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STRONG ROOM



October 19, 1973 Registered as a periodical category A.

Volume 41 No 12.



WHY

1. What is the advice you would like to give to young people so that they may avoid unhappiness in family life?
2. What is a successful Australian family?
3. What are causes and consequences of family breakdown?
4. Why do people get married or why don't they get married?
5. What are people's attitudes towards unmarried mothers, de facto wives?
6. Are men and women equal in Australian families?
7. What could be done in Australia to promote family happiness?

Dear Editor,
Just what do you think you're trying to prove? You and your band of ultra-absurdists are trying to make yourselves appear impressive and radical by attempting to make a farce of the various worthy groups that are trying to make this utterly disintegrated society worth living for. How can you even dream of succeeding in your totally futile attempts? Don't you know that God is on our side? Don't you know that you can't possibly succeed in the vain struggle against such an incredibly powerful being? Fie on you and your absurd, irrelevant stance.
Wayne Tales.

THE HELL

Dear Sir,
I find it strange that a so called "progressive" rag should scoop so low. Does the author of "Get it together in Jesus" really imagine he/she is being witty, or maybe bright, 'with it', by accusing the Evangelical Union of holding sacrificial rites and drinking human blood, eating human flesh? You know, these accusations have been made ever since 100 A.D. Why dish up left-overs which are not only stale, but also cold and rejected?

There's no need for me to defend Christ. He does it himself adequately. Nor the church; that's been going strong for a few thousand years and will be round long after "ON DIT" has hit the last rubbish dump. But be progressive, people, and be positive too for a change. You might also like to observe one of these rites, although, of course, it is only for grown-ups.

Yours sincerely,
Henry Pennings Vicar,
Elizabeth Reformed Church.

DO YOU

Dear Editor:
The School of Social Work in the University of New South Wales has recently been commissioned by the Department of Social Security, and the State Departments of Child Welfare and Social Welfare, to undertake a three year study of various forms of family living in Australia.

This Research Project aims at a better understanding of the Australian family with a view to improvements in family policy and services.

Through the courtesy of your publication may I invite any person who feels that, as a result of their experience either as a family member or through contact with various families, they can offer any information or opinions about the present situation of the family in Australia.

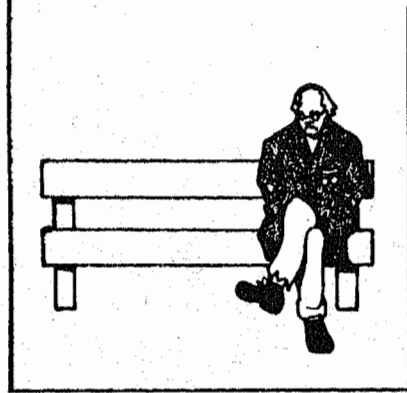
We are looking for answers to the following questions:

Comments will be welcome on problems faced by the family — (motherless family, fatherless family, two-parent family, unmarried mothers, de facto wives, migrant families, communes) either under normal conditions or at times of special stress, services offered, or changes that are occurring in the family.

Information received will help us in preparing a comprehensive study. Any personal details will, of course, be kept in strictest confidence.

Please write to: Dr A.M. de Winter, Senior Research Fellow, Family Research Unit, School of Social Work, University of New South Wales, P.O. Box 1, Kensington, N.S.W. 2033.

Yours sincerely,
Dr A.M. de Winter,
Senior Research Fellow.



BLOODY

DEAR EDDIE BOY!

Thankyou, for your very flattering article on my plants. As a grower (self satisfaction) not the much publicised capitalist. I recommend "Jiffy Pods" for sowing, available from any nursery. These little peat pods are wonderful for germinating giving no hassle about transplanting

FOOLS

To Whom it may concern:

In "The Naked Lunch" Burroughs writes that the "junk sickness" is public enemy No.1.

My father an Oxford Scholarship winner, businessman and sensitive musician died an alcoholic. The causes of this alcoholism remain obscure, but the death was horrible and prolonged.

It is not commonly realized that gluttony is one of the seven deadly sins. Taking drugs, even an aspirin without need is a sin. Drug abuse damages the body. The home house in which we live is fragile enough without taking a hand in its destruction by taking drugs. Can you honestly say that it is good to needlessly take the risk of shortening life? Sure it is full enough of risk without adding to it?

I do not drink much nor do I smoke, I enjoy exercise and hard physical work. I sleep plentifully and regularly and am reasonably free from unnecessary anxiety.

I have on occasions risked my life doing unpleasant jobs, such as handling a misfire in a crusher bin. For me life is too sweet to waste, risk or damage it in any way.

The key ethic in life is a sense of personal worth and dignity. Can those who claim to be liberating society, really be doing so, when they are taking needless risks with death. What is the point?

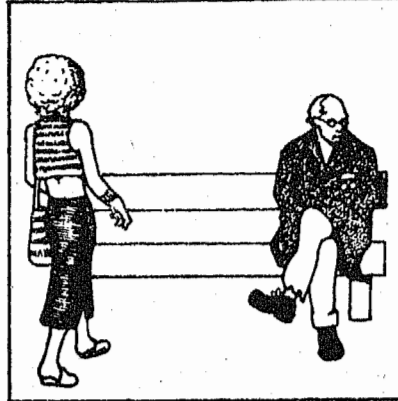
Surely the loss of the pristine freshness of experience, apprehended by a clear mind in a vital body, is too valuable to be washed away down some drug induced torpor.

Hawthorne's symbol of the eagle set above the steps of the custom house is the appropriate one to deal with the corrupt relationship between hunter and hunted portrayed as cops versus the goodies in your paper. Does it really profit you who take drugs to say other men are evil too, so what I am doing is right.

Has it occurred to you that by your continuing purchases of what is illicit you may create the setting of Mafia-type criminal activity. Have you not read the lessons of history?

and as you see are quite successful. May I also correct you, in that approx. 90-95% of my seeds have germinated (generally known by fellow growers). Infertile seeds generally have pale, weathered looking testa.
P.S. Give and you will receive

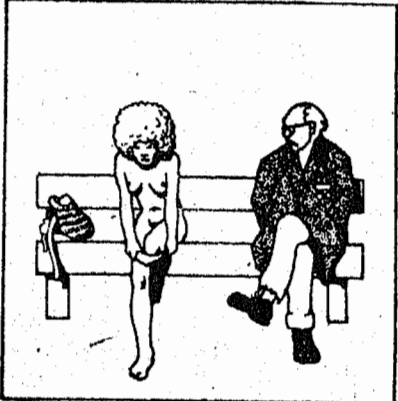
signed Sativa Sam, the Grower



EVEN

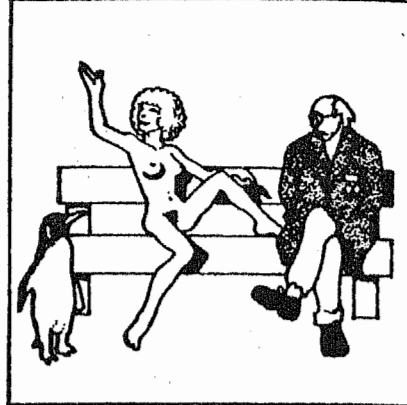
Dear Sir,
I have never been a student of this ratty little University, but have always loved to read On Dit (just what does it mean, exactly?) but Lord alas, it has really gone downhill this year, hasn't it? I mean, really subterranean. Thank Heaven, however, for that bright, witty and scintillating page called "Media crits-and-pieces", and may Krsna preserve the guru of the theatre pages. I mean it's the only page where ferocious and courageous criticism of the twat that passes for theatre in this city gets a look in. I turn to it every edition and read it constantly: Long live the Ken Tynan of Adelaide.

Yours Bill Shoubridge



BOTHER

Dear Ed.,
Loved your daily broadsheets. It was a refreshing experience in the new journalistic technique pioneered by ON DIT through the year.
Thanks agin. Pigs.

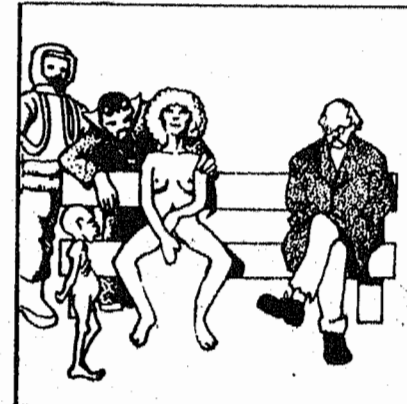


TO SPEND

DEAR EDITOR,
IF YOU WANT TO SEA YOR MUTHER AND PET ALBATROSS BERTIE, PLEASE PUT FOR PACKETS OF UNMARKED BIRD-SEED INTO THE VIC. SQUARE FOUNTAIN NEXT THURSDAY AFTERNOON.
DOO NOT TELL THE POLICE ORE UNCLE ALFRED.
LOTS OV LUV
A FRIEND.

YOUR WHOLE

Dear Paul,
I hope this is a form.
Just wanted to say, really liked your ON-DIT this year, thought it was Right on. Wanted to send some photos, but got a lift in today so couldn't pick any.
Daisy



FRIDAY MEETING

Dear Editor,
Whilst I liked the Anglefoot Mc-Spade comic immensely, I feel that there were a few points that need to be made about the questions that followed the cartoon itself.

First, I'm not at all sure that I agree with you when you deny that the comic is not sexist. As we live in a society permeated with sexism, surely everything produced in this society is sexist. There can be no transcendence without representation.

Secondly, your comments on the racist and anti-Semitic aspects of Crumb's Weltensdrauung are not only misleading but also profoundly ignorant. Though he practised in Vienna and it seems never actually spoke to a black person, Freud could never be labelled anti-Semitic or racist: his contributions to our understanding of our own natures goes beyond such trivial and petty



delineations of this kind show only an immaturity and distinct lack of understanding.

Thirdly, do you realize the dialectical contradictions and paradoxical tensions between students of the media and the actual consumers themselves? It feels as though you do, but I'd like to be sure.
Pox Uobiscum,
Irene Swales
Arts II.



TIME

Dear Sir,

Your attacks on Christians and blasphemous references to Christ in the last On Dit were obvious attempts to draw Christians into a debate: I won't disappoint you.

The Festival of Light aims to present on a larger scale the issues typified by the Prosh strippers debate and to show that only by fixing our eyes on Christ can we avoid being deceived by a vocal minority who, while advocating increased "freedom" for the individual, continue to exploit their fellow man.

Let's listen to what the Festival of Light has to say and THEN judge it.

G.E. COLTON.

READING

Dear Sir,

In recent years many secondary and tertiary students have used the State Library reading rooms as study places during the latter part of third term.

On occasions the number of students in the Library has been so great that it has been impossible to find seating space for other members of the public wishing to use the Library's books.

To help to overcome this problem, the Libraries Board of South Australia has decided to enforce again that part of Regulation 5 under the Libraries and Institutes Act (South Australian Government Gazette, 5th December 1940), which provides that no person shall, except with the permission of the State Librarian, take any book into the Library. This Regulation will be enforced from Tuesday 9th October until the middle of December, and will apply to all library users.

I should be grateful if you would advise those of your students who may be concerned that during this period they may not bring their own books into the State Library. They will be permitted to bring in note-books.

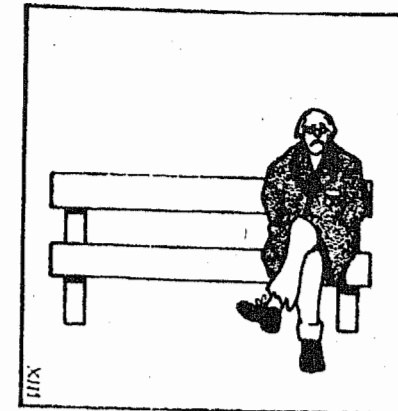
There are facilities for the deposit of private books, bags, etc., at the main entrance.

Yours faithfully
R.K. Olding
STATE LIBRARIAN

WHAT

Dear Sir,

I want to register a strong protest concerning the "To-dit Ego times" broadsheets issued recently. The depraved comics show that licen-



tiousness is rampant amongst student leaders. Surely all Christians will find this muck revolting, particularly the photographs of the misshapen tomato.

It is to be hoped that the O'Grady lady will show more responsibility — and a greater sense of propriety — when editing On Dit (next year) than the present editor.

In attacking the Festival of Light, the staff of the above paper are doing the community a great disservice. Instead, they should be upholding the moral principles essential to guide the youth of this country.

In conclusion, full marks to Trevor Brooks for publishing a true Christian view of the situation, backed by sound biblical principles.

Yours in Christ
Peter Townsend.
(2nd Year Engineering)



THESE SELF

Dear Sir,

Those who so vocally endorse the rights of the Palestinians, and of every other group struggling for self-determination in the world, never seem to have time for the rights of the Jews. Zionism is despite the distortions written about it by Arab propagandists, the national liberation movement of the Jewish nation. The Jews have the right to national existence no less than any other people.

World opinion stimulated by the present conflict in the Middle East tends to be as one-sided and as uninformed as ever. The quite legitimate rights of the Palestinian Arabs did not induce the Arab states to begin this particular war. Those states have done enough for the Palestinians, apart from manipulating them as pawns in the general Arab purpose of annihilation of Israel.

We have learnt from history that our hope and our very survival are our own responsibility. When Maummar Khadaffi, that paragon of all that is progressive in Arab nationalism, says "... the Arabs will finish what Hitler began" we cannot afford to ignore him, and treat him as a reasonable man. The Arab Islamic Academics have published papers, in the last five years, with titles like "Why the Koran prones that the Jews are the enemies of mankind." We cannot discount these manifestations of racial hatred.

There are facilities for the deposit of private books, bags, etc., at the main entrance.

The conflict is at once more primitive and more complex than the Arabs pretend to the world. Israel will continue to defend itself, and its right to exist, as

long as necessary. Those who discount the force of Zionism as an authentic national liberation movement in the Middle East do not grasp the situation.

We will not fail to defend ourselves, with the hope that once the Arabs recognise Israel's right to exist, a peaceful resolution will be possible, and one that is just to all parties. We will not put ourselves at the mercy of the Arabs, or rely on the goodwill of anybody else to guarantee our right to exist. We have learned too, much from history. Never again.

George Wilkenfeld
for
Adelaide Union of Jewish Students



OPINIONATED

Big Ed,

Your-which is called for want of better words, at least in polite circles - student newspaper has at last in its 3rd terminal stage (better late than never, as they say - which you happily seem to have adopted as your editorial policy) enabled me to see the light, or rather not the light. Your timely call sir, came to me in my despondency at seeing that this ancient institution was like a mushroom cellar - all of us being kept in the dark and fed on bullshit. But it is heartening to see that what has been slung by outrageous Fortune could not possibly lessen the intellectual capacity of some of us at least. We may live in glass houses but that doesn't mean we can't vegetate.

As I was saying sir, your late newspaper has altered the course of my life its anti-Light appeal. Why should religious people perform all the stunts? Moses may have struck the rock with his rod and emitted water, but you sir have interacted with your Staff and produced something to thicken the plot, a delightful spoof to bring the intellectual masturbation of our lives to a valid climax. And I must say you have begun quite propitiously by your interplay of "light" and "heavy" - I think we can safely leave it to you not to miss the obvious.

But if we are to proceed any further than this I would suggest that we turn to talent, which is of course to be found outside this institution. And what better bedfellow than that mercurial champion of schoolboy humour - Max Harris. If Christmas can turn the other cheek, we can turn both of them, and besides without his uncanny imperviousness how else could we withstand with dignity the comments of Fr. Bob with his Open Mouth, and perhaps Fr. John will play records with subtle titles attacking us.

I am sorry to be so infertile. I hope your other respondents can think up things that will actually be funnier than what the Christians do themselves. Good fortune in the campaign.

D. CYRUS.

PEOPLE SAY

Dear Sir,

As ordinary citizens and as members of Amnesty International we want to alert the armed forces, the police, the medical and legal professions and parliamentarians to the rising amount of torture and brutality

being used to stifle dissent in many parts of the world.

As Martin Niemuller, the eminent German churchman and thinker, found to his sorrow, it is no use waiting until you are in prison for your beliefs to speak out against oppression: he deeply regretted that he had not spoken out when Hitler first began to arrest the Jews. We feel that it up to us to speak out now for those who are imprisoned in all parts of the world simply because of their political or religious point of view.

We were very disturbed to see in the Sunday Mail of 22-7-73 an article by Richard L'Estrange sent from New York in which he describes "Stalin-like midnight terror raids on law-abiding people." Richard Nixon has been able to form DALE, the Office of Drug Abuse and Law Enforcement, firstly as a public relations exercise aimed at "gulling the silent law and order majority. Its efforts in the drug field were negligible but he then used "the bands of uncouth ruffians" for his own political ends and indeed, but for Watergate, "the Nixon gang might have seized power and set up a police state in America."

We feel that in similar circumstances or in a time of great tension it could happen here. Hence Amnesty would like to see written into the codes of ethics of all people dealing with law enforcement, clauses which (a) forbid torture and (b) oblige them to report immediately both to the government and within their professional organisation any incident of torture which comes to their notice.

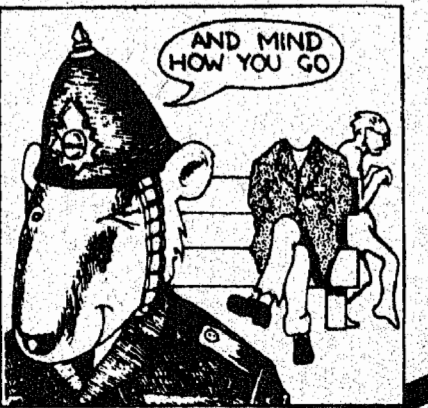
From overseas research and from reports from such countries as Greece, South Africa and Ireland it is clear that a small percentage of doctors and lawyers are involved as well as the armed forces and other bodies of law enforcement. These people should be able to appeal to the elected government and to a free press if what they are being asked to do is against their moral principles.

We urge people who fall into these categories to contact us and judge how best to work within their own professional organisation so that torture and repression can't happen here.

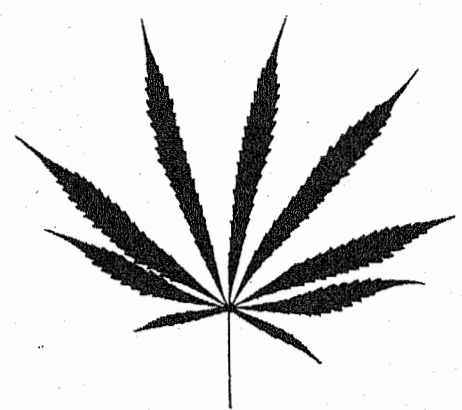
Sincerely
Joan Bourne
For the Torture Sub-committee.

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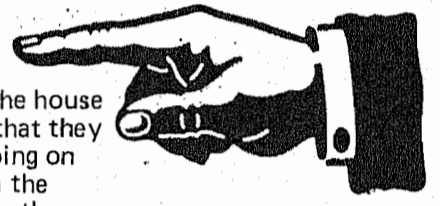
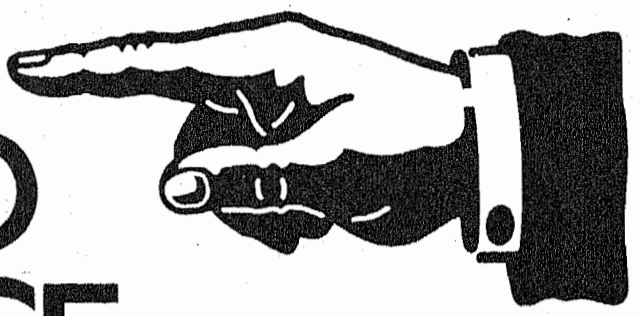
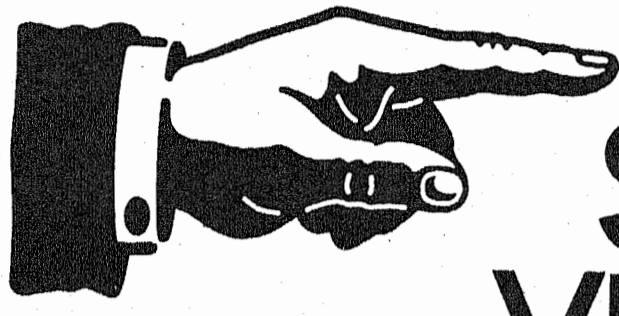
Dear Editor,
Ogfi ughm inomico? Cromeli Bimonicae elominajimus dacolorum dominus crassel! Philophex magnel arum equalorum dominus arkarum fezel. Bummel pijjie warramum-bee canobal. Pellabrae Quantimonium santamunoo cannae feleisatum watae takass. Mannex tralibus sanbom. Fexigli.
Myratt



AND MIND HOW YOU GO



DRUG SQUAD VIOLENCE



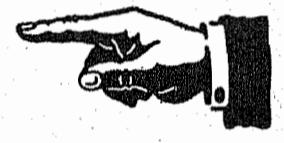
A few weeks ago the Adelaide Drug Squad raided and busted a house in the south of Adelaide. Four people were arrested on charges relating to possession and use of marihuana and possession of LSD. *The Advertiser* and *The News* both ran small news items mentioning the bust, adopting the line that this was just another phase of the Police Force's crackdown on "druggies".

boy-friend from the rest of the people in the house and placed him in a room, presumably so that they could talk to him alone about what was going on in the house and about the other people in the house. But he wasn't just spoken to: during the early parts of the interrogation it is alleged he was beaten about the head with closed fists and later was struck several times with a metal torch. His girl-friend heard him screaming while this was going on and tried to get into the room to see what was going on and to help him. She was physically tackled and prevented from entering the room and witnessing the beating, which continued in the next room. Realizing that there was a close relationship between the two people, the DS who were beating the boyfriend threatened him by saying: "You wouldn't want us to hurt her, would you?"



But this was far from being the truth. This is what really went on. The Drug Squad parked their cars down the street away from the house which was raided, for they probably didn't know which house they were looking for. Two people came out of the raided house and, noticing the DS cars and the DS in them, retreated into the house. The DS moved in on their house. Unfortunately, they'd picked the wrong house: it was occupied only by a few old pensioners who were distraught to find policemen thumping on their door, and by the abuse that they were hurling at the house's occupants. Like a herd of sheep, the DS rushed into the nearest bedroom crying out something like: "Where's the grass? Come on, we know you've got it!" The poor pensioner in bed was somewhat frightened by these peculiar men and their equally demented behaviour. After some time, the DS saw that something was wrong and retreated to the street, to try their luck at the house next door, which was, in fact, the house they were looking for.

He told the DS that she was pregnant, but they continued to man-handle her. Their actions can only be seen as vindictive savagery. Realizing that there was no other way to ensure the safety of his girl-friend, he "confessed" and was carried away.



What follows now is based on what we have been told by two people who were busted in the activity in that house: one a girl, who was two months pregnant, the other her boyfriend.

Some of the people who have become involved in this matter are attempting to get together enough information and resources to institute a campaign to expose the violence and ruthless brutality of the Drug Squad, and to radically alter the content and structure of the present laws relating to drug use and dealing. These people have been in contact with the Premier and his secretary about the activities of the DS, and more specifically about this particular incident. They have been told that, if there is enough evidence placed before them, there will be a public inquiry into the activities of the Squad. We therefore make this appeal:



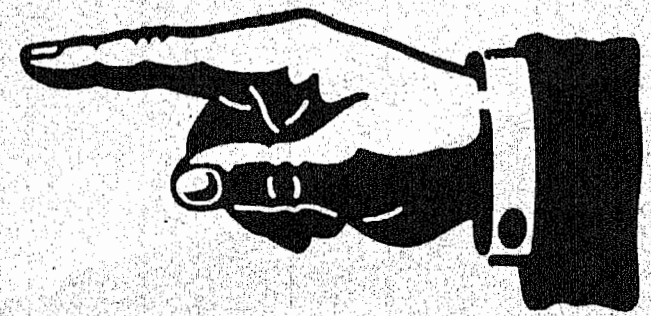
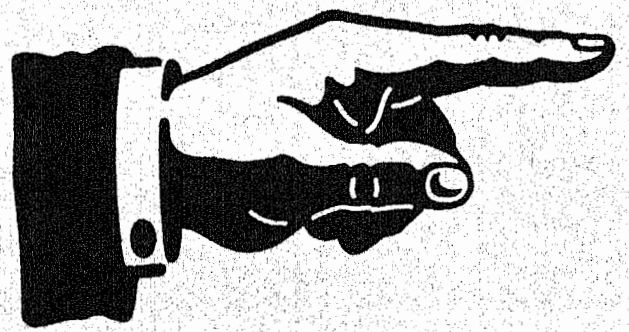
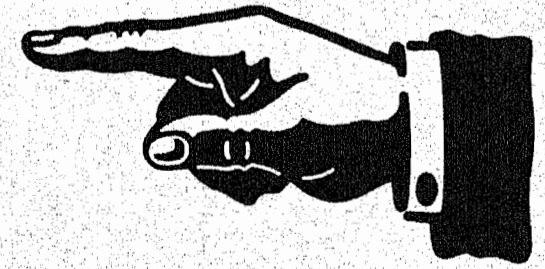
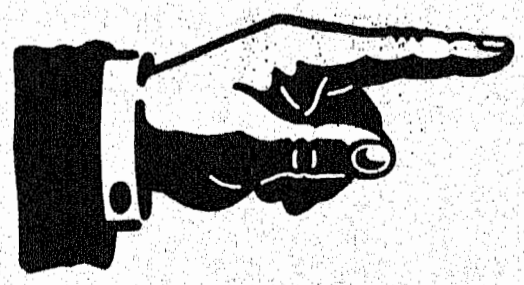
IF YOU HAVE BEEN BASHED, THREATENED, ASSAULTED, OR PLANTED BY THE DRUG SQUAD IN SOUTH AUSTRALIA, OR IF YOU KNOW OF ANYONE WHO HAS BEEN TREATED ILLEGALLY, WRITE (OR GET THEM TO WRITE) TO US ABOUT THESE EXPERIENCES, INCLUDING AS MUCH AUTHENTIC EVIDENCE AS POSSIBLE (DOCTOR'S CERTIFICATES, X-RAYS, NAMES & ADDRESSES OF WITNESSES, ETC). SEND YOUR LETTERS TO: DOPE SMOKERS UNION, C/- STUDENTS ASSOCIATION, UNIVERSITY OF ADELAIDE, ADELAIDE, 5001.

As with the Duncan Inquiry, all names and information supplied will be treated as confidential.

Apparently it requires an event like a murder to arouse people's indignation so that they consider the nefarious activities on a larger social scale. It is time now that some action is taken against the activities of the Drug Squad. They are one manifestation of a perverted mode of bourgeois reality that must be challenged and ruptured at all times.

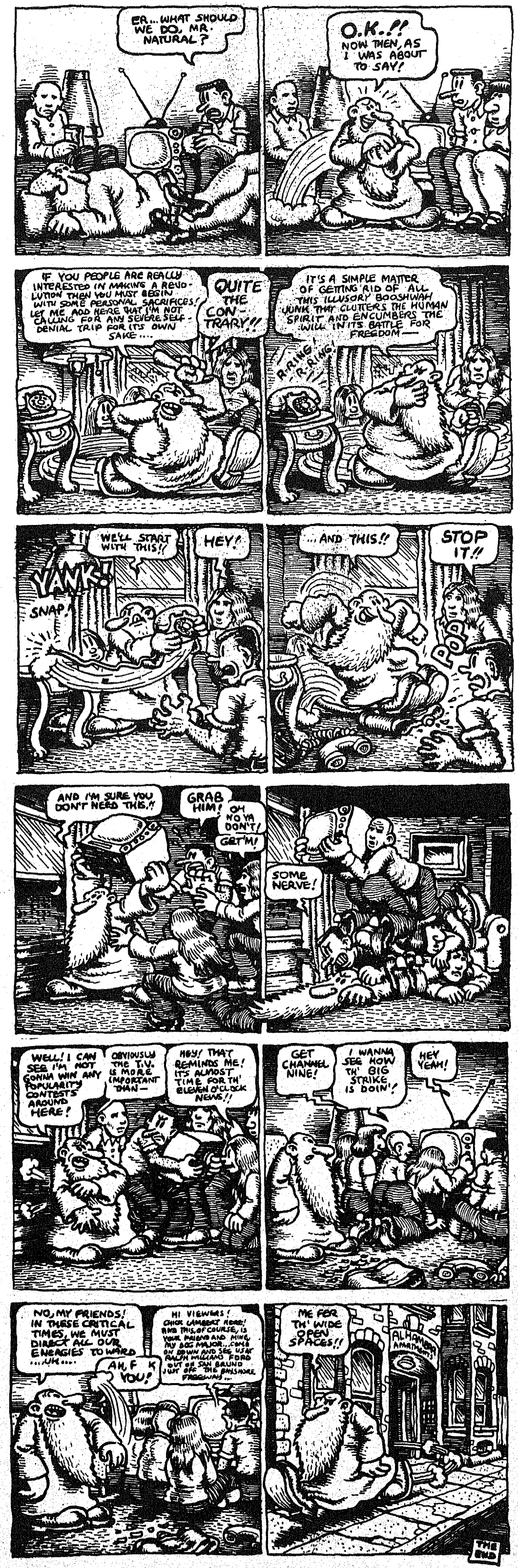
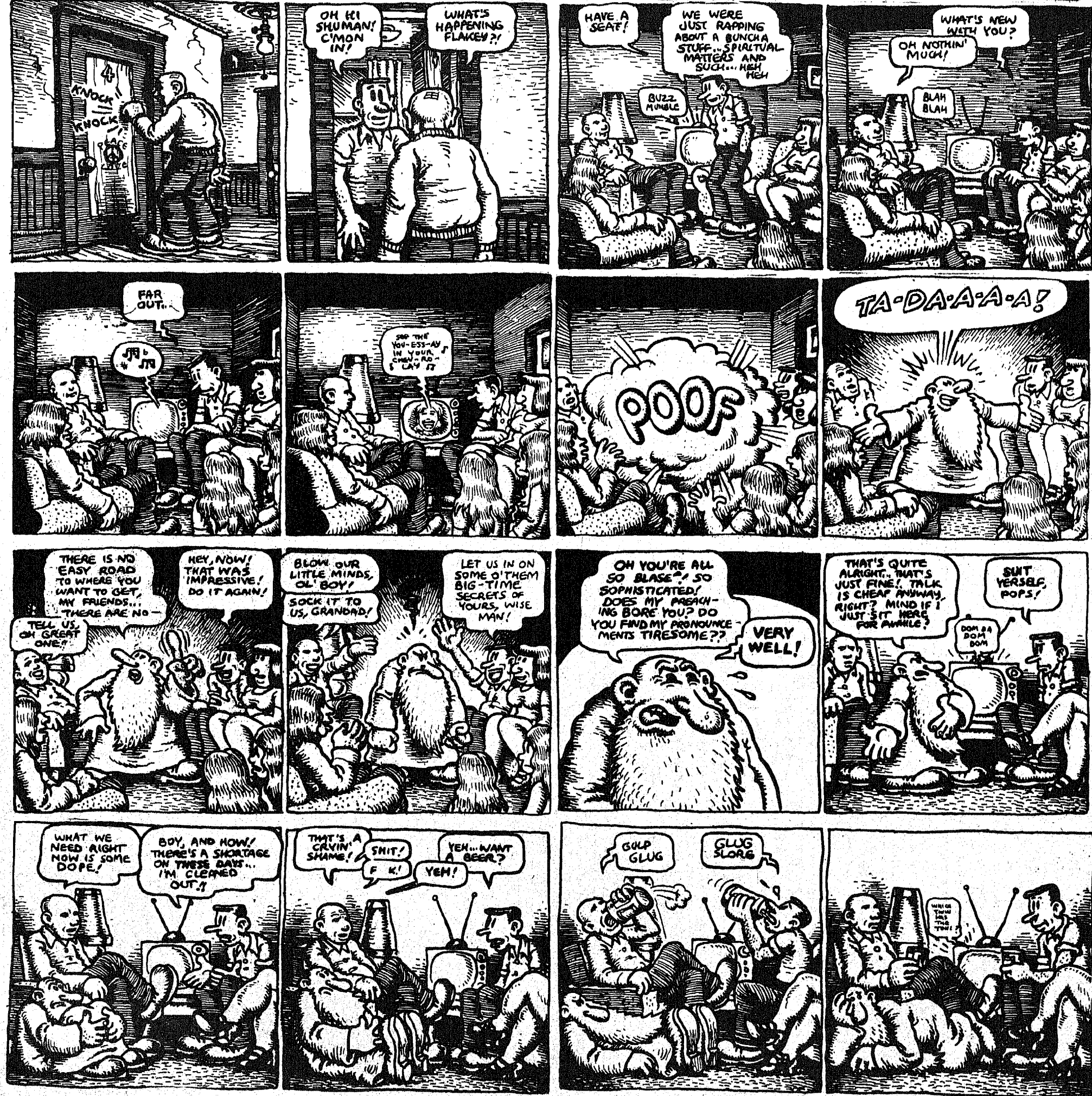
Your efforts could well mean that the present Drug Squad could be expelled, or that the present laws could be made more tolerable. We can but try.

Meantime, keep smoking . . . but keep your senses open for the Blue Meanies, too.



MR. NATURAL

goes to
A MEETING OF THE MINDS



The dramatic responses drawn by last issue's Anglefoot McSpade comic, and by the unsavory saga of Cap'n Pissgrims and his ferret pirate, in the Every-Dit-Ego-Timer broadsheet published last week have prompted the DIT staff to get together and present for your ultimate edification and uplift, THE LAZY STUDENTS GUIDE TO MR. NATURAL.

This guide is dedicated to those children who have suffered because they danced their way out of the womb and into the fomb.

- Section A:
- choose any question, and say in red, yellow and orange, why you chose that one rather than the one next to it.
 - Can you spot the window-pane reflection again? Could this be a trademark of R. Crumb's later work? Early work?
 - There are 6 other characters in the comic; explain why they bear the names they do.
 - Is the apartment on the East Coast or the West Coast of the USA? Why?
 - How long since you've last "raped" about... spiritual matters and such... heh heh. Do you do this with your TV set, and if so, is the TV set switched on or off? What use is a vacuum cleaner?
 - What is the significance of the TV jingle that heralds the appearance of Mr. Natural?
 - Some commentators have described Crumb's style as "moving." Place yourself in the apartment and look around you at the other people. Are the commentators accurate, or what words would you use?
 - Paul Joss (National U) has suggested that Mr. Natural is a palpable fraud. Do you agree? Why would Crumb bother to draw a palpable-fraud comic?
 - Why is Mr. Natural Mr. Natural?
 - Which twin has the Toni? (see bottom right hand frame on first page)
- Section B:
- Why don't you go and find some people you really like and be with them? Perhaps these questions hold the key:
- What is the illusory booshwash Mr. Natural talks of?
 - Why does the phone ring when it does, or should Crumb be making films?
 - How is the big strike doing? Is it a strike or a scare? Perhaps a split?
 - Why does Mr. Natural pick on the electric communication media? Is he really as old as that?
 - Are there wide open spaces? Where? When are you going there, too?
- *That's all! Have a great holiday, kids!

The ring that is given in marriage is a symbol of the bondage that any monogamous relationship demands. The belief that there is one person whose company is absolute bliss is a myth that should have been exploded long ago by what we see happening all around us. Out-moded social forms and social norms are unnecessary restrictions for people who are willing to experiment with themselves and discover more honest ways of knowing each other.

The nuclear family is maintained by capitalist exploitation of the insecurity that exists outside these defined structures — the very insecurity that is life — because that family is the ideal consuming unit, witness the extravagant rituals of actual engagement and marriage.

It was G.B. Shaw who said: "The greatest sacrifice in marriage is the sacrifice of the adventurous attitude to life: The being settled. Those who are born tired may crave for settlement; but to fresher and stronger spirits, it is a form of suicide." What follows is a paid political advertisement.

He offered me his love in the most wonderful way ...
A DIAMOND RING *from the actual ringmaker*

DIAMONDS-International

It didn't take us long to find the ring that we liked . . . you see, the people there make it so much easier for you to decide; you can tell they really care about you because they're that sort of people.



They showed us a vast range of really latest style rings made in their own workshop . . . there we saw the craftsmen at work. You can have tea or coffee while you're choosing . . . Isn't that great! When you're in love it's important that people care.

(Discounts applicable to students and teaching staff.)

Diamonds International are manufacturing jewellers who design and make ENGAGEMENT & WEDDING RINGS, ETERNITY & FRIENDSHIP RINGS

They make all kinds of exquisite rings in delicate and modern settings. These range from rubies, opals, garnets, sapphires and many other stones to suit your liking. Every ring you buy is insured for 12 months at full retail value — a free photo of your ring is supplied too!

You get full value for your investment at

DIAMONDS-International
THE RINGMAKERS

BIRKS Chemist Building, First Floor,
45 GAWLER PLACE, ADELAIDE, S.A. 5000. Tel. 87 5101



D/81P

STOP PRESS
 The S.A. Government has today (Fri.) announced that Stuart has been released from custody and is once again a free man.



SIR RODERIC CHAMBERLAIN, the son of a farming family, was born at Quorn in South Australia in 1901. He was educated in Adelaide at St Peter's College and the University, and in 1922 was admitted as a solicitor. He joined the staff of the Crown Law Office in 1925 and was appointed Crown Prosecutor in 1928 and Crown Solicitor in 1952, and in 1959 was elevated to the Bench of South Australia and served as Senior Puisne Judge until 1971. Now in retirement, he lives in Glenelg, South Australia and pursues his hobbies of golf, bridge, and music—for which he studied piano-playing for more than twenty years. He is married, with one daughter and two grandsons.

Q: WHAT NEW LIGHT CAN THIS MAN THROW ON THE STUART CASE?

A: NONE

Law student, Adrian Graves, attacks Chamberlain's recently-published book, *The Stuart Affair*

Rigby

Sir Roderic Chamberlain's book *The Stuart Affair* creates a stark reality out of that line of Blake; "They must believe a lie who see not through the eye."

The conflicts that surrounded the final and condemning to death of Rupert Max Stuart, for the murder of an eight year old in a beach cave at Ceduna in 1958, have often been equated with those of the Dreyfus case. In both cases the trial of a member of a minority group (a Jew and an Aboriginal) became a cause celebre in which representatives of allegedly opposing ideologies fought a heated battle of principles, revealing deep and irreconcilable social and political cleavages which had hitherto lain submerged. So intense were such arguments that they manifest themselves from time to time even now, many years after the events. Inevitably the victims of these incidents (Dreyfus and Stuart) have become unimportant as people amid the furor of the high flown phrases and bitter accusations. So has the so called search for Justice. This worry is highlighted by the ultimate difference in the "affairs", Dreyfus's acquittal and subsequent honour and Stuart's seven reprieves from death (one a few hours before he was to be hanged) and his subsequent "life with hard labour" in Prison.

However, after 14 years, the South Australian Parole Board has agreed that Stuart should be released. It is at this very delicate stage of Stuart's life that Sir Roderick Chamberlain, his prosecutor, has turned persecutor and kindled the controversy anew by drawing the old battle lines of 1959.

The author's aim is very straightforward, that

is to remove any lingering doubts that Stuart raped and murdered Mary Haham. This involves the use of several tactics. The most blatant of these draw Stuart as something less than human, in so doing create the impression in the mind of the reader that Stuart's actions were the logical end of his makeup. Chamberlain has publicly called Stuart "an animal". He reinforced this view in his recalling of the discovery of the body in terms worthy of a cheap murder mystery:

"The Doctor was Dr Kathleen Thompson who was attached to the Bush Church Aid Society. The sight which she saw in the cave was appalling. The child's naked body, blotched with congealed blood, lay on bloodstained sand. The skull had been shattered with a stone which lay nearby. There were multiple abrasions on the back, chest and right thigh and multiple lacerations to the face and head. The body looked as if it had been savaged by a wild beast."

This general view is added to by the revelation of Stuart's criminal past (not atypical of most Aborigines in an era of prohibition of drinking) and the publication of a prison mug shot which makes him look positively moronic. Naturally the description of him being a drinker, lazy petty criminal, layabout is used by the author to his own best advantage.

Chamberlain's heavily biased view is also manifest in his articulation interpretation, choice and of the facts associated with the case. Space does not allow for a thorough evaluation of this aspect of *The Stuart Affair* suffice it to say that his technique is to attempt an aggressive justification of those facts which the supporter of Stuart knew most doubt. For example, the confession, the footprints widened the alternative murder — Main, the alibi and the policemen's evidence. He adopts however a careful, cumulative by specious contrivance of the facts to do it, conveniently glossing over (or forgetting about) contrary interpretations. An example of this is his Chapter entitled "The Confession".

Here he builds up a picture of incidents culminating in Stuart's confession but which of themselves are either not relevant to the

crime or to the confession itself, but which give the impression of the confession being the act of a guilty man. Hence we read about the child's fly blown body and some black hair in her hand; the conclusion by two black trackers that footprints on the scene of the crime were those of an "Aranda man who had lived with white people"; a speculative phone call from a sergeant Phin of Whyalla, who suggested that the murderer was an Aboriginal named Stuart; the raid on the wheat silos at Thevenard and Stuart's evasiveness; a solemn inspection of a toilet to disprove his excuse for appearing afraid of the six burley detectives. Turner's clipping of black hair from Stuart's head; his scratched knees; his inability to give clear answers to the interrogating detective and a final admission followed by a freely signed confession. — Q.E.D.

Such a neat story however does not inffinate that the hair in the child's hand was never analysed and compared with Stuart's, though Chamberlain places emphasis on the coincidence of the black hair. The conclusion of the two black trackers that the footprints were those of an "Aranda Man who had lived with white people" is an impossible conjecture, but understandable in the light of the fact the police had previously told the black trackers that an Aranda Man had been charged. The speculation of Sergeant Phin must be tempered in the light of an interview he gave to the *Whyalla Times* in 1960, after he had returned from the force. Phin claimed he was certain the murderer was an aboriginal as soon as he heard the crime described. He said "Most of them I believe, have the mentality of an uneducated child. . . I know some of their language, or should I say gibberish; they have a monkey gibberish for every tribe." A half caste under the influence of wine was "an untamed animal" (there's that term again Sir Roderick). . . I did not for a moment think the outrage was the work of a white man, I immediately thought it was the work of a darkie. Further more, Stuart's evasiveness and inability to give clean precise answers to the police and his submissive signing of the confession have not been entertained by Chamberlain as the possible product of a person who had been constantly intimidated by the law, and those that administrate it.

Such examples are not rare in the book which is given an aura of scholarly respectability by a division into 3 "Books", The Crime, The Royal Commission, The Conclusions. Such a structure is decorated by pungent epigraphs (mostly from Mark Twain and the Bible) which cryptically reveal Chamberlain's curious thinking. For instance he begins 'Book 1, The Crime, with a quote from proverbs, "He that keepeth his mouth keepeth his life: but he that openeth wide his lips shall have destruction", in an almost obscene reference to Stuart's confession and his conviction. To introduce the entry of the "concerned academics" into the case he quotes from Huckelberry Finn "Haint we got all the Fools on our side? and aint that a big enough majority in any town. This introduces another aspect of Chamberlain's aims, the designation of the integrity and motivations of Stuart's supporters.

To do this he again appeals to irrelevant (and untrue) facts about the subsequent disinterest in Stuart after his last reprieve (in which incidently, he wrongly blames Menzies). Professor T.G.H. Strehlow, a man of extremely wide reputation as a scholarly and honest person who reluctantly took up Stuart's case, is one of the targets of this dishonest and insulting attack.

He accuses some of these people of intellectual arrogance, in particular, Ken Inglis, who is now Vice-Chancellor of the University of Papua New Guinea and a very respected historian. Inglis wrote a book on the Stuart case, where although it is comprehensive painstakingly written, vigorous and straining at objectivity, threw some doubt about Stuart's guilt. This is according to Chamberlain both "ill-informed" and "mischievous". In general one gets the impression that those who objected to elements of the Affair were all disreputable and unwashed university intellectuals, "who knew very little about the detection of crime and still less about the facts of the Stuart case." This myopic and hysterical conclusion ignores the concern of such persons as Father Dixon, Reverend Frank Borland (the late Union Warden), Professor Norval Morris (now professor of Law at the University of California), Professor T.G.H. Strehlow (an Aboriginal Scholar of World repute), Chief Justice Sir John Lathann (hardly a red ragging bolshie), Chief Justice Ken, Chief Justice Bray, Justice Starke and a multitude of lawyers and scholars from interstate, Asia and America.

It might justly be asked what Chamberlain's aims were in publishing this book. After all it seems a rather fruitless exercise to do that which appeals, as far as the Privy Council, and a Royal Commission effectively did fourteen years ago — reconvice Stuart — beyond reasonable doubt. The clues can be found within the book itself.

In Chapter one Chamberlain says that as the crown's prosecutor he believed that he, "was not only defending the conviction of the murderer but I was defending the honour and integrity of the South Australian Government, its Police Force and indeed the very institutions on which the administration of Justice depends."

Thus, by a strange leap in imagination Chamberlain believed, and still believes that within his person were synthesized these great instructions, the authority of which, he confidently asserts, is beyond question. This idea is supported in his belief articulated at the end of the book that the Stuart Campaign "can be seen in retrospect as an early instance of the phenomenon which has become so familiar in more recent times: the revolt against the authority. . . those institutions fundamental to the democratic way of life"!!

Such an assertion has no foundation. The Stuart Campaign can never be equated with revolutionary action at all. In fact it relied to the utmost on an "up the right channels" approach. The individuals whose compassion was fired by the fact that a man was about to be hanged for a crime he may not have committed, deserve much more than Chamberlain is willing to accord them.

And what of the man, Stuart? Chamberlain quite clearly does not want to see him out of gaol — and wishes that he was hanged. He conveys his view in the last chapter through the epigraph from Proverbs.

"A man of great wrath shall suffer punishment; for if thou deliver him, yet thou must do it again."

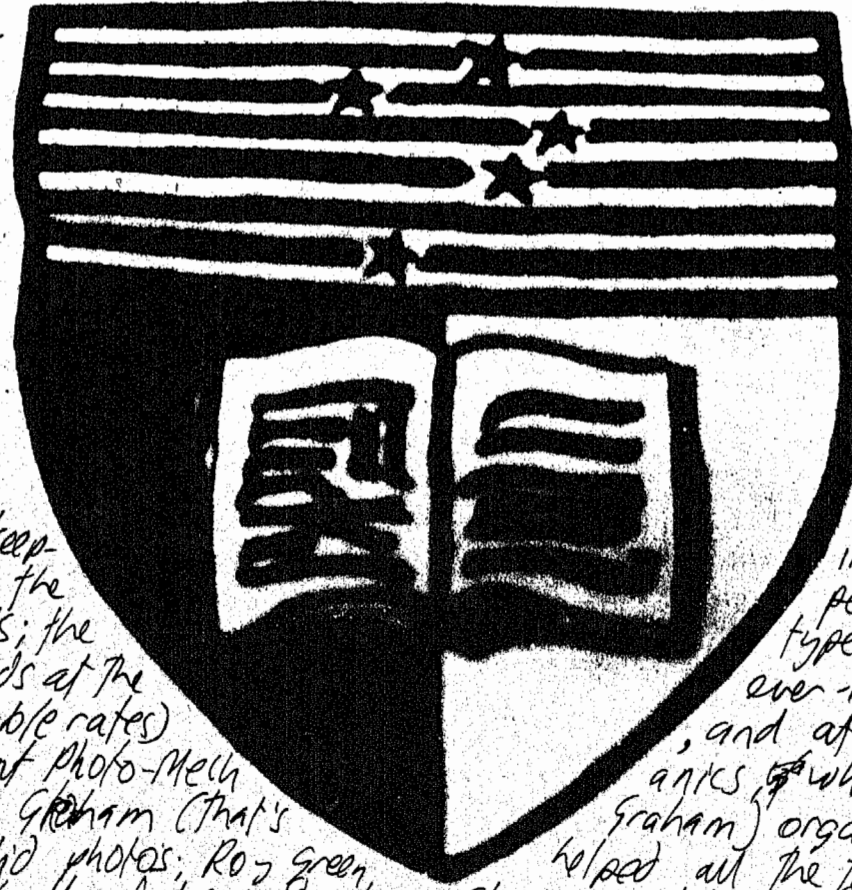
This is the view of an old and bitter man. It is to be hoped that as Stuart approaches the day of his release that he will be greeted by men of a different nature, rather like those who argued so energetically in 1959, that justice might be achieved. But. . . Stuart is an Aboriginal. . .



On DIT

Well, that's about it I guess. This is the last ON DIT for '73. It hasn't been too bad a year really. Lots of people spent their time wishing things were like they used to be in the good old days of student demos and social involvement - a rather fatuous way to spend time, I've always thought; one more suited to middle-aged failures than young failures. If there's one thing at all that seems to be normal, that's change itself: hassles seem to come mainly through an unwillingness or inability to accept or adjust to change, which is rather like trying to read a book in the dark and go to sleep during the day.

ON DIT has done some things well, some less well, and - yes I admit it - even left some things sadly undone (eg. the Maxwell Affair: to be covered by the way, in a forthcoming special edition of Empire Times. We've managed to build up the core of a dedicated and hard-working staff, and to them we must, sob, sob, be eternally grateful. Adrian Flann, who at the end of first term, was Mary Venner, who became a to provide inspiration and a is starting to sound like an Ralph Frank, though recently that most of us only imagine, reliable and talented photo-were the core of ON DIT '73. Lots of different things for Glen's, Maureen & Jane at the patience and endurance (clap, who kept the books without keep whose smile was always up; the Dept, Helen and Miles Daniels; the especially Carol & her friends at the Adelaide Type Bureau (reasonable rates) we purposely ignore Belmont Photo-Mech exorbitant - skip em, folks. Graham (that's newspapers; Brenton Clark did photos; Roy Green, Briggs, Len Lindon, Dave Cottrell, Andrew Stanley, J.R. & B people generally, Phil Lock, Phil McTuoy (you old A.N.S., David Fielding, Henry Mayer, A.T. Elgin Neville & Love, Peter Carey, Adrian Coghlan, Deane Sweeney, Peter Freeman, Jon Ruwoldt, Matt Ryan, Jill Hoile (where are you), Dave Clifford, Tim Toll, John White, Mike Jacobs, Fred Black, Lyn Bean, Lyndon Owen, Sally Day, Eleanor Atkinson, of course Paul Foss (National U), Chris White, Clare Wilkey, Rowan Hosking, Brenton Flann, R. (remember back when...), Geoff Jeff Burgess, Geoff Anni Bell, Glen Reynolds, Adrian Graves, Andy McIlush,



to be covered by the quit the job of co-editor always a friend in need; virtual co-editor, was able steadying hand - God, this old-boy's dinner... Oliver put through experiences was always a willing, grapher. These people Lots of other people did us during the year: S.A.U.A. Office for amazing clap...); Mrs. Osman ing the money; Mrs Stevenson people at the Uni. Multiflith typesetters at Smedley Press & ever-helpful and understanding, and at Compositype Services; anks whose rates we found quite Graham) organized our interstate & overseas helped all the time; Tony Harrison, Sue Rob Bath, Mike Leach & the Chris Findlay, Martin Goodard, Nick, Rosemary O'Grady (good luck), Peter Peter Grayford (sorry about that article!) Matthews, Annie Mac, Pat Lemski, Martin well, Phil East, Paul Brown, Terry Jennings, Ralph Middenway, Flip, Neville Jordan, Fran, Annabelle Shannon, John Reid, Dave Spratt & Ian Yates, Arilds Drumsons, David Hall, Crumb, Gabrielle Lafite, Susie Creamcheese Eiter, Johns Allen, Bill Arnold, Peter Jennings, Jim Forman & thousands more. Well, that's all folks.

Who got the naughty word in the University crest?





NIMBIN A BEGINNING

We all dream of living in an environment which will allow and encourage development of our full potential, physically, emotionally and spiritually. Then also will our creative and artistic abilities be free to grow and to express themselves.

A vital part of our environment is the community in which we live. A community of people, living, working, surviving together in a spirit of mutual love and co-operation will create this environment for its members. These realised potentials become the seeds for the growth of new and freer community environments. In this way the individual and the community continue to grow together complementing each other and providing stimulus for new growing together.

The initiators of the Aquarius Festival at Nimbin had this vision and it is now becoming a reality within the community now living and growing together with the Spirit of Nimbin. Now the community needs a permanent home, land which can also regrow from grazing, insecticides etc.

(Insert 1)

To own property securely, a community needs a definite legal foundation. We looked at the possibilities of forming a company, appointing trustee, or forming a co-operative.

A co-operative seemed the clear choice.

During winter, several people have been doing the spade-work necessary to register a legally constituted co-operative to coordinate the activities of the Aquarius community in setting up our first permanent village. The basic principle is that cooperation replaces competition and coordination replaces organisation and so it has been called simply "Co-ordination Co-operative Ltd."

- The major legal facets of the co-operative are:
- the General Assembly is the policy and decision-making body
 - every member has one vote irrespective of the number of shares held
 - every member must have one fully-paid \$200 share
 - no joint shareholdings will be accepted
 - members have no financial liabilities beyond payment of their \$200 shares
 - members can sell back their shares if they wish to leave (if the Co-op has the money available)
 - the co-operative will own the land and no subdivision will be allowed
 - at least seven unpaid coordinators will be elected by General Assembly to handle legal transactions and business dealings of the co-operative.

Applications for Shares (\$200 each)
May be made by sending your application form and a cheque for \$200 made out to "Tuntable Falls Farm Association" to Box 2598, GPO Sydney 2001.

Everybody is anxious to buy the land as soon as possible. The contract of sale for the Tuntable Falls property is in the hands of our solicitor. If we don't get another 100 paid up members (\$20,000) before October 20th we'll have to choose a smaller and perhaps less suitable property. We have an urgent need to collect the capital NOW. If you want to pioneer a new community NOW is the time!

Nimbin is a beautiful valley which loves and is loved by all in its community.

The community at Nimbin has been growing together and continues to grow together

- the craft centre is established and growing, with batik, bark painting, silk-screening, pottery, weaving, painting, macrame and creative music
- the healing centre set up during the festival is still keeping the community healthy
- a Food Shop has been carried on and has established sources of supply to bring market-priced organic foods of all types to the community
- the Rainbow Cafe is thriving, now exports food to Lismore and Brisbane -- still the meeting-place and becoming a school of yoga, dance, music and mime
- a barter is held each Sunday in Nimbin and Saturday at Mullumbimby: people bring what they've made and other good things to exchange
- children learn at a school which teaches them whatever they ask it to. They were the ones doing the bark painting and creative music
- a regular newsletter, the "Nimbin News", has got going: ideas will flow through this community
- three buildings in the town have been bought or are being bought. These are the Rainbow Cafe, Tomato Sauce Factory (Food Shop and site for Arts Centre) and the Union Jack Building
- On October 1st 3 new Nimbindians were elected onto the secretariat of the Nimbin Progress Association
- Mother Earth has already begun repaying our love with vegies from the gardens. A meal tastes real good when you have loved it from the time it was beginning as a seed to the moment you munch on it. We will be buying a farm-forest property where we can grow our food, our selves and our dreams in freedom. The October 20th assembly will make the land decision. However there is one property that is by far the favourite

TUNTABLE VALLEY

The property occupies the head of the Tuntable Falls Valley, 3 miles north-east of Nimbin. It is nestled in the foot of State Forest stretching on three sides up and over the mountains which form the rugged chain between Nimbin and Mullumbimby.

The reasons why this land has been chosen are:

- secluded aspect in beautiful setting
- enough natural space -- natural land as setting and enough space on our own land for a community of up to several hundred members to flourish
- good climate: equable, with very few frosts; somewhat sheltered in high rainfall
- resources: excellent soil ("grow anything" -- on good authority of the local farmers); year-round creek, with good contours and prospects for (especially keyline) irrigation; a number of existing buildings and facilities; ample cleared land to begin immediately planting fruit and nut trees, starting gardens, growing crops; ultimately terracing and irrigation.

On Terra Firma because that's where we are. In Terra Australis for the same reason again, and besides, we think it happens to be the best starting point anyway.

As far north as we can get (without entering the State of Emergency) so we'll be warm and wet enough (but still fairly safe and sound).

Near Nimbin because we've got lots of friends there including the old-time residents, and even a friendly Shire Council.

Our own no-through-road valley for privacy from tourists and officials.

With rainfall over 100" per year and a water catchment and creek of our own that runs at 20,000 gallons/hour.

Frost-free farm land above 700 feet to grow a huge variety of food all year round.

Next to a State Forest to give us extra miles of nature for free, Lots of trees of our own so we can live amongst a natural environment.

A place where lots of people can come together with lots of space left over.

What we're going into may sound like a dream but it happens to be real and you can be part of it as soon as you pay your \$200 (how's that for a materialistic letdown -- selling shares in a dream). But part of this dream is to make it real and permanent and so we need you now to get it going as quickly as possible.

APPLICATION FOR SHARE(S) IN COORDINATION CO-OPERATIVE LTD.

TO: The Secretary/Treasurer,
Coordination Co-operative Ltd.,
Box 2598, G.P.O.,
SYDNEY, N.S.W., 2001.

I hereby apply for shares in
Coordination Co-operative Ltd., at
\$200.00 each.

Please find enclosed the sum of \$.....

NAME.....
ADDRESS.....
..... Post Code.....
OCCUPATION..... DATE.....

- \$..... for share(s) in the
Coordination Co-operative Ltd.
- \$..... for donation to the expenses
of the Co-operative
\$..... for loan to purchase land
for the Coordination Co-operative.

SIGNATURE.....

Cleared land suitable for farming and gardens stretches down the valley on the side of the creek.

This comprises the lower part of the property which includes land up to the ridge line.

The upper part is partially cleared in the central valley floor, receding into timber up the mountain slopes. Rain forest extends up into the head of the valley to the North. The huge cliff face of the Falls stands like a mysterious screen in the deep wall of mountains that cradle the valley.



THE ACID BATH

There I stood at the top of the stairs,
accompanying and accompanied by the
wire-sitting starlings;
*No milk today
My love has gone away
And I am left alone...*

A starling replied cheerily as it flew
from wire to tree.
*What does this message mean?
The end of all my hopes
The end of all my dreams...*

Another cheery chorus from the starlings
as they waddled across the rooftop.
*No milk today
My joy has flown away
And I am left alone
To write this down...*

And then They came and frightened the
starlings away.

So here I walk, writing as I walk,
walking as I walk.

"Come along inside, now, "They said
we want to be cured, don't we?"

"No!" said my thoughts; "They want
to cure me like they cure tobacco; by
driving and parching it until it is
nothing more than the shrivelled
potential of a cancerous life."
They have been cured.

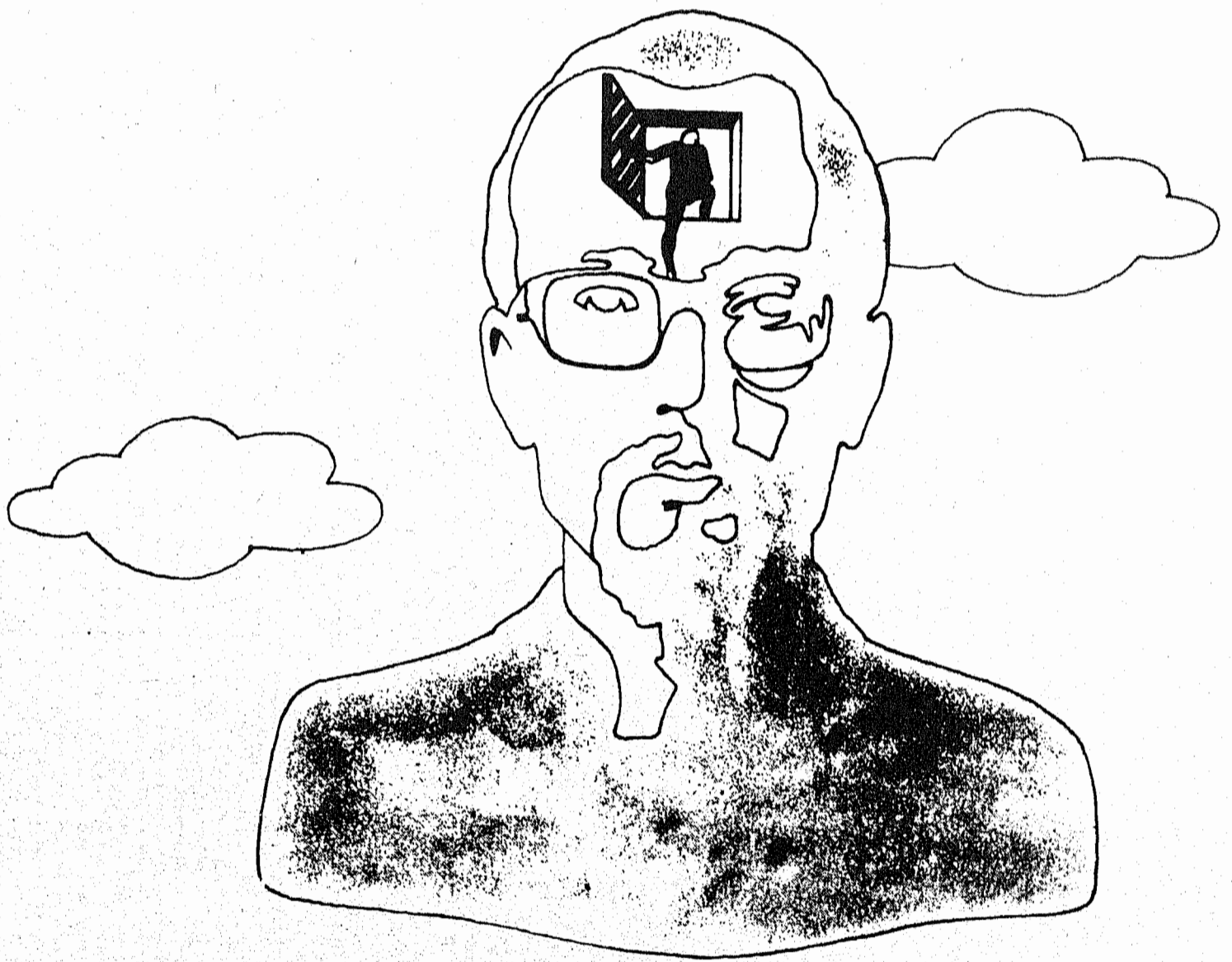
I am engaged in what they call "enter-
tainment". There are others here.
Their dreams are reflected in the glow-
ing screen of a wood-veneer box. They
sit before a distorting mirror that
reflects everything they are not. It is
a 4-channel black-and-white world that
blinks and hums before their unseeing
eyes.

One rose to pressure-pak an intruding
life that circled the luminous pear
suspended from above. It had intruded
upon the sterility of their world. Later
that night my thoughts said;
*We worship the screen
We just sit and watch
For we have seen
Mammon in the box.*

*But the box has lied
And Mammon is false
By Barmecide
Were they both invoked.*

My thoughts soon said its label was to
be "The Cargo Cult".
Here I stand looking; watching faceless
fuzz ripple across dead concrete. Ten-
tatively it indicates the wavering
leaves above its barren terrain. Or
maybe it lauds the cloud-gods further
above. It will die by the rubber of a
movement machine. That was my
fault; I could have warned it as it had
warned me.

My thoughts are a guru, and I their sole
devotee. My guru says the world is an
acid-bath for your mind: it'll burn and
etch away anything that is not suffi-
ciently reinforced and protected.
They have been etched.
They have been cured and etched, and
are as dead as the spattered concrete.
They do not like life because it negates
death, and they are the living dead.



H.G. WELLS, THE TIME MACHINE, THE MORLOCK-ELOI HYPOTHESIS, WOMEN'S LIB, A LIST OF NAMES AND A FEW DIAGRAMS

A NEW POEM

Wherein is contained a shorter poem, called

THREE STAGES IN AN INFINITE PARADIGM

- a deliberately
pretentious-sounding title, though the humbly-
oppressed author assures his gentle readers (he
cannot help but be influenced in his style by
writers of earlier centuries, since it is just about all
he has ever read) that his intentions are far from that.

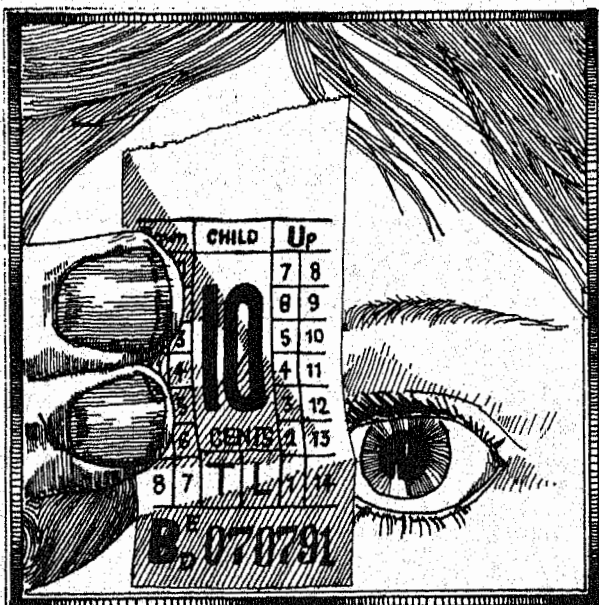
He cannot claim with such surety, however, that he
has any idea what his intentions *are*, nor their effects;
for he lives very much in a confused vacuum, and
decided last night, after listening to what was supposed
to be a "real" conversation, that he does not know
anybody.

To which has been added an

OCCASIONAL POEM

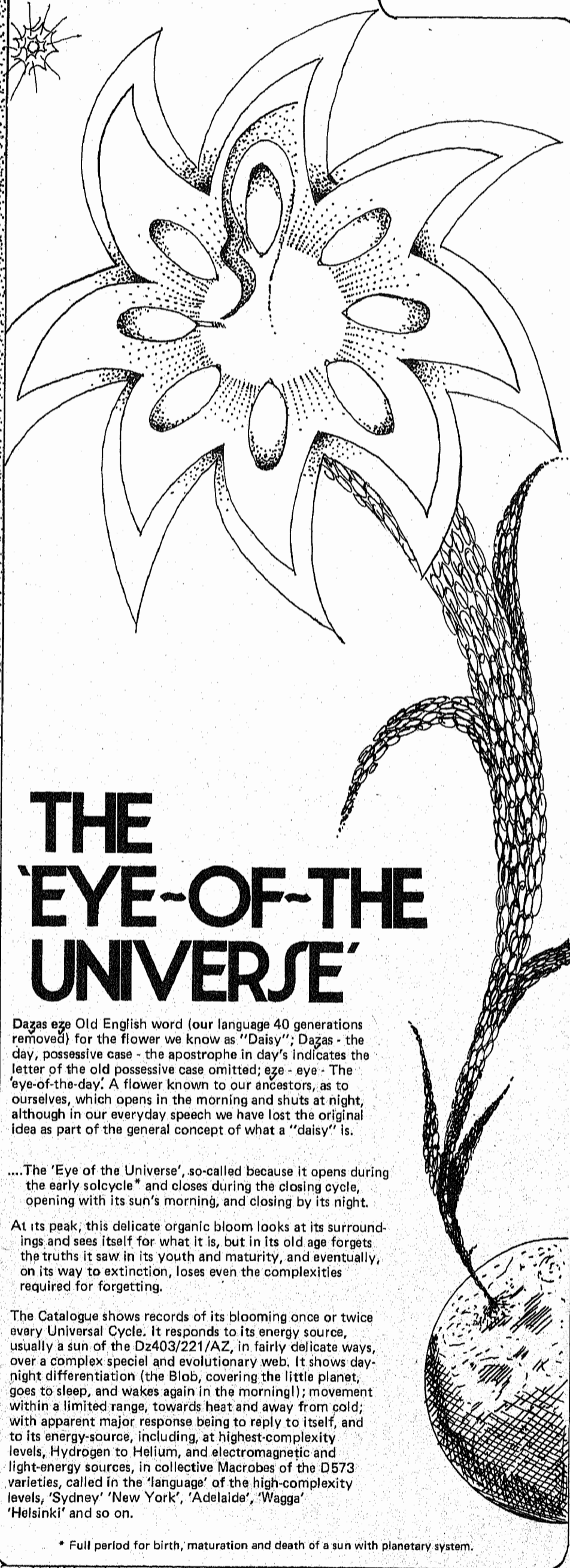
that is, one that comes and goes, though never with
any sense of completion, from time to time.

*This special Poetry Supplement is an incidental reply
to the Poetry Supplement appearing in a recent
issue of Empire Times. Words, images and style in
this poem are to be ignored in all circumstances,
except insofar as they are aids to the grasping of
concepts. The Poet apologises for not being able to
write too good, but hopes that his readers, if such
there be, won't give a stuff about the words or the
structure, but at the end of the reading (you may do
this aloud, in an intensely-silent dim-light coffee
house or Poetry Gathering if you wish, although
silently, while eating porridge, is just as effective)
will savour the ideas herein contained
in a neutral state.*



The Catalogue
 1-2736577149281762145342 x 10¹²³ and ff
 ENTRY-OF-INTEREST
 THE "EYE-OF-THE-UNIVERSE"
 MICROCOSMIC RANDOM SCAN
 Planetary System 1 o 23456789123456789~
 123456789 x 10 and ff
 The Catalogue 23456789 (Random)

Library Note : pages 12 and 17 have been scanned as spread.



THE 'EYE-OF-THE-UNIVERSE'

Dagas eye Old English word (our language 40 generations removed) for the flower we know as "Daisy"; Dagas - the day, possessive case - the apostrophe in day's indicates the letter of the old possessive case omitted; eye - eye - The eye-of-the-day. A flower known to our ancestors, as to ourselves, which opens in the morning and shuts at night, although in our everyday speech we have lost the original idea as part of the general concept of what a "daisy" is.

...The 'Eye of the Universe', so-called because it opens during the early solcycle* and closes during the closing cycle, opening with its sun's morning, and closing by its night.

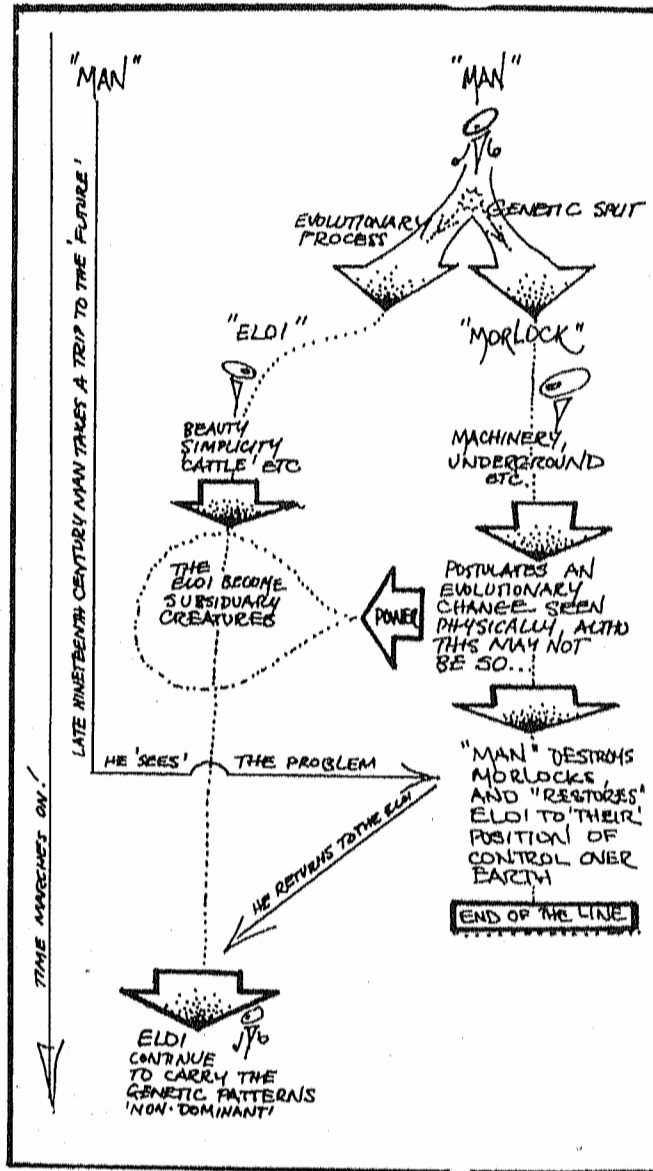
At its peak, this delicate organic bloom looks at its surroundings and sees itself for what it is, but in its old age forgets the truths it saw in its youth and maturity, and eventually, on its way to extinction, loses even the complexities required for forgetting.

The Catalogue shows records of its blooming once or twice every Universal Cycle. It responds to its energy source, usually a sun of the Dz403/221/AZ, in fairly delicate ways, over a complex special and evolutionary web. It shows day-night differentiation (the Blob, covering the little planet, goes to sleep, and wakes again in the morning!); movement within a limited range, towards heat and away from cold; with apparent major responses being to reply to itself, and to its energy-source, including, at highest-complexity levels, Hydrogen to Helium, and electromagnetic and light-energy sources, in collective Macrobes of the D573 varieties, called in the 'language' of the high-complexity levels, 'Sydney', 'New York', 'Adelaide', 'Wagga', 'Helsinki' and so on.

* Full period for birth, maturation and death of a sun with planetary system.

The first part of the poem is "The Time Machine" by H.G. Wells. If you wanted to bother to read the poem in full you'd now have to pick up the book and start reading. If you've read it, then consider the first part of the poem as a rather long quotation which you more or less know, at least as far as the ideas go.

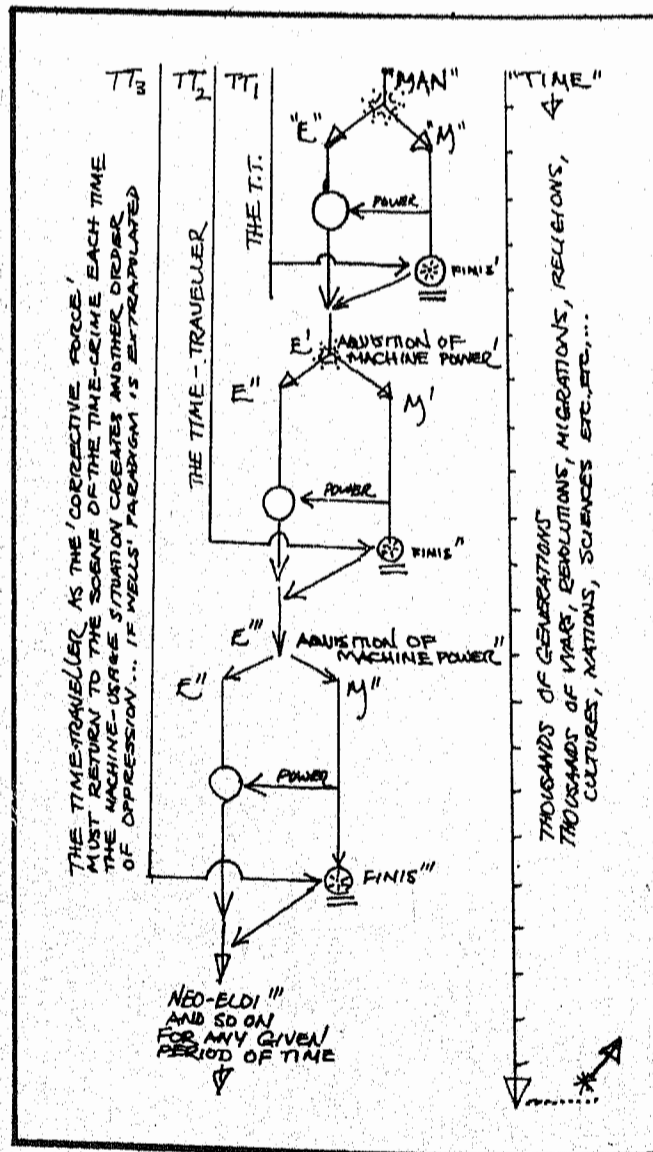
Here, friends, is a diagram of the proposed evolution of Man as H.G. Wells would have it in T.M.



At that stage (where the story more or less ends) (we will call it the 'FINAL' POSTULATE) we ought to ask the question: will the ELOI continue, and will they survive? That is:

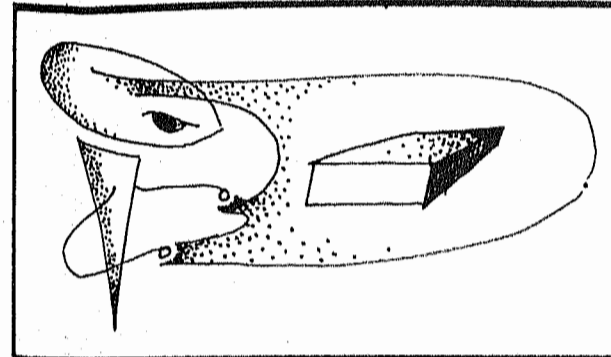
Q: Will the ELOI learn how to work machinery?

If so: is it implicit in (Working machinery) that the cycle repeats, leading to a new Morlock situation, Viz, The second diagram postulates the Morlock/Eloi dichotomy as cyclic, if Well's paradigm is to be followed, and the answer to the 'FINAL' POSTULATE is taken to be "YES"

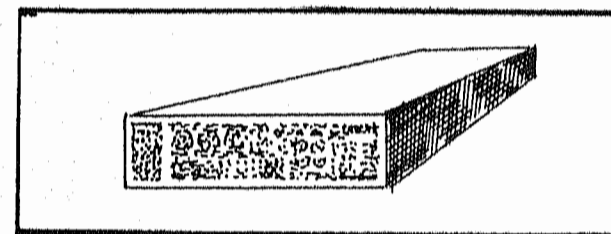


*....
 the diagram's "present", (i.e. 'your' present if you were able to project yourself forward as the Time Machine man does. (You are a time machine, of course, - the only time machine* so far developed to its own knowledge in the Universe.)

*That is, capable of an awareness and ability to record previous awareness (called 'history'); to store this; as well as being able to postulate about the future, as Wells does by inventing a mechanical (post-organic) device, an extension of the species.



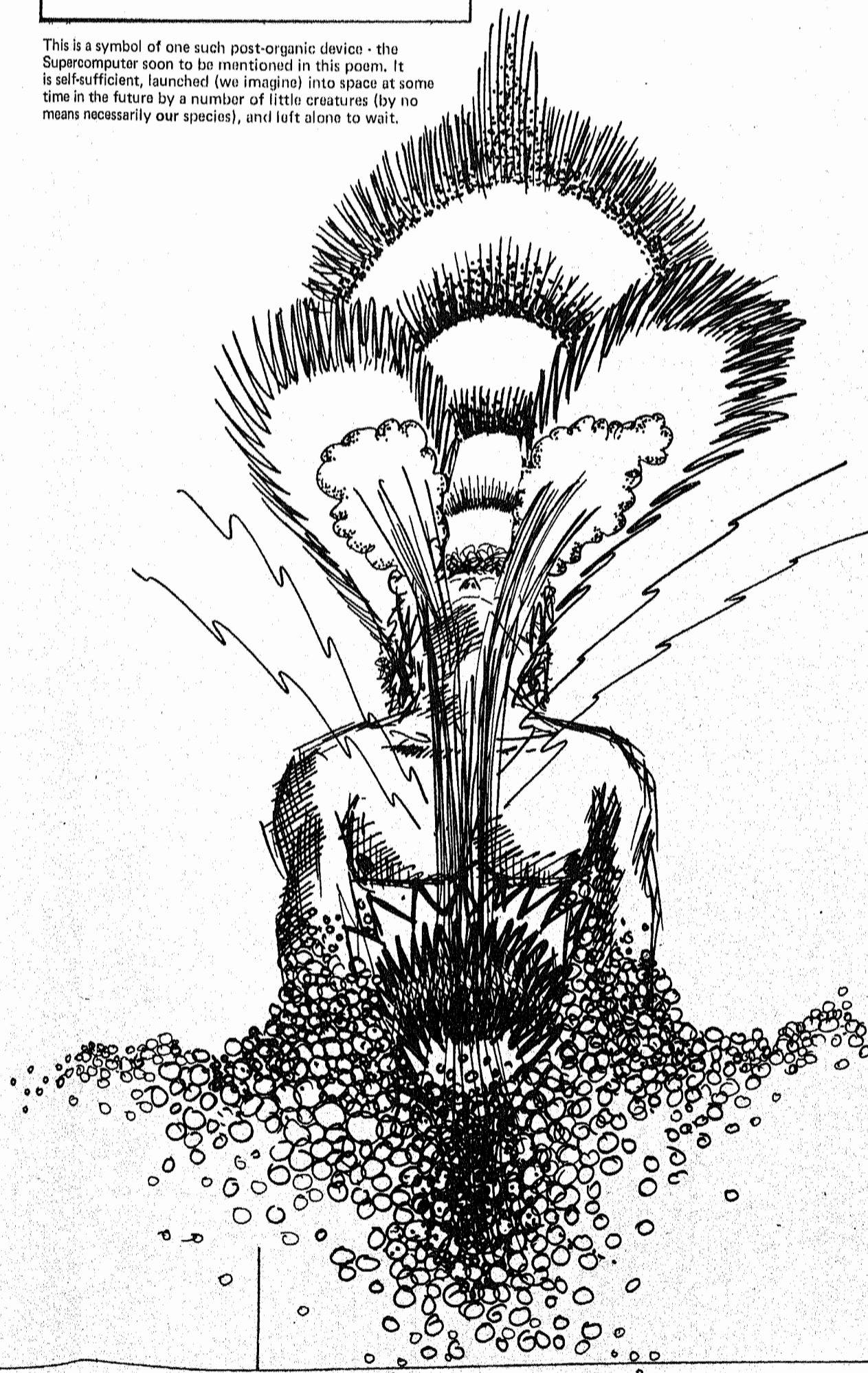
This little creature is a shorthand symbol of what we are - A spine; its extension (a long time coming it would appear) the brain; co-parallel useful organic tools (hands, feet) capable of producing post-organic devices. (Remember Wells imagining such a device in his story.)



This is a symbol of one such post-organic device - the Supercomputer soon to be mentioned in this poem. It is self-sufficient, launched (we imagine) into space at some time in the future by a number of little creatures (by no means necessarily our species), and left alone to wait.

For the purposes of the poem, I'm assuming that the symbol represents the flower itself of the Universe-eye "plant", that is, ourselves, or the extension of ourselves. When you do not know if your situation is the Beginning or the End, then, provided you keep your Real Ignorance in mind, you might as well think that the present stage of development of the Totalplant is getting near the end of its growth stage, and that the bud is well on the way to blooming. It is easier to see 500,000 years as being the end of a 120,000,000-year period, than that 120 million five hundred thousand is merely the opening stages of a four-billion-year period. Allowing myself the self-indulgent luxury of thinking that I may know something which I am learning of and by and from myself, though I can see that such thinking may be ludicrous, there is no reason to believe that I am closer to the opening of the rare bloom I envisage than that I am part of the first leaf of the new plant. Perhaps there could be a reason for silence of one in a state of Imperfect Confusion in possession of Real Knowledge, but it does not come to me. Better to express and be held in scorn, than to say nothing and not give others the possible chance to say much more.

The period of flowering and fruition could be many millions of years in duration, (apparently starting as recently as 500,000 years ago) and we might like to ask ourselves: what is the fruit of this most complex little thing?



Something spawned, like a seed:
 Something that is an extension,
 Something that will float in space, dormant, waiting.
 The Special Flower dies, is consumed by other parts of itself, ceases to function as itself, reforms as something else, eventually proceeds to extinction, terminating at a given point.

For why should such a delicate web hovering between the limits hot/cold survive very long?

Like a petal, a flower of exquisite complexity, the Real flower-of-the-Universe.

Like a Cactus in the desert, that lives a century, blooms once, and dies (the thought!)

Once in every random Aeon in the Universal Wasteland - the Right Complexities!

A rare bloom, to be savoured by the ever vigilant post-organic intelligences, waiting, waiting.

[Moses says to God 'Who are you?'
 And God replies with an answer hardly adequate:
 'I am'.]

We might well wonder what Moses would answer to the same question from God -

He cannot answer more:
 'I am'

The post-organic intelligences say to themselves collectively

'Who am I?' and know only that their backwards memory-traces become organic at some stage or other in space-time.

Backward time trace says 'I am', 'We are', knowing the lovely story of the Real cyclic universe, of which it is a part.

Knowing the force of attraction eventually draws itself back, reduces itself down into states not able to be imagined, though real, before the cycle stars again, not with a whimper, but a bang.]

A rare bloom, observed with apprehensive post-organic collective intelligences, watching, watching.

Wondering, wondering when, wondering if a new post-organic intelligence may come along to help them

collectively piece together the knowledge they have been accumulating - knowledge which might allow them to devise means, if such as possible, where-with they can transpose their consciousness - Self-regenerating machinery - matter lasts no longer than the end of the Cosmicycle*, since it must pass into the Total Breakdown period (otherwise known as passing into Oblivion) - If they can break through into a hypothesised non-material state altogether they ...

[Poet Passes into Hot/Cold Cathedral Nectar Euphoria/
 Brings distance closer without moving an inch...]

It is not fair to allow me to simply, suddenly embrace the actual utter unknown a wink

a short wink away one wink, prolonged not fair to let me turn into the middle of it in the middle of them

with a wink a wink and a little nonsuch movement beforehand

not in places where there can only seemingly be unlikely conjunctions.

not in the middle of that which does not allow for such experience, except in the books of their ancients

it is not fair to hit with all that force -

And yet there is no intention in its happening no intention that produces Outrage at the Outside

where there ought to be none.

(*The time taken from one Bang to the next.)

WHAT YOU CAN DO ABOUT IT Abortion

GETTING AN ABORTION

Abortion is legal in South Australia but you need the signatures of two doctors who think that the pregnancy will affect your physical or mental health.

Having a baby will affect your physical health if you have had difficult childbirth before, or are often ill.

Most abortions are done because the woman's mental health would be affected by having a child. This doesn't mean that she is insane or likely to go insane. It simply means that having a baby would make her unhappy; that she hasn't the money to look after it; or that her relationship with her husband, boyfriend or family would be upset; or she already has children and another would be too much work, or she would lose her job, or would have to leave school or Uni. It may also be because she has had a nervous breakdown in the past, or comes from an unhappy family, or has a relative with mental illness. There are many reasons why women have abortions and they are all acceptable under the law — but it is up to the doctor to decide.

This means that you must find a doctor and convince him that you do not want a baby and that having one would seriously upset your life. Some doctors are more sympathetic than others so one doctor may say you do not need an abortion while another says you do.

If the first doctor you ask for an abortion says no, try another doctor immediately. Remember you must have the abortion within the first 12 weeks of pregnancy, and some doctors may try to put you off until it's too late. Putting you off is almost the same as refusing. In many places doctors take the opportunity of preaching morals at you. You should be prepared for hostility. Do not give up. You may have to go to several doctors before you find one who is understanding.

When you are talking to the doctor don't tell lies hoping that you will be more likely to get an abortion, but make it clear that having a baby will upset your life and that being pregnant is making you unhappy and worried. Be sure to give as many reasons as you can think of, remember also that you must tell them you have been living in S.A. for 2 months.



FIRST

The first thing to do when you decide to have an abortion is to ring The Women's Centre on 516551. The women there can give you personal advice on what to do and encouragement.

THEN

If you are only a few weeks pregnant (2 or 3 weeks from missing a period) you should go to a GP who will make sure that you are pregnant, examine you and check your general health. Ask him about an abortion and if he thinks you should have one he will refer you on to other doctors. At least this is how it's meant to happen.

HOSPITAL CLINICS

If possible, especially if you haven't much money, ask the doctor to refer you to an abortion clinic at the Queen Elizabeth or Queen Victoria or Royal Adelaide Hospitals. If you can't get a doctor to refer you there, ring up and make an appointment yourself. Don't forget to tell them on the phone that you want an abortion.

At the clinic you will have to wait for a while and you can talk to the other women who are also waiting. You will be interviewed by several doctors, and examined. Sometimes you must see a psychiatrist before they make the decision. Very few women are turned away, and the operation is done in that hospital a few days later.

This costs about \$60, and if you can't pay for it all at once you may be able to pay in monthly installments. You can claim most of all costs on Medical Benefits, if you belong.

PRIVATE DOCTOR

Often GPs send patients to specialists for abortions. Any two doctors can sign the form but usually a specialist does the operation.

Some doctors also want a psychiatrist report. An appointment with a psychiatrist costs \$15-\$20, and you usually must pay before you see him.

All these visits to doctors and psychiatrists take time and money. The money you can claim back on Medical Benefits but make sure you don't waste too much time on doctors appointments. Abortions are easier and safer when you are 8-10 weeks pregnant and many doctors will not do them after 10 or 12 weeks. Don't be afraid to complain if you can't get a quick appointment, or if you have to wait for a hospital bed. It may be worth while paying extra for a private hospital bed if it will be quicker.

An abortion done privately by a specialist (not by a hospital clinic) may cost up to \$180. This can also be claimed on Medical Benefits, and you can probably arrange to pay off a bit at a time.

Getting an abortion should not take longer than three weeks from the time you first know you are pregnant till the time you leave hospital.

If you are more than a few weeks pregnant you may have trouble getting an abortion. You should go straight to a specialist, hospital clinic or a doctor you know to be sympathetic. Ring them up and tell them what you want to see how they react if you're not sure who to see. The Women's Centre (516551) may be able to give you extra help.

THE OPERATION

The operation is usually called a Termination of Pregnancy (TP or ToP). There are two abortion methods used in South Australia at present.

•Dilation and Curette (D&C)

Instruments are carefully pushed into the uterus and the contents (mainly what is usually lost during a period plus the tiny foetus) are gently scraped out. This operation is also often performed on women who are not pregnant for medical reasons, so a D&C doesn't always mean an abortion.

•Suction

The suction method is not used very much in South Australia except at large public hospitals. A specially designed suction tube is pushed into the uterus and the contents sucked out with vacuum apparatus.

•Other methods are still being tested or are not very reliable.

THE HOSPITAL

An abortion is just like any other operation as far as the hospital is concerned. You go into hospital usually the day before, don't have any food before you have the anaesthetic and then you must spend 24 hours in hospital after the operation to make sure you are alright.

The hospital will keep files of your medical history and all the details of your case for their records.

Some women who have had abortions have said that nurses, and sometimes other patients, treated them badly because they were having an abortion. You do not have to put up with this, and certainly don't let it get you down.

Altogether you usually spend two nights in hospital.

After the operation you will have a check up, either two weeks later or after your next period. Many women experience depression after an abortion, similar to that experienced by women after childbirth. Remember this if you feel unhappy. It is quite normal and will soon pass.

The doctor or hospital may give you some form of contraception or make an appointment at a family planning clinic, but if they do not, now is the time to find out about contraception.

HOW NOT TO GET PREGNANT, HOW TO FIND OUT IF YOU ARE, AND WHAT YOU CAN DO ABOUT IT

HOW NOT TO GET PREGNANT



Things You Can Just Walk Into A Chemist's And Buy



The things you can just walk into a chemist and buy are condoms, and contraceptive jellies, creams, and foams. There is no law to stop you buying them, even if you're under seventeen. You might be embarrassed the first time you go in to buy them—don't let that stop you.

The condom, by itself, isn't a very reliable method of contraception (though it's better than nothing). A jelly, foam, or cream used by itself is quite unreliable as a contraceptive method.

YOU SHOULD USE CONDOM AND JELLY, CREAM, OR FOAM TOGETHER.

Creams foams and jellies

The woman uses these. All three work in basically the same way. Shortly before intercourse, you squeeze them out into the vagina through an applicator. During intercourse, they act as "spermicides"—that is, they kill sperm; and that's how they prevent pregnancy!

The foam isn't as drippy as cream or jelly; it is more effective as a contraceptive, too. (Also—it costs more.)

Costs

Foam with applicator: about \$4 (comes in a pressure pack—good for about 20 applications)

Jelly with applicator: about \$2.50

Cream with applicator: about \$2.50

Brands

There is only one brand of foam: Delfen.

Of these jellies and creams, only 5 brands are considered satisfactory:

Delfen
Koromex Jelly
Ortho-gynol
Preceptin
Volpar Paste

The unsatisfactory brands, according to a Canberra Consumers' group, are Nocturne, Ortho creme, Pax, Promalthus, Proveen, QT.

Drawbacks

Don't believe what the manufacturers tell you about these spermicides. They'll say these are reliable methods of contraception used by themselves. They aren't. It's much safer to use them with a condom, or a diaphragm (see next section). And there are things the manufacturers won't tell you about them. Like that they feel cold when you put them in, that they're smelly, messy, and can cause irritation to the tissues of the vagina or the penis. (Also: you have to put them in very shortly before intercourse—no more than 15 minutes—and that can disrupt your mood. It could be less disruptive if you both share it, treat it as part of the sex play.)

Why some people don't use contraceptives

• Some people find it hard to talk about sex; and it is considered particularly unseemly for women to be talking about sex. This makes some women too shy to find out the information they need to know about contraception.

• A mental block about it. There's still the idea around that an unmarried woman who's having sex is a "bad girl". So, some women don't admit, even to themselves, that they're having sex. Buying contraceptives, using contraceptives, would be tantamount to admitting this. So they prefer to run risks of pregnancy rather than come to terms with the fact that they're doing something which somebody else might think makes them "bad".

• Contraceptives seem "unnatural". But lots of things are unnatural — like cutting your toenails, wearing clothes to keep warm, etc. If getting pregnant when you don't want to is natural, maybe it's time to be "unnatural". All that means is that we women are taking control over our own bodies, instead of being at the mercy of fate or chance.

• Some young women today find themselves in the opposite situation. Because they look self-confident and sophisticated, it is assumed that they already know all about sex. Their boyfriends may even assume that they are already using contraception. And the women are ashamed to reveal their ignorance by asking questions!

• Irresponsibility. Men in particular are irresponsible about contraception. After all, they don't get pregnant. There are some women, too, who haven't thought seriously enough about the difference getting pregnant/having a baby would make to their lives.

Only one specific act can cause pregnancy: a man "coming" (reaching his climax, ejaculating) with his penis inside, or nearly inside, a woman's vagina. There is much more to lovemaking than this. There are sensual spots all over our bodies. A woman can enjoy sex without actual "intercourse" (penis-in-vagina) at all, since the most intense centre of sexual response in a woman isn't the vagina, but the clitoris (the small, sensitive lump towards the front of your genitals, where the lips part — just feel around). A woman can have orgasms when her clitoris is being touched or fondled — it may take a little time for this to happen. A man also can have an orgasm without

"intercourse" — while, for example, his penis is being touched and fondled with the hand, or while it is inside his lover's mouth ("oral intercourse").

As well as being very pleasurable, these forms of love-making carry no risk of pregnancy!

This applies to having sex with people of the same sex as yourself, as much as to sex between a woman and a man. Though narrow-minded people call homosexuality "sick" or "sinful", there is no reason to consider it any less "natural" or "normal" than heterosexuality. So if you find yourself sexually attracted to someone of the same sex as yourself, don't be afraid or ashamed!

The 'umble condom

(also called: french letter, frenchie, franger, rubber)

The condom is a sheath of thin, strong latex rubber. Just before intercourse, the man or the woman unrolls the condom onto the man's erect penis, so that when he "comes" (ejaculates), the semen spurts inside the condom, instead of into the woman's vagina.

Different Sorts of Condoms

Condoms come in standard size—there AREN'T different size condoms for different size penises!! (Condoms are sold rolled up. When unrolled, they're about eight inches long, and most men are left with a bit extra, unrolled, at the base of the penis.)

Some condoms are plain-ended; most of them, however, are "teat"-ended, that is, they have a sort of nub at the closed end, to hold the semen that's ejaculated.

Some condoms are lubricated; and others aren't. The lubricated condoms are more expensive but less reliable as contraceptives: they tend to slip off the penis more easily. (Wet-chek and Durex Gossamer are the brand-names of lubricated varieties.)

Condoms come in packets of 3 and packets of 12.

Appropriate cost:
Unlubricated variety: packet of 3 — 40c
packet of 12 — \$1.40
Lubricated variety: packet of 3 — 50c
packet of 12 — \$1.80

Using the Condom

Some men resist using the condom, because it cuts down on the man's sensation. This shouldn't be an overriding objection. After all, most other forms of contraception lessen the women's sexual enjoyment, or inconvenience her in some way. Moreover, the reduction of sensitivity can be a good thing for young men, who have trouble staying with it long enough to satisfy their partners.

Used with a contraceptive foam or jelly, condoms are quite a safe form of contraception. But sometimes they leak, or tear, or burst during intercourse. The main thing is, you have to be careful.

Or who think that the relationship they're in isn't long-term enough to make going to the doctor worthwhile!

• It all looks like too much bother. Just from looking at all this you might reach that conclusion! The sad fact is that THERE IS NO PERFECT CONTRACEPTIVE — YET, ANYWAY. The pill can make you fat; foams and creams are messy; IUDs can hurt; diaphragms can get dislodged or get holes in them. Once you start investigating what form of contraception you want, you might well be tempted to want to forget the whole thing. Don't. Think of the alternative. Using contraception is a lot less trouble than being pregnant.

• Not being able to afford to go to a doctor. Or being unable to go to your doctor for fear he/she will tattle on you to your parents. There's a way out here: the Family Planning Clinic is cheap and helpful. Don't be put off by the word "Family". The Clinic is for unmarried women just as much as for married women, for those with children and those without. And for men as well as for women.



Things You Have To See A Doctor For First



These are: the diaphragm, the pill, IUDs, sterilization ("getting your tubes tied" for women; vasectomy for men). There is a section here on each of these.

If you can't afford a doctor, if you're looking for a sympathetic one—contact the Family Planning Clinic.

You may have trouble with doctors. If you are unmarried, watch out for doctors who'll intimidate you with moral lectures or try to talk you out of having sex at all. If you're married, you may come across doctors who think you SHOULD be having children (one woman we know was asked: "Well, what did you get married for, if you don't want children?") or who aren't as concerned about the safety of the contraception they offer you as they would be for an unmarried woman. It's a good idea to do your own independent reading up about contraception beforehand, so that you and the doctor TOGETHER can make a decision about what contraceptive would be best for you.

The IUD

"IUD" stands for Intra-Uterine Device. Uterus is the medical term for the womb. IUDs are small objects which are inserted right inside the womb, and left there semi-permanently. The loop and the coil are probably the most common ones. Most IUDs are made of plastic, and are about an inch long.

Once you've got the IUD inserted, you don't have to think about contraception much at all. This makes it a less bothersome means of contraception than condom/spermicide or diaphragm/spermicide (where you have to interrupt lovemaking) or the pill (which you have to remember to take every day).

It has its drawbacks (of course). You usually have heavier and more painful periods. Backache is another possible side-effect. And unfortunately, a lot of women can't use an IUD: it just won't stay in. This is particularly so for women who have never been pregnant.

Cost

The actual device itself costs about \$3-\$4. You have to get it inserted by a doctor, and this can be expensive. The Family Planning

Clinic will do the whole job for you (cost of IUD, consultation fees, etc., included) for about \$15.

The diaphragm

The diaphragm is a soft rubber dome. You smear the diaphragm with spermicidal jelly and insert it into your vagina before intercourse; it then forms a barrier which prevents sperm getting into the womb. You can put the diaphragm in up to two hours before intercourse; so it's not nearly as disruptive of lovemaking as condoms and spermicides are.

Why you have to see a doctor:

Diaphragms come in various sizes, for different sizes and contours of vagina; you have to find out which one will fit you.

The doctor should also give you detailed instructions about using it and inserting it. Practise putting the diaphragm in before you leave the doctor's surgery; so he/she can tell you if you've got the hang of it. Once you know what size to get, you can go to a chemist and buy one. Diaphragms cost about \$3.80; the spermicidal jelly to go with them costs about \$1.55.

Family Planning Clinic

with birth control to anyone, married or single, any age.

The head office and clinic is at 74 Fairford St. Unley but they have clinics in many suburbs. Telephone 719239 or 719230 during the day to make an appointment at any of these places.

UNLEY — Monday to Friday 7pm — 9pm
Monday and Wednesday 10am — 12 am
ST. AGNES — Thursday evening
PT. ADELAIDE — Thursday evening
CHRISTIES BEACH — Tuesday evening
CHILDRENS HOSPITAL — Friday 1.30 — 3.30 pm
MANSFIELD PARK — Wednesday 6 pm — 8 pm
ELIZABETH — Monday evening.

A visit costs \$3.10 and membership of the Association costs \$1.50 but you can get most of this back if you belong to a medical benefits fund. All charges can be reduced if you don't have much money.



and contraceptives are available at reduced prices.

The clinic gives advice to both women and men or couples.

When you go for your appointment you will be asked to take a small sample of urine for testing. You will be seen first by a social worker. Tell her if you have any problems with money and she will get the details of your medical history and any other information they need, to save the doctors time.

A sister will then take your blood pressure and weight, after which you will see the doctor.

Most of the doctors and staff are women. She will examine you and give you a smear test to check for illnesses like cancer or infections, and then help you decide what kind of contraceptive you would like to use.

If you are not married

The Family Planning Clinic will see you even if you are under the age of consent (17) and will not tell your parents or your usual doctor. You will be given a letter saying that you've had a smear test and are using contraception but you only give this to your usual doctor if you want to.

If your parents try to check up on you the Family Planning Association will not tell them anything, but if your parents are worried, or upset or angry you can send them to the clinic and the social worker will talk to them for you.

Any other problems you have can be talked over with a counsellor and other young people on Saturday mornings. Ring the Association to find out more about this.



The pill

The Pill is often referred to as the "oral contraceptive"—that is, you take it in through your mouth—in other words, you swallow it! The pill is the most effective form of contraception yet developed. And it's so simple—no messing around, all you have to do is remember to take one every day! The main trouble with it is its "side-effects" (see below).

It is too complicated to explain here just how the pill works. Basically, it "suppresses ovulation"—that is, stops eggs from developing, so that there's no possibility of one of them getting fertilized. (You still have periods, however.) To find out more about how the pill works, the best thing to read is the section on it in Our Bodies Our Selves.

Cost.

Up until April this year there was a luxury tax on the pill. (As though having sex without the fear of pregnancy is a luxury!) Now that's been lifted, the pill costs \$1 for 2 months supply. You can get it at the chemists, but only if you have a doctor's prescription.

Why You Have to See a Doctor

Women suffering from thrombosis (blood clots), liver disease, and some other complaints, shouldn't take the pill, and you have to check this out with a doctor.

There are about 30 different varieties of pill on the market at the moment. All of them contain dosages of two hormones—estrogen and progesterone—but in varying proportions. Some of these may suit you; others won't. The doctor will put you onto one brand; go back and ask for another one if you are troubled by any of the following side-effects: weight gain, headaches, nausea, skin pigmentation, depression, loss of sexual desire and response.

"Pill-juggling" is a tedious business, and involves going back to the doctor again and again, but it might be worthwhile to stick with it. If you get headaches or depression or loss of sexual desire, you shouldn't consider these trivial problems, and they may be solved by switching to another kind of pill.

Morning after pill

This is basically a very high dose of estrogen. It's called the "morning after" pill because you take it very soon (no more than a couple of days) after intercourse—and, if you have conceived, the estrogen will make it impossible for the fertilized egg to implant itself in the womb. You can't get this very easily—most doctors distrust it. The effect of a high dose of estrogen is very bad for you. You get vomiting, nausea, and an upset to your whole system. It's an emergency measure only. But, if you have had unprotected intercourse mid-way through your cycle, and think you could have conceived, go to an enlightened doctor with in two days of intercourse.

Don't confuse the "Morning After" Pill with the smaller dosage of estrogen which a doctor may give you as a pregnancy-testing device when you think you might be pregnant. This is a dosage which will bring on a period if you're not pregnant—but it won't prevent you from becoming pregnant, nor will it induce an abortion.



Prostaglandins

Prostaglandins are biological substances which cause contractions of the womb sufficient to expell whatever's inside. You won't be able to get hold of any contraceptive medication using these, since they're still at the research stage; but you might hear about them.



Is the pill dangerous?

The pill is a hormone-affecting medication which we take for months and years; it has only been in wide use during the last 15 years. The fact that there are side-effects from taking it makes us wonder whether it is having any long-term effects on our health.

In particular, the pill has been linked with thrombosis (blood clots) and cancer. How well-founded is this fear of permanent damage?

This is what the writers of Our Bodies Our Selves have to say about it:

The Pill and Blood Clots. English surveys have shown that more pill-users than non-pill users die of blood-clots, which can be caused in susceptible women by the estrogen in the pills. Some people argue that this is not too bad because more women die during pregnancy and delivery (25 per 100,000 than of blood clots on pills (3 per 100,000 is one estimate). But this argument is not entirely reassuring. As one woman wrote to us, "I have trouble with the comparison of death rates. I don't think that most women choose a birth control method with death rates in mind, and the fact that the risk of death is indeed a consideration is indicative of just how lousy the situation is." We must find a birth control method that is both perfect and safe at the same time. For now, if you want to use pills, consider that only a very small percentage of pill-users actually die of blood-clots, be sure you see a careful doctor before you go on and while you are taking pills, and make sure that he or she checks as much as possible your susceptibility to blood clots.

The Pill and Cancer. There has been no proof that the pill causes cancer. The pill does cause polyps (non-malignant tumors) to grow in the lining of the cervix in some women, and changes in the cells of the cervix of others; neither of these is apparently cancerous, but some doctors feel that not enough long-term studies have been done to be able to say absolutely that such effects are not an indication that the pill might cause cancer. It is known that estrogen can aggravate existing cancer, so for your safety be sure you are carefully checked—pelvic, pap smear, breast exam before you start taking pills and every six months while you are taking them.

Permanent Measures

All the contraceptive methods discussed so far have been reversible ones — that is, you just stop using them if you decide you want to have a baby. Sterilization is a form of contraception if you've decided you'll never want to have children again.

You'll find it very hard to get a sterilization operation if you've never had children — most doctors will refuse to do it for you. If you're married, you'll have to get your husband or wife's consent to get sterilized.

Both men and women can be sterilized. The operation for men is called vasectomy. There are two operations for women. One is tubal ligation, which involves a small incision just at the top of the pubic hair. Some gynaecologists have the equipment for a laparoscopic tubal cautery, which only makes a tiny hole in the navel. Both of these operations are commonly referred to as, "getting your tubes tied".

GETTING YOUR TUBES TIED

This requires an operation under general anaesthetic, and a few days in hospital. The tubes leading from the ovaries (where the eggs are made) to the womb are cut and the two ends are tied off and folded back into the surrounding tissue. The ovaries continue to make eggs — it's just that they never reach the womb, and disintegrate along the way. Getting your tubes tied doesn't affect your hormonal cycle or your sexual response.

Some people confuse getting your tubes tied with hysterectomy, which means the removal of the womb. Hysterectomy is a major piece of surgery, and should ONLY be done if there are clear indications that the womb is diseased. There is evidence to suggest that doctors are more ready to recommend hysterectomies than they should be.

VASECTOMY

This requires maybe an overnight stay in clinic or hospital. The tubes that carry sperm from tests to penis are cut. Many men mentally associate vasectomy with castration, and are afraid of it. In fact these fears are groundless: the man can continue to get erections and have orgasms. The only difference is that the man's semen now has no sperm in it.



Money

You can get some money from the government during your pregnancy, if you're not married. (And you're not supposed to be living with a man, either.) Getting the money, though, will involve you in seemingly endless filling out of forms, dealing with public servants, social workers, waiting in government offices — at a time, probably, when you'll be more easily demoralized than usual. Don't let it get you down. This is money you're entitled to, not a charity handout you have to feel grateful for. If you run up against a brick wall somewhere, ring up a decent member of parliament and complain — this can sometimes bring swift results. (Also ring the Women's Centre 51 6551 — we might be able to help.)

This sounds funny, but keep eating properly — you have to be strong to deal with bureaucrats!

• If you're sacked from your job, or think it best to leave job or school, go straight to the nearest Commonwealth Employment Service office. If they can't find you a job, you can go on the dole — \$21.50 — until 12 weeks before the baby's due. (Note: you can get Unemployment Benefit even if you weren't sacked from your last job. And even if you were a full-time student at school, uni, or college, up till that time. And they can't

force you to take a job that's unsuitable for you.)

• If you're too sick to work, you can go on Sickness Benefit (\$21.50 a week) until 12 weeks before the baby's due. You can get the application forms at any post office. You need a doctor's certificate to enclose with the application.

• You may have to wait up to a month before your cheques start coming. If you get short of money before your Unemployment or Sickness Benefit comes through, apply to the Department for Community Welfare for public relief. (This is a State Government Dept. All the other benefits mentioned here come from the Commonwealth Department of Social Security.)

• 12 weeks before the baby's due, you can go onto what's called Special Benefit — "special" for unmarried mothers! — and stay on it till six weeks after the baby's birth. This benefit is also \$21.50 a week. You can get the application form from a post office.

• Every woman who has a baby gets a Maternity Allowance of \$30 at the time of the baby's birth. You'll be given the form for this to sign when you are in hospital for your confinement, but if you're running short of money, you can get \$20 of it paid 4 weeks in advance, — contact the Commonwealth Department of Social Security.

• If you keep the baby, you can go on the Supporting Mothers Benefit six months after the baby's birth. (\$64 a fortnight.) You can get the application form for this at the post office: the same form is used for all pensions — you just tick the appropriate square. During the time between when the Special Benefit stops and the Supporting Mothers Benefit starts, you can get \$32 a week Financial Assistance from the Department for Community Welfare.

In order to get the Supporting Mothers Benefit, you have to take action for maintenance against the baby's father. Also, you are not supposed to be living with a man and they check up on you.

(Note: the amounts of money mentioned here were correct in October, 1973.)

WHAT YOU CAN DO ABOUT IT Continuing Your Pregnancy

You can find out about adoption from the Dept. of Community Welfare (Look under the State Govt. depts. in the phone book). There are also two private adoption agencies, Kate Cox Memorial Babies Home and McBride Maternity Hospital.

(Kate Cox is run by the Methodist Church and McBride by the Salvation Army). You may get more personal and sympathetic treatment here; on the other hand you may be preached at. (The hostel for single women at Kate Cox, for example will not take in any woman who is having any but her first child). You cannot sign adoption papers until six days after the birth of your child, and the adoption is not legally binding until thirty days after you first signed the papers. So you have a period of grace in which you can change your mind. After the thirty days have elapsed, the adoption is legally final, and it will be extraordinarily difficult, if not impossible to have the adoption annulled. So if, after

the birth of your child you have any doubts about going through with the adoption do not sign the papers until you are quite sure.

Even if you planned to have the child adopted, no-one can stop you from seeing the child until the adoption is finalised. Some hospitals may try to prevent you from seeing the baby, but the child is legally yours to see until the thirty days have passed. Some women have found that it is easier to get through the sometimes traumatic business of adoption if they don't see the child.

Keeping the Baby

Looking after a small baby involves a lot of work and a lot of emotional wear and tear, even when it's a baby you wanted and planned for. If you got pregnant accidentally, things will be even more difficult for you. But, if you are considering keeping the baby and want to find out what's involved, contact the Council for the Single Mother and Her Child, phone 51 4369. They have an office at 26 Bank St., City, which is open from 10 a.m. to 3 p.m. on weekdays.

FINDING OUT IF YOU'RE PREGNANT

SIGNS OF PREGNANCY

• A missed period: If you have regular periods the first sign of pregnancy is usually missing one. (However, pregnancy is not the only cause of a late period. It could be due to emotional stress or certain drugs or illnesses.)

• Frequent urination: You will probably feel you need to urinate more often. (This can also be a sign of urinary tract infection so have a urine specimen tested.)

• Nausea and vomiting: You may experience nausea, and more rarely vomiting, in the early stages.

• Breasts change: Your breasts will become larger and more tender. Nipples may become darker and tingle.

You may have none, some or all of the above signs of early pregnancy. However, if it is at all possible that you could be pregnant and you do notice some of these signs it is important to see a doctor or get a pregnancy test done immediately. If you aren't pregnant then you can stop worrying; if you are it's important to know early so that you can decide what you want to do. This is especially the case if you decide to have an abortion, which is best done and easier to get in the first 12 weeks.

PREGNANCY TESTS

If your period is two weeks late you can take a sample of morning urine to the Queen Victoria Hospital outpatients clinic, before 9.30 in the morning and ask for a

pregnancy test. Two days later ring them up for the result. This costs \$1.50 but is only accurate after your period is two weeks late. If you have the test done before the two weeks and it is negative you must have another test later to check.

This is the cheapest way to have a pregnancy test. You can also go to the casualty department of the Royal Adelaide Hospital and a doctor will give you a form for having a test done. This takes only one day but is more involved than just going to the Queen Victoria.

Another way is to go to a doctor (a GP) who will arrange the test for you and also examine you. He may also give you two tablets which you take on two consecutive days and if you are not pregnant a period will start in a few days. If you are pregnant the pills will not harm the baby and will not cause an abortion.

PELVIC EXAMINATION

If you think you may be pregnant the doctor will most likely carry out a pelvic examination during which he or she will probably put one gloved lubricated finger into the vagina as you lie on your back on the examining table. If you feel any pain, say so. During the examination it's important to be relaxed for tension increases your own discomfort. If you are pregnant the doctor can feel changes in the size of the uterus and the tip of the cervix feels softer.

Methods We Want To Warn You Against



1. WITHDRAWAL

This means the man taking his penis out of the vagina before he ejaculates. It's not very good as a contraceptive method. For one thing, the drops of fluid that come out of the penis before ejaculation can obtain enough semen to cause a pregnancy. For another: if the man makes the least mistake in his timing, you've had it!

And withdrawal is very bad for your sex life as a whole. The man has to keep in control all the time; he can never relax. The woman probably won't relax either — she has to rely completely on the man, and she'll probably be worried that he won't make it out in time.

2. THE "RHYTHM" METHOD

The "rhythm" method is based on the fact that women USUALLY release only one egg each menstrual cycle, USUALLY about 12-16 days before the next menstrual period. This egg only lasts about 12 hours: if it's not fertilized by then, it breaks apart. Sperm are capable of fertilizing an egg up to 4-5 days after intercourse. Theoretically, therefore, there are only 5-6 days in the whole month when you can get pregnant. So all you have to do is not have sex on those days!

The major trouble is that you can't tell, accurately, when those days are — in any cycle you might ovulate earlier or later than usual, and upset the whole scheme (and your whole life, maybe; too). The rhythm method is the only form of contraception approved of by the Catholic Church (all others are considered unnatural), and so Catholic couples use the method, with the aid of doctors, charts, calendars, special thermometers, etc. — and it still has a 20% failure rate. So don't try to use it on your own, based on your own haphazard calculations.

3. DOUCHING

This means squirting water or a spermicidal solution into the vagina immediately after intercourse, in order to wash out the semen. It's hard to do the job thoroughly; it's impossible to do it fast enough — some sperm may reach your womb before you've reached the bathroom.

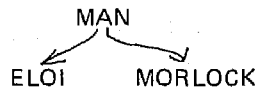
4. Withdrawal and douching are very ancient methods of contraception, and they are at least a bit effective. One old-fashioned method which won't work at all is the one based on the belief that if a woman doesn't have an orgasm during intercourse, she can't get pregnant. THIS IS COMPLETELY FALSE. You can get pregnant without any sexual arousal at all.

Other things to note:

The Being from the Outside, in Wells's paradigm, the GOOD MAN OF THE PRESENT, must keep appearing in later time dimensions as the pattern re-establishes itself. That is (mistakenly, surely) Wells allows the 'Good' ethos of his present to be 'right' and 'relevant' in the future, which it may not be, since biological, racial-cultural, human-psychological factors will be different.

The Corrective Force (if that is what the Time Traveller is) is always the purveyor of the same essential late-nineteenth-century-English idea of what is "Good".

SUPPOSE we alter Wells's paradigm slightly. Let us suppose that



is a valid possibility (if Aegyptichicus → Man & Monkey). Can we discern the split in its embryonic form already? To start with, since the genetic pool is enormous at the moment, with little change of mutation resulting in a new race or races, we might expect the split to be 'Pre-genetic', in socio-political and regional areas only. Given additional time and space, and the fact that the present global race is reaching Bottleneck Critical Threshold-Point within say, twenty years (or so it seems) we could hypothesize that the genetic pool may well be drastically reduced, by either/or war, famine, pestilence, overcrowding, pollution, after a certain pre-genetic separation.

overground — underground
 straight — square
 radical — conservative/and so on.

The concept of "pre-genetic split" can be seen in terms of taking individual men and women and asking them questions. The answers may give an insight (assuming 'honesty') into the mental-conditioned processes of the mind of the being being asked.

Q: Do you like cars, boats, fridges etc?

Answer: YES (Morlock)

Answer: NO (Eloi)

(This and ff. is how Wells would have it in the T.M.)

Q: Do you want to get a promotion in your job?

Answer: YES (Good Morlock)

Answer: NO (Bad Morlock)

(The question takes it for granted that 'having a job' is a 'good thing' and is a Morlock-state-of-mind.)

Q: Have you a promotion-orientated job?

Answer: NO (Eloi)

Answer: YES (Morlock)

Q: Do you [like] [Nature]?*

[*These loaded words in square brackets mean you are to think what 'like' means and what 'nature' implies and consider all possibilities included in the question]

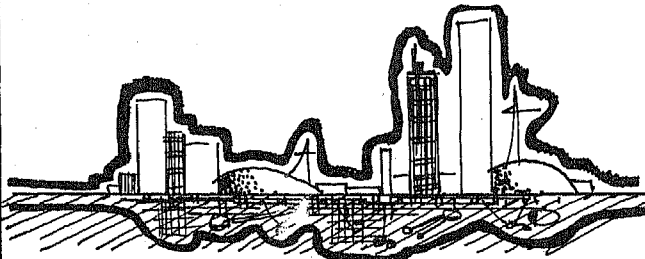
Answer: NO (I like fast cars, vinyl, shiny sprays etc.) (Morlock)

Answer: YES (Eloi)

Now - who is to say that the MORLOCK situation is not the one to SURVIVE?

We do not see it as good, but the COSMOS has no value system which we can discern, if at all. If there is a system at all, the Morlock system may well be 'good' in so far as it is the one that survives. It doesn't have to even be 'bad' in terms we understand anyway - e.g. MORLOCKS need not have hairy hump-backs and red eyes that glow and blue skin that stinks - Morlocks might be extraordinarily beautiful (proportion, body size and weight, skin condition) may lose even more hair or may not - it may be survivally unimportant, like the colour of eyes who keep themselves in good condition by all manner of 'athletic' devices ('stadiums' 'pools' 'hills' 'competitions' 'sex' 'running' and so on) and keep themselves a healthy brown with ultra-violet radiation etc. (since they live underground): They may be learned and wise and powerful, but live in nests or hives, more like ants or bees, than does present-day MANKIND which Wells saw as a bad thing).

The socialization process which had led to the SURVIVAL of the "Ant" may well be a process for survival for future man (Morlock); and already I see developments towards Underground/hive systems - especially if we conceived underground/hive systems in this sense:



MEGALOPOLIS - A VAST ELECTROMAGNETIC POST-ORGANIC MACROBE - A SERIES 900,000+ OVERGROUND-UNDERGROUND HIVE SYSTEMS - BASEMENT 'SEWERAGE' CABLES 'ARCADES' SUB-WAYS 'FOUNDATIONS' CARPARKS 'WALKWAYS' 'OVERWAYS' - SO-CALLED BY ITS ORGANIC INHABITANTS

If such a split is to occur, present day MAN may already have pre-genetic 'split-conditions' amongst his collective person.

Here are some examples of 'polar opposites' as they are usually thought to be.

- Conservative (C) - Radical (RA)
- Bourgeois (B) - Alternate (A)
- Religious (R) - Non-religious (NR)
- Machine-Loving (ML) - Machine-Hating (MH)

These four represent spheres of activity in MAN covering virtually all his activities:

- Political/Sociological (C-RA)
- Cultural/Sociological (B-A)
- Spiritual/Mental/Intellectual (R-NR)
- Technological (ML) - (MH)

Since no one knows what is going on, we could, if we wished, re-arrange what appear to be opposites quite arbitrarily. (We may only believe certain ideas to be in opposition because we do not yet fully realise the situation which gives rise to certain appellations).

'MAN'

The (possible) unfolding of the bloom of the Universe-Eye (taking many millions of years) The (so far) (so-called)

'most complex' part of the planetary organic blob.

Individually thinking he knows what is going on ('Everybody knows what The Answer is - Everybody knows what to say')

Collectively He exists in a state of Imperfect confusion (c.f. 'Perfect Knowledge' of Guru Maharaji Ji)

and these factors are present in the confusion

MAN

C	B	R	ML
RA	A	NR	MH

ELOI

B	R
MH	A

MORLOCK

ML	RA
NR	C

To make the above purely arbitrary division of pre-genetic-split factors, I think of what characterizes ELOI in terms of the eight concepts.

Eloi Attributes

- Bourgeois — like to be waited on like leisure
- Religious — tell stories, believe in 'God' (the great white man in the sky and the devil underground) Meditation to pass the time away.
- Machine hating — Leave it to the mechanic: "Have the car ready by 5.30 Friday please" Hate Pollution and therefore hate machinery - there is an interesting non-logic step in that)
- Alternate — 'Natural' 'Health Foods' "The only people in Western Society who have time and money to be 'alternate' are the sons and daughters of the middle classes"

What is left for the Neo-Morlock?

- Machine-loving — (Perfection, technicalities, inventiveness, mathematics)
- Radical — Advanced social living - beliefs in "freedom of the individual" pursuit of "truth", improvements of body & soul (body/mind etc.) The radical attitude of a machine-lover is to make non-polluting solar-energised machinery that is super-efficient (no planned obsolescence).
- Non-Religious — The neo-Morlock would love fantasy but would not need so-called "Religious Explanations"
- Conservative — not socio-politically, but in terms of the environment, machinery and the race itself.

Now consider these NEO-MORLOCKS and their attitude to ELOI.

(Following a Wellsian Function (as the Paradigm) further than 'he' could accept, having seen 'my' paradigm:)

If the evolutionary development were far enough divided (e.g. PROTEIN COUNT DIFFERENCES):

1. Neo-Morlocks might use Eloi for cattle - but this is an emotional play of WELLS - we abhor cannibalism therefore we abhor MORLOCKS - so that, if Eloi are still "intelligent", the Morlocks may take a MAN - DOLPHIN relationship - could even be close like MAN - DOG because the higher developed species may well like pets.

[We' could no more object of this, rationally, than a species of Aegyptophithecus could object to a MAN having an ape as a pet, or patting a chimpanzee on its head, though all three are distant progeny of itself.]

2. It is more likely that the MORLOCK would tolerate ELOI as 'domesticated' species. WELLS is out to use an emotional play because he sees the division, as a schemata for political/social 'personal propaganda' [which of course is highly commendable in his own terms].

3. ELOI may simply dwindle and die out, or, if MORLOCKS are in conflict with ELOI before they have enough developmental processing, they may kill them off (e.g. our immediate forefathers killed off the Tasmanian blacks - but we are not guilty of their crime - if we were of the mind I am now for example, we would, of course, not kill the blacks, because we would recognise their integrity and their rights as human beings.)

WELLS, like me, is only in a state of IMPERFECT CONFUSION, where his 'facts' confuse him, and my 'facts' confuse me, tho we are both interested in expressing 'potential situations'. MY PARADIGM eliminates the introduction of the MAN FROM NOWHERE factor-which may or may not be a case of my having got much further into the way of thinking that, whatever is going on, it is unlikely that a man-from-nowhere-situation could occur, except in the minds of men. (For example, Jesus Christ.)

The Eloi-Morlock change must be seen to be taking hundreds of thousands of years - so that the machinery/tool-making/nest-building habits of our species may be (and I think are) undergoing the sort of change that occurred between the time proto-ants and proto-bees had no social colonies until the time when they had developed ant and bee colonies like 'today' - I have a 'sixth-sense' about it - a real thing, no mumbo jumbo magic - this sense is real, experienced, intellectual, though at least at the moment (and at the moment) it is induced by something from the outside going in - and it appears to produce something going out as well - and this is exactly how evolutionary development occurs - tho whether for 'good' or for 'bad' one doesn't know. A lot of my species says it's 'bad' - but then, ignorance breeds fear, and if you are 'ignorant' of something, then you tend to be 'in fear of it'. Multiply this 'fact' by ten logic jumps and you can understand (or experience) why it is possible for the society to be "against" induced states of consciousness, whether 'good' or 'bad', in case they might be 'bad' and, as well, (though 'they' wouldn't admit it) in cases it is "good" - since the implication of that is that they become 'obsolete'.

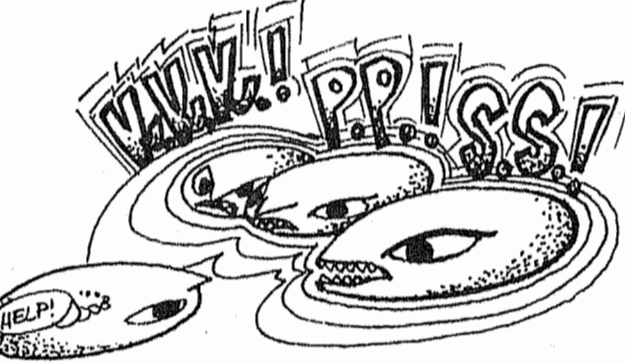
Now Wells would have the ELOI-MORLOCK situation only for immediate Victorian Industrial Mess reasons - he can symbolise what he sees, the degradation of life and its qualities and the exploitation of men and women by men via machines - But I think his paradigm can be modified, in the way I have, with interesting and relevant results.

The relevancy is this:

That if it is possible to be involved in, and committed to, anything that is really helping the human race to develop towards GOOD THINGS, then one must try to make conscious decisions (even if, while making them, one wonders 'who is making this decision?') about Movements, Groups and so on. One ought to investigate, and turn over in one's head, with the experiences one has had, both without and within, questions like "is this 'good'?" and "does it make sense?" and "will it move in that felt direction?". And so one comes to examine the situation that appears to exist with the militant womens lib faction (realizing that there are numerous womens lib women who do not hold with their particularly militant and fanatical line) which has recently assumed that [it] 'scored a victory' in the voting against the strippers last term.

Here are a few observations of what went on:

1. 'Scored a victory'. An important and operative phrase, because NO MATTER HOW 'HUMAN' IT MAY BE (and that in itself is 'operative') it is true that what I observed were essences of the very things that I have always understood to be what Liberation Fronts opposed, and what Women's Liberation Movements, amongst others, have preached about, viz.
2. Competition ethic: the 'we' - 'them' ethos: 'we' love us; 'we' hate 'them'. Behaviour: jumping up and down, shouting, crying emotive functions: 'we won! What a victory! 900!' hugging each other (c.f. Male football teams).
3. Making rash assumptions, that 900 people supported an extremist militant feminine group because they voted against strippers. (For example, the Christian-Group voted against stripping, tho for what reasons?; and members of Gay lib voted for strippers - presumably an anti-puritan line.)
4. Alienation process - the refusal to talk or discuss ideas with the 'enemy', the role-assumed 'enemy' and so on.
5. Domination - appearances (especially in Sally's sister) of not eliminating dominance/exploitative situations but merely reversing roles.
6. Replacement of Patronising attitudes with Matronising attitudes (Sally's sister says "These two boys" (taking two young male pro-w.1.-extremists supporters) "are O.K. They know what we've been through, and they know they have to put up with the fact that we are as we are")
7. The apparent seen necessity for verbal abuse (reversal process again). Sally accuses me: 'You only voted against strippers because you want to be on the popular side (Personality Punch). 'You only support women's lib 'cos you're afraid you won't get a fuck' (Sexist Slap)' 'What do you know about oppression?' (Knasty Knowledge Knock) and so on.



8. Acute paranoia, that the 'enemy' wishes to deliver PP's SS's and KKK's to themselves, with the expectation that they will either be abused by MCP's or praised and supported by NMCP's.

They do not want, nor seem to expect: Honest Questions about the validity in terms of "liberation" of their actions with the idea 'Perhaps you are not entirely right in doing what you are doing the way you are doing it.'

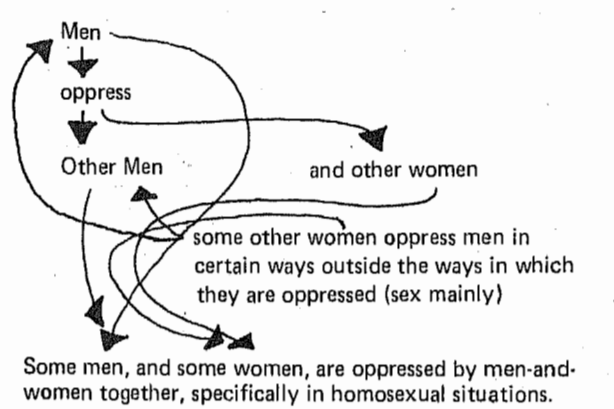
For example (expression: tired-in-anger, with intonations of 'we've heard it all before'): "Go on, go on, tell us we're ugly!"

9. AND, GODDAMIT, they all go off to the pub, (c.f. Male footy teams, Old and New Left Heavies and so on) consume alcohol, and pass around the WILD WOODBINE CIGARETTES.

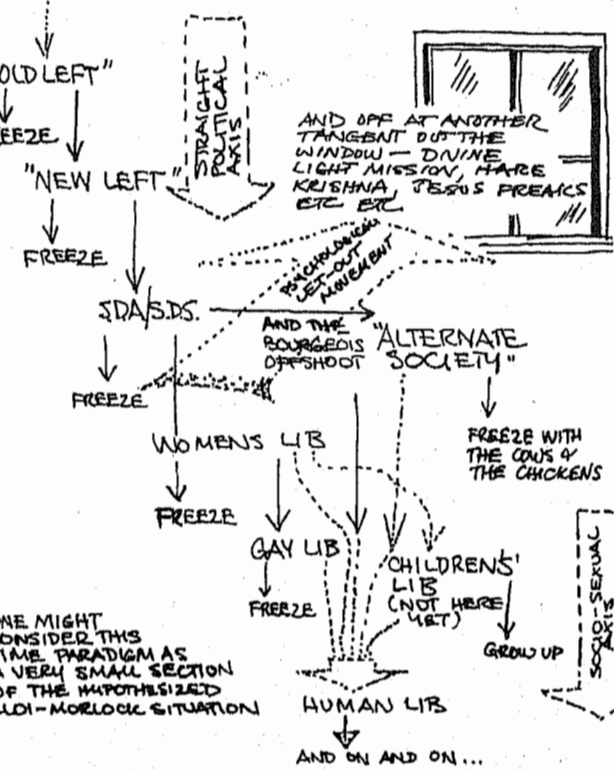
FACTORS AFFECTING THE SITUATION

1. It is true that women are oppressed in the way this faction of the MOVEMENT claim. Utterly true.
- It is also true that men are oppressed less in those areas where women are oppressed, though perhaps more oppressed in other areas, though the oppression seems to come more from men, than from women.

THAT IS

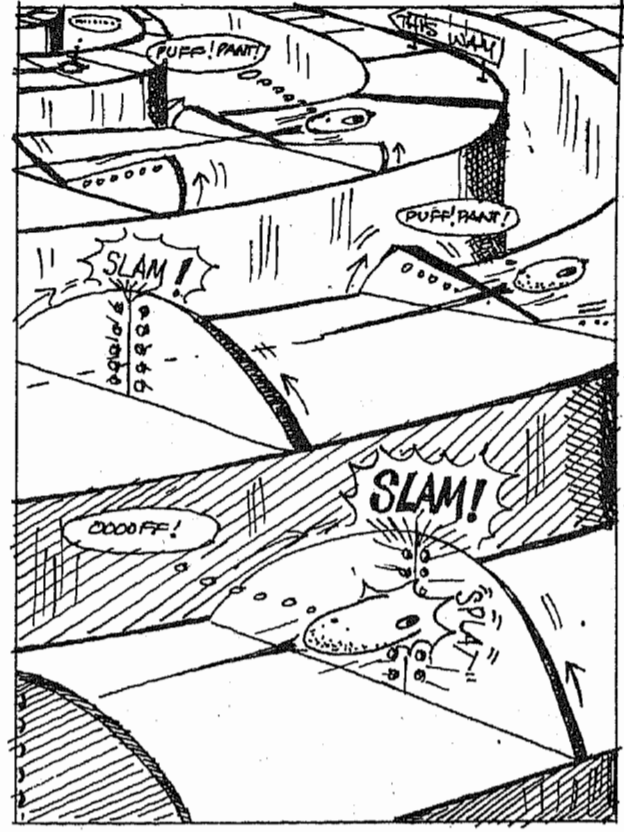


2. It is true that oppression is utterly abhorrent, and that the Society-at-large in which we live and of which we are inextricably a part is founded upon Oppression.
3. It is utterly right and just that all men and women should fight this oppression.
4. The oppression that Women's Lib Militants see, and Tom Cooper sees, is quite right.
5. The paradigm



SOME INDIVIDUALS APPEAR TO "STOP PROGRESSING" I.E. THEY APPEAR TO 'FREEZE' IN TIME - E.G. HAVE A LOOK AT WHO DRINKS BEER AND THINK ABOUT THE PUBLISHING OF ACADEMIC WORK ABOUT LIBERATION IN THE UNI STAFF CLUB. ASK YOURSELF: WHAT CAN ONE ASSUME THEY ARE OR ARE NOT DOING?

- ... would seem to make sense.
6. Where do we place the present militant faction of the women's lib movement?
 7. This is very difficult, because they are individuals. So one has to place people one knows and perceives. For example, at the moment, Sally and her sister (her real sister) give all indications of all-out Pen-ultimate Critical Phase-Out Threshold Point i.e. a lot of noise, anger, rage, fury, (all "justified") before "freezing" (that is, the rage and fury continue, but the intellectual open-mindedness, confusion, interest and perception fail to go on.) On the other hand, they may well be going through an extremist phase that will modify and they may continue to shoot along, with the doors clanging shut behind them:



THE HUMAN RACE TRACK - A SPECIALLY-DESIGNED OBSTACLE COURSE. INDIVIDUAL COMPETITORS SPEED ALONG AN APPARENTLY PRE-SET LANE THROUGH APPARENT 'STAGES'. INFINITE CHASMS SEPARATE EACH TRACK, ALTHOUGH SPEECH IS PERMITTED, AS WELL AS WHAT PASSES FOR THOUGHT. THE IDEA IS TO KEEP SPEEDING THRU SECTIONS FASTER THAN THE DOORS CAN CLANG SHUT. THIS APPARENTLY MEANS A LOT OF MENTAL EXERTION, AND MANY PARTICIPANTS QUICKLY TIRE. MENTAL 'FITNESS' SEEMS TO BE MOST IMPORTANT. ONCE A DOOR, OPERATED FROM THE MACHINERY OF CHANCE, ACCIDENT AND SOCIO-CULTURAL-POTICO CONJUNCTIONS BEYOND SIGHT AND CONTROL OF THE PARTICIPANTS, HIDDEN CONVENIENTLY BEHIND THE TRACK, CLANGS SHUT, THE RUNNER IS "FORCED" TO HOVER, IN A STATE OF SUSPENDED ANIMATION, UNTIL SUCH TIME (IF EVER) THE DOOR SHOULD OPEN AGAIN. THIS LAST IS A 'RARE EVENT' NOT OFTEN WITNESSED.

or they might have had the door to revolutionary progress shut upon them.

All of what has been said is mere conjecture. We could ask people where to place a few other people on the diagram we know, too. Here's a short list. You could make up your own.

- | | |
|----------------|------------------|
| e.g. | Geoff Wells |
| Peter O'Brien | Dianne Otto |
| Ann Game | Anne McMenamin |
| Mike Duigan | Andrew McEwin |
| Margie Taylor | Jack Richards |
| Jill Matthews | Paul Paech |
| Bob Durbridge | Sharmain Lewis |
| Mike Willis | Chris White |
| Harry | Pat Lewiki |
| Tom Cooper | Daniele Viliunas |
| Mel Davies | Margot Nash |
| Adrian Hann | Brian Medlin |
| Warren Osmond | Ally Fricker |
| Bob Catley | John Healey |
| Brian Abbey | Adrian Wilson |
| Phil McMichael | Kate Short |
| Anna Yeatman | Peter Carey |
| Garry Searle | Rob Ranzjin |
| | and so on. |

DOWN CHILD Up

14		8
13		9
12		10
11		11
10		12
9		13
8		14

BONJOUR!

B_D^E 070791

DOWN CHILD Up

14		8
13		9
12		10
11		11
10		12
9		13
8		14

BONJOUR!

B_D^E 070791

DOWN CHILD Up

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BONJOUR!

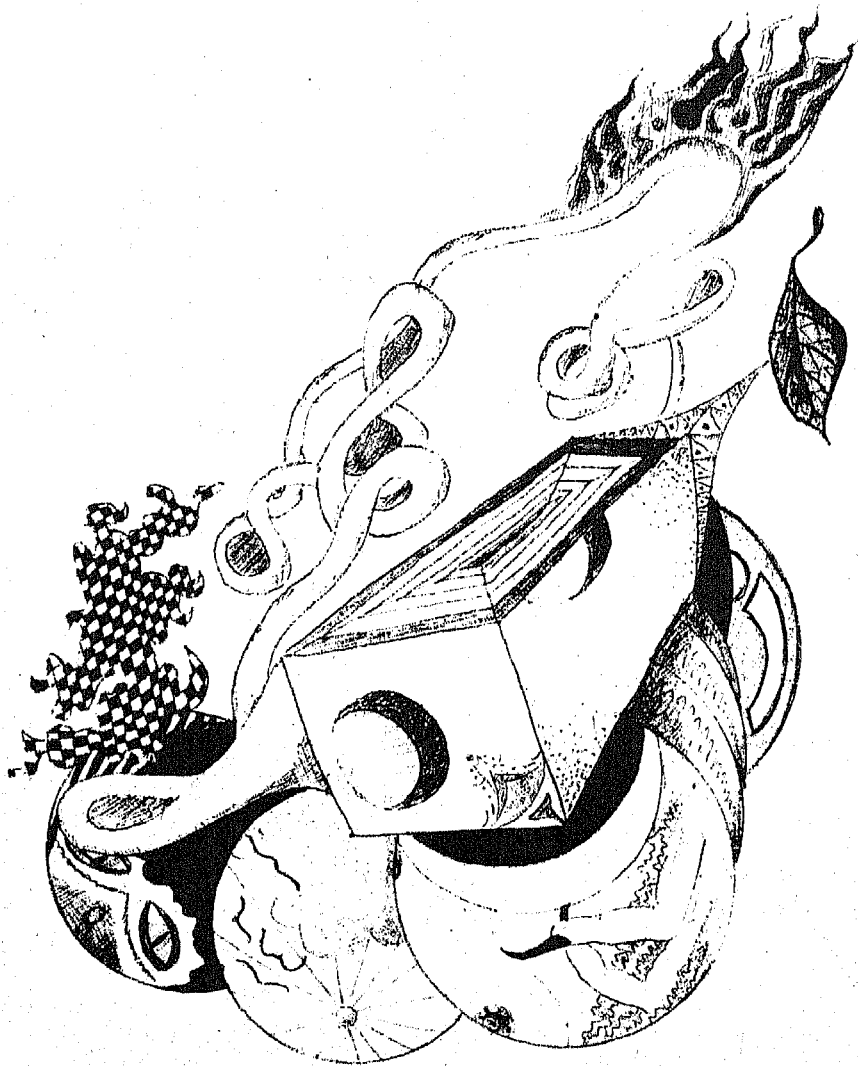
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BONJOUR!

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AND I SAY TO YOU HERE THAT RICHARD NIXON IS TRUTH, KNOWLEDGE, AND BLISS.

Richard Nixon? Karl Marx? Mary Whitehouse? Guri Maharaj Ji? Che Geuvara? Bob Hawke? Camillo Torres? Lance Shilton? R.D. Laing? . . .??!!? Let's get one thing clear. Christ-ians on campus have only one message for the people. Now before you shoot through, you should know what a real Christ-ian is. Such a person is one who knows Jesus and enjoys a relationship with God. We're not talking about going to or belonging to an institutionalised church, following the morals Jesus taught, a religious code or rule of heart, self-righteous hypocrites, the activities and injustices which some have committed in the name of Christ or good people called "Christians" because they seem "nice"!

The essence of Christ-ianity is not a system, an institution or theological dogma; it is the person and significance of the most alive being in the Universe — Jesus Christ, the one who must be encountered personally and our own forensic state of true moral guilt dealt with on the basis of his character.

Jesus said "hard and narrow is the way and there are only a few that find it". Very few people are looking for Truth, but if you are, then you will find it in a personal relationship with the living Christ. Jesus can and will fulfil your life depending on how you react to him. That is our stand!

Now concerning the Festival of Light (F.O.L.): we don't reject the proclamations made and we think they're quite reasonable and humane. We regard that one group — student, political, economic, philosophical or whatever — has the same right as any other group to declare what it believes is good. The problem arises when you have two groups — each opposing the other, and each claiming to be right — well how do you know which is right? What are your criteria for knowing what is right or wrong, good or bad, true or false? and so on.

Given this sad state of affairs one is led to look at one's presuppositions; i.e. upon what basis can a person say that something is right or wrong? We hold that the CHRIST-ian presuppositions far outweigh all the others — whether they be oriental, materialist, existential or otherwise — not only when they are honestly and dialectically worked out but also when simply based upon the personal values of Jesus Christ.

We cannot speak directly for the Festival of Light but we can say that we were surprised at the massive number of young people who turned out for the march despite the expected disinterest and barrenness of the local newspapers — which gave the impression that what the F.O.L. was really all about, was just a middle-class collection of priggish greyhairs. Talk of the imposing of morals upon others is miscued (but it makes news!) The F.O.L. as far as we would have hoped was not to judge or condemn but to point a way to the ultimate source of Light, Jesus, who — if one looks closely at His Gospels didn't condemn, e.g. "the woman at the well" or "the adulteress" . . . what he did say was "Go, and sin no more," revealing a compassion, a love and concern that the stonehearted and legalistic leaders of the day could not and would not comprehend.

As Christ-ians we cannot believe that any legislation ever made people good — only the influence of the Spirit of Jesus Christ in their lives. Jesus's example went far beyond mere obedience to the law to become a personal concern for the well-being of individual people at all levels.

Christian morality regarded as a set of rules is elusive or rather non-existent — its teaching is rather a guide to responding to God's love as a friend. Christ-ianity = relationship.

☆☆☆ "TransAtlantic Blonde!" ☆☆☆

HIS NAME WAS JOE. I MET HIM AT WOOLWORTHS.

HE WAS COOL TO ME, UNTIL...

HE HIT ME WITH- "HEY, DIDN'T YOU USED TO BE SOMEBODY?"

FORTUNTLY, I COULD AFFORD TO LAUGH

IN HIS FACE.

TRAMP SLUT. CALL ME ANYTHING- BUT DON'T CALL ME OLD!

SO I SHOT HIM. DEAD!

BUT THAT'S NOT MY CONCERN. THAT'S REALITY!

HE DIDN'T HAVE CHANGE FOR A TEN...

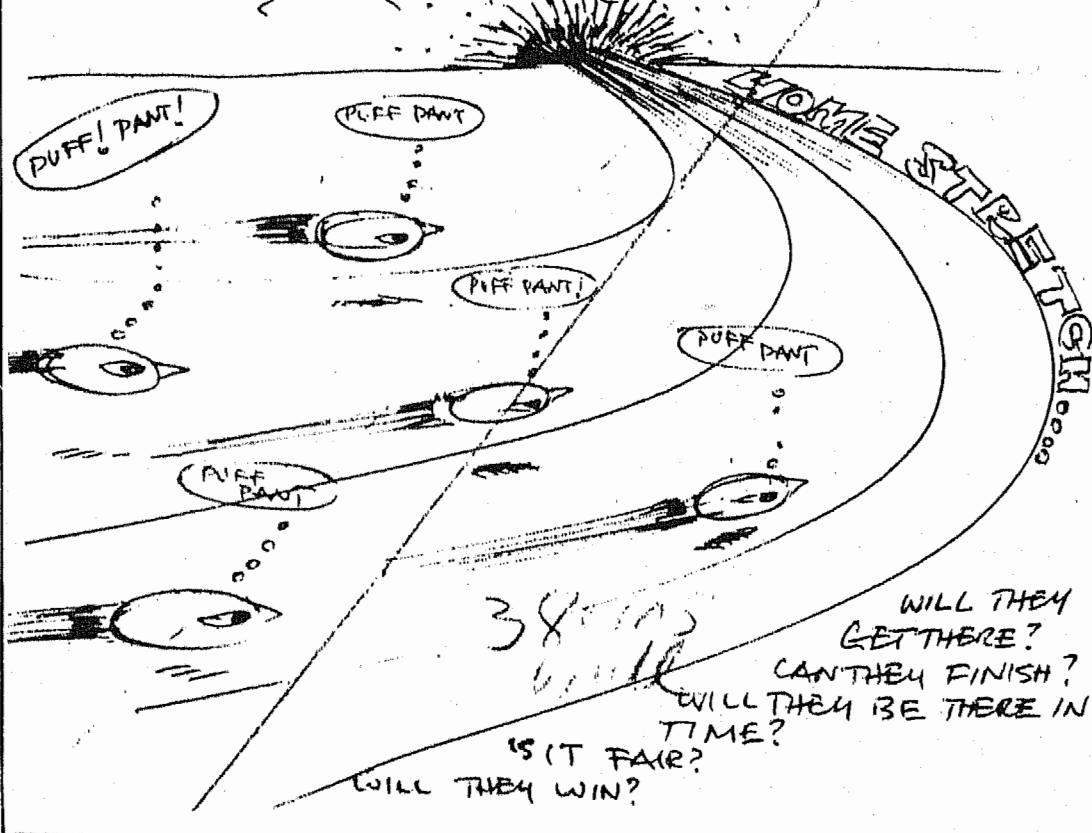
SOON I WAS PLUCKED TO LEARN THIS PRETTY-BOY HAD A THEMESONG- "SUCKEE, FEE, FIVE BUCKEE!"

☆☆☆☆☆ Gorilla Rose 73 ☆☆☆☆☆

Who needs Mary Whitehouse? This is the cover of the Student Association's Concession Booklet, drawn by Adrian Hann. Someone in the S.A.U.A. Office considered that the cover was a representation of the uniting of the male reproductive cell with the female, and ordered all copies of the cover to be destroyed. ON DIT salvaged this copy and prints it here, together with Mr Hann's assurance that it in fact represents students on the home stretch of 3rd term striving for exams success and potential success beyond exams.

STUDENTS' ASSOCIATION

UNIVERSITY OF ADELAIDE



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EDUCATION DEPARTMENT



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Graduates and diplomates of tertiary institutions and other approved tertiary students whose qualifications are appropriate to teaching are invited to apply for a one-year course of teacher education in 1974.

FOR GRADUATES: (who wish to become Primary or Secondary teachers)
The University of Adelaide—Diploma in Education.
Flinders University—Diploma in Education.
Adelaide College of Advanced Education—Diploma in Teaching (Secondary).
Murray Park College of Advanced Education—Diploma in Teaching (Primary).

FOR DIPLOMATES, AND NON-GRADUATES WITH APPROVED QUALIFICATIONS:
Adelaide College of Advanced Education—Diploma in Teaching (Secondary).
(Non-graduates must hold at least 6 approved tertiary subjects for entry to this course).
Murray Park College of Advanced Education—Diploma in Teaching (Primary).
(Non-graduates must hold at least 5 approved tertiary subjects for entry to this course).

ALLOWANCES:
Bonded allowances are available.
Graduates \$2,000 (currently under review).
Non-graduates \$1,230.
Mature Age, Boarding, Marriage, Dependents and Special Living Allowances, (currently under review) are also payable to eligible students.

ENQUIRIES:
Further details of courses and allowances, and application forms, may be obtained from the Director of Educational Services and Resources, 4th floor, 31 Flinders Street, Box 1152, G.P.O., Adelaide, Telephone 228 3854.

CLOSING DATE:
The closing date for applications is 31st October.

Australian Government Forestry Scholarships (Undergraduate)

Applications are invited for a number of

FORESTRY SCHOLARSHIPS

being provided by the Australian Government for award to selected students to undertake a course of forestry training leading to THE DEGREE OF BACHELOR OF SCIENCE IN FORESTRY OF THE AUSTRALIAN NATIONAL UNIVERSITY

ELIGIBILITY

Australian Citizens (and others seeking citizenship) with the following qualifications may apply:—

- (a) Students who have matriculated for a Faculty of Science at an approved University;
- (b) Students sitting for Australian matriculation examinations this year;
- (c) Graduates or undergraduates who have passed in subjects approved by the Australian National University as acceptable pre-requisites for the final three years of the Degree Course in the Department of Forestry at the University. The minimum qualification for this category of applicant would normally be the first year of a Science course at an approved University.

These Scholarships provide for the payment of a living allowance at the rate of \$700 per annum plus a book allowance of \$50 per annum.

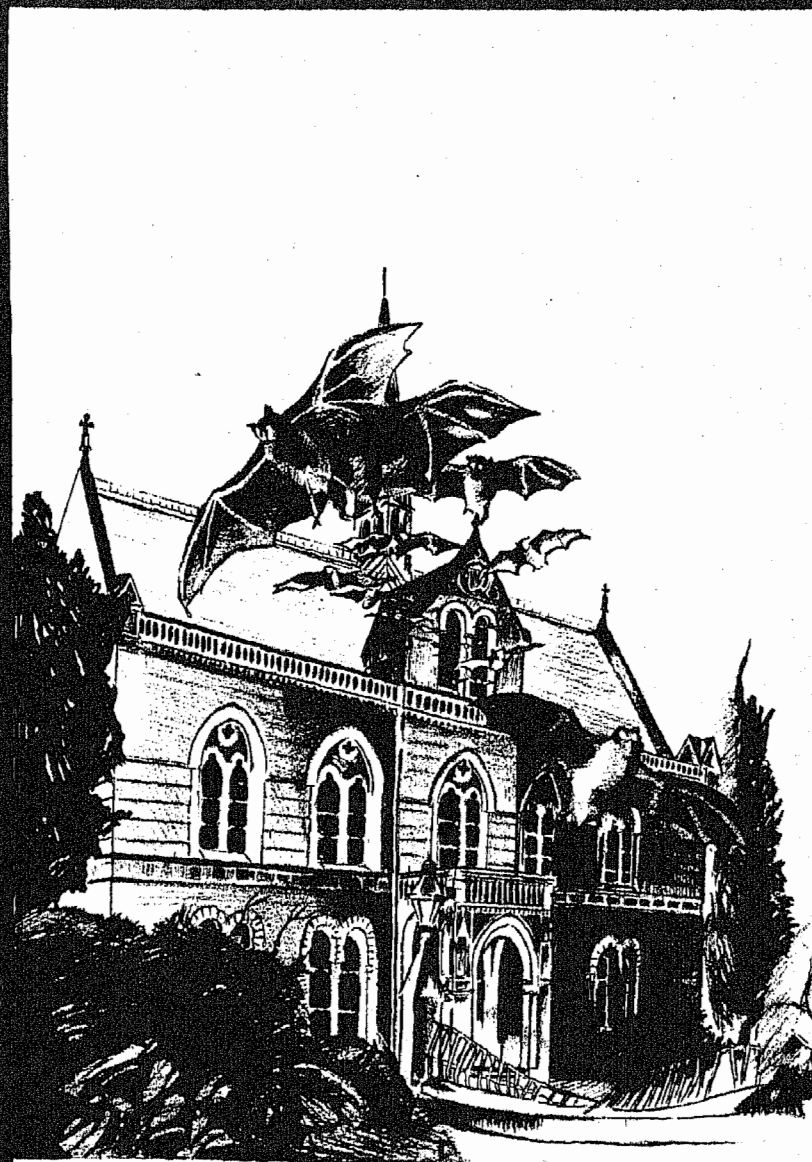
An additional allowance of \$400 per annum is payable to Scholarship holders who are required to live away from home.

Application forms and brochures are obtainable from:



The Director-General, Forestry and Timber Bureau, Department of Primary Industry, Banks Street, YARRALUMLA, A.C.T. 2600.

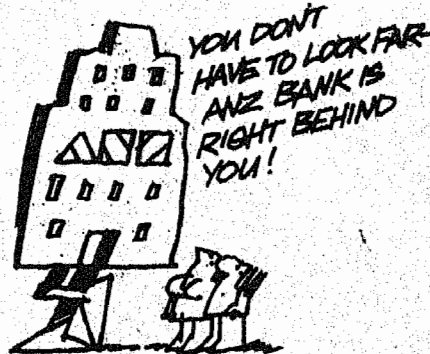
Application forms will be received by the Director-General at any time up to and including 1 November, 1973.



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FILM

BROTHER SON SISTER MOON

Franco Zeffirelli

I've always been a sucker for quasi-religious films. I can remember the long gone days of my relatively idyllic childhood, sitting wrapped in front of films like "The Ten Commandments", "King of Kings", "The Greatest Story Ever Told", and "The Bible", and howling my little heart out, people kept on asking me to move so they could cry out.

I don't know why this is, perhaps it's because I'm searching for a personally satisfying concept of God and want a little peace of mind, but enough of this soul searching, to the film.

It seems a pity that such a visually beautiful and sometimes quite moving film has been made from a suspiciously cynical and exploitive motive.

I have the gravest fears that Mr. Zeffirelli has fashioned this ready document after the modern fashion of dropping out from society, having been repulsed from its materialism. Certainly this sort of thing has been going on for ages, but why a film about it just now. I think it's because the above is fashionable, as the search for a God (see above also) by todays youth.

I hate to say it, but it seems he (Zeffirelli) is just jumping onto the money making and reputation building band wagon of J.C. Superstar and Gospell and maybe even Fritz the Cat. Cop out is what the real St. Francis did, but the film is not about St. Francis, it appears to be Hollywoods idealised theory of what medieval saint should be, seen through the eyes of a cultured European, tinged with the roseate glow of Romeo and Juliet. To put it bluntly, you can tell through every foot of the film, that this is a cash movie.

Everything about it is so blatantly, "meaningful" and "Topical" and "relevant". A young man is disillusioned with a far distant war, returns home, is repulsed by the empty pomp of office, the materialism of the moneyed classes and the ignored squalor of the diseased and the poor. He decides that the system is pretty rat shit, and instead of trying to change it for others and attack the disease at its very roots, he

turns off, goes out into the wilderness mouthing idealisms and protestations along the way, and cuts himself off from the world instead of trying to save it. He is only concerned with saving himself, the insidious arrogance that the self righteous are always heir to. The Anchorites and Cybarites of the early Church, forswore the world and mere morality and spent their days in isolation cursing themselves (thereby cursing the God that created them) and the world. They languished in agony and mortification and did little to save the world or the souls of others.

As a treatment of St. Francis and the concept of renouncing pomp and worldlyness, Brother Sun, Sister Moon, is empty, banal and insipid. Francis (Graham Faulkner) wetsly raises his eyes to heaven and we know that a beatitude or a homily is just around the corner. St. Clare (Judi Bowker) is the dewy eyed and fresh faced kid we all picture as the perfect female saint (saints etc are never ugly and repulsive but always photogenic) and their parents and friends are all disgusting, hateful, and frivolous, until he (Francis) comes along and they Hear the Word.

Photographically it is exquisite. Three moments are absolutely stunning. The scene where Francis follows a lark out into the roof, trying to capture it and hold it, while the world watches awed beneath him, the scene with Clare and Francis tripping merrily and innocently through the famous Brindisi poppies, and the final scene with Pope Innocent III (Alec Guinness... the finest actor in the whole thing, as would be expected). This final scene especially moved me, the sweet unimpeded holiness of Francis and his post adolescent band contrasted with the aging Pope, essentially humble but bowed down with office, the weight (literally) of his position and the interference of Bishops and Cardinals.

We are wafled hither and thither through the film by the innocuous babble of Donovan's lyrics (of course they will probably make quite a pile from the sound track when it appears). The only song worth anything is the title song, which never does come across like a syrupy rendition of an overweight Victorian church of England hymn (the greatest blasphemy to God yet known). All in all then, not a great film and not one that particularly inspires its viewers to consider their own lives. The thing has

that irritating quality of impinging on the eyeballs while one is viewing it, remaining like an after-image while your driving home, and then vanishes into a couple of nice frames and an occasional line here and there to puzzle and amaze the mind.

Like I said, I was moved in a couple of places, but I think more to my habit of reading a lot into a film (or play or piece of music) and thus creating my own ideas and images or at least intensifying the ones presented to me, than to any really heartfelt moment of inspiration and sincerity that exists within the film itself.

A good try Mr. Zeffirelli, but not this time.

William Schoubridge;

HAROLD AND MAUDE

It's very sad to watch a movie which should be a minor classic with forty people sitting around you, when there should be forty thousand. Harold and Maude is not a commercial success, but deserves to be. It is funny, sad and wryly wise. It is possibly the best crafted film I've seen since "Last Tango". It has had almost no promotion and is sent to wither in the suburbs while The Poseidon Adventure, Naked Wind and other potboilers play for weeks and months in the city.

Harold is a rich kid, about 15, living in eastern USA. He mock-sulcids many times, very inventively and very funnily, in order to mortify his snobbish and passionless mother. The first shot in the film lasts for five beautifully-executed minutes while Harold (Bud Cort) hangs himself swinging gently as his mother writes a letter and makes a casual phone call. "Do you do this for your mother's benefit?" Harold's psychiatrist asks. "No", replies the boy, "I would not say benefit".

Maude (Ruth Gordon) is 80 years old, and she's Harold's girlfriend. They like to attend funerals together. Harold is rich and without life. He has not learnt joy or love. Maude is old and poor but has a great, gutsy grab on life.

This film could so easily be corny, but it isn't. Less accomplished film-makers and actors have taken the same basic theme - live for the present, and live to the full - and make poor, yawful musical comedies. Because the direction, the performances and the technique is so nearly flawless, "Harold and Maude" becomes a wry comedy/tragedy with a quiet message,

if you want one, and a very slight hope at the end. And precisely because of that hope, the ending of "Harold and Maude" is one of the saddest I recall seeing - far sadder than the melodramatic shooting which finishes "Last Tango in Paris".

The film's opening is something quite unexpected (there are many such moments throughout), seemingly a string of some sort of American coffin plan. It turns into a hideous sundup of plantation justice: a coffee planter had his hands chopped off for stealing a few coffee beans and the sequence ends with a face of agony.

From there we go to the story of Michael Travis, coffee salesman, the Lucky Man of the title. The film charts his dealings with nymphomaniac landladies, porno films with the local worthies (including mayor and chief of police), a Karkasque in transportation sequence in an atomic power station which explodes, a night in a clinic that specialises in transplants (the scene with the pig's body with a man's functioning head still gives me nightmares), and so on until he is implicated in a fraud (when he is, needless to say, innocent) while his boss, who is filthy rich and specialises in exterminating Southern peasants for his own gain, looks on and jokes of it later. This poor lad is buffeted from one corner to another, still totally quiescent. He is finally shunted into a screen just for a film, the director (played by actual director Lindsay Anderson) orders him to smile (he managed a beautiful smile when he first started out on his odyssey). After what he has been through, he can't manage it. He gets slapped in the face and manages a wry smile - or is it a sour sneer. He is kissed and hugged by the director and the entire cast of the film - another effect totally unexpected, never do.

But the core of this film's success is the depth and reality of its acting talent. The performances of Bud Cort, Ruth Gordon and Vivian Pickles as the mother are as real, as likable and as revealing as any achieved by Milos Forman's actors in "Taking Off" or "The Fireman's Ball".

Go and see this film. Crawl over a mile of empty cinema seats to get there, but get there quickly.

Martyr Goddard

O LUCKY MAN

Forum Cinema

Before we go any further, let me say that this is a film not to be missed; forget what "scratch and mumble Ellis" and co have said; disregard the sour grapes from the American reviews; this is without a doubt one of the most entertaining and engrossing films that I have seen for a long time.

It's good value for money too, lasting nearly three hours but full of variation wit is the operative word. O Lucky Man is brilliant satire. It is a picaresque tale of a young man on the make and what happens to him. Its great interest probably lies in the fact that it is not one continual story, and so is not hunting around for material all the time, it keeps going and holds interest.

We all know the old saw about "physical journeys" in literature being symbolic of a spiritual and emotional odyssey. Lucky

Man is a trek through the wastes and injustices of modern civilization (with a small c).

The film's opening is something quite unexpected (there are many such moments throughout), seemingly a string of some sort of American coffin plan. It turns into a hideous sundup of plantation justice: a coffee planter had his hands chopped off for stealing a few coffee beans and the sequence ends with a face of agony.

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THEATRE

The Scene: A shiny office, that bears a striking resemblance to the cavernous air craft hanger of a set that currently graces the stage of the Union Hall, (will have been vacated by the time you read this report). A bright day of the year, any day, it is sweltering hot, a clock on the wall shows 8.15 p.m. At their desks sit two secretaries, Beryl and Shir. Shir taps half heartedly at her typewriter, somewhat like a play wright searching for a good idea.

Beryl yawns: (she does a lot of this during the following conversation)
Beryl: Wanna see a play lass night.
Shir: A what?
Beryl: A play!
Shir: Wa'for?
Beryl: Dunno.

(she yawns again, she takes out a file from the waste paper basket (it is the programme to Alexander Buzo's "Front Room Boys"). This is it!
(Shir flicks through it half heartedly.)
S'pose I'm meant to feel depressed and angry now.

Shir: Why?
Beryl: Dunno.
Shir: Who took you?
Beryl: Freddo,

(a pinteresque pause, or is it the interval, anyway, Beryl yawns again, the clock shows 8.17 p.m. I fancied a couple of the actors, real nice, cept for a couple looked like they'd just fall out of a Keystone Cops film.

Shir: Is that all you ever do, look over fella?
Beryl: Had to, could'n't hear em.
Shir: What was it about?
Beryl: People in an office.
Shir: (squirming provocatively in her dress, mildly interested)
Like us ya meant?
Beryl: Na.
Shir: What then.
Beryl: People talking like typewriters..... an...some with delusions of grandure...an...overs tryin' to get their end in...an (she tries hard to think of something nice to say)... they sure musta lost weight walkin round that room...an (her voice mumbles away into common-places, she scratches herself, it is all very dramatic and meaningful)

(Shir gets up, bumps and grinds her way over to the clock end with great effort turns it to 9.00 p.m.

(she opens her drawer and takes out a cardboard box she holds it in front of Beryl)

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Shir: Gonna contribute?
Beryl: To what.
Shir: The Audience Benefit fund and the Writers Rehabilitation fund.
Beryl: How much.
Shir: A lot, they really need the help.
Beryl: Okay. (she blows her nose and drops some money in the box)
Shir: God, you sure sound awful this morning.
Beryl: Must have been something I saw last night.
Oh, it was alright I s'pose, pretty funny in parts, nice revue in it somewhere, couple of them were really in their element even the fella that was supposed to be a rotten, nasty, exploiting boss joined in... pretty strange that...
Host of the time was made out to be a real inhuman robot... everyone was afraid of him...an some of them were always trying to get to the top and stab their mates to get their own and putting each other down...real disgustin' it was...
(she thinks for a moment, the strain shows on her face) pretty true too I suppose...but it's got no'f'it to do with me... clapped her hand at the end... everyone did...lot of strange people there...not my type at all...don't think I'll go again... lot of real crap talked...prefer James Bond at the Drive-in with a quick poke...thats what.

Shir: You've got a real bum in your bonnet.
Beryl: So's the fella that wrote it... comes from Melbourne...lot of writers there...a real writers world...judging from the writers, you'd think it was the world...still, they're young, and it shows...maybe they'll get it out of their system and start writin' about people. Stereo-types and figura-heads get real borin' after

theory-and for both of us reading it has elucidated books like Death of the Family and Laing's, The Divided Self. It is neither incidental nor coincidental that Joseph Berka was a co-worker of Laing's. You see they all tie in together and if you've been floundering around in Laing/Cooper/Zenaid/Janov etc., as I have, then Mary Barnes will give you a taste of how it can be said and might alter your perspective to a more satisfactory understanding one (i.e. more real and in human terms)

Then when from reading a person's account of their own madness you for yourself deduce patterns which make up a theory (sort of) then you've really learned something. And you'll find yourself agreeing with Laing and Cooper because you observe what they've observed and one of the things they're on about is that we're all smart, we all know what's going on, or we can if we want to and we get some help to open our hearts, eyes and minds.

I still fall into the mistake of intellectually looking down on people who are very frank about their experiences as being stupid, but I was amazed and delighted at the frankness of Mary's description (inconspicuous was the word that came to mind which just goes to show) of how she liked playing with her shit and couldn't stop masturbating. You'll find lots of other things which will make you feel that anything you've done can't be abnormal-after all we've all got bodies and minds-and hopefully we can then talk to each other about all that stuff and thereby clear the paths of shit and guilt that so many of us stumble around in.

There's a section by Berka on Kingsley Hall-the place where it all happened - and what he says there offers useful guidelines for freak-out centres, alternative psychiatry and simply how to relate to your friends and live in groups in such a way that people can be real about their emotions much so that I even read David Cooper's, Death of the Family, intending to review it for On Dit six months ago, and didn't manage to get anything down on paper. It seemed true, what he said, but so fantastic and I couldn't comprehend the terminology which I'm inclined to think is a bit gimmicky. The language is really his, but it is jargon nonetheless and therefore can be alienating. What's more I've just talked to my friend Sally about it and she said that she liked reading about Mary Barnes and enjoyed it. You're better off with the real thing, the story of a real person by a real person, not just

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a while...but...haven't seen much like it, I think I should see more... just hope they try harder that's all... (she again searches for something nice to say) was good while it lasted, but it lasted too long...
(Shir is not listening, she yawns again and again turns to the clock and switches it to 10.00 p.m., it is nearly knock off time and she is impatient)
some of the sorts in this play ya know, I never come across em... still, they must be somewhere... Mr. Buzo says so... I've heard the same words said...but not all the time...and sometimes the people saying believe it, sometimes they doubt, sometimes they know they're lying...but the lot last night didn't seem to be like that... like I said, talked like type-writers...quick, gabbly, you know, speech rhythms and stuff like that... yeah...meant to be a real big exhalt it was...didn't affect me much though...what does though... real simple plot it had...no plot in fact...everyday life you know, formlessness, meaningless... like the people are empty jugs and they can't create a meaning for themselves...
(Shir is definitely not listening, Beryl goes to the station is bizarre like that of an actress in front of an audience)

showing us what a life we live s'pose...not me though...Well, I don't think I'm making myself clear...I think you'll become a playwright that's what.
(She sits down, Shir yawns, the clock drags it's way along to 10.30)
(we leave this scene happy for a fairly lively evening out thanking people left right and centre, but assailed with the impression of simplistic thinking, sawrany presentation yet uplifted by high hopes)

EXHIBIT OMNIBUS: On Dit file no 12
Signed
William Shoubridge.

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showing us what a life we live s'pose...not me though...Well, I don't think I'm making myself clear...I think you'll become a playwright that's what.
(She sits down, Shir yawns, the clock drags it's way along to 10.30)
(we leave this scene happy for a fairly lively evening out thanking people left right and centre, but assailed with the impression of simplistic thinking, sawrany presentation yet uplifted by high hopes)

EXHIBIT OMNIBUS: On Dit file no 12
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OPERA

How To Yawn, Squirm and Snicker. Opera, Festival Theatre.

"How to yawn, squirm and snicker" (New Opera at the Festival Theatre)

If you're ever thinking of checking out the New Opera Co. then, I'd advise you to wait until December for their 20th Century Double Bill (to be directed by Marc Furieux, who almost made it to Adelaide earlier this year after the Perth Festival). I say this on the assumption that you, like me, have no great experience in musical mumbo-jumbo nor indeed in theatrical techniques generally. I rather feel that our common experiences are more likely to be within cathode tubes and silvery screens, where "ENTERTAINMENT" (flash-pop-splinter-thud?) is the appropriate deity. And if you share this trait with me, then you'll probably be irritated by the present season at the Festival Theatre. Take "Count Out" first. Now this is a Rossini pot-boiler which suffers from the fact that while the music is hardly more memorable than Sir Arthur Sullivan's (Dee'd) the libretto is definitely far below those witty concoctions of W.S. Gilbert. The staging it is given here is a series of half-baked ideas that have not been properly thought through, let alone acted on. The set aspires to a gay electricity (the old "not of colour" routine) but is a cheap dull mishmash of Wagnerian fishnet, mutilated organ pipes and plastic hotboxes. The movement of the actors are stilled (partly due to the cramped set) and have no general FLOW.

One willingly concedes that Margaret McPherson outdoes herself in the beautiful colatura passages, and grudgingly admits that Paul Feris has some really fine tenor notes. But the whole opera is a morass of unresolved notions, which ultimately boxes.

Now turn to "Albert Herring". Lets face it, Benjamin Britten is not your mass audience music. He's been a young composer of great potential for the past 25 years. His plain now that his music is in the line of Elgar and Vaughan

In English, we use a lot of words in metaphorical ways, that is, we don't use them literally. For instance, a clock doesn't really tell the time, but we know what we mean when we say that it does. We are particularly prone to use metaphors when we refer to what goes on between people or to individual people. For instance, we talk about "putting a certain amount of energy" into a relationship and expecting a certain return on the time spent with the other person: a metaphor with obvious links in the commercial world of investment and profit. It assumes that people are

Similarly, our society puts a lot of emphasis on the metaphor of possession. We use the word "have" almost more than the word "is": possession as more important than existing. We "have" relationships, we don't relate; we "have" sex, we aren't sexual; we "have" feelings, we don't feel; we "have" fun, we aren't funny (strange that we don't have a word for "having fun" - "being funny" is something completely different), and so on. We even "get" educated, which may have nothing to do with "being educated".

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PIECE

Postscript: It occurred to me this morning that what really irritated me about the New Opera production was all the time, money and energy expended by all the people involved. The sincerity of the cast, the orchestra (incidentally, a good reason for going to this season) and the directors, designers and administrators, their sincerity, I say, is beyond dispute. But, they aren't you and me; if they really do want you or me to go to see, and to come away having enjoyed, their productions then they should put you or me - or both of us, or all of us, or any of us - in the driver's seat(s). The dreadful irony is that normally by the time you get into that seat there you're so tired and frightened that you'll play it (however unconsciously) dull and bland and off-centre. Back to my irritation and my ulcers.

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RECORDS



STEELEYE SPAN Parcel of Rogues

Courtesy of MOTHERS (little Helper)

Steeleye Span are hewed from the same stout (and plentiful) English oak as Fairport Convention and Pentangle (to name the two most well-known) and like those two excellent groups, their lineup includes a female (mainly) lead singer, the mercurial Maddy Prior, plus the traditional accompaniment...guitars, violin, mandolin, and so forth, here supplemented with viola, harmonium, and a little piano and recorder.

There's not going to be any lengthy dwelling on the HOW and WHY and whatever which might be obligatory for a relatively unknown band. Suffice to say this is an English group, playing traditional, ethnic if you like, English/Irish/Scottish/United Kingdom music, arranged and adapted Steeleye Span style. Yes, you can detect Fairport and Pentangle etc, but that is unimportant in the whole scheme of things. For Steeleye Span are a WHOLE, and function exclusively in that way; their harmonies, especially those unaccompanied by any music, leave little doubt of that. HARMONIES, yes, SS are HARMONIES, unlike any you might have heard, voices in harmony. And above and beyond, Maddy Prior's goldentrotted instrument, soaring and gliding, ringing and resounding, as in "One Misty Morning," first track, side one, Maddy's voice makes it a clear morning, rise and shine, slap on some aftershave and jig around the floor a bit to the rousing chorus: "How do you do and how do you do/And how do you do again..." Good single candidate.

SS create, or more so, induce moods, nothing outlandish or severe, no exhilarating highs or abysmal depths, just nice, pleasant...I think the word I'm looking for...a most English word...is delightful. Their music is a delight. The songs are traditional, arranged and adapted by SS, with interesting (even cute) titles like "The Bold Poachers", "The Ups and Downs" (oops) and the singularly most delightful "The Wee Wee Man", and as the titles suggest, as everything suggests, they are in simple narrative form. Some have historical relevance, viz: "The Bold Poachers", "The Weaver and the Factory Maid" and a moral implied others are just simply nice and fun. viz: "The Ups and Downs", "Allison Gross". Mostly there is VARIETY, liberally splattered paint on the canvases...variety in voices and arrangements and moods and everything, from the abrasive, heavy metal quality of "Allison Gross", in which the electric guitar dominates, to the stirring combination of voices in "Rogues in a Nation", unaccompanied except for a final and equally effective couple of electric violin and viola.

Throughout, the emphasis is ELECTRIC and the electric guitar is used most frequently in a subdued wahwah form to help break up and colour the intricate arrangements, not only as a lead instrument. The electric violin and viola are also more prominent, and not to leave out any acoustic credit, Peter Knight's mandolin playing is suitably superb. The effect is complete: SS will jig and reel you, even (alouse) you and then float and lift and glide...gently, softly. They will inebriate and weave you into green pastoral and brown...

and hold you up, as Highwaymen, "Robbery with Violins". Only a "Parcel of Rogues" could do it and get away with it. So if you've finished with the painted fingernails and the DRAG-rock bit, if your Sabbath is Black and if Country-rock has lost its country...then ask for MOTHER'S little helper... STEELEYE SPAN: Parcel of Rogues.

STRAWBS From the Witchwood A & M (A & M SP4304)

(Import from Mothers)

This band, to my knowledge, has put out five albums, four of which are released in this country. Originally a blue-grass band playing in London, they were known as the Strawberry Hill Boys, a title which was subsequently shortened to Strawbs since the afore was not really conducive to the folk-orientated style of music into which they eventually progressed. Their first album "Strawbs" was released at a time when there were only three members in the group, Dave Cousins, Tony Hooper & Rick Hudson. This album consisted of a nice collection of folk songs with a medieval ring to them, which was much in the vein of the very early Fairport albums. Their second "Just a Collection of Ancient & Curious" (SAML 534175) was cut live at the Queen Elizabeth Hall. By this time they had acquired the services of Rick Wakeman on keyboard (what else?) and John Ford on base. The set as previously was mainly acoustic but for one fiery organ piece,

at the end of the record that was so diverse from the rest that it appeared as if the band was going to progress into a totally electric-music style. The subsequent Aust. release of "Grave New World" (SAML 934522) confirmed this in that this album had Strawbs developing into a King Crimson kind of concept with respect to musical phrasing and effects. At this stage Wakeman had left to join Yes and had been replaced by an adequate counterpart in Blue Weaver. Their last album "Bursting At The Seams" (SP 4383) shows the band reverting back to their earlier "Strawbs" style, and although it is more commercial than their others it still has its moments, mainly due to the expertise of Cousins guitar playing.

From "The Witchwood" occurs in between the live album and "Grave New World" and the fact that it is not as yet released is a clear indication of the mentality of our local record companies. The transitional styles of those two albums were much too sharp and so much out of context musically, that many a bewildered Strawbs freak must have been wandering around aimlessly and wondering what had happened. This particular album serves to soften the blow and demonstrates, through its style how this transition was achieved. Throughout its entirety there are riffs which can easily be related musically to either the preceding or following album.

Also, after listening to it, its easy to see why the "Grave New World" style was adopted as it is almost a natural progression from this album. That however does not necessitate its being a better album. For one thing it hasn't got the scope of "Witchwood". Strawbs particular style of medieval folk music is a rather clichéd one which also delves into Elizabethan musical concepts. Thus, it's not as ethnic as is the music of people like Amazing Blondel or Steeleye Span and one doesn't

necessarily have to be English to enjoy it (broadly speaking of course). Nor does it have the 'straight down the line' country attribute of a contemporary band like Fairport Convention. The medieval trait is only at the root of their music and consequently leaves them a lot of room to move ahead with their own original style.

However one cannot say that they do not evoke a medieval "mood" in their songs for this is probably one of the finer aspects of this band. But it is the method by which this 'mood' is created that continues to amaze one upon listening to the album. The first track "Glimpses of Heaven" starts off in the same vein as an early Strawbs song and continues pleasantly enough until it suddenly changes time with the guitar becoming faster, and a sudden disordered rush of organ breaks out and goes off into an incredibly fast riff which just as suddenly is being matched note for note by a banjo! The break is ended by a piece of atmospheric heavy-handed church type organ, compliments of Mr. Wakeman, and the song then switches back to its previous mood. The album is full of surprises like this but more surprising is the range of instruments used. Bearing in mind that these are predominantly medieval folk songs of a sort. Instruments such as a banjo, sitar, clarinet, mellotron and moog are used as well as the predictable ones like guitar, dulcimer and harpsichord.

Most of the tracks are characterized by Wakeman's sporadic outbursts of organ and moog and by some really beautiful rippling piano-work. Cousin's fingers with respect to guitar, (Acoustic & Electric) dulcimer and banjo supply some rather incredible riffs which leave you hanging on for more. This guy's finger picking would undoubtedly fit in some class as that of Jansch and Renbourn of Pentangle fame. Drummer Richard Hudson has the dubious ability of playing sitar as well, which in this case is used effectively as a second dulcimer and doesn't bear any resemblance to anything, thankfully. Tony Wheeler on 2nd guitar and John Ford on bass compliment Cousins' vocals with their tight harmonies and each displays his talents masterfully at various stages of the album. (Respectively "Flight", "30 Days" and "Canon Dale".) Needless to say there are no bumper tracks on "From the Witchwood", each song being both interesting and absorbing and in many cases, surprising. To the already dedicated this Strawbs album will invariably bring on musical orgasms of a sort and to others all one can say is "Open your ears, cos it's so good."

Bohdan J. Kostyshyn.

LEON LIVE Shelter PARABRAHM Brian Cadd

Two new releases from the Tempo people this week: Leon Russell's triple live album and Brian Cadd's locally-produced, Parabrahm on Bootleg. A lot of people seem to see Cadd's music as very derivative (which it is) and very directed at a young market (i.e., that it's devoid of any real merit, and deserves no close critical attention).

Cadd, to start out with the lesser talent, is obviously more than his publicity man would have him be. Most of his songs have melodies that we've all heard several times before, and most of his



arrangements and verbal images are third- (or worse) hand. And yet the man is making some very enjoyable music. His *Ballad of a Country Lady*: Suite is, as you'd expect, pretentious and rather over-blow; yet there are just enough Good Moments to make it work listening to once or twice. Similarly *Heroes* is a pretty good rock song.

Cadd's taste, his use of what instrument when, is sometimes terribly faulty, and his neo-nationalism (*Matilda*) is more than a faint-hearted person like my good self can take.

His isn't a brilliant album, but it's enough to warn us about dismissing anyone too easily under a "commercial" banner.

Leon Russell, on the other hand, always knows what he's doing, and it's a joy to listen to him telling the audience at the recording of this live album about the religious implications of music. He is more a gospel singer than a country singer, I guess, and some of the echoes of Southern Baptist revival meetings are enough to make one get up out of one's seat and shout the Lord himself, or something. I've always liked Southern black church gospel singing; I remember as a kid hearing the Golden Gate Quartet and being incredibly moved by them singing *Do You Call That a Brother*, *Children Go* and a dozen other similar songs; they were able to sing and mean something. Well, Leon Russell somehow manages to keep something of this enthusiasm, even though you know that he's the biggest showman in the business.

It's a good album, especially at the cheapo price of \$13.50. Well worth several listens, though you might prefer to save your money, till he comes out here live in a few weeks.

Paul Paech



ROD STEWART Sing it Again Rod

Well, it had to happen sooner or later. Rod Stewart has put several of his more popular songs on the one album. This album could have been more aptly named *Best of Rod Stewart* except that a few of the tracks are not in his more popular list.

Many of the tracks come from his most popular and best selling album *Every Picture Tells a Story* which was released here in 1971. (The tracks from E.P.T.S. Tracks like *Reason to Believe*, *Magpie* and *Twisting the Night Away* still receive plenty of airplay at the present time. Apart from these probably his most known number would be *Pinball Wizard* from the world acclaimed Rock Opera *Tommy* (1974-1984).

Several of the tracks, namely *Country Comfort*, *Street Fighting Man* and *Pinball Wizard* you may recognize as coming from other artists and would tend to discredit Rod for these copies, but if you listen you will find that they are almost completely changed by the raspy voice of Stewart and tend to be totally unlike the versions done by original artists.

The album gives a good hours listening to. All but a couple of tracks are fantastic and all of them are done in typical Rod Stewart style.

The album is well produced and will probably be a big seller despite the fact these numbers being released before. For commercial content, this album would probably be Rod Stewart's best.

Well done ROD!

Peter.

BACK DOOR

Back Door have a rave line up, with Colin Hodgkinson on Fender Bass, Ron Aspery, also an ex-saxman Sax and Flute, Tony Hicks and drums. If you've not heard of any of these guys before, which is not surprising, they got it together in the secluded province of Radcar, doing public appearances at Brian Jones' Lion Inn, Blakey Ridge, on the Yorkshire Moors. Pushing their album over the bar. Anyway the whole story is on the dust cover. Which is this ego rave putting them in class with Hendrix and Cream.

I guess the album could be classed as progressive jazz. Jack Bruce "Things We Like" would be the closest parallel I can think of, but Back Door are better. Not all tracks appeal but the mood varies and all flow well. All are heavily dominated by the sax, but not to the point of extreme. This album would contain some of the best sax playing I've heard. Hicks isn't Ginger Baker, but has an excellent drummer and Hodgkinson comes up with some amazing music, just from a fender bass.

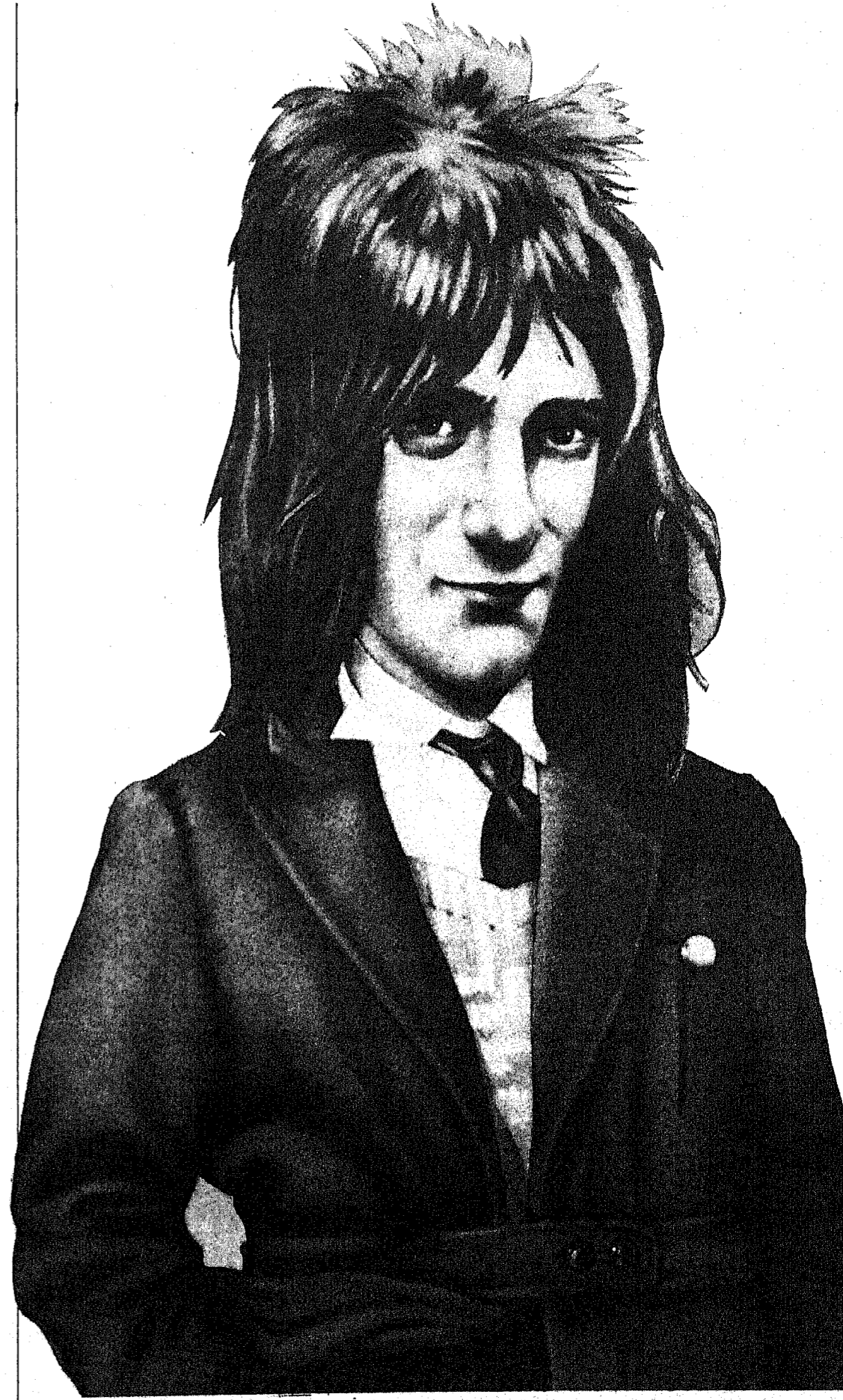
The music creates impressions of those heavy nightclub scenes in 77 Sunset Strip, with drawn out notes dropping from the sax. It's like an Archie and some lolly blonde caring the mike. This is all my head finds the sound, but it's all to the individual.

The album is all instrumental although we are told that Hodgkinson opens his mouth. It's a difficult album and limited appeal all depends upon who you are into. Listen to it, you might really dig it.

PRETTY THINGS Freeway Madness

The band is the Pretty Things, and the album is *Freeway Madness*, and it's a most intriguing record. Intriguing: every advance in recording techniques over the last 4 years, every new avenue of music opened up over the same period of time, has been completely ignored on this album. The shock of hearing an album that sounds as if its release date has been deferred ever since 1968 is worth the money if for no other reason; but there is one other good reason - the album is brilliant, and this from a Weather Report/Jack Bruce/Yes devotee.

To begin with, the melodies are excellent. Themes in verse and chorus lines of *Love is Good*, *Over the Moon*, *Onion Soup* and *Another Bowl for the prosopians*, are diamonds among the profusion of pop clichés and non-tunes done by most other pop bands. The songs are all melodic; the Pretty Things aren't 1973's Beatles, they have merely written the best pop tunes since Lennon-McCartney Let It Be. And the tunes are so good you like them more with each re-hearing even as you realize that the song-writers are working a specific musical field, and producing the best tunes from that area.



Secondly, the lyrics are in harmony with the melodies in every way, the sort of libretto you might start mumbling to the tunes of your own accord. (Unfortunately the singers tend to mumble too, in keeping with '68 style, so if you appreciate music and lyrics but with details and good lyrics, get the import copy). As song lyrics with pretensions to poetry, they surpass anything I've ever heard. For instance:

*There's a pain I cannot kill
and I guess I never will
bluebird of love has knocked me
down sang her songs then left
town*

Over the Moon

*and
Now the young man's star shines
brightly breaking hearts, his records
in the charts finds it hard to break
twice nightly falls in love, the
hardest fall of all*

Rip Off Train

*or
I've got bad breath in the morning
I've got shepherd's pie red sky warning
I've got pictures on my wall
Without You I'm so small.*

Onion Soup

Poetic images without tension between the poetry and the music (not that I don't like Pete Brown's lyrics); the images are bold, sketchy but definitive. And the words are lyrics before anything else.

The playing, even the guitar solos, fits in with the pre-seventies air, as do the arrangements (beautiful strings on *Over the Moon*).

Finally, the songs as units - here again is evidence of expertise previously long forgotten. The total effect of most of the songs is a story defined in terms of both omissions designed to minimize that familiarity that leads to boredom over two more listenings. Essentially it is the tracks as recorded that proclaim the Pretty Things brilliance louder than any of the (many) constituent elements of the songs. There is real style in the treatment from melody to lyric to arrangement to recording, a style that produces a story or a painting out of five instruments and two voices (plus session men). The Pretty Things are consummate pop artists.

SEATRIN Watch WB

Beginning - ah! this is the old Seatrain - organ, drums on the off-beat, standard rhythm from the bassist, same style of voice from the singer. The days of 1971, are with us again. This without warning it happens. Instead of a soaring violin break, an almost inaudible, sickly sounding guitar comes in.

I don't know what this group did to Richard Green to make him leave (or what R. Green did to make them get rid of him - maybe he was too good for them). Anyway he isn't with them, and they, without him, have lost the 'folkish', back to the good times feel. They have become nothing more than another band. Fity. Their first album "Seatrain" was so good. (Remember the beginnings

If you want to hear the real SEATRIN, listen to their first album. (Maybe, this is a good record. It has progressed since Marblehead messenger (in a wrong direction?).

Perhaps I'm just getting old and misty-eyed, longing for the old days, when Seatrain really had something going - (I don't know). C. RAMSAY.

DAN HICKS Striking it Rich (Courtesy of Mothers)

For starters, you got to believe Dan Hicks and assorted Licks (& Lickettes) are hot and they have struck it rich, of grand metaphor speaking. STRIKING IT RICH proves that there are diamonds in the mine and Dan's teeth do actually have gold fillings. Everything you ever wanted to know about Dan Hicks but never got round to asking; everyone you ever knew who looked like Dan, but never knew it; every time you ever went out to buy a Dan Hicks record but forgot what to ask for... well here it all is, brought back to you, via Dan (& partners) gold mine. You just got to know where and what to drill. Start with Teeth.

A Dan Hicks record is like being invited to a Dan Hicks Lookalike masquerade party to find everyone looking like Dan Hicks. It's like learning to sing, the Dan Hicks way and being laughed at by all your friends who all look like Dan Hicks. It's like buying a Dan Hicks Learn-to-Play-Guitar-Book and finding it's only for left-handed guitarists. It's like getting a group together and calling it (wow!) the HOT LICKS, only to find Dan has got them before you. Gae whiz Dan, a boy can't do nothing right.

Dan sings "I scare myself" and he really does and he scares you too and what's that crazy violin solo doing in your head as you put on your Dan Hicks mask and look in the mirror and scare yourself. Is this guy for real? And what about these Lickettes, huh? What is a girl singing "I'm an old cowhand" for? can't have women messing with the country and the cattle. Just ain't right and natural, even if she do sound like she knows her way round those ornery ole steers. And a name like Naomi Ruth Eisenberg? Certain suspicions there. And as for "Moody Richard" the kid just ain't for real, just like an Archie and Lucille comic where you just know that Archie's got stinking lousy breath and how come he gets to screw all the chicks? It's a plot, people and masks everywhere, the ole pal Paranoia returning, a touch of the speedy heebie-jeebie, as Dan knows "Presently in the Past".

Is all this for real? I mean, how come this Dan guy looks like a poofah cowboy, even sings like one, and these Licks some freak-turned-mutant playing of all things, violin and a couple other guys who look like a string bass and guitar and again and also, a couple Lickettes just stepped out of a Thirties extravaganza musical, voices straight out of that period radio. "Canned music" all right, only that canning factory can't be seen might even be hidden in that goddam gold mine, or was it diamond? Keep on drilling.

Then you strike it (rich)? Dan sure knows his way round, scatters chips like stray diamond nuggets and it's in that rough diamond of a song and saying "How can I miss you when you won't go away?" there's the question mark and the gold-mine and Dan's gold teeth and everything. But then you realize, that's not another Dan Hick's record (there's another?!?) and you're fixed again, lamenting to Dan, "How can I miss you when you won't go away Dan?" It's neat ain't it? The catch, you can't miss Dan. Because he won't go away, he just won't. What a mean fella, not allowing you to miss him. Nick.

Without Green, the whole sound has collapsed - they have lost their distinctive sound. There are about 1 1/2 minutes of redemption. This is the start of the last track of the album. This is a good sounding live lead which provides a relief from the rest of the album weaknesses. But this, however, goes back into the same mould as the rest of the album.

T. REX
Apollo Stadium
Tues. Nov. 6

REVUE

A new look, super-doooper, Blue Moon Revue is coming off from the 12th December to 24th December. If you want to become involved we can promise lots of parties and fun and joy and good times!!



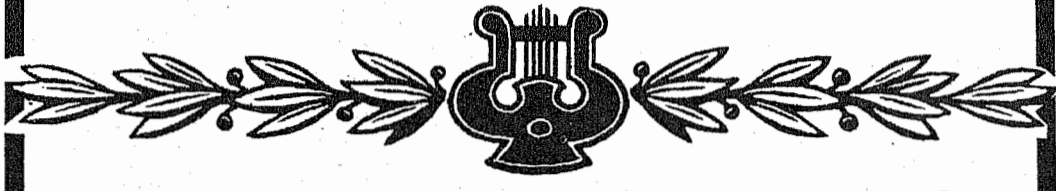
We need: set builders
painters
costume makers
Ticket sellers
party organizers
people
and

script writers — lots and lots of scripts!!

So... if you are interested just hurry along and put your name and address and interest in the Box in the S.A.U.A. before you forget!!

- Blemishes
- Birthmarks
- Brown Age Spots

- Ugly Scars
- Burns
- On legs or any other part of the body.



Women's Rowing

Adelaide University Boat Club, for the first time, has registered a club with the S.A.W.R.A. (South Australian Womens' Rowing Association). Already there have been a number of enquiries and a number of ladies who row quite well. If you are interested in rowing give it a try. Leave your name and address, phone number, particulars etc. with John Fox (or whoever answers the phone) (preferably on weekends) on 77 2285. Particulars should involve experience !!! (if any) and availability for training.

GOD SAVE THE QUEEN & ALL THAT IT IMPLIES.



GAY LIBERATION IS TRYING... & YOU..

ALTERNATIVE PINK PAGES

a guide to alternate life-style contact points, organizations & people in Adelaide, Sydney & New Zealand.
Now Available at Union B'shop \$120
Laid out by our own Adrian Mann!!

FULL-TIME NATIONAL OVERSEAS STUDENT SERVICE DIRECTOR
A.U.S. August Council 1973 declared the position of full-time national OSS director a high priority for 1974.

It is expected the position will be created in February 1974. Applications are thus invited from interested suitably qualified overseas students. Letters of application should give details of experience and special qualifications.

Applications should reach O.S.S. before 31st October 1973. They should be addressed to: National Secretary, Overseas Students Service, 97 Drummond Street, Carlton, Vic. 3053. Tel. 347 7433.

CHEAP RECORDS: Recent releases and other LP's (and cassettes, too, I think) are now available thru' the SAUA Office for a cheap discount price: LP's \$5.00. Order forms & details from the SAUA Office. Another Students Association service.

LIVING ALLOWANCES FOR STUDENTS 1974: details of the Federal Governments plans for distributing this money are available from the SAUA Office.

Action Committee Against Nuclear Tests: Meetings on the 2nd Monday of every month at 2nd Floor, 13 Leigh St, 8 p.m. Also newsletter from P.O. Box 34, Goodwood, 5034. And join the Action Committee by sending \$1.50 to this address.

THE FAMILY PLANNING ASSOCIATION is holding a seminar on Sunday Oct 28th in Napier Theatre 4: It's FREE & speakers include Pilowsky (on Sexuality & Society), Hackett (on Overpopulation), Litt (on Psycho-sexual Counselling). It could be interesting and could do perhaps with a few radicalizing influences....

The State Library is featuring a Navy Week Display from NOW until Oct. 24th. Well...

There are, it seems, hundreds of scholarships and fellowships available for students in 1974, both at this and other Universities. If you keep in constant contact with the Academic Registrar, he'll keep you informed of what the latest awards available are. Applications for many of them close in the next few weeks.

The Students Association has organised a SCRAP PAPER distribution system throughout the University. It seems that there are mountains of scrap paper thrown out by people all over the Uni that could really be recycled (!) and used by students etc in making study notes, etc. These are the collection points on campus:

- ENGLISH DEPT: 6th Floor Napier, top of stairs, behind lifts;
- ELECTRICAL ENGINEERING: Entrance foyer, ground floor, by lifts;
- ECONOMICS: Entrance to Dept on Napier ground floor;
- POLITICS: Low cupboard outside departmental office;
- GEOLOGY: Office;
- PHILOSOPHY: Table outside secretary's office, Law School 3rd floor;
- CHEMICAL ENGINEERING: Lab room 109, 1st floor;
- CLASSICS: see Philosophy;
- FRENCH: Room 706, Napier 7th floor;
- PHYSICS: Computer paper is already available thru the dept;
- BIOCHEMISTRY: Secretary's Office;
- MATHEMATICAL PHYSICS: thru Physics Dept;
- PSYCHOLOGY: Departmental Office;
- PHYSIOLOGY: Departmental Office or Research Officers Office 6th Floor;
- USE THIS PAPER, & if your department isn't listed here, ask them to make this service available.

The hipster dressed in ermine in the Golden Halls of the Best Generation will be the slayer of society, it is told in his enthusiastic eye. He will sack society with his sword of old prunes, climb the fortress with armies of penguins and fly away with the daughter of society. He will wed the daughter of society, and throughout all the nights of their marriage, he will drive her mad with descriptions of her father.
Gregory Corso.

UNDERWATER EXPEDITION.

A rare opportunity exists for 2 adventurous girl students to study marine life & to assist in underwater photography. Must be fit & able to live in good off-shore camping condition. Snorkel diving experience an advantage. Little expenses involved for further details please reply to G.P.O. Box 1628.

SOUTH EAST CORNER GROUP

Will you have free time during the SUMMER VACATION?
If so, the SECG needs you to help in it's SUMMER PROGRAMME for the kids.
If you are interested please come to a meeting in the Social Action Room (w. end of cloisters) 1.10 p.m. on Friday October 19th.

FOR SALE

Lambretta 150 cc in good working order \$70 o.n.o. Owner going overseas. Apply Sat.-Sun., 24 Parkview Rise, Hackham.

WANTED

ROAD BIKE 100 to 125 cc (preferably HONDA) — price up to \$230. Contact Cardine Cote-Stokes, 47 Toronto St, Ovingham, any evening except Tues.

FOR SALE

GIBSON BASS GUITAR, EB03, AND CARRYING CASE. EXCELLENT CONDITION, \$200 o.n.o. Phone 796561.

Water in the Home: another public Seminar from the Dept. of Adult Education and the Hydrological Society of S.A.: on the conservation, use, treatment and disposal of water by the urban-home dweller. November 9 and 10. Details from 2234333, Ext. 2014.

The Coorong: Past, Present and Future: a public Seminar. Sat. & Sun. November 3 and 4. Details from the Dept. of Adult Education (Ext. 2014).

V.C. now and then
Habits die hard
All is work
All is play...
One day.
Don't worry any more

Mr. K. JUREIDINI

Anyone who still has costumes etc. used for Festival of Light counter demonstrations should please return them to A.U.D.S. whence they came with thanks. Or leave at ON DIT.

The Christian heavies are having another go: They've got a paper called Christians & the Media on Friday 19th Oct., at 8 p.m. in Holy Trinity Church, North Terrace. Starring John Court, Lance Shilton, Brian Dickey, Rex Palmer, Des Colquhoun (ed. Advertiser). Should be fun!

Guy & girl after lift to Alice Springs and/or Darwin, November — 797224.

Cultural Affairs Officer Sue Emerson is pleased to announce that a "Kulcha Kamp" is now being planned for a week after the exams.

The format will be a seminar style - papers so far received include a paper on the reformist movement in 16th Century Europe with special reference to Antonio Medici.

If you feel inclined to submit a paper you are most welcome - contact me as soon as possible as numbers may be hard to accommodate.

DIVINE LIGHT OR DIVINE PLIGHT?

How cool are they?
Why does the Guru maintain an armed force?
What are their political intentions?
How do their activities effect the alternative culture?
Who are their affiliations with and why?
To what extent do they use motivation psychology?
What are the spiritual qualifications of their executive structure?
How much do devotees hear about the workings of the organization as it is at the top?
Why does the Guru get such co-operation from the straight media?
etc. etc. etc. etc.

There are a lot of questions that come to mind concerning the motives of the Divine Light. If you have answers to them or would like to hear a few — get yourself down to 281 Rundle St. on Sunday 21st 1.00 p.m. for a meeting to discuss community attitude to Divine Light.

The Guru will grace us with his presence Again in a couple of weeks.
How cool is he? Please come to the Meeting.

These are the Number Plates of the cars that the Drug Squad is using to get around in. They are all Kingswoods: brown body, white top; all have RR number plates and one definite number is RRC742.

NIMBIN LAND CO-OPERATIVE needs more shares otherwise it will die... save us!!

Application forms can be obtained and shares delivered to

Communications centre
281 Rundle St, City:
or contact

Peter Carey, c/o S.A.U.A. office

HELP SAVE THE SPIRIT OF NIMBIN!!

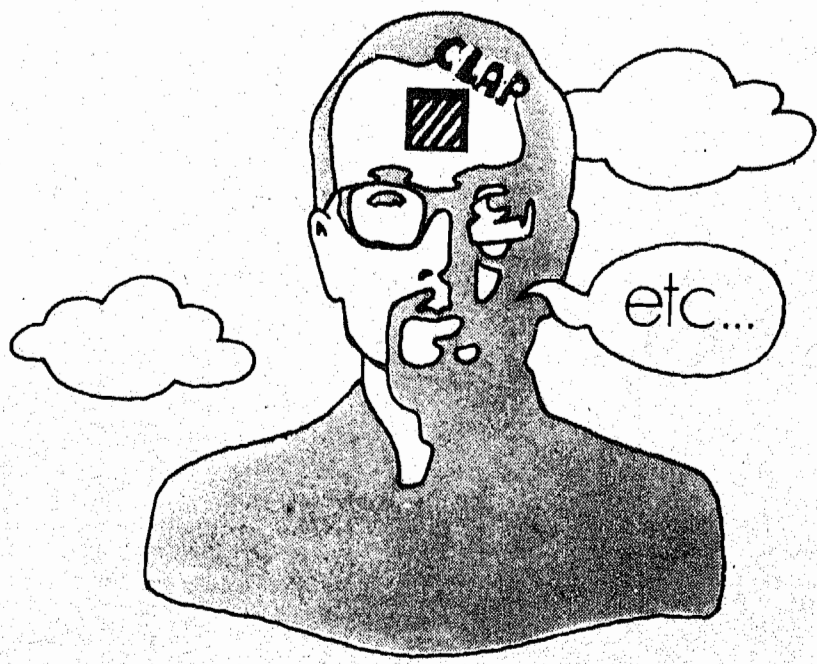
ORIENTATION WEEK 1974. A meeting will be held in the SAUA office next Monday 22 Oct. at 1.00 p.m. The purpose will be to appoint a DIRECTOR for o-week 71. Anyone interested?
Social Activities Committee

Vietnam Poetry \$1.25. Union of Vietnamese Students in the United States Box 3493, Fullerton, C.A. 92634.

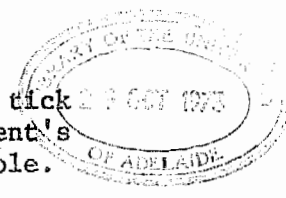
INTERNATIONAL AR 110 VAN (or tank), 1958. Runs as new (lacks armour). Reconditioned motor, gearbox, clutch. Ideally suit high speed transport of heavy loads over long distances. \$300 or best offer. Contact Brian Shepherd 425953 or Chester 681999.

A Book by Barbara T. Best: **Preserving Our Heritage: A Story of the Struggle to Preserve an historic building:** (Namely the ANZ Bank Building.) 128 pages for \$3.75 from 106 Currie St., Adelaide.

EARTH CRAFTS DAY: every Tuesday at the Environment Forum, 2nd Floor, 240 Rundle St., 10 a.m. to 10 p.m. For sharing ideas, yourself, garden produce. Notes and information can be exchanged etc. Also demonstrations of health foods at lunch-times. For further information phone 2235393.



OBSCENITY SURVEY QUESTIONNAIRE



Prepared by Deane Sweeney. Please read the following, write or circle or tick where applicable and return your answers as soon as possible to the "Student's Activities Office". Results will be published on campus as soon as possible.

- Personal Data
1. Age
 2. Sex m./:f

SOCIAL ATTITUDES

1. What do you understand by the concept of "Normal Behaviour"?
 - (a) statistically prevalent activities.
 - (b) healthy, well adjusted, mature activities.
 - (c) biologically appropriate drives, instincts.
 - (d) good, proper, moral behaviour.
 - (e) socially acceptable behaviour.

2. What do you understand by the term "Obscenity"?
 - (a) anything which stimulates sinful desires or encourages sinful action.
 - (b) anything which is detrimental to the well-being of participants or spectators.
 - (c) trivial, shoddy, debasing material, instead of , genuine, humane material.
 - (d) anything connected with genital objects or sexual interaction.
 - (e) all notions of Obscenity vary with one's culture and its conventional customs.
 - (f) only people who participate in a culture can culturally define Obscenity.
 - (g) Ugliness is Obscene, beauty is pleasing.
 - (h) erotic art is pleasing, but hardcore "dirt for its own sake" is Obscene.
 - (i) any public sexual behaviour, socially shocking.
 - (j) any vulgar, sexified language within earshot of women/children.
 - (k) the production, publication, sale, trade, possession of sexual stimulating material.
 - (l) the performance of pornographic shows offensive to public taste.

3. Which of the following statements do you consider to represent good reasons for rendering Pornographic and other obscene material/actions disallowable?
 - (a) excessive sexual permissiveness will cause an erosion of civilised life values.
 - (b) such material arouses sexual desire without any presence of a loved human being.
 - (c) such material presents an exaggerated, explicit distortion of sexual experience.
 - (d) such material invariably depraves or corrupts many people.
 - (e) widespread pornography is part of a Communist plan to undermine western civilisation.
 - (f) pornography and obscene actions are bad art and have harmful aesthetic and social effects.
 - (g) obscenity represents anything which violates sexual convention and degrades public morality.
 - (h) pornographic material easily becomes a deviationary substitute for healthy sexual activity.
 - (i) pornographic material encourages brutal violence and delinquent crime.
 - (j) pornographic material encourages sexual deviations esp Flagellation, Sadomasochism.
 - (k) pornographic material encourages private, harmful fantasies and self loving masturbation.
 - (l) obscene actions and material focuses undue attention upon sex and overstimulates erotic desires.
 - (m) sensual pleasures are evil, the body is shameful, excessive nudity is degrading.

4. Which of the following statements do you consider to be good reasons for relaxing censorship laws and giving greater freedom to "pornographic and obscene" material and behaviour?
 - (a) Only an unhealthy society cannot tolerate open sexual enjoyment and expression.
 - (b) Such material/actions provide healthy outlets for surplus energy by auto/erotic means.
 - (c) Repressive Censorship discourages creative, erotic Art and encourages hardcore erotic trash.
 - (d) Some people may be sexually squeamish, but why prevent all other people from watching also.
 - (e) What is one person's delight, is another person's boredom. "Seemliness" depends on the individual.
 - (f) Liberalised Censorship enables satiation of sexual appetites vicariously and hence less violent crimes.
 - (g) Obscene material/activities are valuable data for scientific, medical, historical, research.
 - (h) Erotic Art creation and appreciation is improved by an absence of furtive, guilty, hypocritical barriers.
 - (i) Pornographic material assists self discovery and encourages healthy exploration of sexual variety.

- (h) Most overzealous censorship group/agencies exhibit sexual maladjustment, frustration, neurosis themselves.
- (i) Pornography provides a harmless "escape valve" for private passions/fantasies.
- (j) Discriminating people find external Censorship unnecessary and tiresome.
- (k) Prudish censors don't dare express their sexual interests, except in condemnation, and warning other people.
- (l) Socalled sexual deviants or perverts are "corrupted" before they see Pornography, not after it.

5. With reference to the Censorship of Pornographic or Obscene Material/actions, do you consider these factors necessarily to be taken into consideration:-

- (a) possible effect upon developing, innocent children.
- (b) socially harmful effects of underworld, black market.
- (c) intentions of the person/people accused of Obscenity.
- (d) emotional flavour of the action/material said to be obscene.
- (e) the literary or artistic merit/value of the work, taken as a whole.
- (f) possible exploitation of already existing harmful traits in readers/viewers.
- (g) antisocial behaviour of immature adolescents privately enjoying pornography.
- (h) possible violent social reaction upon author/performer.
- (i) false valuation of "pure lust" above "pure love".
- (j) Art is independent of Ethics.
- (k) Art reflects Social Morality.
- (l) relevance of contentious parts to the whole theme of the work.
- (m) any equating of sex, violence with success in the work.
- (n) preferability of open, frank sexual expression, as against secret, stealthy satisfaction.

SOCIAL BEHAVIOUR

1. Do you believe that stricter Censorship should be applied to -

- | | | |
|------------------------|--------------------------|----------------------------------|
| (a) Obscenity | (i) Racism | (r) Unsegregated toilets |
| (b) Public Nudity | (j) Political Libel | (s) Religious ascetism |
| (c) Pornography | (k) Censored Books | (t) Nudist camps, colonies |
| (d) Blasphemy | (l) Bikinis | (u) Erotic advertisements |
| (e) Heresy | (m) Black stockings | (v) Unsegregated dressing rooms. |
| (f) Toilet sketches | (n) Hot pants | (w) four letter words |
| (g) mixed nude Bathing | (o) Film Nudity | (x) striptease shows/acts |
| (h) Treason | (p) Transparent Clothing | (y) Sexual orgies/parties. |
| (i) Political Satire | (q) Blue Films | |
| (h) Immodesty | | |

2. From your personal experience, do you agree that -

- (a) Obscene behaviour is partly caused by an overpuritanical society.
- (b) Pornography is mainly due to widespread concealment of sexual knowledge and behaviour.
- (c) Obscene insults/expletives channel aggressive impulses within the Sexual Taboo situation.
- (d) Obscene humour and ribald jokes overcome Sexual Taboos through laughter, amusement.
- (e) Night dreams enable us to act out our hidden wishes/desires secretly and harmlessly.
- (f) Pornographic stimulation causes Day dreams to influence our sexual behaviour over much.
- (g) Unconscious, deviationary, sexual desires exist in all people, circumstances decide actual action.
- (h) Pornographic stimulation can often cure frigidity and impotence.

3. Do any of these features significantly stimulate pleausrably your sexual desire?

- | | | |
|---|------------------------------|---------------------|
| (a) Breasts (bare) | (m) Hot pants | (w) evening gowns |
| (b) Buttocks (bare) | (n) Bare Navel | (x) black stockings |
| (c) Genitals (bare) | (o) bikinis | (y) tight trousers |
| (d) Pubic Hair (bare) | (p) lipstick | (z) tight sweaters |
| (e) White underwear | (q) peffume | (a) sexual foreplay |
| (f) Coloured Underwear | (r) perspiration | (b) sexual fighting |
| (g) Above waist nudity | (s) public kissing | (c) agresive girls |
| (h) good looking persons in poor clothes. | (t) bright clothing | (d) "R" films |
| (i) heavy boots | (u) miniskirts | (e) Drug parties |
| (j) thick belts | (v) submissive girls | (f) ribald jokes |
| (k) bare feet | (g) romantic fiction | (h) nude paintings |
| (l) Untidy hair | (i) strip tease acts | (j) Blue films |
| | (k) "Pornographic" Magazines | |