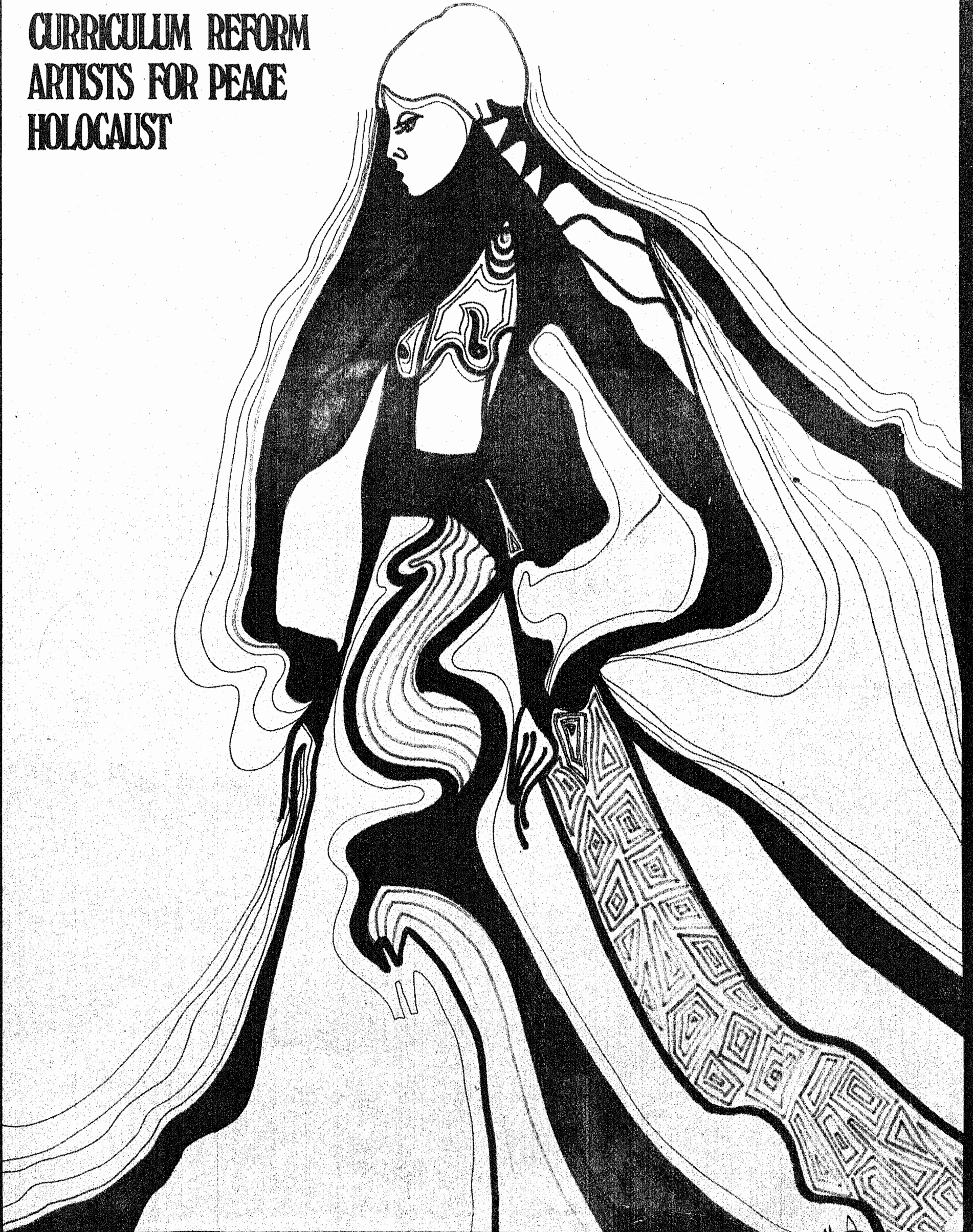


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# ON DIT

VOLUME 37 NO.12: JULY 2 1969

CURRICULUM REFORM  
ARTISTS FOR PEACE  
HOLOCAUST



# HOLOCAUST: PRELUDE TO A LIVING THEATRE?

Adelaide may well be the first city in Australia to produce a living theatre.

'Holocaust', 'centre of change and creativity', has been developing as a group for the last six months. Margot Nash, an actress from Melbourne and formerly an art student at Melbourne's RMIT, has, with the help of several dedicated members, established a thriving centre. With poetry readings a regular Wednesday night feature, and with regularly conducted workshops that have resulted in the Group's first production, 'Illusions and Smaller Realities', the feeling now amongst Holocaust's seven or eight hard-core members is strongly bent upon forming a 'living theatre'.

The formation of such a group, where the actors would sell all their possessions and pool their resources in order to present plays of their own creation around Australia, would be a unique event in the nation's cultural sphere.

The logical extension of Holocaust as it now stands is the formation of a commune. The logical extension of that is the formation of a living theatre.

It is this that the hard-core members are striving towards. That in itself is a remarkable fact. That it has happened here in Adelaide rather than in larger centres like Sydney or Melbourne is even more remarkable. Adrian Hann reports.

110 Goodwood Road is a small shop. The front room has been cleared and the walls painted an uneven black. Black curtains screen from the workshop area the outside stage on which the real-life drama of cars, buses and ten cents off at Woolies is played out. There are piles of cushions upon what were once front-display window benches. They are used for poetry readings. Posters and newspaper clippings about Holocaust and various activities of the 'psychedelic left' have been stuck on one wall and there is a strange old-fashioned treadle sewing machine in one corner.

On the other side is a door marked 'Private'. It is behind there that Margot and several members of Holocaust live, eat, sleep, discuss and debate about their feelings for and commitment to the kind of theatre 'Holocaust' is.

Because it is very different; and not everyone likes nor accepts what Holocaust is doing.

I do. I am excited and tremendously interested in what Holocaust is attempting. Maybe there are a few would-be radicals and pseudo-whatever-they-are who drift in. But they just as silently have drifted out again once they have seen how much basic hard work is involved and the tremendous drive, dedication and enthusiasm the members of Holocaust pour into their 'centre of change and creativity'.

It has been a while since I've been there, because other commitments have allowed me no time. I turned up again this week and over the last two nights I have been talking to Margot Nash and various members of the group about their experimental theatre.

We sat about the floor in Margot's room and talked. I gave up trying to take any relevant notes. A lot of what went on in Holocaust I knew about anyway, and our discussions about what is going to happen became intense, involved, and deeply serious.

And I think it is this more than anything else that impresses me about Holocaust.

No one could ever justly accuse the group of being pretentious or of being a flash-in-the-pan 'fun thing'.

It is not.

It has lasted now for six months, growing, developing, strengthening to such a stage where, for its members, the idea of forming a living theatre is close to being a reality.

I talked to Margot about herself. She was doing a design course at RMIT. She wanted to be an actress and went into the theatre. Professional theatre in Melbourne she found to be totally unsatisfying. She found it a life of exploitation and back-stabbing, where good critics, more money, better parts — anything to boost the Ego — were supremely all-important.

Unhappy with such conditions, Margot began working in experimental theatre. In Melbourne, experimental theatre meant (and still does) the fairly well-known 'La Mama'. She found that the 'experimental theatre' was exactly the same as the traditional theatre: it simply had a different name, the faces were younger, and young authors were given a chance to have their plays performed. Which might have been good in itself, but the authoritarianism and competition still existed, things which Margot disliked intensely.

From Melbourne, Margot came to Adelaide to take part in 'Rites-Underground', a production presented by the Adelaide University Drama Society. It was directed by Brisbane's Doug Anders, an experimental theatre man who



had produced a brilliant 'thing' (goodness knows how you could describe it) call 'Tribe' at the Monash Drama Festival earlier that year. With several people from Melbourne and the rest from Adelaide, 'Rites Underground' was developed.

It was a unique experience. Doug's method of producing, where every individual felt that the best was being brought out of him by Doug personally, had a deep effect upon many who took part in 'Rites'. They felt that he was concerned about them, what they were doing, for their own personal development. This was something very different from the methods of traditional theatre, where actors and actresses were told to conform and to knuckle down under a director's surveillance. The 'Rites' workshops were something quite devoid of the harsh exploitation associated with traditional theatre.

It was as someone remarked in the semi-darkness of the room, the first time they had experienced love in the theatre.

Many of the Rites Group wanted to 'keep something going' after Doug had gone back to Melbourne.

Inexperienced and to a large extent uncertain of what they wanted and what they expected from an experimental theatre group, they attempted to produce another 'happening' (for want of a better word) in the form of a poetry reading, in combination with a group 'movement' creation.

It failed. Perhaps under the circumstances it had to fail. But from this, a few remaining members of the original group, still fired with the idea of an experimental theatre, established 'Holocaust'.

Margot decided to attempt to form a meaningful group which would work together and create the kind of experimental theatre they wanted.

And so, 110 Goodwood Road, with a coat of black paint, became 'Holocaust'.

It has taken another six months for the group to achieve a certain stability and purpose. They don't mix socially much, but they do see an awful lot of each other in workshops. As Margot said, they eat and talk together, but by and large they don't live together.

At least, not yet.

It is difficult to explain what Holocaust is about. It is easier to see it in action. Margot and the others spoke of breaking down the blocks that are built up in front of us, of clearing away, of bringing from within what will make a person an actor, rather than piling skills upon him and presenting him like a skilful automaton.

The group obviously feels the need for a very real and deep communication between them and their audience. They are concerned about alienating themselves from their audience.

Over the last six months they have become more concerned with society and its sicknesses, more concerned politically about the injustices and stupidities around them.

One of their members talked about the revolution within as well as without. Holocaust has something very deeply to do with the change that (as John Lennon says in 'Revolution') will 'free your mind'. Breaking down blocks is another way of saying it. Making yourself open and vulnerable before a person, before an audience, is another way of expressing the fundamental need many people feel of ending their isolation with each other.

A lot of people, those, I imagine, who have built up a vast number of blocks around them in order to contain themselves in a fortress of indifference and narrow mindedness, won't accept these general aims as being of any importance.

But I do.

You may not dig poetry readings. Taking your clothes off in the street and dancing may not be your 'thing'. Yet somehow behind the periphery of productions and workshops and poetry nights is a very real concern for one another. It is an undercurrent of love and trust and friendship which one instinctively feels has made close bonds between the members of Holocaust.

It is at this stage that something has to happen. Margot wants to form a commune, to see if the smallish hard-core groups can live together. If it works, then Holocaust will try to form a living theatre.

This last logical extension will be the most difficult. Everyone will sell all their possessions and pool their money. No one will have more than anyone else. Then they will work up a series of group-created productions, pack their bags and travel with their repertoire around the country.

If this fails, then Holocaust will disband. It is as serious as that. Margot and the other members feel that unless Holocaust can develop along these lines it won't be worth carrying on. If it fails, it will, she feels, be due to the groups' immaturity and lack of experience. They are all acutely aware, I felt when talking to them, that the problems facing such a venture are enormous. They seem aware that perhaps they won't be able to emulate the American-originated Living Theatre, since that particular group was so much older.

And if it fails, what then?

For some, perhaps the continuance of their University Courses. For others, perhaps an attempt at something else in the line of the theatrical experiment.

For Margot, whatever happens to Holocaust, her life is theatre, not of the traditional sort, but of the new and dynamic experimental variety in which Holocaust has been involved and she can see no other single interest taking over. Perhaps she will try to get involved with overseas

experimental theatre work, where there may be a greater chance for creative expression and a greater chance for her to 'reach' her audience. She is not sure.

At the moment her whole energies are being directed toward the running of Holocaust. With the exciting prospect of a commune and the equally exciting hope for the establishment of a living theatre group at the back of her mind, and behind the thoughts of Holocaust's hard core, the day-to-day activities of the Centre continue.

Poetry readings every Wednesday night have drawn a consistent audience for months now. Many local poets have read from their works; many more who would never have considered themselves such have been inspired to write poetry and to read it out.

Workshops continue, some of them open, where anyone can join in, some of them closed, where new productions are built up and old blocks torn down.

'Illusions and Smaller Realities' is to be performed again in the Refectories on July 11 here at Adelaide as part of the Artists for Peace Week, and work must be done on that by the cast.

The third Holocaust newsletter has to be prepared, which will contain news of Holocaust activities, selections of poetry read out during past poetry nights, and link-up news with Interstate 'events' which the members of Holocaust feel warrant notice.

Guerilla Theatre work has to be prepared occasionally for demonstrations: for Holocaust has become more politically orientated and committed. They are prepared to voice their collective opinion on various issues in a way which they hope will be meaningful, if startling, to the onlookers.

Holocaust is, and will be, according to Margot, concerned not so much with producing technically proficient and skilful plays as with presenting works that essentially try to break down the barriers between people, between actor and audience and between actor and actor.

And in the warmth and semi-dark of her room, the others around us agree. They agree that what they want to do is to create new situations in their experimental theatre that may force the audience into looking at themselves and each other in a new light. They want them to recognise the void that separates us all, and perhaps attempt even to bridge that void through creative involvement. And as they talk, one senses a calmness and confidence in them which bespeaks a love and trust and understanding for each other. There is a quiet assurance in their speech which suggests that their hopes for forming a living theatre have good grounds. There is no desperate attempt to impress, nor to convince one of their radicalness or their 'revolutionary' attitudes. They don't need to. If there has been a revolution, it is something that has taken place in their minds.

Because essentially they are happy with what they are doing. If you like, they've found their thing and they're doing it. And they are doing it with a confidence and an enthusiasm which has developed and broadened over the last six months to an extent where they feel capable of overcoming the complexities of living together as a community; where 'theatre' and 'living' become synonymous terms, and where their own created drama becomes as important to them as the unscripted drama of real life.

# letters

## ELECTIONS

Dear Editors,

May I quote Paragraph 9 of the Constitution of the S.R.C.? "Nomination for faculty representatives shall be called at least two weeks prior to the calling of nominations for general representatives, and elections for faculty representatives shall close one week prior to the close of general representative nominations."

Also paragraph 41, 46 and 47 (b) of the Regulations. "The Returning Officer shall call for nominations at least fourteen days before the elections."

"If candidates so desire space shall be made available in ON DIT for publicity of qualifications and policies, and a time and place provided for the delivery of policy speeches to the electors."

"The polls shall be open at such times as are considered suitable on not less than three consecutive days."

No distinction is made between election of faculty reps and election of general reps.

A quick perusal of nominating and voting procedures for elections this year shows that each one of the provisions has been contravened. There was only one week's gap between calling for nominations for faculty and general reps. There was three days' gap between closing of voting for faculty reps and closing of nominations for general reps. Nominations for either category were called fourteen days prior to voting. An ON DIT did not appear — it didn't have time to — nor was a place provided for speeches. Admittedly this is not normally desired by faculty reps, but with a fair amount of controversy hinging on the S.R.C., I am aware of at least three candidates who desired to make policy speeches and answer questions. Finally, polling was not carried out on three consecutive days.

It may be said that such constitutional provisions are trivial, and should be ignored. However, with moves toward reform in both the S.R.C. and the Union, there is a fair amount at stake in these elections. The timing factor in particular has been atrocious. I

know that one of the three unrepresented faculties would have had a candidate had things not been so rushed.

Presumably the fault lies with the Returning Officer of the S.R.C. As a candidate, I wish to voice my complaint in ON DIT, before the results of the elections are known.

Yours sincerely,  
ANNE McMENAMIN.

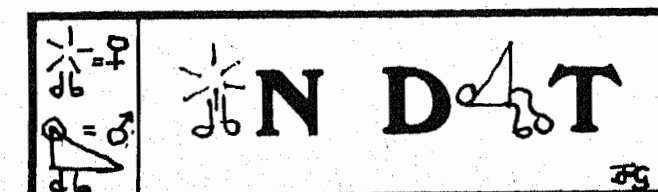
## DAN DARE

Dear Sirs,

I am a Dan Dare fan from way back and was very pleased to see Frank Hampson receive some justly deserved praise. I have kept many old copies of the 1950's series and if any others want to have a "mutual admiration society" for Dan I'd be happy to join in.

Sincerely,  
(Dr.) Brett Gooden  
(Department of Human Physiology and Pharmacology)

## INTRODUCING...



By Gaunt

# WORLD DEVELOPMENT WEEK

It is almost a truism to say of the world today that the gap is widening between the have and have-not nations. The reasons are predominantly problems of possession and distribution of resources — to which there are basic economic solutions. Economic considerations are intimately connected with social and political factors. For there to be any hope of reconciliation between the rich and the poor, changes must occur in these factors in both rich and poor nations.

Great discrepancies in wealth between nations benefits no-one; and so rich nations should work for a more equitable distribution of world markets and not for their domination by developed nations.

Richer nations should help by providing capital for development of the resources of a poor nation. And know at the same time that capital which benefits only the lender nation and not the receiver nation is not development but exploitation; not aid but robbery.

The poor nations must realise that they will be depending for a long time on foreign capital but should not be too eager to sell everything to the first bidder. They should work for education, health and full employment of their members and should avoid prestige monument building. They should work for a viable political system.

Are Australians aware of their extreme resources? Industry and mining has expanded greatly in this decade in Australia. This expansion has not been matched by any reassessment of which groups are to benefit from Australian resources. Industrial relations cannot be secure until this is done. For this reason, Australian assessment of values will be considered by experts to be "underdeveloped".

In Australia there has been little intelligent public discussion of these questions. This vital issue has barely been recognised by university groups. TEN years ago the U.N. began a World Development Decade. It started with dinners and speeches but has achieved little. The U.N. has decided that in 1970 they would start another.

To start this decade with at least some understanding of what problems are involved WORLD UNIVERSITY SERVICE in conjunction with NUAUS is holding a WORLD DEVELOPMENT WEEK between July 14 and 18 at all universities in Australia. A series of talks, lectures, and displays are planned with the aim of encouraging interest in and understanding of the whole complicated question of Development.

That students and universities are taking some lead on this question, could swing government's attitude towards a more realistic aid program and a more realistic undertaking of development aid in South East Asia.

Most Australian aid is Government to Government aid. This is so with the direct grants to the Indonesian Government. Is this aid good aid in the sense that it gets where it ought to? Does it fall into the hands of the military groups or corrupt elite groups where it simply perpetuates the elite structures in that country?

A good deal of money is leaving Australia to projects in Asia generally and the question which must be asked of this is whether it is good aid? Are the recipients of the money involved in the planning of the projects? Do these projects fit in and harmonise with the local community or do they cause greater problems.

It is about time that Australia and trade groups sat down and looked at this aspect of their programs.

We cannot measure the amount of our assistance to these countries by the amount of money we give. We can measure it by co-operation and the amount of knowledge in our universities which can be shared with these countries. Again what is needed in AUSTRALIA is an institute of Developmental Studies at one of our universities at which the whole issue of development would be studied in depth and where people could do courses in it to develop their understanding of this desperately real problem.

It is hoped that WORLD DEVELOPMENT WEEK will enable students here to learn about some of these problems. Background papers on aspects of Development are now available and it is hoped that study groups will be set up on most campuses in preparation for this week.

Students must be in the vanguard of the struggle for the complete elimination of poverty, hunger, disease, illiteracy and ignorance. In this struggle, public opinion must be mobilised through political action.

"We call for the reform of educational systems to promote a social consciousness among students which will produce such awareness of national and international responsibilities as to lead to a true social, political and economic revolution."

\* ( — — — Group of students associated with International Federation of Medical Students' Association, World University Service and International Student Movement for United Nations meeting at Juelsminde, Denmark July 1968.)

It was from this international meeting of students coming from all continents to discuss their role in development that the initial impetus for holding a WORLD DEVELOPMENT WEEK in Australia by WORLD UNIVERSITY SERVICE originated.

Antonia Rutherford,  
WORLD DEVELOPMENT  
WEEK DIRECTOR  
UNIVERSITY OF NEW  
SOUTH WALES.

# ROPER IN ADELAIDE

Last week the Education Vice-President of NUAUS, Tom Roper, visited Adelaide, as part of this year's national Education Campaign sponsored by NUAUS. In an interview with On Dit he outlined the work of the campaign in other states.

At NUAUS headquarters in Melbourne, a number of research bulletins have been produced, and these are distributed to MP's, teachers, the press, academics, teachers' colleges, etc. They have been successful in interesting some groups of academics in doing research into educational inequality, which is the primary focus of the campaign.

1970, internationally, is to be International Education Year, sponsored by the United Nations. Australia being a signatory to many US statements of the need for educational equality, Roper hopes that NUAUS's participation in that Year will have a special political impact then. NUAUS is also pushing for the establishment of pilot projects in aboriginal education and literacy. And NUAUS President, Bob Pierce, is planning to run against Mr. Gorton in the Federal elections later this ye. In New South Wales, groups of students are selecting marginal electorates in which to run "education reform" candidates, in order to "scare" the major Parties.

Also in Melbourne's universities, groups of speakers are organized to go out of the universities into voluntary organizations like parents' groups, Rotary Clubs, and to lobby members of Parliament. They are also

organizing a long series of petitions to be presented to Federal Parliament in order to present, constantly, the fact of inequality to the consciences of MP's. In Queensland, one large public meeting (800 attending) has already taken place, and at Townsville an Education Week has been organized, resulting in members of the university staff there beginning to investigate the facts of equality and inequality in local schools. In Newcastle, the local television station is co-operating with students in making a film on the subject of the campaign, whilst in Tasmania there has been a large circulation of "Vote L Education" bumper stickers.

Roper (and NUAUS) sees the campaign as extending over a number of years, at least until 1972 elections. He sees this long-term planning as the only way to influence both decision-makers and the public at large.

## ADELAIDE TOO ??

At Adelaide, virtually nothing has happened in the way of a public campaign, with the exception of Henry Shoenheimer's recent visit. This is despite several gallant efforts by a number of individuals. Roper sees basic research into educational inequality as necessary locally — he says there has virtually been nothing done on this. He suggested further that any student campaign should try to link up as much as possible with the teachers' union (SAIT).

In order to plan and co-ordinate a campaign, a meeting was held in the Anna Menz Room at 7.00 p.m. this Thursday (July 3rd).

# LIBRARY BID

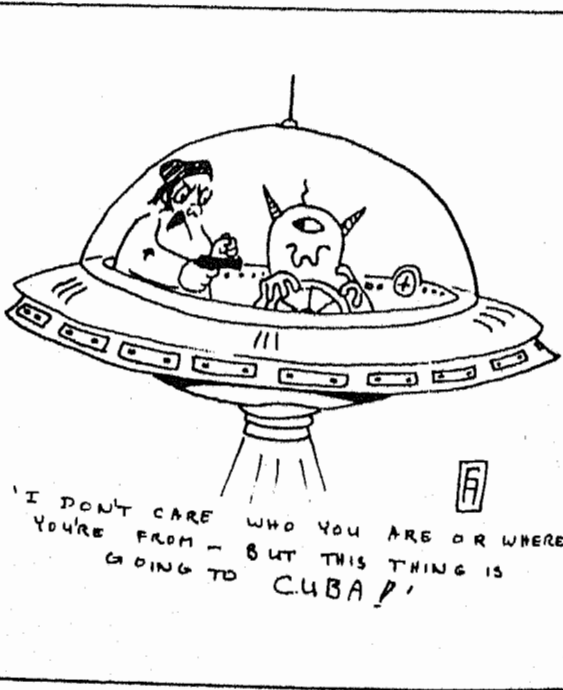
During the vacation an extraordinary meeting of the Library Committee was held to discuss a letter from Her Majesty's Stationery Office, inviting the Library to make an offer for a substantial set of the British House of Commons Sessional Papers, covering the period 1813/14 — 1919.

This was the first meeting of the Library Committee to be attended by student members, but unfortunately, Andrew Cannon was in Melbourne, and only one student was there to give a student view-point. Although what this should be in a case like this, is difficult to say.

Prof. Wilson, of the History Dept., was extremely convincing as to the immense value of these volumes as a research instrument, and the complete inadequacy of the microfilm copies was

obvious. However, the total cost of buying, transporting, and repairing the set would have been about \$30,000 and that is working on an initial bid of \$15,000, which would probably not be in the race with bids from big American Universities and Institutes.

The question seems to be: is it the Library's place to buy research equipment for Arts Departments? Surely these departments get smaller Research Grants than Science Departments, in which case it seems quite in order for Library funds to be apportioned differentially. Working on this principle, and with great pessimism as to a bid of \$15,000 being anything more than a token attempt, your student delegate voted in favour of the Librarian being authorised to make a bid of 7,500 pounds stg. Anne McMeamin.



# SCOOTER PARKING

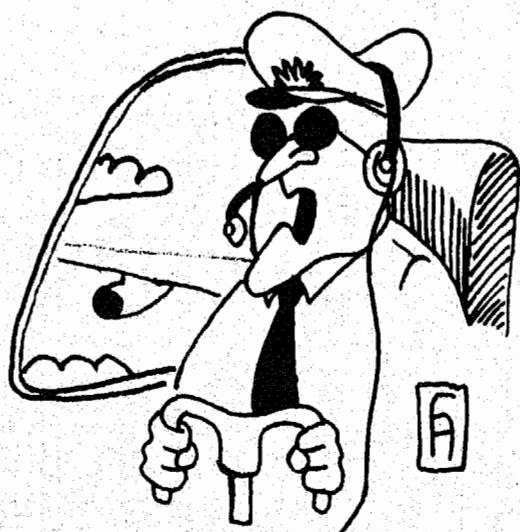
A few weeks ago Mr. Young one of the City parking inspectors was approached over the inadequacy of parking for scooters and motor cycles in Victoria Drive. The effect of inadequate space had been that cyclists were getting booked for being over four hours even though they were parked amongst the trees — NOT on the area prescribed as meter strips.

Mr. Young agreed that there was inadequate parking especially since, what with the convenience and cheap running costs of scooters as against the inconvenience of long distances students have to walk if they own a car — more and more students were buying scooters or motor cycles.

Although Mr. Young would not agree to the exemption of cyclists who parked under the trees from a four hour time

limit; (It was pointed out that this would be against the principle of the local by-law governing parking — namely to keep a parked traffic flow) he said he would look into the matter. Mr. Young was again approached last Monday and he had obviously spent some time on the matter for he said that he had looked at some suggestions and in consequence a new parking area would be allocated to cyclists just opposite the entrance to the University oval, in lieu of the parking area there for ten cars. This will provide parking for approximately a further 50 cycles and should be in operation within three weeks. Apparently another scheme to further alleviate the parking problem is being considered. A prime example of thoughtful co-operation from the City Council.

Alex Graeme-Evans  
S.R.C. Rep.



'HELLO LOS ANGELES.  
THIS FLIGHT HAS NOT..  
I REPEAT NOT BEEN  
HIJACKED.'

# CURRICULUM REFORM

In the second part of their article, Peter Flynn and Warren Osmond consider changes in the teaching of the humanities — Part I dealt with the Sciences.

The previous article dealt with two aspects of education in tertiary institutions: the relationship between the individual and the structure of the institution of which he is part; and the criticism of present methods of teaching science in the university. The first part of our article argued that organizational structures can be antagonistic to human needs and development, and that they can be anti-educational; that human beings in these structures can be alienated and repressed by them. In short, the university does not serve the needs of the individual, but rather serves as a channel to direct criticism and observation in a way that is socially "safe".

The second part of the article argued that the science courses in the university are not designed to allow people to learn how to solve problems; rather, they are concerned with pursuing factual information. The basic element in solving problems, it was suggested, was creativity or the fusing together of disparate elements, and this does not occur in "closed situations". A "closed situation" is one in which the objectives are the absorption of a certain corpus of information and certain predefined technical skills. The alternative, an "open situation", is one in which the student has to solve problems; in other words, it is a research situation (whether practical or written), where he must deal with and synthesize a body of information into a coherent, and (to him), new, whole.

## ABOLISHING FALSE DICHOTOMY

In this article we planned to deal with teaching, curricula, etc. in the humanities. To do so, properly, we must go further than the first article in explaining our assumptions. And, in a sense, we are subverting the very basis for a distinction between sciences and humanities at all.

## TWO CULTURES

There is a divorce, it is plain, between students in the two areas — the sciences and humanities, as presently taught. This goes much deeper than the trite observation that students in one area do not and cannot generally study in the other area — it means that each finds the other alien, and possibly threatening, and he considers himself completely incompetent to assess it. This condition is worse than sheer ignorance, which is bad enough: the alien student considers the general character, province, and methods of the opposite area unapproachable. That is, he feels he cannot even begin to discuss, argue, with the opposite species.

The divorce has social consequences. For instance, the divorce between scientific research and moral responsibility. Even the humane Albert Einstein participated in the construction of the atomic bomb, trusting the US Government's humanity to scrupulously use his discoveries. He felt, after the use of the weapon on Nagasaki and Hiroshima, that this trust had been betrayed. A more serious example, morally, is Louis Fieser, the inventor of napalm, who developed his work in the foreknowledge that it was designed to be used solely to maim and destroy human flesh.

## DISADVANTAGES

We oppose these social consequences of the divorce on the following set of grounds; in general, this article suggests that there is a unity in knowledge that must be preserved, at least in the following respects.

A. Learning and advances usually called "progress" in both humanities and sciences rely upon what is essentially the same process of creativity. This was outlined in the previous article.

B. Knowledge and methods from one area can be very relevant to the other area. For examples — the recent application of information theory in mathematics to language and literature study; the taking of "systems theory" (itself using concepts, images, that are heuristic and speculative) from engineering, biology and geomorphology, to politics and sociology.

C. The effect of this on the individual is to split the personality in that there is a vast amount of one's experience for which one cannot account, which one doesn't understand, let alone attempt to mould or employ purposely.

This last effect can be detailed. In scientists, it occurs in many ways. A scientist can go as far as rejecting the entire tradition of the humanities — for example, those behaviourist psychologists who completely reject the findings of clinical psychiatry. Secondly, scientists may often feel inadequate and (more important) inarticulate in situations requiring society, politics, history, the emotional life of men and women. Thirdly, the scientist can be more prone to "authoritarianism" in general. To illustrate — most of the sustenance of the international student revolt comes from humanities and social science students, rather than those from the natural, physical and biological sciences. This reflects the fact that science teaching does not involve dialectical situations, i.e., those in which dialogue and discovery takes place among equals, rather than as the assimilation of undisputed authorities, categories, etc. by passive vessels.

This "split" affects the humanities men in these types of ways. First, under threat, they readily have abdicated their traditional roles because of the pressures of scientific-technical advance. This applies, for instance, to philosophers who have been transformed into mere commentators on scientific developments, and those (the majority) economists who regard their studies as value-free and morally "neutral". Secondly, they have to use and enjoy machines, instruments, etc. in everyday life, which they do not understand at all, such as cars, television sets, and so on. Thirdly, many artists feel that art has been reduced to expressing its own futility (the American composer John Cage recently said: "I have nothing to say and I'm communicating it.") In other words, it has become impossible, artistically, to communicate men's shared, collective social experience.

Fourthly, the humanities man can lose all curiosity about what are deemed scientific and technical spheres that are actually very personal; this makes him prey to specialists and thereby decreases the extent to which he can control his own affairs. The most drastic examples of this come from biology (eugenics) and medicine, where treatment, and operations, could be performed which the patient doesn't understand, even in outline.

Two qualifications need to be made to the preceding argument. ONE. We are describing here extreme and often idealized trends, amongst scientists and humanities men — leaving out the problem of the mediating "social sciences" and not mentioning, for the sake of establishing our general case, the many immediate exceptions to such sweeping pictures. TWO. Important value-judgments underlie the argument. They are twofold.

We assume that men both have the capacity to be "total personalities" or "whole men", that their knowledge and experience can become unified, and that this is a desirable thing. Also, that it is also a good thing that men should have control of their lives, against two foes. On the one hand, a degree of underdevelopment or partial personal development such that too much of men's lives is ruled by chance, and on the other hand, the abdication of responsibility to the extent that important slices of one's

life are in the hands of experts. In short, we want men to take the chances, where they exist, of making their own history.

## SOME PROPOSALS

On this ground-work, then, we make the following proposal about the teaching of sciences and humanities in this university. The dichotomy between sciences and humanities must (at least for first year courses) be abolished. Study must be reoriented from the specialization and particularization of experience into the categories provided for us by history, to a more generalizing, synthesizing approach. This means that (a) problems of a real nature should be studied, and . . . (b) they should be studied in a particular way (outlined above) — i.e., synthetically, open-endedly, so that all the ramifications of a particular problem are opened up and explored.

(This article does not deal with teaching methods and authority in learning-processes, but we must say at this point that our views incline us to favor group-study rather than individualistic, isolated, competitive learning; and that we consider the teacher as an equal participant in the group, no less, no more.)

Here are some examples of how this type of education could work.

### PROBLEM No. 1. "Australia's Declining Birth-Rate"

The traditional disciplines of physiology, biochemistry, psychiatry (both physiological and social), sociology, demography, political science, moral philosophy, etc. would be necessary to a complete understanding of the problem. They would have to cover the absorption of women into the work-force; late marriage and late child-bearing among Australian women; family planning; the political and economic ways of stimulating (how much?) the birth-rate; the physiological and biochemical effects of the pill; and the complicated problems of the relation between psychological and physical effects (psychosomatics, etc.).

### PROBLEM No. 2 "Introduction of Instant, Computerized Referenda on National Issues"

This involves many technical problems of an obvious kind, especially involving mathematicians and electronic engineers, etc; as well as political scientists, economists, and so on.

### PROBLEM No. 3 "Establishment of a Chemical Industry in New Guinea"

This sort of problem would call on political science, traditionally (also history, sociology etc) to discuss how such a thing would come about, through what political pressures, by whom, in favour of whom and against whom, the effects of the venture on the culture and economy of the indigenes, not to speak of engineers, to examine questions of transport and construction. Biologists, chemists and zoologists would be needed to investigate the consequences, ecologically, of introducing new chemical elements into the local atmosphere and streams, etc.

Two criticisms could be made of the approach outlined above. That it could lead to superficiality, and/or to people being out of depth intellectually. While both can be rebutted by saying the present system has more than its share of endemic failings like these, the points have to be defeated on a different level. Both charges assume the framework which our outlined changes is trying to transcend. Therefore, they fail to understand the proposed changes: that what is being changed is a complete redefinition of depth and shallowness, as well as importance and unimportance, along with traditional ideas of authority.

# ARTISTS FOR PEACE

## SUICIDE IN THE TRENCHES.

I knew a simple soldier boy  
Who grinned at life in empty joy  
Slept soundly through the lonesome dark,  
And whistled early with the lark.

In winter trenches, cowed and glum,  
with crumbs and lice and lack of rum,  
He put a bullet through his brain.  
No one spoke of him again.

You smug-faced crowds with kindling eye  
Who cheer when soldier lads march by,  
Sneak home and pray you'll never know  
The hell where youth and laughter go.

Siegfried Sassoon.

## 4-11 JULY, ADELAIDE & FLINDERS

In spite of a Liberal Revolution or two, I can no longer be satisfied with fictitious morals and fictitious good conduct, shedding fictitious glory on robbery, starvation, disease, crime, drink, war, cruelty, cupidity, and all the other commonplaces of civilization which drive men to make foolish pretences that such things are progress, science, morals, religion, patriotism, imperial, supremacy, national greatness and all the other names the newspapers call them.

G. B. Shaw.

### FRIDAY JULY 4th

#### 6.00 p.m. OPENING OF ART EXHIBITION

Helen Mayo and Wills refectories to be opened by Geoffrey Dutton 50 paintings by local artists, and sculpture, on themes such as war and involvement.

### SATURDAY 5th

#### 10 a.m. - 1.00 p.m. ART EXHIBITION OPEN

"Artists for Peace" aims to involve people outside the University too - so bring your relatives and friends.

### SUNDAY 6th

#### 1.30 - 5.30 p.m. TEACH-IN: ART AND SOCIETY

Admission 30c, including refreshments.  
Speakers: Jim Cane: "Art is necessary"  
Brian Abbey: "Imagination is revolution"  
Prof. Geoff Harcourt: "Art and Economics"  
Prof. Brian Medlin: "Reason and Politics"

### MONDAY 7th

#### 12.00 - 2.00 p.m. FILMS: UNION HALL

"Children of Hiroshima"; "Message from Vietnam" - recently from North Vietnam; "A plague on your Children" - concerning chemical and biological warfare; "Threatening Sky".

### MONDAY 7th

#### 8.00 p.m. PEACE BREAKS OUT

An anti-war, pro-joy show of Jazz, Poetry and Dance - Theatre '62. Admission 50c.  
Readings of beat poetry from Ginsberg, Ferlinghetti, Wantling and other contemporary poets of Britain and America.  
The Peter Beagley Trio  
John Grey, Folksinger  
Peter Ahmadi on congo drums  
Liz Dalman's Dance Theatre  
Colour light show throughout.  
Come as a gesture of solidarity with the people of earth.

### TUESDAY 8th

#### 8.00 p.m. POETRY AND DISCUSSION

For information see Campaign For Peace in Vietnam.  
At Bridgewater. Local artists.

### WEDNESDAY 9th

#### 1.00 - 2.00 p.m. POETRY AND MUSIC FORUM

Barr Smith Lawns, University of Adelaide.  
A reading of overseas and local protest poetry, by Peter Hicks, Jack Barbalet, Doug Gilmore, John Healey, Chris Timms.  
Accompanied by Peter Ahmadi on congo drums, and guitarist Rob Tillett.

### THURSDAY 10th

#### 1.00 - 2.00 p.m. ART AND REVOLUTION

Barr Smith Lawns.  
S.D.A. talks on Pacifism, Socialism and its symbols.

#### 8.00 p.m. FILMS - Napier Theatre

"Children of Hiroshima", "A Plague on Your Children", "Message from Vietnam", "Sons and Daughters," and "Threatening Sky." (20c)

### FRIDAY 11th

#### 12.00 - 2.00 p.m. FILMS As above, but not including "Children of Hiroshima." (20c) Union Hall.

#### 8.00 p.m.: "ILLUSIONS AND REALITIES"

A play on Revolution and Reaction by Holocaust. 50c in Upper Refectory.  
Bring a cushion to sit on and be prepared for anything!

Listen out for protest songs and poetry outside the refectories and in the Cloisters.

Satyagraha Bookstall will be outside refectory every day. Come and inspect a wide range of books, badges and posters.

In the Cloisters - sculpture from the S.A. School of Art and a photography exhibition will be displayed.

Watch for KLIK'S plastic man (10' 10") arriving from Melbourne and brought to you by Holocaust.

War is against the creative nature of man; peace is his ability to live in a fulfilling way with his fellow men. Art is man's desire to communicate on deeper levels with people; war is a denial of the ability to communicate.

The theme is not simply anti-war. Broadly it is commentary, from the creative angle, on war as an age-old phenomena which has been both the product and bedevillment of nearly all civilizations; specifically it is an examination of the significant wars of our time - Vietnam, Biafra and the Middle East. The aim is to provide a different avenue to involvement. Through a variety of media the artist has a special creative contribution in the field of political awareness. Art has too long been neglected as a powerful influence and integral part of man's effort to communicate; especially today when it has been shown that freed from the shackles of ivory-tower isolation and service to the culture of the establishment, art can be a vivid factor in the creation of awareness to problems such as war.



Join the  
fun revolution  
WITH THEM

Married students will be interested to know that they may enrol their children in a Centre which offers an unique service.

Mothers who are studying can enrol children on a flexible basis, to cover the times of their lecturers or tutorial periods. Full time enrolment is possible, of course, both by the day or the week.

One student Mother said "I'm absolutely depending on this Centre, because I can go to lectures and know my child is being properly cared for, by the same people. He likes going to the Centre. I couldn't contemplate going on with my degree if he had a succession of baby-minders, chopping and changing about. The Centre is marvellous because it's properly staffed."

That is a typical reaction from a growing number of mothers who have gone back to University to finish a degree, to tutor or to demonstrate, to lecture or to work for a higher degree. Because the Centre is officially affiliated with the University and backed financially by the Union, it is possible for the Committee to be realistic about fees. If a student Mother needs a subsidy to meet the fees, this can be arranged.

The Committee hopes to be able to help an increasing number of student Mothers by providing the services of the Centre.

This is not merely a child-minding service. It is an educational child care centre. The Centre is located in a modernised home which was carefully selected because its lay-out enables the Centre to operate in sections. There are full Kindergarten facilities for the older children (3-5 years), pre-Kindergarten play areas for the toddlers and a section for infants which is devoted to paediatric care.

The Centre can cater for children from three months to five years of age.

The Committee has taken great pains to set the highest possible standard of staffing in this unique educational venture. There was a deluge of applicants for staff positions and the Committee set the most exacting requirements

regarding staff qualifications because of the comprehensive role of the Centre.

The overall Director, Mrs. D. Beauchamp, has had wide experience as a Kindergarten Director. She has the official approval of the Kindergarten Union — an operational requirement — and has enjoyed their active support in setting up and equipping the Centre. In particular, she supervises the activities of the three-to-five-year olds.

Miss Barbara Hewitt-Jones, a double certificated Sister with paediatric training, supervises the children's health and is responsible for the care of the infants and toddlers under three.

She is assisted by Miss Margaret Walker, who was trained at Wanslea Emergency Home for Children and has had extensive experience as a children's nurse to private families.

A further staff appointment has just been made, to keep the staff — child ratio to the desired level, that is 1 to 5.

Some vacancies still exist in the three to five age bracket, and for younger children on certain days.

Any Graduate mother can be assured that her child will enjoy a stable emotional relationship with permanent staff; a relationship which is warmly human and yet promotes independent personal and social growth. (The Centre was planned by University-employed parents who wished to ensure that their own children were more than adequately cared for during the working week).

The Centre's services are available to any University graduate or student, whether she is working or not. Among those who have already enrolled their children are mothers who are completing degrees, those who are teaching, tutoring, lecturing or doing research and others who work in business or commerce.

Parents may contact the Director, Mrs. Beauchamp, at the University of Adelaide Child Care Centre, 22 Watson Avenue, Rose Park, or telephone 32-1791 to discuss any aspect of enrolment.

MILTON E. GALE

NEW PROSPECT

## RECORDS

All records supplied for Review by, and available from Saverys-Cawthorne, 39 Rundle Street, Adelaide.

## Blue Cheer

OUTSIDE/INSIDE  
BLUE CHEER  
Phillips PDS 312

This is the second locally available album by Blue Cheer, one of the better groups to the forefront of the so-called West Coast Sound. With the same musical configuration as Cream, it would not be surprising to find a similarity in type and style. Those looking for a similarity will not be disappointed, but their music is heavy, basic and more crude.

All but two tracks are original, and these follow the more accepted West Coast trends, with an abundance of acrobatic lead guitar. "Magnolia Caboose Babyfinger" for example is a very short instrumental track, with a strong Hendrix influence in the lead guitar and the arrangement.

The other two non-original tracks are the Old Stones song "Satisfaction" and Booker T. Jones' "The Hunter." Satisfaction has been arranged in a totally different way, with a strong new drum part, and a thin lead, which completely changes its emphasis and style. "The Hunter" is a more familiar style, with a strong similarity both musically and vocally to the Seeds. It suffers however, from very tired and uninspired lyrics.

The album features a brilliant stereo production, and as an indication of current trends in American music, it is better than most.

W.R.R.

## Steppenwolf

### woolf

STEPPEWOLF THE SECOND  
STEPPENWOLF  
Stateside SDSL 10036

Admittedly this is not the best album from Steppenwolf but it is hard to see why they enjoy such a large following in the U.S.

Perhaps it's the bit where one of them flips up his mini skirt to reveal his manhood that draws the audiences.

Some of the numbers are painfully weak while the better ones lack enough excitement to make them stand out.

Still, there are two more albums to be released here yet, and they have received good reviews overseas.

J. L.

## Butterfly

IN-A-GADDA-DA-VIDA  
IRON BUTTERFLY

Always suspicious of line notes that use 'new' different 'unique' and (wait for it) 'underground' to describe a group one is usually if not always disappointed. Iron Butterfly's In-A-Gad-da-Vida is hard to classify.

Side one is a motley collection of tracks in a Hendrix-Cream-Stones-Doors-Fudge-you-name-it-they-used-it style, some very good, some rather ordinary.

Comprising the title track only, side two is quite different. In places it is brilliant.

It begins rather badly but quickly develops into a coherent driving sound reminiscent of the Doors but decidedly distinguishable from them. A very interesting primitivistic drum solo is followed by organist Doug Ingle, whose classical background (so the cover tells us) is largely responsible for his style. His obvious talent for incorporating organ work with rock is not featured as prominently as one would like it to be. His handling of appoggiolas and runs is great, but unfortunately we only catch an occasional glimpse of his skill.

A.H.

## Dionne

SOULFUL  
DIONNE WARWICK  
Scepter SJL 033258

The sleeve-notes claims she has never had a singing lesson in her life. She certainly has not lost any of the sensitivity that marks her style.

This time there are no Burt Bacharach compositions (surprise, surprise!) Instead sroworks oldies from the Beatles, Phil Spector, Otis Redding and the Rascals. Dionne Warwick does not make bad albums, just similar ones.

J. L.

## Flag

A LONG TIME COMING  
ELECTRIC FLAG

The Electric Flag define themselves as an "American Music Band," playing American Music "not necessarily from America. (It is the music you hear in the air, on the air and in the streets; blues, soul rock, country, religious music." This is what the album presents — a kaleidoscope of Pop music.

From one of the most influential progressive bands in the U.S. (because of their radical music, and also the large numbers of musicians who have passed through the group) the whole concept is rather unusual. Their music ranges from two excellent blues tracks through soul, early Memphis rock to the Tamilamotown sound of "Overloving You." The other couple of tracks on the album seem typified by the heavily orchestrated, beautifully produced "sincere sound" of the Union Gap. The only glimpse of their expected style comes in "Another Country", similar in its first part to "Revolution No. 9" and in occasional guitar solos and runs.

W.R.R.

## Jethro Yull

THIS WAS  
JETHRO YULL  
Reprise RS6336

This is the first long player made by a relatively new and unknown London group, Jethro Yull. The music of the album is mainly self-penned and is a refreshing and original blend of blues, jazz and rock.

Throughout a great deal of emphasis is given to the flute of singer Ian Anderson, as in "My Sunday Feeling" in which guitar and bass supply rhythm and flute and drums improvise on this basis. The jazz influence is particularly strong, but the group are not lacking for other inspiration. "Cat's Squirrel" from Fresh Cream, has been treated in a similar way to Cream's approach, but without Clapton's lightness and virtuosity. Other impressive tracks are "Serenade to a Cuckoo" again featuring jazz flute, and "A Song for Jeffery" with hollow distant vocals, and slide guitar. In fact, all the songs have something to recommend them. The stereo production is brilliant and the content is one of the most unusual and interesting experiments this year.

W.R.R.

## Booker T

UPTIGHT  
BOOKER AND THE M.G.'s  
Stax SKL 933-174

This album is the sound-track from the movie Uptight, and was written, arranged, produced and conducted by Booker T. Jones. It is also the first time Booker T has made a vocal recording, with "Johnny I love you" and "Blues in the Gutter." All other titles are instrumentals, except for "Children, don't get weary" with vocal by Judy Clay. This begins slowly, and finishes with tremendous power.

The arrangement on this track is particularly good. Throughout the album, great prominence is given to the organ work of Booker T, and guitarist Steve Cropper is never given a chance until "Run, Tank, Run." A much longer version of their current hit, "Time is Tight" has been included, but has been completely ruined by a childish repetitive guitar part which loses the melody of the piece. Generally very pleasant in content and appealing to most people, but one can't help feeling that Booker T has got himself into a rut.

W.R.R.

Jan Ridell  
continues her  
series on  
Papua-New Guinea



Before I went to Port Moresby I was given all sorts of advice. They told me, with a perverse enjoyment, I believe, of natives all out to rape white women; of the murderous native who takes out his stifled tribal instincts on whites; of constant petty theft. They were hair-raising stories.

Most of this expert information was passed on via Auntie Agnes' daughter's husband who was there in the war. Fortunately, I ignored the advice.

Almost every house in Port Moresby is protected by "hoi-wire", a thicker and stronger cousin to chicken wire, against prowlers. The majority of these prowlers are native boys, but some are white men. Even the most foolhardy pro-native European does not walk the streets of Moresby at night. Those stories probably were true; my collection is just as terrifying.

There are no statistics available but with a population of 42,000, Moresby has a disproportionate amount of murder, theft, rape, delinquency and drunkenness. Prostitution thrives, but this is usually an economic privilege of expatriates and therefore attempted rape is a common offence. It is a credit to the native police constables that one feels reasonably safe near to a telephone. But telephones are also the privilege of expatriates in Port Moresby.

Generally, the criminal offences are of two types. The first type is between members of different tribal groups, a traditional antagonism. This is embedded in the centuries. It thrives in Port Moresby where often the tribesman has no means of support, no activity, no achievement to cling to but that of his tribal loyalty. Much is written and said against this fierce clannish pride. It is interesting to note that the second type of criminal offence is between "the blacks" and that other proud clan, "the whites".

There is a racial battle that simmers constantly in Moresby. Superficially it may seem one-sided. Publicised or, more often, gossiped, tales of a native's theft or rape are well known. He fights with the other side is publicly silent; an adversary of solid walls that only move backward upon themselves

and into their shells; an undercurrent of bawdy stories over a bar, whispered horrors, and apathetic cliches at morning tea.

Officially Australians are training Nuiginians, working as partners. The internal economy of Nuiginian cannot afford the everyday commodities of food, clothing, shelter, education and jobs for its people. The majority of the people are not yet able to earn these things. But the figures of a country's economy do not allow for the human element. It is a general characteristic of the Australian policy first by its affect on himself and his family: is it odd that often the Nuiginian thinks this way also? If the Nuiginian has not the price of a newspaper, and cannot read it anyway, it doesn't seem at all odd that Government policy made in Canberra is not always understood in the shanty towns of Moresby.



And it is obvious that one of the main factors creating racial antagonism is the double standard of economy. We all know we live in a "have" country. Transfer a portion of the affluent society into a "have-not" country, add many fringe benefits to keep it there, and there's a problem.

Quoting statistics doesn't mean much outside of the slow machinations of the House of Assembly and the offices of Burns Philp — the problems of Moresby are more easily seen every day.

As you speed along the highways that lead to Jackson's Airport, one of the sights you cannot miss are the pedestrians. In slow moving groups Nuiginian men, mostly young, walk up and down, up and down. Some have a purpose, most haven't. They have no jobs to go to. Only natives have to walk in the heat of Moresby. At the airport some stand for hours watching the silver jets gliding along the steamy tarmac, to and from the half-promised land, Australia. On the way back these men must pass the cool oasis of a modern hotel, the gateway to a tropical paradise, according to the tourist brochures. The carpark here is always full. (Mercedes Benz are very popular.) For the people of the tropical paradise this hotel is economically and socially segregated.

It's easy to live in fear in Port Moresby — it is easy for the expatriate who has never known any native but his house-boy. And his house-boy may be shifty eyed, lazy, and he probably steals. His house-boy lives in one room "at the back". He is given enough to exist on if he is clever enough to add to his income without being caught. Probably he spends a lot on drink — so does his master. The boy is quite young, able-bodied, uneducated. He has little hope of ever being a man. He is just a boy. But then he can be useful, though he rarely does the shirts properly. Perhaps then he is a status symbol? But house-bois do keep down unemployment.



Money talks they say. Employment for the migrating villager is not possible. For him to avoid the pull of the city and the promise of the new chance is also impossible. Wage rises are not possible. Except for Members of the House of Assembly and expatriate public servants. The double standard of living talks eloquently; in the slums, on the street corners, in the schools, in the churches, in the prisons.

Those who are in a position to understand and accept the double standard have another, deeper, cause for resentment. The Nuiginian University student, the priest, the school teacher, is surrounded by the stare in a restaurant, the rudeness in a department store, and the attitude of that pleasant plantation owner I met. He's doing very well but he has a problem. "This country'd be all right," he said, "if it weren't for these people."

There is a double of morality also. By tradition the Nuiginian lives by a strict code of moral values. These are somewhat different to those in a traditionally Christian country. In the words of a 14 year old school girl: "They come into my country and marry girls, then when a baby comes they go back to Australia. They tell lies to our people. They bring bad habits like going about half naked which is being copied by our girls."

It is superfluous to argue that all Nuiginians once went about half naked. A great many have long since been shamed into the belief that clothes are a necessary part of becoming a civilised and educated people.

In the melting pot of Moresby the ordinary takes on a special flavour. There is a special pleasure in being invited to a Papuan teenager's party at Hanvabada — (this village is perhaps the most tribally proud and racially conscious suburb of Moresby) — and knowing that you are accepted, despite your colour.

And when, walking on a crowded street, your young New Guinean pupil puts her hand in yours, with affection, it is an ordinary thing. Perhaps it is the flash of surprise and contempt in your countryman's eyes that make an ordinary expression of friendship so much better when it happens in Port Moresby.

## Campus Interview



Conzinc Riotinto of Australia Limited has mining and industrial interests in all Australian States, Territory of Papua and New Guinea, and New Zealand. The principal operating companies in the C.R.A. Group are Hamersley Iron, Zinc Corporation/ New Broken Hill Consolidated, Bougainville Copper, Sulphide Corporation and Mary Kathleen Uranium. In addition, C.R.A. has engineering, mineral exploration and research divisions.

C.R.A. representatives will be available for discussions with final year students and those doing post-graduate work in:—

Geology, geophysics, metallurgy and engineering on July 3, 4.

Appointments should be made through the University Appointments Office.

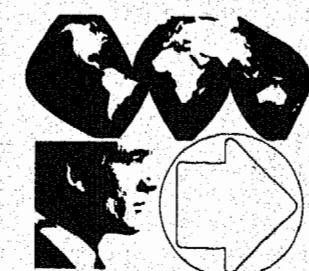
# Career opportunities with Trade and Industry

Interested in International Trade Negotiation, Foreign Investment, Promotion of Exports, Shipping Policies, Operations Research?

There's a variety of graduate career opportunities in fields like these with the Commonwealth Department of Trade and Industry.

If you're a final year student, come along to see the Department's interviewing officer.

For an appointment, contact your Appointments Board or Careers Officer now.



# HELGA: S.A.O.

If the films they dragged you off to watch at school with your Mum or Dad did not educate you about "sex", then 'Helga' will not, unless, of course, 35 mm colour film makes more of an impact on you.

If the film teaches one nothing else, it does reaffirm one's opinion about the Australian censors (as interpreted by the film distributors). 'Helga' is "not suitable for children". Perhaps Australians are slow developers, otherwise birds you will just have to hold back 'til you're grown up, or find out the hard way, as they say.

'Helga' was made in Germany, has been shown in Italy, France and other European countries, and is now adapted for English audiences. This adaptation involved dubbing in American voices (rather clumsily at times) and adding a little extra narrative and a series of interviews with people in the street, where they are asked such questions as what they think of sex education.

The film has no plot, although the title may lead one to expect one. It starts off well by advising that children should be educated about sex right through childhood, and all their questions should be given honest answers. It then goes on to discuss contraception, spending most time on the rhythm method. Then the usual diagrams and the biological explanation of menstruation, conception, and the development of the foetus and embryo. Next some time is spent discussing how the woman should look after herself during pregnancy — no intercourse, no drinking, no smoking and plenty of exercise!

Finally the audience is confronted with the actual birth, and the screaming, slimy human that is eventually forced out into the world.

Most of the film is narrated by a monotonous, lecturing, female American voice, which makes it very difficult to concentrate on the biological explanations she describes. The diagrams are often difficult to follow because one is not sure to which part of the diagram the voice is referring. Apart from the actual birth which is interesting to watch, the presentation of the film is not basically different from the films we were subjected to. It still ignores the other side of 'sex'. Most children when they first become interested in the opposite sex are not interested in biological explanations of their innards, but in their own reactions and emotions at these early encounters. Of course, each person must experience and sort these things out for himself, but possibly sex education could concern itself more with connecting these personal experiences to the biological diagrams, and also help the inexperienced to cope with these new relationships while they are building up their experiences. A diagram of a sperm finding its way to the egg may not be of much help to a young girl faced with imminent seduction.

# LOOT

Most people would cringe at seeing their mother's eyes and teeth "handed around like nuts at Christmas." But not the characters in this play.

Edwin Hodgeman as Mr. McLeary. Superb, Short, temperamental, confused. Upset at his wife's death. Being seduced by his wife's nurse. Puzzled to find banknotes not bones in the coffin. Suffers severely at the teeth of "a fear-crazed Afghan Hound." Under the misapprehension that the police force is staffed by men of integrity. Disabused when arrested for a murder he did not commit by a policeman who takes 25% of the loot.

Daphne Grey as the nurse. Gone through seven husbands in ten years. Her own private form of genocide. Says of Mrs. McLeary — "Had not euthanasia been against my principles, I should have practised it. Instead I murdered her." Intends to marry old Mr. McLeary for his money. But she might plump for the camp undertaker whose share of the loot makes his bank book highly nubile. Her handicap — she's "two thirds papal nuncio, and can only do it at certain times." Not quite as good as the others. A little too theatrical.

The Inspector — Les Dayman, Policeman — cum — water works official. Ham made credible by control. Says he of the white swathed Mrs. McLeary — "whose mummy is that?" He admits that "reading is an occupation which we don't encourage among police officers. We are trying to cut down on paperwork." But demands that "policeman, like red squirrels must be protected." Superb characterisation Peter Morris, as Dennis the camp undertaker. "Your wreaths have been blown to buggery. Mr. McLeary." He "scatters his seed without regard to age or sex." Has a record of five paternity suits, and he's not old enough to vote. Angers the inspector by involving him in a situation for which no memo has been issued. Works well with Hal. Convincing team work.

Hal, the son — Ross Thompson. A Catholic who can never tell a lie. An embarrassment to Dennis when cross-examined. Wants to go to confession. Then straight on to a brothel run by three Pakistanis aged from 10 — 15 ("Stock up on Mars Bars before we go"). Wants to become a brothel keeper. He'd have a "spade chick" because he's not racially prejudiced. The Catholic birds would have to take Protestant men too. The inspector thinks he's stupid. He's also a good actor.

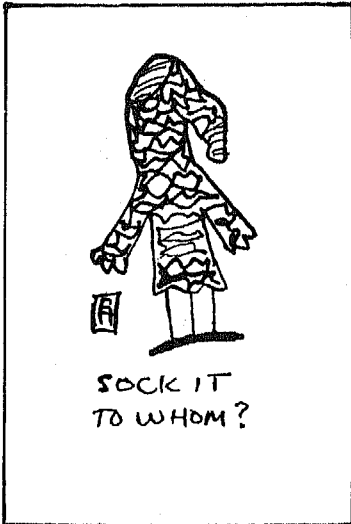
Ann Fraser's set. Garish. Oppressive wall paper. Heavy woodwork. Obscenely leering bright pink flamingos in stained glass windows. Well balanced. As superbly apt as her "Joe Egg" set. And it was brilliant.

"Is the world mad?" Tell me it's not?" asks old McLeary, and the inspector replies, "I'm not paid to quarrel with accepted facts."

These lines are the essence of Joe Orton's play "Loot" which is being presented by the South Australian Theatre Company at the Scott Theatre. Orton's belief that "people always behave as if affiliated with bedlam" is developed in the grotesquely comic situations of the play. The playwright saw himself as an outcast from a futile and unaccommodating society and in this "black comedy" he portrays his own grim world view.

Grant Elliott

# REVIEWS



# RALPH ROISTER DOISTER

It seems to me significant that Ralph Roister Doister was written for performance by schoolboys. The St. Ann's Aquinas play was of a standard which one would expect from the average highschool.

Amateurism in every aspect of the play was evident. However, the most serious fault I found with the play was the audibility of the actors. Many untrained voices hacked the already difficult rhyming couplets into a jumble of sound, thus losing much of the comedy. Irene Verschoor's, otherwise creditable performance as Dame Christian Custance was spoilt by poor and at times forced speech. Others whom I thought acted well were Anne Portus in her demanding role as the old nurse Madge Humblecrust, Brian Johnston as Ralph and David Hourigan who played Tristram Trusty. The set designed by Jane Pichaver and Lawrence Wang was an interesting one in which both the musicians and Elizabeth I and couriers were present. However, more use could have been made of the available stage area.

However, the actors were seriously limited by their choice of play. Although at times it was very funny there were periods of tedium made even more boring by the inaudibility of the cast.

The play was, despite its faults, enjoyable for the audience allowances were made and many sat back to watch friends and relatives amuse them either through the comedy of the play or through the comedy of their errors. The vaudeville-like asides and ham-acting were successful mediums for this comedy if a little wearying after two hours or more.

Penny Sanders

# TARTUFFE GODOT

Moliere's "Tartuffe", played this year by the Theatre de Paris, showed an unusually sophisticated interpretation. Tartuffe, whose false Christian devotion brings him hospitality and rank, is usually shown as being obscene and vulgar — this makes the contradiction in his character more apparent, and thus receives more laughter from the audience. But here, Tartuffe was more subtly represented. He was always ridiculously well-dressed, which matched his polished, slimy behaviour. Perhaps this interpretation was intended for a subtle-minded, twentieth century audience?

Le Theatre also played "Waiting for Godot" from Samuel Beckett. The interpretation here was gentle and sensitive, and therefore did justice to Beckett's vision of humanity. Far from being bad and cynical, Beckett's attitude comes from a deep compassion for him. In his play, he has represented the human condition in terms of pairs of people tied to each other by a mixture of selfish and selfless bonds — man waits, eternally, to be fulfilled by something he has created himself, from imagination, but which is beyond his reach — this is Godot . . . and Godot never comes. So man constantly reverts to himself for comfort, and leaves him eternally back where he started from. Beckett sees further than tragedy in this condition: he sees something very beautiful in it — his compassionate vision was almost perfectly represented by Le Theatre, and at the end, the actor's warm satisfaction was apparent to all.

Manou-Souillac

# ST. MARK'S REVUE

\*\*\*\*!

OR WHAT YOU WILL

It was good in some parts and bad in others but the overall effect was submerged in lysergic colours. The usherettes turned out to be male and the house was packed with a mature appreciative audience of St. Mark's students. Inspired by the variety of the night I continually changed my position in the seat from the absurdly vertical to the ridiculously horizontal. We expected light entertainment, we are given custard pie and a treatise on the place of religion in politics. The bar was crowded, the music was good and the humour was \*\*\* \*!

John Harm

# PREVIEWS

# Bartholomew Fair comes to town

Pig women in plastic? Elizabethan bawdy in hippee beads? Herbert Davies of the South Australian A.B.C. intends all this and more in his wild contemporary treatment of Ben Jonson's cynical comedy Bartholomew Fair for A.U.D.S. in July.

Mr. Davies is looking to his student cast for an interpretation that will combine the bizarre colors of the modern hippie dropout with the extravagance of Elizabethan low life theatre set in a circus atmosphere. For the first time A.U.D.S. will have in the cast as special guests, Peter Meredith of the English Department and that great lady of the Western theatre MISS ROZ RAMSAY, both in major roles.

It's not intended to commence Bartholomew Fair when members of the audience are comfortably seated, but from the moment they enter the foyer, with all manner of obscene little surprises. This may include the sale of suitable serving wenches — if the price is right. Failing that, posters and balloons may be purchased.

Clare Robertson and Janet Bridgland, two otherwise pleasant young Adelaide artists will be held responsible for designing set and costumes respectively. We wish them well.

And who said Fair wasn't a four-letter word?

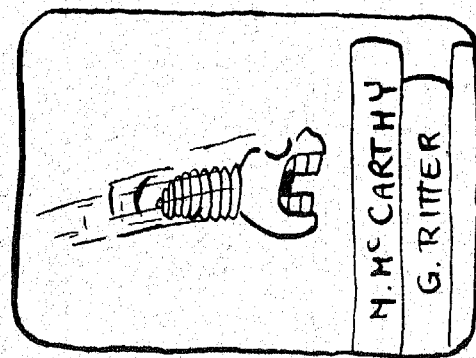
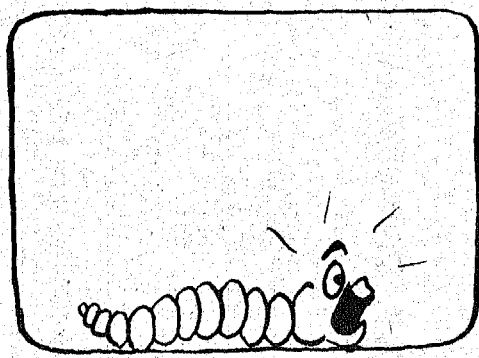
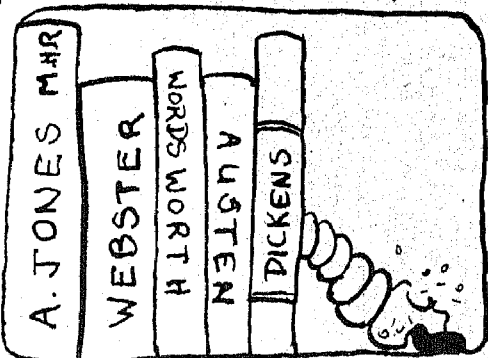
# Violent Man

Adelaide theatre-goers will shortly have more than one chance to see the work of a new director. Mr. Murray Copland, a Scotsman, recently arrived in Australia to teach at Flinders, has two large-scale productions in concurrent rehearsal at the moment, and both are highly experimental.

The first for the Theatre Guild, opening in Union Hall on July 10, under the title Tales of a Violent Man takes the five one-act plays. Yeats wrote about the Irish legendary hero Cuchulain and moulds them into a five-act sequence, revealing them as a continuous, complex analysis of the sensuous, violent man-of-action type which both repelled and fascinated the poet. This inner theme is mirrored in the designs of Angela Moore, also a new arrival to Flinders and Australia, who has set the plays in a tribal atmosphere of stamping, bedizened braves and war-paint: the extremely unusual make-up is based on actual African tribal designs.

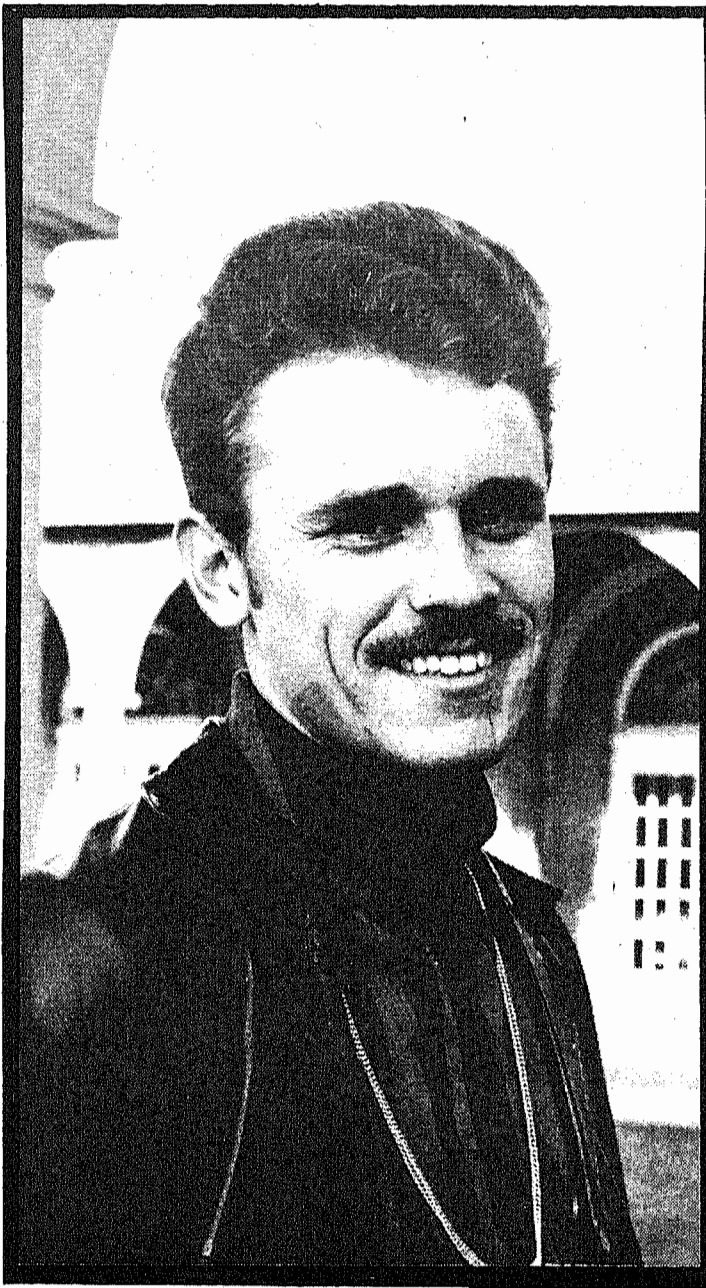
# Sappho and Phao

Mr. Copland's second production, this time for Adelaide Campus Theatre (a collaboration of F.U.D.S. and A.U.D.S.), will go to the Canberra Inter-varsity in August. It will be the little known Elizabethan prose comedy by John Lyly. "Sappho and Phao. Lyly's highly artificial and witty dialogue was originally spoken by professional child-actors, whose youthfulness must have clashed piquantly with the maturity of the sentiments expressed. In the A.C.T. production comparable effect is sought by dressing the play in mod gear and clashing the archaic diction against the mores of today. Specially written incidental music and songs will be played by a jazz group who will be on stage throughout.



# BIRD OF THE WEEK

To reach a wider audience, and to pay tribute to the aesthetic artistry of one of the University's more prominent SRC members, *On Dit* this week salutes the flair of *Cock-of-the-week*, Peter Balan. Mr. Balan has long been delighting the eye with his sartorial splendour. His talents extend from photography (where he serves, among others, *On Dit* faithfully and well) to the more cut-throat arena of international diplomacy on the local scale. These and many other qualities have influenced fate in such a way that Mr. Balan will receive a book token courtesy of the WEA Bookroom for being our twelfth Bird of the Week.



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HOUR OF  
NEED,

INTO A CORNER  
AND

SOCK IT  
TO HIM!



## ON DIT

EDITED by Miss Daniele Viliunas and Adrian Hann.  
ASSOCIATE EDITOR: Warren Osmond  
EDUCATION: Catherine Thiem  
REVIEWS: Judy Marchant  
SPORT: Graham Hubbard  
LAY-OUT: Adrian Hann  
CHIEF OF STAFF: Alison Hastings

SPECIAL PHOTOGRAPHERS: Ken McClay, Duncan Hart  
CARTOONISTS: G. Ritter, M. Goode, J. Gaunt  
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## HOMESTAYS

The closing date for the Japan, India, Malaysian, Indonesia and USA schemes is August 1st. Application forms are available at your student council office or write to the Travel Officer, NUAUS, 344 Victoria Street, North Melbourne, 3051.

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NEW TUTORS WELCOME



**FOOTBALL**

Saturday the 21st gave the best results throughout the club for the whole year with seven wins out of eight games played — nearly all the wins were large and showed the overall strength of the club with 150 players taking part. Unfortunately on the 28th the Bs, Cs, and Es all lost partly due to the Botany Department and other reasons making vacancies in the Bs and Cs. It's a pity Botany Excursions can't be held on Sundays. Ian Haines, the A Grade full-forward has kicked 9 goals in the last two games (7 against Semaphore) and must be closing the gap on the league goalkicking record.

Stirling, Middleton, Bland and Sandford have been among the best players over the past two matches but the whole A team is combining really well and appear capable of maintaining their unbeaten run. The clubs positions in the various grades as of the 21st were very good — one on top and two others in the four, two are one game out of the four, and the other two teams are close to it.

The next club function is a "Relax with the Black's" Evening on Saturday, July 12 — watch for details on Uni noticeboards.

Results of matches played on: a. June 21; and b. June 28.

a. AI 16-15 d. Semaphore Central 8-16; All 13-9 d. Broadview 6-9; All 20-11 d. Kenilworth 7-10; AI Res. 7-5 lost to Semaphore Central 11-4; All Res. 5-10 d. Broadview 4-12; All Res. 9-15 d. Kenilworth 3-1; AVI (i) 9-11 d. Kilburn 7-5; AVI (2) d. Payneham.

b. AI 11-20 d. Payneham 10-17; All 9-10 lost to CBOC 18-6; All 9-7 lost to Teachers 15-12; AI Res. 6-13 d. Payneham 5-11; All Res. 5-10 lost to CBOC 7-10; All Res. 5-6 d. Teachers 1-7; AVI (i) d. Payneham.

**WOMEN'S  
BASKETBALL**

DIV. II FORESTVILLE

The A team was promoted to Division II at the beginning of the winter season, and quickly adjusted to the higher level of competition. At present they have only lost one match, and that was to West Adelaide who defeated them by three points. West, however, are below them on the premiership table; Uni being equal top with C.Y. who they will meet in their next game.

All matches played this season have been close, and although Uni has been winning, in most cases it has only been by a few points which could just have easily gone the other way. In their game last week, for example, Adelaide was four points up at half time, and scored the first five points in the second half. Uni did not catch up until late in this half and only won by two points.

Two new players joined the team last week and it is hoped that they will soon work in with the other girls and so strengthen the side.

As it was for the summer season, Mary Potter is again the outstanding player and she has top scored almost every week.

This year has seen a vast improvement in all aspects of the Women's Hockey Club. Apart from the customary falling-off in attendances at practice after the first few matches, at least in the higher teams there has been keen competition for places, and the strict disciplinary methods carried out by the three selectors have produced notable results.

The high degree of enthusiasm is due in no small way to the coach who patiently (and extremely quietly, considering the circumstances) shows the teams new methods of defence and attack (usually literally!). We are gradually learning also the more skilful art of playing the horses — one can usually tell on Sunday morning from Reg's face whether the tips were worthwhile.

Another great factor in the amount of team spirit apparent lately is the large quantity of "new blood" in the club. There are three freshers in the A team, four in the A Reserve, and of these, the three girls (Sally McMichael, Penny Steele and Sue Lipman) eligible for the Junior State Team have all been selected in the squad. Mention must be made at this point also of Virginia Hillier, captain of the A Team, who was recently chosen in the Senior State Squad — this being no surprise to her fellow team members, nor certainly to those who have played against her. The club wishes Ginny the best of luck in the squad.

On the whole, the teams are playing extremely well; the majority are in the 4 or at least very near to it — which is a decided improvement on last year! The A team is settling in very well and although a couple of early defeats were disappointing, a decisive 9-1 victory over ATC and a 1-1 draw with Largs Bay, one of the major contenders for the A-Grade Premiership, are indications of potential which is gradually being utilised. The story is the same for most of the other teams, and one hopes that the determination shown recently is a sure sign of a number of future premiership wins.

**Grand National**

The question of a possible formation of a National Football League was again raised last week — but this time facts and figures were also presented. The proposed plan was based on a league of ten clubs playing 20 home-and-home games in all Australian capital cities (thus making it truly 'national'). Players would get \$2,000 a season and the competition would be sponsored and promoted by private enterprise.

Based on an average attendance of 15,000 per game, the surprising feature was the huge gap between expected gross income (\$3.5m) and the expected gross expenditure (\$1.5m). This showed that, even allowing for a 100% underestimate of costs (quite possible), it should still be a profitable venture.

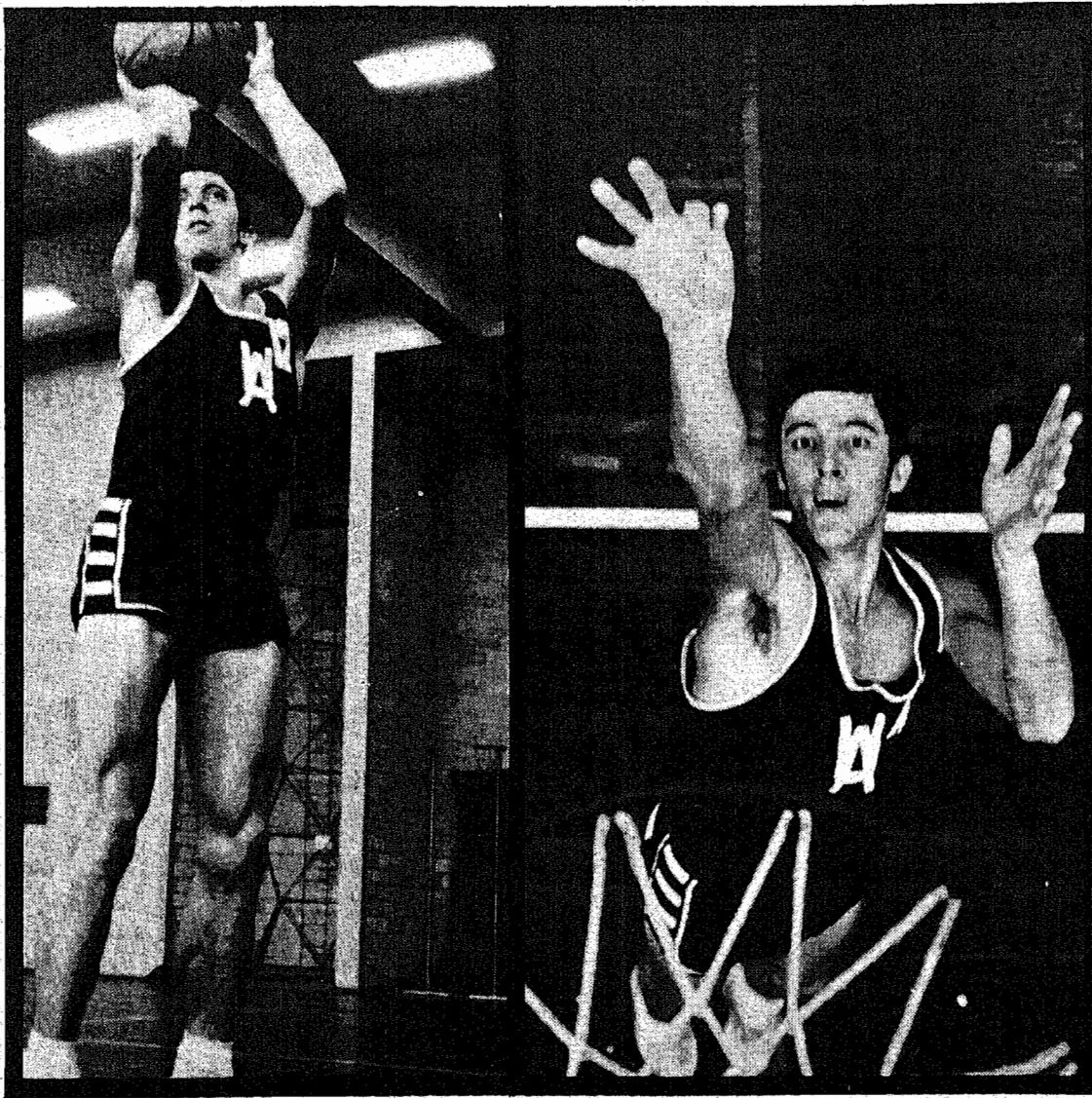
Unfortunately it is not quite as simple as these figures imply. There are many problems which must be overcome before the League would become a reality. Would the new clubs be selected from the existing club structure or would entirely new clubs be evolved? What players would clubs in the National League be able to choose from to ensure that all the best players were playing? How would teams from Sydney, Brisbane and Hobart be strengthened to make sure the competition was even? To increase attendances, a mass of propaganda would be needed to shift people's loyalties from the local club competitions to the National League. It would also be hard to get the present administrators to agree to this change which would increase their power and revenue.

Nevertheless the proposal has much to commend it. If football is ever to become a 'national' game, it must think nationally and there appears to be a large untapped source of revenue in Sydney at least and probably in Brisbane too. Television would jump at the chance to grab the rights to a national series. In both Britain and North America the system of having only one or two teams representing a city has proved very successful in every respect.

What about it, football? Are you truly nationally-minded enough to take this important advanced step or will you sit in your little corner and let other smaller sports jump ahead of you with their own national competitions? My guess is you'll stay right where you are.

**SPORTSMAN OF THE WEEK**

**ROMAN WASHYN**



Having gazed at the picture and thought to yourself, 'Jeez, unuther basketballer', you are now ready to peruse the following blurb.

Roman, a Civil Engineering student, has played for A.U.B.C. for three years. (the club has won three out of the past four I/Vs). In the Hobart I/V last year, he was selected in the 2nd All-Australian Universities' team. This year in Melbourne, he made the 1st team. Although not tall for the position, Roman plays pivot. He is a very high leaper and is mostly given the assignment of guarding the opposition's tallest player.

Last year he was awarded a Blue, was on the Basketball Committee, coached one of the girls' teams and scored over 200 points for the season.

For his services to University sport, Roman will receive a book token courtesy of the W.E.A. Bookroom. You did think he was just another basketballer, didn't you? How wrong can you be.

**TUSSOCK**

