergone a series of radical changes of membership, organization and attitudes — it is no longer the "National Union of Australian University Students" but the "Australian Union of (tertiary) Students".

Independence

A.U.S. proposes that a student should be able to establish in-

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dependence by living away from home for a year (instead of 3 years) or by establishing, through income tax returns, that true financial independence exists.

(The Government still persists with the notion that a student becomes independent upon marriage, attaining the age of 25, or celebrating the third anniversary of leaving home).

Union fee

A.U.S. insists that the Government should fully meet Union fees. This has one implication which may not be immediately clear: In the first place, as things stand, each Union (and Sports Association etc. if independent) decides what its own fee ought to be, and then has the responsibility of arguing its case with the parent institution. In some cases, among the smaller C.A.E.'s, the parent institution itself may simply decide on the fee.

Once a Union has convinced its parent body what the Union fee should be, it is customary for the University to inform the State Government and the Federal Government, because changes affect State budgets, and more particularly Federal budgets. In practice, there has been little or no interference with decisions of the parent institutions in the matter of Union fees (though there have been cases where a State Government has virtually demanded that an institution should raise its tuition fees as a means of reducing the State budget).

But it would be naive to suppose future interference to be absolutely out of the question, if the Federal Government were paying the whole bill.

Let us take an imaginary case: a new University wishes to start a Union and is unable to get all it wants as a capital grant from the A.U.C. The University decides to increase its Union fee to \$200, in order to treble its income for the purpose of paying back the long-term loan which it has tied-up in advance with a large life assurance company. The Federal Government vetoes the loan in the Loan Council, and refuses to allow the Union fee to be increased.

Let us consider another example of a different sort: Politically active Union noisily takes the Government to task, or succeeds in spending some of its money on a project of which the Government disapproves. Six months later, faced with rising costs, the Union and the University decide to seek and increase the fee by an amount equivalent to the decline in the value of money due to inflation. The Government, with its long memory, declines to authorise an increase in the Union fee.

It is thus a possibility, though hopefully a remote one, that if the Federal Government is responsible for paying all Union fees, in specific cases and for reasons of its own choosing, or perhaps even for plain political expediency, it might make life difficult for Unions through financial sanctions. The A.U.S. view is that this is unlikely to occur, and one has to agree.

Unions' action

Immediately the first announcement was made that Unions were on their own, a number of Unions around the country began stirring.

It is in the nature of things that individual Unions are not as well

equipped to stir on a Federal level as the Australian Union of Students on the one hand, or the Australian Vice-Chancellors' Committee on the other.

Further, some Unions are split, (in that there is a separate Sports Association fee, Students Association fee etc.) some are student Unions, and some are University Unions with members other than students. All this makes universal agreement difficult. A.U.S. naturally and correctly thinks of Unions as primarily student-orientated.

It is perhaps hardly surprising that some Unions are nervous of A.U.S., or that a number of Sports Associations (not ours) have taken the opposite view, saying the Federal Government should not pay Sports fees.

At this University the Vice-Chancellor has kept well in touch with the Union. At a good number of other universities there are not such easy relations with the Vice-Chancellor and particularly in the eastern states, some Unions seem to have been ignored. Early in May all the N.S.W. University Unions got together and thrashed out the beginnings of an agreement. But this did not include other tertiary Unions and was by no means fully representative of different view-points.

During the May vacation a conference of Union officers (honorary and professional) was held in Perth. This conference was representative of Unions around the country and included delegates from nearly all University unions — only Sydney and Newcastle were missing. A.U.S. attended.

During the conference were held a number of meetings devoted exclusively to the fees question. Some of these meetings were informal and exploratory, but at two formal meetings the conference reached a number of firm conclusions. This Union was represented by Lyndon Owen, (President of the Students Association, and member of a number of Union and University committees), Adrian Graves (Chairman of the Union Finance Committee, a past Students' Association executive member and a present member of the University Council), and me.

We took with us a pile of information concerning how different sorts of students would be affected at this University by three different schemes, the A.U.S. scheme, the Government scheme and the "Adelaide scheme".

(In discussion earlier in the year this Union Council had decided that it favoured an arrangement which would guarantee the autonomy of Unions. It proposed consideration of a scheme whereby most of the Union fee would be paid by the Government, but that Universities should be free to impose whatever additional fee seemed necessary for particular purposes or to achieve a higher activity rate or better facilities.

This compromise scheme sought to recognize that Unions are an integral part of the University or other tertiary institutions, but that it is proper for Unions or parts of Unions sometimes to engage in activity of which the Government of the day could not possibly be expected to approve. In other words it sought to recognize the political independence of Unions in a financial way.) It was agreed early in the conference that the issue should be attacked first of all on the general basis of the A.U.S. scheme in preference to the Federal Scheme.

It was recognized that the Government had been doing some kite-flying, while Unions, A.U.S. and the Australian Vice-Chancellors

Committee had all been doing quite a bit of speculation.

To clear the air it was agreed to attack the Government on the first and most important question: If the Government has in the past accepted that compulsory Union fees should be paid for Commonwealth Scholarship holders, how can it possibly justify making students in the new era of "free tertiary education pay their own Union fees.

The text of its first unanimous resolution is as follows:

I. THE CONFERENCE NOTED the Commonwealth Government's intention to pay tertiary education fees;

POINTED OUT to the Government that the Universities, colleges, and institutes have in the past charged a fee covering tuition and other costs as, in their judgement representing an appropriate charge on the student for tertiary education;

NOTED that the Government had recognised this in the past by paying the total fee, fixed by the institution, for Commonwealth Scholarship holders;

AND THEREFORE EXPECTED the Commonwealth Government to continue that recognition by paying all such tertiary fees in the future, or to justify on educational grounds any significant variation to the already established practice."

After further discussion which took up some of the "fine print" questions, the conference unanimously resolved as follows:

II THE CONFERENCE REGARDED the following principles as fundamentally important in the administration of Commonwealth funding of university and college unions;

(i) the maintenance of a fee structure set in accordance with existing procedures at universities or colleges, and hence the preservation of the concept of union membership;

(ii) the continuation of earmarked grants for capital works, and, in the event of grants being made for recurrent expenditure, the necessity for them to be clearly earmarked and not incorporated with general recurrent grants to tertiary institutions;

(iii) the recognition that grants to unions of colleges of advanced education should be proportionately no smaller nor less important in terms of funding priorities than those to university unions; and

(iv) the necessity for close consultation with representatives of Unions as well as other student organisations in the formulation of the funding mechanism.

Following this a third hotly disputed resolution was passed:

III. To preserve the concept of membership of a union, as symbolised by the payment of a membership fee, THE CONFERENCE SUPPORTED the proposal of a student grants scheme, paying union and similar fees for all Australian tertiary students. This third resolution adds little if anything to the second, and was thought by some actually to weaken it.

All these resolutions were sent by telegram to the Minister, and there was a follow-up letter from the Chairman of the Conference, the President of the Guild of Undergraduates in the University of Western Australia.

Universities' action

The Universities themselves are in a difficult position. In any case the question of fees goes far beyond Universities only and it is still the case that in some states there are Colleges of Advanced Education which are far less liberal and far more the creatures of their State Government than a University can ever be, even at its worst.

Therefore the Australian Vice-Chancellors' Committee cannot speak for a large proportion of Union members around the country.

However, the Federal Government would be unlikely to ignore the Australian Vice-Chancellors Committee, and the Committee's attitude could be critical in tipping the scales one way or the other.

(A.U.S. has fairly ready access to the Minister or to his departmental staff; the Australian Vice-Chancellors Committee also has ready access to the Minister and to the A.U.C.; the Unions themselves, having no Federal organization, are not in a strong position to lobby directly.

Further, as I explained above, it is difficult for some Unions even to lobby effectively their own parent institution).

July 5th

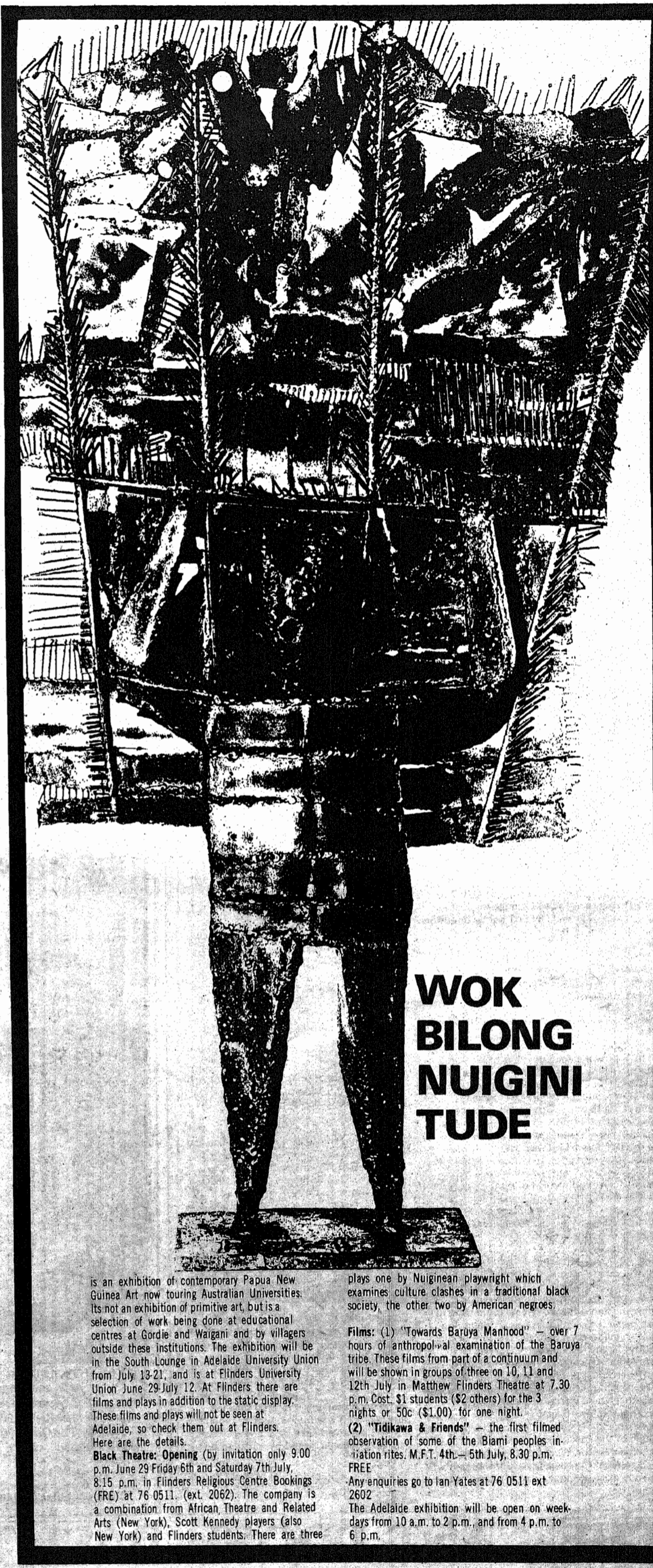
A.U.S. has asked all Unions to take steps on July 5th to bring to the attention of their members and the public the role of Unions and the need for them.

A.U.S. asked Unions to consider closing on that day as well as organizing teach-ins and delegations to appropriate people. At this campus is already hell on earth with its building projects, the Union Council has decided neither to close on July 5th, nor to insist on a card inspection at its entrances (we haven't the staff to do this anyway); instead, it has undertaken a campaign to educate its members on what the future may be for the funding of Unions. This article is the first step.

There will be a general Union meeting on July 5th at 1 p.m. in the Union Hall, or perhaps on the lawn if the weather is reasonable. The Union President, Dr. Fred Bloch will chair the meeting and Lyndon Owen, Adrian Graves and I will be there to answer questions as best we can.

We hope also to arrange publicity for the point of view that Unions are an integral part of the life of Universities and other tertiary colleges and that it is totally unreal for the Government to differentiate between the cost of funding Unions and the cost of providing lectures and practical classes.

Don't forget July 5th.



WOK BILONG NUIGINI TUDE

is an exhibition of contemporary Papua New Guinea Art now touring Australian Universities. Its not an exhibition of primitive art, but is a selection of work being done at educational centres at Gordie and Waigani and by villagers outside these institutions. The exhibition will be in the South Lounge in Adelaide University Union from July 13-21, and is at Flinders University Union June 29-July 12. At Flinders there are films and plays in addition to the static display. These films and plays will not be seen at Adelaide, so check them out at Flinders. Here are the details.

Black Theatre: Opening (by invitation only 9.00 p.m. June 29 Friday 6th and Saturday 7th July, 8.15 p.m. in Flinders Religious Centre Bookings (FRE) at 76 0511. (ext. 2062). The company is a combination from African Theatre and Related Arts (New York), Scott Kennedy players (also New York) and Flinders students. There are three

plays one by Nuiginean playwright which examines culture clashes in a traditional black society, the other two by American negroes.

Films: (1) "Towards Baruya Manhood" — over 7 hours of anthropological examination of the Baruya tribe. These films from part of a continuum and will be shown in groups of three on 10, 11 and 12th July in Matthew Flinders Theatre at 7.30 p.m. Cost: \$1 students (\$2 others) for the 3 nights or 50c (\$1.00) for one night.

(2) "Tidikawa & Friends" — the first filmed observation of some of the Biame peoples initiation rites. M.F.T. 4th — 5th July, 8.30 p.m. FREE

Any enquiries go to Ian Yates at 76 0511 ext 2602
The Adelaide exhibition will be open on weekdays from 10 a.m. to 2 p.m., and from 4 p.m. to 6 p.m.

ELECTIONS

ELECTIONS:

Candidates' Photos

ON DIT's roving photographer will be outside the Barr Smith Library steps (or at the Mathematics-Building-end of the Union Cellar if it's raining) between 1.30 and 2 on Thursday 5th. Also from 4.30 to 5 p.m. in the S.A.U.A. office, just before nominations close.

There has been considerable disagreement about the way in which the Students Association and the Union has been run and organised.

Some students have apparently used positions of power for their own benefit and others have held positions without fulfilling the required duties.

There is a considerable amount of money spent by the SAUA every year (see ON DIT 7: first term expenditure was almost \$17,000). This money comes from students (YOU) and there is often considerable disagreement about how it should be used.

It is possible to influence the way it is used, and the best way to do this is by getting a position of power within the organizational structure.

Already it seems that there are certain groups on campus who are planning a mass power grab at the Union and Students Association elections, so that they can spend the funds in the way they think best.

YOU (if you're a Union member) can have your say in what happens on campus in 1974: by acting NOW and nominating for the Union Council or the Students Association (nominations for both bodies close 5 p.m., FRIDAY JULY 6).

THE BUSINESS OF PAID EDITOR

The following motion was passed at a Publications Committee meeting last week: *That the Publications Committee strongly urge the Union to provide in 1974 an amount equal to weekly Government unemployment benefits during the academic year for payment of an ON DIT editor, and that this be publicised during the elections for that year.* The Union (and the SAUA) have both passed motions in support of payment of ON DIT editor, but the money has not been forthcoming. In the budget which 1974's editors submit, this allowance will be included and will most likely be provided by the Union.

STOP PRESS: A referendum will be held at the same time as the elections to determine student opinion about payment of editors.

Dear Sir,
I was surprised on reading in ON DIT 7 to find myself used as an example in an argument *against* a paid ON DIT editor or editors as the case may be.

In the first place, several of the facts are slightly incorrect. I have four children (not three), and ON DIT was produced in 1972 weekly for two terms and fortnightly in the third.

In the second place, I support the proposal for a full-time paid editor.

The proposal is for the editor to be paid a weekly living allowance equivalent to the dole (about \$21 per week) for the duration of the production of ON DIT, which is about 30-35 weeks if the terminal vacations are included. If more than one editor was elected, they would share that allowance: a total of about \$650 per year. The allowance at present given to editors, technically payment for lay-out, which is done by the editors and staff instead of by the printers and is considered as professional services rendered, would continue. Last year I shared that allowance with the associate editors and others.

The weekly allowance proposed is meant to help support the editor, enabling him to take time off from studies and removing the need to get outside employment, thus allowing him or her to devote more time to the paper. I feel my case was an exception and trying to cope with the pressure of job, study, family responsibility and ON DIT editorship meant that I couldn't devote sufficient time to producing a good paper. The paper looked as though it was thrown together, there was insufficient campus reporting and insufficient analysis of events both on and off campus. Adrian Graves makes much of the corrupting effect of having a full-time paid editor. What he doesn't realise is that some of the conditions he fore-shadows already exist and that some of the conditions would not occur.

Under the terms of the SAUA constitution, the ON DIT editor has to be a student, i.e., he (she) has to do at least one subject, so giving him (or her) an allowance won't alter that.

An ON DIT editor cannot devote the necessary time to the paper and still participate fully in university life even now,

People, even now, leave everything up to the editor. He is expected to produce regular and good quality newspapers without much help, or else there are constant and bitter complaints. Instead of a direct employer-employee relationship there is a producer-consumer relationship which can be just as dehumanising, especially when the Editor has to work or get other financial assistance in order to live thus reducing the capacity to produce a good paper.

People on campus demand professionalism in their campus newspaper. Then we come to the argument of priorities, i.e. other activities ought to be financed in preference to paying a full-time editor. By adopting that attitude you could be saving up to \$1000 and virtually throwing away \$13,000 (which is about the size of the annual ON DIT budget), through having an incompetent editor.

To protect the investment in ON DIT and overcome the problem of editorial irresponsibility, two things are essential:

1. That the responsibilities of the editorial position are specified and there are sufficient means open to the campus to ensure that ON DIT is fulfilling its proper function. Under the present SAUA Constitution the members at a General meeting can take appropriate action but I do feel that the responsibilities should be specified more.
2. That the editor has the necessary support to do the job properly, and doesn't have to cope with unnecessary pressures. I feel that the pressure of outside work in order to live or the pressure of trying to cope with a fulltime academic programme should be avoided. Payment of a living allowance would overcome such problems.

The argument of priorities is also an argument against having ON DIT at all. Why spend \$13,000 on someone's ego trip?

Another of Adrian's arguments was that making the position quasi-professional would prevent some students from taking on ON DIT editorship.

But it would enable others to take it on and those denied the opportunity can exercise their creativity in countless ways e.g. sub-editors, writers, reviewers, graphic artists, photographers, editors of features and occasional magazines such as the orientation handbook, and the prosh rag; publishing through, say, the publishing club, (forgive the plug); or editing one of the society papers. When I wasn't re-elected as ON DIT editor I took on BREAD & CIRCUSES.

There is no limit to the opportunities.

Editorship of ON DIT is a demanding job involving expertise in organisation, editing, reporting, writing, layout, photographic and graphic reproduction, and knowledge of advertising, printing techniques, and finance.

To be done properly it is a full-time job. Just because I was mad enough to produce ON DIT on a part-time basis doesn't mean that other people should be forced to do so.

PETER LOVE
ON DIT Editor, 1972

NOTICE OF ANNUAL GENERAL MEETING

Clubs & Societies Council

To be held Thursday 19 July, at 7.30 p.m., in the South Dining Room in the Union Buildings.

It is vitally important that all clubs & societies be represented by their delegate (or proxy) at this meeting at which a new set of regulations as proposed by the C.S.C. Regulations Committee will be submitted.

Copies of these proposed regulations will be available at the C.S.C. office for perusal several days before the meeting.

Also at this meeting a new C.S.C. Executive will be elected. **NOMINATIONS** for the 6 (or 7) positions are to be submitted before 5 p.m. on the day of the meeting on forms available from the C.S.C. office. The positions to be filled are: Chairman, Secretary, Treasurer & 3 (or 4) Executive Members. Nominees must be union members.

UNIVERSITY GRADUATES BURROUGHS LIMITED, a company with outstanding growth in the **COMPUTER INDUSTRY**, has opportunities for graduates or students expecting to graduate this year. The careers are in:-

MARKETING OF ELECTRONIC DATA PROCESSING EQUIPMENT AND SYSTEMS with potential to advance to specialist marketing assignments and **EXECUTIVE POSITIONS.**

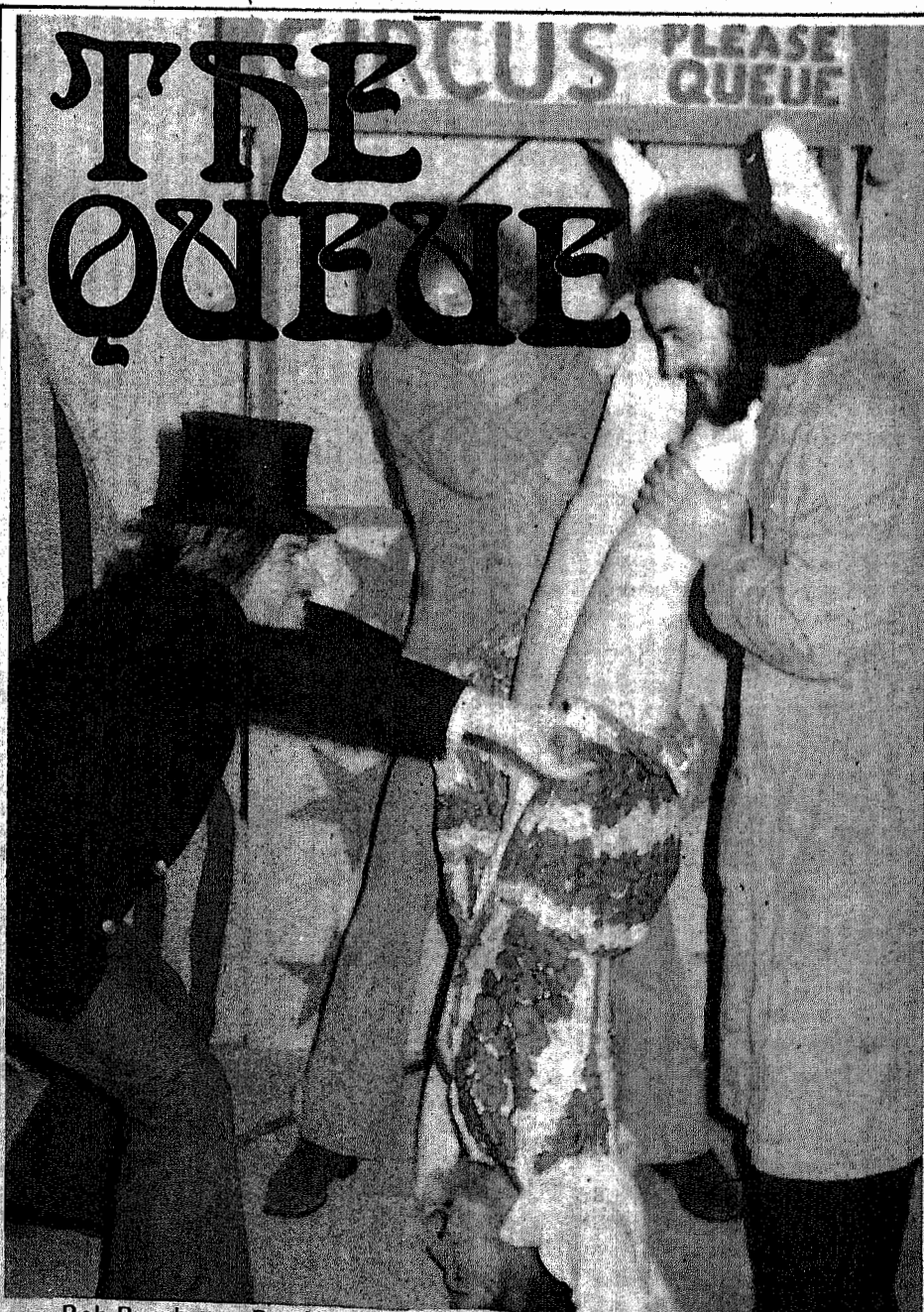
QUALIFICATIONS:- Economics, Arts or Science graduates could all be successful if applicant has the interest in a marketing career and willingness to absorb EDP and marketing training provided.

Personal qualities of drive and enthusiasm appropriate to a career demanding ability to negotiate at executive level.

TRAINING:- The company provides a comprehensive training programme to ensure success for applicants who have demonstrated their ability to learn.

SALARY:- A sound basic salary will be provided during training period and this will be supplemented after training with combined salary and commission ensuring high earnings for successful applicants.

INVITATION An invitation is extended to any interested person to obtain more details about the Company and the positions available. Please phone 23 1511. J.P. WALLACE Branch Manager, for an informal and strictly confidential discussion.



Rob Brookman, Ben Harris, Lesley Wells and Andrew Bleby in a scene from AUDS' production of Max Richards' absurd comedy *The Queue*, which has just finished a season at Carclew.

Due to popular demand, An-

draw Bleby's production of this short new play is having two **SPECIAL STUDENT PERFORMANCES** in Napier Theatre 5 on Wednesday and Thursday July 4th and 5th at 1.15 pm for the **CHEAP** student price of 40c before going to Flinders on July 6th.

THE LAST PROSH BALL Thurs 26 July

NOTICE NOTICE NOTICE NOTICE NOTICE

CLEAR LIGHT BAZAAR HAS MOVED TO 203 RUNDLE STREET, CITY. Tell your friends.

NOTICE NOTICE NOTICE NOTICE NOTICE

CROTTY & CO. BAD CO. Will move anything that fits in a Kombi. Reasonable rates. Ring BAD-Co. 61 2631.

On July 13th, 14th and 15th (Friday till Sunday) Divine Light Mission is holding the national Guru Puja Festival. This year, Adelaide has been chosen as the site for the festival. The Guru Puja Festival is celebrated world-wide to honour and worship the Perfect Master for our Age, Shii Guru Maharaj Ji, Divine Light Mission, 306 Pultney St., Adelaide 5000 Tel: 23 1728

A vast epic poem called DISORIENTATION (subtitled Pig Irony) landed mysteriously on the ON DIT desk during the week. It's quite interesting, if you like rhyming couplets, and far too long for us to print. Anyone interested in reading (or printing it) should call in and ask for it. It seems to tell the campus adventures of a student discovering himself. Or something. Also: would the person who gave us the amazing couple of pages titled REVIEW ON DREAMS call in and see us soon? The pen name is Dorothy Thompson, I think. We'd like to talk to you.

THE RHODES SCHOLARSHIP FOR SOUTH AUSTRALIA

Entries for the Rhodes Scholarship for 1974 will close on Saturday, 1st September next, with the Honorary Secretary of the South Australian Rhodes Scholarship Selection Committee, at the office of the Churchill Trust, Fourth Floor, Red Cross House, North Terrace, Adelaide. The annual value of the Scholarship is about \$1,500 Sterling (equal about \$A3,200). No provision is made for fares. Application forms are available now, and intending candidates should not be dilatory in obtaining them. Requests for the information leaflets and application forms should be made in writing and addressed to the Honorary Secretary. Such requests may be left in the Mail Office of The University of Adelaide posted to Box 498, G.P.O. Adelaide, S.A. 5001.

Flinders University Cinema Society is presenting some fine cinema. Membership is only 50c. On Friday July 6th at 1 p.m. in the North lecture theatre: INTOLERANCE A.W. Griffith's masterpiece (members free). On Monday July 9th at 7.30 in the Matthew Flinders Theatre, Fellini's JULIET OF THE SPIRITS (50c for all). On Friday July 13, at 1 p.m., in North 1 lecture theatre, a new Sydney production, SHIRLEY THOMPSON vs. THE ALIENS (40c).

The University has set up a committee to find out what should happen to the ELDER HALL & if you want to say something, submit it to The "Elder Hall Committee" office of the Registrar, before Monday, 16th July, 1973.

Meeting about 1974 Freshers Camps ideas Wed. 11th, 1.10 p.m. SAUA Office.

TREE AND LEAF (formerly Greg & Olies) Vegetarian Restaurant Wholesome food at alternative Society low prices. Bulk foods, Health foods and eventually Handcrafts too. Main Road, Crafers Next to the BP Service Station. Open Wednesday to Sunday.

You'll be spending \$66 more next year to go to university. The Federal Government will be paying your fees, but as yet they haven't come across with a scheme for payment of university UNION fees—There is a meeting Thursday 5th on the Lawns (or Union Hall if raining) about you next year. BE THERE, it's important.

A.I.E.S.E.C. Wine a splendid 1968 red is available to all interested persons. The wine has been specially selected, bears the A.I.E.S.E.C. (A society which arranges traineeships overseas) label and is 98c per bottle. Ring 76 6608. any night.

Adelaide Uni Film Group continues its season of FRENCH FILMS on Sunday July 8 with Bresson's DIARY OF A COUNTRY PRIEST, Sunday July 15 with JULIETTE OU LA CLEF DES SONGES (directed by Marcel Carne). Showings are in the Horace Lamb Theatre at 7.30 p.m.

We've lost Peter Crayford's brilliant article on the 15th Adelaide Film Festival from the On Dit office. If you've seen it anywhere would you please bring it to us.

POETRY AUSTRALIA WRITE-IN North Side Arts Festival 1973

A programme of lectures, seminars and afternoon workshops, is to be held at MacQuarie University, August 20th - 24th. The sessions are planned to provide opportunity to meet and talk with our own poets and some of our own poets and some of our neighbours. Among those attending are poets from all States and New Guinea including Alex Craig, David Campbell, Rodney Hall, Les Murray, Normal Talbot, Tom Shapcott and David Maloué. You may have your own work discussed in the afternoon workshops where small groups meet under the guidance of visiting poets. Lunch time and evening presentations will feature music from baroque to folk, with Australian compositions and artists. Workshop participants please prepare 20 copies of poems you would like discussed and forward one copy with your application form or by August, 1st. Students free: Apply to the WRITE-IN Poetry Australia, 350 Lyons Road, Five Dock, N.S.W. 2046.

INDIAN FILM: Saturday July 14, 2.00 p.m. Napier Lecture Theatre 5: MUSIC HALL, with English subtitles. Students & staff welcome: small admission charge.

PATRICK HERON, "the world's greatest living painter-critic" (That's what their publicity says) is giving the John Power Lecture in Contemporary Art 1973, on Friday 6th July at 8 p.m. at the Art Gallery of S.A. Admission is FREE and he's talking on "The Shape of Colour."

INTERESTED IN A SECURE, PROFITABLE TAX FREE INVESTMENT? I WILL DESIGN A PLAN TO SUIT YOUR NEEDS AS A STUDENT OR GRADUATE. CONTACT: JIM JORDAN BUS: 72-3688 A.H. 67-1686

THE QUEUE LINES UP AGAIN After a smash week at Carclew Auds production of The Queue, a short absurd play about 4 people waiting for a circus in the midst of their lost innocence, returns to Adelaide Uni for 2 days only next week. 1.15 p.m. Napier Theatre 5, only 40c WATCH FOR IT!

Sell the 1973 PROSH RAG—on Prosh day after the ball; dress up in amazing clothing and costumes and live out your most intimate fantasies (and help charity as a justification.)

DEMONSTRATION Adelaide Gay Activists' Alliance is holding a vigil on the steps of Parliament House from 5 p.m. on THURSDAY 5 JULY in support of GAY RIGHTS, including the decriminalisation of homosexual activity. Write to your local MP in support of their demands.

NEW POETRY MAGAZINE: send your unpublished poems to: Ploughman's Lunch, C/- Gary Oliver, 12 Wolsely Ave., Lindfield, 2070.

Flinders Uni. Drama Centre presents Slawomir Mrozek's TANGO 28th, 29th, 30 June, 1st July. Matthew Flinders Theatre, Flinders University, 8.15 p.m. \$2.00 (students 80c) BOOKINGS at Allans; Globus Travel Service, 77 Hindley St. Phone bookings 76 2037.

DHARMA PEOTRY READINGS—July 21st, North and South Lounges, New Union, 8 p.m. Be there with your own poems.

Cheap Mechanic Available. All repairs done 1/2 garage rates. Drop into 12 Dew Street, Thebarton. Ask for Chester or Barry. All work guaranteed.

AQUARIUS apologises for the postponement of the BAULS OF BENGAL concert last Saturday. The tour has been slowed down, and they will be in Adelaide towards the end of the month. Watch for details.

BAD Co. SURFBOARDS Let our shapers Tullip and Uris mould a board to suit your delicate frame. Glassed to perfection by Anns Vulgaris — coloured or plain Art work even. Price around \$65 Colour a couple of buck extra — art work a few more — \$20 deposit. Ring Jesus after 5.00 p.m. on 61 2631.

Q Theatre presents Ray Lawler's "Summer of the Seventh Doll" opening Sat. July 7th then Wed. to Sat. until August 11th — Bookings at Allans.

DHARMA

Several months ago, local poetry magazine/revolutionary mouthpiece "Dharma," with the aid of grants from the Commonwealth Literary Fund and Adelaide Uni, began a series of four poetry evenings, at which local talents would preside, presenting a mixture of poetry, theatre, music, and general freeform self-expression. The unacknowledged stars of these readings are undoubtedly Thonthor International.

Thonthor is a five year old poetry organization comprising thirteen members, only two of whom are still active, Don and Span. Among other things, they have devised the technique referred to as the "icosaseptology", a collection of twentyseven three-lined verses, each self-sufficient, but making up an overall whole. The underlying inspiration is a strange mixture of surrealism, dada, theatre of the absurd, Frank Zappa, and Kellogg's Corn Flakes; superficially, not a very palatable mixture. All the more reason why Thonthor deserve more recognition than they have received.

Their last reading was Saturday, June 16th, in the North Dining Room, where they read "The Traffic Light Icosaseptology". Against a superbly engineered background of Pink Floyd, Zappa, and curious twists of pseudopsychedelical dialogues, they presented the cases for and against artificial expansion of the mind, finally arguing against it, and offering an alternative — which few supposedly intellectual pop stars and poets attempt these days. This alternative is Corn Flakes, the only nonaddictive, mindexpanding, cosmically aware breakfast cereal.

I had the good fortune to contact Donald M. Robertson this weekend, to ask him a few basic questions about his work with Span, who was unfortunately out of town, apparently on a pilgrimage in the Flinders Ranges, getting his head together.

Q: Don, what was the initial inspiration of Thonthor?

A: Errr, carboxylic acid molecules in Leaving chemistry lessons . . . also the unparalleled beauty of the Whyalla countryside.

Q: How poetic! I believe there are thirteen members. How long did it take Thonthor to assemble fully?

A: Well, we started back in 1969, with four members, and this grew to six or seven in 1970. There were a few people with minor roles, they found they couldn't handle it and they had to drop out due to serious mental disorders. Span and I have been going strong since 1971 and we'll probably go for a few years yet.

Q: What do you consider the turning point, if there was one, in the last couple of years?

A: I think, a poem we wrote called "PW" which was written on the back of a receipt for a soccer club subscription. Also the film script.

Q: What is this film script? Could you tell me a little more about it?

A: It's very hard to say exactly what it's about . . . um . . . it covers a lot of ground. Oh shit, that's a hard question you know.

Q: Hmm, is it intellectual, then?

A: Ha ha ha ha ha. Yes, in a curious sort of way. Basically it's a review/revue of our poetry. But, but it goes much further than that.

Q: Oh

A: It's sort of an intracerebrular trip into the darkest recesses of, of, um, in, oh, (gets confused and frightened), um, hahahahahahaha!

Q: Let me phrase things a little clearer. Do you think it is of commercial value, general appeal, obscene, artistic, or just fun?

A: Yes.

Q: Thank you, Don, this has been a most enlightening talk. Is there anything you wish to add?

A: Um, ah, we're presenting, that is, Span and I, a play loosely based on the film at the next Dharma reading, July 21st. If we don't sell it to Stanley Kubrick in the interim. Seeing this play might give you a bit of an indication of what the film's about.

The film is called "All You Ever Wanted to Know about the Chameleon's Jockstrap", and believe me, if the few scenes I have read are anything to go by, there are some things about the chameleon's jockstrap you never even dreamed of. If you are the least bit interested in helping further Adelaide's poetic and artistic talent, go and see Thonthor. It could be the greatest experience of your life.

G.D. Hammond



FESTIVAL OF LOVE AND LIGHT

The Guru Puja Festival will involve discourses by Mahatma Padarthanand Ji and others; Music from "Home"; the Bliss Band; The Divine Light Players; dancing; screenings of "Satguru Has Come" (featuring Guru Maharaj Ji); displays; exhibitions; photography; domes; tents; and more. PROGRAMME FRIDAY 13th: 12.30 p.m. Grand Parade down Rundle Street. All Afternoon: Adelaide

Town Hall. 7.30 p.m. George Cresswell Hall (at Unley High school, Kitchener St. Netherby) SATURDAY 14th: 12.30 p.m. Outdoor concert at Rymill Park. 7.30 p.m. George Cresswell Hall (Main programme). SUNDAY 15th: Afternoon: Informal gathering at Brownhill Creel Reserve—for the 4-500 Guru Maharaj Ji people, but all are welcome. 7.30 p.m. George Cresswell Hall (finale). ADMISSION FREE



POLITICS AND POETICS

"... the fact is that now *anything* the artist does can be rendered contemplative, can be absorbed and co-opted, whether it is object or not. Not only absorbed but used to sell that culture the artist attacks. Art at its most radical becomes another aspect of a pervasive and repressive culture."

The question of the reality or non-reality of thought isolated from praxis is a purely scholastic question.

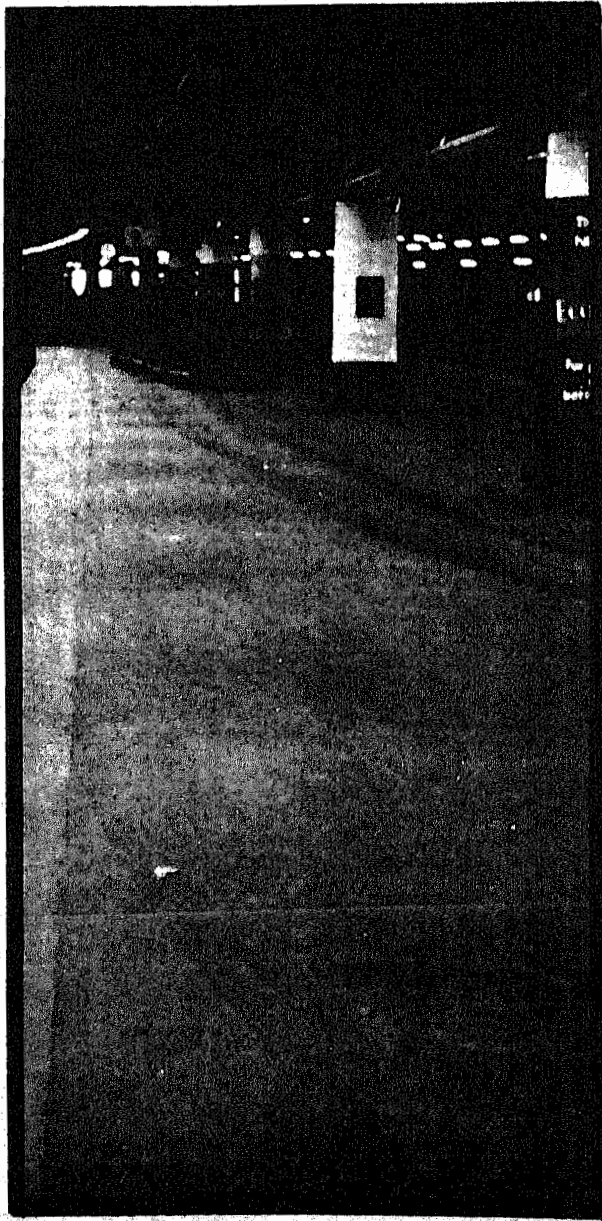
—Marx

Art now seems to be opposed to the democratic ideal. As a commodity for the wealthy, it is still firmly tied to an elite and lacks any real critical content vis-à-vis the dominant social conditions in which it exists. Its makers and those involved in promoting it see themselves as an elite, bearing the truth—while in fact the truths they communicate are often absurdly reductivist, or ridiculously esoteric. Art now also functions as a cultural ambassador for the false democracies of both East and West. This is art's current, historically determined position. Yet, on its deepest level, art as "protest against that which is" could oppose these false democracies. That it is no longer able to do so is inevitable, perhaps, in a non-unitary culture.

DEMOCRACY

Looking at "democracy," one finds a similar disparity between its theory and practice. Only here, the contradiction seems inherent in the concept, which, as expressed by the dictionary, runs: "Government of the people, representative or direct." One way for power, one for the masses; one realized, one awaiting its day. Western democracies are built around the idea of representation, which seems to me a falsification. The possible content of democracy as direct government might, indeed must, be realized in the future. Then art might not only abandon its marginal condition, but rediscover its power to act as critique. Or perhaps it could even disappear in any of the forms we have come to expect. This means breaking the present system of domination, the present form of repression. Just as individuals (artists and lone revolutionaries) have broken through the wall of repression, so have groups. These groups have, on occasion, ripped aside the false notion of democracy and moved toward the true notion—e.g., the Workers Councils in Russia before the Bolsheviks usurped the people's right to decide wherein their interests lay.

The Spanish Civil War, Hungary in 1956, France in May 1968 again saw the spontaneous formation of council-type organizations.¹ The first dictatorship of the proletariat, as opposed to the Bolshevik dictatorship over the proletariat, came with the Paris Commune a century ago. The Commune, the Council, is an activity that develops naturally; it is not imposed; it is initially, if abstractly, a critique of all other governmental systems—systems that do not even have the character of a mandate that is out of control (the lack of control has been made permanent). We do not elect our representatives; they elect themselves, and we are merely asked to ratify their wish to lead us. What can I do about it? Such a system has no relation to my historically conditioned wishes, let alone my desires. In a similar way certain art works are "elected" to hang in



municipal galleries, to be toured around the country, or abroad, as representative of a given state of culture at a certain time and place.

To suggest at this stage any kind of reconciliation between a democratic art and a democratic society might seem fruitless—as indeed might any consideration of "art" in relation to a revolutionary society. However, I take courage from Marx's belief in the power of the imagination: *the revolution draws its poetry from the future*. There have been occasions when certain events aspired to such a reconciliation, or rather—unity. Such was the condition around 1920 in Russia and France, related, though this is often ignored, to an event in one of them, the Russian Revolution of 1917.

I have no intention of trying to sell the October event as a Socialist revolution. It was a distortion of Marx in the first instance and became both travesty and tragedy in a decade. But the Revolution was central to the activity of artists in Russia—e.g., the Constructivists' attempt to put "art" on a broader social base, related to, or made by, the masses. It was also very important to the Surrealist proposition, which, though made by an elite of artists in France, went beyond fine art or poetry to the idea as *practiced* by all. The practice of poetry was seen as an ideal, as pertaining to a post-revolutionary situation. A further possibility at the time, and one often realized, was transgression. Transgressing repression was, and is, poetry. In Breton's insight, to a world that scandalizes one, one replies with scandal. Constructivism and Surrealism were quite obviously revolutionary; to them the masses were at the threshold of the marvelous. In such circumstances art was seen as a means of effecting a change of consciousness, and this is as true of Mayakovsky's work as it is of Tatlin's, of Dali and Bunuel's *L'Age d'Or* and most Surrealist manifestos.

Surrealism and Constructivism are concurrent with the proletariat's last appearance on the stage, at least until 1968.

The failures of 1917–18 and 1968 are due to the fact that power was surrendered to representatives, the same body—the Bolshevik Party or its latest mutation, the French Communist Party—as had taken representation to itself in 1917. Incidentally, the French or any other Moscow-oriented Communist Party is one urgent reason for insisting on the centrality of a "poetry" to revolution. It is Marx's poetry that renders his vision valid; the average Party-line vision can offer nothing better than the system with its quirks flattened into an infinitely monotonous landscape.

Common to the Surrealist proposition and the Russian Revolution is the return of the repressed—in two senses: the Freudian and the Marxist, the ontogenetic and phylogenetic. One might link these. Freud asks, "What is the aim and purpose of life?"—and answers, "Happiness." He says that what determines the purpose of life is simply the program of the pleasure principle; however, its program is at loggerheads with the wide world—all regulations run counter to it. Happiness, he concludes, is not included in the plan of creation. If it is not, then one must put it there. Freud only talks of the individual who attempts to construct another reality, an alternative to the given domination. But what of the mass construction of an alternative reality? That was Marx's proposition. But to get back to Surrealism. Freud's influence on Surrealism goes beyond the means the group borrowed (automatism and dream records) to link up with the real content of art—i.e., the notion of art as tied to the pleasure principle and thus opposed to the reality principle. Hence any pure manifestation of art in the present social context was seen as necessarily transgressive. This was in fact explicitly stated in the definition proffered in the first Surrealist manifesto: "Surrealism. n. Pure psychic automatism, by which it is intended to express, in writing, or by other means, the real process of thought. Thought's dictation, in the absence of all control exercised by the reason and outside all esthetic or moral preoccupations."

IMAGINATION

The group also consciously acted out this antagonism in attacking the world as "given." If, on the practical plane, the results of its various actions and experiments were negligible, the same is not true for its theoretical proposals. However, the early utopianism of the movement, the critique of art and the belief that poetry might be lived, lacked an agency that could transform an ideal into a concrete event. The only feasible agency was the Russian proletariat—who could have moved the European proletariat by example. When they were finally reduced to slaves of another five-year plan. Surrealism reverted to being no more than another artistic movement. The Surrealists did not seem to recognize that one cannot criticize art in the language of art, or transcend art by using art as a means. The Surrealist critique now appears too limited; the group should neither have been duped into joining the Communist Party nor tried to act as radical artists in a bourgeois context. One would have thought the Dada experience, in France anyway, had made it clear that using the art object to attack the bourgeoisie was subject to an almost inevitable acceptance—the weapon (picture, object, even manifesto) could be bought and hung on the wall.

Yet there were actions that could not be co-opted, and these were not only transgressive, but democratic to boot.²—"Surrealism", said Breton, "is within the scope of every subconscious." This is no idle claim; the true content of art is within every subconscious—it is the fantasy element that retains its link to the pleasure principle. The manifestation of art is one signification of the pleasure principle striving to regain its remembered dominance—a refutation of the reality principle. However, as formed object, i.e., as a very particular manifestation (there are other claims made by the pleasure principle), it moves from protest to blandishment of what is. As Marcuse puts it:

*The aesthetic quality of enjoyment, even entertainment, has been inseparable from the essence of art, no matter how tragic, how uncompromising the work of art is. Aristotle's proposition on the cathartic effect of art epitomizes the dual function of art: both to oppose and reconcile; both to indict and to acquit; both to recall the repressed and to repress it again—"purified." People can elevate themselves with the classics: they read and see and hear their own archetypes rebel, triumph, give up, or perish. And since all this is aesthetically formed, they can enjoy it—and forget it.*³

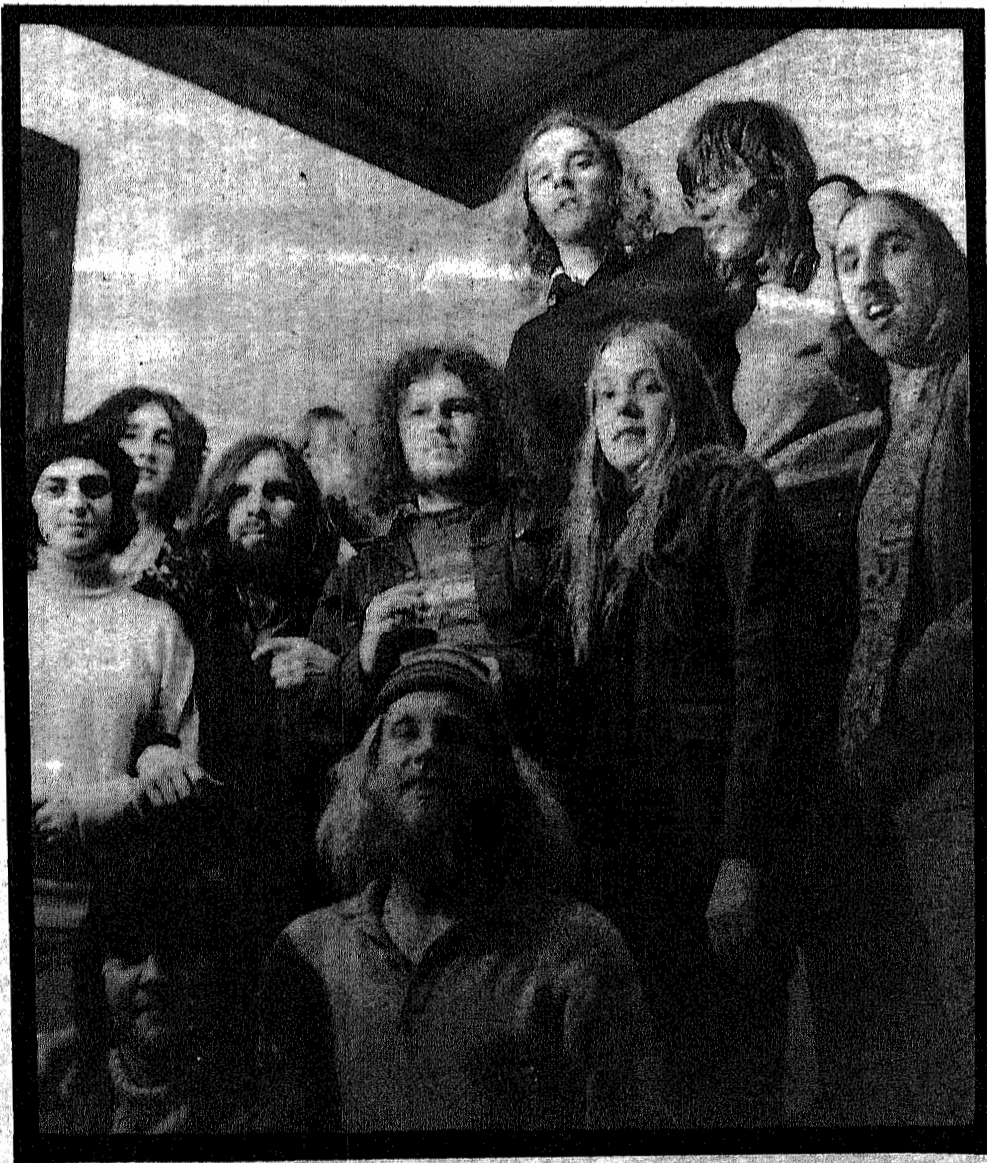
Our lives are determined by bureaucracies. We study for their exams and within their subject definitions. Many are frustrated or even feel vaguely unhappy about this system but most feel powerless to work for change and face the bureaucracy. This powerlessness is a feeling common to a large proportion of our society and is particularly acute among the oppressed widowed mother with 5 young children who is threatened with eviction. What can she do except apply to the housing trust to be shunted around at their convenience? How can she stop them evicting her to get in middle-class higher rent payers? A migrant father is unhappy because they keep talking about building highways through his house. He went to a meeting about future plans for Adelaide but he couldn't really say anything because he did not quite understand what was going on. A mother is worried

about what the kids can do in the holidays, if they get bored they smash things. A 13-year old is angry about school and so leaves, but how can she fight her family, the Welfare Department and the police. This project is vaguely aimed in the direction of meeting some of these needs and in so doing to build up in the individual the ability to reflect and act in response to their environment both at the individual and the community level and hence to engender an individual and a community potency.

Our actions have been based largely on our own feelings and associations and we have made many mistakes. We are not experts—just optimists (at least most of the time). The project was started as a subgroup of Social Action in the Christmas Holidays of 1971-72. A shop was rented on Halifax Street and activities run from

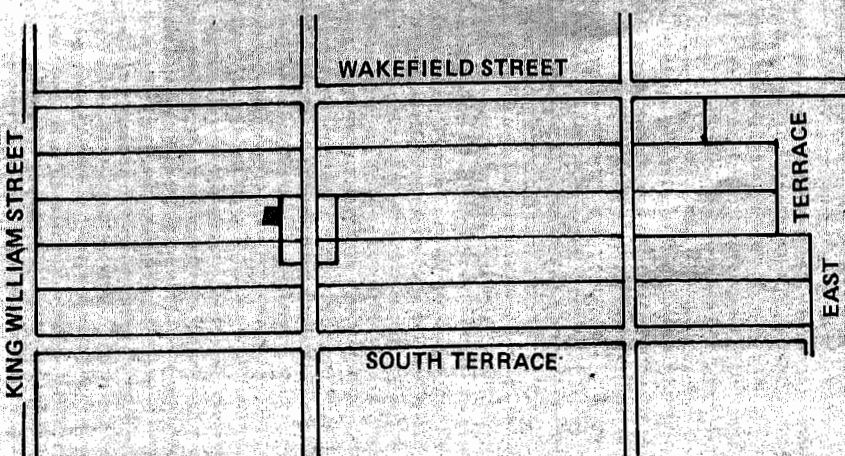
it, including Sunday Clubs, crafts centre and a drop-in centre for youth. This was eventually closed down, but things continued to happen. We received a grant of \$5,000 from the Community Welfare Dept to buy and equip a house for use as a centre because no landlord wanted us. With the help of the University we recently opened a centre at 21 Hurtle Square. You could call it a new beginning. Even the Community Welfare Dept gave us another chance after their condemnation last year over our dealings with juvenile offenders.

We could be doing a lot more and to achieve anything we have to, but we need new ideas and new people. So think about joining us 'cause it's good fun too, and remember, when you're reading about what we are doing, *we are not experts.*



The Family.

SOUTH EAST CORNER GROUP



MIGRANT EDUCATION

Many of the Residents of the S.E. Corner are recent immigrants from Europe — from Italy, Greece, Yugoslavia, Germany etc. and form close-knit communities within their own ethnic groups. Many of the problems associated with this non-assimilation into the community are caused by the different life situations of other groups e.g. students, doss house inhabitants, pensioners etc.

In an attempt to narrow the gap between the community and some of the migrants, a programme of Migrant English classes was initiated in early 1972, teaching English mainly

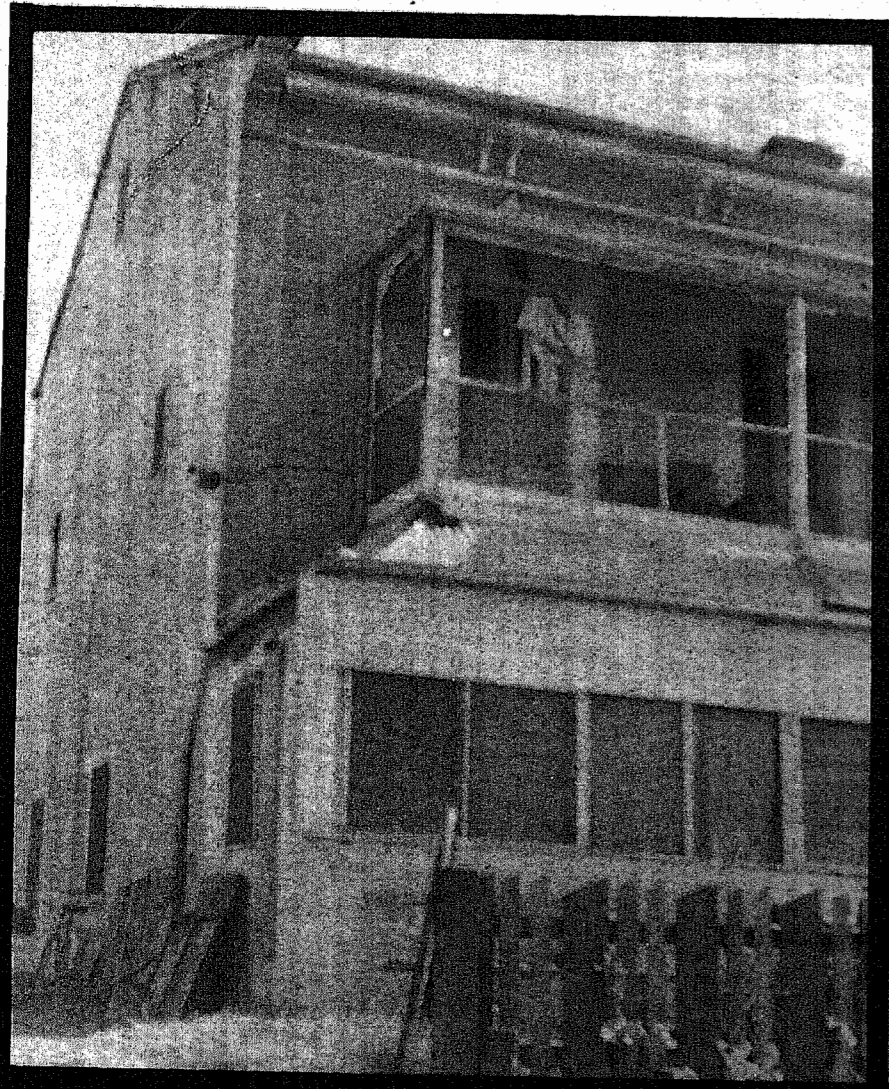
to Southern Italians, who were faced with the double problem of adaption to a strange country and to a new, urban lifestyle.

In 1973, however, our group has expanded considerably, and now encompasses migrants from several countries, including a wide range of standards — both in spoken and written communication. We are now teaching about fifteen migrants between about seven or eight tutors. Our youngest pupil is eight years old — the balance being adults of varying ages.

We have found that the kitchen has become the focus of activity for everyone.



THE CENTRE



The house at 21 Hurtle Square.

21 HURTLE SQUARE

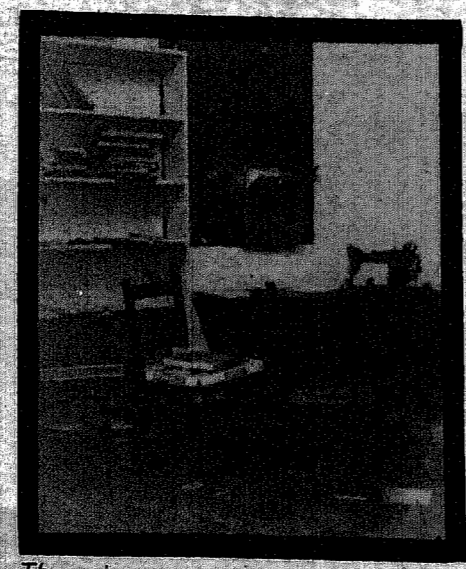
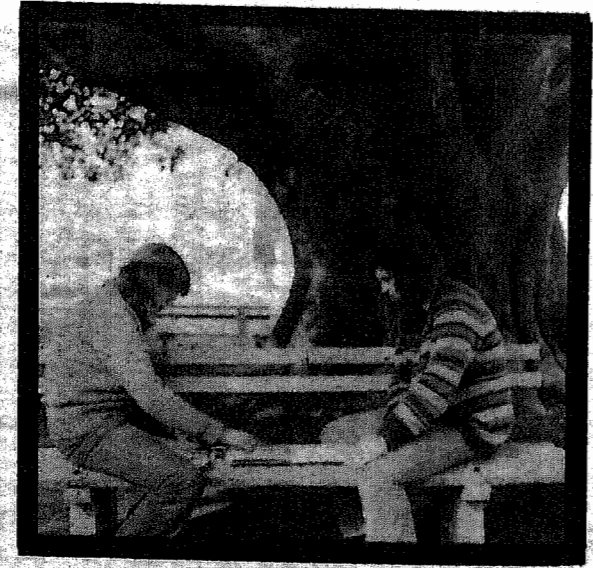


Our new centre at 21 Hurtle Square, bought for us by the University, using our \$5,000 Housing Grant from the Community Welfare Department, has now been operational for about 6 or 7 weeks. The first month was spent redecorating the place, but now that this is more or less finished, we are able to direct our activities towards other fields.

The centre is a large old two-storey house where we have set aside a number of rooms to be used by the local people—in particular the kids of the area. There is a quiet room where we are starting a small library and there is a sewing machine, a noisy room, where the maximum amount of noise may be made—as long as it does not disturb the neighbours. We also have a dark room and craft shed, where activities such as leatherwork, and painting go on. We also have further activities (e.g. pottery, woodwork) planned but we haven't yet set these up.

In addition to providing concrete activities for the kids we try—both at the Centre and in the other Project houses—to share our normal daily lives with them, e.g. cooking, going out to the cinema, housecleaning, etc. There is a certain spirit of communication between all of the people—of all ages—associated with Hurtle Square and a number of close relationships have been formed where it would not normally be expected (e.g. between people of large age differences).

To encourage people—especially students—who do not live in the area and who do not have a lot of time to spare, to become involved with the S.E.C.G. and to make it easier for new people to get to know everyone, we have organised a basic roster system to which we would like people to commit themselves for *one night a week*. This would involve being at the centre doing things with and talking to the people there who are little kids, big kids and very big kids. They tend to come from all over the S.E. Corner, some from other places too: for example, since we are so close to the Carrington Hotel, Aboriginal kids from all over the metropolitan area visit us occasionally.



The quiet room with books, games and a sewing machine.

LITTLE SUNDAY CLUB

The Little Sunday Club is perhaps the most organized aspect of the SECG's activities. It caters for children from the city and neighbouring suburbs who are between the ages of two and twelve, although most of them are about six or seven. There is a small pool of cars which pick up these kids from their homes on Sunday afternoons. This makes possible closer contact with parents. The kids spend about three hours in this free atmosphere going to such places as Morialta Falls, the 200, Port Adelaide, and other short day trips.

The Little Sunday Club urgently wants people who have cars, who are willing to help on Sunday afternoons. Contact the SECG on 232339



BIG SUNDAY CLUB

This is a gathering without any formal organisation. What happens is that anyone over the age of about 10, who happens to be at one of the Project houses early Sunday afternoon, piles into one of the two vans owned by individuals within our group, then we all drive somewhere e.g. the beach in summertime or the hills. Occasionally (about once a month) we make it a full day's outing, leaving some time in the morning. We usually take chops and sausages and have a barbecue somewhere.



CAMPING

Camping this year has been a great success within the SECG, beginning during the summer holidays with a 10 day trip to Kangaroo Island taking 20 kids. As a follow up to this a camp to the Flinders Ranges was arranged for Easter, travelling north as far as Arkaroola and then back down again through Blinman and Wilpena. This was a better time of year than K.I. for a camp because cooking could be done on an open fire and it was possible to bushwalk and still find water.

Little Sunday Club also organised a camp over the May long weekend at Swan Reach which was very successful, although the smaller children required a fair amount of looking after.

And finally... six brave souls walked about 30 miles across country from Myponga to Parson's Beach during the June long weekend while another six (less brave) came down in the van the next day. By some strange coincidence neither group arrived at the arranged rendezvous but even stranger, both arrived at the same place.



THE INDIVIDUAL

Although much of our time is spent as a group with groups of people, great emphasis has been placed on the individual within the group. In the case both of kids with home and/or family problems and also of individuals losing their homes, we try to keep up a permanent contact with the community and to help the individual's needs within it.

The group has also established a tenants' rights campaign with the Adelaide Residents' Society, which has distributed a leaflet to residents, and has just released a booklet on Tenants' Rights.

The Urban Affairs Group has established relations with numerous other persons and organisations with related aims, including the Adelaide Residents' Society and the Pensioners Advancement League, Sister Kenny of the Catholic Family Welfare Bureau, the Planning Involvement Students Association, the Elderly People's Group of Social Action and several other groups. We have in addition established liaison with three unions who are interested in and capable of supporting residential interests in Adelaide.

The Urban Affairs Group of the SECG was established in March 1973 in response to the discovery of a number of eviction cases in the S.E. Corner. The Urban Affairs Group is made up of local residents and students. The Urban Affairs Group have formulated several principles in response to the conditions existent in the City of Adelaide. These principles best define the aims of the Group.

- (1) That planning for residential areas rest on the basis of the wishes and needs of existing residents.
- (2) That government, and particularly local government, be at least established on the basis of full adult franchise, and preferably on the basis of participatory democracy.
- (3) That the greater area of Adelaide suffer no further increase in population, and that a multi-centre metropolis be established for the present numbers, thereby reducing the commercial and vehicular pressure on the central city areas.
- (4) That no person may be denied the right of tenancy in any home unless similarly situated, and rated, accommodation is found by the authority or owner who wish to terminate the tenancy.

Between 40 and 50 houses of varying construction in the Adelaide area are being used by their owners as doss houses, where rooms are let to individual people. In addition to their room, communal kitchen, bathroom and laundry facilities are usually available. The people who require such accommodation are drawn from a variety of situations and circumstances. Bachelor workers, young unmarried males, pensioners, and people who are generally suffering from disadvantages of some kind.

The houses themselves vary in quality but tend generally to be lacking in repairs or are substandard in other ways. Because the houses provide a monopoly of accommodation for people of these categories, rents can be above the normal going rates for family dwelling accommodation.

Some owners are reasonable but many are making the maximum profit possible, characterising them as slum landlords.

The Housing Trust under the Housing Improvement Act have to a limited extent been able to control the activities of the worst landlords, but they cannot be too firm, for fear of forcing closure of the doss houses.

We believe this accommodation should be bought by the State or Federal Governments or that legislation should be introduced to control extreme profiteering by doss house owners.

Gradual inner residential decline was a feature of the S.E. Corner, but now, due to the greater acceptability of the area, land values have increased very quickly. This has meant an increasing number of evictions recently—over 60 have come to our notice this year. This is due to the purchasing of properties by Adelaide City Council, speculators and redevelopers, who have failed to understand or feel the real community of Southern Adelaide.

We believe that all development should be frozen until such time that the needs of the existing community can be evaluated. The urban affairs group has investigated a substantial number of eviction cases and has aided the tenants, in some cases, by representation to the Housing Trust.

The group has also publicised the tenancy situation and informed numerous authorities of its findings. These findings have stimulated considerable response from certain bodies, but it has been of a distorted and insensitive kind.

URBAN AFFAIRS GROUP

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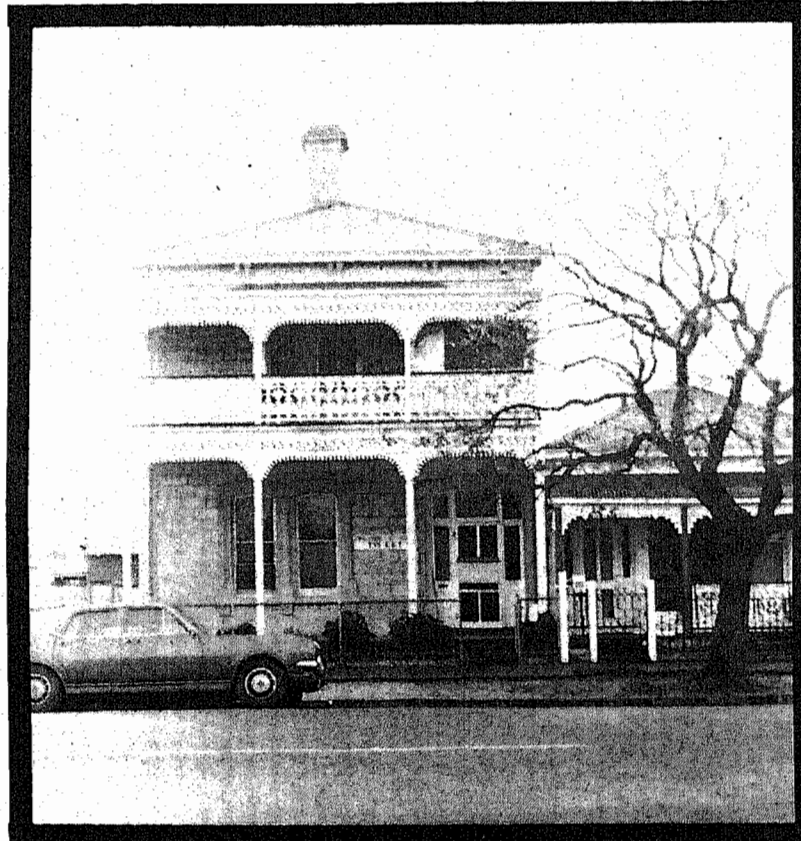
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The owner of this doss house is about to be evicted.



THE OLD AND THE NEW
There is a sharp contrast in the city between renovated and unrenovated properties.



Freud, whom Marcuse is using as a point of departure, also of course saw art as escapist, a substitute for an existence whose real potentialities were not being realized. Although Freud nowhere says it, we might deduce from this that in a world in which our desires are satisfied, in a world in which we are at home, art would disappear, or at least reveal a totally different character. In a world from which one does not wish to escape, the expression of escape loses its raison d'être. In this, Freud, rather surprisingly perhaps, joins Hegel. Hegel too had a vision of the disappearance of art:

Hegel... already proclaimed that art had become a thing of the past, had lost its substance. He attributed this obsolescence of art to the new scientific-philosophical spirit, which demanded a stricter formulation of the truth than that accessible to art. Marxian theory retained the historical link between social progress and the obsolescence of art: the development of the productive forces renders possible the material fulfillment of the promesse du bonheur expressed in art; political action—the revolution—is to translate this possibility into reality.

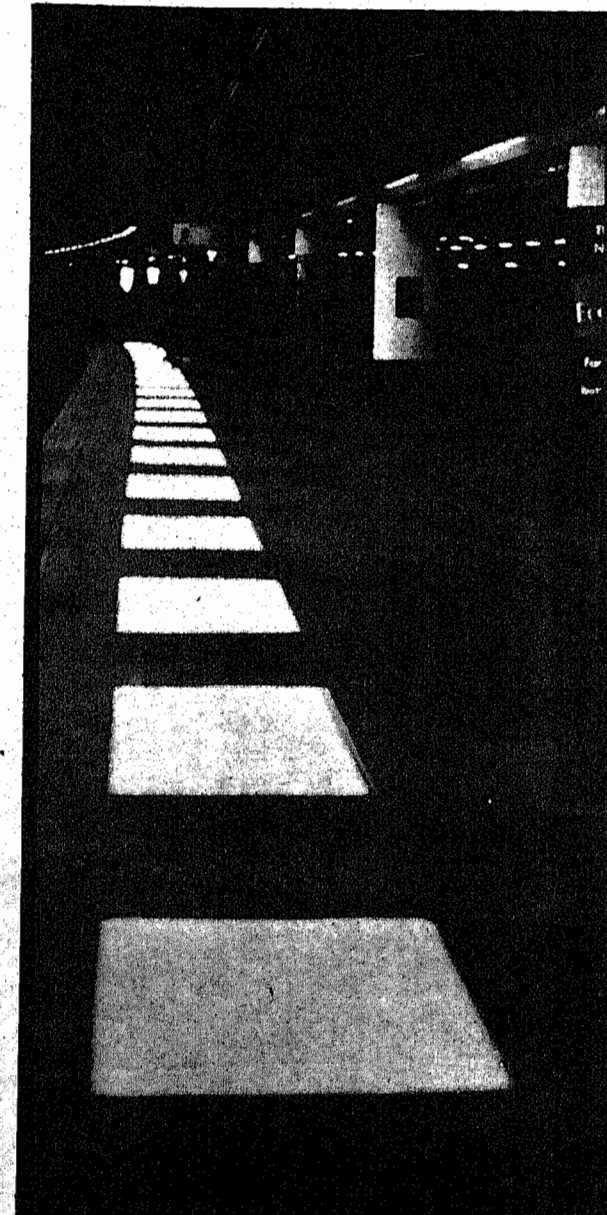
REPRESSION

We are then still dealing with the return of the repressed. Art is a repressed social force; the proletariat is a repressed social force. In Russia, with the seeming return of the repressed in 1917, one saw the Hegelian-Marxist ideal being partially realized. Art was seen as obsolete, artists renounced their calling, traditional ideas of art were seen as irrelevant. A transitional mode before the anticipated realization of Utopia saw radically new ideas introduced. In *The German Ideology* Marx speaks of an end to the division of labor in art (this came true); of the desanctification of the artist (again put into practice); of everyone as an artist (witness the mass fetes and "living newspaper groups").

Primitive attempts no doubt, and hardly expressive of an ideal that might be reinvoked now. But I think the analysis stands. If we now analyze an object that is obviously high-art, one from the same ethos, we can still understand this in the light of the speculations of Hegel and Freud. Malevich's "planiti" is a model of an interplanetary satellite. It is clear then that it is Utopian—and quite explicitly relates to the memory of an existence defined by the pleasure principle (Freud). But it envisages that state as attained by the most advanced technology (Hegel). Since it expresses the ideal of art, it also opposes that which is, i.e., the Russian State in the mid-twenties. But since that State was unto itself "Socialist" it could claim that the ideal expressed in art had in fact been realized. Hence the work of Malevich, for example, could be dismissed as bourgeois, as still expressing pre-revolutionary ideas. The ideal (for Stalinist estheticians) had been realized; Socialist Realism was merely to document it—"tractor and peasant," "worker and forge," "our glorious leaders", etc.⁵

To change to the Surrealist objects—Breton wrote that these were to be modeled after those seen in dreams, since their existence in this world would point to the reality of the world beyond this. The parallel to the "planiti" seems clear, and makes, I think, the usual notions of stylistic affinity seem rather confusing and beside the point. This doesn't completely deny the validity of a stylistic approach to certain artists—Braque and Gleizes, say—but these are working on a different plane, consciously or unconsciously accepting the world as it is. Those I am concerned with—from Rimbaud to Breton to Malevich to Aragon to Vertov—do not accept the "given"; they refuse it. They also propose the transcendence of art and its reintegration into everyday life. Malevich: "Art must become the content of life since only then can life be beautiful." Breton: "All that I love, all that I think and feel, inclines me toward a particular philosophy of immanence according to which surrealism will reside in reality itself, will be neither superior nor exterior to it."

But such ideas were buried with Stalin's Great Leap Backward. In fact, from that moment on, art seems to lose its ability to function as critique. Instead it functions as representation in a democracy based on representation: the complement of a non-democracy, a democracy based on the repression of those who would stop merely surviving and begin to live. The content of art is once more located in the isolated contemplative object; the possibility that it be lived, in general, disappears even as a proposition. Perhaps it also



awaits the appearance of a new agency that might again drag it forth. When this agency does appear—in May '68 in France—so does the consciousness among artists that the forms of art have been surpassed—witness the manifestos issuing from the Odéon, or the crisis that gripped the Surrealist group, some of whom were honest enough to recognize that their aims were properly realizable outside the norms which had until then served to limit their vision.⁶ But with this exception (of the Odéon people, etc.) I am forced to conclude that art from the mid-thirties onward lacks dialectical content. One can't say it lacks any critical content, for on one level it does possess it—art as escapism, art as therapy, is nothing if not a critique of this world, a critique reinforced by the sheer acreage of work which has appeared since the Constructivists declared art dead.

To claim that art now lacks critical content will stir defenders of the avant-garde of the past decade to claim that such art is both critical and democratic. I could myself quote from the literature on happenings, anti-form, earth art or the Art Workers Coalition to document that claim. However, no artists seem to engage in a critique of their own activity as artists, examining that activity in the light of a total cultural situation—and precisely because of that they only very partially escape the problem of the role of art as an adjunct to a basically perverse society.

MASS MONOLOGUE

For all their sociologizing, their desire to get beyond the

object as a commodity in a commodity-economy, they still end up selling themselves—the first condition of alienation—and the fact is that now anything the artist does can be rendered contemplative, can be absorbed and co-opted, whether it is object or not. Not only absorbed but used to sell that culture the artist attacks. Art at its most radical becomes another aspect of a pervasive and repressive culture.

The lack of signal strength of nearly every art object of the past twenty years seems to go unnoticed in the general lack of communication. To which someone might reply, "But everyone knows of the fantastic explosion of mass communications." To which I reply, for mass communication I prefer the more exact designation—mass monologue. Communication is defined as intercourse between people, i.e., a give-and-take. What communication do I have with TV, with the press at large—any mass-media situation, any situation in which Power occupies one position and I another? I have the right to refuse to play the game, but I have no means by which to counter those views realistically. Those views will diffuse art at its most ostensible and acceptable level. If, however, one moves beyond the simple visual manifestation to seek the force that brought it into existence, one moves onto tabooed territory.

For as that element of consciousness free from the domination of the reality principle—art's relationship to love, day-dreaming and revolutionary praxis—begins to emerge, day-dreaming and art find expression only subliminally, while the fate of love and of isolated revolution is that both are rendered senseless in the barrage of everyday banality and finally renounce their ideal. But what is subliminal may be brought to the surface. We can become aware of the ideal of art—but can that ideal become realized, can it be lived? Is it feasible? Freud maintained that the reality principle was irredeemable. Marcuse, drawing inferences from Marx, contended that it is historically determined and, more, capable of being transcended. As a modest start—and relevant to this discussion—one could certainly quote from certain primitive cultures which prove quite clearly that poetry can be practiced. This might be realized in the West not by some return to nature, but by the rational development of the forces of production (as Hegel suggested) and the emergence of a consciousness that totally repudiates any further perpetuation of the hierarchical distribution of scarcity. In other words, we must solve the problem of the contradiction between the productive forces and their repressive organization.

Marx saw this problem as soluble by the proletariat—let us now say it is soluble by all those who are repressed and know it. Those repressed over the last decade have been struggling to free themselves—they have opposed the status quo, have opposed "that which is"—the definition of art I have used. Can one speak of any identification? Marcuse would never push for it. Eluard did: "True poetry is present in everything that does not conform to that society which to uphold its morality and prestige has nothing better to offer us than banks, barracks, prisons, churches and brothels."

Poetry in this world is transgressive. Hegel saw art as a practice in which man attempted to recognize himself. The poetry of any future society will lie, as Marx understood, in men's recognition of themselves in a world they have themselves created.

The present article is based on a lecture given in New York, April 1971, in the Critique Series sponsored by the Art and Architecture History Department of the Cooper Union.

1. The council is based on a general assembly—be it in a factory, institution or geographic locale. All its decisions are made at the assembly which elects a mandate, one who is instantly revocable, to negotiate with mandates from other councils.

2. Numerous actions could be seen as the first groupuscule breakouts—and there is no doubt that these were seen by the status quo as attacks on its position.

3. Herbert Marcuse, *Eros and Civilization* (New York: 1955), p. 131

4. Marcuse, *Soviet Marxism* (London: 1958), p. 130.

5. The fact that the five-year plans announce that the ideal is not yet attained (and daily life makes it obvious) is not really relevant. The point is that the U.S.S.R. presents itself as being on the direct route to the ideal; the goal is inevitable. Hence the goal need no longer be depicted—art's function has become hortatory or documentary.

6. Incidentally, during the May events everyone remarked that communication had once more returned to the streets, and on the suppression of the movement even bourgeois journalists were to lament its passing, for with it disappeared a poetic quality of life—which makes me convinced this isn't purely idle speculation.

Ronald Hunt

Northern Territory

MEANWHILE IN OUR OWN BACKYARD . . .

Please read Ambrose's letter. It is written by an Australian who happens to be black. He has been here for thousands of years but during the last 200 he has found it difficult to live.

Read Ambrose's letter. He is not trying to be provocative or clever. If he doesn't sound "objective", it's probably because he's outraged. Ambrose has never been to Darwin before.

Anyway, he and his friends at the recent Land Rights Conference need money to repair some of our damage. I think they will spend it wisely, more wisely, perhaps, than the white Department of Aboriginal Affairs.

Please take your contributions to the Students Association or send them direct to P.O. Box 4751, Darwin, N.T.

Dear Roy,

As you probably know the Aboriginal Land Rights Conference was held here at the Aboriginal Reserve at Bagot, a so called "Hospital". Myself, and six others have been asked to compile and collate what came out of the Conference. We are desperately in need of funds URGENTLY, and request that the Association at Adelaide Uni, to help us in this work.

We have had our first taste of what one can class as enforced discrimination. Not discrimination as in the sense of colours, but as something which is degrading, exploiting and sadistic. How little white people know about my black race. How little do the white people know about bad living conditions. Firstly, I see happy smiling faces of beautiful, proud black children, unaware, growing up to become diseased walking, white-washed proletariats. Always to suffer, always to hate, who are now eating food that is not even fit for an animal. (Criminals in jail get better). Man who murder and destroy. Yet there young babies of ours who grow through love of their own natures are forced through white racist values, individual values, capitalist values to live under worse conditions than the white mans worst criminals. As people, and if we class ourselves as people then its up to people like you and I to rid my black people of the animalistic conditions now being pressured upon them. Why is the white man so cruel? How can top government officials stand so much sh t? Maybe its because of his white way of living and couldn't care less about none other than ones self attitude that he can't see my people as human beings.

The conditions of which I have been talking are those enforced upon my people, who are here at Bagot, which is supposed to be a hospital for the sick and needy. What white person could survive and suffer such sh t. The way they sleep on cement floors in their little tin shacks, where the temperature at times go well above the one hundred mark. How are my people here ever expected to get better? Also, the whites up here are putting roads from one end to the other causing division, and its because of racist ideas like that, one does not know what is happening and it all works to the fulfilment of the Five Year Plan for the Reserve to be turned into a supermarket or shopping complex for the white man. Where will my people be pressured to go from here? To some piece of land near a Rubbish tip? And furthermore, what is most urgently required is the Plan for this, which has been withheld from the Bagot Council on the Reserve (all black), (except for the Boss who is a racist stool pigeon Boss for the Government).

Even more important at the moment is a decision which was made by the black stockmen around the Centre (Australia) (Seven stations and about 40 people to a station), who decided to walk off the stations because of the way the controlling managers treated them, their wives and children; rape, living conditions and so on. For them to be able to do this, one must have financial backing and I now request of you that, you as fellow human beings get off your capitalist values, get off your fat arses, and act like people who care for my black brothers and sisters, and help raise the \$20,000, which is so urgently required to aid these stockmen in their fight for what you believe in, which is something democratic (not forgetting that democratic value was already being practices by my people before the word was made in the white mans' search for peace). I feel that you will try your best. So please hurry, its URGENTLY NEEDED. Send what you can raise to:

Ambrose Golden Brown,
Above address.

RACIAL VIOLENCE



South Africa

The term "racial violence" refers not only to physical violence but to the political, social and economic violence by which one racial group dominates another. In South Africa the white racial group of 4 million dominates 15 million Africans, 2 million Coloureds (South Africans of mixed race) and 1/2 million Asians.

POLITICAL VIOLENCE

Only the white minority has the vote, and only the white minority has representation in the South African Parliament. In this Parliament it was decided, by the Whites alone, that South Africa should be divided into nine national lands. There are to be eight national lands set aside for Africans because there are eight major language groups within the 15 million Africans of South Africa. These national lands are called bantustans. The remaining national land is for the 4 million Whites (although some of these speak Afrikaans and some speak English). This national land is to be called South Africa.

The basic objections to this plan are:—

- (i) the Africans were never consulted in the formulation of the plan;
- (ii) the area set aside for the bantustans is very small. As planned, the Africans will eventually control about 1/8 of South Africa—less than 13% of the land for 70% of the people. A further difficulty is that this land is divided into over 200 separate plots, each surrounded by white South Africa. The white Government has announced that this number will be reduced eventually by redistribution of land, to 81, an average of ten plots for each African nation;
- (iii) all legislation passed by Africans in these bantustans has to be approved by the white South African Government;
- (iv) no land is to be set aside for the Coloured and Asian South Africans, who will thus never acquire even limited political rights.

ECONOMIC VIOLENCE

" . . . in terms of our policy we say that the Bantu (African) may be present in the white areas (the white 87% of South Africa) to offer his labour, but not for the sake of enjoying all sorts of citizen rights, social integration, etc.; we are adamant about that." (Mr. M.C. Botha, Deputy Minister of Bantu Administration)

To implement this policy the white Government set up labour bureaux in the bantustans. There, every African must register as a "work seeker" to obtain the offer of work in the white areas. He or she signs a contract for one year. After working for one year in the white area the contract expires and the African must return to the bantustan and re-register as a work seeker.

Africans cannot take their families with them when they go to work on contract in the white areas, and because this work might be hundreds of miles from the bantustan, family life becomes, in most cases, impossible.

Single Africans going to work in the white areas may get married there. Then there is the difficulty when the work contract for either the husband or the wife expires, for then that person will have to return alone to re-register. The family is split and may not be able to work together in the same area again.

No African is allowed to do skilled work. Although business men would like to train them for skilled and responsible positions, the Government will not allow them to do so.

A typical African family of five has \$A10.00 per week for rent, food, clothing, education, health, recreation, etc. This is about half the minimum necessary wages as estimated by the Johannesburg Municipal Non-European Affairs Department.

SOCIAL VIOLENCE

Until 1948, when the Nationalist Party came to power in South Africa, it was possible for Coloured and Asian South Africans to live

in the white areas and own land or property in the cities. Now, under the Group Areas Act, these people are forced to sell their properties because they are in desirable areas which have been re-zoned for whites only. In most cases they have been offered, as an alternative, undeveloped land some 20 miles out of the city. Because they have been forced to sell their properties, they have been unable to obtain a proper price for them.

In reply to questions in the Parliament on 7-2-69, the Minister of Community Development said that under this Act the following numbers of families had become disqualified to remain in their present homes:

White families	...	...	656
Coloured "	...	...	58999
Chinese "	...	...	784
Indian "	...	...	35172
			95611

Similarly, Africans have for a long time lived in locations near the white cities where they could get work. Now it is the Government's policy to force all Africans, not actually in employment in the white areas, to make their homes in the bantustans. Even those born in the white areas must go to a bantustan they may never have seen before if they should lose their jobs. Since there is very little work for the Africans in the bantustans, about 8 million now live in the white areas, nearly all on a temporary basis.

To control this enormous migrant work force of Africans, a pass system is in operation. Every African over the age of 16 must carry a pass—a 96 page book. This includes a photograph details of current employment, contract to work, tax payments, etc. This must be carried on the person at all times and must be produced on demand. If it is out of order the African is "endorsed out" and sent to a bantustan.

RACE CLASSIFICATION

So that he may know his place in South Africa, the Race Classification Board puts each South African in one of the racial categories. In doing so it takes into account parentage, appearance and general acceptance in the community. There have been many cases in which the board has divided a family by classifying one child differently to another. In other cases marriages have been annulled when the board has placed a husband and wife in different categories.

RACE EDUCATION

To accustom each to his place in South Africa, the education offered to each racial group is different. For white children the education is free, but African parents must pay very substantial amounts for their children's education. The following figures for government expenditure on education were given in Parliament:

White Students:		
Commercial High Schools	...	276 rand
Technical High Schools	...	408 "
Domestic Science Schools	...	574 "
African Students:		
Primary School	...	13.55 "
Secondary School	...	55.00 "

The average per capita expenditure on education for African children is less than 1/15 of that for white children.

	Per capita expend.	
White children	...	228.38 rand
Coloured and Indian children	...	74.50 "
African children	...	14.48 "

PHYSICAL VIOLENCE

In the following examples of physical violence you will recognize elements of political, social and economic violence.

1. Since 1948, 156 African leaders have been removed from their homes and sent into banishment. 40 are still in banishment. The Government has power to order these removals without giving notice and without obtaining a court order.
2. Up to November, 1969, 979 banning orders were served. These are designed to restrict a person to a small area near his home and deny him the opportunity to work at his job. Thus, under a banning order, a teacher would not be allowed to enter a school and a lawyer would not be allowed to enter a court.

3. In February, 1969, of those who were banned, 42 were also under house arrest. They are allowed to leave their homes only during working hours. They are confined to their homes all weekend and may have no visitors. One person, never convicted in any court, was under house arrest for eight years.
4. Under the Terrorism Act, the police may detain suspects and potential witnesses in solitary confinement for as long as they want. Recently, 19 people were acquitted in the supreme court after being held in solitary confinement for 17 months.

5. 1900 Africans are arrested daily for pass offences alone. On average, their trials last two minutes in the magistrate's court.
6. On 21st March, 1960, police opened fire on a peaceful crowd gathered in Sharpsville to protest against the pass laws. 69 people were killed, including eight women and ten children. 180 people were wounded, including 31 women and 19 children. Medical evidence showed that 31 shots entered the injured and killed from the front, and 155 bullets entered their bodies from behind.
7. 200 laws regulating the relationship between the races have been passed since 1910, 98 in the last decade. All without the consent of the majority.
8. Approximately 100 people are hanged each year in South Africa—half the world's total hangings.
9. In 1969, the police wounded 137 and killed 50 people in the execution of their duties.
10. Over the two year period, 1968-70, 578 policemen were convicted of assault, and of these 15 were dismissed from the force.

AFRICAN OPPOSITION

It is instructive to see the change in the philosophy underlying African opposition as it became apparent that the peaceful struggle naught availeth in the face of unyielding white domination.

The major African organization opposing the mass of discriminatory legislation passed this last sixty years has been the African National Congress (A.N.C.). Since 1912 it has campaigned for a peaceful change to a fully democratic non-racial society. This concept was most clearly expressed in the Freedom Charter, which the A.N.C., along with organizations representing other racial groups in South Africa, adopted at a mass rally in 1955. This charter opens:

"We, the People of South Africa, declare for all our country and the world to know: that South Africa belongs to all who live in it, Black and White, and that no government can justly claim authority unless it is based on the will of all the people; . . ."

TREASON TRIAL

The white Government's reaction to this declaration was to arrest, in December, 1956, the leaders of those organizations which had adopted the Freedom Charter. Thus were 156 men and women of all races charged with treason. The long trial ended in March, 1961, when the accused heard the Judge President, speaking in a low voice, but very clearly, "You are found not guilty and discharged and you may go".

As Alfred Hutchinson, one of the accused, said:

"What treason was there? Is it treason to ask that Black and White should live together, as brothers, countrymen, equals? Is it treason to ask for food? Is it treason to ask that passes be abolished? and that we might walk freely in the land of our birth?"

AFRICAN NATIONALISM

From the time of the Treason Trial some African leaders began to question the efficacy of non-violent opposition to apartheid. Further, they expressed the belief that it was wrong to form alliances between Africans and other racial groups because, it was claimed, the South African liberation struggle would have to be conducted by the majority group on the basis of African nationalism and in co-operation with the free nations of Black Africa. So the Pan Africanist Congress (P.A.C.) was founded in 1959 by a breakaway from the A.N.C.

It was the P.A.C. that organized the protest against the pass laws held at Sharpsville in March, 1960. A successfully organized peaceful march took place without incident, through the township in the morning, but in the afternoon, the police, without provocation, opened fire to disperse the crowd. This incident is fully described by the then Bishop of Johannesburg, the Rt. Reverend Ambrose Reeves, in the United Nations pamphlet, ST/PSCA/Serv. A/S published in 1968.

Immediately after the Sharpsville incident the white Government passed legislation banning the A.N.C. and the P.A.C. For the moment the Africans had no legal organization through which they might seek an end to white domination.

CONTINUATION COMMITTEE

In December, 1960, a group of African leaders, belonging to a wide variety of bodies from all parts of South Africa, met and elected a Continuation Committee which was given the task of arranging an "all-in-Africa Conference".

The conference was held in March, 1961, and the 1,500 delegates, representing 145 religious, social, cultural, sporting and political bodies, unanimously decided to call upon the Government to summon a convention, representative of all races, to draw up a new non-racial and democratic Constitution. The Government gave no reply to their formal request. The white parliament opposition gave no reply to a formal request for support for the convention.

During March 1961, the members of the Continuation Committee were arrested and charged with furthering the aims of the banned A.N.C. and P.A.C. The magistrate found the case proved because both the Continuation Committee and the A.N.C. had campaigned for similar ideals. To give a few of the examples quoted in his judgement:

3. (a)C.C.: "One man — one vote."
- (b)A.N.C.: ". . . Strive for the attainment of Universal Adult Suffrage."
4. (a)C.C.: "No taxation without representation."
- (b)A.N.C.: "In addition to the fundamental object of no taxation without representation, we maintain that tax must be based on the ability of a man to pay, not his race."
6. (a)C.C.: "Let us tell them of one universal education for all and let us say 'No' to Bantu Education."
- (b)A.N.C.: "Education shall be free, compulsory, universal and equal for all children."

The effect of this ruling is to make it an offence to oppose apartheid by advocating normal democratic considerations.

ARMED STRUGGLE

Thus has the white Government spurned African advances made with reason and goodwill. African leaders, who for so long tried to obtain peaceful change, are now banned persons or political prisoners. African political organizations are proscribed. Opposition to white domination in South Africa is illegal.

African opposition has taken the only course open to it, and it has either gone "underground" or abroad, there to train for sabotage or armed struggle. The white minority can thus be seen as bringing upon itself the realization of its own worst fears.

The policy of the revolutionary movement in Africa is still to create a democratic non-racial State in South Africa. But, in the face of white intransigence, Africans have been forced to seek this goal by violent means, thus rendering its attainment unlikely.

References and suggested further reading:

"South Africa Institute of Race Relations Year Books"
 "The Rise of the South African Reich" — Brian Bunting.
 "Let My People Go" — Albert Lutuli,
 "Tomorrow's Sun" — Helen Joseph
 "The Discarded People" — Cosmos Desmond (Currently available in Penguin African Library)

AGAINST WORKER PARTICIPATION

(J. Baguenaut, a member of the Adelaide Revolutionary Marxists, offers a critical analysis of the Dunstan government's report on worker participation in industry and the public service. He criticises the arguments contained in the report in terms, firstly, of their inadequate understanding of the nature of the relationship between employers and employees and, secondly, in terms of their stated aims and intended political consequences of providing solutions, which because of the organisation of our capitalist society, can only benefit the interests of the capitalist class. This article deals primarily with the report on worker participation in industry. In no sense is it a full analysis of the very detailed and complex ideas contained in such a lengthy document, but it does raise for consideration issues which have as yet not been presented.)



THE APPEARANCES

Give more say to workers in the decisions that affect their working lives, reduce industrial alienation, alleviate the boredom and repetition of production tasks, and reform the authoritarian methods of management: These are the general political messages from the report which, on first reading, give the appearance of arguing for radical reforms in industrial relations in S.A. industry. Once again the image is projected of the Dunstan government leading the initiative for change in Australia towards exciting social and political innovations. But when the question, exciting for whom: is carefully considered, then the initial appearances are found to hide a reality which has disturbing implications.

Suspensions about this reality begin when the social groupings showing excitement about worker participation are identified. They can be said as having interests which are generally not regarded as in any way anti-capitalist. Mr. Lynch praised the report in terms such as "outstanding". The Adelaide Advertiser enthused with such comments as "sensible and deserving of full co-operation of both employers and unions..." (because it) could point the way to ending the almost traditional hostility that has for so long marred industrial relations in Australia." The Director of the S.A. Employers Federation thought worker participation "quite a commendable idea." An official from Chryslers was prepared to entertain the possibility that "any new technique may have merits." And right wing trade union bureaucrats, Abbott of the vehicle Builder's Union (who was on the committee that made the worker participation recommendations) and Shannon, secretary of the S.A. Trades and Labor Council, overwhelmingly supported the moves towards worker participation. One begins to realise the interests these moves are really designed to further.

THE REALITIES

By reading between the lines, by penetrating the mystifying social-democratic ideology and by posing questions within a political perspective that identifies the essence of contemporary capitalism, then the implications of the proposed worker participation schemes become clearer.

In summary form, the argument can be made that schemes of worker participation attempt (whether consciously desired by its proposers or not) to:

1. increase the control and dominance of the capitalist class,
2. increase productivity and profits and consolidate the growth of capital at the expense of the working class. (the term working class includes all wage and salaried workers both blue and white collared, i.e. the majority of the working population in Australia who do not own and control the means of production)
3. trick the working class into participating in joint consultation committees, thus making them take responsibility for solving the industrial problems that are inherent in the capitalist mode of production,
4. alleviate the worst aspects of work through schemes of job enrichment on the condition that trade unions make concessions which further integrate them into State and management planning, and,

5. head off the growing workers militancy, cripple the left wing unions and defeat the emerging revolutionary movements.

Thus objectively the worker participation schemes can be seen as a strategy for the capitalist class. No wonder the report was enthusiastically welcomed!

THE CLASS STRUGGLE IN PRODUCTION

The conclusions expressed above can be more clearly seen if an understanding of the dynamics of class struggle is presented. The report fails in any such understanding, thus obscuring the reality behind the industrial problems between employers and employees. It can be shown that the interests of the world capitalist-imperialist economy are always placed before social needs. Thus the continual incessant drive for increased capital growth and higher rates of profit based on a docile stable work force always take priority, by virtue of the capitalist organisation of the economy, over the needs of the working population. The welfare, the health, the security, the education, the freedom and the many expressions of a fulfilled social existence are denied to the majority of people and cannot be guaranteed because of the very nature of capitalist society. By recognising this one of the basic contradictions specific to life today can be grasped. From this flows an understanding of industrial conflict. The basic objective conditions of this conflict are given in the existence of an exploitative relationship between a social class (in Australia a complex alliance between Australian, American, European and Japanese interests) which owns and controls the means of production — the ruling class — and a social class which produces the wealth but only to furnish the expanding growth and dominance of capital — the working class. The struggle between the classes, the class struggle, is the key dynamic force determining changes in capitalist society. The effects of this class conflict are identified in the report as industrial relations' problems. If the causes of these problems had been identified, then a differing conclusion would have to be reached — one that offers the political perspective of the overcoming of class contradiction through the abolition of capitalist society and the creation of a socialist society wherein fulfillment of social needs is given priority by virtue of the socialist relations of production. The problems themselves are generated by class struggle in the production process. Continually the working class, in various forms and by various means, has to struggle to maintain its existence, its standard of living and to fulfill its basic social needs against the imperatives of the capitalist economy. One form of this class struggle is the traditional trade union concerns over higher wages to offset soaring inflation, over work conditions, over job safety, over industrial pollution; and over the rights of unionists and shop stewards to organise and make their demands. Another is the reactions by workers at the point of production, often through spontaneous, unorganised individual protests,

like absenteeism, job turnover, industrial sabotage and other expressions of dissatisfaction with the authoritarian demands of management. The political extensions of these struggles relates to the conscious organisation of militant shopstewards and workers in raising demands which attempt to challenge the whole nature and purpose of the capitalist production process. The political perspective of this militancy poses further threats to capitalist production when informed by a class consciousness seeing the need to organise in terms of a socialist revolution.

In various ways the report identifies these expressions of class struggle as the problems that demand solutions. But all the arguments contained in the report analyse the problems essentially in terms of the breakdown of communication and the inefficiency and authoritarianism of managements. By thus concentrating the analysis on the authority relations within each productive unit, the report ignores the reality of the class relations of production and implicitly accepts the continued functioning and reproduction of these class relations. By accepting the necessity for this continuation, the solutions offered can only serve the interests of the capitalist class.

THE ALP: PLANNING FOR CAPITALISM

It has been demonstrated that the A.L.P. in office, as managers of the capitalist State apparatus, by virtue of the objective pressures exerted by the functioning of the capitalist economy, cannot produce any substantial changes in society, but only attempt to administer capitalism more efficiently. Under Whitlam, the A.L.P. does not even keep up the pretence of arguing for socialism by gradual reforms, but actively aims at providing plans for the continuation and strengthening of economic growth. The extent that Whitlam, Crean, Cairns, and Cameron are following a model of capitalist planning can be seen by their close links with the Organisation for Economic Cooperation and Development. The OECD is an organisation of economists providing policies to achieve the highest sustainable economic growth with a stable work force. Australia joined the OECD in 1971 and in the 1972 study that was made of the prospects for the Australian economy it was advocated that the success of capitalist planning depends on the unqualified integration of the trade union movement into management and State planning. Such aims in no way threaten the interests of the capitalist class or attempt any changes in the present unequal distribution of property and income between the classes. Schemes of worker participation are advocated as one aspect of the planning for economic growth, together with the introduction of a wages freeze to attempt to lessen the rate of growing inflation. With the working class participating in some management decisions, it, so the strategy goes, will be easier to convince them that wage increases are the prime cause of inflation. At the same time, with fake schemes of prices justification, the rates of profits continue to increase with the acquiescence of a docile stable labor force. Not surprisingly the Dunstan report on worker participation makes a passing reference to the OECD, and is evidence of this capitalist planning.

THE IMMEDIATE TACTICS

The problems of widely propagating the above arguments within the trade union movement are complex. Recognition has to be given to the following situations. There is little benefit in abstractly presenting left-wing political analysis which is divorced from any understanding of the existing concerns and ideas of the working population (as is done here in a student newspaper). The success of campaigning against the worker participation schemes to be introduced by the Dunstan government and industry depends on an appreciation of the present level of issues concerning the working population. These issues today relate to the traditional defensive trade union concerns of the share of wages in the wealth produced, maintaining an adequate standard of living, improving the existing working conditions and the welfare of social life generally. In that worker participation will have the effect of increasing inequalities, depressing the buying power of wages earned, head off any militant demands at improving the conditions of workers as a class in relation to the capitalist class, and contributing to the greater domination and exploitation of the working population by getting them to take responsibility for the problems in capitalist society, then support has to be given to sections of the trade union movement in waging their present struggles, expressions of the class struggle in production. In the sense that the trade union movement as a whole is under attack, it has to be convinced that its basic interests are being threatened and thus must act accordingly. In the long term, in no way can participating on joint consultation committees be seen as benefiting the working population or posing any solutions to the nature of work under capitalism. The main task is to win the working population away from the idea that the A.L.P. offers any strategy for radical change to the problems of inflation, redundancies, poor work conditions and the fulfilling of everybody's social needs. At this stage the emphasis has to be on the slogan of **no to participation**. In conjunction with this slogan must also be raised:

No responsibility for the running of capitalist industries.

No to the integration of trade unions into management decision making and State capitalist planning proposals.

No to any form of a wages freeze.

No to productivity deals.

And, higher wages, less hours with no strings attached and no deals.

This last point needs some clarification. The emphasis is on "no strings attached and no deals" because the worker participation schemes hold out a carrot in terms of higher wages but only on conditions — that productivity is increased, that workers share in the responsibility of managements, that militant demands be halted and that a wages freeze be accepted. Any substantial refusal to participate, and there are some signs from a growing section of the shop steward organisations in S.A. that there will be a refusal, because of the arguments presented above, would be a significant step forward in the class struggle for the working class. Once this is appreciated, then the suggestion that such tactical slogans are reformist and economist, i.e. do not introduce revolutionary demands, is hard to maintain. What the slogans do is attempt to relate to the nature of the struggles that exist now, and in terms of tactics for the left, this point has always to be recognised.

Such initial tactics aimed against the worker participation schemes also recognise a number of dangers in putting alternatives in terms of the concept of workers' control. One such danger is the very real possibility that the left might provide, at this stage, the political stimulus for the majority of the working class to accept worker participation. The other associated danger is that presenting, in terms of a mass campaign to conservative (often reactionary) and A.L.P. workers, an alternative socialist perspective involving the notion of workers' control as a political challenge to class relationships and State power will be confused with what the A.L.P. workers, an alternative socialist perspective involving the notion of workers' control as a political challenge to class relationships and State power will be confused with what the A.L.P. is saying and lead to a rejection of any acceptance of revolutionary politics.

This, it should be noted, is not an argument against the recently formed Workers' Control Centre. It does however point to the immediate practical dilemmas, which the left must be careful to resolve. The raising of workers' control demands do of course have to be put as often and as effectively as possible. But to be effective they need to be in situations where such demands can be seen as logically flowing from the existing struggles. Thus the demand for control over the speed of the production line to be exercised as a veto on any increases forced by management could well be raised in a struggle such as at Fords in Victoria. And the political perspective of workers' control, as one aspect of a socialist strategy, can be put across to militant shopstewards when they are in fact

looking for and in need of political leadership. Fully recognising these tactical questions as having relevance for the immediate struggle against worker participation will hopefully play a part in laying some initial foundations to the creation of a full scale revolutionary strategy aimed at challenging and changing every capitalist feature of social existence.

THE CAPITALIST SOLUTION

In other capitalist countries, plagued by the same problems, it is clear that worker participation schemes are attempts by the capitalist class to enforce a solution on its own terms. And given the objective crisis of capitalist society, this response in terms of the class struggle is understandable. The manifest results of conflict, in terms of falling rates of profit, sluggish increases in productivity, and low capital growth rates are just not good for business and the continuation of capitalism. The worker participation report attempts to counter these trends in terms of advocating reforms in, and modifications to techniques of management control. Such concessions by management are needed because of the failure of the existing methods of control. But the report explicitly reassures management that its traditional prerogatives will remain unchanged and implicitly that in return for the benefit of participating in some areas of management the unions would have to make concessions — like promising to halt their militant demands. The result, it is hoped by the capitalists, is to maintain and strengthen the existing exploitative class relations. The mistake that the report makes is one of seeing the present capitalist class relationships as natural, inevitable and eternal rather than a product of a continuing historically determinable and changeable production process. There is a dependence of the two classes at this historical period in that capital can only exist by the continued enforcement of the exploitative relationship with labor and the continued acceptance of this by labor which is used in the production process to ensure the continued expansion of capital. But this dependence, as the two sides of one and the same relationship, is the only sense in which objectively it can be said that capitalists and workers have the same interests. More importantly the report implicitly recognises the contradictory, conflictual nature of capitalist class relationships in that the schemes of worker participation are a response to try and bridge the gulf, to overcome the conflicts

but only in the sense of attempting to force capital and labor to function in harmony. Any such attempt at achieving harmony under capitalism is illusory in the long term. The solution of worker participation has no guarantees of success. In the short term, however, the moves serve to identify the necessity of enforcing this harmony, by increasing the subordination and exploitation of labor by capital. This necessity is demanded by the present crisis in the capitalist imperialist economy and one that can be interpreted as being at the expense of the working class.

The assumption by the report that there is, or can be, an identity of interests and common goals between the capitalist class and the working class is a feature of social democratic ALP ideology.

Such an assumption does recognise that total acquiescence in accepting the aims of capitalism by the working class is an essential prerequisite to the imposition of the capitalist solution of workers participation. Thus the trade union movement has to be integrated further into the planning process of management and the State if increased capital growth is to be achieved. The ALP with widespread electoral support from the working class and as the major political expression in party terms of the trade union movement has the political and administrative capability of achieving this compliance. To ensure the smoother functioning of the acceptance of worker participation, the government is establishing an "education" campaign to sell the ideas of worker participation to the unions. Together with LCL and management support, the consolidation of Australian capitalism is undertaken.

NO REAL POWER

The schemes, in the specific form of **joint consultation committees**, thus propagate the illusion that workers will benefit by having some say over the decisions that affect them. The ideal of participatory democracy is raised but as some sections of the trade union movement overseas have now recognised this can only be but an illusion if the structure of class relationships remain unaltered. Like student participation on University committees there is no fundamental changes or benefits for those participating. The moves are a calculated sop to appease those pressuring for more control. It is a sophisticated, liberal, repressively tolerant technique of getting the dominated to take part in their own domination.

Overseas the experience of trade unionists on the joint consultation committees has been twofold. Either the committees are a complete fake in that trivial minor issues are discussed or else unionists are put into positions of accepting the responsibility for management attempts to solve problems created by the capitalist production process. Thus in some instances, on joint consultation committees when fluctuations in the market forces demand an increase in production, then the union representatives are supposed to accept, on behalf of the workers, the speed up of the line. If they oppose such moves, the resulting vote and decision against them illustrates where real power still resides. Similarly in times of market depression, financial crisis, monopolistic interests exerting pressure or the necessity to introduce new technology to boost productivity, then the union representatives are supposed to share the responsibility of the resulting redundancies. The union representatives are given the privilege of deciding who gets fired. In this situation, the unions cannot effectively protect the interests of the workers in fighting redundancies (through traditional tactics or by the new tactic of refusing the sack and "working in" or occupying) but just carries out the management's tasks. Not surprisingly, in some instances overseas, the rank and file workers react strongly against this form of class collaboration. It is usually the right-wing bureaucrats and entrenched union leaders who go on these committees because they are quickly able to internalise the ideology of the bosses.

HAPPIER WORKERS

Job enrichment schemes attempt to introduce reforms in the conditions of work. The goal is to reduce feelings of boredom, monotony and frustration but without attacking the basic causes of these effects of capitalist production. It is hoped that workers will lose their sense of impotence, while remaining powerless. This concentration on making workers happier in individual psychological terms with the existing power relationships and goals of capitalist production thus ignores any attempt to satisfy the social needs of the working population as a whole in relation to their social existence under capitalism. This concern is typical of the limited nature of reforms propagated by the A.L.P. And it should be realised that these so-called benefits for workers will only be introduced by managements at a price. One form of this is the introduction of productivity bargains where, e.g. the traditionally-won right to strike will have to be foregone by unions to ensure increased productivity... thus worker participation as a capitalist strategy is to be introduced in S.A. as a forerunner to the changes in industrial relations that Cameron wants introduced. It is also clear that the price the working class pays is that relatively their share of the wealth produced in the increased productivity will actually decrease in relation to the share of capital wealth appropriated by the capitalist class. This has happened in Sweden, the so-called ideal model of social democracy which Cameron praises. It has also been demonstrated by conventional economists that the pegging of wages to productivity leads to a sharp decrease in the share of wages in the national income. Thus objectively, although there may be the appearances of benefits in higher wages and better work conditions, the reality is increased exploitation and increased social inequalities.

MEDIA-CRITS & PIECES

FILM

I CAN JUMP PUD- DLES

Capri Goodwood
This is a Czech film based on an Australian novel by Alan Marshall and tells how a boy contracts polio and eventually conquers the disability of his legs to ride a horse. Boo-hoo! It is in love-ly colour and if you liked "Elvira Madigan" and "The Sound of Music", you will just love this one.

It is full of 'nice' visual effects like filming the one action from different angles, seeing that same action in different colors (the boy looks at the world through a set of coloured glasses and it repeats itself as a filmic cliché throughout the movie), Eisenstein montage of "Strike" and "October" vintage where fantasy, dreams and realities are lineally juxtaposed, and elliptical editing where a village show jumping event reoccurs time and time again in mufti to give some sense of cohesion to the film. Visually it has all been said before.

Given the soppy sentimentality and the unadventurous style of the film, one would be tempted to ignore it entirely (that is, if you are a film cynic and expect to be titillated everytime you sit in the red velvet chairs). However, it does have a lot to say about sexism. And one gathers from the black and white introduction by Marshall, this is the way he intended it. It talks about family politics and the vision of a man in a harsh country.

The boy disregards his mother's fear and follows the example of his drunken father, a horse trainer. With dogged persistence, he sticks at his task against the odds of female strictures, the disinterest of his father, polio and the limitations of his age/size, and learns to ride a horse, showing the world that he, too, is a man.

Women do not feature at all as characters; the mother is allowed a few words but the twin daughters appear only as silently admonishing doll-like props. It is an intensely male environment and one where contest against other men and nature provides the only means of identity survival. In this sense it is very Australian and the point comes through strongly.

LADY CAROLINE LAMB

I guess **LADY CAROLINE LAMB** will run for a long time when it gets a commercial release in Adelaide later this month. It's a perfect film for middle-aged housewives: it's got grand balls in grand ballrooms, lots of gold furniture and all the other accoutrements of High Society in the early nineteenth century, the intrigue of politics, mistresses and the intrigue of secret love affairs, a mad poet with sex-appeal; but most of all it's got True Love.

That same old True Love that those middle-aged housewives married for and which, despite all the evidence to the contrary, they still believe in. The story is simple: Caroline marries Lord Lamb for excitement (she

thinks . . .), and soon finds it elsewhere, especially with Lord Byron whom she falls-in-love with (she thinks . . .). Anyway, he leaves her for brighter lights, many of them of all sorts, and she tries to go back to her husband, who meanwhile has been offered political advancement provided he can leave his wife, which he doesn't do, but which she tells him to. So they're apart, dreaming of each other: he in Ireland in a windy castle, poring over government documents, dreaming of his True Love; she in a garden gazebo, in the windy moonlight, tearing her heart out over him.

She dies, of course: of a Broken Heart.

Robert Bolt, who was at the special press screening, confessed to having learnt all he knows of films from David Lean. It's that sort of film.

There's a suggested conflict between what is Right to do and what you want to do, but Bolt really seems to be in favour of institutions and Right and civilized values etc. which is hardly likely to endear him to any but the over 40's . . . perhaps. By the way: my friends tell me that it's got absolutely nothing to do with what these people actually were and did, like most histories.

THE TROJAN WOMEN

Hoys Cinema 3
If you liked the play you'll probably like the film because it's just the play done in front of a camera. It has Vanessa Redgrave and Katherine Hepburn and Genevieve Bufile and Irene Pappas of course, which is a better cast than you'd expect to see on stage in Adelaide, but it's still a very boring film.

The acting is good and the costumes and scenery authentic although Katherine Hepburn isn't very convincing, with purple eyeliners around her eyes.

The nationalistic sentiments expressed are appalling—all that 'better a dead hero than a live coward' like most Greek dramas and there's a dedication at the end which talks about mans inhumanity to man. The idea that someone thinks the play has something to say to people today worries me a little. I like to think we are more realistic.

It was for me, personally, a frustrating experience, to see so many women degraded because of their dependence on men, mourning for their dead husbands and destroyed city rather than fighting for themselves. What about mans inhumanity to women! It just shows things haven't changed much.

LIBIDO

Mary Venner
Assorted Australian Directors
Sturt
'Libido' consists of four 30 min. differently directed Australian films, whose stories are the responses of famous Australian writers Craig McGregor, Hal Porter, Thomas Kennealy and David Williamson when they were asked theirs to the word 'libido' (sex drive). The first film, with two of Bellbird's worst actors, is full of clichés, the second is too derivative from other films, and the third is unresolved religious discussion. Luckily I woke up for the fourth which is just barely the piece de

resistance, being quite funny in parts as it managed to capture a certain class of people, but it was still the same old stud (David Williamson with his beer cans). However, no film has much (new) to say (especially the first two), or to show, and the technically its an improvement on other Aust. films.

THEATRE

NASTY, BOWLED FUNNY, NO SCORE

Two plays by Max Richards, "Sadie & Neco" / "The Queue" — presented by A.U.D.S. at Carclew.

WAKE UP! and listen. There ARE good playwrights in this part of the world. Max Richards, late of New Zealand, now on the Melbourne scene, is one such. Sure, he writes all about wasted lives and that (don't they all?) but he does it in lots of different ways, and he does it good. Anyway to get to the point, A.U.D.S. did two of his plays at spooky old Carclew recently; not many people saw them, which was bad luck for those who didn't.

Eight wasted lives, four per play; "Sadie and Neco", the better-written play, bitter, terribly serious, naturalistic but totally unrealistic; and "The Queue" funny, sad, utterly unnatural but strangely realistic. "Sadie and Neco" oozing brilliance, but, as one newspaper critic said, "an acting exercise"; "the Queue", more trivial but more entertaining, therefore more communicative, more purposeful, therefore a better performance.

"Sadie and Neco", basically a two-person dialogue between a sick woman and her brutal, playful sadistic lover, should be presented on a low key, verbal, oppressive level. It suffered from OVER-direction by Flinders University Drama lecturer Guthrie Worby. The Actors, Nerity Laughton and Tim Bell, were fine, but the director's obsession with finding an appropriate and CLEVER move for each line made it too energetic, too large, losing the tension. Academic.

"The Queue", four vague characters queuing to see a non-existent circus, is altogether a different packet of popcorn. Popcorn. Getcha popcorn here. Lots of noise and athletically-workshopped action where necessary, silence and stillness to complement. Red noses. Imaginary tigers. And four pathetic (aren't we all, a little bit?) characters — played by Rob Brookman, Lesley Wells, Ben Harris, Andrew Bleby. A nice, group feeling, probably due to director Bleby's PRACTICAL rather than ACADEMIC theatrical grounding. So . . . an interesting (fun?) night out. Pity you missed it. You didn't? Great Bart Bother

NOTES IN THE MIDST OF HYSTERIA

Paralysis is here again . . . "Dream" allParalysis is here again . . . "Dream" all but dead in the memory . . . a very pleasant evening . . . back to work . . . Adelaide style . . . Edwardian Mediocore . . . musicals . . . Ric Marshall (retch) . . . My Fair Lady on a handkerchief stage . . . money mad Egaliton . . . not content with his theatrical emetics at Olde Kings, puts on Desert Song . . . as lively as a dinosaur . . . a pop . . . brings in the blue rinses . . . Theatre Guild drags out adolescent Anouilh and stuns it s (highschool) audience into sheer reverent boredom . . . Wheeler walks out on Much Ado in a teeny huff . . . poor man, life is so hard . . . the arthritic Guild board meets at its own leisure and decides to direct the next sleeping pill. A.U.D.S. puts on a New Zealand play and invites local no talent to direct(?) and act(?) . . . The Torch Players drag out their twenties costumes again, the only ones they've got and almost stage a thing called the Match Maker (sheer Bronx Jewish schmattz) . . . result? . . . not worth coming in for says tea lady . . . surprise surprise . . . plans for a melodrama (what dynamic thinking) directed by the lovable Tim Mao from Oz Max Hieght (nothings final yet, we live in hope) . . . perhaps we'll get to see those twenties costumes again . . . see if we can remember who wore what last time . . . once more for the blue rinses . . . what about Bunyip's next tatty extravaganza . . . how I love those puce back cloths lit by dystentry green follow spots . . . and that preprimary school acting . . . Adelaide professionalism . . . at the Sheridan . . . Flash Jim Vaux flashed past thank God . . . small houses after non de script campy in Red Hot Riding Hood discourtesy of Mr. Purcell . . . small houses? . . . lets say miniscule . . . Theatre 62? . . . furiously grabbing at straws . . . little hope for "Two foot six . . . dead darlings . . . really dead . . . what happened about importing Scholfield (probably wanted to know where Adelaide is) . . . next comes Flinders Mrozek's Tango . . . how did they get the clue for that . . . is someone thinking? . . . Lord preserve us . . . but please don't give us your half baked, one-tenth digested versions of Brecht or Artaud . . . you're way off the beam . . . act for a change . . . not one for the blue rinses . . . S.A.T.C.? . . . Alpha Beta. Another marital bitch session . . . Long Day's Journey a family bitch session (both imports from London hit successes) . . . Hans Kolhaas (almost a London hit) . . . Comedy of Errors . . . it couldn't possibly be as creaky as Measure for Measure could it? . . . no acrobatics please . . . remember Adelaide style . . . then . . . Rookery Nook . . . the blue rinses have it again.

But to continue . . . A.U.D.S. plans Ginter Grass imports some down and out Flinders person . . . ah well . . . keep on hoping . . . others don't know . . . no one knows what the Colleges do . . . they never inform me . . . just as well . . . farewell RSC! . . . Adelaide style goes on and on and on . . . why don't people come I hear them say . . . well dears . . . if you don't know I'm not going to try to explain . . . Adelaide style . . . In ten years time it could have reached post World War II but who reads this column anyway . . . few . . . that's why the malaise goes on . . . my plans for the future . . . the tomb . . . but before that tomb . . . but before that I go to London to glimpse now and then the dying art once known as theatre. Bill Shoubridge:

FLASH JIM VAUX
Sheridan Theatre
Flash Jim Vaux is the life of the same taken from his memoir written in 1818 when he was a convict in Australia. With a small cast and a small stage the fast changes of persons and places demand versatility from the actors and imagination from the audience. It is a "ballad opera" with equal amounts of speech and singing (songs). I found it a bit hard to concentrate for so long with so many scene changes and the general sameness i.e. bawdiness and rowdiness of mood; the scenes which did create tension or sadness etc. became a relief. There could also have been more detail of Vaux's life in Australia in particular, too often he was standing aside. The singing was good because it wasn't remote and unreal and that's the thing about the Sheridan, it is small enough for audience involvement and the players did realise this and encouraged it.

MEDIA-CRITS & PIECES

SCULPTURE

SCULPTURESCAPE

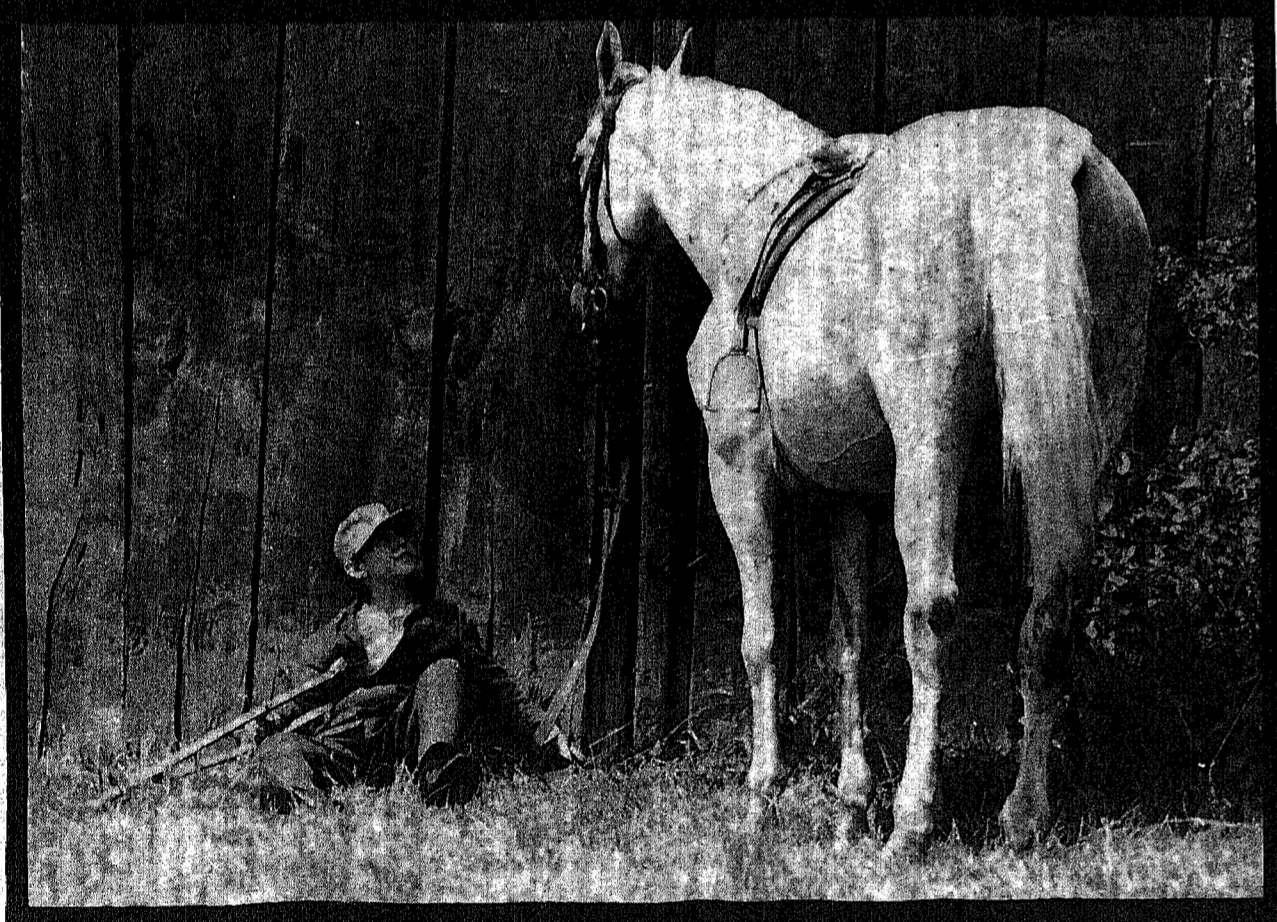
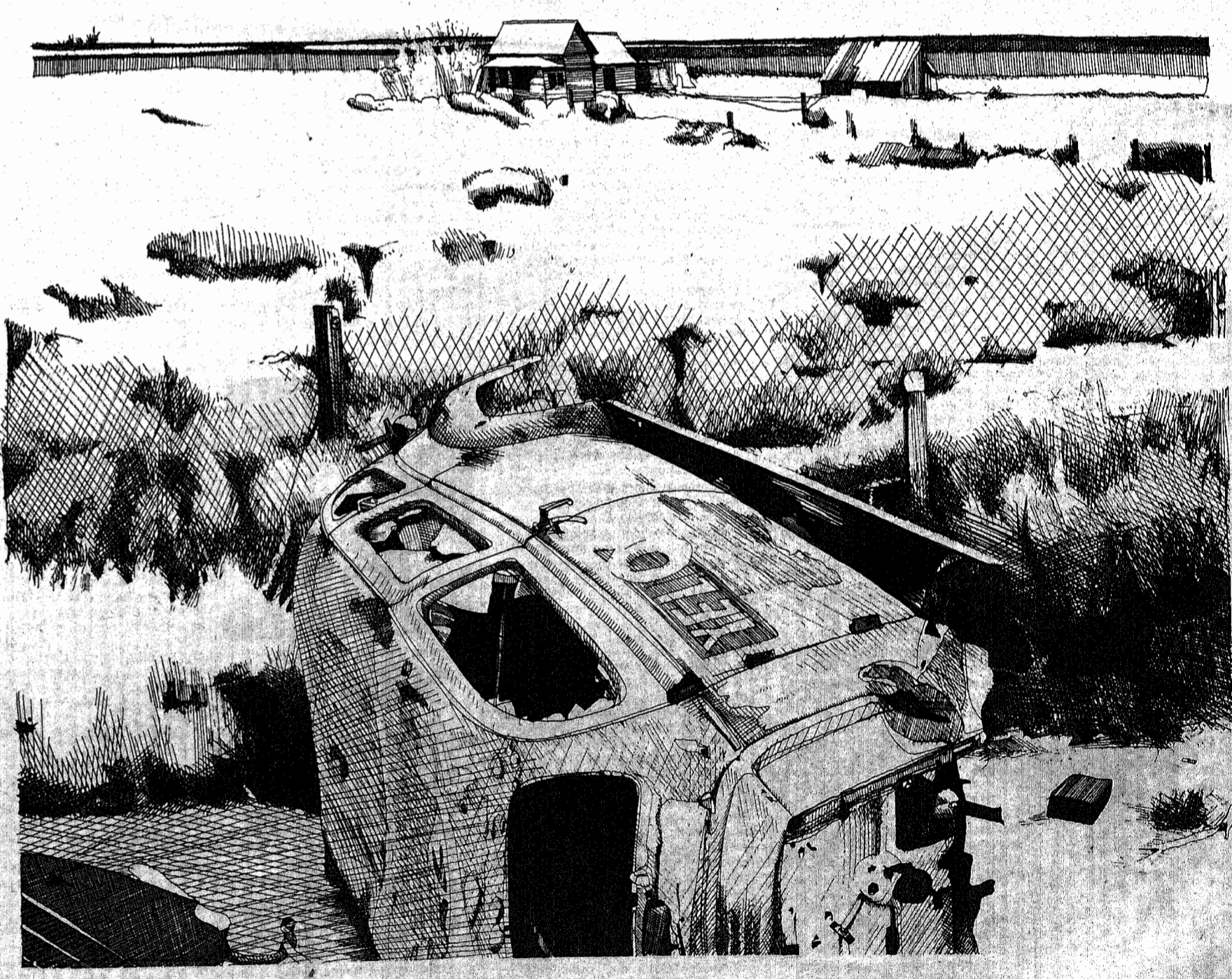
73
Mildura Victoria
MODERN FRENCH SCULPTURE
Art Gallery of South Australia

Sculpturescape '73 covers approximately 20 acres of natural scrubland and riverflat adjacent to the Mildura Arts Centre. This is the fifth such triennial sponsored at Mildura and, as in the past, work is submitted by invitation only. On this occasion an open site was offered to the sculptors and as a result many of the 130 works were created and constructed on the site using readily available materials. Such a work is exhibit no. 41, untitled, by Domenic De Clario catalogued as "Installation with string, rope, branches, logs and sundry objects attached to trees growing on site." Now after over two months of exposure to a harsh environment the works have softened and matured as a complement to the landscape. The

size and range of work available for exhibit. In the Adelaide situation criticism can be levelled at the display techniques, for the gallery limitations have become glaring faults. Sculpture by its form and shape must be seen from all directions except in the obvious case of floor or wall sculpture. Movement by the viewer is essential and at Mildura you can walk around, through, in and out, towards and away. At Adelaide most of the works are wall or floor bound. The works are given a front that they do not have, you cannot walk around, and the highly directional lighting accentuates this. I am sure that Nicolas Schiffer would be most upset to see that his 'Lux 12', No. 38 has its most exciting plane facing a wall 50 cms away. As a commentary of modern French sculpture it is an excellent and justifiable comparison to Sculpturescape '73. Both are current and international in technique and should really be seen together as Mildura's art director Thomas McCullough originally conceived so. As an understandable protest against the French Tests Australian sculptors would not permit their work to be exhibited alongside the works sponsored by the French government. Nevertheless I would recommend that you step through the rear entrance of the gallery on your way up to the city.

free ourselves? Play Dirty: get to know their previous patterns if you're on trial. Dig up as much stuff about the judge and the courtroom lackeys as you can, what companies they own, what clubs they belong to, their 'previous convictions', i.e. people they've kidnapped and locked up for years — drag it all through the courts. Make sure the jury hear it and then phone the press: they've got the cheek to steal from people every day of their working lives and then put you on trial when you try to nick a little bit back to live on. The best form of defence is to attack the bastards and make them shit scared of putting people on trial, because they know the tables will be turned and it's them who are going to be tried. This tactic is guaranteed recipe for bringing on their coronary attacks and stimulating their ulcers. There is a complete breakdown on every stage and aspect of defending oneself from arrest, through the magistrates courts to trial by jury. Key factors such as not making statements to the police under any circumstances are reiterated; Another very important thing to remember — don't, and I repeat,

Rodney Barrington



MEDIA-CRITS & PIECES

DO NOT MAKE A STATEMENT, to the police, even if you feel you are guilty of the offence that you have been arrested for. Wait until you see your solicitor, and if you want to make a statement, make it to him.

Often, for reasons ranging from personal ambition to incompetence, solicitors prove to be unsatisfactory. You don't have to accept the solicitors allotted to you. Even if they are allotted to you under the legal aid scheme. When you make your appearance in court ask for 'Legal Aid'. The chances are you will be granted it. But remember, just because the court allots you a firm of solicitors, it doesn't mean you have to engage them for your trial. If you feel he's not handling your case properly, sack him. It's better to have no solicitor than to have one that's making a hash of your case.

On the principle that the best defence is attack, strategies such as the following are recommended:

Another thing to remember: While you are making your first appearance in the magistrates court, ask the officer in charge of your case whether there are any verbal or written statements of admissions. The chances are that he will say that there aren't any written ones, but there are verbal admissions. If he says this, ask him to read them out to the court. This is a good tactic because they haven't usually had enough time to make the verbals up and it catches them unawares.

In the section 'How to Handle Lawyers' it is noted that: The Judge plays a more important role in getting a conviction than even the prosecution. Always expect the judge, as the expert above all experts, to sum up against you. Judges are above all experts at twisting the facts and getting convictions.

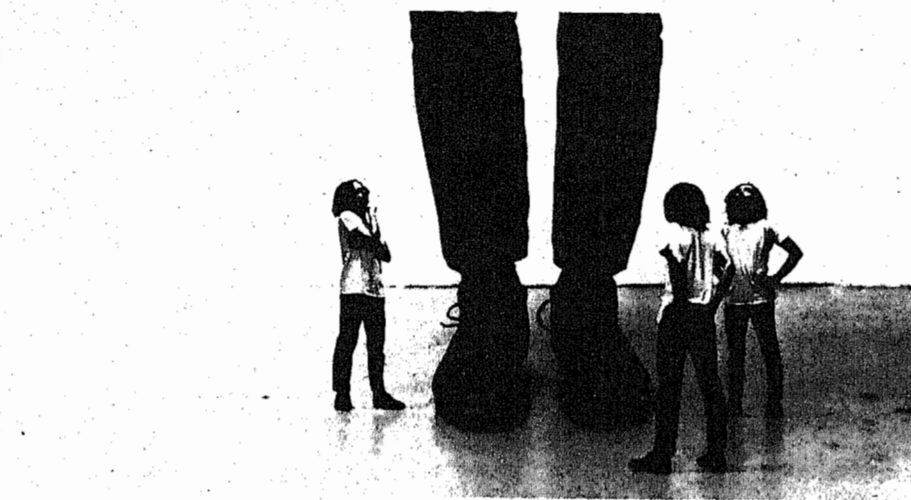
This was certainly the case in the Nasty Tales Trial. The defence lawyer wrote a denigratory poem about the judge's summing up which he showed me afterwards. However he didn't stand up and object.

Possible situations, such as your lawyer not showing up, are also dealt with.

For a jury trial you should carefully choose the sort of barrister you want. All solicitors have their favorites. Having got the barrister of your choice, if he is any good he will have many other cases on his plate. Sometimes he will end up with two cases on the same day, and you may be the unlucky defendant who is landed with any old substitute.

Beware: do not be conned into accepting a substitute. If you sack the substitute lawyer the court cannot force you to defend yourself. But you can only get away with insisting on the lawyer of your choice and the necessary adjournment if you are absolutely firm. If you waver the judge will seize the opportunity to push and don't let them get away with it. The state of the law and proposals for change are examined including the infamous 'abolishment of the caution procedure' etc.:

The Law Revision proposals not only aim to abolish the caution, but put the burden on the accused to inform the police of any defence he might want to rely on at trial, and failure to make a statement will be adversely commented on by the prosecution and the judge. Thus the real trial, it seems, will take place in the police station. Again, the proposals want criminal



records to be made more readily available in the course of the trial — to turn the jury against the defendant. However, no mention is made of any protection against police 'verbals' — misrepresenting or inventing a defendant's statement — or of any right to having access to legal advice. Not without humor, there is an amusing quote from Paul Pawlawski addressing the Bow St. Magistrate at Easter 1971: "People of London, I am addressing myself to you because the magistrate is mad. He's insane, and it would not be in the public interest to address yourself to an insane magistrate. Last time I was in court I said: "As a taxpayer I demand that the magistrate be taken to Horton Mental Hospital and kept there for four weeks mental observation." Today I asked the Clerk of the Court whether the magistrate was taken to a mental hospital for observation as I demanded. The clerk remained silent. I repeated my question several times to make sure he understood, but he just sat there. I then said: "People of London, you can see for yourself that the Clerk of the Court refuses to answer my questions. Very well then, I won't answer any of his questions".

In the section Gay Men & The Law, the following advice is proffered: When you get to the p. pen, they'll take you into an interview room. If there are two of you they will separate you. When they've put the other guy in another room then they'll start putting on the pressure. They'll threaten to tell your parents, your headmaster, or your employer or your family in order to get you talking. Keep quiet. Watch out for the game of leaving you alone with a 'sympathetic' p. (they don't exist) who offers you tea and cigarettes, and who maybe goes on about how he once used to mess around with boys when he was younger (so what freaked him out?), or suggests that if you talk he'll personally see you get off lighter.

Watch out for being left alone with the heavy p. with the heavy temper. Keep refusing to talk. If the heavy comes in, and says the other guy has confessed everything, ignore him. It may be true, especially if you don't really know the other guy, but it is equally likely to be another p. lie, so stick it out and say nothing.

Another p. tactic is to suggest that in order to save you the embarrassment of appearing in court on a gay charge, you admit instead to being arrested for something else. A favorite p. offer would be to get you to agree to appearing in court as a suspected person.

The above is true for all types of offences. As is stated repeatedly, never say or admit anything without the advice of a satisfactory lawyer.

This publication is the most useful manual on any subject put out for some time. It has the authority of experience and should be in every household of those people whose life-style, however socially harmless, places them outside the laws of this land.

RECORDS



THE GRAND WAZOO
Frank Zappa
Bizarre

The only review of Zappa's most recent release I have read described it as "soundtrack music in search of a film". There are two major things I can say to that. First, Zappa was into film-making before music, long before, and one can see broad hints of this influence still nagging away at his musical material. It is significant that his best albums *Uncle Meat* and *Burt Weeny Sandwich* were originally intended as film soundtracks. The second point is that Zappa cannot please his public or critics as well as he deserves. When he officially disbanded the original Mothers he said something along the lines of "waiting until you've caught up with us," which admittedly sounds very self-righteous but nevertheless seems to have proven itself fact. Criticisms such as the above quoted support the view that his critics are a couple of albums behind.

When the Mothers first appeared, they were not widely accepted. This is now legend and need not be dragged up beyond a point. It wasn't until some time after the Mothers faded that they actually became "hip". Since then, Zappa has seemingly carried an albatross, the rotting carcasses of his first few albums. There have been promising beginnings, but nothing has been followed through to an end. Zappa has dabbled, but not developed. *200 Motels* was a sort of return of the Mothers, for the sake of send up. *Just Another Band* saw the idea carried on beyond a joke. When Zappa formed the Grand Wazoo, he said they would not be doing material previously associated with himself or the Mothers. He showed signs of trying to get away from the "comedy music" and make people appreciate straight, pure and extremely good jazz.

The album centres around the mythical or allegorical conflict beyond instrumental and vocal music, the instrumental side favoured. The first track on the album contains some vocals, then fades into a formless ramble, serving as a prologue, in true Greek/Roman style (as is the

keyboards (including fleeting moog) and orchestral embellishment. One of my better informed colleagues intimated that two of the members were ex-Mothers, and although this has little import for me, I feel duty bound to mention this, as there is a tendency in certain circles to regard the aforementioned ensemble as something sacred and mythical. And so, to the music! My attitude towards this album is similar to that of a person who dislikes murder, but can admire a good murderer. The material is in that all too familiar jazz-rock mould, but a lot more raunchy and naive than that of their Chicago/Chase counterparts. The "heavy" material is interspersed with a couple of token "soft" tracks, one of which (*Siesta* can be quite enjoyable under certain conditions), the use of strings here is good, complimenting the flute and acoustic guitar well (a couple of the multiple portamentos are quite remarkable.) The only two tracks which promote active dislike are those with a message — namely LA County Jail 59 CS, and An American National Anthem. The first tends to be funny, viz. If you want to know what it's like in jail, man. Try locking yourself in your own bathroom for two long years. The second is cliched to the point of disbelief. (A mock Negro voice singing about the horrors of drug addiction.) But, as I hinted above, the album does have some saving features. The musicianship and execution is depressingly good, all the songs are reasonably well-constructed, the composers have a good feel for dynamics and arrangement, and the production has not been skimped at all. It is such a pity to see all this ability going to waste! American rock music appears to be in a stifling dead end; can you think of one American band which is within a few light years of England's best? (Yes, ELP, Floyd etc.), in terms of contribution towards the living, dynamic, exciting thing that is progressive music! The only glimmer of hope from the *New World* (Dvorak was probably their last good composer, and he was Czech, anyway!), appears to be the Mahavishnu Orchestra (anyway, John McLaughlin, is English, or Scots, or Indian, or something).

There must be good musicians who are not content to play the standard blues-derived or jazz-rock styles, but where are they? America will continue to churn out albums like *Geronimo Black* until it stops importing its genuine creativity (all the top English bands have huge American followings) and stirs her own musicians into action. Summing up — a predictable, symptomatic album, with much wasted potential. Not worth serious attention.

OUT OF THE BLUE Mackenzie Theory Mushroom

After weeks of uncertainty, they finally got the band into T.C.S. Recording and put down some tapes. But somehow it wasn't there, standing in an aquarium with musical instruments. So nothing happened.

Then people found in their letter boxes invitations to come and join in the session on Sunday night. The people came, the band came, and an album was pressed, and lo! we have *Out of the Blue*. Very little needs to be said, as most of us have seen *Mackenzie Theory*, somewhere along the line. But for the unlightened few... The album is typical of their material, possibly the best, and unfortunately there is little rock and roll, and absolutely no country and western. What there is... is... well it's hard to describe... kind of free-form jazz with rock underdetermines moulded around the guitar acrobatics of Rob MacKenzie, who is undoubtedly the best guitarist in Australia. It opens with their most commercial tune. *Extra Terrestrial Boogie* which already local groups are hashing into their acts. Unfortunately... it's a little tricky. Its rhythms, you see, and indeed the rhythms throughout the whole set are unorthodox, while being genuine. I would recommend that all advanced students in music buy it and study it!



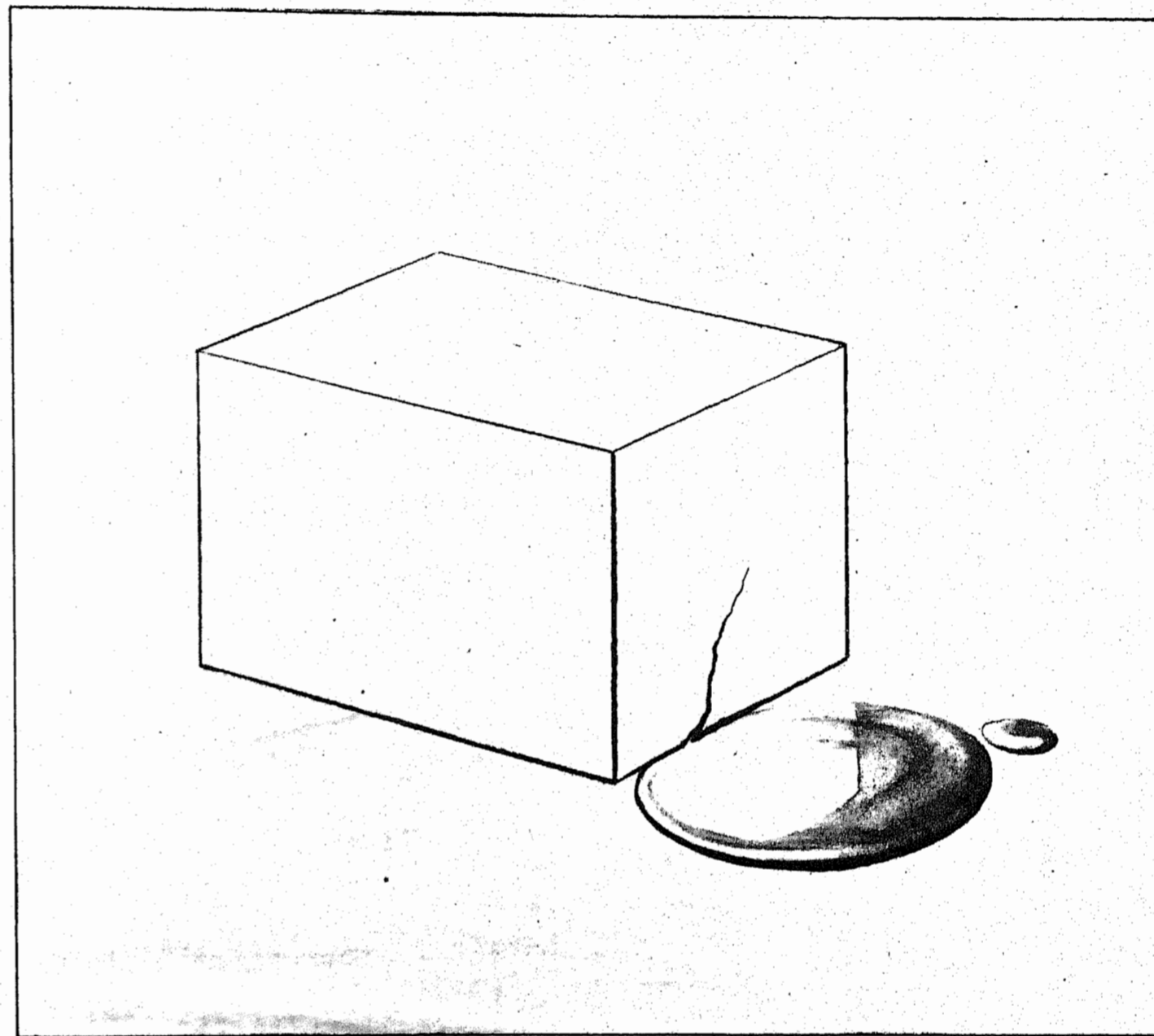
GERONIMO BLACK
MCA

Geronimo Black's album came to me completely unheralded. They are one of those bands which you have never heard of before, and because they are simply not good enough to warrant attention as a band making a genuine contribution to music, and not commercial enough to gain the favour of those paragons of musical sensitivity — the DJ's.

There is a total lack of cover notes to this album (if one overlooks the quaint personal messages from each of the six members), making it rather difficult to summarise the instrumentation for you, dear reader. Suffice it to say that GB has the well-proven *American Rock* of the basic three, plus brass.

New Song was featured on the

MEDIA-CRITS & PIECES



A Souvenir of London

Sunbury set, and it was a poor representation of the band's performance. On this album we have a much cleaner sound, thanks to the newly installed Dolby machines, which positively eliminate all tape noise etc. Two other songs are represented, *Opening Number* and *World's the Way*. The man from the copyright dept. gave up when he heard them; he couldn't write it all down. There is talk of a split, so take out some insurance with your record retailer by asking for *OUT OF THE BLUE*.



PROCOL HARUM
Grand Hotel
Chrysalis

PROCOL HARUM are one of those groups who've never had the popularity they deserve. Their *White Shade of Pale* tricked people into taking them as a one-hit-wonder-group, and their follow-up singles always suffered from this expectation.

But PH are popular again, and this album will determine whether they stay so. Keith Reid uses words as if he's throwing buckets of paint at a huge canvas; the paint separates as it dribbles down the canvas into brilliant colors and distinct images, until the whole song glows vividly.

Gary Brooker's music, melodies and arrangements, and voice are the perfect foil to Reid's surrealist images. It's gothic rock at it's most eloquent. Unfortunately *Grand Hotel* isn't vintage Procol Harum: It's OK, but it doesn't reach the heights of their earlier albums. The *Riviera/Champagne/top-hat-Saturn* tinted photos of the cover aren't carried through the album; it's more a tattered boarding house than a grand hotel.

Sometimes, as on the title track, the total symphonio-rock works, but more often it leaves you wondering why they bothered with the choir, the pipe organ, the trumpets, the violins, the lead guitar, the military drumming etc.

The themes of falling from grace, loss of love, suffering and pain are all explored better on earlier albums. It's not so much that *Grand Hotel* is a bad album — in fact it's better than most rock albums around at the moment; the trouble is that it could/should have been so much better. Meantime, listen to *Salty Dog* or *Shine on Brightly* again.

FOGHAT



FOGHAT
Bearsville (WB)

This album presents a variety of styles of music (as indeed Savoy Brown did over the years), ranging from forceful, rocky numbers through most blues influence to end with a slow acoustic track. However, the versatility shown is shallow and Foghat seem only suited to churning out rather commercial rock.

Their music lacks feeling — no real rip your guts out stuff here. It's not tight enough, and tracks just fade in and fade out. Vocals on most tracks are weak and/or strained although in places our friend Lonesome Dave does project some sense of conviction.

There are some good guitar riffs (as they say in the jargon). Some of the lead work is really soulful and some of the slide just great. The last track is too short — it's such a contrast to have soft acoustic guitar, that you hardly take it seriously at first.

Pick of the tracks — Side 1: *Long way to go* has a great melody, much fuller sound and more variation, which is lacking within other numbers. It's too late — a slower track with more feeling, improved vocals and good lead.

Side 2 is more rock-blues influenced. *Helping Hand* — good guitar work, *Couldn't Make Her Stay*.

I personally found it a disappointing album because it struck as being uninspired. But its probably worth having a listen to a few times as it did improve with further listening.



ALADDIN SANE
David Bowie
RCA

David Bowie is, of course, the lad-insane himself; on his earlier *Man who Sold the World* LP, he sang: I'd rather stay here with all the madmen/ than perish with the sad men roving free/ and I'd rather play here with all the madmen/ cos I'm quite convinced they're all the same as me.

First thing: Bowie does have something to say. He's intelligent and sensitive and aware and articulate and widely read and so on. That doesn't mean he's good; it just means that he could be.

Secondly: He's being promoted in a way that could make him seem something that he's not. Don't take any notice of

anything about Bowie apart from his records (and, perhaps, his stage show).

Thirdly, this latest album is no great album, but it's worth a few listens at least. The amazing thing about it is that for the *Dylan of the 70's* it's remarkably set in the past: it's New York of the 50's and 60's updated: there are songs of lost opportunities and images of a nostalgic youth. Even *Panic in Detroit* is a classic mid-60's paranoia song. It's not bad that it's like this, it's just a bit strange after *Ziggy Stardust* who/which was very 1973.

The LP begins with *Watch that Man*, the double implication of the title continues through (look at/look out), the end of the title track breaks into chaotic/free-form jazz, but the solid pink/floyd bass doesn't give up; *Drive in Saturday* has a Spector-60's production; *Panic* throws you into it right from the start; *Cracked Actor* is the most overtly gay song on the album and has the most memorable line: *Crack, baby, crack, show me you're real; Time* is a beautifully produced mini-opera of growing up and losing options; *Prettiest Star* is melodic and loving; *Jean Genie* you've heard with its Dylan/Ginsberg images and orgy/physical chant; *Lady Grinning Soul* ends the album with a lost-world/Cabaret/adoration/love song: it alone is worth the price of the album.

In addition there's Bowie's version of Jagger's *Let's Spend*, much more explicit and futuristic than the Stones could ever be: cool and raw, this is the homo superior.

So that's the album. Hardly an advancement, but enough to hold Bowie where he is until the next LP.

COMIC RELIEF

