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Library note : On Dit, Vol. 45, No. 17, September 1977



*The Printers
Leave lettng
thy page spent
to thine age.*



*Let printing
stay: and come
away*



Christian

pray, for my sake diddest thou fast, for my sake diddest thou perform the great number of good workes in this life, for my sake diddest thou suffer so manie bitter panges, and for my sake didst thou giue over thy pretious life to the death.

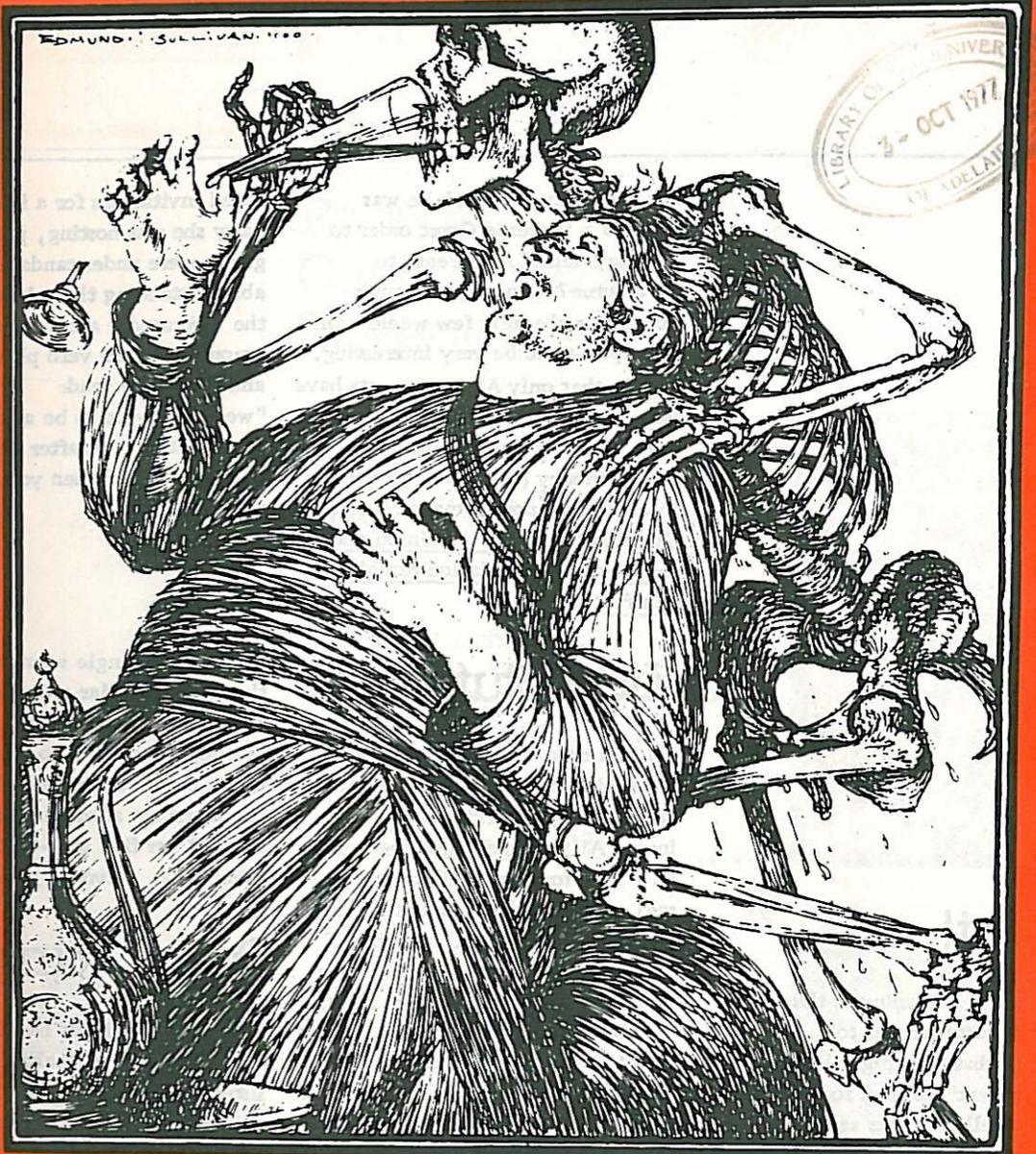
Let the thinges profite mee which thou hast geuen me of thine owne free will, thou (I saie) whiche haste giuen thy selfe wholie for mee. Let thy bloud wash awaie the spottes of my sinnes. Let thy righteousnesse hide mine vn-righteousnesse. Let thy deseruings commende me to the soueraigne iudge. As my grieffe and diseale increale, so increale thou thy grate . Let not my faith wauer . Let not my hope stagger. Let not my charitie waxe colde. Let not my humane infirmitie bee cast downe with the dreade of death. But euen when deathe shall haue closed the eies of my bodie , let the eies of my



*The Printers worke with wisdomes pen
& he liues for aie, he die as men.*



mind



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Rodent

the same day on which he was granted a Supreme Court order to stop payment of AUS Fees* to Melbourne? Hmm. Campus politics in the next few weeks can be expected to be very interesting. * Note that only AUS payments have been frozen - on the grounds that AUS is acting unconstitutionally by giving money (inter alia) to various international non-campus causes. The functioning of the Union and the Students Association remain unaffected.

Kidd Stuff

(1) And now, dear readers, for something completely different. We all know how ridiculous and insane AUS Council motions can be - here for your titillation is a real gem moved at none other than the July State Council Meeting of that August bourgeoisie, the Young Liberals. And here it is, in all its world-shattering glory. "That this Council believes that the State Government should take action to control the population of wild goats in South Australia as a matter of urgency". And, believe it or not, the motion was passed. You'd think that with so many other important issues around (e.g. unemployment, education cuts) they'd be able to come up with something a little more relevant.

R.S.V.P.

When Empress Farah Diba of Iran

wired invitations for a film-festival party she was hosting, prospective guests were understandably nervous about attending the soiree. It seems the wire sender substituted a common synonym for the verb photographed and the invite read: "we expect you to be at the party. We'll really look after you, take care of you and then you will be shot".

Sax

Sax and the single woman: Probably the most peculiar grounds for divorce on record were those given by a Michigan woman who told the judge she felt she couldn't continue with the marriage after her husband gave each of her five step-children a saxophone. Divorce granted.

Pesky Varments

A Broadway stripper has devised a successful way of dealing with persistent customers. When someone requests her phone number, this enterprising lady readily gives them ~~the~~ that of a local pest control company.

Tasty

Describing food innovations around the US, an article in "The Denver Post" told of this trend: "A host or hostess will serve several elaborate salads and complete the menus with fried chicken purchased at a fast food chain".

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This is On Dit, Volume 45, no. 17 for period September 19 to October 2. This edition was edited by Nick Xenophou despite recently introduced bureaucratic obstructionist policies. The New Look design is continued by Allan Coop. There was some photography by Julian, with some subediting by Gordon Laverick. The typing was by Linda, Rosie, Gordon, Julian, Allan and Nick. Thanks for the good printing of the cover et., Frank and Glen. Published by G. Adam for the Students Association. Next issue is on October 3, with a copy deadline of September 21. Your articles, letters, suggestions are welcome.

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Psssst!

The On Dit "Listening to the key hole" department has told "The Rodent" that this might be the last "Rodent" column for the year. Why? Well, it looks as though the On Dit editor is facing a very probable sack motion to be moved by various groups on campus, (by representative moderate groups such as the maoists, trotskylists, CPA, "Women on Campus" etc). The Sack motion will be argued for, on the surface, on the grounds of the Editor's performance. But if he's been a ratshit editor, why try to sack him at this very late stage of the year - why not earlier? Is it mere coincidence that moves to sack the On Dit Editor started on

Campus News



A.U.S. Travel

WHY DID AUSST CEASE TRADING TEMPORARILY?

Although all current services and payments were being met, the Board of AUSST in early August was presented with draft financial results for the year 1976/1977 indicating that an accumulated loss of over one million dollars had been made over the last two years. This result was contrary to expectations and assumptions which had been made following the previous financial year, when the Board had been informed of an audited profit. To ensure that no further passenger monies would be at risk in the event of a large 'creditor run', the directors resolved to close temporarily, and set about firstly to try to protect passengers by providing services, and to make arrangements for the future that would not put passengers at risk of losing money.

As required under law, the company petitioned the court to appoint a Provisional Liquidator to supervise the affairs of the company. The cause of the loss (until August unknown) was a build up effect of continued under-pricing of character and schedule service tickets, which only became apparent during audit

SAC

SOCIAL ACTIVITIES COMMITTEE

presents

PAUL SMYTH

at the

UNION BAR

LEVEL 5
UNION BUILDING

on

FRIDAY NIGHT 23rd SEPT.

for your
entertainment!

FREE

reconciliation.

WHY COULD AUSST RE-OPEN?

An indepth feasibility study by the Provisional Liquidator, showed that if airlines agreed to a moratorium of debts AUSST could and should continue trading.

A "scheme of arrangement" involving the two major Australian airlines: Qantas, TAA, and five international airlines:

Thai International
Malaysian Airline System
Singapore Airlines
Cathay Pacific Airways
Scandinavian Airline System.

was approved by the Supreme Court to allow AUSST to repay the debt over five years from future trading surpluses.

The proposal allows for full services to be given to all passengers subject to the new fares being paid (a rise of approximately 8%). Thus students will continue to have a travel service to satisfy their felt needs, owned by the national student union, AUS HOW IS STUDENTS' MONEY SAFEGUARDED IN THE FUTURE? To ensure that there is no possibility of passengers' money being at risk prior to travel in future, a legally constituted 'trust account' system has been introduced for future trading.

Under a trust account, all passengers monies, are kept in a separate account until travel has been provided. If, in the unlikely event of future trading problems, AUSST was forced to close, passengers would either receive their money back from the trust account, or travel as planned.

Campus News

Bashings

3RD NATIONAL HOMOSEXUAL CONFERENCE

Just as an illustration of Women's and Homosexuals oppression several incidents took place in the Union Bar on the nights of Thursday 25th and Friday 26th.

The more serious was the sexual assault and bashing of a lesbian by a couple of men attending the bar. The attitude of students at Adelaide University to the conference was appalling.

Verbal abuse, destruction and disappearance of the Conference banner and anti-homosexual graffiti written on the Union Building are just some incidents.

When will homosexuals be able to meet together and not be harangue? This behaviour shown by some of the people in the bar shows an attitude that is on the one hand very oppressive of women (lesbian's perhaps threaten the heterosexual men) and on the other quite homophobic - that is, the unnatural fear of homosexuals (again a threat to heterosexual men!)

Films

The Student Counselling is offering the opportunity to participate in a series of lunch time films on a variety of "social issues", with an opportunity to discuss the film afterwards if it raises any questions.

WHERE

Group Room

Student Counselling Service
1st Floor, George Murray Building

WHEN

TUESDAY 20TH SEPTEMBER

Between 1 pm and 2 pm

PROGRAMME

MASCULINE OR FEMININE:

YOUR ROLE IS SOCIETY (U.S.)

1972 Colour 19 mins.

An in-depth study of today's changing attitudes. What is the man's role in the home? What about the woman in business? Conflicting viewpoints on many levels and on various aspects of male-female identification are expressed in this powerful film, which leaves viewers to reach their own conclusions.

ALMOST EVERYONE DOES (U.S.)

1970 Colour 14 mins.

Emphasises that all people have good and bad feelings, and suggests how people learn to cope with them. Scenes from an average middle-class family illustrates what they do to unwind - martinis, smoking, chatting, pills. The film asks, "When does a drug that changes the way a person feels become harmful or dangerous?" Explores alternatives to coping with bad feelings without recourse to drugs.

THE ROAD TO CHARLIE (AUST.)

1974 Colour 11 mins.

Shows the differences of being a teenage individual in the world of group pressures.

NOTE

The films shown do not necessarily reflect the attitude of the Student Counselling Service.

GENNIE HALL
STUDENT COUNSELLOR

A.U.S.

Lots of people do not know what A.U.S. on a local level can do. I shall firstly outline the basic organization of A.U.S. locally and then explain what you can do if you're concerned with certain issues (e.g. Uranium). Locally there are several 'officers' who are in charge of certain departments (bureaucratic hey!) It is necessary in most respects. Your officers and a breakdown of these positions are:-

(1) Local A.U.S. Secretary (that's me) I'm supposed to (a) receive, publicize, file Constituent Mail, which is the (vital!) news link with A.U.S. headquarters Melbourne. I also convene local A.U.S. committee meetings (constituting all Local A.U.S. Officers and everyone else who wants to know what we do). These meetings decide basic working groups and campaign's we will pursue on this campus. I also attend executive meetings of the Students Association. To sum up I am the general pack you see with any queries.

(2) Education Officer is Kay Anastasiadis. Kay works obviously enough in an area of concern to all students - education. She is responsible for coming to meetings, publicizing, activating you around (i) the attacks being made against students (financially; low increase to TEAS) and indeed against academics (study leave!) (ii) course assessment; how much of a say should students have in their courses (iii) should exams be com-

Campus News

pulsory? So, Kay is the person to see if you need assistance in organizing in your course for change. The files are full of material on education, come and have a look at them. TEAS booklets are available in and around campus (e.g. Refectories & Students Association Office).

(3) Women's Officer - Vaia Prios. Vaia obviously again concerned with women's affairs. Any women with hassles, or wanting to find out about feminism Vaia is the person to see. There is a Women's Room on campus, Lady Symon Basement, which is personed most of the time. Women can go in there, have a coffee, read and talk without fear of being harangued. Again the files are full of material specific to women. Please go and see Vaia she is wonderful.

(4) International Officer - Denis Johnston - You're probably heard about such campaigns as the East Timor Campaign, No ties with Apartheid, the OMEGA question, and Multinational companies control over countries (e.g. I.T.T. involvement in Chile). Denis Johnson knows about these and is willing to talk about these and other questions (like what concern are these questions to students?)

(5) National Officer - David Pointon. This position is concerned with such vital issues as Uranium. This campus has voted for a Ban on Uranium, yet the go ahead has been granted by your "friend" and mine Malcolm Frazer. The fight (which it definitely is!) has just begun.

David is also responsible for campaigns such as foreign military bases in Australia; Marijuana

Legalisation; Industrial Relations Bureau (set up to control unions!); unemployment (what are your chances for vacation or full time unemployment?); Fraser's attacks on the Education & Welfare sectors; multinational companies (4 00,000 unemployed, yet companies profits are records!); ASIO and them taking the names of uranium protesters.

(6) Overseas Students Service - No one has, as yet, nominated for this position. This officer is supported to assist and communicate with overseas students who are studying here. There are several hundred overseas students on this campus, does anybody want this position to represent overseas students?

(7) Environment Officer: Ingrid Temple pending ratification by the SAUA Executive, will be the environment officer. This is a very important position at the present time because of the uranium issue. I won't go into the importance of the banning of uranium just here. Other areas that will concern Ingrid are (i) the need for alternative power (ii) conservation of flora and fauna and (iii) pollution by humans of the environment (industrial and other).

(8) Race Relations: Paul Goszola. Paul is most interested in the creation of student awareness around the oppression of blacks - in this country and others. The specific problems of urban Aborigines, the Queensland Land Acts, the kicking of Aborigines to mine uranium, bauxite and iron and such things. Paul's area of concern also includes the apartheid question in Australia and South Africa. Should Australia trade with South

Africa - so that the blacks are put down (maintained that way) because of our trade - which is with white capitalists?

(9) Cultural Affairs: Jon Ruwoldt. Jon is very interested in promoting alternative culture, lifestyles and patterns of eating food. He will be producing a revolutionary diet along the lines of macrobiotics (Yin and Yang), so watch out for it. Anything cultural, any advice or comments please see Jon.

(10) Media Officer: There ain't one! Anybody willing?

Well, after that rave, I'm a bit pooped! More information is available from any of the local AUS officers. Contact them in the Students' Association office, or leave a note in their pigeonhole in the same place. We as a body are willing to help you - ask us. WATCH for the next AUS Local Secretary's rave in Bread and Circuses and "On Dit".

STEVEN MACDONALD:
LOCAL AUS SECRETARY.

Pink

The Adelaide and Flinders University Labor Clubs magazine, PINK, offers free classifieds to all STUDENTS who want to sell or buy goods or who are looking for accommodation. Distributed over 9 campuses around Adelaide.

If interested contact:-
David Pointon
c/- Students Association
Adelaide University
or put classified in Pigeon Hole in Students Association.

Sweepings



Write On

1977 has been a crucial and turbulent year in student politics. People on the left such as Peter Duncan, Attorney General of S.A., and a former "On Dit" Editor, ascribe this year's upheavals to the emergence of what they call "new conservatism".

I agree with Mr. Duncan that a process of politicisation has taken place on campuses over the past decade, and that the right on campus have displayed a burgeoning strength of late.

However, I disagree that the "organised off-campus right" are seriously interested in student politics.

I have been around the "organised off-campus right" for a number of years - not as long as Mr. Duncan has been around the organised off-campus left, though - and it seems to me that those

people regard campus politics with a detached, occasionally somewhat patronising, mostly disinterested amusement. They tend to have the attitude that it is fine for children to play their little games, as long as they grow up when they enter the real world.

On the right, there is a consensus that the chaos in AUS internal politics derives from a fundamental inability on the part of the various factions that make up the left, to agree with each other. This is borne out by the events of 1977, the acrimonious infighting between the Maoist and Trotskyist groups. It has made it next to impossible for AUS to perform the function for which it is intended. Instead of representing students, and presenting the larger community with a coherent student identity, AUS has self-destructively turned inwards upon itself.

The campus left has suffered from the lack of a unifying issue since 1972. The conservatives on campus reached their nadir around 1968-72, with the discrediting of the Vietnam involvement. The absence of any unified coherent conservative thought on campuses until recently largely contributed to the dominance of the left.

Given an uninterrupted decade of campus supremacy by the left, it was inevitable that they would become secure, regarding on-campus political power as their exclusive domain. The left stopped representing students, stopped communicating with them, fell out of touch, and began haranguing them. Given the disparity of their views, the present situation of bitter, divisive bickering had to

happen.

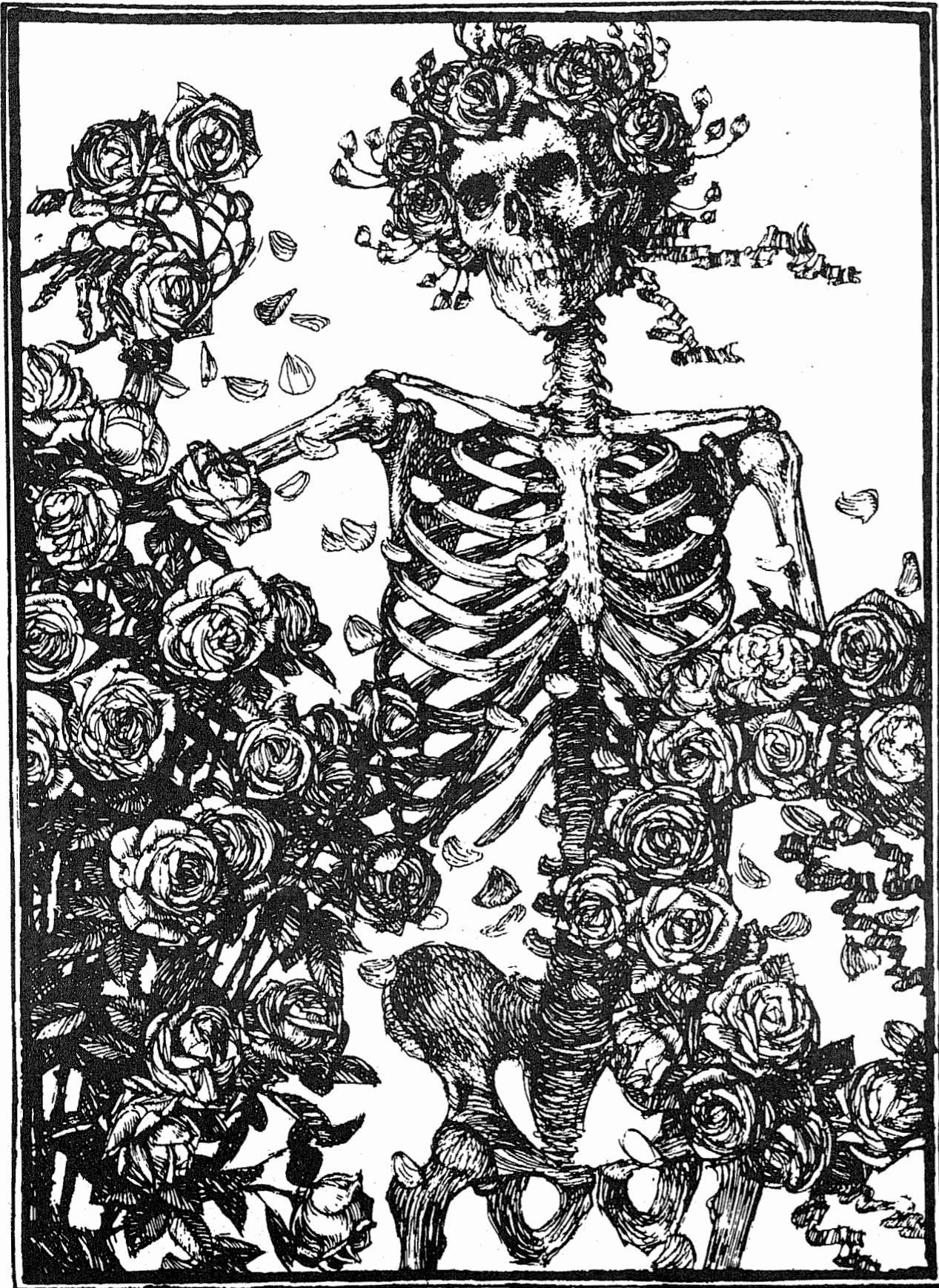
Moreover, the on-campus fragmentation of the left has come at a time when the role of education in the community has come under increasing and highly intensive scrutiny. There is a strong consensus on the left that the education system is under some sort of threat. What is really interesting is the inter-section of these events in time: the disintegration of the unity of the campus left, and the resurgence of the right. There is obviously a nexus between the relative popularity of one side versus the other.

A nexus between the resurgence of the right and the collapse of the left, however, is not as easy to demonstrate. A collapse of the unity of the left can easily be seen as causative of a resurgence of the right, but not the reverse. Surely a conservative comeback would cause the left to unify?

Nonetheless, despite the abundance of issues - education, the constitutional crisis of 1975, uranium, the resurgence of the right - none of the various left factions seems to be able to agree with another on virtually anything.

I am not putting the horse before the cart; the conservative comeback was in evidence in 1975, when they felt strong enough and confident enough to mount an almost successful campaign on this campus to secede from AUS. All through 1974, 1975 and 1976, the left on campus was in firm control. Next issue (all other things being equal) I will demonstrate the reasons why marxist based political thought is irrelevant and no longer attractive to all but a tiny minority on campus, and how this has affected the unity of the campus left.

GORDON LAVERICK



The most censored topic on this earth is not sex. It is death. And Freud was wrong to see sexual torment at the heart of psychiatric illness. Had he looked deeper, he'd have seen the face of death. Indeed, the cacophony surrounding sex has served to distract us from the central fact of our existence - that we must die, and die alone. Now, at last, those sexual taboos have been discarded and it's time to speak of the unspeakable.

It seems to me that the whole history of mankind has been a conspiracy to ignore death or a pathetic attempt to defeat it, with the prime motive of science, philosophy and most certainly of religion being to silence death's muffled drums. Not only has the church dismissed the reality of personal extinction, but every human effort seems directed at denying it. While our priests talked of life beyond the grave, the congregation tries to delay death's day of reckoning with everything from prayer to vitamin pills, from communion wafers to cosmetics.

But for all our elaborate theologies, cathedrals, rituals and self-deceptions, the most effective method of dealing with death has been out-and-out censorship. Like birth - that other parameter of mortality - death is hidden away behind closed doors, hospital screens and polite euphemisms. And as surely as the secrecy surrounding sex created pornography, the shrouding of death as a fact of life has created the pornography of violence. New reports of distant wars and disasters merely whet our appetites,

so we crowd around road accidents or queue for the simulated violence of the cinema. I spoke of polite euphemisms. Consider the way we call death insurance life insurance and talk of "passing on" or "resting in peace". We refuse to call a

PETE: Have you ever thought about death? Do you realise that each and every one of us needs must die?

DUD: (after a stunned silence). Of course, but it's only half past four on a Wednesday afternoon.

spade a spade, especially when it's held by a grave digger. "There was a blast of trumpets The angel said come The gates of heaven opened And in walked mum". The words lack the grandeur of Hallelujah Chorus, but they're singing the same song. They're telling us that we do not die. Yet no matter how we try to hush it up, death remains the skeleton in life's cupboard. Alone of all living creatures we are cursed with a consciousness of our mortality. In the words of Dylan Thomas, we rage against

the dying of the light. Some try to ward it off by the accumulations of wealth or power, but there's little evidence that this succeeds. Others hope their good works will enable them to survive, at least in the collective human memory, or through their children. Others try to show their courage through preliminary skirmishes with death behind the wheels of racing cars or dangling from mountains. Then there are those of us who try to cope with time by buying it in antique shops while, for another group of growing size, the fear of death is so crushing that they surrender to it, through suicide. And let's not forget those who transform their terror into art or even comedy. Confronted by the great practical joke of morality, laughter is our saving grace. Death also plays its role in love, which is, amongst other things, a shared awareness of mortality. Which is why the emotion is an almost intolerable mixture of joy and melancholy. You see it most clearly in parental love, so intensified by the enervescence of life. For even as you hold your children in your arms, time is taking them from you and you from them. Hence the poignant rituals of taking photographs for the family album or lighting those wretched candles on a birthday cake. No wonder "happy birthday to you" is more of a dirge than a song. Scientists are as discomforted by death as anybody. I'm sure that the great scientific explorers, men like Galileo, were hoping to confirm the teaching of their religious faith,

were hoping to prove what the priests had asserted. One can imagine the shock and dismay when their telescopes and microscopes made mockeries of the church's teachings. Now, centuries later, Galileo's followers wage an escalating war on death, trying to prolong life with everything from vaccines to transplants. And when all else fails, there's the chilling prospect of cryonics. Yes, a friendly technician will preserve you in liquid nitrogen so that you can be defrosted at some future date. In the words of Professor Jean Rostand, "We don't have long to wait before we shall know how to freeze the human organism without injuring it. When that happens, we shall have to replace cemeteries by dormitories, so that each of us may have the chance of immortality that the present state of knowledge seems to promise".

And this is what makes our century different. On the one hand, death is becoming a more urgent pre-occupation. What with our wars, famines and revolutions there's been

so much of it of late. And with nuclear and environmental catastrophes and famines, even more is waiting in the wings. On the other hand, we're running out of dreams and fantasies. (It's significant that for 10 years more films have ended in death than in sunsets. Ever since Elvira Madigan the slow-motion demise of the young hero and heroine has become one of the dominant cinematic cliches, as the young try to romanticise their sense of peril, of dread). Increasingly we see life for what it is, without the protection of what Nietzsche describes as the neurosis of religion. So we turn to the scientist and ask him to save us, to give us an extra year or decade. We clamor for new



Western society has largely dispelled much of the mystery that once attended death, and with this, much of its meaning. Rollo May considers that the repression of death "is what makes modern life banal, empty and vapid.

hearts, and plastic parts while millionaire businessmen follow in the pharaohs' footsteps and order those deep-freeze sarcophagi. But at least the discussion about death is getting underway. "We are a generation of the end and we should know that we are", wrote Paul Tillich, "death has become powerful in our time. For nearly a century this was concealed in Western civilization. We forgot that we are finite and we forgot the abyss of nothingness surrounding us".

At last, people are facing up to the psychological, sociological, cultural and political implications of mortality. Already one feels that a greater sense of compassion and mutual responsibility is abroad in the world. Right through history men who believed in an eternal life were ready to mount bloody crusades and to butcher the heathen. In contrast, those who believed in mortality are less enthusiastic about killing or dying. I doubt that any force can bring people closer together than the thought of dying alone.

"We run away from death by making a cult of automatic progress, or by making it impersonal". Some would contend that whereas in the past failure to reckon openly with sexuality gave rise to neurotic distortions of existence, a similar current failure to reckon openly with death may give rise to neurotic defenses against awareness of death in our lives.

Currently we seem to have great difficulty in incorporating our mortality into our total view of what



we are and how we should live, in confronting our finitude with all the resources of myth and hope and wonderment that are our heritage. In the religious sphere, the promise of immortality has become dim and uncertain. The social rites of death and mourning are becoming more impersonal and grudging. With increasingly proficient medical techniques devoted to the preservation of life, death is viewed as an intrusion into a scientific quest for eternal existence.

With such new developments as cryogenic methods of preserving life, death seems to be constantly receding and the possibility of an almost definite life span, perhaps operating on the motto "Freeze, Wait, Reanimate" needs to be considered seriously. But though the "natural course" of disease and dying is increasingly less natural and more often a matter of complex decision regarding when we die, we have basically no more capacity to influence the inevitability of death than before.

Increasingly dying is confined to the elderly an done off-stage remote from the family, the home, the children, and if not undertaken in the segregated quarters the elderly are increasingly being "disposed" to, then in more efficient, but frequently rather impersonal and intimidating hospital settings. Fewer families than are encountering death as a natural event enabling it to be put into perspective in the life cycle of an extended family. Insulated from such experience and exposed to typical TV fare children on being

told that Grandmother is dead are as likely to ask "Who shot her?" Such remoteness from acquaintance with death, where it is treated as more dramatic illusion rather than tragedy, must surely have its consequences when in later life we are required to mourn a passing or contend with the prospect of our own demise.

We have learned that death is a taboo topic to be avoided in conversation and in the presence of death we often duck and seek refuge in euphemistic language such as "deceased" "expired", "passed away". The local equivalents of those who in the US are increasingly graduates of the Colleges of Mortuary Science have contributed to an industry closely allied to the cosmetics enterprise which has developed the art of creating greater "lifelike" qualities in the dead as they "rest" in their "slumber rooms". But it is not only by such isolation and illusions and deceptions, or though blind faith in technological deliverance, that we have attempted to contend with death. Great intellectual edifices have been erected by man in trying to cope with the dreadful and perplexing fact of death. Schopenhauer claimed that "Death is the inspirer of all philosophy", and philosophers as far apart in time as Socrates and Jaspers have held that the essence of philosophy is preparation for death.

The existential movement as expressed, for instance, in the philosophies of Kierkegaard, Scheler, Heidegger, Jaspers and Marcel, in identifying death as a constitutive

part rather than the mere end of life and in recognising life's temporariness, placed in experience of death near the centre of its analysis of the human condition. Such writers would claim that an authentic and genuine existence can only become possible when the concept of death is integrated into the self.



Self-understanding from this perspective requires an honest, confrontation with death, including one's inevitable personal death, together with the realisation that life is not comprehended truly or lived fully unless the idea and the experience of death is grappled with honestly.

FORMS OF DYING

Death is a multifaceted symbol which can mean many things to different people and it would seem important to recognise the non-homogeneous quality of fears of death.

Four aspects of death itself have been discriminated. First, social-

ological death, the withdrawal and separation between the dying and significant others. Second, psychic death, when the dying person accepts death but regresses into a state of psychological oblivion. Each of these aspects may proceed in correspondence with the loss of actual function but they may



occur earlier than terminal death as, for example, in voodoo death or in the case of victims of bone pointing, or those who predict their own death and refuse to continue living. Third, biological death, in which the organism as a human entity no longer exists, such as irreversible coma, where the heart and lungs may continue to function with artificial support is a third aspect of death, the fourth being physiological death which is held to occur when viable organ system function ceases. The meaning of death and the experience of dying varies throughout the life cycle. For the pre-school

child for instance, there is little concept of a personal death and the primary fear would seem to be that of separation from the nurturant parents; for the aged on the other hand dying faces with the history and consequences of one's life. The specific manner and circumstances of dying, of course, may be very varied as well. Some die suddenly, others with much time for preparation and resolution of their experience, some die with little pain others with agonising suffering, and those who suicide must have a vastly different experience in their dying from those where natural causes, perhaps degeneration over many years, is the basis of their dying. Glaser and Straus have outlined four types of "death expectations" each of the corresponding expectational sets having a different effect upon the individual and his interaction with others. They distinguish certain death at a known time; certain death at an unknown time; uncertain death, but a known time when the question will be resolved; and uncertain death, and an unknown time when the question will be resolved. A danger in viewing dying as a stereotyped process is that we may be inclined to ignore the actual conflicts and needs of the individuals. Rigid thinking in this area may lead those dealing with the dying or may lead to the patient being pushed to handle dying in the way in which the helper might expect to handle his own dying. The types of reaction to impending death are a function of interweaving factors. Appropriate judgement of

those who would wish to help in the dying person which will vary with his age, maturity, values and habitual coping techniques, family relationships, the influence of varying frames of reference such as religious orientation, the severity of the organic process, and not least, the behaviour and attitudes of others in the supporting network. The harsh, sometimes obscene, sometimes mysterious, always perplexing reality of dying elicits a wide spectrum of emotions in those witnessing the process, just as it leads to a vast variety of experiences in the dying. Here the disjunction between our reflections and philosophical and religious comprehension and wonderment in the face of the phenomenon, and our capacity to act effectively in relation to it, is often very salient. Many feeling relatively satisfied with their own understanding of it in general, at an abstract level, become immobilised upon confrontation with actual death, particularly when there would seem to be a need for appropriate action. The tension between our inevitably limited comprehension of it and the need for action despite our painful awareness of the limitations in appreciating what should be done, is often felt acutely. It would seem important to realise that we cannot help in a situation of dying until we no longer fear and flee from death. We need to deal with our own conflicts and counter-transference as would-be helpers if we are to offer anything of effective substance to a dying individual. Hence, there is a need to

look at two aspects of the dying experience - the experience of those associated with the dying, and the experience of those who actually are dying. Vastly different experimental states follow from whether an individual has an attitude toward death of being delivered to it, of being condemned to die, or being destined to die. The knowledge of one's own death may be experienced with a sense of guilt - by those who suspect that their sickness and fate are self-inflicted and their own fault; as a reprieve - for the mystic of romantic; or more commonly as a crisis, an overwhelming, insuperable feeling of inadequacy a potential dissolution of self. Not only does such a crisis often rekindle unresolved problems from both the near and past, but the unresolvable nature of the problem of death itself taxes the psychological resources of anyone, and frequently leads to bewilderment, confusion, indefinable anxiety and unspecified fear. In the face of this the individual may cope by recruiting defenses that enable an integrated response to the prospect, or their dying may become a disintegrative process with the use of many dysfunctional mechanisms. Integrated death would seem to require the establishment of a balance between the need to face death and the need to turn away and by the same token, from reality. Dying confronts one with the history, consequences, and meaning of one's life and an integrated dying requires most of all a meaningful death. As Willie



Loman says in *Death of a Salesman*, "A man can't go out just the way he came in. He's got to amount to something". There would seem to be a need for an appropriate acceptance of the interruption to the life goals of the person and in this respect we often see that it is as much the feeling of waste of limited years, uncompleted tasks, unfulfilled potential, lost opportunities and guilt and frustration at not having done more, which are as painful to tolerate as the fact of oncoming death perse. Many forms of fear are experienced and expressed by the dying. Most salient would seem to be the fear of the unknown, as much the unknown of annihilation of self, of identity, of being, as the unknown death itself. Recognition of one's finitude, the reality of the prospect of non-being, is the basis of much existential anxiety not confined to the dying, and we might say that our way of facing anxiety is our way of facing death. The dying process faces the person with pervasive threats to self-identity, one's dignity and self-integrity and despair, loss of self-esteem, and failure to respect oneself, for what one has been follow if the individual cannot sustain their ongoing sense of self. Such identity can be maintained through a sense of community, by continuing respect and affirmation by the family and other supporters which reflects to the dying person who they are. It is often enhanced also by legitimization of the often expressed and frequent-

ly felt desire for reunion with loved ones who have died before or with those who will die and join one later. For a dying person there is almost nothing more crippling or overwhelming than to feel they have been abandoned or rejected, a situation however which those others ill at ease in the situation are prone to contribute towards their evasiveness or flight, either real or symbolic. The solitariness of dying and the fears of loneliness, especially when the person first faces the prospect of death are often compounded by the settings, in which so much of our dying takes place. As mentioned previously, dying increasingly rarely occurs in the context of family and true individuals belongings, and increasingly often, as a result of the values and ideologies mediating the related processes of urbanisation, secularisation, bureaucratisation and medical technology, a dehumanising and mechanised situation in an impersonal hospital room suffices for the final site. Like so many others caring for the dying, hospital staff often use a variety of dehumanising mechanisms to preclude awareness of dying among themselves, the family, and the patient. The very way of handling the dying patient in such settings may itself be a reflection of the need of the staff to cope with their routine work. In *Passing On: the Social Organisation of Dying*, David Sudnow considers that the very meaning of the events is constituted by the true routine practises. "The categories of hospital life, e.g.,

'life', 'illness', 'patient', 'dying', 'death' or whatever, are to be seen as constituted by the practises of hospital personnel as they engage in their daily routinised interactions within an organisational milieu". The prospect of loss of one's family and friends through one's own death is often just as threatening as if they themselves were dying and requires that both parties engage in appropriate and anticipatory grief work. Feelings of guilt in the dying at what they see as their effect on forcing the living around them to face the necessity and finality of death, for which they anticipate they will be hated, often arise, as does guilt stemming from the envy felt by the dying for those who remain alive, often associated with the wish, seldom apparently conscious, that the others die in their stead, a wish which may be behind the action of those few facing death who kill not only themselves, but family and neighbours as well.

The fear of pain, real or anticipated, is not just physical fear but a fear of suffering, of the unpleasant, of the unmanageable, of the unmasked for : Pain experience is influenced greatly by the persons attitude towards it and it seems that the most intolerable pain is that which is meaningless or senseless. Here it is apparent that attempts to enable those dying with pain to understand it and resolve their conflicts over it, measures which enable the individual to retain human dignity and integrity in the face of it, may diminish suffering at least as effectively as the temporary or partial oblivion to pain achieved with



analgesic medication, an induced oblivion sometimes almost indistinguishable from death, often of course a measure quite justified and the only human alternative. The prospect of loss of self-control during the dying experience is often a source of fear as is the possibility of loss of the body and a diminished sense of consumeness: Such fears and their associated feelings of dependency and inadequacy are common in a society



which places such strong emphasis on self-control, self-determination, and rationality and which fosters a sense of guilt in most of us when we are placed in the dependent role. Hence the common, but pathetic scenes of some of the dying abjectly apologising for the trouble of "fuss" they are causing. There would seem to be in many instances to encourage an acceptance and surrender to the process of renunciation of life, an internal regression without fear or guilt, though hopefully with regret and not without a sense of meaning and hope.

MOURNING

Anticipatory mourning at the prospect of loss of a loved or valued person is perhaps the most common and pervasive response of those dealing with the dying. But important too, is the sense of indignation and outrage at the fact of death and the recognition of our helplessness and ignorance in the face of it. Such a response was captured by Dylan Thomas when he wrote: "Do not go gentle into that good night, but rage, rage against the dying of the light". The potentially consuming anger and repugnance at what in the case for instance of the dying of a young child often appears to be a gross injustice in a world we have often been led to believe is orchestrated by a benevolent Deity often threatens to jeopardise the grace of a greater humanity towards those who are dying and the possibility of more equanimity towards our own inevitable end. Some of our deepest anxieties either as "spectators" or "subjects" are

aroused from recognising our impotence in the face of inevitability of death, and our inability to fully comprehend its significance, and these may serve to explain what so often seems irrational and inhuman behavior in response to it. Depersonalization, denial, and avoidance, though often apparently



unintentional, frequently characterize our reaction to death and would seem to derive largely from extreme anxiety, confusion and fear.

As observers of the dying process, perhaps particularly with the elderly, we have to contend with our own counter-transference reactions in a time tending to regard ageing with revulsion, reared as we are in a cult of youth and vigour. It is difficult for us to contend with our own fears of becoming like the aged and one of the reasons why we tend to reject them may be that they remind us of death and reactivate or arouse our own fears.

Not only do we feel anxious in the face of the dying but we also feel guilty, for example, for being alive and seeing someone else die, for our limitations in not knowing enough about what is happening and not knowing what to do to stop it or ease its passage, even perhaps for wishing that the dying person hurries on their way, to get the tension it engenders in us over and done with.

Sometimes perhaps the guilt may even stem from death wishes directed towards significant figures in our own lives. Being faced with the existential fact of death seems to cast a blight on our own ego functioning. For those whose essential skills have been concerned with saving life and whose self-esteem and personal gratifications derive from such activity, being faced with a dying person seems to often represent a denial of one's capacity and sustaining rewards. The anger of those who do not oblige by maintaining our need for sense of worth is perhaps a force to be reckoned. To have to contend with limiting dismay and concern and activity is a particularly galling situation in a culture where technology and action are often believed to allow us to become capable of all

As a result of the tendencies to avoid death talk we seem to have been compelled in unhealthy measure to internalise our thoughts and feelings, fears and even hopes regarding death. One of the serious consequences which follow from this when we are required to treat terminally ill patients is the erection of a psychological barrier between the living and the dying. Some think



and say that it is cruel and traumatic to talk to dying patients about death, but the fears for the dying patient voiced by many of those dealing with them are often apparently projections of their own fears about handling the process of dying. There is little evidence that suffering is incurred by frank discussion with the dying of their experience, and it seems that most dying persons are not only willing but desirous of discussing their illness and dying. In this respect, it is significant that Feifel has suggested that counterphobic attitudes towards their own above-average anxieties about death may be an important aspect of the motivation influencing those who choose medicine as an occupation where presumably the "saving of life" is paramount- but the same point may apply to others who concern themselves so much with death. The ethical turmoil and the complexities of the factors involved in making decisions about appropriate and justified measures in relation to the dying quite understandably often leads to escapist strategies or the wish to avoid the situation of the dying. Many involved in these situations are quite honestly and humbly aware that they have not worked out their ethical position to their satisfaction, or even if they have, how its consequences should be applied in any particular situation. They may even be angry that those involved in their preparation or supervision entrust them with such responsibilities, or alarmed that there is not more consensus about ethical principles, or bitter that anyone should have to make such decisions



regarding the fate of another that they find themselves accountable for.

TRANSFERRAL

Understanding of some of these general elements involved in the dying process may serve as principles for effective help if appropriate concern is paid to the specificity of the situation and the particular state and needs of the person and their supporting network of relations. We might summarise some of the general principles which would seem to have application in the three general areas toward which help in the dying process should be focused: help to the dying person's family and friends, and where appropriate, help to hospital staff.

Willingness to share feelings and responsibility with the dying upon their first knowledge of prospective death may facilitate their effective management of the usual anxiety and bewilderment. The subsequent provision of continued rewarding support enables them to tolerate the prospect of inevitable separation without loneliness. By distinguishing between death and dying it is possible to identify those processes of dying which the dying themselves can deal with, and to encourage them to work out an acceptance of their life situation realistically and with dignity. Grieving at the prospective loss of family and body integrity can be worked through if the dying are assisted in this while at the same time retaining meaningful relationships with those who will be lost.

It is possible for others to tolerate and gradually assume control of

failing bodily and ego function without the individual necessarily experiencing shame or humiliation at gradual regression and relinquishment of self. The extent to which such principles can be implemented is largely determined by the manner and degree to which those dealing with the dying have themselves come to terms with death as a phenomenon as well as with the prospect of their own death.

If the dying person is provided with the opportunity and assistance, it is possible for the experience of dying to be appropriately integrated into the process of living to the style, meaning and sequence of the individual's life. Each man's progress towards death will be different but his dying will be appropriate to him. Everyone's death is his own, and at the time of dying concern with how we die would seem to require as much attention as concern with the fact that we die.

In increasing numbers death comes suddenly but in many a modern dying there is no moment of death at all, as for instance, in the case of chronic terminal illness when persons are eased into the long, final coma without realising the momentous thing that is happening to them. No matter how humane and sensible, this does raise the question of when and whether it is proper to deprive a person of their death. In many Modern facilities caring for the incurably ill the policy is to let each person know they are dying and help them to live as thoroughly as possible during their last few weeks or days on the assumption that this is the time in their lives when they can be

emotionally and psychologically most mature. Such an approach demands much from those dealing with the dying and is not possible for many, nor would some choose to face it with this attitude if they could, but it does represent a compassionate frankness that regretfully is often avoided.



That concern with the reality and mystery of death is apparently so rare and so little the object of reflection may signify the barrenness of a culture where serious consideration of our happiness is so often denied and suppressed and where, as a consequence of the ossification of our consciousness, normal life for many is in effect a living death.



knocked against the glass. The pad of bare feet reached the door and I recognised the robed figure of my father in the dim light.

"I've got some bad news for you". Saying nothing, he kept walking towards the bathroom. My father followed me and placed his hand hard on my shoulder.

"You're brother is dead".

I looked at the old man and his eyes were red and puffy. He seemed somehow surprised that I wasn't really reacting to what he had just said.

"How did it happen?"

"You know how Harry was always playing on your desk? Well, he was apparently standing on the chair and fell off.

Your mother found him on the floor. It was too late to do anything for him. Months later my mother talked about Harry's death.

"I called out for him but he didn't answer. I went downstairs and found him lying on the floor in your bedroom"

He looked asleep. Dad gave him Mouth to mouth resuscitation and begged him to breathe. His hand was still warm while I was holding it, it just got colder. I guess he was already dead".

That was the last time she ever mentioned it.

I distinctly remember the funeral. A little white casket stood on a platform at the front of the church. Half the pews were filled with bored-looking schoolkids. They all looked like my brother.

"What the Lord Giveth, the Lord takes away". I could never understand how the priest could be so calm about something that shattered the lives of so many people.

But then I suppose he was well versed in quotations for all occasions. Another soul going to the warm embrace of the good Lord. That rotten fucking bastard who lets an 11-year-old kid die. Maybe he was hiding like I was. You must find strength in your

sorrow". I found only bitterness and more sorrow in mine. What strength I found had proved detrimental to every person I've ever known. You don't give to people if your love and affection can be so arbitrarily torn away. Maybe you can give to too many people. Emotional insurance policies.

Silver and cream sympathy cards kept on arriving at our house. "I'm sorry to hear about..." Pigshit. I felt now that people received perverse pleasure in confronting the heartbreaking situation of death with all the detachment and logic that their 25 cent tokens represented.

The long term effect of Harry's death was that it destroyed any feeling of stability for me. As much as introspection and coldness can camouflage one's personal feelings, they always found a way of venting themselves. A name carved in a tree, a piece of clothing was enough to trigger such adverse reaction as to change my coldness into cold heart which I could never understand.

I think my whole conditioning to death was that it could somehow be twisted into an almost passive occasion by careful manipulation of religious fetishism. It wasn't as bad as it seemed. To me it was worse.

I realise that one should come to grips with traumatic occurrences for your own sake as much as for others, but can't accept that realisation in its placatory influence on my own feelings now or ever.



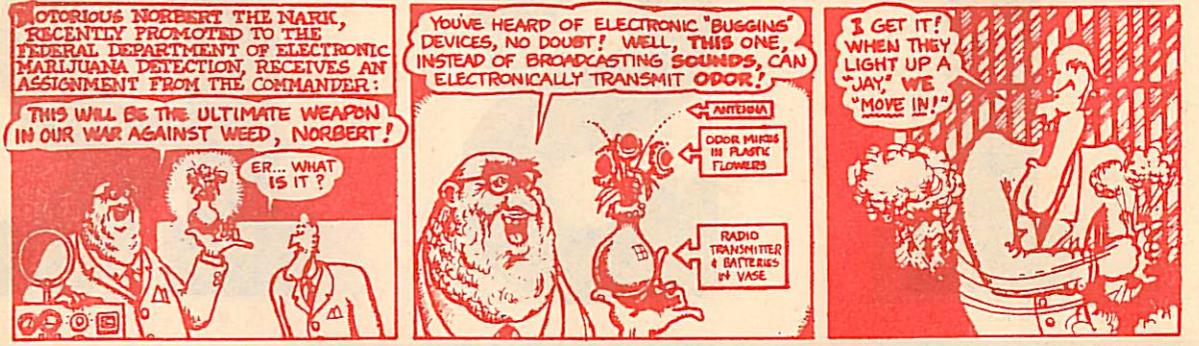
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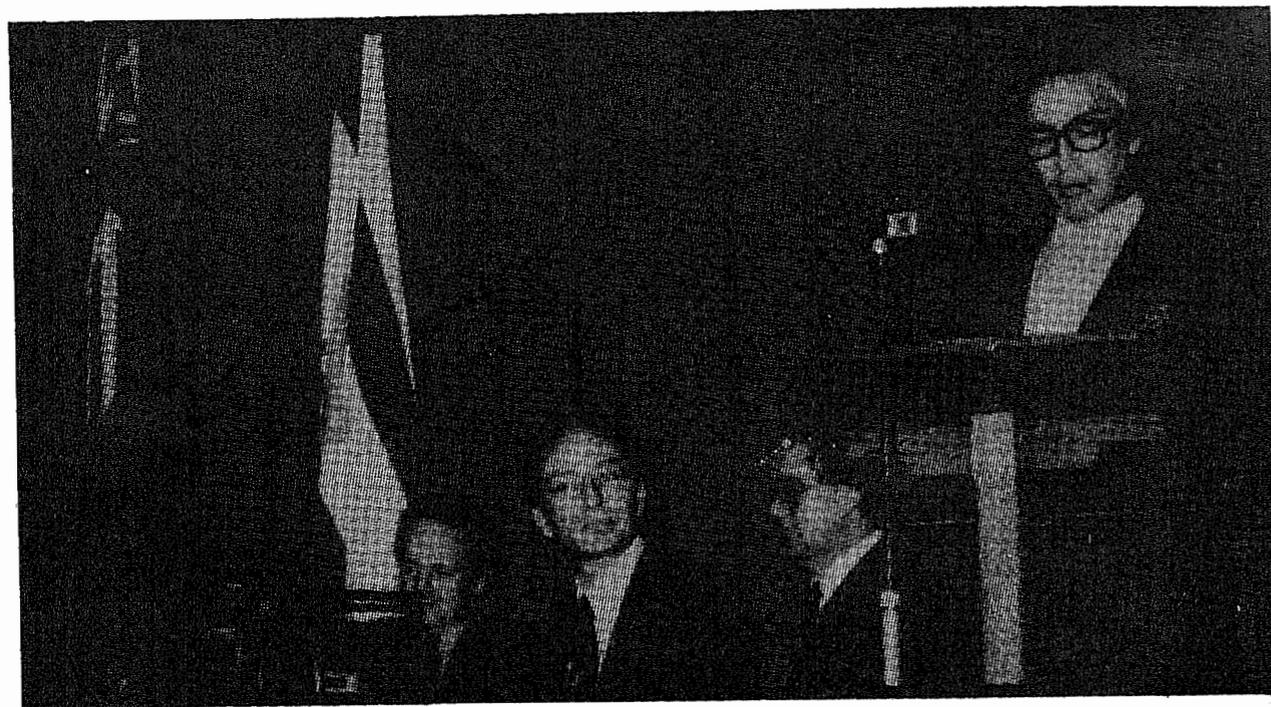
the adventures of the FABULOUS FURRY FREAK BROTHERS

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ISRAEL

RAEL



SAM COHEN MEMORIAL LECTURE

"The last time I briefed Sam Cohen we won the case, Defense Counsel was... Sir John Kerr" - Don Dunstan, 14.7.1977.

An appropriate anecdote with which to begin the Sam Cohen Memorial Lecture, Coincidentally Kerr's resignation was announced that night and Dunstan presented the most comprehensive intellectual contribution to the bonds of friendship between Israel and Australia. This was the third lecture since 1969 elections when Sam Cohen, deputy ALP leader in the Senate died on the hustings. Chaired

by Senator John Button over 300 people packed the Kadimah Hall in Elsternwick (Victoria) for the meeting hosted by Australian Friends of Labor Israel. Opening with a eulogy by Race Matthews who in remembering Sam Cohen felt that he would be deeply saddened by the sectarian bitterness creeping back into Australia's education system with Senator Carricks new discriminatory funding of private schools. Cohen laid the foundations of the Schools Commission and would have been Federal Education Minister had he lived. He would also have been greatly saddened by

Mathews described "as the obsessive vilification of Social Democratic Israel by friends whom we fought alongside on the issue of Vietnam". Sam Cohen was a man who believed in socialism, for only in a planned economy can true democracy exist, when people have a say in their own future. Such were the foundations of Israel, said Dunstan, Social Democrats exercised a near total political (both ideologically and pragmatically) hegemony especially through the Confederation of Trade Unions, the Histadruth. As evidence of this Dunstan noted that the Histadruth existed 28 years before the declaration of Israel's independence in 1948. The Histadruth organizationally and through worker co-operatives such as "Koor" and "Solel Boneh" was (still is) the biggest financiers and entrepreneur in the Israeli economy. Socialism in Israel had made a unique contribution in the form of co-operative movements particularly their agricultural manifestations: the Kibbutz (commune) and Moshav (collective). William Lane's attempts to establish agricultural communes such as "New Australia" in Paraguay ended in dismal failure. Not only were the Kibbutzim and Moshavim viable and intrinsic to the Israeli economy totally dominating agricultural production but the contribution to the national psyche was so immense that they were essential for the

foundation of Israel.

Proportional representation in elections for the Knesset (Parliament) and had institutionalised factions, splinter groups and coalition government. Whilst Jewish friends often said that if you had two Jews you would have 3 parties. Australia could learn valuable lessons from the fragmentary effects of PR. Even in the 1969 elections when the Alignment got 46.2% of the vote they were forced into Coalition with other political blocs. In the recent elections the abolition of PR was the only original contribution of the new populist "Democratic Movement for Change". Worker participation schemes and alienation of immigrants were two factors of Israeli experience that Australia should note. The German and Austrian (Schmidt and Kiesky) policies of industrial democracy centred around the concept of "Mittelstand" involved worker trade union participation on boards of management. In Israel they had attempted more direct worker democracy in the form of Joint Productivity Councils, Plant Councils and Joint Management. These were similar to new SA experiments but were not successful. "It is not enough for a trade union elite to establish a structure for worker participation, it had to grow organically with a change of attitudes."

Alienation of newly-arrived ethnic groups was also common to both countries. Dunstan felt that the failure of Jews from the Maghreb to vote for the Labor Alignment despite their disproportionate working class origins was a warning to Social Democratic parties. Israel had pulled itself up by its economic bootstraps since 1948 and despite the fact that over a third of the national budget was spent on defence, Israelis spend proportionately more on education and equal on health and welfare than affluent Australia. Their absorption and welfare programs were pioneering new areas and they spent far more than Australia on minimum income guarantees - fully 6.5% of GNP. There had been a stable transition of power to the new Begin government and although, shades of Mr Fraser, Begin sought advice from the University of Chicago economic guru Milton Friedman and favoured cutting public expenditure, Dunstan was confident that Israel would be able to measure up to this most severe test of democracy. Labor had easily won the Histadruth" elections subsequent to the general elections and together with long period of social advance and stability under Labor, Dunstan concluded that such factors would see Israel through the coming difficult period with its neighbors.

Michael Danby



CARTER'S HUMAN RIGHTS CRUSADE

"President Carter's promotion of human rights as an international issue must be judged thus far, I think, a considerable and very serious success." Historian Arthur Schlesinger.

Schlesinger is no doubt correct in this judgement, but some questions remain: specifically, what is the nature and significance of this achievement? Schlesinger himself supplies one answer: "In effect, human rights is replacing self-determination as the guiding value in American foreign policy."

Exactly to the extent that self-determination was the guiding value in the era of Viet Nam and Chile, Guatemala and the Dominican Republic, so human rights will be the guiding value henceforth.

In short, the human rights campaign is a device to be manipulated by propagandists to gain popular support for counterrevolutionary intervention. Must we accept the cynical implications of this analysis? There are, surely, initial grounds for skepticism when an American administration launches a campaign for "morality in foreign policy" in the mid 1970's. That states commit actions in the interest of ruling groups is hardly new.

But if we consider modern history since World War II, who wins the prize when

we add up people murdered, villages and cities destroyed, land laid waste, attempts to escape from grinding poverty and oppression crushed, regimes of torturers placed in power and supported?

The competition is not even close. Yet few eyebrows are raised when the US Government suddenly commits itself to "human rights" as a guiding value.

Moral Obligation

In one of his discourses on human rights, President Carter was asked whether the US "has a moral obligation." Not at all, he explained: "the destruction was mutual." We bombed their villages and they shot down our pilots. there is no reason for us "to apologise or to castigate ourselves or to assume the status of culpability." Nor do we "owe a debt."

Writers of editorials and political commentators find nothing strange in this interpretation of history and expression of Christian morality.

The current pontification about human rights is little more than an effort on the part of the Administration and its propagandists to restore the system of beliefs that was eroded by the Viet Nam war.

Reconstructing History

The press and the intelligentsia fairly

generally are busy reconstructing history so as to place American actions in Viet Nam, and their role, in a better light.

According to this version, there was a war between South Viet Nam and North Viet Nam, originating with the "aggression from the North" that Kennedy intellectuals sought to foist upon the public.

The US Government, in accordance with its commitment to self-determination, moved to defend the South Vietnamese. The peace movement, in contrast, supported the communists. Quite symmetrical, except that the state was not acting in its traditional role as international benefactor.

The liberal intellectuals and press took a more honorable position. Unlike the peace activists, they did not defend communist terror and aggression.

Unlike the Government, they recognised that the original exercise in American benevolence was unwise. and our defense of freedom became too costly and too cruel, as we were drawn into the quagmire.

Therefore, they influenced the Government to withdraw from this unwise and finally cruel exercise of our traditional policies of international goodwill.

This is a tissue of lies from beginning

to end, but there is little doubt that it will become standard history, solemnly presented in textbooks, academic studies and the press, as we now in fact already see.

Watergate offered an excellent opportunity for the propaganda machine. It was possible to focus outrage on an individual sinner driven from office, rather than longstanding practises and their institutional roots in American society.

The current human rights campaign is marvellously designed to facilitate these efforts. We can, therefore, be sure that its cynicism and hypocrisy will be suppressed in the mass media, journals of opinion and scholarly evaluations.

"The destruction was mutual." Krushchev might have said the same about Hungary. In fact, the current falsification of history merits comparison with the more audacious achievements of 20th century totalitarianism.

Restore Faith

That such a campaign would be undertaken was never in question and was predicted years ago. It is to restore faith in American benevolence and the accompanying passivity and obedience on the part of the population, if new interventions are to succeed.

And one must bear in mind that the institutional factors that shape American foreign policy have not been modified.

Nevertheless, it is awe-inspiring to watch the propaganda machine at work.

The media have even succeeded in shifting the moral onus to the Vietnamese who reject a single-minded commitment to determining the fate of American pilots shot down while defending freedom, and who are allegedly guilty of human rights violations that offend our traditional decency.

It is also true. that 750 people were killed by unexploded ordnance last year in a single province of

South Viet Nam, while in Laos, teams of "human buffalos" pull ploughs because the herds were decimated in a land ravaged by American bombers.

And throughout Indochina, people die of disease, wounds and malnutrition.

But for all of this, we need not "assume the status of culpability."

It is remarkable to see how honest opponents of the war contribute to the reconstruction of an ideological system that will permit new Viet Nams and new Chiles.

Many are disturbed by reports of human rights violations in Viet Nam and feel it their duty to initiate public protest.

Serious opponents of the violence of the state. take the position that they and others like them have a "special responsibility" to initiate inquiry into human rights violations in Viet Nam. Why do they have this "special responsibility"?

On the assumptions of the propaganda system, there is indeed a special responsibility: those who supported North Vietnamese aggression have a responsibility for its consequences. Dropping the assumptions of the propaganda machine, the special duty vanishes. People who opposed American aggression in South Viet Nam and later in the rest of Indochina have no special responsibility to determine whether the victims of American violence are guilty of evil practises.

Ignoring these points, many honest opponents of the American war are trapped into tacit support for the propaganda juggernaut.

Must we conclude, then, that it is improper for Americans to protest the misdeeds of victims of the violence of the American state? Not at all.

Consequences

But we must bear in mind the simple truth that any public political act must be assessed in terms of its likely human consequences, in particular, for those who are suffering or will

suffer from oppression. The victims of the next intervention, tolerated by a passive population, will not thank honest people committed to human rights for their contribution to the propaganda system that is now engaged with such success in rewriting history and restoring the system of indoctrination that has proven so effective in the past.

There is, unfortunately, good reason to believe that the "Carter crusade for human rights", as the press terms it, will serve as a weapon against poor and oppressed people, much as the heralded "commitment to self-determination and freedom" did in the past.

Heal the Scars

The President has expressed himself with crystal clarity. "We have come through the Viet Nam years with a lot of scars, psychological and others, which need to be healed," he says.

"There remains now, I think, no hatred in the American people."

Something appears to be missing. Mass murderer William Co.by, now a respected lecturer, tells us that on both sides there must be "A turn away from the past, from recriminations over broken promises and antagonistic policies, towards a future of mutual respect and repair of damages of the war."

Again, perhaps things are, not quite that simple.

The submissive press meanwhile works diligently what Hans Morgenthau once described as "our conformist subservience to those in power." In short, a return to normalcy, with consequences that no student of history should ignore.

Professor Noam Chomsky, of the Massachusetts Institute of Technology, is a well known opponent of the American military involvement in Viet Nam.

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PUNK POETRY

Seventies Undergraduates

They look for silver mountain
Which shine their hassles away
And open their gaping heads
To reveal a stellar vacuum
When the spectrum of Dulux mixed
Whirls around and gives them frills.
Lamb chop fats are plugging their arteries
But they don't care, youth will bear
The burdens of their labors unknown.
Every day they pass the fault line plane
And feast on ancient heads of old men's wisdom.
They try to measure a lie called life
With the right keynotes of their tongues
Though it is known the devil is the dollar
Which fornicates their fears and hopes
And makes merry pie in the sky, my my.
Some have found equilibrium styles
Though for lazy laggards too bad
Darwin and the law of stats will weed
Brand their foreheads with an inferiority sizzle
Make them earn and drive the cassetted capsules
Into a stormy world, womb-dry and polite.
And act the real bizarre behind renovated blinds
With the recipe book for manhood by the side
Monitoring the grunts and vaginal farts
Reassuring a stunted ego all is well.

Night Messiah

Third world bookstore heaven's mind
Yes the knowledge of the universe
Encased in ink arranged dementia
Run by God Shit he's bald
Sphere of porno closing time two
Trendy angels in satin frocks
Fornicate the pages with pizza smears
And Jesus in his leather jacket
Steals the bible of erotic love
And descends into the night of the world
To bring goodwill of his semen's spill
To hit yourself with the bottle
And paint dark streets with picasso feel.

The Damned

We fifty or more
Animals, freaks vicious
Multiproducts anger guaranteed
Of social factory Incorporated
Streamed along smooth
Broken rock black.
Our destiny known unknown
Leather souls wasting dull
Gleaming machines, vibrators
Penis chariots love grunting
To revel in ignorance, drunken lust.
Yes my evil degenerates
We rode the night of ignorance
Our green slimy teeth flashed
In our orgy of independence
Penetrated willing daughters
Broke the hypocritical peace
Apathetic skulls and testicles too
The town innocent untouched
Its middle class vaginal smell
And the oppressive stick of fear
Shattered under our anarchy.



Machinegun Man

Parabolic curved bullets
Ladders wrapped around
On a sweaty chest
Triggers metal blade force
And sprays his velocity lead
Lumpy blows they pour.

Disintegrate dissolve and
Into red swiss cheese, ^{explode}
Feel flashes of a blur
Yell of piercing pain
Plunges them in shock
To gasp and forever sleep.

Dario Gregoric

The Masturbator

As I a gutter length from poverty
Look out at the well who beckons
To try his fangs of a tearing world
In concerto softness a penis
Rises and rises to a veiny height
And an african drumbeat tumbles out
In rhythm to the masturbator's beat
What a feat O Joy what a feat
To make the blind snake shed white tears.

Woman greater than a thousand years old
I follow your tiptoes down the slope
Where the white snow weeps and waters
Your dirty lambs who will pass your bowels
And feed the flowers that make you smile.
Weaving carpets in my mind
Off I fly to an Arabian land of ghawls
Where no longer women show their faces
And every night the clock steps and the cream
ries.

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Theatre

Where's Charlie

Abbott and Loesser,
Q Theater, Halifax Street.

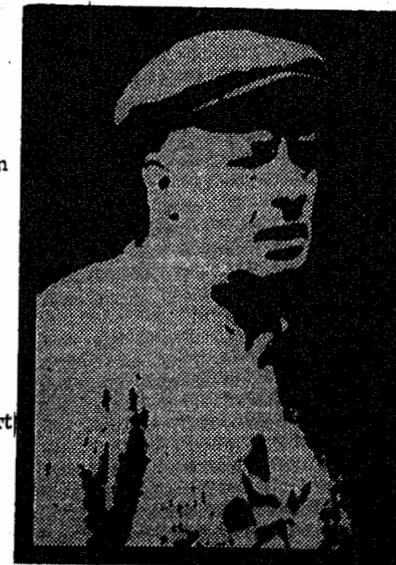
The Homecoming

Harold Pinter

Sheridan Theater, North Adelaide.
Brandon Thomas' Charley's Aunt is the prototypical grandmammy of all farces of mistaken/double identity. If your fancy stretches that far, it is also the first popular transvestite play; Danny La Rus once played the lead, is a standard of student and amateur productions. And it is as old as the mountains. It has lasted all this time because it really is excruciatingly funny.

The musical version, with the book by George Abbott and music by Frank Loesser is hardly any younger but if such a thing is possible, is even funnier than the straight play. It is also full of songs that have entered the cultural heritage as standards, achieving the ultimate accolade of becoming tunes everyone knows without quite knowing where they first heard the melody or where it originated. One such is AMY, immortalised by Maurice Chevalier.

The Q production of Where's Charley -- which is what the musical version is called -- is, as always, lavishly accoutred, this time by wardrobe designer Colin Ewings all seem to have admirable empathy with each other, the play and the actors. The actors are the usual Q mixture of old faithful familiars and the new faces it seems their policy to introduce. My favorites were Bill Causby as the bewildered butler and Harry



Cudish as the spastic woman chaser Spettigue. Chris Connelly, who played Charley) may not have Maurice Chevalier's voice (And probably a good thing too) but his personality really projects and that's a great thing for an actor. Another one with personality that doesn't hide under a bushel is Gabrielle Horowitz; she had a particularly fetching number called Charley's a good boy.

The full house audience never stopped laughing. Highly recommended for a good night's entertainment.

Its is quite possible that your intrepid reviewer, splendid fellow that he is, got left behind in the last century theatrically speaking; he likes to be entertained at the theater.

G.B. Shaw thought every body was consumed with greed. Still, Major Barbara is quite funny in parts. Nearer to our time are Arthur Miller who thinks everyone is crooked, and Tennessee Williams who puts forth that everyone is at least latently queer and brutal into the bargain. But at least their plays have a beginning, a middle and an end; so have the plays of Athol Fugard, who must also be regarded as one of the great playwrights of our time, but he has a special subject in racial tension. Next in our very rough chronological order, Beckett and Pinter, towering names in the theater: both seem to think that all of humanity is mad, nuts, bonkers, around the bend. They delight in paranoics, schizoids and the occasional neurotic for light relief. There are more like them but a selection will do; we are considering Harold Pinter's The Homecoming.

Theatre

If you live in the seventies and you haven't seen at least three of Pinter's plays in good performances you're a cultural savage, I am told. Let's say for the moment that I, and you, agree. Good performances...there lies the rub. It is very difficult to find a good performance of a Pinter play. It is even more difficult to find a good performance of a Pinter play by an amateur company.

The Adelaide Theater Group's production of *The Homecoming* under the direction of Malcolm Blaylock (a committed professional) is excellent. I know there are those who say ATG is at least semiprofessional and their unflagging high standards shouldn't be used to judge lesser groups, but this is a misconception: if you ask the public to pay money, only the best is good enough.

And only the best is what you get in this Pinter production. Blaylock has Pinter's measure more securely than the two other productions of this play I have seen -- this is a very personal taste, but I'd rather laugh a little as in Blaylock's interpretation than be consistently horrified at the deariness of it all as in the alternative interpretations.

The cast of David Burchell, Len Power, Alan Lovett, Michael Lester, Ian Mortlock and Dianne Chamberlain are all excellent.

Recommended for those of you who like to be kultumy -- for once you'll be able to understand, courtesy of Blaylock, at least something of what's going on. Members of AUDS especially should see this production to find out how one does something right without being pretentious and without spending a fortune.

ANDRE JUTE



Rocky Horror

LOVE, SEX AND ROCK 'N' ROLL I think I am in Love. I think I can look at the world through refreshed eyes. Why the change? No more than a visit to the Warner theatre to pick up on the Rocky Horror Show. Not that the show has anything to do with love, sex and rock 'n' roll - much! Put together a stage full of transvestites, hunch-backed ogres, a spunky creation called Rocky, Frank N. Furter and his (also spunky) sidekicks Magenta and Columbia. Add to that those good old sci-fi flicks of the "Godzilla Meets Mothra" variety. Toss it around and blast it out with brilliant coloured lights and a billion watts of tight rock from a bank of speakers and a band on scaffolding in the heavens and there you have the show. "Wow! Far out, man! Are we going to have a floorshow!" OK. So there are shows that have more meat and more drama, but this is a show that's got the goods- and it's all entertainment. Vaudeville is alive and well and living in Adelaide. But enough of the show...I am in LIVE, remember? With my little box camera and a pencil and pad in my nervous hands I set out to discover the real RHShow. Not the tinsel and the greasepaint, but the people underneath it all who make the show. We sat through the show and loved every minute of it, and felt monstrously important as we

Theatre

made our way backstage as the audience pushed and shoved in the opposite direction. Behind the scenes it was dark and claustrophobic, and I started to feel a little overawed by the whole thing. Me!

Going to interview Columbia. No-Joan Millar who plays Columbia. After the first few minutes of theatre, PR, Joan took us on a three hour excursion into her past. Not the life and times of the star, but the rave of just an ordinary but entrancing person. We talked about days and plays and people and theatre and Joan and even we two, the interviewers. I felt silly taking the photos. The interview had got lost somewhere, it was just a rave. "Old ladies who save up all their lives just to fuck on a boat". Joan doesn't like being a tourist. She longs to travel. Just like you and me. (Where were the stars?) Buy a kombi van and just drive. Shit! I've been planning to do that for years. Then back to earth. Kids who think with TV brains. They see a show and she tells us they say "What a great film". Nostalgia. Dad playing the piano. Listening as a family to the radio. Singing together. People who were together. My faith restored in theatre. Backstage was insane. Max Phipps (Dr Frank N. Furter) brings us some wine. (We have already been talking for two hours) And the closeness between the cast becomes even more obvious. Everyone got a little tiddy. Joan is a magic person. We move from the 'interview' to the dressing room where the rest of the cast is beginning to rage. We talk to Shane (who

plays Rocky) and Helen goes bananas. So both the interviewers are in love now. (Max invites us to his party after the show the next night). We leave after three and bump into a street-sweeper and Rocky, Columbia and Eddie the greaser. But they are really Shane, Joan and Bill. We get off on being groupies and drive them all home. Next evening your intrepid reporters continue the interview. We are breaking new ground and new records. Joan breaks the record for talking. We all get tiddy again and a little scrofulous (?). Everyone is in the game. It's all fairy-tales and romances and fantasies. We are all getting louder. We are putting glitter in our hair. We are laughing but everyone is a little sad because Max is leaving. Everyone is taking photos and all we can see is blue dots.

Backstage is magic. Out front the audience gets more magic. And more magic. Next day, I feel great, but it's over. I have to sit down and write this. For what? If you miss the show you're nuts. Is that good enough a review? The theatre manager wants me to say "If you think vaudeville is dead... come and see the Rocky Horror Show!!" I just did. It's apity you can't meet the people, they're even better than the show. Honest and gentle and a billion laughs. I am in love. (It must be someone I ate!)

STEVE BROWN

(p.s. If you want to save \$3.90 on the \$7.90 price, try the Student Rush at \$4!)



Cinema



Bound For Glory

ACADAMY TWIN CINEMAS.
\$2.00 WITH STUDENT CARD.

Bound for Glory, now at Academy Twin Cinemas, Hindmarsh Square, is the film of Woody Guthrie's autobiography of the same name. Directed by Hal Ashby of "Shampoo" fame, the movie doesn't use Woody's music as a vehicle for the plot, but features plenty of it; "Talking Dust Bowl Blues", "This Land Is Your Land", "Pretty Boy Floyd" and of course, "This Train is Bound for Glory".

The lineup of talent assembled to immortalise Woody on cellulose is impressive; Oscar winning Haskell Wexler (In The Heat of the Night, American Graffiti) is director of photography, script is by Robert Getchell (Alice Doesn't Live Here Anymore), and one of the producers, Hal Leventhal, was Woody's manager for the last three years of Woody's working life.

Leventhal also managed the Weavers when they were with Woody, and his stable still includes Pete Seeger, Alan Arkin, Theodor Bikel, and Woody's son Arlo.

The real surprise is the actor playing Woody. Dylan turned the part down (by offering to direct the movie) and Dustin Hoffman wanted six months to get into the role... Jack Nicholson was making The Missouri Breaks with Brando... Robert de Niro was booked solid through 1977...

So, the job went to good old Grass-hopper -- none other than David Carradine, late of kung phooey fame. "Rolling Stone" Reviewer John Grissin describes Carradine as... "a credible folksy in his own right", who managed... "a brief stint singing in coffee houses before his acting career blossomed." Carradine (whose only real dramatic asset to date is his father John's surname) told Grissim that he wouldn't try to sound like Woody.

"The only concession I've made is to use a modification of Woody's flat-pick style..." he said. Carradine explained the reasons for this to Reviewer Jon Carroll, of "The Village Voice":

"There are a lot of actors... a lot of actors who could have played this part, given a really involved performance, but it wouldn't work. There are a lot of musicians who could sing just like Woody, or do it better than I could in their own way, but they couldn't act it. I happen to be really gifted as an actor, and really gifted... in poetry and music."

Asks Carroll, "Is it a good idea for this charismatic creep, this Barnum of Buddhism, to portray Woody Guthrie?" Fred Gardner writing in "Crawdaddy" lead his story with the line "Woody Approve?"

Born in 1912, Woody began moving

at 13, prospecting at first and later working the Texas and Oklahoma oilfields. Although he couldn't make a living singing in the early days, he soon earned a reputation as the migrant workers' balladeer. In the period dealt with by the movie, Woody left Texas for California to become involved in the organisation of farm labor. (His guitar bore the inscription "This machine kills fascists)."

Woody married three times, had seven children, drank hard, and was reputedly callous with women. By the time he was 45, he was crippled by a nervous affliction requiring frequent hospitalisation. At his death 10 years later, he was acknowledged "as a latter day Walt Whitman, a folk poet of immense stature" (John Grissim).

Bound for Glory should be worth seeing not only for Woody's story, but for a view of Steinbeck's America. The period 1936-1940 was of immense social significance to America. This movie would want to be very, very good indeed to stack up against the now ancient "Grapes of Wrath", and David Carradine is no Henry Fonda. Nonetheless, it is another view of that America, from the same side of the picket line, but with a different perspective. The directors of the movie are heavily into social reality; the extras they used for the picket scenes were actually itinerant farm workers, and some of the scenes were filmed at modern day migrant labor camps. If you're into good music, American social history, or the American equivalent of the AWU, or simply a good story, it should be worth while.

Gordon Laverick.

Writings

Schooling In Capitalist America

SAMUEL BOWLES AND HERBERT GINTIS

Routledge and Kegan Paul \$9.70
Copy from Standard Book Supplies

Schooling in Capitalist America is about the relationship between the education and economic systems of the U.S.A., as the title implies. Basically the book is a Marxist critique of capitalism that focuses upon education in a capitalist society.

Bowles and Gintis are Professor and Associate Professor respectively, of Economics at the University of Massachusetts. Both are well-known in their disciplines, and both have held appointments at Harvard.

The central thesis of Schooling in Capitalist America is that the structure of education of the U.S.A. is determined by the nation's economic structure. An impressive body of statistical and historical evidence is cited to support this argument. The authors contend that the American education system is primarily geared to the production of labor units of the economic system. They trace the historical development of American education and corporate American capitalism, pointing to the nexus between the needs of American capitalism and the views of her educators.

Bowles and Gintis contend that the hierarchical division of labor is demonstrably inefficient, but persists because it reinforces the social and economic dominance of the top ring of capitalist society. They hold that employers have historically sought to divide and control their labor forces, in order to retain their elite social position. They admit that structurally, education and work place situations in Soviet Russia and the Eastern-bloc European countries closely parallel America's, and ascribe this to the basically similar vertical power structures of the different political economic systems. In so far as there are any real models of economic systems approximating to their visions, Bowles and Gintis point to Cuba, China and Chile during the Allende period. For Australian students, the weakness in Schooling in Capitalist America lies in the difference between American and Australian society. Bowles and Gintis are dealing exclusively with the U.S. situation, and Australia is by no means a mirror of America. Americans are by and large uniformly committed to capitalism as a socio-economic system, which Australians are not. There are very deep and fundamental ideological differences clearing Australian society that have historical roots vastly different to American social divisions. And by and large Australian society is more egalitarian than that of America (according to a UN study).

The major weakness of Schooling in Capitalist America however, is its almost slavish dependence upon Mar-

xism. The authors accept Marxist dogma as gospel, without bothering to justify themselves. This leaves unresolved conflicts, which is poor. Not every reader of the book will be an adherent of Marx, and the authors have either forgotten or dismissed this. They should have made some effort to demonstrate the veracity of their prejudgements. It is a major omission, and leaves this reviewer with the feeling that the book is aimed at the converted.

There is no acknowledgement of the positive contributions of capitalism to society, which derives from the Marxist inability to be objective. Despite the manifest inequalities of capitalism, it remains a fact that the development of capitalism has been accompanied by an historically unprecedented rise in living standards, longevity, cultural development, and personal freedom. Schooling in Capitalist America ignores this, which is a great pity.

The pity is that Bowles and Gintis have produced a very well-researched critique of a society without acknowledging that systems' strengths. In my view, this detracts from the objective value of their work. Schooling in Capitalist America is a well produced, well-researched book. It is a trifle expensive at \$9.70, and is more an exercise in economics than education. Nonetheless, it can be recommended to economists and educationalists alike, for a valid alternative view of the most powerful economic system in the world. The index has weaknesses - try looking "China" up - but the notes are very good.

[Continued page 35]

Records

Richard Thompson

(A collection of Unreleased and Rare Material 1967-1976)

Richard Thompson epitomizes the best to come out of English folk rock over the past decade. Two excellent albums - "I Wanna See The Bright Lights Tonight" and "Hokey Pokey" - remain classic examples of his exceptional ability as songwriter and guitarist. This double album trances his career to some extent in the form of mainly live and previously unreleased material. Side 1 is taken up by early Fairport Convention (of whom Thompson was a founder member) recordings, of which "Poor Will and the Jolly Hangman" from the "Full House" sessions, and "Mr Lacey", a meaty rocker recorded live in mono, featuring Sandy Denny and Ian Matthews on vocals, are excellent. Not so the other tracks, which tend to show a less inspired Fairport Convention. Side 2 begins with a rough "Sweet Little Rock 'n Roller" - another live Fairport Convention take - from the same set of dates as the recent "Live At The L.A. Troubadour" album, which is welcome for interest value only, followed by an alternate version of "A Heart Needs A Home" to that on the "Hokey Pokey" album. "The Dark End Of The Street", again live and in mono, with Richard and Linda Thompson's fine vocals backed only by an acoustic guitar, is a good version of a great song, and "It'll Be Me", another

gutsy rocker, closes that side. The album climaxes with two tracks, "Night Comes In" and "Calvary Cross" - both 13 minute epics. Recorded live in 1975 with Dave Mattacks (drums), Dave Pegg (basses), John Kirkpatrick (button accordion) and with Linda Thompson on backing vocals, these two tracks highlight the remarkable talents of Richard Thompson as guitarist/songwriter. Both of these tracks share a side of the album with a short instrumental, the only new tracks, recorded specifically for this album. For those unfamiliar with Richard Thompson, I highly recommend listening to the two albums I mentioned earlier - if you have already had the pleasure, you won't need me to tell you that this is an essential album.

Victor Flierl

City Boy

DINNER AT THE RITZ
VERTIGO 6360 136
City Boy are an English band with Heavy-Metal-Art Rock pretensions. They fail to excite as either the former (as they lack a good lead guitarist) or the latter (they do not have a sophisticated lyricist). Listening to the album, it is superficially interesting, but lacks lyrical or musical depth, and one soon tires of the band's songs, inferior Genesis - 10CC-Queen soundalikes. A group that we will not be hearing a lot more of. "Thank God I'm a country boy".

STEPHEN ROGERSON

Danny O'Keefe

AMERICAN ROULETTE
WARNER BROS. BS 3050

It's very disheartening to hear a singer-songwriter like O'Keefe, not because he has no talent, but quite the reverse. To put it another way, here's a guy who has put out several albums, all of which have been of a consistent standard - excellent - but he has gained no acceptance from the buying public, or even the media itself. It's disheartening, especially when one hears some of the accepted songwriters - O'Keefe has a better sense of music, and his lyrical ability is much greater than most of the so called "superstars". Why this is so, can only be explained by the fact that he has had no commercial push, and because the buying public likes music put before their ears as they don't like to look for new sounds. So, O'Keefe remains underground, and if the local release of this beautiful new album makes no impression, then there will remain a small group who will continue to enjoy his music, while the masses remain, by choice, ignorant of this rare talent.

MICHAEL PRESCOTT

Immortal Rock

(VARIOUS ARTISTS)
POLYSTAR 2475 517 (PHONOGRAM)
What! Focus, Rod Stewart and Status Quo on the same record. It doesn't make sense. But however, Phonogram thought that it did, so along with several other "immortal" artists they put the aforementioned

Records

onto the same piece of vinyl. It is being marketed on the media in the same vein as those "20 Explosive Hits" type records (which usually only contain 1 or 2 good songs), which is a pity, because it really is a very good album. The only thing I found idiosyncratic was the abrupt change in style between some songs e.g. Rod Stewart's "Maggie May" immediately following Derek and the Dominoes "Layla". I have some doubts as to the "immortality" of a few of the artists on this record (Nazareth-immortal?) but I suppose one needs a gimmick to sell a record these days. Technical quality is not so hot, with

a few of the tracks full of pops and crackles. Even without the catchy title, this album presents a wide spectrum of the kind of good songs present during the last decade, and as such, I think it is good value.

DOUG ADAMSON

Stranglers

STRANGLERS-IV-RATTUS NORVEGIUS
FESTIVAL (UA) L35221
No sewer left unsucked - this is a solidly impressive album. Things to forget: this bunch are arbitrarily

part of the "NEW WAVE";-NEW WAVE or PUNK means distortedus powerchordus at an invariable jitter pace (excuse for ENERGY or whatever will make things drearily fast)- TRUE PUNKS don't smoke dope or stick things in veins or drink. This bunch of sleep rats play music with a catchy concrete perception, not holding back in their reflections of sewer life. They aint of the bad boy image nor the moralist - revolutionary cut, or any fine band image at all. Wide-eyed liberal - minded young critics have commented on the supposed anti-female slant of the lyrics - some people are very perceptive with their aural comprehension but that seems to be their limit, after all, this album is called "Ratus Norvegicus" and life isn't all we'd wish it to be. The upthrust of the preceding raving is that, to be vital, relevant and stimulating, rock must reflect a little of the streets, a little of the social climate, a hunk of the individual and a whole mess of that "synthetic" process abstractly known as A.R.T. The Strangers grip well on all counts and altho some may react against a new wave (note no capital) of bands and personalities, these boys are important and refreshing, not as the saviours of rock 'n roll but as a different voice to be taken on its own terms.

P. Jolly

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Records



John Williams

THE HEIGHT BELOW (FLY hifly 16B)
CHANGES (FLY hifly 5A)

"The Height Below" is an interesting album, representing something of a departure from the classical guitar we are used to hearing from John Williams. The entire first side is a composition by Brian Gascoigne entitled "Emperor Nero". It is divided into seven distinct sections. The piece opens with much subdued ringing of bells and with Williams indulging in some harmonic gymnastics. The music then progresses through Indian and Japanese melodies to some more conventional jazz based stuff which continues over onto the second side. This side features tracks by John Dankworth and Dudley Moore with Moore on organ on his own composition. Throughout the album, Williams' guitar work, be it acoustic or electric, demonstrates his complete mastery of the instrument. An album of varied music and a very good one at that. I'm afraid "Changes" is a different story altogether. Labelled as "John Williams with The Stanley

Myers Orchestra", it would have been more aptly billed as "The Stanley Myers Orchestra with John Williams" (in the background). A nylon stringed acoustic guitar cannot compete with a full orchestra, and nothing has been done to bring it out in the mix. Williams is even relegated to the task of strumming chords at times. This one is doomed to become S.A.A. wallpaper. A better job of mixing would have improved it immensely.

GRAHAM DWYER

David Sanbourne Band

(WARNER BROS. RECORDS BS 3051)

David Sanborn is the leader of a group of little known, but competent musicians. Records such as this won't sell too many: - It contains a relaxed Latin American style of music with the odd jazz afterthought, at its better moments that is. Unfortunately, the production has tried to introduce a more commercial, American sound to some tracks. It succeeds in (1) introducing too many backing vocalists, (2) losing solo parts in the mixing, and (3) dooming these tracks to the turntables of SAA and its followers. The better tracks, however, contain some really excellent Latin percussion work by Jumma Santos, vocals/guitar by Hiram Bullock,

and saxophone by Sanborn: but you need to listen hard to hear them individually.

Most people, on a first hearing will regard the album as musical wallpaper. Repeated hearings will change the minds of only a few.

MATHEW BARLEY

Pousette-Dart Band

CAPITOL ST.11608
AMNESIA

It could be said that this album features a wide variety of moods and style of playing; but instead I think its more correct to call it just confused.

Jon Pousette-Dart (vocal and guitars) manages on one album, to go from fast country rock, through a John Derver style, to a Paul Simon type ballad. As a result, the album completely fails to suggest a single mood or idea, but is just a collection of singles. Some of those singles are well worth listening to, however. John Curtis (guitars), John Troy (bass), Ken Buttrey (drums), and some others, all do a good job. Curtis, in particular, with Pousette-Dart, adapts to every style covered on the album, and puts a slightly funky feel into the music where it fits. Apart from the inconsistent production, its a good album to listen to, more than once.

MATHEW BARLEY

Records

Rock Roots

THE ZOMBIES
DECCA VMP 1018
PLANES
COLIN BLUNSTONE
ROCKET ROLL 500

These two releases serve to illustrate both the development of Colin Blunstone and the way mainstream British Rock has changed since the mid-sixties.

The Zombies' Rock Roots album gives a retrospective look at one of the most influential groups of the mid - 60's British Boom. It features commercial rock at its best, tight 2½-3 minute songs with a strong lyric and inventive instrumentation. Rock Roots is a highly worthwhile reminder of what radio rock used to be like.

On "Planes", Colin Blunstone has married his 60's roots with the talents of many fine English session players to produce a mellow, soft-rock album with some fine playing and occasional string and horn arrangements that actually complement the songs. "Planes" is an aptly-titled album, well suited to in-flight listening, and will appeal to a wide audience.

But apart from Blunstone himself, both albums also feature Rod Argent, who wrote many of the Zombies' finest songs, playing a fine round of keyboards and doing some tasteful vocal arrangements on "Planes". A musician of considerable talent, he has not had the success he deserves, either in the Zombies or in later groups such as the mentorious Heads, Hands & Feet.

STEPHEN ROGERSON

Dave Edmunds Judy Collins

GET IT
(WEA SS8418)

Dave Edmunds has always had his feet planted firmly back in the 50's, and this album is a testament to that. Although half the songs are by 70's songwriters, they are all couched in the language of the 50's; Bob Serger's "Get out of Denver" for example is just Jonny B. Goode with different words, while "Worn out Suits" is straight country standard. If you're into either nostalgia, teen innocence, or just 50's rock and roll, then Dave has made a genuine effort to cater for you. (This album bears the S.S. "No Disco" seal of approval).

Angel

ON EARTH AS IN HEAVEN
(ASTOR NBLP 7043)

Angel are a new rock band billed as "America's Queen". On the cover they all try to look like Freddy Mercury. On the plastic they sound overproduced and rather overbearing. They have all the standard "right" sounds for rock bands: distorted, but not-too-distorted guitar, bass, drums, keyboards and a myriad of ripped-off studio effects. Add a dozen standard rock tunes and you have his album. If this is "Art rock" (That's promo sheet Lingo, folks) then so is Cadbury's production line; only that Cadbury's output is more satisfying. Formularised boredom.

SIMON STRETTON

SO EARLY IN THE SPRING
ELEKTRA 8E600Z (W.E.A.)

For 16 years Judy Collins' crystal clear and tonally precise voice has been gracing records. She appeared around the time when Dyland was still playing in coffee lounges and Joni Mitchell was 7 or 8 years away from recording her first album. In that time her art has grown ever more fully, without massive changes to her beautiful style. This is all relevant because this album is a compilation of several albums, although most of the songs come from the '70's. More importantly, she produced the album herself, and also wrote the best sleeve notes that have graced an album cover in a long time. In other words if not a "best hits" thrown together by some company hack, out for another buck. The presentation and music, therefore, are as good as they could be, this much underrated performer has put together an album that evokes many emotions through a constant change of mood, and all through she sings as if she means it.

Michael Prescott

From page 31

Anthropologists could also be interested, since Bowles and Gintis seem fairly heavily into social structure. If you're interested I'd suggest buying it rather than borrowing; it's the kind of book you like to have around to refer to, mostly because of the notes.

GORDON LAVERICK