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the Barr Smith Library.
So, and this is the situation in virtually all Australian English Departments except Melbourne) literature is studied in isolation from the social, political and cultural environment in which it was written.

Yet many writers, e.g. Milton, Dryden and the Romantics poets, were profoundly influenced by the events of their societies, and many of their works were written in direct response to the events of their time. To relate literature and society is not to deny the University of some works, but to amplify one's understanding of a particular writer.

The study of literature as something completely separate from the social, political and cultural environment of its period has led to a concentration on the style (although there are few aesthetic theories) while the meaning, the message, of a work, is pushed aside. All in all, the study of literature where, as Lewis Kampf puts it, "a blissful ignorance of ideas" (2).

And the view of literature as something detached is safer and, so doing, does it not have to relate to your own society, you don't have to reassess your own values and you don't have to do anything. This attitude, too, solely confines literature as a force for social change (which it obviously can be since real social change involves a change in values). The isolation of literature from society and politics inevitably means that the existing values and structures are accepted.

Reference: (2) Rosanek (ed), The Disenfranchised Academy, p. 50.

**Literature and Assessment**

The study of literature is incompatible with notions of assessment; but as a piece of literature itself cannot be graded A, B or C, neither can a piece of literary criticism. Individual judgments of literature on a very great variety of merits and there is no ONE criteria for ordering these merits.

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CVAH.PFR

**Suggested Reading:**

- L. C. Knights, "Explanations," (Barking en English and History.)

Laura Nyro - The First Songs

NICE

Terry Staff - Pop Telling It Like It Is

Cayn and Chiltins

Avon Corner

RENAISSANCE

Record Reviews

RENAISSANCE

Grateful Dead

Excitors

Pop Telling It Like It Is

RENAISSANCE

Yet another group formed from the ashes of the Yardbirds have arrived. Jimmy Page formed Led Zeppelin, Jeff Beck and Eric Clapton both made successes, but little was heard of the rest of the 'blinds' until this LP was released. Keith Reif (vocals) and Jim McCarty (guitar) have formed Renaissance. They take a musical step in the direction of Led Zeppelin and Back: their classic rock is lighter, with excellent piano from John Hanken. McCarty's discography (particularly in this) gives it a solid background while Louis Cennamo provides very good electric bass.

Two tracks plus tracks with several straight classical breaks in each form the breakdown of the album. One of these, 'Ballad', with light jazz and even Spanish influence, and probably the best track of all, Reif and McCarty's first involvement in vocals - instrumentation is by far the main part of the album. Anyone who was the Yardbirds, Paul Samuel-Smith has produced a successful LP.

David Brown

Earth Music

Bob Dylan

PLAYS FOR PEACE

Lighthouse is 14 people (maybe they were thinking of 'Bondingshouse') who play jazz with the bite of Blood, Sweat and Tears is a much sweeter, almost schmaltzy at times. It would take a very good commutation of minds to keep a 14-person group tight, yet their only real failure is the presence of the impossible John Mayall, an adequate Ten Years After and Eddie Boyd.

BLUES POWER

Eve Sands - Anyway You Want Me

The Climax Blues Band - Plays On

Blues Power

The World of Blues Power

Rod McKuen - The Best of Rod McKuen

Guessed Who - Canned Wheat

Joe South - Don't It Make You Want to Go Home

Turtles - Surf

Clementine - What about the Turtles? I think that's a question that could be asked. Your administration is interested in the Turtles, isn't it? I think that's a question that could be asked.

The Turtles have been unable to maintain the success of 'Happy Together' and 'She's a Woman', which brought them their last hit. However, their latest effort, 'What about the Turtles? I think that's a question that could be asked.', is a further example of the group struggling to recapture their earlier hit without much success. It was an adequate album only for their most fervent fans.

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POPPUS ACCESED OF ANY RELIGIOUS MILLING, MUSIC AND OTHER FANTASTIC CRIME.  

Lack of space prevents us from printing Trevor Mole’s letter in full. The first part and half columns only, that jazz maestoso (sic) critic and reviewer “technically incorrect” and prevented the musicians from spontaneously creating, thus making it even harder to put together spontaneously. So, in the same way, we have also rejected a letter that is written in code by a “Garde of payng protects animals and writers.”  

If you need a clique a example of the truth of what I’m saying you look at the “Pop” page in some recent ON DITs. The classical was what I called “Technically Incorrect” and presented the musicians from spontaneously creating, thus making it even harder to put together spontaneously. So, in the same way, we have also rejected a letter that is written in code by a “Garde of payng protects animals and writers.”

Hey, you said that the pop was what, man, did you hear her? Don’t you know, we’re all out for the Arcade. Hey, in general I take issue with the notion of owning a record because it is the product of a record company and hence of the capitalist society. We all hate. I mean, like the music as a fence, then say, tell us what the mass does to you and don’t come to you. Don’t just tell us it’s typical of our trends middle-class American society and that we’re all out for the Arcade. Politically, this is amiable as Dylan can demonstrate, but don’t you think the music is to be mastered. The political implications that you are inscrutable.  

On the subject of “Volunteers” I can say that I have heard the disc at the first Rock Record Jam and was not particularly impressed. I would not recommended anyone who wasn’t a real fan of the Arcade. Anyway, I have heard the disc so I can’t say too much, but musically it is nothing but plain bull. I am not meaning, as I have heard this “the best is one of the best to be released by any Group at any time.” This is only your opinion Adrian, baby, and it’s not one that would confound at the Black Market so much.  

But Hans and Lewkini are really still learning, although they’re showing promise. The most obvious thing is that the rock war for the magazines. For example my enemies of Country Joe and the Fish in a recent Revolution magazine or Nimmo’s review of “Moneymaker” by Van Morrison for cuss of a couple of nicks in the afflatus of The, Enos, not to mention the music of Country Joe, his background and social status, and his music. We don’t know if it’s typically that, raw, rhythmic, melodious or what. Meanwhile, Nimmo’s review of Van Morrison has been misinterpreted since the break-up of “Them” and that many of the rockers’ lyriism as an illustration. Good! But what of the rest of the week’s happenings?  

The trend is now very strongly evident in the culture and will take another “Steadfast” yet another month. Without such an event, the future is not too bright, “the critics (c.e.g. Freeman) “Steadfast” yet another month. Without such an event, the future is not too bright, “the critics (c.e.g. Freeman) “The News” who like to see the theme of Creese and elevate the contrived and complex. The musicians will respond to will you, the broad public, thus creating a closed loop of everyone saying, buying, playing, etc. and they ought to in order to appear mature in their roles. The end result will be a pop culturalism of spontaneous rebellion, a musical form which necesita much concentration on the part of the listener to follow the actual effort from this inaudibility that it loses its outcome. And it will be ultimately like jazz, not only dead but buried as well.  

BOY BLUNDER STRIKES AGAIN  

WILL THE REVIEWER GO FLUNK HIMSELF WITH HIS CULTURAL CRINKLE?  

I agree with Adrian Han’s view that “Volunteers” is the first pop record to be qualified as a “true revolution” group – I would suggest his own preoccupation with revolution has not only led to the obliteration of the word but also to the mention of “Deja Vu.” How else could he call this record “Heavy” I don’t know. It seems to me to be an earnest attempt to explore or revolution when this is taken in context with “trucking” cartoons, Amelie, elliot, the popular use of crude Fascist Socialist rhetoric, jive, mule, and the first step towards a picture of a Fanny widespread sympathy with the 1930’s is formed. It seems to me to be just as much a part of the same as the Worldstock Nation, and cannot be rejected merely because it is popular too. Charlotte and Tom Can Ahy each have sociological significance.  

It is true that the Airplane have been battered for possession of porn (there is strong reason to say this is true, I’ve found, that they donate the Black Power records and were the first to introduce to the public the word “motherf**ker” so... (Dick Cavett Show). Aren’t these acts just as theatrical as the MSCS revolitical rhetoric – mere gestures, not truly radical actions? Why isn’t a radical group, devoted, one would suggest, to the revolt of capitalism, make a series of commercials for Lear-Streum and then try this idea? “White Rabbit” has been born of desperation – and so it eliminates the use of drugs – either that it continues to the great use that continual use of hard drugs effectively inhibits the ability and desires to communicate.  

The so-called “revolutionary” songs on the album (all two of them) are an exercise on the MSCS et al just as “Bad Dolor” and the “Rolling Stone” are unneeded instrumentations of whitewash. The “Vocentro” on the front cover is a shit, wooden, unnatural and absurd collection. That’s where it’s at for the Airplane. Rethink the “We are all ourselves in the Years of America.” In order to survive we will stand, sing, cry, forget, work and die and are all of these, laudios, invisible, dangerous, dirty, violent, and we are all...” and take note of the broadcasts, how small you are! Compared to your screams! The human dreams Don’t mean that it’s just a tree...  

Sticky and disfigured, completely cynical and nihilistic, this song is directly antithetical to the revolutionary concept. The other main area in which I disagree with Adrian is his concept of the corporation, and the actual revolutionary effort of rock. Briefly, I’ll have to assume that the corporation, as opposed to the possibility of a revolution, (Fabricate Point illustrated this brilliantly).  

(2) Revolution is not only big business. It has also been part of the established political power in America (Judge Denny has the good habit of being for coffins and deadmen). Revolution is now a part of youth culture, which is the elasticity of revolution anyway and revolutions, in a form, such as music, is perfectly acceptable.  

(3) The paradox of concomeration, i.e. the very same of the media tends to ennoble the revolution. But this is not to say that rock music in its basic nature – driving, sexual, rhythms, screaming voices and talking, blistering guitars has not, and it is, playing an important role in ennobling anti-social actions and analyses. How much this constitutes “revolution” is debatable.  

The important thing about the record isn’t the Measage, but the Music – as such it is, as Adrian said, “one of the best recorded by any Pop Group at any time.”  

- Pat Thomon ON DIT, July 13, W7-9

BB CONFESSES  

I’m not sure about the cultural crinkle bit, but boy, I’ll bet a few quid, right. When discussing the record with two or three fellow writers before writing the review, the song which we both got was the first track (repeated again on the last track). We thought that the line were about “a revolution, got revolution’ although the words were discussed “Start a revolution, NOT THE revolution” was suggested, but I think it was some fun. First, on further hearings we are fairly certain that the Airplane say “Another revolution, not the revolution.” Which obviously changes things rather. Blanked, uncumbered.

A small point; my use of the word ‘heaven’ means something pogo (hoop-toe’s) to the scene (as in ‘mea’, ‘it’s a heavy week’) and not the music (as in ‘heavy hard-rock). It is reproducible to use nongo that makes sense to an esoteric few and for a culpable linguistics slap hip lunber acolytes.  

On part’s assumptions of my interpretations: 1) I do think that corporations can receive a revolution, as it does directly affects them otherwise, why do they receive more, I don’t know where is in my review Pat gives the notion that I think otherwise. I agree with the last paragraph as well – the Music IS the message. However, when words are (or seem) an important aspect, I think is where I worry (not) mentioning them. I am the review who wrote this. I should have listened more carefully and for a longer period of time.  

ON DIT, July 13, W7-9

1220
The First in this series of articles set out to show how members of both the Liberal and Labour parties operate on basically the same precepts and assumptions in their examination of Asian politics. The A.L.P. has not provided any real alternative or opposition to the prevailing (L.C.L.) view of the world, but has acquiesced in it continually.

This too, can be said of those institutions which are concerned with the shaping of public opinion (e.g. the education system) even or those which should be concerned with criticizing government policy (academics). The three institutions examined here: the education system, the press and Australian intellectuals, during the years of the Cold War, have been noted by their virtually complete and wholesale support of the official mythology concerning the Government's actions in Asia.

The course outlined here will be looked at by suitable textbooks, which are usually accepted as authoritative in an unexamined way by most school students. One set of texts which has just been withdrawn because of criticisms, but which until recently was widely used in schools in South Australia, has constant reference to "the global struggles between the Free World and the Communists" in which "Asian peoples are playing a major role". In one of these books, China is pictured as wishing to "spread Communism" while the US stands for freedom and self determination. One was currently in use in the Learning History course despite China as 'potential threat to the US and our Free World allies'. It goes on to say that since 1949, the Chinese Government with almost fanatical single-mindedness and vigour has been pursuing policies designed to make itself the greatest power on earth in Asia.

All this does not state that our schools are simply a mass-form of political indoctrination, but it does mean that it is certainly no where near as "impartial" as it sometimes suggested; it means that the views our schoolchildren receive on events in Asia are likely to be far more biased than in the past, and that the "education policy" of our education system as a whole has very little regard for the educational objectives on which these biases need to be reinforced by other institutions, in particular, by the press.

The Press

It is well known that the editorial policies of ALL the major Australian newspapers, with the possible exception of The Australian, have a circulation rate that is far greater than the combined total of the others. It is characterized by a faithful and lasting support of the Liberal Government's policies in Asia. They would, of course, assert that this is not of much significance because as a result more people read their editorials anyway and so their editorial policies do not affect the journalistic standards - "oppositional reporting of the war" and so on. The fact is, however, that editorial policies, especially over a long period of time, can place a great deal on moulding or reinforcing opinions. This is done in many ways, best being the example of "EMERGENCY, a leading opposition magazine," which gives to "value free" way of drawing attention to a Viet Cong enforcement of Saigon and one could certainly, not by any means the minority, found on an Australian newspaper referring to American policies as totalitarian "aggression" or "imperialism". Editorial edition also affects news content and emphasis. Viets "protest" are supported, allied officers non-existent, Vietnamese peasants "resist" or "resist" etc. Editorial content also influences the nature and content of features writing. Here, the syndicated columns, the "South East Asian experts", "realistic" and "well informed" feature articles and Inaccurate columns for Australian newspapers are all, with a few possible exceptions (Leighton Burns, Pat Burns, Robert Duffield) distinguished by a loyal tendentiousness and continual embellishment of official mythology which surrounds our activities in Asia.

This opposition to the Government's policy is not based on a recognition of the historical nature of the war and the duration of plans to the US and Australia. In fact, last year he was saying things such as "we deserve more time and warned of the Government...get out of Vietnam...too quickly the Saigon regime will collapse...". His opposition is based on the fact that he sees the repossibility of a clean, efficient victory.

The Australian therefore does not in any fundamental way challenge the dominant world view; it is prepared to do so to exercise a cautious criticism and dissent - and this is the only newspaper in Australia, with the possible exception of Melbourne's Sunday Observer which from all accounts is very similar to The Australian that is prepared to go on ever since.


ACADEMICS AND INTELLECTUALS

Tradition has it that the academics and intellectuals are part of a "conscience", that they have a responsibility to think for themselves and to pay due respect to the past. In Australia, however, this is not the case. The intellectual climate of the Cold War, the academic world has been a fertile hunting ground for the bigger of the official mythology; thus the more the Moscow lines of Sir Alan Watt, T. B. Miller, J. D. B. Miller, et al.

Professor Millar, for example, in his book "Australia's Foreign Policy" after and after explicit apology of past and present Government policies, essentially being rare and peripheral. On China he says; "he's for nearly twenty years been formulating student revolution and disillusion. In a number of countries in the world, the organised opposition to the Government's policy in Vietnam ever since the first "protest" column or entry was written has been only one of a number of similarly minded political and intellectual activities, including, not only the aforementioned gentlemen but by and large a number of similar support bodies in the Australian Institute for International Affairs and the Australian Political Association. Before the Vietnam War itself started and revealed to people how wrong the prevailing interpretation of events in Asia could be, criticism of the Australian conception of revolution in Asia by academics was virtually non-existent. (One of the very few critics was Dr. John Burton who produced a position, similar to that expounded by Dr. Calra, even in the midst of the academic world; and this goes for the Australian 'means' movement as a whole.Dyn, not only the intellectual communities in the socialist world and the thriving political communities in the communist world, have been criticized with an assortment of social values or alternative political doctrine. This is one of the reasons, why Australia's political rationalism and 'humanity' generally, is something 'foreign', something that is transcended by 'humanism'. The intellectual imposition of the ideas of the ruling class is, of course, the most efficient and effective method to maintain class control. They do not need to call out to the people to stop and do nothing. They immediately condense all differences into the idea of Community values which in turn are immediately imposed on the society as a whole. It should be said to some extent in Australia relevant to this that the ruling class needs to be revealed.

It is in these terms that our commitment to the integration of our society into the world economy. Thus on the one hand the inevitable result of the world economy, we have many new revolutionary movements in the world, and on the other result of the world economic integration, we have a policy which has had hegemonic dominance in Australia for over 20 years. As the policy, instead of being an international policy, is a policy on an international scale, the world revolution of liberation and the world liberation of revolution. We could not say that the revolution of liberation would be discussed in the concluding article in the next issue.