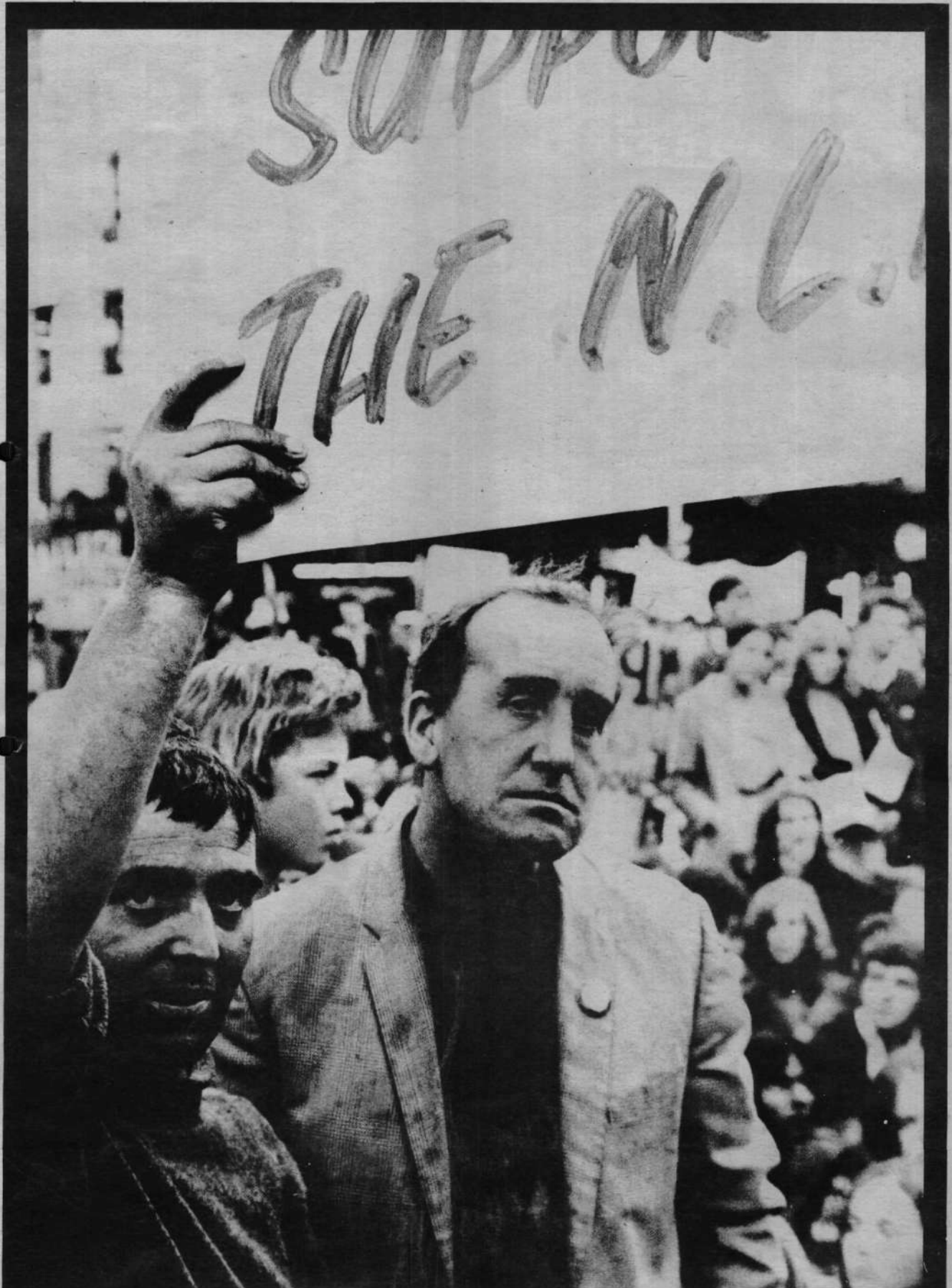


LOT'S WIFE

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Moratorium Pictorial Supplement by Kent Cunningham-page 2

MORITORIUM



G.U. HOSPITAL



MORITORIUM



MORATORIUM



Moratorium Reflections

by David Freeman

There are surely two questions on everybody's lips following that incredible happening — the Moratorium march. Why was there no violence? What did that massive show of strength achieve?

There was certainly much evidence to suggest that the march was going to be violent, even if one ignored the haranguings of Norman Banks and Gerald Lyons; the Christian advice of Archbishop Knox; the political analysis of Mark La Pirow and Dr. Bolte.

It was the good Ted Hill, I think, resplendent in red jockeyettes and a suit made from a faded Communist flag, who first publicly advocated violence.

Supposed student leader Langer was next to advocate this course of action saying "to my way of thinking meeting violence with non-violence is NOT the answer".

The organiser of the Moratorium committee at Monash, Henrie Ellis climbed down off his stage (all the world's a stage for some people) to recommend the active defence of "any school children that you might see in danger of getting bashed".

Several Monash Labor Club meetings were given over to discussions of how to react to "police violence". One member suggested making numerous hoax phone calls threatening to bomb various buildings of historical interest well outside the city.

"After all if the police are not there they cannot provoke us into being violent", he pointed out.

And then there were all those exciting rumours of how students were secretly making stink and smoke bombs, developing formulae for tear gas

and planning to seize 3UZ to politicize "the People".

If nothing else, these rumours helped some reporters fill their papers and news broadcasts.

But even moderate students searched in their cupboards for old crash helmets and thick sticks for their N.L.F. flags when they learnt that 1,000 crash-helmeted police would be on duty.

Mr. Ellis's stage was set. All the props were ready including several provocateurs that did their best throughout the march to start trouble.

And yet, quite amazingly, there was only one little scuffle as a demonstrator and a provocateur exchanged punches and rude looks for 100 yards in Bourke Street.

Why was there no violence, even when a small percentage were simply dying for it?

My guess is that even the Michael Hydes, Nadel's and Langer's were over-awed with the response to the Moratorium march.

With people packed into Bourke Street from Spring to Elizabeth Street who could not remain unmoved?

Even Danny Webb had to take a second breath as he reported that the people had really "taken over the streets to register their protest against the Vietnam war".

The police also contributed, perhaps for the first time, to the peaceful nature of the demonstration.

At no time did they attempt a show of strength. I for one was most disappointed at not seeing a crash-helmeted, gun-toting, baton-swinging cop ready to take the world on.

Seems the Chief Commissioner has finally stopped worrying about the abortion inquiry and has given some

deep and productive thought to the handling of student demonstrations.

And it paid off. The students had no excuse for starting trouble. The police did not have any young, rash ex-national servicemen looking for a fight with the long-hairs.

So everybody was able to do their thing — and peacefully.

The Communist party furthered its cause. The peace-niks made their point effectively. The moderates expressed their dissatisfaction with the Vietnam war.

The Wizard had a marvelous time as he marched alongside women with their children. Frustrated demonstrators practised their snake dancing followed by a group of would-be actors doing street theatre.

And most important — the A.L.P. scored a huge victory. But what did it achieve?

Certainly no-one will forget that incredible sight.

But will it eventually result in the end of Australia's involvement in that controversial south-east Asian war?

Whilst not decrying the efforts of 100,000 people, I doubt that terribly much was achieved.

Certainly Sir Henry Bolte was not moved.

"Don't forget the one and a half million people that didn't attend", he remarked.

Even Dr. Jim Cairns commented on This Day Tonight that he did not believe that one demonstration, even as large as the Moratorium one, would bring an immediate end to the war.

But certainly, for those opposed to the war, it was a most successful step in the right direction.

LOT'S WIFE EDITORIAL

MORTIMER LETTER

One of my editorial duties is to bring to the attention of staff and students any matters of crucial importance concerning the immediate working environment.

With this in mind, I decided to publish a letter written by a staff member at "a" Melbourne university concerning the rejection of Rex Mortimer's application for a lecturing position in the Monash Politics Department.

The letter was not published irresponsibly.

On receipt of the letter I made a careful and thorough investigation of all the "available" facts, from which I concluded there was a question which should be brought to the notice of the university.

The issue as it appeared was whether an entrusted discretion in staff appointments had been unjustly exercised. Evidence was found to support the conclusion that the discretion allowed to Prof. Davis and Dean Cochrane could have been unjustly exercised.

The discretion allowed departmental heads in staff appointments should be exercised in the interests of the university which in the ultimate analysis is the students and staff. From my conclusions it appeared that these interests had not been of paramount importance, when the decision to reject Rex Mortimer's application was made.

APOLOGY TO PROFESSOR DAVIS

I sincerely apologise to Professor Davis for the unjustified personal remarks which the letter contained. I deeply regret and retract all statements which may unjustly damage, in any way whatsoever, Professor Davis' reputation, either in his professional or personal life.

It would, however, be regrettable if the issue of staff appointments was overwhelmed by the unfortunate personal remarks made about Professor Davis in the letter.



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The Pack Rape

by Willie

Having read my morning paper, I went along to the Treasury Gardens on Friday looking forward to an enjoyable afternoon's gang bang.

With my thermos and a hamper full of condoms packed into the tool kit of my Malvern Star, I prepared, with 75,000 others, to deflower democracy.

Alas, I was too late. Defloweration, along with defoliation, de-Americanisation, devastation and demonstration had been going on for years.

To prevent, rather than to perpetrate, a pack rape, 75,000 people gathered in the Treasury Gardens.

From 1.00 p.m., every major intersection along the route of the march carried 20 to 30 police on foot, with others clustered in small groups every 50 yards along the streets.

The mass media and the politicians / police complex had warned the public to expect violence. The larger stores, at least, feared the wrath of the people and closed their doors.

A man neatly dressed in a business suit said, "I'm only here because I'm waiting for a friend." "Do you think there'll be violence?" "No idea." "Do you think it matters very much?" "No, I couldn't care."

A young policeman, but not too young to have picked up the trick of surreptitious smoking while on duty, also had no idea whether there would be any trouble.

"If you're from the papers, I'm not allowed to say anything."

One senior officer said: "A lot of the boys are nervous" — so were the National Guardsmen at Kent.

LOLLIES FOR COPS

Some students attempted a policy of appeasement by offering lollies to bystanding policemen — most of whom looked alternately tough then surprised; and many smiled, accepted the peace tokens and expressed hopes for peace and non-violence.

Several policemen spent the afternoon sitting on police horses in Collins Street. Street sweepers were not amused.

The speakers in the gardens delineated the ideological differences. John Ryan's brand of liberal Christianity, as popular as it is, is hardly compatible with Mike Hyde's condemnation of U.S. imperialism and its running dogs.

Laurie Carmichael spoke and spoke and spoke and spoke also.

Dr. Cairns finally appealed to the crowd to convince

those who opposed them that their spirit was one of peace and understanding.

"We must transform society," he said, "There is no limit to what can be done if we have the faith to make the necessary effort."

They marched, they sat, they occupied, were spoken at, acted at and they were peaceful. As the Demonstrator/Police ratio swung in favour of the police a strategic withdrawal seemed in order.

Local activities at Doncaster and Prahran went ahead as scheduled on Saturday.

At Prahran about 1,000 people marched to the Prahran market and occupied it for twenty minutes chanting: "the fruit belongs to the people".

Saturday night's demonstrations almost lived up to the paranoic predictions of the politicians.

The small gathering of people demonstrating in the City Square were at various times physically and verbally assaulted by groups of skin-heads, sailors and soldiers.

Despite the Herald's horror at the egg attack on one of their journalists, the only really nasty incident occurred on Saturday night when a young girl was knocked down by a tram.

LETTERS

The Right to Speak



by Paul D'Astoli

President Nixon's recent decision to send in American troops to destroy North Vietnamese and Viet Cong bases in Cambodia has once again focused attention on the deteriorating situation in Southeast Asia. As this article is being written, it is still not known whether the Americans have been successful in their limited aims. However, it is now apparent that events in this region are reaching a climax. If the North Vietnamese continue their illegal occupation of neutral Cambodia then the efforts of the South Vietnamese people to maintain their independence will be further threatened.

It is interesting to examine some of the justifications for North Vietnam's actions being advanced by members of the New Left Group and Labor Club. Previously they claimed that North Vietnam was justified in sending troops to the South because "Vietnam was one country", they are now telling us that they made a slight error and that Laos and Cambodia have now joined the list.

One thing that really upsets me about the opponents of our commitment to Vietnam is their highly selective indignation! Any action of the Allies in Vietnam is immediately condemned while all others are ignored. It has always amazed me that students could support regimes and personalities who believe that it is perfectly legitimate to destroy personal freedom and deprive the individual of every vestige of human dignity. I wonder how these same people would feel if it were their freedoms, their liberty, their rights that were at stake?

The Committee of Representatives (C.O.R.) elections have come and gone without a whimper. It was indicative of student support for the now discredited M.A.S. system that interest was limited to the small group of students seeking election. It is becoming obvious that students are no longer going to put up with this form of non-government.

Whenever the topic of censorship especially political censorship is mentioned at Monash, the minority Left groups fly into a frenzy. This is fairly natural as they are usually the ones making the charge. However, the Left have evolved their own variant of political censorship. This takes the form of destroying any material placed in the Union that they disagree with. The D.L.P. Club has had a number of posters ripped down as soon as they are placed on a notice board. Apparently there are some people in this university who believe that they are the ones who can best determine what students should and should not read. Personally it is not surprising that these people act in this manner given their admiration for totalitarian regimes. Perhaps they are simply putting their beliefs into action?

Mortimer letter
despicable — Matheson

Dear Sir,

Although the letter you published on April 27th about events in the Department of Politics is so spiteful and vicious as to condemn itself, I feel impelled to make a brief comment on your action in publishing it. The eventual results of radical action within universities are, at this stage, unknown, but the immediate result is to put universities at risk. The risk is not so much of physical destruction, or of closure, or even of intervention from outside as of the self-destruction of the spirit of the place. It is impossible for staff and students to be on proper terms of mutual respect when the official student newspaper publishes such a despicable attack on a member of staff as you did last week.

I call upon you to express your regret not only to Professor Davis, but to the whole University.

Yours faithfully,
J. A. L. MATHESON,
Vice-Chancellor

Feith calls for
apology

Dear Sir,

Your willingness to publish the malicious attack on Professor Rufus Davis by 'Staff Member at Melbourne University' (Lot's Wife, April 27) is deplorable. It goes far beyond the bounds of decency and is the more contemptible in view of the fact that Professor Davis is currently overseas. He is a Visiting Professor at the University of California, at Berkeley.

I am reluctant to comment in any way on an anonymous letter as cheap and full of false accusations as this one, but would like to make three points briefly.

1. It is true that the Department of Politics advertised a lectureship late last year, but the advertisement made no mention of qualifications in the South-east Asian area as your correspondent stated. Monash, like most universities, makes a point of not disclosing information about applications for academic appointments, and I have no wish to depart from this practice. What I can say is that all of the 14 applicants for this appointment received the most careful and scrupulous consideration before it was decided that no appointment be made.

2. As Chairman of the Department of Politics from 1961 till early this year, Professor Davis has built up a department which is, I believe, broader than any other in this country in the range of courses it provides and the range of political outlooks of its members. It is certainly a department which has been willing to experiment with courses regarded as way out in other Departments of Politics or Political Science, and one of its particular strengths is in the area of Marxist political theory.

3. Our last departmental meeting discussed this whole matter and urged me to write to Professor Davis expressing its unqualified rejection of your correspondent's scurrilous attack.

I believe it is your duty to apologise to Professor Davis for publishing so unwarranted an attack on him.

HERBERT FEITH,
Chairman,
Department of Politics

see editorial page 5

Film group
reply

Dear Sir,

We read with interest, your edition of Monday, April 13, 1970, on the Monash Film Group, and would take issue over your statement that we have two classes of members. We would like, therefore, to explain exactly how our membership system works.

Membership of the Monash Film Group costs \$6.00 a year and only fully financial members are entitled to the privileges of membership. These include preferential booking for the Film Festival and the right to bring one guest to evening screenings as well as free admission to the Film Appreciation Course and the right to vote at general meetings.

However, acknowledging that some students are impecunious, there is provision for membership to be paid in instalments with a one dollar deposit and the balance payable in units of twenty cents. The one dollar is not the subscription for a "second class" membership but a deposit on full membership and only entitles the holder to attend film screenings himself. To ensure that people who have paid the deposit and not paid up full membership (called "Contributing Members" for convenience) pay their

way they are required to pay at least one unit of their membership at each screening they attend. As this is a membership payment there are no refunds and payment of multiple units does not entitle a contributing member to take a guest to a screening.

Membership is not transferable, and any member found lending another person his membership card is liable to forfeit his membership. P. J. TYERS,
President,
Monash Film Group

Paul D'Astoli
and M.A.S.

Dear Sir,

I am seriously disturbed by certain vicious attacks coming from Mr. D'Astoli and his D.L.P. club friends and directed at the M.A.S. system of government. Mr. D'Astoli claims that "the student body at this university is enslaved under one of the most effective forms of dictatorship yet devised by man." Big words to attack a system which, in my opinion, is revolutionary in concept and a credit to the people who devised it, viz. Messrs. Falk and Price. Yet Mr. D'Astoli's attack sounds reminiscently like the anti-communist bogey being revived by the Gorton government to frighten the uncritical into acceptance.

Now I agree that the M.A.S. system has its problems and its shortcomings. But to advocate a return to the S.R.C. system of representation is to betray one's ignorance of the true nature of democracy. It is, in fact, to revert back to a system proven both authoritarian and dictatorial. For the fact remains that the present M.A.S. system gives more power to the individual members of the student body than any other system. It constitutionally makes the whole student body the ultimate decision maker in all important policy matters. To that extent, it is the most democratic system yet devised in any University in the world. Further, the theoretical concept underlying it — that democracy involves the participation of every individual in the decision-making process — is of enormous consequence in political theory for both leftist and rightist movements. The concept of power for the people rather than class interests or party bureaucracies is revolutionary in itself. The fact that Monash has taken a lead in instituting such a system is commendable. For it requires an act of sacrifice on the part of politicians — to give up their power in order to share it with the population.

This can be illustrated by some history. The leaders of the Monash S.R.C. decided to dissolve it and to give up their positions of power. Why? Because they felt they were making decisions which conflicted with the will of the student body. Representation is a farce, for it never can express the will of the people. The individuals are too susceptible to pressure groups and to seeking self interest. When I was elected to the S.R.C. in 1965 on an education platform, I found myself being forced to make decisions on Monash's Vietnam policy, aborigines, etc., etc. As far as the people knew, I could have completely opposed their will on those issues. Hence what right did I have to decide Monash's policy on Vietnam when I did not say anything about this in my policy speech. And even if I had, who was to prevent me from reversing my position after I was elected?

These injustices on a small scale became enormous when applied to the whole nation. The idea of representative democracy becomes farcical when one sees it working

in practice. Recent events in parliament confirm the fact that this "democracy" is nothing but a facade for Gorton's totalitarianism. Can you imagine Gorton changing his Vietnam policy because the majority of the people are against it? (which they are). However, if the decision were up to the people, then it would be changed immediately. It is only when the latter state is achieved that the nation can be called a democracy. To name the present system "democratic" is to pervert the word's meaning. Hence I find it rather ironic that the D.L.P. group call themselves "The Democrats." They do not know the meaning of the word!

Finally Mr. D'Astoli's willingness to go back to representative "democracy" could be related to the way in which he wishes to use such a "democracy." As President of the Graduates Association, he has continuously decided policy for that body (and made press statements) without even consulting the committee, much less the membership of his organisation. If Mr. D'Astoli expects to achieve such a position to speak for the student body, he is sadly mistaken. For it is my firm belief that the M.A.S. system will continue and will be strengthened.

ANDREW C. THEOPHANOUS,
Philosophy Department

Sincere thanks

I wish to sincerely thank the two gentlemen who assisted me home after a collision on the corner of Dandenong Road and Blackburn Road on Tuesday, April 28.

H. G. BUUR,
9 Sanicky Street, North Clayton

ALLEVIATE POVERTY

At its meeting on the 20th April, 1970, the Victorian Committee Against Poverty and Social Injustice, decided to direct its campaign against poverty at the Bolte Government.

WHY BOLTE?

The Victorian Premier, Sir Henry Bolte, has been more negligent in the fields of social welfare and social security than any other political leader in this country. He has deliberately suppressed a report on poverty prepared by his own backbenchers in the Liberal Party, viz. Mr. Julian Doyle and Mr. Brian Dixon. The Premier has continually refused to acknowledge the needs of the poor and the socially underprivileged.

TERRIBLE RECORD IN SOCIAL WELFARE

In Victoria, the social welfare services and organizations are in an appalling state. There is an acute shortage of funds even for the existing organizations which themselves are not sufficient to deal with the many problems of social welfare. Recent statements by Mrs. Marie Coleman of the Victorian Council of Social Services, simply highlight the extent of the problem in social welfare fields alone.

You can support the campaign by:

1. Signing petition and buying a badge.
2. Help in distribution of pamphlets.
3. Coming along to the 7-day, 24-hour vigil to be held on the steps of Parliament from Sunday, 24th May - Sat. 30th May. YOUR PARTICIPATION IS NECESSARY FOR THE SUCCESS OF THE CAMPAIGN.
4. Vote against the Bolte Liberal Government on May 30th.

Left Reflections
— Albert Langer

Well, now the Moratorium is over... everyone's conscience is salved — Melbourne's citizenry can go back to their daily routine, the protestors can forget their protesting AND THE WARMONGERS CAN GET ON WITH THEIR WAR. It is really rather comical to remember the press hysteria about "violence" in the light of what actually happened.

But it is quite disgusting to see the subsequent hypocritical reaction. Page after page of "congratulations" to the marchers for their peacefulness (as though anti-war marchers are normally a rather violent lot), rooms of praise for police "restraint" (as though the cops are subject to some sort of great provocation by people wanting to oppose U.S. aggression and have a RIGHT to attack them). The fact is that the march was "non-violent" because there were just too bloody many people for the cops to attack (although about 100-200 police in crash helmets did surround and kick a few of the couple of hundred militant marchers on their way out of the city). Some people (Bolte & Co.) will be disappointed that there wasn't a brawl for obvious reasons — however it appears that some "moderates" believe that the militants would also be feeling frustrated. This is NOT true. Our attitude about the Moratorium has consistently been that demonstrators should not initiate any violence.

We maintained that demonstrators should be prepared for and ready to resist (violently) any police violence.

The press praised it in order to bury it — and within 24 hours there was not a single reference, even in passing to anti-war activities. The ruling class wants to build up people like Jim Cairns as the "leaders" of the anti-war movement because it knows that these people will never do any real damage to the system. As long as the A.L.P. politicians can use anti-war demos as election rallies the Government has nothing to fear.

The point is that the war in Vietnam (sorry... Indo-China... S.E. Asia... oh well!) is not just an isolated event which can be ended by sufficient "responsible" "respectable" public opposition. The war is an integral natural and necessary part of U.S. imperialism and will be ended only by ending the capitalist social system on which imperialism is based. This requires a long term and violent struggle waged by people throughout the whole world. In Australia it requires a militant movement directed against U.S. domination of Australia as well as against its aggressive wars in Asia.

Such a movement cannot sit back and relax after having had a "moratorium". It must continue to organise wider and more militant activities. At Monash the Moratorium committee should continue functioning in order to take up other questions such as a militant July 4 demonstration directed against U.S. imperialism (not just for "peace" in the abstract) and such as a campaign against class discrimination in the Education system.

And the little
lady approves

Brian Ferrari
dinner suits

at the

UNION DRY-CLEANERS





YOU CAN'T BLAME BOLTE

by Dr. Bert Wainer

"a man never goes so far as when he does not know whither he is going."—Oliver Cromwell.

In the light of the last two years, I now ruefully understand the truth of Cromwell's saying. As a general practitioner I became academically involved in the liberalisation of abortion laws; today I find myself desperately struggling for concepts of individual freedom and liberty, and bitterly opposed to all forms of political parties and the governments they would foist upon us.

For years I had regarded myself as apolitical, and in fact still do; but it has been shown that none of us can afford to be apolitical because this allows the control of power to fall into the hands of those least likely to use it for the interests of the individuals, and most likely to utilize all possible avenues to maintain and increase their personal power.

On initial analysis it seemed that Sir Arthur Rylah and Sir Henry Bolte, in refusing to hear allegations against the police, were behaving in a fashion inconsistent with government as we understand it, and that consequently it was their personal administration which was responsible for the corrupt practices which have been uncovered. This of course would be totally ignoring the strange silence of Mr. Clyde Holding and his occasional ineffectual posturing.

A review of Victoria's history shows that this just is not so; that police corruption, ministerial irresponsibility and collusion by the Opposition are as much part of Victoria as the Eureka Stockade, Ned Kelly and John Wren.

Henry Batman, the brother of John, was promoted to the position of Chief Constable of Port Phillip in October, 1937. He was dismissed in less than a year for taking a bribe.

There have been Royal Commissions into the Victorian State Police in 1855, 1862, 1882, 1905, 1925, and we hope, in 1970. It is obvious that the Royal Commission must be regarded as a tactic rather than a strategy to achieve change, and that the long-term aim must be to create a governmental structure which is responsive to the needs of the people, constantly adapting to changing social mores; a governmental structure which does not use a corrupt judiciary or police force to enforce its own obsolescent ideas of right and wrong; a government which is in the forefront of a movement to maximise the interplay of individual and society, and to minimise the interference of the State.

A sympathetic press made it possible for me to publish the affidavits and statutory declarations which eventually forced Cabinet to appoint the Kaye Inquiry. Similarly the intervention of the press was needed to air the "case of the Public Solicitor". Both of these should have been the duty of the Opposition, but the A.L.P. only chose to act after the dirty work had been done for them. In Hansard of February, 1970, Mr. Holding is quoted as saying:

"Members of the Opposition do not have the resources of the Government available to them,

and it is not 'necessary' (author's quotes) for us to prove every aspect of this allegation. At the time when the Attorney-General could have moved he failed to do so."

It is a confession of complete ineffectuality on the part of the State A.L.P. for them to admit that what one individual can do is beyond their capacity.

In the same speech, Mr. Holding went on to prove that as early as February, 1963, the present Chief Secretary knew, and ought to have known, that Mr. Douglas was involved in promoting private companies and practising in his own right as a private solicitor. He added that Mr. Douglas had been cited for tax evasion to the tune of \$18,720 in October, 1968.

Sir Arthur Rylah interrupted to say in reply:

"I know that the Leader of the Opposition has had some problems in being associated with a company which was subsequently being investigated."

Mr. Holding retaliated with the threat:

"If you want to play rough . . ." Acting for all the world like two little boys threatening to throw mud at each other. And these are the people to whom we entrust the power of government!

Despite this exchange Mr. Douglas resigned to enjoy the fruits of a well-feathered nest, and the Shillitoes have been evicted. Today, silence covers the issues of the ex-Public Solicitor.

With this in mind it is whimsical to read the Crimes Act, Section 176, Subsection

(1) **"Whosoever being an agent corruptly receives or solicits from any person for himself or for any other person any valuable consideration**

(a) as an inducement or reward for or otherwise on account of doing or forbearing to do or having done or forborne to do any act in relation to his principal's affairs or business . . .

. . . shall be guilty of a misdemeanor and is liable to not more than two years imprisonment."

I would like to know

(a) Was the Public Solicitor an "agent"?

(b) Why did he resign?

(c) What does "corruptly" mean?

(d) Did he neglect "any act in relation to his principal's affairs"?

(e) Did he "solicit from any person any valuable consideration"?

But more than this, since the Opposition had sufficient belief that Mr. Douglas had violated his public office to raise the matter in Parliament, **WHY WAS THERE NO PUBLIC INQUIRY?**

Reliance on the sympathy of the press can be dangerous. For instance, when, at the Abortion enquiry, startling allegations had been made about the death of Sir Arthur Rylah's wife and Detective Inspector Ford stated that evidence previously given by Superintendent Holland was completely false, **The Herald** carried the story headlined "Wainer is a Coward — Says Ford".

The problems of a free press are too well known to need amplification. But when the government is not responsive to individual voices, the sympathy of the press becomes a matter of major concern.

The politicians in Victoria are playing a pervasive and gentlemanly game of "if you bowl straight, we won't hit you for six". There is collusion between the parties to formalise the processes of parliamentary procedure to ensure that they are insulated from public demand. Nonetheless I believe that parliament can be used to achieve substantial changes, just as it is now used to oppose major social change.

It is the current tragedy of Victorian government that social change is made by the impact of individual attack rather than by political representation.

The Progressive Reform Party has grown out of the conflict of myself and my associates with the formal political machinery. We believe that the deviant individual is the cutting edge of social change; that he has been from Socrates through to Galileo; and that government must be flexible enough to accept a wider range of behaviour. This cannot be legislated for or handed down by Royal Commission and judicial inquiry, but must come from State encouragement of differences.

The Progressive Reform Party believes that individuals have the right to be different, unique or abnormal, providing that the individual's action does not damage others in his society our politicians believe this right is fraught with danger, and it is consequently not available now. Our politicians orient society to protect their power by invoking taboos against deviant behaviour. To grow a beard or long hair is tantamount to a rejection of current social attitudes, and to many renders one suspect politically as well as morally — it may even lead to the suspicion that the long-haired bearded individual is a student, that anathema to respectability, and smokes pot.

The Progressive Reform Party is dedicated to participatory democracy and the involvement of individuals in their government. Decisions in this party are taken at the grass root level of branches, and the executive exist merely as administrators. All nominated candidates are pledged to resign upon recall by 30% of their electors. The principle of recall is extended to the government, and we are pledged to compulsory referendum if a sufficiently large petition demands it. People would not have to invoke such group activities as the Moratorium to have a voice in the government.

We further believe that although our professional politicians pay lip service to the democratic process with empty emotional rhetoric, they have an innate distrust and fear of the democratic institutions of government. Both the A.L.P. and the Liberal Party are philosophically bankrupt, and use outmoded postures to persuade the electors that now is the time for something new in the political sphere.

There can be extensive political and cultural change in this State, but only if the people participate.

We are tired of being told that everyone is for education and against pollution, while education is still restricted by 19th Century concepts and effluent flows into the Bay and out of Parliament House; we are weary of being offered more and more affluence and less and less influence; we do not want more and more schools and universities to churn out hung-up aggressive dropouts who may have a smattering of the arts and sciences, but are exhausted by the overcrowded syllabus and constant competition. We do want more schools and universities, but we are more concerned with the quality of education than the quantity. The major function of education must be to socialise and involve people in the acceptance of other individuals.

Cliches are inevitable and overworked, but the most debased of them all is "democratic". The inscription on the base of a statue of President Nkrumah in Accra read:

"Seek ye first the political kingdom and all other things shall be added unto it"

This is what is happening in Victoria, and it is a perversion of the ideal of politics.

Democracy is grasping for an ideal: not a freezing of tradition. It is lively, growing, flexible, and demands involvement if it is not to be prostituted to the demands of power-oriented demagogues.

Democracy is the creation and acceptance of new areas of interaction. It strives for the abolition of deference patterns and social stratification on a cultural level. Democracy is the availability of the right to be free, different and protected from interference by the State in our private lives.

We are striving to make this work, and we need your help.

I indicated at the beginning that my political awareness resulted from my confrontation with the State and my attempt to analyse the peculiar inertia of Government and Opposition alike. In reading, I found the following, written by N. Gibson in 1933 in a pamphlet demanding a Royal Commission into "police and political corruption:

"If you have the slightest regard for decency, you will not hesitate to demand a clean up, the time is long overdue but that should not deter you from moving. I appeal to the citizens of Victoria to raise their voices as a mighty protest. Level demands at local members. . . In your interests as well as my own, is this pamphlet published. If it stirs public conscience to action it will have achieved its purpose. In such conditions fence sitting is impossible. It is a case of right or wrong. Which do you support?"

Reading it almost 40 years later provoked a momentary sense of futility, and an awareness that we cannot blame Sir Henry Bolte or Mr. Clyde Holding alone. We are responsible because we have failed to act. Come off the fence, baby.



SCHIZOPHRENIC CENSORSHIP IN AUSTRALIA

by Peter Hanks

This article was written
last year for FUSE magazine.

Censorship of the arts in Australia is essentially schizophrenic—it is both systematic and haphazard, centralized and diverse, bureaucratic and public. The "system" bears these contradictory characteristics because of the strange division of functions between the central Federal Government and the local State Governments.

The Federal Government (through its Customs Department) restricts the entry into Australia of "blasphemous, indecent and obscene" material. The State authorities (principally the various police forces) watch anxiously for local outbreaks of "obscenity" or "indecent"; outbreaks that are controlled and eliminated by the destruction of the offensive mat-

erial or the punishment of the individuals responsible. The activities of the Federal Customs Department can be described as pre-censorship—restrictions applied before publication or distribution; but the State system, at least in Victoria and New South Wales, is less sophisticated and is essentially recriminatory: punishment for things already done.

Federal censorship is an almost clandestine operation: it is administered in the secrecy which we have come to expect from bureaucrats. We, that is the members of the Australian community, are rarely told why the Customs Department has refused entry to a book, magazine or film. Nor are we told why books (such as

Donleavy's ginger man) are occasionally "released" after being confined for several years to the list of prohibited imports.

No doubt we can hazard a guess at what goes on in the minds of the Federal censors—but any informed inquiry into the phenomenon of Australian censorship, into the motivation of the censors must be confined to the State operations. For, in contrast with Federal censorship there is a good deal of material available on State court-administered censorship.

Magistrates and judges usually operate under public scrutiny, and feel obliged to articulate the conscious motivations behind their actions. No doubt many judicial decisions are explicable only in terms of the sub-conscious prejudices of the judges; but the ac-

tions and pronouncements of the judges give us enough material to begin to understand their activities. And, in the field of judicial censorship the last few years have given us a great deal of this sort of evidence.

We have, for example, prosecutions against the editors and publishers of the satirical magazine *OZ* in 1964-65; against two painters—one from Sydney, the other from Melbourne; against the publisher and distributors of *Censor*—a magazine which claimed to publish material excluded from Australia by the Customs Department; and, most recently, against actors in Brisbane and Melbourne.

Over the same period, printed material ranging from Beardsley posters to student newspapers has

been seized and destroyed on the orders of magistrates.

How do the courts justify (if only to themselves) these expeditions into the world of ideas? Just what function do the judges and magistrates believe they perform when they order the destruction of an "obscene" work or the punishment of an artist or publisher? For many years (something like a century) they have clung to the idea that they were performing a socially useful — indeed essential — function.

The first judicial attempt to justify censorship as something more than capricious interference was made in 1968, in the case of *The Queen v. Hicklin*, when the English Court of Queen's Bench declared that it was the duty of the court to suppress material which might "deprave and corrupt" the persons likely to come into touch with it. Mr. Justice Blackburn observed that the circulation of "obscene" material was exactly like the distribution of "unwholesome bread", or the exposure of the population to "a contagious disease".

It is, I think, fair to say that *Hicklin's* case has provided the justification for judicial censorship in Australia over the last one hundred years: it has been brought out again and again by Australian magistrates and judges as a prop to support their campaigns against the obscene, as "proof" that all they were doing was protecting society against attack. For instance, when Victorian Judge Martin sent Robert Close (author of *Love Me Sailor*) to prison for three months in 1946, the judge declared that Close's book was "a gross assault on the morals of the community which are to be safeguarded at least as strictly as its property". The Victorian Supreme Court dismissed Close's appeal, and emphasized that he was being punished because his work was likely "to encourage depravity and corruption".

That is (or was until very recently) the alleged justification of judicial censorship — perhaps there is some truth in the claim that such a justification was mere hypocrisy, that the only factor which persuaded a magistrate or judge to declare a work obscene was that honourable gentleman's gut reaction. Perhaps . . .

But let us assume that the courts are sincere when they claim that they stand as the guardians of moral standards, that censorship protects society from immoral and anti-social activities. Can we sensibly admit that claim, even if it is sincere?

The proposition that censorship is justified by the need to prevent "depravity and corruption" rests on two assumptions. The first is that certain changes in community or individual moral standards are bad — that a shift towards more permissive standards involves corruption. That assumption rests on the opinion (it can never be more than an opinion) that the moral standards currently prevailing in the community (whatever these standards may be) are "good", and that a shift towards more liberal attitudes and behaviour is "bad".

Yet there are quite a few people in this community who share Montaigne's opinion that it is "a sign of our vanity and deformity" that we "term that work beastly which begets and which makes us"

—to those people, liberalization is an improvement, rather than corruption.

The second assumption (which ought to be more than a matter of mere opinion) is that art and literature are actually capable of producing this dreaded shift in moral standards. That assumption ought to be capable of scientific proof; but, in this year 1969, it must be viewed as no more than a casual untested proposition.

Despite the advances in understanding of normal and abnormal psychology of the last 40 years, we have no evidence of any causal relationship between (for example) reading of pornography and immoral or anti-social behaviour. There may even be evidence to the contrary.

In 1965 the Danish Government accepted a report from a psychiatric committee which concluded that "the reading of 'obscene' writings or the sight of films etc. was unlikely to change the sexual leanings of an adult person." The committee based this conclusion on the fact that sexual inclinations are fixed at an early age (around 5 or 6) and in any case by the end of puberty. As a direct consequence of that report, law-enforced censorship was abolished in Denmark. Since that abolition the incidence of sexual crime (the sort of "depravity and corruption" which obscenity is assumed to promote) has dropped in Denmark by 25%.

Perhaps that decline is merely a coincidence; but the frequently expressed psychiatric opinion, that pornography may fulfil a cathartic function, suggests that the statistical decline is a result of the end of censorship.

It was perhaps because of the insecure basis of this second assumption (that literature can "deprave and corrupt"), that the courts always refused to listen to any specific evidence when considering the obscenity of a publication; the law reports carry dozens of cases in which judges have insisted that the quality of obscenity, the "tendency to deprave and corrupt", is not a matter for expert (or any other) evidence — it is a matter on which the court makes up its own mind — using its common sense and knowledge of human nature. In 1959 a Victorian judge (Mr. Justice Martin) explained it this way: "A magistrate or jury is just as capable of deciding if a book is likely to deprave or corrupt certain minds as are psychiatrists or psychologists." (If you doubt that a rational man is capable of that sort of observation, you will find it reported in the official Victorian Reports for 1959, on page 63.) And that is a view which many judges, in both Australia and England, have expressed. It is, of course, possible that the judicial reluctance to admit expert evidence has been promoted by the realization that that evidence would destroy the accepted justification for censorship: that is, it would show that literature and art have no "depraving and corrupting" effect.

It was the conviction of the absence of any such causal relationship that prompted a committee established by the British Arts Council to recommend in July last year that all laws against obscenity be repealed. That recommendation was made, the Committee said, because "it is

not for the State to prohibit private citizens from choosing what they may or may not enjoy in literature or art unless there were incontrovertible evidence that the result would be injurious to society. There is no such evidence."

It is, of course, all very well for a committee (even such a high-powered one as that established by the Arts Council) to recommend an end to censorship. Can we really expect judges and magistrates, accustomed as they are to following their predecessors, to recognize the futility of artistic censorship, or to recognize the utter falseness of the premise on which they administer censorship, and accordingly to stop burning books and punishing authors, actors and publishers? Probably not. To make such a radical change would involve the judges in admitting the wrong-headedness of their past activities. But how can the courts continue to administer this system of censorship when its very basis is seen to be so unsound?

The Australian courts appear to have resolved their dilemma in the last 18 months; though the resolution may lead to as many problems as it liquidated.

For, in March 1968, the Australian High Court declared (in the case of *Crowe v. Graham* — a prosecution against the publisher of "Censor") that the courts should no longer worry themselves with the depraving and corrupting effect of an allegedly obscene work. Mr. Justice Windeyer declared that the justification first put forward in 1868 in *Hicklin's* case had "fostered much misunderstanding" and had only survived "because its implications question which a judge or magistrate should consider in every case is whether the material which is the subject of prosecution is offensive to the sexual modesty of the average member of the community."

That statement of the High Court has shifted the whole basis of censorship in this community. Whereas the courts once maintained that they were acting against anti-social influences, protecting the community from depraved and corrupted behaviour induced by obscenity, the only justification which can now be put forward is that court-controlled censorship protects the members of this community from outrage or shock.

Artistic enterprise must be kept within the bounds of good manners and decorum, for to invade the sensitivities of "the average member of the community" is now a criminal offence.

Norman Staines, a Brisbane actor, can testify to that. He appeared in the one-act play "Norm and Ahmed" in Brisbane in April this year. He said "F— boong" (as indeed the script required him to say) and that cost him \$15 (fine) plus \$50 (costs) when a local magistrate, Mr. Barlow, decided (on May 23rd, 1969) that "the language complained of, even in the context of the play, goes beyond the currently accepted standards of decency of the ordinary, reasonable, decent-minded people in our community." And three of "The Boys in the Band" similarly found (on July 28th, 1969) that they had used obscene words because their language in that play had been, according to

a Melbourne magistrate, Mr. Kelly, offensive to "ordinary decent-minded people". These three actors were luckier than Mr. Staines — the magistrate did not record any conviction against them because of their lack of previous convictions and the trifling nature of the offences. But that may not be the end of their ordeal, for the policeman who prosecuted the three actors has now appealed to the Victorian Supreme Court, where it will no doubt be argued that an infringement of community standards of modesty cannot possibly be described as "trifling".

Whatever the result of that appeal it seems that Mr. Justice Windeyer's "community standards of modesty" approach will be with us for some time. It seems to me that that approach provides a basis for censorship which is less convincing than the depravity and corruption theory, so recently abandoned in Australia. For who is to determine "the community standard" on any question? What evidence is available to establish how "the ordinary decent-minded member of the community" feels on any question; particularly questions as controversial as sexual morality? And, assuming that we can identify that "ordinary bloke", and discover how he feels about copulation, masturbation, fornication and all those other polysyllabic delights, why should the judges and magistrates spend time forcing other members of the community to conform? It is this what is meant by uniform censorship: censorship to a uniform standard of polite mediocrity?

After all, as the British Arts Council committee suggested in July this year, the law should not protect people from being shocked?

"Some time in our lives," the committee observed, "we have all been shocked and, even though we may not have liked it, do not feel ourselves to be sensibly the worse for it and sometimes know ourselves to be all the better. Indeed, to shock has always been one of the beneficent social functions of art, an inevitable by-product of the fresh vision which characterises a good artist and which helps to protect society from inertia and paralysis."

That view, which seems to me to be absolutely convincing, is not shared by the magistrates and judges who are our censors. Even if one were to concede that the majesty of the law could reasonably be used to protect people from shock or disgust; even if one were to admit that the courts were absolutely right when they punished writers and artists merely because those men had written or painted a shocking or disgusting work; even then — how can one extend that concession to the approval of judicial action against those who do their "shocking" in private?

For, whatever artificial view the law may take, the man who acts before a paying audience in a theatre is engaged in private rather than public behaviour: most of his audience (if not all) have come of their own free will, with an accurate expectation of the performance. They can have little ground for complaint if they are shocked.

Why, then, is an actor's stage (rather than street) behaviour a matter for the criminal courts?



'I see the Australian Economy is suffering from acute shortages in the Labour Market.'

BOB HAWKE

An Address to Associated Chambers of Commerce.

I want to preface my talk with a true story. Yesterday (Monday, 13th

I met the Managing Director of BHP, Sir Ian McClelland. I asked him about two things. (1) Whether he would consider withdrawing an application to the Arbitration Court to have six Unions de-registered. Answer — a blank refusal to talk at all. (2) I asked him to talk about wage claims from the Unions with a view to amicably settling them. Once again, a blank refusal to talk at all.

I see the Australian economy is suffering from acute shortages particularly in the Labour market. I can assure you that the Trade Union movement does not have a shortage of advice from outsiders, particularly from one Billy Mackie Snedden. His role in the recent Waterside dispute was irresponsible, immoral and ignorant. Firstly, he accused us of breaking an agreement which did not exist. Secondly, he had the gall to suggest we were morally bound to accept an offer of \$3.50 per week rise from the employers. Yet less than two weeks later, after collective bargaining between the employers and the ACTU, we had an offer of a \$176 per year minimum increase and improvements in conditions equivalent to \$400 per year. In return the Unions entered an agreement that for a period of two years there would be no further claims and no action in respect to any claims. This attitude of the Minister for Labour and National Service is not untypical of the official attitudes of the Government. It is founded on both prejudice and ignorance. In the topic of industrial relations we are talking about the relationship between buyers and sellers. The Trade Unions are the sellers and the only thing we have to sell is our labour. Therefore we want the best price possible. The employers are the buyers and naturally they want the lowest price they can get.

The employers buy the labour so they can become sellers and in selling the products of labour they desire the best price possible. The buyers of the products are overwhelmingly the people who have been the sellers of labour. Within this situation industrial relations are concerned with one relationship, that between the sellers and buyers of labour. Around that relationship there has been built up an elaborate system, the Arbitration System. This Arbitration System was developed in a period when there was

a continuous high level of unemployment and this remained the case right up until World War II. The present Compulsory Arbitration System was a product of that 40 years before the war. The phenomenon of over-award payments was not one of that period, the system then was predominantly a settler of industrial disputes. Now Australia has a different economic character. We have had a full employment economy for the past 30 years.

Herein lies the inadequacy of much talk about industrial relationships. Supporters of the present system are trying to say that an arbitration system developed in one period is appropriate for a totally different period. Surely any intelligent person can see that a system that was appropriate for an economy based on large unemployment will not be appropriate for an economy based on full employment.

The Government and the employers have, in fact, begun to ask the Arbitration System to do something very different from that which is designated in its constitution. They have said, "you are constituted in this way but we want you to operate in a different way." The Government wants no change of form, only a change in the concept of what it is about. This is always done in terms of that wonderful phrase 'the public interest'.

They have said to the Arbitration System, we have a changed economic environment in which the decisions you make will have a profound effect on the economy, and because of this you should not give prime emphasis to industrial relations, but rather to the thought that what you do has an effect on the public interest, and when you have a claim before you from the Trade Unions your method of examining that claim should be — 'what is going to be the impact on the private interest'.

Unfortunately, the Arbitration System has accreted to this illicit approach, illicit in the terms of the constitution which does not, as a matter of law, entitle the Arbitration System to operate in this way. Under pressure from the employers and the Government, the Arbitration System now takes into consideration the state of the economy, hence there has been a continuing attempt by the Government and the employers to prevent any process of arbitration. The Government has consistently

refused to equip itself with the power to control the economy, yet they have gone to the Arbitration System and said that they should try and achieve economic results. The tragedy is they have asked the Arbitration System to grant smaller wage increases because the Federal Government has not the sort of powers necessary for a Government to have if it is going to control inflation. Yet they have refused to legislate to give themselves this power and then gone to the Arbitration System and said we can do nothing about it.

Clearly the Trade Union movement is not going to accept this. We say it is intolerable that only one aspect of the buyer and seller relationship is regulated, the buying and selling of labour. It is intolerable that the public interest can only be affected in this one area. Surely the public interest is just as badly affected in the relationship between the buyers and sellers of produce.

Apparently it is said that it is in the public interest that there should be a Tribunal to fix the price of labour in regard to the steel industry. The public interest demands that if the Trade Union movement wants to shift up the rate of labour it is required to go before a tribunal in the public interest. Yet if the seller of steel wants to shift up the rate of his product he has to go before no tribunal, he has to take no notice of the public interest.

For a whole year we negotiated for a higher rate for labour in the steel industry in the public interest. Within a few weeks of being granted that higher rate the price of steel was unilaterally increased with no concern for the public interest. We got a 3% increase in the rate of wages, an increase which did not cover the price rises which had occurred since the beginning of the hearing, yet within a couple of weeks, BHP declared a 3.7% rise in the price of steel.

How can anyone say that this is not manifestly unjust? It is beyond argument that the decision to increase the price of steel would have a worse effect on the public interest than the wage increase.

Under the present system the seller of steel doesn't have to take note of private interest, but the price of labour for the buyer has to be considered in the light of public interest. And yet when you go

responsibly to the head of BHP and ask him will you talk with us, the answer is a blank refusal.

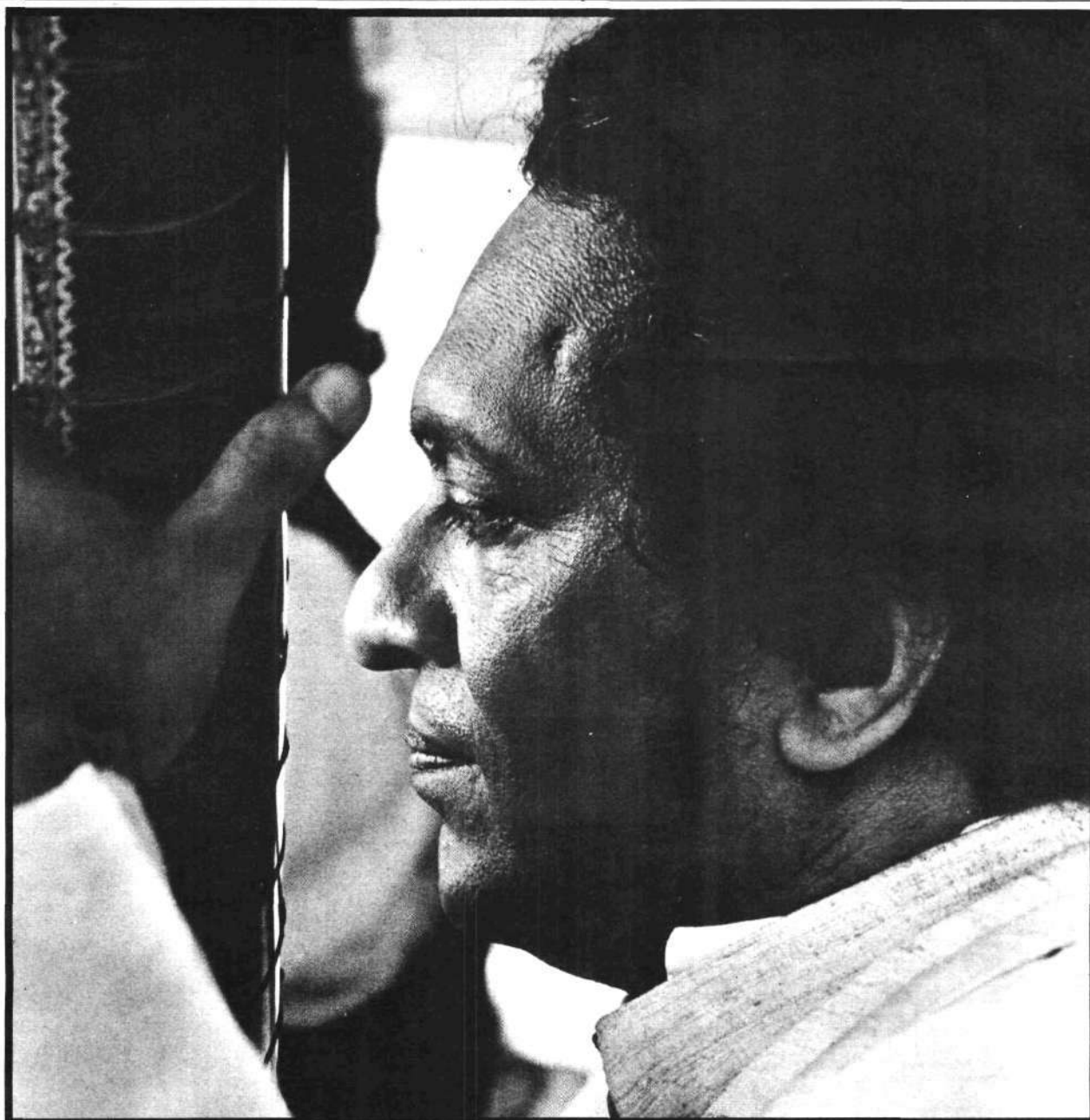
You can't really expect us to pay any attention at all to a system which is so manifestly unjust. How can the public interest possibly require regulation of buying and selling of labour and not require the regulation of other buyer/seller relationships. We are not saying a company which made a profit of \$49 million last year, a rise of 11.3%, cannot justify a rise in the price of steel, we are not saying they may not have a case for raising the price, all we are saying is that they may have difficulty in justifying the rise in terms of the public interest and that they should be forced to justify that rise in terms of the public interest.

I have shown, with regard to the present system, that it is unsatisfactory because it is immoral, because it impresses on one side regulations and obligations which are not imposed upon the other. If this is the case, then the system can never work.

This presents two alternatives.

1. We should give the same freedom in the system to the labour movement as we give to the buyer of labour. This would be equality, but this equality would be equivalent to anarchy.
2. The Trade Union movement believes the only sane solution is that we should have to justify our claims but the employers should have to justify theirs.

In reply to a question about the Vietnam Moratorium, Mr. Hawke replied: 'I believe in respect to the Trade Unions that it is unreal to draw a dividing line between industrial matters and non-industrial matters. In this country we have a manifestly measurable inequality in the field of education. I believe it would be just as legitimate for the Trade Union movement to use its industrial power to achieve the reallocation of funds in the field of education as it is for us to use it for increased wages. It is the height of absurdity to say the fact that a worker has to withdraw his children from school for economic reasons is not an industrial matter. Anything which affects the welfare of Trade Union members is a matter for the Trade Union movement.'



"The highest aim of our music is to reveal the essence of the universe it reflects, and the **ragas** are among the means by which this essence can be apprehended. Thus, through music, one can reach God".

The **ragas** of which he speaks are of central importance to the understanding of Indian music. The most beautifully imprecise definition of the term is to be found in the Sanskrit maxim: "**Ranjayati iti Ragah**" —

"That which colors the minds is a **raga**". More prosaically, "The **raga** should not be mistaken for a scale or a mode or a key or a melody, although it has affinities with each of these. A **raga** is the melodic framework, established by tradition or born and inspired in the spirit of a master musician. One can theoretically perform any **raga** in any style of singing, or play it on any wind or stringed instrument, plucked or bowed. Only the drum is incapable of rendering a **raga** by itself; it must be used to accompany parts of a **raga** when sung or played by other instruments". (Shankar). In clumsily exotic terms, then, the **raga** is a melodic framework, from which improvisations proceed. The simple, technical melodic structure is not enough, however—structure is like notes on a Western scoresheet, the raw material only. What is needed then, is literally, inspiration: "The musician must breath life into each **raga**, impossible to describe but brought to it

by the performing artist, is the **prana** — the life. Through the guidance of the **guru**, and by his own talent and genius, the musician learns how to make the bare notes vibrate, pulsate, come alive".

The vehicle of this **prana**, then, is the free, but disciplined, improvisation, ornamentation, embellishment, as expressed by the **gamakas**, or grace notes— "...the subtle shadings of a tone, delicate nuances and inflections around a note that please and inspire the listener". Inherent in these techniques is the quality, most obviously heard on the sitar, which Westerners find so attractive, "a sort of shimmering sound", or to use a precise Western term imprecisely, portamento, the continuous gliding of one note to another. While our ears are accustomed to the discreet sounds of fretted instruments, like the guitar, and the more continuous sounds of unfretted instruments, like the violin, it comes as a delightful surprise to hear (and see) a fretted instrument like the sitar emitting, in an apparently paradoxical way, a sustained sound over a much wider range than the violin, etc., are capable of.

Yet another integral feature of the **raga** is its time theory of association and appropriateness: each segment of the day is associated with a particular sentiment, such as devotion, heroism, pathos, love, peace and fortitude. Such considerations as an early evening **raga** should only be

played in the early evening do not hold as great a sway as in earlier times, but the traditions still impose an esthetic orientation of sorts upon musicians (Shankar speaks of his Monterey International Pop Festival performance of 1967 — commencing at 1.40 p.m. — as being at an "unearthly hour...I never play at that hour in India or anywhere else for that matter....")

Complementing the **raga** — the fundamental element of melody — is **tala**, the essential element of time and rhythm. Unlike the experience of Western music, it is metric, and not accentual, and in fact is closely patterned upon Sanskrit prosody. A rhythmic framework for a cycle of beats, it is played upon the accompanying drums, called **tabla** (Shankar points out that just as there are no straight lines or contrasts in Indian art — as opposed say to classical Greek art — so Indian music is characterised by gentle curves, winding whorls of detail. The **tabla** fits this description too, insofar as a drum sound can be continuous — at times, even **liquid** — and not discreet.

In Western music, only the altering of tension upon a timpani even begins to approximate the plasticity of the **tabla** sound).

Yet perhaps the increasing popularity of Indian music is stimulated by the contrast with Western music of today rather than comparison. Shan-

kar, in discussing this, says "From what the young people say, I think they are looking for new values they can respect. Indian music is fresh and exciting. It also has deep spiritual qualities, tranquility, a devotional feeling".

The appeal is not simply one couched in terms of esthetics, then.

Perhaps what's wrong with Western music is that it has been crassly compartmentalised, with "esthetic" monopolising validity. Obviously, something's missing. Thank your absolute category then that there are still people around as sensitive as Yehudi Menuhin who can tell us what it is: "To the Indian quality of serenity, the Indian musician brings an exalted personal expression of union with the infinite, as in infinite love. Few modern composers in the West have achieved this quality, though we revere it in the works of Bach, Mozart, Beethoven. Perhaps we should not admonish our contemporary composers for having lost this sense of serene exaltation, for indeed we have little enough of it in our civilisation for them to draw upon; yet what quality is music, the organisation of pure sounds, better suited to express? If the Indian musicians who now are so graciously beginning to their genius to us — musicians like Ravi Shankar — can help us to find this quality again, then we shall have much to thank them for".



MARCUSE by Alasdair MacIntyre
Fontana Modern Masters
Hard cover \$2.15, paperback 80c.

The editor of Fontana Modern Masters claims that "each volume is clear, concise and authoritative... Nothing else can offer in such an acceptable form an assured grasp of these revolutionary thinkers". In the case of Alasdair MacIntyre's short work on Marcuse this claim is blatantly false. In spite of MacIntyre claiming "It will be my crucial contention in this book that almost all of Marcuse's key positions are false. But precisely because this is what I am going to maintain, I am under an exceptional obligation to portray what Marcuse says faithfully", what emerges is a mere caricature of Marcuse's philosophy — a protracted distortion and gross oversimplification. Having mis-stated Marcuse's theses MacIntyre needs only a mixture of bland assertion and appeal to "obvious truths" to dispose of Marcuse's contentions.

The main contention of the book is that Marcuse is a pre-Marxist thinker — a Young Hegelian. By this MacIntyre seems to mean that Marcuse's philosophy is one of general abstraction. This is contrasted with the Marxist enterprise which is seen as being concerned with actuality, with the facts. But then no philosophy (or thinking) is possible without abstraction. What Marcuse seeks to do is to develop a schema adequate to enable comprehension of the nature of man in the advanced industrial society.

MacIntyre claims that Marcuse, while indicating the criteria of truth he rejects, fails to indicate an alternative. This is indicative of two things — firstly MacIntyre has an incomplete knowledge of what Marcuse has written (the subject is dealt with directly in the essay "Philosophy and Criticism" in *Negations*, in *One Dimensional Man* and is indexed in *Reason and Revolution*), as well as this he fails to grasp the substance of Marcuse's writings which seek to indicate how an accurate statement of man's-being-in-the-world can be made. Marcuse's central concern is the statement of the social truth of man in the modern state.

Marcuse's philosophical corpus is large and complex. No doubt because of this MacIntyre's readable, but simplistic, account will be popular. Its only virtue is that it may provoke the writing of a genuine and critical account of Marcuse.

B. Jordan



Fanon by David Caute. Fontana Modern Masters. Hardback \$2.15, paperback 95c.

This book discusses the life of Franz Fanon and the main ideas in his two books — *Black Skin, White Masks* and *The Wretched of the Earth*. It also contains notes and

references, a bibliography of Fanon's works and articles on Fanon (in English and French) and a list of important events in Fanon's life.

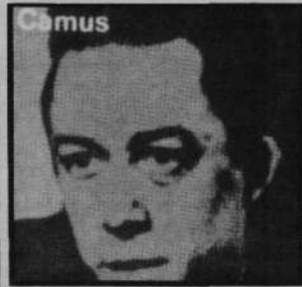
Fanon was born in the French West Indies, studied medicine in France and worked as a psychiatrist in Algeria during the war of independence. He died of Leukemia in 1961. He studied the psychology of colonisation where the colonised people are conditioned to feel inferior. Real subjection is to accept your oppressors' judgement of your worth. Liberation is an attitude of mind which grows from violent revolt, from directly fighting and defeating the oppressor. Fanon sees a new nation's concept of itself go from a full-scale, cultural cringe to a nationalistic reaction and then widen to revolutionary internationalism. Fanon resigned from the hospital convinced that he should take part in smashing the colonial system, not adjust people to it.

Caute concentrates on the events in the life of Fanon which turn the ethics of a doctor into the ethics of a revolutionary, whereas Fanon talks of the poor peasantry as a revolutionary class which must free itself by its own efforts — the colonial bourgeoisie have sold out, the European proletariat have their own worries. Caute's book is padded with details about Fanon's life, whereas a more analytic discussion of his ideas is needed. Caute compares the development of Fanon's thought with that of Sartre and Marx, but Fanon's own books don't raise the academic question, "who does this remind you of?", but the immediate one, "is this a valid view of world anti-colonial struggle, and must events necessarily follow the course indicated?"

Caute neglects to treat other important questions — how far are Fanon's books the product of the mind of an individual (is Fanon's life relevant?) and how far are they the voice of one side in an archetypal confrontation? Are they applicable just to Algeria, or to Africa, or to all the Third World? Is the concept of collective psychology used by Fanon as a valid tool?

If you have read Fanon, Caute can add nothing further to your knowledge. Consider this — the Penguin edition of the *The Wretched of the Earth* costs only 5 cents more than Caute's Fanon and really is worth reading.

—Helen McCulloch.



Camus by Conor Cruise O'Brien. Fontana Modern Masters. Hardback \$2.15; Paperback 80c.

The book is in three parts corresponding to three stages in Camus' life, his three novels *The Stranger*, *The Plague* and *The Fall*. There is a list of notes and references to each section and a bibliographical note of Camus' works and some Camus criticism. There are plot summaries

and discussion of the major novels, plays, short stories and essays dealt with in the context of Camus' life and environment.

O'Brien's book is more about politics than literature, with references to social context rather than speculations about the "absurd". Camus is seen not as the "just man" but as the describer of the hesitations and limitations of the conscience of Western man. He is advocating acceptance rather than revolt.

Camus lives in Algeria in the 30's soaking himself in European culture and is blind to the hatreds and tensions building up around him. He dodges the confrontation of coloniser and colonised by examining the thoughts of one side only. The European characters have names and personalities, the Arabs don't. The stranger is a white man who shoots an unnamed faceless Arab and is condemned to death not because he has murdered but because he has failed to lie about his feelings to pay lip service to social custom. *The Plague* supposedly set in Oran again ignores the existence of the colonised people. O'Brien points out that it can just as easily be read as an allegory of the French occupation of Algeria as of the German occupation of France.

Dealing with the latter part of Camus' life in France, his work in the resistance and post war journalism O'Brien rejects his reputation as a "man of honour". The split between Camus and Sartre over questions of priorities is not particularly emphasized, but throughout the book O'Brien charts the course of Camus' growing anti-communism, where his later works show a condemnation of revolutionary violence and an increasingly moralistic attitude. The super non-political man of conscience is a hoax.

"Imaginatively Camus both flinched from the realities of his position, as a Frenchman of Algeria, and also explored with increasing subtlety and honesty the nature and consequences of his flinching." (p.85).

O'Brien's book is clearly written and well worth reading as a realistic antidote to the hero-worship with which literary critics tend to surround Camus.

Helen McCulloch



Guevara by Andrew Sinclair
Fontana Modern Masters
Hard cover \$2.15, paperback 80c.

Sinclair's 92-page book on Guevara reads like a long article from *Newsweek*. The politics are better — much better — but, otherwise, the virtues and the faults are those that one would expect from a sophisticated American news magazine. Thus all the relevant facts and details of Che's life are there, but no attempt is made to make Che live from the details of his life (quoting Sartre's comment that Che was "the most complete man of his age" doesn't do that). Similarly Che's theory is outlined concisely and fairly faithfully, but what analysis is attempted is journalistic, shoddy and superficial. Contradictions between the facts of Che's life are pointed out but contradictions between fact and theory, or within the theory, are ignored.

For example, the chapter on Che's theories of guerrilla warfare is a faithful exposition of Che's theory and it's written as if the two other Third World military theorists, Mao Tse-tung and Vo Nguyen Giap, didn't exist. After stating that "frequent comparisons have been made between Mao Tse-tung's and Che's theories of guerrilla war" the author

proceeds to devote less than two paragraphs to describing similarities between the Revolutions in China and Cuba and makes no comparison between respective theories. Giap isn't mentioned at all, but the suggestion is made that Che's theories of guerrilla warfare influenced the Vietnamese guerrilla fighters almost as if the Vietnamese hadn't been operating under their own guerrilla theories at a time when Che was still in medical school.

Sinclair correctly evaluates Che's work when he says that "the impact of his ideas on socialism and guerrilla warfare may be temporary; but his influence, particularly in Latin America, must be lasting". Che's greatest value is indeed inspirational, yet Sinclair's journalistic attempts to analyse why Che was inspirational fail totally to convey Che's inspirational qualities. As a summary of Che's life and thought Sinclair's book is useful but readers wishing to understand and analyse Che's work are advised to look elsewhere.

Dave Nadel



Levi-Strauss by Edmund Leach
Fontana Modern Masters
Hard cover \$2.15, paperback 95c.

Claude Levi-Strauss is one of the most liberating thinkers in the world today. Despite this he has failed to achieve the general approbation of the professional anthropologists, who reject his field work techniques and take exception to his aspirations towards understanding the whole of humanity.

Any social scientist who has not acquainted himself with Levi-Strauss' structuralism is wasting his, and his students, time.

It is interesting to note in this context, that, at a time when social scientists at Monash are beginning to confront the contradiction between the notions of an "objective" and a "subjective" world, they are doing so without reference to either Karl Mannheim or to Levi-Strauss. In fact the only attempt at resolution has been through the rather weak dialectic of Berger and Luckman.

Leach's book is good. He has wisely restructured himself to exposition, except where he occasionally points out a problem or a limitation.

The main shortcoming of the book is that, in attempting to compress Levi-Strauss' prolific output to 100 pages, he occasionally renders ideas unconvincing or unintelligible. Because of this the layman should be warned that unless he has had some exposure to anthropology, sociology, linguistics or philosophy he will have to be intelligent.

No one should feel ashamed to be seen with a copy of Leach's book. Levi-Strauss is difficult and time consuming in the original, and, after all it is the ideas which are important. Until someone sees fit to offer a course in structural anthropology this book will afford the best introduction to the work of Levi-Strauss.

—R. TALCOTT.

Hell's Angels

Hell's Angels by Hunter S. Thompson. Penguin. Paperback \$1.



A scenario — three motorcycles, riding abreast and blocking all traffic along the Nepean Hwy. Your correspondent was not one of the many piqued motorists, he couldn't stop laughing. You couldn't pass them because of the stream of traffic coming the other way; and nobody was prepared to enact a confrontation for fear of the lash of the bicycle chain around the head. So the three leather jacketed desperadoes of the Mornington Peninsula rode blithely along at 40 m.p.h. ironically enforcing the law with the vicious myth that surrounds them.

These three "Road Rebs" were riding on a myth as well as their machines, and they would return to their jobs on the Monday. Yet the myth is powerful enough. It is composed of a bit of leather fetishism, Marlon Brando, hip mentality, potent sexuality, anarchistic resistance to middle class values and a vague feel for West Coast culture. It is adaptable as a fashionable life style for semi-alienated groups, sometimes students, and it certainly keeps the leather jacket and motorbike salesmen in business.

However the myth and the reality are not the same thing. English "rockers" and Australian "bikies" are not Hell's Angels. The myth is a product of the American press

and mind, and hence the "free world" press and mind. For Americans find it profitable, and enjoyable, to frequently scare themselves to death. They did it over marijuana in 1937, they did it over Communism in the '50's, they did it over the Angels in '64 and now they're scaring themselves out of their tiny minds over Satanism. The "Readers Digest" consciousness that pervades America is like a boil that has to be pricked by some new outrage every six months.

The scare was the result of a press reaction to an other-world culture in California, home of many such groups. The initial reaction was to the Hell's Angels Monterey "rape", not to be confused with the Monterey Pop, of two teenage girls in '64. The scare was continued because of the continued existence of the Angels, and the people of America have always hated organized other-world groups. However, it is in this hate and rejection that the group strength of the Angels persists. Only a member of such a group could say this to your friendly policeman.

"Remember this, just remember that while you're standing out there on the cold road, doin' your righteous duty and watchin' all us sex fiends and dope addicts in here havin' a good time... just

think about that little old wife of yours back home with some dirty old Hell's Angel crawlin' up between her thighs! What do you think about that you worthless fuzzi? ... don't hurry home, let your wife enjoy herself."

And only your friendly policeman could react in a predictably violent and group manner. For the essential logic of the two groups is closely related.

Hunter S. Thompson's book **Hell's Angels** (Penguin) is a graphic journalistic depiction of the Angels over an extended period of time. His basic concern is a narrative and historical exposition of the Angels themselves balanced against a Governmental, local and mass media reaction to them and their actions. His identity is largely with the Angels and related scenes, but he shares no real sympathy with them apart from a love of the motorcycle. Rather Thompson has been drawn to them by the myth they have generated. But by-passes the social paranoia of a *True* magazine article and produces a faithful, and highly readable, depiction of the Angels in Californian society.

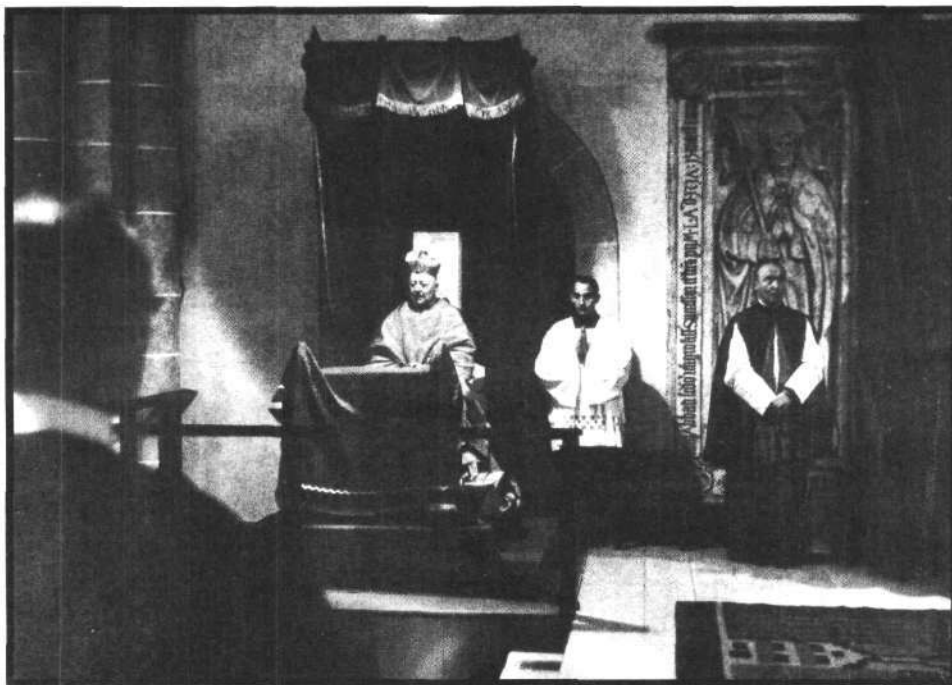
Thompson also shows how the myth can act back upon the Angels. The mere fact that he, and a host of other journo's all after inside stories, accompanied them

meant that they had an image to live up to. It changed their lives.

The cops would bust them every chance they got. The Uni freaks would invite them to their parties to space out on acid. They even held press conferences. Yet the essential character of the Angels was not the myth, but rather their own other-world pack instinct. Again, only an Angel could truthfully say: "We're the one-percenters man — the one percent that don't fit and don't care". There is a symbolic affirmation of the reality and rejection of their communication ties with the outside world in the beating that Thompson receives and describes in the last pages of the book. In fact the only reason they allowed him to hang around for so long was because he was useful and almost an Angel.

American journalists are in some ways the best in the world. In others they are the most repulsive exponents of their craft anywhere in the world. The power of the press and journalists, let alone the entire mass media, in America is frightening. Thompson's work is one of the better expositions of the craft, and thus the Angels themselves. As far as sociology goes **Hell's Angels** does not rate as a study of the Angels. However, it is entertaining, informative reading that is, in itself, raw material for an understanding of the situation.

—David Dunstan.



MODERN THEOLOGY

REVIEW: THE PELICAN GUIDE TO MODERN THEOLOGY

VOLS. I and II
Edited by R. P. C. Hanson
A Pelican Original Edition.
Price in Australia: \$1.70 each.

It is encouraging for the student of theology to see that there must still be some popular demand for the publication of general theological works, manifested here by two volumes in a Pelican Original edition. It's good to know that we're not out of business altogether!

The discipline of theology is sadly neglected in Australian universities. One wonders whether, in fact, it has a place in modern society at all. Once regarded as Sacred Science, theology is now relegated to the perimeter, if not, completely outside the circle of scientific study. For in these times what is not scientific, at least in method, is thought to be unreliable, or to have abandoned the encounter of reality.

Thus, both philosophy and theology, which once had a sort of prestige today enjoyed by science, have become discredited as sources of information about reality. Scientists are apt to suspect the theologian of relying altogether too much upon common sense and intuition, instead of correcting them by a rigorous method that can break through their hypnotic influence to the reality behind. These two volumes are an attempt to restore the place of theology in the set of modern scientific studies, and to show that the theologian's skills and methods are not entirely unscientific. One would hesitate to suggest, though, that it would be possible to restore the discipline of theology to its former position as "Queen of the Sciences". This, indeed, could only be done in a totally Christian society; and as our society is not that, one must accept the fact that theology will not have a great magnetic influence on modern-day students.

First a word about the way in which the volumes are presented. How can anybody be expected to plough through a mass of modern theological confusion first off without some introduction to the development and history of that mess, which is 20th Century theology? It's somewhat like trying to build the I.C.I. edifice without any blueprint! And what's the use of the blueprint after the fatal errors of construction have been made, and the whole pile of brainstorms

have come crashing down around your head! So historical theology should always come before systematic and philosophical theology: although in the mind of the theologian the process is necessarily reversed — for he is looking at the whole thing objectively. He is the grand supervisor who, with the blueprint in his hands, watches his building arise before him. So, the second volume should, I recommend be read before the first — if the reader is not to give up in despair. And so, I will begin with the second volume first!

Volume two is composed of an excellent commentary on the patristic period of the Church's history by Cardinal Danielou; a study of the development of the Church's liturgy and the manner of Christian worship (with particular reference to the eucharist and baptism). It ends with a commentary on some modern trends in church history since 1930. In two words, this volume deals with Christian tradition. This has a profound influence on theology.

Patristic literature can be one of the duller aspects of theological study, but here Cardinal Danielou has presented it in a fresh and vigorous way. He underlines clearly what needs to be said loudly to the Church in our time: that during the first period of the church's life (and the patristic period is that between the time when the New Testament was written to the Byzantine Age in the West) it is difficult to distinguish between orthodoxy and heterodoxy. That doctrine is something which has "developed". What effect does that have upon heresy-hunting Christians of the C20th! Surely if doctrines can "develop" with the ages they may also "diminish" where they no longer have any relevance to the church's life and mission? So, he presents under the heading of "Patristic Literature" both the heterodox as well as the orthodox. That the Fathers of the church could have been heterodox!! Never!!

Danielou shows very clearly the extent to which Christian thought and theology was influenced by Greek thought during that period: an adulteration from which the church has never recovered.

Couratin's study of the Liturgy goes side-by-side with Danielou's patristic study. For in the liturgy

of the church we have a living history of Christian doctrine. In spite of all the battles which were fought over doctrinal points during the patristic period, the liturgy continued... "Lex orandi lex credendi": the law of prayer decided the law of belief. Couratin uses this as the basic principle of the study.

That here, in the liturgy (especially in the eucharist and in baptism) one can study the theology of the ordinary man. Here one can see what the church believes, and has believed throughout the centuries: for the liturgy is the expression, the "incarnation" of that. The mediaeval man at mass is a miniature of the mediaeval church, says Couratin. And so it is with the C20th man. If you want to know what he believes, then go and watch him at the liturgy. Couratin stresses the great difficulty Christians have in judging their history objectively. The difficulty is that they are involved in it. So, in this respect, it is much easier for the non-Christian to do this.

We are more familiar with what John Kent has to present to us in the third section of this volume, "The Study Of Modern Ecclesiastical History Since 1930", as we have crossed this path, backwards and forwards since our high school days. Here he covers the main trends in church history writing since that date, and the church historians.

Kent roots-out the heresy that Ecclesiastical history, as a subject, should be studied separately, as somehow withdrawn from normal history. Rather, he stresses, it is an inseparable part of the history of man, and is only different in that it highlights the history of religious man. He underlines the point which Barth and Niebuhr made: that Christianity as a world religion is a failure, and that the new theological emphasis on the importance of the church is but a theological attempt to reassert the indispensability of a declining institution.

And so we return to Volume I. William Nichols, here, attempts to do almost the impossible: to show the place of theology in modern society. What a thing to attack! How can anybody gauge this? And especially when one considers that there are so many different "theologies" floating about, especially amongst Protestants. Where to start?

The author is obviously enchanted with the Germanic Tradition, as so many in our time are. But of course the Germans have "The" theologians of our day! Because there is abundant money and

opportunity for theological study and research in German universities! But, it must be pointed out, in case the reader should think that his were the only mainstream of theological thought, this is a somewhat limited approach to systematic and philosophical theology. Nichols pays only lip service to the Catholic tradition. But this is not surprising, I suppose, when one considers that the modern trend has little concern to express a corporate faith, as Catholics do, but rather there is much emphasis given to the personal vision, the personal confession.

"Modern Theology", Nichols rightly explains, is not just a "new trend", as many people tend to think it. (Just recently, for example, I heard a lass ask the attendant at a theological bookshop: "Please, do you have any new theologies and new morals?") Modern theology is not "new" in the sense that it "replaces". Rather, it has its roots in the New Testament, in the history and worship of the church. This is clearly seen in the works of Barth and Bonhoeffer, perhaps the two greatest "new theologians", whose works and thoughts are admirably dealt with in this volume.

Both of these men were first class Biblical scholars who were steeped deeply in the church's history and worship. Yet both "make old things new". They go to the very heart of the Gospel, to the very core of Christian worship, and from here they re-proclaim, in words and expressions of 20th Century men, the fundamentals of Christianity.

Here is "Modern Theology", that is, theology for the modern man — stripped of the accretions of past centuries (especially those of Greece) now standing in its beautiful nakedness.

So volume one deals with all the acute questions which arise in modern times. It is, in a way, an answer to the crisis brought about by the advance of scientific technique and an answer to the question — "How can God be conceived of or known at all?"

ANTHONY KENNY



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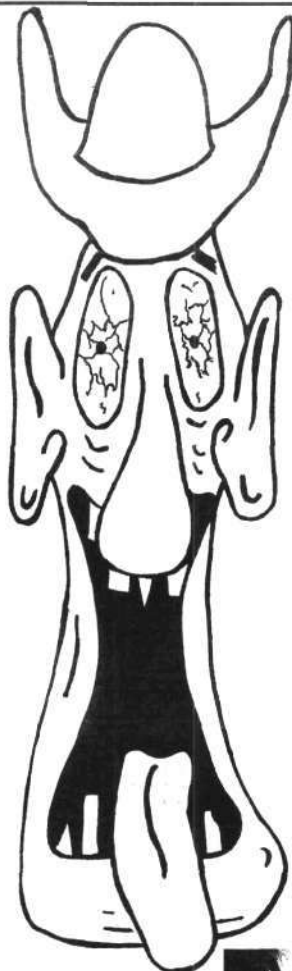
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C & S PAGE

SHERRY & CIDER FILMS & FORUMS . . .

The Anthropology & Sociology Society offers films every week — forums — mindbending seminars — sumptuous sherry/cider parties. Such activity and such vitality! Never has the Society been so alive. There's a magazine on the way, there's a newsletter for financial members. Already we have had one film — "The Bushmen" — and it was very successful. We have films pertaining directly to the courses, and films for everyone. All you have to do is put 50c and your name and address in the club-box and you, yes YOU, can participate. Become active — enjoy your course more. (Sherry makes a big difference, you know!)

A.I.E.S.E.C. NATIONAL CONFERENCE

This year's conference will be held in Sydney in conjunction with a visit to "Hair". The main venue will be New College, University of N.S.W., 27th to 30th May. The program includes addresses from business men and politicians, mock operations interviews using closed circuit TV, a seminar on "Selection, Motivation and Evaluation of Personnel", and of course a visit to "Hair". Come to the National Conference and help create the dynamics which will contribute to the projection of the A.I.E.S.E.C. Australia into its next phase of expansion in international business.

MINI-CONFERENCES?

Don't be one of those to miss the Newman-S.C.M. Supper Dance on Wednesday, 29th July. Set aside the date now. Tickets on sale next term.

Perhaps you are interested in a virtually costless weekend mini-conference (about a dozen people)? Newman is sponsoring several each term — Leave your name and phone number in Newman letterbox, or contact a committee member.

HERALD CRITIC PRAISES CHORAL

MONUCS have done it again. To quote John Sinclair, "Herald" music critic, their production of Heinrich Schultze's "Requiem" was performed "imaginatively and with a real feeling for style".

The Choral Society's next spectacular will be their participation in the Inter-varsity Choral Festival which they are co-hosting and at which 300 are expected to attend. The major item in this will be a Brahms' concert. This will be presented on May 29th at the Dallas Brook's Hall.

LAW BALL & CAR RALLY

The Law Ball will be held on May 13th, and tables may be booked at lunchtime in the Law School. A car rally will be held on Sunday, May 3rd. Entry fee is \$1 per entry, and beer will be provided at the barbecue after the event.

SUPPORT FOR FREEDOM

"In our country bullets are turning into flowers", said the late leader of the Mozambique Liberation Front (FRELIMO), which has liberated one-fifth of this Portuguese colony. In South Africa, where the 'legal' opposition to apartheid racism has been emasculated, the African National Congress — the major people's organization since 1912 — is working underground training guerillas. The ANC is the only force virile enough to effect meaningful change in South Africa. Give to the ANC and other Rhodesian and South African freedom organizations through the African/Australian Association's Southern Africa Freedom Campaign 1970.

FIRST TELEGRAPHIC MATCH!

On Sunday 26th April Victoria won an historic first telegraphic chess match against Queensland with the impressive score 7 wins, 5 draws and 2 losses. A Monash chess player, Robert Jamieson, won the first point for Victoria after only 2½ hours; another Monash player, Bill Kerr, was last to finish when he accepted a draw after 8 hours.

The match was to a large extent organized by Association Secretary John Kable (from Administration) and Monash Chess Club committee members Winslade, Hill and Johnstone were tellers.

In the days of old
When knights were bold
And men wore iron hats,
They'd all come down
To Clayton town
And join the Democrats!

If you wish to be a part of a brilliantly intellectual club, as shown by the above poem, then pick up your wurzels and rush to our letterbox and leave your name, address, and any other statistics that may be relevant.

INTERESTED IN THE SOVIET?

A new issue of "SLAVOPHILE" is out! This publication deals with the many and varied aspects of Slavonic civilization and culture. The 1970 issue has been dedicated mainly to Soviet literature, poetry and language. It contains a revealing article "The Communist International in Theory and Practice: 1928-1935" by Dr. Alistaire Davidson. We hope that Politics students will find it of some interest. The magazine will be sold in the Union foyer Wednesday, 13th May, during lunchtime. Price only 20c.

★ Don't forget the Russian Club sherry parties, cultural outing, etc.

★ The Russian Choir meets every Thursday in the Russian seminar room. Be there!

★ Watch for "Quiet flows the Don".

The Herald invites you to read about your inheritance.

Take a long, hard look around you and you may not be too pleased with what you see.

Countries where starvation is not just a fact of life, it's a way of life.

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A.C.I.
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BACK



STAGE

THINK PIG-A GAME OF COPS AND BOLTE!

The greatest paradox ever witnessed by the hapless people of this state, was the opening of the Art's Centre by that well-known patron of vulgarity and bad taste — Sir Henry Bolte.

The Bolte government has always been repressive in its attitude towards the creative arts; especially drama!

The zealous prosecution of the art of theatre by the Vice-Squad, resulting in the abandoning of projected shows (OH! CALCUTTA); the summoning of actors (THE BOYS IN THE BAND, WHATEVER HAPPENED TO REALISM?) on offensive behaviour and indecent language charges; are symptomatic of the malaise the theatre faces in Victoria. Even the David Susskind of Australia, the brash Harry M. Miller doubts if HAIR will ever reach Victoria. The Police Force of this state is under the control of the Attorney-General's Dept. Any infringement noted by our omnipresent Vice-Squad is carefully documented and sent to the Crown Law Department for perusal by "learned" lawyers who vet the possibilities of a successful prosecution. The willing co-operation of the Crown Law Dept. to follow the advice of reports from the Vice Squad is all too apparent!

It only needs a complaint from any little old lady with a perverse sense of humour to send the Vice Squad into action. For instance, in Brisbane a certain Dentist who led a one-man campaign against "filth" and "smut", was noticed taking photographs during a performance of WHO IS AFRAID OF VIRGINIA WOOLF with a view to investigate proceeding for obscenity.

In Melbourne we not only have to contend with Sir Henry and Sir Arthur; but with The Victorian Decency League, which counts amongst its members a Puisse Judge of the Supreme Court, Norman Banks — surveying paens to the "decent folk

listening" on the virtues of Godliness, the threat of immorality, and the corruption of youth. Members of all Church hierarchies laying down the moral code of Pauline Christianity, and all those little goblins in the metropolis firing fusillades at "indecent theatrical" activities in the name of all upstanding citizens.

Certain Melbourne female journalists, over-ripe with clichés and inanities imbibed here, launched an anti-OH CALCUTTA campaign in *The Sun* last year, stating quite clearly that they had seen it in New York and were disgusted!

The "Establishment" theatre in Melbourne is extremely careful with its yearly choice of productions. Often the fare offered is uninspiring but financially remunerative. The safe old "classics"; the "controversial" (remember THE REPRESENTATIVE); the syllabus plays. But occasionally they slip up! The M.T.C. saw the gleaming faces of the Vice Squad illuminating the Russell Street Theatre during HOTEL IN AMSTERDAM. The M.T.C. is extremely worried at the moment for it is widely rumoured that the Special Branch of the Victoria Police is photographing every patron of their current production CAUCASIAN CHALK CIRCLE; for everyone knows that poor old Bertie Brecht was a Marxist alias dirty Commo alias . . . ad infinitum. **My God, the M.T.C. have guts!**

J. C. Williamson's always play it safe, obviously the initials J. C. have something to do with their sanctimonious attitude.

The Melbourne Youth Theatre have remained untainted, despite a complaint received by the Alexander Theatre Committee, over the use of the word "F---house" in Genet's THE BALCONY, that wisely was not referred to the Vice Squad. Neither did all the boobs flashing onstage during a Monash Players production of Aristophanes' LYSISTRATA, provoke public outcries of depravity.

The "Sword of Damocles" hangs poised over the heads of the grossly misnamed "underground" theatre.

The Australian Performing Group formed from the La Mama Company in Carlton, had nine actors summoned for obscene language during a performance of John Romeril's WHATEVER HAPPENED TO REALISM, played outdoors in the parking lot at the "headquarters". Before this swoop Buzo's NORM AND AHMED produced by Graeme Blundell, was prosecuted by the short hairs of the law, merely because of the last line of the play. Margery Morgan ably illustrated the legal "fracas" that revolved around this play in her article previously published in *Lot's Wife* (April 20th, p.19) entitled "Norm and Ahmed — A Comment". The fact that KOMOS could not find a printer in Victoria willing to set type for that nasty adjective "F-----g" for a playscript of NORM AND AHMED is another example of the repressive atmosphere that the actors, playwrights and theatrical commentators are placed in Victoria.

Printing establishments are afraid! Only the interepid printer would dare the legal consequences of printing those nasty four letter words.

The A.L.P. have pledged themselves to a more liberal attitude, yet we have no way of ascertaining (if they do win the Election) that the oppressive aegis of the Great God Bolte assisted by his pantheon of lesser divinities, will be cast aside and the laws re-framed in such a manner; as to give not only ample scope for intellectual initiative in the art of the Theatre, or on the other hand confuse the actors and playwrights as to how much scope they will in reality receive!

Australia's Censorship Crisis, edited by Geoffrey Dutton (Sun Books), illustrates quite clearly the dilemmas facing the intellectual with respect to censorship. I per-

sonally subscribe to the abolition of all censorship; my only reservation is that if the barriers dissolved and the PORNO shops and grotty theatres flourished for a short while until the calm descended, the sales of plaster garden gnomes would again flood the greenery of suburbia. They are just as tasteless as "feelthee pitchas", "Blue Movies", and Colonel Saunderson's Kentucky Fried Chicken coups.

If Bolte's "pollution of the mind" campaign returns him to his ill-deserved seat as Public Arbitrator of Moral Values for the Imprisonment of Over-active Grey Matter; one can not see the energetic, theatrical atmosphere created by the talented actors and playwrights working against the system; lapsing or suddenly expiring overnight. Further repression will only imbue them with the spirit of resolution, to carry on, experiment, express ideas and concepts; that will challenge, satirise, and pinpoint the lies that not only Victorians live, but that Australians endure.

The A.L.P. has envisaged a Ministry of the Arts in Victoria as part of its policy campaign. An overdue step;— but one that could capture the vote of the nebulous and hardly discernable, "cultivated and educated" class in society. In a society that thrives on paradoxes a Ministry of Sport would capture more votes! Pure cynicism on my part, but one progressive step forward is better for the Arts, than the preservation of a Bosch-like political hell.

But perhaps writers like to be oppressed, prosecuted or martyred on the Bolte crucifix; perhaps Bolte has created an atmosphere conducive to the creation of works of art. Remember, that you too, could gain public notoriety! Because everybody these days is a critic . . . Arrgh, foiled again! Or a bloody politician!!

— Henrie Ellis.



THAT HALL HOLE

Interview with the Vice-Chancellor on the Robert Blackwood Hall

The first stage of Robert Blackwood Hall at the West End of the Forum will be completed in the next few weeks.

The second stage, which involves a foyer on the southern side, will begin almost immediately. The Hall will be opened early in 1971.

The Vice-Chancellor has given the following interview on the Hall:

QUESTION: I have heard the East end of Robert Blackwood Hall described as looking like the front of a giant washing machine. What is going in that massive hole?

ANSWER: The Hall will shortly contain a stained glass window which is presently under construction by the artist, Leonard French. An impression of what the window will eventually look like can be obtained from the model which has been on display in the University Offices for some time. A contract has been let for the installation of the window, and the work should start before very long.

It is perhaps of interest to note that Leonard French has produced more than one circular picture with an allegorical theme. The Seven days of Creation in Canberra has six square panels, and the seventh is a circular one which has some kinship with our window.

Leonard French's own description of the window is that

it "represents a large sun, cool in the centre with a golden glow of red and amber flames on the outer perimeter. From its centre radiates in prismatized form a group of elements indicative of planets, air and earth surrounded by a rainbow sea encompassing fish, serpents and birds. The outer perimeter contains representations of man and woman reaching outwards through the four seasons to the red and gold flames. This is indicative of the ceaseless continuation of endeavour and creation of beginning and end; the name of the window is Alpha and Omega".

Q: Will it be possible to see the detail of the window from the Forum in daylight?

A: We are waiting with eager interest to see how the window will look in real life. It faces west, of course, and so will get the afternoon sun, but it is not possible to get far enough away from it inside the Hall to see the whole 24-ft. diameter at once. It should be possible, however, to see details of the window very well either from the floor of the foyer or from the balcony that leads into the upper part of the Hall.

I think that the best view of the window will be obtained after dark from the forum. It is intended to illuminate the window from inside the Hall and, if the lighting in the forum is turned off, there

should be a marvellous view of the window from there.

Q: Why on earth have we departed from Monash brown to red brick in facing the building? Is it an attempt to build our own Ayers Rock on campus?

A: The architect, Sir Roy Grounds, took the view that the Hall would be very depressing if it were constructed in the manganese brick that is characteristic of so many Monash buildings. Of course the range of colours that is available in brick is rather limited, and the red brick that was finally chosen was the nearest that could be obtained to the colour the architect really desired.

I may say that I was very uneasy about this colour when it was first chosen, but experience shows that in matters of this kind it is best to rely on the architect and not try to pick colours in committee.

Q: Do you have any plans for a mural to break up the huge planes of brick on the North side?

A: There are no plans at present for murals to break up the planes of brick on the north side. Of course that is the side of the Hall that will perhaps be least conspicuous, except to rugby players, but if anyone is prepared to donate the funds for murals on that face arrangements could doubtless be made.

Q: I cannot understand why the architects decided to have a sloping floor in the Hall, thus rendering it useless for such events as dances. There must be some reason. What is it?

A: The Hall is required for graduation ceremonies, orations and similar occasions, concerts, examinations, receptions and dinners and exhibitions. A sloping floor with fixed seats best suits the first three of these, and a flat floor best suits the second three.

A multi-purpose Hall of this kind is very difficult to design so as to be equally suitable for all the uses. In the end it was decided to have a sloping floor in the main body of the Hall and a flat floor in the adjacent foyer. In this way it was hoped to get the best of both worlds.

Q: What is the reason for having a building of such irregular shape?

A: The building, perhaps, appears to be of irregular shape from the outside but, when you look at the plan, you can see that there is a great deal of logic in the design. The main auditorium is fan-shaped and the arrangements of the outside walls, which look rather irregular when viewed from the north and the south, fit the fan shape very well.

Q: Can the building be used for examinations?

A: The seating in the main auditorium will be designed so as to enable examinations to be held therein, even on the slightly sloping floor. The foyers have flat floors and will present no difficulty for examinations.

Q: Why was it necessary to raise the roof by about 6 ft. after the building had begun?

A: Just as it is difficult to decide whether to have a sloping floor or a flat floor for a Hall which has to be used for a number of purposes, so it is difficult to design the Hall acoustically if it is to be equally suitable for lectures and orchestral music.

During the design stage the architect became aware that we were more interested in being able to hear music satisfactorily than he had realized at the outset. He therefore advised us to increase the volume of the Hall, so as to make it suitable for orchestral music, and to make arrangements for absorbent material to be introduced on the walls (to reduce the reverberation time) when the Hall is to be used for speech. In this way, again, it is hoped to get the best of both worlds but it is, of course, unfortunate that these decisions were not reached before the contract was let.

Q: Will there be enough natural light inside the Hall or will it have to be artificially lit?



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