

VOLUME XIV

MONDAY, MARCH 11, 1974

NO. TWO

MEANWHILE, LOT'S WIFE



LOT'S  WIFE

SPY

JOIN A GROWTH INDUSTRY

QUALIFICATIONS

- A SIMPLISTIC ANTI-LABOR MENTALITY
- NO SCRUPLES
- EXPERIENCE IN UNDERHAND ACTIVITY PREFERRED

WE WILL TRAIN YOU IN

- ALL FORMS OF SNOOPING
- ELECTRONIC SURVEILLANCE
- PHONE BUGGING
- DOSSIER WRITING AND ENCODING

WE OFFER YOU

CONTACT WITH THE ESTABLISHMENT AND THE C.I.A.
EXPENSE ACCOUNTS FREE FROM PETTY AUDITING
MANSIONS IN THE BEST SUBURBS
FULL PROTECTION FROM LEGAL INTERFERENCE
FREQUENT CHANGES OF ADDRESS
FULL SUPPORT FROM ANY GOVERNMENT

IF INTERESTED,

CONTACT ASIO AT THE FOLLOWING ADDRESSES

469 ST KILDA RD MELBOURNE
FLOOR 5, 320 ST KILDA RD MELBOURNE
FLOOR 5, 126 WELLINGTON PDE EAST MELBOURNE
636985 262566 4121144

AFTER HOURS

JOHN ELLIOT 852855 JAMES LANDMAN 855630 JOHN BERN 891880

LOT'S WIFE PEOPLE

Editor Sue Mathews
News Ian Fehring
Photos Simon Friedin
Layout Robyn Orams
Cartoons Mark Matcott
Stuart Roth

AND David Law, Karen Mar-
by, Rob Hardy, Colin Reiss,
Paul Salzman, Peter Gunn,
Lis Fyfe, Ken Norling, John
Alford, Michael Crowe,
David Brous, Peter Gun-
ning.

Secretary Lil Dillon
Advertising Colin Moore
(ext. 3137)

Published by Sue Mathews for and on
behalf of Monash Association of Students
and printed by Waverley Offset Publishing
Group, Gadsden Street, Mulgrave.



By this time, however, Heron's impatience got the better of him. Snapped Heron: "I can't wait around for any dumb broad. Are you going to do anything or do I have to do it myself?"

As one might imagine, the "dumb broad", who was busy administering the \$1900 to put on nine major functions in three days, was not amused on learning of this little slip. Heron, as ever, remains pugnacious.

Other insiders feel that Pola may be challenged by Melbourne Uni SRC President Mary Ann O'Connell, who is taking greater interest in AUS affairs these days. What's more, the recent attack on her in the DLP journal *News Weekly*, (along with Monash's very own PAC Chairperson, Mary Potter), has raised her status among the left-bureaucrat circles which control AUS.

Since his withdrawal from the uncertainties of philosophy to the comfortable routine of administration, Dr Heron, the Deputy Academic Registrar, has forgotten the elementaries of harmonious communication. Not only that, he has emerged as a male chauvinist pig of the first order.

Last Tuesday afternoon when an MAS-sponsored concert featuring a rock group was entertaining students in the forum, some of the academics in the Ming Wing got a trifle upset and proceeded to ring the Administration in protest at the noise. Heron took it upon himself to deal with the problem.

He toddled over to the Union Building and found the Warden's assistant, Ms Piesse, who took time off from working hard (she does, you know — just ask her) to go down to the MAS office with him.

In an agitated frame of mind, Heron confronted MAS Secretary Ian Fehring about the melodious decibels, and demanded that they cease. Fehring explained that concerts and suchlike matters were the province of the lady who was known as MAS Activities Chairperson, and that if Heron would be summoned to deal with his problem.

Delilah's spies inform her that a very novel form of protest is in the offing. Word has it that it could be about student housing. Watch future editions of *Lot's Wife* for further information.

At the Carlton head office of the Australian Union of Students, that well-known training ground for manipulative politicians, bets are already being laid as to who will be the next student President, due for election at the August Council.

In view of the strong foothold which Latrobe student politics have over AUS, recently capped off by the election of former radical Ian MacDonald to the job of Services Vice-President, not a few pundits are predicting that Brian Pola, well-known from the 1971-72 wrangle over student discipline at Latrobe, will get the throne.

Certainly his recent resignation from the Presidency of the Latrobe SRC in order to take up a position on the AUS executive suggests that his near future is bound up with the Union.

Not satisfied with a simple red-green-yellow-white scale of parking privileges, the Administration has lately added a special category of privilege for university personnel who are even closer to God than professors.

All over the campus little signs saying "Reserved" or even "Reserved for Dean of" have been appearing like magic on parking spots of the better variety.

The latest example of this magic trick occurred in the car-park out front of the Education Faculty. Five "Reserved" signs have been placed on the spots nearest the building. That makes Education a pretty top-heavy faculty.

This week's Grotty Graffiti Award goes to the inspired scribe (obviously an old hand at the game) who adorned the wall of the downstairs male toilets in the Union near the CBA Bank with: "The difference between a cactus plant and the University administration building is that the cactus has prickles on the outside."

LETTERS

P.A.C. Paranoia

Dear Editor,

As one of the more vocal critics of Mr Yevgeny Yevtushenko in recent times, I was pleasantly surprised to learn of his criticism, in a public statement to Western newsmen, of the Soviet government's treatment of Alexander Solzhenitsyn and the treatment he himself received after protesting to the authorities.

While at Monash, Mr Yevtushenko made some rather scathing remarks, evidently aimed at myself, about those who criticise the Soviet bureaucracy yet remain silent about Chile. As he has finally demonstrated his opposition to repression in general, regardless of the ideology of the people concerned, I now feel obliged to make my position on Chile clear.

I viewed the election of a Marxist president in Chile with interest, and at first a little uneasiness. However, once a period of time I came to believe that an important experiment in guided socialism was taking place in Chile, and that it was in the best interests of everyone that it be encouraged to continue. I disagree with certain members of the

Left who maintain that Allende's failure shows that socialism can only be achieved by revolution. Rather I think that the mistakes Allende made show some of the pitfalls to be avoided if democratic socialism (that is, socialism within the framework of the free election system) is to be achieved.

The military coup resulting in the death of Allende was a savage blow to human freedom. I am completely opposed to Australian recognition of the new regime — just as I am opposed to any future recognition of the Provisional Revolutionary Government of South Vietnam — until such time as free, democratic elections are again held in Chile.

Yevtushenko deserves praise for his recent stand against the Soviet regime. It is to be hoped that he will continue to act in the interests of human freedom, and that other leading Russians will follow his example.

Graham Clarke,
member (but not a spokesman),
Public Affairs Committee.

S.W.C.

Dear Editor,

Last night I had a leaning for a few Dietele stubbies and a smooth

port. Having drunk 40 SWC (small white cans) I attempted to capture the attentions of the voluptuous and exciting Julia (V. & E.). I offered her a ride in my Customline to the Mt Buller Anglican Church bingo night then to the milk bar for a chocolate milkshake with double flavoring. Suddenly I was seized by a constriction of the gut and fell to the ground postulating my flaccid gut, the contents of which were now spread over the no longer voluptuous Julia. As a consequence of my leanings towards SWCs, I have now lost my heart throb, and life, regardless of the pleasures of SWCs and head beating, and I will now end it all. You will find me (head immersed in the urinal) in the Men's Room.

Goodbye my friends.
RAOUL.

Dirty Hands?

Dear Editor,

I would like to know why we have such ecologically unsound things as electric hand driers in the toilets. Last year there were reusable towel rolls. However, during the vac, they have been replaced by those present monstrosities.



What happens when we have a power failure? Do people wash their hands and if so how will they dry them?

The amount of electricity these machines use must be enormous when compared to simply washing a dirty towel roll.

I was in and out of the toilets today and the temperature inside there must have been 10 degrees higher than outside. It was stuffy and unpleasant to say the least. It was almost as bad as sitting on top of the pottery kilns.

Len Schmidt
Science II



UNION RESTRAINED

Last Thursday week, the Union Board met for the first time in 1974.

The Union provides a tremendous number of services for Union members and all of these services will be continued on into 1974, even if some of them may be a little restricted when compared with previous years — Union Nites, Orientation Week, John Medley Library browsing and music listening, squash courts and gymnasium, support for the activities of 40 sporting clubs and 100 non-sporting clubs, automatic membership for every student in the Australian Union of Students, automatic insurance cover for all students from the time they leave home to the time they return home of an evening, Sports Medicine service, short-term loans, free legal referral advice. Of course, everybody can read about these services in the Orientation Handbook. But it is very easy to forget them when talking about current financial problems.

What are the Union's financial problems? Firstly, inflation, which is bad news all round. Secondly, it is the rapid escalation of wages and salaries of all kinds. The situation in 1974 is aggravated by the deficit which the Union carried over from 1973. This was the first deficit in the Union's history and could not have come at a worse time. It resulted from a deficit in Catering of \$24,000.

The Board made many financial decisions, which can probably be best summarised as follows:

- All departments will, in 1974, have 4.6% less money to spend than in 1973, but separate provision has been made for the continuing financial commitments relating to wages and salaries.
- The recreation services — Sports Centre, squash, Alpine Lodge, billiards/table tennis area, and the Commercial areas — General Shop, Pantry, Post Office, Agencies and Lost Property area, Book Market, Vending Machines, Hiring of Hoods & Gowns, Photocopiers, will be expected to return some \$20,000

more revenue, to help the Union financial position, than in 1973.

- Assistance to the 160 clubs and societies and groups who operate under the general aegis of the Union will be more restricted than in 1973.
- The Board endorsed recommendations from the Union Catering and Finance Committees that as from March 4, catering selling prices were to be increased 9½% over the February 1974 prices and that the price levels be constantly reviewed during 1974.

LATROBE ACTIONS

Latrobe students appear on the way to building a solid alliance between Pentridge prisoners and the student body. Starting in 1972 when three students spent some months in the Bluestone Cottage, students have been made aware of prison life.

Out of the three students originally jailed, two are on the present SRC while the other is the driving force behind Prison Action Committee. At a recent demonstration outside Pentridge this student was arrested on charges of inciting prisoners to riot.

With this background it would seem a logical step for Latrobe SRC at its meeting on Tuesday February 26, to declare Latrobe University a haven for prison escapees.

The actual motion read: "That this SRC in order to voice strongest condemnation of the mistreatment of prisoners in Victorian gaols, declares the premises of Latrobe university a haven for prison escapees. That the above policy be discussed and voted on at a student general meeting in term one. That Mr. Houghton, Social Welfare Minister, be informed by letter of this decision."

This motion was carried with only two dissensions, although the clause to put this policy to the student body probably influenced moderates on the SRC to vote for it.

The movers of this motion, two of the ex-imprisoned students, have obviously a grander design in moving the motion. Mr. Houghton, Social Welfare Minister, as well as being in charge of Victorian gaols, happens to be a member of Latrobe University Council. When this motion goes before the student body, it's more than likely there will be an associated motion to confront Houghton at a Council meeting.



DR. FRANK

Frank Knopfmacher reappeared at Monash on Thursday, to speak at a Forum on 'terrorism' run by the Monash Anarchists. Fittingly, the forum didn't happen; instead we heard Knopfmacher provide a typical judgment of the political significance of dissidence in Russia. Terrorism be dismissed as irrelevant to Australians — "the only terrorist here is the Attorney-General."

From there we were provided with a panoramic view of the world since 1917 such as Frank alone can provide. A history of the application of Terror in Russia, and a

description of the society it has created, for the most part generally acceptable, if perhaps sensationalist at points. As one question later pointed out, if things were and are this bad, how is it that there is any dissidence at all?

It was Frank at his best, well-informed, well-prepared, inclined to exaggerate — "whole cities were wiped out" — and dryly humorous. As when he pointed out that "Russia is advancing slowly to the methods of the absolute despots of 18th Century — a substantial improvement."

Yet there was something false, something over-hysterical about this, which only became apparent when he expressed his view of the world order. Russia was "arming and expanding", was a "war-making, terroristic machine directed against everybody else", and "seeking to maintain her own empire."

And in the fact of this Nixon and Kissinger are... calistic, foolhardy, in their policy of defence (which, the audience was surprised to learn, has been the basis of American foreign policy since 1955). They expect that economic development in the USSR will lead to political liberalisation, when in fact their economic assistance helps prop up and strengthen, this dictatorial and threatening machine.

Then it became clear: Knopfmacher is still fighting the battles of the cold war, and is becoming ever more hysterical as fewer and fewer on his side seem to be inclined to join him. His side he then describes, its signs of disintegration, of internal decay, of dissolution of authority. And so he beats the communist can even louder to try to bring people back on the path of moral rectitude, on the path to a strong, conservative, and anti-communist order.

And yet he really doesn't see much hope. His own allegiance is never stated, but we are told that we are "weak, powerless, drifting at the mercy of the tide, amid one of the major battlegrounds of the world." We have no army, no navy, no airforce: indeed, we are helpless. And there's no use us condemning anything or anyone, 'cos no one's going to listen. I guess there's no conclusion to be drawn from these opinions but to forget the world, and just enjoy God's own country. But Frank won't; can anyone else explain this contradiction?

BLACK VOICES

The PAC (Public Affairs Committee) staged a forum last Tuesday, March 5, under the title of "Black Voices." Speakers included Bruce McGuinness and Gary Foley. Bobby McLeod set the tone of the forum with some of his own songs.

Bruce McGuinness strongly emphasised that racism had to be countered wherever it arose. To speak of a "white" is only to admit that racism is deeply imbedded within Australian cultural patterns.

Bruce saw the actions taken by Bobby McLeod at the Department of Aboriginal Affairs as predictable and as important in that it reminded people of the situation.

Statistics can easily hide reality as was pointed out with particular reference to the Aboriginal Affairs Dept. Of \$117 million allocated to the Department, less than 25% actually reached the Black Community.

Gary Foley spoke of the disillusionment which many aboriginals have with the Labour government. Even in the initial stage, he said PM Whitlam acted contrary to aboriginal interests by appointing Justice Woodward as head of the Land Rights Commission.

On the question of Land Rights the aboriginal community has all the expertise necessary to implement its proposals. Long and expensive commissions will not improve the lot of aboriginals who are demanding land.

Referring to his recent trip to China, Gary saw a clear parallel between the case of aboriginals and that of the 54 national minorities within China. He emphasised the necessity for a voluntary separation of the Black Community away from "white" culture. Blacks have to establish an identity and a pride in themselves which they cannot do while still within the "white" society.

Gary ended the forum with a request that students once again actively support the Black movement. Students bear a part of the responsibility for the present situation and they must act to change it.

NEWS



CONSUMER FEDERATION

At a meeting held in Melbourne recently representatives of 25 consumer organisations from all States agreed to form a National Federation of Consumer Groups. The

meeting appointed a steering committee to draw up a constitution, and act for the Federation pending the election of a permanent executive.

Mr. Morrison, Minister for Science, said that the Government was anxious to give consumers a voice in policies affecting their interests, and had been concerned that the fragmented nature of the consumer movement did not enable this to be done effectively.

ILLEGAL ELECTION

"A lot of Indians had a lot of \$20 bills," said an "official" quoted in the NY Times, after incumbent Richard Wilson narrowly defeated Russel Means of the American Indian Movement for Tribal Chairman of the Pine Ridge Reservation in South Dakota, Feb. 7. The vote was 1709 to 1530.

Means had led a field of 14 candidates in the primary January 22, with Wilson coming in second. Means' victory took Wilson by surprise, especially considering that he appointed the entire election board and ballot counters. If he was overconfident then, he would not be again.

According to Means, "the election was illegal and a travesty of justice". Among the irregularities cited by the AIM leaders and his supporters were the voting by white ranchers, more votes than eligible voters in at least one polling place, the taking of ballots house to house and to the reservation hospital by Wilson supporters.

Means and the Wounded Knee Legal Defense/Offense Committee plan to move in court to nullify the election.

A very noisy weekend followed — as recorded by the video-tape equipment that was put into action. We made our own porno-pickies, dabbled in finger painting out in the brilliant daytime sunshine, ran up and down the mountain, shared with the cooking and domestics (tho' eating was a problem), chatted and bullshitted around all night, called in the Sprits, jammed on with guitars, recorders and 100 and 1 Jew's harps.

It was a get-together-have-fun-type weekend, with the advantage of beginning to form some really nice friendships with fellow first years and older students as well. People shared, and exchanged thoughts, talents, sick jokes and smiles.

THIEU GETS MORE

HANOI: Nixon's decision to almost double US military aid to the Thieu regime in South Vietnam has angered, but not surprised official circles here.

In the budget presented to Congress by Nixon on Feb. 4, Nixon sought a total of \$US1,450 million to provide fresh military supplies to the Thieu regime, in the fiscal year of 1975 compared with \$US800 million in the fiscal year of 1974.

One senior Democratic Republic of Vietnam spokesman commented: "The US never intended to implement the Paris Agreement on Vietnam because, if it were implemented, there would be no place for US neocolonialism there."

ECO-ORGANISER

A full time student position in the Union has arisen from the 1974 budgets decided upon at the last meeting of the Union Board. The position is Organiser of the Community Research Action Centre, a student run body which co-ordinates research into our society and its environment. By liaising

with outside groups the Organiser will be a full time activist who will initiate activities and assist in research projects.

Rather than remain a club orientated body CRAC is to be incorporated into the Monash Association of Students and hence widen its base of support from a few specific clubs to the whole student body. While a small elected committee will be responsible for administration of the Centre, the real activity will be occurring at a grass roots level. Small working groups will be preparing publications for Community use. One group might be preparing a kit on 'Town Planning and Resident Action' for the Community groups while some other people print a 'Pollution and the Environment' kit for use in school projects. Another group will be looking at ways in which course content can assume social as well as academic relevance.

Other projects will require larger numbers of students. A case study of the suburb of Clayton to show the inadequacies of its social and environmental conditions, or a critical analysis of the three tier system of Government in Australia are challenging projects which require involvement on a broad scale.

COUNTERFEIT VICE

The dud vice-chancellor and his aides, looking very academic, strolled onto the stage. If not for the two bottle-swinging (female) members of his staff and the cried interjections from the front of the audience, one could be forgiven for thinking they were the "real thing". Nevertheless, he did not disappoint us and still delivered a speech. It began with a jovial hello, then a series of complicated introductions leading to the "administrative officials" of the university, and lastly challenged the audience with a reminder, that if Monash is to live up to their high expectations, "Monash is what you make it". He welcomed the freshers and they welcomed him. Most thought the mock-up was adequate, something to "start it off". Less polite remarks ranged from "silly" to "dumb".

Announcing

THE TRICKY DICK NIXON NICK-OFF RAFFLE



Here it is, ladies and gentlemen, the chance to kick a President while he's down, and win some money at the same time. Lot's Wife announces the Tricky Dick Nixon Nick-off Raffle, and it couldn't happen to a nicer guy.

By correctly forecasting the date on which Richard Milhous will lose office during the coming year, whether by Impeachment, resignation or strangulation in a Watergate tape, and donating 50c to the Vietnam Aid Appeal, you will win a \$40 cash prize.

Just fill in a ticket at the Lot's office, designating which date between now and October you think Nixon will formally relinquish the office of President.

Entries close at midday on March 26th.

For a Good Cause

The Vietnam Aid Appeal, to which Lot's has decided to donate the raffle proceeds, was set up last year by the Australian Union of Students and various community groups to provide funds for the reconstruction of war-torn Vietnam, through the Ministry of Health of the Democratic Republic of Vietnam and the Liberation Red Cross.

If more than one person guesses the right date, they will share the prize equally.

If no one correctly guesses the date of Nixon's demise, or if he fails to depart before October 18th, the prize money will go to the Vietnamese as well. In the latter case, they may need it.

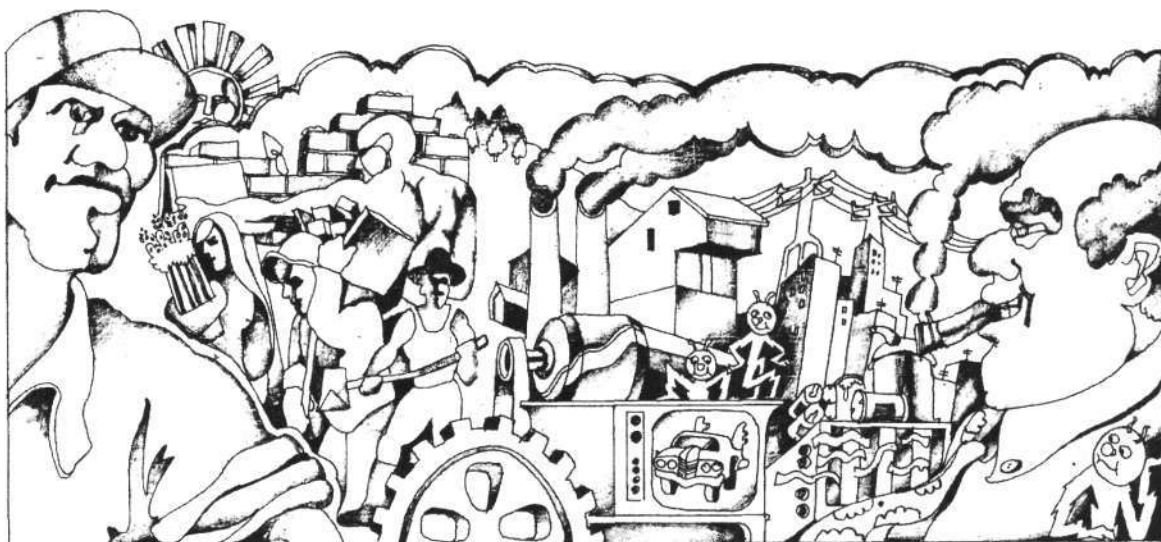
DJAVA GOOD WEEKEN

On Friday the 1st, the scene outside the Contact Office was one of mini-shambles as 30 odd(?) people prepared to leave for Mt. Bulla, on Contact's first camp for '74.

Renowned to be successful, and destined to be riotous, this camp proved to be no exception especially with people like Tony (the big-mouth), Paul Panambiancoxy? (the racist) and all these dazzling girls and Nigel, of course.

We drove up, stopping at Yea pub for lunch etc. and later arrived at Monash's two storey Bulla Lodge (a really comfortable place to stay and easy for students to hire out or book in to).

NEWS



NUDE ROCKER!

For the first four months of 1974, the combined resources of Monash Players and the Director of Student Theatre, has formed a co-operative company — Monash Student Theatre — to mount tours of productions to Victorian regional centres (January), Tasmania (February), the Adelaide Festival of Arts and Melbourne campuses (March).

The tour of Tasmania, recently finished, has been triumphantly successful, as well as controversial. The tour consisted of two kids plays — "Splash" and "Alf Hercules and His Search for the Amazing Scarlet Wodge", a street theatre piece "The Joe Blow Show", made up of segments to be performed in entirety or separately; and the controversial play of the tour — "Fortune and Men's Eyes".

"Fortune and Men's Eyes", directed by D.S.T., Nigel Triffitt, created quite a storm in Tasmania.

In Devonport, the mayor confided to the local newspaper, "Well, I can appreciate why it's not everybody's cup of tea...". Other councillors have not been so evasive. Councillor R. Hope considered the presentation "disgusting" and concluded on a positive note: "We don't want them in this town." (Examiner, 12/2/74).

Other newspaper reports included such notes as: "A big danger associated with these shock tactics is that they contribute to the decreasing sensitivity of the public."

"After the performances some of the older people said they did not quite understand some of their terminology and slang used." (Examiner, 11/2/74).

"Anonymous phone calls directed police attention to the play and officers and a police photographer attended the play. The nude scene was not long enough for the police photographer to get a shot." (Mercury, 9/2/74).

Police officers have taken on the extra duty as drama critics. In Burnie, Detective Inspector C. Mann decided that "Fortune", which concerns prison degradation and brutality, "was well portrayed". Still, for profundity, one can't go

past Police Commissioner Knowles' comments this week in TRUTH: "You can't please everybody all the time." The other plays, of course, have not had quite as much coverage in the Tasmanian press, but have been enormously popular. The Launceston newspaper took space to extend their thanks "for giving Launceston children the opportunity of seeing these up-to-date plays for the kids."

One of the most interesting performances of "The Joe Blow Show" took place in Hobart the weekend the Prime Minister was visiting. He watched the segment concerned with the effects of capitalism on the individual, performed in the Arts Co-op Market on Saturday morning, and was particularly impressed.

The Summer Tour did not receive any financial assistance from the Federal Government's Council for the Arts but received \$6000 from the Victorian Ministry of Arts, to assist the tour.

FESTIVE SPIRIT

A unique development following in the footsteps of Nimbin has started in Armidale, NSW, the "Festival of the Oppressed" has already ticked off with a bang.

The Armidale students have been able to coalesce the Nimbin spirit with that of farm week. The festival includes such gems of undergraduate humour as a "kidnap an ASIO agent" contest, street fighting and the looting of police stations and court houses are to be a feature.

Free food is provided for the duration of the festival, February 21 to April 23, but you have to bring your own tank.

SELF HELP

Alternate Learning Service is a scheme which will be available this year to all Monash students. The

objective is to create opportunities to exchange knowledge by arranging discussion groups and private "problem sessions" for students seeking help with their Uni studies. Through these meetings students will also have a chance to broaden their concepts and friendship. Should a student be finding difficulties with studies and lecturers and tutors are either no help or inapproachable, help is on hand with ALS members at CONTACT 12-2 daily or phone 541 3126-9-5 and fill in a "HELP" form.

From here the student will be put in touch with a volunteer from ALS files who has indicated an adeptness in the subject giving problems. A meeting will be arranged by ALS to suit both and the rest is up to the student.

But that's only half the story. To function at all, ALS requires volunteers who would be willing to assist other students through difficult stages in their work. No "Super High D Brains" are necessary. If you think you can get the message across or know some good "turks" for understanding some subjects, get in touch with ALS (same way as above) and fill in a form so you can be contacted.

WHALING ONSLAUGHT

An international boycott of Japanese products has been called by a coalition of seven conservation and animal protection organisations.

The boycott was prompted by the Japanese Ambassador to the United States' September 19 announcement that his government would not comply with the new catch quotas for various whale species established by the International Whaling Commission. These quotas were established by the IWC at its annual meeting in June of 1973, and are regarded as something of a victory for conservationists.

The International Whaling Commission has long been considered no more than a mouthpiece for international whaling interests. Public concern over the extinction

of whale species and delegations from major environmental organisations were partially responsible for the abrupt "about face" of the Commission when it spelled out conservation measures limiting the destruction of the Fin, Minke and sperm whales. Japan has announced its intention to ignore the restrictions on hunting all three species, and the Soviet Union has announced that it will violate whaling quotas on the Minke and sperm whales.

MUNDEY ON WEDNESDAY

Jack Munday, treasurer of the N.S.W. Builders' Laborers' Federation, will be one of the speakers at "Community Action and the Environment", a forum to be held in Blackwood Hall this Wednesday, at 2.00 p.m.

The speakers have been selected to represent several different types of action groups such as resident organisations, unions, social workers, university groups, and governments. They include Keith Tarrant, Colin Benjamin, Chris Lootham, Gabriel Lafitte and Peter Ellyard.

FIESTA FIASCO

This despondent report of the anti-Soviet demo outside the Moscow Circus on March 6 may be of some use to anyone interested in demos, street theatre and plain tactical organisation.

A stalwart group of players and friends set out with rhetoric and theatrical grimaces to show that great monstrosity of social culture what a real circus the Soviet Union was.

There was all that clever allegorical stuff, Solzhenitsyn, the tight-rope walker, blown off-course from his true path by the ever-present KGB clowns. The Yvetushenko-lion, who dazzled by

Solz's juggling act, attacks his trainer — the hand that fed him, etc. etc. Yes the street theatre was probably up to par, with the Viet Cong capers and the "Uncle Sam revisited" acts of yester-year.

So why my illiterate title, with the emphasis on "F" for failure? There was no meaningful confrontation with the circus, the Russians and even the cops.

The aims of the demonstration were never actually discussed by actors or organisers. Sure, everybody knew they were against Soviet oppression of liberal writers and artists, dissidents and the like, but no one ever stated what our little show was meant to do to the Moscovites or the Australians. Somehow they were too busy organising costumes and party hats.

So what happened on the fateful night was that we put on our show in the park outside the Moscow Circus. (The cops delightfully helped, and I was almost moved to tears when one winked at me and said, "I'm really on your side, although I shouldn't be telling you this)."

So, neatly installed, we performed with zest. Passersby and some 100 spectators at the circus which happened to be nearby, watched and possibly assumed that it was all part of Moomba. What a wonderful man that Robert Helpmann is anyhow!

Having finished, most of the players felt they'd done their jobs, and after all they had pressing engagements; a dope head here, a long drive back to the commune there. Other die-hards confronted the queues with a bit of anti-Soviet rhetoric, and may have upset the ticket-sellers, as they were asked to leave by the cops — our only bit of action.

The only bit of effective activity was the pamphleteering, especially to the Russians, who seemed a little blasé (it's all happened so many times before, or look). Yet they were affected enough to rip them up, or put them in their pockets.

So my plea is that next time people decide to demonstrate, confront somebody, not just become part of Moomba. Possibly with 60-100 people, plus actors, marching into the circus and onto the grounds — even into the arena, then maybe someone outside the Age proof-reader and the president of the Jewish Board of Deputies would have read about our demonstration.

NEWS

OUR DEN

SUN. 3RD.

LOCKINGTON

RICHMOND BEER

—100 per cent. Pure—

PILSNER .. BITTER .. LAGER

Still famous
for its



Quality
and
Purity

Try the Non-Pasteurised Bitter **11d.**
Rich in Vitamines and Yeast - - - Bottle

OBTAINABLE FROM ALL RICHMOND HOTELS



"The only time I want to see a bitumen highway is when I cross it." With that motto in mind I have begun my journey. After crossing the Mighty Murray I have ridden some 30 miles to the town of Lockington. A better opening to Victorian hospitality I could not find.

Lockington is just another country town to those who travel through it by car. However, behind the single lane bitumen road that is Main Street lives a den of jovial spirits. You have only to stop and enquire about something to be overwhelmed. I was amazed that 900 people could do so many things. The place is like an ant nest. Their enthusiasm was a pleasure to partake of during my short stay.

I arrived there on a Wednesday night, but could not escape until Sunday, after the Pub had closed. Talk about drink! They could match the best of us back west, let alone any of you amateur University lads. They laugh about "the pub with no beer" because they only close for lack of customers.

In the first rate business section Where two well-known roads do meet, Stands a very grand erection, Welcome rest to weary feet. If a moment you should linger, 'Tis a case for all that day, For your cash they'll surely finger In the shanty by the way. Rows of bottles standing empty

Labelled with bright blue and gold — Beer's so cold it needs no icing From the cellars damp and cold.

Cards and billiards always ready Landlord presses us to stay, How the devil can a man keep sober In the shanty by the way?

Next morn you'll find yourself dejected, Thirsty and without a tag; You'll pray for Nancy and the landlord As you shoulder up your swag.

You may whip the cat and wander Penniless for many a day, For your cash they'll surely finger In the shanty by the way.

After the three months in the saddle I must admit it is good to see civilisation again. Young lasses, so refined I was embarrassed to speak to them at first. But they proved very likeable and we soon found something common to talk about. But on parting one gave me this note, which I would convey to you all.

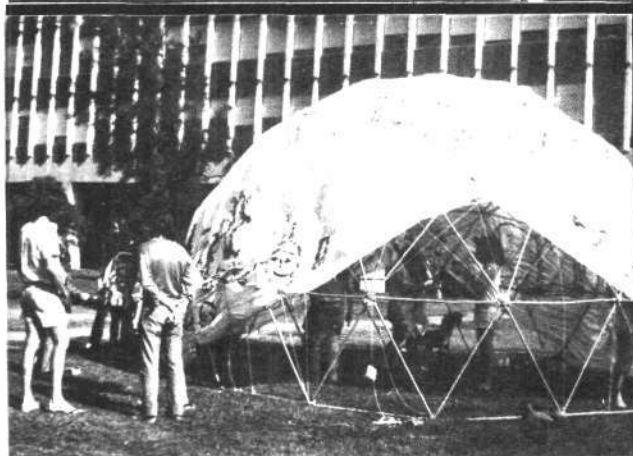
"You have a lovely mind" he said "So cultured, thoughtful and well read."

But what cared you about my mind? Such admiration leads, I find, To tributes of another kind. Long since illusions I have shed; So I — well to be frank, I fled. I knew the path you wished to tread

through soulful pastures only led to where he'd say, as Pepys has said "And so to bed."

I am reminded of the story of Waylin Jennings who travelled the outback in a horse and wagon. Someone once remarked that Waylin had his address under his hat. He never settled down but spent his life playing to country audiences as far apart as Cooma and Mount Isa. There is one song which sticks in my mind and sums him up the best: "Just pretend I never happened."

—Den.



Predictably the British non-election which was called over the non-issue of a non-crisis produced a non result. Given that Wilson has a minority mandate to face Britain's most serious post-war situation one can also call the final result of the elections a non-government. It could all be something that Spike Milligan dreamed up as a Goon Show script were it not for one fact. Behind the non-crisis that Heath created lies a real crisis. The most serious crisis of British capitalism in over forty years and under a whole series of different issues the question posed by both the Tory leadership and working class Union militants is the question that will dominate British society in the coming years; which class will pay for the crisis in British capitalism.

The three day week created the atmosphere for Britain's most class oriented election for years. According to Heath, the three day week was necessitated by the Miners Overtime Ban and the "oil crisis". Actually it had nothing to do with either of them. I was in Britain at the time the three day week was announced and during the first few weeks of its implementation. Throughout the whole period of the so-called crisis interesting figures kept appearing in the daily papers, such as the Guardian, that made a complete liar of Heath.

Facts such as the Coal Stocks which just before the Miners total strike (that is, after nearly three months of overtime ban) were identical with Coal Stocks at the same time for the previous year when the Conservatives did not find it necessary to impose a three day week. Facts, such as the amount of oil shipments arriving in Britain which were not substantially less than they had been before the Middle East War and boycott. To be sure, the oil cost more, but there was no real shortage and most extra cost was being passed on by the oil industry and oil consuming industries to the public, anyway.

Perhaps the most damning set of figures to appear was the following. To meet the miners full demands would have cost the British economy 40 million pounds per year, the three day week was costing 450 million pounds per week. It was suggested that Heath was cutting his nose to spite his face. His main defence against the charge was that to grant a wage rise to the miners in excess of the phase three controls would have led to general wage rises in excess of phase three, and that would have cost more than three day-week. However, that argument just doesn't stand up. For one thing it came out just before the election that the governments statistics included an accounting "mistake" and the miners rises might not have been in advance of phase three after all. For another thing, a large section of the Trade Union movement leadership plus the Labor Party leadership declared their willingness to treat the miners as a special case (hardness of the work and danger of the industry) and (wrongly) offered not to use a successful determination for the Miners as an argument for relativity.

Australian readers may not be familiar with the phase controls so to explain briefly. Most of the major Western Capitalist States are implementing various forms of prices and incomes control policies. Few, however, raised incomes policy to the level of a sacrament to

quite the extent of Heath and his Chancellor Barbour. During each phase the government states a limit above which wages must not rise. At the time Heath lost office, Britain was suffering under the third phase of wages control.

Like all prices and incomes policies its control of wages is far more complete and effective than its control over prices and it cannot control profits at all. During 1973 while Britain had Balance of Payment's problems and high inflation and wage-earners were having

competitive on the World Market. That's one of the things recession is all about.

The miners strike which followed the overtime ban and was the specific excuse for the election was also provoked by Heath. The leadership of the N.U.M. (National Union of Mineworkers) resisted growing rank and file pressure for a strike for weeks to persist with the overtime ban — but Heath would not negotiate. The T.U.C. (the British equivalent of the ACTU) certainly did not want the strike.

parties and did not vote. Three and a half years showed that there was a difference — Labor has to protect the Unions because they are its power base — and obviously a lot of people voted Labor, with reluctance, not because of its leadership, but because of its class base. Wilson himself oriented away from his base, his campaign slogan was "Back to Work with Labor" and its thrust was that he had the ability to unite Britain.

As the campaign progressed, he began to orient more to the mood

The election results in Northern Ireland are not related to anything mentioned so far in this article. Northern Ireland's election was a referendum on the Sunningdale agreements on power sharing. Sunningdale was the conference at which the representatives of British and Irish Conservatism (Cosgrave of Fine Gael) sat together with the middle class leaders of the two Ulster communities, (Fitt, Social Democratic and Labor Party — formerly Republican, and Faulkner, late of the Unionist Par-

GOODBYE SAILOR



to cope with phase three wage limitations, there was a profits boom. 1973 was a year of record profits for British Industrialists while many British working class families lived on Fagots (synthetic meat) and boiled potatoes because the price of meat and fresh vegetables had risen so much faster than the phased controlled wages! That detail alone helps to explain the intensity of class bitterness surrounding the recent elections.

If the three day week was not a response to a real shortage nor a defense of phase three, why was it called? The key is to look at the overall figures for 1973. By the middle of 1973 most major British economists were predicting a drop in the growth rate and even a negative growth figure for 1974. It was suggested that recession would be inevitable by the middle of 1974. Actually it is predicted that there will be a recession in all the five major Western Capitalist nations, but the problem is far more intense for Britain which has had the least stable capitalist economy for most of the post-war period. With a drop in the growth rate and chronic inflation, a recession was inevitable.

That meant that a clash between employers and government on the one hand and the Unions, the organised working class on the other was also inevitable. Heath used the miners overtime ban (and to a lesser extent the oil "shortage") as an opportunity to precipitate the recession and fight the Unions on what he thought would be the best possible terms. Industries engaged in predominantly production for export could gain exemption from the three day week and other industries producing for both home and export market cut their home production while continuing to produce for export at the same rate as before. The net effect of that is to lower the British standard of living while making British Capitalism more

Their attempts to find a compromise solution (sell out) were embarrassingly servile and were contemptuously rejected by Heath and his special negotiator Whitelaw. The NUM leadership only called a ballot for a strike when they were left with no other alternative.

So what Heath was trying to do was stage a recession and blame it on the miners and the oil sheiks. His secondary goal was to win an election on the non-issue of the Governors Britain (the Government or the Unions) rather than face an election when his term would have normally expired in June 1974 by which time the British economy will be so untenable the Government in power could not have won. However it didn't work. Too many people saw through the Sailor's non-crisis. Too many people remembered Heath's promise to end inflation at a stroke, and that without a prices and incomes policy.

At the same time the result can hardly be called a victory for Wilson. The increased vote for Labor happened in spite of Wilson, not because of him. The three day week was an attack on the living standards of the working class. The election was conducted in atmosphere of "union-bashing" with Heath threatening attacks on the rights of the Unions, and on the rights of individual Trade Unionists (for example, the suspension of Social Service benefits to men on strike). In fact, from the Industrial Relations Act onwards, the record of the Heath government was one non-stop attack on the British working class. In that sort of atmosphere a lot of people who had abstained from voting in the 1970 elections voted Labor.

In 1970 after six years of Wilson implementing policies which were of much greater benefit to the middle classes than the working class, a lot of trade union militants felt there was no difference between the

of the working class and to emphasise the role of speculation in raising prices and generally to emphasise the fact that employers were not being asked by Heath to make the same sacrifices as workers in relation to Britain's economic problems. The only catch is that there wasn't equality of sacrifice under Wilson, either.

But if for Trade Unionists and Bosses it was a class oriented election, there still remained a large middle stratum of the British electorate who did not see the election in class terms. These were mostly professionals and the upper sections of the white collar workers who looked on the elections as a contest between leaders. These were the people who voted for the Liberals whose only real policy was that their leader Jeremy Thorpe was not Ted Heath or Harold Wilson. That incidentally was a very attractive argument. As Paul Foot writing in Socialist Worker, the weekly paper of International Socialists, put it "there are a lot of people around who are so sick of the proved hypocrisy of Heath and Wilson that they are intending to vote for the unproved hypocrisy of Jeremy Thorpe." (Socialist Worker, Feb. 23).

To some extent the vote for the Nationalist parties came from the same strata of society. They would have also won votes from workers disillusioned with Wilson and anxious to be rid of Heath. In Scotland oil played a role in the high vote for the Nationalists. As the oil sheiks and the oilcartels forced the price of petrol up — to 50p (70c) a gallon — the Scots Nationalists raised the example of Norway which like Australia was able to use its off-shore oil to keep prices stable. In England there was a debate about British oil — Labor wants it nationalised and the Tories don't, but in Scotland the Nationalists were claiming that it was not British oil at all — it was Scottish oil.

ty) and concluded an agreement which, while serving part of the middle class, sold out the aspirations of both the Republican and Protestant communities.

The elections offered Ulstermen a choice between pro-power sharing candidates, anti-power sharing Unionists (protestants) and anti-power sharing Republicans. The result was that in eleven out of twelve seats the anti-power sharing Unionists of Craig and Paisley were successful. Fitt retained West Belfast.

The implication of this is tragic. What it means is the Protestant community of all classes are united against power-sharing, whereas the Republican community is split between opponents of power-sharing and an understandably weary section of the community who are prepared to do without national independence if it means an end to a state of war in which the main victims are civilians. With the Republicans split and the Orangemen united, it means that a solution to the problem of Northern Ireland (any solution, peaceful, military or revolutionary) is still years away.

In terms of British politics the Irish result is only relevant in burying Sunningdale. Wilson's problems will be with the Liberals and Nationalists. Wilson's government will end the three day week and meet the miners' demands. But after that they will flounder on the same problems that brought down Heath. For one thing, if the recession is inevitable, then Wilson will not be able to solve it. He has neither the intention nor for that matter, the numbers to resolve it in any way that won't end up attacking his own supporters, albeit in a less direct way than Heath. The main thing that will come out of these elections are further elections and a growing realisation by British workers that the problems of British Capitalism cannot be solved inside a parliamentary structure.

**BY
DAVE
NADEL**



When the scientists of the Spanish Inquisition wrote their infamous torture text book, no doubt they sincerely believed that any means were justified to save the souls of the damned. And in the late 1950's, with the shock of Korean War torture still fresh in mind, no doubt many American scientists worked on improved torture methods in the firm belief that torture was not too high a price to pay for the "survival of the Free World." Torture has always been an experimental science, but the past 20 years have seen dedicated scientists raise it to a level of sophistication unimagined by the Inquisitors.

The increasing sophistication is best illustrated by evidence from Brazil. There, according to the Amnesty International Report on Allegations of Torture in Brazil, published last year, interrogation rooms are elaborately fitted out with speakers and television to use grotesque sound and light shows that reduce their victims to nervous wrecks. In one instance, images of the victim's family were alternated with approaching high speed trains, piercing screams, and strobe-lights. This sophisticated psychological torture chamber requires government co-ordination of research and technical expertise far beyond the resources of a conventional police department. It represents not only national, but international, co-operation in torture.

Evidence indicates that torture is now routine in over 30 countries, and there is a growing involvement of doctors, behavioral psychologists, pharmacologists, and technicians. Primitive methods based on physical force remain common, but as the practice is illegal there is an effort not to leave incriminating marks. Physical methods often involve electricity and modern technology: psychological methods use drugs and sensory deprivation.

Looking for truth drugs

No magic potion yet exists to make a prisoner "tell all". But drugs can be used to encourage a prisoner to give information. Although the suggestive effect of an intravenous injection of sodium pentothal can often induce a suspect to talk more freely, the quest for a real truth drug continues, particularly in Latin

America under the guidance of US experts. The Military Hospital in Montevideo, Uruguay, is renowned for its special "recipe" of taquiflexil and sodium pentothal. The first of these, a drug derived from curare, produces terrible agony brought on by painful muscle contractions and, unless administered under strict medical supervision, is fatal. The subject is kept alive in an oxygen tent for several hours until he receives a weak dose of sodium pentothal which produces a total relaxation and semi-conscious euphoria which the interrogator then capitalises on.

Psychiatric control

Applied pharmacology has been united for some time with abuse of psychiatric institutions in the Soviet Union to produce what is unquestionably the most sophisticated development in political control ("Psychiatry and the State", New Scientist, vol 56, p. 258). The commitment of dissidents to psychiatric hospitals and the physical treatment they receive in these institutions is clearly an advanced weapon of political warfare. In the early 1950s and again since 1965, it has been clear that psychiatric diagnoses of political dissenters are not based on clinical impressions or objective tests but on KGB instructions.

The most frequently mentioned name in connection with such diagnosis of mental illness is that of Professor D. R. Lunts of the Serbsky Institute of Forensic Psychiatry. A prisoner reported seeing him in the uniform of a KGB Colonel. Diagnostic teams under his direction have frequently reversed findings of mental normalcy made at other psychiatric institutes; the courts accept the recommendations of the Serbsky Institute.

Political prisoners thus incarcerated all complain of treatment with drugs. Vladimir Gershuni, recalling his period of "treatment" reported that he received amiazin injections which made "me feel more awful than anything I have experienced before; you no sooner lie down than you want to get up, you no sooner take a step than you're longing to sit down, and if you sit down, you want to walk again — and there's nowhere to walk..."

There is often close co-operation between medical practitioners and

torturers. Time and again, torture affidavits collected by Amnesty International refer to the presence or assistance of doctors in a variety of ways that can be clearly categorised. One finds, for example, the "token" doctor — a physician who advises treatment which is either delayed or "unavailable".

The "token" doctor appears to be doing his best — frustrated, of course, by the context in which he is working. But, his very presence in the prison or interrogation centre provides a veneer of responsible treatment. Indeed, there is seldom evidence that the "token" doctor ever provides effective treatment or relief of pain.

the prisoner, forcing him to lean on his fingertips against the wall, putting a hood over his head, and then subjecting him to deafening noise — can be traced back to some perfectly innocent experiments done 20 years ago by Dr John Lilly. Best known for attempting to study the minds of dolphins, Lilly also tried to study his own mind. One technique was to float in body temperature water in a sound proof room, which removed almost all sensory stimuli. The longest recorded duration of any subject in the tank is 10 hours, with the average being less than four hours. Other sensory deprivation experiments followed, giving evidence of cognitive deterioration, thought disorder, paranoid states, anxiety, hallucination and schizophrenic-like states.

Technology also has a place. One instrument widely used in some Latin American torture centres is an electrical refinement of the straight pin called the piquada, which is inserted under the victim's fingernails. Other applications of technology being investigated by Amnesty International are the "purple room" in Rio de Janeiro where the victim is subjected to ultraviolet light, and the "reverberation chamber" in Buenos Aires, where a victim is laid on a couch and forced to listen to tape recordings of his own torture.

Teaching torture

Torture is not always a local product — it is exported through

regular police units. A special government inquiry subsequently substantiated these allegations, referring to a US interrogations centre at Lengguies, Upper Bavaria where troops undergo "controlled toughening-up treatment."

Evidence is mounting that US agencies are major torture exporters, primarily through training of third world police in the field by AID officials and at the International Police Academy (IPA) in Washington, DC. The most widely publicised and best documented case of US AID involvement is the Mitroni affair in Uruguay. A Uruguay police official in a newspaper interview implicated a US AID official, Dan Mitroni, in torture training. Shortly after that, Mitroni was assassinated, apparently because he was believed to be responsible for what is widely called the Mitroni vest. This device is an inflatable vest which can be used to increase pressure on the chest during interrogation, sometimes crushing the rib cage.

Other US involvement must be deduced indirectly, but in Vietnam and Brazil the evidence is particularly strong. The National Police responsible for a large percentage of the torture in Saigon were trained through AID programs. And one of the biggest AID/PA projects is in Brazil, the centre of some of the most sophisticated and brutal torture. In a 1971 report, the US Office of Public Safety said that "through December 1969, the Public Safety Project in Brazil has assisted in



THE SORCERERS APPRENTICE

BUILDING A BETTER THUMBSCREW

Much more clearly a torture-colleague is the "lying" doctor — a physician whose diagnosis or report is false. This is not always a role reserved for the police doctor. International teams of observers have been known, in the face of overt political pressure, to suppress information.

Other physicians include the "authorising" doctor, present at a critical stage of the torturing who certifies that the victim can stand more of the treatment, and the "reviving" doctor, who administers treatment during torture either to enable the torture to continue, to prevent death or to maximise the pain.

Innocent experiments

Not all of the scientific involvement in torture is that direct. The sensory deprivation techniques used in Northern Ireland — stripping

military assistance programs and police training schools. Late last year, for example, six Belgian paratroopers were convicted of inflicting tortures on two lieutenants and two sergeants captured from another Belgian unit during a NATO exercise.

During the trial, one of the defence witnesses, Col Pierre Crevocour told the court he had been present as an observer at interrogations of Belgian volunteers by British "specialists" — a charge denied by British military spokesmen.

Even more recently, disputes between a West German police trade union and the paramilitary Federal Border Guard led to public allegations that torture-tactics had been taught by US Special Forces instructors to West German Border Police who had used these techniques in training sessions involving

training locally over 100,000 federal and state police personnel. Additionally, 523 persons received training in the United States."

The US, of course, denies that it teaches torture, and in fact argues that it is teaching more humane methods than are now used. But the significance of such humane methods was best summed up by Byron Eagle, Director of the Office of Public Safety. Citing the successful application of their techniques in the Dominican Republic in 1965, he said: "Police action... was so effective that the insurgents did not even end up with the body of a dead comrade to drag through the city in false martyrdom."

With almost no complaint from the scientific community, the practitioners of this grey science continue their search for new ways to orchestrate human pain.



WESTERNS

— BY WILL BARRETT



The Western can be considered as the basic cinematic form. The first narrative film produced in America was Edwin S. Porter's "The Great Train Robbery"; this was in 1903. The Western remains one of the staples of Hollywood in 1974. That recent phenomenon, "The Road Movie", derives much of its impetus from the Western.

Many American directors, having made films within various genres, or outside genre limitations altogether, still make Westerns. A considerable number of directors learnt their craft making Westerns, even if they no longer express interest in the genre.

Thus, much critical and historical interest is embedded in the Western. The roots of the form lie in nineteenth-century pulp literature; "Wild West" stories, with idealised romantic heroes saving ladies with a penchant for fainting, from ferocious Indian hordes. Variations on this theme developed, sometimes towards James Gang or Billy the Kid "true to life outlaw stories", but, more importantly, towards a morally ambiguous figure with an unknown past mysteriously arriving in a settlement, saving the occupants from diverse dangers, and then, just as mysteriously, disappearing. This idealised version of the realities of frontier life also found expression in the physical action and spectacle of the Wild West shows.

★★★

The formula of the Western, incorporating as its major elements romantic narrative, spectacle, and physical excitement was thus already defined, already a part of mass consciousness. The West represented, to a culture still predominantly influenced by a Puritan Ethic, the idealised confrontation between good and evil, satisfying a need for vicarious excitement in a form incorporable within the current moral restrictions of the society. The narrative structure of the Western, however, contained, by implication many other elements. The concept of the loner, social development within the frontier context, and the justice-revenge dichotomy being the most important.

Thus, even though the Western film had a pre-ordained narrative structure, it was a form rich in possibilities for development. The early Western adhered fairly closely to the major themes mentioned above. Many Western heroes emerged, particularly those characterised by Tom Mix, W. S. Hart, Bronco Billy Anderson, Buck Jones, and Hoot Gibson.

Allan Dwan has succinctly expressed the prevailing attitude towards making Westerns in the early days of silent film. One unit, consisting of director, skeleton crew, star, and assorted cowboys would make up to three separate two reels a week, in the backlots of California or Nevada. If, in their travels, the unit headed by Dwan happened to pass a cliff, they would film a cliff-top fight sequence, not in the context of any particular film, but to be incorporated, at a suitable point, within any of their productions.

The first director to extend the form of these early Westerns was John Ford, in the series of films he made starring Harry Carey. Carey did not personify a great, courageous Western hero; Ford presented him as a saddle-tramp, a pragmatic loner. Ford also aimed at less idealised films, introducing elements of naturalism. This did not mean a realistic portrayal of the West, but softened the edges of the Western, allowing stronger narrative development and a subtler presentation of character.

★★★

The inherent interests of the Western legacy were not extracted from the simplistic format elements

until the arrival of sound film. The best Westerns made during the early sound period concern the development of settlements in the harsh frontier environment. Victor Fleming's "The Virginian", made in 1929, and Edward Cahn's "Law and Order", 1932, are probably the finest examples of this theme. Both relate the necessity of harsh justice if the burgeoning settlements are to survive.

The "bad man", a representative of a less civilised state of development, cannot be tolerated if he threatens this survival. This is especially emphasised in "The Virginian", in which the "bad man" is a friend of the hero. The hero comes to the realisation that he will be forced to direct the hanging of his friend, but finally accepts this as inevitable. The development of civilisation overrides personal interest. Thus, while retaining the formal element of good versus evil, the film expresses this element with a complex structure, introducing the question of moral choice, and also the relationship of the individual to society. The questions are expressed in a simplistic fashion, but this fashion is entirely amenable to the Western form.

The next important milestone in the development of the Western genre is John Ford's "Stagecoach". This film, the subject of much recent critical controversy, is arguably the first modern Western. This is not due to any thematic breakthrough, but to the utilisation of the visual surface of the film as a major mode of communication.

The narrative development of the film is expressed visually; information about the characters, their function in the plot, their environment and attitude towards it is in-

corporated in the visual form of the film. The specific relationship of the characters to each other is similarly communicated. Characters are shot relative to certain objects, allowing the director to communicate information about both character and object. The process of the narrative depends not on what is stated, but how and when certain visual elements are communicated.

★★★

"Stagecoach" is a seminal film within the Western genre. It was the first Western to intentionally use visual elements as symbols. The genre has since developed a series of symbols with inherent meaning. This becomes the second main defining characteristic of the genre. The repetition of certain elements has enabled this acquisition of inherent meaning. A typical scene in a Western may be a lone cowboy riding into the dusty main street of a small settlement. This simple scene has certain specific underlying connotations. These connotations only exist within the rules or limitations of the genre. Implicit meaning is conveyed to the audience. Such communication is only possible because of the generic nature of the scene. This is why it is important to approach Westerns as a genre, rather than individual films with particular intentions.

The mainstream of the Western since "Stagecoach" has adhered to these principles, whilst exploring different areas of the original formal structure. The optimistic appraisal of the West continued until the mid-1950s when John Ford's "The Searchers" sounded the first note of bitterness at the loss of the old West.

★★★

This latter theme has become the major preoccupation of directors of Westerns in the 1960s, particularly Sam Peckinpah. Ford's own 1962 film, "The Man Who Shot Liberty Valance", is possibly the finest rendering of this theme.

This optimism is not one of elation, however. It is one of stoicism, of the harshness as well as the beauty of the West, of man's conquest, his civilising of the wilderness. This not only meant, as in "The Virginian", the development of settlements by applying pre-ordained concepts of civilisation, but also the cross-fertilisation of the pioneer spirit with organised society, the West with the East, to create a new, specifically Western society.



Howard Hawks' "Red River" is perhaps the finest expression of this theme. The resolution of the East versus West conflict is conveyed through the relationship of the two main characters, one of whom adheres to the pioneering ideal, the other wishing to come to terms with the progressive taming of the wilderness. The film ends on an optimistic note, with the pioneering Westerner's realisation of the inevitable necessity of the civilising of the frontier, that he and the new society are mutually dependent for survival.

In later Westerns this optimistic view has been progressively undermined. Directors have become more concerned with the status of the individual outside the society. The hero of Budd Boetticher's series of Westerns in the late 1950s survives only because he is able to take a pragmatic view of himself and the society. He is a loner, an Everyman, who, in his travels, encounters civilisation, then travels on.

★★★

Boetticher views society as a corrupting force, interfering with man's natural relationship with the world. He pits his hero against this society, enabling him to partially counteract this corruption. Working within the basic genre framework, Boetticher is able to state, directly, his preoccupations. This framework is sustained, at its simplest level, throughout his films, enabling a direct communication of intention. His films, such as "The Tall T" and "Buchanan Rides Alone", are, because of their very simplicity, amongst the finest examples of the genre Western. They demonstrate, perhaps more than any other director's work, the inherent form and value of the narrative and visual structure of the Western.

Boetticher expresses the essence of the genre. Those Westerns which introduce interests which are not endemic to the genre cannot be criticised as part of the genre. Working within the formal structure of the Western, a director may articulate his personal interests, create a personal mythology. These interests and mythology can be interpreted through the closely defined (formal and aesthetic) rules of the genre, can be interpreted as works of art. Films which do not satisfy these rules cannot be viewed as cinematic art, as they are a corruption of the form.

★★★



THE UGLY CANADIAN

That dreaded disease known as Moomba has struck Melbourne once again.

This annual plague causes Melbournians to walk the streets with wan smiles pasted over their usually pallid pusses, pretending that they are in the midst of having a real beaut time.

Some of them in fact, are having a real beaut time. Down at the Yarra bank there is the usual over-priced carnival, fairly floss and other useless parasitic crap whose sole purpose is to lighten the load of ones wallet in as short a time as possible. The only thing that is free is the Herald outdoor art show, and mind you, it's not all that bad.

As for what isn't free there seems to be an endless list; the Moscow Circus, National Theatre of the Deaf, Big Bad Mouse, Slank, Royal Scots Guards, Ballet Senegal, even Val Doonigan and David Cassidy, though they're not on the one program. If you take another look at this line-up you may notice that none of them happen to be Australian, let alone Victorian. The Australian collection seems to be limited to little more than the Outdoor Art Show. It seems as if by chance these groups have just arrived in time for this cultural event in the Victorian year.

One theatrical group which seems to have a lot of these coincidences is the National Theatre of Canada, who have arrived in a nick of time for the Perth Festival of Arts, the Adelaide Festival of Arts, and now the Melbourne Festival of Arts. It is also interesting to note that this group is being promoted by the Elizabethan Theatre Trust. Pardon my ignorance, but I thought that the purpose of their existence was to promote Australian talent, not overseas talent.

I admit we can learn not a little from overseas touring companies, but not from the likes of this group. Their talent, from what I saw, barely measures up to the experience and talent of the Melbourne Theatre Company whose expertise in these period-type plays is excellent. But then even the MTC is exerting itself by putting on an Australian show for Moomba. So why couldn't ETT put on an Australian opera or ballet instead of importing this crap?

The Stratford Theatre has quite a reputation (so the programme notes go) in Canada for Shakespearean productions, yet they have chosen a French 17th century play to tour with. Any play in translation loses much of its symbolism, meaning and wit. Even the title of this play seems awkward, 'The Imaginary Invalid' could have been 'The Hypochondriac'. With all the English plays in existence the choice does seem strange. The time lapse between the RSC and Stratford would have been too short for another Shakespearean production, and would have allowed for too much comparison, with the

Stratford probably seen in a poor light.

The translation that the company have used could have only been an American one, or at best an adaptation of an English text (there is a slight difference). As a result of this much of the sharp humour disappeared — Molière could never be this boring. The total laughs from the audience were no more than three or four, although at times they deserved more.

Beline (to Argon): ... mah sweet botiiii!

This line, complete with a heavy twang, southern belle of course, struck a somewhat discordant note. I'm certainly no purist, (I sat through this, right?) but Sadie Thompson, really!

The little lady was nicely counterbalanced by her husband Argon, played by William Hutt. He was nothing more than an Archie Bunker in a dressing-gown; his daughter Mary Tyler Moore; her beau Robert Goulet. The only person to crawl out with any self

respect, and this includes the audience, was Pat Galloway as Toinette. At times strident, but always capable, and in her double role, excellent.

To compensate for the lack of laughs from the lines, after all it was a comedy, we had Argon doing 'cute' things. He ran to the toilet with his hand up his bum, or did double takes, or stared at the audience pulling faces. What was the play about?

A group of clowns under a set which took on the proportions of the Moscow Circus tent, complete with yankee accents. At \$6.50 a seat (there was student concession) it seems that there was better entertainment at the circus, at least they don't make any pretence about being a circus.

The only thing that this group is going to teach us is how to part with a few dollars, and surely there are enough promoters around town who know how to do that with style. Canadian go home!

— ROB HARDY



"This annual plague causes Melbournians to walk the streets with wan smiles pasted over their usually pallid pusses ..."

student comment:

ARE YOU ORIENTATED?



SUE HALLIDAY, ARTS 1:

No, I don't know where I'm at. Today has made no difference.



NEIL SMYTH, ECOPS 2:
I'm orientated, because I know who designed the stained glass window in the Robert Blackwood Hall.



STEVE TREDINNICK, MED. 1:

No, don't know many people ... walking around trying to find where different people stay. The atmosphere of making friends has had a reverse reaction.



HUGH KELLY, ENG. 1:
Yeah ... in all directions ... I know where all important buildings, small caf., union are and I couldn't give a fuck about lecture rooms. I know lots of people.



JANE TICHENER, LAW 2:

... What? Ques ... Um ... Well I think I am, because I've been drinking all day.



THE DEVIL COMES TO BEVERLY HILLS

THE EXORCIST: AN ASSESSMENT BY SUE MATHEWS

William Friedkin's film *The Exorcist* is an astonishingly bald expression of some of the ugliest features of Western society today.

This is so not simply in its cynical and totally irresponsible pursuit of a fast dollar. Even more significant and revealing are the responses the film has evoked.

Everywhere *The Exorcist* has been heralded by fantastic amounts of publicity — not merely from promoters, either — and the public have flocked in droves to see it.

Friedkin's film of the book by Peter Blatty is a masochistic experience that offers kicks which operate on a similar level to looking at the pictures in pathology textbooks. It is also a thoroughly reactionary film, which directs attention away from the social roots of the confusion and malaise afflicting modern society, at a time when this confusion is reaching mass proportions.

The Exorcist is just what the doctor ordered for the ailments of Western society: the basis of its way of life can remain unquestioned, even while the everyday life of its people becomes more and more intolerable, anxiety-ridden and neurotic. Just what the extent of this neurosis is revealed by the very popularity of the film.

The popularity of the film, and the intensity of many people's reactions to it, are evidence that people are finding the film a *meaningful* experience. It has managed to touch a number of raw and tender spots in people's psyches.

It offers them an explanation for their fears, anxieties, doubts. And by focusing people's attention on supernatural or occult forces as a reason for these emotions, *The Exorcist* shifts their attention from the social craziness that surrounds them.

The era we are living in has been marked by the decline of the Christian faith, and the certainty about the nature of the world and man's existence that it provides, and by a loosening of inter-personal and sexual

constrictions. Both these trends have tended to produce large amounts of repressed guilt in this recently faithful, recently Victorian society. *The Exorcist* takes this guilt as its target, and with all the resources available to film-makers today squeezes every possible bit of mileage out of it.

As such, it represents a sort of loss of innocence for the film medium. Such cynical exploitation of people's emotions, for no other purpose than the creation of a money-spinning cinematic chamber of horrors, such tasteless manipulation of the effective power of film, is somehow a corruption of the artistic and humanistic potential of the movies.

Cinematically the film is worthless, a film quite devoid of artistic integrity. The narrative is reduced to a skeleton so bare that a number of events and characters are almost incomprehensible irrelevances (the opening sequences in Iraq, for example, and the quite unexplained symbolic importance given to the figure of the policeman). In his haste to reach the real point of his film — the horror sequences — Friedkin destroys any claim the film may have had to artistic merit.

HORROR

Everything — narrative, character development, photographic technique, exploration of imagery — is submerged under the horror sequences. These themselves are merely presented, given, with none of the cinematically redeeming features of the true suspense or horror movie. The camera simply *regards* the scenes: there is no directorial presence at all. The director merely presents, without artistic interpretation or commentary, a series of horrifying symbols and images from out of the Christian mythology that so deeply penetrates the Western mind.

The Exorcist is a hymn to

irrationality, a totally non-human, even anti-human film. Men are simply the pawns, and their social and personal environments simply the board, in the games of an external force. It is a force over which we have no control, and — more importantly — for whose effects on human affairs we bear no responsibility.

In Kubrick's 2001 we saw some of the achievements of film technology put to stunning, but socially and psychologically neutral effect. In *The Exorcist* these resources are tapped purely for the purpose of horror, and to give effective credibility to the "explanations" it offers for the phenomena it presents.

SYMBOLS

The setting of the story in the archetypal upper middle class American suburban home — the home we see in *The Donna Reed Show* or *Father Knows Best* — increases both the film's absurdity and its diversionary effect. It makes the events more real to people; it links real experiences, anxieties, fear, and guilt which are located for them in that environment (whether from personal experience or due to its status in American Dream mythology) more effectively with the occult explanations offered by the film.

Yet in the cold light of the day the idea of the serious presentation of evil incarnate, *The Devil*, making himself manifest in a Father Knows Best-type situation, is incredible; it is a linking of two quite dissimilar levels of symbolism that objectively is totally absurd. I suppose it is a tribute to the skills of the special effects technicians that this absurdity is not immediately apparent.

The corruption of innocence this film represents for the movies is an echo of the very fears upon which it preys. The film portrays the transformation of a sweetly innocent

Little Girl, of the Father Knows Best variety, into a depraved monster. Were the main figure a boy, or an adult, the film would lose a large part of its effect. Her depravity (and incidentally possession symbolism in general) frequently has a strongly sexual character. One of the worst things the devil can do is to make the child say "Fuck me" (in a man's voice — significant?) and to violate herself with a cross.

I am reminded of Mary, the mother in Eugene O'Neill's *Long Day's Journey Into Night* who in her personal disintegration returns to her childhood, conceived as a state of innocence of pristine purity. This is emphasised by the fact of her childhood desire to become a man, which intention, she says, was thwarted by her meeting and falling in love with her husband, James Tyrone.

In a far more subtle fashion, O'Neill's Mary reveals a similar conception of sexuality, indeed of "growing up", as a violation of the purity of childhood — of a Fall from Grace. It is just this essentially infantile rejection of the realities and responsibilities of the world from which Christianity gains its strength. And the other side of the "strong and gentle Father's hand" that so many are seeking again today is of course, the similarly naive — and similarly compelling — conception of the incarnation of Evil: the originator and agent responsible for all sin and suffering, the Devil.

PETER PAN

This film, then, represents and exploits a "Peter Pan-ism" that is very deep in the morality of this society. The inability of our society as a whole to really come to terms with sexuality (for the "liberated society" is a myth), to develop a human and mature approach to it, and the resultant confusion and

guilt experienced by many people, is one of the roots of *The Exorcist*'s success. Sexuality in *The Exorcist* is represented solely as an evil, something to be frightened of and disgusted by, as "the work of the devil".

In a wider perspective, *The Exorcist* represents a similar unwillingness to come to terms with injustice, suffering, death, in either an existential or a social-political sense. By incarnating and externalising evil and suffering into supernatural entity, men are completely relieved of the burden of rebelling against them, or otherwise confronting them. There is even a quite explicit attack on revolutionary political activity when, early in the film, student protesters are symbolically linked with the devil.

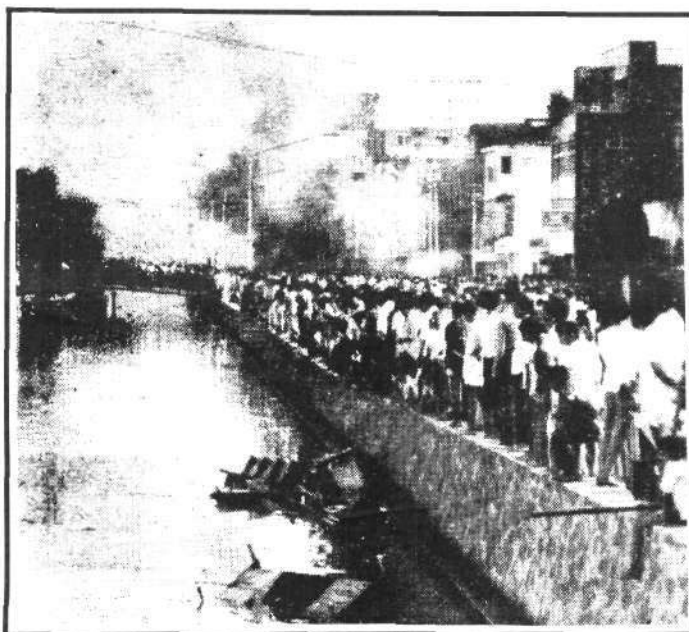
SOLUTION

The Exorcist is a psychologically deeply regressive film, and for this reason a reactionary one. The *timeliness* of this film is striking, in a world currently confused, fearful, apocalyptic. This is especially so in America, where the whole moral and social fabric is being torn to shreds, and the old values of the Pioneer or even the Scientist have ceased to have much validity.

People are looking for solutions to the moral bankruptcy of contemporary society, to the shallowness and impersonality of most social relations, to the phyness of a way of life dedicated to bureaucratised consumption and organised leisure, and to the neuroses associated with these. *The Exorcist* provides one. Most people will not take its theological and supernatural propositions literally. But it does have its effect of turning people inward, of directing their anxious gaze towards their own neuroses, thus remaining trapped within them instead of attempting the task of understanding and seeking a way out of them in the real world.

INDO

STUDENTS AND



In January 1966 steep price increases triggered massive student demonstrations which led, on 11th March 1966, to the transfer of much of President Sukarno's power to the commander of the army, Lt. Gen. Suharto. Although they did not aim directly at the President, the demonstrating students demanded the reversal of his policies and the dismissal of his most trusted ministers. The success of the demonstrations had been due in no small part to the army's covert backing. Indeed many student leaders had sought protection at night by sleeping at the headquarters of Lt. Col. Ali Murtopo, a relatively junior officer who nevertheless had the ear of the army commander.

In January 1974 the student demonstrations were triggered by the visit of the Japanese Prime Minister, Tanaka. The demonstrations were less expressions of anti-Japanese sentiment as such but rather a protest against growing foreign domination of the economy and the failure of "development" to raise the living standards of the mass of the people. As in 1966 the President himself was not specifically under fire but his policies and his closest advisers were. Indeed, Ali Murtopo, now Maj. Gen., was one of the main targets.

However, the 1974 demonstrations differed in two important respects from those of 1966. Firstly, what commenced as a student demonstration in the morning of 15th January had become by the afternoon an uncontrolled riot

in which students no longer played the main role. The burning and looting were done mainly by youths and children from Jakarta's vast slum areas who grasped the chance to express their frustrations and resentment as well as have a bit of fun at the expense of the rich.

Secondly, unlike the movement in 1966, the student demonstrations did not have the backing of the army leadership. The students were certainly not without sympathisers in the armed forces but this support quickly dissipated when the demonstration by middle-class students was transformed into a destructive riot involving the urban poor. In fact the outbreak of rioting was of major importance in causing the army to close ranks.

UNITED

There has been much speculation about the political significance of the riots and particularly the extent to which army officers were sympathetic toward the demonstrators. In one view the army remains united behind Suharto. It is argued that the riots were able to take place because inadequate reporting by the intelligence agency, BAKIN, and the security command, KOPKAMTIB, had grossly underestimated the strength of student opposition and the likelihood of rioting with the result that the government was unable to take preventative action beforehand. In this view Suharto has reasserted his authority since the riots by dismissing both the head of BAKIN, Lt. Gen. Sutopo Juwono, and the commander of KOPKAMITE, Gen. Sumitro.

An alternative interpretation suggests that the Suharto government was seriously challenged in January. While there is little evidence that a coup against the President was being planned, there were indications that dissident generals such as Sumitro, and possibly Sutopo Juwono, envisaged that student demonstrations could be exploited to bring about a significant change in the leadership of the regime. The model may have been March 1966 when President Sukarno was left in office while his closest advisers were arrested.

Since taking full power in 1967 Suharto has consolidated his position by gradually moving potential dissidents from command positions in the army. His most prestigious rival, General Nasution, was isolated and the relatively dashing "young Turk" generals, Kemal Idris, Dharsono and Sarwo Edhie, were relieved of commands in Java and eventually eased into non-military assignments. The regional commands were filled by undistinguished officers who lacked

INDONESIA

THE JAKARTA RIOTS

HAROLD CROUCH



onal bases of support and are before dependent on Suharto's onage.

the group around Suharto has the tone of the regime. As early 1959, Suharto himself had been missed as Commander of Central Java's Diponegoro division use of his involvement in a egging racket ostensibly to raise s for the welfare of his troops. becoming President, his y's business activities have handled largely by his wife, n, who is commonly known as Tien Per Cent ("tien" being Dutch word for "ten"). Mrs. arto works through Indonesian-ese businessmen and has ex-ive joint interests with foreign, uding Japanese, investors. One e projects with which she is sociated is the Astra company, h distributes Toyota cars, was ajor target in the recent rioting. uharto's closest advisers were Personal Assistants of whom e are most important. Maj. Ali Murtopo has been the ical "brains" of the regime le Maj. Gen. Sudjono umardhani and Lt. Gen. Surjo e been concerned largely with omic and financial matters. jono and Surjo both operate in world of high finance securing rable conditions for foreign in-ors and domestic Chinese in rn for shares in the proceeds. ther key figure has been en, Ibnu Sutowo, the head of oil corporation, Pertamina, h has been the main source of army's budget.

SUMITRO

outside Suharto's immediate up stands General Sumitro se base of support is in East a. Sumitro had been com-der of that province's Brawi-division during the critical ths of 1966 and 1967 when pro-armo forces were threatening to e in the cornered President's ne. Sumitro, who had family with leaders of the pro-Sukarno wing of the National Party, ed a major role in overcoming tensions of the period with a um of violence. After moving akarta he became one of the ong men" of the regime as uty Commander of the Armed es and Commander of the rity organisation, KOPKAM- a position he held until the math of the January riot. uring the last few years the Ali topo-Sudjono Humardhani p's pre-eminent position has challenged by Sumitro's rapid Although the rivalry seemed to essentially over the division of s, it acquired broader political ensions, Ali Murtopo's strength

has been based on his ability to dis-ense patronage while Sumitro's support has come from those who have felt dissatisfied for one reason or another with Suharto's interest to fan discontent against the President's Personal Assistants while they began to look for ways of getting rid of Sumitro.

CORRUPTION

Discontent within the army had been growing partly because of the inevitable inability of the regime to provide spoils for everyone. Further, it seems that some younger, more "professional" officers have become disillusioned with the blatant corruption and profiteering of the top generals and their Chinese business partners who seem to be "selling" the country to foreigners, especially the Japanese. Fearing that the regime will come into unmanageable public disrepute, they are inclined toward carrying out reforms before it is too late but at the same time no one wants to be associated with a coup attempt that fails.

The feeling that some kind of major change within the regime was possible had become stronger during the latter part of last year, especially after student rioting in Bangkok had led to the fall of General Thanom's government in October. Following the example set in Thailand, student leaders in Jakarta and Bandung suddenly became aware of the potential of anti-Japanese demonstrations for mobilising opinion against the government while at the same time it seems that General Sumitro appreciated the possibilities of an anti-Japanese campaign to discredit Ali Murtopo and Sudjono Humardhani.

Anti-Japanese feeling has spread rapidly during the last few years. Although the total value of Japanese investment is less than that of American capital, it is much more visible. While much American investment is in giant mining projects in the outer islands, the Japanese are more prominent in manufacturing where they sometimes compete with domestic entrepreneurs. Especially in the textile industry Japanese joint ventures with Indonesian-Chinese and their military patrons have forced native Indonesians out of business and caused unemployment by introducing capital-intensive techniques. The resentment against the influx of Japanese capital has been directed not only against the Japanese themselves but also at officials like Sudjono Humardhani who have been closely identified with it.

Towards the end of last year General Sumitro seemed to go out

of his way to improve his not altogether favorable image among students. In November he visited campuses in Bandung, Yogyakarta and Surabaya where he spoke about a "new pattern of leadership" in which the leaders would not be as isolated as they had been from the people. In December Sumitro's KOPKAMTIB looked on tolerantly as small-scale student demonstrations took place directed mainly at foreign, especially Japanese, capital and a section of the press vigorously attacked the Japanese and unnamed Indonesian officials who collaborated with them. By January the campaign had intensified further as students in Bandung and Jakarta burned effigies of both Tanaka and Sudjono Humardhani and demonstrators bearing hostile placards protested outside Ali Murtopo's headquarters. Finally, on the first day of the riot General Sumitro amazed foreign correspondents by addressing students in a friendly tone outside the Japanese embassy while troops stood by watching as Japanese cars burned and Japanese premises were wrecked.

WHY?

We can of course only speculate about what General Sumitro was up to and why he had refrained from curbing the students whose actions were so embarrassing to the regime in general and his rivals, Ali Murtopo and Sudjono Humardhani, in particular. It would be too crude to suggest that he was "behind" the student movement. A growing sense of alienation from the regime has been present among students for a long time and it was not especially surprising that it should be expressed in the form of anti-Japanese demonstrations. However, it seems clear that Sumitro had let it be known that he would not take repressive action if students organised a large demonstration during Tanaka's visit.

It has been suggested further that Sumitro then planned either to demand that Suharto dismiss Ali and Sudjono or even to arrest them unilaterally in the way that Suharto had arrested Sukarno's foreign minister, Subandrio, and other ministers in March, 1966. Possibly he calculated that such a move would have been supported by massive student demonstrations like those in 1966. At the same time it would have been welcomed by sections in the army which resented the authority of Ali and Sudjono. Apart from his own supporters, it seems that Sumitro may have attempted to win over General Nasution and the Governor of the Military Academy, Maj. Gen.

Sarwo Edhie, both of whom have good reputations in student circles as well as among reform-minded army officers.

Whatever Sumitro's plan was in fact, it backfired when the student demonstration on the morning of 15th January turned into a two-day riot. Not only did it cease to be feasible to envisage further student demonstrations against Ali and Sudjono but now Sumitro himself was on the defensive as accusations were made that he had irresponsibly created a situation which threatened the interests of the army as a whole. In the aftermath Sumitro was dismissed as Commander of KOPKAMTIB while his apparent sympathisers, Sutopo Juwono and Sarwo Edhie, also lost their positions. However, Sumitro has retained his other position as Deputy Commander of the Armed Forces.

The riot undoubtedly shocked Suharto. As rioters burnt cars and smashed shops and show-rooms, he delayed ordering troops to move against them presumably for fear that his orders might be disregarded — like Thanom's experience — by unit commanders who fundamentally sympathised with the demonstrators. In the weeks since the riot he has sought to give the regime a new face by introducing a series of "austerity" measures including the prohibition of car imports and a ban on officials and their wives from engaging in private business concerns while plans for more strict control of foreign capital and new assistance to domestic entrepreneurs have also been announced. Further, Suharto has abolished the positions of Personal Assistant.

'NEW LOOK'

The "new look" has been received with some scepticism. While it is not difficult to ban officials and their wives from holding formal positions in commercial enterprises, in practice the connection is usually informal. Suharto himself has denied that his wife is a shareholder in Astra and other companies but the real question is not whether she owns shares but whether she derives income from these concerns. Although the new regulations may require the alteration of some formal arrangements they are unlikely to affect the actual relationships existing between the generals, the Chinese and foreign investors.

The apparent downgrading of the Personal Assistants through the abolition of their office is equally unconvincing. Ali Murtopo and Sudjono Humardhani were both members of Suharto's staff when he was the regional commander in

Central Java in the 1950's and they have been close to him ever since. Sudjono, who is deeply involved in Javanese mysticism, has been an invaluable source of not only financial but also spiritual support for the mystically-inclined President while Ali Murtopo has master-minded a series of major political successes including the peace settlement with Malaysia, the Act of Free Choice in West Irian and the 1971 election victory. Suharto can hardly dismiss Ali and Sudjono without undermining his own position.

The conditions that brought about the January riots have not been changed. The alienation of students from the regime will continue and there is no quick way of reducing the frustrations felt by the unemployed youths of Jakarta's slums. At the same time there is little evidence to show that Suharto and his colleagues are capable of bringing about important reforms. Their personal interests have become too inextricably tied up with the existing order.

STRENGTH

It will be many years before civilian political groups are strong enough to push the army out of control of the government. However, it seems likely that Suharto and his group will continue to face challenges from rival factions in the army. While some of the military dissidents are concerned primarily with gaining more spoils for themselves, they may feel compelled to seek the support of the reform-minded generals who have influence with the younger generation of "professional" army officers. While the army is never likely to carry out a thorough social transformation, officers with "Nasserite" or Peru-style aspirations may gain more influence.

The leaders of the student movement have appreciated the limitations of the situation in which they find themselves. They see their role not as revolutionaries but as the necessary catalyst sparking off shifts within the military power elite. Until recently they thought essentially in terms of the huge, but non-violent, student demonstrations of 1966 which brought about the downfall of President Sukarno. However the involvement of the "masses" in the 1974 riot has introduced a new element with which middle-class students have yet to come to terms. While many students will feel reluctant to encourage "anarchy", the realisation that the poor can have a political impact might well lead to a sharp radicalisation of important sections of the student movement.

THE REMOVALISTS

RUSSELL STREET



It is a great pity that "The Removalists" is such a bad play. A great pity for a number of reasons. It is always unfortunate when you have to sit through a second rate play, and most particularly when it has been written by someone with David Williamson's potential. But even more important than that is the fact that The Removalists has been staged in both England and America. Very few contemporary Australian plays reach overseas audiences. And I shudder to think that of those few "The Removalists" is going to be accepted as representative.

There is nothing earth-shatteringly wrong with the play. Most of its faults become apparent when it is compared to some of the truly first-class plays that have been written by Williamson's contemporaries, and even by Williamson himself. And before I really get stuck into the play, perhaps I should explain in more detail why I am being so harsh.

NEGLECTED

As I mentioned, "The Removalists" has (for some unaccountable reason) fallen into that small category of Australian dramatic exports. It actually achieved a production at the Royal Court Theatre in London. And while "The Removalists" gets thrown at audiences overseas, some of (in my opinion) the best plays written in Australia over the last few years are being neglected. My personal choice for the most enduring and significant play written by the batch of writers who came to the fore in the late sixties is Jack Hibberd's "A Stretch of the Imagination". This is a play which I would be proud to see sent overseas. Yet it has scarcely had a wide airing in Australia. Dorothy Hewett is another writer almost totally neglected outside of Western Australia. These are only a few examples.

I certainly don't begrudge the chance presented to Williamson to have his plays reach outside Australia. And the same thing goes for our other export, Alexander Buzo. The point could even be made that it matters very little what people outside of Australia think of Australian plays. But there are repercussions. Certainly one strong reason why Williamson gets highly professional productions at Russell Street while Hibberd has to rely on the Pram Factory (not intended to disparage the Pram Factory) is because of Williamson's overseas fame. And if the so-called flowering of Australian culture manifested in the field of drama, which columnists have been occasionally stumb-

ling over for the last few years like lepidopterists discovering a strange new species of butterfly, is to really flourish it does need some opportunities to cross national boundaries.

This has very little to do with Gough's spray can nationalism (in three brands at the moment: Waltzing Matilda, Song of Australia and Advance Australia Fair). It has got a lot to do with the way a talented writer can gain experience by seeing his plays produced overseas by different directors, reaching wider audiences and gaining a significant increase in feedback. And while I must say good-luck to Williamson, I am upset that a play of the calibre of "The Removalists" has sailed across the seas ahead of so many superior plays. In fact I think that "The Removalists" does not measure up to Williamson's other plays. The true brilliance that Williamson has shown in plays like "Don's Party" and "Jugglers Three" is an indication that "The Removalists" is (I hope) a temporary lapse.

So what IS wrong with the play? The best way I can think of describing it is to say that it's crude — crude in the Oxford Dictionary sense of lacking polish, ill digested, and in a raw state. Perhaps the worst thing about the play is the characterisation. Williamson has a highly laudible aim. He is out to reveal the violence underlying "civilised" society, and he has used two members of the stalwart police force to manifest this violence. But except for one of the policemen, Sergeant Dan Simmonds, the characters are hardly more than preliminary sketches. In some cases they are mere ciphers.

CHARACTERS

The two female characters in the play are both portrayed as faceless nymphomaniacs, with a half hearted attempt to differentiate them by making one dominant. It is a shock to find this clumsiness coming from a playwright of Williamson's intelligence. The two policemen are also almost stock-types: one is an apparently innocent graduate from the academy on his first day out, the other a cynical middle-aged sergeant. To complete the scene Williamson supplies your average beer drinking Australian who lapses into occasionally roughing up his wife (between fucks apparently). The only character who I found at all interesting was the removalist who Williamson cleverly develops as the epitome of the uninvolved bystander.

To compound this fault of cliché characters Williamson in many cases fails to provide adequate

motivation for the incidents in the play. At the very beginning, when the two women wander into the station, we are treated to a singularly "ill digested" scene where the sergeant starts coming both birds with a vengeance. The play apparently brought quite a strong reaction from some English critics because of its violence. During the scene in which the rookie cop bashes up Kenny to a pulp (off-stage) peals of laughter came from the people sitting behind me. I had to dismiss hysteria as a reason, and put this down to the fact that Williamson fails to provide any motivation for the rookie's act. It is the sergeant who throughout the second half of the play is portrayed as being obviously unbalanced. If I was expecting anyone to go berserk and hash someone's head in I was expecting it to be the sergeant.

TRITE PLOT

Apart from these two serious faults the play has a fairly trite plot which often sinks into melodrama. The most obvious example of this is the time honored trick of the apparently dead person coming back to life and then really dying when everyone least expects him to. I was disappointed when I read the play, but I expected it to be quite exciting when seen on stage. It did have a few moments, but they weren't adequate to carry it along very far.

Perhaps I might allow myself to make one more derogatory remark. For some obscure reason the audience was treated to two cinematic sequences just this side of slapstick. They left the audience rather puzzled, myself included. I still cannot understand their significance and even relevance, but I won't presume that I have found another fault, but merely ask plaintively if anyone can help me out.

It is very difficult to comment on the acting in the production. All the actors must have been in great difficulty with the empty characters they had to work with. I must, however, single out Simon Chilvers for praise in a restrained and sustained performance as the sergeant. Martin Phelan made the most of the battered Kenny. William Gluth's strange pale make-up distracted me, but he seemed to do the best he could as the rookie. Kristian Fredrikson produced another competent set. And I really haven't got much left to say, except dear people like Harry M. and rich patrons and people living outside this isle by all means support David Williamson who does indeed deserve it but there are lots of other people you seem to be missing out, open your eyes!

— Paul Salzman

"A flawless masterpiece" Andrew McKay, Herald. "A quietly exquisite chronicle of fidelity" Colin Bennett, Age. "One of the Year's 10 best" Time Magazine, Dec. 1973.

love.

RIVOLI TWIN 2

87 1221, Camberwell Junc.

Lili Darvas, Mari Torocsik, Ivan Darvas

Nightly 8.15 p.m., Sat., Sun. 8.15 Student conc.

SLAG

Monash Players begin the year well with a good production of SLAG, by the English playwright David Hare.

The production is highly entertaining, although it does perhaps play down the more serious aspects of the play.

SLAG is essentially about hypocrisy and alienation. But it isn't a manifesto. It considers alienation at a human level, and effectively dissects three school

teachers, all of whom are hiding behind a disguise.

Women's Lib is not very important in the play. Hare makes one of the teachers a mouthpiece for Women's Lib, and it is evident that he downgrades its importance. The power of the play comes from the confrontation of the three women with each others facades, and the destructiveness that ensues. The play finishes on a rather ambiguous note. Hare leaves the audience dangling between hope and despair.

David Kay's direction is competent, but in many ways surprisingly conservative. Faye Stone stands out as Joanne, the frustrated adherent of Women's Lib. Cynthia Sargent was also excellent as the inhibited headmistress. I found Shirley Jockity rather inaudible for the first half an hour, but she improved as the play warmed up. On the whole the Players have begun with an ambitious and successful first production.

—Joyce Trent

The artist is in a particularly invidious position in capitalist societies. Creative output in any medium is funnelled through established channels controlled by non-artists, who think little further than percentages and profit per unit. Art as investment is devastatingly appropriate for a society which promotes acquisition and personal ambition as arbiters of almost any activity. In mass media arts the problem is an incubus which lives with us all.

DISTRIBUTION

A few solutions to the problem have been attempted but the essential thing is power over distribution. The current distribution process usually denies vast numbers of people accessibility to the work, as the example of some tiny artist-owned record labels shows. The Grateful Dead, firmly following their own vision in their approach to organisation were forced to sell the overseas distribution rights of their newly created label (Grateful Dead Records) for half a million dollars to finance the setting up of the whole enterprise.

But the capitalist business tendency to centralise may yet absorb these independents, through the effect of this 'energy-crisis': the shortage of a petroleum-based product like PVC for record manufacture and paper for record covers etc. New and small customers are last in line for their records to be pressed. In Australia there appears to be little shortage and the low-quality Australian pressings will continue to hit the local shelves. It has been a boom period for the music industry around the world but there are predictions that the huge profits will be cut back, and that of course means that the record buyer and artist suffers most.

QUALITY

Quality control will naturally have to be a lot more lax even than it is at present. Before the Grateful Dead formed their company, Garcia remarked that vinyl good enough to last a thousand plays without deterioration was possible to obtain, yet the energy crisis has put paid to that idea for a while. In fact, while supervising the production of their last album 'Wake of the Flood' (and they are probably unique in taking such care) the Dead were forced to report that the quality of the pressings noticeably dropped right in the middle of production as the 'energy crisis' took effect. Even 45's will have



That the artist is not in control of his own creative output extends not only to records but to the act of performance itself. The absurd grading system elevates performers above others often largely on the basis of promotion put together on their commercial potential rather than aesthetic possibility.

Radio stations have a tiny playlist played over and over ad nauseum and the best music passes right under their noses. One of the problems that artists face is that agencies and hall promoters don't know good music from bad: their major interest is the dreaded dollar

larger holes in the future so as to conserve PVC and the shortage will have the positive benefit of encouraging recycling of records: two damaged records can be used to produce one new album.

It is quite clear that it is going to be a damned sight harder for new artists to put out albums or even to get to the recording studio for that matter. WEA has posted notices to all its labels against double sleeves for single albums, and no more

lyric sheets or posters due to the paper shortage. Records will be deleted faster than before which means that 'cut-out' houses, selling deletions at low prices will flourish to the dismay of the companies and retailers who would probably rather destroy the records than have them sold so cheaply after a company announces that there will be no re-issue of a particular album.

One of the worst effects in the US will be the price rise. For some

time new albums in the States have had an 'official' tag of \$5.98 or \$6.98 per single album, the latter being reserved for particularly big selling artists like the Beatles. Now this double pricing will be far more extensive, and only little known and modestly successful artists will be at the cheaper price. Budget lines will be drastically pruned. There have been some maniacal cries for rises of up to \$8, or more, but that is unlikely to happen. The cassette

and tape industry will probably gain more acceptance as they tend to use less precious plastics.

Cassettes have been getting stronger sales, but the companies have taken very little care in the past with their manufacture: quality control is harder and the tape-to-tape method of production is inferior to the master-disc technique for records. High noise problems have been overcome to a large extent with the increased use of dolby systems, although cassette manufacturers have been pitifully backward in making use of them. Add to this the fact that they sell for about a dollar more than discs (the price of an independent manufacture) after total disregard for artistry (they sometimes rearrange the order of tracks and even edit songs to fit them to a minimum of tape), lack of information about the record, thin tape and low speed bringing problems of fidelity — you can see why even a boom for cassettes will not replace records and reel-to-reel tapes as the main medium of transmission to the music listener.

AGGRAVATED

In England the oil and paper shortage has aggravated an already appalling situation. Over the last year record companies have run out of stocks and imported millions of albums because of over-demand on an entirely inadequate pressing plant capacity. Import shops and private importers are finding it very difficult to get the records they order from English outlets: orders have been filled to a mere third. Higher freight charges add to this burden. Because of power cuts and transportation problems some tours of the UK by major artists (such as the Allman Brothers and Joni Mitchell) have been postponed or cancelled. With Britain's decayed political situation, British rock fans are in for hard times. Suburban concert attendances in some American cities have fallen because of transport difficulties for fans and bands alike. Australia might be more of an attractive touring proposition to a lot of people these days.

SHOCK

The 'energy crisis' has certainly provided a large shock to the music industry which has looked as though it could do no wrong in financial terms. Because this industry is as much a part of the system as the companies which brought on the 'crisis', it is highly unlikely that any major rethinking of some of the absurd and exploitive policies will occur. Most will take Billboard's advice and mail a plea to their Senator for guarantees of vinyl supplies. Democracy in action.



CRISIS



TALES OF CRISIS AND CO-OPERATION

BY GEOFF KING

CO-OPERATION

and if a band, or singer, is well hyped he can draw the biggest crowd. Ask virtually any professional musician about his experiences with agencies and promoters and the answer is likely to be crisp and obscene. There are people in every facet of the industry who believe in the music and want to take time for it. Those people usually don't have the power to make the necessary decisions or are just parts of the machine. Someone pays the piper and it's a lousy tune. The unknown artist has no power.

This distorted situation naturally takes its toll on performers, not only because they often have to hustle gigs themselves and/or take day jobs (and the music suffers) but also

distorts values to the extent that the artist feels he can only be successful within the narrow limits of an externally imposed, self-validating system which has performer and audience distanced from each other in a crazy hierarchy. First-rate musicians languish in bands which are veritable stony grounds upon which their creative seeds barely flourish. For the sake of exposure bands are sometimes prepared to take little money for jobs, making it that much harder for other bands who don't wish to be so freely and blatantly exploited. The Promoter has to make as much as possible out of his end of the deal — that is the ethic by which he runs.

What are the alternatives for a performer then? Some American

bands do their own promotion and have staged concerts themselves. Some rely on having their own agencies formed or find a sympathetic organisation.

A couple of Sundays ago the MELBOURNE ARTISTS WORKSHOP held one of its entertaining evenings in Prahran, one of a monthly series at this stage. Essentially a Co-operative (all participants receive an equal share of the takings), the Ormond Hall nights are a humble yet successful means of presenting artists in a variety of fields to appreciative, participating audiences. Genuine warmth flowed between the assorted freaks gathered around the hall and those performing.

The idea for the Co-Op seems to

have come from Sydney's multi-arts centre, the Yellow House, which has presented workshops, environmental rooms, held concerts etc. A general Co-ordinating Body has been exposed for the Melbourne venture for general administrative purposes and open meetings are held to discuss progress and possibilities. There is some talk of applying for Arts Council assistance, which could allow extension into related fields such as the setting up of an agency. Possibilities abound: the mind is an endless place. The next show at the Ormond Hall, Moubay St., Prahran will be early next month. Not only are these people working outside the machine, but they earn support with good shows.

ACTORS

Actors Forum is a group with highly laudable aims. It has been formed by professional actors with the main aim of enabling the actors themselves to organize and control the productions they work in. It has expressed an interest in helping actors by providing the opportunity for in-service training, and it also has the aim of attempting to bring theatre to wider audiences.

To further these aims Actors Forum is at present putting on a series of four Australian plays at the Alexander Theatre. Anyone who sees any local theatre at all will have to agree that the aims expressed by the group are vital. Perhaps the most important of all is providing actors with the opportunity to sharpen and improve their skills. With the small number of theatres and the thus limited number of plays presented each year a local actor has little opportunity to actually learn as he acts. Australia, for example, lacks the system of Provincial repertory companies which enables actors in a country like England to gain extremely valuable experience after they graduate from an acting school, and before they are thrown into major city companies.

It is perhaps expecting too much to hope that such a system will evolve in Australia in the near future. Certainly there is a great need for at least a reasonable substitute. The present situation effects not only actors but audiences. Just to give one example of what can happen. If M.T.C. decides to present Shakespeare say once every two years, it has to select from a pool of actors, a number of whom will have had no professional experience at all in acting Shakespeare.

It is easy to point the finger at people. No single person, or group, has caused this lack of opportunity for actors. Certainly the other side of the problem that concerns Actors Forum, the idea of reaching out towards people who lack opportunities to see theatre, has been considered. A number of activities have been aimed in this direction, from Arena to M.T.C. theatre in education. But with a group composed of actors not administrators, we may see something more effective being done in both these areas.

Actors Forum is receiving no support from the government. This is perhaps not such a bad thing if it wants to act as a pressure group. Pram Factory has shown that you can accept money and still retain



self-respect and the ability to do a little nibbling of the hand that feeds you. But if Actors Forum wants to make direct representations, independence from government support may just add a little force to their claims. Certainly their existence augurs well for theatre. Theatres are all too often seen (by audiences) as being independent entities with minds of their own. People may grumble about what is available for them to see, but accept the autonomy of the mysterious

thing called a theatre that determines what they will be permitted to see. This is how audiences become passive, and how theatre appears to be inhuman. People have gotten used to being presented with 'things' to look at, and they either accept or reject what they see. It is important to realize that any malaise attributed to theatre in Melbourne cannot be solely blamed on the faceless administrators. Theatre may create its own audiences, but audiences can also

turn around and create their own theatre. And as Actors Forum has proved, actors can do the same thing.

In this sense, whether Actors Forum's activities are successes or not, by just existing it helps to convince people that theatre is nothing more than people. And while this may seem a truism, it's something many mindless theatre-goers can't seem to comprehend. In this way apart from the fact that there's always room for another active and

FORUM

competent theatre group, there is a much greater need for a self-conscious group. The indications at the moment are that Actors Forum is such a group.

But the great problem facing Actors Forum seems to be the old one of communication. I have attended the first two plays in the season at the Alexander Theatre, and both nights the audiences were small. Obviously the self-consciousness does not extend to audiences. And Actors Forum by its aims should not rely on a small in-group audience like La Mama. If it wants to disseminate theatre to all corners of Melbourne, people have to be dragged along. One of the most unfortunate aspects of Melbourne theatre is its quality of attracting cliques. While some interaction and broadening of audiences has taken place in recent years, it is still possible to distinguish (blindfolded) a Russell Street audience from a Pram Factory audience, and even Russell Street from St. Martins.

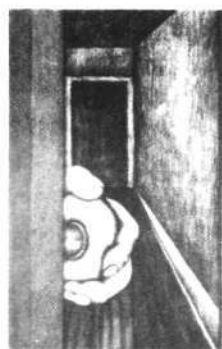
It is extremely difficult to break down these definite barriers which exist, despite illusions about the increasing popularity of theatre. Certainly one advantage Actors Forum has is that many of its members are extremely well known. Both plays presented so far have a large sprinkling of television actors. This may help to net some people who don't normally grace theatre seats.

But the greatest difficulty faced by a group like Actors Forum is in its choice of plays. Choosing an all-Australian season is an excellent beginning. But the specific plays chosen are in some ways rather incongruous. They are in that strange half-world that neither appeals directly to those reared on modern experimental drama, nor have they lowered themselves to pure commercialism.

I would not venture to make any overall comment half way through this initial season. Except to say that this group deserves all the support it gets, even if only for giving people the opportunity to see four Australian plays competently produced. The next play will be 'The One Day of the Year' by Alan Seymour — a play that is now an Australian classic and should be seen by all those who have missed out on it up until now.

I repeat the sentiment that Actors Forum has highly laudable aims and should be applauded, so do go along and applaud.

—Paul Salzman



You've been employed by the University as Remedial English Adviser. How do you see your role?

In the first instance it is a question of helping students with any problems of language use in their studies. This can have anything to do with reading, writing, and taking notes. Speaking too. There will also be a fair bit of research to be done into the numbers of students whose work might suffer through not being able to handle English, the kinds of problems they have, and the immediate causes.

How was it first recognised that students have this problem, anyway? Isn't it taken for granted that once students reach the tertiary level, having been through Matric, English, they have enough command of their own native tongue to be able to communicate their ideas to their teachers and fellow students?

This has been the assumption in the past. Nowadays it would seem that the fact that you can pass a Matric exam, even with a very good pass in English, doesn't necessarily mean that you can express yourself effectively. This is what has been found at the ANU. So far as Monash is concerned, it has been noticed especially by the Counselling Service that many of the academic problems faced by students boil down to problems in using English. Academic staff have also been aware of language difficulties.

Is it a fact that you have a rather heavy background in English Literature which qualifies you to tackle such problems?

Well, my background in English Literature isn't "heavy". My first degree was a standard type of honours degree in English, but I became interested in the particularly linguistic problems of English a long time ago when I was teaching in Rhodesia and Kenya. My higher degree at Edinburgh was in Applied Linguistics. My last job, at Haile Selassie I University in Ethiopia, was almost solely concerned with language, and very largely with remedial English in the academic context. For example, a recently published book which I co-authored is on the language of Chemistry.

Is it only students who have these problems with English?

No. Many business houses conduct writing courses for their trainees and more experienced employees. My counterpart at the ANU conducts in-service courses for administrative officers in the University. Most academics know how difficult it can be to get things down on paper, and some never develop the ability to communicate on professional matters with people other than their peers. Mastering language isn't easy.

Have you any experience which suggests that the estimate that 10 to 20% of tertiary students have specific difficulties with English would be anywhere near the mark?

Not having worked in an Australian university before, I have no direct experience. But it wouldn't surprise me. And, depending on how you grade these things, it could be higher than 20%.

You mentioned that teachers also have this problem. So do you hope that you will be helping them as well as students?

As I see it, we have to start at the student end of things. This is what the job is specifically for. The language problems teachers might have will in some respects be different, otherwise they would probably not be where they are. Put it this way. We can recognise that there are lots of situations where students have to understand what it is academics are writing or saying. If I should be able to identify anything in a lecturer's style or departmental hand-outs, for example, which causes general difficulty, I could point it out. This should all be in the interests of clarity. While this would make things easier for students, there is no question of my advocating over-simplification. Complex and subtle ideas demand sensitive and subtle language.

Do you expect to get much co-operation from the staff in referring students to you?

I hope so. I'm going to make it a major objective to get around and see as many staff as possible. It is best to make the enterprise a co-operative thing, so that staff don't get the idea that the language problems of their students can be merely fobbed off as a peripheral concern. I'll try to make it a triangular situation between student, staff member and myself.

How do you work? Assuming you get a reasonably articulate student, someone who just doesn't have a complete verbal block, what do you do? For instance, is it a question of expanding vocabulary—or learning how to build sentences with subject and predicate, or clear thinking? Is it a combination of many problems?

My job is to discover as precisely as possible just what is the problem for any individual, which could be any one of dozens, and then to set about fixing it up. One of our basic problems is in the relationship between ideas or concepts and

the linguistic expression of them. We can conceptualise ordinary, everyday things and express them fairly easily because we get lots of practice. With concepts that are less familiar it becomes a little more difficult to say to ourselves just what they are and how they relate to various other concepts. Formulating the relationships on paper between, say, speed and acceleration, the atoms in a particular molecule, the generalship of Monash and the use made of Australian troops in France are big problems for some. But there are many other types of problem—inability to make good notes, cover the required amount of reading, pick up the significant words in an essay topic, outline an argument for an essay etc. etc.

Assisting students to synthesise ideas for essays will be helpful to second and third year students, who probably for the first time in their educational experience have to put forward their own ideas.

There will often be obvious difficulties with my ability to understand the content of disciplines with which I'm not very familiar. But I can give practical advice on the ordering and linking up of arguments and data, pointing out where statements are circular, tautological, contradictory—in short, helping to build up the confidence necessary to make interpretations, pass judgments etc. in an acceptable form of words.

You mentioned confidence. Is there anything you would say to students who are perhaps beginning to doubt their own abilities to cope with the university course?

Facility with language does engender confidence. In social situations people lacking confidence may speak very indistinctly and lose the thread of what they are saying. This further undermines their confidence. One way to break the vicious circle is to concentrate on the language. In the academic context it is a matter of using language to build up what seems to be a reasonable argument and being able to draw a reasonable conclusion without excessive qualification. Developing an ability to handle the informal logical structures of English should help.

GORDON TAYLOR

John Pulicino interviews the Remedial English Adviser



There are two kinds of occasion when a student has to put his thoughts down on paper. With essays and class papers he has the time to think slowly, redraft, and rewrite. But in an exam he has to get his thoughts out quickly and hasn't time for careful writing. Quite often lecturers themselves urge students to forget style and write in note form.

This is fair enough. The shortage of time in exams creates its own style. To think of style only as a particular kind of elegance is a pretty narrow concept of style. It is not something like the icing on a cake. If anything, it is more like the head on a glass of beer. The amount of froth rather depends on the steadiness of the hand that pours the beer, and what is going on in the beer itself. A glass of froth is a disaster. If there's none at all, the beer might well be flat, and quite undrinkable. Attention to style in essays should manifest itself in exams despite the pressures of time. Ideas and the language used to express them are not easily separated.

Does it in fact become circular? If a student can think clearly he can express himself better. If he can express himself well, in the act of writing he is comprehending the ideas to be learned.

There's a large and powerful school of thought which believes that the language available to a person will greatly determine the way in which he thinks. This includes the grammatical structures as much as the vocabulary. If you've got some appreciation of these "deep structures", as they are sometimes called, you may be able to order ideas and experience better. Many people can do it more or less unconsciously, having absorbed it by reading a great deal of good writing. Even so, as I've said, language has to be worked at.

How do you go about helping students to develop the skill to understand and apply what lecturers and authors are saying to them?

A lot of the writing in books is certainly difficult, and certain ideas could perhaps be made clearer if texts were written more carefully. However, this is not the case, so I see myself helping students to cope with the language they are faced with. If students have difficulty with a book, they can bring it to me and we'll get to work on it straight away. In the process we can work out techniques to help him cope alone.

The same for their essays?

The same for their essays. If they receive an essay from a tutor who criticises their organisation or expression, they can bring that essay and we shall try to diagnose the trouble. If they get stuck with trying to write one, they can bring me their notes, and we can start work from there. It is a matter of using an immediate problem to sort out the general difficulty. Over the course of time I shall build up a body of various remedial exercises too.

But should students be assessed according to their ability to express themselves? Is it one of the more important aspects of your job that you should rescue students who are capable of understanding but whose thoughts are inscrutable to teachers because of bad English?

My job is to bring students' English up to scratch. It is not for me to intercede on the behalf of students. The academic staff have to assess work on the basis of what it appears to be saying, not on what they might in a charitable moment think the student is trying to say. "It says this but I think the student really means that."

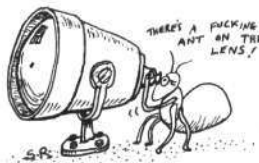
Earlier on you mentioned the importance of linguistic facility beyond the instant rewards of university courses, for example in one's job. Could you expand?

Well, in personal relationships for example. People who find themselves in close proximity to each other must be able to talk in order to get on. Situations with potential friction can often be defused through a nice choice of words. Some people can abuse each other for hours enjoying the dexterity with which they handle the language of abuse. Another thing. Language is fairly important in helping people to adjust to the physical and social environment. There is a good little poem by Robert Graves called "The Cool Web". It starts off "Children are dumb to say how hot the day is", while adults "... have speech, to chill the angry day", we can "spell away the overhanging night." There's the danger that we will "coldly die in brightness and volubility", but he argues that "if we let our tongues lose self-possession" then "we shall go mad no doubt and die that way".

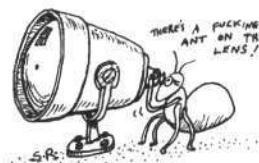
Bob Dylan says in one of his songs that it was ever so cold in New York. He says he froze to the bone, but then the radio reported it had been the coldest winter in 32 years. Having been told that, he didn't feel so cold. Now, are you looking forward to working at Monash, and with Monash students?

Yes, indeed. I don't know whether Monash students are any different from others. I think I've got on well with students before, so I don't see any reason why I shouldn't here.

ANTENNAE



observants



Any enquiries regarding information should be left at the Lot's Wife office or phoned in 544 0811 ext. 3137.

MONDAY March 11th:

HARM-ANT-ICS — ROCK:
SUMMER JAM with Thorpie, Madder Lake, Coloured Balls, Daddy Cool etc. Royal Melb. Showgrounds, \$2.50, 2pm.

TRADITIONAL:
Phil Day, FRANK TRAYNOR'S, 100 Lt. Lonsdale St., City, 80 cents.
BLUESTONE, Prospect Hill Hotel, High St., Kew.
LABOUR DAY FOLK CONCERT: Marg Roadknight, Danny Spooner, APG. Trades Hall Council Auditorium, cnr. Lygon & Victoria Sts., Carlton. 50 cents. 8pm.

AVANT GARDE:
NIAGGRA — La Mama, 205 Faraday St., Carlton.

ANTI-IMALS:
MOSCOW CIRCUS, Batman Avenue, 8pm. Last day.

ANT-THOLOGY:
POOR TOM'S POETRY BAND, Commune 580, Victoria St., North Melbourne, 60 cents. Also Alexandra Gardens 8-9pm.

ANT-WAVES AUDIO:
ROOM TO MOVE, 3LO, 8pm.
WORDS BY BECKETT: Music based on Beckett's writings, 3AR, 8.45pm.

ANT-FESTIVITIES:
MOOMBA PROCESSION: City, 10am. Fireworks on Yarra, 7.30pm.

TUESDAY March 12:

HARM-ANTICS JAZZ:
DALY WILSON BIG BAND, Dallas Brooks Hall, 8.30pm.

VERBAL ANT-ERCOURSE:
SHIRLEY MCKECHNIE: Modern Dance Directress — National Gallery, Society Lounge, Gallery St. Kilda Rd., 10.30am.

BABA MUKTANANDA:
Assembly Hall, 156 Collins St., 8pm.

WEDNESDAY

March 13:
CINEM-ANTICS

ART FILMS on Tom Roberts, Fred McCubbin etc. National Mutual Theatre, 447 Collins St., 5.45pm. Admittance by National Gallery Membership card.
ADVENTURES OF BARRY MCKENZIE: (Aust. 1972). Alex. theatre, 1.30pm (Monas').
CONCERT FOR BANGLADESH: (US 1972) — Union Theatre, Melbourne Uni. 1.30, 50 cents.

ANT-WAVES RADIO:
PICK OF THE GOONS: 3LO, 8.02pm.

VERBAL ANT-ERCOURSE:
DISCUSSION GROUP on Patrick White's novels, National Gallery Society Lounge, St. Kilda Rd. 7.15pm.

THURSDAY MARCH 14:

HARM-ANT-ICS — CLASSICAL:
FIRES OF LONDON: (dir. Peter Maxwell Davies) Bach/Davies Purcell/Davies, Ives, Schoenberg. Musica Aviva Subscription Concert, Dallas Brooks Hall, 8.15pm.

HARM-ANT-ICS — BLUES:
B.B. KING AND HIS BAND: Festival Hall, \$4.20, \$5.20, 8.15 on.

CINEM-ANTICS:
Art Film — see Wed.
FAMILY LIFE (Loach UK)
FUTTOCK'S END Alex. Theatre Monash, 1.30pm.

FRIDAY MARCH 15:

HARM-ANT-ICS — CLASSICAL:
MONTSALVAT ARTS FOUNDATION: Jochen Schubert, et al — play Haydn, Paganini, Vivaldi, Finzi, etc. Montsalvat Great Hall, Eltham. Students \$3, 8.15pm.

HARM-ANT-ICS — JAZZ:
HERBIE MANN SEXTET, Bruce Clarke Quintet: Dallas Brooks Hall, \$3.20 - \$5.30, 8.15.

HARM-ANT-ICS — AVANT GARDE:
PRAM FACTORY SESSIONS: Back Theatre, 325 Drummonds St., Carlton, 10.30pm.

CINEM-ANTICS

2001: A SPACE ODYSSEY (Kubrick US) Alex. Theatre, Monash, 1.30pm.

LA STRADA (Fellini, Italy) Union Theatre, Monash, 7.30pm.
PORTNOY'S COMPLAINT (US) and THE CRIMSON PIRATE (Siodmark), Union Theatre, Melbourne Uni. 50 cents. 1.30pm.

ANT-WAVES — VISUAL:
IN CONCERT: HSV7, 10pm.

SATURDAY MARCH 16:

HARM-ANT-ICS — CLASSICAL:
BEETHOVEN GUILD: All Beethoven program. St. John's Church Hall, cnr. Orrong & Toorak Rds., Toorak. \$3. 2pm.

HARM-ANT-ICS — JAZZ:
GUESTS: VICTORIAN JAZZ CLUB, Manor House Hotel, cnr. Swanston & Lonsdale Sts., 8.15pm.

HARM-ANT-ICS — AVANT GARDE:
PRAM FACTORY SESSIONS — see Fri.

ANT-WAVES — AUDIO:
PICK OF THE GOONS: 3AR, 12 noon.

SATURDAY AFTERNOON CONCERT: 3AR, 2.10pm.

ANT-WAVES — VISUAL:
INSPECTOR GENERAL (US 1949), Danny Kaye, ATV0, 2.20pm.

BUSTER KEATON STORY (US 1957), GTV9, 3pm.

VERBAL ANT-ERCOURSE:
PHILOSOPHY OF LIFE: Yoga Societies, Alexander Theatre, Monash, \$1 for the day.
BABA MUKTANANDA: Augustine Theatre Church, 500 Burwood Road, Hawthorn, 8pm.



SUNDAY MARCH 17:

HARM-ANT-ICS — CLASSICAL:
FIRES OF LONDON (Dir. P. M. Davies) plays Davies, Dallas Brooks Hall, \$2.20 - \$4, 8.30pm.

HARM-ANT-ICS — ROCK:
DADDY COOL SHOW with D.C. and guests: Ormond Hall, Mowbray St., Prahran. \$2. 8pm.

ANT-WAVES — AUDIO:
MUSIC FOR PLEASURE: 3AR, 2pm.

SINGERS OF RENOWN: 3LO, 7.30pm.

SUNDAY NIGHT RADIO 2: 3AR, 7.30pm.

ANT-WAVES — VISUAL:
GREEN BERETS (US 1968), John Wayne wins the Vietnam War. ATV0, 8.30pm.

GOIN' TO TOWN (US 1935), Mae West, ATV0 11.15pm.

TORN CURTAIN (US 1966), Alfred Hitchcock, GTV9, 8.30pm.

VERBAL ANT-ERCOURSE:
PHILOSOPHY OF LIFE — see Sat.

MONDAY MARCH 18:

HARM-ANT-ICS — CLASSICAL:
MELBOURNE SYMPHONY ORCHESTRA (Conductor Leonard Dummett): plays Rossini, Meale and Shostakovich in publicity exercise for ABC concerts, Robert Blackwood Hall, Monash, 1.15pm.

HARM-ANT-ICS — AVANT GARDE:
NIAGGRA: La Mama, 205 Faraday St., Carlton, 8pm.

CINEM-ANTICS:
IVAN THE TERRIBLE (Pl. I): BATTLESHIP POTEMKIN (Einstein, USSR), Union Theatre, Monash, 7.30pm.

ANT-WAVES — AUDIO:
ROOM TO MOVE, 3LO, 8pm.

ANT-WAVES — VISUAL:
BLIND DATE: HSV7, 5.30 — A real groove.

TUESDAY March 19:

VERBAL ANT-ERCOURSE:
MATTHEW FLINDERS OVATION: The Enlightenment: Foundations of Australian Art and Science, Prof. J. Burke (Fine Arts, Melb.) Great Hall, National Gallery, 8pm.

BABA MUKTANANDA: See Tues. 12th.

WEDNESDAY March 20:

CINEM-ANTICS:
THE REVOLUTIONARY (Williams US) Alex. Theatre, 1.30pm.

KNIFE IN WATER (Polanski, Poland): Union Theatre, Monash, 7.30pm.

STRAW DOGS (US): Union Theatre, Melb. 1.30pm. 50 cents.

ANT-WAVES — AUDIO:
PICK OF THE GOONS, 3LO, 8.02pm.

ANT-WAVES — VISUAL:
HOLLYWOOD: THE DREAM FACTORY, Documentary covering 1925-1952, ATV0, 7.30pm.

THURSDAY MARCH 21:

ANT-WAVES — VISUAL:
CURSE OF THE CRIMSON ALTAR with Boris Karloff. ATV0, 9.30pm.

VERBAL ANT-ERCOURSE:
OIL POLITICS IN ASIA: Mike Morrow, US Foreign correspondent, R6, 1.10pm (Monash).

TOM ROBERTS, EXPLORATION OF THE AUSTRALIAN LANDSCAPE 1885-1900: Dr. Virginia Spote (Cambridge) Great Hall, National Gallery. 50 cents. 8pm.

MEDIT-ANT-ATION:
BABA MUKTANANDA: 30 Wellington St., Kew, March 8-28.

ANTENNAE

observants



FRIDAY MARCH 22:

DRAM-ANT-ICS:

WOMEN'S WEEKLY:
Women's review, Back Theatre,
325 Drummond St., Carlton, \$1.50,
10.30pm.

CINEM-ANTICS

NIGHT THEY RAIDED
MINSKY'S: Billion Dollar Brain,
Alex. Theatre, Monash, 1.30pm.
BEDROOM MAZURKA, THE
MAN WHO SHOT LIBERTY
VALLANCE, (Ford US) Union
Theatre, Melbourne. 50 cents.
1.30pm.

ANT-WAVES — VISUAL:
IN CONCERT: HSV7, 10pm.

VERBAL ANT-ERCOURSE:

MENTAL RETARDATION:
Alan Clarke (Monash), Ann Clark
(Hull), Robert Blackwood Hall,
8pm.

ROBERT DELAWNEY AND
SIMULTANISM: Virginia Spate
(Cambridge), National Gallery
Society Lounge; \$1. 12.30pm.

ANT-THOLOGY:

DIAL-A-POEM, Ring 329 6039.

SATURDAY MARCH 23:

HARM-ANT-ICS —

CLASSICAL:

COLLEGIUM MUSICIUM
OF ZURICH (Cond. Paul Sacher)
play Mozart, Takemitsu, Bartok,
Haydn. Robert Blackwood Hall.
Students \$2, \$3. 8pm.

JAZZ:

GUESTS: VICTORIAN JAZZ
CLUB — see last Sat.
HERBIE MANN SEXTET,
BRUCE CLARKE QUINTET —
see Fri. 15.

ANT-WAVES — RADIO:

PICK OF THE GOONS, 3AR,
12 noon
SATURDAY AFTERNOON
CONCERT, 3AR, 2.10pm.

SUNDAY MARCH 24:

BRITISH MUSEUM SERIES:
THE HOUSE (Betjeman), THE
GOD.
HAUNTED (Tyrone Guthrie),
THE IMAGE (Ayrton).
NATIONAL MUTUAL
THEATRETT, 447 Collins St. \$1
tickets only from National Gallery
Society.

ANT-WAVES — AUDIO:

MUSIC FOR PLEASURE,
3AR, 2pm.
SINGERS OF RENOWN,
3LO, 7.30pm.
SUNDAY NIGHT RADIO 2,
3AR, 7.30pm.

CONTINUING

HARM-ANT-ICS — CABARET:

CAPTAIN ROCK: Flying
Trapeze Cafe, 201 Brunswick St.,
Fitzroy, 41 3727.

DRAM-ANT-ICS

STRAIGHT:

PIPPIN: Her Majesty's Theatre,
Exhibition St. 8.30pm.
BIG BAD MOUSE: Eric Sykes,
Jimmy Edwards, Comedy Theatre.
Students ½ price matinees and
Mon, Tues. even, 8.15pm.
ONE DAY OF THE YEAR:
Actors Forum, Alex. Theatre,
March 6-23. Students \$3 at door.
8.15pm.
THE REMOVALISTS by
David Williams, Russell St.
Theatre, 8.30pm.
THE IMPORTANCE OF
BEING EARNEST (Oscar Wilde):
St. Martin's Theatre, South Yarra,
from March 12, 8.15pm.
THE OPTIMISM AND

MISADVENTURES OF
CANDIDE (Voltaire), National
Theatre of the Deaf, Princess
Theatre, 8.15pm.

FRINGE:

ON YER MARX: Pram Fac-
tory, Tues.-Sun. 8pm.

DANT-CE — ETHNIC:

NATIONAL BALLET OF
SENEGAL: Palais, Students
\$2.20, Mar. 5-18, 8.15pm.
SLANSK POLISH DANCE
COMPANY: Palais, Students
\$2.20, Mar. 19-30, 8.15pm.

CINEM-ANTICS

LOVE: Rivoli Twin, Camberwell
Junction. Not to be missed.
QUIET DAYS IN VICHY:
East End Two.
A SEASON OF REVOLU-
TIONARY CINEMA: includes
TAUT VA BIEN (Godard),
BLACK GOD, WHITE DEVIL
and ANTONIO DOS MORTES
(Latin Rocha), BLOOD OF A
CONDOR, La Hora Dos Horos
(1971 film of the Year, British Film
Institute) Union Theatre,
Melbourne. March 11-16, 7.45pm.

PAGE-ANT:

MATTHEW FLINDERS BI-
CENTENARY EXHIBITION:
Irving Benson Hall, La Trobe
Library — Monday-Sunday until
April 29th.

ANT-STHETICS:

CHINESE TRADITIONAL
PAINTERS: Water color scrolls:
Melb. Uni. Gallery, John Medley
Building. Until April 6.
NATIONAL GALLERY:
Dutch Print Show, March 22 -
April 21; Photographs by Cartier
Bresson, until March 31.

COMING:

HARM-ANT-ICS

CLASSICAL:

HUNGARIAN STATE SYM-
PHONY ORCHESTRA: end of
March.
JACQUES LOUSSIER TRIO
play Bach, Dallas Brooks Hall,
March 26-28, 8.15pm.

OPER-ANT-ICS:

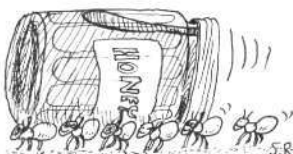
AUSTRALIAN OPERA in
MAGIC FLUTE, TOSCA,
TANNHAUSER, BARBER OF
SEVILLE. Princess Theatre, April
6 - June 1. Students \$12 for season.

DANT-CE — CLASSICAL:

MARGOT FONTEYN, Ivan
Nagy, Scottish Ballet: Palais, April
1-13.

DRAM-ANT-ICS:

FORTUNE AND MEN'S
EYES: Monash Players, Alex.
Theatre, Monash — Students \$1,
April 2-6.



participants



Sorry to disappoint those of you who read last week's "Participants" and have been anticipating this week's hive of information.

Those responsible for getting last week's together have been too busy orient-anting to have time to do the same again. We are in desperate need of (a) a co-ordinator for "Participants" page, and (b) information, requests etc. There is a form available at CONTACT Office for anyone with something they would like to put in "Participants", or else just drop it into Lot's Wife Office.

So, if you want to learn something, if you want to see if anyone shares an interest or problem, if you need something, want help or assistance or anything else, put a notice in "Participants".

For those of you to whom this is all mysterious, we will reprint last week's introduction to the new phenomenon of "Participants".

A FANTASY STORY WITH A HAPPY ENDING:

Once upon a time not very long ago, at Monash and at other ant-

stitutions, folks were beginning to feel a growing gnaw, gnaw, gnaw, gnawing away at their community spirited hearts, minds and general insides.

This gnaw was thought to be the work of a wily insect the apoth-ant, and it in fact almost succeeded in destroying their "activity-ridden public-spirited, willingness to act"-type souls.

But, Participants, this loyal black, white and read Page will fill in all those gnaws, that apath-ant and his able side-kick ignor-ant chewed out. So we'll all live happily informed ever after.

THE END

Explanation of the above cryptic story by simile (Ahem-Ahem). This page is only in its infancy but we'd like it to grow and become a beacon or a lantern (couldn't resist it!) to light the paths of those seeking to teach and learn.

Simile: "This page is to you as a picnic is to ants!" (Was that worth the build-up?)

It's a veritable smorgasbord of intellectual tit-bits and savoured

delights. If you're not a gourmandizer but a worker-ant or person (boy, I'm starting to get fed up with my own antics), well, this page is for you also.

Headings used and suggested so far:

SUPPLICANTS — people wanting to learn, to contact others with similar interests or problems, etc.

INSTRUCTANTS — people willing and able to teach anything; requests and offers for same.

FACILITANTS — services available.

HIVES — meetings.

OUTSIDE HIVES — outside groups (e.g. Link-up, Learning Exchange etc).

ANT-ACID — drug information, requests for help etc.

ANTY-CRAFTS — Arts and crafts.

ASSISTANCE — people needing help with a particular project or problem.

**WANTED:
CO-ORDINATOR,
PARTICIPANTS
PAGE.
COME TO LOT'S
WIFE
OR CONTACT**

WANTED

One Administrative Executive for MAS as follows:

**CHAIRMAN
HON. SECRETARY
HON. TREASURER
LOCAL AUS SECRETARY
PUBLICITY OFFICER
TWO MEMBERS WITHOUT
PORTFOLIO**

Nominations are **NOW OPEN** and **CLOSE** 3 P.M., **MARCH 29, 1974**, at the **MAS OFFICE**.

Elections to be held April 8, 9, and 10, 1974.

Further details available from the MAS Office.

c.T.O. MOTOR SCHOOL 729 4416

Prop.: U. LUDWIG, ex Vic. Auto Club
Lessons Anytime - Anywhere
CONCESSION RATES TO STUDENTS

PROFESSIONAL SERVICE

CONTACT LENSES — SPECTACLES

CONSULT JAMES JENNING

Optical Service

8th Floor, Capitol House, 133 Swanston St., Melbourne.
Appointments — 63 2233

LOWER RATES FOR STUDENTS

GENERATION GAP!! ANZAC DAY CRAP!! WHAT DO YOU THINK?? Alan Seymour said it FIRST in **THE ONE DAY OF THE YEAR**

See it now at **THE ALEX**
Nightly at 8.15 p.m.
ACTORS FORUM, Book now at the Alex.
Students \$2.00 — DON'T MISS IT

WOMEN'S ABORTION ACTION COALITION PUBLIC MEETING

MARCH 21st

Lower Melbourne Town Hall

Speakers: Joan Coxedge (Abortion ALP)
Bon Hull (Women's Liberation)
Dr. Janet Bacon
Delys Sargent (Sex education and abortion)

THESIS TYPING

Electric IBM (Ball)
Typewriter.

**J.C.R. TYPING
SERVICE**

211 6253

GUILD OF UNDERGRADUATES

UNIVERSITY OF WESTERN AUSTRALIA

Applications are invited for the position of:

RESOURCE OFFICER

RESPONSIBILITIES:

The resource officer shall be responsible for servicing programmes and activities in areas relating to social, political and educational issues. The work will include researching and writing reports and submissions on these topics on behalf of the Guild, proposing and administering particular projects, carrying out surveys etc. from time to time, advising and supplying information to elected student representatives in these areas, and disseminating information to the student body.

Education issues will receive a special emphasis in the duties of the resource officer and he or she will be responsible in particular to the Education Council of the Guild.

QUALIFICATIONS AND EXPERIENCE:

No specific qualifications are required but applicants should have experience of tertiary educational institutions and preferably with student organisations. Applicants should be able to show they have a potential for carrying out their responsibilities.

SALARY AND CONDITIONS:

Initial salary would be by negotiation within the range \$4,500-\$5,500 and thereafter tied to an equivalent public service salary scale. Contributory superannuation is available after an initial qualifying period. The successful applicant would be appointed for a term of three years subject to a probationary term of 6 months.

APPLICATIONS should be made to:

The President
Guild of Undergraduates
University of Western Australia
NEDLANDS, W.A. 6009

by 13th March 1974 giving full details of qualifications and experience and the names of two referees.

Cottee's come to Monash

The refreshing flavor
of

Cottee's

Sparkling Drinks
are available at your
canteen

IMPORTANT NOTICE

EMPTY BOTTLES —

We want to collect and take away the bottles.
Please return them to the Canteen.

UNI PRINT

takes the worry, uncertainty & extravagance out of all
MONASH UNIVERSITY PRINTING

For all letterheads
invoices
with compliment slips
notices
cards
hand bills
programmes
newsletter sheets
accounting forms
record sheets
pamphlets
office systems
theses
etc. etc.

- OUR COSTS ARE CHEAPER
- OUR DELIVERY IS RELIABLE
- OUR QUALITY IS TO YOUR SPECIFICATION

Our representatives are on the campus every day for your regular or urgent printing requirements

UNI PRINT

PRINTERS OF ECONOMY & DISTINCTION

would like to make your printing needs their business

PHONE, WRITE OR CALL - MR. DON SPEED

UNI PRINT

34 WILLS STREET, GLEN IRIS 3146 - TELEPHONE 25 6336

For advertising ring 544 0811, ext. 3137

YOUR CREDIT UNION is chasing NEW MEMBERS



Exclusively designed to meet the needs of University
Staff and Students

ENQUIRE:—

**MONASH CAMPUS CREDIT
CO-OPERATIVE LTD.
UNION BUILDING**



(IN THE UNION BUILDING)
TELEPHONE EXT. 3196, 9 a.m. to 5 p.m.

VITTLES



HERB GUIDE

part I

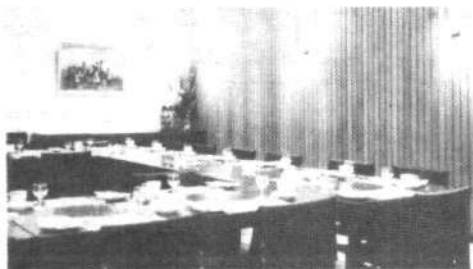
	EGGS	FISH SHELLFISH	MEAT — GAME	POULTRY	SALADS	SOUPS	VEGETABLES
BASIL Annual, 1 ft., tender. Sweet Basil best. Mild flavor of anise and spice, slight mint aftertaste. Sow in warm sunny position in light rich soil. After frosts — when in bud, nip off flowers and plant will branch out and continue to produce leaves.	All egg dishes. Tomato sauce for omelets. Cheese soufflé or fondue.	In liquid used to cook fish or shellfish. Fish leaves. In basil butter to serve with fish. In stuffings. Cioppino.	With beef, liver, veal, lamb, pork. Any dish using tomato sauce. Spaghetti. Meat marinades. Stuffings.	All poultry stuffings. Stewed or fricassee chicken or rabbit. Sprinkle on all poultry before roasting.	Tomato aspic. French dressings with tomato base. In vinegar. Sprinkle over sliced tomatoes, cucumbers.	Tomato soup, minestrone, split pea soup, spinach soup, bouillon.	Tomatoes in any form, carrots, summer squash, eggplant, green beans. Italian dishes, including pastas and rice.
BAY Sweet bay or laurel, evergreen tree. Strong aromatic, pungent flavor. Once established, keep watered and top-dress occasionally with well-decayed manure or bone-dust.		In court bouillon for cooking fish. With smoked fish. Fish chowders. With shrimp. (Use lightly).	Tongue, beef pot roasts or stews. Corned beef and corned pork. Kidneys, heart. Spaghetti.	Chicken fricassee or stewed chicken. (Use lightly.)	Tomato aspic (heat in juice, then discard). Cook fish with it for fish salads.	Vegetable beef soup, chicken broth, borsch, split pea soup.	Artichokes (small piece in cooking water). In boiled potatoes, pickled beets. With vegetables around roast.
CHIVES Belonging to the family of onions, garlic, shallots. With grass-like leaves and a delicate taste of onion. Mauve flowers. Grown from seed plant in spring. Grow in moist sunny position. Bulbs may be divided in autumn with old poultry humus.	Sprinkled on scrambled eggs, herb omelets, quicheorraine, soufflés.	As a garnish for any dish.			Tossed green salad, cucumber and tomato salad, waldorf salad, coleslaw and potato salad.	Vichyssoise, pumpkin soup, tomato soup.	Sprinkle over most vegetables after cooking. Good with potatoes, carrots, cucumbers, zucchini.
DILL Annual, 3 ft., finely cut thread-like leaves, yellow bloom. Sharp, aromatic, caraway-like flavor. Sow seed in spring after frosts. Thin out when stabilised.		Fish sauces such as tartar sauce or cream sauce. Place cut leaves over fish, let stand few minutes, remove, broil.	Broiled chops and steaks, lamb chops, after cooking one side, remove before serving. Corned meats. Lamb sauce.	Creamed chicken. Sweetbreads.	With sour cream over cucumbers. Pickled beets. Finely cut leaves or seeds in potato salad. Tossed green salad.	Fish soups and chowders. Small pinch in vegetable soups.	Sprinkle on potatoes browned in butter. Small amount in peas. Add to green beans, cabbage, cauliflower.
GARLIC Plant cloves in rich friable soil, 2 inches deep and 6 inches apart in May-June. Keep weeded and watered. Lift bulbs for storage in January.		Bouillabaisse, according to taste.	Combines with all meats and game.	Coq au vin, casserole poultry, baked duck, goose.	Tossed green salad, salad dressings.	Fish soups and stock, chowders.	
MARJORAM Perennial, 2 ft., leaves grey-green, purple blooms. Sweet, spicy flavor, mint aftertaste. Sow seed in spring or propagate by root division in a sunny, well-drained position. Cut back after flowering.	Only in sauces to go with eggs, such as sharp Cheddar cheese sauce.	Creamed fish dishes. Sauces for steamed fish. Fish stuffing. Cioppino. Sprinkled on fish, baked or broiled, when cooked.	Lamb (all cuts), beef, veal. Steak and kidney pie. Venison marinades. In sills in venison roast. Rabbit or game birds.	Rub lightly over skin and cavity before broiling. Stuffings. Goose Fricassee.	Tossed green salads with chives and French dressing. (Fresh leaves do not need mincing.)	Onion soup, bouillon, clam chowder, mushroom soup.	Zucchini, stuffed vegetables, cooked celery, mushrooms, peas, carrots, spinach, fried potatoes.
MINT Hardy perennial; spearmint is best known. Refreshing, fruity, aromatic flavor. Plant in rich soil with plenty of water. The root system needs room to spread. Propagate by root division in winter or spring.		As garnish for any fish.	Lamb accompaniment, sauce or jelly. Mint chutney for lamb curry. Stick in sills in leg of lamb. Also with veal.	Garnish.	Fruit salads or in simple syrup used to marinate fruit. Apple salad. Garnish.	Fresh pea soup.	Carrots, peas, green beans, cabbage slaw, new potatoes. (Add just before serving so it won't darken.)
OREGANO Wild majoram (Origanum vulgare), perennial, 2 1/2 ft. Strong clove flavor, slightly bitter. Grow in light, well-drained soil in sunny position. Seed may be sown in spring or roots divided in autumn, winter or spring.	In Spanish sauces for omelets, baked eggs, or poached eggs. Very light sprinkling on soft cooked eggs.	Spanish sauces for fish. Cioppino. Fish stuffings. Oregano butter to serve with fish. Louis dressing.	Spaghetti sauces. All game. Mushroom sauce for steak or meat loaf. Mexican dishes. Goose. Meat marinades.	All game birds. Stuffings for goose, duck, or turkey.	Avocado salad. Marinated green beans, garbanzos, Mexican beans.	Mushroom, spinach, vegetable lentil soups.	Add to all mushroom dishes to strengthen flavor. Spanish sauces for vegetables. Green beans, onions.

— from The Pantry

LOT'S WIFE

needs

Writers, Cartoonists, typists, reviewers, contributors of any kind, and office hacks — or anyone else who can help create Lot's Wife for 1974.



TELEPHONE 541 3170

Allow our staff to relieve you of the worries in organising your

**ENGAGEMENT PARTY
WEDDING RECEPTION
COCKTAIL PARTY, CLUB
DINNER
SEMINAR CATERING
CABARET, DINNER DANCE
ETC.**

- * Luncheons arranged from 4-1500 persons
- * Morning and Afternoon Teas 100-1500 persons
- * Evening functions 40-540 persons

Obtain good service, food and wine in pleasant surroundings at reasonable prices.

SO WHY GO FURTHER??

Ring now and ask for MR T. BROOKS,
Assistant Catering Manager
MONASH UNIVERSITY UNION



man, everything seems to be a big drag.

LARGER-THAN-LIFE POSTER

Size (18" x 25"). Copies of this cartoon are available at the Lot's Wife Office for a miserly \$1.

WITHOUT HARDWARE

... The book they tried to stop ...

by C. R. Dalton

CASES OF TREASON IN AUSTRALIA

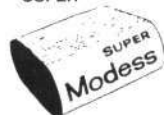
- * WHY was Bogle killed?
- * WHY was the Jervis Bay Nuclear Reactor stopped last month?
- * Where is our nerve gas made?
- * WHOSE machine guns were they?
- * WHAT did happen to Holt?
- * WHO sabotaged Garden Island on May 10, 1965?
- * WHY was Philby in Australia?

DID YOUR NEWSPAPER TELL YOU?

AVAILABLE LOT'S WIFE OFFICE — \$1.00

MONASH CAMPUS PHARMACY

First semester specials



MONASH UNIVERSITY BOOKSHOP

STATIONERY SPECIALS

FOR FIRST TERM

	OLD PRICE \$	NEW PRICE \$
Osmiroid Fountain Pen Cartridge, lever type, medium and fine grades	1.28	0.50
Platinum Fountain Pens, filler only	1.00	0.50
Duplex Single Hole Punches (stainless steel)	0.42	0.20
Reeves Printing Inks — White, Gold, Silver	0.35	0.20
Platinum Blue Cartridges (4 a packet)	0.28	0.20
Faber Castel 7095 Clutch Erasers	1.65	1.00
Opauquing Pen	2.50	1.25
Clutch Pencils in Wallets	2.00	0.50
Quik Stick — Black, White, Gold — Slit Labels	pkt. 0.56	0.25
Floral Writing Compendiums with Ballpoints in Plastic Wallet	0.48	0.25

TYPING

DONE AT HOME
Doveton Area
Ring Mrs. Solomon
792 9044

FULTONS PHARMACY

for Friendly Service
1907 DANDENONG ROAD
near cnr. Dandenong and
Clayton Roads.
544 1722



Subscription Rates:
\$5.00 per year/12 issues for individuals
\$10.00 for institutions, or 50 cents a copy

From the Light, Powder and Construction Works,
350 Victoria St., North Melbourne, 3051.

Phone 329 0977 or 329 0512, or write to LPCW, P.O.
Box 1806Q, GPO, Melbourne, 3000

AVAILABLE AT MONASH BOOKSHOP

BUS DRIVER WANTED

7 a.m. to 9 a.m. weekdays.
CHARTER SERVICE BENTLEIGH
559 Centre Road, Bentleigh
97 2074

L
**LEARN TO DRIVE SAFELY WITH
MONASH DRIVING SCHOOL**
L

Special Concession Rates to Students
Steering Column, Floor Gears and Automatic
Lessons can be had from University or Home, all
hours and weekends. Immediate lessons and
licence tests arranged.

288 4047 If no answer **560 5701**

ROBERT BLACKWOOD HALL

Thursday, March 14, 1.15 p.m.
Doors open 12.30 p.m.

KAMAHL IN CONCERT

Admission — \$1.00

TICKETS NOW ON SALE

ROBERT BLACKWOOD HALL
BOOKING OFFICE

JEFF'S BULK APPLIANCES

327 STEPHENSONS RD., MT. WAVERLEY
**FURNITURE, BEDDING &
CARPETS**

Special deal for all Monash people who
present this advt.
Contact Peter Ariss

TEACHERS! DIP.ED. STUDENTS! EDUCATIONAL FOLK!

Reserve copies of the
"SCHOOLKIDS EDITION"
of LOT'S WIFE
are still available, in multiples if you want
them. Drop into the Lot's Office and pick
some up.

Collins Auto Panels

61 Renver Road, Clayton
**SMASH REPAIRS AND
PAINT JOBS**
No Hassles — Owner a Former Student
544 7100

MONTSLAVAT ARTS FOUNDATION has pleasure in presenting GUITAR, VIOLIN, VIOLA & VIOLONCELLO

in the Great Hall at
MONTSLAVAT

Friday 15th and Saturday 16th March, 1974 at 8.15 p.m.

JOCHEN SCHUBERT — Guitar

LEON LA GRUTA — Violin

MADELAINE DIETRICH — Viola

HENRY WENIG — Violoncello

Programme includes works by Haydn, Paganini, Vivaldi, Finzi, Slegi, Lauffenstetter, Hasenohrl.
Tickets \$3.50. Students, members, pensioners and party bookings \$3.00 — Supper included.
MYERS 66 111 — FINE MUSIC 63 9811 — MONTSLAVAT 439 7712, 439 8771

Get your message to the right
kind of people

Advertise in LOT'S WIFE

Call at the office or phone

Colin Moore or Jill Macgugan at
544 0811, ext. 3137.

ROBERT BLACKWOOD HALL

SATURDAY, MARCH 23 AT 8.00 P.M.

COLLEGIUM MUSICUM, ZURICH

One of the world's finest chamber orchestras
Conductor:

DR PAUL SACHER

Soloists:

Heinz Holliger, oboe

Ursula Holliger, harp

PROGRAMME:

Concerto for oboe and strings — Mozart
Eucalypts — Takemitsu
Divertimento for strings — Bartok
Symphony No. 78 in C Minor — Haydn

Tickets now on sale,
Robert Blackwood Hall Booking Office

Adults — \$5 and \$3.50
Students — \$3 and \$2.00

AT LAST THE INCREDIBLE B.B. KING

ON STAGE WITH HIS
10 PIECE BAND

FESTIVAL HALL

Thurs. March 14
at 8.15 p.m.
Sunday March 17
at 8.15 p.m.
\$4.20 and \$5.20

BOOK NOW!
MSD, MYERS &
HOTEL AUSTRALIA
B. B. KING will be on
stage for approximately
2 hours.
DON'T MISS!



STAYING AT **NOAHS** FLYING **ANSETT**

COMMENCEMENT BALLS

BUMBALLBEE

18th April
St. Kilda Town Hall
\$8.50 double

YE OLDE COLONIAL BALLE

(fancy dress)
22nd April
Royale Ballroom
\$8.50 double

BALLFROG

23rd April
St. Kilda Town Hall
\$8.50 double

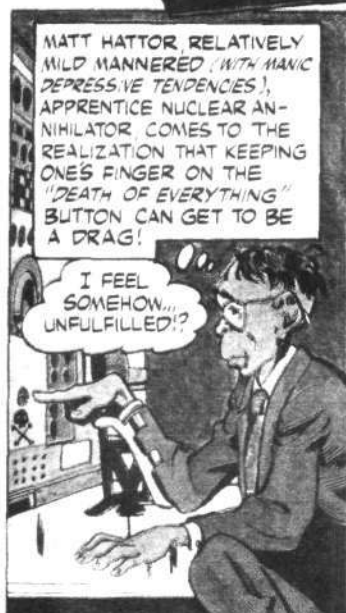
Bookings open 26th March
MAS Offices



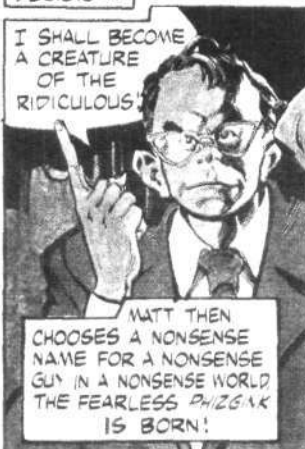
at the Nott! NOTTING HILL HOTEL

cnr. Ferntree Gully and Gardners Roads,
NOTTING HILL.

HE'S IN THE MUNDANE THE INCREDIBLE PHIZGINK!



HIS CELL STRUCTURE IS SUFFICIENTLY JUGGLED BY LONG HOURS UNDER LEAKY RADIATION TO GIVE HIM THE POWER OF ATOMIC FANTASY! THIS COUPLED WITH A BIT OF INCREDIBLY PLASTIC SURGERY, LEADS TO A SOLEMN DECISION!



IF A HUMAN BEING COULD BE A PRIZE IN A CRACKER JACK BOX PHIZGINK IS IT! HE BATTLES THE EVILS OF BOREDOM, APATHY, MILITANCE AND DEHUMANIZATION IN AN ANTISEPTIC GEOMETRIC, LIFELESS LOVELESS STAINLESS SOCIETY!

THE FANTASTIC PHIZGINK HAS THE UNCANNY ABILITY TO MAKE PEOPLE BELIEVE THAT THERE ACTUALLY WERE SOME GOOD OLD DAYS! HIS GREATEST POWER IS THAT OF RETURNING LOST TIME IN RETURNABLE BIO DEGRADABLE CONTAINERS!

YOU SAY YOU DON'T KNOW WHAT IT ALL MEANS? YOU SAY YOU'D LIKE TO SLOW DOWN AND ENJOY LIFE? YOU SAY YOU WANT YOUR LIFE TO HAVE MEANING BUT YOU DON'T KNOW HOW TO GO ABOUT IT? WELL, CALL PHIZGINK... HE DON'T KNOW THE ANSWERS BUT HE CAN SURE MAKE YOU FORGET THE QUESTION! REMEMBER HIS FAMOUS BATTLE CRY...

