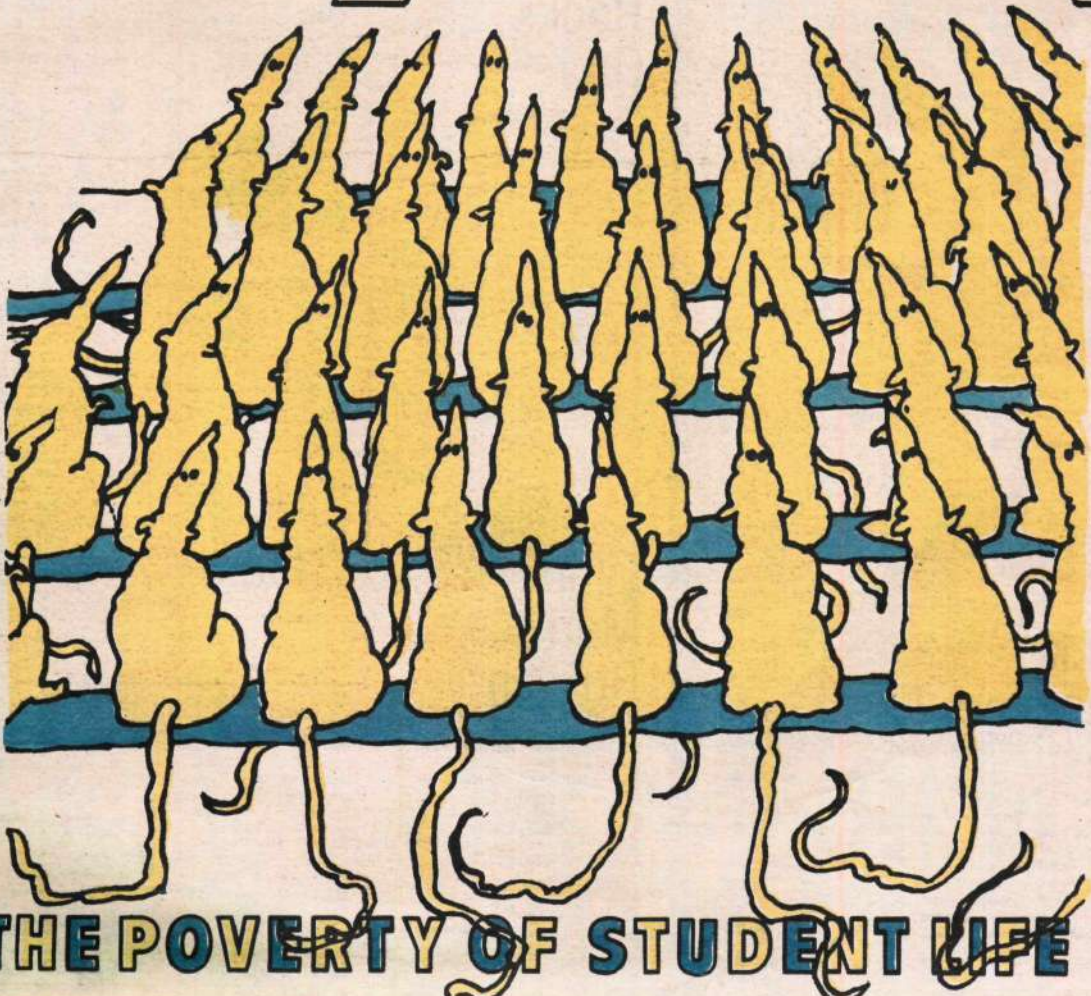
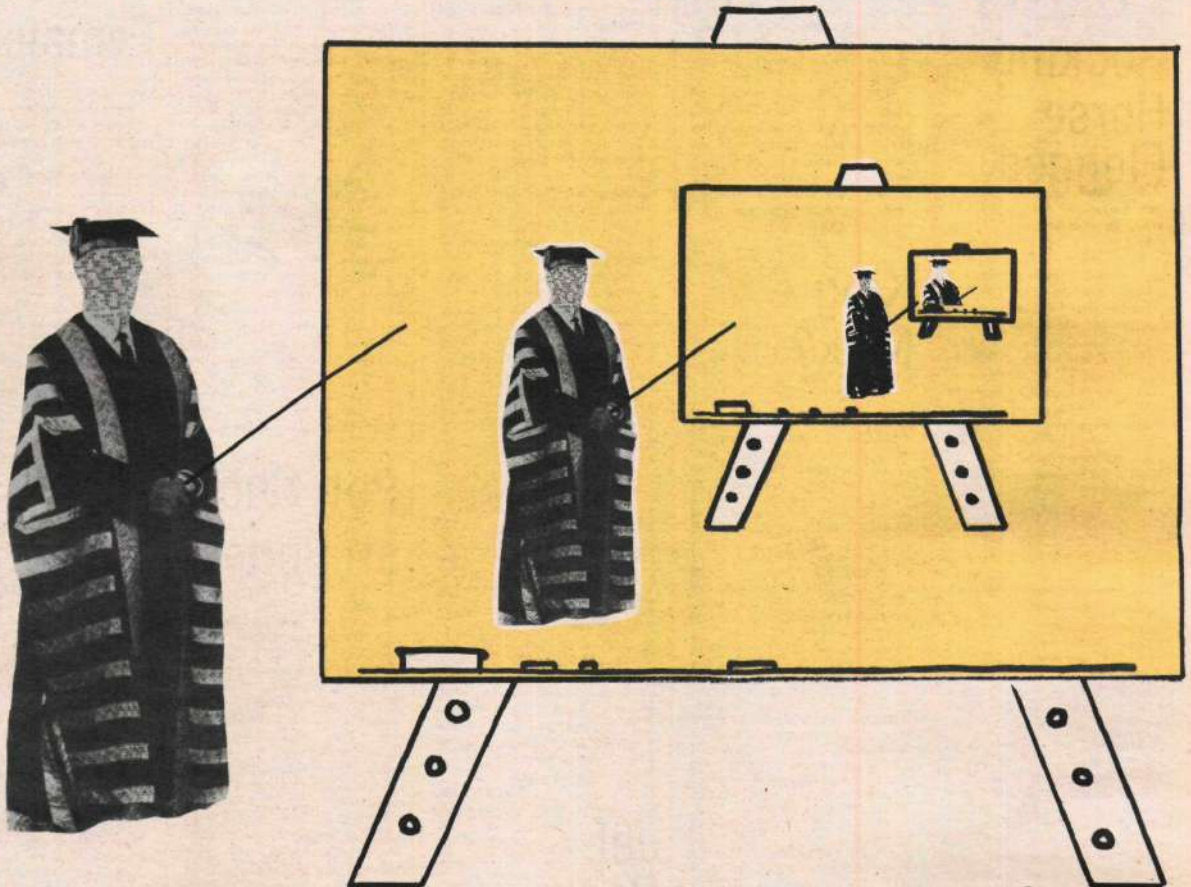


# LOT'S WIFE

VOL. 14 NO. 16 MONDAY SEPT 16



## THE POVERTY OF STUDENT LIFE



## LETTERS

### Rocking Horse Flogged

Dear Editor,

Whilst aware of the risk of flogging a dead horse, I can't help but react to the needles Nick Trumble stuck in my bum in his melodramatic exit from the columns of *Lot's Wife*.

Firstly, what he describes as my "serious attitude to fun" and the picture he painted of me as a dour spoilsport was no more than an attempt on my part to encourage some sort of dialogue amongst students on culture and the need for a wider consciousness of it. It's got far more relevance than a lot of the shit that gets pushed into *Lot's Wife* to fill up space, and I felt an expansion on what he wrote might generate further interest in a subject that affects everyone, consciously or subliminally.

Secondly, I realized his articles were in fact largely tongue-in-cheek, but I (and others) couldn't help but sense a certain solid and serious foundation underlying their triteness. Hence I merely tossed up an alternative approach, both in undermining his premises and hopefully supplying (which none of his other correspondents attempted) new ones.

Because I was concentrating on the broader and more serious implications of middle class fun, it was obviously impossible to expand on counter culture fun in just one article. All I can say here is that I'd rather embrace the idea of fun and "play" in everything I do rather than need a pinball machine to supply the outlet. Fun should be free, not a middle class business enterprise.

I hoped my article would encourage feed-back from students, but because it hasn't, I am as disappointed as he is for this not uncommon state of affairs which, incidentally, is primarily responsible for the feeding of *Lot's Wife* people one upon the other. I reacted strongly to his column only in the hope of receiving equally strong reaction to mine. But, alas, no. No word from the outside world, not a whisper of comment or scratching of pen on paper in reply. As per fucking usual.

Finally I apologise to Nick if the concluding paragraphs of my article were deemed a malicious attack on his person. I was simply (as he often did, particularly in the case of Rob Hardy) playing word games which were themselves tongue-in-cheek.

Incidentally, I thought his parting contribution to poetry was (unintentionally) quite brilliant. "I dips me lid" to his unrecognised talent, whilst at the same time bemoan the untimely passing of his column — its throat cut by the omnipresent hand of Monash students' lack of interest in what affects them most.

Al Webb.

### Nick Knockers Nasty

Dear Editor,

As one with the distinction of being both a personal friend of your much-maligned, mild mannered reporter, Nick Trumble, and as an erstwhile resident of your Hallowed Halls of Tendency Intellectualism (now quite contentedly integrated into middle class mindlessness),

may I say that it is with deep regret that I observe his untimely ostracism from the pages of this dreary journal.

If Nick's mission to spread a little sunshine, sweetness and wholesome nostalgia into your lives of pretentious erudition and scholarly showmanship is received with such intolerance and bad grace, then your claims to being free-spirited, open-minded proponents of fair play and intellectual honesty are fraudulently self-deceiving and pitifully inappropriate.

It is possible to be amused and entertained by Nick's innocent-sounding scribbles without feeling intellectually threatened or culturally outraged by them.

Take heart, Nick baby — there are still some well-adjusted, happy Philistines who appreciate your humour and good taste.

Mary

### King Nick?

Madam,  
I know that I swore that I would never put pen to paper and darken the pages of *Lot's Wife* again. I know that I swore to leave poor Rob Hardy alone. But I must upstage him this one last time.

So Marg Whitlam looked at you did she Rob? Well, readers and friends, PRINCESS ANNE SPOKE TO ME.

It was many years ago in the days when I was studying at the ANU in Canberra. Anne and her Mother were visiting our sunny shores for the occasion of our fair land's 200th anniversary celebrations and Anne had come to the campus to mingle with the student body. Picture the scene. The gaily jostling throng lining the sidewalk, me with Union Jack in one hand. Instinctively poised in the other. Approaching was a vision in lemon yellow with matching pillbox hat. It approached. It spoke. "Are you enjoying university?" she enquired. Who me? I looked around. It was indeed me. "Why, um, yes," I gitted in reply. "Your Highness".

I asked her to come up to my room later for a few laughs, but I don't think that she heard. She was gone leaving at least one dotting slave in her wake.

Yours cordially,  
Nickie Trumble (The Duke Of Earl)  
PS: Give Peace the finger.  
Rock and roll will stand.

### Open Entrance

Dear Editor,  
I write to correct a serious misunderstanding which there was no time to deal with at the MAS Meeting (29/8) on open tertiary entrance.

This misunderstanding led to the loss of the following motion: "That this SGM supports the VSTA's Open Admissions policy — courses should be open to all, and where quotas are imposed, selection should be made by random ballot." The meeting clearly understood that the ballot concept is random, not class biased like HSC or the establishment's projected alternatives. But what the meeting I think did not understand was the VSTA's intended application of the ballot concept.

The VSTA does not envisage one big ballot for all tertiary applicants. The reason is quite simple. Most faculties and courses in most Australian tertiary institutions already have enough places to meet net demand, and therefore do not need ballots or any other selection system. The VSTA wants the ballot concept applied only to those faculties and courses where demand exceeds supply. Thus each faculty or course which does not yet have enough places would run its own

separate ballot. In other words, the VSTA wants open entrance next year for those large areas of tertiary education where it is already practicable, and ballots only for the remaining pockets of privilege. Over the succeeding years additional building equipment and staff must be provided to extend the areas of open entrance and reduce the areas of selection and privilege. Hopefully within 3-5 years, no selection would be needed. Meanwhile, given that buildings, equipment and staff cannot be provided overnight, and that some selection will therefore have to go on, the VSTA sees ballots as the "least objectionable" selection system. It is the only system which aims at eliminating selection, which shows up selection to be illegitimate, and which, by excluding some of the darlings from Scotch and Xavier, exerts enormous pressure for the rapid creation of enough places for all.

Secondary teachers can, and have, put forward the idea, but tertiary students are in a much better tactical position to get the idea implemented. Teachers will be doing their bit next year by boycotting HSC and offering replacement courses. It is vital that students do their bit by insisting not only on open entrance where practicable, but random ballots in the remaining areas of selection.

It is vital not because of the danger that HSC will continue. It won't — HSC was living on borrowed time anyway and teacher boycotts will simply kill it off quicker. The real danger is that more subtle alternatives such as "content free" tests (e.g. TEPE) and teacher assessment (which implies that teachers should prevent students from getting further education) will be brought in. Both will be class-biased, both attempt to legitimize selection and deny open entrance. I put it to you that unless students adopt and press for the VSTA's ballot policy as a means, then the end — open entry — will slip out of our grasp.

Max Costello,  
Member VSTA Central C'tee.

### Jet Rocks On

Dear Madam,

A POEM  
(with apologies to Ian Whitcombe)  
Some say they come from Richmond and others say from under a stone.

Hear the roar and rattle as the rockers ride and hear the Hippies moan.

They will trample all your roses with their boots,  
Use their daggers on your Nehru suits.

Pass some water on your incense as well,  
And replace it with a healthy body smell.

With leather clinging to them and sweat and blood and plenty of cock.

They ask no questions, give no answers, sway "Rock Around The Clock".

They cycle up to Nimbin and they burn a few things,  
And they cycle back to Footscray singing "Shake That Thing".

So tug your forelocks to the heroes of the rocker pack.

Yours Incisively,

Jet Powers.

### White Man's Burden

Sir,

I wish to thank Mr Michael Little for the keen interest he has shown on Malaysian Affairs (ref. his articles in *Lot's Wife* No 12, No 14 and the pamphlets circulating under the name of OSS). However, I hope he does not take this as another "White Man's burden" with a "civilising mission", trying to teach the Malaysians what to do with their Government and to tell the Malaysian Government how to govern. The age of "White Man's

burden" is over and we do not wish this to be repeated.

The case of Khoo Ee Liam has been explained by the Associate Foreign Minister, of New Zealand that he was detained "solely for his activities after returning home" and not, as claimed by Michael Little and Alick Shaw, because of reading communist literature. Also that some irresponsible people are spreading rumours that Malaysians are being spied on by their government and students are spying on students. We regret that this "spying issue" has been exploited so as to create fears among students and to divide the Malaysian students here. Malaysians should be wise enough not to believe these rumours.

If Michael wishes to continue his interest in Malaysian affairs, I hope he will do it for constructive purposes and not just to encourage the Malaysians to defy their Government and to set Malaysians against one another. Otherwise, he should devote himself towards the domestic problems such as the ill-treatment of the aborigines and others, rather than trying to be "the champion of the Malaysian people".

Thank you,

Wan Hashim

Dept Anthropology & Sociology.

### Pot Shots at Potter

Dear Editor,

A few short points need to be made about the content of "MAS Chairman speaks out". The basic problem of MAS is on the context within it is operating. MAS was designed to allow decentralised, un-bureaucratic participation. But if there is little student activity MAS does not have a viable bureaucratic centre which is self-motivating and can continue in a vacuum of student interest.

MAS does have a function in encouraging participation and this is where recent PAC's have failed badly. But the solution does not lie in recreating a bureaucratic centre (i.e. an SRC) as Ms Potty's proposals would be. The problem is to expand the participation.

Two of the most important steps in encouraging participation are to develop active co-operative AE and PAC. The members of AE should spend most of their time out of the MAS offices making people aware of the facilities which can be used by many more people, making people aware of the mass of information which usually finds a quick death in the seventh folder of AE and other bureaucrats. The members of PAC should get together with ad hoc groups of students and carry their policy into meaningful, participatory action.

There are contradictions in MAS that Ms Potty has quite rightly pointed out — e.g. the possibility that PAC makes policy on Education and Student Welfare that might contradict Education Action and SWAB policy. But these are problems in co-ordination not of overall structure. This co-ordination is either a function of AE or of an expanded Council of Representatives as Ms Potty proposed.

Yes, there are more problems in MAS and a few boring paragraphs omitted from this letter but basically it is better to work towards an MAS co-operative than to return to square one with a new SRC bureaucracy. It might take a few years, before students can be an

effective force to counter the present university system and society in general but we'll certainly never get there if we mirror their ways of working.

Towards harmony,  
Peter J. Taylor

### Rising Females

Dear Madam,

There is one rather serious error in the article by Di Bell (*Lot's Wife*, August 12, p.10) in which she says:

"... male students outnumber the females at Monash by 12,147 to 1,972."

Actually, the figure 12,147 represents the total of students at Monash in 1973 (not 1972). The comparative male/female numbers in 1974 are 8,209 males and 4,628 females.

In other words, this year (1974) women represent 36.1% of the total student population; in 1973 they represented 34.4%, and in 1972 31%.

Thus it will be seen that the proportion of females to males is gradually rising.

It seems unlikely, however, that it will ever reach 50/50 unless Engineering can attract many more female students.

Yours faithfully,  
Oliver Heley.

### SPAM Not Stop Gap

Dear Editor,

While I am delighted that SPAM (Student-Parent Association Monash) is now sufficiently visible at Monash to rate a mention alongside the Playbox Theatre and the Dallas Brooks Hall in the Antennae Column of *Lot's Wife* (26/8), I am rather disturbed by the form of the notice. We are not an "all else fails" organisation to be used to fill the gap.

In order to provide creative activities, not just baby sitting, during the August school holidays, for the children of students and staff, several student-parents have given much time and effort. The actual activities are deconstructed (in fact the nicest thing one kid could think to say was, "It's great. Nothing like school. We can choose what we do"). But the organization required to bring about this fortnight of pottery, craft, games, films and pantomime, is highly structured.

People who just dropped in their kids as a result of your notice caused much confusion and dislocation. The one hundred children a day for whom we catered had also to be supervised. We run as a co-op, welcome new members and provide much needed activities on campus, but such an organization can not be used as an emergency day care centre.

Thankyou for your notice which should have read, "Because the Revolution has not yet arrived, we still need to organise. Uni holidays are still not co-ordinated with school holidays. Those parents wishing to explore an alternative to baby sitting during the August school holidays should contact SPAM."

Yours sincerely,

Di Bell,  
Pres. SPAM.

### LOT'S WIFE PEOPLE

Editor: Sue Mathews

News Editor: Adam Carr

Review Editor: Rob Hardy

Music Editor: Keith Hughes

Layout: Kevin Wilson

Photography: Michael

Crowe, David Kitzman

Cartoons: Mark Matcott,

Robert Saul

And Al Webb, Andrew

Knight, John Alsop, Ken

Norling, Colin Reiss, Nick

("Old rockers never die...")

Trumble, Andrew Campbell,

Christina Slanton, Mike Bromby, Pat Robinson, Bryce McNair, Tony Brooks and Charlie Smith... without all of whom, not.

Advertising: Jill McGowan, phone 544 0811, ext 3137.

Published by the Publications Committee for and on behalf of the Monash Association of Students and printed by Waverley Offset Publishing Group.

MORE LETTERS ON PAGES 6 AND 21



# LOT'S WIFE NEWS

## The Open Forum: Louie Lashes Out.

The long-awaited, much-vaunted Open Forum on Assessment finally took place on September 4th. High point of the Forum was the descent from on high on Dr. J. A. L. Matheson MBE, MSc, PhD, FICE, FISTructE, FIE Aust, Hon DSc (Hong Kong), exalted Vice Chancellor and Lord High Executioner of Monash University, who graciously consented to give the assembled peasants the benefit of his wisdom. Also in attendance were Professors Legge of History, Nash of Law and Jackson of Chemistry. Attracted by the chance of sitting at the feet of these seers, some 800 plebs packed the Upstairs

Dr Matheson, in reply, launched into his now rather shopworn defence of the present system. His position, he intoned, was quite clear: if the University didn't assess its students, somebody else would. This happens all over the world; it is, stated Dr Matheson wagging a grandfatherly finger, a "Fact of Life".

The students were then subjected to a potted History of Monash, going into the High Reputation it had achieved under Dr Matheson's wise leadership etc, etc. A degree from Monash, we were informed, would stand us in good stead with the community (ie with big business), and to tamper with the system now would only lower its value. Dr Matheson resumed his seat with a beaming smile, amid silence.

After a brief comic interlude in which the Vice-Chancellor unsuccessfully demanded that everybody begin by stating their name and faculty, students asked questions.

The students' offensive again suffered from the fact that the various people participating in the anti-assessment campaign have differing views on several key points. This meant that questioning was unsystematic and relatively easy for the Professors to evade. However, several telling points were made, the most interesting of which was Dr Matheson's admission that he had not read the motions passed at the MAS General Meeting in June, which the Forum was supposed to be discussing. This led to the priceless line "What am I talking

## Chilean Exile Speaks at Monash

Gustavo Martin, Chilean refugee and a former Provincial President of the late Salvador Allende's Popular Unity coalition, spoke at Monash last Wednesday lunchtime, and later at a demonstration held in the City Square, to mark the first anniversary of the US-backed military coup in Chile.

Mr Martin, a member of the Christian Left party, escaped from Chile earlier this year after being arrested, beaten, tortured, and after three months "internal exile" in the French Embassy in Santiago. There are 10,000 Chileans living in exile like himself, he says. Over 70,000 have been executed since the coup, and 30,000 are still being held prisoner. These include the former Chilean Foreign Minister, Clodomiro Almeyda, and the Communist Party leader, Luis Corvalan.

## Abortion: Doctor Jailed

Dr Henry Morgentaler, a Montreal physician convicted of performing an illegal abortion, was sentenced on July 25 to eighteen months imprisonment. In addition to the jail term, Chief Justice J.K. Huggessen of Quebec's Court of Queen's Bench imposed a three-year probationary period during which Dr Morgentaler is forbidden to perform an abortion except in an approved hospital.

Morgentaler's acknowledgement that he has performed 5,000 to 6,000 abortions, demonstrating his opposition to Canada's restrictive abortion law, had "forced the authorities to prosecute him vigorously, and the courts to punish him more severely" than might otherwise be the case, the judge said.

Morgentaler remains free on bail pending the outcome of an appeal of his conviction to the Supreme Court of Canada, now set for October 1.

— ANS

to Union Constitution Review Committee c/o MAS Office, The Union. Copies of the present Constitution are available from the Union Reception Desk.

— Bryce McNair.

## Govt Cracks Down

The Western Australian Liberal/Country Party government of Sir Charles ("Kangaroo") Court has introduced a bill into the State parliament which would allow a state of emergency to be declared in any oil or power strike.

Under the Fuel, Energy and Power Resources Act Amendment Act, a state of emergency could be declared, among other reasons, if there is "disruption of shipping services, disruption of other transport outside or within the State natural disasters, or other events, circumstances of causes affecting or likely to affect the provision, supply or distribution of the resources of fuel, energy or "power" in West Australia.



Union, and discussion went on all afternoon.

Tess Lee Ack of MAS Education Action opened the proceedings, going over the long history of the Assessment campaign (three MAS General Meetings, long negotiations and zero movement from the Administration), and pointed out again the difference between diagnostic assessment and competitive or punitive assessment. She pointed out that competitive assessment is oriented towards providing the State with certified graduates, and serves only to prop up the existing social system, rather than serving any useful educational or social purpose.

about? I don't know what I'm talking about!"

The Professors defended the present set-up on several grounds. One of their most consistent claims is that only the Departments, and not the Professorial Board, can alter the Assessment procedures. The fact that this assertion is demonstrably false does not seem to deter them. It is a continuing attempt to have the anti-assessment campaign lose itself in a maze of Departmental sub-committees, forms in triplicate and bureaucratic trivia, when what is needed is a fundamental change in outlook at the highest level of academic decision-making: in the Professorial Board.

Martin appealed for students of Monash to work for the release and admission to Australia of Alejandro and Emilio Herrera, two former students at the University of Concepcion who were expelled for their membership of the Socialist Party and are now in the concentration camp at Chillan. Pressure from universities abroad has been effective in the past and represents the Herrera brothers' only immediate hope of freedom.

In the city square, Gustavo Martin addressed over 500 demonstrators. He called for international solidarity actions with the Chilean people, who are now beginning armed resistance to the fascist Junta.

## Union Board

What do you know about your Union Board? Did you know that there are only three elected members out of 15? The Union Constitution Review Committee will be considering submissions on the composition of the Union Board shortly. Questions and comments are welcomed from everybody and should be addressed

Anyone disobeying orders under the State of Emergency would be liable to six months' jail or a fine of \$500 for each day they disobeyed the order. The only appeal would be to the Minister concerned.

The practical effect of the bill would be to suspend the constitution and give absolute power to the government to jail or fine workers on strike in the power, coal, oil or transport industries that may affect power or fuel supplies.

Labor members in the WA Legislative Assembly described the bill as sinister, oppressive, Gestapo-like, ludicrous and unworkable. They said there would be strong



# NEWS

trade union reaction and appealed to the government to not proceed with the bill.

The WA Law Society asked the government to defer the legislation until they could consider it in depth.

Labor members pointed out the bill would over-ride normal legal safeguards, give police the right to search without warrant, remove the safeguards for those accused of refusing to answer questions that may incriminate them, and remove the right of appeal to the High Court. It of course also denied the right to strike. Workers could also lose long service leave, superannuation and other entitlements.

The bill is clearly another move by reaction to try to hamstring working class struggle in the developing economic crisis and should be firmly rebuffed.

The WA Trades and Labor Council on August 20 decided to call a meeting of all trade union executives to organise an action campaign against the bill.

A stopwork meeting of the Fremantle branch of the Waterside Workers Federation said the bill was totalitarian and an attempt to shackle the unions. It pledged full support for action by the whole trade union movement to defeat the bill.

— Tribune

## Parking: Swan v GRASP (Round One)

With the return of the Pro Vice-Chancellor and Chairperson of the Parking Committee, Prof J. M. Swan, from leave, the Battle of the Carparks has begun to hot up again. With Swan's return, the Administration's tactics appear to have changed, but their strategy remains basically the same. The threat of refusing to call any further meetings of the Parking Committee until the missing hierarchical parking signs have been returned, along with the threat to pay for replacement signs from MAS funds, has apparently been withdrawn.

In its place Prof Swan, in a memorandum sent last Friday to MAS Chairperson Mary Potter and Group for Radical Action to Smash Parking (GRASP) Spokesperson Pat Robinson, has come up with the following "conciliatory" proposal:

If the car park signs are returned and if the Chairperson of MAS and Mr Pat Robinson (as spokesman for GRASP) will undertake to assist in helping to establish a "cooling-off" period during which the present Parking Rules are allowed to operate without hindrance, I will undertake as follows:

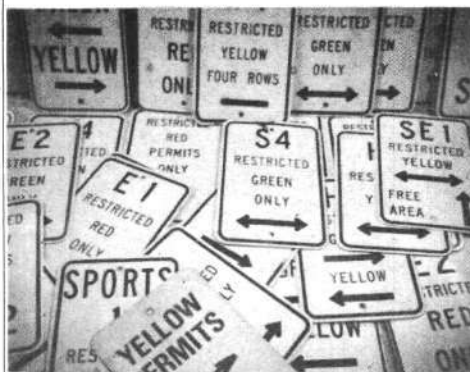
- that there shall be an amnesty in respect of the theft of the car park signs;
- that I shall use my best endeavors to have the Parking Rules amended to provide for a parking system in which entitlement to park is not based on the position of any person in

the University hierarchy; specifically, I shall press for a system in which there are three types of parking area — red, green and white; in which white areas are free; green areas are subject to a fee, and red areas are subject to a fee higher than green areas; in which any member of the University may choose freely the type of permit which he/she wishes to acquire without regard to the hierarchical status of that person in the University; and in which disabled persons will be entitled to park in red areas without payment.

However, as old Swan-watchers will have anticipated, Prof Swan's little memorandum had another, somewhat less "conciliatory" side. Referring to the "disturbing consequences" of the Anti-parking Campaign, Prof Swan states that "it is imperative that order be restored in the car-parks", and warns that "the University will be forced to resort to stern measures if those responsible for the anti-parking campaign will not agree to an early settlement."

siderable disorganisation in the car parks resulting from the removal of the signs, and the mounting complaints from students, staff and visitors arising from this disorganisation. It appears that some users of the carparks have been taking GRASP's urgings to "park anywhere" a little too literally and have been parking so as to obstruct other vehicles, contrary to MAS policy.

Prof Swan has also come up with a wad of material which he will submit to the Parking Committee meeting to be held this Wednesday (of which more next week). It alleges that GRASP's allegation (Lot's 2/9/74) that the University had floated a loan of \$90,000 to pay for carparks was "completely false". GRASP's source for this statement was none other than Prof Richard Andrew, Dean of Medicine and one-time Chairperson of the Parking Committee, who, at an MAS General Meeting on September 26, 1968, stated that a loan of \$90,000 over 20 yrs. at 5% was floated. Perhaps Prof Swan ought to consult his colleagues before making unfounded allegations.



However, as old Swan-watchers will have anticipated, Prof Swan's little memorandum had another, somewhat less "conciliatory" side. Referring to the "disturbing consequences" of the Anti-parking Campaign, Prof Swan states that "it is imperative that order be restored in the car parks," and warns that "the University will be forced to resort to stern measures if those responsible for the anti-parking campaign will not agree to an early settlement."

MAS Chairperson Mary Potter replied to Prof Swan as follows:

Dear Sir,

In reply to your memorandum on behalf of MAS I would like to suggest another proposal.

- that the amnesty remain
- that signs of a different nature be erected prohibiting parking only in (1) those areas suitable for (1) handicapped members of the Uni; (2) services vehicles.

and perhaps a visitors car park subject to the issue of appropriate authorisation stickers for which no change would be made.

- in areas necessary for adequate access and safety — that is — in those places that have caused the problems you referred to.
- the regulations in (b) above be subject to enforcement along the existing lines.

The "disturbing consequences" Prof Swan refers to are the con-

## Exams Action This Week

The Assessment Action Headquarters is in the old barber shop/director of student theatre office at the West end of the Union, ground floor (near the Union Theatre). It will be manned all next week; please come along with any help or ideas.

### PROGRAM

Monday, 16/9. FILM — "Beginnings" (Story of Latrobe Uni) 1.10 in H2. Free  
Tuesday, 17/9. FILM — "Yesterday I Said Tomorrow" (Monash radical history) 1.10, H1. Free.  
Wednesday, 18/9. FILM — "Yesterday I Said Tomorrow", Union Theatre, 10.15. Free.  
11.15-12.15 Forum and games (eg Pin the tail on Matheson). Upstairs in the Union.  
12.15-12.50 lunch.  
12.50-1.05. Street theatre with PAC S.H.I.T.  
1.05-2.10. MAS meeting.  
2.10-?? OCCUPATION????

## British Students Act Against Fascism

Britain's 400,000-strong National Union of Students (NUS), at an extraordinary conference held in London, has reaffirmed its militant stand against racist and fascist organisations, at a time when the extreme Right wing is taking advantage of Britain's economic crisis to launch an unprecedented offensive against Trade Unions, students, and other democratic bodies.

By a vote of 200,000 to 170,000, the NUS Conference passed the following motion:

"Conference believes that as a matter of principle student unions should not allow a platform to members of organised racist or fascist groupings on its campus. We affirm that in this decision we are taking a stand on the side of democracy and upholding the right of racial minorities to live without fear. Conference believes that student unions should refuse to give finance to such organisations.

"If such meetings are organised Conference urges student unions to carry out the above policy in opposing such meetings through action decided through the democratic processes of the union. Conference notes the past success of such tactics as mass pickets and mass occupations of the intended meeting-place. Conference condemns individual acts of aggression because they are counter-productive, politically bankrupt and a substitute for democratically decided action which involves the mass of students."

The NUS conference also demanded that there be an independent inquiry into the death of Kevin Gately, a mathematics student who died after a confrontation with police in London's Red Lion Square on June 15th this year, during a counter-demonstration, organised by a number of members of parliament and the anti-fascist organisation Liberation; against a march being held by the fascist body the National Front.

John Randall, the President of NUS, said "Students throughout Britain will be demanding an answer to the question of how Kevin Gately was killed. They will want a full public enquiry, not an internal police enquiry". There are a number of reports that Police deliberately trampled Kevin Gately after he had been pushed to the ground. The police, after giving approval for the route of the march, charged it violently without provocation.

## Ernest Mandel At Monash

Ernest Mandel, the Belgian marxist economist, who is touring Australia this month, will speak at Monash this Tuesday, the 17th (R.I. 1 pm). He will also address a public meeting in the Assembly Hall (156 Collins St. City) on Thursday at 8 pm.  
Dr Mandel's tour will break the ban placed on him by the Gorton Liberal Government in 1970. That ban was imposed after Mandel applied for a visa to allow him to attend the Socialist Scholars Conference scheduled for that month. While no official statement was ever made giving reasons for

the ban Philip Lynch, the then minister for Immigration implied in an answer to a question in parliament that Dr Mandel would threaten "national security". It was stated that the government had acted on advice from ASIO.

Dr Mandel is recognised widely as one of the leading marxist economists of our time. His most important work, the two-volume "Marxist Economic Theory" (1962) has received widespread acclaim, and was described by the conservative British weekly, the Economist, as "an ambitious and largely successful attempt to bring (Marx's economic theory) up to date."

Ernest Mandel is the editor of the Belgian socialist newspaper "La Gauche" ("The Left") and a leader of the Trotskyist organisation, the Fourth International. During World War II as a young underground activist in Belgium, he was arrested three times by the Nazis for his activities. He was condemned to hard labor and deported to Germany in 1945.

During the May 1968 revolt in France, Mandel spoke on the barricades in Paris to 5000 assembled militants. He was also one of the most outspoken left-wing critics of the Soviet invasion of Czechoslovakia.



## P.R.G. Blasts Ford

In its first statement since President Ford took office, the Provisional Revolutionary Government of South Vietnam accused him of continuing US "aid" to the Saigon regime. An August 15 statement issued in Paris said: "Whoever asks for the indefinite pursuit of US aid to the Saigon regime identifies with the lies of Nixon and puts his feet into the quicksand of Vietnam." Ford has already made it clear he wants to continue present US policies in Indochina.

The PRG on August 10 charged US bomber pilots killed more than 300 people in Loc Ninh August 6. A spokesman in Paris said: "By spurring on the government of Saigon with increased aid, by sending its pilots to fly bombing raids in Vietnam, by sending one of its largest aircraft carriers (the Ranger) to the Binh Dinh province area, the US government bears a heavy responsibility for the current aggravation of the military situation."

A meeting celebrating the fifth anniversary of the founding of the PRG was held in liberated territory June 6. Nguyen Huu Tho, head of the National Liberation Front, stated in his speech: "The US imperialists have sustained heavy setbacks over nearly 20 years because of their underestimation of the invincible strength of a nation determined to make every sacrifice rather than to live in bondage."

— ANS.



# THE OCCUPATION AT FLINDERS

- 
- NO U.S. WAR RESEARCH ON AUSTRALIAN CAMPUSES I AND  
 ROGER RUSSELL - REPUDIATE OR RESIGN  
 ABOLISH COMPULSORY EXAMS
- RUSSELL REPUDI  
 DEMAND

## RUSSELL'S RESEARCH

 Battelle

In 1972, the year in which Russell took up his position as Vice Chancellor at Flinders, he also lectured to and had a close association with the Human Affairs Research Council (HARC). This Institution is funded by the Batelle Memorial



# NEWS

## Nixon's Orphans

Thousands of beggars, including "squads of ragged semi-wild children", are roaming the streets of Phnom Penh, capital of Cambodia, Sydney Schanberg wrote in the New York Times recently. Before the 1970 US-backed coup, he noted, "a beggar was an alien sight in this capital." But since the US terror bombings, the capital population has swelled from 60,000 to over 2 million, almost a third of the Cambodian population. "By day they beg", at night many "simply live in the open, sleeping in their dirty, tattered clothes on pieces of cardboard. Garbage is often piled nearby and this occasionally slithers over sleepers. Illness is increasing — tuberculosis, dysentery — with most of it caused by lack of food. A vitamin deficiency common here causes a progressive loss of sensation in the feet and legs until the victim can no longer walk."

"The largest and saddest group of street people are the children. They compete with crippled soldiers in begging around food stalls and markets... Older girls — 11, 12, 13 — become prostitutes. (But) it is not yet as cruel as Saigon, where the war has been going on for a quarter of a century. The children here beg politely and do not pull a passerby's arm."

— ANS.

## Union Protests

Australia's largest Trade Union, the Amalgamated Metal Workers' Union, has protested against the refusal of the US State Department to grant a visa to visit the USA to Laurie Carmichael, the AMWU's Assistant Federal Secretary. The AMWU's Commonwealth Council passed the following resolution:

"We call for this decision to be reversed and that freedom of travel be granted. We call for the support of the US Auto Workers Union, the International Metalworkers Federation, and the Australian government in this matter. We determine to widely advise our membership, particularly those in the auto industry, so that they can express their support."

Laurie Carmichael was officially invited to visit the USA by the United Auto Workers' Union in order to study the American auto industry. His routine application for a visa was immediately referred by the US Embassy to the State Department in Washington, who refused the visa.

## Student Services

The student services sub-committee is yet another excuse for the deans and professors to get together in a spacious room and confirm the flourishing state of their institution. This committee was convened over a year ago to review the state of welfare services on campus, including counselling, the Medical Centre, Careers and Appointments, Housing and the remedial English teacher.

The first and so far only achievement of this committee has been to

request reports from the departments concerned, but unfortunately, what with overseas trips and holidays, nothing was ever done about those reports. This year the same procedure is about to be repeated: a brief discussion with the heads of the relevant departments.

The committee will confirm that the student services are serving a very real and vital function in maintaining the high level of graduate output, but are of course understaffed, overworked and would like more equipment and more space. However, the committee's stated policy that "it should not see itself as the body whose task it is to solve all the world's social problems" is the best insurance against ever having seriously review the functions of the department.

## Assessment Action

The following motion was discussed and voted on at a meeting of Assessment Action on Monday, 9/9/74. It is intended to be a summary and clarification of present MAS policy on assessment and open admissions. Many of the original movers of motions were present at the meeting, and it is hoped that the following formulation will clear up the problems of ambiguities, contradictions, sloppy wording and overlapping. It is also seen as consistent MAS policy and will be presented to the next MAS meeting as a general statement, to be seen in the light of clarification.

**A. PRINCIPLE**  
This SGM recognises that the function of assessment in the university should be diagnostic rather than competitive and punitive. In this way, assessment would be used by the student, as an aid to learning, rather than by those who wish to maintain the system. Results should not be graded and there should be no failures. ("Unsatisfactory" work may be re-done in consultation). All students who submit an amount of work agreed to be sufficient by staff and students should be given a statement to that effect.

We also believe that secondary education generally and selection procedures such as HSC, TEEP tests and teacher assessment for tertiary entrance are class biased and educationally unsound, and thus believe that entrance to all tertiary institutions should be open to all who wish to attend.

**B. ACTION**  
Further, until such time as the above is fully implemented, we demand the following:

1. Students should be able individually to formulate their own methods of assessment. Final decisions rest with students, not departments or faculties.

2. Honours courses, where they exist and continue to exist, should be open to all who wish to participate in them.

3. Course content and structure should be decided by student/staff consensus. Individual students should have the right to determine their own course structure.

4. The results of assessment should be secret, unpublished and available to the student only for his/her own use. Every student should have free access to the records of his/her work, and the freedom to do with all copies what he/she wishes.

5. We call on the Federal government to provide the necessary finance, space, staff, adequate student allowances and child care centres to make tertiary education a viable possibility for all sectors of the community.

I THOUGHT I WAS LEFT.



UNTIL THE COLLEGE KIDS CAME ALONG.



I THOUGHT I WAS LEFT.



UNTIL THE HIGH SCHOOL KIDS CAME ALONG.



I THOUGHT I WAS LEFT.



UNTIL THE ELEMENTARY SCHOOL KIDS CAME ALONG.



I'M LEFT.



## MORE LETTERS

## Four Soles and a Heel

Dear Editor,

I am disturbed by the criticisms of the Newman Society made by Ruth Soles in her letter last week. One suspects she is another New Left trendy, more content with destructive criticism than helpful comment. Although I am one of the "four thousand micks on this campus", my religion is not some "groovy" activity — which Soles seems to think the Newman Society ought to be promoting. There are a lot of "quiet Catholics" here who attend Mass and find the support of the religious centre helpful. The chaplains, too, do a lot to help people, but this often goes unnoticed. Personally I don't know much about the Newman Society, but I hope they don't take any notice of Ruth Soles and her friends. In my country there is a small group of Catholics on the campus of the main university, and they are instrumental in keeping the spirit of devotion alive for those who need it.

Another thing is that why does a religious club attract politically inspired stirrers? They aren't doing much to help the spiritual growth of the club's members or of the other people who come along sometimes. Keep up the good work, Newman. Why don't you expel the nuisance makers?

Yours sincerely,  
Rhaht Syet.

Dear Ed,

Thank God for Ruth Soles and her home truths to the Newman Society (2/9/74). In three years at Monash my Catholic faith has flourished for lack of some relevant example here. Are the Newman people scared of reality? Why don't they come out openly and give a lead to people who ask questions? Nobody I've asked knows what they do are what they think except their executive, which appears to be wasting its energy on internal bickering.

You don't see much that Monash has contributed to the Church in the way of new ideas — and even marginal Catholics like me know that things are changing everywhere else. What ideas are around these days? Parish masses are more likely to turn you off than on; sermons are invariably aimed at twelve year olds; parish councils are for respectable straights.

In conclusion, why doesn't Ruth Soles start a new group? I'm sure she'd have some people interested.

Philip Pharaohar,  
Arts III.

Dear Editor,

The letter from Ms R. Soles in the last edition of LW, referring to the state of affairs among Catholics at Monash, has given rise to much heated discussion. To any others who are interested in studying the implications of this letter, there will be a meeting next Thursday (Sept 19) at 1.05 p.m. in room 357 of the Ming Wing.

May he now the Silent Micks will have a chance to have their say. (Signed) SO Soles

Dear Ed,

Without referring to all the prejudices and obvious excesses of Ruth Soles letter I would like to make a few points. Ruth does Catholics no justice when she talks of "those of us who have got over the traumas of a Catholic education". It should be obvious to all she has not got over them at all: she comes over bitter as a lemon. A Catholic is supposed to be a happy well-adjusted person if his religion has anything to do with it, so why is Ruth so insistent on causing prejudice? If people weren't so abusive and more ready to start intelligent discussion we wouldn't have to worry about Catholics "too shit-scared to say anything".

"Get out with the people" she goes on as though no one had been doing it in years. I noticed there was no mention in our "Black Friday" issue of the hundreds of silent heroes giving their whole lives in service of the aborigines so that people like Ruth might know about church members out amongst the people in an extraordinary way. But if you ran round holding a placard or sit in a politician's chair, now there's a hero — fighting for black man's rights. As a matter of fact the whole aboriginal affairs supplement was the product of negative thinkers doing negative good. We're living in 1974 not 1770. 1974 and the future are all that make any difference. I'm not going to pay for Captain Cook's sins nor anyone else's. What's the good of digging up all those long buried graves and breathing the stench. The whole thing seemed more intent on creating strife by antagonism than on preventing it by instilling us with a real human concern.

Mick,  
Engineering IV.

As a footnote I might add my Catholicism teaches we each receive credit for the good that we do and such is not mere sentimentalism.

Dear people of Monash, via the Ed,

If we could sum up Monash (University) in one word, that word would be "apathy", no more or less. This place veritably reeks of it. It screams at us.

The blank faces, the unspoken words, the mechanical but superficial gestures. The fake, plastic trendy people we all are.

This is giving me the screaming shits.

Lot's Wife for example is the epitomization of apathy, as it is an accurate register of the textures that run through the University. That register for some time now has been stuck on dull! dull! dull!

Doesn't anyone have anything to say?

Be honest with yourself, you get the rag (Lot's Wife) and skim through it. What do you find? Answer, rehearsed crap, politically orientated most of the time.

With all these trendy Joe Cool's that have infiltrated the uni (like worms in a stinking corpse) surely "some" are rational thinking human beings. With thoughts, ideas, opinions and interests of their own. Isn't communication important any more? The exchanging of ideas?

One way we can effectively communicate our ideas, interests, opinions etc. is through our student newspaper. But no one seems to be doing this. Why isn't Monash vibrant, alive, resilient? Why is it so bloody apathetic on any issue? Oh hell! What's the use, it's like talking with a brick wall.

Apathetically yours,  
C.O. (crapped off) with the whole lousy system.

P.S. I'd sign my name but if I did the Pixies would get me.

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Throughout Western societies there is a resurgence of extreme right wing parties and organisations — the "new radical right".

A recent example is the recent international establishment of the League of Rights, the growing strength of right wing extremist and proto fascist organisations such as the Movimento Sociale Italiano (MSI) in Italy, and Ordine Nuovo, Ordre Nouveau in France, L. Action Europeene and NPD in Germany and many other allied organisations and parties which espouse similar ideologies.

What do all of these organisations and parties have in common? Central to their ideology is the emphasis upon:

(a) A conspiratorial conception of history and society.

(b) Anti semitism and racism — especially anti semitism.

(c) Clandestine modes of organisation and the promotion of political violence and terrorism.

The importance of inflation, as a determinant of cultural despair is an important consideration in understanding this phenomenon. The New Radical right are attempting to mobilise anomie into political expression — and political action by offering redemptive modes of political action. Additionally, as the traditional conservative ideological base of liberal-conservative parties in Western democracies weakens, one aspect of the New radical right's strategy is to penetrate the "base" of these parties, capture executive positions and re-integrate the party into New radical right policies and ideology.

a strategy used in Australia by the Australian League of Rights during 1968-1971, when Victoria, Queensland and South Australia Country Party and Liberal spokesmen were obliged to publicly criticise League of Rights policies and strategies, and the National Front activity in the Conservative party in England. A feature of New radical right ideology is anti semitism and racism that demarcates the New radical right from the radical right of the 1960's. Scapegoat theories, and the displacement of aggression onto Jews and blacks, in the ideology of the National Front in England and locally with the League of Rights, which has always been a primarily anti semitic organisation.

"The Protocols of the Elders of Zion", the notorious forgery which is the bible of anti semites is regarded by these organisations as evidence of the "fearful conspiracy". The liberal pluralist state is also attacked as the source of moral corruption and permissiveness. Jews and blacks are seen as threats to national sovereignty and culture.

Of special interest is the class appeal of these new organisations and parties. A recent spokesman of the MSI (Italy) stated recently:

"From extremist positions of the Right, we have become a right which is broadly balanced, towards which the middle class looks with great interest."

The threat of economic dislocation of the middle classes is a common theme in the propaganda. The threat of increased working class militancy is also used to invoke fears and anxieties about the "terror of the left".

Another striking feature of the New radical right is a commitment to political terrorism. In Italy bombings and political violence are frequent and only recent swift action by law enforcement authorities prevented a wave of planned

terrorism from extreme Right wing organisations. In France the Ordre Nouveau has been engaged in violent confrontations with the Left and in England a similar process has begun.

In the 1960's the Minutemen in America, an extreme Right wing organisation organised on clandestine lines, trained in guerrilla operations to prevent an "imminent" takeover of America by Communists. In England in 1973 and 1974 such paramilitary groups have been formed to deal with a "crisis situation" and their potential for civil disruption and threats to the democratic process are obvious.

An additional feature of the New Radical Right is the emphasis upon international linking organisations, and of special interest is the stress upon international youth organisations. Front organisations of a sophisticated variety are also established which suggest that the New Radical Right has adopted increasing sophistication in mobilisation techniques. The central thesis of Nolte's brilliant study "Three Faces of Fascism" (1967) is that the epoch of Fascism is over. Granted the truth of Nolte's thesis it is still the case that numerous proto fascist, neo fascist and extreme Right wing organisations exist in Western liberal democracies and are organised along increasingly sophisticated lines. However as fascism is primarily a cultural despair movement that attempts to reject the dislocating effects of an fear of modernity and liberalism, most overseas commentators and analysts regard the resurgence of the New Radical Right as disquieting but not yet in the "crisis-alarm stage". It is doubtful, if the New Radical Right can increase (with the exception of the MSI in Italy) their membership and influence in countries where the civic culture is viable and the socio-

political consensus is regarded as legitimate.

The appeal of anti semitism — the traditional core of fascist ideology — is no longer publicly acceptable and the radical right are becoming skilled at using such synonyms as the "Conspiracy International Zionism" and adopting Pro-fervid Arab stance to conceal their anti semitism. Nevertheless organisations and parties founded upon publicly stated anti semitic principles still find it difficult to recruit membership in accordance with anti semitism.

New Radical Right organisation and parties.

The classification of these can be made as follows:

(i) Anti Semitic Racist Right Wing — National Front — England.

(ii) Proto Fascist Right Wing — League of Rights — Australia; MSI — Italy.

(iii) Neo Fascist Right Wing — NPD — Germany.

Anti Semitic Right Wing can be classed as an organisation or party primarily politically motivated by racism and anti semitism. Proto Fascist Right Wing can be defined as a party or organisation that is politically motivated according to publicly stated fascist principles (not necessarily racist/anti semitic). Neo Fascist Right Wing refers to those organisations and parties that continue and defend the historical traditions of Nazism.

An interesting consideration is the membership of the new radical right organisations estimated as follows:

(i) National Front — Britain — estimated membership: 7000-10,000.

(ii) Movimento Sociale Italiano — estimated membership: 400,000.

(iii) NPD — Germany — estimated membership: 20,000-30,000.

(iv) Ordre Nouveau — France —

estimated membership: 4000-6000.

(v) Australian League of Rights — estimated membership: 9000-10,000.

Linked formally and informally with these organisations and parties are youth groups and front organisations which in most cases signify an increase in stated membership.

A vital question in discussing the potential of these groups and organisations is the source of their finances. It would appear that members are pledged to fixed contributions, but a disturbing feature is the support of foreign countries to these organisations and parties, which they consider to act in their domestic and foreign policy interests. For example it was recently revealed in the English press, that Arab states had funded Nazi groups in England to distribute anti Israeli propaganda. Rhodesia and South Africa often fund New Radical Right organisations, such as the Australia League of Rights to extend their ideological and strategic interests. Additionally, the majority of the New Radical Right are fervently opposed to existence of Israel (due to their anti semitism) and it is a reasonable assumption that at least some of the Arab states fund parties and organisations to represent their interests in countries in which they would otherwise have little or no influence.

Another source of finance is from industrialists and ex-military personnel, especially Italy and England. The crucial factor in examining the potential of the New Radical Right is the capacity of liberal democracies to control the dislocating effects of inflation, and the attendant spectre of cultural despair and anomie which affect the target areas of the New Radical Right; the dispossessed lower and middle classes, the disaffected ex-conservatives, the rural sector (which is historically one of the prime social bases of fascism and right wing extremism), and finally unresolved tensions within the working classes.

This brief analysis ends on a note of caution. Historically, the Revolutionary Left has had little understanding of the phenomenon of Fascism and Nazism, many of them regard pluralist societies as either incipiently fascist or fascist, which are grotesque characterisations and descriptions to any person who possesses a knowledge of these movements. Some are the more psychotic elements (fortunately few) echo the slogan of the German Communist Party — After Hitler — Us! — and the rise of fascism becomes a self fulfilling prophecy.

The Enlightenment tradition and its expression in Marxism also have difficulty in understanding the irrationality of fascism nazism, and its sources of appeal. However, it is precisely the irrational core of these ideologies which is their source of appeal. "Reason" according to Hitler "was a Jewish invention", and contemporary critics of the use of Reason in social and political life and Liberalism, should examine their assumptions. Fascism Nazism and its contemporary variants represent the systematic rejection of the Enlightenment, the primacy of rationality and its political concomitant-liberalism. Fascism stresses the anti intellectual mystical blood ties, stress the intuitive natural organic racist communal higher realities of life.

Some elements of the counter culture and the revolutionary left share similar assumptions and it is one of the demanding tasks of radicals and socialists of all kinds to ensure that the principle of rationality and tolerance prevails in political, social and cultural life, and by this commitment the appeal of right wing extremism will be mitigated. As totalitarianism the extreme right are committed to the destruction of the principle of rationality and tolerance — their prime fear is pluralist society — which they cannot understand and attempt to destroy. It is only in the committed preservation and defence of political cultural ethnic and social pluralism that the growth of the new radical right will be prevented from gaining an ascendancy that it could otherwise possess.

BY A. LENNON

## THE REVIVAL OF THE RIGHT



Barry Humphries interviewed by  
Colin Riess and Rob Hardy.

Photography by Michael Crowe.

*Do you think that you are a part of the counter culture?*

I think the counter-culture is just another fashion, a mode of culture itself. I've never quite understood what is meant by the alternative culture.

*But you satirised it.*

The true underground press is something that you don't buy. It's very hard to get — it isn't sold in newsagents. We've never really had an underground press — just a few little things around.

*This is where Barry McKenzie originated isn't it?*

The comic strip which ran from very early in the history of Private Eye (I think it started in 1962-63). It was never more than just an enjoyable little hobby of mine, and as Barry McKenzie remains, whether it's a comic strip or a movie, a movie's just a comic strip on celluloid.

form of the comic strip. So that it was a character from one episode into another and so the last moment was as strong as the last episode you saw. This was devised specifically for a film.

*When you said that movies were like comic strips, do you see all comedies as comic strips or more cohesive works?*

I think quite a lot can be said in comic strips. I think it's a very flexible form and you can in fact express some quite sophisticated ideas in terms of a comic strip. Dr Strangelove is very suited to the screen, and wouldn't be very practical in the theatre; for example it wouldn't have had the impact in a comic strip because it was saying some rather cruel things. I think that sort of film and the comic strip have something in common. In Barry McKenzie it was possible in this film to throw everything in that one wanted to. Questions of taste, of course, don't operate. Happily in a comedy it just doesn't matter. You just put it all in.

*What do you mean by taste? Societal prudishness or artistic taste?*

Questions of a kind of reticence or decorum.

Commonwealth. No-one in England thinks that it will be assumed that they're a race of rag and bone men. They never bother about sending the Royal Shakespeare Company to Canada in case the Canadians think that when they see Macbeth that Englishmen rush around in kilts murdering people.

Another thing that confused people was that Barry McKenzie wasn't realistic. He wore a double breasted suit, that a lot of people didn't seem to wear, except a few people from the country who came to town in Show Week. He wore a big bush hat. He spoke a sort of composite language which derived from the Sentimental Bloke and from 2nd war and 1st war digger slang. Vernacular archaisms were dredged up and all thrown together. This confused people who at last had got me into a pigeon hole as an accurate chronicler of the dialect of certain groups and classes. As so they were suddenly puzzled. I think the coarseness worried people, the Rabelaisian gestic humor.

I think I upset people generally who very comfortably assigned me to the poet laureate of the suburbs, the suburbs of the 1950's or before. And in a way I rather enjoy subverting

characters I present are rather sad, even something as two dimensional as Barry McKenzie.

*Is Edna a complete person?*

Edna is a very successfully realised stage character, in the sense that it's a character performance rather than a drag performance, it is a character performance in which I can improvise in character, rather than sit down at the typewriter and write a script for Edna which is difficult. I know the character so well that I can ad lib the character. And the character in that sense has taken on a certain independent life.

*Don't you think you might have stopped reaching people of the liberal intellectual type now, that maybe you're reaching somebody else?*

You mean the small "l" liberal?

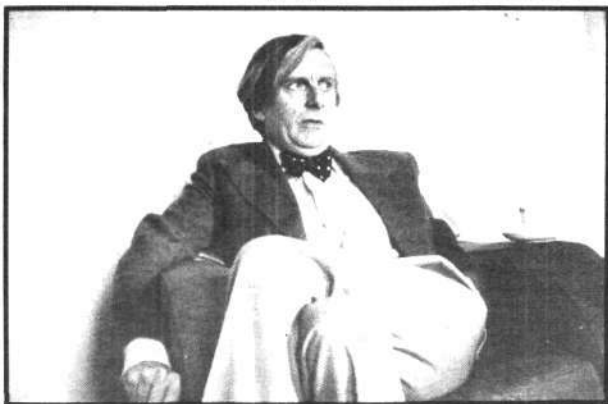
Yes.

Audiences change, my first audience consisted of duffel coats and beards, the people who came to the little theatre in which I started in the '50's. And they claimed me for

# BARRY



## AT LEAST YOU CAN



*Do you think that's all a movie is?*

Generally speaking, I don't take films very seriously. It was as much about England as it was about Australia or about a minority group in a metropolis like London. The old formula of the innocent abroad, a good classic theme, which is a good basis for a comedy. And it took off.

*You've got another one coming up, haven't you?*

Yes we made another one at the beginning of this year, and it's a more ambitious one, because it has more of a story line, it doesn't derive from the comic strip.

*I thought that was a weakness of the other one, it was so derivative of the comic strip, and the attempt to transpose the movie from the comic strip lost something.*

For those who knew the comic strip. When you talk of a cinema audience, only a minority of people who go to the flicks would know the comic strip. In spite of the fact that the omnibus editions of the comic strip had topped the best seller list for a couple of years, I agree that there are problems, whether it's a weakness or not is something we could argue about. But nonetheless it derives strongly and very directly from the comic strip and the

You've had that joke of someone being sick on someone, you can't do that again. Of course you can do it again, just make it bigger. Instead of doing it again, do it several times more. There's quite a strong element of scorn and aggression in the film. The character, of course, has confused a lot of people. It was significant recently when David Frost was interviewed by the Prime Minister's wife and David (whether he sought advice from some public relations company or not) said to camera that he thought that the good thing about Australia was that it was so sophisticated that the image of Australians as beer swilling hicks in Earls Court was a thing of the past. This was said as though "This'll please the viewers". The accusations levelled at me very frequently that I was painting a very distorted picture of Australians, that I was very bad for public relations, that I was damaging somehow or other Australia's image abroad. We're very sensitive creatures you know, we're very worried about what other people think of us. This sort of accusation is based on the assumption that the arts, even this branch of the arts, or music hall or burlesque, is part of public relations, that the arts have something to do with promoting tourism, Christ knows what. It's a muddleheaded, pedantic view of what it's all about. No one's worried that Steptoe and Son goes all over the

these ideas.

*Don't you think that most comedy has got serious undertones, that it derives from something that is serious.*

It has to be about some aspect of reality or people wouldn't recognise it and laugh. Laughter is in a sense just an expression of recognition. People say I know that, I've heard that, I know how that feels and they laugh.

*Do you know why?*

I've never analysed it too deeply. As long as they do.

*Do you think your satire is a productive force, that it leads on to something else?*

I think that the wonderful thing about it is that it is really totally useless. The intention isn't to change the status quo at all. Perhaps there is the hope that there is some insight.

*Take your show for instance, there seemed to me to be a lot of sadness — we could laugh and yet the empathy went further than just laughing.*

I think that is quite important, because one emphasises the other it gives a dimension to the humour. Generally I think that most of the

their own — I spoke for them in their frustration against the oppressive, apathetic philistinism. I isolated something which hadn't been noticed by comic or dramatic writers. Then the theatres got bigger, the audience got larger. It wasn't like the Lucy Show where you did see certain domestic situations which you mentally transposed to fit your own and then laughed. It was something that had an immediacy because it tended to be about an Australian. It wasn't Snake Gully comedy, imaginary bush stuff, so the audiences got larger and the people who loved me at first started scratching their heads — is he missing the point? They should be wincing, leaving the theatre angrily. So by 1965 when I was playing in quite large theatres in capital cities, a few people came forth and said with mutterings of "sold out", "losing the sting". At first people said well he is a very funny nut, very cruel, very unkind, very misanthropic, very destructive, then later people looked at me again and said "perhaps he's losing his touch, getting a bit blunt". Now if I'd listened to these isolated people I'd end up in a sort of ghastly compromise and I'd cease to do what I'd entered the whole business to do in the first place. Which was indeed just to express certain attitudes of my own.

*On the night of your performance you came*

out as Edna and said "How are you all, you haven't changed one little bit" and yet in comparison with the 1971 show the script was almost exactly the same and it was Edna who hadn't changed one little bit.

Certain things I retained from an earlier show. When you do a monologue of this kind (I'm essentially a monologist) which starts as improvisation, which is in fact never scripted or written down you use a bit of the last one as a basis for the next one and then it all sort of takes off in various directions — takes on another form, so that the next time round you start phasing out the earlier material because some new structure has arisen. I can only really judge the success of a performance by the reaction of the audience.

Isn't it begging the question that you're using satire about mediocrity and apathy, then using that mediocrity to be a sort of sounding board?

Not precisely, because I don't agree that I'm a satirist of mediocrity. I really write and describe people that I know or types that I know that interest me on the stage. I'm just

salesman's language, which is an interesting one anyway. So I just made long lists of car-salesmen's expressions and wove in as many of them as I could.

And then it was a question of emphasising very positively the aggressive, sexual vulgarity of the character, so I did it in a very old fashioned Greek way, and I did it with a sort of phallus as in the old Greek comedy — they came on with cocks a mile long. That was something I'd always wanted to do and it worked as a little sketch — I'd thought of it as something more elaborate. The disc jockey, the car salesman, these are big figures in Australian society. The disc jockey counselling lonely distressed people in the talk back programmes that are amongst the most dispiriting documents of human loneliness in our affluent society.

You seem to be taking the role of the minstrel, the chronicler and in that way it seems to renege the things you say about entertainment. So you're really doing more than just entertaining?

I keep my serious intentions very carefully and cunningly disguised. I insist vociferously

the show you recognised the fact that Edna Everage is monologued, overlapped to a certain extent by previous things I've done. In the days when vaudeville really was big in Australia, the comedian would have a sketch and then perhaps a bit of patter which he would do in every theatre all over Australia. People would go back to see it and say I hope he does that again. Hope he does that thing with the glads. Hope he does that sketch of the photographer or the golfer. They'd go back to see how he'd improved it, how he'd changed it, what variations. With television the turnover of material became the thing. People who'd started in the theatre, people like Morcombe and Wise suddenly had to find new material for every show. It also means that if they can see you on the television they're not going to go to the theatre to see you, and it is really a question of what sort of work do you like doing best.

I prefer to work directly with a live audience. It's all very immediate, there's not a machine between you and an audience response. What you are doing is not being filtered through cathode tubes. Furthermore they're still not skilled enough in taking the

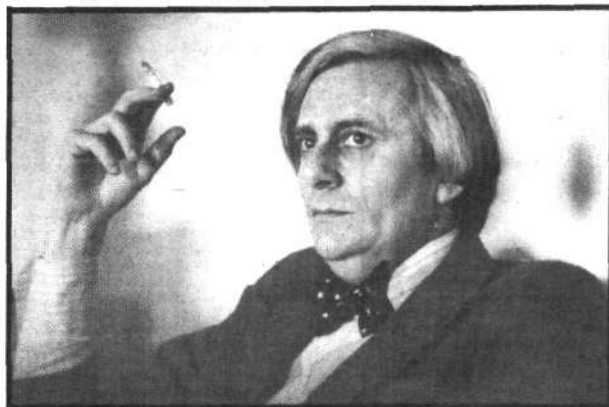
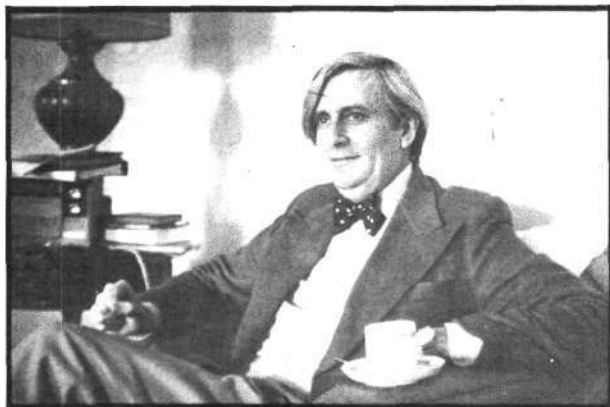
What do you think of things like street theatre?

Even more immediate theatre — well I used to really like to introduce the theatre into everyday life like trains, make things happen, engineer rather bizarre incidents. I don't think open air theatre is a comfortable way of addressing people. I think theatre is essentially an indoors thing. But there are limited things you can do on a street corner aren't there?

You said you like to appear the dilettante on the surface. Is there ever going to be a time in your life when you can say to yourself I no longer have to appear like that?

I suppose it's just a question of really enjoying the thing to the full. And it doesn't really stop when you leave the dressing room. It's part of the business of being a theatrical person. Fundamentally being a bit of a show off. I think the periods when I'm not working in the theatre are the dangerous ones. When I'm likely to go berserk in the street. I hope next

# HUMPHRIES



## SAY YOU'VE READ IT



reacting to Australia aloud. And really I don't think that Australian housewives are necessarily mediocre — any more mediocre than Bob Ellis or Craig McGregor or Frank Moorehouse or Max Harris or any of your rather strident rather self satisfied figures who regard themselves as spokesmen for our sort of lefty counter culture if they wish to think of themselves as that. These are just figures that entertain, that interest me. These are people with whom a large number of the audience identify with. It's nothing that I've ever consciously analysed, it's just something that I do, any more than if I wrote music I could tell you why I do it.

Surely when you decide to take off a personality like a car salesman in the sort of things he says, you must make some sort of conscious decision about what sort of things you'll get him to say?

A few years ago no one talked much about Australian art, now they think of it in terms of money. If you have laryngitis and a doctor comes to see you in your hotel he goes straight to the wall and peers into the lower right hand corner for a signature, so I wanted an art dealer, and I know that a number of car salesmen have gone into the art business. So I thought it's an obvious revue joke idea for a person to be selling pictures and using the car

on my total slippancy and superficiality. I maintain to the death that I am merely filling my own evenings. And I think that as Australia becomes more and more regimented and humourless that if it's only the pose of the buffoon and dilettante it's important that there be a few around. Particularly if you have the gift of sparkling if you have the light touch. You people have the heavy touch.

Do you ever get bored?

Sometimes I don't feel like doing it, but I'm always dissatisfied.

In the other show I really liked "Too Drunk to Dance".

It was a song I wrote originally for the BBC. It was like something out of a musical comedy of the 30's.

I wondered how biographical it was?

Well it was a party turn of mine. I was often requested to sing it at parties. I think it arose from one occasion in my life of once having been too drunk to dance. Not that I ever dance anyway, drunk or sober.

Why haven't you ever done Australian TV?

Haven't you been offered enough?

You mentioned earlier that when you saw

photographs of jokes. You look at the way the ABC do comedy series, there's the payoff line and the camera's still there. You run the risk with every appearance on television where you are really at the mercy of someone else.

Doesn't it get a bit scary being up on that stage all by yourself?

It added to the kind of tension, because all comedy, in fact all drama, all theatrical drama comes from tension.

Does your writing come out of artistic turmoil, or is it just all up there?

I find that there are things you sort of mill around your head, you scribble things on the backs of envelopes, I've got to do an environmentalist. But you don't say the obvious things, it's not enough just to have a portrait of a rat bag is it, because environmentalists in a way are rat bags. But they're saying also something important. So you think how you're going to tackle it. Perhaps by making the audience laugh at the absurdity of fighting a losing battle against the destruction of a beach or the smashing down of some Victorian terrace.

year to be doing a lot more writing than public performances, so I will lead a much more reclusive life. Indeed I do at the moment, I see only good friends.

I'm still railing against the dreadful conformity that I discovered at the school I went to; I received perhaps the worst education that anyone could ever get. And then at the university; and still you find Australians love of fancy words. You said the word societal, what does that mean? And elitism of course crops up all the time. I suppose I'm a small 'I' elitist, you didn't say hopefully. I think people have stopped saying 'hopefully'. I think that art, artists and even artists are fundamentally elitists in the sense that they're all Hitlers. I have a Nuremberg rally down the road every night. I just get them to hit Presbyterians with gladdies and not Jews. It's just an old technique of reminding them that they're getting caught up in something rather mysterious and this funny woman up on the stage can tell them to do anything. And I say 'hit the nearest Presbyterian', I see them looking round for one. I see them looking around for Presbyterians to hit.

# HIGH ADVENTURES IN THE HIMALAYAS OR THE TROUBLE WITH THE FIRST PERSON PRESENT

Hi! My name's Steve Randall, but I prefer you call me Flint. My friends do, and I like to think of my readers as friends.

Well, gee, Lot's Wife and 'bie' ballpoints have certainly set me a task. I am writing at the present time from the base of the highest mountain in the world - that's right! The Himalaya! And whoever said it wasn't a big mountain was lying. Believe me, it's a mighty big mountain. What's more, Lot's Wife and Bie ballpoint have asked me to climb it, wow! Still it gives me a chance to combine my two greatest loves - climbing and adventure.

Helping me with the assault are two of the most able climbers in the world today, Cecil (Buzz) Flyer (an ex interior design man) and our native guide (or as they call them up here in the Himalayas our Sharpie) Nigger (Uncle Tom).

We set off now, a happy crew; trained, experienced and ready for any action. The sky above is perfectly clear and blue - but the weather is hot. Whoever said it wasn't hot in the Himalayas was lying! Believe me, it's mighty hot.

We are climbing now, feeling the crunching of the snow underneath. The others have moved ahead. I'm afraid writing and climbing don't mix. Still if you're both an adventurer and an ace reporter you have to make concessions. I take my spirits mixed and my danger neat.

I'm getting higher now, right up amongst them goddamn rainclouds and let me tell you straight, there's plenty of them. It makes the going tough, even when you're as experienced a climber as myself. Down below me now I see the village of Nigeria. It's tiny now, just a speck in the distance. When I think of the village and of the girls who love me down there, I kind of wish I was turning back. But then again that would be a whole lot of wasted adventure. And as any boy



## THE AGONY AND ECSTASY OF THE SHORT STORY WRITER

scout could tell you, women and adventure just don't mix.

As I make my way along the rock face, searching out for footholds and a place to rest my writing pad, I can feel my feet sweltering in the heat. You'll have to excuse the writing at the present I've got to hang on to the climbing

rope with one hand, hold the writing pad in the other and move the bie ballpoint with the other. And let me tell you - whoever said that was easy was lying. Believe me, it's mighty hard - even when you're as experienced a camper as myself.

Up ahead I can see our base

camp—the Hotel Mountaintop—and you can believe me I'm looking mighty forward — but what's this ahead? I'll tell you what. Trouble! Uncle Tom's fallen down a gaping crevice and Buzz is trying to get him out. It's up to me to save old Uncle Tom and increase our reader sales.

I'm running over now. By the way reading fans. If you want to run up a mountain I'd advise you to wear good gym boots—I've known many a great climber to meet his maker in Hush Puppies. I'm drawing very close to Buzz now. And that's when the fun will really begin. I stop to give way to a tourist bus and now I've drawn alongside. We are discussing now what we ought to do. Well at least Cecil's talking. I'm trying to write down everything he says.

"OK Flint, what do you say we grab the spare rope and ease it down the crevice?" cries Cecil.

"I said, what do you say we throw over the spare rope?" he repeated.

"Look, will you stop fucking around writing and give me the bloody spare rope," he says aggressively.

"Give me the fucking cable!" he adds with rising hostility. Cecil comes over and grabs the cable. "Thanks fuckwit!" he thanks me. I look down to where Tom is, far below. Fortunately his fall was broken by a slab of rock about 20' down the crevice. But he still looks hurt. Both his arms are broken: it's a shame. I was going to get him to write a few words about his accident.

It's up to me to go down and get him. I'm the only one with any experience in saving lives. I'm being lowered down now. I'm hanging on a 45 degree angle (by the way they're right, he really can write upside down). Tom's calling for my hand, but of course that's an impossibility. I've got a story to write, and you readers to think of. So I offer him my leg to grab hold of. Damn, I'm afraid Tom's pulling has launched me into eternity. That's right, I'm falling. And whoever said falling wasn't dangerous was lying.

## MIKE BROMBY AT THE BOUNCE



A VICTIM OF HORRID BACKCHAT IS CONSOLED BY CARLTON'S VIN WAITE

All the really great footballers have played in the centre, or have been rucks or rovers. Occasionally they've played on the wing or on the half-back line. Very rarely have the champions played at full back or back pocket. According to the umpires there has never, in the history of the game, been a specialist forward — a full forward, centre half forward or forward flanker — worthy of the ultimate prize. Brian Gleeson, Stan Judkins and Bill Morris (who?) were apparently better players than the Coventrys, Pratts, Colemans, Baldocks, Nashes and Hudsons.

Every side in the league has got at least one good rover, most have a good ruckman and centreman. A top side like Richmond has three or four players capable of dominating the pivot. But how many clubs have a good full forward. The position of chief goalsneak is probably the hardest to play with the result that not one outstanding spearhead is around at the moment. Yet even when there have been great full forwards the umpires have still preferred any long striding Tom, Dick or Harry who happened to flash through the centre. For example, they preferred Ian Stewart to Peter Hudson in 1971. During that season Peerless Pete often battled against two or three backmen who were only intent on punching the ball out of his grasp. He kicked an extraordinary 150 goals for the year with an average close to seven per game. All footy writers accepted that Huddo wouldn't win the medal because he was a full forward and unfortunately they were right. How ridiculous! The forwards, especially the

spearhead, have greater odds against them. They play a harder position than those in the mid-field because they have to turn with the ball and get past their opposition before they have a clear avenue to goal, or they have to mark against a defender who is trying to punch away the ball. As well their creative scope is limited and therefore they are not as often under the umpire's gaze as a centreman/rover. When a forward does play well the umpires still believe the man who has a free run of the field has the greater ability. This is strangely justified by his breathtaking dashes down the ground.

The Brownlow Medal cannot be a true and fair indication of the best and fairest footballer when about six players from every team, as soon as they line up in their positions and irrespective of how well they play, have virtually no chance of winning. The award becomes ludicrous when players with blonde hair or other similar outstanding deformities have the better chance of taking the prize. It's getting to the stage when all players should have to wear identical balaclavas and wet suits, and trail a ball-and-chain.

I've nothing against Keith Greig — I saw him three times this year and he played well each time. In fact two editions ago when I tipped Leithal Leigh to take the medal, I wrote, "but watch out for strong challenges from ... last year's winner in Keith Greig ..." I feel sorry for poor old Keith now because he's the snowman in the hothouse.

My parting gripe is this: The rules allow fierce tackling, solid side bumps, shirt fronts and the slinging of the man with the ball to the ground. Consequently, it becomes absurd when the umpires, in awarding votes, show a marked distaste for the "fair" heavy stuff. Imagine Kevin Sheedy not getting even ONE vote — he played half a dozen games where he absolutely dominated. He's also one of the

most versatile players in the game. Likewise Barassi and Whitten were tough and might have said nasty things to people but they played within the rules. They certainly had more ability than, say, John James and were far more valuable to their club.

The whole thing wrong with Our Great Game is that the umpires are too small. They're obviously intimidated by the big boys and as a result are over-reacting by attempting to establish a classroom atmosphere on the ground. If they were bigger they wouldn't deem it so necessary to boss the fellas around and wouldn't take offence at the friendly backchat and helpful advice from players like Sheeds. The only recent umpire who wasn't petite was Froggy Thomson, that gallant test fast bowler with the windmill action. But he was a school teacher anyway, so there we are. (Sorry Dip-Ed, students). It all reeks of something unnatural. Things would be different if Big Nick or Bob Johnson were umpiring.

I hope all your finals prognostications are coming off, Footy Fans.

the mind makes boundaries mental images that flaunt us back to mock the rock of our ignorance, we who believe in our own deceptions must look beyond mere words must learn to free freedom: little boxes, and glory boxes, we who seek must cease to wait for martyrs to come, our hands are still warm a moment's bliss of the sun that once kissed us free. Here again we wait for the next time which will not come.

Wan Ahmadz



# The Gulag Archipelago

by Alexander Solzhenitsyn

It seems the old warriors of the Cold War are vindicated. The Knopfmachers, the Killens, and the MacManuses were apparently right; for a book has appeared which constitutes "one of the most overwhelming attacks on the practical applications of that revolutionary ideology (Marxism-Leninism) every written (according to the publisher's announcement).

And this new testimony to the brutality of Stalin's Russia, and therefore communism, appears under the name not of some fanatical American clergyman but of a world famous author, Alexander

companied the terror. But if it is, then he is all too successful. I at least found it bitterly hard to struggle through the pages upon pages of names, of dull, grey, lifeless shadows. And I still wonder that he should have compiled an indictment such as this, which so profoundly fails to affirm either his own humanity, or that of his fellow victims.

To be sure, there are flashes of brilliance. The necessities of politics cannot suppress Solzhenitsyn's genius totally. I think here of his descriptions of the common criminals, and certain of the interrogations. But when these appear, they only show more clearly the sterility of most of the text.

Yet Solzhenitsyn's case is a bit

evil. This dichotomy of good and evil runs through the book; every individual is either on the side of god or of the devil. Solzhenitsyn's discovery of religion reduces history to an abstract morality play, an encounter between absolute black and absolute white; the Christian tragedy is continually reenacted. Thus not only the simplicity of seeing every State official as self-seeking and hypocritical, but the inanity of refusing to allow that any of the prisoners might ever have been arrested for good reason.

In a work which, as Solzhenitsyn himself states, is intended as a history such theologizing may be amusing but it is not particularly edifying. There is no way by which it can serve to explain the transfor-

lies in the general Western attitude to Solzhenitsyn: that Solzhenitsyn the author is less important than Solzhenitsyn the Soviet dissident. The consequent enthusiasm for his novels is then not a tribute to his artistic ability, nor even to his struggle against a bureaucratic, repressive regime (and for both he deserves tribute). Instead it is because conservatives seek to employ them as interventions in the ideological struggles within Western society, particularly at a time when the sickness of capitalism leads to increasing discussion of alternative forms of social organization. If this was not obvious before, Gulag Archipelago has certainly made it so.

For Gulag Archipelago fits this role perfectly. In the Russian con-

at all. But perhaps Solzhenitsyn believes that the revolutionaries should have laid down their arms when they saw what was involved? Then, if the fate of the Paris Commune is any guide, he would have seen a White Terror which would make the work of the Cheka during these years seem positively humanitarian.

In making that observation I do not intend apologizing for any of the subsequent Bolshevik actions. It is simply that, confronted with Solzhenitsyn's pious desires for social progress without revolution, for the maintenance of a peaceful social consensus, it is necessary to introduce a bit of the real historical context. Then it quickly becomes apparent that the revolution and all



Solzhenitsyn. Not that anyone was defending Stalinism anyway, but guilt by association serves well enough; after all the Russians did say they were building socialism.

So what of this book we are going to hear so much about, The Gulag Archipelago? It consists of a long, detailed collation of personal experiences of the Soviet police state, and an attempt to outline the origins and structures of its operation. In that it is nothing new; anarchists and Trotskyists were compiling similar volumes (though not as systematically) during the thirties, and it became a veritable industry during the fifties in the nations of the "free world". Gulag Archipelago has little to add to those, except the depth of its documentation of individual cases, and even on this basis I can only describe it as a disappointment.

For the quality most absent from this book is human personality. There can be few experiences more depressing than to read some six hundred pages by a man with Solzhenitsyn's ability to capture human character, and find but a handful of his figures resonating in your memory as living individuals.

This may be Solzhenitsyn's intention, a way of conveying the sense of dehumanization which ac-

more complicated, for he approaches his task with the contradictory emotions of the convert. As one who sees through the creed according to which he had formerly acted, he wavers between a deep guilt that he had ever believed, and a zealous self-righteousness that he no longer does so. (Not that Solzhenitsyn was ever a Communist; in fact the old Bolsheviks he met in prison camps appear as creatures of another age. And why they were there is apparent, for their attitudes were too critical to accept the "Marxist-Leninist" dogma Solzhenitsyn grew up mouthing.

In Gulag Archipelago this means that all too often Solzhenitsyn's explanations of psychological motivation remain shallow and banal. His own guilt about his contribution to the maintenance of the Soviet regime is extended to his whole society. The only conclusion he seems able to come to is that "we plainly and simply deserved everything that happened afterwards"; perhaps next he could attribute responsibility for Auschwitz to the Jews?

Yet at the same time he regards the prisoners as innocents, victims of an evil providence, while the state officials are left to represent the almost constant embodiment of

mation of Russia which took place during these thirty odd years, a transformation which took Russia from the verge of famine and total economic collapse, back along the road towards economic self-sufficiency and stability. This meant in turn, despite the effects of a hideously wasteful arms (and later space-) race, a standard of living for most Russians which was far higher than ever previously.

Yet the accompaniment to that advance was a degree of repression and brutality rarely, if ever, equalled in history. How far this was necessary for modernization and industrialization, and how far that progress was in turn responsible for the relative liberalization under Khrushchev and his successors (and it really existed, as the fact that we have heard of Solzhenitsyn indicates) are questions which remain to be answered. One thing is certain, though: Solzhenitsyn's attitude to history is never going to throw light on the contradictions involved.

So ultimately I regard Gulag Archipelago as a poor book, and feel sure that the only people who are likely to be reading it 25 years hence will be historians. Which raises the question of why it has received the attention and publicity of the last few months. The answer

text it may be part of the demand for the de-Stalinization which was promised but never happened, and hopefully it will contribute to ending the deformities of that era. Here it serves to resurrect the fears of another age: that every socialist is a dictator in disguise.

This is especially so since Solzhenitsyn labours so hard to attribute responsibility not to Stalin, but to the Russian Revolution as such. It is not entirely a fruitful labour; he does establish that revolutionary terrorism existed in the very first days after October, but then the glossary at the end raises certain doubts. For it includes the names of many who were exiled in the first years of the revolution, but almost none who were executed.

But even if he could supply lists of those executed, what could we make of them? Adopting Solzhenitsyn's ahistorical approach, we could throw up our hands in horror; but the point is that these were years of civil war, war which brought victory to the Bolsheviks not because of their application of terror, but because the masses regarded their rule as far preferable to the rule of the White generals. In the process people were executed by both sides, often for no good reason

its attendant consequences, however unpleasant, cannot be dismissed as unnecessary.

Thus we are left with Gulag Archipelago, bad history and worse literature. But it will serve its purpose (though I would like to know how Solzhenitsyn likes that after six months in the West). Perhaps capitalism is brutal and inefficient, but what are you going to put in its place? After all, you can see what socialism comes to just by looking at Russia.

We have still to answer that question of course; it cannot be avoided. But to take the fate of a revolution which had to clear away centuries of feudal debris in a country on the verge of total collapse, and then in armed opposition to the rest of the world, as an experience which can be generalized into a rule for all societies is to simply suppress discussion. That may suit some people very well, but those who are in any way concerned to build a better society could make an excellent start by ignoring Gulag Archipelago.

Reviewed by Ken Norling



## Not in front of the Students

"Because of the Welfare State," wrote one of our first year students, "there has been a great increase in participation." (She had been reading a textbook). I asked her: "On what public issue or what public debate have you personally ever participated, even just by writing a letter to the editor?" Answer: never.

This is surely "the student problem" — the depressing fact that so many of the top four per cent of the generation are political enclaves, with no conception at all that public issues are their business; that they have a right to define them; and that this right carries with it the concomitant obligation to ensure that, in the words of C. Wright Mills, they equip themselves with "the disciplined and informed mind that cannot be overwhelmed."

It is said that it is difficult to involve "the poor" in public issues. It is even more difficult to involve the bulk of the student body (even by proxy in seminar arguments) and this is surely astonishing as they, a predominantly middle class group, are the major beneficiaries of the post-war era of free education, free orange juice, freedom to travel, freedom from poverty and insecurity and yet like "the poor" they have a clear image of society as divided into "Them" — the proper wielders of power and influence — and "Us" — the passive well-fed semi-detached people, with no sense of history or conflict, operating mainly in the middle-range slots of the middle-range "referee" bureaucracies of the Welfare State or private corporate structures and regarding politics and public issues as a spectator sport.

This, not long-haired revolutionaries, or neurotic drop-outs and pregnant sophomores is what is terrifying about the end-product of our educational system: why do we get such large numbers of students who are, as David Willings says, "conditioned to a lack of interest in what they are doing"?

My answer is that this "lack of interest" is precisely what the educational system, as at present organised, is both most likely to inculcate and that such an attitude is positively (if latently) functional both for that system and for the occupational system into which so many of our students go. It seems clear to me, as student and lecturer, that there are elective affinities between certain facets of the education system and a range of rather pathetic attitudes which characterise too many of our students.

Briefly, my argument is that prolonged ex-

perience by pupils of the educational system results in a lowering of self-esteem and self-confidence and a consequent "failure of nerve". This in turn leads to a refusal — or inability — to risk oneself in ventures into public argument and debate, to the internalisation of a sense of impotence and inadequacy and to the acceptance of the dichotomy of the world into "the public sector", in which, both in the education system and later on at work, one accepts frustration and manipulation by others, and the "private sector", the source of satisfaction and fulfilment to be sure, but a devalued fulfilment because it is a refuge from the endless humiliations in the public sector rather than a decent and autonomous pleasure in its own right.

For too many "ordinary" students, therefore, the experience of education is an introductory course to second-class citizenship, the mass manufacture of other-directed people. The basic mechanism whereby students' self-confidence is undermined in the continuous demonstration to them of the fact of their own lack of power, lack of competence and lack of authority. Conversely, of course, the demonstration proclaims very clearly that the staff — as schools and universities — have a monopoly of power, competence and authority, and that this can — and sometimes is — used to deny the pupil or student access to the desired end (H.S.C., University entrance, degrees). Educational institutions are perpetual proclamations of the dependency of the pupil or student on the staff.

The destruction of the student is accomplished by the following mechanisms.

### 1. The principle of perpetual apprenticeship

"Social order", as H. Dalziel Duncan says, "... is a drama of social hierarchy in which we enact roles as superiors, inferiors and equals. Status is won by successful appeals to others who ... determine our success and failure." All institutions structure the distribution of power and authority. Schools and Universities are almost totally autocratic, with Headmasters and Staff in complete control of the definition of the institution's goals ("Learning") and of the assessment of each individual's success in attaining those goals (Examinations, references).

The relationship is fundamentally non-reciprocal — the performance of staff in relation to goals is never effectively assessed by the student: all he has is grumbles, an early version of the retreat to privacy, an abandonment of the right to criticise. The student or pupil is permanently on his knees: placed there initially perhaps by parental pressure and self-induced anxiety, but certainly kept there by the clear revelation of the power of those in control.

Here just note that, both as far as the goals of schools and universities are concerned, and as far as the power system in them is concerned, pupils or students have virtually no chance of upward mobility: they are perpetual apprentices. Graduation means leaving — still in a position of inferiority — the social system within which they interact with staff. B.A. means Goodbye.

### 2. The principle of inevitable incompetence

This attack on the self-confidence of the pupil and student is reinforced by another device which turns what could be a temporary and even necessary form of apprenticeship — a status which does, after all, carry a very proper sense of inferiority — into a permanent form of self-degradation. "The authorities", having defined the goal of the institution then proceed to organise the system in such a way as to make it impossible for any pupil to attain that goal. Ends and means are in fundamental dissociation.

The devices employed are the timetable and the exams. Certainly at school, with the insistence on three or more H.S.C. subjects but also at many Universities, with an even wider range of subjects, the pupil-student is kept in a state of Inevitable Incompetence. Some time ago I carried out a survey into the working week of students who were doing five subjects in their first year. The total number of hours worked was, on average and including contact time with staff, 32.3. The average number of hours worked per subject was as follows: Subject A, 10.1; Subject B, 5; Subject C, 4.3; Subject D, 8; and Subject E, 5.1. Even if these students worked an extra 20 hours a week they would still be putting in only 10 hours per subject per week.

It must surely be clear that under-specialisation leads to Inevitable Incompetence. In the latter case, of course, with reading in fact coming out at 1.75 hours per hour of contact time, the lecturer or seminar

becomes the major source of information. This further emphasises the authority of the lecturer and also inhibits acquaintanceship with alternative facts and interpretations. There are ways of "dealing with" the timetable — e.g. skewing one's reading to establish a de facto specialisation, and, at the same time, increased and punished incompetence in the neglected subjects.

The point here though is that at no time is it possible for any pupil or student to know as much as — never mind more than — a member of staff, and this inevitably reinforces the super-subordinate role system, and further undermines the self-confidence of the pupil or student. (And don't say: "Ah, but I went through this very necessary phase of being inferior, and then I did my M.A., then my Ph.D., and now I'm a lecturer" ... Remember: for the bulk of pupils and students, B.A. means Goodbye.)

### 3. All things hypothetical and 4. Know-nothing morality

There is, pupils are told, a distinction between facts and values. Each discipline has a great body of facts, and essays and statements must be based on them. Very true — but see the Principle of Inevitable Incompetence, which, now allied with the idea of the existence of a "body of facts", merely reinforces the position of the pupil as one of perpetual ignorance, and re-emphasises the authority of the staff, who are assumed to possess large sacks full of these important facts. (This is not always true: I remember stories — accurate ones — of a junior member of staff forced, at short notice to give a course about which he knew very little. He ensured that he stayed wise i.e. wiser than the students, which is what matters — by taking all the relevant books out of the library.)

Deprived then, by under-specialisation and lack of time, of the opportunity of arguing from the facts, pupils may attempt to argue from moral or value premises: these efforts are usually introduced by "but I think that ..." or "when I was at ..." Sympathetic members of staff (though for more on such members, see "Pseudo Gemeinschaft" below) may encourage these faltering efforts: but too often the staff member, tending to regard an incursion into moral arguments as a flirtation with propaganda, has come to regard the distinction between facts and values as a reason for ignoring values altogether.

Moral premises are only too easily described as "opinions" — i.e. chatter "unsupported by the facts", and as the pupil, according to the Principle of Inevitable Incompetence, has very few facts to present, that is the end of the argument. The pupil who over the years has come to have a grossly exaggerated respect for the facts, is left with the feeling — highly necessary in the occupational world — that his "opinions" are irrelevant, suspect and even — horror of horrors! — subjective.

How many schools, allegedly on grounds of style, put a veto on the use of the first person pronoun "I think that"? Opinions introduced in this matter may elicit a relatively sympathetic response: "Well, that is quite interesting, Mr Jones, but you're scarcely a representative sample are you, and you might perhaps care to think about it from this point of view or perhaps go and read Furstwanger's (900 page) book, not to mention Katzpaky's article in *Zer Archive Der Sozialwissenschaften* ..." The tentative comfort of a long-cherished opinion is demolished by the revelation of a bewildering relativity in values and the terrible paucity of one's own bibliography. From being wrongly sure, one becomes passively confused.

The ensuing refusal on the part of the pupil to identify himself with his essays and the statements they contain also reflects a very sensible awareness that, as a second best option, it is indeed advisable to keep himself private, for he is being asked to reveal himself in a situation in which he has no power to control what happens after the revelation. As Bernstein says, "(When) more of the pupil (is) made public ... more of the pupil is available for control. As a result the socialisation may be more intensive, more penetrating."

In addition to all this, even such facts as the pupil may have been able to scrounge together are bound to be only a small part of what is — allegedly the great mountain of slowly accumulating data, and he has therefore to face the realisation that his views are always ... and inevitably contingent and questionable — the "All Things Hypothetical" Principle. Indeed, it becomes reasonable to be diffident and to avoid making any decision or adopting any stand-point for only those who know all the facts (where are these creatures?) are entitled to have opinions.

The above four Principles of Education have an elective affinity with a fifth, that of

### 5. Cynicism the highest virtue, enthusiasm the greatest vice

"What was the point," said one of my (my?)

students, "of doing the geography of the Urals for my H.S.C.? I wasn't interested in it and I still don't see the relevance." "That," I replied, "is the whole point. You were not interested but you did it, and by so doing prove the efficacy of the institution which requires you merely to do what you're told, not to be interested in it. Indeed, the greater your distaste, the more successful your school can claim to be, as you reluctantly spend days of your life dutifully boring yourself."

You were — and are — being trained in the occupational style to which you will become accustomed — trained, that is, to separate your private interests from your public actions and to allow the latter to be controlled by other people — the mass manufacture of the other-directed personality.

Be cynical. Pretend, by writing essays, sitting examinations and by taking us seriously, that our ways of doing things are what interest you. In exchange, you will be allowed to have legitimate personal problems — as long as you ignore C. Wright Mills and refrain from turning them "into social issues and rationally open problems." We realise that pupils do not easily accept perpetual humiliation, whether in schools or universities, and we realise you will have problems. But we insist, they will be private, psychological problems, to which you are entitled and for which we will provide help — University Health Centres now, mortgages when you go to work. Just keep those problems private, that's all.

(See, e.g. *Student Casualties*, by Anthony Ryle, The Penguin Press, 1969. Nine Chapter Headings are: How many fall ill? Who fails and why? Psychiatric Illness in Students. Psychotic Illness: Neuroses and Personality Differences. How do psychiatric disturbances interfere with Academic Work? Suicide and self-injury. Illegal drug use. Student sex and student pregnancy. A comment on Student protest and politics.)

Cynicism — defined as doing something (such as writing an essay) not because one is interested but because one has been told to be interested by someone in a position to penalise lack of interest — becomes the highest virtue, the necessary condition of survival. How else to describe the mentality of students who, finishing one essay turn hurriedly to the next — and have forgotten what's in the first one within five minutes of its completion?

And what value can the student indeed place on such work, produced on demand, based on inadequate reading of the standard text, immune to personal experience, untutored in tone or purpose, an endless offering of junk? The only way out is to minimise the pain and humiliation by minimising the personal importance of these public performances: enthusiasm is bad for you. Small wonder that subjects "learn" for H.S.C. or essays are so readily forgotten the minute the degradation ceremony of public presentation has been undergone.

There is a fast and sensible self-abstraction from "the community of scholars", for this in itself has been transformed, from a group based (ideally) on a decently distributed and reciprocal flow of power, information and respect into a branch of the mass society, with a few talkers wearing the uniform of authority and using it to impress upon their many listeners that scholarship is not for them and that passivity in public matters is their proper role in life.

A hundred other tricks proclaim authority. There is the business of *Gracious Dispensation* leading to *Compulsory Gratitude*. Staff devise, or at any rate operate within a system which humiliates and elicits dependence. Students who react by, for example, getting upset about exams are then reassured and given help — personal sympathy and support, gratefully received! Giving is controlling; and what a gift! First, I chop your leg off. You fall down. I "help" you up. You're grateful. I win. Next please. In addition, in cases like this, there is the additional statement of the power of the staff to affect a little "personalisation" of the rules: never mind, we'll see if we can get you a re-sit on grounds of illness... Dependency graciously offered and gratefully received.

The "help", of course, is not to change the system which made the student need help in the first place, but, by defining the problem as a personal and psychological one, to leave that system very much intact and to stress and perpetuate the pupils' need of staff help in

order to deal with it. (It often amazes me how enthusiastic are the "rescue teams" of our educational establishments. It is becoming increasingly more difficult to drop out, as the first sign of dissidence rapidly mobilises a very efficient and well-intentioned group of rescuers — tutors, counsellors, psychiatrists — all of whom frenetically attempt to re-recruit the would-be farewell-sayer. Successful rescue attempts become part of the folk mythology of the school or university, trophies proudly displayed, the most difficult material graciously and grimly socialised.)

Then there is the business of *Pseudo Gemeinschaft* — the surface statement of common interests and mutual friendliness, the underlying statement that you'd better believe it. In face-to-face encounters in schools and universities, as in other places, interaction can only persist when well lubricated by the ordinary canons of courtesy and friendliness. Such expressions are doubly necessary — and doubly false — when the genuine bases of the interaction are in fact the almost total subordination and dependency of one of the partners, and when institutionally-induced anxiety is the dominant motion in the minds of the subordinate partner.

In such an atmosphere, relatively minor expressions of friendship — the occasional (and non-reciprocal) use of a Christian name — achieve the status of major proofs of decency and interest: crumbs become a feast, and gratitude — and the subservience it denotes —

knows no bounds. Often the expressions of concern are tied to specific anxiety-provoking devices, such as exams: "Look don't worry about exams, everyone passes and there's nothing in them that we haven't covered in class..." Once again, the revelation is of the manipulative power of the teacher or lecturer, the insubstantial nature of the worries and thoughts of the pupil, and hierarchy of "the community".

There we have it then: Perpetual Apprenticeship, Inevitable Incompetence, All things Hypothetical, Know Nothing Morality, Cynicism the Highest Virtue, Enthusiasm the Greatest Vice, Gracious Dispensation, Compulsory Gratitude and the Pseudo Gemeinschaft — all of them combining to produce students with minimal levels of self-esteem and self confidence but students with self-conceptions and values well suited to promote their careers in the middle-range slots of the public and private corporate bureaucracies in which most of them will find employment.

They will accept frustration in their work and will find satisfaction not in their jobs or in the public sphere, but in the private and defensive sector: they will not question the ultimate goals or purpose of the system for which they work, but will let such matters be settled by "Them", and will confine themselves to the unquestioning and efficient execution of their own specific task — and referee the system in its impact on recipients: "Look Lady, I don't

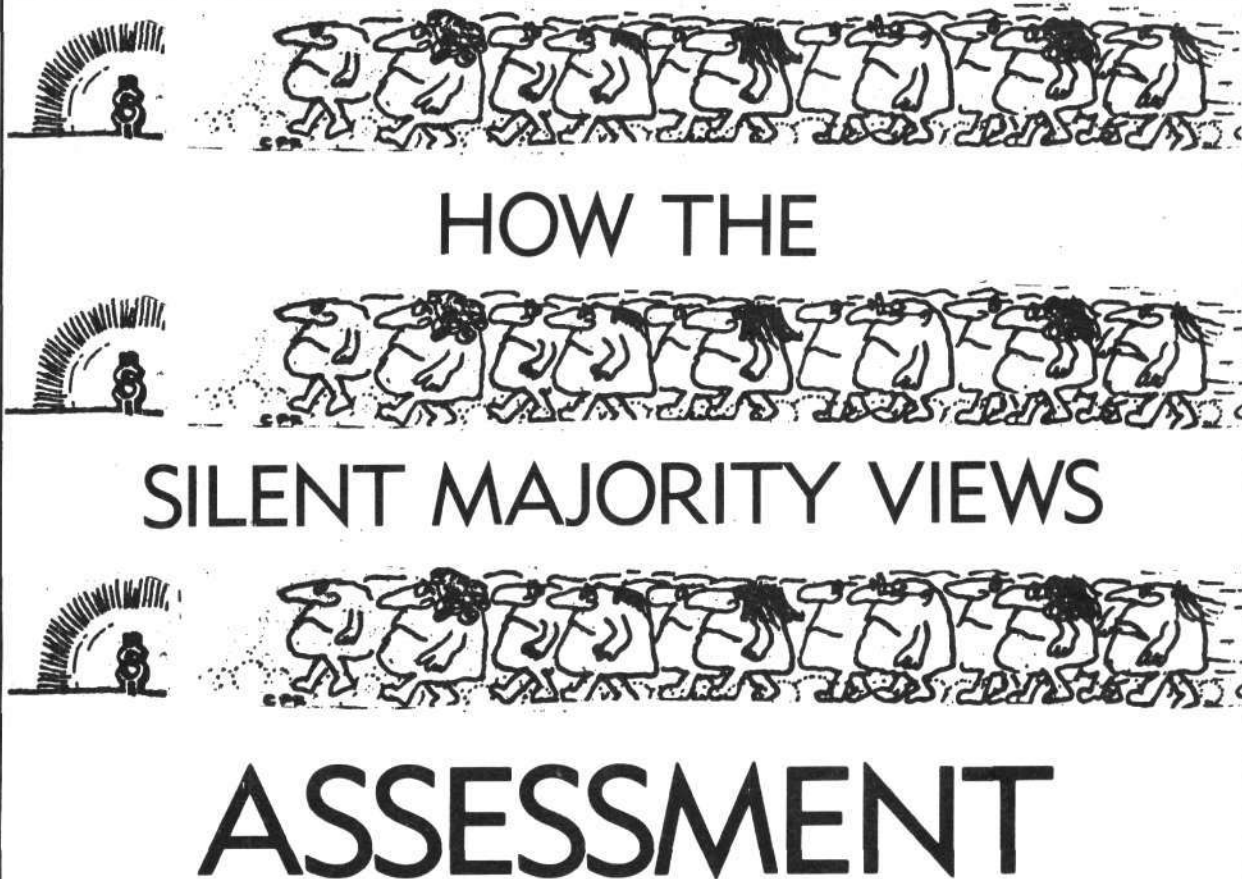
make the rules, I just administer them. Sorry." (This stance, of course, equates reasonableness with conformity.) Politics will be experienced vicariously via television or via the autobiographies and biographies of "great men". "Extremism" (i.e. any form of argument) will be avoided. And all views will be tentative.

There is no doubt that the existing educational system is the most efficient in the world.

## Notes

1. C. Wright Mills, "Mass Society and Liberal Education", in *Power Politics and People*, O.U.P., 1963
2. David Willings, "What Jobs Are Worth", *New Society*, 18 March, 1971
3. David Riesman, *Individualism Reconsidered*, The Free Press, 1954
4. Morris Rosenberg, *Society and the Adolescent Self-Image*, Princeton University Press, 1965
5. H. Dalziel Duncan, *Communication and the Social Order*, New York Bedminster Press, 1962
6. Basil Bernstein, "Sociological Aspects of Classifying and Framing Educational Knowledge," quoted on Musgrave, op. cit.
7. C. Wright Mills, op. cit.

This article is reprinted from *Radical Philosophy*, No. 7, Spring 1974



# HOW THE SILENT MAJORITY VIEWS ASSESSMENT

I have never in my life heard so much said about the futility of assessment and exams as I have in the past few months. Having attended a few meetings and forum on this subject, I fail to understand the way some of these students think. Some are forever complaining about exams, unable to see how they could possibly be useful, rebelling against the existence of competition and the concept of failure, but who are they trying to fool? Don't they know that the world we live in is a competitive one and that there is nothing they can do to change it?

As it is, university is too much of an ivory tower, without enough contact with the outside world. But perhaps that cannot be helped; besides, as long as it fulfills its major role, that of preparing the student for his future career, it is being effective. However, by the sound of some students' suggestions, it seems as if they want this place to become even more unreal and certainly too ideal. "Why should university test people for employers?"

they ask, "why not let them do their own testing?" Apparently, university should give the opportunity to a student to develop his talents, to study at his own pace, without ever being assessed, or else have self-assessment! I doubt that this system would ever work, and even if it did, it would be a most selfish one, for, who would not want to always spend his life studying instead of working and having a lot of responsibilities on his shoulders? Selfish indeed — to always be the receiver and never the donor!

The idea of abolishing exams may have its reasons, on the basis that many students are frightened, and panic at those times. But to do away with assessment completely is absurd. How would employers know if the applicants are qualified or not, and it is no use saying that they should do the testing, because after all, tax payers and the government put a lot of money in education, and surely they have the right to ask something in return, namely qualified adults, ready to put into practice what they have

learned.

I often wonder why some people bother going to university if they disapprove of its primary function. The ideal solution would, of course, be to start a new institution where one could develop one's talents, increase one's knowledge (without assessment) and simply go on living in this way. But we all know this is impossible and impractical, so let's not change our university for the worse!

Another argument which annoys me is that of the distinction between pass and honors courses. Some claims that there should be no difference between the two, therefore completely removing the honors course, and others approve of its existence, provided that anyone interested enough in doing it can do it. Well, the fact is, firstly the honors course is necessary in this competitive world of ours, and secondly, it is open to anyone, provided that the student is capable of handling it. We all know from the start that there are two standards in which we can graduate, and

naturally, if we want a better degree, we only have to work harder, in order to be admitted in the honors school. Interest alone will not do; ability and willingness to work steadily is the essential criterion.

Unfortunately, but as is customary, it is always a minority of students who attend meetings, and the most unapathetic ones are those fighting for the "right" things! Where are the rest of the students who have come to university for the right reason: to study, to receive a degree in order to have a responsible career and help others as they have been helped? Well, perhaps they are studying in the library instead of wasting their time attending useless meetings. Certainly, they have a right to do this, but on the other hand, their apathy is giving the opportunity to the rebels of the place to pass motions which concern us, but with which we disagree.

This is probably my aim for writing this article. I definitely don't want a minority group of

students to give a bad name to our university, to give the impression that we are all lazy and are here only to shirk away from responsibility, and more importantly, to lower the standard of a degree from Monash by eliminating assessment, simply because some people could not be bothered taking their studies seriously. Naturally, I hope that all this will never happen, and I can only wish that the students concerned would realise that they are fighting a losing battle in trying to abolish assessment. I admire them for their enthusiasm and for the active part they play at Monash, and if they would only pay more attention to other things that really need changing, or simply spend more time and energy on valuable things, they would then be doing a good service to themselves and to the community at large! But let's not forget, we are at university to study, with the intention of obtaining a degree, with which we will hopefully be qualified for the career of our choice.

by Brigitte Patron  
Arts 3

We might very well say, and no-one would disagree with us, that the student is the most universally despised creature in Australia, apart from the policeman. Naturally he is usually attacked from the wrong point of view, with specious reasons derived from the ruling ideology. He may be worth the contempt of a true revolutionary! The licensed and impotent opponents of capitalism repress the obvious — that what is wrong with the students is also what is wrong with them. They convert their unconscious contempt into a blind enthusiasm. The radical intelligentsia prostrates itself before the so-called "rise of the student" and the declining bureaucracies of the Left bid noisily for his moral and material support.

There are reasons for this sudden enthusiasm, but they are all provided by the present form of capitalism, in its overdeveloped state. We shall use this article for denunciation. We shall expose these reasons one by one, on the principle that the end of alienation is only reached by the straight and narrow path of alienation itself.

Up to now, studies of student life have ignored the essential issue. The surveys and analyses have all been psychological or sociological or economic: in other words, academic exercises, content with the false categories of one specialisation or another. None of them can achieve what is most needed — a view of modern society as a whole. Fourier denounced their error long ago as the attempt to apply scientific laws to the basic assumptions of the science. Everything is said about our society except what it is, and the nature of its two basic principles — the commodity and the spectacle. The fetishism of facts masks the essential category, and the details consign the totality to oblivion.

## REHEARSAL

Modern capitalism and its spectacle allot everyone a specific role in a general passivity. The student is no exception to the rule. He has a provisional part to play, a rehearsal for his final role as an element in market society as conservative as the rest. Being a student is a form of initiation which echoes the rites of more primitive societies with bizarre precision. It goes on outside of history, cut off from social reality. The student leads a double life, poised between his present status and his future role. The two are absolutely separate, and the journey from one to the other is a mechanical event "in the future". Meanwhile, he

basks in a schizophrenic consciousness, withdrawing into his initiation group to hide from that future. Protected from history, the present is a mystic trance.

At least in consciousness, the student can exist apart from the official truths of "economic life". But for very simple reasons: looked at economically, student life is a hard one. In our "society of abundance", he is still a pauper. 80% of students come from income groups well above the working class, yet 90% have less money than the meanest laborer. Student poverty is an anachronism, a throw-back from an earlier age of capitalism; it does not share in the new poverties of the spectacular societies; it has yet to attain the new poverty of the new proletariat. Nowadays the teenager shuffles off the moral prejudices and authority of the family to become part of the market even before he is adolescent: at fifteen he has all the delights of being directly exploited. In contrast the student covets his protracted infancy as an irresponsible and docile paradise. Adolescence and its crises may bring occasional brushes with his family, but in essence he is not troublesome: he agrees to be treated as a baby by the institutions which provide his education. There is no "student problem". Student passivity is only the most obvious symptom of a general state of affairs, for each sector of social life has been subdued by a similar imperialism.

Our social thinkers have a had conscience about the student problem, but only because the real problem is the poverty and servitude of all. But we have different reasons to despise the student and all his works. What is unforgivable is not so much his actual misery but his complaisance in the face of the misery of others. For him there is only one real alienation: his own. He is a full-time and happy consumer of that commodity, hoping to arouse at least our pity, since he cannot claim our interest. By the logic of modern capitalism, most students can only become mere petty officers (with the same function in neo-capitalism as the skilled worker had in the nineteenth-century economy). The student really knows how miserable will be that golden future which is supposed to make up for the shameful poverty of the present. In the face of that knowledge, he prefers to dote on the present and invent an imaginary prestige for himself. After all, there will be no magical compensation for present drabness: tomorrow will be like yesterday, lighting these fools the way to dusty death. Not unnaturally he takes refuge in an unreal present.

The student is a stoical slave: the more chains authority heaps upon him, the freer he is in phantasy. He shares with his new family, the University, a belief in a curious kind of autonomy. Real independence, apparently, lies in a direct subversion to the two most powerful systems of social control: the family and the State. He is their well-behaved and grateful child, and like the submissive child he is over-eager to please. He celebrates all the values and mystifications of the system, devouring them with all the anxiety of the infant at the breast. Once, the old illusions had

to be imposed on an aristocracy of labor; the petty officers-to-be ingest them willingly under the guise of culture.

There are various forms of compensation for poverty. The total poverty of ancient societies produced the grandiose compensation of religion. The student's poverty by contrast is a marginal phenomenon, and he casts around for compensations among the most down-at-heel images of the ruling class. He is a bore who repairs the old jokes of an alienated culture. Even as an ideologist, he is always out of date. One and all, his latest enthusiasms were ridiculous thirty years ago.

## TOO LATE

Once upon a time the universities were respected; the student persists in the belief that he is lucky to be there. But he arrived too late. The bygone excellence of bourgeois culture has vanished. A mechanically produced specialist is now the goal of the "educational system". A modern economic system demands mass production of students who are not educated and have been rendered incapable of thinking. Hence the decline of the universities and the automatic nullity of the student once he enters its portals. The university has become a society for the propagation of ignorance; "high culture" has taken on the rhythm of the production line; without exception, university teachers are cretins, men who would get the bird from any audience of schoolboys. But all this hardly matters: the important thing is to go on listening respectfully. In time, if critical thinking is repressed with enough conscientiousness, the student will come to partake of the wafer of knowledge, the professor will tell him the final truths of the world. Till then — a menopause of the spirit. As a matter of course the future revolutionary society will condemn the doings of lecture theatre and faculty as mere noise — socially undesirable. The student is already a very bad joke.

The student is blind to the obvious — that even his closed world is changing. The "crisis of the university" — that detail of a more general crisis of modern capitalism — is the latest fodder for the deaf-mute dialogue of the specialists. This "crisis" is simple to understand: the difficulties of a specialised sector which is adjusting (too late) to a general change in the relations of production. There was once a vision — if an ideological one — of a liberal bourgeois university. But as its social base disappeared, the vision became banality. In the age of free-trade capitalism, when the "liberal" state left it its marginal freedoms, the university could still think of itself as an independent power. Of course it was a pure and narrow product of that society's needs — particularly the need to give the privileged minority an adequate general culture before they rejoined the ruling class (not that going up to university was straying very far from class confines).

But the bitterness of the nostalgic don is understandable: better, after all, to be the bloodhound of the upper classes than sheepdog to the world's white-collars. Better to stand guard on privilege than harry the flock into their allotted fate.

tories and bureaux, according to the whims of the "planned economy". The university is becoming, fairly smoothly, the honest broker of technocracy and its spectacle. In the process, the purists of the academic Right become a pitiful sideshow, purveying their "universal" cultural goods to a bewildered audience of specialists.

More serious, and thus more dangerous, are the modernists of the Left and the Students' Union, with their talk of a "reform of University structure" and a "reinsertion of the University into social and economic life", i.e., its adaptation to the needs of modern capitalism. The one-time suppliers of general culture to the ruling classes, though still guarding their old prestige, must be converted into the forcing-house of a new labour aristocracy. Far from contesting the historical process which subordinates one of the last relatively autonomous social groups to the demands of the market, the progressives complain of delays and inefficiency in its completion. They are the standard-bearers of the cybernetic university of the future (which has already reared its ugly head in some unlikely quarters). And they are the enemy: the fight against the market, which is starting again in earnest, means the fight against its latest lackeys.

As for the student, this struggle is fought out entirely over his head, somewhere in the heavenly realm of his masters. The whole of his life is beyond his control, and for all he sees of the world he might as well be on another planet. His acute economic poverty condemns him to a paltry form of survival. But, being a complacent creature, he parades his very ordinary indigence as if it were an original life-style: self-indulgently, he effects to be a Bohemian. The Bohemian solution is hardly viable at the best of times, and the notion that it could be achieved without a complete and final break with the university milieu is quite ludicrous. But the student bohemian (and every student likes to pretend that he is a

# ON THE R OF STUDENT



Considered in its economic, psychological, sexual, intellectual aspects, proposed for it

bohemian at heart) clings to his false and degraded version of individual revolt. He is so "eccentric" that he continues — thirty years after Reich's excellent lessons — to entertain the most traditional forms of erotic behaviour, reproducing at this level the general relations of class society. Where sex is concerned, we have learnt better tricks from elderly provincial ladies. His rent-a-crowd militancy for the latest good cause is an aspect of his real impotence.

## MARGINAL FREEDOM

The student's old-fashioned poverty, however, does put him at a potential advantage — if only he could see it. He does have marginal freedoms, a small area of liberty which as yet escapes the totalitarian control of the spectacle. His flexible working-hours permit him adventure and experiment. But he is a sucker for punishment, and freedom scares him to death: he feels safer in the straight-jacketed space-time of lecture hall and weekly "essay". He is quite happy with this open prison organised for his "benefit", and, though not constrained, as are most people, to separate work and leisure, he does so of his own accord — hypocritically proclaiming all the while his contempt for assiduity and grey men. He embraces every available contradiction and then mutters darkly about the "difficulties of communication" from the uterine warmth of his religious, artistic or political clique.

Driven by his freely-chosen depression, he submits himself to the subsidiary police force of psychiatrists set up by the avant-garde of repression. The university mental health clinics are run by the student mutual organisation, which sees this institution as a grand victory for student unionism and social progress. Like the Aztecs who ran to meet Cortes's sharpshooters, and then wondered what made the thunder and why men fell down, the students flock to the psycho-police stations with their "problems".



# POVERTY ENT LIFE.

## POVERTY

conomic, political,  
and particularly  
and a modest  
is ready.



The real poverty of his everyday life finds its immediate, phantastic compensation in the opium of cultural commodities. In the cultural spectacle he is allotted his habitual role of the dutiful disciple. Although he is close to the production-point, access to the Sanctuary of Thought is forbidden, and he is obliged to discover "modern culture" as an *admiring spectator*. Art is dead, but the student is necrophiliac. He peeks at the corpse in cine-clubs and theatres, buys its fish-fingers from the cultural supermarket. Consuming unreservedly, he is in his element: he is the living proof of all the platitudes of American market research: a conspicuous consumer, complete with induced irrational preference for Brand X (Camus, for example), and irrational prejudice against Brand Y (Sartre, perhaps).

He thinks he is avant-garde if he has seen the latest Godard or "participated" in the latest happening. He discovers "modernity" as fast as the market can produce its ersatz version of long outmoded (though once important) ideas; for him, every rehash is a cultural revolution. His principal concern is status, and he eagerly snaps up all the paperback editions of important and "difficult" texts with which mass culture has filled the bookstores. (If he had an atom of self-respect or lucidity, he would rip them off. But no: conspicuous consumers always pay!) Unfortunately, he cannot read, so he devours them with his gaze, and enjoys them vicariously through the gaze of his friends. He is an other-directed voyeur.

### KITSCH PRESS

His favourite reading matter is the *Kitsch* press, whose task is to orchestrate the consumption of cultural nothing-boxes. Docile as ever, the student accepts its commercial wares and makes them the only measuring-rod of his tastes. And it is with such guides that he hopes to gain an understanding of the modern world and become a political initiate!

The student is passively content to be politicised. In this sphere too, he readily accepts the same alienated, spectacular participation. Seizing upon all the tattered remnants of a Left which was annihilated more than forty years ago by "socialist" reformism and Stalinist counter-revolution, he is once more guilty of an amazing ignorance. The Right is well aware of the defeat of the workers' movement, and so are the workers themselves, though more confusedly. But the students continue blithely to organise demonstrations which mobilise students and students only. This is political false consciousness in its virgin state, a fact which naturally makes the universities a happy hunting ground for the manipulators of the declining bureaucratic organisations. For them, it is child's play to programme the student's political options. Occasionally there are deviationary tendencies and cries of "Independence!" but after a period of token resistance the dissidents are reincorporated into a *status quo* which they have never really radically opposed. (Recent "schisms" in both christian and communist organisations have shown, if anything that all these students are united on one fundamental principle: unconditional submission to hierarchical superiors.)

But the student, sad to say, is not deterred by the odd anachronism. He feels obliged to have general ideas or everything, to unearth a coherent world-view capable of lending meaning to his need for activism and asexual promiscuity. As a result, he falls prey to the last doddering missionary efforts of the churches. He rushes with atavistic ardour to adore the putrescent carcass of God, and cherishes all the stinking detritus of prehistoric religions in the tender belief that they enrich him and his time. Along with their sexual rivals, those elderly provincial ladies, the students form the social category with the highest percentage of admitted adherents to these archaic cults.

Everywhere else, the priests have been either beaten off or devoured, but university clerics shamelessly continue to bugged thousands of students in their spiritual shithouses.

We must add in all fairness that there do exist students of a tolerable intellectual level, who without difficulty dominate the controls designed to check the mediocre capacity demanded from the others. They do so for the simple reason that they have understood the system, and so despise it and know themselves to be its enemies. They are in the system for what they can get out of it — particularly grants. Exploiting the contradiction which, for the moment at least, ensures the maintenance of a small sector — "research" — still governed by a liberal-academic rationality, they calmly carry the germs of sedition to the highest level: their open contempt for the organisation is the counterpart of a lucidity which enables them to outdo the system's lackeys, intellectually and otherwise. Such students cannot fail to become theorists of the coming revolutionary movement. For the moment, they make so secret of the fact that what they take so easily from the system shall be used for its overthrow.

It is clear that the university can in no circumstances become the battlefield: the student, insofar as he defines himself as such, manufactures a pseudo-value which must become an obstacle to any clear consciousness of the reality of his dispossession. The best criticism of student life is the behaviour of the rest of youth, who have already started to revolt. Their rebellion has become one of the signs of a fresh struggle against modern society.

**It is not enough for thought to seek its realisation in practice: practice must seek its theory**

After years of slumber and permanent counter-revolution, there are signs of a new period of struggle, with youth as the new carriers of revolutionary infection. But the society of the spectacle paints its own picture of itself and its enemies, imposes its own ideological categories on the world and its history. Fear is the very last response. For everything that happens is reassuringly part of the natural order of thing. Real historical changes, which show that this society can be superseded, are reduced to the status of novelties, processed for mere consumption.

The revolt of youth against an imposed and "given" way of life is the first sign of a total subversion. It is the prelude to a period of revolt — the revolt of those who can no longer live in our society. Faced with a danger, ideology and its daily machinery perform the usual inversion of reality. An historical process becomes a pseudo-category of some socio-natural science: the Idea of Youth. Youth is in revolt, but this is only the eternal revolt of youth; every generation espouses "good causes", only to forget them when "the young man begins the serious business of production and is given concrete and real social aims". After the social scientists come the journalists with their verbal inflation. The revolt is contained by over-exposure: we are given it to contemplate so that we shall forget to participate. In the spectacle, a revolution becomes a social aberration — in other words a social safety valve — which has its part to play in the smooth working of the system. It reassures because it remains a marginal phenomenon: in the apartheid of the temporary problems of a healthy pluralism (compare and contrast the "woman question" and the "problem of racialism"). In reality, if there is a problem of youth in modern capitalism it is part of the total crisis of that society. It is just that youth feels the crisis most acutely. (Not only feels it but tries to give it expression.)

Youth and its mock freedoms are the purest products of modern society. Their modernity consists in the choice they are offered and are already making: total integration to neo-capitalism, or the most radical refusal. What is surprising is not that youth is in revolt but that its elders are so soporific. But the reason is history, not biology — the previous generation lived through the defeats and were sold the lies of the long, shameful disintegration of the revolutionary movement.

In itself Youth is a publicity myth, and as part of the new "social dynamism" it is the potential ally of the capitalist mode of production. The illusory primacy of youth began with the economic recovery after the second world war. Capital was able to strike a new bargain with labour: in return for the mass production of a new class of manipulable consumers, the worker was offered a role which gave him full membership of the spectacular society. This at least was the ideal social model, though as usual it bore little relation to socio-economic reality (which lagged behind the consumer ideology). The revolt of youth was the first burst of anger at the persistent realities of the new world — the boredom of every-day existence, the *dead life* which is still the essential product of modern capitalism, in spite of all its modernizations. A small section of youth is able to refuse that society and its products, but without any idea that this society can be superseded. They opt for a nihilist present. Yet the destruction of capitalism is once again a real issue, an event in history, a process which has already begun. Dissident youth must achieve the coherence of a critical theory, and the practical organisation of that coherence.

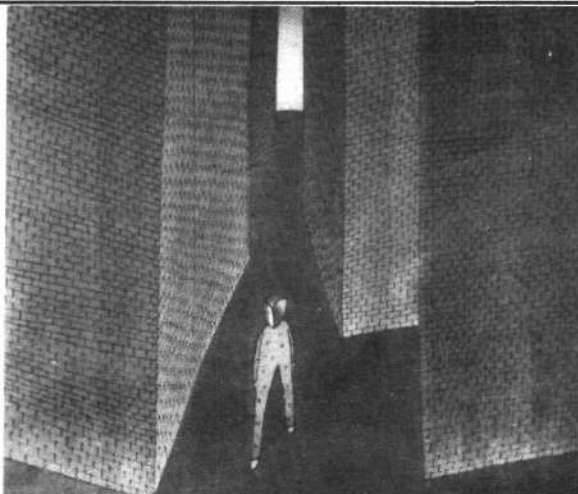
Idle reader, your cry of "What about Berkeley, Columbia, Kent State?" escapes us not. True. American society needs its students: and by revolting against their studies they have automatically called that society in question. From the start they have seen their revolt against the university hierarchy as a revolt against the whole hierarchical system, the dictatorship of the economy and the State. Their refusal to become an integrated part of the commodity economy, to put their specialized studies to their obvious and inevitable use, is a revolutionary gesture. It puts in doubt that whole system of production which alienates activity and its products from their creators. For all its confusion and hesitancy, the American student movement has discovered one truth of the new refusal: that a coherent revolutionary alternative can and must be found *within* the "affluent society". They may be hostile to the traditional politics of the old parties: but the hostility is futile, and will be recuperated, so long as it is based on ignorance of the political system and naive illusions about the world situation. Abstract opposition to their own society produces facile sympathy with its apparent enemies — the so-called Socialist bureaucracies of China and Cuba.

### THE SECT

At the same time, these organisations, with their blend of libertarian, political and religious tendencies, are always liable to the obsession with "group dynamics" which leads to the closed world of the sect. The mass consumption of drugs is the expression of a real poverty and a protest against it; but it remains a false search for "freedom" within a world dedicated to repression, a religious critique of a world that has no need for religion, least of all a new one. The beatniks — that right wing of the youth revolt — are the main purveyors of an ideological "refusal" combined with an acceptance of the most fantastic superstitions (Zen, spiritualism, "New Church" mysticism, and the stale porridge of Ghandi-ism and humanism). Worse still, in their search for a revolutionary programme the American students fall into the same bad faith as the Provos, and proclaim themselves "the most exploited class in our society". They must understand one thing: there are no "special" student interests in revolution. Revolution will be made by all the victims of encroaching repression and the tyranny of the market.

In Britain, the revolt of youth found its first expression in the peace movement. It was never a whole-hearted struggle, with the misty non-violence of the Committee of 100 as its most daring programme. At its strongest the Committee could call 300,000 demonstrators on to the streets. It had its finest hour in Spring 1963 with the "Spies for Peace" scandal. But it had already entered on a definitive decline: for want of a theory the unilateralists fell among the traditional Left or were recuperated by the Pacifist conscience. What is left is the enduring (quintessentially English)

CONTINUED OVERLEAF



archaisms in the control of everyday life, and the accelerating decomposition of the old secular values. These could still produce a total critique of the new life; but the revolt of youth needs allies.

The British working class remains one of the most militant in the world. Its struggles — the shop stewards movement and the growing tempo and bitterness of wildcat strikes — will be a permanent sore on an equally permanent capitalism until it regains its revolutionary perspective, and seeks common cause with the new opposition. The debacle of Labourism makes that alliance all the more possible and all the more necessary. If it came about, the explosion could destroy the old society — the Amsterdam riots would be child's play in comparison. Without genuine revolutionary form, and rebellious discharge will ignore the only forces that drive and can therefore destroy modern capitalism.

Japan is the only industrialised country where this fusion of student youth and working class militants has already taken place.

Zengakuren, the organisation of revolutionary students, and the League of Young Marxist Workers joined to form the backbone of the Communist Revolutionary League. The movement is already setting and solving the new problems of revolutionary organisation. Without illusions, it fights both western capitalism and the bureaucracies of the so-called socialist states. Without hierarchies, it groups together several thousand students and workers on a democratic basis, and aims at the participation of every member in all the activities of the organisation.

**To create at long last a situation which goes beyond the point of no return**

Following the betrayal of the Revolution of 1917 and the establishment of the Third International, the Russian model was rapidly imposed on the Western workers' organisations, and the evolution of both was thenceforward one and the same thing. The totalitarian dictatorship of the bureaucratic class over the Russian proletariat found its echo in the subjection of the great mass of workers in other countries to castes of trade union and political functionaries, with their own private interests in repression.

While the Stalinist monster haunted the working-class consciousness, old-fashioned capitalism was becoming bureaucratized and overdeveloped, revolving its famous internal contradictions and proudly claiming this victory to be decisive. Today, though the unity is obscured by apparent variations and oppositions, a single social form is coming to dominate the world — this modern world which it proposes to govern with the principles of a world long dead and gone. The tradition of the dead generations still weighs like a nightmare on the minds of the living.

Opposition to the world offered from within — and in its own terms — by supposedly revolutionary organisations, can only be spurious. Such opposition, depending on the worst mystifications and calling on more or less reified ideologies, helps consolidate the social order. Trade unions and political parties created by the working class as tools of its emancipation are now no more than the "checks and balances" of the system. Their leaders have made these organisations their private property.



ty: their stepping stone to a role within the ruling class. The party programme or the trade union statute may contain vestiges of revolutionary phraseology, but their practice is everywhere reformist — and doubly so now that official capitalist ideology mouths the same reformist slogans. Where the parties have seized power — in countries more backward than Russia in 1917 — the Stalinist model of counter-revolutionary totalitarianism has been faithfully reproduced. Elsewhere, they have become a static complement to the self-regulation of managerial capitalism.

The official organisations have become the best guarantee of repression — without this "opposition" the humanist-democratic facade of the system would collapse and its essential violence would be laid bare. In the struggle with the militant proletariat, these organisations are the unflinching defenders of the bureaucratic counter-revolution, and the docile creatures of its foreign policy. They are the bearers of the most blatant falsehood in a world of lies, working diligently for the perennial and universal dictatorship of the State and the Economy. As the situationists put it, "a universally dominant social system, tending toward totalitarian self-regulation, is apparently being resisted — but only apparently — by false forms of opposition which remain trapped on the battlefield ordained by the system itself. Such illusory resistance can only serve to reinforce what it pretends to attack. Bureaucratic pseudo-socialism is only the most grandiose of these guises of the old world of hierarchy and alienated labour."

As for student unionism, it is nothing but the travesty of a travesty, the useless burlesque of a trade unionism itself long totally degenerate.

The principal platitude of all future revolutionary organisation must be the theoretical and practical denunciation of Stalinism in all its forms. In France at least, where economic backwardness has slowed down the consciousness of crisis, the only possible road is over the ruins of Stalinism. It must become the *delenda est Carthago* of the last revolution of prehistory.

## POETRY

Revolution must break with its past, and derive all its poetry from the future. Little groups of "militants" who claim to represent the authentic Bolshevik heritage are voices from beyond the grave. These angels come to avenge the "betrayal" of the October Revolution will always support the defence of the USSR — if only "in the last instance". The "under-developed" nations are their promised land. They can scarcely sustain their illusions outside this context, where their objective role is to buttress theoretical underdevelopment. They struggle for the dead body of "Trotsky", invent a thousand variations on the same ideological theme, and end up with the same brand of practical and theoretical impotence. Forty years of counter-revolution separate these groups from the Revolution; since this is not 1920 they can only be wrong (and they were already wrong in 1920).

As for the various anarchist groups, they possess nothing beyond a pathetic and ideological faith in this label. They justify every kind of self-contradiction in liberal terms: freedom of speech, of opinion, and other such bric-a-brac. Since they tolerate each other, they would tolerate anything.

The fight between the powers-that-be and the new proletariat can only be in terms of the totality. And for this reason the future revolutionary movement must be purged of any tendency to reproduce within itself the alienation produced by the commodity system; it must be the living critique of that system and the negation of it, carrying all the elements essential to its supersession.

## ORGANISATION

As Lukacs correctly showed, revolutionary organisation is this necessary mediation between theory and practice, between man and history, between the mass of workers and the proletariat constituted as a class (Lukacs' mistake was to believe that the Bolsheviks fulfilled this role). If they are to be realised in practice "theoretical" tendencies or differences must be translated into organisational problems. It is by its present organisation that a new revolutionary movement will stand

or fall. The final criterion of its coherence will be the compatibility of its actual form with its essential project — the international and absolute power of Workers' Councils as foreshadowed by the proletarian revolutions of the last hundred years. There can be no compromise with the foundations of existing society — the system of commodity production; ideology in all its guises; the State; and the imposed division of labour from leisure.

## ROCK

The rock on which the old revolutionary movement foundered was the separation of theory and practice. Only at the supreme moments of struggle did the proletariat supersede this division and attain their truth. As a rule the principle seems to have been *hic Rhodus, hic non salta*. Ideology, however "revolutionary", always serves the ruling class; false consciousness is the alarm signal revealing the presence of the enemy fifth column. The lie is the essential product of the world of alienation, and the most effective killer of revolutions: once an organisation which claims the social truth adopts the lie as a tactic, its revolutionary career is finished.

All the positive aspects of the Workers' Councils must be already there in an organisation which aims at their realisation. All relics of the Leninist theory of organisation must be fought and destroyed. The spontaneous creation of Soviets by the Russian workers in 1905 was in itself a practical critique of that baneful theory, yet the Bolsheviks continued to claim that working-class spontaneity could not go beyond "trade union consciousness" and would be unable to grasp the "totality". This was no less than a decapitation of the proletariat so that the Party could place itself "at the head" of the Revolution. If once you dispute the proletariat's capacity to emancipate itself, as Lenin did so ruthlessly, then you deny its capacity to organise all aspects of a post-revolutionary society. In such a context, the slogan "All Power to the Soviets" meant nothing more than the subjection of the Soviets to the Party, and the installation of the Party State in place of the temporary "State" of the armed masses.

"All Power to the Soviets" is still the slogan, but this time without the Bolshevik afterthoughts. The proletariat can only play the game of revolution if the stakes are the whole world, for the only possible form of workers' power — generalised "and complete autogestion" — can be shared with nobody. Autogestion is the abolition of all authority: it can abide no limitation, geographical or otherwise: any compromise amounts to surrender. "Autogestion" must be the means and the end of the struggle: it is at once the goal of that struggle and its adequate form."

Despite their superficial disparities all existing societies are governed by the logic of commodities — and the commodity is the basis of their dreams of self-regulation. This famous fetishism is still the essential obstacle to a total emancipation, to the free construction of social life. In the world of commodities, external and invisible forces direct men's actions; autonomous action directed towards clearly perceived goals is impossible. The strength of economic laws lies in their ability to take on the appearance of natural ones, but it is also their weakness, for their effectiveness thus depends only on "the lack of consciousness of those who help create them."

The market has one central principle — the loss of self in the aimless and unconscious creation of a world beyond the control of its creators. The revolutionary core of autogestion is the attack on this principle. Autogestion is conscious direction by all of their whole existence. It is not some vision of a workers' control of the market, which is merely to choose one's own alienation, to programme one's own survival (squaring the capitalist circle). The task of the Workers' Councils will not be the autogestion of the world which exists, but its continual qualitative transformation. The commodity and its laws (that vast detour in the history of man's production of himself) will be superseded by a new social form.

## SPECTACLE

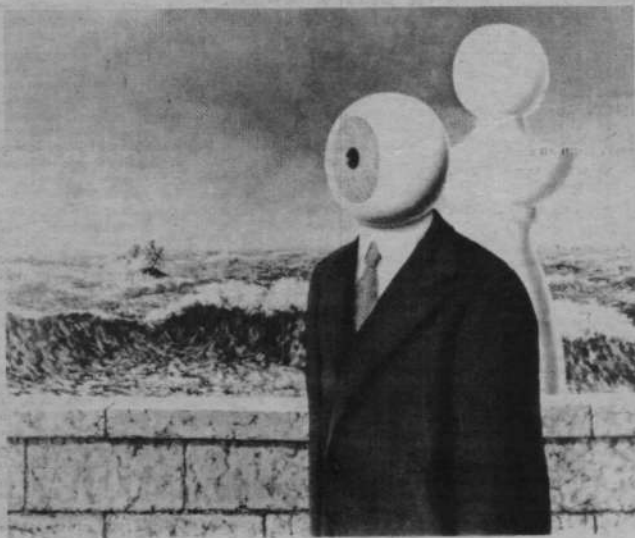
What is the revolutionary project? The conscious domination of history by the men who make it. Modern history, like all past history, is the product of social praxis, the unconscious result of human action. In the epoch of totalitarian control, capitalism has produced its own religion: the spectacle. In the spectacle, ideology becomes flesh of our flesh, is realised here on earth. The world itself walks upside down. And like the "critique of religion" in Marx's day, the critique of the spectacle is now the essential precondition of any critique.

The problem of revolution is once again a concrete issue. On one side the grandiose structures of technology and material production; on the other a dissatisfaction which can only grow more profound. The bourgeoisie and its Eastern heirs, the bureaucracy, cannot devise the means to use their own over-development, which will be the basis of the poetry of the future, simply because they both depend on the preservation of the old order. At most they harness over-development to invent new repressions. For they know only one trick, the accumulation of Capital and hence of the proletariat — a proletariat being a man with no power over the use of his life, and who knows it. The new proletariat inherits the riches of the bourgeois world and this gives it its historical chance. Its task is to transform and destroy these riches, to constitute them as part of a human project: the total appropriation of nature and of human nature by man.

A realised human nature can only mean the infinite multiplication of real desires and their gratification. These real desires are the underlife of present society, crammed by the spectacle of present society, crammed by the spectacle

real desires and their gratification. These real desires are the underlife of present society, crammed by the spectacle into the darkest corners of the revolutionary unconscious, realised by the spectacle only in the dreamlike delirium of its own publicity. We must destroy the spectacle itself, the whole apparatus of commodity society, if we are to realise human needs. We must abolish those pseudo-needs and false desires which the system manufactures daily in order to preserve its power.

This article is an abridged version of a pamphlet published by a French revolutionary group called "Situationist International". Written in 1967, and the cause of a large scale controversy at Strashburg University in that year, it remains amazingly relevant and prophetic.



"So I must learn that these, the learners, come To teach me something of my destiny. That love's not pity, words are not mine alone. And all are twined on the great central tree." Vincent Buckley — "Late Tutorial"

Assessment is oppressive because it is mostly subjective and autocratic, hence arbitrary, and all this in the name of objectivity.

Most students, including the leaders of the campaign, seem to miss the real nature of this oppression as much as the vice-chancellor, whose bourgeois vision of the function of the university in terms of the utilitarian-investment type is well known.

The assessment structure is the determinant of the basic educational relationship in the university. Superimposed on the student-teacher nexus is an ideological permeation that dehumanises this basically personal relationship. The hierarchy of the university places the student and teacher in a position of superiority-inferiority in a structural, though not in a moral sense.

Unfortunately, in the psychology of this relationship, structural superiority is interpreted by both parties as a moral superiority. With this set of preconditions, reinforced by an undeveloped consciousness in most students and in the majority of teachers, a one-way process occurs in the name of education. The student is treated as an object and the product of his intellectual labors reified by the "marking" of the work.

In this context two elements are important: one is the "commodity" approach that accompanies the one-way nature of university education; the teacher "gives" the course; the course is defined, limited, structured by the professor/lecturer/tutor, although the latter often is as much a victim of the system as his students; reading lists implicitly define the expectations of the teacher for the kind of work he wants the student to hand in. The process of the course as "commodity" lies in the defining of the subject and the uttering of information and the direction to students of what they will research, what they are to read. The second follows on from the first: teacher dominated courses subvert the student's intellectual growth. Originality is implicitly quelled; the emphasis lies in reproduction, not the development of creative endeavor.

Most staff cannot handle originality; they prefer students to reproduce opinion, research, reports that reflect their own findings, opinions and interests. In pampering to the teacher's ego in this way the student is contributing to the staff member's own sense of security. Assessment, then, is basically a comforting thing for the teacher in this unilateral structure. It reassures him that he is the expert as far as the students are concerned and it reasserts his position in the structure of the institution. And it is an ideological victory.

In wielding the weapon of assessment, the teacher affirms that he does know he is right. And another dimension of this exercise is that he may reward agreement by the student, and sanction dissent.

One of the most insidious features of assessment is its use in

this ideological affirmation. But, there are also other dangerous elements. Assessment in the male-dominated university is often sexist, age-ist, inconsistent and prejudicial.

Often, of course, sheer unconscious prejudice colors the assessment process. The issue, nevertheless, is one of academic integrity. Deliberative abuse of the assessment process does go on from the plimpest of tutors to the most decrepit of professors. And, it can occur because we have with us a structure that is corruptive of the expression of honesty in interpersonal relations. While the status hierarchy with assessment remains a precondition for the meeting of student with teacher, that relationship will, except in the most liberated of circumstances, have its humanistic fulfillment thwarted by the maintenance of secret comments on and records of students.

Since the student is the object of these processes and the system presumes a passive role for the student, or at best a meek submission to the ideology of the status quo, and the assessment process is the primary method of keeping students in line academically, assessment reifies the student's academic labors and alienates him from the university.

This reification is achieved by the qualification of essays and other assignments in awarding "marks". Supposedly, this is an objective method of expressing the quality of the work, although the criteria are usually hidden from the student. Furthermore, when the student hands his work in to his teacher for processing, it no longer belongs to him in a very real sense.

Since the student is the object of these processes and has little chance of meaningful participation in determining the content or direction of his courses the outcome is his alienation from his studies.

The predominant experience by the student of the university is alienation. This is found in many forms: lack of student commitment to the courses, no commitment to the tutorial group, silence during discussions, apathy about course content and how courses are being run, rampant plagiarism and academic gamesmanship in pandering to the teacher's academic vanity. The usual experience in all courses is that people stop coming to lectures and tutorials: they are bored and embarrassed in their alienation and they huddle under the culture of silence.

Clearly, this unilateral structure is oppressive. Clearly, too, and Dr



A personal view of assessment and learning, by ROSS COOPER, tutor, History Department.

I start from an assumption that modern westernized man is alienated from his self. The hallmark of our

## BEHIND THE MASK OF ASSESSMENT

by James McDonald

Matheson said as much at the forum, the university runs with the other strata of education in primarily aiming to select, sort, and prepare students for a lifetime of passive service to the existing structures of capitalism.

Few students and most teachers do not realise that the real education is a dialectic interaction of student and teacher, that it is not a unilinear transfer of some object from lecturer to student. The existing structure must be replaced within the context of education as a dialogue between teacher and student as moral equals. Dialogue assumes that students become subjects of the process with their teachers. At present students are usually treated as the objects of education. Dialogue means, too, that students must be involved in running courses in co-operation with staff. In such a context assessment cannot remain the autocratic prerogative of the teacher. Assessment thus becomes a process of dialogue with teacher and other students in evaluating educational growth and development.

Assessment remains a dialectical necessity, not a reflection of the vicious competition of western capitalism found in its worst in the regimented depersonalisation of the exam room. The prerequisite for

change, of course, is the deflation of the egos of god-professors and like types whose vested interests are served by the preservation of the status quo.

B+/A- (Interesting but...)



Everything seems external to him. The curriculum is external to him, it doesn't really concern itself with his real day by day demands for knowledge and self-awareness: it is assessed by external authorities in their own rigid ways to which he must conform. More and more he is just a cog in a mass machine, but worse still at universities we seem to be turning students off, rather than turning them on, which I still consider should be our main function as educators.

In education my starting point is the individual — I begin with the student — not the teacher. I ask what does the student want to know — not what does the teacher wish to teach.

If we are saying to young people today: you are not responsible for your own education, that there are institutions set aside especially for that task, and people paid to educate you, and that the job is not up to you, then I would like that philosophy replaced by one which sheeted home to the individual very early in life the idea that he alone is responsible for his own education and the realization of his own potential. I am the poorer for each individual who does not seek to learn as much as he possibly can, and who does not take responsibility for his own development.

I believe that we could return to the age-old concept of the self-taught man. We have long been accustomed as professional educators to look down our noses at self-taught or self-made people. They are bores we think, who either know a lot about some esoteric topic like insects, or they know a little about everything. That criticism may be true, but what I admire about them is their ENTHUSIASM.

What I am suggesting is that each student has his own internal curriculum unfolding within him, and if left to his own devices, he would pursue his own interests as he sees fit. No one really has the right to say what is best for him. I take Tolstoy's point on this when he asked seriously the question which is not taken seriously: "Who has the right to educate?" He believed this to be an important question because whoever has that right, has the greatest power on earth — the power to determine the next generation.

Tolstoy said that traditionally the answer had been the Church has the right, then the State assumed this right, but he came to the conclusion that nobody has the right — except perhaps the student himself. He also said: "Children come to school today with a willingness to learn, and a belief that school today will be as much fun as school yesterday". Translated into the university framework, it means my students come into my tutorial to

play with a willingness to learn, and a belief that today's tutorial will be as much fun as last week's tutorial. In many cases that means they come into the tutorial very low-spirited indeed.

I want a return to the ideal scholar of the ages, — the man who is completely self-directed, who knows what he wants to do, and is enthusiastic about doing it, and who demands from his environment what he needs to achieve his goals. He takes from the supermarket of Life what he requires for his own self-development, and in the process of enriching himself, enriches society, if by nothing more than being happy and well-adjusted, but answering to no one in the final analysis except himself. That is, his taskmaster would become his own conscience, and his own personal idea of Time — these are two formidable slave-drivers indeed, but they are his own.

For the first time in human history we may be approaching a time when through affluence and enforced leisure, plus technological developments in information retrieval etc. we may be able to allow every individual in society to develop in the way that only a few great men of the past were able to.

It may be possible for a student of the future to come to university and select the courses, and the reading he considered necessary for his own personal development on a day by day basis if necessary. He would only do that that turned him on, on that particular day — but if he was hot on the trail of pursuing knowledge about a certain topic that interested him and it crossed department boundaries, then he would cross the boundaries too and be met by sympathetic assistance by all the scholars in the place. He would seek out his own books, films, tutors, priests, etc who were relevant to his own particular search for knowledge on that particular day. Since today, assessment is a hindrance to this free development of the individual, and seems to deny the validity of self-assessment, then I think an un-assessed arts degree would be a step in the right direction that we could take immediately.

I learnt a new word recently called Serendipity. Stated baldly it means that when we set off not knowing where we are going, or are looking for something else, we often stumble across something right under our noses that is more important than anything else. Scientists know this principle because it is the credo of the "pure" research scientist. Someone else defined the word as it is better to travel hopefully than to arrive.

Now, that seems to me relevant to education in two ways. Firstly, I think we need to foster a spirit of enquiry and investigation among all our students no matter where they are going, and if they can be encouraged to do their own thing, and discover their own happy accidents that lie in their path, I believe they will be the happier. Secondly, it seems to me that the trend is running strongly in the direction, that it is not the content of education that is so important as the process.

I judge my success as an Australian history teacher, not in terms of how well my students perform at the end of the year on the content of the course, but on how many of them in five years time will buy an Australian history book when they go into a bookstore. If they buy one then, the chances are their attitude to Australian history as a cumulative process led them to be still interested in the subject.

### Assessment at Monash

society seems to be deep angst, guilt and dissatisfaction with materialism — witness the hippie ethos and the search by young people for mysticism, drugs etc. I sense a vague feeling of unease or dis-ease and we seem to be growing increasingly aware of the emptiness of our world culture.

When I talk to students, they often seem to give me the impression that they believe themselves not to be individually responsible for what is happening about them, and to them. They seem curiously directionless; they are drifting. A student at our universities could be forgiven for thinking that education is something that happens to him, rather than through or by him. He seems to be a disinterested observer at the education of his self — it all seems so automatic — he need make no effort, and when he does he quickly becomes tired or disillusioned and retreats.

## SERENDIPITY

by Ross Cooper

I've heard of the homilies such as an eye for an eye, tooth for a tooth, and fighting fire with fire — but I really didn't expect that anyone actually believed them, and never in my wildest expectations did I think that anyone in their right mind would actually put them into practice. Not these days, and certainly not within the confines of a university, where everyone is so level headed and logical. But lo and behold, it's been done. And by none other than the staff at Flinders University.

For some time the assessment grumble has been hotting up at this and other universities in the country. The inevitable came when the students moved in on the administration building, and in no uncertain terms carried out what is commonly known as **OCCUPATION**. No great event really, it seems to be part of the teething troubles of every university, where the staff can't reconcile themselves to the threat of students, and there is a lack of compromise. I'm tempted to draw an analogy with the riots of Attica, but I won't so forget it. Anyway this **OCCUPATION** was beginning to outlive its usefulness after about two weeks, and as the chanting grew weaker it seems that it was all but a dead issue. But there was more than what met the eye.

It seems that there were not many people on campus who should have been happy as larry, but instead were groaning with dissent. Presumably the caf ladies were ecstatic, as were the cleaners. No more cups and saucers to wash, and no more graffiti to clean off the walls. The pigs had disappeared, and good luck to them. And the rest of the staff? Well if it's anything like Monash during occupation, then all the staff at the administration centre would be out of their minds. The cretins in admin feel that they should do the "manly" thing and thus send all the women home, in case they might be raped and tortured by the mad seething dogs. So one presumes that the typists would be sniggering and weeping at the same time.

It's no wonder then, that just a few weeks ago I received a letter from "someone in admin" pleading for an occupation, cause presumably she needed a holiday. I also have it from "a reliable source" another reason why they send the women home. In the last demonstration she and a few of the gels went around and opened the windows to let a few students in. To rub salt into the wound, they realised that the average student would never think of actually trying a window, so they had to run outside and tell them. This

is the real reason why they send the women home, they are all subversives!

But believe it or not, there were some that were still unhappy... the academics. God only knows why but they were really browed off, cause the students were upsetting things. One would think that all they would want is to get rid of students, who seem to be the scourge of their lives. They hole themselves up in their offices, with set times on their doors, and really don't want to come into contact with anyone, least of all a student. All this extra time would be a blessing. Time to mentally masturbate in the ivory tower, run their shirt factories, hit the faculty club, or, obviously, give them time to plan their own little counter-demo. The devil finds work for idle minds, and it's a wonder he didn't get to the academics earlier than this.

It's easy to see that they aren't true professionals by stealing someone else's limelight, but that's academics for you. They sorted out their plan and charged. Thus taking over from students and anyone else within their path. I find it hard to go on, as I'm left speechless every time I think of the woful episode. Just who the hell do they think they are, this sort of thing just isn't done!

Why can't they go and play their own games, without swiping ours? What would happen if it was an uncontrolled epidemic, and came to Monash?

The thought of Louey "the fly" Matheson squatting his fat little arse on top of a table in the Grill Room is just a little too much. Apart from the nuisance value (who would ever use that table again), its only advantage would be that it would clear the caf in 10 seconds flat, and thus get rid of the queues.

The only real reason for the staff to act as the Charge of the Bright Brigade would be the lack of occupations. Knowing full well that by the end of two weeks the disruption would be over, and their games of snakes and ladders would have to come to an end, the staff then took up the stick and stirred up the hornet's nest in a novel way. It's just a wonder that it didn't spread to Monash in the latest occupation led by Red Bingham.

Inspired by the lofty aims of assessment, or was it thrill of being in his first occupation (thus completing his revolutionary education), Red and his band of trusty stalwarts invaded the admin last week. Three of them complete with red flag (revolution?) and what looked like a jolly roger, they looked as if they were having a

# HARDY HA HA Occupying Occupants

beaut time in their cubby house when I passed them. Fortunately Red decided that he wouldn't give Louey a heart-attack, and so kept his clothes on — this time. But a word of warning Red. If the academics find out about it next time, you may well be killed in the rush of yet another counter-occupation.

Rob Hardy.

# GUYS OR DOLLS

Musical comedy is a uniquely American idiom. Its values are those of the American dream of the laissez-faire capitalist democracy. Social and personal problems are soluble through individual effort alone, and virtue is always rewarded. Just as parliamentary democracy is understood by the majority of Westerners to be the ideal form of distribution of power, so musical comedy is understood to be the right and proper form of theatre, all else is aberration or eccentric indulgence.

The management of the cynically commercial "Total Theatre" have chosen to open their venture with "Guys and Dolls". It is loosely based on Damon Runyon's stories of New York in the Thirties, but expresses the current obsessions of capitalist society very nicely — economic instability, decadent nostalgia, the bourgeois' sneaking admiration for the vulgar, religious revival, and a romantic view of sexual relations.

The characters are the desperate urban demi-monde of gamblers, tarts and Salvation Army fanatics. Of course, everything is highly polished, so that the overwhelming fact of the Depression is ignored. The energy expended on simply maintaining a sub-culture where the members have some dignity, is misinterpreted as the energy of pure gaiety and high spirits. The men, robbed of the opportunity to participate in the capitalist power scramble, turn to gambling and a swaggering machismo to sublimate their social impotence. The women have no place in the power game anyway, they oppose gambling as continuing to the disorder of their lives and see marriage and retreat from the city as the solution. They may be mistaken but they are certainly stronger than the men; embryo matriarchs of the urban culture of poverty.

The plot is simple. Nathan Detroit runs "the oldest established permanent floating crap game in New York", but has trouble finding a venue. He finds it at last in the sewers. Adelaide, his night-club singer girlfriend, wants to marry

and get him away from the dice. She succeeds. Sky Masterson, an outrageous gambler, bets Nathan that he can persuade Sister Sarah of the Salvation Army mission to fly to Cuba for a night with him. He offers her 12 sinners for the mission in return for this favour. She accepts. Sky wins the sinners for her in Nathan's crap game, and (of course) falls in love with her. So, two rather loose nuptial knots are tied in the end, and the bourgeoisie goes home to bed, satisfied that all is well.

The production has all the weaknesses of the class it is designed to appeal to — great promises coupled with flashy incompetence adding up to inertia.

"Guys and Dolls" is one of the better musicals, full of wonderfully rhythmic music which offers great scope to performers and producer. I am delighted to be able to say that the women were marvellous; with the exception of Lir Harris as Sister Sarah. Both her singing and speaking voice are too thin, and get lost in the orchestra sound. More seriously, she has not understood the repressed sexuality that underlies the character's religious commitment, or the glowing spiritual madness of the true evangelist.

The real life and heart of the performance is Adelaide and the "Hot Box" chorus line. When they lurch

into a wonderfully vulgar tap sequence in "A Bushel And A Peck", it is evident that a spineless producer almost doesn't matter if the cast knows what sort of play it's in. Judith Roberts is very good indeed, except for the dreadful accent she has invented. It is a shame she has to play opposite the forgettable Ken Lord, who doesn't even look good. I was interested to see Ms Roberts' delicate, tongue-in-cheek handling of "Adelaide's lament" as a very gentle dig at psychosomatic symptoms of emotional distress; it could so easily have been an apology for female repression. I think I might have preferred that, it's easier to attack a frank adversary.

In "Take Back Your Mink", the "Hot Box" girls open the second act with the same unashamed crassness. Their secret is that they have nothing to lose. It is possible for them to sing "Take back your mink, take back your poils" without too many regrets. The audience thrills and giggles with nervous horror at such recklessness. In a different way the Cuban sequence is mildly shocking. Here the dancing is more explicitly sexy than the rest of the show. But its formalised elegance neutralises any threat, and anyway, they're meant to be "Foreigners".

It is ironic that the part of Big Jule, the most aggressive, powerful,

successful, bullying MALE character, is played by a woman, Marion Edward, and is by far the best characterisation in the production. The men are dreadful, even the principals. The male chorus ambles its way through "The Oldest Established etc." without any feeling for its sly irony, and they plod through the title song.

Their greatest sin of omission occurs in the crap-shooting sequence in the sewers. Not only are they engaged in an illegal activity, but whole futures hang in the balance in this scene, so one might expect a little tension, perhaps even a touch of pace. Instead, "the crapshooters dance" is insipid, a lot of leaping about on tippy-toes one beat behind the orchestra. It should be danced with heels right into the floor, and springs and leaps powered from the solar plexus. There is no imaginative use of gravity or space in this dance (for indeed, the whole of the production). The men seem to get the impulse for movement from the fingertips rather than the diaphragm. (But then, does not the bourgeois social impulse stem from what can be touched rather than what can be felt?)

Significantly, the last really lively tune is sung at the prayer meeting. "Sit Down You're Rocking the Boat". So, the sinners sit back into conversion after this last musical blow-out, and the boatload of

bourgeois sentiment paddles to the predictable finale, with the cast humming away like happy niggers, and the "brides" throwing bouquets to the audience. One aspect of this finale is indicative of the aesthetic cowardice of either the producer or the backers. Marion Edward appears in drag as a woman! Never let it be said that Total Theatre even looks as if it might support Sexual Perversion.

I would love to see this musical produced by a radical theatre with a fine sense of irony and a thorough understanding of Brechtian style. It would be a kind of vengeance for the systematic appropriation and abuse of the vigor and energy of minority groups and the working class that the bourgeoisie has practised for its own entertainment for so long. Also the music's great.

One last observation about Total Theatre. The interior and seating is a matte, unrelieved black — the non-colour that so greedily absorbs and deadens light and energy.

Christine Stanton.



# NAMIBIA Freedom or Servitude?

by David Emsden

The people of Namibia, a territory formerly known as South West Africa, are represented at the United Nations by the South West Africa People's Organization (SWAPO).

## WHY DOES SOUTH AFRICA CONTINUE TO OCCUPY NAMIBIA?

Much of Namibia is too dry for crops without irrigation — but Namibia is rich in mineral resources. Diamonds, uranium, gold, oil and other minerals are known to exist in large quantities, and these resources are exploited by South Africa and foreign companies. Namibia is the richest country in Africa if not the world as far as natural resources per head of population is concerned.

Many corporations are involved in exploiting Namibia's resources. As in South Africa they are guaranteed a vast pool of cheap labour and attractive concessional terms from the South African government.

Consolidated Diamond Mines of South West Africa — a subsidiary of DeBeers (South Africa) which is in turn a subsidiary of Harry Oppenheimer's Anglo-American Corporation, controls 90% of Namibia's diamond resources. Oil concessions, on and off shore, have been granted to Gulf Oil, Chevron Oil (a subsidiary of Standard Oil California), Shell, B.P. and DeBeers Consolidated Mines. RioTinto Zinc is mining uranium over through its subsidiary Rössing Uranium. The university council has recently deferred debate on motions by the African/Australian Association and PAC that the university sell its shares in Conzinc RioTinto of Australia (83.6% owned by RioTinto Zinc) and urge CRA to censure RTZ for its illegal operations in Namibia.

With such obvious wealth of mineral resources it is no wonder that the South African racist regime has refused to end its occupation.

## SOUTH AFRICAN RULE

The White minority, 20% of the population of Namibia, elect an eighteen member Legislative Assembly. The Assembly is directly answerable to Vorster's regime in South Africa. The Africans, 80% of the population, have no vote whatsoever. Trade unions are forbidden by law as are strikes. Recently, striking Namibians have been brutally suppressed by the South African "police".

All Namibians are subject to similar law as the Africans in South Africa, one of the most oppressive being the passbook. This must be carried at all times and be up to date. Permits must be obtained to travel outside one's residential area or area of work. Failure to produce the passbook on demand, if it is not up to date, or lacking official documents means immediate arrest and imprisonment. South Africa is also implementing its Bantustani or homelands policy in Namibia, forcing the Africans not required for industrial or rural labour into

settlements in the poorest wasteland areas.

## SWAPO

The South West African People's Organisation was formed in 1956. Originally it tried, as did the various movements in the Portuguese colonies and Zimbabwe, to gain basic human rights of self determination and independence for Namibians by peaceful means. However, as the other Liberation movements, it turned to armed struggle; in 1966 Mr Mishake Muyong, a member of SWAPO's executive tells why. "SWAPO took this decision not out of an inherent love of bloodshed, not out of the desire to chase the white man into the sea, but out of the conviction that self-determination and nationhood are universal rights which in certain extreme cases must be fought for."

The Whites in Namibia are aware of the influence and power of SWAPO as illustrated in this editorial of the Windhoek Advertiser (Jan 14, 1974) the largest (Whites) paper in Namibia.

"We have said in the past and wish to reiterate it: the SWAPO movement is not a paper tiger. It is something with teeth. It is a movement that has a following and one must be bull-headed to deny the facts. And that is the danger... They are a powerful group, igniting the flame of inspiration and action among the blacks of this Territory... These people are drawing crowds by the thousands... Not even our Prime Minister can draw 2000 people at a public meeting. They do it time and time again, and their audiences are not put off by standing in the sun, they willingly stand singing and listening... They are a force to be reckoned with."

The South African Government has long realised that SWAPO is a force to be reckoned with and consequently has and is continuing policy of ruthless oppression.

## REPRESSION

Since 1967, the South African Government has twice tried unsuccessfully to destroy the South West African People's Organisation (SWAPO) and, at the moment, they are in the midst of their third attempt.

In 1967, by using illegal retrospective legislation, S.A. arrested, convicted and imprisoned 35 of the SWAPO leaders and even killed one before his trial. This, the South Africans hoped, would shatter all resistance to their repressive inhuman regime in Namibia. Yet in 1971/72, SWAPO and the Namibian people demonstrated that they were stronger than ever by carrying out a general strike. This time S.A. dispensed with all attempts to maintain a facade of legality and imposed a state of emergency on Ovamboland which is still in force today.



They declared it an offence to, in any way, question the authority either of the Ovamboland executive or of the S.A. government and also gave any police officer the power to hold a "suspect" indefinitely until he/she had answered questions to the "satisfaction" of the police. The police then carried out a major crack-down on Namibians and officially some 2000 people were arrested. Since all information gathering was banned, it is reasonable to assume that many times that number were probably arrested and certainly harassed. This time they had tried to break SWAPO by destroying the grass-roots.

Thinking that they had broken all resistance, the South Africans then set up "elections" to choose "tribal" leaders so that they would have Namibian puppets to do their dirty work and institute a reign of terror under the guise of democracy. However, SWAPO, not broken, opposed the elections, called for a boycott and despite arrests and harassment of SWAPO members and sympathisers, Namibians completely rejected the elections — only 25% voted.

Following this, the South Africans began their third attempt to smash SWAPO and it is still going on today. This time they are trying to destroy both the leadership and the grass-roots at the same time.

## LEADERSHIP

In January and February of this year, South Africa arrested all the major leaders of SWAPO in Namibia including David Merero, the Chairman, under the Terrorism Act and have held them in total isolation ever since. Nothing is known of their whereabouts or their fate except that two SWAPO Youth Leaders, Ezriel Taapopil 20, and Joseph Kashen 21, were to have been brought to trial on 10 June but the date has been deferred to 22 July. But the South Africans have learned that SWAPO is a party which comes from the hearts of Namibians and so it cannot be destroyed by removing the leaders as a one-man's party can. SWAPO is a mass-movement and leaders can and are replaced.

## GRASS-ROOTS

In order to attack the grass-roots, a reign of terror has been

carried out in the "homelands" by the South African hand-picked puppets who were declared "elected" in 1973. Under the guise of "tribal traditions", which in fact have no basis in history, "tribal authorities" or more properly gangsters, have been seizing innocent Namibians, convicting them on the spot and publicly flogging them. In November, 1973 after much ecclesiastical and international protest, the South African Supreme Court issued an interdict provisionally banning flogging. But in March a further application for the ban to remain in effect was turned down. Since then, flogging has become a regular part of life in Namibia. The leaders' thugs, called "tribal police", have also been armed and there have been several shooting incidents. The Namibian people, however, are not beaten and in the last few weeks a mass exodus has started. Many of the refugees are joining SWAPO in neighboring countries where they find a school, hospitals and a community without fear. Many of these people are now training with SWAPO so that they may recapture their homeland in the near future. Indeed how near that future date is can be seen by the fact that South Africa has found it necessary to replace her border police with her Army.

The South Africans have not learned their lesson yet. They did not shatter SWAPO in their first two attempts and they will not smash it this time. Instead they are swelling the ranks of SWAPO. SWAPO is the voice of the Namibian people and cannot be silenced.

It is fitting to conclude with the words of Mrs Potuse Appolus, a member of SWAPO, who will be touring Australia in September at the invitation of the African Freedom Movement.

"The confrontation with South Africa over Namibia continues unabated on all fronts. Spearheaded by SWAPO the people of Namibia have continued to show their deep resolve to discontinue the wicked, criminal, immoral and illegal occupation of their territory by the regime in Pretoria. We have been herded into our homelands like cattle, deprived of our fundamental human rights and repressed in our just demands for self-determination.

SWAPO will never lessen the intensity of the struggle until the unpleasant and unacceptable face of racism, colonialism and apartheid are removed from our country.

Namibia must be FREE.  
Namibia will be FREE!!!

David Emsden

NOTE: Ms Potuse Appolus, who has been SWAPO's representative at the UN, The Organization of African Unity, and other world bodies, will tour Australia in September, at the invitation of the African Freedom Movement.

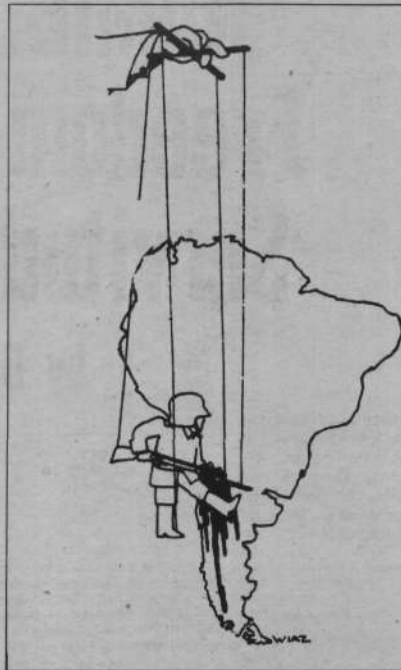
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# IF'N YER COUNTRY ACTS UP ORNERY, HOLLER FOR A MARSHALL

The recent controversy over the role of US Ambassador Marshall Green in Australia, and last week's revelations about US Central Intelligence Agency involvement in the overthrow of Chilean socialist President Salvador Allende, have focussed the spotlight on America's world-wide intelligence network.

In the last analysis this network is not crucial to the maintenance of American dominance in the world economy, since that dominance stems from less conspiratorial sources such as world market prices, trade relations, currency arrangements and foreign aid conditions. But good intelligence certainly helps, in terms of planning, flexibility and leverage, when the folks in the State Department co-ordinate the affairs of the world.

Here BILL RICHARDS gives a run-down on some of the key links in the US intelligence apparatus, and how they work.



## The National Security Council System

The blunt instrument of military invasion is still employed at times which the Washington policy makers consider appropriate — as in Vietnam and Cambodia, and Lebanon in 1958, and the Dominican Republic in 1965. But since the times of General Smedley Butler the rulers of the American Empire have evolved a highly sophisticated Washington-controlled apparatus, in order to safeguard American interests more efficiently.

The make-up of this world-wide apparatus, the **National Security Council System**, is as follows: (2).

### 1. Country Team

The US Ambassador in all countries involved economically and militarily with the United States, is the head of the 5-man **Country Team**. The other 4 members are the **Station Chief** of the CIA, the **Senior Military Officer** on station, and the local heads of the **US Information Service**, and the **Agency for International Development** — AID. The AID group includes officers from OPS, the **Office of Public Safety**, who train and arm gendarmarie and political police, and teach techniques of torture and assassination. The activities of the **OPS Advisers** have been publicised in the Costa Gavras film "State of Siege", which deals with the career of an actual OPS official, Dan Mitrone, who taught political police students from overseas countries at the **Washington Police Academy**, and set up the torture programs for political prisoners in Brazil and Uruguay.

talking papers to their senior officers in SIG, the **Senior Interdepartmental Group**, which is a master Country team made up of top men from the **State Department**, the **Defense Department**, the **US Information Agency**, AID and the CIA.

4. **National Security Council**. Members of SIG pass on all intelligence information and recommendations to the **National Security Council**, which advises the President on all intelligence matters.

5. The **"Forty Committee"** or **"Secret Forty Group"**: (3) (4) (5).

This secret interdepartmental committee controls the **National Security Council**. Its Chairman is Henry Kissinger, and it supervises the clandestine operations of the **US Intelligence Community**, and advises the President on covert intelligence (or "dirty tricks"). For example, in 1970, there was a series of meetings of the **Forty Committee** which dealt with Chile. At a meeting in June, 1970, the CIA was authorised to carry out a covert propaganda campaign against Allende \$400,000 was spent for this purpose. There was a further meeting of the **Forty Committee**

assistance should be promised in the future.

5. Companies in a position to do so should close their doors. A list of companies was provided, and it was suggested that ITT approach them as indicated.

THE MAKE-UP OF THE US INTELLIGENCE COMMUNITY AND APPARATUS (7)

The **National Security Council** and the **Forty Committee** are at the head of the intelligence community.

There are NINE separate agencies of this Community in Washington. They are:

1. CIA — The Central Intelligence Agency.

2. DIA — co-ordinating intelligence for Army, Navy, and Air Force.

3. NSA — the National Security Agency — electronic communication and surveillance.

4. INR — the State Department's **Bureau of Intelligence and Research**, which compiles information on political and economic developments abroad.

5. AEC — the Atomic Energy Commission.

6. FBI — The Federal Bureau of Investigation.

7. Air Force Intelligence.

8. Army Intelligence.

9. Navy Intelligence.

throughout the world and in Washington, involves far more than just the "overt" and "covert" CIA personnel, it becomes unnecessary to ask or argue about whether any particular American is "a member of the CIA". The upwardly progressing stages of **Country Team**, **IRG**, **SRG** and **NSC** and **Forty Committee** provide both a highly efficient intelligence network, and a variety of extremely effective ways for expressing American policies, from the formal courtesies of traditional diplomacy to the mass extermination of "pacification" programs.



## PARTICIPATION OF US AMBASSADORS

Although politically appointed Ambassadors such as Ed Clark have little real effective power in the countries to which they have been appointed, this is certainly not the case with the well-trained and widely-experienced diplomats of the **State Department**. Such men are appointed Ambassadors to countries which present an actual or potential threat to American interests, both economic and military. When these professional appointments are made, these Ambassadors work with great efficiency as heads of the **Country Teams** in the service of the Washington policy-makers of the **National Security Council** and the **Forty Committee**. Of course, what is good for Washington may be very bad for the local workers, peasants, and nationalists. The following examples show this clearly.



**Nathaniel Davis** was American Ambassador in Chile at the time of the coup in September, 1973, and the subsequent bloodbath. (8). On his staff were a number of subordinate officers who had also worked with Davis at his previous post as Ambassador to Guatemala. Here they had carried out a "pacification" program which resulted in 20,000 dead by 1971.

These officers had also obtained wide previous experience in Vietnam with the **Phoenix Program** of assassination.

The **Phoenix Program** was under the control of the present head of the CIA, William Colby, when he was Deputy Director of Plans and Operations, or the "Dirty Tricks Department". (9). Under the **Phoenix Program**, some 40,000 people were deliberately murdered between 1968 and 1971. An American officer, Captain Eugene Kotouk, has claimed that the massacre of Vietnamese women and children at Mei Lai was a deliberately planned part of the **Phoenix Program** (10).

Jesse Frank Froesch in **Playboy** July, 1970 states that the CIA drew up a blacklist for Mei Lai containing the names of up to two-thirds of the entire population. The blacklist did not overlook children, thus the American soliders were merely following the CIA **Phoenix** directives by carrying out the massacre.

**John Peurifoy**, while US Ambassador to Greece, was in virtual control of the country. He built up the Right Wing government of Karamanlis, who has recently been returned to power in Greece, and he also established the **KYP**, the so-called Greek Security Service, which is in fact a loyal branch of the CIA. So great is American power in Greece that the CIA agent, Colonel Papadopolous, was made President of Greece after the American organized coup in 1967. (11) (12) (13).



Peurifoy was posted from Greece to Guatemala in 1953, where he organized the coup against the progressive Arbenz regime, which was nationalising the American-owned United Fruit Company. The Watergate bugger, E. Howard Hunt was another member of the Guatemala coup team. (14) (15) (16) (17).

In 1954, Peurifoy took over the post of Ambassador to Thailand from William Donovan, former Director of the OSS, the precursor of the CIA. Prince Sihanouk of Cambodia states that at this time an economic blockade was clamped on Cambodia from South Vietnam and Thailand, while planes based in these countries intruded deeply into Cambodian air space. In addition CIA-financed mercenaries made



about Chile soon after Allende was elected President in September, 1970. Subsequent to this meeting, the Director of the **Latin American Department** of the CIA, William Broe, on the 29th September, called upon Vice President Gerry of ITT, and put forward a proposal for provoking economic and political chaos in Chile, with the purpose of destroying the Socialist Allende government.

Broe, on behalf of his CIA bosses, whom he called "the people upstairs" proposes that the CIA, together with ITT and other major American firms, should produce economic instability in Chile by means of a **five point economic sabotage plan**. (6).

1. Banks should not renew credits or should delay in doing so.

2. Companies should drag their feet in sending money, in making deliveries, in shipping spare parts, etc.

3. Pressure should be applied to savings and loan companies to shut their doors, thereby creating stronger pressure.

4. All technical help should be withdrawn, and no technical



## The United States Intelligence Board — USIB

At a higher level, the **United States Intelligence Board** includes representatives of all these 9 agencies, as well as the Treasury, which controls the Secret Service. The USIB is headed by the Director of the CIA, at present William Colby, of whom more later. The USIB comes under the control of the **National Security Council** and the immensely powerful **Forty Committee**. Since the Director of the CIA is chairman of the USIB, and a member of the NSC and the **Forty Committee**, and since he is also Director of Central Intelligence, at the head of the intelligence community, he is one of the most powerful men in the US Government, and hence in the world.

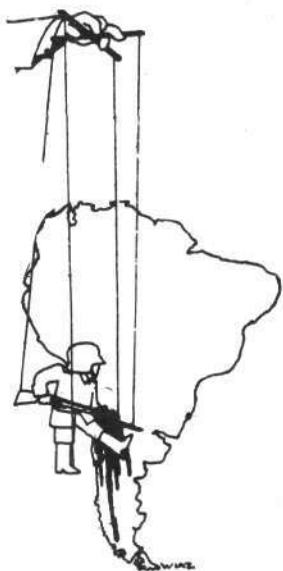
When it is understood from the above information that the organisational apparatus of the US intelligence network, both



## 2. Interdepartmental Regional Group

After conferences on important issues, all five members of one **Country Team** pass information in the form of problem digests or "talking papers" to their respective senior officers in a higher echelon body in Washington, which is called the **Interdepartmental Regional Group**. In turn, they receive instructions for local action. Each IRG specialises in a specific area, such as South East Asia or Africa and its purpose is to control and co-ordinate all the activities of all Country Teams in the Region.

3. **Senior Interdepartmental Group**. The members of all IRGs send



commando raids into Cambodia. (18).

Loy Henderson was the US Ambassador in Iran at the time of the American-controlled coup of 1953. (20). Less than a week before the overthrow of the government of the oil-nationalising premier, Mossadegh, there was a secret meeting in Switzerland between Henderson, Mossadegh's exiled enemy Princess Ashraf, the sister of the Shah, and Allan Dulles, the Director of the CIA. Also actively involved in the coup were General Schwarzkopf of the CIA, who had trained the Shah's police troops between 1942 and 1948; Kermit Roosevelt of the CIA who organized the rioting mobs; and Major General Stewart, the head of the US Military Assistance Mission, who supplied the Iranian Army with large amounts of arms, equipment, and supplies when the coup was about to collapse, and thus assured the overthrow of "a government unfriendly to the United States", as he later testified to the House Foreign Affairs Committee (21).

AMBASSADOR MARSHALL GREEN

Marshall Green (22) (23) (24) (25) (26) has not only held many high diplomatic posts overseas, but also very responsible positions at home in Washington, where he has been influential in the higher levels of the State Department and the intelligence community. He has been Chairman of the Interdepartmental Regional Group for Southeast Asia, Assistant Secretary of State for Asian and Pacific Affairs, and a member of Kissinger's Special Action Group, (another name for the Forty Committee?). It is also claimed that he has been a longtime consultant for the Georgetown "think-tank" or Centre for Strategic and International

Studies. (27). During the period between 1963-65 in Washington, as David McLean recently pointed out in *Nation Review*, Green "appears in the Pentagon Papers as an active participant in alleged conspiracy and deception to perpetrate the supreme crime of launching a war of aggression". (28).

Before this period in Washington, Green was Minister Counsellor to the US Ambassador in South Korea. When he was appointed Ambassador to Indonesia in June 1965, at a time when Sukarno was moving towards nationalising the oil industry, Green brought with him, according to David Ransom, (29) "the reputation of having master-minded the student overthrow of Syngman Rhee in Korea and sparking rumors that his purpose in Djakarta was to do the same there". It is significant that old manuals on student organizing in both Korean and English were distributed to the top leaders of the Indonesian Action Command (KAMI). Many of these student leaders had been entertained lavishly by the Americans, and they also organized the Moslem youth groups that led much of the subsequent butchering of between half a million and a million people.

The Americans had made many other thorough preparations for such a "contingency". By 1965 some 4000 high-ranking Indonesian officers had received Counter-insurgency training at the Green Beret school of Fort Bragg, as well as more conventional military training at Fort Leavenworth. And in the Philippines and Malaya, the Mobile Brigades of the Military Police were also trained and equipped. When the coup took place in 1965, all this training was put to effective, bloody use.

1. *The Country Team*, by Robin Moore; Mayflower Paperback, 1970. 2. *The Real Case Against Green — The Man Who Didn't Come In From The Cold*, by David McLean; *Nation Review*, July 5-11, 1974. 3. *Refugee and Humanitarian Problems in Chile* — US Senate, September, 1973. 4. *The Sovereign State — The Secret History of ITC*, by Anthony Sampson; Hodder and Staughton 1973. 5. *Independence Voice* July 1974, No 9. 6. *Subversion in Chile: a Case Study in US Corporate Intrigue in the Third World* — ITT-CIA; Spokesman Books, 1972. 7. *The US Intelligence Apparatus*, by Nancy Stein; in the US Military Apparatus, NACLA Handbook, 1972. 8. *Chile — The Story Behind the Coup*; NACLA's Latin America & Empire Report, Vol VII, No 8 October, 1973. 9. *New CIA Boss is Past Master of Dirty Business*, from Richard L'Estrange in *New York*, Sunday Telegraph, 8 July, 1973. 10. *Standard Operating Procedure*, James Simon Kimen; Avon Books, 1971. 11. *Democracy at Gunpoint* — The Greek Front, Andreas Papandreu; Pelican, 1973. 12. *A Piece of Truth*, Amalius Fleming; Jonathan Cape, London, 1972. 13. *The Greek Tragedy*, Constantine Tsooukalas; Penguin Books, 1969. 14. *Guatemala — Another Vietnam?* Thomas and Marjorie Melville; Penguin, 1971. 15. *Chile — The Story Behind the Coup*, p. 13. 16. *The Military-Industrial Complex*, Sidney Lens; Kahn & Averill, 1971. 17. *The Invisible Government*, David Wise & Thomas B. Ross; Mayflower Paperback, 1968. 18. *My War With the CIA*, Norodom Sihanouk and Wilfred Burchett; Penguin, 1973. 19. *Iran — The New Imperialism in Action*, Bahman Nirumand; Monthly Review Press, 1969. 20. *The Invisible Government*, 21. *Military — Industrial Complex*, p. 85-6. 22. *Job for Ambassador Green: Curbing the Nixon-Whitlam personality clash*, Max Suich; *National Times*, June 4-9, 1973. 23. *Marshall Green has no Invitation — or Message — for Gough Whitlam*, Fren Brenchley; *National Times*, June 18-23, 1973. 24. *Marshall Green Goes to the Country*, Peter Britton; *Digger*, June 18-July 4, 1974. 25. *What will the Butcher Leave Behind? — Coupmaster to Quit Australia*, *The Digger*, January 13-February 16, 1974. 26. *Green is Hatchetman*, *Independence Voice*, July 1974. 27. *The Centre for Strategic and International Studies*, Brian McKinley, *National U*, August, 1973. 28. *The Real Case Against Green*, 29. *The Berkeley Mafia and the Indonesian Massacre*, David Ransom; Ramparts, October, 1970.



## STILL MORE LETTERS Assessing Oppression

Dear Editor,

The campaign against the current oppressive assessment situation has come to an important point - the point of taking direct action against the normal workings of the university. This has proved necessary in order to open the way for some meaningful negotiations from which change can come. The MAS proposals (see new section) have been rejected or ignored wholesale by significant academics and bureaucrats of this university. The history of stalling arrogance and deceit which has characterised staff response to student feelings of assessment will continue unless students make a dramatic move now.

The Wednesday forum opened the eyes of many ordinary students who thought the current situation was somehow accidental and would be rectified "through the right channels". It also exposed the 'bureau-gods' who run this university as merely people and not particularly great types at that. The Vice-Chancellor has advised students to "go through the departments" knowing full well that the history of student initiatives has been nothing but frustration at the hands of his loyal henchmen. For example in 1972 ALL (800) students in Politics 191 signed a petition seeking an alternative to exams. This itself was only made possible by students disrupting lectures. Rufus Davis refused to even allow first year assessment to be raised in a departmental meeting that year (it was near the end). When the issue was finally raised early the next year (73) progressive moves were beaten and status quo remained (despite unanimous signing of a petition). This example may seem extreme but it is quite typical of the situation which exists in departments.

The academics and bureaucrats have set up this university as they would like it. They have set up an assessment structure like that in which they succeeded and which radiates their position as more-than-human academics. The underlying assumptions of this structure is competition and elitism. Competition allows a mass of students to be ranked in hierarchical order in terms of some skill and by implication as human beings. This ranking is a ranking for our artificially divided (rich-poor, good at school-poor at school) society. To attack assessment is to attack competition and to work for co-operation between people toward learning and common goals. The end of assessment would mean the end of a society where some are fulfilled by work and most (including many graduates) are frustrated.

The reactionaries have dismissed the strain and dehumanisation of the current situation as necessary product of the university. They would not like to see a university devoted to learning through mutual and equal interaction which worked for the betterment of all not just a select few from Toorak. A university of this kind would have no place for them, at least not in the superior status form they have now.

The reforms being proposed by the students would go far toward humanizing the student-student and student-staff relationship making possible real learning rather than

the gulping and vomiting of abstracted facts. This has been shown in the isolated cases where reform has come about e.g. Women's Studies, Sociology of Education. The academic standard achieved (by the old criteria) is also often much higher in a reformed situation because of the real involvement of students in their work.

The university is trying to convey the impression (through timetables out early etc) that NOTHING can stop the mighty wheels of November exams rolling. This is despite the usual assessment campaign which "came too late". However things are different this year. Direct action of some or many sorts is now almost a certainty. If enough students became involved actively in this direct action things can be changed THIS YEAR. How will admin run their exams if students occupy the printing press in admin, take it apart and refuse to give it back until changes are made? How will the university run its exams if there is a "conditional exam boycott" (see broadsheets) and exams are picketed? How will admin run at all if the telephone exchange is occupied (taken apart?) key items are removed like file cabinets, toilet doors, office doors (strip J.A.L.'s office clean?)? As you can see there are millions of ways of applying pressure if students are active and united in the pursuit of change.

One thing is clear from our experience and experiences on many campuses, the reactionary autocratic bureaucrats and academics who hold the balance of power will not give us real reform until they absolutely have to.

Tom Freeman.

## Against the Grain

Dear Comrade,

For all too long people concerned with the need for a revolutionary transformation of Australian society have been discussing the task of composing a comprehensive analysis of its functioning which could serve as a foundation for practical activity. Yet we have not got beyond discussion; the work itself has still to begin.

To this end a group here in Melbourne is establishing a journal, under title "Against the Grain". Our intention is to contribute to the foundation and maintenance of a tradition of critical scholarship, of studies which both analyse the workings of society and elaborate the potential for change contained within it.

We see its role as educational, rather than agitational or propagandist, seeking to provide a body of research which will stand behind any individual confrontation with the ideological structures of the present social order, and also to create a forum for discussion of the conceptual tools required for our task. The latter involves analysing the limitations and conservative bias of the social theory implicit in existing work, and considering the challenges to such theory which have been developed more fully overseas.

In this endeavour we see a need to employ all the compartments into which our learning process has been divided, both in schools and tertiary institutions. Only in this

way can we hope to construct a model of the functioning of society in the totality of its forms, and within the dynamics of its development.

We expect that most of our work will centre around existing educational institutions at first, if only because the cleavage between such institutions and everyday life leaves little hope of challenge on theoretical terms from elsewhere. But we realise that if we are to be successful this cleavage must be overcome, and we seek contributions and support from all groups and individuals who share our aims.

In fact a major part of our task is to establish a network of contact between all those engaged in such research, on a national basis. Given the enormity of the task at hand, and the impossibility of comprehending the totality in the work of an individual, it is necessary that we constitute a cohesive bloc within the ideological arena. (As part of this we hope, at least in Melbourne, to establish organised study groups).

But to return to the journal. Our present conception is that it should consist of:

- o Substantial analyses of Australian society and articles on theory.
- o Short notes, either of factual material relating to themes under discussion, or on theoretical problems.
- o Information on research in progress.
- o Bibliographical contributions.
- o Reviews.
- o Listings of groups, meetings, sources, and other such material.

While it is in no way intended that the contents will be determined by immediate issues, at some points we will take up current issues, taking them beyond their immediate context to enable discussion of the basic social contradictions from which they originate, and their potential for development towards a socialist society. Thus our first issue will be largely concerned with the present crisis in education, attempting to analyse and develop the issues involved—assessment, education, attempting to analyse and develop the issues involved—assessment, education and social mobility, and formal structures of education — within the context of an ongoing critique of Australian society.

We have certain themes in mind for later numbers, though only provisionally till we have seen the responses to this initiative: urbanisation and its implications, forms of cultural domination, "deviant" groups and social consensus, women's roles, immigration and racism; always with the intention of publishing thoroughly researched studies which challenge not only the conclusions, but as well the assumptions of existing work.

The journal is to appear quarterly, with a first issue before the end of October and another early in the new year. For this reason it is imperative that firm contact be established as quickly as possible, and particularly that any material for the first number arrive within a matter of weeks. Thus, if you can provide indications of possible outlets for distribution (or better still, definite commitments), of groups or individuals interested, or any other information or comments, we would appreciate an immediate reply.

Anyone who is interested can contact us either through Box 445, Prahran, 3181, or ring Judy Smart 26 4774, or Chris Majewski Monash, ext 2185.

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# JACK HIBBERD

Jack Hibberd is fast becoming one of Australia's best known playwrights, being recognised for plays like "Stretch of The Imagination", "Dimboola", "White with Wine Wheels", "Who", "Captain Midnight VC" and more recently "Peggy Sue".

He is a fully qualified doctor, but gave up his practice last year as a result of an Arts Council grant. He began writing poetry at University "nothing interesting — all pretty appalling" and was encouraged by David Kendall to write a play "and I thought alright, I'll have a bash". His first play "White with Wire Wheels" came out in 1967 and since then he has become increasingly involved with the medium, not only as a playwright, but as director and also a member of the Pram Factory Co-operative.

He was interviewed for *Lot's Wife* by ANDREW KNIGHT and JOHN ALSOP.

I found theatre a medium I can work in with some facility. Since I've got in the grip of the theatre, I've got less interested in cinema (I used to be a "fimie" at University, and right through the '60's) and though I occasionally go to it, I've stopped writing for it. I'm not sure whether I'll be writing the screenplay for *Dimboola* or not, I'm in two minds about that but if I do it, I'd like to expand it into a film about a small town. The wedding reception would be 1/5 or 1/6 of it. It would be a sort of bucolic comedy involving a whole town in the countryside. You couldn't get a reasonable film out of just the wedding reception. The actual play is opening mid-October in London and in Los Angeles.

Does it worry you that your name will be only synonymous with "Dimboola"?

Yes, it does a bit. It's become a bit of an ogre. I'm quite proud of the idea, but it seems to have taken over. There are plays I'd like to be remembered for more — "A Stretch of the Imagination", "Who", "White with Wire Wheels" even "Captain Midnight, VC". But for a few years anyway I'm going to be synonymous with "Dimboola".

What do you see as the prime role of the Pram Factory?

I don't know whether it has a prime role because of the nature of the place. As you know, it's a collective — there's a real diversity of aims and ideas within it, but generally, it's concerned very much with the development of original Australian drama. It's also concerned with a theatre of ideas to a certain extent — with a left wing orientation. Also, with taking theatre out into the community — especially to socially and culturally deprived areas. One of its aims would be to foster more experimental work in the theatre.

How long can it remain a collective entity?

Well I think it's rather stable now and could exist for a fair while. If it did, it would be rather unique.

Can you ever see the Pram Factory becoming, "an establishment theatre"?

I can't see it because of the dialogues and the arguments that go on all the time inside the group. It would be pretty impossible for one or two people to seize power. If that did happen you would get stagnation and perhaps "Establishment". I'm not saying that in anyway we're radically perfect; we do some pretty banal stuff, might even be rash. But I think we pop up with really original stuff though, which is quite different from the mainstream of Australian theatre.

How accessible is the Pram Factory to outside playwrights?

This year it's becoming a bit more I suppose. The next play we're doing is a play that just came to us in the mail, from a prisoner who is in jail at Wacol prison in Queensland — Michael Burns. His first play came along and we were a big ambiguous about doing it and then his second play came along called "A River Jordan" which we liked a lot... I think it's accessible but we just don't seem to get that many good scripts.

How many people are involved with the collective?

Forty-five... about. It's really quite big.

That could become unwieldy?

Yeah — but we've expanded a lot over the last 6-9 months.

We're doing a lot of community theatre so we've taken on a lot of new people to cope with these expansions. The whole principle of the collective is a "self-managing collective" so if you work there you belong to it. However if over a certain period of time you're not significantly involved, or don't attend 4 consecutive monthly meetings, then your membership lapses. So the people who are working and interested manage the place — and if you're not working or interested you drop out. So it makes it organically viable.

What sort of theatre is the Pram taking out to the community?

Well we've done two shows this year. Last year we did a short play of mine called "One of Nature's Gentlemen" which was toured very successfully around Tasmania and factories. This year we got about \$15,000 from the Federal Government to do community theatre. We built up a "sport show" which was both a celebration of sports and a critique of the exploitation involved with it. That was toured around hospitals, factories, prisons and shopping centres.

The stuff we do is in a very popular vein — a lot of vaudeville, music hall, very physical and very colorful and hardly any sets or props. We try to make it very vivid as well as express how we feel about important things. So it's really accessible for the broad spread of the population and especially for people who have never seen theatre before.

Another thing we're doing now is a migrant show. It's a multilingual program designed to tour around factories — It's touring at the present time. We've also done "pensioner's theatre" on Fridays down at the community centre.

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In your plays, "Who", "White with Wire Wheels" and in particular "Peggy Sue" you continually attack the Australian male. How valid do you believe your critique is?

Well it's obviously very strong in "Peggy Sue" but not so much in "White with Wire Wheels" — there's certainly a critique of the men and the "male bonding" in that, but they're seen in the play as rather witless. I mean it's not a really harsh critique of them.

I don't see it in "Who" at all. I see them as being trapped rather pathetically in a mateship jungle so there's no overt criticism of males in that play. There's horrible violence — but the play is more abstract than the others; so you couldn't lay any social critique on it. You could say by implication that our society of our males are bad, but you're stretching it a bit because it's abstract (though very concrete at the same time). It's more about friendship; the worries of friendship — your best friends are your best enemies in many ways.

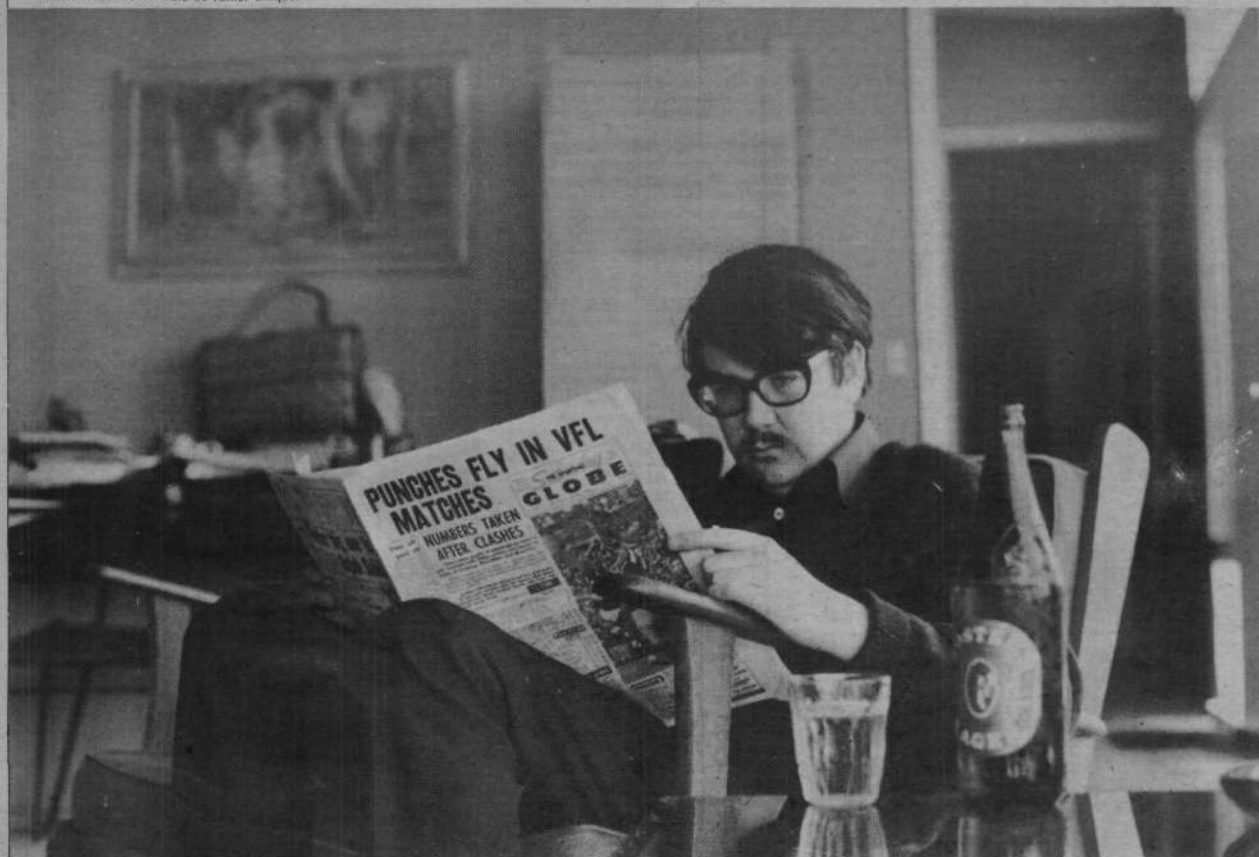
Certainly in "Peggy Sue" there's a much more specific and perhaps overscarifying criticism of males; though the production here (the Pram Factory) made it more black and white than I would have liked it — men were totally evil — and women were absolute victims and that was an over-naturalistic production. I would have liked it more heightened and stylized, perhaps even a slightly more absurdist show — they didn't quite get that.

Are you worried that these male figures may become stereotypes?

Oh yes, and I think that in some of the plays they are stereotyped. What's happened in a lot of the recent Australian drama is that playwrights have deliberately worked with stereotypes. They've deserted traditional drama in the sense that they don't have a fully rounded deeply examined character; also they've deserted traditional forms to some extent. This isn't necessarily a shortcomings. The playwrights are dealing with the society than the individual. So if you look for things about the individual, you're asking the wrong questions in a way, you're saying: "What's the play trying to say dramatically about society?" and not "What comes out of this play in terms of what is society?". It's not the individual richness or the psychological jungle of an individual — it's the societal jungle. The danger with this type of play is that you can "tip over" into simplifications.

I've popped all over the place — a bit — a play like "Stretch of the Imagination" is not in that mould at all — and I don't think "Who" is in a way. "Captain Midnight, VC" is certainly, but in a much richer way than any of the others I've done. I've used some very theatrical Brechtian stuff — a lot of music hall and really gross satire and cruelty. Actually you can say much of Brechtian theatre works in stereotypes (though very rich stereotypes saying incredible things).

A lot of things have happened since the 50's in Australian society. Whatever culture we have in the society has become





much more secure and real to the individual, and this has been reflected in the playwriting in the late 60's and early 70's....

I personally don't give a damn about success overseas and I know a lot of other playwrights don't (some of them might) but in general they're not going overseas to have "a crack" at the big time; they're going to stay in Australia. That's a very different phenomenon from 10 or 15 years ago where as soon as a writer had a success they were off on the next boat to London.

*There seems now to be not only an acceptance but also a certain commercial viability about insulting a society.*

I think that's always been on. Barry Humphries has been insulting society for the last 15 years and the middle classes have liked to be lacerated. I've always felt that Barry Humphries indulged his audiences and made them feel superior to the characters he was satirising; which is something I've always found quite offensive about Barry Humphries. I feel that, though not with all his characters, but with a lot of his sketches, you get a sense that the middle class audiences are made to feel slightly superior. Even given that it's all in a satirical mode, it's still there and I think that's a danger with some of the plays around too.

*In that same sense, some of your plays, for example "Peggy Sue" would seem to knock a group or a type of people not attracted to venues like the Pram Factory. Are you frightened your plays may become purifying rites to the already converted?*

I don't think so. The sort of audiences we got (for *Peggy Sue*) seemed fairly ordinary middle suburban audiences — quite strange in fact. There was a certain amount of identification with the more buoyant males in it (just from judging and talking with the audience). So I wasn't speaking to the already converted (strangely enough).

We did a census at the Pram last year and found that the audience composition changes from show to show — we've got a very small continuum of faithful followers about 15%-20% at the highest.

There was a lot of criticism of "*Peggy Sue*" especially from Women's Liberation. It wasn't the sort of play they wanted. They wanted a play that was a much more positive statement: both in terms of what the women did, and perhaps a utopian view of how women should be. However I wrote what I think is a rather bleak play, set back, saying more or less how bloody difficult it was and still is in the inner suburbs, for women. It was a play that offered some hope but the main thing was that it is incredibly difficult to change ossified social forces. But they didn't like that, they wanted another play where women were liberated, positive and on top. Maybe that's another play but I just felt the other thing was much more worthwhile saying.

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I don't really think in terms of working specifically with stereotypes. Some plays come along that are like that, but then I will tend to ricochet off a bit and I think my next play will be totally different to "*Peggy Sue*". I nearly always go from one extreme to the other: I'll write a play that will be socially concerned and then I'll write one about a group of individuals in a much more absurdist mode.

A play like "*Stretch of the Imagination*" was probably the most daring thing I've done: having one man on stage for two hours and not just a monologue but having him really creating other people on stage i.e. the spectral figures of his imagination — figures that become very real for him on stage. Similarly in "*Peggy Sue*" I did things (which didn't really come out in the last production) — like the new way of telling a simple story by using three women sharing the same experience.

The use of music in it (which I worked on for four months) was a new way of utilising it in theatre; at times it was emotionally supportive, other times it cut directly against what was happening thus commenting on it and at other times the music itself was sent up. So the use of music changed all the way through the play. I'm usually always trying to push things expressively and formally into new areas. Sometimes this may take me into the realm of stereotype and other times it mightn't.

*Is it through these new expressive formats that you would distinguish your own work?*

Well I'd say I was more concerned with pushing theatre into new areas of expression. Not consciously — that's what excites me. If I get an idea and it's formally new, I get excited by it. If it's formally uninteresting I will drop it. At the same time other things have to fire me, like an interesting character. I think John Romeril's similar in that sense too. John's very unique. He has a style of theatre which he sticks to all the time. It in itself is quite unique and there is nothing like it in Australia.

*Do you think these new areas of experimentation will assist portrayals of political, sociological and historical areas.*

Yes, I think society changes all the time and contemporary civilisation is radically different than it was 10 years ago and therefore I think the plays have to be different. In many ways the bulk of theatre (all over the world but particularly in Australia) is "expressively" behind. The forms that a lot of the theatres and playwrights are using, are outdated. I think to really get heightened expression you have to use new forms and that only happening to a limited extent in this country. There's still a mainstream of theatre that's pretty blood conservative.

*Is any of this type of experimentation filtering back into big theatres, for example Peter Kenna's play "Hard God"?*

Yes. He certainly wouldn't have done that in the 50's, so there certainly has been an influence on him. But in general I'd say the influence was minimal. There's no real bloody knowledge of what has happened in Australian theatre this century. I find a lot of theatre in this country stands as irrelevant cultural monuments. One of the worst aspects of theatre here is that it's pseudo English. There's a whole style of acting and production in this country which is thought to be good; that is elocutionary, physically stagnant and pseudo English. To me, most of it bears no organic relationship to our society or culture — it's poisonous.

*It can go the other way though, overboard into Chippis Rafferty and the sunniest country.*

Certainly you do get a lot of the "Chippis Rafferty syndrome", but I think you've got to fight for what is essentially Australian drama. Theatre is the most communal of the arts. It's the art which really does require an organic relationship with its own society. A play is ultimately involved with its audience; its living, present, real and I think it requires a direct, open and living relationship with its particular culture. I think all theatre movements have grown this way. I mean Elizabethan theatre didn't derive out of concern for universal themes, it derived out of very specific concerns and needs — communal needs in Elizabethan society and that's what's got to happen in Australian drama.

*I'd say about 95% of Australian drama was a wart on our continent.*

*What particular needs then, do you see yourself as addressing?*

Well that's about impossible to answer. My plays hop all over the place. But generally that theatre is much more powerful if it deals with your own experience. Theatre works in terms of images of society and images of individuals and so at a very important level theatre is very personal. What's more personal than your own experience and society?

*Can you ever see Australia coming to the stage where Jack Hibberd's name will be connected with Her Majesty's or the Princess Theatre?*

Well apart from *Dimboola*, I don't think I've written any play with a great commercial future. No commercial theatre would touch "*Peggy Sue*" with a long cable. The next thing I am writing are 12 songs for a woman, with a cabaret orchestra. I'm working with a composer. Most of them are very bleak and depressing and rather scarifying. So the next thing coming up certainly won't go on at Her Majesty's.

*How do you feel about directing your own plays?*

I like it, and I like directing, though I haven't done much outside my own plays. I did "*Who*" for the Perth Festival 1970, "*Customs and Excise*" at La Mama and University and also three productions of "*Stretch*...". It certainly has its problems. I think since "*Stretch*" I've learnt a lot about directing my own plays. It's good working and directing at a place like the Pram Factory because the actors are articulate and they work by a means of dialogues with the director and amongst themselves. There's not that hierarchical thing as at your "normal" theatre. It's a co-operative venture, which is a help especially for the writer who has to get some sort of objectivity. I found I could do that with "*Stretch*", especially with the second production which was a radical reinterpretation of the play from a directorial point of view. I could have directed "*Peggy Sue*" but I didn't. I don't say "I'm going to direct every first play I've done". I'm very interested in directing not because I'm a writer but because I'm interested in theatre. In fact I'm directing Barry Oakley's next play "*Bedfellows*" in January.

*Speaking about Barry Oakley, we did an interview with him where he criticised a Lot's review which called "Peggy Sue" propaganda. He claims theatre exceed "propaganda". Would you agree that art is propaganda?*

Well I don't agree that art is propaganda. It can be propaganda but to say art is propaganda I wouldn't agree with at all. A lot of street theatre is pure propaganda, and some of our community theatre has propagandist overtones but they're primarily entertainment. They have to penetrate the community and work. I think the notion of a play as a dramatic entity that's working as a coherent and organised piece of theatre is incompatible with "Propaganda". Plays are essentially open structured and that differentiates them from novels and poetry. A play is so constructed that it can be performed, produced in many different ways and still have a basic authenticity. The nature of the open structure is that you can't have a tight set of ideas codified and transmitted with just one specific set of meanings. I mean that's anti theatre in a sense. Theatre is protean, it's mercurial, it's flexible, it takes on many shapes and meanings in one play. The sum meaning is the total of its potential productions. So you can't see a play as a literary text, you can only see it in its potentials. So I think propaganda and theatre are incompatible.

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Generally English departments don't understand theatre. They don't understand the practice and the nature of theatre. They tend to look at plays as literary texts and that can lead to gross misunderstandings. I often get kids coming along doing an essay or an honors thesis in Australian drama and I rather like talking to them; because I can tackle them about bloody theatre. A lot of them just haven't seen that much theatre and they tend to regard the practice of theatre as an abortion, which destroys the sacrosanct nature of the text.





**RICK WAKEMAN**  
**JOURNEY TO THE CENTER OF THE EARTH**  
(Rick Wakeman)  
(A&M, SP-3621)

Review copy supplied by: Euphoria Records

Ever since that great rock split of the late '60's, when the over-emotional fervor of the "mania" rock scene, having run its course, began to diminish, the what was then psychedelic off-shoot has settled down to more serious musical pursuits in preference to the orgasm-inciting (but now climacteric) effervescence of its mainstream relative.

As a result, certain figures have begun to appear who are not so much screamed at or masturbated over as venerated for their sheer musical genius. Personality and/or sexual projection are simply of no consequence in these "higher" realms of musical activity. The orgasm is an inner spiritual one.

Rick Wakeman probably stands at or near the apex of this small clique. His contribution to the music of YES is unquestionable, and THE SIX WIVES OF HENRY VIII has been widely praised and is a standard item in the record collections of trendies and heads alike. Fortunately, Wakeman's connection with what society would label as the insidious hippie element, combined with the energy he projects as a genuine product of the 70's, has spared his music from the ignominy of being dragged down to the depths of elitist high culture in view of its classical qualities.

JOURNEY TO THE CENTER OF THE EARTH introduces an even greater depth of seriousness to Rick Wakeman's music; that is, the recognition and application of the inherent energy of live orchestral music, a recognition no doubt gained from his many years of classical training. And this album generally is an attempt at a true synthesis of rock and classical styles rather than an injection of orchestral music into rock patterns (or vice-versa) as practised on albums like the Moody Blues' DAYS OF FUTURE PASSED or Deep Purple's LIVE AT THE ROYAL ALBERT HALL.

Wakeman takes the orchestra on its own terms and writes for this synthesis rather than simply for a combination, be it smooth (as in the Moody Blues) or clumsy (Deep Purple). He is not attempting to infuse easily recognisable classical styles into his music but uses the facilities offered by the vast range of the orchestral make-up to create a brand of music which is totally individual as a composition.

The music as such will stand the test of time, but is clearly a product of its own time and therefore acceptable to it. It has all the energy and strength of 70's music and excites a truly contemporary response. For this reason, it is quite conceivable that Rick Wakeman will emerge in time to be seen as the first truly "classical" musician to arise from the post-60's stability following the turmoil and adolescent development of the 60's.

The album shows Wakeman's great ability at translating the written word into the musical note. This perhaps explains the choice of Jules Verne's book as a theme around which to write music, as it offers so many opportunities to someone as imaginative as Wakeman to translate, holus bolus, his response from reading the book into musical expression. The magnificence of the vast subterranean sea, the bitter fight between the giant prehistoric sea creatures, the incredible energy of the storm, are all captured au naturel from the pages of the book and translated emotionally unmailed onto the vinyl.

Which presents, unfortunately, an inevitable problem of continuity and substance in the basic storyline. Because those particular scenes which inspire expression are the most colorful and vividly imaginative episodes of Verne's writing, it is they which form the core of the musical composition, since they give the most scope to the composer. As a result, the rest of the "story" suffers, especially one as packed as Verne's original. The people involved in this journey become no more than superficial pillars upon which the natural sequences of the tale take place, never more than catalysts which bring about the spectacular situations in which the forces of the natural world (or underworld, as it were) operate and can thus be translated into music.

The use of a narrator is a fascinating addition to music of this nature, although it shows up the inability of music to provide its own continuity of narrative. It is, however, used quite discreetly and has its own quality in the often beautiful prosody of the text. But I can easily imagine dozens of dark, smoky rooms around Melbourne this very minute buzzing to the sound of excited argument over whether the narration really is necessary on top of the singing (itself quite visually descriptive) and the basic musical foundation, and even whether the story-line as such is of any real importance in an appreciation of the album. Which is a fair comment. It just boils down to whether you like stories or not.

The singing — and the songs are surprisingly good for a composer one normally doesn't associate with singing-type music — is a little wonky at times, wavering in some cases around the notes without really hitting them directly. But it is generally smooth and a well-balanced part of the entirety of the music. The effect of the female choir in a large hall, as soaring as it is in its live state, is also well preserved in the recording.

Wakeman as usual displays his utter mastery of the keyboard and his wide-ranging applications of it. The synthesizer at times sounds a bit like a squeezed fart or a stray mosquito casually passing past a microphone, and doesn't have the same depth of sound as on THE SIX WIVES OF HENRY VIII. But it is nevertheless used with a discipline that does not over-expose it for its own sake; it is used where appropriate rather than wherever possible. Or as they say in showbiz: "If the moog fits, air it."

Reviewed by Al Webb.



**HARD ROPE AND SILKEN TWINE**  
**Incredible String Band**  
Island L. 35150

The Incredible String Band is a six-piece group, that plays the similar style of music as Steeleye Span and Fairport Convention. Their style of music is a form of medieval English folk rock featuring heavy bass, strings and violins. Hard Rope and Silken Twine is their eleventh album, and shows signs of being more commercial than their previous albums, as it is more electric. The vocals have that distinctive English folk feel which I really enjoy listening to. Some of the tracks are excellent, and these I shall briefly mention.

"Master of Islands" is a very good song, with broad orchestration and that English feeling in the vocals. As the first track on the album it leaves a very favorable impression. "Ithkoth" which takes up the whole second side is an interesting song which varies tempo and feeling changes, electric and then acoustic, and makes it easy on the ear.

The best track on the album is "Dumb Kate" recorded live at Ox-

ford, has that country foot-tapping feel, accentuated by the violin, and the manner in which it is sung. I really enjoyed this track, in fact I have played it many more times than any other song on the album. Altogether a good album, well worth a listen.

Reviewed by Bagot.



**BAD COMPANY**  
Island L. 35187  
ILPS 9279  
BAD COMPANY

Bad Company is a four-piece English band, formed from the remnants of that third class group "Free" (I'm not knocking Free as I really like them, but musically they were just backward). There is Paul Rodgers on vocals and Simon Kirke on drums, who are from Free, (also Paul Kossoff, Free's guitarist had just released a solo album). The other members of Bad Company are Mick Ralphs lead guitar, ex Mott the Hoople and Buz Burrell on bass.

The overall feeling of the album, is really good, with some very bright tracks on it, but unfortunately, it lacks the excitement and musical orgasm of groups such as Led Zeppelin, Focus, etc. It is a well above the ordinary run of the mill album, but it still lacks excitement.

Paul Rodgers vocal work has improved immensely since the time Free broke up. He has much more dominance and range, in fact this is the highlight of the album. Mick Ralphs' guitar work is quite good, as is Paul Kirke's drumming and Boz Burrell's bass playing.

"Don't let me down" written by Rodgers and Ralphs is the outstanding track of the album. Paul Rodgers vocals are deep and rich, the guitar work is really good with tight drum and bass backing. It is a slow track, with an excellent saxophone solo done by Mel Collins. Altogether, a very good tight track, with a similar chorus to Lennon's "Don't let me down."

"Bad Company" the title track is also very good, again with dominant vocals. The chorus is superb, especially with the choral guitar backing the vocals, with the piano and symbol crashes makes it emotionally moving. A good track. "Seagull" a complete contrast to the rocky previous number "Move on" starts with an acoustic guitar and beautiful vocal line. An excellent change to the rest of the album which comes off well. The only trouble is the guitar strumming could become monotonous but otherwise a great track.

A very likeable album, well worth trotting up to the John Medley for a listen.

Reviewed by Bagot.



**PLEASANT GARCIA**  
A Review of Jerry Garcia's  
GARCIA (Round Records RX 102)  
Review copy supplied by: Euphoria Records

Wrong again! Expecting the worst from this driving force behind the notorious Grateful Dead (or simply "Dead" to those who know), I was surprised to hear a breezy, varied and tightly produced album. A variety of moods are explored, ranging from the opening country railroad song and other country-rock blues to a deep moonlight

# music

serenity, a Russian lullaby, and even (believe it or not) a McCartney-like style of cute little "oohs" and pretty little "aahs".

The guitar-work is simple but extremely tasteful and consequently effective, proving once again that a great guitarist is not necessarily the one who can cram the most number of notes into a single bar. Sometimes one regrets that a few of the songs (which are all of the 3 to 4 minute genre) don't build up to a strong enough peak, and that just as one begins to get involved in them they peter out of their all-too-short existence.

What surprised me greatly was the quality of Garcia's actual voice. — Untrained, effortlessly on key, and always really involved in the particular song he happens to be chewing on. Violins, bold brasswork and an girlish backing vocal group cap off an album that is classy, smooth on the ear, and definitely not just another guitar album (as some fuckwit was heard to say).

Reviewed by Samuel T. Clyde



**"DIAMOND DOGS"**  
David Bowie

RCA CPL 1-0576

On this record, Bowie has been able, as on other albums, to combine thoughtful lyrics and powerful well-controlled music. Yet what is new on this record is his somewhat changed style of singing. For example, the song "When you rock and roll with me" combines a cabaret style voice with a rocky backing. This seems to create the atmosphere of decadence; the nostalgia of Greta Garbo etc now sweeping the rich avant-garde of Paris, New York and London. The opening verse clearly outlines Bowie's intention on the album. He foretells a time (in the not too distant future) when the sickness of our society grows to such proportions, that a mutant form of man, half-man, half-dog, appears.

The symbol of a mutant creature is in itself shocking. Yet this is what Bowie wants to do. Instead of prophesizing a future world where, say, dogs are in control, and as such create a science-fiction type prophecy, he anchors us in the real world of today where our civilization is undergoing such a mutant transformation. We have gone beyond any further natural evolutionary steps.

Throughout the album, the depressing atmosphere is maintained; at times interspersed with catchy chorus lines and the usual long Bowie monologues. Gone are the soft, simple songs on his earlier albums, but there still remains Bowie. The artist, whose subtle lyrics transcend further the corny love lyrics of pop and country music. The music on this album is well worth listening to by itself, yet the value of the record is its fine combination of music and lyrics which produce an atmosphere so typical of today and of what is further to come.

Reviewed by Kevin Wilson.



**CASABLANCA**  
The Rocket Record Co  
L. 35151  
PIGL 7

Casablanca is an eight-piece English band featuring two female vocalists, Alicka Ashman of Ginger Baker's Airforce fame and Juanita Franklin who did sessions for Dave Bowie. The rest of the band consists of guitar / mandolin, lead guitar, clarinet / sax, drums, bass and keyboards.

The whole album is funky, in other words, the sort played at the young aristocratic groovers parties. Musically, it is a lot of rubbish as the band plays just commercial crap, that has a good beat.

It was really hard to find good tracks as all the tracks are of mediocre quality, but I guess Casablanca, the title song is the best. It has that pseudo groovers feel, a slow swing-a-long feel, using many effects, such as congas, mellotron, etc. The song does absolutely nothing for me, except for the easily flowing vocal line which is nice.

"Waitin' for the band" has a funky rock beat, similar to the new Bootleg Family single, which is a good representation of their style. Much screaming vocals and an ordinary guitar break. "Indians" has a good Red Indian type beat, and that's it! From then on the rest is mainly rubbish, even though the vocal line is good.

Altogether, an album I'd rather not review as it is mainly rubbish in my eyes, but if you consider yourself a young aristocratic groover, run out and buy it as you'll like it! And if you are having a party please don't invite me!

Reviewed by Bagot.



**BUSY CORNER**  
Chill Charles  
Virgin Records  
L. 35146  
(V 2009)

Virgin Records, a label which you will hear much of in the coming issues is one of usually good quality "Different music". "Busy Corner" is by an eight-piece band, doing light instrumental songs. All the band consists of musicians I have never heard of, but the end product is good. One can hear a variety of influences in this album from jazz a la Reinhardt, to the Blood Sweat and Tears feel. It even goes through a country type feeling. Commonly the music is called funk music. Chill Charles is featured on all the tracks as the drummer / percussionist, which he performs well. All the solos are of a high standard, nothing really brilliant that people such as Miles Davis and band are capable of, but they still are excellent. The tightness of the band is exceptional, one that makes Blood Sweat and Tears sound just very slightly sloppy. All the songs are written by Charles except one which is written by Del Richardson the lead guitarist.

My favorite tracks are High School, which has a definite jazz feel, and an ever recurring theme in different forms; the title track Busy Corner, and City Slicker, which is similar in feel to High School in many parts.

An album I really like and one I think is worth having a really good listen to. Much of the instrumental work is subtle and takes a long time to hear, but altogether a really good album both musically and appealing-wise.

Reviewed by Bagot.

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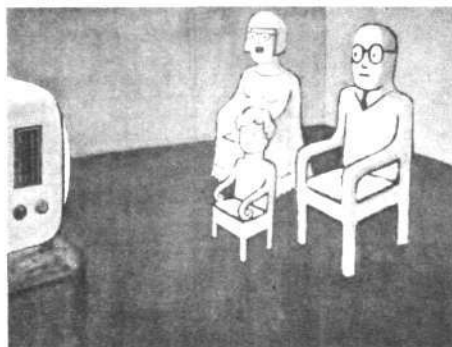
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## Once upon a prime time

Australian citizens, lulled into a fake sense of security, have finally been shocked into admitting it. We have a past! Unbeknown to we of the witless suburbia, the Australian television industry has been trying to hide the fact that we have a history.

For those of you who like myself, grew up under the belief that our lineage could be traced back to the heroes of the wild wild west, have been destroyed. Hopalong Cassidy, Cisco Kid or even Rin Tin Tin are not to be found dangling on the average Australians family tree, the new ABC series *Rush* has shattered the myth. It appears that there was an Australia in existence long

before Homicide, indeed even before Leonard Teale. Apparently according to this new series, the early Australia had something to do with gold and a convict colony. In my opinion pretty boring stuff to base a country on, let alone a TV series. I mean, where's the action; where do the Indians come in and poetically fall from their horses; where's the gunfight scene; where's Maverick; where are the wagon trains and so on.

This new series isn't history, it is just about Australia in the 1860's. I mean what's a history without William Boyd, Duncan Renaldo or James Arness.

Surprisingly, *Rush* seems to thrive without a gunfighting, hard loving, American accented super-hero. It is undoubtedly the best TV series to emerge from Australia (with apologies to *96*, *The Box*, *Ten Town* etc). The scripting is unbelievably tight. The production techniques and general standard of acting appears as an embarrassment to the deluge of commercially produced series. No longer does the background sets flap in the breeze, no longer is the viewer subjected to dialogue which attains the same type of sensitivity as *Chips Rafferly* discussing Renaissance art — we finally get a good production.

What makes this program such a tenable and an absorbing entity, is that it attempts to understand Australians. At times it makes mistakes, but it does try and achieve some organic relationship with the people and the culture. I am certainly not arguing for a jingoistic television output, but simply for a television which attempts to look at its own country. Australian companies like Crawford, through economic necessity, set their series in Australia, but the themes are purely borrowed from the slick and predictable American series. *Rush* succeeds because it attunes its actions and themes to the Australian culture, thus not only gaining a credibility but also an audience. Congratulations to the ABC and also the John Waters (the sergeant) whose acting is so tight, sensitive and understated that it should cause a "to let" sign to appear off the doors of 96.

By the way congratulations are also in order to the Albert Schweitzer's of our time, Elvis Presley, and Mary Tyler Moore, who in "A Change of Habit" (channel 0 Sunday night) not only solved the problems of the American ghettoes, but also found a cure for autistic children in less than three minutes of screen time. They may not have received the Academy award for the penetrating and sensitive performances, but they must stand a good chance of pulling off the Nobel Prize.

Andrew Knight

## ARTY FARTY



**Realities** 60 Ross St, Toorak. Exhibition of some of Norman Lindsay's best etching/prints. (as illustrated). It's one of the highlights of the arty farty year. Make sure you see it, and if you've got the \$1250 then buy a couple at the same time. On till 28th Sep.

**Ewing Gallery**, Melb Uni Union till 20th Sep. Photography exhibition, collection from students in Australian art colleges.

**Brummels Gallery**, 95 Toorak Rd, South Yarra. Sep 13 till Oct 11. Photography by Robert Ashton "Into the Hollow Mountains".

**Chapman Powell Gallery**, 20 Powell St, South Yarra from Sep 16. Ron Robertson-Swann exhibition of sculpture.

**Rosalind Humphries Gallery**, 964 High St, Armadale, till Sep 26. Eric Stephenson exhibition of oils and watercolours.

**Malvern Fine Art Gallery**, 1268 High St, Malvern from Sep 16. An exhibition from the Royal Society of Marine Painters.

**Munster Arms Gallery**, 104 Little Bourke St till Sep 18th. Richard Zmija exhibition of oils.

**National Gallery** there's **BLUE POLES**, plus an exhibition of "100 Chairs" from 1900 till now plus all the usual exciting collection of goodies.

## GUM AND GOO

Gum and Goo is a play by Howard Brenton which was written for a teachers convention in 1969. It was recently performed at Monash by "The Cast Off Company" under the direction of the short Alan Hartman.

The play itself is incredibly effective and the acting and production tight enough to give it full impact. Further performances will be staged at the Guild Theatre Melbourne on 18th, 19th and 20th of September at 1.15pm, the National Theatre, 8th October and 12.30pm and, hopefully, at the Education Faculty Monash on the 24th September at 1.15 p.m. — I would advise those interested that it is well worth seeing.

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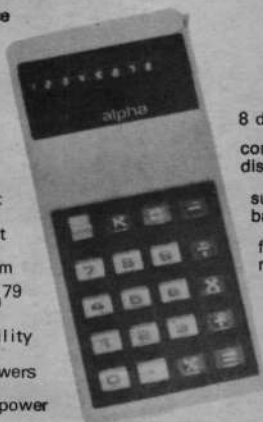
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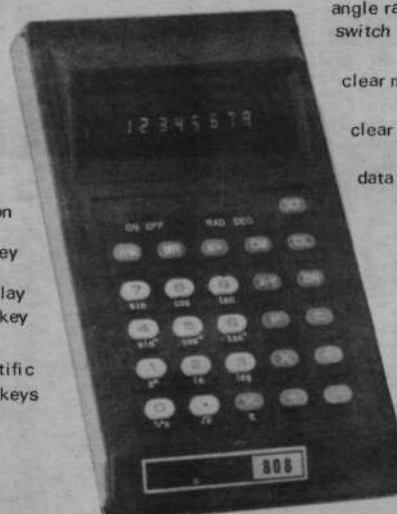
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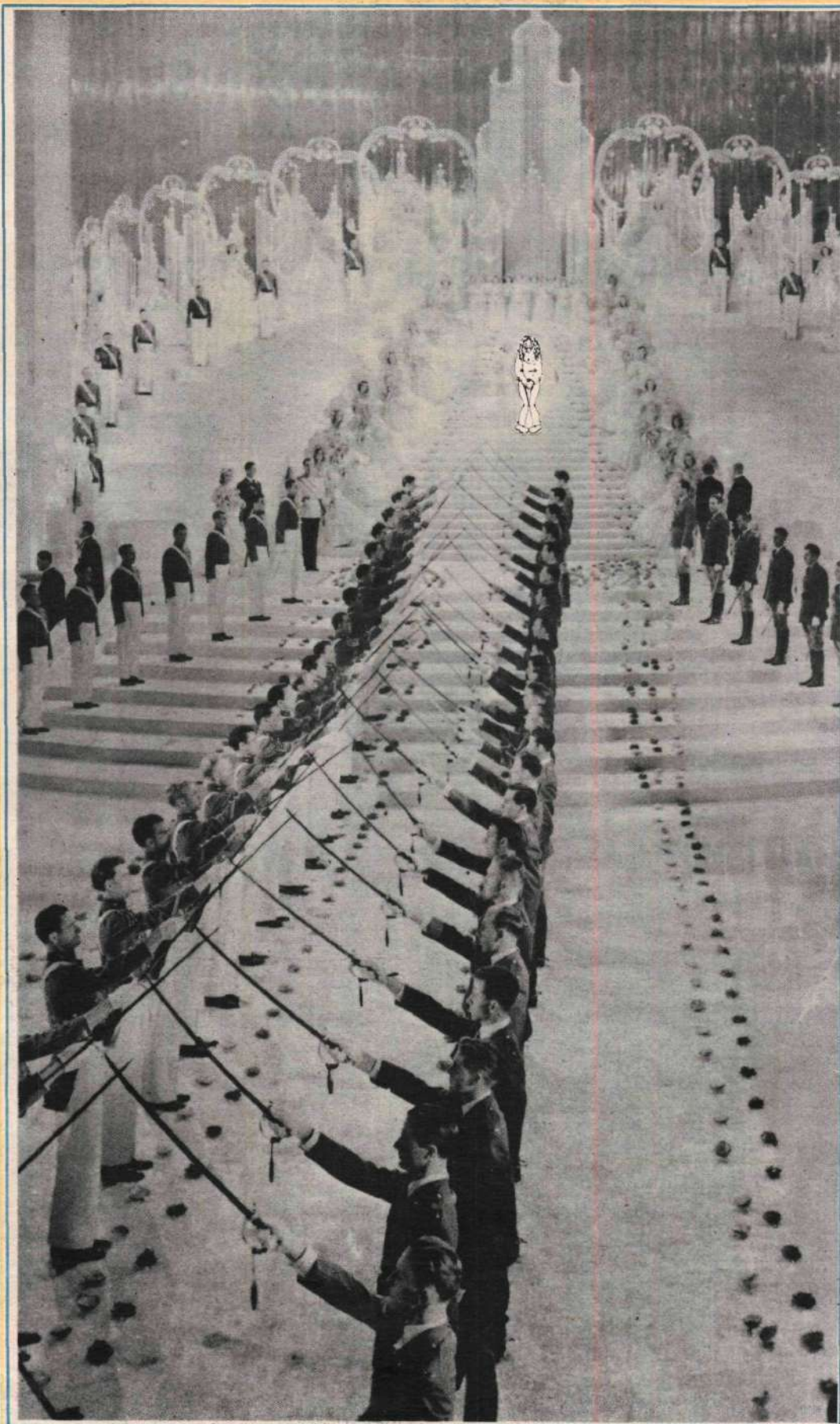
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