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The point of course is that as long as it sells, it becomes a corporate dream, as long as it sells, it becomes the mind's mind, as long as it sells, it becomes all that.

So there's nothing odd at all about the fact that RCA produces the most important revolutionary record in history. That and each other. Voluntaries, the Jefferson Airplane could not be further removed from their corporate and political direction than Single Jingle by the Archers. The former has a hint of a ring to the effect that C.

The first and second stages were of course The Jefferson Airplane at the 1966 Woodstock USA (with variations). It is nothing new for the record companies to create instant 'taste' in a high in on a craze which, more often than not, would have been deliberately manufactured in counter-corporations. One might say that 1964 started in the Fifth with the Rock Revolution and now.

What is new is that it seems no longer important to have people villainising records; they would have had nothing to do with the 'Woodstock' was the subject of a novel upon the discovery that on some of the tracks substitutes were playing all the instruments during recording sessions. At the time the Fourth Co. released 'Simple Simon's' it was openly admitted that the record was the solo work of session man. Only when the demand for appearances too great a group has hastily put together and went on the road.

The Archers, however, will never be personalised: animated for television, they use the medium to promote their latest revolting escapades. Vance and Betty live, (it's archaic) are updated by having some horses, by having some stable hands while Archies, Reggie and Hughie have been doubled by horses, some sleds, straight, curved, pranced trousers and lettered scarves. Minsy (inexpressable) length are nonexistent, un-American, but not hair and bright clothing on males are much.

The changes in their time have been pure, pure, good-natured fun and their LP is a good one to listen to the least certain to release, one of the best records to be released by any Pop Group at any time.

A.H.

THE JEFFERSON AIRPLANE: \[1967: A\]

It is a cliché to say that a new album is "The same as the last," but cliche or not, it is certainly true of the Jefferson Airplane's latest release.

Grace Slick proves that she is the most important part of the Airplane, while the group is seen as a second-class, moody cohen in an album of Hugh-Ashby flute and a powerful alliance with the Jefferson Airplane in a few observations. The Airplane are augmented by California rock groups, including Stills and David Crosby (who presumably do a twodisc version of 'Wooden Spoon' which I have an album with this group. As Nicky Hopkins provides a superb piece of piano work has played with the Rolling Stones and works with The Family) and Jerry Garcia adds his guitar from the Greatful Dead. The presence of these top musicians show the high regard top-flight musicians have for the Jefferson Airplane.

The Airplane has considerable difficulty getting the record released; they make a point of noting "All the songs... complete and unreported." Not as because of the one or two 'obscenities' here and there presumably because of the material and content of their music. The 'obscenities' are none other than those who wish to bring him down the entire fabric of the American Capitalist Society. 'Tear down the wall,' and in making a call to the like-minded people to 'Get Together,' the Airplane are making an unsuccessful statement of their position. We are all listening to the eyes of America. In order to survive we steel chest like fire- ward piles and deal. We are observing lawless, hideous dangerous dirty violent... and we are, and we are!... and we're very proud of ourselves!... and we are, and we are, and we are!... and we're very proud of ourselves!

Music is a very strong, forthright: there is none of the rationalistic of the theoretically revolutionary music we were writing (Revolution out there!). Rather, the Jefferson Airplane sing with a dedication that keeps the entire album at a high not usually reached, and by most Pop Groups. The last track ends in a strong, rhythmic insistence:

"We got a Revolution, get a Revolution!"... again one hesitation to come with the last song, and it is almost certainly one of the best records to be released by any Pop Group at any time.

BEST OF THE TROUGHS: \[1967: E\]

The Troughs are impressive and erotic only a few years ago now sounds remarkably tame... I was not prepared to be so embarrassed. A ride down Memory Land (otherwise known as Tin Can Alley - Can you believe it once there Troughs! 'Give It to Me.'"

CHRIS BRITTIN AS I AM

You were. Brittin is yet another member of a pop group who feels one's power is at its peak, one's fame is at its climax. The crowd in this case were the Troughs, and if one may be permitted the obvious, the One that was once Page One Records has released both the Best of Troughs (above) and Brittin's recording. On his own Brittin is far from being the best of the Troughs; very few groups are, as a matter of fact, are as good as the group they left (though the group left them) happened to Paul Jones and Brittin is no exception.

MANFRED MANNS CHAPTER THREE

In their new lineup Manfred Mann has replaced the very present excitement of a corresponding drop in the standard of vocals as the remainder of the group try to make up for the deficiency. The album which represents in general what personally we generally have been wanting to do for some years is a pleasant little jazz-blues groove. You're mouth-hungry playing sounds uncannily like Paul Jones' playing of the 'Smokestack Lightning'.

NILSON AERIAL BALLET

The hit single 'Everybody's Talking' is quite different from F. Nilson's work, which on this album shows itself to be very much McCartneyesque of the 65-66 vintage in structure and arrangement. The singles is different of course. If you're looking for an album to play on your jukebox you must look elsewhere. In its songwriting and arrangement of the few tracks that stand out from a dull bunch. Aural gymnastics is definitely not Nilsson's thing.

JACK BRUCE SONGS FOR A TAILOR

The album needs time to grow on you. The second of the Dylan influence is apparent from a few lapes into stereotyped breaks of rhythms Bruce has produced a successful solo album, though his compositions lack much of the fire that characterized his work with Clapton and Baker.

CROSBY, STILLS, NASH & YOUNG DEJA VU

NERVICK SAYS: A

This album is such a huge improvement over their first that it doesn't sound at all the same. In fact it isn't: the addition of Neil Young (ex Buffalo Springfield) has given the harmonium a fuller, deeper sound while Taylor and Nesie (the latter laying down a beautifully unefective lead) give the group a heathen that you would not have thought could have developed from 'Harleach Express.' Jerry Garcia and John Sebastian also appear (at one stage become super-session man). With two singles out already ('Woodstock' and 'Teach Your Children') this album is evidently one of the best releases of the year.

HANN SAYS: B

CSN was musically rather poor, although the 'Woodstock' like side was reasonable, with the exception of an attempt at a pretentious track called 'Climb the Island.' CSN sounded rather too much like the group they were, write this Glimmer in their earlier numbers. CSNT & DT & GR are just too heavy for words, and sound just like they did on the first album. The whole thing is a terrible super-cliché: each track sounds like a combination of several tracks from the previous album. There is nothing musically new, inventive or interesting whatsoever.

Masters gives CSNTGR (God) grudging credits: they have been seduced by the heaviness alone. The words are all HOMER'S, CLEAN, DE SENSITIVE, GENTLE, PURE, PHILosophical and QUITE meaningful and the tone is SIN CERENCE. HONESTY, COURAGE, FORWARDS, TRUTH, TRUE GOOD EARTH and GRIT. In country rock (and double, folks, no ancient (tradition) cowboys, bees, Turks (of course) kosher weasels (honest), old (honest) ethics and foreign languages (absurd). With Al Kooper on the Supersession Album, musically nothing: he was screaming a gag: he can't be serious about this. The only other thing is:

With John Sebastian (that the Loving Spoonful should be so low) and Jerry Garcia (the Grateful Dead no doubt resolving at 33 1/3 in their gravel before the cover of the session. How can one dare to suggest that the record is an utter fail? Yet it is an utter fail. At least it's bad music.

The ALLMAN BROTHERS BAND

They took the part on the cover and they play it. From Nilson's comment, played. The adventurous record-buyer will get something good for charity on this album. The 65-66 style is not on this album. Gregory Allman's restrained vocals convey a feeling of despair. The album was tied in and complements the singer and each other as if they played together for a hundred years.

RINGO STARR BEATIMENTAL JOURNEY

Harrison and McCartney are doing their thing on separate albums while Lennon and Ono make with the Plastic One Band (without the plasticility). Ringo (Ringo Starr) having neither creative talent (Paul's drumming) nor wishing to rock on with John, rather fancies himself as an old-time cabinet artist. As a singer he's a good drummer: Ringo wields his way through old-time favourites at 'Night and Day,' 'Bye Bye Blackbird' (arranged by Mary's Gin), 'Star Dust' (arranged by McCartney) and 'You Always Hurt the One You Love.' The cover looks like the Abbey Road cover reviled different buildings, same colours and similar severe side. It certainly reflects Ringo's singing (not to mention his choice of material). In the other hand the arrangements, all by different people, are similar to the ones from Yardbirds' absolute rock bottom (pun not intended).

Next album forecast: Ringo anything in the near future... From tonight's liner "Remember I Dreamt of Hillbilly Heaven?"

ON DT, June 17, 1967 -15
Isadora

VOGUE CINEMA

Starring VANESSA REDGRAVE

Dan Yeager's Isadora is a story of struggle. The film centers around Isadora Duncan, born in 1877 in San Francisco, and her relentless pursuit of freedom and expression. The film follows her journey as she becomes one of the most influential dancers of her time, transcending the constraints of tradition and convention.

Isadora Duncan's unique style of dance was revolutionary. She believed in the free movement of the body, and her dancing often included elements of gymnastics and acrobatics. The film captures the intense emotions and the passion that Duncan poured into her art, despite the challenges she faced.

Doris Helyar and Mark Frechette in the desert at Zabriskie Point

There is brilliance and poetry in this adaptation of a great dancer's struggle against the constraints of tradition and convention. Despite the challenges, Isadora Duncan's spirit shines through, reminding us of the power of art to transform and inspire.
THE FIGHTING COCK

Since its inception, dramatic activity within a university has been confined to a small nucleus of students. Usually this has been an activity of a rather provincial character, with a certain amount of enthusiasm and enthusiasm, but little in the way of organized leadership. The intellectual has been the dominant force in the movement, with drama being a minor element.

However, there has been a recent trend towards the inclusion of drama in the university curriculum, and this has been encouraged by the university authorities. This has led to the formation of a drama society, which has been successful in staging productions of plays by a number of authors, including Shakespeare, Ibsen, and茅che, and it has also produced a number of original works.

The society's most successful production was "The Fighting Cock," which was directed by the university drama society's president, a student of drama at the university. The production was well received by the audience, and it has since been staged a number of times, both on and off-campus.

In addition, the university is now offering a course in dramatic writing, which is proving very popular with students. The course is taught by a visiting lecturer, who has a degree in dramatic arts from a leading university.

The university is also planning to hold a drama festival, which will feature productions by both the drama society and the students. The festival is expected to attract a large audience, and it is hoped that it will help to further the development of drama within the university.
Athletic Club I.V. Report

Adelaide University can congratulate the basketball team on their victory in the South Australian University Basketball Cup for the greatest number of first placings with 16. It came as a great surprise to many as we had brought home three titles for our relay wins.

The final was between Adelaide United and Melbourne University, the former virtually carried us to our best result over last season's record. We had a 16-17 lead before the 30 minutes were over. Undoubtedly this is the best relay for us and it is no coincidence that it is the year before our two representatives, Bill Gould and Ross Harvey, represented Australia at the World Cup in Canada (Adelaide 272) and we hope to find similar results this year. This is a team which is not impossible even though we will be heading to our next match at Broadway and possibly several others as well.

MENS BASKETBALL I.V.

A disappointing Adelaide team finished only fourth in a field of nine at the Basketball I.V. this year. Although they had some realistic backers standing behind them, they found too much tiring for them. Indeed, the last two teams, last year's champions, had a combined attendance of 29,000.

We had four of the 12 men of our team playing again, and our best result was that we knocked off the side that was expected to win the championship, and another two teams played for the championship.

However, the Wednesday morning game against ANU showed the fruits of the previous season. The ANU, which had been championed by 12-13, started by 6-8, and by the end of the second quarter was leading by 21-17. The ANU, which had been championed by 20-13, started by 6-8, and by the end of the second quarter was leading by 21-17. The ANU, which had been championed by 20-13, started by 6-8, and by the end of the second quarter was leading by 21-17. The ANU, which had been championed by 20-13, started by 6-8, and by the end of the second quarter was leading by 21-17. The ANU, which had been championed by 20-13, started by 6-8, and by the end of the second quarter was leading by 21-17.

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SPORTSMAN OF THE WEEK – ASHLEY WOODCOCK

For all those sun-loving cricket fans we have University and State opening batsmen Ashley Woodcock as spokesman of the team to warn your hearts in this wintry weather.

Ashley, 22, played his first A-Grade District game when still at school at the age of 16, for KarragAura, Transferring to University, for the 1967-68 season he gained a blue in his first season with the Blues and was also named in the Victorian team for the first time in December, 1968. The 1969-70 season saw Ashley elected vice-captain of the University’s A’s and also play more games for South Australia, although unable to establish himself as a regular. However, after a poor start, he established himself as a regular for the coming season, playing S.A. and with possibilities of a career. In Test cricket, Woodcock scored an enormous 127 against NSW in February, his maiden century and 130 in Sheffield Shield matches last season at an average of 35.4. Ashley has now played 21 games for S.A., for 1042 runs at an average of 30.5. He is also recognised as one of the best slow bowlers in Australia and established a South Australian record in first-class cricket with six catches in one innings against W.A. in 1968-69.

As ON-DAY's spokesman of the week, Ashley will receive a book token, courtesy of the Union Bookshop.

get it together

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Recruiting House, 130 Mary Street, Brisbane, Qld., 4000.
Combined Services Recruiting Centre, 1st Floor, Commonwealth Bank Building, 59 William Street, Parrh, W.A., 6000.

Issued by the Director General of Recruiting, Department of Defence.
Blake Poem

Panther, Panther, burning balls,
Struggling up Victoria Falls,
Not Karl Marx, not Sigmund Freud,
Just Franz Fanon, the paranoid.

W. Jack-Smith

Demonstration in Retrospect

Spread silence sleeps now
and hears
nothing
that would sap his Sunday-pieicn inactivity.

One
Nebulous marchers cloud
across a skyline of
menstruating flags.

Two
Limbs linked along
on business streets
of service men and tomatoes.

Three
Tomatoes not napalm
Four
Laughing, deriding,
its easier than
acknowledging.

We
Canons to the left of them
canons to the right.

Don't
tear at the flesh
you Daring Laughing Pedestrians
for we realise
the habit is hard to kill.

War
Benson and Hedges bankers
hold hands
and giggle at the patchwork-bearded motions.

We
The stars are burning.
The Army is in.
Gorton blew democracy.

Shift
What a lousy dream;
it almost woke me up.

Adrian Frey

Imperial Soldier

I died one cold wet morning
on the watch
in a small campaign.

Now I pridly by the blessed waters
seeking to get back
to you
the west-blooded
the living.

I the dead
am surrounded by life.
The Gatherers is a man
the Taj Mahal a wife.
Among all the ruins of our wars
I drift over monuments that breathe.

We were the wheel.
We were the fire.

We were the ones who brought changes.
But life was here before
and we upon this land of bleeding stones
lost our lives for the coins of dream.

Now we walk upon the jungle rivers
passing through the man who lives
hearing against his heart
to release us
from the folly of lost ideals
that death made permanent.

Our souls
are wild and intense
as the nerve-stripping screech
of a car's wheel
as it too
carries into death.

We drink the salt of hopes turned sharp.
We eat the carcass of the holy beast
wailing till the still blood moves
and beats once more in lips gone dumb
and hearts now numb.

We hold out our hands
that at the touch of living fingers
they might tingle
and twitch with lives

But there is nothing for us now.

Our dreams were death.
Like vast mists of cold
they hung about warm hearts
and clamped the heat of these hearts
and stifled them.

Now there are lives
but they are not ours.
This country moves
but we are stiff and still.

I will cry out
that you might hear
while my cheek brushes yours
but you are starving
and you will not hear me
nor know that I too see the dry earth
beneath us
and anguish that it was I who

Peter Murphy

On the Nature of Selective Conscription

Isaac carried up on the flesh of his shoulders
the wood already conscious of death
and the traditional knife slapping
his thigh close by his twig of sex

and quoting stanzas out of Rupert Brooke
he built the pyre like a proper man
and gives knife and allegiance to the Father, the old
Thunderer with Moloch sniggering at his right hand:

I remember a ram kicking against the thorns
of a swint of bush that looked burnt it was so withered:
that was all that was lost: Isaac
was saved to be an attribute of his father.

Christopher Polnitz

Ad: Home Yard No More War!