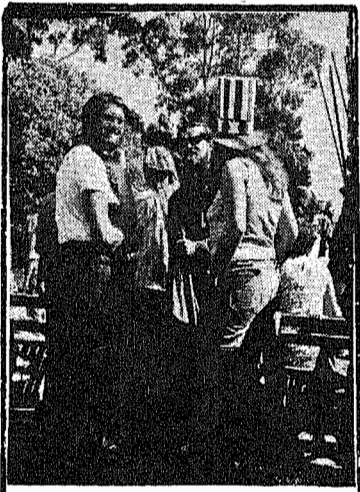
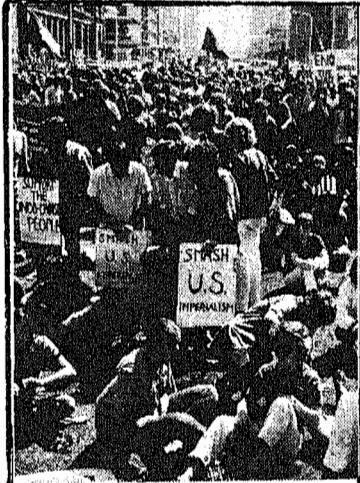


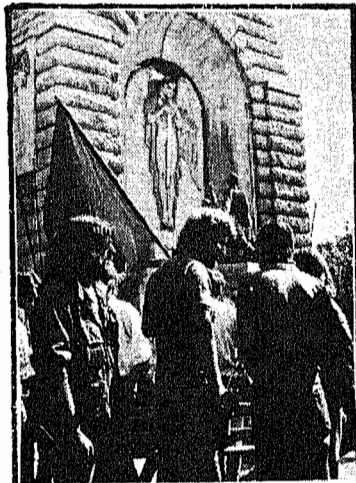
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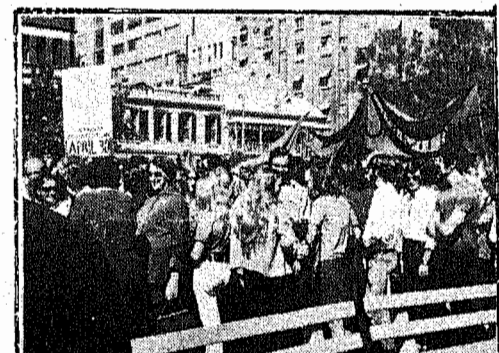
LAST SATURDAY MORNING WE ALL GOT TOGETHER ...



PAINTED SOME SLOGANS - THE USUAL ONES - ON CARDBOARD



FORMULATED A ROUTE - THE USUAL ONE - THRU THE CITY



THEY SORT OF WAITED ROUND FOR A WHILE, JUST WAITING FOR SOMETHING.



THEN WE GOT OURSELVES TOGETHER AND GOT INTO LINES OF ABOUT 8 ACROSS



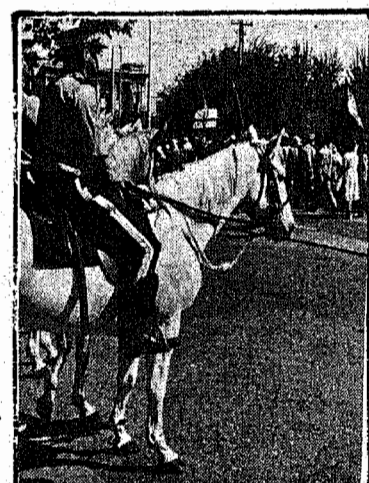
THEN WE STOOD AND WAITED FOR ALL THE PHOTOGRAPHERS TO FINISH



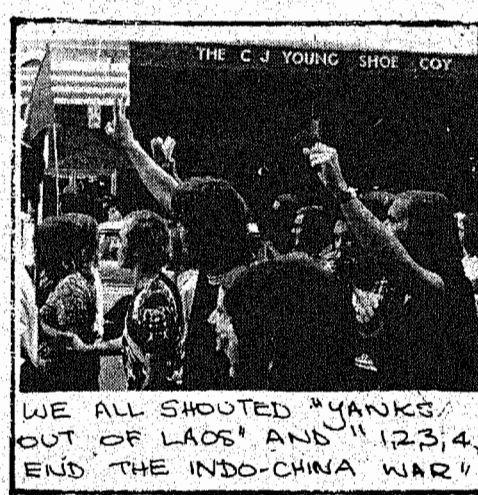
OF COURSE, ALL THE FASCIST BOURGEOIS OLDIES HATED IT.



ON THE MARCH WE PASSED ALL OUR FAVOURITE ENEMIES,



BUT THEY DECIDED TO LET US GO THIS TIME - DIRTY PIGS.



WE ALL SHOUTED "YANKS OUT OF LAOS" AND "1,2,3,4, END THE INDO-CHINA WAR"



AND "WHAT DO WE WANT? PEACE" AND SOME OF US SAID "SMASH IMPERIALISM!"

WRE

potential for military misuse?

Having heard from Dr. Woods, the director of W.R.E. that the work being done on the university computer "is completely unclassified," and "has no relation to any specific defence project" students might be forgiven for flopping into another apathetic standstill. We have also been assured by Dr. Capon, the acting director of the university computing centre, that the work being done on the computer by the W.R.E. is not only above reproach but could result in "cheap radio" being made available for "the illiterate masses of the world." Disregarding for the moment the awesome cultural implications of such a technological breakthrough, the hallucinatory image of the W.R.E. which is being projected here — one of benevolent innocence — is worth closer scrutiny.

The role and functions of the W.R.E. can only be appreciated by outlining the part it plays within the network of Australia's defence program. The major point to be made about this program is its almost total integration into the global United States' 'defence' systems. The thirty-three American strategic establishments in Australia have so circumscribed Australia's defence options that it is no longer possible for us to dissociate ourselves from the direction of American foreign policy. Australia has in fact abrogated its defence responsibility to become a 'host' country for American militarism. One consequence of this is that we have become increasingly identified with America's global law and order campaign and hence increasingly vulnerable, both physically and ideologically. Because of Australia's ideological affinity with America, its political stability, external security and sophisticated logistic facilities, it has become not merely a sentry and outpost of American imperialism, but also a secure research base.

Some aspects of the American military presence in Australia are no longer secret, largely through the work of Bob Cooksey. (1)

North West Cape, operated by the U.S. Navy, is the most powerful communications station in the world. "The station's main function is transmission to submerged submarines by very low frequency, target information and attack instructions. These submarines are equipped with Polaris and Poseidon missiles deployed against parts of the Soviet Union and against China." (2)

Pine Gap near Alice Springs is "the most sophisticated military space installation outside the U.S. and may well play an important role in future U.S. anti-FOBS (Fractional Orbital Bombardment System) detection and interception systems." It was established at an initial cost of \$U.S.225 million. It has also been established that Pine Gap is being used for the Manned Orbiting Laboratory experiments, "spy in the sky" satellite reconnaissance and the Ballistic Missile Early Warning System. (4)

The Woomera "Defence Space Communication Station" when operational in 1972 will be the responsibility of the United States Air Force. This will be part of the American Defence Satellite Communications System which is to provide the U.S. with a strategic and tactical theatre communications capability, by means of satellites which can handle voice, teletype, video and computerized digital data, and which can take avoidance action if attacked.

In a limited or global nuclear war, these three American bases at least would become prime nuclear targets. Over none of them can any Australian Government exercise any control whatsoever. NASA, (The National Aeronautics and Space Administration) operates eight space tracking stations in Australia through four separate networks. According to the Department of Supply Report of 1969, (5) "Outside the U.S., Australia has the largest number of N.A.S.A. space tracking stations." These stations are also owned, financed and controlled by the U.S. Each of the stations is equipped to monitor satellites being used for aerial photo-reconnaissance, to control nuclear loaded missiles and satellites, and of course as communications networks. The earlier N.A.S.A. stations in Australia were manned entirely by W.R.E. departmental staff but with the advent of the newer stations private contractors in the engineering, technical and support fields work under the direction of resident Departmental officers who are in turn on the staff of the W.R.E. In 1968 when there were only six NASA stations, NASA capital investment in Australia amounted to \$US 80 million and had an annual operating budget of more than \$US10 million according to official figures. (6) About 600 lbs. of tape and teletype information collected from satellites in Australia (mainly by NASA) is flown by the U.S. Air Force to Houston, Texas, every day.

Along with the Defence Standards Laboratories, the WRE undertakes the bulk of Australia's technological and scientific research. It has engaged in such projects as "the dynamics of free falling bodies" (7) which, while conjuring up the image of apples falling upon Newton's head, is actually concerned with the effectiveness and accuracy of bombs falling from aircraft. It is also engaged

Wednesday, 1.00 p.m.

Barr Smith Lawns

Brian Abbey
G. O'Leary
J. Moran
B. Catley
T. O'Shaunnessy
P. McMichael
R. Durbridge

Motions 1. This meeting of students deplores the involvement of this university in military research.

2. This meeting demands from the administration a full record of all documents, negotiations or contracts with Weapons Research or any military agency for publication to staff and students.

Education
Military Industrial Complex
Students and Technology
The Conspiration of the Social Sciences
Science Students. Which Way?
Committee on Outside Finance
The University and the War

in "weapons evaluation" — a euphemism for air-strike tactics and air-defence systems. (8) The "sighting of ground targets from the air" and various laser techniques (currently being used by the U.S. Air Force in Indo-China) are attempts by the WRE to "minimize the possibility of human error." (9)

One of the most important functions of the WRE is the operation of the Woomera Range. The Range is "capable of handling many different types of trials, including those of guided weapons, pilotless aircraft, upper atmosphere research vehicles and satellite launching vehicles." (10) WRESAT, a satellite which appears to have been involved in Project Sparta was made available through the U.S. Department of Defence with the support of the U.S. Advanced Research Projects Agency (ARPA) (which agency was also responsible for the spy ship *Peùblo*) while the U.S. N.A.S.A. provided "tracking and data acquisition support from its world wide network, and in conjunction with the Physics Department of the University of Adelaide." Throughout this project, "close liaison was maintained between WRE and TRW systems of Los Angeles, who are contracted by ARPA of the U.S. Department of Defence, through the U.S. Army Missile Command, as the prime contractor for the vehicle preparations team." (11) While Defence, Supply and WRE reports refer to WRESAT and similar projects as "upper atmosphere and space research" it was launched by a U.S. Redstone rocket provided by the U.S. Department of Defence and funded through ARPA, which was also the channel for funds to set up Pine Gap. This particular program, it can be assumed, was of military significance and this university was officially involved.

Among other WRE activities is its control and maintenance, through the PMG Department of the necessary circuits throughout Australia which link all the tracking stations to a central switching centre in Canberra. The 55,000 miles of circuits involved are required to be of high standard to prevent the loss of vital data. From the Canberra centre, all circuits are linked to the Overseas Telecommunications Centre (OTC) in Sydney, which operate and maintain the overseas circuits across the Pacific. The cost of providing the communications links in Australia is of the order of \$5,000,000, all of which is paid by N.A.S.A. (12)


Even from such a brief survey of the "Australian defence" structure, it is possible to conclude that the WRE is totally integrated into the global US strategic network. That is its position and its function takes its character from the nature of American military and strategic operations. The direction of American military operations can be gauged by the characteristic activities of the United States forces in Indo-China. To imply, as Dr. Capon did, that the WRE is at least marginally involved in alleviating the plight of underdeveloped countries is to overlook the very nature of the WRE and its incorporation into American operations which are intent on denying autonomy, let alone development, to the "illiterate masses of the world."

The question answered by both Drs. Woods and Capon was whether the work being done by the WRE on the university computer is of direct military significance. Unless the WRE is even more bereft of intelligence than it is of integrity, they are both correct in answering their own question negatively. This is not, however, the question being asked.

What is in question here is whether the students and staff of this university should be providing services for an establishment which provides ground space, logistic facilities, scientific research and communications assistance to the United States for the furtherance of its military, political and economic aims. And the answer to this question is clearly no.

Mike Duigan
Greg O'Leary

- Notes
- (1) e.g. "Foreign Policy Review: July — December 1968." Australian Quarterly, Vol. 41, No. 1.
 - (2) "Pine Gap" Australian Quarterly, Vol. 40, No. 4.
 - (3) "American Bases and Nuclear Risks", ALP Information and News Release, May 1969.
 - (4) "Beyond Pine Gap", Dissent Winter 1970.
 - (5) ALP Information and News Release, op. cit. p. 14.
 - (6) Aerospace Technology, 12 February 1968, p. 3.
 - (7) Australian Financial Review, 2.8. '68.
 - (8) Australian Quarterly, December '68, March '69.
 - (9) "U.S. Bases in Australia", Press Research, May 1969.
 - (10) Supply Report 1969, p. 13.
 - (11) *ibid.* p. 6 and footnote.
 - (12) Commonwealth of Australia, Department of Supply, Weapons Research Establishment, Annual Report 1968-69, p. 10.
- (8) *ibid.* p. 19.
(9) *ibid.* pp. 22; 30-31 and also the 1966-67 (WRE) Annual Report p. 44.
(10) WRE Annual Report 1968-69, p. 35.
(11) WRE Annual Report 1966-67, pp. 9; 42.
(12) *ibid.* p. 27.



*An Aboriginal is only a man.
If he leaves his tribal land in
the hills at daybreak — and
follows the sun — he can reach
the Sea by nightfall. With a
steady stride and good luck.*

*The white man covers the
distance in less than an hour.
He races across the earth almost
as swiftly as the sun moves
across the sky. And without
effort. A slight twist of his wrist
to begin with, and then steady
pressure applied through his leg
to the ball of his right foot.
Nothing more. He sits there,
enclosed in a hunk of steel,
rushing through space.*

*You white men think you are gods. You travel
from the hills to the sea in less than an hour. But not
for free. The chrome beast demands its price.*

*You must lay a hard mixture of rock and sand
over the brown earth. You must criss-cross this land
with huge smooth paths. You must destroy the trees.
You must remove the wild animals. You must make a
part of the world regular, even, predictable.*

*What energy hurtles you through space? A series of small explosions in
the centre of that hunk of metal. Explosions terrify my people. They are
man-made thunder. Man does not make thunder cheaply. The small
explosions fill the air with poison gas. Soon you will not be able to
breathe without choking; soon you will not be able to open your eyes
without crying; soon you will not be able to live at all.*

*It is not an easy journey to walk from the hills to the sea. My
people would not make such a journey without good reason. We would
finish the day tired and hungry. But when we travelled that distance we
knew the earth we walked across. We knew the leaves of the gum tree,
the screeching of galahs, the rustle and thump of wallabies scurrying away.*

White man, what do you know?



A MODERN FAUST?

USE AND ABUSE OF SCIENCE
 Part 11 Is the scientist the modern Faust?
 by Clyde Manwell & C. M. Ann Baker

'Cut is the branch that might have grown full straight,
 And burned is Apollo's laurel bough
 That sometime grew within this learned man.
 Faustus is gone: regard his hellish fall,
 Whose fiendful fortune may exhort the wise
 Only to wonder at unlawful things,
 Whose deepness doth entice such forward wits
 To practice more than heavenly power permits.'

Christopher Marlowe (about 1594, 'Doctor Faustus'
 edited by J. D. Jump, 1962, p.104)

The changing popular image of science

In part 1 we analyzed some actual and potential drawbacks to excessive use of pesticides in a local pest eradication attempt, showing how abuse of science can occur in quite mundane matters and how abuse of science often involves the failure to use the best science available. It must not be lost sight of that the abuses in this example also involve politicians, bureaucratic civil servants, commercial firms, and a general high level of apathy and ignorance. With 'friends' such as these the scientist has no need for enemies.

Until the atomic bomb, for most people science was some combination of the practical and the impractical, more good than bad. At best, science was the key to the Golden Age of equality and abundance, fundamentally honest, as well as impersonal — impersonal in the sense of being free of 'personality cult' rather than disinterested in people. At worst, science was regarded as a largely useless, if harmless, pursuit of an odd minority.

A quarter of a century later the attitude of the public towards science is clearly different. Increasing numbers of people have become aware of the misuse of science — the perfection and use of weapons of mass destruction, the technological trauma to man and to his environment, the fear of unemployment as automation and the computer 'take over'. The attitude of many people now is to blame the evils of the modern world onto the scientist.

If the former view was optimistically naive, the latter view is pessimistically paranoid. The misuse of science is the result of a variety of factors, most of which are to some extent outside the control of the scientist. Making the scientist the scapegoat will not solve the problem. This is not to deny the urgent need for sensible reform in the education, research funding and employment of scientists.

Some problems of the scientific profession

Since Egler's articles the rapid rise of a pseudoscientific militarism in the USA, post World War 11, has become obvious to all. The phase when the military-industrial elite courted the scientist and other members of the academic profession so assiduously resulted in a temporary expansion of the job market, encouraging many individuals into a scientific career. Some of these individuals lusted for the new power, others simply wanted to improve their socioeconomic status, still others had the highest motives of curiosity and of concern. However, the system tends to select more for the first two categories than the third. In addition, what happens in the American job market is critical to the condition of science in other countries, including Australia. American scientific expansion was filled to a considerable extent by 'brain drains' from other countries. During the period 1948 to 1961 an average of over 3,300 scientists per year migrated to the USA [American Scientist, 55: 296-310 (1967)]; ninety per cent of Asian students going to the USA to study did not return. As a result, there were more jobs and fellowships for scientists elsewhere, simply because the 'surplus' could go to the USA.

In the last few years there has been a relative contraction in both funds and positions for scientists, at least relative to the rate of production of scientists from universities. The result is actual unemployment for certain categories of scientists. In just six years, the U.S. National Aeronautics and Space Administration decreased employment from 420,000 to 145,000, most of which were scientists. At the same time as the American Institute of Physics was actively soliciting students with 'an increasing shortage of physicists is threatening the nation's scientists progress', 29.5% of physics Ph. D.'s had received no job offer [Science, 166: 582-584 (1969)].

Although scientists will often discuss the 'political' problems of science among themselves — especially after a few drinks — there is considerable reluctance to analyze these matters in the scientific literature or to discuss the problems with students. Exceptions exist and it is remarkable what one can find with a careful search through the literature. For example, anyone who wants to understand why so many pollution problems are getting steadily worse would be well advised to study the papers by Frank Egler [e.g., 'Pesticides in our ecosystem', American Scientist, March 1964; 'Pesticides in our ecosystem. Communication 11. BioScience, 14: 29-36 (1964); 'Problems in the communication of

American science' Biologisch Jaarboek, Rijksuniversiteit Gent, 30: 263-304 (1962). See also Frank Graham, Jr.'s "Since Silent Spring" and Robert Sherill's "Pesticide irresponsibility: the real villains", Nation, 14 September 1970, pp. 208-212.]

Frank Egler, a noted plant ecologist, makes several important points, including:

1. Commercial firms have many subtle and effective ways of influencing the opinion of scientists and government officials — as well as ways of suppressing unfavourable information.

2. The scientist who is consulted by a private or public organization often finds his advice ignored. Fine, may be it should have been ignored — but may be it should not have. But, when something goes wrong, the organization will defend itself by saying it had his advice — even if it acted in complete contradiction. In this way it is easy for a scientist to be 'used' even though his intentions were the best.

3. Secrecy favours the commission of such sins and makes the scientist especially vulnerable.

4. The present arrangement whereby most research funds are obtained in such a way that the scientist is dependent either on a few individuals in the scientific hierarchy, or on industrial-military sources, or both, is the very antithesis of the principle of academic freedom and is effective in biasing research effort away from much that is both scientifically and socially most significant.

5. Availability of jobs is an important factor in forcing some scientists into antisocial work.

The tough fact is: the scientist is caught in the same mess as everyone else. Although some — a minority — of scientists have willingly served the military-industrial complex, many are trapped by circumstances which they feel, rightly or wrongly, are outside their control.

There are many types of scientists

A number of researchers have emphasized the role of personality and childhood experience in determining the choice of occupations, including even a scientist's choice of research topics and how he will relate that research to human affairs [e.g., Anne Roe's "The Making of a Scientist" (Dodd, Mead & Co., N.Y., 1953; see also Psychological Monographs 65, No. 14, pp 1-68), Bernice T. Eiduson's "Scientists: Their Psychological World" (Basic Books, N.Y., 1962); Warren O. Hagstrom's "The Scientific Community" (Basic Books, N.Y., 1965); Liam Hudson's "Contrary Imaginations. A Psychological Study of the English Schoolboy" (Methuen, London, 1966)]. Of the many biographies and autobiographies of scientists we have read, only a few give much useful insight. Two useful books are James Watson's "The Double Helix", which elicited such howls from the molecular biological establishment, and Hans Seyle's "From Dream to Discovery". Seyle, perhaps best known for his research on 'stress', writes (p. ix): 'You will see certain aspects of my personality as serious character flaws. You may even be shocked and perhaps rightly so. But you might as well learn from the start that in real life scientists are full of imperfections that are tactfully eliminated from their obituaries and sometimes even from their biographies. . . . These sections could easily have been suppressed to save my dignity. But there are many decorously retouched biographies and memoirs of much greater scientists; if you are to learn anything from my remarks, I feel they should be uncensored.'

Hans Seyle describes how a number of famous scientists were vain, intolerant (especially of excellence in possible rivals), and driven as much by a desire for fame as by natural curiosity, with a desire to 'do good' running a poor third. But, Seyle also stresses the variability among scientists, how many are motivated by the best reasons, and the importance of having a diversity of personalities in science. He provides a taxonomy of the different types of scientists, including:

1. The doers:

a. The fact collectors. They are good observers and conscientious, though sometimes lacking in imagination. Yet, facts we must have, whether, the objective is to examine new theories or to watch out for ill effects from our present technology.

b. The gadgeteers. They stress technique, and are more valuable than is often realized, for the experimenter is limited by what techniques are available. We depend on the refinements in technique made by analytical chemists for monitoring the many pollutants in the environment.

2. The thinkers:

a. The classifiers. Many major scientific discoveries require much preliminary sifting and sorting of facts.

b. The analysts. Seyle suggests this type began as a child who liked to take things apart. The personality is likely to be convergent, necessary in focussing all his attentions on a problem in order to solve it, but perhaps missing its fuller implications, including where something might go wrong.

c. The synthetists. The personality is likely to be more divergent. The synthetist makes the larger organizations of knowledge and is especially valuable for introducing new combinations of fields, e.g., interdisciplinary approaches, as well as for predicting possible undesirable side effects which others might miss.

3. The emotionalists: the 'big boss'. Here Seyle summarizes the major internal problem to science organization, a problem that results both in abuse of science and retardation of the development of science. Quoting from pp. 24-25 of "From Dream to Discovery":

'As a child, he was captain of the team — the winning team. Later he went into science because it has "class". He knew he could win at this game too, and he was right, for he is the born "Fuehrer". His main aim is success, success in anything, success for its own sake . . . He might have made almost the same career in business, politics or the army — but circumstances got him into the "science racket" and, being an opportunist, he wasn't going to miss his chance . . . "As you may gather, I don't like this type very much, but don't underrate him; one or the other variant of him will have power over you throughout your life."', Seyle's point is that the least desirable personality type among scientists has more in common with other 'leaders', of business, of politics, of the military, than with other scientists. Such manipulative egocentric types rise to positions of power in any hierarchical system. Science has no monopoly on such types, and the abuses of science are the result of decisions by such manipulative types who are not scientists.

The rise and fall of T. D. Lysenko

Here is the classic example of the combination of bad science and bad use of science. Unfortunately, most Western analyses of Lysenkoism rarely get away from being self-satisfied anti-Communist propaganda — and rarely touch similar examples closer to home. It is for this reason that the analysis of Lysenkoism by a Russian who was (and still is) there when it happened is particularly useful [see Zhores A. Medvedev's "The Rise and Fall of T. D. Lysenko", published in translation by I. Michael Lerner in 1969 by Columbia University Press].

Trofim D. Lysenko was not only a bad geneticist, whose pseudoscience was contradicted by an enormous number of facts, but he was also excessively personally ambitious. From a modest beginning he rapidly rose to be the leader of Russian genetics and agriculture, casting a tremendous influence over all biology in Russia. Furthermore, Lysenko held this position from approximately 1938 to 1964 — longer than many of Russia's top politicians held theirs. As Medvedev points out, several factors made it particularly easy for Lysenko to rise to the total domination of Russian Biology:

1. Long before the Communists, Russian agriculture had frequently recurring crises. Famine was frequent in the 19th century. To these problems were added, after the 1917 revolution, harassment by non-Communist countries and the massacres of peasants. Thus, there was a desperate need for solutions to Russia's agricultural difficulties.

2. Several Communist philosophers had seized upon the 'Theory of the Inheritance of Acquired Characters' as a stimulus to encourage 'improvement' in the masses.

3. Marxist politicians were willing to embrace science as a solution to social problems. In some areas they succeeded well: few countries have improved the life of their average citizen as rapidly as did Russia in the period 1917-1957 — although with much needless suppression and considerable suffering. However, in the case of adopting Lysenko's pseudoscience, the Russian leadership had a catastrophic failure. The real problem is that those involved in making the decisions did not know enough science to tell true from false.

4. Russian education was excessively authoritarian and Russian science was organized in a rigid hierarchy; jobs and research opportunity were determined by a few individuals. Lysenko 'infiltrated' Academician N. P. Vavilov's extremely large research unit, obsequiously made his way towards the top, then deposed Vavilov — who got a one-way ticket to Siberia.

In the final chapter of Medvedev's 'Rise and Fall of T. D. Lysenko' two other points are discussed:

1. Rather than purge Lysenko's many followers, who were stuffed into many of the prime positions of Russian science, they must be tolerated as part of the necessary price of a democratic science; to be gradually reformed and replaced as their unscientific theories are debated in public, argued against facts in the scientific literature. Inspection of Medvedev's two books on modern genetics and molecular biology, as well as the new Russian genetics journals, e.g. REHETNKA, indicates a surprisingly rapid recovery to the former excellent position that Russia held in genetics prior to T. D. Lysenko.

2. The role of the press was especially important, even if it was only an underground press during the dark years of Lysenko's strongest domination. Journalists and writers helped scientists keep discussion alive, e.g., quoting Medvedev's last paragraph (p. 253):

". . . both the cessation of support by the country's new leadership and the subsequent gradual elimination of Lysenkoism in our country are connected with the mighty scientific patriotism of public opinion, which little by little was formed among Soviet scientists of all disciplines, among journalists and writers, and among public figures . . . No methods of administrative suppression managed to stop the discussion. Only the forms and methods of debate changed. The open fight became concealed . . . in the difficult times, but the fight never stopped. And the victory won in the end by true science did not come about by happenstance.'

In part 111 we will look at American, English, and German examples of the misuse of science in war.

street - theatre

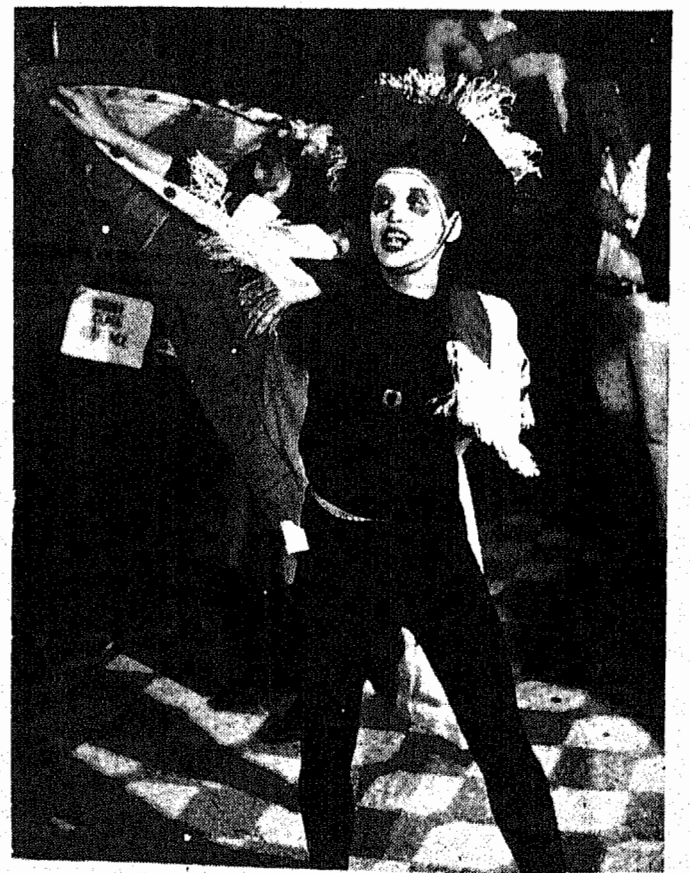
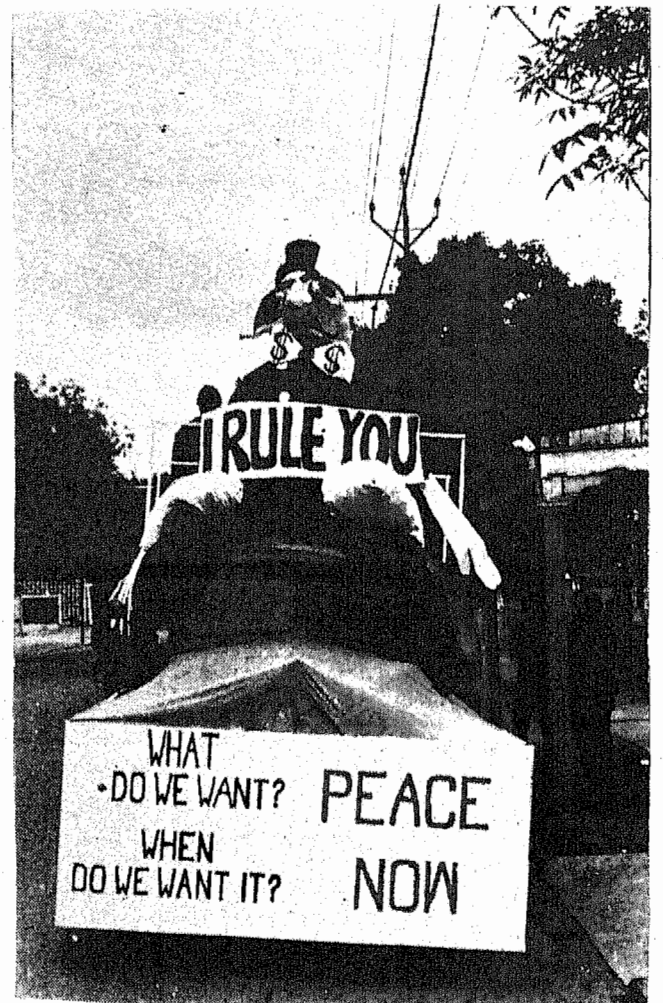
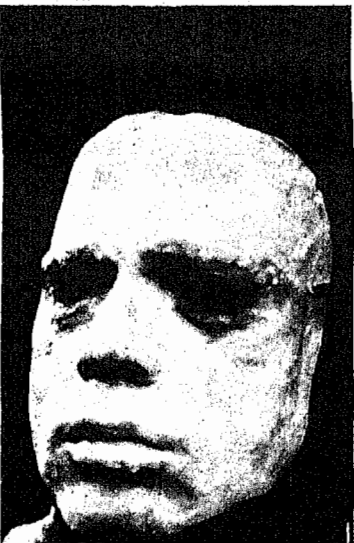
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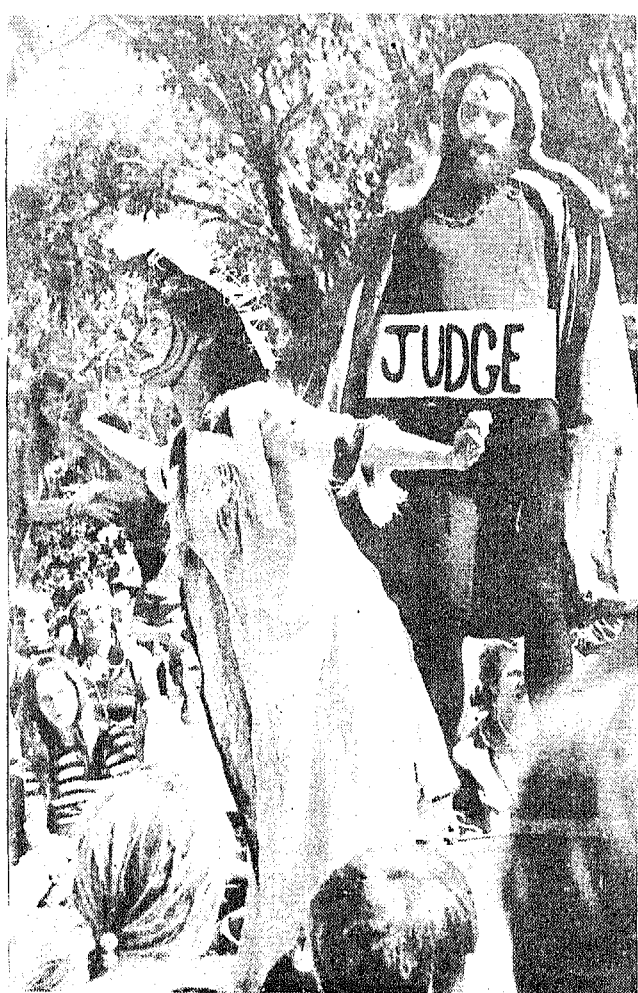
Street theatre has always been of a political nature, questioning not only politics as such, but the conventions and status of established institutions and traditional norms as well. This tradition of the street theatre has suddenly been revived as a means of criticising social, political, religious, economic and cultural norms of the existing system. In America the seeds were sown with the beat generation but the real growth did not begin until the birth of the Haight-Ashbury era and the beginning of civil rights and the Berkeley free speech movement. There were several groups like the Pranksters and The Living Theatre who were critical of the imposed rigidity of theatrical forms and did a type of living theatre. But street theatre in its present form as it is known on the left today is a combination of both counter-cultural and left wing ideological norms. Products of these two standards are the Bread & Puppet Theatre, The San Francisco Mime Troupe and El Teatro Campesino. The most moving and successful of these revolutionary theatres has been El Teatro Campesino, a troupe representing the Union of Farm Workers from Southern California, which has been instrumental in organising the grape pickers and bringing national attention to their cause. In France however, from the early Dadaists to the recent theatrical events of a political nature performed in the streets, there is a long tradition of militant outsiders and anti-artists for whom the cultural industry is just another aspect of capitalism and as such must be destroyed. The May Revolution of 1968 dynamited the limits of 'art' and 'culture' as it did all other social and political limits. The corruption and stupidity of the existing system's "cultural specialists" became so obvious and along with the rest of the power elite the cultural industry moguls were the first to be attacked and subsequently eliminated by the movement.

The derivations of the street theatre in Adelaide are much the same as in America, for the only permanent street theatre group existing at the present has its roots in Holocaust which began in 1969, and merely questioned the cultural norms and the conventions of traditional theatre. The original group was mostly theatrically orientated with little or no political basis as we were more interested in breaking down the conventional forms and the elitism of traditional theatre. The political element was introduced by four factors. (a) We could not hope to question cultural norms in isolation hence social and political issues arose; (b) the fact that the anti-war movement in Adelaide was growing and as students we inevitably became involved; (c) the joining of several members who were politically committed; (d) and perhaps the most important factor was that we were trying to pose an alternative life style on a communal basis along the line of The Living Theatre and as such were constantly harassed by the police, to the extent of being raided periodically for drugs, prostitution and liquor. Although the police activities were not confined to us; there was an anarchist bookshop next door which was likewise under constant surveillance, this was still the greatest politicising factor as none of us had ever come into conflict with the law before and subsequently 3 or 4 members were arrested in various demonstrations which only accelerated the politicising process.

The disintegration of the holocaust commune produced a two-way split in ideas and one group continued to experiment on a purely theatrical basis, whereas the others, who had done some guerilla theatre became more interested in theatre in a political context and when offered a free hand during the 1st Moratorium decided upon street theatre as a means of political propaganda. Since then we have performed 10 different pieces and these can be divided into 3 types. (a) Scripted pieces of a general nature, e.g. the May Moratorium and the July 4th pieces (b) scripted pieces designed to accentuate problems with regard to a specific group of people, e.g. the Sept. script for the factories and the schools script; (c) what we called the newspaper scripts which were loosely structured and were performed on current issues, e.g. the role played by the police during the moratorium, which was performed the following day, (d) a loose pattern of actions and in which the participants were free to react in any way they liked. These came closest to the yippie concept of creating myths and confusion through guerilla theatre and in terms of publicity, have certainly been the most effective. I'm thinking of course of the Gorton demonstration in November last year.

The blending of the cultural and political elements on the left have been of primary importance as far as identification with alternative life styles is concerned. Also the attack should not confine itself to the recognised political institutions such as Parliament, political parties, Trade Unions etc. as we are concerned with a total change in society and therefore should aim at a total attack upon all elements of the existing system. The concern of the revolution is with the changing of man in all his aspects — cultural, political, sexual etc. and one of the faults of the old left is its mere concern with political and economic elements and its neglect of the necessity to change themselves in the process. In this way counter-culture is an attempt to create experimental alternatives to the social and sexual repression of the present society, thereby creating some sort of living advertisement for the revolution. This is not a matter of trying to create a Utopia under the existing system as the hippies tried to do, as failure is inevitable, but trying to engage people in cathartic activities.





The main aim of the present street theatre troupe is to propagandise the aims and means of the revolutionary movement among those not wholly sympathetic and totally hostile to the ideals. Since the mass media serves the present system, since communication is strictly one way; from the top down, and since newspapers, TV and movies are proving insufficient to inform people, let alone allowing them to express themselves, we are trying to use street theatre as a means to provoke encounters and discussions among people who usually shut themselves off from each other. The idea of using street theatre as a means of making people aware of the fact that imperialism, capitalism, alienation and discrimination are not just slogans thrown off by the left but are everyday realities is of utmost importance to the group. Besides we became tired of the more conventional means of expression, which tended to reek of the puritanical, ever since we realised that the revolution, even in its less glorious preparatory work, must be fun to do.

As a result of these ideas and because we see street theatre as an essential element of left propaganda it is important to the people in the troupe that we decentralise in order to work in as many areas as possible. The original group set a precedent last year and it is important that the street theatre does not disappear with them. As a group with diverse occupations it is difficult for all of us to be together as often as we should, in order to be concentrated publicly for our ideas, apart from the fact that situations arise which we do not hear about till they are no longer current, and they are of such a nature that they need to be treated immediately, e.g. factory disputes, school expulsions etc. And on this basis it is essential that the street theatre splits into a number of different groups treating different areas and working with people within those areas, so that we are not just intruders imposing alien ideals.



for

revolution

pauline
mutton

RECORDS



ISAAC HAYES - "TO BE CONTINUED" (Stax)

Nice music here for darkened coffee lounges in the wee small hours. A sensuous tenor voice with a rough edge, a bank of strings, tasty arrangements featuring brass and electric sounds, a few sentimental ballads ("Look Of Love", "Our Day Will Come") with a background of female voices, and half of the Memphis recording industry including their Symphony Orchestra. It's the type of music you'd expect to hear of 5AN - too square for AD and KA but too tasty for DN - the sort of thing we used for late-hour romancing in the old days. Hayes would eat Humperdink and Tom Jones (1971 model) not to mention Andy Williams and the rest of those TV goons, but of course he's black so he's limited to recording. He has a voice similar to Johnny Hartmann and a penchant for soulful ballads delivered with plenty of emotion. However, he just about stuffs up the whole record with a dreadful monologue concerning misunderstanding parents and the-whole-world-being-against-him-and-his-girl, and him having to go in the army and all. Such sentiments may be par for the course in songs but in a monologue - Yuck!

Fred Bloch.



CAT STEVENS - "TEA FOR THE TILLERMAN" (Island)

Cat Stevens was the bad boy who didn't show up like he was supposed to at the Myponga Pop Festival. We'll probably never know the true story behind the fiasco but for Stevens' own sake he was probably better off staying away. The Myponga Festival was dominated by some fairly heavy groups, a scene in which Cat Stevens definitely does not belong.

This new album of his is pleasant, relaxed and "tasteful" to quote Melody Maker magazine. It is not very exciting music, more in a quiet vein like James Taylor. It is well produced, very smooth-flowing music with lots of effective acoustic guitar work. The hit "Wild World", a Stevens' composition is the best known track on the album, and it and other Stevens compositions show-case the excellent voice that the lad owns. My main complaint with the album is that it is all rather too pleasant. A little bit of sour with the sweet, a little bit of toughness with the gentleness, would add some useful variety.

Trevor Mules.



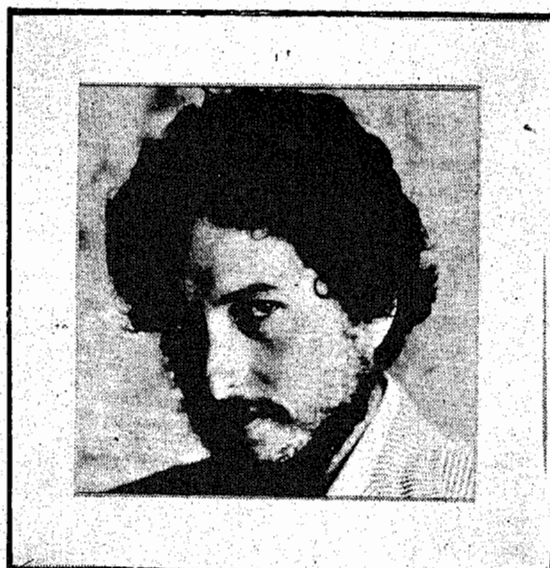
MAY BLITZ - "MAY BLITZ" (Vertigo)

Take a very weird record cover and an eye-stretching label and you have some of the outer trappings of May Blitz. An interesting girl is May. She comes on real strong at first and just when she has you aroused she quickly cools it and teases you with glimpses of where it's at.

May Blitz is from England, a trio in the Cream-Hendrix mould, using drums, bass and lead guitar as well as lead vocals. This is their first album and opens up with some magnificent rolling bass-lines and chunky lead guitar effects. It is a strong, unrelenting rhythmical thing called "Smoking the Day Away" and it drives all before it. Some of the other tracks get close to this initial high standard, particularly in the lead guitar work. On the other side of the balance sheet, there are a couple of very self-indulgent slow tracks, which despite a strong blues influence, don't really come off. This is probably due to poor arranging rather than a reflection of the group's musical ability.

On balance May has many more assets to her name than liabilities, and this first album is a good, strong effort at the heavier end of the spectrum of rock.

Trevor Mules.



BOB DYLAN - "NEW MORNING" (C.B.S.)

Rolling Stone magazine in reviewing this record proclaimed "Bob Dylan is back!" What the reviewer meant was that he felt Dylan had sold out to muzak with "Self Portrait" but with "New Morning" Dylan had decided that he preferred to be a rock singer after all. This isn't really true, Dylan may or may not have gone schmaltzy with "Self Portrait" but with "New Morning" he certainly isn't back to rock. He is back to something like his "Nashville Skyline" style, pleasant, melodious but rock? - oh no!

It is natural that Dylan should become melodious and easy on the ear, after all it is difficult to remain a lean, freaked out, angry young rock star when you're approaching middle age and earning money faster than you can spend it. So Dylan has found peace within himself and it is reflected in the peaceful approach he shows in this album. His voice no longer snarls out at us but glides smoothly over his lyrics, lyrics that remain some of the best around. The backing is smooth and professional, as is to be expected with session men of the calibre of Harvey Brooks and Al Kooper. As a special treat there is Dylan's own piano playing on seven of the twelve tracks.

Trevor Mules.

AND NOW - PRESENTING THE MAN
EVERYBODY'S TALKING ABOUT - IN PERSON



RUFUS RECIPE 2

Potato Pancakes.

Boil 1lb potatoes. Mash with 1/2 cup cream, butter, salt and pepper. Add 2 beaten eggs, 1 fried chopped onion, 1 fried chopped capsicum, 2 chopped bananas, 1/2 cup chopped almonds, 2 oz grated cheese and 1/4 cup sultanas. Fry in very hot vegetable oil - about 1 heaped tablespoon of the mixture per pancake. Serve with green salad and tomatoes.



REFEC. FOOD IS
POISONOUS SHIT - WHY
DON'T THEY SERVE
HEALTH FOODS?

OPENING MEETING UNION REFECTORY COMMITTEE
FRIDAY 26TH MARCH, UNION SECRETARY'S OFFICE.

LYNCH LYNCH
FREE CHAS!
FREE JEFF!

VIETNAM MORATORIUM CAMPAIGN

General Meeting to plan tactics and strategy for April 30.
Sunday, March 28, 1.30 p.m.
A.W.U. Hall, Flinders St., City.

Watch for details of Anzac Day rally, April 25.

APRIL MORATORIUM
APRIL 30, FRIDAY. Assembly 1.00 p.m.

AQUARIUS PRESENTS SYRIUS HUNGARIAN ROCK GROUP 10'clock this Monday Union Hall.



Classical violinist rocked a pop group

Jean-Pierre Wallez, the French violinist, once shared a concert with a pop group.

The fans forgot the pop stars, mobbed Wallez and made him their new idol.

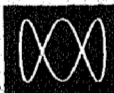
This dynamic artist is coming to Adelaide to be a soloist in the 1971 ABC Youth Concert Season (he's in the Orchestral Season too).

Wallez, a recording Grand Prix winner, is one of many attractions in the Youth Concert series all for a season ticket price (for 6 concerts) as low as \$4.15.

Yes there'll again be a series starting at 6.30 p.m., as well as the established 8 o'clock concerts.

For full details get a free brochure

ABC BOX OFFICE,
47 Gawler Place,
or ring 23 2272 and ask
for Concert Department.



ANNOUNCEMENT SPECIAL GENERAL STUDENT MEETING FRIDAY 26 MARCH 1.10 P.M.

The Commencement Ball was held on Friday, 12th March.

The Ball was costed at \$4,200 and made a profit of approximately \$2,000 which was paid into the S.R.C. Functions Account.

A number of fake tickets were printed and distributed beforehand. Approximately 200 were given out free of charge on the Friday afternoon prior to the Ball. A number of other tickets were sold in and outside the University for prices ranging from \$1.00 to \$5.00 (the full cost of a genuine ticket).

The Special General Meeting has been called to discuss what action, if any, ought to be taken on this matter.

GHOST WRITER

Letters, speeches, essays and creative works brought to publication standard by expert. Don't allow your language difficulties to become a set-back to your career. Moderate rates. Box 41, P.O., Marden, 5070.

INVESTIGATION OF A CITIZEN

above suspicion

The kind of cop thriller that sells today to "discerning cinema-goers" usually combines an entertaining mixture of left politics, (including scenes from the local student revolutionary demonstrations), exposure of corrupt activities at the highest levels in the police force, together with a theme of sexual perversion enjoyed by those in power. In "Investigation . . ." the result is good liberal stuff. The pacy, gripping direction by Elia Petri, sinister music and excellent camera work produce absorbing cinema in the style of 'Z'. Hardly the best film around, but worth seeing.

(Now showing at Hoyts Marryatville)

Whereas 'Z' attempted to explore the political forces at work in a recognisable fascist setting, "Investigation . . ." concentrates on individual power machinations. Here the political implications aren't as direct and strong as they were in 'Z'. There is no real people suffering to whom you can offer money to ease your liberal conscience (as there were with the Committee for the Restoration of Democracy in Greece active outside the theatre screening 'Z'). And by concentrating on the corrupt use of power by an individual, the implications for revealing the institutionalised use of police and political power are lessened.

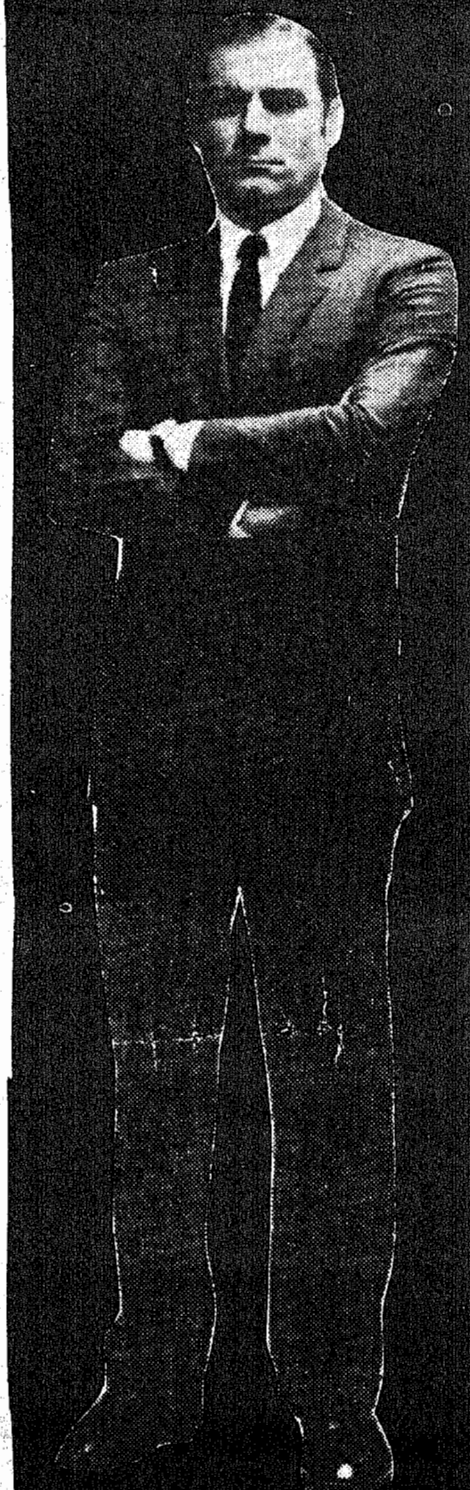
The most entertaining scene involves his activities as head of political intelligence. The shift from homicide work is achieved more than smoothly. All political radicals are the same as criminals. All are socially degenerate. Society must be rid of these cancerous and degenerate elements. And this should be achieved by force. Police repression is the only way. Civilisation is after all repression.

The objectivity of law and order is seen for what it is. The political message is rammed home. And the result is almost want to inspire the worst desires for an orgy of paint daubing against our own authoritarian repressive institutions. Here the central characterisation reveals all the recognisable signs and mannerisms of the powerfully corrupt. And the Kafka-like ending is worth waiting for.

The theme revolves around the unfolding of an investigation of murder. But you see the murderer, and you watch the murderer deliberately plant clues around the room pointing to his guilt. But his status is not answerable to human judgement. He is the chief of the homicide squad who becomes the head of political intelligence, and as such above suspicion. This power develops into an obsession. The roots of his enjoyment of unquestioned power were sadiistically encouraged by his depraved mistress. Her eventual taunting and accusations of sexual inadequacy allows him to fully practice the limits of his power. He murders her. This theme of linking the powerfully corrupt with the sexually perverse has been explored much more explosively and successfully in Visconti's "The Damned". But the point is made.

One of the problems always encountered by such a film as "Investigation . . ." is the extent to which its central theme ever stimulates any thought about the real activities of our police force, and by so doing act positively to subvert the real system of power exercised. Perhaps the medium only induces self-knowledgeable recognitions and reinforcements of already held political beliefs? This would certainly be so when the style used is within a conventional mystery-murder framework, as is "Investigation . . ." and "Z". The result is then therefore, only at the level of an absorbing night's entertainment. And this has its political implications.

Chris White



THE FOOL ON THE HILL?



JESUS CHRIST SUPERSTAR

Bible-bash, blasphemy or truth. 'Jesus Christ Superstar' would be the most controversial musical around at the moment, worthy of several hearings and thoughtful response.

It is controversial in many spheres - it is based on the last seven days of the life of Christ; it is a huge production in that it requires an 85 piece orchestra, 6 piece rock group, Moog synthesiser, three choruses, plus 11 lead singers and anything from 16 to 20 minor singers.

The combination of orchestra, hard rock, ballad and folk is strikingly effective. The Moog in particular, compliments any scene where it is used, with its electronic gymnastics.

The lyrics, always provocative, disagree with the scriptural account in several issues, and present a new interpretation in many others. Significantly, no miracles are portrayed, nor is the resurrection presented. It is here Christians will be up in arms, for their faith is fundamentally based on this fact.

You have your opinion. Andrew Lloyd Webber and Tim Rice have presented theirs in 'Superstar'. The opinion everywhere is that it communicates. The Evangelical Union is playing the record on Tuesday 16th and Friday the 26th in the Lady Symon Hall from 1.00 to 3.00 p.m. Come and go as you like for a listen and evaluation.

Russell Bartlett



"HADRIAN VII"
SCOTT THEATRE
KINTORE AVENUE

"The Play of Hadrian VII, which has enjoyed a highly successful run on the West End stage, is Peter Luke's adaptation of the brilliant fantasy-autobiography of Fr. Rolfe, also known as Baron Corvo. Rolfe's novel was an upsurge of twenty years of bitterness and frustration against the Roman Church for its refusal to accept him as a priest. In this theatrical version Peter Luke catches the mordant, almost perverse humor of the original, and adds a strong dramatic sense to an already powerful fantasy; the story of Rolfe's elevation to the Papacy and the command of the very hierarchy that had rejected him, of his threat to destroy the temporal power of the Church, and of his highly ambiguous end.

"It appeals to extremely powerful elements in human nature. Everyone who feels in himself the presence of extraordinary abilities which an envious world has failed to recognize . . . will find that this splendid, colorful, recklessly melodramatic and vituperatively brilliant drama speaks to him in irresistible tones.

- Harold Hobson in the Sunday Times."

Directed: Peter Batey.
Designed: Jennifer Carseldine.

Tuesday, March 23 to Saturday, April 3.
Nightly at 8.15 p.m.
Matinee Saturday, 3rd, 2.00 p.m.
Special Youth Performance, Friday 26th.

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HEY AV!
UP 'N' AT 'EM!
BIG FREAKOUT
AROUND TH'
CORNER!

LEZ GO!

STEP ON IT, PAL!!

DONT RUSH ME IN THIS HEAT!

SOCK

SPLAT

KNOCK

JEEZ FELLAS
Y'GOTTA ADMIT TH'
UNION BOOKSHOPS GOT
ALL TH' GEAR - WILLIAM
BURROUGHS, R.D LAING,
ALAN GINSBERG, EVEN
CHRIS POLLNITZ!
SO WHY FIGHT?

notes on

"the penguin book of socialist verse"

Might be better called "The Penguin Book of Vaguely Socio-Political Verse" — most of it has nothing to do with socialism — perhaps because the editor has an amorphous and abstracted definition of the word — "connotes progress, equality, protection from corruption, human mastery over initially hostile surroundings" — result is the anthology includes any verse that sounds like a violent attack on a powerful enemy by a poet who feels oppressed. Also means the anthology is rambly, unconcentrated and ¾ crap. A lot of it is just uninspired, uncontrolled rhetoric.

Most of the good stuff is by well-known East-European poets — Rozewicz, Holub, Herbert, Grass & Enzensberger (who are all published in Penguins anyway) and is poetry studying the fundamentals of human social activity.

But two good poets new to me — Cesar Vallejo, Peruvian, who fought for the loyalists in the Spanish Civil War — writes very finely-structured poems, with sharp, carefully developed images:

The anger that breaks man into children,
that breaks child into equal birds,
and bird, after, into little eggs;
the anger of the poor
has one oil against two vinegars.

The anger that breaks tree into leaves,
leaf into unequal buds,
and bud into telescopic grooves;
the anger of the poor
has two rivers against many seas.

The anger that breaks good into doubts,
doubt into three similar arcs, and arc, then, into unforeseeable tombs;
the anger of the poor
has one steel against two daggers.

The anger that breaks soul into bodies,
body into dissimilar organs,
and organ into thought eights;
the anger of the poor
has a central fire against two craters.

Also Langston Hughes, American Negro poet — very simple, direct, black-like-me poems.

Possibly 30 other good poems in a book of 300.

Including beautiful jazz lyrics by Huddie Ledbetter:

Look a here people, Listen to me,
Don't try to find no home down in Washington D.C.

Lord it's a bourgeois town
Oh, it's a bourgeois town
I got the Bourgeois blues
I'm gonna spread the news all around.

Me and Martha was standin' upstairs,
I heard a white man say, "Don't want no colored up there."

Home of the brave, land of the free —
I don't want to be mistreated by no bourgeoisie.

White folks in Washington, they know how,
Throw a colored man a nickel to see him bow.

Tell all the colored folks to listen to me,
Don't try to find a home in Washington D.C.

Lord it's a bourgeois town
Ooh, it's a bourgeois town
I got the Bourgeois Blues
I'm gonna spread the news all around.

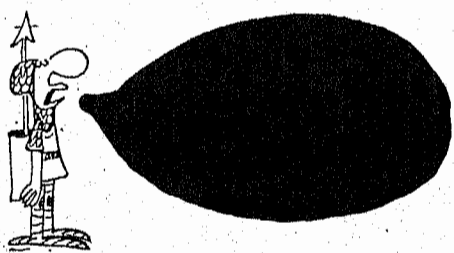
The rest is nothing. Though three quotes from the Introduction deserve reprinting:

"Politics are not only too important to be left to the politicians, but much too dangerous. It is the poet who is uniquely positioned to rescue politics from the arrogance of those who claim to understand society exclusively."

"The function of politics in poetry is to show the reader how events external to his inviolability as an individual continually impinge on his behaviour."

"However delightful its sound, language remains a method of classifying the world. In poetry this language is as tentative, as dynamic, as reality itself. It bends with the change of the world."
Read it in the library. Don't bother to buy it.

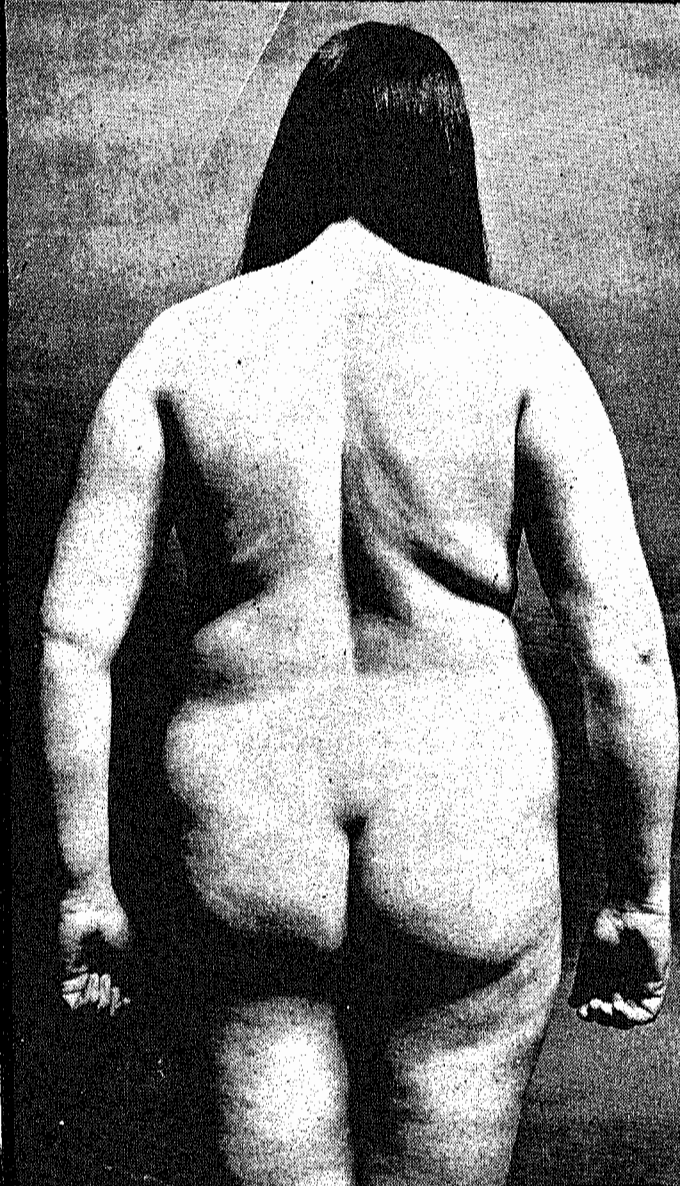
John Healey.



on dit 3

MORE NEXT WEEK

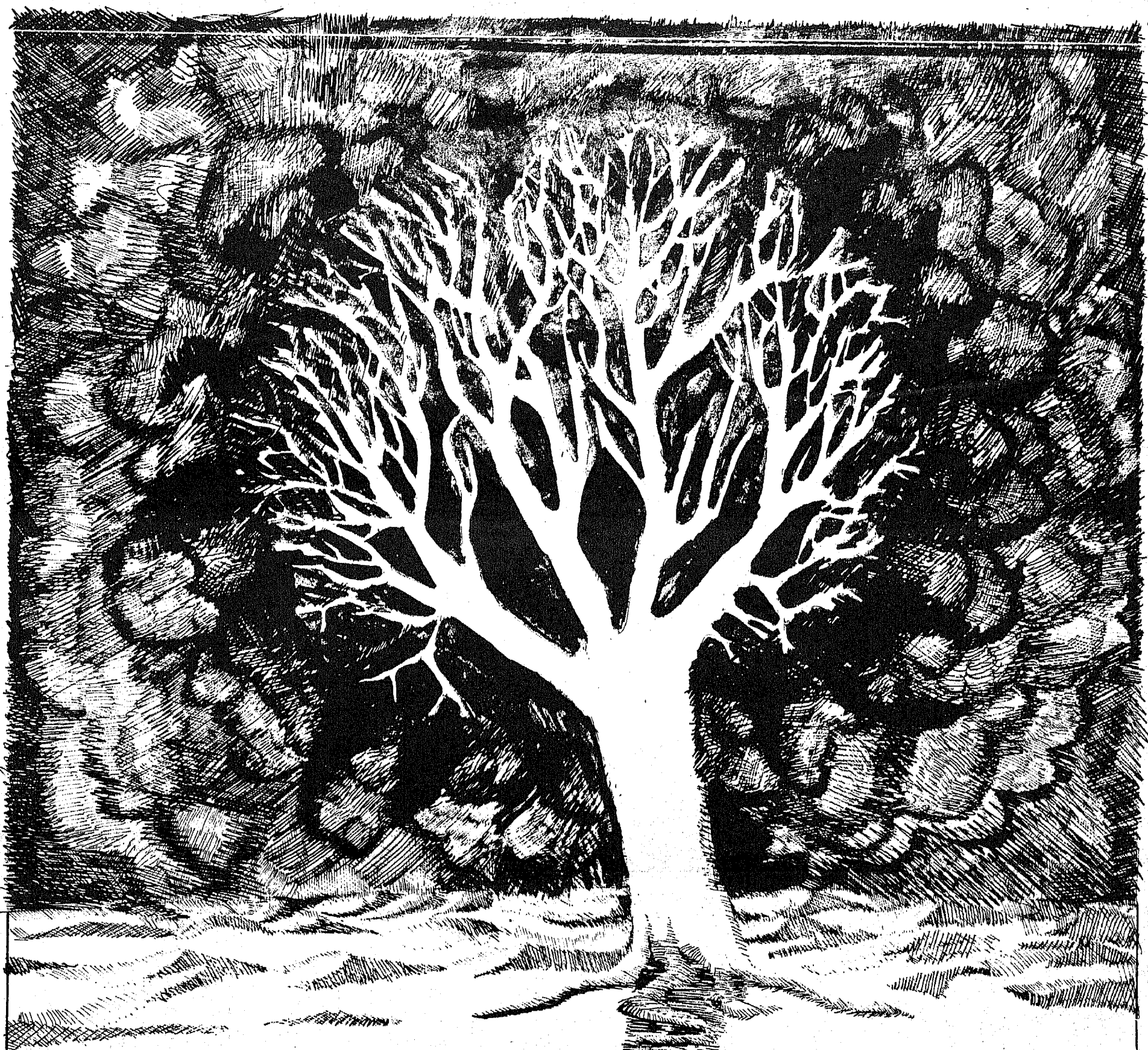
BUT JUST
WHAT IS
THE STRANGE
YET WONDERFUL
RELATIONSHIP BETWEEN
A POLICEMAN AND
HIS HORSE ???!@#!



DEDICATED TO ALL THOSE
RANDY GUYS WHO ARE
STORMING THE OFFICE
ASKING FOR A BIRD OF THE
WEEK. YOU GET THE BUM
THIS WEEK AND THE TITS
LATER



Edited by Pat & Chris
helped by Jon, Margat
Pauline, Jim, John,
Greg, Brian, Trevor,
Fred, Kim, a baker & c.
manwell. Printed at
Smedley press for
the s.r.c at adelaide
university. hohum.



**THE KING (FOR MY HOMAGE
WAS STILL WITH HIM**

LED ME TO A STREAM

**(QUITE HIDDEN AND WITH
. . . NO SOURCE**

**WHERE HE STRIPPED
AND PULD A BRANCH
OF ANISEED**

**/I WHIPT HIM
W/ALL MY STRENGTH**

**HIS BODY BLED
UNTIL HE SMILED**

**AND DULL SAP OF ANISEED
LAE CRUDELY ON HIS SKIN//.**

**(THAT NITE THE IRONS
WER LAID
TO TWELVE MENS EYES**

BY ORDER OF THE KING

CANE

P. HICKS