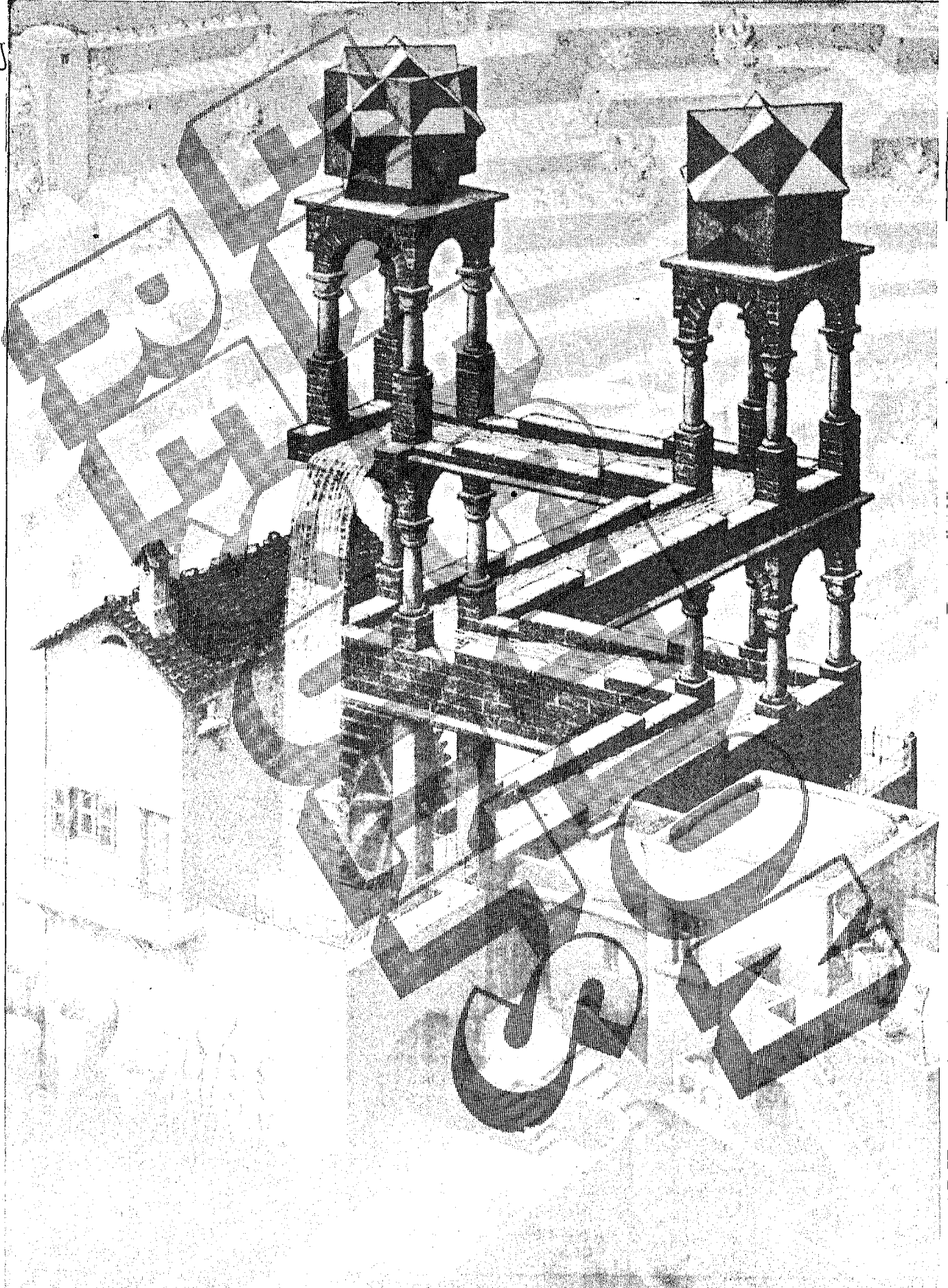


052

14. 29



Dear Editors,

I P-R-O-T-E-S-T

I've had it, enough is enough! I'm in the Pro-life society in Adelaide Uni, we call ourselves T.O.T.A.L. (for "The Organisation To Assist Life"). We've had it up to the back teeth with the shyness and bigotry that we've encountered at this Uni.

I'm not talking about any reactionaries or conservative elements who enter new situations with closed minds. I'm talking about the so called "free thinkers", the "radicals" seeking a better, more honest and open way of life. It is these people who have been frustrating our attempts to put forward a philosophy which contradicts theirs. You may think that I'm generalising, blaming the lot because of a few hot-heads, but it happens so often that I can't believe that. I'll give you some examples.

One night we put up a couple of dozen hand made posters, with titles like "Life Is For Everyone" and "Foetus Liberation" and "Support Don't Abort." When I arrived at 10 the next morning almost EVERY poster had been ripped down, and ones advertising the AUS homosexual motions put up in their stead.

Three (3) times we have put broadsheets in those newspaper stands around the place. EVERY time, the literature has been picked up en masse, and dumped in the nearest bin.

However, the straw that broke the camel's back was this. We have a room on Level 5, which we share with the Bahai Society. We put some stickers on the door, with captions like "Social Justice - Not Abortion" and "Abortion Kills Babies - Choose Life". Pretty soon these stickers were torn down. We put them up again. They were torn off, we put some more on. Once more we replaced them.



LETTERS



This little game must have become boring for whoever it was. So instead of just ripping them off, they went in to the room, opened our cupboard and STOLE the supply of stickers! Two Hundred (200) stickers at five (5) cents a piece... that's \$10 you flogged bud. That's not all you took. You're helping to steal our freedom of speech.

Hell! What a stupid thing to do. Why did you do it? Can't you see that even a glorious end never justifies a sordid means? If you're involved in some cause, perhaps for women's rights, you must be fairly idealistic. But when you come to the end of your long and twisted road, discarded principles lying withered in the gutters, all you'll have left is a very bad taste in your mouth. You can't find the truth by silencing all voices bar your own.

Now whoever stole those stickers I want you to put them back. I'm not asking you, I'm TELLING you. If you've any principles or ethics left, drag them out of the attic where they have been sleeping. And if you have destroyed the stickers, put \$10 in an envelope and put it in our mailbox in the Student Activities Office.

You cannot help but admire the effectiveness of these actions. Our posters have little chance of being seen, our broadsheets no chance of being read. Our moral is dampened because our efforts to speak for what we believe in are always frustrated. But Why?

Why does such a large and well backed group at the University which is for abortion (in a state where abortion is legalised) fear a pro-life group? We've only 20 members and a bank balance of \$4.00 Why won't they let us put our case? To us the case against abortion is obvious...

I could make speculations and serious accusations about the motivation of these people who want "a better way of life", but they would bring cries of derision and in the rush, the facts would be lost. I want you to think about it yourself.

And the next time you pull down a poster THINK. Each time you do it you add another brick to the wall which is cutting you off from the truth.

Tim McLoughlin,
Chairman: T.O.T.A.L.

Dear Friedrich's Nephew,
 You asked about my sex? Well, I'm a lesbian paedophile, with a penchant for large dogs of either sex. If you get over the feelings of inadequacy, that seem to go with your "greater intelligence", and you don't lose your electronically tested arrogance, then perhaps...? Then again, your adolescent fear of sexual experience might be better assuaged by the Rampant Reporter. If you still want to excuse your phobias with doubts as to her appearance, please give my regards to Mrs. Palm and her five daughters.

Yours, hoping you learn some English grammar.

P.B.

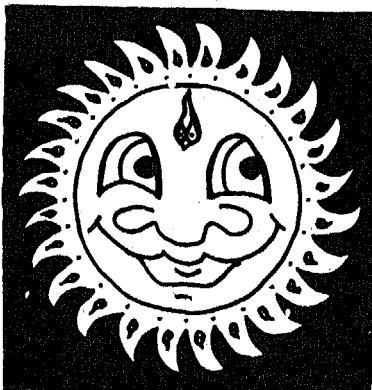
P.S. I'd bet on my Aunt. Bertha, by calling her ludicrous.

Dear Sir,

Why Criticise the Psychology Department?
 Why do you have to add irrelevant comments to letters written to you. Thirty-four people signed a letter asking that the library and refectory be opened on the Public Holiday we had exams. We didn't complain that we had an exam that day - it was either then or an evening or Saturday, and most of us preferred the Monday. All we wanted (and we realise the expense involved) was somewhere to study (the amexe was full) and something to eat without going up to Greasy's.

Love,
 Tanya.

P.S. How did you choose which signatures to print?

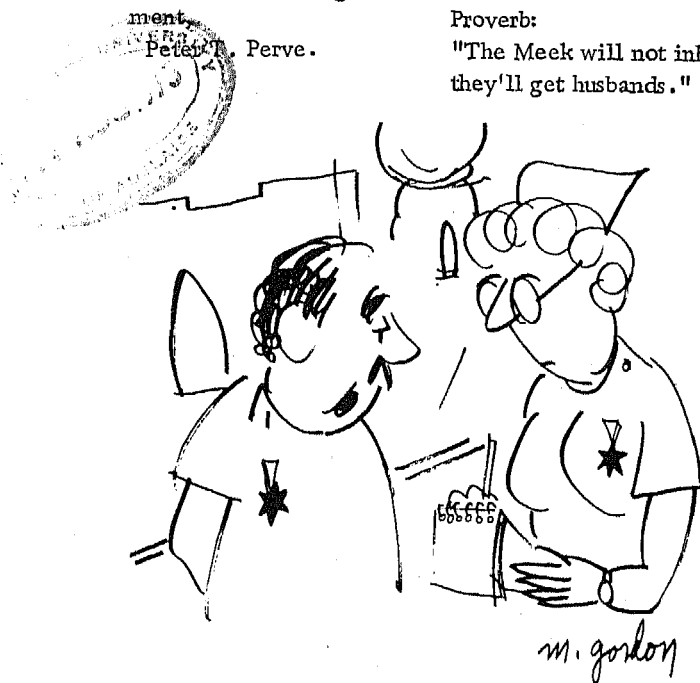


Dear Editor,

Whatever happened to the beloved good, clean, healthy porn which once dominated this magazine. Over the last three years, politics has degenerated this once marvellous wank material to a low level of indecency. My theory is that people's sense of values are changing ever since the advent of vibrators. I'm sure once "On Dit" increases its smut content, things will begin to look up for all us perverts who have to put up with this political and feminist bullshit.

Yours with much enlightenment,

Peter T. Perve.



"... and remember we see all the peasants on Wednesdays."

Dear whoever wants to know who writes these authoritative articles without having to put their names on them.

WANTED URGENTLY.

Billets for 20 Japanese students for nights of 7th, 10th, 11th August.
 Contact: Peter Speck or Ralph/
 Rob 272 4962 in S.A.U.A. Office.

NEW MUSIC IN THE LITTLE THEATRE.

WEDNESDAY JULY 30TH, 1.10 P.M.

Liven up your lunch hour - come and join us in a FREE CONCERT of contemporary music. Unconventional instruments - the softest percussion you've ever heard and thoughts upon a mushroom!
 See you there.

FOR SALE.

63 V.W. \$100 - Phone 336 1348

Proverb:

"The Meek will not inherit the earth they'll get husbands."

S.A.U.A. present as part of Prosh "Ross Ryan" in Concert.
 Wednesday 30th July 8-11 p.m.
 in Union Gallery (Level 6 New Building).
 Admission - 50¢

"ARIEL" in Concert.
 Thursday 31st July 1-2 p.m.
 in Union Hall.
 Admission - 60¢

spilt milk

DON'T LET THE MILK BE SPILT TO CRY OVER.

Our Union, together with the University, is currently pursuing proposals to establish a Child Care facility for the children of students here. For this to be accessible, and hence successful, costs must be kept down. Even with a Government subsidy, it will almost certainly be necessary for the Union to subsidize the running costs. The Union Planning and Development Committee has considered this and is recommending to the next Union Council Meeting (29th July, Union Dining Rooms, 5.30 p.m.) that a subsidy of at least \$1 per Union member per year be given to the Child Care facility when it is established. This is about \$9,000 + p.a.

What do you think? Is Child Care worth more or less than \$1 per head?

If so, by how much? For perspective, the following is a rough breakdown of amounts per Union member going to some of the allocations the Union makes.

Loan repayment (on the building)	\$ 5.00
Administration (salaries)	\$16.00
General (eg. phones, paper)	\$ 2.00
Union House (stewards, etc.)	\$ 8.50
Theatres (Union Hall, Cinema, Little Theatre + staff)	\$ 5.00
Trading areas (Refec, Bars, etc)	No grant.
Clubs and Societies Council	\$ 1.50

Sports Association	\$ 6.50
Students Association	\$ 6.30
Post Grad. Students	\$ 0.20
Works of Art Committee	\$ 0.30

Let the people on your Union Council know your thoughts on the matter, or drop a note in the suggestion box in the Student Office, or at the Union Office, upstairs, Lady Symon Building.

Note also that the Council meeting on the 29th July will consider the suggestions regarding (the somewhat major) restructuring of Union Fees arising out of the Planning Development Committee's deliberations.

Martin Andrew,
Chairman Planning &
Development Committee.



ARE YOU CONTENT WITH YOUR COURSE THIS YEAR?

Have you got suggestions for improvements and advice for students who will be doing your subjects next year?

The Education Group will be producing 'Counter Course Handbooks for '76' - help and suggestions will be appreciated.

Contact Peter, Ralph, Karen, Michael or any of the members of the Education Group.

There will be one more edition of ON DIT our this term (hopefully during the first week of holidays). Don't forget the short-story competition (\$200 worth of prizes - real !!) and any contributions for our edition on Psychology (during 3rd term) are welcome.

Those who helped with this edition were Fatienne, Bill, Rox-Marie, Ralph, Frank and John Mill..

STUDENT COUNSELLING SERVICE.

A third Student Counsellor is to be appointed. Are you interested in being on the Selection Committee? If so, please contact Jim Hyde, SAUA immediately.

Sexism, the University of Social Change

I want to start off with a few illustrations of some of the personal hassles involved in being a woman at this University - around the campus, in lectures and tutorial situations and as a member of staff. I'll then say a bit about what I think sexism is and talk about the ways in which the University both reflects and perpetuates sexist ideology.

Around the campus this week, we are greeted everywhere with an advertisement for a ball on Saturday. "Our balls are the best balls" is the way it goes in a claim that women I've spoken to find it hard to make much sense of - but I'll let that one go. We are also told that guys will be admitted for \$3 a head and chicks for \$2. Why the price difference I don't know - although it may be due to a fear that the chicks have some sort of doubt as to whether our/their balls are in fact the best balls. What interests me however, is this idea that the University is divided into "guys" and "chicks", and the rigid stereotyping that this suggests.

I'd suggest that women have to cope all the time with pressures on them to behave as chicks and birds and to look like chicks and birds are supposed to look like.

I'd normally hesitate to bring up the issue of whether women should or shouldn't wear bras. Because it is a trivial issue. And the media have succeeded only too well in trivialising Womens Liberation as some sort of bra-burning extravaganza. Nevertheless, a rather large-breasted lady has recently been telling me horror stories about what happens to her on this campus if she doesn't wear a bra. She talks of the invasions of her consciousness by the constant stream of comments, nudges, stares, catcalls and whistles. She talks of the exhaustion that comes of this sort of exposure, the energy it takes to confront these things and to look back with dignity.

I think for experience can be regarded as an extreme case of what happens to woman all the time. Its the old sex object syndrome, to use a cliché "guys" have the arrogance to assume that they can size up "chicks" any old time, and comment on how well any particular "chick" fits the desired stereotype. Women therefore have to cope with unwanted invasions of their privacy and to develop a self-consciousness about how they look and how they are regarded, which I'm sure is detrimental to their development as human beings, and must affect their academic performance.

Secondly, a chief comment on hassles in lectures. I make no comment yet on course content - though I do believe that a majority of University courses are sexist in the sense that they ignore the very existence of women. This is a very serious problem, and the basis of the fight for womens studies courses in recent years - I'll say more about that later if I have time.

At the moment I'm still on the personal level of what it's like being a woman at University. And something that women frequently comment on is their complex reaction to sexual jokes which lecturers from all departments frequently put in to brighten up otherwise dull lectures. The jokes are clearly aimed at men and there seems to be an assumption that the audience is entirely male, the women invisible. In fact, the women can only participate in the jokes by going through the mental and linguistic gymnastics of becoming honorary males. But of course by doing so they are sharing the male put down of women and betraying their own sex. Small wonder if they feel their identity to be fragmented.

Some recent examples I've heard of. There's the anthropology lecturer who referred to a woman as an "old scrubber, who even the men in the

Change

ghetto wouldn't touch. Down in the ghetto wouldn't touch. Down in the Med. School I believe that the tedium of Histology slides is occasionally brightened a "joke slide" of a naked woman. And there's the Politics lecturer who defended himself against a charge of male chauvinism on the grounds that he'd helped his mother-in-law prepare the 1972 equal pay case.

Of course, all these got their laughs. But have you ever asked yourselves why mother-in-law jokes are so funny. Why do we never laugh at fathers-in-law? What does it all tell us about the way women are regarded?

And why the hell should we women laugh every time we're put down. Why should we be denounced as humourless bitches if we don't laugh. Recent jokes are increasingly taboo. But sexist jokes are supposed to be accepted gracefully. Unlike the Jews, we don't seem to be able to get up and tell jokes against ourselves. It's quite noticeable how few woman comedians or cartoonists there are or how few women are much good at telling jokes. I'd suggest that the development of humour, e.g. woman for woman will be an important step towards liberation - then we'll see whether women have a sense of humour or not.

Well, I've mentioned some instances of what I regard as sexism. But what do we really mean by sexism? It's a term that's thrown around so often now that it's all too easy to assume that we know what it means. But in fact it's an incredibly different concept, that has yet to be dealt with adequately on a theoretical level.

Firstly, it's not simply dissemination on the basis of sex - this is something that follows from it. Sexism is stereotyping on the basis of sex and the supposition that these divisions determine a person's ability, personality and behaviour. A series of alleged differences are extrapolated from a genital and/or chromosomal difference. The analogy with racism is fairly clearly here.

So a sexist society is one where these further differences become embodied within the total culture of that society, through the prescription of appropriate behaviour and personality expectations on the basis of the initial sexual differences.

That is to say, a sexist society is one in which the differences between the sexes are emphasised, rather than their similarities.

Many feminists would see sex as the principle by which society is organised which precedes all other organising principles - e.g. class, power, wealth, status etc. I don't share that view, because I'd reject any sort of base/superstructure approach. I don't want to see sexism as either base or superstructure. The more appropriate model is to see our society is made up of a number of relatively autonomous levels. One of these is the ideological and I would see sexism as primarily located on this ideological level.

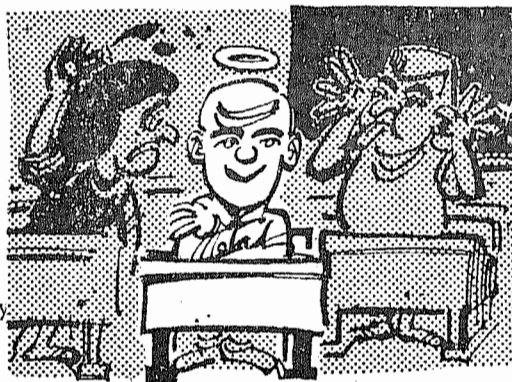
When I say it's ideological, I don't mean that it's just a matter of ideas in peoples heads. The Australian Government, I.W.Y. brigade and so on are all too keen on this idea. Sexism is seen as a matter of attitudes - and if we could just change peoples attitudes we'd abolish sexism.

Feminists themselves frequently encourage this sort of thinking. Kate Mullett, for instance, describes a revolutionary as -
"...a changer, a teacher, someone who goes on loving people until they change their heads."

To that, I would want to say that sexism is not just an idea in peoples heads. And you can no more abolish it by changing consciousness than you can abolish a brick wall by dividing in your head that its not going to be there any more.

Ideology is the lived relation between men and the world. In ideology men express the way they live the relation between them and their conditions of existence. Ideology is not to do with the consciousness. Indeed it is profoundly unconscious, a structure that imposes itself on people.

Ideology then, has a material existence, it's not just something that's in the head. The ideology of sexism is based firmly on institutions like marriage, the family, the home.



Patriarchal sexism (the only cost it make much sense to talk about) is based firmly on the material position of women in the family and that perpetuates the ideology and has a particular function in capitalist society.

I now get to talking more directly about sexism and the University. Because sexism is one of the ideologies by which we live, it is inevitable that the University should be sexist. I want to make two points about the University and sexism.

Firstly, in fairly obvious ways, Universities reflect sexist ideology.

Secondly, because of their particular function in our society they also perpetuate sexist ideology - because they are one of the key places where ideology (which passes for knowledge) is reproduced.

This might seem a fairly arbitrary distinction - after all, in the instances I've mentioned the University does seem to be both reflecting and perpetuating sexism. But for the sake of analysis, and in talking about the prospects for change, it seems to me to be a distinction that has some uses.

So firstly, I'll talk more about some obvious ways the University reflects sexism.

1. Most obviously in terms of the distribution of student intake. At Adelaide, the proportion of women students is less than 1/3 and we all know they are heavily concentrated in Arts. The proportion of women amongst higher degree students drops to 16% and the proportion actually completing higher degrees to 8%.

I wont bore you with further figures, but given that Adelaide was the first University in Australia to admit women on equal terms with men, I think we have an obligation to find out why women haven't been able to take advantage of their opportunities and why so many, who are obviously capable, drop out before Hons. and Post Grad. levels. American studies on under-achievement amongst women show that there is clearly a conflict between their female role and their academic role. This is something that can and must be fought at the ideas level. It's not a problem for women alone. It's a joint problem and suggests a need for consciousness raising amongst both sexes. As I've suggested, changing

consciousness is not alone going to solve anything. But unless we make ourselves conscious of what has been profoundly unconscious we're going to have little chance of changing basic structures.

The importance of feminism is precisely on this ideological level, of exposing basic contradictions.

2. The sexist nature of the University is reflected in the staffing structure. In 1973 there were 596 full-time academics at University of Adelaide, of whom 73 were women - i.e. 12%. More important than the overall figure was the comparative scatter. The largest single group of women was the tutor-demonstrator group; the largest single group of men, the senior lecturers. Of the 61 professors, more were women. Of the 82 readers, 3 were women (all unmarried). And there was a woman on only one of the major University Committees.

Of course this follows fairly inevitably from the figures I've given for students. But even so, the University gets out of it all too easily if simply claiming to reflect the existing situation.

I believe the University does have a policy of discrimination, though it's hard to pin down. I have it on good grounds that when women apply for jobs in this place questions are always asked, as a matter of routine, about their emotional stability. And references usually include this information about women. Rarely is this asked for or given about men. The assumption is that men can do the job o.k., but women are suspect and need to prove themselves.

Similarly, I think, other things being equal, a man is likely to get a job over a woman. I can't prove it, but I've heard it articulated very clearly by people who've been on appointments committees - along the lines;

that the man should get it, because he has or will have "family responsibilities".

Of course sometimes departments will seek out women applicants. Every "civilised" department likes to have a decorative scatter of women, preferably at the tutor level where they'll be supportive of men, do lots of shit work and preferably not get the men's backs up too much by competing for promotions.

Then again, I could mention one department that was adamant that it couldn't have 2 women working in the same field - because they'd be bound to fight. So when the second position was advertised women were virtually ruled out - though this of course would never be admitted and maybe they were "lucky" enough not to have a suitable woman candidate anyway. But again we see all sorts of oppressive assumptions being made about what women as a group are like.

In all these ways the University is guilty of perpetuating sexism. It's not just passively reflecting the status quo. There is no way we can assume the University to be neutral, as that as an institution it might conceivably take a lead in bringing about change. It does actively practice discrimination against women and the needs to be exposed for what it is and pointed out at every possible occasion.

We might also give some thought to the sorts of problems women face in continuing academic careers. And while we're about it, we should realize the role women play in servicing the University and as secretaries, typists, caterers and so on. Again a clear indication of our recent society that it is predominantly women who do these jobs and that their importance is continuously ignored and downgraded.

All that I have said so far about sexism and the University still only amounts to the tip of the iceberg. I have said that a primary function of the University is to reproduce ideology and this includes sexist ideology. This takes me into a critique of the content of University courses.

It's not the case that University courses are basically o.k. if lecturers could refrain from sexist jokes and remember that they are speaking to women as well as men. I'm suggesting that sexism is intrinsic to the structure of many courses, particularly in the social sciences.

Most University courses are based on the assumption that the world is composed entirely of men. The majority of scholarly looks ignore women, or when their existence is acknowledged it is most often in a token fashion, a few pages tacked onto the general scheme. At most, there is a single chapter which presumes to encompass a desperate, heterogeneous group of human beings by reducing them to their basic common denominator, their sex. In short, they are putting forward a view of the Real World which excludes women.

Our entire intellectual tradition is based on the exploits of the powerful, and those in public life. Whole areas of knowledge, particularly about the relationship between the public and the private and the basis of that division, are excluded as being irrelevant.

I'm suggesting that many disciplines are going to have to be totally rethought from the bottom up, with all the most basic assumptions challenged.

Obviously this is going to be an amazingly difficult task, and I think it is beyond feminist theory - at least as it stands at present. What we need is a new theory of knowledge, and probably the greatest hope lies in the development of Marxist theory.

Many would say that in challenging sexism we are not only involved in challenging course content, but power hierarchies as such, teacher and student relationship methods of assessment, and the barriers that presently exist between the University and the community.

Obviously none of that can happen overnight. And many would say that to bring about changes of this dimension, it's a waste of time to focus too much energy on the Universities anyway.

But it seems to me important to sketch out what we might be up against in relating sexism, the University and social change. And there are the sorts of problems that those involved in Womens Studies are up against.

Finally, I'd like to point out some of the dangers in these new developments. I am suspicious to the point of paranoia about the sudden flowering of W.S. courses that is taking place. It seems that everyone wants a bit of W.S. these days. But because it doesn't challenge the totality of what is, and because its basically just tacked on, and because its a brand new career area to exploit, and because it's all too often run by women who want to make it, and who frequently don't give a damn about sexism - for all these reasons we run the risk of getting ourselves into a new straitjacket, a new and updated sexism that might be harder than ever to break out of. A situation where women are more trivialised than ever before.

I have a shining example in our own trendy Law School, July, 1975. I refer to the examination set in criminal law. The students were asked to discuss a homicide case, along the following lines -

"Alice decides that she should commit some act during International Women's Year to demonstrate her solidarity with the feminist movement....After a fight with her hus-



band where he beats her painfully but not seriously" (note!) she flees in blind fury and takes revenge on her husband by dumping their baby son on the local Anzac Memorial to take its chances. After a long chain of events, the child dies, and the students had to decide whether Alice was guilty of homicide."

A key to working all this out was apparently the application of the standard of the rational man. And the punchline, would you believe was, how on earth can we apply the standard of the rational woman - there's no such thing!

If this is the level of the new recognition of women, we could well do without it. God help women law students and God help women in society at large when no serious work is done on legal discrimination, and where students are not encouraged to give any consideration to articulate legal problems that women might face and are indeed encouraged in the amusement of putting women down.

Conclusion

Clearly I'm pessimistic, if not overwhelmed, by the problems of the University and social change. I think feminism is important at the ideological level, in exposing sexism for what it is. Beyond that, we need theory as we've never needed it before. I'm orthodox enough to believe that the university is an appropriate (but not the only) place for developing such theory. But universities are not benevolent or even potentially benevolent institutions. Universities have a particular role to play in society and a vested interest in the status quo. So we can't pose the question of what we as the university can do about sexism and social change. Our only possibility is in confrontation and challenge at all levels and a constant alertness and scepticism about what the university is up to.



Rosemary Pringle.

Much Madness

J. HALL.

Conformity.

Much Madness is divinest Sense -
To a discerning Eye -
Much Sense - the starkest Madness -
'Tis the Majority
In this, as All, prevails -
Assent - and you are sane -
Demur - you're straightway danger-
ous -
And handled with a Chain.

EMILY DICKINSON.

"Madness" is a powerful word. I mean powerful enough to build mental institutions, to keep a barrage of experts employed, to give people a label they wear for life. It's a word familiar enough to us, to be used confidently or tactfully avoided. It's strong enough to stand at the extreme end of a continuum of outlandish, anti-social, unusual, disturbed, unhappy behaviour. And yet... most of us would be stuck to say what we thought it was. It's dreadful to feel you're slipping, or being driven towards, the unknown but all-too-familiar.

My "pocket" dictionary of psychology slips innocently from "macula" to "magic", as if no-one noticed a word lurking around in between. Still, I suppose it would be like looking for a definition of "sick" in a medical dictionary. You might even be hard-up to find "pain".

"Insanity", they point out, is a legal, not a psychological term, and represents a serious mental disorder which renders the individual incapable of conducting her affairs in a competent manner. So they're relying on someone, maybe even us, to judge whether another person is competent or not.



But the complaint that's occurring to a lot of women now, is that while we seem to be over-exposed to the possibility of going mad, or being told we're mad, or being desperately unhappy, we seem to be pretty much excluded from the end of the process that involves the judging. That is, we don't get to devise the theories of normality, just as we don't get to make up the laws; we don't judge who is conforming to them, we don't have the power to try to correct their behaviour.

Obviously our society itself is a pretty heartless one, if it needs a concept like madness to apply to the behaviour of so many of the human beings within it. It may then isolate those people in two ways. Firstly it can individualize those people's complaints against the society by making them appear to be personal problems, some individual inadequacy or difficulty which must be treated by changing the person who suffers from it, while leaving the rest of the system intact and able to function "business as usual". Secondly, it removes those disturbed, unhappy people bodily from the rest of society into the company of others of their "kind" and into the care of professional, paid helpers. They are removed from the real world which they then find it doubly hard to return to.

That way, people who are unhappy become "social problems" and are made to accept all the guilt for their failure to fit into our wonderful community, for their failure to be happy in a world where we're told we've never had it so good, for their failure to relate to other people who are assumed to be well-balanced, happy and so easy to relate to, and for their failure to face up to life's problems, which are said to be just natural stages we all must go through, using appropriate mental equipment which we are all supposed to have, in order to become fully responsible, well-adjusted, "together" adults. If a person fails it's made to be their problem. And a problem presumes a solution. You have to be able to cope. However your behaviour must be chosen from within the tight limits we set on behaviour in this society.

The most prestigious of the workers who are paid to care for our misfits are psychiatrists, trained primarily in physical medicine, that is, to look for a person's illness, to match their symptoms to a known disease, which must then be cured appropriately. Certainly there might be causes outside the person, but they're not as obvious as the sick person's

symptoms, nor are they on the whole so easily changed.

"Maja Abbott", the first case study in Laing and Esterson's Sanity, Madness and the Family, was twenty-eight. When she was eighteen her "illness", which was diagnosed as paranoid schizophrenia had "appeared to come out of the blue". Since then she had spent nine out of ten years in hospital. Her behaviour had given rise to clinical attributions that she had auditory hallucinations (heard voices) and was depersonalized; showed signs of catatonia; exhibited affective impoverishment and autistic withdrawal. Occasionally she was held to be "impulsive". Somehow her own explanation of how she felt had been translated into that barrage of labels. We might make more sense of it if we were told instead that she thought of herself as like a machine, rather than as a person, for she couldn't understand why she did things. She sometimes thought that her thinking was controlled by others, and she said that not she but her "voices" often did her thinking. She felt she had to move and speak with controlled correctness. Looking at the family situation in which she had lived, the authors believed they found her so-called symptoms to be quite understandable and explainable. They were the outcome of her experience and interaction with her parents.

"Her parents appear to have consistently regarded with alarm all expressions of developing autonomy on Maja's part necessarily involving efforts to separate herself from them and to do things on her own initiative. Her parents' alarm remains unabated in the present. For example her mother objected to her ironing without supervision, although for the past year she had been working in a laundry without mishap. Mr. and Mrs. Abbott regarded their daughter's use of her own "mind" independently of them, as synonymous with "illness", and as a rejection of them". Since she was fourteen she had frequently been told by her parents that she had no feelings.

Whereas she felt that she had never been given affection nor allowed to show affection spontaneously, because this was not part of "fitting in".



Maja's parents were actively trying to influence her, yet they always "laughed off" her accusations on this point. She had the idea that something she could not fathom was going on between her parents, seemingly about her. In fact there was. When they were all interviewed together, her mother and father kept exchanging with each other a constant series of nods, winks, gestures, knowing smiles, so obvious to the observer that he commented on them after twenty minutes of the first such interview. They were denied, but continued unabated. Consequently Maja could not know when she was really

noticing or when she was imagining things to be going on between her parents. Much of what was taken to be paranoid about Maja arose because she mistrusted her own mistrust. If she picked up the signals between her parents and commented on them, the answer would be an amused, "What do you mean?" "What wink!" and so on. In fact the authors were not able to find one area of Maja's personality that was not subject to negations of different kinds by her parents. But she had been taught to suppose that, when she felt that her parents were forcing their opinions on her, or trying to obliterate her mind, this was a mad thing to think, that this was what her "illness" was. So she sought temporary refuge in her own world, her shell. However her parents called this "negative", and the psychiatrists called it "withdrawn". And her parents felt as stress not so much the loss but the development of herself.

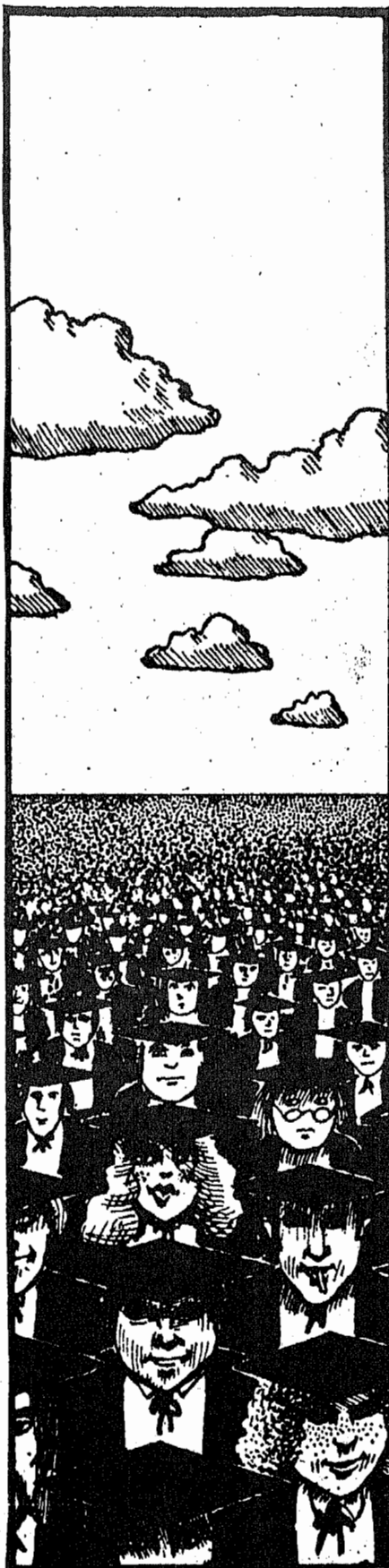
So Laing and Esterson go on to show how the behaviour of the ten women whose cases they discuss becomes comprehensible when you look at the situations in which they lived. This is one of the messages of radical psychiatry. What remained unquestioned was why those women's families and psychiatrists interpreted their behaviour the way they did, as "illness". Although the book dealt entirely with cases of women in institutions, it has taken some time for anyone to notice how our society's pressures, plus the medical model of mental health, differently and especially afflict women. For one thing their range of



acceptable behaviour is more restricted than men's. Female passivity, which is encouraged, is a result of realizing that most possible activity is out of bounds, unthinkable. Obviously an active role gives you more scope. Even characteristic "disturbed" female behaviour, like depression, frigidity, suicide attempts, is described in terms of a sort of absence of activity, failure to do something properly. If a woman's range of action is so limited, then failure to succeed in her sphere is bound to be more crushing.

Besides, a woman is taught to see each situation as a need to adjust herself accordingly, usually to match up to some male's expectations. She changes personalities as readily as she changes fashions, hairstyles, always with the judging, discriminating eye turned on herself. She's the first to admit, even point out where she might have done better. But if the guilt isn't enough, others can usually be relied on to place the blame where she expects it. A woman's self-esteem has to be dependent on how other people see her, usually a man, and possibly his group of friends, whom she must take on as her own. That leaves her self-esteem pretty precarious.

Then too, her behaviour has to be personally supportive of him. If she's not, she's not only a failure, but by definition sick. For a woman, failure strikes right to the core - at what she is, more than what she does. Therefore she is more likely to seek help or accept help in putting right whatever seems wrong with her. She is forced to be more concerned than a man about something beyond her personal happiness, and that is her effect on other people, how she is fitting in with their demands. Men take to alcohol while women take tranquillizers, not only to make life more bearable, but to make them easier to live with, to permit them to perform their most mindless tasks with resignation.

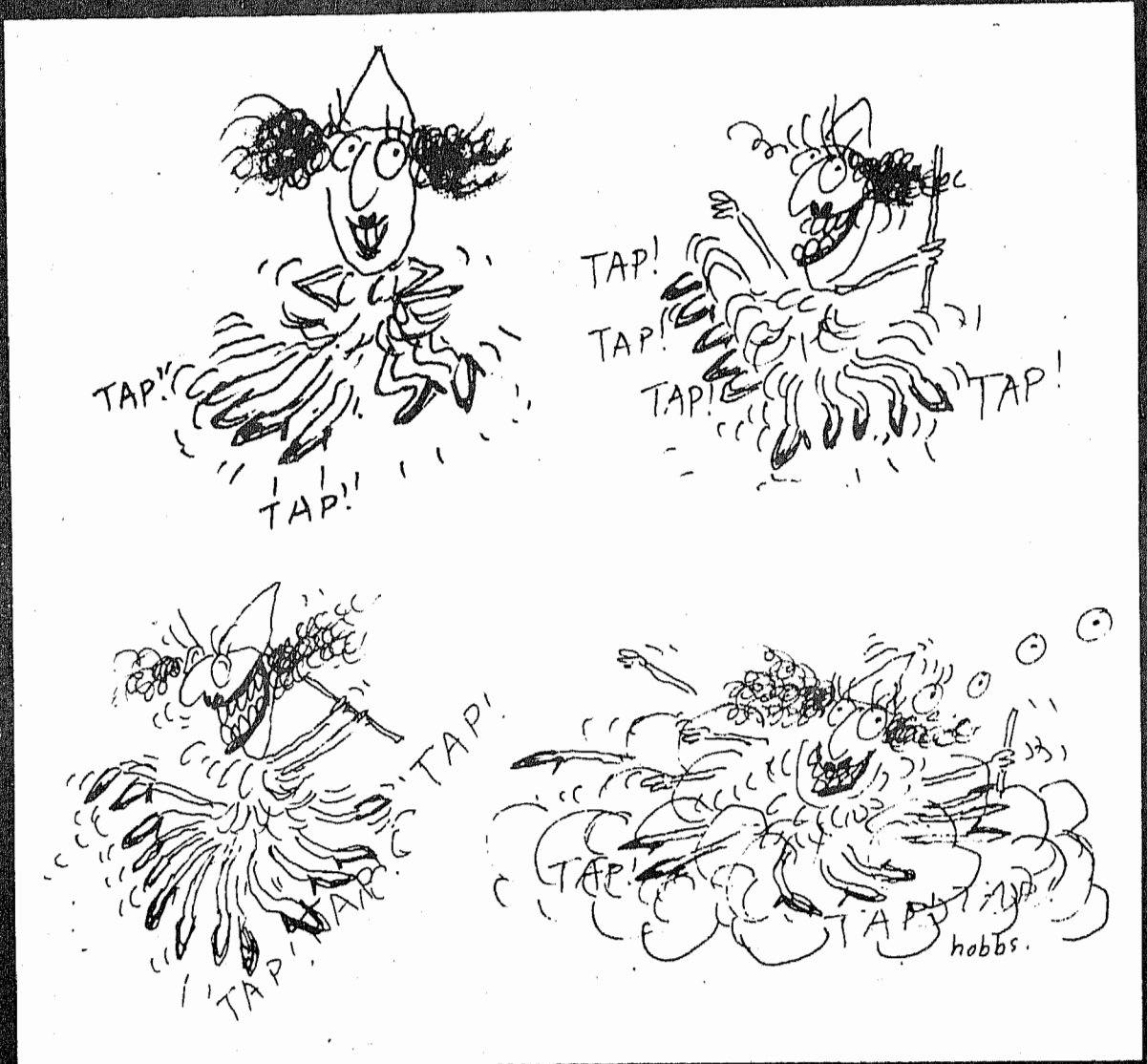


A woman in therapy is not only in just one more power relationship where she is the submissive partner, where she accepts, or is persuaded into the need to change herself to suit someone else, where she learns next to nothing about becoming independent, but where the dominant partner is yet again likely to be a male therapist whose advice carries the weight of his over-respected expertise and of the authority of the secret, mystified body of knowledge which he's supposed to possess. He may even feel so unquestionably powerful as to suggest sexual relations with himself as part of a woman's treatment, as if his very maleness were enough to solve a woman's "problems".

Women who don't conform to the typical female role are seen, according to their behaviour, or according to the flexibility of their judges' expectations, as either maladjusted and disturbed, or as women trying to make it in a man's world, or sometimes even as successful. Either way they have a hard time. For if they escape being treated and retaught to adjust to the reality of their role situation (and many of us feel we have only escaped that by the deception of not admitting, perhaps even to ourselves, the extent of our alienation from what we do, and from what is expected of us), they find only male success-models to identify with. They are in the confusing and dangerous position of having left behind at what seems a frightening distance (but still never far enough for comfort) the security of identifying themselves as women.

If our sex roles were not so narrow, if our range of acceptable behaviour were more generous, if we could see and identify with one another's problems instead of simply avoiding them or referring them to so-called experts, if we could resist the pressures which seek to divide us and make us compete against one another, simply being ourselves wouldn't be such a difficult, precarious course.

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August 17th-30th

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Sydney University NSW 2006

open file

AUS CONSTITUENT MAIL.

The following papers are available from the Open Filing System in the Students Association - contact Ralph or Duncan.

1. AUS Executive Meeting Minutes 15-16 May.

Executive Circular No. 108-75.

Presidential Circular No. 12-75.

Report of Womens Officer.

Overseas Students Service Officers Report.

Services Vice Presidents Report 12-13 July '75.

Social Action/Environment Report to the Executive.

2. Coming Secondary Student Conference.

3. International Solidarity Week (OSS).

4. Presidential Circular No. 11-75.

5. News from Southern Africa.

6. Asian Student News - from the Asian Students Association.

7. Education News Service of May '75.

8. Japanese Exchange Scheme (coming to Adelaide August 7-12).

9. Circular from Womens Dept. 13/6.

10. Black News Service Vol 1 - No. 3.

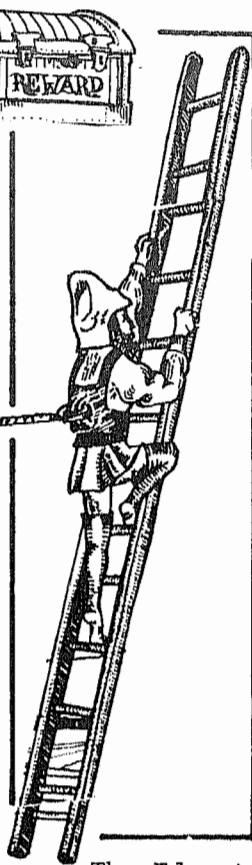
11. Studentships and Bonding Requirements. Australian and State Governments.

12. Presidential Circular 10 . 75.

13. Tertiary Allowances - Summary and criticism of Womens Committee.

14. Alternate News Service No. 38 May 26.

15. AUS Statement of Income and Expenditure to 30th April '75.



The University of Adelaide counter faculty handbook

1976

The Education Group, a student group associated with the Students' Association, is planning to produce Counter Faculty Handbooks for distribution to all students in 1976. Initial planning is already underway for the production of a counter handbook for Engineering.

An attempt is being made to produce an interim handbook by the beginning of third term and to make this available to matriculation students. It is then hoped to produce a revised version for distribution to all engineering students early in the new year.

Help is needed from interested persons to write articles, subject and lecturer critiques etc. etc. If you have something to say about your course or would like to help in the production of the handbook, contact the Education Group through the Student Activities Office; or attend Education Group meetings (see Bread and Circuses); or contact Peter Jarrad P/G, Dept. of Mechanical Eng., M209.

The Education Group meets every Tuesday at 5 p.m. Any students interested are welcome:

Also we are currently preparing for faculty counter handbooks. Are you interested in writing a critique of your course, lecture or faculty? If so, contact us -

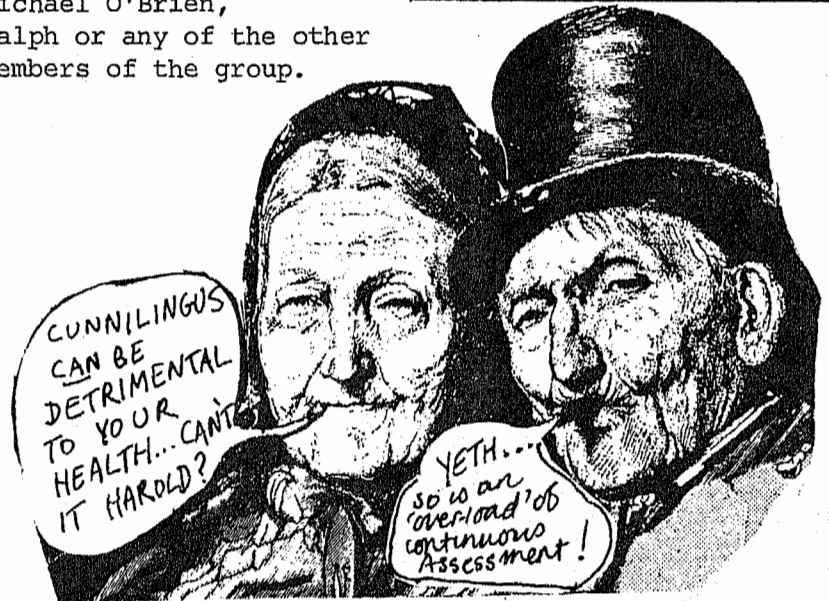
Peter Love.
Karen James.
Michael O'Brien,
Ralph or any of the other members of the group.



WANTED

Homestays/Billets for 25 Japanese Students for 3 nights - 7th, 10th & 11th August.

Please contact Peter Speck, S.A.U.A. or AUS Officers Ralph/Rob.



UNION COUNCIL

S.A.U.A.

1. DR. E.H. MEDLIN 767
2. MR. R. BLEECHMORE 711
3. MR. G. ADAM 687
4. MR. J. GILBERT 659
5. Ms. M. OSMAN 623
6. Ms. K. ANASTASSIADIS 614
7. MR. C.H. BROWN 603
8. MR. C.W. LOTT 602
9. MR. M.H. ANDREW 569
10. MR. J. HYDE 560
11. MR. I.D. BADMAN 560
12. Ms. L. QUEALE 553
13. Ms. L. SMITH 549
14. MR. D. HALL 538
15. MR. R. WALSH 506
16. Ms. D. EMERY 458
17. MR. C. MARLIN 453
18. DR. S. LINCOLN 437
19. MR. P.D. CUDMORE 430
20. MR. J. MALBON 424
21. MR. J.L. MEDCALF 423
22. MR. J. ARKINSTALL 417
23. Ms. J. SPOONER 417
24. MR. J.P. GLYNN 388
25. MR. R.J. WILSON 349
26. MR. D. BRAY 336
27. MR. A.J. SHORT 288
28. MR. P. GOLDBERG 269
29. MR. A.W. POWELL 221
30. MR. S.S. McCLEAN 184
31. MR. R.W. BENNETT 182

Could be elected by new Council.



REFERENDUM RESULTS

	YES	NO	BLANK	INFORMAL
Clause (5)	877	308		
Clause (12)	756	403	330	3

VOTES RECEIVED - 1528

Valid - 1525
Invalid - 3

PRESIDENT

- *ADAM - 508
- BLEECHMORE - 446
- QUEALE - 177
- HALL - 159

VICE-PRESIDENT

- *ANASTASSIADIS (K) - 419
- CADD - 300
- SMITH - 298
- GLYNN - 242

EXECUTIVE MEMBERS (2)

- *COOPER - 536
- *BLEECHMORE - 444
- ADAM - 530
- ANASTASSIADIS (K) - 477
- SMITH - 338
- HOCKMAN - 79
- MOORE - 73

PUBLIC AFFAIRS COMMITTEE (5)

- *ANASTASSIADIS (P) - 750
- *COOPER - 673
- *GLYNN - 570
- *MALBON - 506
- *HALL (M) - 501
- HANNEY - 471
- HORNE - 403
- McCLEAN - 378

- McCARTHY - 372
- BENHAM - 301
- HOLLOWAY - 182
- GINNANE - 171

ON DIT EDITOR.

- *OTTO - 444
- BRAY - 259
- HALL - 213
- CADD - 171
- STUTTERS - 99

RADIO (2)

- *McDONALD - 781
- *LINDON - 755
- SCHUETZ - 548

MEDIA (3)

- *LOVE - 948
- *CADD - 879
- *LEWIS - 873
- HOCKMAN - 402

EDUCATION & WELFARE

SECRETARY

- *USHER - 634
- Craven - 407

INTERNATIONAL OFFICER

- *HANNEY - 607
- HELMAN - 471

Under the Constitution T. Cooper is eligible to occupy a position only on the Executive or the P.A.C. Should he choose the former, R. Hanney will become a member of the P.A.C. Should he choose the latter, L. Smith will become a member of the Executive.

STUDENTS ASSOCIATION OF THE UNIVERSITY OF ADELAIDE

(Elected Unopposed)

SECRETARY

FIONA WALLACE.

CO-ORDINATING TREASURER

MARK VOGT.

MEDIA COMMITTEE

VIDEO OFFICER

BERNIE SACHS.

DAVID NASON

BREAD & CIRCUSES EDITOR

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PETER SPECK

NATIONAL OFFICER

PETER HOLLOWAY

CULTURAL AFFAIRS OFFICER

BARRY SALTER

SOCIAL ACTION OFFICER.

MIKE KATSAMBIS

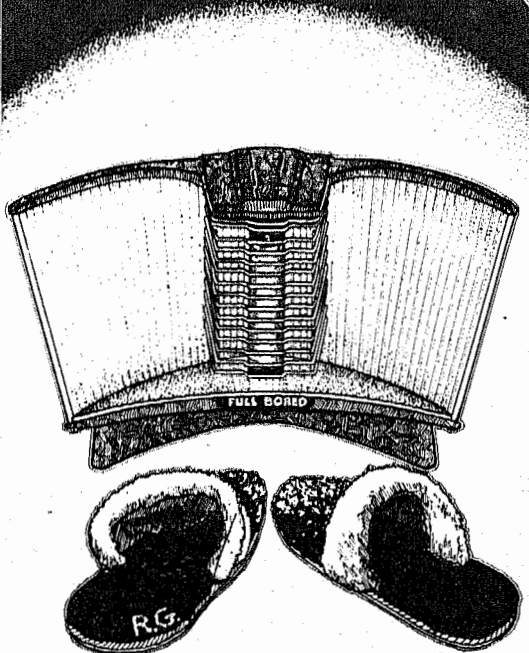
Play it again... Span!



Steeleye Span... 2nd Australasian Tour, August 1975.

FULL BORED

by rob george



CIRCLE
CIRCLE
PRESENTS

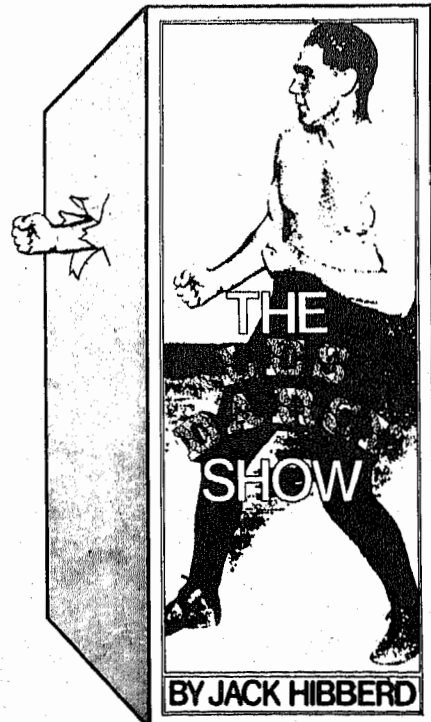
TWO PLAYS
IN THE
UNION HALL
BY THE
CIRCLE THEATRE
COMPANY

JULY 25, 26,
29-2 AUG. 5-9

8:15pm
UNION HALL
ADELAIDE
UNIVERSITY

BOOKINGS
AT ALLANS
AND
UNION SHOP
\$3 & STUDENTS \$2

directed by
malcolm blaylock



DOPE—the A.M.A. News

MARIHUANA—EVIDENCE FOR THE PROSECUTION

The therapeutic use of marihuana dates back some 5,000 years,¹ and during the 19th century it was used in Western medicine (one wonders how effectively) for relieving pain, relaxing muscles, alleviating migraine, and treating menorrhagia, the withdrawal symptoms of opium addicts and epilepsy. It was withdrawn from the *United States Pharmacopoeia* only in 1937, the chief objections to its use being shelf deterioration and potency variation. In recent years its sedative, euphoria-producing and hallucinogenic properties have made it popular in counter-culture groups, and the controversy over the advisability of prohibition has languished for want of convincing evidence of positive harmful effects.

The most important constituents are Δ^9 -tetrahydrocannabinol (Δ^9 -THC) and Δ^8 -tetrahydrocannabinol (Δ^8 -THC), and the pharmacological effects of these have been reviewed by Thomas and Chesher.² They include stimulant, sedative and hallucinogenic effects, tachycardia, conjunctival injection, dry throat, decreased reaction time and decreased coordination. Adverse effects include toxic psychosis, diminution of short-term memory and panic reactions, as well as dizziness and nausea. It was admitted that no evidence existed for physical dependence or true addiction, and that long-term psychological dependence was slight. Objections to the use of the drug seemed to be mainly social.

However, recent work has shown that there is real cause for concern, particularly in relation to interference with vital biochemical functions. In the *Fourth Report to the U.S. Congress on Marihuana and Health, 1974*,³ Δ^9 -THC and, to a lesser extent, Δ^8 -THC are indicted as affecting DNA production, by inhibiting the incorporation of a vital component into the molecule. One demonstrable effect of this is decreased responsiveness of isolated human lymphocytes.

When given to mice who had received skin grafts, Δ^9 -THC significantly prolonged the time elapsing before grafts were rejected. Also in mice, solid tumour growth was inhibited, presumably because the tumour cells were especially sensitive to the DNA-inhibiting effect of Δ^9 -THC and Δ^8 -THC. Human lung explants exposed to marihuana smoke showed a variety of changes in DNA production, cell division and growth. While the exact clinical implications of these findings are unclear, their significance in relation to the body's immune responses is not.

In other experiments there was a greater number of chromosome breaks in the white cells of marihuana users compared with controls. In still others, testosterone levels were found to be lowered during marihuana use. Although the levels returned to normal when the habit was stopped in the groups tested, habitual smoking could interfere with normal adolescent development or with sexual differentiation of male fetuses. Clinically, angina pectoris has been found to occur much sooner after exercise in patients with coronary disease when marihuana has been smoked. Driving ability is demonstrably impaired in all groups, and electroencephalogram changes during intoxication give objective support to the "tuning out" claimed by marihuana users.

These experimentally proven facts stand out amongst the mass of conjecture and headwagging that has bedevilled the debate on marihuana. While the vast majority of claimed evils remain unproven, and similar uncertainty exists about possible therapeutic applications, enough evidence now exists to permit the assertion that indiscriminate use carries positive and definite dangers.

¹ *Techn. Inf. Bull.*, 1973, No. 21: 12.

² Thomas, R., and Chesher, G., *MED. J. AUST.*, 1973, 2: 229.

³ *Techn. Inf. Bull.*, 1975, No. 33: 6 (February).

THE MEDICAL JOURNAL OF AUSTRALIA

JUNE 21, 1975

and a comment...

Dear Ralph,

Lymphocytes manufacture antibodies in response to the presence of antigen (whether this be infection, bacterial or viral, or some other foreign substance).

Antibody and antigen react together not allowing the antigen to reek havoc in the body system. With a decreased immune response, the individual will be plagued by infections all the time, also it is very difficult to treat these people. Magic antibiotics only work in the presence of an intact immune system. So they will get more infections, which will not respond to normal treatment.

Another problem is that these infections may start in fairly common places e.g. nose and chest, but since the immune producing cells function has been suppressed, these infections will spread first into the blood stream then into other places and become abscesses. Abscesses are hard to treat too. They are essentially a central core of pus surrounded by a rather impenetrable fibrous membrane. This will make treatment a problem as it is impossible to get any antibiotics in any concentration through the wall unless it injected there. Abscesses have little or no blood supply. But

putting antibiotics into an abscess will sterilize the pus, but won't make it go away. Only drainage will do that. This is all right if your abscess is situated in a convenient position. What happens when your abscess lands up in the substance of your brain, liver or kidney?

So this is evidence I don't think you can ignore. M. should be classed as other drugs and everyone who takes it should be aware that they are taking a calculated risk (as is so with any other drug). All drugs have side effects and sequelae).

Love TONY.



Schmo & Co. ^{in the} ballroom
 STEVE FOSTER
 JOE HOOKER BAND
 PLUS Johnno
 Arty-farty Perelandra
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ONLY 9 PERFORMANCES!



**SA CREATIVE
WORKSHOPS**

TWO BLACK COMEDIES

**THE REFUND
SQUAT BETTY**

DIRECTION: MICHAEL MOODY



THE LITTLE THEATRE
8.15PM
7TH-16TH AUGUST

BOOK AT
ALLANS

WHAT IS SQUAT BETTY?

SACW announces its third production for 1975...two comedies; one a comedy about education, or lack of it; the other, a chilling black comedy centred on the eternal triangle.

The plays: THE REFUND by Fritz Karinthy.

A form of social comment on education in Central Europe in the early 1900's, but very pertinent today. Does today's education in fact equip one for life, or should we get a refund?

Wasserkopf returns to his old school eighteen years later and asks for a refund on his education, or lack of it. The Principal is shocked such a request has never been made before. What to do? Both sides are in a dilemma. One the side of the school, if Wasserkopf fails, he will demand a refund. It is determined that he has received an education and he shall not fail. On Wasserkopf's side, if he passes, he will demonstrate that he has received

an education, he thus determines that he will fail.

The twist is in how the situation is resolved.

THE REFUND is pertinent to today's situation and the upheavals that today's educators are facing.

The cast includes: Brian Wellington, Frank Hind, Bill Connolly, Steve Whitear, Karen Hughes and Mark Hanson.

SQUAT BETTY by Keith Waterhouse and Willis Hall.

A black comedy based on the overall lack of communication between individuals...in this case between a husband and a wife...who through a lack of communication have instead of growing together.. grown apart and the situation if further complicated by the arrival of a third person.

Will He hang himself before She swallows sleeping pills, or will they carry the game into breakfast and continue later? And how will the third person react when he arrives.

The action takes place in a mountain

All the time Squat Betty broods. What is SQUAT BETTY?

The cast is: Norman Athersmith, Marion Hennessy and John Noble.

The place: THE LITTLE THEATRE (in the grounds of the Adelaide Uni.)

Season: 9 performances only.

Thursday 7th to Saturday 16th August, 8.15 p.m.

BOOKINGS NOW OPEN AT ALLANS:

General Admission \$2.50, Students and Pensioners \$1.25, Schools and Social Groups \$1.50 (20 and over)

jazz, rock & blues club



Skyhooks "EGO IS NOT A DIRTY WORD" (Mushroom L-35, 575)

Of the tracks on side one of Skyhooks' new L.P., two (the title track and have on the radio,) are getting a little jaded. The group was playing both six months ago, and the radio has been playing them for what seems like years. They're both good tracks, but they're a little stale.

The new stuff starts with "Loves Not Good Enough", as good as anything the group has done, musically and lyrically. It's a new touch - the cynicism is a little more confirmed the boys can sing the song of success with more conviction these days. Lyrically, the band is scaling new heights, and the more complex arrangement of this track offers promise of better things to come in that area. And the band hasn't slowed down any.

Side two opens with "Smart-arse Songwriters", fast and punchy - "wish they'd all just drop their pens, get-up and jump around". Skyhooks are a band to dance to. Live tracks like the next, the almost statutory put-down of the Toorak class in "Mercedes Ladies", get a bit hard to take when heard too often on record.

Next up is "All my friends are getting married". The title is self-explanatory, the song is slow and rhythmic,

and eminently sing-a-long-with-ish, yet with a poignant touch that is characteristic of this album - "Maybe I'll never have a son-la-la-la - maybe I'll never have a son." Sung with feeling, but Shirley's not getting mandlin about it.

The last two tracks are among the best on the album; tough and tight, and that leaves space for a few concluding remarks.

There's no doubt that Skyhooks are making it as a commercial success - they've made a change from Living in the 70's without losing too much of their old spark to the pressures of life on the road. They still rely heavily, and justifiably, on their smart-arse songwriter and bass player McAinsh, and their as-usual tight rhythm section. The album lacks the color of "Living in the 70's," but as I said before, Skyhooks are a band to see and dance with live, and as a live band at the moment they're hard to beat. This album will keep you tuned in till they're in town again.



Greg Sneddon - "MIND STROLL" (Mushroom L35356)

Greg Sneddon is an as-yet unheard of Australian boy, who's suddenly came up with an impressive sound and a very competent first-up album.

His compositions remind me of a slightly less symphonic and more melodic Rick Wakeman, and he varies them off with some pretty good piano work too, unfortunately many of them are spoilt by some incredibly banal lyrics.

Many reviewers, when reviewing indigenous albums, have been known to use phrases like "anyway - the production is good, for an Australian album" as some sort of consolation for a look of musical value on the album. Greg Sneddon's album is pretty good value on both counts.

S.B.



HATFIELD AND THE NORTH: THE ROTTER'S CLUB (Virgin Records: L35484)

Apparently this album is selling well at Flinders Uni's Union Shop, which says something for the rather more esoteric tastes that come from tertiary educated heads but doesn't necessarily point to healthy commercial sales for this album.

This is H and the N's second album and is slightly more appealing to what might be called a musical layman i.e. it will not be enjoyed by the musically insensitive. It is music that, as far as I know, is unique, and not at all straightforward. The most noticeable progression

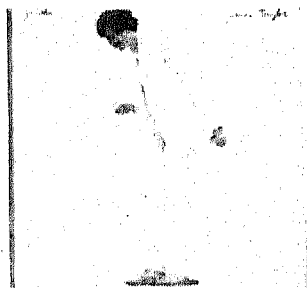
record reviews

from their first album is the more subtle creation of mood, accomplished for the most part with a refreshing softness of style. When the mood is sacrificed for a change in musical direction though, this album lacks. Mumps is a particularly sensitive piece of mood music until a wailing, discordant, fuzzed guitar solo that is technically very average, comes as static on tranquility.

The music has its origins in jazz: chord progressions darting hither and thither with off-beat percussion and an abundance of vibe-oriented sounds maintain a feel of spontaneity that on occasions amounts to music without direction (see The Yes No Interlude), but it invariably re-asserts with delicate blends of many instruments. The vocal tracks are unfortunately marred by the broadly accented English voice of _____, whose vocal style I find close to insipid, but again, its gentleness and casuality keep it in concert with the mood of the album. The meandering harmonies of the female group THE NORTHERNESSES are again employed, with a good deal more taste than on the previous album.

A band with a message? Is it a concept album? Valid and perhaps relevant questions, but it is H and the N's style that is important. Musically brilliant they are not; original and creative they are. And a touch of zany humour (one track is titled Big J.W. (John Wayne) Socks Psychology on the Jaw) just keeps one guessing further.

M.C.

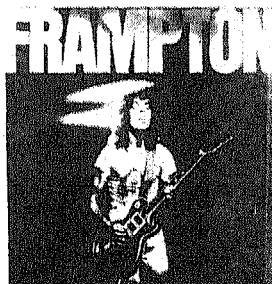


"GORILLA" - JAMES TAYLOR
(Warner/WEA BS2866)

James Taylor is a man a lot of

people regard as a musical poet, and certainly in the past he has produced some beautiful songs, notably Fire & Rain. However, this album doesn't really appeal to me. All the songs feature roughly the same sound of bass, mandolin, flute, a bit of acoustic guitar and the pattering of assorted bangos. As well as this, they all feature his singing in exactly the same half drawn-back, half-spoken voice. This is all very relaxing and nice and all very well if you just want music to lay back and do something else to; but it just doesn't reach out and grab the imagination. I think he has stopped writing from the heart and is "manufacturing" his images rather than feeling them. But on the other hand everyone does it these days, and really the test is whether it appeals to YOU; so if you want to hear yet another chorus of "how sweet it is to be loved by you..." or "The stars are in the sky" (such perception!), or if you just want a mellow background for something else, this record is as good as any.

Simon Stretton.



FRAMPTON - PETER FRAMPTON
(A. & M. L35542)

This is the first Peter Frampton material I've heard since he played guitar for the original Humble Pie, and frankly if this is typical of his music since then, I think he should have stuck to playing guitar. The guitar is by far the outstanding feature of this rather laid-back album, on which Frampton handles all guitars, keyboards, and vocals himself-- everything, in fact, except bass and drums. (He is also responsible for all songwriting and production).

In brief, the guitar is mostly very good, bordering on excellent, the

keyboards are quite ordinary, the vocals are at best average, and the bass and drums (played by Andrew Bown and John Siomos respectively) are pretty much a thump-thump affair, never venturing beyond mere backing. On top of this, all the songs sound the same and the lyrics throughout are absolutely banal. Let me put it like this: the music would be alright with some good lyrics, and the lyrics would be bearable if there was some good music to take your attention away from them, but together they just don't add up to anything.

A dull, unexciting, uninspiring song called "Day's Dawning" opens side one with some guitar which is good but doesn't seem to fit the rest of it. "Show Me The Way" is a pleasant tune with a sort of boppy rhythm and features some fascinating guitar effects, but it just doesn't seem to go anywhere. The same can be said of the rest of side one; "One More Time" and "The Crying Clown" both contain some beautifully fluent guitar and some tingling electric piano (the only worthwhile keyboard contribution on the whole album), but it's all been heard before. I'd rather not comment on "Fanfare" except to say that it makes some ordinary guitar work stand out.

I don't really want to comment on side two either, because it's almost exactly the same as side one -- the same uninteresting tunes, the same meaningless lyrics, lustreless backing, and even the guitar is becoming monotonous. But at last a change. Not necessarily a change for the better, but nevertheless a change. The final track, "Money", is by far the liveliest track on the album. Actually, it sounds like a diluted imitation of Black Sabbath, right down to the gonzo base riff and vocal pattern, even the guitar and drums.

I'm afraid I could recommend this record only as background music for a very patient person.

Tony Lewis.



STACKRIDGE: EXTRAVAGANZA
(Rocket Records L35470)

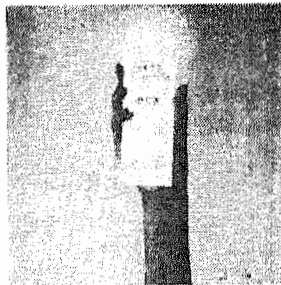
Although only Mutler Slater and Andy Davis survive from the earliest Stackridge, once again this band demonstrates their ability to handle many diverse musical styles, so much so that one wonders whether they have a musical identity.

GREASE PAINT SMILES, HIGH-BURY INCIDENT & BENJAMIN'S GIANT ONION are all very reminiscent of the Beatles circa Sgt. Pepper days. The instrumentals RUFUS T. FIREFLY and POCKET BILLIARDS (!) recall Zappa of Hot Rats. A recurring brassy statement of rhythmic melody on the latter track is also very akin to some of Coliseum's work. But however borrowed the influences may be, Stackridge neatly capture them all with their various talents as song-writers and musicians.

The vocal numbers are generally simple musical structures, by drums laying down a regular stamping rhythm, while guitars, mellotrons, saxophones, clarinets, flutes and keyboards construct clever and powerful arrangements around them. The occasional use of theatrics assists ably in adding humour and satirical life to lyrics that are in themselves adequate expressions of good natured satire. A typically Sunday morning church organ wingling with the coughs, whispers and shuffles of an congregation awaiting the commencement of their service is the intro to HAPPY IN THE LORD: a rocked up send up of weekend devotees. The instrumental tracks serve as showcases of the expential talent within the band. Roy Morgan shows he can not only lay down a

rhythm, but maintain it and beat around it, and Paul Karas' bass lines act as more than a rhythmic measure on several occasions.

The pick of the album in WHO'S THAT UP THERE WITH BILL STOKES., a delightful thematic piece that travels a circular journey through many moods, with the whole thing built on a continuous current of a heavy bass toned piano. Give this band a listen. They have gathered many facets of a music that is still evolving; some by now are hackneyed, others have been sadly neglected. Stackridge try them all with admirable skill.



KING CRIMSON - "U.S.A."
(Island -Thru Festival L35520)

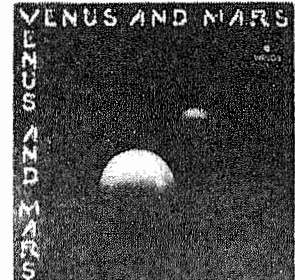
The last King Crimson album? Maybe from its lineup of Fripp, Croso, Wetton and Briford, but how long will Fripp's semi retirement last? John Wetton, the bassist has left to join Uriah Heap, while drummer Bill Bruford will form his own band. David Croso, whose violin playing on two tracks was left off the album, and replaced in a remix by that of Eddie Jobsons of Roxy Music fame, is to work on new ventures.

The album itself is a live one recorded during their massive American tour in June, 1974. It is of better quality than their last live album, "Earthbound" and shows that the band can reproduce their studio artistry in concert with more vitality. Part II of "Larks Tongues in Aspice" opens the album, which also includes "Exiles" and "Easy Money" off the same studio album. "Lament" (from Starless and Bible Black), the classic "21st Century Schizoid Man" (from their first ever album) and a new track "Asbury Park" form the rest of the recorded

concert. Fripp excels in his guitar solos on "Asbury Park" and a slower, but I think better version of "Easy Money". Bill Bruford once again shows what a brilliantly subtle drummer he is. The only poor thing about the album is the badly distorted version of "21st Century Schizoid Man", probably due to it being the encore number during the concert, and the mixers having tuned up the volume.

A good album but have we seen the last of 'Fripp and Co'? I doubt it.

Barry Salter.



VENUS AND MARS - WINGS
(Capitol/E.M.I. P.C.T.A.254)

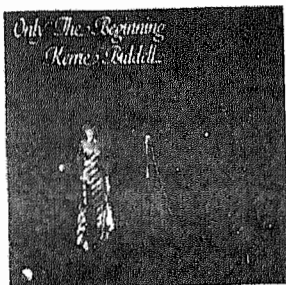
No matter what happens in this world you can be sure of one thing; John Lennon and Paul McCartney will keep making records. These two alone moulded the rock and roll of the like of Little Richard with "The Young Love" of bands such as the Moonglows, Flamingoes, updated the whole lot and packaged them into an endless series of three-minute teenage dreams that became consistently the most popular in rock history. When they had expressed every emotion that they could collectively characterise, they split up and all four went their own way.

Paul formed "Wings", which including his singularly untalented (musically) wife, has released some good and some not so popular music over the last five years or so. Paul has settled down now just to (1) thinking of a theme, (2) writing and collating 10 or so songs that have something to do with it, and each other and (3) releasing them on an L.P. It is a great tribute to the man that even after the fourth in this idiom.

the music remains good. "Venus & Mars" is a very listenable L.P. It contains a wide variation in style, from the twenties feel in "Love in Song", through the conventional 1950's boogie in "Rock Show", to soft acoustic in the title track. The best two tracks for me are the atmospheric "Letting go" which pounds on relentlessly, and the possible single "Medicine Jar" the intro to which sounds sufficiently like an Alvin Stardust song to ensure its success in the top 40.

Although it lacks the complete characterisation of "Band on The Run", this record continues quite a lot of good rock, in a slightly looser format.

S. Stretton



KERRIE BIDDELL - ONLY THE BEGINNING (E.M.I. EMA314)

Kerrie Biddell is a fine singer, and this album is an improvement on her first album of a few years back. This is due to a better choice of songs, fine arrangements and musicianship from such people as Don Burrows and John Sangster, and good, complimentary production by Peter Dawbins.

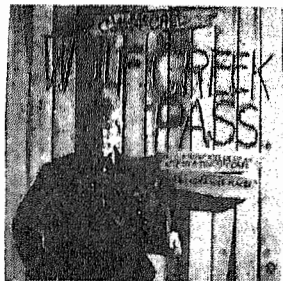
Side 1 begins well, with a couple of slow tunes, but this mood is destroyed by possibly the weakest track on the album, "Glory, Glory" This begins well, but its religious overtones becomes too much, and a George Beverly Shea type vocal by Steve Watson produces such gems as "Take my sins away, and lead me to the judgement day!"

Fortunately this mood doesn't prevail, and the side finishes with a novel

treatment of Frank Zappa's "PEACHES EN REGALIA", which comes off well, and demonstrates another fault of her obvious talent.

Side 2 is highlighted by an excellent interpretation of Melissa Manchester's "EASY", in which the production perfectly compliments Kerrie Biddells voice, and Don Burrows provides some excellent alto flute work. This side also contains one instantly forgettable tune, a song Jim Webb song, "PARENTHESIS". Happily, the rest of this side more than makes up for this monotonous bore.

Leave out the two weak tracks, and the remaining ten constitute a very good album, and definitely places her among Australia's best female vocals.



C.W. McCALL: WOLF CREEK PASS (M.G.M. 2315334)

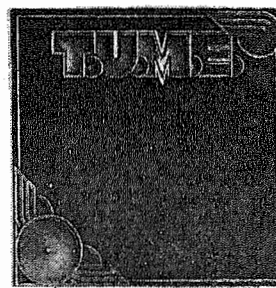
Strange that this man's initials should be C.W. for this is good ol' C. & W. at its best or worst, depending on how straight country and western affects you.

Well, Mr. McCall does a fine job right here, half croonin and half narratin' his high (spinnin' spider webs and messin my brain) times and ways through this here album chuck er, chock a block full of songs to ride in trucks by. This man's bin everywhere man "from Maine to Rio Grande"). Everywhere inside the ol' U.S. of A. that is. He's loved women and left 'em. Loved some others that he had to leave 'cos well, you just can't raise a family in the cabin of a CJ5. So he 'n Sloan, (that's his dog see) just keep on truckin' on up the line to Wolf Creek Pass, Glenwood, Canyon; a

million memories long and 2 lanes wide." And he tells us all about them here with his buddies, Chuck Sanders, Chip Davis and others to the sounds of banjo's pluckin and guitars pickin and hands clappin and foot stompin'

Good time music this. Except for the occasional detour into urban American music where perhaps a tonely amplified electric piano reverberates an introduction into more banjo's pickin and guitars' pluckin more good time music. More good time rhythms that serve only a background presence to the deep-throated narrative vocal style of this here, Mr. C.W. McCall.

M.C.



THE ULTIMATE MUSICAL EXPERIENCE: T.U.M.E. (M.G.M. 2315337)

T.U.M.E.: The Ultimate Musical Experience: a collection of tracks by a collection of very competent black musicians. I specify black because the music bears that unmistakable stamp of popular urban music that one associates with Tamla-Motown. Every song on this album reminds one of another song from the hit parades of the last decade. That is, the musical styles exhibited on this album are borrowed styles, borrowed and re-done, with no obvious lacking of musical talent, for every number presented is a gem of sensitive arrangement and musical discretion. A vamping wah-pedalled guitar combining with congas in Telling It Like It Is highlights one of the more striking facets of this music rhythm. It's black, it moves and the whole band get into it and accordingly, solos are absent. The rhythm on Stone Cold Freak adds aggression as we listen to

it overlay the sounds of a heavily panting couple perhaps experiencing the ultimate in something or another, but it doesn't sound like music. The non-rhythmic tracks featured fit neatly into that category of ballad. Again, all are performed with precision and taste, but there is something that irks me about a song that finishes with "I'm glad to be her man" followed by something resembling the end of an epic movie. Not my U.M.E., in fact I'm tempted to say hackneyed, but nevertheless, well done.

M.C.



MARK HOLDEN - DAWN IN DARKNESS (E.M.I. EMA315)

One gets the feeling from this album that Mark Holden actually possesses some real talent, but, unfortunately on this album he fails to impress. There are three basic reasons for the album's failure. First, the record probably won't find favour with any particular age group, it seems to be a compromise between pop and middle of the road. If he is to obtain any significant degree of commercial acceptance, he will have to go one way or the other. Second, the songs are all too short to have any lasting appeal. This criticism also applies to the album as a whole, its whole length is a mere 31 minutes, however, this could be a blessing in disguise! Finally, all songs, except the instrumental "FINALE", suffer from very poor lyrics, and I can't understand why we have to be confronted by bad lyrics on the inside cover.

Perhaps the album could have been saved by a fuller production, in order to add strength to the songs.

This would not have been all that difficult, considering the fact that both Don Burrows, and John Sangster, who add their talents to a few tracks, did some excellent work on Kerrie Biddell's "ONLY THE BEGINNING". But unfortunately, only "MIKE'S SONG TO THE SEA" deserves special mention. The lyrics are marginally better (written by Mike Bond) and the melody is complemented by a haunting flute and rotor drums. This track however stands out from the mediocrity of the remaining nine.

Maybe, after a few more years of gaining experience, Mark Holden's real ability will come to the fore, but for the time being, this album's main use could be as a conversation piece for Law students.



EAGLES: ONE OF THESE NIGHTS (Asylum)

After their last album, the Eagles sound was in danger of becoming formulated. The formula is still used on this latest album, but it is not a formula that has secured, nor is relied upon excessively. The two most outstanding tracks, After the Thull is Gone and the title track, are instantly recognisable as Eagles' songs, but this time bigger and better than ever before. So it is particularly with the title track. Testament that the Eagles now intend to spread their musical wings to fields other than their formulated and successful country-rock sounds, the song nevertheless begins with familiar high vocal and funkily explicit acoustic rhythms before the harmonising vocal goes higher than ever before and the funky rhythms turn hypnotic. The whole effect is very Floydish.

And further into spatial eeriness the album takes us with Bernie Leadon's "Journey of the Sovereign": an instrumental largely built around his banjo and the orchestral strings of the Royal Martian Orchestra (!). Triumphant asserting itself outside the realm of country rock, the track ends on a climatic display of banjo, fiddle, mandolin and strings. The essence of the formula is still there, but musical creativity has flavoured the Eagles sound on this album with new directions. The neat transition from an average Crest Coast sound (the much initiated CSN+Y sound) to an oriental like guitar solo is a brilliant prelude to Don Henley's tabla. Too Many Hands and further points to new directions.

Every track, even the more ordinary, redeem themselves in one way or another. "Take it to The Limit" is so typically Eagles, even down to the now popular desperado/outlaw theme ("can't seem to settle down"), out on the highway" etc.), but does happen to have, once again, a very catchy chorus line that is instantly memorable. "Desperado", their most successful, and I think best, album thrived to a large extent on such memorable chorus lines eg. Saturday Night and Doolin-Dalton. Visions is the latest number on this set, but is soon forgotten in the following track with Leadon's slow pedal steel weaving a melody that Don Felder's guitar solo punctuates beautifully. His work on this album is a guitarist's delight.

"What can you do when your dreams come true?" asks the lyric line of After the Thull is Gone. The final track proffers a possible answer: I wish you peace when times are hard"

A light to guide you through the dark It'd be a nice start. And it is a warm finish to an album that should rival "Desperado" in sales.

M.C.



STEELY DAN/KATY LIED, Probe SPBAA 3091 (Manufactured & distributed by E.M.I. Australia).

Steely Dan are more than just a cryptically obscene name. Whilst their music may sound merely pleasantly above-average when heard on the radio, a listen to this record, or any of their albums, on a reasonable stereo is enough to convince one that the group really does warrant the fuss made of them. Their music is more sophisticated than that produced by most other rock bands but it is still immediately accessible and the group has a truly distinctive sound. It is a pleasure to hear a group that realise that Dynamics does not mean alternating wall-of-heavy-electric-sound tracks with over-orchestrated slush. Many of the songs have really interesting textures which shift within each song. Donald Fagen's highly mannered vocals may irritate the listener at first, but they have certainly grown on me.

The song lyrics, whilst not brilliant, are genuinely intriguing, and for once it is a bonus rather than a detraction to have the printed lyrics included with the record.

Katy Lied does not impress me as much as did the group's preceding album, Pretzel Logic, but this is hardly a damning criticism, as this was probably my favourite rock album of last year. Although I do miss his inventive pedal steel playing in particular, the departure of guitarist extraordinaire Jeff Baxter has not left as big a dent in the group's recorded sound as I had feared. The veritable galaxy of session guitarists used to fill the gap and do a fine job, and there are hours of fun to be had attempting to identify which guitar hero plays on which track. The fine horn arrange-

ments which were a feature of the last album are largely absent here, although there is an excellent and well-intergrated alto solo on "Doctor Wu" by Phil Woods. There is not a dire track on the album, although there are a couple of not very inspirec ones. The best tracks, however, are right up to the group's high standards, most notably "Bad Sneakers", "Doctor Wu" and "Your Gold Teeth II".

"Katy Lied" is not a work of awesome emotional depth, but it is not attempting to be. The members of Steely Dan may not be geniuses, but they are fine musicians who consistently produce records which are more enjoyable and which stand up better to repeated listening than almost all other rock releases I have heard.

Dong Spencer.



TROUBLE IN PARADISE - THE SOUTHERN-HILLMAN-FURAY BAND (Asylum 7E-1036)

In last week's "Rolling Stone" "Trouble in Paradise" got canned as only critics know how to - I'll withhold the reviewer's name for his own sake. Apparently this pompous prick can't distinguish what he calls "basic spinelessness" and "fluff" from the kind of high-quality material these veterans of country rock couldn't help but produce. All three have featured prominently in the development of country rock and gained experience with the cream of this genre's musicians - Chris Hillman with the Byrds, Jackson Browne and the Flying

Burritos, Richie Furay with Buffalo Springfield and Poco and J.D. Souther with Browne and Glenn Frey of the Eagles. Al Perkins and Paul Harris, who used to back Gram Parsons and Ron Grinel complete the line-up. This list is an impressive reference, but the songs themselves are all the credentials this band needs to gain entrance into anyone's collection.

Side 1 opens with two rocky numbers that get the wheels rolling, followed by three very different songs that show how versatile and proficient these musicians are - "For Someone I Love" is a pretty tune with no outstanding feature except its sweetness, "Mexico" features some very effective Spanish guitar work; and "Somebody Must Be Wrong" is reminiscent of the Doobie Bros.

But Side 2 is where S.H.F. really come into their own: the tempo shows, the instrumentation mellows, Souther's innocent but compelling voice is supported in just the right places and you wonder what the trouble in paradise is. True "Follow Me Through" does have a familiar ring to it, but arranging all its varied parts into an organic whole involves taste and an intuitive understanding of how to develop a theme. The lyrics are the product of maturity and insight and give substance to the intangible beauty of the melodies. "Well it's no show, You might as well go, If you think you could win it, Without losing sometime", "And I don't believe you could ever be alone, If you try...", "Look towards tomorrow to fulfil the past" - this is hardly spineless fluff!

Perhaps comfortable is the one word that sums up this album and the most comforting thing about it is knowing you're in the hands of six superb artists who have a lot of productive years ahead of them.

Janine Schulz



Ross Ryan - After the Applause.
E.M.I. - E.M.A. 313.

An interesting title that could be taken in many ways. Is it boasting of the success of his first album, or does it have a more profound meaning, and want the audience to think about the songs after they have appreciated them. His own idea could then do more of the songs he wanted to.

The record has a good cover, conceived by Ross himself, and includes a lyric book as well. Most of the tracks run for 3-4 mins., with a combination of slow and sensitive songs, often backed with strings and backing vocals, and faster, stronger songs, that have more beat. Many of the songs express fantasies, while other touch on themes of love, loneliness and lack of communication, which may suppress individualism. His distinctive voice is used to its full extent, while acoustic guitar and piano provide most of the melody lines. A good album by this talented Australian, with a good range of songs, and it is well produced, which is often rare on Australian albums. Ross Ryan will be at the Uni on Wednesday July 30th (8-11 p.m. Union Gallery), and I'm sure more applause will await him here.

PIECES OF THE SKY - EMMYLOU HARRIS (Dist. by WEA MS2213)

Imagine yourself as a Warner Brothers Executive. Brian Ahern, from Happy Sack Productions, enters and announces he is to produce albums for Miss ~~Emmylou~~ Emmylou. Who? Just the hottest little member from the Southern states End act one of the "Conceptual Country and Western Album". You now have a pretty girl with a sweet,

clear voice, good range, can play acoustic guitar, and has even written a song.

First the album material to make this little babe a star. The songs must be sweet and soulful, a bit blues and something to reflect those good times. The people from the country are the kindle, generous folk, hard working and god-fearing so this must also be reflected in the C.C. & W. album. You finalize with an early Beatles number, nostalgia value, Marle Haggard's "Bottle Let Me Down", Shel Silverston, very C. & W., a few trad. numbers and of course her song.

A similar format as applied for the songs can now be used for the musicians. Bill Payne from Little Feat, is excellent on piano, and will help hold the session guys together. A C & W album would not be complete without a dobro, and as we cannot have John Cale, Bernie Leadon of Eagles is next best. Now Amos Garrett has had a lot of experience in the best places, with Pearls Before Swime, and did that amazing guitar lead on Maria Mauldaur's "Midnight at the Oasis". There is also a retake of one of her songs on side 1.

A couple of cute shots of Emmylou in the back hills of Kentucky, with angel drawings complete the sleeve and the concept.

If you are a follower of C & W, and liked Maria Mauldaur's second album then this album is recommended to you. So help support the second coming of M.M.

BIJOU FLIES AGAIN!!!

After the success of the last Bijou concert at Mylor, it was decided to hold one somewhere closer to the metropolitan area. They went from the Crafers Institute Hall (already booked) to Clayton Church at Norwood (reticent lease holder) to the newly established federal box factory in Frome Street. Last Saturday night's concert was attended by about 200

people, no mean feat considering that the show was not advertised until last Tuesday, and that the box factory is a rather obscure venue. Apart from the music, provided by the same groups as those at Mylor, there developed a mini-bazaar, with various stallholders offering their wares, ranging from hard-to-get krautrock (imported German records to the uninitiated) to painting to Scientology and a representative from M.A.G.I.C. to top it all off, "Batman" was screened at midnight to an audience reminiscent of rolling jaffas down the aisle days.

"Something for everybody" is an appropriate description of Bijou on Saturday, and the music was as varied (if not more so) as one could find anywhere. The groups which played (in order of appearance) were Precious Memories, Mirrormere, Genestera and Damian and friends, and all gave of their best, despite complaints from a nearby stable-keeper (!) and great difficulty with the arrangement of the P.A. particularly noteworthy were the performances of Genestera and Mirrormere, two Adelaide bands which are decidedly under rated and deserve a break. Me thinks you'll be hearing a lot more from both of them very soon. Many thanks to Bill Kirby and Barry Salter for their supplying and working the P.A. and lightshow.

The concert was dubbed "Winterlude" by its organisers, and admission was one dollar. It's hoped that the admission price will be dropped back to 60¢, after Bijou's debts (incurred at Mylor) have been paid off. Bijou hope to be able to stage free concerts on Sundays at the box factory in the near future, in order to provide an added boost to the rejuvenation of a very dead Adelaide scene.

The next Bijou is to be held at Crafers in the Institute Hall, about six weeks from now.

SEE YOU ALL THERE!!

MARCO



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'STUDENTS'

to the

POPS PROPS BALL

on Saturday, 2nd August 1975 8.00 pm - 12.00 midnight

Helen Mayo and Wills Refectories

Music by University Filharmonic Orchestra (U.F.O.)

Supper served

Beverages available

formal attire