

05
strong Room

ON DIT
VOL 38
NO 10

REWARD!
A silver dress ring was left on a wash basin
in the George Murray at about 3.00 p.m.
on
THURSDAY, JULY 16th
Reward for its return to the SRC Office

TYPING DONE
Typing of students notes or Thesis
papers.
Cost to be negotiated.
D. LOUGHRY
13 Manningford Road,
Elizabeth Sth. S.A.

AUSTRALIA IN ASIA

The last in a series of three articles on Australian Foreign Policy.

by John Tapp

It has been a consistent fault of the peace movement in Australia since 1965 to attribute Australia's participation in the Vietnam War to the Liberal Government's eagerness to build up a store of favour in Washington, or to some similar deviation by the Liberal Government from the fundamentally correct path previously taken by Australian policy in Asia. Even those who are prepared to go as far as to accuse the Liberals of being 'lackeys' or 'lap dogs' of America seem to think that all that is needed to remedy the situation is to vote the A.L.P. into office.

This view of Australian participation in Asian affairs is fundamentally wrong because it overlooks:

- (1) the history of Australian attitudes to events in Asia, in particular our view of left-wing revolutionary movements there; and the corresponding history of Australian interventionism in Asia in opposition to those movements for social change. This aspect has been dealt with in the first two articles in this series.
- (2) the position of Australia both as a vital and aggressive outpost of western imperialism in Asia (powered first from Britain, but now more predominantly by the U.S.A.), and as a developing capitalist nation with imperial designs of her own. It is this second aspect that I now wish to examine.

The 'left wing' of the Australian peace movement, the 'revolutionary socialists' have not so much overlooked the role of Western Imperialism in Asia, but have rather confused Australia's position within it. The Radical Alliance, for example, in its July 4th leaflet, identifies Australia's position in the following way:

The U.S. has a great deal of power and influence in this country because of the great deal of money it has invested here. This is the main reason for the ANZUS Alliance and the main reason for our involvement in Vietnam.

Armed with their Leninist definition of imperialism, they claim that as Australian companies which have interests in Asia are controlled and owned by companies in the U.S.A., Australia herself is not imperialist, but rather a 'flunkey' or a 'lackey' of U.S. imperialism. This view is rather too simplistic for it is based on a notion that Australia is simply the victim of U.S. capital expansion, and that her policies are wholly or primarily the result of this.

It is certainly true that U.S. capitalist expansion has made major inroads into the Australian scene. It is repeatedly pointed out that Australia's raw materials are being exploited by U.S. corporations and controlled by U.S. capital. This is, in fact, now a major hobbyhorse of many Australian liberals who do not want to see Australia owned by overseas interests. Most of us are also aware of the extent of foreign ownership, not only of so-called Australian companies, but also of actual Australian soil, raw materials and stock. It has been pointed out that this is so great that Australia has now effectively lost control of her own natural resources.

S.D.A. has been anxious to draw attention also to the extent of U.S. imperialism's involvement in this University; with research grants being provided by the U.S. Air Force, General Motors and many other American-based corporations. This is all very well, but this penetration and take-over of Australia by U.S. imperialism is only one side of the picture, and any view which sees Australia as only an emerging neo-colony of America is quite wrong. The whole position of Australia vis-a-vis the U.S.A. was effectively summed up by Prime Minister Gorton in a speech he gave to a group of American businessmen at the River Club in New York two years ago. Since this speech also expressed the aspirations of the present Australian government it is worth quoting at length. Gorton began:

Gentlemen, I propose to talk to you, you'll be glad to hear, for quite a long time, and if it means that you'll have to forgo the chance of making a couple of million dollars because there's a few more minutes away from your office, I hope you'll forgive me, because what I'm going to talk about is not the chance of making a couple more, but a couple of hundred more, in my own country. Horace Greenly, I think it was, had a word of advice to American men and you will remember it: 'Go west young man'. Well, I have the same kind of advice. Keep going west, do not stop in California.

And with reference to where the young men of American business should go in Australia:
Go west to the great wilderness where the iron ore comes from, go north if you wish, to where the bauxite lies, or go south to develop under the sea between Victoria and Tasmania, these vast new oil deposits which have been discovered.

Ironically, at the end of his speech, after this direct invitation to U.S. business to come and develop, control and hence take-over our natural resources, Gorton begged:
...but I would say this... we also as an Australian nation want... the opportunity, sir, of equity participation with you in the growth of our own nation.

Without further comment, this effectively represents the first side of the picture. However, Gorton made several other significant comments during the course of this speech. For example:

... speech of growth in an uncertain world in transition is fairly essential not only for us, but for you, because we think in the same way and want the same kind of lives not only for ourselves but other people of the world.

This is an honest statement of Gorton's desire (and I would suggest that this represents the desire of the Australian ruling class as a whole) to see not only Australia but the rest of the world develop in the same way as the U.S. has. Who then is it who are trying an 'alien' system in Vietnam: the capitalist West of the N.L.F.? This is directly answered in another statement by Gorton, in which he envisages an imperialistic collaboration between Australia and America in bringing the Western capitalist system to underdeveloped Asia. Talking in a 'joint contribution' from the two countries 'in developing that area contiguous to U.S. (i.e. Australia) but important to us both, Asia' he foresees that through a process of Australian-U.S. economic 'development' of Asia:

... it will be possible to lift the standard of living in that area and therefore the demands for goods of people in that area. And therefore, if we care to put it on the basis of self-interest, therefore a demand for production from your country and mine. I do not put it purely on the basis of self-interest because I think that in this way there will be provided for these people an opportunity for the sort of life that you and I want them to have and a defence against the sort of life that our most significant ideological enemies would wish to draft them into.

Here, in a nutshell, is the Australian Ruling Class' design for Asia: we are to impose on them firstly, the capitalist system of economic development for our own purposes of extracting the natural wealth and exporting Australian goods and secondly, the Western capitalist way of life. Just as there is nothing very much wrong with the U.S. taking control of our natural resources so that we can develop and modernise, there is nothing wrong with our doing the same in Asia.

Herein lies a major reason for our military commitment to Vietnam: the Government recognises communism as providing the leadership for nationalist Asian resistance to Western colonialism and for the popular overthrow of commercial and landowning governing elites in Asian countries. Communism provides a serious threat to the Australian vision for a form of Asian development that is favourable to us in economic terms. The fears of 'disorder' and 'instability' in the region are the traditional ruling-class fears of an awakened and audacious mass movement demanding fundamental social changes. The Australian plan for Asia was summed up by Hasluck:

Raw materials, markets, peace, all these things are bound up in the [Australian] current need.
Obviously then, any kind of 'peace' will not suffice, it has to be a 'peace' which safeguards for Australian capitalism fairly unlimited access to raw materials and markets.

Thus, despite Australia's position of being exploited by U.S. business interests, she also exploits, both as a co-partner of the U.S. and as a mini-imperial power in her own right. Not only is she engaged in participation in economic activities with the U.S. in Asia, or in military projects; Vietnam, Harold E. Holt Communications Station, Pine Gap etc. she also has a proud record of doing her own imperialist thing. A spectacular example of this occurred last year in the Bougainville crisis, in which the Australian government sent in riot troops to support the Conzinc Rio Tinto corporation in their take-over of the lands of local villagers.

This, however, was not an exception in the behaviour of Australia in New Guinea. Quite apart from Australia's self-imposed mission to impose her forms of 'civilisation' on that country she also has a direct imperial stake there. Over 60% of Australian investment in Asia is planted in the Territory, and about two-thirds of government 'foreign aid,' is also directed there. In his book 'New Guinea' Peter Hastings indicates the extent of foreign ownership of resources in the Territory:

... 90% of all business profits will be gained by foreigners at the end of the five-year plan period. Moreover, over half of the 4,500 stores in Papua and New Guinea are in the hands of expatriates.

This sets the pattern for most of New Guinea's business and commerce and in agriculture, for example, the indigenes earn less than half the total income — the rest going to the 1% of the population who are foreigners, most of whom are Australians.

This is only a brief analysis, but it should make clear the point that Australia is not simply the 'lackey' of U.S. imperialism because her resources and companies are owned to a large extent by the U.S. Australia has been consistently engaged on the Asian mainland since World War II, with the view of preventing indigenous Asian radicals taking power, and directing their countries into forms of social development that would be harmful to Australian interests. Australia's vision of Asia is based on a desire to see all Asian countries develop in the same way that Japan has since the war (with reservations), capitalist, consumer oriented, creeping westernisation, and at the same time economically promising for Australia (i.e. exploitable perhaps in a way that Japan is not).

Australia is a willing, conscious and eager participant in the system of Western imperialism in Asia. She has for a quarter of a century been an aggressive and active belligerent in the area. The Vietnam war was not a 'mistake' and to change overall policies towards Asia in any fundamental way will require far more than exchanging tweedledum for tweedledee in Canberra. Also, to simply look at Australia's historic role in the imperialist system from within the confines of Lenin's definition leads one to erroneous conclusions as well. Australia is an imperial power in her own right, as well as in concert with the U.S.A., and should be recognised as such.



HEADMASTER'S ACTION

Dear Sir,
 Serious articles in your magazine are not fit to be displayed in a high school classroom. This is the view taken by the headmaster of Norwood High School, who publicly ripped the article of the centre spread of 'On Dit' (30th June, 1970) entitled "The Chemical War in Vietnam" down from the wall after asking earlier whether the class contained a 'communist cell.' Two Bruce Petty cartoons from the Australian have also been removed, for although they escaped the headmaster's attention at the time, the class teacher apparently does not wish something which HE pasted up on the pinup board to be publicly removed.

Yours
 Student, N.H.S.

PEEVED

Dear Sir,
 I would like to enquire about the existence of any agreement made between the construction contractors and the Union re the use of the toilets and suchlike.

I hasten to say that I do not object to the use of these facilities by these men, but, I strongly object to the nasty comments some of them have inscribed in OUR dunnies. I feel this detracts from the witty humour our own chaps have displayed in days gone past.

Also there is a by-law in one of the Uni constitutions that states that:-

"Motor bikes must not be carried, driven, wheeled or transported in any way within the University grounds, except in the region adjoining the back gates," or words to that effect.

I was nearly booked for sitting on my '50 some 10 yards inside the back gate, but pleaded and scraped my way out of it.

However consistently a or some builder(s) have been driving their motor bike(s) inside the University grounds.

Is this fair?

Yours
 PEEVEFULLY,
 J. S. FOX

HOBBY

— First, there was that 'provocative' pin-up cover — a subtle move to provoke the Women's Liberation Movement to do a bit of free entertainment for the readers of On Dit.

Then, there was another cover: this time one of the more uninteresting (I suspect) excerpts from Portnoy's Complaint — only fascinating to the easily titillated. One could not have said it was intelligent criticism of censorship, which would have required something like a chapter from Portnoy's to show something of Roth's style and the themes (or whatever) he is concerned to explore. Instead, it was cheap exploitation of censorship, perpetuating its repressive psychology in dramatically (COVER) evoking the prurient delight in the 'naughty' of those doomed to stay at confused puberty. The other kind of attack on censorship, which is why not so-called 'pornography,' because so what if "masturbation or sexual intercourse" flourish, also has no place in the editorial of latest On Dit. This kind of attack would be concerned to transform good old Anglo-Saxon repression into free acceptance of the naturalness of sex: once this occurred, then the Girlie magazines (etc.) would have no longer any raison d'être. But Lynch and Disher retreat into the soft-sell argument that only the very "weak" will be 'depraved and corrupted,' and, in any case, there's little evidence of such libertine sex flourishing. This argument, wittingly or no, is enclosed within the framework of repressed sex.

— Now, in the latest issue, two gems from Garry Disher.

(1) A descriptive situation in which the NORMAL looks at the deviant — the homosexual — and, carefully staying off the approach of the abnormal and pitying the homosexual in his blue, sordid underworld, retreats "3 a.m. Down three flights" in easily forgotten bewilderment.

(2) A clever piece of nothing attacking the self-indulgent 'games' of the self-styled 'revolutionaries'; 'games' not only because (i) the kids are only using revolution as one more kick between fighting and drinking/filming/pseudo-intellectualising, but

also because (ii) the kids, indulgent in their naive don't see their's is a lost cause — for there are always cops round the corner and "There's too many of them." "They'll smash you all over the pavement." Then comes the paternal clap on the shoulders: wise up children, you've got to PERMEATE. You see what you do is work within the system; once there you exploit/expose/influence. That's how you get power, kids; that's how you get things done. We may admire Mr. Disher for his gerontocratic wisdom, but don't let our father-fixations (all proper young rebels have them) obscure for us the counter-revolutionism involved in that piece of urbane criticism. Implicit there are two assumptions: (i) you don't need a revolution because you can work through the system, and, (ii) underlying the assumption that a revolution will be smashed, is another, that popular support will never be given to a revolution. Disher has undertaken the classical reductionist technique in respect to the Left: the revolutionaries' ideas and analysis are not taken seriously in themselves and argued against, for they are only the games of spoilt children. Thus he is able to sidestep asking why the revolutionaries have rejected the option of 'boring within' and to avoid any intellectual defense of 'pragmatism' or 'realism', i.e. acceptance of the present system, as against 'idealism,' a total critique of the structuring and ends of the system. While there is no indication whether Disher accepts some or any of the ends of the revolutionaries, if his strategy is pursued, then one elite is substituted for another, the system being structurally hierarchical. It is the authoritarian nature of this structure which is so anathema to revolutionaries; and to destroy it they will have to project a counter-structure and adopt means appropriate to that end.

There's a clear pattern in all this: the style of the 'sophisticated' journalist, ever ready to surrender hard argument to slickness (= readability), to exploit the sensational and to uncritically affirm the liberal compassion of its readers for those not quite like us. A student newspaper, unbound by the monopolistic controls of the mass media, and capable of refusing the throne from which the cultured elite smugly surveys the masses while they cater to the 'popular taste', should not reduce itself to this quality of journalism.

The editorial policy of On Dit has all the defects of a racy Max Harris, but none of his integrity.

Yours etc,
 Anna Yeatman,
 Politics Dept.

Dear Miss Yeatman,

Sure, the Portnoy excerpt was rather uninteresting and our printers would not print anything more startling. Our reasons for printing the excerpt were made clear in the editorial of the last On Dit. (1) To show that copies of banned books are available in Australia and have passed through customs; (2) to demonstrate that excerpts from Portnoy and other books have been publicly printed and that (as yet) no prosecution has taken place; (3) to see what the reaction would be. Read the editorial again; it's all there. The rest of your pseudo-something argument I find rather confusing, and I doubt if we have been effectively attacked, nevertheless the editorial was a statement about the current situation rather than an attack on censorship. And whose argument is "enclosed within the framework of repressed sex," yours or ours?

About the Les Girls thing your statement was a non argument. Why say it if you didn't want to can it?

The purpose of my "clever piece of nothing" was to show that the world is full of "weekend" revolutionaries, and that marches down the street achieve nothing except police attacks and alienation of the public from "the cause." It's all been said before; but its true and its not helping you at all.

Counter-revolutionary? I may be counter-Anna Yeatman and friends-revolutionary but revolution doesn't mean blood and guts and barricades. Revolution means change. And how are you going to change this world apart from working within? How are you going to have a revolution if you drop out and do your own revolution thing? If a sizeable proportion of the population wanted a revolution, OK, but you are just becoming part of a small frustrated drop out society. Yours is an idealistic revolutionary movement which is never going to get off the ground.

Can you guarantee that the revolutionaries will not be a new elite, with a hierarchial, authoritarian nature, should your projected counter-structure succeed?

3 IRATE CHEESECAKE LOVERS

It's a cold wet afternoon, three cold weary souls enter the refectory after a gruelling afternoon in Microbiology prac., with visions of a hot cup of coffee and a piece of cheesecake. The time is 4.30 p.m. as we enter the atrace (alias the servery) and we spy the cheesecake on the back shelf out of our reach.

And the following conversation ensues:

"Can I have some cheesecake please?"

"Sorry we haven't got any."

"But its on the back shelf there. I can see it."

"You can't have that until ten to five."

"But I'm hungry now."

"I can't help that."

"Yes you can — Give me a piece of cheesecake."

The moral of our humble petition is — Could the curfew hours on cheesecake be removed?

Yours
 Robert Stoner,
 Dick Thomas
 & Co.

MENSA

Gentlemen,

I was pleased and astonished to read Ex Mensa's vehement denunciation of Mensa. Pleased with the publicity, and astonished at the virulence of his condemnation. Ex Mensa feels strongly on the subject. Good. So do many Ms.

Many of his angry accusations are true. The bits about the self-consciously clever chitchat for example, are drawn from life. The sort of thing you can see any day in the Union, or in the Staff Club. One doesn't have to belong to Mensa for that. In fact, Ms are rather like human beings, almost like Ex Mensa himself, they come in all sizes and shapes. They are not even all very intelligent. A high IQ (which is simply the ability to pass an IQ test; nothing more) does not necessarily coincide with what you or I might consider high intelligence.

The moderate social drinking, the looking for sex, "witty" conversation; just like almost any other social gathering; true enough.

The underachievers; I am sure there are some, but not as many as Ex Mensa would like to make out, but then he doesn't know present-day Mensa (and I didn't know Mensa in his day).

I am sorry that Ex Mensa failed to "interest the society in some constructive activities" — I am sure the failure was not his fault. Today Mensa internationally has developed and maintains, or supports, quite a number of genuinely worthwhile and constructive projects. Of course these are not "discussion groups" but practical things like schools for highly gifted children, socially constructive contact with highly gifted prisoners and so on. In general Mensa is what its members want to make it (like almost any other society), and today it flourishes in a great variety of forms.

Ex Mensa says that Mensa "threatens to become a thorough nuisance, possibly eventually even a social disaster." Goodness gracious me, what have they done? Whom are they annoying (apart from Ex Mensa?) How does one become a social disaster — whatever that is?

The research function he mentions is still being performed; to quote just one, right here on campus; Eric Rump's most interesting research project on Divergent Thinking Ability and Creativity, in the Psychology Department of this University. A group of local Ms acted as a kind of control group in the validation of Rump's tests (ref. E. Rump's paper read at the last ANZAAS conference in Adelaide in August, 1969).

Ex Mensa's old friend Victor Serebriakoff did indeed publish his book "IQ: A MENSA ANALYSIS AND HISTORY" (1965), and very good it is too. Victor S. is still a very active member of Mensa and serves on the society's International General Committee. He is a member of the British Sociological Association, British Humanist Association, BSI, International Standards Organisation, Association for Gifted Children etc. He is the very successful Director of Production and Development of a timber products concern. Just another clever no-hoper, I suppose.

Ex Mensa thinks that Victor S. attempted to justify the society's existence in his book, and that he failed to do so. I wonder when Ex Mensa read the book? And to whom the society's existence has to be justified?

Ex Mensa is certainly right in saying that I did not justify the society's existence in my letter. I wasn't trying to — I merely wanted to draw the society's existence to the attention of your readers, achievers, underachievers, successes, no-hopers, all of them, even physical chemists. My grateful thanks to Ex Mensa for helping me to accomplish this task.

Yours,
 A. Van Rood.

Sport

U. of A. TAEKWON-DO (KOREAN KARATE) ASSOCIATION WINTER TRAINING CAMP.

The weekend of the fourth and fifth of July saw two busloads of the combined members of the U. of A. and Y.M.C.A. Taekwon-Do Associations leave the Uni gym for the mist enshrouded Adelaide hills. "Winter" training was well named!

After the Triggs brothers had safely brought us to Longwood we realised training would take place under simulated Korean conditions! Mist, fog, rain, mud — we only lacked snow and the odd temple to complete the scene.

Then it began.

A "warm-up" run through isolated bush tracks was quickly followed by training on a freezing waterlogged field. We were all glad to hear the last "chunbi." Decidedly Asian food warmed us up for a discussion about the art given by our Instructor Mr. Vernon Low. Then the more musical members led us into a night of vocal expression.

At seven next day we were at it again — running up and down through pine forested slopes, training in clearings, talking with fellow members about the art... We all felt the true Taekwon-Do "spirit" existing amongst us.

And who will forget the laughter? Taking a dry shower or a mouthful of hot "prawn mix", spin-outs above the Devil's Elbow, Skurray with one foot in a cow crap, the mud-trial lunatic or deinty cries of "Yoo Hoo" from a passing equestrienne?

What a weekend! Wait for the sea and sandhills of Summer camp! Or if you want to learn the art now, come to training (sex regardless) at the Uni gym, 7.00 p.m. on Tuesdays and Thursdays. Find out there is a connection between your mind and your body!

Ron McCook,
 (President, 1970,
 U. of A. Taekwon-Do
 Association).

EDITORIAL

The University Education committee agreed a couple of weeks ago to set up a special committee to include non-professional staff and students, to prepare the University's submission to the AUC for the triennium 1973-75.

The AUC (Australian Universities Commission) is the body which determines the amount of money each University will get from the Government over each three year period, and its decisions are based on the submissions prepared by each University.

Two students were to be nominated by the SRC for membership of this committee, which had its first meeting on Tuesday morning (July 14th). For this reason it was advertised in two editions of 'Bread and Circuses' and in the last edition of ON DIT that nominations were to close on Monday night (July 13th).

When nominations did close, only two people had indicated an interest in this matter and had nominated. These were David Johnson and Peter Balan, and in his capacity as SRC President, Peter Balan assumed that the two positions were filled automatically.

These two people attended the first meeting of the committee (Tuesday).

Nevertheless a student enquired about nominations on that afternoon. The SRC President told him that nominations had closed and that the only two people who had nominated were elected. The student accepted this situation. Another student also made enquiries to the SRC staff that afternoon.

At the SRC meeting on Wednesday, July 15th it was proposed that nominations should be reopened as some members claimed that they had not known of the closing date for nominations because they had not bothered to read 'Bread and Circuses'.

This proposal was accepted and new elections were held despite a very strong protest from the SRC President that the matter had been advertised as widely as possible and that he had acted in good faith in declaring elected the only two people who had taken any interest in the matter and had nominated.

It is a reflection of student apathy at Adelaide University, rather than inadequate advertisement of the positions, that not more students were interested before the closing date. SRC President Balan stated that this about-face by the SRC placed that body in a highly invidious position.

A nomination was received from J. J. Reid, of the SRC, and on a show of hands, he and Peter Balan were elected.

David Johnson was therefore removed from a position which was officially his, by an action of the SRC which ON DIT feels was overriding and unjust, and typical of its bureaucratic and selfish officiousness. During the proceedings before and after these elections, it became increasingly clear to us that David Johnson was replaced for personal reasons.

The University of Adelaide ANNUAL EXAMINATIONS 1970

1. **LAST DAY OF ENTRY**
 Students are reminded that THE LAST DAY OF ENTRY for those annual examinations to be held in or about November, 1970 is the last day of second term, namely

AUGUST 8, 1970

Entries on the prescribed form, should be lodged at the University Office after July 1, and not later than August 8. Entry AS EARLY AS POSSIBLE will help the University. A student who is taking his FINAL SUBJECTS FOR A DEGREE OR DIPLOMA should lodge with his entry a provisional application, on the proper form, for admission to the degree or diploma.

2. **LATE ENTRIES**
 Any entry received after August 8 will, if accepted be subject to a late fee of TEN DOLLARS.

3. **FEES.**
 All fees and charges, including the fee for the third term, must be paid not later than the end of the second week of third term, namely Friday, September 11. Students whose fees have not been paid by this date will be charged a late fee and may be refused permission to sit for the examinations.

4. **EXAMINATION DATES**
 EXAMINATIONS in general begin: Monday, November 9. Practical and oral examinations: Students should consult departmental notice boards for times and places of these examinations.

5. **TIMETABLES**
 A provisional examination timetable will, it is hoped, be available early in September. Printed copies of the final timetable will be available from the University Office, on request, in October. It is every student's own responsibility to ascertain the time and place of his examination, and another examination will not, in any circumstances be granted on the grounds that a student has misread the timetable.

6. **SPECIAL CIRCUMSTANCES**
 A candidate who has special circumstances which he would like the University to take into account when the timetable is being prepared, or when other examination arrangements are being made, should communicate with the Academic Registrar before the last day of second term, namely August 8.

7. **THIRD-YEAR SCIENCE SUBJECTS**
 Every student taking a unitised third-year subject must indicate on his examination entry form the unit courses for which he was enrolled. He should also refer to the examination notice distributed by Science departments.

8. **EXTERNAL STUDENTS**
 Students granted exemption from attendance at lectures must attach their exemption certificates to their entry forms.
 H. E. WESLEY—SMITH
 Academic Registrar

THE APPLE TREE

Scott Theatre:

Adelaide Teachers' College.

Produced by Peter Wilkins.

Did you enjoy "Fiddler on the Roof?" If you did, you would also have enjoyed the Adelaide Teachers' College Music Club production "The Apple Tree." These two very successful musicals were written by Jerry Bock and Sheldon Harnick. Gentle simplicity, compassion and hilarious dialogue combine to present a delightful trilogy of short plays. The theme of "The Apple Tree" is simplicity itself; Man's search for truth, and reality and the realisation that he needs only humility to find them.

The synopsis of acts trace three separate stories where man's self-awareness began with the tale of Adam and Eve, who have free choice between ignorance and knowledge (symbolised of course by the apple). The second act follows the antics of life in a barbaric kingdom where prisoners of life choose between two doors. If the prisoner chooses the first door he must marry the lady concealed behind the door, if he chooses the second, the concealed tiger eats him. The third act is set in the present where the social comment follows somewhat familiar lines. Our hero and heroine find that, to quote from the programme "neither variety nor false socially imposed values of pride and glamour can lead to happiness. Love and contentment can only be achieved where the people are real and aware of themselves as individuals and of the society in which they live."

The production was carried by the leading parts, supported, only just, by the rest of the company. One can see that the choreographer, Bobby Cundell, has performed marvels with students who have little to show in the way of talent for dance, but as animals in the Garden of Eden, move quite successfully. Nevertheless, apart from a few mistimings, the enthusiasm proffered by the cast was abundant enough to allow the audience to relax and ignore the little bungles.

A very strong mention must be made of Jillian Archer. Jillian's character portrayal of the two parts she played was enchanting. Her bubbling personality, matched with a clear, pleasant voice, captured the exact sentiments needed for this flavour of musical. Almost equally as good was Michael Foreman. Michael's talent lay in his touching interpretations of the sentimental, amusing Adam and also in his portrayal of Flip, the pop singer in the last act. Mary Boston and Greg John were shadowed by the somewhat erratic orchestra.

The production was strengthened with admirable stage sets, professionally handled between scenes and good costuming, but rather spoilt by an overloud and wavering orchestra, whose fault probably lay in under-rehearsal.

Apart from the few minor faults evident in most amateur productions "The Apple Tree" was enjoyable and offers good entertainment. Pam Moore.

PIANO

Flicker Arts Theatre; written and produced by Trevor McNamara.

At the Flicker Arts Theatre, currently showing, is a home-written and home-grown pop musical; "Piano". Trevor McNamara, who used to play with the "Music Express" and has since written notable scores of music, sat down, wrote and when nearly ready, produced "Piano."

It is encouraging that a local musician has the initiative to think up and attempt to stage such a production. Unfortunately, most of the people he was working with, although the cast all looked good on stage, had had little or no previous theatrical experience.

Trevor's talent obviously lies in the field of music. The music IS good, but the supporting production was mismanaged, or rather, lacked any production technique. Cast members were ill-directed, and had little conception of what to do with their hands, feet and general stage presentation, except where a choreographer had obviously been hard at work. Occasionally there were sparks of interesting and meaningful direction, but most of the time the cast wandered aimlessly around stage, ineffectually nudging each other in an effort to indicate communication.

LIVE?

The most disappointing aspect of 'Piano' was that, though it was a 'live' performance, it lacked 'life.' To speak plainly, it was taped. Trevor, when questioned, maintained that because the cast were handpicked friends; amateurs, they lacked the voice projection necessary to reach the audience over the group. However, he didn't allow for the fact that, as the cast were amateurs, they wouldn't be able to mime even to their own singing. During the occasional 'live' dialogue, the whole play came to 'life', the actors MEANT what they were saying.

'Piano' carries an old, somewhat twisted message, which makes one wonder whether the writer has personal grievances subjectified in the plot. The story line tells how the parents of Alexander, the hero, beat him and force him to practice the piano, in the hope that one day he will become a famous concert pianist. Alexander has nasty experiences when his piano chases him all over the stage during a nightmare. His hatred of his parents and the piano is reinforced by the sentiments of his girlfriend. Between them they plot to kill the parents. Following this event angels arrive, only to be hastily chased away by devils (hells' angels?) who carry the bodies away to Hell. A song is sung justifying the parents being sent to hell, rather than heaven, for the suffering they caused their son. Alexander and his girl live happily ever after in the next scene where an excellent set, highlighted with fluorescent colours, depicts a kind of paradise. A semi-nude couple waft around streamers of noisy, crackly polythene and a couple of groovers turn-on. Unfortunately, the inviting set in this scene, succeeds only in exaggerating the lack of set and atmosphere in the rest of the production.

If this script were partly re-written and re-directed, with an experienced producer to integrate direction, music and better lighting the production could be fuller (it was little over one hour long!) and, with the support of the excellent music, it could be much more successful.

Pam Moore.



Commonwealth Cadetships 1971

Cadetships will be available in 1971 for undergraduates and underdiplomates wishing to continue courses of study in these fields.

	ACCOUNTANCY	AGRICULTURAL ECONOMICS	AGRICULTURAL SCIENCE	ARCHITECTURE	ARTS (ECONOMICS)	BACTERIOLOGY	BIOCHEMISTRY	BUILDING TECHNOLOGY	CHEMISTRY	COMMERCE	DIETETICS	ECONOMICS	ENGINEERING (10 categories)	FORESTRY	GEOLOGY	MATHEMATICS	MEDICAL TECHNOLOGY	MICROBIOLOGY	OCCUPATIONAL THERAPY	PHARMACY	PHYSIOTHERAPY	QUANTITY SURVEYING	SCIENCE	SOCIAL WORK	STATISTICS	SURVEYING	VETERINARY SCIENCE	
CADET AGRICULTURAL ECONOMICS		●																										
CADET AGRONOMIST			●																									
CADET ARCHITECT				●																								
CADET AUDITOR	●																											
CADET BACTERIOLOGIST						●			●									●						●				
CADET BIOCHEMIST							●											●						●				
CADET CHEMIST									●															●				
CADET DEFENCE SCIENCE									●				●				●							●				
CADET DIETITIAN											●													●				
CADET ECONOMICS					★					★		★																
CADET ENGINEER													●															
CADET EXAMINER OF PATENTS													●											●				
CADET FORESTRY OFFICER														●										●				
CADET GEOLOGIST															★									★				
CADET GEOPHYSICIST															★									★				
CADET MEDICAL TECHNOLOGIST						●	●										●	●										
CADET METEOROLOGIST																								●				
CADET OCCUPATIONAL THERAPIST																				●								
CADET PHARMACIST																					●				●			
CADET PHYSIOTHERAPIST																						●						
CADET QUANTITY SURVEYOR								●															●					
CADET SOCIAL WORKER																									●			
CADET STATISTICS					★					★		★				★										★		
CADET SURVEYOR																											●	
CADET VETERINARY OFFICER																												●

The cadetships offer full salary while you complete your study full-time, followed by automatic promotion on completion of training. Salaries during study range from \$1792 to \$3153 per year (\$1663 to \$2838 for women) according to age and qualifications. Equal pay for women is being introduced progressively and will be the same as the male rate by 1st January 1972. Cadets who are already graduates will receive special allowances.

To be eligible for a cadetship, you must by this year have completed at least your first full-time year of the degree or diploma course and be under 28 on 22nd March 1971 (33 on the same date for Social Workers).

★ To be eligible for Cadet (Statistics) or Cadet (Economics) undergraduates should be completing by this year at least second year of a proposed appropriate honours degree course. For Cadet Geologist, an undergraduate must by this year be completing third year of a proposed honours degree in Science with Geology as a major subject; for Cadet Geophysicist, he must by this year be completing third year of a proposed honours degree in Science, with Mathematics at second year standard and Geophysics at third year standard, or Mathematics and Physics at second year standard and one or more of the subjects of Physics, Geology, Mathematics, Electronics or Electrical Radio or Mining Engineering at third year standard.

Full information may be obtained now from

Commonwealth Public Service Inspector's Office

IN YOUR CAPITAL CITY OR AT YOUR CAREERS AND GUIDANCE OFFICE APPLICATIONS CLOSE ON JULY 23, 1970

PROSH HAIR BALL WITH TULLY

The climax of Prosh activities this year will be the Big Hair Ball to be held at the new reconstructed 20+ building. Exploding into the Adelaide scene will be Tully, formerly with Hair in Sydney appearing exclusively for Prosh. They will be providing the musical atmosphere for the total Indian-Hair environment. Along with the top class local blues and top 40 groups, a continuous film show will be featured and the happening is fully licenced. It is very important that all who attend dress long, Indian and Hair to blend in with the total Age of Aquarius environment. Just who are Tully and what is their involvement in Hair?

Tully in the beginning

At the start of their career as free musicians, Tully were supermen. Before that they were one of Sydney's underground groups. It wasn't until they were discovered in "Hair" that anyone took much notice of them. To hear Tully in concert is to hear music like you've never heard before. One can't call Tully pop music, one can't call it classical. It is impossible to define. John Clare in Music Maker has included it in that enormously important and unclassified area occupied by John Sangster, Charlie Munro, Blood Sweat and Tears etc, which have drawn inspiration from the new jazz of Ornette Coleman, Archie Shepp, Albert Ayler and others.

He also made the pertinent observation that Tully's music is informal. He writes: "Baroque Music, Traditional jazz, rock and roll. This formal music, at least in the cadences if not in the actual notes. Old style rock and roll is about as formal as you can get. Debussy, Bartok, Ornette Coleman, John Sangster, Tully. To enjoy more flexible music, like Tully you have to go with it."

Of course this is true with lots of music. With Tully the difference is that the region into which Tully moves with such authority is a region skirted by only the very best of recent music, the Beatles 'No. 9' and Ligeti's theme for 2001 for instance.

The same critic continues, "I remember hearing Tully building a rocking juggernaut, then when the rhythm dissolved and the saxophonist began wailing deliciously out of tune in the manner of new jazz, that the excitement did not dissipate but rather increased.

Most rock and roll and much of the new post rock music is romantic in mood and expressionist in its use of colours; special effects and general tricks. In fact Tully is doing purely by intuition what 'serious' composers like Meale and Sculthorpe have been doing with an academic framework, and which no rock music has yet done - anywhere!

"Tully -- as good as Beatles, Zappa"

The music of Tully is the result of an unplanned and natural fusion between rock, the new jazz and 'classical' music. It is not yet perfect, for the members of Tully have not heard all the music that has been made in every tradition. But their music is an organic culture and a together they make music that is indescribable, that even other musicians combine a rich and diversified background of musical experience and together they make music that is indescribably, that even other musicians say "you expect Tully to come up with something as good as the Beatles or Frank Zappa." It could be that they will even come up with something better - something completely original.

Tully consists of Michael Carlos, 21, who plays organ and piano, Richard Lockwood, 26, who plays sax, clarinet and flute, Graham Conlon, 21, who plays guitar, bass, sitar and Robert Taylor, 22, who plays the drums.

Michael was born, the son of an American serviceman, in Germany and spent part of his childhood and early teens in Japan where he came into contact with Japanese Buddhism and music.

Richard spent a year during 1966 and '67 playing professionally in New Caledonia and Tahiti. He then came into contact with both recorded jazz and native customs and music.

Graham has worked with Jonne Sands and toured with several big name bands. Robert was something of a child prodigy and won prizes for drumming at ages ten, eleven and twelve. He also appeared on television with Rolf Harris as well as sitting in with prominent jazz figures like Bryce Rhode and Judy Bailey when they came to Perth. For some years he led his own jazz trio.

Michael, Richard and Robert met in May 1968 when they all sat in at an impromptu jam session with Billy Thorpe at the Whiskey a Go Go. Soon they had joined Levi Smith Clefs, also at the Whiskey. They enjoyed working together, not so much because they found the gig so exciting but because they discovered real affinities with each other's playing. In fact, after about a month of the residency they began to relieve the boredom they felt at repeating the same material night after night by inventing spur of the moment off-key harmonies and little rhythmic variations which they snuck in behind Barry McGaskill's vocals - more for a lark than anything else.

They soon found these little 'larks' far more stimulating and exciting than the music (or non-music) they had to play. When they heard the new jazz they new that they had stumbled upon something very important.

At their first appearance at an Underground Blues dance they played Albert Ayler's 'The Bells'. Those who heard them thought they were improvising and were stunned because their 'improvising' seemed as good as the Albert Ayler group.

By April 1969 the group was established as the greatest underground sound in Sydney. On May 4 they appeared along side the La De Das at an Ellis D. Fogg light show at the Elizabethan Theatre. In the bracket of brilliantly arranged tunes by the Beatles, Dylan etc, there was heard a musical intelligence of the highest order, an intelligence quite unprecedented in the experience of groups and distinctive as much for its humor as for its cleverness.

At a concert in Sydney Town Hall on May 22 Tully put down an extended improvisation that was one of the most absorbing and compelling pieces of music ever heard. Already at the time of this concert the group was rehearsing for the musical 'HAIR' which opened on June 5. In August and September Tully gave two concerts in Sydney Town Hall. Both were huge commercial successes proving that a large audience exists for creative music among the 'love and peace' generation.

HAIR --- New York.

"Hair" opened in Joseph Papp's off-Broadway Public Theatre, New York, in October 1967. It was formed in the mind in 1966 by Jerome Ragni and James Rado, who wrote the book and lyrics. McDermot was the composer. Ragni and Rado are both actors. Ragni was one of the founders of the Open Theatre, winner of a Barter Theatre Award, and once upon a time acted in Hamlet. Rado has also been seen on Broadway, in plays like Luther and The Lion In Winter.

They say Hair is the holy. Its curls belong to God. Hair is the beginning and the end. And as Clive Barnes, The New York Times theatre critic wrote, 'it's the voice of today, not the day before yesterday.'

"Hair" was first presented at New York's Biltmore Theatre on Monday April 29th, 1968. Since then new productions have opened in Los Angeles, London, Berlin, Paris, Munich, Hamburg, Toronto, San Francisco, Stockholm, Chicago, Detroit, Belgrade, Helsinki, Vienna, Las Vegas, Sao Paulo, Amsterdam, Copenhagen, and of course, Sydney. Today "Hair" is playing in 14 countries and has been seen by 3 1/2 million people.

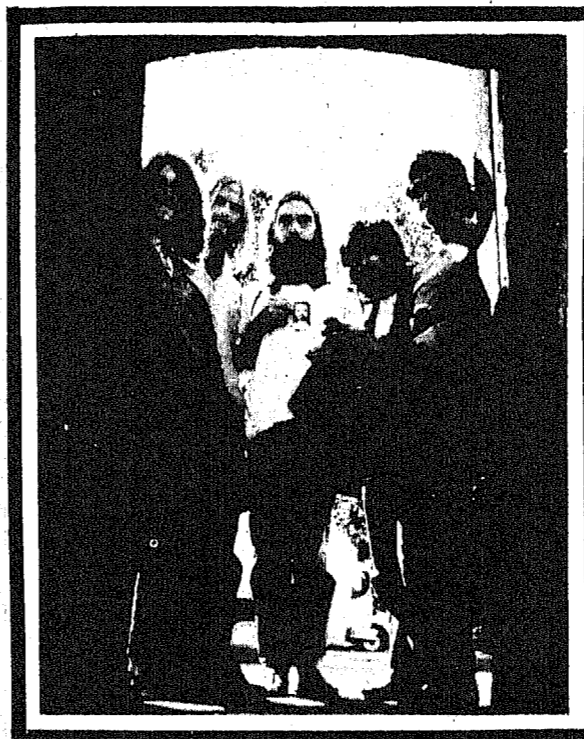
HAIR - Australia

HAIR - AUSTRALIA Harry M. Miller saw the New York production in October 1968 and he bought the rights.

Initial Australian costs were \$125,000. Advance bookings were \$100,000. The Age of Aquarius came to Australia in one certain sudden onslaught. An age to last 2,000 years. A time of aspiration of joy, science and achievement. An electric age of change, which celebrated its first Australian birthday in Sydney last month.

Harry M. Miller, son of a German father and Russian-Polish mother, born with determination in 1934 in New Zealand. Resident of a 72 square 2-floor apartment in Woolahra, Sydney, he is the producer of Sydney "Hair."

"Hair" is the generation gap. It's a mass orgy, a festival of hedonism. It's a social and artistic comment on today, and how things should be tomorrow. It could be about the second coming of Christ. It could be a revivalist meeting. One thing is sure, the rest will not be silence. Some people have seen the Sydney production forty times. One man has spent \$212 on tickets. An electronic computer has been installed in Melbourne to assist Victorian patrons. Bookings are being taken up to September 1st. "Hair" is now one year old in Sydney. 750 people turned up for the auditions. They had to be hippie-types, under 25, able to dance and jack-knife to 15 full dance routines and sing belty songs. Rehearsals lasted five weeks, and there were eight public dress rehearsals. Advance bookings were worth



For further information contact the BUREAU OF CENSUS AND STATISTICS Phone Mr. Collins on 28 9911 or call at the University Careers and Appointment Office and arrange for an interview with the Bureau's representative when he visits your university shortly. Application forms should be forwarded to the Public Service Inspector in your State.

This seat is reserved for a bright ECONOMICS student like yourself



At last . A Tully album

After Hair for the first four Sydney Town Hall concerts, people clamoured for them to put down an album. Now, nearly a year later, they have cut it.

When they left Hair and the boredom of playing the same thing night after night they were promoted, with a lot of banner waving as Australia's greatest band.

"But only the Sydney people have heard us more than once. And a lot of people haven't heard us at all," said Michael Carlos.

"The whole aim of our music is to make as many people as happy as possible. There were a lot of people who wanted us to cut an album, but they placed restrictions on time and money. We decided that if we were going to record it would be done the way we wanted it. Our whole thing is music. Our music. We play what's inside us," said drummer Robert Taylor.

"Sometimes we plan it out basically and sometimes we try to express a particular concept in our music but the greater part of it happens because we communicate with each other as well as trying to get something across to the audience.

"If musicians are in control of their instruments, everything that happens is intentional. And we've all been playing long enough to have control over what we're doing. But we don't think about what we play - the music just is."

Now --- the Adelaide Ball

On August 7th we will have a chance to become part of the experience in the Age of Aquarius.

Tully and their concept of environmental music will be featured exclusively at the Hair Ball on Friday night. Don't miss this chance as it is unlikely that we will be able to see Tully again in Adelaide for some time. Help us become part of the history of music happenings in Adelaide.

The Hair Ball will begin at 9-00 continuing to 2-00 a.m. with Tully, Red Angel Panic, Travis Wellington Hedge, W. G. Berg and Inkase. It's fully licenced with beer, wine and vermouth and will feature films throughout the night. Come and experience the blue cauldron and the red fire pit in the Cavern where the birds fly by night. Tickets at \$3.50 a double will be available next week at all SRC offices.

Indulge in Proshstitution; become part of the Hair revolution with Tully at the Prosh Hair Ball.

Written by Dave Freeman with many thanks to Adrian Rawlins and Go Set Publications and Marty Smith - Radio 5AD

MISS PROSH IS HERE AGAIN ALL ENTRIES ACCEPTED C/- SRC OFFICE

STUNTS COMMITTEE NOW FORMED MEETING WEDNESDAY 1.00 p.m.

ALL RAG MATERIAL MUST BE HANDED IN BY THIS FRIDAY

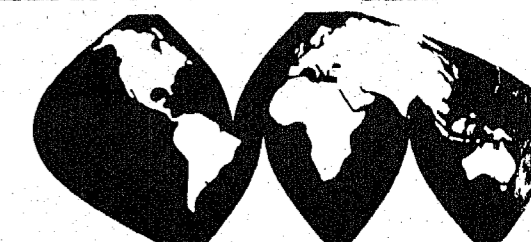


INDULGE IN

PROSH '70 THE PROCESSION IS BACK!

PRIZES: \$50 for best and most original float. \$15 for second. Up to \$25 will be granted for each float for materials. Trucks can be supplied but anybody who can get their own please inform us. C/- SRC Office.

PROSHSTITUTION



Opportunities for graduates in International Trade

The Department of Trade and Industry wants thinkers, researchers, executives, people with ideas . . . they're needed to develop Australia's markets . . . to investigate marketing policies and international marketing trends . . . to work with industry to increase productivity . . . challenging, creative and rewarding jobs like these are open to graduates with energy and imagination. The increasing range of complex issues to be resolved has created a need for a wide range of academic disciplines in the everyday operations of the Department. While Economics and Commerce are very useful disciplines, academic training in Law, Public Administration, Science, Engineering, Mathematics, Accounting and languages (both Asian and European) is also relevant.

Rewarding Initial Salaries	Male	Female
Degree		
3 year Pass	3750	3375
4 year (or longer) Pass	3900	3510
OR 3 year pass plus further 3 year pass or approved diploma (total period at least 4 years)		
Second Class Honours	4200	3780
First Class Honours or higher	4600	4072

(Salaries may be increased during 1970)

Location	Number of Graduates
Canberra	26 graduates
Sydney	6 graduates
Melbourne	6 graduates

Eligibility
 ■ British Subject (or naturalized Australian) ■ Medically fit ■ Degree from an Australian university or equivalent overseas qualifications.

DEPARTMENT OF TRADE AND INDUSTRY

engineering cadetships 1971

Cadetships are offered in the Commonwealth Departments of Army, Civil Aviation, Supply, and Works and in the Australian Post Office the Patent Office, and the Northern Territory Administration.

Undergraduates and technical college students pursuing degree or diploma courses in the following fields may apply -

- Aeronautical Engineering
- Chemical Engineering
- Civil Engineering
- Communications Engineering
- Electrical Engineering
- Electronic Engineering
- Hydrological Engineering
- Industrial Engineering
- Mechanical Engineering
- Production Engineering

These cadetships offer full salary while you complete your study full-time, followed by automatic promotion to professional status on completion of training. Salaries while studying range from \$1792-\$3153 (\$1663-\$2838 for women) according to age and qualifications.

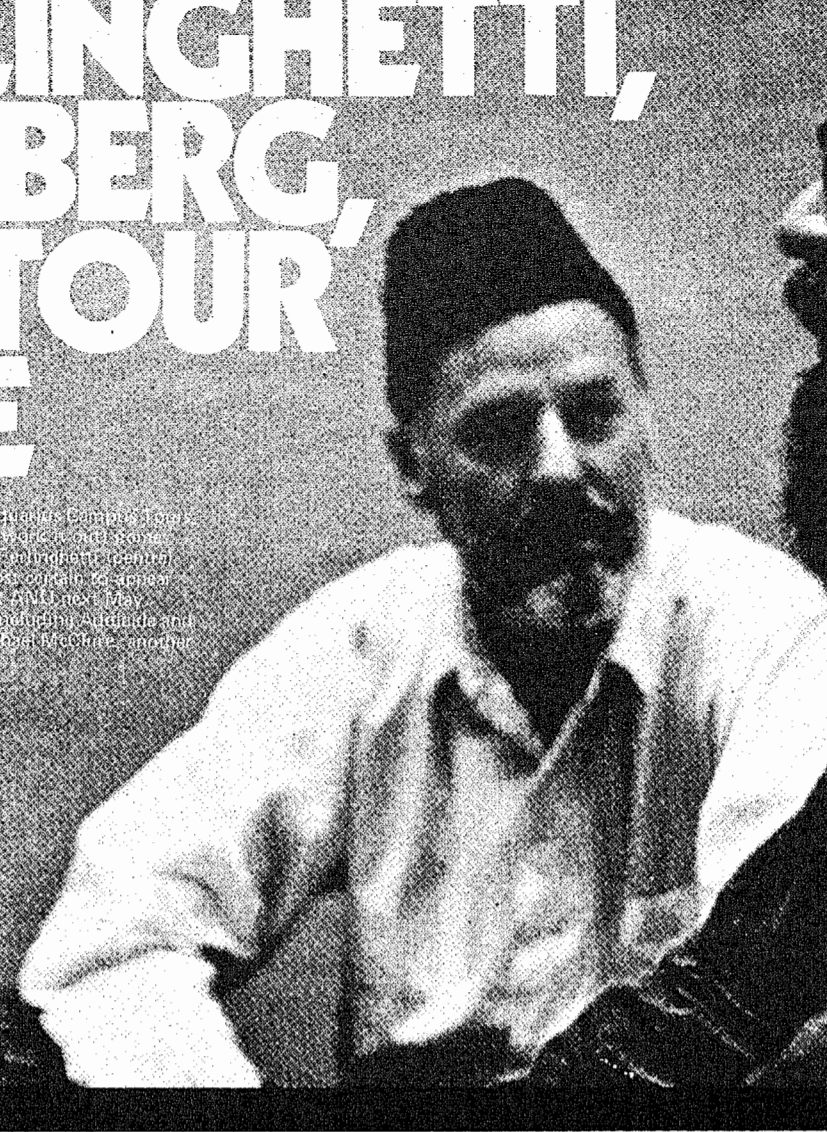
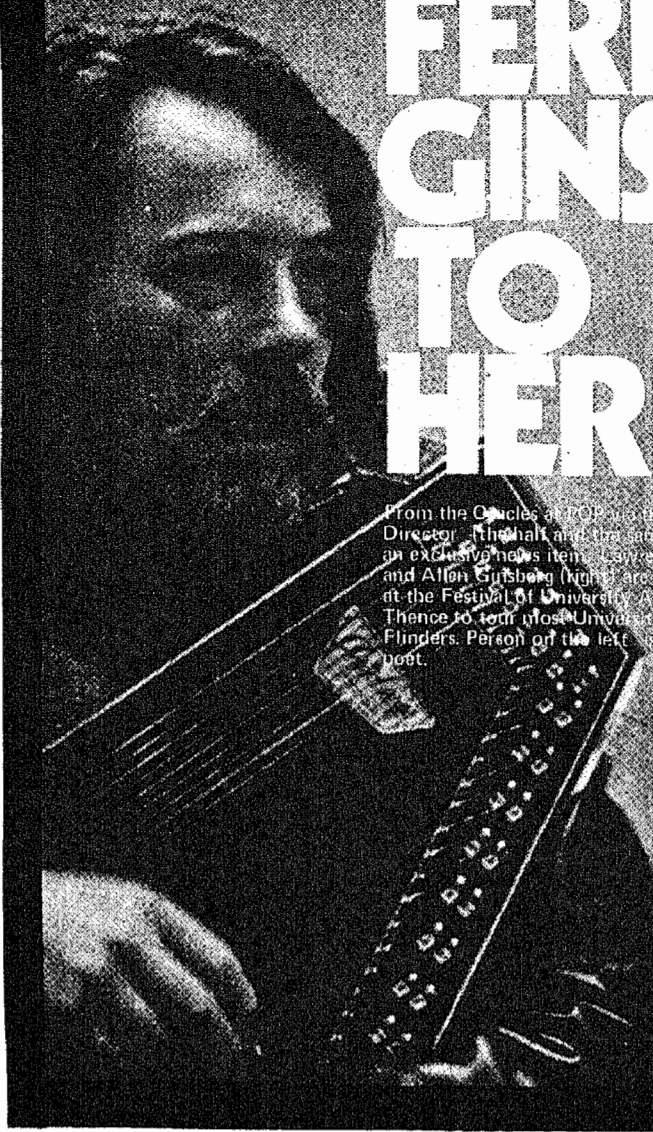
To be eligible, you must this year have completed at least your first full-time year of the appropriate degree or diploma course and be under 28 on March 22, 1971. Full information, including salaries and scale of refund of fees, may be obtained now from :-

The Commonwealth Public Service Inspector's Office

IN YOUR CAPITAL CITY OR AT YOUR CAREERS AND GUIDANCE OFFICE. APPLICATIONS CLOSE JULY 23, 1970.

FERLINGHETTI, GINSBERG, TO TOUR HERE

From the Council of POP, our author, Campbell, Director of the hall and the same, and also, an exclusive news item, covering the important, and Allen Ginsberg (right) are all set to appear at the Festival of University Arts at ANU next May. Hence to tour most Universities including Adelaide and Flinders. Person on the left is Michael McCreary, another poet.



POP
Telling it
like it is

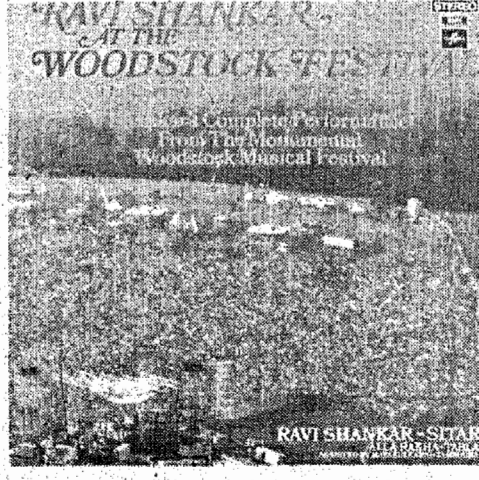
Record Reviews

All records reviewed are kindly supplied by EMI, RCA, Festival and Phonogram records.

Pop readers will notice that, in accordance with our post-literature times, we have abandoned any attempt at a mathematical rating for records reviewed. Gone are our A plus minuses! In their stead, an easier-to-understand instant rating system — thumbs up, thumbs down, or level! (thumbs sideways?)

Ravi Shankar

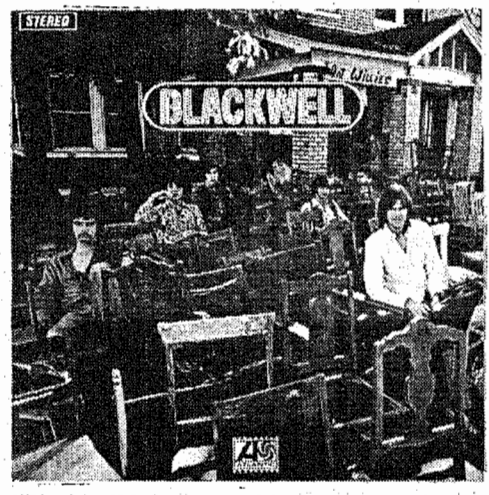
Woodstock



This record of Ravi Shankar's complete performance at Woodstock does not capture the alleged atmosphere of this "gathering destined to make world musical history." It does, however, show how Shankar is able to maintain his reputation as an accomplished classical musician without alienating a pop audience largely unacquainted with the complex traditions of his performance. This is not achieved through an adulteration of his art (he is no Liberace) but by a skilful selection of pieces. Shankar's performance is equal in quality to any found on his other 'non-pop' records and could well change a fascination with an exotic sound into an appreciation of the music of classical India.

A record for both the initiated and the interested.
C. Z.

Blackwell

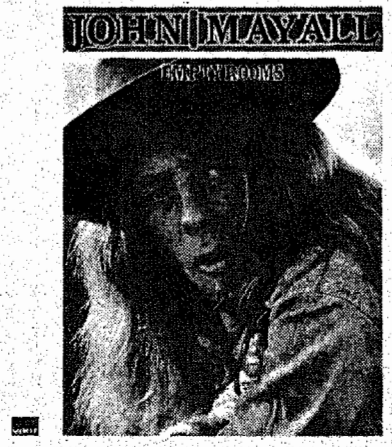


"Blackwell is into new things vocally and instrumentally that should rapidly establish them as a major group" (Sleeve blurb). What this means is that the lead singer has a similar style and range to Gene Pitney and the rest of the group spends half the album providing a simple 4/4 backing for ballads. The rest of the time is spent imitating early Fudge organ embellishments and employing basic acid-rock guitar styles.

Mayall

Empty Rooms

An album of Mayall's observations and feelings on the search for personal peace is predictably subdued and often dreary. His sideways kick at revolutionaries is a particularly low spot — both musically and lyrically. Mayall's been playing too long to cut a bad album, but he certainly has done a lot better.



MC5

Back In The USA

It appears that the most revolutionary group of 1969 has decided to make some money first. The radical stance has disappeared to be replaced by a sort of indignant liberalism

that casts doubt on the sincerity of the first album. So much for their White Panther membership.

The solid, pounding hard rock with the over-amplified drums still battling with the frantic lead guitar is relieved by their lovingly traditional treatments of "Tutti Frutti" and "Back in the USA" (which Chuck Berry wrote as a tribute to the motherland after his Australian tour). Thumbs up (only just).



Quill

Quill

A Boston group whose only claim to fame is an appearance at the Woodstock Festival. Quill play imaginative if undramatic and restrained rock. In fact the groundwork for a top group is there; their next album should be a lot better.

Blues Image

Open



The banned 'Ride Captain Ride' (included here) gave little indication of the biting blues-rock nature of the group. The ill-chosen inclusion of 'La Bamba' and 'Consulate' does not really affect the feel of the album, while the self-indulgent 'Fugue U' is forgiven purely because of its appealing title.

Jools Auger & Trinity

Streetnoise

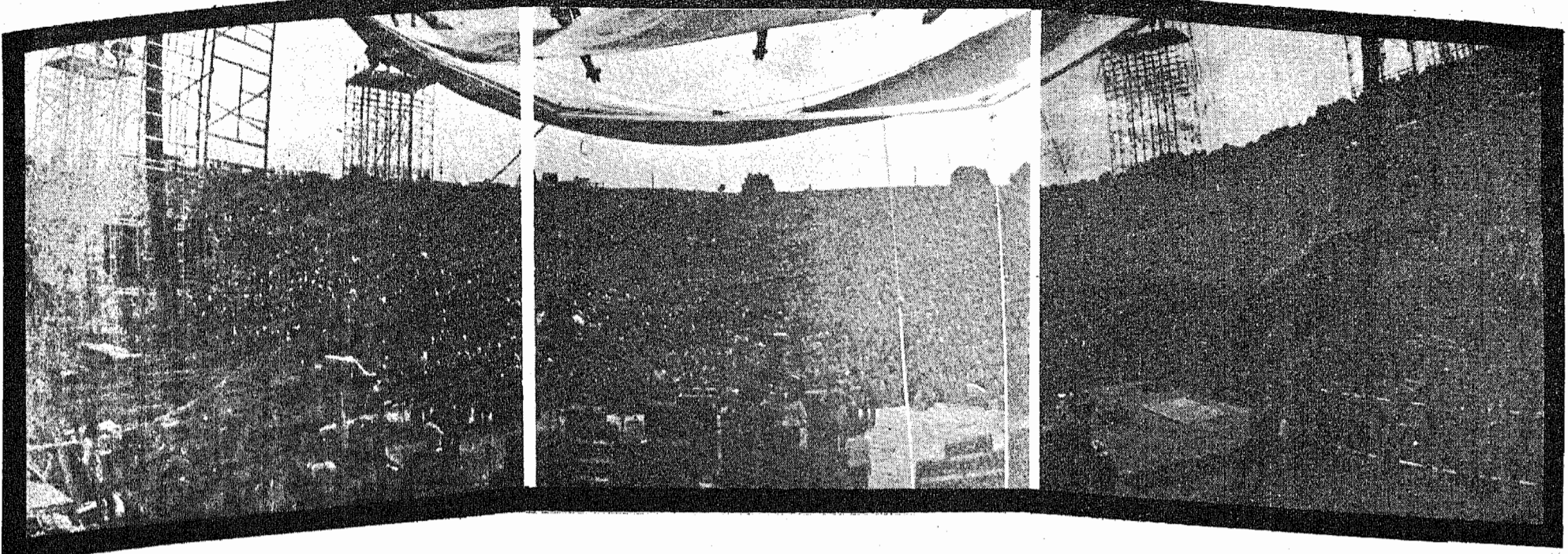


(Double Album)

A combination as great as this should be forced to cut ten albums a year. Their albums have been pitifully few and the group has split up some time back.

Those incredible Jools' vocals are matched extremely well by Auger's dynamic organ manifestoes. It is impossible to pick out highlights: the album is consistently of high standard. 'Let The Sunshine In' and 'I've got life' from 'Hair' would be the best versions recorded yet. Tracks that have not been composed by the group include Nina Simone's 'Take Me to the Water'; Jim Morrison's 'Light My Fire'; Richie Haven's 'Indian Rope Man'; the Miles Davis/Oscar Brown "All Blues" and Laura Nyro's 'Save The Country.'

POP
Telling it
like it is



Music for the human race: Woodstock Music & Art Fair An Aquarius Exposition White Lake, N.Y.

The package from Atlantic is three albums deep, although there is apparently a five-album bootleg edition. The cost, \$17, will not deter the connoisseur; it is well worth it.

The Woodstock Music and Art Fair, held on farmer Max Yasgar's 600 acre farm in mid August of last year attracted over half a million fans — the largest group of people ever assembled in one place if we are to believe one of the announcements heard during the course of the records. The New York 'Village Voice' called it an 'historic coming out party of the East Coast Freak population'. The Voice's report continued 'At White Lake, people shared what they had, overlooked their differences, kept their cool, and generally smiled all weekend.' The 'tenth largest city in the U.S.' stayed together for three days.

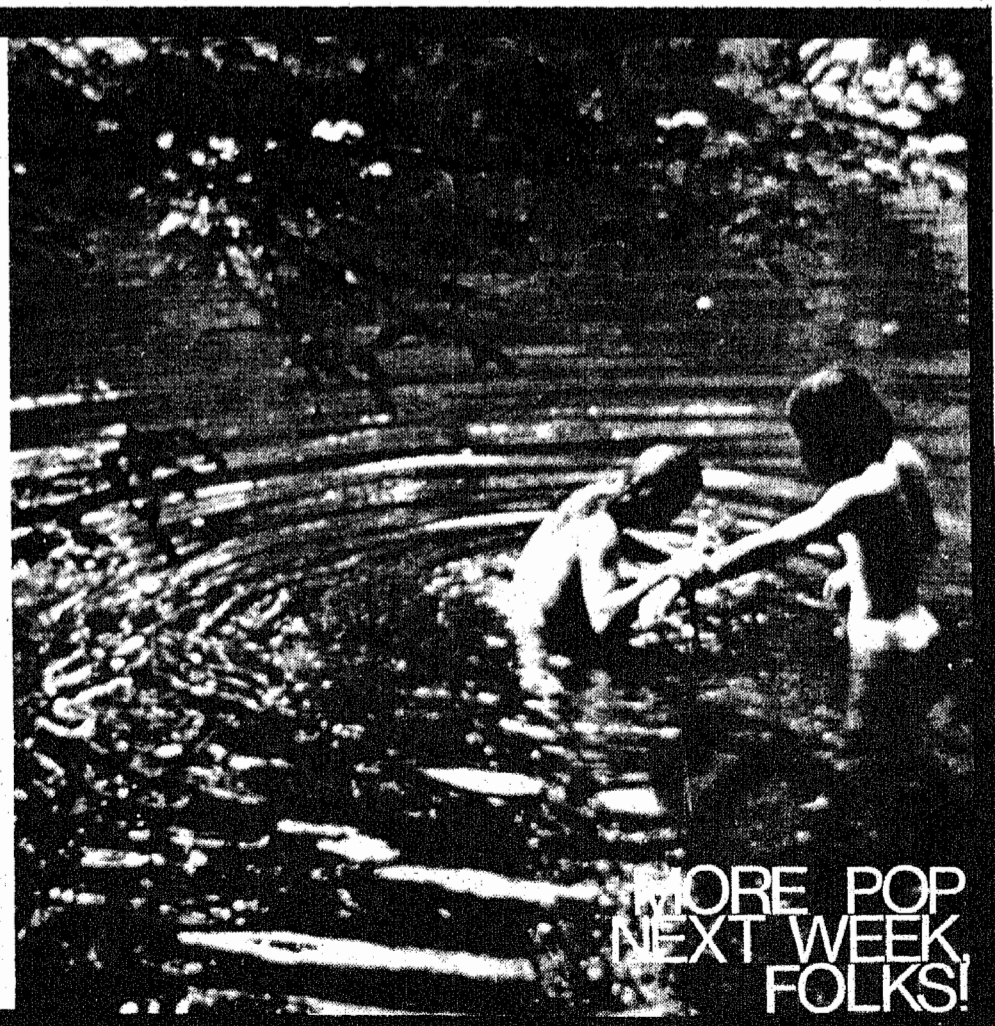
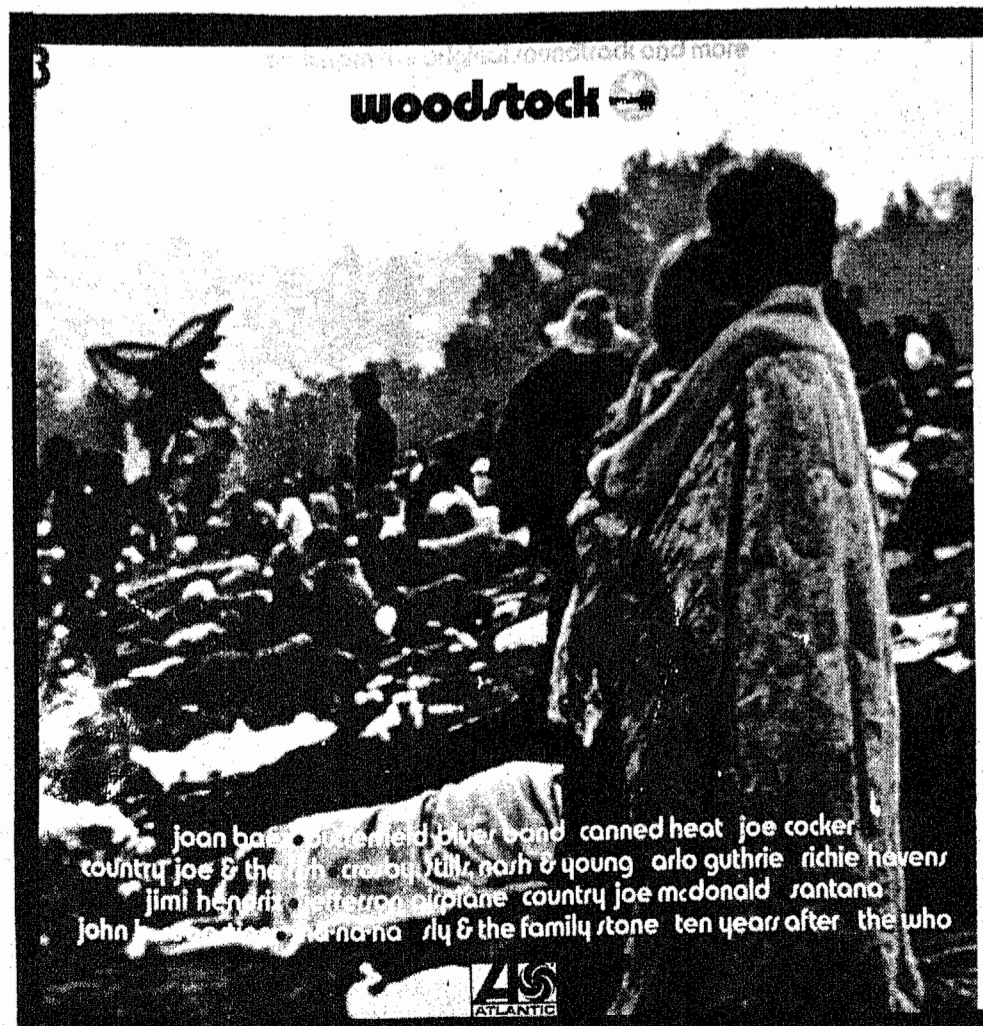
Not all artists who appeared at the Aquarius Exposition appear on the albums, perhaps because of contract problems with their own recording labels, or perhaps due to technical fold-ups during recording. Missing from the Atlantic albums are Tim Hardin, Incredible Sting Band, Ravi Shankar (who has since bought out his own Woodstock piece — see separate review), Sweetwater, Credence, Grateful Dead, Janis Joplin, The Band, Blood, Sweat & Tears and Johnny Winter amongst the bigger names.

A fairly large number to omit; on the other hand what you do get is very, very good. Hendrix gives an incredible rendition of Star Spangled Banner/Purple Haze; Sly and the Family Stones (best in the package) are screaming gasses; Jefferson Airplane are superb with a long version of "Volunteers", Crosby, Stills and Nash (and Young), despite the mediocrity of most numbers save 'Wooden Ships' are very good live, Santana provide a long tribal rain dance; Paul Butterfield Blues groove along. Indeed, almost without exception the numbers which appear on other albums from studio sessions are much better performed live. For example, the Canned Heat's "Up the Country" has a crazy guitar background which is missing from their single version. Arlo Guthrie does a happy enough little number, finishing his set with a few stoned giggles and "I wuz rappin' with the Fuzz — can you dig it? Half-a-million Freaks! Can you dig it?"

One might expect that with three albums to the set the standard must drop; yet it doesn't. I don't go for folksy-type music, but John Sebastian (a little over-sentimental) and Joan Baez again sound exceptionally good live. Nevertheless it is with the hard rock and the pounding rhythms of soul that the album gets to you most.

Woodstock itself was a huge event; the standard of the album lives up to expectations. As one of the Family Stone say: "it's music for the human race."

The Album: Above ~ centre spread
Below ~ cover & first fold



BARBITOS

Metrically prepared oblations and syllabic libations may be poured into the auricles at BARBITOS not alas at Delphi but at BARBITOS C/-- English Dept. Office, Uni of Adelaide, Adelaide, 5001 -- or at the ON DIT Office.

FLOWER

If lilies were wings and you were a lily and a bird . . .
a flower in a bed of days but on fire in flight
yet flesh-pale from the purple pause of evening haze .

If wings could be as wands for weary days, blowing
their blustering grey-tongued mouths asleep from sight
and you were over the lily's mouth burning with the blaze . . .

If a third day, and every day, were an Easter Morning
bright from love-spilled flowers' light, from the kiss of a dove,
or rays of a Gardener's love, or the kiss or touch of a mystic
rite, and you were heard among the free-blown flocks
feckless of fame and ways of men and night,
and it could be that you might . . .

then your little word
shining from sheath of flower to beak of bird
could woo the world from fight.

J. Connaughton.

EASY RIDER

What . . . if not blood on the road?
the woods are burnt and the grass
is not to blame . . . wasps explode

bikes they fear will pass.

What . . . if not blood
by the cybernautic mass
shed with a hammer thud?
the sneering legal technic harass
sense the terminal bud

ride high above where they goad
perspective life in the mud;
the petrol's mystic lode,
how the flower children stood,
what . . . if not blood?

J. Connaughton.

PROTESTIN' BLUES

Protestin' against my freedom to love
Protestin' against my freedom to fight
Protestin' with my protestin' lovin' of life.

Protestin' down King William Street
Destined with some pigs finally to meet
Take me down to the judge and the gaol
Don't ever give me none of your bail
'Cause I got those protestin' blues on my mind.

Keep on writin' protestin' songs
Washin' away the rights and the wrongs
Take me down to the judge and the gaol
Don't ever give me none of your bail
'Cause I got protestin' on my mind.

Watched Jim Moss speak a speech
Down in Adelaide Uni-vers-ity
Formed my opinions, made my conclusions
Came away with my delusions
And those protestin' blues on my mind.

Talkin' about Honeywell
Simple machine; manufactures hell
To be used in Vietnam
It's gotta be shown by a protestin' man
With protestin' blues on his mind
That it's gonna kill all of mankind.

Plannin' my next mor-a-torium
Come with me and play, you'll have great fun
Make y'r protestin' short and sweet
Wait till the end so you can meet
A protestin' R.S.L. member who remembers
With protestin' blues on his mind.
Come on and protest along with mankind.

Stephen Holmes

SOLDIER

a soldier lies dead
his impotent gun
clutched in his thighs.
about him
forms tremble in the night
sensing death come too soon.

civilisation's Frankenstein
his blood staining the dark
with thoughts of lost poems.
Peter Goldsworthy

BARMAID

Raucous grating chalk on board voice,
"what'll yer have luv?"
podgy fingers gripped the glass,
red bitten nails shining.
"seventinsens; sir ta."
one finger flicked
a crinkled ginger curl
from the furrows of her eyes,
laughter scraped from a nicotined throat,
gross breasts quivered
in jellied restraint.
white tongue slid
over yellowed teeth,
licked dry cracked lips.
she bent, flesh strained,
belts, buckles groaned,
fat thighs flowed over
stocking tops,
belly fell with breasts,
hung pendulous, looming
threatening the floor.
"yer pervs" she grinned,
a lemon smile,
each man shuddered and looked at the wall.
R. S. Corry

Strands of tobacco lay in his hand.
Nestled in his hand.
Shreds. Brown dry shreds.
Snuggled in the caverns of skin.
Hard, pulpous, old skin
Warmed. Like his voice

An arctic waste of loneliness
In which I was.

Contrasting with the war of which he spoke.
Of another loneliness.
Of hardness, Khaki and bombs.

In his voice
There was a lesson.
There was the thud of his heart.
There was the gush of his blood.

Paul McNamara.