

# lot's wife

Vol. XII, No. 15. Monash Newspaper, Monday, August 28, 1972



Photograph by Julian Burnside

# NEWS

## THE UNION BOARD

### REPORTS OF JULY 1972 MEETING

#### Resignation

At this meeting, notice was received of the resignation from the Board of the Monash Research Students' Association representative, Mr. G. M. Brown.

#### Proposed Amendments to the Union Constitution

The Board's recommendations are now under consideration by the University Council and by the Professorial Board.

#### "Contact"-Type Service

This is at present operating from Meeting Rooms 1 and 2 and consideration is to be given to alternative premises if the organisers find them to be desirable.

#### Protection of the Environment

The Board has given high priority to the preservation of the environment insofar as it relates to the Union and wishes to make provision in the 1973 Union budget for positive action in this direction. Investigations by the E.R.I.C. Committee have indicated that the best results are likely to be obtained from concentrated action on a limited number of proposals. With this point in mind, the Board is examining a long list of suggestions for action with the object of implementing proposals which have a real chance of improving or protecting the environment.

As some members will have noticed, the soft-drink dispensing machines outside the Commercial Bank have been put out of action by persons unknown. The Board has asked that the machines remain out of action until the environmental implications of the use of steel cans, dispensed by these machines, are established and appropriate action decided upon.

#### Equipment Hiring Service

In addition to the existing Union equipment loan service, the Board has now introduced an equipment hiring service which will enable members to hire equipment for off-campus purposes at competitive rates. At present portable typewriters are available for hire at 50 cents per

day or \$2.00 per week from the Union Agency and, after hours, from the Union Desk. The Board will consider purchasing other items of equipment on the basis of the demand.

#### Union Radio Station

The Board has approved of the introduction in the Union of a radio station on a pilot scale, for a trial period during which it is hoped to gauge members' response to the idea of a permanent radio station. The proposal is for a variety of programmes to be transmitted to two or three amplifiers in the Union building for several hours daily. Expenditure on the pilot scheme is to be kept to a minimum and, in the event of the project being abandoned, most of the equipment purchased for it could be used to advantage in the Union. The question of an appropriate controlling body for the radio station is to be further discussed.

#### 3PR Radio Station

The Board considered a request from a Union member relating to the "pirate" radio station. The request was that the Union P.A. system be made available at lunchtimes to relay 3PR programmes to a greater proportion of Union members. The request was not accepted for reasons which included the fact that the noise level in the Union was soon to be temporarily increased by the introduction of the pilot scheme for a Union radio station and because the Board was not in favour of compulsory listening being imposed on Union members. As an alternative the Board decided to purchase a radio set for general use by Union members who could tune into any part of the radio frequency band.

#### Infra-Red Servery Heaters

The installation of infra-red servery heaters over the bain maries in the main dining and grill rooms has been approved as a means of keeping hot food hotter.

#### Anti-Conscription "Seige" — 19th-20th July

The Board discussed at length various aspects of the "seige" and repercussions in the form of a number of complaints from Union members. At its next meeting, the Board is to discuss a method of enabling Union members in general to express an opinion on controversial matters relating to unusual use of Union premises.

The Board considered that the safety of Union members within the Union should be regarded as of major importance at all times and that certain aspects of safety were overlooked during the anti-conscription "seige". It urged that, in future, more attention be given to such aspects.

#### Special Membership Categories

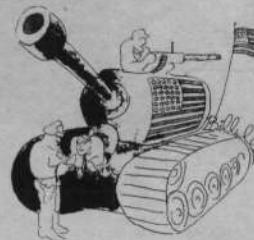
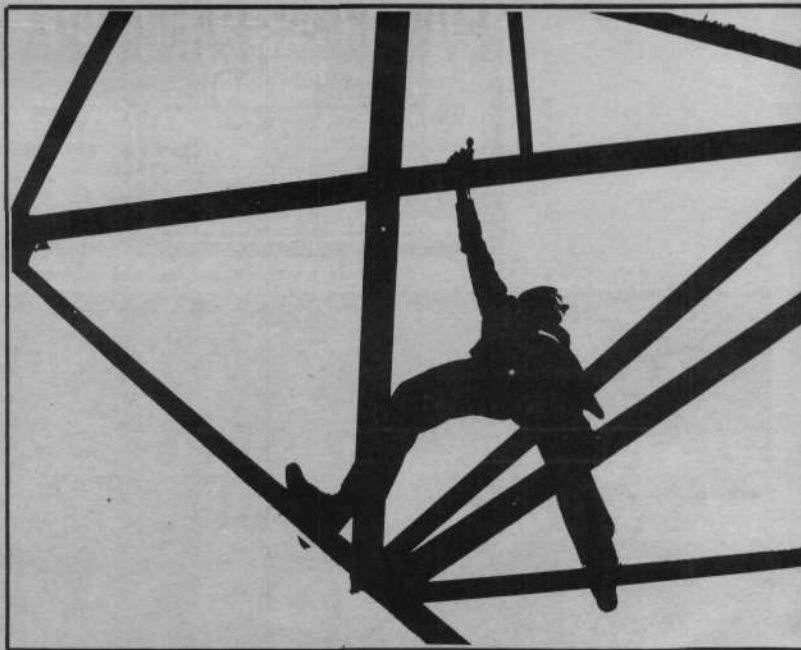
The Board decided to retain a special membership category for non-University persons, such as C.S.I.R.O. staff members, at an increased annual fee of \$15.00 as from 1973. Persons nominated by sporting clubs are to continue to pay a special Sports & Recreation Association membership fee of \$10.00 p.a. which carries playing rights only and no general Union entitlements, except for accident insurance cover. Membership in this category is subject to annual review.

#### Other items discussed at this meeting included:

Fairfield Hospital Squash Courts  
Union Men's Hairdresser  
Review of 1972 Budgets  
Policy re Allocation of Contingency Funds  
Pharmacy

A more detailed report of this meeting is contained in the minutes which are posted on the official Union noticeboard and are available at the distribution point to the side of the Union Desk. At the request of the organisations concerned, the general distribution of minutes to M.A.S. and C. & S. letterboxes has been discontinued.

G.P.T. SWEENEY  
Warden of the Union



"I've been registered since to be in order and you're not happy in anything dangerous like that."

## LETTER TO THE MINISTER

Recent steps to increase student representation on Council have involved making an approach to Parliament to alter the Monash University Act. The Honorable Minister for Education was apparently most concerned that insufficient numbers of loyal businessmen, public servants, judges and parliamentarians would remain to keep Monash quiet and productive, so the Vice-Chancellor added his weight to the forces of liberalisation by sending the letter below to Lindsay Thompson. Louis was quick to assure him that Monash Council was proud of its long history as a body unrepresentative of students and staff. Moreover, Louis explained, the present "balance of our Council" would not be upset by the proposed changes. One wonders just where lies the centre of gravity of this "balance"...

Copy of letter from the Vice-Chancellor to the Minister of Education

14th June, 1972

#### Monash University Act — Proposed Changes

Following our conversation the other day you may find it helpful to have the attached tables showing, in summary form, the present and proposed membership of the Monash Council together with corresponding tables for Melbourne and La Trobe. In each case I have shown whether the members in each category would be drawn from outside or inside the University, the totals are as follows:

	External	Internal	Total
Monash — present	29	7	36
Monash — proposed	25	14	39
Melbourne	23	16	39
La Trobe	18	14	32

If you and the other members of the Government were concerned lest we were seeking to upset the balance of our Council by introducing an undue proportion of members of staff and students I hope that these figures will reassure you.

So far as the proposed change in Section 32, relating to the expenditure of funds by the student body, is concerned the position is that discussions are proceeding here which may lead to the additions to this Section becoming redundant. It would be best, therefore, if consideration of this proposed change were postponed for the time being.

Yours sincerely,  
(J. A. L. Matheson)  
Vice-Chancellor

## GRADUATION APPLICATIONS

If you expect, by the end of 1972, to have qualified for the awarding of your degree, please complete an "Application To Graduate" Form NOW and return it immediately to the Graduations Section, Student Records Office, Administration Building.

Students intending to proceed to Honours during 1973 should NOT complete a degree form, but if the Honours course is subsequently abandoned the form should be lodged forthwith. These forms are available at the Student Records Counter, Administration Building.

If you have qualified and have applied to take out your degree, you will receive graduation details in the mail during February/March, 1973.

#### DIPLOMA IN EDUCATION STUDENTS:

Diploma in Education students are not required to apply. Diplomas will be awarded in absentia during April or May, 1973, to all those students who qualify during 1972 or early in 1973.

J. D. BUTCHART  
ACADEMIC REGISTRAR

## COMMONWEALTH SCHOLARSHIPS

Application Forms for Commonwealth Scholarships and Advanced Education Scholarships are now available from the Student Records Counter, Administration Building.

Closing date for applications is:

**30th SEPTEMBER, 1972**

Late applications have little chance of success.

Please post application forms to the address on the form

**NOT TO THE UNIVERSITY**

J. D. BUTCHART,  
ACADEMIC REGISTRAR

# EVICCTIONS: CANBERRA TO MONASH

Amid the awesome Red-Barn atmosphere of the Blackwood Hall foyer, the Minister with the most prolific portfolios, including that of Black-Appeasement, Mr. Peter Howson, recently opened an exhibition of Art of the Western Pacific. How by all the region's quaint indigenes, especially Aborigines, was to be displayed.



It was really a very civilised affair. All the nicest people came along.



The organisers even managed to find and invite a TERRIBLY articulate Aboriginal chappie, Mr. Bruce McGuiness.



Mr. Howson explained to the guests what terribly important work his Ministry was doing preserving Aboriginal art.



But alas! the idyll was broken by a rude interjector — a Mr. John Varley raving something about hypocrites and Aboriginal Embassies — poor fellow obviously didn't understand the importance of Aboriginal art.



Luckily two of the schoolmasters — Prof. Cummings and Dr. Hiscock — whickly removed the culprit. Even invited members of Council have to know their place.



Cool as a cucumber our tenacious Minister talked on. The delightful art exhibition opened as though nothing had happened.



Meanwhile, back in the humpies . . .

The following is a copy of a letter sent to Dr. J. A. L. Matheson.

Dear Sir,

I am writing to you to express my feelings regarding the incident at the "Art of the Western Pacific" display on 10/8/72 in the Foyer of the Blackwood Hall.

I feel that the treatment, received by Mr. John Varley, was completely and utterly uncalled for. The rough-house tactics employed by two members of the university staff, was of the type, meted out to dissenting Aborigines, at the recent Aboriginal Embassy protest in Canberra.

Mr. Varley, addressed Mr. Howson, on the issue of Aboriginal Affairs, and because of this, he was thrown (bodily) out of the foyer, I likewise interjected Mr. Howson on the same topic, but was not touched. Had I continued to question Mr. Howson on the hypocrisy of his statements, I too would have been thrown out, bodily, by the roughs who had ejected Mr. Varley.

Am I to assume, by this action, that if anyone in future, protests against the vile treatment of Aborigines, they will be treated the same as Mr. Varley? I hope that you can enlighten me on this matter.

Finally, I am requesting that Mr. Varley receive a written apology from the organisers of the display at the earliest possible time.

Yours sincerely,

Bruce B. McGuiness

Photography Pp 2 and 3 by Julian Burnside.

## MONASH UNIVERSITY BOOK SHOP

WE NOW HAVE IN STOCK  
A COMPLETE RANGE OF  
SCIENTIFIC AMERICAN  
OFFPRINTS-EACH 30 CENTS

Cat Stevens tour—"Mona Bone Jokan"  
"Teaser and the Firecat"  
"Tea for the Tillerman"  
now available in the bookshop record bar

APPLICATIONS ARE INVITED FOR

## EDITOR

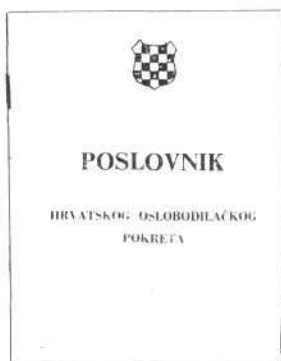
of the

## 1973 Orientation Hanboook

Salary \$250-\$350 with allowance for production expenses. Apply in writing, including experience in publications and in student activities, to the Chairman of the Orientation Handbook Sub-Committee, c/o. Secretary, M.A.S.

APPLICATIONS CLOSE 8/9/72





Front cover of the "Rules of the Croatian Liberation Movement".

# THE ORGANIZATION THAT

## What more can the Croatian nazi Ustasha movement do to prove their existence in Australia?

Set up a series of publications which glorify the Ustasha movement, use all its symbols, terminology, and worship all its leaders? **It has been done.**

Set up organisations headed by former war criminals in nazi-occupied Croatia? **That has been done.**

Advocate terrorist violence by gun, explosives and other means in their publications? **That has been done too.**

Actually bomb Yugoslav consulates, Serbian churches, private homes, and for good measure a bank migrant advisory centre with a display of Yugoslav dolls? **That has also been done.**

Accumulate hoards of gelignite, fuses, detonators, firearms with manuals for their use and the making of time-bombs? **They have done that too.**

Recruit groups of men to go to Yugoslavia on terrorist missions? **That has been done on at least three occasions.**

## THE EVIDENCE

Although stacks of evidence exist on all these points, one should perhaps give Attorney-General Greenwood the benefit of the doubt (he is informed by the Commonwealth Police) and for the umpteenth time present a fraction of the material again.

### 1. Propaganda:

There is always an attractive display of literature on sale on Sunday outside the Croatian Catholic church in Clifton Hill. Let us take for example a 56-page brochure priced at \$3.50 on the 30th anniversary of the Croatian National Assembly — 1942-1972.

Dealing with Croatia in 1942 when the Ustasha were in their heyday, the book is crawling with the symbol "U", swastikas, nazi salutes, fascist troops, and glorification of the Ustasha regime. (See pictures).

On page 19, under a picture of puppet leader Pavelic being greeted at the door of Zagreb cathedral by Archbishop Stepinac and other clergy, there is a reference to one priest as "Ustasha Reverend".

Much of the book is devoted to a chronicle of the war — from the Axis viewpoint. On page 43, we read with pride that on May 22, 1942, Hitler "with special attention praised the Croatian infantry battalion on the Eastern front, that they were surprisingly good in the fighting, and gave acknowledgment to the Croatian armed forces."

On pages 45 and 46, the Croatian air force comes in for praise, on September 11, 1942 from nazi Germany's General-Colonel von Richthofen and on October 7 from none

other than Reichsmarschall Goering.

Throughout the publication struts Fuhrer Pavelic, giving the nazi salute, inspecting troops, greeting envoys of other fascist powers. There are stacks of publications like this one.

### 2. Organisations.

The Ustasha in Australia is not a single monolithic organisation — rather it is a number of groupings, more or less co-ordinated, which carry out Ustasha aims and activities. The groups range from social and sporting clubs to secret terrorist "troikas".

In February and March this year, some 12 organisations including the Croatian Liberation Movement, the Croatian Clergy, the Croatia Soccer Club and others were represented at a meeting under the chairmanship of Fr. J. Kasic where a co-ordinating committee was formed. President of the committee is Mr. Srecko Rover.

As well as promoting the Ustasha in fact, some groupings explicitly state their allegiance to this movement. Recently, for example, the Constitution of the Croatian Liberation Movement came to light for the first time outside the inner circles. Rules 1 and 4 nail the Ustasha colors to their mast. The world leader of this outfit, Dr. Stjepan Hefer, who lives in Argentina makes no secret of his Ustasha label. (See picture.)

The ultimate form of organisation is the terrorist structure described in a booklet called "Kletva" — The Oath. Calling for "individual terror and sabotage", the booklet describes the "troika" method of organisation whereby three men form the basic organisation. One man is the chief, another is the intelligence officer, and the third is the "mine-layer". At least one copy of this book has been seized by State police along with a quantity of gelignite.

### 3. Advocacy of violence.

Publications such as "Pregled" (a magazine edited by Srecko Rover), Spremost, and Osvit (a weekly Melbourne-based paper) repeatedly advocate violence. Overseas imported papers such as Hrvatska Gruda, and Obrana, are at least as bad.

Some examples. "Pregled" on one page of its March 1972 edition published a poem praising the assassins of the Yugoslav Ambassador in Sweden, a picture of a pistol with a silencer, and a picture of a sniper in a tree. "Uzdanica" (organ of Croatian Youth) published pictures of the same two assassins with a laudatory article and a call to follow their example.

The Washington-based paper "Hrvatska Borba" in its May issue published a picture of anti-Ustasha campaigner Marijan Jurjevic together with his name and address. Underneath was a gentle



From the brochure 'Ustasha 1941-1971', widely sold in Australia for \$5. Pictured is Dr. Stjepan Hefer, a fellow war criminal of Ante Pavelic, Fuhrer of the nazi State. He is described in the caption as the 'president of the Croatian Liberation Movement'. Note the large 'U' symbol on the rostrum, and the flag, which is the one displayed at soccer matches in Australia by Ustasha thugs.

hint in the form of a diagram of a time bomb with electrical circuits, clock, and gelignite. The booklet "Kletva" (see above) says in black and white "The troika should terrorise individuals who hamper our revolutionary ideas..."

### 4. Actual violence.

Judging by the public statements of Senator Greenwood, the greatest menaces to law and order in this country are trade unionists and draft resisters. Imagine the furore if one of them used a stick of gelignite to make a point. Yet Ustasha targets have been hit at least ten times by gelignite bombs, and the Senator did not feel impelled to remark on the subject of law and order.

Yugoslav consulates have been hit three times, and there have been three bomb attempts on Mr. Jurjevic. Other targets include a

cinema showing a Yugoslav film, a bank with a display of Yugoslav dolls, and a travel agency. This is not to mention the "minor" assaults which occasionally find their way into suburban newspapers and magistrates' courts.

A fuller, but far from complete list of Ustasha crimes of violence appeared in Lot's Wife on May 1 this year.

Soccer games, particularly when Croatia played JUST (Yugoslav team) or Hakoah (Jewish), somehow bring out the violent tendencies of the Ustasha thugs, whose favourite chant is: "Jedan, dva, tri: Ustase smo mi!" ("One, two, three: Ustasha are we!") Curiously, the number of Croats playing for Croatia was less than those playing for JUST, and if names count for anything, less than the number of Jews

# DOESN'T EXIST

## DAVE DAVIES



From an expensive brochure, selling at \$3.50 outside the Croatian Catholic Church at Clifton Hill (Vic.) It shows the Führer of the puppet Croatian State, Ante Pavelic, with representatives of other fascist Axis powers, during a parade of Ustasha armed forces during the war. Note the nazi German representative with the swastika. The booklet refers in warm terms to the German overlords, without whose invasion of Yugoslavia the puppet state could not have been set up.

playing for Hakoah. The violence is hardly ever reported in the press. The Croats playing for JUST cop it worst of all. At one game, the police tried to remove an Ustasha flag, but were done over and shoved out of the grandstand.

On three occasions, terrorist groups including people from Australia have entered Yugoslavia — with disastrous results to them. In 1948, the "Kavran group" was wiped out. In 1963, nine young terrorists were either killed or captured. And again in July this year, 19 terrorists were killed in Bosnia in Yugoslavia. At least eight of them came from Australia.

### 5. Terrorist training in Australia.

What evidence is there that terrorists have actually been recruited and trained in Australia? Part of the recruiting system has already been

described, with gullible young Croats, disoriented in a strange country and open to inflammatory propaganda being funnelled through the various groups into terrorism.

Captured in Yugoslavia in the 1964 venture, one Stanko Zdrilic told a court that he had received training through the Croatian Catholic center at Woollahra, Sydney. But there is no need to rely on Yugoslav sources.

In 1963, uniformed members of the Croatian Liberation Movement (Croatian initials HOP) were photographed with units of the Australian army training near Wodonga. The photographs showed them with Australian automatic weapons and an armoured personnel carrier. On their uniforms was the symbol "U". (See pictures, Lot's Wife, May 1,

1972.) A circular letter from the HOP leaders to those taking part in the training camp came to light. All this caused quite a scandal, and assurances by the then Army Minister that the HOP men had wandered into a paddock by mistake did not wash very well.

Since then, evidence of training in large groups has been hard to come by, but the use of the "troika" system has been well established by both documents and actual occurrences.

On June 27 this year, four young Croats were committed for trial on charges of unlawful possession of explosives. A few weeks previously, one of them had given himself up, handing over a bag containing 238 sticks of gelignite with fuses and detonators. He had taken the materials from a cache in the bush near the Acheron Way past Warburton where he had helped bury them.

When members of the Victorian police went with him to the spot, they found three other young Croats there with rifles. They were in the process of making a training camp. Also found were terrorist training manuals and instructions for making time bombs, as well as some components. In the committal proceedings, police presented evidence of statements by the men that they had trained in the use of firearms and bombs "for Croatia". A bizarre story was told of recruiting with a combination of threats, brainwashing and the promise of "adventure".

One young man in a statement to police stated explicitly that he had been trained by means of manuals on guerrilla warfare in the use of walkie-talkies, detonators, gunpowder, and batteries. He had practised with pistol and rifle.

On the very same day, an explosion resounded through the Latrobe Valley, being heard from Yallourn to Trafalgar. The army had been called in to dispose of some 60 sticks of gelignite from another Ustasha cache near Moe.

A group of citizens who held a deputation to the then Chief Secretary Mr. R. Hamer were shown a long list of other arms and explosives confiscated from Croats. Perhaps Senator Greenwood does not know of this. Perhaps he is ignorant of the fact that a leading Ustasha man in Queensland has access to a secret military establishment near Toowoomba (where he must pass three separate guard posts to gain admission).

Readily available is the authentic list of the names of the 19 killed in Yugoslavia in July. (This is not the spurious one printed by a right-wing Serbo-Croatian language paper in Sydney about which a fuss has been made.) The real list has been published in Yugoslavia, and is in the hands of the international news agencies. Yet the impression is given that the list is a deadly secret. Is this to save Senator Greenwood further embarrassment in rela-

tion to terrorist training in Australia? Would the list prove that at least some of the terrorists left Australia very recently indeed, strongly indicating that they were both recruited and trained for the mission in this country?

### Conclusion

### CONCLUSION

It is hard to believe that this information — and more — is not available to Senator Greenwood. Why then his dogged denials of the very existence of the Ustasha in Australia?

Two reasons are suggested. Firstly, there is his and the government's anti-communism which seems to sanctify anything. This bias is revealed, for example, by the failure to publicise or display the veritable arsenals confiscated from extreme right-wing Croats while rocks and missiles allegedly picked up after anti-war demonstrations are widely exhibited in the press and on TV.

Secondly, top Liberals are deeply involved in patronising various Ustasha groups and functions. McMahon, Mackay, and Wentworth are three Ministers involved. Mr. R. Solomon MHR has been photographed at a function of the Croatian Liberation Movement celebrating the nazi victory on April 10, 1941. In the photograph is the slogan "Glory to the Führer of the independent State of Croatia, Dr. Ante Pavelic" and the name of Dr. Stjepan Hefer.

As well as organising Taiwanese cricket and basketball teams Mr. Douglas Darby MLA in New South Wales often turns up at Ustasha functions, claiming to represent the NSW Premier Sir Robert ("Ride over the bastards") Askin. Liberal coddling of the Ustasha goes back to the days when Opperman was Immigration Minister.

Mr. Fabian Lovokovic of Sydney is the editor of the paper Spremnost and a "senator" of HOP. He is also a member of the Liberal Party's Migrant Advisory Council. He takes pride in photographs of himself with McMahon at functions of the latter body.

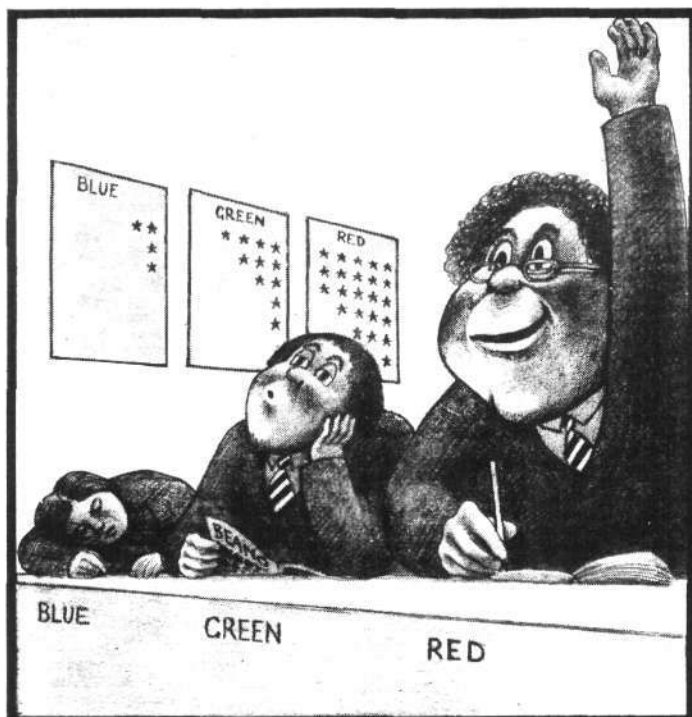
Action detrimental to such people would be most embarrassing to the Liberal Party.

Administrative action is not the only course open to Senator Greenwood and his colleagues. Political pressure through public opinion is an important factor in reducing the scope of Ustasha action, as they rely to some degree on acceptance as a "respectable" anti-communist, genuine liberation movement.

Yet Senator Greenwood, at time of writing, has publicly criticised only one person in Australia of Croatian origin. That man is anti-Ustasha campaigner Jurjevic.

Dave Davies is a journalist for the Communist Party of Australia's weekly, Tribune. An article of his on the Ustasha appeared in Lot's Wife on May 1, this year.





# THE PAST IS OUR ALLY

## SOME THOUGHTS ON APPROACHING HISTORY

Chris Eastman-Nagle (L.W. July 24, 1972) spends much of his/her (?) open letter to the History Department committing the crimes he inveighs against, in particular that of advocating ideologically committed history. From a standpoint of the True Critique of Industrial Capitalism (the Gospel according to St. Chris), he impartially attacks the unfortunate Karl Popper, the History Department and modern capitalism for ramming uncritical acceptance of the status quo down the innocent throats of undergraduates, and bewails the deadly effect it has had on his own thinking.

What Chris fails to realize is that no humanities course, especially no History course, ought to be founded on ideological considerations. Such a course would be a negation of the aims and objectives of the University. (Of course, I realize that modern Universities are employed by the powers-that-be as degree factories and that they do not recognize the ancient principles of autonomy and academic freedom — memo L. Goldschlager — but, as Chris points out, there is more scope in the humanities for an untrammelled approach than in other fields). A History course structured upon leftist or marxist critique of capitalism would be just as bad as the "history" taught in the Chinese Peoples' Republic, the Third Reich or the Soviet Union. There is nothing funnier than the Marxist analysis of the French Revolution is France's emergence from

whatever, to force history into a fixed schema is false.

The point needs to be made that it is not the task of the historical discipline to make value-judgements on the merits of capitalism, socialism, fascism et al. That is always a problem for the individual, and any attempt to invest History with this function will lead to a perversion of the field and the destruction of its integrity (in the sense of cohesion). The logical consequences of ideologically-committed history are well brought out in two important and underrated works — *The Problem of Historical Knowledge: An Answer to Relativism*, by Maurice Mandelbaum and *The Practice of History* by the eminent Tudor scholar, G. R. Elton. The heart of Mandelbaum's work is a refutation of the proposition accepted as a "truism"

to distinguish the dross from the gold. History would be reduced to an anarchic jungle, a tangle of contradictory standards and ideas without any way of comparing and analysing them in order to find the truth. Without objectivity we have a *reductio ad absurdum*.

Elton is far less profound. All he says is that the object of an undergraduate History course ought not to be to make students deeply conversant with any particular area of History, but to show them the objective methodology and demonstrate it on some widely separated examples. Now if Chris is attacking the History Department for its failure to do this, well and good. But if he is merely advocating the introduction of ideologically-committed courses, as I suspect he is, then he is guilty of the very error he attacks. Having taken my degree elsewhere, I am not sufficiently conversant with the Department's methods to make a sure statement, but from what I have seen of course outlines, essay topics, exam questions and from talks with students, the error of ideological commitment is not particularly apparent in the Department. It would seem to be a reasonable selection of material — though a trifle narrow in scope — and

this connexion — firstly, that the Confucian system of thought nurtured some of the most brilliant minds humanity has produced (e.g. Chu Hsi), and secondly, that the "eight-legged" essay was a rigidly stereotyped piece of work quite unlike a question where the only restriction is that one keeps ones answer below x words and justifies its relevance.

In conclusion, it is worthwhile remembering that it is not the place of the discipline but the place of the individual to make value-judgements, and that — even were the discipline needlessly restrictive, which History is not — such judgements can be made quite independently of any recognized field of study. It should also be borne in mind by those who favor the commitment of academic thought to this or that "ism" that once such a step is taken, academic freedom is dead. It is at present very necessary to defend the University from such outside invasions, whether they be inspired by so-called "commonsense" notions of utility or by someone's pet political theory. Chris's open letter falls into the latter category. I would like to remind him of two things — the first from the great German scholar von Ranke:



"feudalism", for instance. Doctrinaire history, of all schools, is to be condemned vigorously, and it is this — not merely the rise of authoritarianism between the World Wars — which is the subject of Karl Popper's analyses. The work most relevant here is not his *Open Society and Its Enemies*, but *The Poverty of Historicism*, wherein Popper demonstrates the fundamental logical and methodological fallacies of "scientific" and predictive History. The fact that he fails to adequately analyse capitalism and its flaws in the *Open Society and Its Enemies* does not negate his central point on historicism: that any attempt, Marxist, fascist, liberal or

by Chris, that "each generation reinterprets its own history". This notion is hardly original, by the way — consider Carl Becker's article "Everyman His Own Historian" in the *American Historical Review* of 1932. What Mandelbaum does is to show that History, if it is to have any meaning and integrity as a discipline, has to take a rigidly objective line. If it does not, the result is a historical Tower of Babel, as each writer follows his own "ism" and becomes quite unintelligible to those who espouse a different cause. Without an objective goal (being human, we cannot reach it, but it is necessary to aspire just the same), it would be quite impossible

certainly those essay topics I have seen on the whole offer wide range for originality of approach if one has the wit to seize the opportunity. In fact, almost any essay topic (apart from those moron-oriented questions calling for straight narration) in History can be treated originally given sufficient originality in the writer. It is more a matter of individual imagination than anything else.

Moreover, as one who has taken four years of History, Chris ought to know better than to try and draw an analogy between a modern-day History essay and the Confucian "eight-legged" essay of Imperial China. Two points can be made in

To History has been assigned the office of judging the past, of instructing the present for the benefit of future ages. To such high offices this work does not aspire; it wants only to show what actually happened.

The second is Karl Popper's dedication of *The Poverty of Historicism*: In memory of the countless men and women of all creeds or nations or races who fell victims to the fascist and communist belief in Inexorable Laws of Historical Destiny.

GARY BROWN,  
Postgrad. History.

P.S. The past is our ally — it gave us birth.

## GROWTH MUST BE STOPPED.

Review: "The Limits to Growth", D.L. Meadows et al. Potomac Associates (1972) Earth Island Ltd., London.  
By the Limits to Growth Study Group: Co-ordinator, L. Adamson.  
(ext. 3723).

# GROWTH



The numbers in this table were estimated by the reviewers from the computer plots in the book. They are given to allow comparisons of model behaviour under different conditions. As noted in the text, the absolute values are subject to uncertainty but the authors believe that the relative values in different runs can be validly compared, at least up to the point where collapse commences.

The population figures are based on a world population of 3,600 million in 1970.

The assumed conditions were as follows:

No. 35: No major change in present physical, social, or economic relationships

No. 37: As for No. 35 except that resources are here assumed to be unlimited.

No. 39: As for No. 37 except that pollution is reduced, per unit of production, to 1/2 the 1970 level.

No. 40: As for No. 39 except that in addition, agricultural productivity is doubled.

No. 46: Eight deliberate restrictions imposed (see text).

Is industrial society doomed? Was Malthus right? Is there merit in extrapolating current growth trends to predict catastrophic consequences of such growth?

The Club of Rome is a group which is vitally interested in these questions. As a result of decisions by the group, the systems analysis approach developed at M.I.T. has been used to construct a world model which examines the actions and interactions of various social and political processes in supporting and ultimately, limiting the growth of human population and productions on the planet. These computer generated results are presented and discussed in "The Limits to Growth", by Dennis Meadows et al.

In constructing the model, experts and the available literature in such fields as demography, economics, nutrition, geology, etc. were consulted. The authors then made quantified estimates and assumptions of the causal inter-relationships among the various processes included in their model. With the computer they then calculated the consequences, with time, of the simultaneous operation of these relationships and the influence of quantitative or qualitative changes in the various components of the model.

A series of the resultant computer plots are presented in the book. Each plot, with a vertical scale of amount and a horizontal scale of time (1900 to 2100AD), gives curves for population, industrial output per capita, food per capita,

pollution, and non-renewable resources. Although, the outputs are specific with regard to both times and levels of growth and collapse, the authors emphasise that these numerical values are only approximate. However, because the same scales were used for all of the computer runs, the results from different runs may be compared. Some of the information contained in the curves for population and food per capita for five of these plots are presented in the accompanying table — The first example, given as figure 35 in the book, is the "standard" run for which it was assumed that present trends will continue unchanged until reversed by natural forces. The standard run showed population increase to a level of about 11,000 million (slightly more than three times the 1970 population), followed by a rapid decrease of 5,800 million by 2100. After 2100, the amount of food per capita also decreased drastically and had declined, by 2100, to about one third the 1970 level. In this standard model, population growth was halted and reversed by the decreases of food and medical services which were in turn dictated by the depletion of natural resources.

## LIMITS

One of the major insights of the study is that it would be futile to try to avert the excessive growth and subsequent collapse by bringing under control only one — or even two or three — of the potential limits to growth. Removal of one restriction merely allows the next limit to operate. Thus, in the standard run described above the basic limit to growth was resource depletion. However in another run (no. 37) the supply of natural resources was assumed to be unlimited. The effect was to cause the cessation of population growth at about the same time as in the standard run and as even more catastrophic collapse due to pollution. Provision of unlimited resources merely changed the immediate cause of the collapse: it did not ameliorate

it. In fact, the disaster was more severe if judged in terms of the excess of deaths over births during the collapse phase.

When in turn it was assumed that not only were resources unlimited but pollution was reduced one quarter the 1970 value (no. 39), population growth continued somewhat delayed but the end result was little changed. In this model the ultimate limit to growth was imposed by the availability of arable land. If, to avoid the food crisis of No. 39, agricultural productivity is doubled (in addition to the pollution and resource policies of the previous run) so many constraints to growth are removed that population and industry reach very high levels and a pollution crisis ensues despite the pollution controls (No. 40). In terms of net deaths, the collapse in this case is more severe than in any of the previous runs.

Various other conditions (such as stabilisation of population growth in 1975) or combinations of conditions were also tested and found to lead to collapse. However it was found that a stable equilibrium (46) could be predicted if it was assumed that industrial investment is stabilised in 1990 and that in addition, the following changes are made in 1975:

1. Stabilisation of population;
2. Pollution generation and resource consumption per unit of industrial output are reduced to one quarter the 1970 value;
3. Economic consumption shifted towards services (education health) and away from material goods;
4. Capital investment in agriculture is increased and altered to give priority to soil preservation and enrichment;
5. Durability and reparability of materials produced.

Another more achievable stable model requiring essentially the same changes but allowing them to be imposed more gradually was also developed. In this model (Fig. 47 in the book) population stabilised at 6,000 million and food per capita at 1.6 (lower than fig. 46). However, if all of these same policies were instituted — but not until the year 2000 — the equilibrium state was no longer sustainable (Fig. 48 in the book).

Thus, the basic message of the various runs is that if catastrophe is to be averted, not only must drastic changes occur but they must occur

soon. From the study the minimum requirements for a state of global equilibrium are that:

1. The capital plant and population are constant in size and at a planned level set by society.
2. All inputs and outputs (births, deaths, investment, depreciation) are minimised.

The study has been most frequently criticised as being overly pessimistic on the basis of the quantitative assumptions of the model even though, in doubtful cases, the authors claim to have used the most optimistic estimates of unknown quantities. As Meadows et al point out, the inter-relationships within the model are much more critical than the exact numbers used to quantify the variables.

Even rather large changes in input data do not generally alter the mode of behaviour of the model as Prof. Freeman at Sussex University has shown. Numerical changes may slightly effect the rate of growth or the maximum level attained or the time of collapse but they do not effect the fact that the basic mode is growth followed by collapse.

## EXPONENTIAL GROWTH

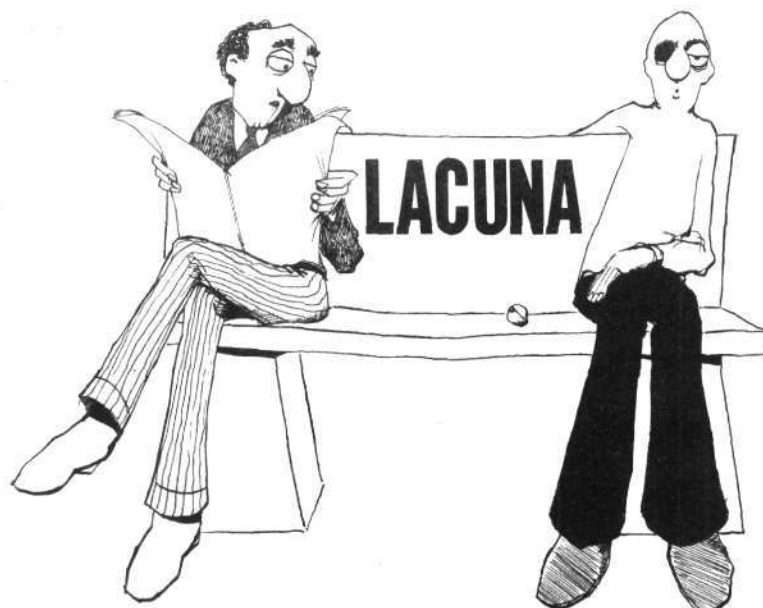
Therefore, criticisms based on contentions that the study underestimates potential levels of such factors as natural resources or agricultural productivity or arable land are rather irrelevant and are due to a failure of the critic to appreciate the nature of exponential growth — a subject which is clearly dealt with in the first chapter.

On the other hand, if there are major fallacies in the inter-relationships assumed by the model — in the various positive and negative feedback loops — then the conclusions become questionable. The assumption concerning these relationships are discussed and defined in the book and in World Dynamics (Forrester, Wright Allen Press, Cambridge, Mass. 1971.)

The authors conclude that it would be possible to alter growth trends in such a way as to allow the establishment, at a reasonably high level, of a condition of ecological and economic stability sustainable far into the future. The sooner mankind begins trying to make these alterations, the better will be the chance of success. If the predictions of the book are meaningful, only those people now alive will have any chance of saving the situation: for future generations, it will be too late.

Prediction	35	37	39	40	46
Population Growth until to (Millions)	2050 11,000	2040 9,400	2060 10,800	2040 11,200	1975 3,800
Followed by to (By 2100)	Collapse 5,800	Collapse 1,600	Collapse 8,200	Collapse 2,400	Stabilisation
Net "Die-Off" during collapse	5,200	7,800	2,600	8,800	—
Food per Capita growth until to (1970 level equals 1.0)	2010 1.5	2010 1.5	2010 1.5	2020 2.4	2000 2.1
Followed by to (By 2100)	Collapse 0.3	Collapse 0.2	Collapse 0.3	Collapse 0.2	Stabilisation
Limits to Growth	Resources	Pollution	Arable Land	Pollution	Imposed





## THEATRE

**Pram Factory**, 325 Drummond St., Carlton. Tel. 347 7493 **BASTARDY**, by John Romeril, directed by Bruce Spence. Adults \$2.00, students \$1.00. August 23rd to September 17th, Tuesday to Sunday.

**Claremont Theatre**, 14 Claremont St., South Yarra. **DRIFTWOOD** by Michael Fitzgerald — a play about the struggle for survival of a group of derelicts. Commences August 3 at 8.30 p.m., and every night Thurs. to Sun. for an open-ended season. Bookings 24 6405.

Also, on Tuesday August 29th. **TWO NEW AUSTRALIAN PLAYS**, by Graham Simmonds: "Mishka and Nongova" and "Now Who's going to Burp Grandma". Euthanasia and parenthood examined with hilarious accuracy.

**The Open Stage**, 117 Bouverie St., Carlton. Tel. 347 7505. **UNDER THE EFFLUENCE** — a rock musical, in which all material such as music, songs and scenes have been written by group members in the hope of achieving a greater understanding of the disposable society in which we live. August 29, 30, 31 and September 1 and 2.

Then, from Wednesday September 6th to Friday 8th. **THE INHABITANTS**, by Olwen Wymark. Three people — an uninhibited, provocative youth, a militantly prudish middle-aged man and a motherly compromising woman, are the inhabitants of a "studio", where they play their way through a series of performances for an unseen temperamental "director". The three are closely modelled on the Freudian concepts of id, ego and superego: the whole play being an examination of the interaction between subconscious and conscious thought.

**Week 3**, September 14th to 16th. **SPIDER RABBIT**, a one act play by Michael McClure (author of "The Beard") — a biting comment on the dual roles so many of us play: here is a character whose enjoyment reaches the limits of human tolerance.

**Russell St. Theatre**, City. Tel. 645 1100 **FATHER DEAR, COME OVER HERE**, by Ron Harrison, — a malevolent father-in-law visits his son's household, and the atrocities that ensue from this visit. Black comedy season from August 28 to September 16.

On September 18th, a special return season of David Williamson's **JUGGLERS THREE**, for one week.

**Comedy Theatre**, City. Tel. 663 1822 **AN IDEAL HUSBAND**, by Oscar Wilde, with Googie Withers; nightly until September 16th.

**St. Martin's Theatre**, commencing August 30th, a four play season at St. Martin's: **SAME DIFFERENCE**, an Australian comedy by Morry Swerdlin, opens on August 30th for a four week season; presented by the Ensemble Theatre Company, directed by Hayes Gordon. It deals with a Jewish boy who falls in love with a Catholic girl.

Other plays in the season are: **FORTUNE AND MEN'S EYES**, by John Herbert.

**BIRDS ON THE WING**, by Peter Yeldham.

**DON'T WALK AROUND STARK NAKED**, a Feydeau farce.

## GALLERIES

**Australian Galleries**, 35 Derby St., Collingwood. **JAMIE BOYD**, paintings and etchings, until 5th September, 10 a.m. to 5.30 p.m. Monday to Friday.

**Toorak Art Gallery**, 277 Toorak Rd., South Yarra. Paintings of the Little Desert and Bend of Islands, by NEIL DOUGLAS; August 27th September 9th. Tuesday to Saturday, 10 a.m. to 6 p.m.

**Osborne and Polak Gallery**, 8 Avoca Street, South Yarra. **GARETH JONES ROBERTS**.

## FILMS

**Dendy (Brighton)**: **MURMUR OF THE HEART**, Tel. 92 8811. A beautiful recreation of French life in the fifties, and a compelling story of a mother and her son's relationship.

**Palais, St. Kilda**: **I CAN JUMP PUDDLES**, the Czech film of Alan Marshall's book. Tel. 94 0551.

**Cinema 1, City**: **STRAW DOGS**, starring Dustin Hoffman, in an interpretation of violence that draws strange audience reaction. Tel. 663 3303.

**Esquire, City**: **CONCERT FOR BANGLA DESH**. George Harrison, Bob Dylan, Leon Russell, Ravi Shanker in a film that is simply made and enjoyed.

**Swanston, City**: **KLUTE** and **DIRTY HARRY**, together. Tel. 63 7700.

**East End Cinemas** are running **CLOCKWORK ORANGE**, and two films by Pier Paolo Pasolini: **THE DECAMERON** AND **TEOREMA**. All are on the "No Free List".

**Australia One, City**: **BILLY JACK** and **SUMMER OF '42** together. Tel. 63 2837.

**Rivoli One**: **ONE DAY IN THE LIFE OF IVAN DENISOVICH**, with Tom Courtenay as Ivan. Tel. 82 1221.

**Monash Film Group**, Wed. 30 August at 3.50 (union theatre) **DEEP END**, directed by Jerzy Skolimowski; plus "Captain Beard's Secret Hobby".

Friday September 1st at 7.30 in Lec. Theatre H1. **MY WAY HOME** by Miklos Jancso; plus "Jardin Public" with Marcel Marceau.

## CONCERTS

**Monday Lunch-Hour Concert Series**, Robert Blackwood Hall, September 4th at 1.10 p.m. **The Latrobe**

**Chamber Ensemble**, Cat Stevens, at Festival Hall, September 5, 6, and 7.

**FOLK MUSIC** workshop every Wednesday at Clie, 175 Brunswick Street, Fitzroy.

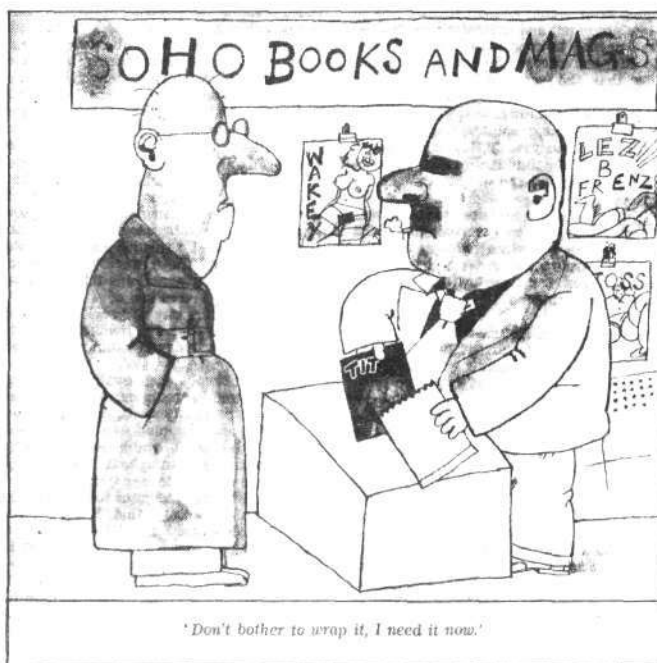
## ODDS & SODS

**EARTH FOOD CO-OP.**, with phone order service — bulk sugar, rice, etc. 836 6131.

**PUBLIC MEETING ON FASCISM**, September 10th, Sunday at 2 p.m. Unitarian Church, Grey Street, East Melbourne. Called by Committee for Democracy in Australia. Chairman, Dr. Cairns, speakers on League of Rights, N.C.C. nazis and Ustasha.

**A COMMUNICAL LIVING WEEKEND** organised for September 2nd-3rd, donation of \$5.00 for food, shelter and merriment. Enquiries at 175 Brunswick Street, Fitzroy. Proceeds to Communal Living Information Centre.

**Penguin Cafe**, 304 Sydney Rd., Brunswick, Suvlaki at 40c — an alternative to hamburgers (which are also sold there).



The Committee for Democracy in Australia will be holding another public meeting to further expose fascist elements in Australian society. This meeting, entitled "Fascism in Australia" will deal with the following areas of right wing extremism.

1. The Nazi party — Mr. Sam Goldbloom will be the speaker.
2. The League of Rights — Mr. Mike Richards has been approached.
3. The Ustasha — Mr. Marjan Jurjevic will be the speaker.
4. The National Civic Council — speaker, Mr. Percy Johnson.
5. Mr. Len Cooper, Chairman of our committee will speak on the subject of the rise of fascism in Australia.

The chairman of the meeting will be Dr. Jim Cairns.

The meeting will be held at the Unitarian Church, Grey St., East Melbourne on Sunday, the 10th of September at 2.00 p.m.



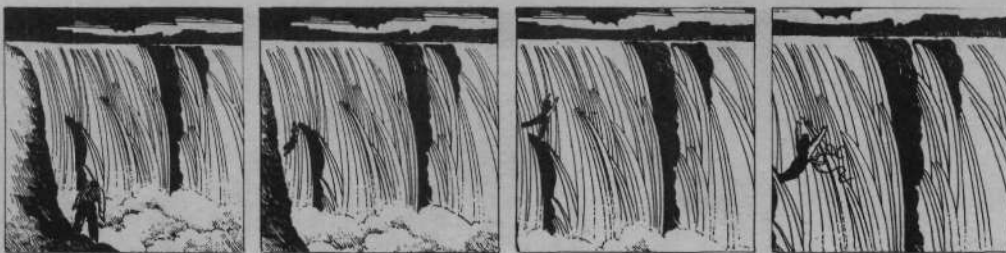


# REVOLUTION AND THE COUNTER-CULTURE

LYN DONALDSON

Recently in Australia there has been a marked period of radicalization particularly amongst young people. Many people have felt personal dissatisfaction with life and have had enough social awareness to see that a personal solution was no answer. They have come in contact with ideas thrown up by leftist politics, but have mostly felt that the parties of the left do not provide a complete solution. They seem to find no answers in the traditional left, because they "protest against the social manipulation and repression of emotion" (Juliet Mitchell).

CONTINUED . . .



In order to examine why this particular phenomena has occurred specifically at this time we must look at the counter-culture and its chief advocate, the commune, at the established practices of the left and its acceptance of the role of emotion and the intellect. One may find that this article comes out in favour of, for want of a better term, revolutionary counter-culture, a belief that revolutionary politics must permeate the very essence of one's personal life.

## COUNTER-CULTURE

The counter-culture is basically directed against the postponement of pleasure and respect for hard work; specialization of function or role demarcation; positivist, logical and rational patterns of thought as promoted by capitalist ideology; and the achievement-orientated and competitive capitalist society. Protestantism, authoritarianism and sexual uprightness and repression, restrictive morality and severe restraint on gratification of pleasure in the name of duty, responsibility and decency are characteristic of the Australian, American and most Western societies. Positivist thought, which allegedly upholds reasonableness, civility and rational dialogue is directed towards supposed objectivity and supposed lack of bias.

The counter-culture not only rejects the policies of the capitalist establishment, but also the whole spectrum of bureaucratic, technological society, of puritan, specialized, positivist, linear values that the establishment shares with the old left. Against these it claims to pose, a vision of man and woman, free from repression and the idolatry of material goods, communal in his/her orientation, non-linear in his/her thought processes, and sensual rather than intellectual in his/her outlook.

There is no deep analysis of the existing social and political climate, nor of the traditional Australian situation on the part of the counter-culturalists. They assert the primacy of individual or self-liberation over social liberation, but see the former as necessarily conducive to social liberation. Many counter-culturalists laud uncritically, all forms of oppositional culture, but some of them merely reproduce, in different styles and rhetoric, essential bourgeois values. To take the example of the musical 'Hair', which is on the doing-your-own-thing kick, it is nothing more than a reassertion of the bourgeois dichotomy between the individual and the state. Bourgeois culture is not a static but a dynamic thing, actively incorporating into itself all unspecific and compromised attacks upon it. The manifestations of new dress, music, sexual attitudes and drugs are assimilated into the prevailing bourgeois ethos, capitalism accepts them as economically feasible propositions. Just as the bourgeois system can tolerate alternative power bases, such as unions and leftist political parties which don't threaten their position as a ruling class, the bourgeoisie can tolerate counter-cultures which operate as de facto alternative culture. But the bourgeoisie could not tolerate it if the counter-culture was transformed into revolutionary culture.

It has been the specific contribution of the counter-culture to emphasize the essential relationship and unity between the political and cultural revolutions, mainly by posing its rejection of methods and tactics used by the Marxists. Despite antagonistic polemics between the culture-revolutionaries and the politico-revolutionaries it is inevitable that their coalition will provide a triumphant assault on the capitalist, bourgeois society.

## DREAM OF A NEW REALITY

The politicized counter-culturalists seem to approach revolution from a positive analysis of what sort of society they would like to live in. Its basis appears to be one which rests on the dream of a new reality, whereas the Old Left operates from a basis of negativity and opposition to the

present capitalist system. The Old Left has not sufficiently developed new ideas about the type of society which befits human dignity, to be motivated by a vision of the future. Their motivation seems to be based on being cramped off with their present external reality. The lack of a positive approach to our new society by the Old Left may explain why at present we have a number of greatly opposed left factions and sectarianism.

However, our (that is, the politicized counter-culturalists) basis for being able to dream of a new consciousness is precisely because we are fucked off with the system. The system accommodates or commercializes many outward manifestations of the counter-culture. It sees the happening, the stone, the trip, as economically feasible propositions or as useful in promoting bourgeois social value adherence. However the system is challenged by the way in which revolutionary counter-culturalists transcend their present environment. It is these confrontations

personal revolution, intellectual, social and sexual freedom, the development of the total, singular person particularly realizable through the demands made by women's liberation.

(6) The new frame of reference and new forms of consciousness developed by allowing one's mind to freely explore the mystic, the spiritual and the occult. The right of the individual to create for him/herself a supreme preoccupation or a supreme being by the power of his/her mind.

However, many young people are able to recreate their subjectivity to alleviate their own suffering, but in doing so, tend to forget the reality of others. This negates all political implications of the alternate life style and they become alienated from both the bourgeois society and the struggle for socialism.

The alternative life style does not emerge as a coherent mass movement. Rather its presence manifests itself in a number of ways, the various means that capitalism seeks to accommodate and swallow it, the way in which it makes small but important assaults on bourgeois ideology.

Although not a mass movement the values are fairly universal. The counter-culture allows the individual to interpret everything in his own way, thus lies the basis of being communal, one can relate to other people only after one has come to terms with oneself.

## PERSONAL IS POLITICAL

What people are trying to do within the counter-culture may be summed up in the words, the personal is political. Some people have revolutionary political ideas yet they live a life style which is the conservative, social norm. A realistic alternative to this is that a collective or a commune is such a damaging concept to capitalism if repeated many times. People living collectively challenge consumerism and other bourgeois notions and relate to one another in such a way that ultimately their ideas form a basis of radicalism which bucks the system. The acceptance of revolutionary politics to the extent that they change and permeate one's life style is the total commitment needed to create the revolutionary awareness in every worker.

The word 'counter-culture' suggests that its adherents are developing forms of consciousness which oppose or digress from capitalist-commercial consciousness and a practical life style which differs to that of the social norm. People who live collectively are developing a culture which counteracts their conditioning. They are developing their own culture, that is, the tangible evidence of their life style is unlike the mass commercial culture of the working or middle class nuclear family. Natural foods rather than boxed, wrapped, plastic-coated one-minute meals; rejection of the work ethic — working just to earn enough money, to live on, rather than saving for the pie in the sky; the creation of one's own environment rather than participating in the conformity of the triple nipped, brick vanilla in suburbia; mindful conserving by buying op shop clothes and old furniture rather than keeping up by going to the 'right next door Maples store'; patronage of a different type of theatre, music, sport, art, literature, than what is popularly accepted as social value reinforcing, etc., etc., are all objectifications of what the collective believes.

'You can have your cake and eat it too!' (Zimmerman)

The acceptance by many of a revolutionary perspective to the extent that it becomes a struggle which is carried on within the 40 hour week syndrome, or merely as an intellectual preoccupation indicates how deeply capitalist conditioning is ingrained. The specialization of function in industrial society which makes the individual the sum of a number of partial relationships within his home, work place and leisure organization makes him/her compartmentalize his/her whole life to the extent that the socialist living under capitalism sets aside his revolutionary ideas when he wants to interact with other members of the community. To live by one's revolutionary convictions one has to fight the sterility and stagnation of bourgeois ideals on all fronts or to drop out of reality. 'Dropping out' is however, ineffectual unless it is a predominant trend of society.

which form the basis of oppositional culture. In being able to envisage something totally different to capitalist reality, we are constructing a framework to transcend our present situation. Both the above dimensions of the counter-culture may be seen in the following:

- (1) faith in individual ideas, rather than taking lead from society, Party or God.
- (2) Existentialist contemplation, what is reality? — that which we physically, emotionally and materially live, or our dream/hope/fantasy world.
- (3) The new type of consciousness which may arise from smoking dope or dropping acid which allows insight into the bullshit of one's own conditioning.
- (4) Responsive emotions associated with the involvement in and creativity of music and the other arts.
- (5) The new horizons realised through the self or





## REVOLUTION AND EMOTION

The traditional left tends to explain all in terms of class structure, and hence to end economic inequality would change society. However, people do not live predominantly on an economic level, rather people's lives are exchanges within interpersonal relationships. Granted that they are determined by economic reasons but the substance of one's daily activities is a series of social and psychological interactions. A change in the ownership of the means of production will not necessarily change the lives of people.

In capitalist society emotion is a quality which is thought of as a feminine attribute, whereas logic or intellectual thought is basically the domain of the male. The bourgeoisie only allows women, children and the aged to be emotional beings, that is, those with low status in the workforce or power structure. Most socialist men accept the dictates of capitalist conditioning to the extent that intellectual, male values dominate the left with its highly structured and bureaucratic parties, expulsions, arguments about methods and tactics and the eternal search for the correct line.

## PRACTICES OF THE OLD LEFT

Capitalist conditioning inhibits and mutilates the old left in such a way that it believes communication of ideas, feelings and beliefs happens only at structured meetings, centralized information bureaux and ordered conferences. In many cases, these promote strained and dishonest relationships, power hang-ups and approaches that lead to challenges which do not confront the system.

What, in fact, does happen at the conference table is merely the reinforcement of preconceived decisions about the methods and tactics to be used by a particular group. Very little real, meaningful discussion takes place in a highly structured meeting, there is rarely exchange of differing opinions based on principle or attitude. Bourgeois meeting procedure, 'leadership and correctness' tend to polarize groups within a party to the extent that groups align with majority or opposition decisions rather than what they individually believe.

If the left in Australia is to develop more meaningful, all encompassing struggle, we must understand just what goes on at the extensive number of meetings called around various issues. To benefit from discussion all must take the initiative of inquiry and the responsibility to direct meetings rather than relying on the election of one person with greater directive power. Questions must be asked, such as: Are the issues discussed real issues? Or are they preoccupations raised to the level of an issue? How do we promote a sense of responsibility and sensibility to each other? How do we reach a common decision? Only when we see these questions as important will we build a movement congruent to the type of society we envisage. The revolutionary party should have a similar structure to that of the collective — a group of people who are sensitive to each others needs.

## WHAT IS POLITICAL?

It may be obvious that this suggests a new emphasis on what we believe to be political. Rather than seeing politics as bureaucratized power, coercion and repression, one may see politics as the total involvement of one's personal and social being as the only potentially revolutionary force. That is to say, that revolution is the process of life style and structural change rather than the product of decisions made at the top. Obviously one feels the contradictions in the system, human dignity is grossly offended by capitalism. Compassionate men and women should strive for the new awakening. We must recognise that ours is an emotional analysis of the injustices perpetrated by the universal profit motive. To eradicate the relegation of emotion to women in patriarchal society the left must examine the demands made by women's liberation, by the counter-culturalists, by the anarchists and so on, in order to make a meaningful analysis of twentieth century society.

## INTEGRATION

It is very important for revolutionary counter-culturalists to be aware of and to analyse their present position. Members of a revolutionary party who also embrace the counter-culture must see the need to analyse their present life style, the culture that they promote, and its relation to their acceptance of party policy. The revolutionary party's success rests on the extent to which people try to carry out the work of the party, that is, whether or not they integrate their politics into their life, the wholeness and totality of man being the end product of the socialist revolution. To be able to collectively work towards revolution, the party must incorporate into its body of ideas, those which come, not only from classical or modern academic theory and not only from experiences in the working class movement, but from the actual life style of the individual member. The revolutionary



counter-culturalists must work out whether their life style and their politics are integrated and whether they work out to the same concept of socialist thought.

## COLLECTIVE AND OBJECT MATERIALISM

Ideally the collective or communal participation breaks down the possession and ownership traits of one's personality in the practical, real life situation. To build a society based on community sharing, mutual love and exchange we will have to disencumber ourselves from our values of personal object materialism. We cannot rationally explain our attachment to particular possessions as this attachment is a highly emotive transference of love onto a material possession, a feeling which would normally be projected into our fellow man.

Because of our lack of community and our alienation from our brothers and sisters we direct our love toward things than can easily be acquired as a love object. Indeed, if we rid ourselves of man's extensions, or accordingly, we come to terms with them as function serving devices we would be able to project our feelings towards the fundamental task of communication with other members of society.

Upon breaking down the false conceptions of love bestowed on material possessions and the consequent relating of individuals to each other, the human race may begin the essential task of questioning the validity of its acquired objects in their social environment. This questioning is the basis of coming to terms with the ecology crisis, thus the combatting of the consumer ethic partly relies on full human relationships.

The correlation between a massing of extensions and a poor relation to community rests on the power which can be begot by one's possessions over one's acceptance by society. People's possessions hold all power over them and indeed speak for them. The dashing, suede gloved M. G. driver meets societal expectations because people react to his credentials. To come to terms with one's materialism and to recognise the exact nature and correct function of one's possessions so that one may share them with others is to remove all obstacles in the way of human interaction.

## ALTERNATIVE LIFE STYLES

One finds that when alternate life styles are discussed, it is usual that the only one mentioned is the commune or collective living. Attempts to set up community schools, recreational facilities, child care centres and other 'sharing' services is another way of negating the competitive-divisive influence of the system, and as such is an alternative life style. However, there are greater pressures borne on these efforts by local council and government institutions, as attempts in North Melbourne and Hawthorn have shown.

One reason why the collective is the much sought after answer is that collective living existed in tribal society. It may be seen as a return to a more natural state. In tribal society the products of labour, that is, food, clothing and shelter were shared equally, the children were cared for by all, men and women had equal rights. The exact personality traits which collective living wishes to eradicate were the ones which ended communal, tribal society — greed, repression, possession and ownership.

The first type of class society began with the enslavement of members of other tribes after territorial battles. Thus with the means of production no longer shared equally, some members of the tribe grew wealthier than others. So that the more privileged tribal member might hold onto his wealth, a form of marriage was instituted, so that property could be handed from father to son. Thus greed and possession was the basis of patriarchal society which serves to dominate all social and personal relationships, society's children are now the possession of their father. The nuclear family reinforces the strength of capitalism, the male breadwinner who sells his labour to the bosses must do so to provide for his family. "The struggle against the patriarchal family is the struggle to free personal relationships from economic chains". (Nita Keig, Womens Liberation Pamphlet) The nuclear family perpetuates class society, it conditions and socializes its children, it alienates one from a total world view.

However, the question remains, how do we marry the struggle of the working class to the ideas thrown up by the commune dwellers and politicized counter-culturalists. While unions fight to increase the pay packet and consequently to expand consumerism, the revolutionary counter-culturalists wage battle on the consumer ethic and strive to promote the understanding that the nuclear family is instrumental in fostering the ecological crisis.

Yes, the question remains!

#### THE UTTERLY DISMAL THEOREM

Kenneth E. Boulding

A good example of these quasistatent models is the Malthusian theory. This is the famous dismal theorem of economics that if the only check on the growth of population is starvation and misery, then no matter how favorable the environment or how advanced the technology the population will grow until it is miserable and starves. The theorem, indeed, has a worse corollary which has been described as the utterly dismal theorem. This is the proposition that if the only check on the growth of population is starvation and misery, then any technological improvement will have the ultimate effect of increasing the sum of human misery, as it permits a larger population to live in precisely the same state of misery and starvation as before the change...

The experience of Ireland is an extremely interesting case in point. In the late seventeenth century, the population of Ireland was about two million people living in misery. Then came the seventeenth-century equivalent of Point Four, the introduction of the potato, a technological revolution of first importance enabling the Irish to raise much more food per acre than they had ever done before. The result of this benevolent technological improvement was an increase in population from two million to eight million by 1845. The result of the technological improvement, therefore, was to quadruple the amount of human misery on the unfortunate island. The failure of the potato crop in 1845 led to disastrous consequences. Two million Irish died of starvation; another two million emigrated; and the remaining four million learned a sharp lesson which has still not been forgotten. The population of Ireland has been roughly stationary since that date, in spite of the fact that Ireland is a predominantly Roman Catholic country. The stability has been achieved by an extraordinary increase in the age at marriage.







#### MARKETABLE LICENSES FOR BABIES

Kenneth E. Boulding

I have only one positive suggestion to make, a proposal which now seems so farfetched that I find it creates only amusement when I propose it. I think in all seriousness, however, that a system of marketable licenses to have children is the only one which will combine the minimum of social control necessary to the solution to this problem with a maximum of individual liberty and ethical choice. Each girl on approaching maturity would be presented with a certificate which will entitle its owner to have, say, 2.2 children, or whatever number would ensure a reproductive rate of one. The unit of these certificates might be the "deci-child," and accumulation of ten of these units by purchase, inheritance, or gift would permit a woman in maturity to have one legal child. We would then set up a market in these units in which the rich and the philoprogenitive would purchase them from the poor, the nuns, the maiden aunts, and so on. The men perhaps could be left out of these arrangements, as it is only the fertility of women which is strictly relevant to population control. However, it may be found socially desirable to have them in the plan, in which case all children both male and female would receive, say, eleven or twelve deci-child certificates at birth or at maturity, and a woman could then accumulate these through marriage.

This plan would have the additional advantage of developing a long-run tendency toward equality in income, for the rich would have many children and become poor and the poor would have few children and become rich. The price of the certificate would of course reflect the general desire in a society to have children. Where the desire is very high the price would be bid up; where it was low the price would also be low. Perhaps the ideal situation would be found when the price was naturally zero, in which case those who wanted children would have them without extra cost. If the price were very high the system would probably have to be supplemented by some sort of grants to enable the deserving but impecunious to have children, while cutting off the desires of the less deserving through taxation. The sheer unfamiliarity of a scheme of this kind makes it seem absurd at the moment. The fact that it seems absurd, however, is merely a reflection of the total unwillingness of mankind to face up to what is perhaps its most serious long-run problem.



# ROCK MUSIC: SUBVERSIVE OR SUBSERVIENT TO CAPITALISM



ANDREW WELLS ●

Incredibly diverse claims have been made about rock music and its potentialities for liberation. One writer claims: "... the heartbeat of rock soon became protest — protest against the static forms, verbal clichés, tired harmonies, instrumental limitations ... against the several taboos, racism, violence, hypocrisy and materialism of adult life." Richard Neville says, "Rock is revolutionary. Usually the performers and promoter are not, at least consciously." And yet a radical American ex-disc jockey argues, "The Rock and roll element (within youth culture) is a very bourgeois tendency within that movement and I think that element can be counted on to be successfully co-opted."

Rock music undoubtedly reflects the thinking, fears and problems of modern youth. It reveals the alienation, frustration and repression that young people feel in a society that is basically hostile. Freedom is a major theme in rock. Eisen says, "Rock music was born of a revolt against the sham of Western culture. It was direct and gutsy and spoke to the senses. As such it was profoundly subversive. It still is ..."

Both the lyrics and the mode of presentation are often seemingly subversive. An extreme example, the American group MC5 is totally committed to the revolution: "... we don't have guns yet ... because we have more powerful weapons, direct access to millions of teenagers." But even more 'respectable' groups write lyrics which are highly critical of present day society. 'Eleanor Rigby' is an obvious example of individual alienation in society, while the Rolling Stones' 'Satisfaction' is a bitter comment on society; a total social indictment,

as it has been described.

Roszak says, "To liberate sexuality would be to create a society in which technological discipline would be impossible." Rebellion against hypocrisy and sexual liberation are two ever present themes in rock. Elvis's early stage act was basically sexual. Ed Sullivan for example would only tolerate him on his T.V. show because he was filmed from the navel up only! Jeff Nuttall says, "... Presley had put sex out in the open while teenagers applauded." Of the Rolling Stones it has been said, "They understand and make you feel musically all the tensions, ugliness, tenderness, frustration and excitement that presently go into sexual relations." It is obvious that many acts such as the Rolling Stones, the Doors, the Who and even Tom Jones rely heavily on sexuality. Live performances release hysteria and violence — early Elvis concerts inevitably ended with slashed seats — and sexual frustrations. Modern dance styles, which reject all traditional forms, are in themselves involved in liberating sexuality. Erson says "Essentially therefore the concert-hall hysteria represents a sudden escape of the kind

of emotions which the force of puritanism, morality and authority — both social and parental — normally seek to contain."

Rock musicians generally live a non-conformist life style well outside cultural mores. Some groups such as Country Joe and the Fish and the Jefferson Airplane live communally. Few rock groups have not experimented with drugs. If you accept the proposition that drugs enable the expansion of consciousness, this experimentation with drugs and the advocacy of their wider use by rock performers, is inherently subversive. The music drugs and life style are undoubtedly seen as a real threat to the existing social order. Otherwise why, as Abbie Hoffman points out, have, "Jimi Hendrix, MC5, The Who, Phil Ochs, Tim Buckley, Jefferson Airplane, Grateful Dead, Jim Morrison, Credence Clearwater Revival, the Turtles, Moby Grape, Ray Charles, The Fugs, Dave van Ronks, Joan Baez — all been busted recently." Hoffman continues, "Busted because the authorities want to destroy our cultural revolution in the same way they want to destroy our political revolution." It is not without significance that some extreme elements have seen pop music as a communist plot; if you equate communism with potentially subversive, they may not be all that wrong. Bob Dylan's music has been crucial to the development of rock music. His influence has extended through virtually all forms of modern popular music. His music however, has changed from its early protest style (e.g. Blowin' in the Wind) to more introspective songs. This can be explained in terms of a possible disillusionment with politics and a realization that personal liberation and understanding is the necessary starting point of any meaningful change in society. Some have been critical of Dylan's respect of political protest, but regardless of this criticism, few would dispute Nuttall's claim that, "The creative

brilliance of Dylan's writing and his profound souness of delivery was the first sign that popular music was transcending its commercial situation."

In the current context John Lennon's music is constantly concerned with political issues — particularly his forthcoming album. His songs are vitally concerned with social, sensual, political and personal liberation which may well reflect his working class background in the tough city of Liverpool. Neville feels, "... Lennon has survived the gauntlet of success with his humanity intact ... there is a breathtaking integration between his words and deeds which has enriched his act ...". Bill Peach in The Review went so far as to claim, "It may be that Lennon is doing as much to radicalise the Western world as Marx ever did ... Lennon is a poet ... He wants a revolutionary consciousness, where the people will realize their power ... and will act."

## POLITICAL SUBVERSION

Within the music and life style of the Rolling Stones, the Fugs, MC5, John Lennon and the Mothers of Invention, there is an underlying theme of subversion. They are, and intend to be, highly political. The origins of rock may help explain why. "Most pop music diverges sharply from the official ideology, and echoes fear and sufferings that such a society produces in practice." Negro blues has been one of the foundations of rock. The Beatles, and Rolling Stones for example are the first to acknowledge their debt to Negro musicians such as Howling Wolf and Chuck Berry. Negro music expressed the suffering, fears and frustrations of an exploited and repressed culture. T. W. Adams' writing about the jazz scene, found the form of the music so repressive that he could claim, "popular music can never surprise, and can never be revolutionary."



However, rock music has moved beyond the constraints of jazz. Beckett argues that rock, characterized by small groups, a small financial outlay, musicians in greater control of musical resources and a developing rock tradition, is a more liberated musical form. Constant experimentation with different styles, instrument and ethnic music, have given rock a dynamic character.

Rock music, at least sexually, politically and structurally has been a potentially radical force. It has been seen as vulgar and immoral, while politically it has been said of one American group (the Fugs) that their "... music has become a chronicle of events and messages ... approaching the esprit of past eras' revolutionary ballads."<sup>19</sup> These factors described, are by no means exhaustive; lyric content for example, can also be used to show radical elements in rock. I think there are sufficient however, to indicate the potential for liberation in rock music. Nevertheless, it can still be claimed that, "Establishment values per-

meate the totality of rock culture and are mirrored in such factors as consumerism, racism, sexism and authoritarianism."<sup>20</sup> I will illustrate how these claims may be substantiated. As mentioned earlier, rock has its roots in Negro Blues. White music "borrowed" heavily without ever acknowledging its sources. It is fair to claim that, "... the music was appropriated from the blacks and done by the whites primarily for whites."<sup>21</sup> Many big hits (Hound Dog, Shake Rattle and Roll) were negro songs with a white "cover" version which made big money. The original negro version would typically end in obscurity. A few negro performers by watering down their styles for white audiences, managed to "make it". Groups like the 'Ink Spots' and 'Platters' are good examples. The typically racist situation involved heavy exploitation of negro music by white performers. John Gabree, noting that had Chuck Berry been white he would have been as financially successful as Elvis, says, "That there have been a few successful black performers in no way negates the fact that they have had to overcome tremendous odds, that they had been discriminated against by ... just about everyone ... who had something to do with the business."<sup>22</sup>



only real motive was money. An Australian example, the Mulwala concert (a local Woodstock?) was planned entirely for profit. "Money was the be-all and end-all of the whole festival."<sup>23</sup> Of the Isle of Wight concert in Great Britain, Richard Neville, doubting his earlier optimism in the counter culture, says "The kids ... were being totally controlled and manipulated by superpigs."<sup>24</sup> Rock stars are often rich, sometimes millionaires (e.g. M. Jagger and J. Lennon). The material rewards of success in the rock industry manage to tame even the most seemingly rebellious performers. To think that Elvis was once seen as subversive seems almost ludicrous today. Mick Jagger, probably the most consistently anarchistic rebel of music is now rich, married and part owner of a record company. Little wonder that it seems, "... that Mick Jagger has firmly repudiated the possibilities of a counter culture of which his music is part."<sup>25</sup> Bob Dylan who has been one of rock's most devastating social critics has, as Roszak claimed, kept grinding out million dollar albums each year for Columbia which are "... more apt to find its way to the shelf beside a polished, mahogany, stereophonic radio-phone console in suburbia than to any bohemian garret."<sup>26</sup>

## VIOLENT PROFITS

Drugs, as an important factor in rock culture can be seen as a means of expanding consciousness. Eric Clapton said, "We're all hooked on something in a society which we feel to be hostile."<sup>27</sup> Drugs, in the same way as alcohol and headache powders may provide a means of making unbearable life bearable in an increasingly, depersonalised, alienated society. Drugs may permit capitalist society to reduce anxiety as social pressures grow. Like drugs, sex is an integral part of the rock scene. Women's role is largely confined to that of 'groupies', providers of almost an entirely sexual commodity. Kirk says, "The exploitation of women has been institutionalized by the use of females simply as sex objects ... not to be regarded as human beings but as pleasure stock ..."<sup>28</sup> Although the grip of the hit parade as exemplified by the 'top ten' has been weakened, it is an interest-

ing phenomena in pop music in general. Jean-Paul Sartre describes the process of entero-conditioning which leads people to buy hit records. The hit parade is held up to the individual listener as the mirror of the authentic preferences, of the people. The hit parade indicated the real importance of consumerism in record sales. Certain groups are fashionable, and heavy advertising often occurs to help boost sales. In many ways rock music is just another marketable and profitable commodity. In recent years 'The Monkees' and 'The Richies' represent the totally manufactured group, pushed into prominence by skilled advertising promotions. On the contemporary scene rock groups are being pushed quickly into prominence and then quickly dying of over-exposure. This indicates the partial breakdown of the super-star system. This ensures the maximum profit for record companies and maximum turnover as the groups unable to maintain output decline into virtual obscurity or break up. Consequently, the commercial aspects of rock place very real limits on its liberating potential. Rock

has freedom within the framework of the record companies but as a writer in Ramparts claimed, "Sad but true, however, the grown-ups are having the last laugh. Rock 'n' Roll is a lovely playground and within it kids have more power than they have anywhere else in society, but the playground's walls are carefully maintained and guarded by the corporate elite that set it up in the first place."<sup>29</sup>

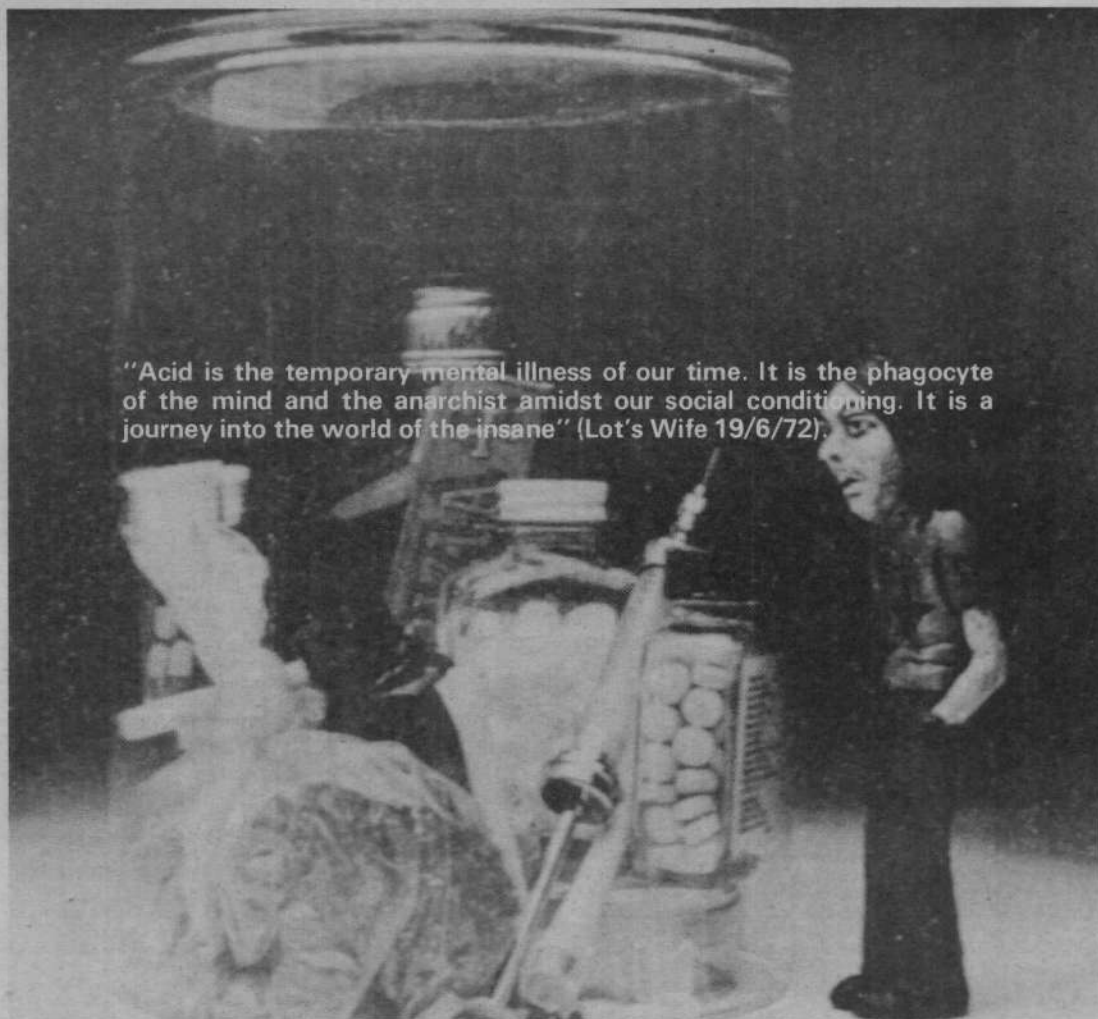
## LIBERATION?

Rock, as I have attempted to illustrate has the appearance of subversive capacity, but this is carefully kept within tolerable limits. In itself, rock can hardly be seen as capable of 'liberation'. As Abbie Hoffman

most perceptively says, "... We have realized that the revolution is more than digging rock or turning on ...". Later on he says, "Music can make the walls shake but you need an army to take the city and artists to rebuild it. Rock music will provide the energy, but the people will provide the power ...".<sup>30</sup> The same basic feelings have been articulated by John Heckman who argues, "This does not necessarily mean that rock culture cannot be personally liberating for specific individuals, that it cannot serve to free people from the excessive demands of the Protestant ethic, from the performance principle."<sup>31</sup> Rock captures well the contradiction between liberation and capitalist media. Rock can only be made sense of by seeing it in its wider social context. As a cultural medium in a capitalist system. To my mind the only really satisfactory attempt to understand the role of rock in capitalist society is presented by D. Laing.<sup>32</sup> He feels that only Marxist theory can adequately make a meaningful analysis of the role of rock. He says, "... the Marxist concept of the dialectic struc-

ture of social phenomena in capitalist society, the dual potential for liberation as well as domination ... this fundamental contradiction is at the heart of music ... pop music experiences the contradictions as a particularly intensified form ...". In conclusion I feel that rock is subservient to capitalism. Intrinsically it represents individual liberation from repression but within the capitalist environment this liberating factor is easily subsumed into the corporate structure. Rock music, despite its attempts, can never really transcend capitalist society; it is part of it. Capitalist society would appear to have almost infinite power in its ability to disperse potentially subversive forces and redirect them for its own ends.

1. Arnold Shaw, *The Rock Revolution*, Crowell-Collin Press, London, 1969, p. 189.
2. Richard Neville, *Playpower*, Paladin, London, 1970, p. 82.
3. Mitch Goodman, *The Movement Toward a New America*, Pilgrim Press, Philadelphia, 1970, p. 421.
4. Jonathan Eisen (Ed.) *The Age of Rock*, Random House, New York, 1968, p. xv.
5. Neville, *Playpower* op cit., p. 85.
6. J.J. Ferrandine, "Rock Culture and the Development of Social Consciousness", *Radical America*, No. 6, Nov. 1969.
7. Theodore Roszak, *The Making of a Counter Culture*, Faber and Faber, London 1968.
8. Jeff Nuttall, *Bomb Culture*, Paladin, London 1970, p. 42.
9. Goodman, op cit., p. 377.
10. J. Eisen (Ed.) *The Age of Rock*, op cit., p. 104.
11. Abbie Hoffman, *Woodstock Nation: A Talk Rock Album*, Vintage Books, New York, 1969, p. 76.
12. *Ibid.*, p. 78.
13. Nuttall, *Bomb Culture*, op cit., p. 59.
14. Richard Neville, "The Day the Stone Stopped Rolling", *Sunday Review*, Vol. 1, No. 35, June 6, 1971, p. 1003.
15. Bill Peach, "Marx on the Charts", *Sunday Review*, Vol. 11, No. 29, May 6-12, 1972, p. 813.
16. Ian Buchall, "The Rhymes they are a Changing" *International Socialism*, No. 23, Winter 1965-6, p. 16.
17. T.W. Adams, *Prisms* Neville and Spearman, London, 1967.
18. R. Beckett, "Popular Music", *Basic Assumptions and Background*, *New Left Review*, No. 39, Sept.-Oct., 1966, p. 87.
19. J. Simmons and B. Winograd, *Its Happening*, Marcland Publications, California, 1966, p. 158.
20. Warren Kirk, "Rock Capitalism", *Daily Planet*, 24.11.71, p. 4-5.
21. J.J. Ferrandine, "Rock Cultures and the Development of Social Consciousness" *Radical America*, Vol 3, No. 6, Nov. '69 p. 23.
22. John Gabree, *The World of Rock*, A Fawcett Gold Medal Book, 1968, p. 22.
23. Jonathan Eisen (Ed.) *Altamont: Death of Innocence of the Woodstock Nation*, a Fusion Book, New York, 1970, p. 22.
24. Warren Kirk, *Rock Capitalism*, op cit.
25. Jonathan Eisen (Ed.) *The Age of Rock*, op cit., p. 104.
26. Mitch Goodman, *The Movement Toward a New America*, op cit., p. 383.
27. Peter Walmsley, "Rock Isle, Pop Profiters", *Lots Wife*, Vol. 12, No. 5, 9.3.72, p. 8-9.
28. Richard Neville, "Beheaded Ozmosis", *Woroni*, Vol 24, No. 2, 9.3.72, p. 4-5.
29. Neville, *Sunday Review* op cit., p. 1003.
30. Roszak, op cit., p. 71.
31. Eric Clapton - quoted on Jimi Hendrix Memorial Album, Astor
32. Kirk, op cit., p. 4-5.
33. David Laing, *The Sound of Our Time*, Sheed and Ward, London 1969.
34. Michael Lydon, "Rock for Sale", *Ramparts* Vol. 17, No. 13, June 1969, p. 22.
35. Abbie Hoffman, *Woodstock Nation's A Talk Rock Album*, Vintage Books, New York, 1969, p. 77.
36. *Ibid.*, p. 63.
37. John Heckman, *On the Role of Youth Culture*, *Radical America* Vol 4, No. 7, Sept-Oct. 1970, p. 76.
38. David Laing, op cit., Final chapter.
39. *Ibid.*, p. 189-190.



"Acid is the temporary mental illness of our time. It is the phagocyte of the mind and the anarchist amidst our social conditioning. It is a journey into the world of the insane" (Lot's Wife 19/6/72).

## SANITY, MADNESS AND THE COUNTER-CULTURE (THE DIVIDED SOCIOLOGIST)

SUE MATHEWS

The notion of insanity has become a major feature of the thought and attitude of the so-called "drug" or "counter-culture", the movement towards an alternative life-style to that of contemporary industrial society.

The word "insane" as it is used at the moment in regard both to the acidheads of the counter-culture and the mentally ill has two main aspects: the phenomenon of radically different and new ways of perceiving reality, ways quite alien to the world-view of society as a whole, and the phenomenon of the breakdown of established modes of interaction and rules governing communication.

In somewhat different ways, both those who take hallucinogenic drugs and those who are called mentally "ill" experience these phenomena.

Paradoxically, the phenomenon of "insanity", once the paradigm of the incomprehensible, can be made intelligible. Those who emphasize the meaningful nature of the experiences, actions and words of the mentally ill and the takers of drugs are at loggerheads with those conventional sociologists who treat them under the heading of "deviance". Even the less behaviouristic "interactionists" of modern sociology of deviance assume, not assess the norm by which the "deviant" is so labelled.

By attending seriously to the views the drug taker and the mentally "ill" person have of their behaviour, however, insights and understanding both of the actor and the society in which he acts can be reached which are inaccessible to the traditional sociological approaches. Such an approach has strong critical implications. Sociology has in the past been committed to the interest in technical control and maintenance of the political status quo that characterises positivistic and scientific bourgeois social science. Yet social science is potentially an emancipatory force,

making transparent and comprehensible, and hence changeable, social forces and structures which previously seemed solid and immutable.

Both acidheads and the mentally ill are capable of expressing interpretations of their actions which are meaningful and comprehensible. Many members of the counter-culture possess a conscious and rational theoretical position explaining their ideas and actions — ideas and actions which are highly critical of the existing state of society. All we need to do is listen and read. The experience and reality of the mental patient is not as easily accessible as the statements of the counter-culture make those of the drug taker, but as R. D. Laing has shown, the schizophrenic's actions and words can be interpreted, like the deciphering of hieroglyphics. When placed in the social context that generated them, the family, "symptoms" can be seen to constitute a meaningful response to the "praxis and process" of that unit.

The revival of "the insane" has revealed a number of links between the phenomenon of a drug-taking counter-culture and mental "illness", and the socially critical implications of both, e.g.:

- the links drawn by members of the counter-culture between itself, insanity, and political criticism (e.g. the Yippies)

- the recognition of the existential psychologists of the politically critical insights of their work, and their interest in and research into hallucinogenic drugs

- the increasing modern artistic preoccupation with insanity, related to social criticism

- recognition by critical political writers of the political implications of an "alternative consciousness" or "new sensibility", possibly via drugs or insanity, and the political nature of their repression.

Both the use of hallucinogenics in the counter-culture and mental "illness" should be seen in the context of an ongoing political and social system, with an ideological system of legitimations,

assumptions and interpretations of the nature of social life and "human nature" which are favourable to it, justifying and making its existence seem right, good and proper. In a society of the size and complexity of modern industrial society, this system of legitimations has become extremely important as an agent of social cohesion, while at the same time a consistent legitimating world view has become increasingly difficult to maintain, either on a social or an individual level. Sanctions against forces which threaten the stability or consistency of this ideology have become increasingly severe in this situation. The extent to which both mental illness and the use of drugs are seen as such a threat is shown by the strength of the forces called into play against them: asylums, gaols, harassment and stigma all operate to eliminate those with a different life experience.

In its misdirected analysis of drug taking and mental illness sociology has helped to vitiate the challenge they represent, thus abdicating its emancipatory obligation. If oppositional ideas can be expressed in categories and language that can be understood, then they should not be called "mad", but should be seriously assessed.

### MENTAL ILLNESS

"It makes you feel crazy when somebody calls you insane" — From a song by American group Quicksilver: "Out of My Mind".

There is a growing tendency among all those who have concerned themselves with the mentally ill — psychologists, sociologists, artists — to question the very existence of a phenomenon called mental "illness". The tendency is to see what have been called "symptoms" as garbled communications, expressions of a view of the world that can be rendered intelligible by sympathetic observers.



Placing mental "patients" in "hospitals" for the insane, mental asylums, and giving them "medical" treatment such as electric shocks ("electrotherapy"), tranquilizers and anti-depressants are more and more being seen as fundamentally misguided responses to actions and beliefs which can, when put in their context, be seen to make sense. A moral and social rather than a medical judgement is behind the label "mentally ill". As R. D. Laing has said, "sanity or psychosis is tested by the degree of conjunction or disjunction between two persons where the one is sane by common consent" (*The Divided Self*, p.36).

Looking at the breakdown of normal interaction patterns in the mentally ill is useful not only for the light it throws on how the normal processes operate, but "the cracked mind of the schizophrenic may let in light which does not enter the intact minds of many sane people whose minds are closed" (Laing). The critique of society that emerges from the existential or phenomenological perspective on mental illness is far broader than the condemnation of the inhuman treatment of patients in mental asylums. When understood in existential terms — what the social process means in terms of the experience of living human beings — mental illness may be understood as an expression of, a testimony to the destructive and depersonalising nature of modern society. In itself mental illness, because unreflective, is not critical, but the insights it gives to its interpreters most definitely are — one has only to look at the writings of psychologists R. D. Laing and David Cooper for highly critical approaches to the nuclear family and the culture into which it socializes its children.

In many films (e.g. "They Might Be Giants", "The Conformist"), novels ("The Tin Drum", "One Flew Over the Cuckoo's Nest"), plays ("Marat") and songs, too, the expressions of mental "illness" are seen as making sense, frequently in socially critical terms. The idea of art as a form of social criticism has been taken up by Herbert Marcuse, who sees art as "The surmounting of the antagonistic human reality" (*Eros and Civilization*, p. 121). Transcendence of the given reality also figures as a primary aspect of the LSD experience. In his *Essay on Liberation* Marcuse specifically links art, madness, drugs and politics. The creation of a "new sensibility" is seen as a very important part of political change. Though he does not believe drugs to be a revolutionary force, he says that "Awareness of the need for such a revolution in perception, for a new sensorium, is perhaps the kernel of truth in the psychedelic search". Many members of the counter-culture, however, do see drugs as potentially revolutionary, as a means of investigating alternatives, and of breaking down the ideological hold that society has over them.

## THE DRUG CULTURE

"Shake your head and rattle your brain  
Make you feel just a bit insane  
Gives you all the psychic energy you need  
Eat flowers and kiss babies)  
L.S.D."

— from "The Acid Commercial", by Country Joe and the Fish.

The terms "drug-culture" and "counter-culture" have become synonymous in everyday language — there is a significant link between the use of hallucinogenic drugs and the challenge of the alternate life-style. The drugs have become part and parcel of the oppositional stance on life in modern society that is represented by the counter-culture.

There are a number of significant parallels between the phenomenon of the drug culture and that of mental illness, e.g. the expressed mutual interest of the existential theorists of schizophrenia and the counter-culture. Ken Kesey, identified as a leader of the acid wing of the counter-culture, is the author of "One Flew Over the Cuckoo's Nest", a novel mentioned above in reference to mental illness.

The nature of the perceptions experienced under hallucinogenic drugs also bears some similarities to the perceptions of the schizophrenic (see, e.g. Lot's Wife, 19/6/72 — article on acid reprinted from Ink). Unlike the schizophrenic's experience, however, the LSD experience can be seen as having socially positive effects — it can be seen as aiding communication, breaking down the inhibitions that keep people from realising each other's humanity and subjectivity. The experience of the "oneness" and harmony of the universe, and of joy at being in the world (the "ecstasy" that Laing believes "normal" people often forgo), can be common to both the acid and the schizophrenic experience.

The similarity between the phenomena is also revealed by the nature of the responses of others to them — to conventional society they exhibit many



of the same negative characteristics. The attribution given to marijuana smokers (who serve as the common denominator of the counter-culture in the public eye) in the booklet "New Facts about Marijuana" put out by the religious "Ambassador College" group show a striking similarity with many of the descriptions by parents of their schizophrenic children reported in Laing and Esterson's *Sanity, Madness and the Family*: marijuana "contributes to immorality" and produces a "sluggish pattern of life: typically passive, lethargic, lazy, nonproductive, slothful, sedentary and completely lacking in drive and ambition". Marijuana smokers are "neglectful of personal hygiene" and exhibit "continued defiance", "selfishness" and "no respect for parents". Many of these are moral condemnations, reacting to the counter-culture's threat to some of the primary values of modern society — e.g. "drive and ambition", cleanliness (which is, of course, next to Godliness), and respect for authority.

There are, of course, some very significant differences between the drug culture and the mentally ill. For the acidhead, his "insanity" is a matter of conscious choice, and he remains more or less in contact with the "normal" world and its language and communication structures. This is especially important in relation to the socially critical nature of their insights — because the counter-culture can, if it wishes, communicate with the "straight" world, it can be politically effective: the Yippies, for example, utilized many of the symbols and normal communication patterns of society in an unconventional way, for political effect.

The counter-culture itself in its early enthusiasm for the "insane", the underdogs of society, failed to distinguish adequately between its own conscious insanity and the anti-social nature of many of society's outcasts, to its cost — an article from the last Whole Earth Catalogue reported "huge ranks of alienated, anti-social psychopaths were being absorbed into the generation's main flank where they were turning into mad dogs and destroying those who had welcomed them". Examples referred to are Charles Manson and the Hell's Angels.

The ideas and actions of the drug culture can be seen as a conscious rational and meaningful response to the society in which they find themselves, whose reality they see as repressive and narrow, whose alienation and isolation as creating unnecessary barriers between people, whose morality is restricting and inhibiting the free search for pleasure, and whose technological inhumanity as leading to the brutality of war and exploitation. In this context the labels "escape" and "rebellion" become meaningless as condemnations: one must ask escape from what?, and rebellion against what? We must recognise that the use of these labels is political, assuming the right and goodness of existing society.

In the drug culture the "deviance" and the ideology of opposition go hand in hand. The taking of drugs can be seen as a response to a felt need reflecting the inadequacy of the existing reality, which is always present even if not expressed by all drug takers. In the context of conventional opposition, drug taking has become a symbol of defiance, of rebellion against the established reality and the moral and political authorities who attempt to preserve it. The counter culture could exist without drugs — its criticisms and affirmations are in no way dependent on the drug experience though the two are mutually confirming. The counterculture cannot be seen simply as a sub-culture catering for those who take drugs; it reflects a far deeper and more critical dissonance and discontent with the nature of contemporary society.

## THE IDEA OF THE INSANE

The notion of insanity has become a critical category. In the logic of the counter-culture and of the existential observers of the "mentally ill" sanity and insanity have merged. For David Cooper, the surrender of one's individuality, autonomy and creativity to "conditioned sanity", normality, can be called "losing one's mind", or "acquiescing to the murder of oneself" — this is the "insanity of our contrived sanity". The ideological line drawn between sanity and insanity has become transparent. And the realisation of the saneness of the apparently insane, and the insanity of the apparently sane, leads to socially critical conclusions.

Analysis and understanding of the counter-culture and mental illness must take account of the meaning of his experience for the person involved. It must allow of the possibility of new and different ways of cognizing and evaluating the existing social reality. And if it assesses the implications of its analysis seriously, its theory will be critical and its effect emancipatory — it will be "on the side of transcendence, of genuine freedom, and of true human growth". — R. D. Laing.

# VICKY RIDES AGAIN



Queen Victoria died seventy-one years ago and yet — for better or for worse — most of us know very little about her. Herbert Wilcox's film "Sixty Glorious Years", made in 1939, brings the old dear very much back to life.

Anna Neagle (Wilcox's wife) in the role of the Queen puts in a very fine performance. However I think it is overshadowed by that of Anton Walbrook as Prince Albert, her husband.

At the time the film was released overseas (the war and other factors conspired to postpone the Australian Premiere for about thirty years) the London Daily Sketch said: "Sixty Glorious Years is probably the best film ever made"; and most other English and American newspapers showered it with similar accolades. By present day standards however, the film rarely rises above quaintness. The cinematic art has made great advances since this film was made and it is therefore necessary to view it with an eye chronologically attuned to the 1930's cinema technique. As such it is a very rewarding experience.

The story of the making of the film is almost as interesting as the film itself. Wilcox had King George VI's express permission to use all the royal residences, the House of Com-

mons and the House of Lords for location shots — the aura of contained opulence comes with them and lends the film a much greater authenticity than acting alone could have achieved.

I found the film much too esoteric — but I suppose it is only so out of necessity. All the big occasions are there: Vicky's announcement of her betrothal to Albert, the opening of the 1851 Great Exhibition at the Crystal Palace, the Charge of the Light Brigade, the death of Prince Albert, the Diamond Jubilee Celebrations, etc., etc. but for all the significance surrounding them it is only on a few occasions that the actors can manage anything better than small-talk ("Shall we dance, tra-la-la?"). In fact in trying to soften the image of Victoria, and make her more of a human and less of a symbol, Wilcox seems to have got many of his priorities wrong: on a few occasions she emerges as a woman — a wife and a mother — but never does the power of the character break out. Victoria, more than any other sovereign was the one who put the monarchy on the map. Nowhere in the film do we witness the transformation of the monarchy into the new era which Victoria ushered in. The lengthy comments of the populace which intersperse the film only tend to detract from the desired effect. But the film was made in 1939!

Charles Leski

Peter Cummins plays Monk O'Neill like Christ-on-wheels. There's really nothing to say except that he's acting for his life. If he was playing chess with Death, he'd never go worse than a draw.

Arthur Miller said *Death of a Salesman* was firstly conceived as a flash, as a man's life done in a minute. After that, he sat down to the craft of putting it together and getting the words right. A very sober, symbolic play, that.

A *Stretch of the Imagination* is just its opposite: The Life of a Man. He's there, home and hosed, from the first entre ... you'd wonder what was going on — this joker in the grey strides walks in raving about his hair and how there used to be more of it. After that, there's no holding him back. It's a collection of every used to be that he ever did. He comes on strong with every foul deed and amazing thing his life was made up of.

He lives up country, by himself. The last visitor was a toff who arrived by accident when his Aston-Martin broke down and Monk had to try to be hospitable to the upper-class prick. That was seventeen years ago. But the play isn't morbid, just spot-on. It made me feel a bit more respect for all the old blokes I've ever known and scoffed at: because they knew old songs and were cocky about their knowledge ... would reminisce about how they'd read the classics, slobber, and then do it again. Because they boozed and were disgusting, because they stank and ranted and made a point of little things, like shining their shoes, or going for a walk to the corner.

It was always hard to credit that they too'd got it in — in their time. Well, Monk O'Neill scored, all right — with the best root in the Sunraysia District. He sang songs to tarts in Echuca and got spurned by a stuck-up bitch from Orbost. No matter, she had a hold like a bowl of porridge. O'Neill's literary agility is enormous, at 79 and three-quarters, he can still "cerebrate" and at his three meals (tomatoes make you randy) displays (albeit exposes) a Yarra Bank gentility that would out-pox Shakespeare. Hibberd's language is almost ridiculously good. I warmed to it. For the

first half an hour it was obvious that he knew every Okkerism under the sun, and was punishing his mind to make these fit bits of stage business reminiscent of the vaudeville stuff of Syd Haylen. But Haylen was a drag and a cliché. As it dawned that Monk O'Neill was his own man, I accepted the terms of the play and we were away like a sharp stick.

Monk O'Neill is the best of every Yarra Bank orator, Public Library seat-sleeper, Salvation Army doss-house parasite and pub philosopher that you could ever hope to meet. He's J. Alfred Prufrock full of mushrooms and he couldn't give a stuff. He's done everything and been everywhere ... none of this "I shall wear white flannel trousers and walk upon the beach".

Monk dropped his dacks and laid her on the sand. He's sparred with Les Darcy, kicked the winning goal for Fitzroy in the 1913 Premiership, shagged his way through every country town you could name, and ended up with three square meals a day, an invalid pension, a tree in a box and a stopped up shaft that won't piss when he wants it to.

O'Neill urinates at least half a dozen times (all part of the dramatic licence) to search vigorously for a trace of the old spermatozoa in his brine.

A stroke of luck, the old bastard gets athlete's foot and thinks he must be virile yet — in the inevitable dialectic of the play this necessitates a once around to the piss-can.

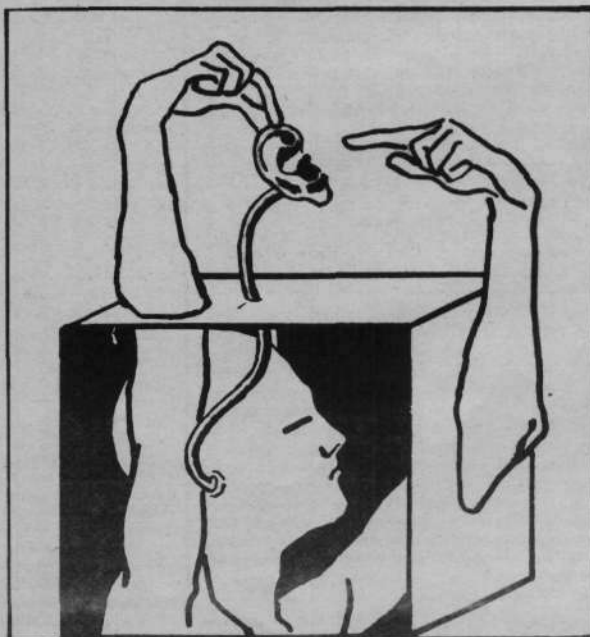
He gets deep from time to time and reflects on meaning, and love, and his mates. Various paper-crumbled letters are produced to bear witness to his life's experiences.

But the guts of this play isn't to be found in analysis. It's as good as its word and the word is it's a two-pot scream from go to whoa. It lacks, perhaps, the quintessential completeness of Hamlet.

Jack Hibberd, the sun shines from your arse.

ROBIN RATTRAY-WOOD

## A STRETCH OF THE IMAGINATION







# DRIFTWOOD



Reviewed by PAUL SALZMAN

Michael Fitzgerald is described as having had "as many as twenty-three jobs in one year" — all this and he's written a play too. 'Driftwood' is a particularly interesting example of the kind of local plays being written in Australia today. Local playwrights appear to be struggling to find the correct balance between what could be called parochialism and universalism.

As an example of this Alexander Buzo's play 'Rooted', while being distinctively Australian, was able to succeed in America. The Great Australian Play (that glorious pot of gold at the end of the rainbow) is apparently still in everyone's mind. Fitzgerald has conquered this basic problem effectively — his play is undoubtedly Australian, but not overpoweringly so.

'Driftwood' builds up a superb atmosphere. The seedy, sour aura it conjures up is perhaps the best thing about the play. It is unfortunate that to a certain extent Fitzgerald's basic plot is not equal to this overpowering atmosphere. We are presented with the old, old story — six people are stranded on an island. Certainly there is a great deal of originality in 'Driftwood', but it seems a pity that the basic situation is a cliché that distracts from the action. However within this limitation Fitzgerald has created a very tight and moving play. The sight first presented to the audience is of six apparent degenerates sprawled over the stage in a drunken stupor. Their characters slowly emerge from the morass. There is George — the keystone of the play. He is a loudmouthed bully. His de facto wife Sadie is a good hearted soul who is under his thumb. Horry is the most broken down of all — his mind is eaten away and he is a total wreck. Darrell is a disappointment — a stock homosexual. It is unfortunate that Fitzgerald had to play on tired old poofter jokes — not only was Darrell rather unbelievable, but it does seem that by now we can do away with drag jokes. Finally we have David and Lily, the apparent outsiders — young and (comparatively) innocent.

The play as a whole is arresting, but in parts it seems to break down. David is, in my opinion, a

character gone wrong. We feel that he is somehow the protagonist, but he never appears as one. His actions are clear, but his motivations are hazy. The action of the play as a whole is very well contrived. The play builds up to a climax that is stunning (and somehow similar to the climax of 'King Lear'). We are left with three prostrate characters. But the action leading up to the maelstrom is good. Beginning with a not so startling, sexually motivated approach (Darrell wants David and George wants Lily) George's violence bursts out. One scene that was brilliantly executed was George's rape of Lily that took place offstage, with Horry onstage writhing with the D.Ts.

George thus erupts with his pent up fury (certainly the horrifying closing scene is a great plug for the temperance movement). A few aspects of this part of the play are unexplained — for example, why did Sadie stand still and let George kick her? But despite a few minor faults the climax of the play is great theatre — the play as a whole builds up to the final violence very effectively. We are aware of the storm brewing throughout the play, but when it bursts forth it has a startling effect.

Thus the action of 'Driftwood' is to be commended. But turning to the theme a few obstacles are present. An interesting development seems to present itself near the beginning of the play. David says that he wishes he was like a piece of driftwood surrounded by water — just floating along. This unusual and somehow very poignant image is left dangling by Fitzgerald. Certainly the image of the group as driftwood is there. In the closing stages of the play trepidation is expressed because driftwood burns so quickly. This image too is suited to the play. But what happened to what I feel was the most interesting image of all? I wish that Fitz-

gerald could have further developed David's idea, it was one aspect of the play that I found very exciting. There is a carefully effected sense of mis-directed energy present in the play. The audience is made aware of the fact that the characters on stage are not merely victims of fate. In some manner all have mis-directed themselves; they have virtually flung themselves into their position. Fitzgerald is here at his most articulate. He manages to narrow the gap between the characters and the audience. A strange sense of empathy (not sympathy) is present. In this way the full force of the play is apparent, and in this sense I think that Fitzgerald has achieved something quite spectacular.

The standard of the acting varied quite considerably. Cliff Ellen was extremely good as George — loud, aggressive, and totally obnoxious. I am still unable to make up my mind about Kim Gynge's performance as David. Something didn't quite gell, although I'm not sure whether perhaps the character was missing something rather than the acting. Of all the characters David, while being the most recognizable from the audience's point of view, was to my mind the least real. Paul Glen almost overplayed Darrell, but on the whole he wasn't too bad. Marnie Randall was quite acceptable as Lily, but the outstanding performance was Melva Miller as Sadie. Both she and Cliff Ellen brought out the true potential of the play.

Apart from a few faults, 'Driftwood' was a success. I feel that with a different setting and a slight change in some of the characters it would be slightly improved. However as it stands it is still a fine play. With plays of this standard being written in Australia our local theatre can start to come alive. To achieve total theatre, a rapport must exist between writers, directors and actors. Unlike plays, written overseas, 'Driftwood' (which was written specially for Claremont) and the other new Australian plays are enabling this merging of creative talent to take place. I am looking forward to seeing Michael Fitzgerald's next play.



## 200 MOTELS—MOTHERS OF INVENTION (UAS 9956)

Reviewed by SHAUN WILLIAMS

Film scores on record are almost inevitably a bore. They are fine if you want to sit around your living room and reminisce about your favorite movie, bring back those tears you shed when you found out that he had leukemia, polio, the clap etc. or to masturbate over the time she took all her clothes off and you saw everything. But as the film censors have judged that it would undoubtedly deprave and corrupt your innocent minds if you saw 200 Motels these advantages unfortunately won't follow from a listen to this two record set.

Theatre is, to quote Frank Zappa, an "integral part of the music" so the disadvantage of only hearing rather than experiencing the work of the Mothers, is a problem with all of their records. This is much more the case with this line-up of the Mothers with Frank Zappa on guitar and sometime vocals, Ian Underwood keyboards and winds, Mark Volman and Howard Kaylan (ex-Turtles) vocals and percussion, George Duke keyboards and trombone, Aynsley Dunbar drums, Martin Lickert (replacing Jeff Simmons) bass, Jimmy Carl Black vocal. It is with this band that Zappa has been concentrating on extended visual narrative material that finally emerged as this film.

The music on this record is however a viable part of the total concept of the film and was played at a concert in July last year. Bearing that in mind it becomes unnecessary to go into too much detail about the film's plot or theme. It is helpful however to state that the plot more or less tells of the Mothers' visit to a typically dead-arsed town called Centreville and the problem they have scoring some action. Some members of the band play themselves. Ringo Star plays Frank and there are a few other miscellaneous people who wander around. Thematically it is concerned with the characters of the members of the band, the idol worship they generate, and the theme of Live at the Fillmore groupies and related topics.

The addition of the Royal Philharmonic Orchestra conducted by Elgar Howarth to the band gives the record a truly film scorish sound. Sometimes you get the feeling that they seem a bit out of their field as they had to cope with a score that read things like "horns stand, and shuffle decks of cards", and one of the ex-Mothers who appeared in the film, Motorhead Sherwood running through the pit dressed as a vacuum cleaner, a part he executed with more sensitivity than Olivier, more feeling than Gielgud blah blah blah. But overall

Out of the shower, she squeezes her spots  
Brushes her teeth

Squirts a deodorant spray over her twat" etc.

deal with the band's groupies as does "Shove it Right In" and "Lucy's (her and another ex-GTO star as the groupies) Seduction of a Bored Violinist" which is a fine flowing instrumental that reaches great

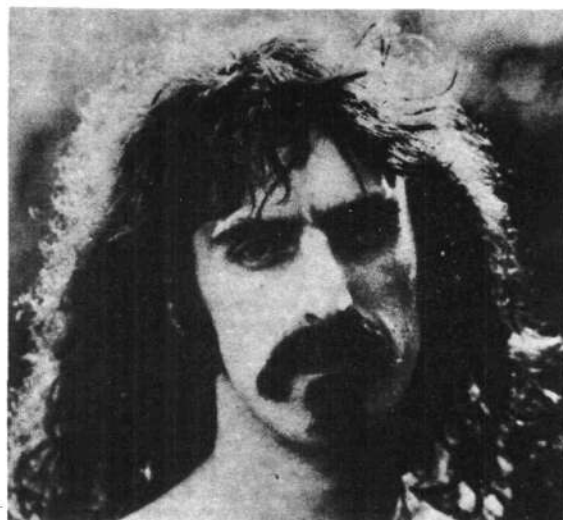
politician, a policeman, a Jesuit monk, a Rock and Roll guitarist, a wino, you name it. Or in the case of the ladies, the ones that can't afford a silicon beef-up they become the writers of hot books etc." Here the cock-measurement-mentality and the whole masculinity equals aggression aspect of the "Rock scene" really takes a fall.

### RESPONSE

The most sustained musical tone of the record is jarring plasticity produced by the combination of a full-blown choir singing banalities in ten part harmony backed by the full power of the Royal Philharmonic soaring in a crashing crescendo. This reflects one of the major themes of the film and the record best described as a vision of America as seen through a motel room. Tracks like "This Town is a Sealed Tuna Sandwich" and "I'm Stealing the Towels" chanted to some creeping stealthily music bring off the vision so vividly that you do feel sick when you hear it.

There are several obstacles to a favourable response to the music of the Mothers. The first is that too many people see the Frank Zappa on the poster as really, really weird, sort of far out. If you have this sort of opinion of the Mothers forget it, because it is way off mark. The poster was put out by an English photographer without Zappa's knowledge and in all the interviews that we have been able to get here Zappa sounds like an articulate, arrogant but extremely dedicated musician. The second difficulty arises if you fail to see the degree to which satire, irony and above all parody are techniques that are central to their songs. If this is not understood people start saying things like "Gee, the cover of 'We're Only in it for the Money' was a real rip-off from that Beatles record, wasn't it."

But if those misconceptions can be dispelled, you will find that the music of the Mothers of Invention is a rich source of delight and provides the only penetrating observations and criticisms of the culture we find ourselves lumbered with, that exists in the form of rock music. These four sides are a good sample of the directions that the Mothers' work is currently taking, and will provide an introduction into a very rewarding style of contemporary music for those who have not yet experienced it.



they seem to get into the spirit of the thing well and in places combine with the Mothers beautifully.

The music generally deals specifically with the themes of the film. Tracks like "Dance of the Rock and Roll Interviewers" and "Touring can make you Crazy" deal with the band and its conception of itself. "Penis dimension" and "Half a Dozen Provocative Squats" "Practising Practising Half a Dozen Provocative Squats

dramatic heights.

There are some excellent satirical numbers on the record particularly "Redneck Eats" and "Penis Dimension" — "Hiya friends. Now just be honest about it. Do you realise the possibility that the size of your penis or, in the case of many dignified ladies the size of the titties themselves, might provide elements of sub-conscious tension, weird twisted anxieties, that might force a human being to become a



# Now Open!

## MODERN Coin Laundry & Dry Cleaning

AT  
45 Morton Street  
NORTH CLAYTON

LOCATED 50 YDS. FROM THE CORNER  
OF WELLINGTON AND BLACKBURN  
RDS. DIAGONALLY OPPOSITE TWIN  
DRIVE-IN THEATRE AND OPPOSITE  
MONASH UNIVERSITY.

TWIN  
DRIVE  
IN

BLACKBURN RD.

MONASH  
UNI.

WELLINGTON  
RD.

LYNTON  
COIN  
LAUNDRETTE

MORTON  
ST.

### OPEN DAILY

### 5 a.m. to 11 p.m.

INCLUDING HOLIDAYS

## A PICTURE OF LILY

A unique opportunity  
to secure a beautiful  
sepia print (12" x  
23") of this genuine  
antique nude. The  
porn of pioneers and  
the health food of the  
nation.

Patriotism be damn-  
ed... this is the  
REAL spirit of anzac.

1.35 each (inc. post-  
age). \$2.00 for two  
(inc. postage). \$2.50  
for three (inc. post-  
age).

Send order form with  
payment to R. Rees,  
214 MacPherson St.,  
North Carlton, 3054  
(and make your  
nights worthwhile).



NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_

## alan marshall's I CAN JUMP PUDDLES



An award-winning Czech film  
based on Australian author  
Alan Marshall's memorable  
book.

The outstanding suc-  
cess of the Melbourne  
Film Festival.

SESSIONS: 10.30, 1.30, 8.00.  
Saturday: 1.30, 4.00, 8.00.  
Party Bookings — 63 7555,  
63 2049.

COLOUR  
Palais 94 0851

CAR AND MOTOR CYCLE TUITION  
Discount for students



569 0199

51 4449



## GARRISON STREAKS A HEAD

Wednesday 23rd: John Graham &  
Graham Loundes

Thursday 24th: Friends

Friday 25th: McKenzie Theory,  
Bob Daly's Diggers, Country Radio

Saturday 26th: Highway, Matchbox,  
Carson.

Sunday 27th: Matt Taylor, Carson

Wednesday 30th: John Graham

Thursday 31st: Tamam Shud

Friday 1st: Talabene, H'way, Toads

Nitely

Saturday 2nd: Madder Lake, Toads

Nitely, Tamam Shud.

Sunday 3rd: Gerry's Farewell Nite

GARRISON  
166 High St.  
Pahran



# the bike shop



## The SUZUKI Specialists

NO ONE SELLS SUZUKI  
BETTER IN VICTORIA  
THAN THE BIKE SHOP

Join the new breed of the  
seventies on race bred, race  
proven SUZUKI.

### ROAD BIKES

100cc to 750cc—1st, 2nd, 3rd  
& 4th at Bathurst.

### TRAIL BIKES

90cc to 400cc—1970-71 World  
Moto-Cross Champions.

### COMMUTERS

50cc to 70cc—up to 200 miles  
per gallon.

AND THE PRICES?

From **\$259** or **\$2.50** weekly

A \$10 DEPOSIT WILL PUT YOU ON THE ROAD

For service on your Suzuki or any other bike call THE BIKE  
SHOP—modern facilities, fast service and low, low prices.

HELMETS, WATERPROOFS, GLOVES ETC. — our GEAR  
SHOP carries a full range of accessories.

the bike shop MALVERN STAR STORES  
283 Elizabeth St., Phone 67 1117

For your obligation free Literature

NAME ..... AGE .....

ADDRESS ..... PHONE No. ....

Suzuki Model .....



## Remember Commonwealth Day!

September 15 is the vital closing date for graduates and final-year students to seek  
administrative careers in the Commonwealth Service.

If you're interested in management and you've got what it takes, we can offer you a career  
where you can employ the skills you've learnt at university. There's plenty of room to move,  
between 27 departments and numerous specialist departments, between all the capital  
cities and even overseas. We will pay you well from the start, and there are excellent  
opportunities for advancement on merit while you are still young.

Besides straight administrative work, there's research, economics,  
accountancy, statistics, psychology, personnel work, management con-  
sultancy...

Ask your Appointments and Careers people for the booklet Opportunities  
for Graduates, and an application form. Or call on the Recruitment Officer  
at your local

COMMONWEALTH PUBLIC SERVICE INSPECTOR'S OFFICE  
but remember September 15 is Commonwealth Day—no later.

SEPTEMBER						
S	M	T	W	T	F	S
					1	2
				3	4	5
				6	7	8
				9	10	11
				12	13	14
				15	16	17
				18	19	20
				21	22	23
				24	25	26
				27	28	29
				30	31	

# MOTOR CYCLE

REPAIRS AND SERVICE

**15%** DISCOUNT

ACCESSORIES

**15%** DISCOUNT

FULL RANGE AVAILABLE

## HELMETS

FULL FACE — \$37.90

AGV X69 — \$16.90

FULLY APPROVED

OUR PRICES ARE THE BEST

KAWASAKI — MONTESSA — HONDA — JAWA — CZ

## VANEED MOTOR CYCLES

1242 NEPEAN HIGHWAY, CHELTENHAM

Phone 93 3383

# EAST WIND BOOKSHOP

297 Little Lonsdale St. Melbourne

THE REVOLUTIONARY  
BOOKS OF  
SCIENTIFIC SOCIALISM

Marx, Engels, Lenin, Stalin, Mao Tse-Tung. Always on sale!

## VANGUARD

The Weekly Australian Revolutionary Newspaper .8c

## AUSTRALIAN COMMUNIST

The Bi-Monthly Journal of Marxist-Leninist Theory  
and Practice .15c

## NEW CHINA NEWS

The Edited Australian Weekly .10c

PEKING REVIEW .5c

CHINA RECONSTRUCTS .10c

CHINA PICTORIAL 20c

Chinese Literature at .20c and Revolutionary posters and  
publications from Vietnam, New Zealand, etc.

# NEW FROM PENGUIN AUSTRALIA

**Australian capitalism  
Towards a Socialist Critique**

Edited by John Playford and  
Douglas Kirsner

Who rules Australia? How will  
capitalism survive the growing  
economic and social  
contradictions of the  
seventies? Does a Labor  
Government present viable  
alternatives? This book is a  
forceful dissection of  
contemporary Australian  
Capitalism.  
21407  
a Pelican Original  
Recommended price \$2.25

**Papua New Guinea  
Black Unity or Black Chaos?**

Hank Nelson

Will Papua New Guinea be  
another Congo? Has Australia  
been guilty of failing to  
prepare its people for self-  
government? Hank Nelson  
asks the questions which must  
be answered if chaos is to be  
avoided in Niugini.  
21406  
a Pelican Original  
Recommended price \$1.50

**An Australian Newtown  
Life and leadership in a  
Working-Class Suburb**

Lois Bryson and  
Faith Thompson

Can 'new' suburbs be  
successfully planned? How  
do people react to life in these  
suburbs and what lessons are  
to be learned from their  
reactions? Lois Bryson and  
Faith Thompson have written  
an important, fully-  
documented account of life  
in one such new community.  
21571  
a Pelican Original  
Recommended price \$2.25



Penguin Books Australia Limited  
P.O. Box 257  
Ringwood, 3134



# LETTERS.. LETTERS.. LETTERS..

## FARM WEEK FARCE

Dear Eds,  
It was a rather interesting exercise watching the fun loving ockers showing themselves up as loud reflections of the animal values our society comprises.

The line up of crude entertainment witnessed during Farm Week could only be described as being on a par with the most evil smelling shit.

I must admit that the Iron Man Contest did provide a laugh; those virile masculine beings displaying their splendour to all, each took their turn to spew their bloody guts up. **What do they think Bassa is all about?**

The little exhibition in the Hardest to Find Object needs little comment. However I wonder if the women in the crowd really understood what the laughter meant. The excuse for a chastity belt in the Scavenger Hunt caused a similar reaction. Used tampons are not just a bloody great laugh, but when a tampon is interpreted as a chastity belt and therefore showing that a period is a time when you just don't fuck one feels just a little abused. **Of course the audience found this quite acceptable.**

However, I was most disappointed with the reaction of the crowd, especially the men, to the line up of naked persons present. Quite a few blokes stripped and the reaction was "beauty ocker". This was followed by the stripping of a five-year-old girl and from several corners I could hear amused comments about her hairless infantile cunt. A rather plump girl appeared a little later on. The noise level did not change. Someone commented on her courage, another just said "yuck!" Yet then, from the Top of the balcony (unlike the others) appeared a very "beautiful" lady over whom the pleasure was so enormous that she performed twice. What a display of petty minds, especially the women and

the poor "horny" chick on the balcony.

I find it hard to understand why such an emphasis is placed on nudity. Why is it such an unusual thing, such a novelty, yet so "yuck" if it does not come in the form of the "beautiful" Playboy ideal.

LISA HOWARD

## PHONE INCREASE

Dear Sir,

**re Iron Man Contest:** Having witnessed the above event, I feel strongly obliged to write and express my opinion as to the "tastefulness" of the contest. Admitting the contest had some amusing parts, one can nevertheless deny the fact that much food was plainly and wantonly wasted, and showed the degeneration of both contestants and spectators. When the time has come that people delight in watching others 'gorge' themselves to the point of 'throwing up' it is a sign of barbarity and immaturity. The contest, and also the egg throwing competition, was a deplorable waste of good food that could have been put to perhaps less amusing but better use, for which it was intended. I have always been taught that food is not to play with!

Incidentally, being an M.A.S. activity, one presumes that all the items which contestants fed on were paid for by Union Fees. I cannot express strongly enough how distasteful such immoral activities are. One wonders if 'throwing up' all over the forum is not also a health hazard, it is hoped that M.A.S. will consider omitting the particular form of 'stuffing oneself with food to the point of sickness' in the Iron Man contest and think of some more constructive and original way of amusing the masses during Farm Week.

Yours etc.,  
Veronica A. Rosier, Denise Lamsell, Garry Almone, Sharon Docking, Michele Daniel.

## UNION NIGHT DANCE

This Friday, 1st September, 9.00 to 1.00 a.m.

with Australia's Top Dance Band,

THE

STRANGERS

and Trad. Jazz by the

YARRA YARRA JAZZ BAND

Folk: Carri and Janie Myriad, Bob Crickett and Mike Gallagher  
In the quiet of the Conference Room all night.

Film: "Bob & Carol & Ted & Alice"

Get together at 8.15 p.m. and 10.15 p.m. (Union Theatre).

ALL FREE (including coffee)

M.A.S. Activities

(Entry by I.D. card)

M.A.S. ACTIVITIES PRESENTS

## DAVID FROST

IN PERSON

ROBERT BLACKWOOD HALL,

THURSDAY, AUGUST 31, 1 P.M.

TICKETS AT M.A.S. OFFICE

From Monday, August 28

\$1 \$1 \$1 \$1 \$1 \$1 \$1

ECOLOGY

## Monash University, Wednesday, August 30 Robert Blackwood Hall

Hear the Stockholm Conference Speakers

Including Lamonte Cole (U.S.A.)

Hazel Henderson (U.S.A.)

Leo Solare (Italy)

Joseph Sax (U.S.A.)

Robert Theobald (U.S.A.)

Kenneth Boulding (U.S.A.)

and others

★ THIS WEDNESDAY ★

TEACH-IN

GET A  
CLOCKWORK  
BEER...



DOWN THE NOTT.

NOTTING HILL HOTEL

Cnr. FERNTREE GULLY and GARDNERS ROADS  
NOTTING HILL

## 1st year Medical Officer opportunities, Brisbane.

Positions are available in 1973 at Royal Brisbane, Princess Alexandra and Mater Misericordiae Hospitals for first year Medical Officers. Salary is \$6,056 p.a. Single accommodation is available at all hospitals. Further details and Application Forms can be obtained from: The Director General of Health and Medical Services, Administration Building, Cnr. George and Elizabeth Sts., Brisbane, Queensland.

Applications  
close Oct. 2nd. DOH 7/2

## Change of University and change of Faculty Applications

Application forms and university guides for prospective 1973 students are now available at Student Records, Administration Building, for:

1. Change of faculty within Monash University.
2. Change of University within Victoria.
3. Entry to University for other than 1972 school Matriculation pupils.

Student Records

BUY NOW  
AND SAVE  
ON



YAMAHA  
ANSIS

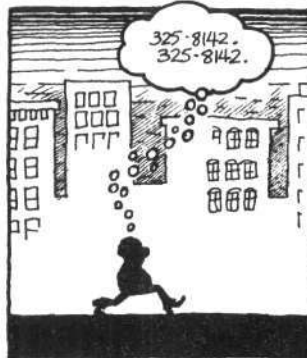
Cycle City

Cnr. Dandenong and  
Huntingdale Roads  
Oakleigh

Telephone: 344 3899

L LEARN TO DRIVE SAFELY WITH L  
MONASH DRIVING SCHOOL  
Special Concession Rates to Students  
STEERING COLUMN AND FLOOR GEARS  
Lessons can be had from University or Home, all hours and week-ends. Immediate lessons and licence tests arranged.  
288 4047 If no answer 560 5701

# THOSE FABULOUS FURRY FRED BROTHERS



Gilbert Shelton THE END