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18 JUL 1941

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NO CONSCRIPTION

History was made on Wednesday night, when the Prime Minister himself crossed the floor during the division to vote against his own motion, "That this House is in favour of the immediate introduction of total conscription for overseas service," at the Union Parliamentary Debate.

Mr. Hawkins, as Prime Minister, opened the Debate. There had in the past in democratic countries, he argued, been too much assertion of rights and privileges and not enough emphasis laid upon obligations. Conscription might provide the right proportion in a new balance between privileges and obligations.

Such a balance when achieved might well result in socialism, he said, forestalling the opposition's arguments. However, he intended to argue the question upon the ground of efficacy in a hundred per cent. war effort.

"Total" war, and such was necessary to defeat Fascism, demanded (1) the support of the whole nation, (2) the maintenance of forces in strategic positions overseas, (3) efficacy.

Now only conscription could ensure the latter. It would secure continuity and regularity of supply. It would distribute the burden of the war effort more equally. It would solve the difficulty of securing adequate personnel. It would give the Government control over industry, finance, and taxation.

Mr. Mackay, in opposing the motion, confined his remarks to conscription for military service, leaving his colleague, Mr. R. Hamilton, to deal with conscription of industry and wealth.

He was opposed to military conscription on four grounds: it was undemocratic; it was near-sighted; it was un-Christian; and it had not the support of the Director-General of Recruiting.

Australians, he said, had traditions of liberty and an independence of character that did not permit them to respond favourably to coercion. It was in the light of this that we must understand the Labour Party demands for adequate Australian defence and equality of sacrifice — neither of which had been ensured.

The action of the Government was thus causing disunity, e.g., over the banning of strikes. Attempts to enforce unity when industrialists were making increased profits merely led to strife. No, says the working man, I will give all I have when others are ready to do the same.

In the absence of one of the Government speakers, Mr. Anderson rose, ex tempore, to support the motion. His speech was brief but to the point. There was talk of an obscure Fascist menace here; there was a very real one overseas. We must do everything possible to defeat the latter.

Mr. Hamilton then took up the opposition's case. Why did not men enlist? Because the people were dissatisfied with the Government's war aims, or lack of them.

At the outbreak of war Mr. Menzies had stated: "So long as the war lasts I do not seek a muzzled opposition."

This had been immediately followed by the National Security Act, abolishing free speech, free association, free press, and free criticism.

An amendment to the Act gave the Government power to conscript labour. This power the Government gave assurance it would not use. Within a month it was conscripting engineers; within six months pegging munition workers. And six days ago the Government had announced a man-power officer to remove workers from unessential industries to essential ones.

Hence the dissatisfaction and suspicion of the people.

Again, the Government had given assurance that the National Security Regulations would not be used for political purposes. Yet it had suppressed some trade union papers, and exercised a discrimination censorship upon others in the trade union movement.

Freedom of speech and association had been restricted. But at the same time the Government was permitting Mr. Manning (N.S.W. Country Party) to say: "In my opinion all strikers should be lined up against the wall and shot." And Messrs. Robb and Sharland to urge Mr. Menzies to assume dictatorial powers.

Why should it tolerate this, but forcibly suppress Mr. Rowan's policy of win the war, and destroy Australian Fascism, people were asking? Until they were satisfied they would not put the further weapon of conscription into the Government's hand. For conscription for military service was one of the two essentials for Fascist control that the Government lacked.

Moreover, not long ago the trade unions had asserted that the right to strike was one of their most fundamental rights. Now the Government had taken away this. Henceforth, they could not depend on support of what amounted to about half the population.

People were beginning to think the Government's policy was directed against the interests of the people, against their living standards. In spite of all the talk about equality of sacrifice, there was none of it. Instead we had overtime, war on trade union principles, and taxation, direct and indirect, of lower incomes.

Meanwhile, capitalists were evading taxation by watering their capital and increasing their capital investments.

There were four essentials for a Fascist regime:

- (1) A political crisis making it difficult for the ruling class to maintain its dominance in the ordinary way.
- (2) The dominance of the State by the monopolies.
- (3) Lack of faith in parliamentary procedure.
- (4) A deceived working class prepared to co-operate with the Government in its subservience in order to stave off the crisis.

We have the first.

The second is on the way: Mr. Essington Lewis (Minister of Supply), Mr. Fraser (chemical supplies — A.C.I.), Mr. Smith (ammunition supply — I.C.I.), Mr. Hartnett (further supply — Holden's), Mr. Myer (board of army business management), Mr. Massey-Green (financial adviser — banking).

These men have virtually been set up in the Cabinet, and at the same time control heavy industries.

Further, the Government admits the transfer of capital and labour to heavy industries.

The third essential has also been fulfilled.

There remains the fourth.

The Labour movement was determined before it would grant the Government further powers, and in order to wage war overseas more effectively it must have a Government truly representing the people.

Pharmacy -- What Is It?

BY THE PHARMACY FACULTY.

Pharmacy (Greek — pharmakon, a drug) is an inclusive term used to describe the art of the pharmacist, based upon the knowledge of the following: Pharmacognosy, Forensic and Commercial Pharmacy, Pharmaceutical Chemistry, and Pharmaceutics. These divisions are based essentially on pure Chemistry and Botany. However, from our calling all branches of scientific investigations have arisen.

Pharmacy is one course of this university where a student obtains actual professional experience during his years of study. He receives not only scientific experience in his own particular field but also in the commercial field parallel with his studies. From the outset he makes contact with the public in general. By reason of obtaining this experience, like Law students, he is not able to participate to the fullest extent in all university activities. A few snatch moments are taken on occasions, but it is hoped in time to wrest more hours from our principals to enable greater participation.

The course extends over four years, each student entering into an indenture with a registered pharmaceutical chemist. This profession cannot be fitted to the individual: the individual must have an inclination or "calling" towards it.

In his natural environment he may be viewed weighing babies, advising young mothers on optimum feeding methods, amidst deciphering those hieroglyphics only readable by us and the writers thereof. Further, men of the university, it is our privilege to maintain the youthful figure, the sparkling eye, the ruby lip, the rosy cheek, the pearly teeth —

Russia--Friend or Foe?

A large crowd attended the Open Forum of the P. and I.R.C. last Wednesday lunch-hour, when Miss Elizabeth Carter and Mr. Max Harris introduced the subject of the hour: "Anyone fighting Nazism is our friend."

Mr. Harris opened the discussion by saying that Mr. Churchill's profession of friendship to Russia must be examined in relation to the history of the contrasted attitudes of Britain and Russia towards Fascism. While Russia was urging that Fascism was the last stage of Imperialist capitalism and must find its natural outlet in war, British Imperialism was selling iron ore to Japan. While Russia was demanding that a firm stand be taken against Fascism in relation to Abyssinia and Spain, Britain and in particular pro-Fascist individuals like the Duke of Hamilton were urging that Fascism must not be antagonized, and supporting a policy of non-intervention. While Russia was pouring supplies into China, Britain and the U.S. were supporting it against Fascist aggression only at their own price.

The dilemma of the British Government was that they had to defeat Germany as well as suppress Communism. But they had shown by their attitude that they were more opposed to the latter than the former. He instanced the outcry when Russia moved forward her boundaries to strategically more favourable as a precautionary measure against

invasion across the pro-Fascist State, Finland. We could, therefore, expect shortly to hear peace proposals initiated soon with Germany by the pro-Fascist Duke of Hamilton. Our proper policy, however, should be to ensure that Russia gets vital supplies in her war against Fascism.

Miss Carter agreed with most of what Mr. Harris had said. She compared the war to that of the Wars of the Spanish and Austrian Succession, which, she said, had been political and international rackets.

The full implications of Mr. Churchill's statement remained to be worked out. Was it a true democratic alliance against Fascism, or a temporary alliance fraught with perils for the future? The principle of diplomatic diplomacy had been shown to be insufficient. Political opportunism was all very well as a short term, but what as a long-term measure?

Vigorous discussion followed, chiefly upon the question of Russia's foreign policy, and did the new projected alliance between Russia and Britain indicate an ideological alignment.

STOP PRESS--

'VARSITY COURSES SHORTENED

As we go to press the question of should University Courses be shortened in war-time is being debated. Here are the cases in brief as supplied by the speakers just prior to the meeting:

Pro

MISS WATSON.

1. Sheltered atmosphere in university. Depend on others too much.
2. Economically protected — fees paid, etc. No trials and hardship of others who have to stand up on their own feet.
3. Over-intellectualism — caused by long courses — too much thinking and discussion and not enough action (so needed in war-time).

MR. HAMMOND.

Discussed the question from the medical point of view. Shorter courses would mean more doctors available sooner. It might be argued that their practical work would be cut short but they would get their experience in the field. Moreover, during vacations there was danger of students enlisting and so cutting off their course altogether, though medical men were urgently needed to supervise food. All that the student would lose was curtailment of his pleasure, and this, as experience showed, without damage to his health.

Con

DR. G. C. KLIMONT.

War-time economy, as well as post-war reconstruction, demand men with creative and organizing abilities. Such are possessed by 'Varsity graduates, but a shortening of courses would convert universities into cramming and coaching institutes. More graduates would be turned out, but they would not have the qualifications necessary for effectively prosecuting the war and building up a lasting peace.

In addition, the universities are the keepers and guardians of Western culture. Shortening the courses would mean to reduce to naught all activities other than the mere acquisition of knowledge. Thus the principles, for the preservation of which we are fighting, might easily fall into disuse.

MR. DUNCAN.

Mr. Klimont having shown the value of 'Varsity education as a background for reconstruction, Mr. Duncan showed its

value in the carrying out of the details of rebuilding, in the realms of politics, economics, medicine, science, engineering, law, and the arts. He pointed out that this work could not be done by graduates of long standing, unassisted by youth, thus releasing undergraduates for service, nor would a shortening of courses to release students be desirable, at a time when the world needed trained experts in every branch more than ever before.

TO-DAY AT 1.20 P.M.

DR. KOO

GEORGE MURRAY HALL

SCIENCE
BALL
JULY 5

HOYTS
REX

Three sessions daily at 10.50 a.m.,
2 p.m., and 8 p.m.

LAST TWO DAYS

'The Long Voyage Home'

COMMENCING FRIDAY

"Scotland Yard"

C.A.C.

"MATERIAL and STYLE"

Here is an article secured exclusively for you by the Carnegie Art Committee to explain the Display of Prints at the end of the Refectory.

In no other art do we find the close inter-relationship between form and material more outspoken than in sculpture and architecture. We consider, therefore, these two branches of formative art particularly well suited to exemplify the aesthetic laws, which are immanent in the material. We can further trace throughout art history, how the varying mental outlook and technical advance have modified the observance of such laws, and with this have coined the contemporaneous style. In the following, we are thus not going to analyze the beauty of Rodin or Bernini, but the material elements in which that beauty became manifest.

The hands of Rodin touch a block of stone, and at once it springs into life. Folds of clothing become apparent, a head sticks out revealing features, as scurrile and yet fascinating, as are the novels this head has contrived. But the figure remains a block of stone, animated indeed, but solid, massive, rough in the surface modelling.

The "Eve" of the same artist, although cast in bronze, might just as well have been conceived in stone. We note the same closed form, the same handling of the surface; and it appears as if the chisel of the master has liberated the crouching, shame-faced woman out of a piece of rock.

In marked contrast with these two examples, Bourdelle's archer is the prototype of the open form. With the legs widely straddled to get a foothold, the arms outstretched in a tremendous exertion to bend the bow, and the trunk arching forwards against the milder curvature of the weapon, this posture calls for a firmer stuff than stone. The enormous tension in this body can only be expressed adequately in metal.

In his "Apollo and Daphne," Bernini definitely departs from the structural laws of stone and marble. The monumental solidity, the closeness of gesture of the conservative conception, here appears dissolved into swaying lightness, loosened up into gracious movement of captivating charm. Garment, flowing hair and leaves have been treated with the minuteness of filigree work. Of course, the artist has chosen marble with deliberation. How else was it possible to afford the delicacy and frailty of the fleeting woman? The static difficulties in the performance of such a design in fragile marble have been overcome in a masterly manner by employing accessories, such as tree and foliage, as supporting elements. There are, however, many critics who resent the disregard of fundamental aesthetic rules of the material, calling Bernini the corrupter of the plastic art of his time.

In sculpture, material is the substratum proper of the artistic form. In architecture material subserves, besides aesthetic, preponderantly constructive purposes. Sculpture can, architecture must be tectonic. The columns of a Greek temple are, above all, weight-bearing structures, carrying the heavy stone roof on broad capitals. The omission of ornamental accessories would not impair the lofty beauty of this temple. Beauty of this kind is self-contained in the harmonious proportions of its tectonic elements.

The temple shows us an inner rectangle of hewn stone, including the room of the divine service, and a surrounding portico. Many hundreds of years later church-builders inverted this arrangement. The rectangular scheme was retained, but the lateral rows of columns were placed inside, thus tripartiting the room into nave and aisles. The light roof no longer rests upon the columns, but is lifted up from the capitals through the interposition of an arched wall. The arch

By Dr. K. J. Posener

principle indicates a definite progress in the technical mastering of gravitational problems. Tracery and ornament have been most economically applied. Stone still speaks its own language in terms of constructive necessities. And yet, in the raising of the ceiling we observe an emotional motive that comes in. It seems as if the ardent prayer of many thousands has moved the roof up to the sky. Such a striving to heaven becomes more and more evident in the later periods of romanesque architecture, until at last it arrives at its definite pattern in the high Gothic. Here the columns appear to be drawn out into slender palm trees. Capitals have lost their tectonic significance. Instead, the columns ramify high up in the dusk of a remote roof, breaking up the ceiling into a complex feltwork of curved surfaces. It goes without saying that, with growing expressive value of the material, its supporting value becomes increasingly weaker. We need only look at the lateral and posterior facades, to appreciate the complicated arrangement of turrets, sloping traverses, and flying buttresses necessary to stabilize the superstructure of the cathedral from outside!

In the high Renaissance again, tectonic and emotional values appear largely supplanted by decorative motives. Columns have receded into the walls, have degenerated into pilasters, which subdivide the surface into ornamental fields. Accessories, such as ledges, friezes, mouldings,

have come to the foreground. Cheerful worldliness has triumphed over mediaeval asceticism. Artistic craftsmanship, arrived at its highest perfection and refinement, has superseded the symbolism of Gothic engineering. But every detail, of apparently independent value, remains subordinated to the concept of a grandiose unity; and the proportions have been chosen with such a sense of harmony that, despite colossal dimensions, this cathedral does not appear very high.

The proceeding emancipation of the decorative in the baroque has almost entirely obscured the constructive obviousness of the material. Nobody will ever believe that the Caryatides on Poppelmann's pavilion are carrying elements, or that the pompous heraldry crowning the frontal window has any essential bearing on the formation of the roof. The Baroque transforms the rigid into the flowing form, the sustained gesture into the flux of movement. Inside this lovely trinket the stairs sweep down in an almost melodious scale; and it is by no means fortuitous that the complex overlap of Bach's counterpoint and Handel's operatic pomp have sprung from the same period of art.

Ever since these days we have been seeking for our own style. Burdened with the heritage of centuries, we had to put up with obsolete Tudor gables, with badly drawn baroque plaster work and ill-conceived Gothic porches. Sentimentality went so far astray as to thatch ultra-modern cottages. Until one day modern engineering carried through a purely technical style. It was a clean sweep; a magnificent sweep at that, as visible in the new gigantic suspension bridges, or in the mighty arching ribs of this hangar. Architects have adopted the technical novelty of vertical parallel ribs and applied it to monumental erections. Although pretending to be constructive, these ribs or girders on the facades are mostly hollow veneer, the actually supporting steel-concrete skeleton pervading the whole body of the building (seen in the incomplete skyscraper in the picture). One can be technical, or one can be decorative in handling facades. But to purport to be constructive by applying ornamental means, is at least not quite candid.

Consequent artists have built whole walls of glass in order to display the intrinsic supporting skeleton. They did so regardless of the inhabitants of their experiments, who, blinded by sunlight, freezing to death in winter, are seeking in vain for some privacy. We are still in the experimental stage. But there is already much evidence supporting the view that the new and purposeful beauty of modern machinery, of streamlined racing cars and aeroplanes, might be the fundamentals of the style of our age.

SHOW

Evelyn Gardiner (and the War)

In an extremely inspiring talk to a very poor gathering, Miss Evelyn Gardiner, of the Gilbert and Sullivan Company, urged us, as individuals, to put every ounce of energy into the war effort. Here in Australia we still have that "it can't happen here" outlook. After all, the war is a long way off; it doesn't seem to strike many people that our men must be dying for SOME reason, nor does it strike them that the "reason" is OUR safety. Too many of us wrangle over the mistakes of the past without applying the experience gained from them to the present. Too many of us say, "IF we win the war," in a despairing voice, while we make no effort whatsoever to try to help win it. Too many of us do not even think about it at all.

A letter from a young nurse in London showed only too clearly how much the people in England are giving up, and how little we are having to suffer. She says, "London is bleeding—she is in agony, but it is not her death agony." Through all the horrors which the Londoners are undergoing—loss of homes, of friends, of everything that has meant "life" to them—they are as staunch and cheerful as ever. "London wakes. London is ready. We shall not fail you."

Are we going to fail them—we, whose greatest sacrifice must seem trivial besides those which people overseas are undergoing? It is up to us, the youth of a country comparatively unaffected by the war, to plan for the new world order. Only unity of spirit and of mind and perfect unselfishness in this hour of danger to our very existence, will make possible a new world.

"Act for victory. Live for victory. Speak for victory."

ULTRA-MODERN.

The front page of "The News" has now been modernized to bring it into line with "On Dit."

But watch "On Dit" for further improvements.

Science Dance

JULY 5

For Charity

Tickets 3/6, from Union Office

A. G. Aitchison, Hon. Sec.

More Clerihews

Professor Stewart
Likes criticism too well to eschew it.
He thought many first-year essays
Were distinctly messays.

Many people argue that the English
Miracle Plays
Have had their hey-days;
But Mr. Hersel
Isn't inclined to be controversial.

Ballet Vichy!

When, at the latest Joe Siebert ballet on Saturday night, a fishing rod precipitated from the rafters on to the empty stage without rhyme or reason, there were murmurs of "fifth-columnists." Indeed, the the whole incident seemed a bit Vichy.

After the corps de ballet in varying degrees of bewilderment had tripped, staggered round, looked at the aforesaid fishing rod, it was eventually cast off-stage, and the show proceeded merrily along.

The "magnum opus," "Harlequin the Flute," to the music of Bach was interesting in conception. The indefatigable Siebert achieved some very effective and interesting choreography, particularly towards the conclusion of the ballet where the choreographic development was cleaner, and the excellent intense dancing of Jean Robertson caught the languorous nostalgia of the Bach music.

A short miming episode by Walter Desborough as "the girl's father" was a fine piece of characterization.

The big drawback working with such large numbers (thirty on the stage) was, of course, the technical incapacity of many of the younger dancers. Harsh body lines, imperfect arabesques, and bad timing occasionally fogged up the qualities of the choreography.

The Russian peasant dance by Lorna Schlank and Desborough was a pleasing trifle. There were, however, some unpleasant moments. One was prepared for a Slavonic mixture—it began in its rhythm very reminiscent of the Czardac and the Slavonic folk dance: the arrival of the Don Cossack vigour was then not out of tempo with the music; but when, instead of a grand climactic, one's eyes were startled by the conventional, semi-adagio lifting and dropping of the

woman, the Slavonic life of the music was lost.

In the Debussy ballet "Ulysses" every credit must go to Siebert for his choreographic conception. Rex Jarrett's lighting was excellent. The restless values of the music were well captured by Jean Robertson, Joan Mawson, and Bertha Jones as the "birds." There was vigour, control, and some really excellent grouping by Desborough, Sincock, Siebert, and Goldsworthy as the "winds." The "sea," however was rough.

As for the moving boat wandering all over the stage. God in heaven, you people know the limitations of your stage, the position of the audience, etc.! You can't do that and get away with it! It was just too grotesque! Otherwise, good work, all of you.

The show will be repeated, and university people would do well to go and see it, even if only to catch the Siebert enthusiasm, the technical efficiency of the stage handling, and the keenness of the younger dancers.

Dramatic Renaissance?

Visitors to the play evening of the University Theatre Guild last Wednesday and Thursday were again regaled with all the ingredients they have come so confidently to expect: good acting, good producing, excellent stage settings, particularly good lighting, a politely bored audience, and utterly worthless plays.

But for once one of the plays, "When the Wind Blows" (Essex Dane), though quite undistinguished as regards style, construction, or characterization, aroused some interest inasmuch as it had a political purpose.

Its aim was to show that there will always be two classes, masters and servants. That some people have more intelligence than others it was no very profound message of the play to discover. But if they are the monopoly of the upper, then assuredly the author came from the lower classes.

To demonstrate that the mistress was not actuated merely by greed, the author departs from his social fatalism to put into her mouth a passionate plea that all the evils in the world be cured by the women all "getting together." This does not prevent her, when this slightly indecent suggestion is rejected by the wicked lower classes, from inciting one of the women to deal with the other with an axe.

A pleasing claim to universality made by the author by way of introduction: "A district in any European country in the throes of political and labour struggles and upheavals," lent weight to the "message."

The other play, "Nicodemus" (Joe Corrie) was one of those obviously funny comedies so appreciated in the early days of the English Repertory Theatre. It pursued its threadbare theme to a foregone conclusion amid forced laughs from the audience.

One cannot commend too much the execution of the plays undertaken by the guild. One cannot deplore too much their selection.

BUY

"STUDENT"

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**"To right it,
write it"**

**"The pen is
mightier"**

OPINION

Pistol or Bayonet?

To the Editor.

Sir,
Your correspondent, "Economics I.," does the public a great disservice by hiding his shining—nay, his dazzlingly effulgent—light under so modest a bushel. Surely, with such a one as he at the helm all our troubles are solved. These are anxious and critical times, sir. The people need a person of such power and intellectual grasp as "Economics I." Surely, it is churlish of him to withhold his name from a breathlessly expectant public? He displays a grip of his subject that is equalled only by the grip of Mr. Max Harris (or perhaps I should say max harris) over Freud, Marx, and verse of unrivalled obscurity. I hasten to add, however, that I deeply admire Mr. Harris' intellect.

"Economics I." fulminates over the alleged desire of the Prime Minister to rob the workers of their rights—particularly their right to strike. He truculently asserts that this "fundamental right" shall not be abrogated. Nobody desires to restrict the liberties of the worker. But quite a lot of people most earnestly desire that unscrupulous trade union officials shall not hold a loaded pistol at the nation's head by strikes or by threats of strikes. The conditions of the Australian worker are the best in the world; there is still room for improvement and nobody attempts to deny this. But an intolerable situation has been reached when vital supplies are held up by the schemings of subversive criminals, whose desire to further the interests of the alleged "wage-plug" is dwarfed by the desire to enrich their own pockets.

Then again, "Economics I." visibly froths when referring to the heavy industries. He depicts with superb artistry the all-too-familiar picture of capitalists running riot at the expense of the groaning worker. Before our startled and affrighted gaze he draws a stark picture of workmen "chained to their benches." He says: "Put the heavy industries in charge of the people of Australia." By this I presume he means the Labour movement. But I would ask you to watch the unedifying conduct of Labour. Official Labour takes its orders from the trade unions. There are vicious political cabals to unseat John Curtin, who has always done his best to play straight.

Behind the seemingly normal facade of the Labour Party one glimpses the jockeying for position and the angling for political tibbits that goes on. One hears and reads about the Hughes-Evans group, the Beasley group, the Lang faction, the Heffron group. Do all these represent the people of Australia? Must they always be at each other's throat? No one can say with certainty that this group is loyal and can be relied upon to put Australia first and Russia second, or that this group is not. Nearly all are rotten with the corrupt and putrid cancer of militant trade unionism.

Australia will not know industrial peace until traitors have been extirpated and destroyed. A thorough overhaul of the trade unions would provide a food bag to start with. In the U.S.A. they found that bayonets were effective. There are still some ideas we can copy.—Yours, etc.,
C. VILLENEUVE-SMITH.

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Urgent

The Editor,
"On Dit."

Dear Sir,

There is a deplorable tendency in this university for students to consider themselves exempt from the services and sacrifices expected from other members of the community. I should be the last to deny that learning and research must be carried on to the utmost of our ability, but let us not lose our perspective. Theoretical discussions and debates on war problems are all very well, but this is a time for deeds, not words. We can no longer look on dispassionately from our intellectual island.

Many patriotic activities have been started within the university, but instead of growing till they have become a vital force for good, they have all dwindled away until they now exist in little more than name. Let me take a concrete example. The War Savings Group has no more than thirty active members, if as many. Yet, if eight hundred students each put aside sixpence per week towards a War Savings Certificate, the University Union would be able to contribute £600 per academic year. A similar tale could be told about services to our Comfords Fund unit, and as for the Women's Union V.S.D. there are only thirty-three members out of over two hundred women. But at least there is some attempt among the women to organize themselves for voluntary service. Could the same be said about the men? If lack of time is pleaded as an excuse, then it is amazing how so many men find time during the day to play cards and ping-pong, or to lounge about in cloisters.

We are indeed privileged to be able to continue our studies amid such security, while universities on the other side of the world are being bombed out of existence. But there is no privilege without responsibility. And I say without hesitation that we university students are not facing up to our responsibilities. We are always screaming out for our "rights," but do we ever think of our obligations? People look to the youth of to-day to build up the "brave new world" of tomorrow. But selfishness and apathy are poor foundations on which to build, and unless we get rid of them now, I tremble to think of the new social order which is to replace the one that is now falling into ruins about us. Let us apply some of what we are pleased to call our intellectual honesty to searching out our own hearts, and let us not shirk the tasks that lie ahead.—I am, Sir, etc.,
DOREEN JACOBS.

It Just Shows

Sir,

The German invasion of Russia shows:
(1) That there is really no difference between Nazism and Communism.
(2) That the Nazis have all along been financing the Communists.
(3) That there was no truth in Russia's claims in moving forwards her frontier that she was in danger of invasion and must secure places of strategic importance.
(4) That the former Finnish Government was peacefully intentioned.
AMUSED.

Women's Union PLAYS

In aid of F.F.C.F.
JULY 31 and AUGUST 1

STEWART ON DURER

Arts Faculty Supports Council Representation

After passing a motion supporting Student Representation on the University Council, a large audience at the Arts Students' Association meeting on Monday night, settled down to enjoy an illustrated lecture by Prof. J. I. M. Stewart on "Durer."

Durer's life, Prof. Stewart remarked, was set amid a mercantile and bourgeois culture, but one from which the Christian synthesis had not entirely disappeared. The two merged quietly into each other without a period of intervening pagan humanism.

Thus the life of the town dominates Durer's drawings. Moreover, he has the egotism, and something of the outwardness and ostentation of the Renaissance.

Penquins Angry at Phoenix

Sir,

The question of a grant for "Angry Penguins," while treated with unbecoming prejudice by the Union Committee, is one of considerable importance, both in regard to the literary status of the university and in the light of the best principles of publication. "Angry Penguins" was recognized generally throughout Australia, and beyond her shores, as a publication of real literary value. It has been hailed as progressive and undoubtedly successful by leading literary critics of this country. The second edition is projected on a scale promising even greater success—a scale requiring, however, a greater financial outlay than the previous edition. The Union was asked to contribute under one-half of this outlay. The organization was to remain, preferably, however, in the hands of the existing editorial board, being naturally the most capable and the main sponsors. Control, however, could have been surrendered to the Union Committee if necessary. Thus in view of the fact that contributions are to be drawn from throughout Australia, and that it is in no sense an organ of the

Arts Association, though receiving from it some financial support, it is clearly not a faculty publication.

In preference the Union Committee adopted the publication of a common university organ, produced on lines similar to those of the discarded "Phoenix," only with the unfortunate trait that articles will be chosen not necessarily upon the ground of literary merit but of that of faculty representation.

From a financial point of view, the action of the Union Committee is unreasonable. Unquestionably, more money will be required for the new publication than would ever have been granted to "Angry Penguins." Thus the Union Committee, in preference to supporting a publication of proved literary worth and of national acclaim which would undoubtedly bring it credit, chooses to support a publication of negligible potential value outside and dubious reception within the university. Financially and in principle, the Union Committee has neglected the interests of the students. Then it is for the students themselves to act.

ROBERT N. HAMILTON.

Truth Stranger Than Fiction

Many were amused by the satire on A.R.P. activities in last issue. But instead of being stirred to substitute shelters for sham, they thought it too funny to be real. The real story, however, as supplied by another contributor, is every bit as funny, or would be were it not so tragically ironic. Here it is:

Randwick Municipality has issued a pamphlet: "Your Duty in an Air Raid." This is what it advises.

REAL ENEMY.

"On hearing the air raid warning signal proceed as follows: Keep calm, remember panic is the worst of all enemies. Panic may be the direct cause of death . . ."

So may bombs. But there is nothing we can do about them. So let us read on.

"Fill the bath-tub with water; you may need it." To drop the bomb in, perhaps.

"Turn off the gas at meter." There may be enough gas without it. If the street mains are hit or if the bombs are gas bombs, you may get your gas for nothing. And war-time economy you know.

"Close doors and windows; but don't lock them; you may want to get out." You may even be thrown out.

ENTIRELY PSYCHOLOGICAL.

The pamphlet has something, too, to say on gas attacks.

"The greatest danger of gas is the fear of it. Don't be afraid of gas. The fear is entirely psychological."

But this does not mean we should go around sniffing it curiously.

"If away from home, proceed as follows: Walk slowly away from the area, into the wind and uphill, if possible. Do not hurry, gas does not kill instantly, and by hurrying you breathe harder. In simple words, make haste slowly to the higher ground."

If there is no higher ground it is nice to know that death will be lingering.

PLENTY IN SAME PLIGHT.

"If you are contaminated by mustard gas, remove your clothes instantly, even if you are in the street. Don't worry about appearances; there will be plenty of others in the same plight."

No wonder no one wants shelters. They won't be put off by the appearances.

LOVE THY NEIGHBOUR.

And here is the procedure with reference to incendiary bombs.

"If you wish to remove the bomb"—of course many would prefer to watch it burn, and make scientific observations upon the effects—"If you wish to remove the bomb, place sand upon the shovel, and with long-handed scoop or rake draw the burning bomb on to the shovel. Place in bucket of sand, remove to safe place, backyard, or somebody else's backyard."

University wardens are reminded that our nearest neighbour is the Air Force Barrack.

LAST HOPE OF ESCAPE.

When everything else fails you may want to leave by the window.

"If you have to escape from a room by a window without the aid of a rope, or even sheets tied together, do not jump. Sit on the window-sill with your legs outside, turn over, and slide out till you have finger grips on the edge of the sill, and then let go."

It is nice to know there is always this way out.

ANIMAL A.R.P. MORE SATISFACTORY.

One need not be scornful of the Randwick Municipality. They at any rate did the best they could.

But if that is the best that can be done for human beings, it is comforting to know that at any rate the response to the appeal made through the "News" for volunteer guards in the A.R.P. for animals scheme has, according to the Secretary of the S.P.C.A., been "very satisfactory."

Guards have been appointed, and lectures given by the Government vet.

THE RIGHT WAY OUT.

But upon consideration the arrangements in some quarters appear not so satisfactory.

It was first proposed, for example, to evacuate the animals from the Zoo. This had to be abandoned on the score of expense. It was next proposed to shunt them about in railway carriages. Also dropped because of expense.

Finally, a brilliant solution was arrived at. Arrangements have been made in the case of dangerous animals liberated by bombing "to shoot them."

Similar satisfactory arrangements are being considered at the Abattoirs. Said the manager:

"We cannot do anything for animals out in the open paddock. If a bomb did fall here and stock were badly injured, I suppose we would arrange to shoot them."

He supposes so. There seems to be no objection. So why should not a similar gracious solution be found for human beings?

If you don't like this idea you will have no alternative but to support the schemes proposed by our own Union Committee, and to see that they are worth supporting.

Yet he remains essentially in the Gothic tradition with its passion for detail, often uncomposed; and in the literary nature of much of his statement.

In his best work, however, his detail is pleasingly placed, and touched with a fantasy, not unlike the surrealist. Works like "Nemesis" and "Melancholy" had a power of haunting the imagination.

Prof. Stewart illustrated his points with copious examples.

"The Battle of Waterloo was won"

On the playing fields of Eton"

SPORTS

Football Team Revenges First Defeat

The 'Varsity convincingly defeated Railways, the only team to defeat us in the first round. Thus we have the satisfaction of having beaten every team in the association. Saturday was the first time University has defeated Railways since they joined the Amateur League. Last year we went close to beating them, losing by points only on each of the occasions we met them. This season they defeated us easily but on Saturday the position was reversed.

The match was undoubtedly the best we have played, the team and apparently the spectators thoroughly enjoying the vigorous fashion in which the game was played. With the wind favouring them in the first quarter, they kept our backs occupied by fast and frequent attacks. The steady play of the backmen kept their scoring fairly low and thus prevented some of the mistakes which the centre line made at this stage from proving too expensive. Inaccurate kicking by the opposition also kept their scoring low and we finished the quarter about even.

In the second quarter a brilliant piece of team combination from the goalkeeper to the goalsneak was seen, every man doing the job he went on the field to do and outpacing and outmarking Railways. Railways got a goal in the first three minutes of this quarter, but thereafter the play was in our forward lines and the forwards and rucks co-operated to the full, good handball contributing to the smooth working of the team at this stage. The goalsneak lead well, but at times too far so that he found himself out of kicking distance. The passing of the team at this stage was very accurate.

Women's Hockey

On Saturday, June 28, 'Varsity A's met Aroha on the 'Varsity Oval. This promised to be a good match, as Aroha and 'Varsity were equal on points. At half-time the score was 3—0 to Aroha, until E. Teesdale Smith, who was playing emergency, shot a goal. It was an even match, well played. Aroha's forward line proved a little too fast and accurate for 'Varsity and M. Teesdale Smith, left inner for Aroha, played brilliantly. The final score was 3—1 to Aroha.

The 'Varsity B team met A.H.S. and defeated them 5—3. H. Byles and J. Craven shot 'Varsity's two goals.

In the E Grade 'Varsity C's met A.T.C. and were defeated 4—3. This was a close match and showed improvement in the C forward line. M. Stirling, J. Brook, and C. Cowell played well and shot the three goals.

Keep up practice and come out EARLY on Wednesdays.

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EXTRA DRY SOLERO**

In the third quarter we were five goals ahead, but Railways, with the wind behind them, made a very determined effort, putting on several goals before our backs could check them. Railways at this stage carried the game from the vigorous to the rough stage, and about this time Solly took two terrific bumps, on each occasion his opponent being knocked to the ground and staying there. These two bumps shook the opposition, as the men concerned were their key men. Several others of our team defended themselves in like fashion, and at the end of the third quarter Railways had practically shot their bolt. Their shock tactics had rebounded to their discomfort and the experience we as a team gained in this match should be very valuable in a close and hard-fought premierships match if we should ever get that far.

In the last quarter we kicked five goals to their one, McMichael kicking three goals in about three minutes. Throughout the whole match each individual performed to his full capacity and our superior stamina, gained by heartbreaking sprints up and down the oval in darkness, enabled us to maintain the pressure to the last. The coach declared himself unable to select the best players, and in a short speech after the match stated that he could not do so as every man played equally well. The units make the team.

Scores: University, 17—17; Railways, 10—14.

Goalkeepers: McMichael (5), Gurner (3), Page (2), O'Grady (2), Dalwood (3), Disher (2).

Lacrosse

The A's defeated North Adelaide, 14—9. Goalthrowers: Cottle, Gooden, Wallman (each 4), and Nancarrow (2). Best players: Thompson, Osman, Gooden, Wallman, Elliott.

A feature of the match was the fine play by Osman at centre, which resulted in the ball reaching the forwards time after time within a few seconds of the draw-off. Osman's fine work each week is too little appreciated. Gooden and Elliott, who were both playing in their first A grade games, also played very well.

Our next match is against Brighton on the oval and if the same team is available we may defeat them and move into third place on the premierships table.

The B1's were defeated by Brighton, 20—1. Goalthrower: Draper. Best players: Draper, Hallett, Hunter.

The B2's were defeated by Sturt, 27—0. The goalthrowing was shared equally and Miller and Lavis played less poorly than the rest.

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Baseball

SCORES.

A Grade.
University: 0, 0, 1, 0, 0, 0, 1, 0, 0—2.
Glenelg: 0, 0, 0, 0, 0, 0, 0, 0—0.
Safehitters: Ball (2), Backhouse, M. Anderson, J. Anderson, Daly.

B Grade.
Goodwood, 20, d. University, 4.
Safehitters: Cimmmons, Slade (2), Soar, Robertson, Taylor.

The A grade game against Glenelg provided baseball of a very high standard, and it was one of our best performances for the season. It was baseball as it should be played, each side being credited with only one error. If we can maintain our present improved form, we should be about the place when the final four is decided.

The fielding was very tight during the opening stages of the game and both sides were blanked for two innings. Our third line-up produced some well-bunched hits with the result that one run was scored. The score remained unaltered until the seventh innings, when we posted another run. Glenelg had not yet broken through and it was not until their last line-up that they threatened to snatch away victory. However, a timely double play put the issue beyond doubt. This was the first time for the season that we whitewashed our opponents.

One of the main reasons for our victory was the fact that we combined better than in any previous game, and it seems evident that the team should remain unaltered for the present. Ron Kilgariff pitched throughout the game, and as this was the first nine-innings game for some considerable time, it proved a real test. However, he still watches the runners too much. Apart from this he did a very good job. Backhouse was again very safe on the initial sack, although I wonder if the throwing across the diamond is so erratic as to warrant his wandering down the line so frequently in an effort to tag the runner as he passes. Jim Anderson seems to be the best of a bad lot for the second base position, and Jack Fahy, who was shifted from shortstop, did well on third, although on one occasion he casually wandered off the diamond before the end of an innings. However, this is understandable to those who know where he was between 12 and 1 p.m. The rest played well apart from two mistakes, one between Lewis and Max Anderson in the outfield, and the other between the Kilgariff brothers in the infield. In future listen to the player in the best position to call.

We have some hard matches ahead of us, so our batting will have to improve considerably. This improvement will come from more practice.

The B grade game proved to be a walkover for Goodwood, who were far superior to our players. We managed to keep within striking distance until the last innings, when Goodwood scored nine runs with two out. Robertson to Soar provided a reasonably good battery, and Slade, in addition to two hits, held first safely. Simmons was the best of the others. The outfield was very weak and they showed no anticipation. This was probably one of the main reasons for Goodwood's high score.

With the season half over both teams fill fifth position on the premierships table and this appears to be satisfactory. However, we want to climb higher and in order to do this we must have more practice.

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Hockey

UNIVERSITY VICTORIOUS ONCE AGAIN.

University were superior in all sections to Knightsbridge. Although we only scored three goals, we held control of the game throughout. Percy Yates replaced Smith at centre half and Paul James enjoyed himself at right half. Clark's back-stick shots were powerful—to the extent of slaying the opposition.

McPhie played right wing and showed how passes should come in from the right. Bowen played well, keeping out many goals. The backs could show a little more co-ordination—just one practice together would be a decided asset.

Salter once again scored goals from centre forward, his two goals being the result of vigorous determination. The whole team could emulate Bill's example of stick control. R. Parke, M. Clark, and W. Salter were the best players.

The B's and C's were both sadly wanting. Teachers' scored five to our one, Ian Robertson scoring our only goal. Jim Fairley was outsticking in the back line, whilst Fenner and Sandercbck appeared at times in the forwards.

Drew, Frayne, and Tucker were outstanding against Woodville. With the assistance of Hunter at centre forward managed to keep the opposition down to only five goals.

The practices are becoming better attended, and it is becoming evident that attendance ensures a place in the team on Saturday.

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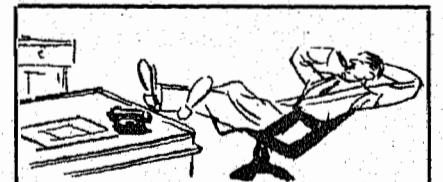
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