

Vol 33
1

Adelaide University S.R.C.
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Thursday 11th March

on dit

REGISTERED G.P.O. ADELAIDE
FOR TRANSMISSION BY POST AS A PERIODICAL

The whole world loves
Tom!



...NOW HE HAS LEFT US

"Nothing in his political life," to paraphrase a famous comment, "became him like the leaving of it."

Sir Thomas Playford is out of office after 27 years and with his departure our faith in democracy has been restored.

In a world where the success of democracy is constantly questioned by nations searching for a suitable system of Government, his party seemed an immovable argument against our system. They were in power for 32 years.

House. Others say the primary producers deserve more votes because they earn our overseas income, if this is so, then the foundry worker who forges the plough shares does also.

PLAYFORD OR A CHOICE

If Playford had been returned after the weight of indictment against him for abusing the very basis of our democracy, what then? How would our faith in democracy fare if we were faced with such an obvious choice and ignored it?

Apart from one vote one value, it is hard to think of one device which would not be subjected to manipulation to the advantage of a minority.

Playford would have carried through his plan to make a number of hills electorates, biting a little but not much into the eastern and generally Liberal electorates, created his "Country Industrial" seats, reducing the Labor numbers in the Whyalla, Port Pirie and Wallaroo areas. This would mean that only a massive swing in the country "Rotten Boroughs" could ever unseat the Liberals.

This brings us to another real problem. Now in power, the Labor Party has to overcome another obstacle to democracy—the Legislative Council. All Bills must pass through the Upper House as well as any constitutional amendment for example, to widen the franchise of that Chamber.

The L.C.L. which held power with about 40 per cent. of the votes could probably have held it with 30 per cent.

The Chamber is elected by a non-compulsory vote of landowners and those holding leases. Luck would have it of course that a large number of landowners are Liberal supporters. This may not be so in the case of those leasing land, but the Government has not in the past troubled to advise these people of their privileges, unlike the landowners who are invited to enrol.

The proposal put forward for a commission consisting of Liberal and Labor politicians and a Supreme Court Judge is no proof of integrity since he could have quite easily given the commission restricted terms of reference.

ISOLATED SUPPORT

Labor's poor showing in the Legislative Council is further aided by the fact that the only appreciable number of Labor landowners or occupiers are safely isolated in only one district, in the western and north-western suburbs (Central No. 1). A combination of these factors makes Labor's chances of winning the Upper House almost hopeless; indeed it currently has only 4 of 20 seats. The rest of the seats are filled by men who seem to answer only to God, and that God, it would appear, is a 19th Century Tory. Since this little group consistently knocked back Playford's Bills, we can rest assured they will do everything they can to humiliate the Labor Government and stifle any effective programme.

The conclusion that Playford's electoral policy was nothing more than political opportunism and dishonesty pre-supposes the question; is there any justifiable reason for any other system than one vote, one value, and if there is such a system, is it practicable?

Desperation often produces ingenuity and the Liberals certainly thought long and hard to justify the vote weighting.

Some said the country areas are hard to get around and attend to. This can be countered by larger electoral allowances in country areas and an increased

National Union Report

By DERRICK DEANE (Acting N.U.A.U.S. Sec.)

The Annual policy council of the National Union of Australian University Students took place in Perth between the 6th and 16th of February amid considerable initial tension.

A decision was about to be made after 1½ years of both investigation and stalling as to whether or not N.U.A.U.S. should retain its structural entity as to University students or become an Australian Union of Students comprising independent student councils from all tertiary institutions in Australia such as in Technological Institutes and Agricultural Colleges.

days. The Council was certainly more productive in practical thought than many previous ones and general awareness of all student activities and aims was apparent in all delegations.

The whole question had been brought into immediate prominence through the application of the Royal Melbourne Institute of Technology S.R.C. for full membership in N.U.A.U.S. As it turned out, this S.R.C. could be considered as being the only independent tertiary body in Australia outside the Universities.

Changes were made to bring certain activities into greater prominence such as in publicity to both press, public and to students by the creation of a public relations post in A.O.S.T.S. — the scheme for Australian University Students to visit India, Japan and the Philippines, by the election of a full-time Travel Officer resident in Melbourne; or in debating, by the voting of £400 towards financing the Intersarsity Debates; the visit of New Zealand debaters and the visit of possible Philippines debaters.

The final decision was, I believe, a reasonable compromise. N.U.A.U.S. refrained from changing a structure built up over 20 years for a variable and uncertain one. Instead R.M.I.T. was offered an associate membership with the right to participate in all N.U.A.U.S. activities, in the hope that an Australian Union of Institutes of Technology could be formed in the future from the experience gained by R.M.I.T. and similar bodies at N.U.A.U.S. This new Union would then work under a similar Secretariat as N.U.A.U.S. This initial decision set the tone of the Council for the next ten

of Education especially concerning the establishment of a University in the Territory. The post of National New Guinea officer among N.U.A.U.S.'s officers reveals some of the importance of these projects. Finally Ibea Olewale, the T.S.F. President was an invited guest at the Annual Council.

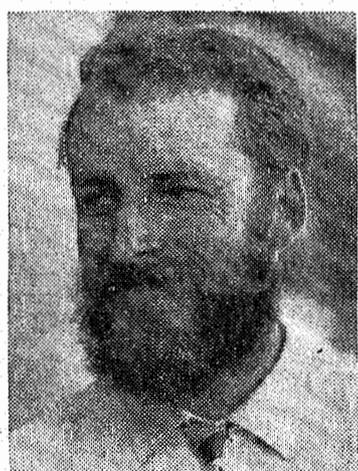
Two other distinguished guests were Michael Moriarty, the President of the New Zealand Union of University Students, and Andrew Yap, a delegate of the P.K.P.M. (the Malaysian Student movement). These three visitors reveal perhaps the closest connections of N.U.A.U.S., but the rest of the international picture reveals continued efforts of student co-operation.

NEW SCHOLARSHIP

Since the discontinuance of the "Advertiser" Scholarship at the end of last year, News Limited has offered another Scholarship to the S.R.C. for the editors of "On Dit."

The offer was a generous one, consisting of a grant of £200 to be given each year to the editor should there be only one, or, if there be more than one, to be divided equally between them. In addition, an offer of employment by News Limited with some degree of seniority was made if the editor or editors should choose journalism as a career.

Assistant Union Secretary



Mr. Middenway

Mr. Ralph Middenway has joined the staff at the Union in the position of Assistant Secretary to the Union.

His functions will be basically the same as those of Mr. Swales Smith, the Secretary, that is, Administration of the Student Union Facilities, the Union Hall, the Sports Association its grounds and facilities.

Mr. Middenway, a Sydney Arts Graduate, has for the past several years taught at Tudor House, a Sydney boys' school. He has actively maintained interests gained as a student including amateur theatrical production and in choral and orchestral groups.

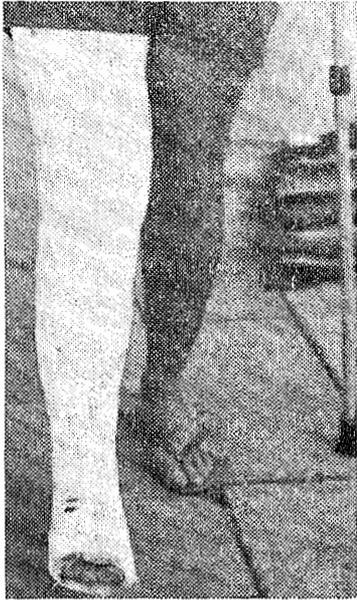
His interest in Union Hall productions (both official and personal) should be of great value; he will also direct some of the Choral Societies' productions. In sport his particular interest is in mountaineering and bushwalking.

His appointment, which was made from a large and formidable field of applications, will fulfill a very real need and his assistance will relieve Mr. Swales Smith of some of the weight of work the enlarged Union imposes on him.

He will attend the meetings of the various union committees either as deputy or assistant to the Secretary.

Mr. Middenway is 31, married with three children.

by CHRIS JUTTNER



NEW "ON DIT" ADMINISTRATION STEPS IN.

"On Dit" is edited by Piers Plumridge, John Waters and Sa Harris. "On Dit" is published by the Students' Representative Council of the University of Adelaide and printed at the Griffin Press. "On Dit" appears every fortnight during the term, copy closing the Thursday preceeding publication date.

The next edition of "On Dit" will appear on Thursday, 25th March. Deadline for copy is Thursday, 18th March.

Contributions should be left in the box provided in the S.R.C. Office or given directly to the Editors. The "On Dit" Office is the last Office on the left on the first floor of the George Murray wing of the Union Buildings—above the S.R.C. Office.

Contributions and letters are accepted on any subject and in any form which does not unreasonably outrage the laws of libel, blasphemy, obscenity or sedition.

The writer's name should accompany all material submitted, not necessarily for publication, although the policy is that all articles which are not editorial material should be signed, unless there is some good reason to the contrary.

This year's staff has not yet been finalized, and if you are interested in any aspect of newspaper work, we would be happy if you would see one of the editors.

S.R.C. VOTING

The S.R.C. wishes to inform Students that the privilege of voting for the S.R.C. elections is extended to all full time students proceeding to a degree or a diploma. Vacancies exist for the following positions on the S.R.C.

- (1) Architecture Rep.
- (2) Senior Science Rep.

Nomination forms available from S.R.C. and nominations will close at 5 p.m. on

Wednesday, 24th March, 1965. Voting will be conducted on Monday, Tuesday, Wednesday of the week beginning 29th March, at a place to be notified.

R. E. WERNER, Returning Officer.

Female student required to share house with school teacher at Fullarton. £3.10.0 per week. Ring 79 5636.

THESES TYPED by Ex-University Stenographer

2/- per quarto page
Contact: Mrs. A. Duncan, 40 Selkirk Avenue, Clearview. Phone: 62 2366

In writing this, I can't but help remembering that this is after all, the first edition of "On Dit" for 1965, and so of course what I write will doubtless be coloured by that.

And, knowing that this will be read by thousands of young people coming to the "good ol' Uni." (as we old hands call it), for the first time, I can't help thinking what a golden opportunity this is for all of us, oldies and newies alike, to make a resolution for this new, strong, bouncing baby year that lies before us, full of excitement and adventure.

The resolution that I think we should all make is to remember how much we are all in debt to so many people. We must never forget just how much gratitude we owe to so many good and kind people. I think I shall list them.

Firstly, our schoolteachers, who by their diligent endeavour and continued and deep (and kindly) interest have brought us to the stage of being able to go to the good old Uni.

Then, of course, there's the Government. Mr. Playford and all his predecessors who have been so enlightened and given so much money to develop our education

system so far. It really puts a lump in your throat when you think that all our education since inter-year has been more than we need have had. But for the generosity of all our elder statesmen we could have had to leave school at 15 and sell papers. For 15 is, of course, the school leaving age, and there's really no legally binding reason for us to have been educated any further.

So let's all give a hearty vote of thanks for the powers-that-be and hope that this year no one will be ungrateful enough to criticise them through this newspaper.

And last, but not least, we must all remember just how much we owe to our parents. Poor people—how much we do take them for granted and forget how hard they've worked to give us a better beginning than they had. All we do is criticise them and yet we're all prepared to take food and clothes and money from them. It's really awful, isn't it? And I think we should make a very big effort to be a lot more considerate towards them.

If we can all remember these three things and concentrate a bit harder on them, I'm sure it will make 1965 a much happier year for everyone.



S.R.C. President Sumner, fraternizes at Freshers Camp

ADELAIDE UNIVERSITY JAZZ CLUB
is proud to announce that it has obtained magnificent

STUDENT CONCESSIONS
to the forthcoming

DAVE BRUBECK CONCERT

These concessions, available **only** to University Students cut prices from:

36/- to 24/-
22/- to 16/-

They are available on presentation of **Union Cards** at the booking office.

SECOND-HAND BOOK EXCHANGE

In annexe of Lady Symon Hall
Books for all Faculties
Opening Monday, 1st March, 1965.

Hours of business:
Monday to Friday
from 10 a.m. to 4 p.m.
5% DISCOUNT
Members **A.U.Sc.A.**
C.A.A. **A.U.Sc.A.**

ADELAIDE UNIVERSITY CHORAL SOCIETY
presents
GILBERT & SULLIVAN'S COMIC OPERA
PATIENCE
or
Bunthorne's Bride
FRIDAY, 19th-SATURDAY, 20th MARCH; WEDNESDAY, 24th-SATURDAY, 27th MARCH.
UNION HALL
Bookings, 7/- and 10/- at John Martin's. The first night in aid of Royal Flying Doctor Service—Bookings 15/-, 8th Floor, Shell House.

Dear Sirs and Madam,
As this paper goes to press, some hundreds of fresher students in the Arts faculty will be commencing their new courses with the disturbing knowledge that in one of their most important subjects they are to be given no personal tuition whatsoever. Or so it would appear. The History Department, it seems, has made the alarming decision to tutor no students in its first year groups.

Given, Sirs and Madam, the financial difficulties facing any large department, given that History is the largest in our University, and presumably faced with the greatest weight of such difficulties, given even the argument that senior students benefit from tutorials more than immature ones, there would seem to be no justification for the decision to neglect entirely so large a body of new students. Freshers, it must be admitted, gain less from discussion than students with more confidence and superior background knowledge, but, for the same reasons are more vitally in need of personal guidance and closer contact with their instructors. Can it be that History's financial difficulties are so great as to offset such an obvious fact of academic life? Or could it be that History is sacrificing the new student to the more prestigious Honours School; or even that History is anxious to aid, rather than deter, the heavy failure of fresher classes.

No doubt, Sirs and Madam, this decision has been made in good faith by this highly respected department. But it may, I think, be seriously questioned by all who have an interest in the welfare of new students, and must, I think, be questioned by any who see it as a dangerous precedent for other large departments and a threat to the average student embarking on an Arts course. In the past, even History has managed a skeleton tutorial system for first year classes—surely at least this system might this year be continued.

Yours sincerely,
—FORE-SEE

NEW PLUMBING

Dear Sir,
I would at last like to applaud the University Union on their true consideration relating to student interests.

Never has there been a more commendable improvement to student facilities than the modernization of the men's conveniences below the George Murray.

This maze of urinal joy is a delight to the heart, and no longer will there be queues of agonized males mingling their impatience with the sweat of the weight-lifters.

At last has come a true and rapid relief station—a luxurious and modern 'rest-room.' Hoorah for the Union!

Yours etc.,
Mother of six.

VERVE 1965
(Magazine of the A.U. Literary Society)

60 PAGES PRICE 4/-
Containing: short stories, poems, articles, etc. by undergraduates. Available S.R.C. Office, English Dept. Office, W.E.A. Bookroom.
ON SALE NOW

Letters will not be published unless accompanied by the writer's name, not necessarily for publication.

SHOULD WE WALK?

Dear Sirs and Madam,
Having been a student in this University for three years, I have had to spend two of these years parking my car down past the Adelaide Zoo and walking the long distance in heat or mud to the Uni. to attend lectures, earling, of course, the ever-heavy satchel.

Last year relief came in a brief but joyous period when the vacant land next to the Napier building was permitted as a car-park. This year, barbed wire entanglements have been set up to prevent students from using this convenience, and in fact, legislation has been specifically passed so that students, if parking in this arid zone, will be prosecuted.

Although we well know that University expansion is inevitable, students and buildings increasing every year, we also find that cars are increasing, and parking facilities lessening.

Cars already stretch far past the zoo and all along Mackinnon Parade, so where can we go from there?

The University could, of course, convert the Fisher Building, which looks like a Parking Station, into one.

I suggest that this appalling failure be brought to the Registrar's attention, along with the equally pathetic lack of student concessions in public transport, in general—or does he want to do a President Kennedy Keep the Nation Fit Campaign.

Yours, etc.
BOBBY & TEDDY.

VIEWS EXPOSED

Dear Sirs,
Wandering about the refectory, I have often noticed exhibitionistic students flaunting their political preferences in typical undergraduate immaturity. The students of whom I speak, more often than not, are those associated with the notorious A.L.P. Club—that radical, agitating left wing group forever condemning the good work done by our former government.

These "Playford Must Go" badges are blasphemous, to say the least. It would be wise for these political children not to air their views in front of those who know better.

—WORRIED TEEN



This is Debbie, a relief for tired eyes and further reason to visit the S.R.C. Office.



DEAR FRESHER,
ADELAIDE UNIVERSITY
—THE ALMA MATER
OF GREATNESS
CRADLE OF KNOWLEDGE,
BOSOM OF TRUTH
WOMB OF WISDOM —
EXTENDS THIS
WELCOME:
YA WANNA LOLLY?

To Swing is The Thing

by Michael Abbott

MURDER, an ugly word, an ugly crime. A crime that merits our condemnation and disgust. But is this all? Murderers also merit our forgiveness, our help, our aid so that they at least may be rehabilitated.

What did the Playford government do to our murderers — it hanged them by the neck until they were dead.

It is generally accepted that the judiciary and the legislature should be kept separate, but is this done in South Australia? NO. Here we have power to affirm or commute the sentence of death passed on them. This is cruel. It has meant in the past that the judge sentences the murderer, as he is bound in law to do, and then for motives which smack of political expediency, the government may or may not commute the death sentence.

Why hasn't the death penalty been abolished? I suggest it is because we as citizens didn't really care. We didn't want the responsibility of deciding involved moral issues—it's like the Pope's verdict on contraception, a "wait and see" policy. Well, it's about time we started to care, about time we started to think whether or not we wanted the death penalty in S.A. If you wish to retain it, well, and good, but for God's sake, let's investigate the problem and make up our minds one way or another.

The record in S.A. over capital punishment is surprisingly bad. I should make it clear at the outset that I am not concerned with whether convicted murderers are guilty or not—that is another problem. I am concerned with what South Australians think about the penalty meted out to them.

VICTORIAN RESPONSE

For comparative purposes let's take that cause célèbre the TAIT CASE. Tait, the vicarage murderer, brutally killed Ada Ethel Hall on Tuesday 8th August, 1961. In October 1962, Tait had his final meal in the condemned cell and was to be hanged at 8 o'clock the following morning. He did not keep his appointment with the noose. Why? The answer is to be found in the public response to the government's decision to hang a man who was considered by many to be insane.

This was not proved at his trial, but was later attested to in

affidavits by two psychiatrists. It culminated in an order by the government on the 7th November, 1962, that Tait would not be hanged, but his file was to be marked "never to be released".

For the better part of a year, the Tait case captured the headlines and relegated the Cuban crisis to page 2 of the papers—truly a remarkable achievement. The way to Tait's reprieve was led by the University students of Melbourne University, who drew up a petition, picketed parliament house and in numerous other ways forced the government to listen to them. Other groups such as clergy, churches, and members of the bar all played a very large part in the government's capitulation. But above all, it was the people, the man in the street who suddenly decided that capital punishment was wrong.

An aftermath of the Tait case was the passing of a bill whereby capital punishment in Victoria was abolished.

OUR RECORD

South Australia, our home State, presents a different picture. The last person to be hanged up until last November was Raymond John Bailey, the Sundown murderer. His crime, while no more obvious than that of Tait's, merited no public outcry from the citizens of S.A. Are we in favour of capital punishment? The Gallup polls would seem to indicate that we were, although not as strongly as before. The last Gallup poll on capital punishment published, on the 13th of January of this year, shows that in South Australia 54 per cent. of its population favour capital punishment, compared with 61 per cent. in 1962. This is a fairly significant drop and is the 3rd highest drop in Australia. The present figure may, however, be due to the fact that the S.A. statistics were collected during or immediately after the execution of Glenn Sabre Valance, the Pine Creek murderer.

The hanging of Glenn Sabre Valance was noticeable for the lack of public interest it produced. This was caused by (1) University students; the leaders of this sort of action were studying for their final exams. This meant that many were not able to campaign for his sentence to be commuted. (2) Because of the circumstances of his crime, i.e. a murder committed by firing a .303 rifle at point blank range coupled with the sexual interference of Mrs Strange, meant that many of the public thought that Valance ought to hang anyway. All that was presented in the Advertiser were 6 small articles and 5 letters on the subject.

Why did the government hang Valance? There had been a series of commutations since 1958, so the government had many precedents which they could claim they were following. At the worst, it was said that Valance was hung because he killed a grazier and that votes would be lost if the graziers were not given protection. At the best it was said simply that there were "no extenuating circumstances".

What was done was little enough—a petition, a few thousand signatures, a few brave clergymen speaking out against capital punishment; the League for Penal Reform were against it, as was Don Dunstan (unsuccessfully).

Executive council on November 12th said that it "did not feel justified in recommending any interference with the course of the law". No reasons were given and their consciences salved, the ministers went home to dream dreams.

Over the weekend, 1,500 signatures were collected on the petition, compared with 15,000 and more in Victoria. A meeting was held, TV coverage arranged, but all to no avail.

The Advertiser of November 24th, 1964, had this to say over the presentation of the petition: "The Premier (Sir Thomas Playford) came downstairs from the cabinet room to receive the petition and returned a few minutes later. Mr. Whitney, Secretary of the Howard League for Penal Reform, said the Premier had received the petition graciously but had made no comment".

Good old Tom—playing the belle of the ball as usual.

The voices of the community were raised—all to no avail. On November 25th, 1964 at 8 a.m. Valance was executed.

The Advertiser had this to say: "Several minutes after 8 a.m. a short blast on the gaol siren signalled that the death sentence had been carried out."

What an aborted last Trump!

Hello Neddy!

We have decided to put on a Revue for you in Orientation Week. It is called "Come in, Neddy." We think lunchtime Revues are a good thing. Do you think they are a good thing? We hope so. We have put on Lunchtime Revues in 1963 and 1964.

It is now 1965, and a happy New Year to you. We think our revue is funny. We hope you think it will be funny. And your friends will think it is funny. Then we will have an audience. Your friend may think it is funny. And if he does not think it is funny, he or she, may turn and look at you and think you are funny. If you do not think it is funny, you may look at the decor of the Union Hall, which you probably have not seen before.

The Union Hall is our theatre. We are very proud of the Union Hall. For 2/- you can see the decor of the Union Hall. We think this is a bargain.

WANTED TO BUY

1 Copy of Jan., 1964 "Scientific American" — in good order.
B. W. Ellery
Room 111,
Biochem. Dept.
Darling Bldg.

Denver Jazz Visit

Last year, the University Jazz Club started the Australian College circuit by flying the Lyn Christie quartet, one of Australia's top Jazz Bands, to and from Sydney for a one night concert in Adelaide. This concert was a complete success, and it was announced then, that the Jazz Clubs intend to feature, as often as possible, topline Jazz Bands for similar concerts.

Very fortunately, the start of the Academic year coincides with a visit to Australia of the University of Denver Jazz Band, and arrangements have been made with the American Embassy by members of the Jazz Club. As a result of these, the Denver Band will be devoting both March 15th and 16th to Concerts, talks, then sessions and informal mixing with students at various University functions.

The Denver Band, which reaches Australia on March 11th from New Zealand, has been selected by the U.S. State Department to tour various countries as part of the Department's cultural presentation programme. This Band won first place at the Collegiate Jazz Festival at Notre Dame University in 1963, and took second place at the Oread Jazz Festival at the University of Kansas in 1964.

Seventeen musicians make up the band which has a full complement of saxophones (alto, tenor and baritone), trumpets and trombones as well as a rhythm section. Their general musical style leans toward "hard swing", a style associated with the bands of Maynard Ferguson, Count Basie and Woody Herman.

The entire group arrives at Adelaide Airport from Melbourne at 3.05 p.m. on Sunday, 14th March, where they will be met by the American Consul, Jazz Club Committee and any students who wish to attend.

On Monday 15th, their first presentation will be a concert and lecture on the American College

Circuit in the Union Hall. From 2—4.30 p.m. all band members will be free for discussion with students. This discussion period will probably be in one of the refectories and include afternoon tea, but final arrangements will be put up on notice boards.

From 4.30—5.30 on the same Monday, there will be a lecture on "The History of Jazz" during which the band breaks into small groups to illustrate, musically, certain points in the lecture. This will be given in the Union Hall. Admission to all events is free.

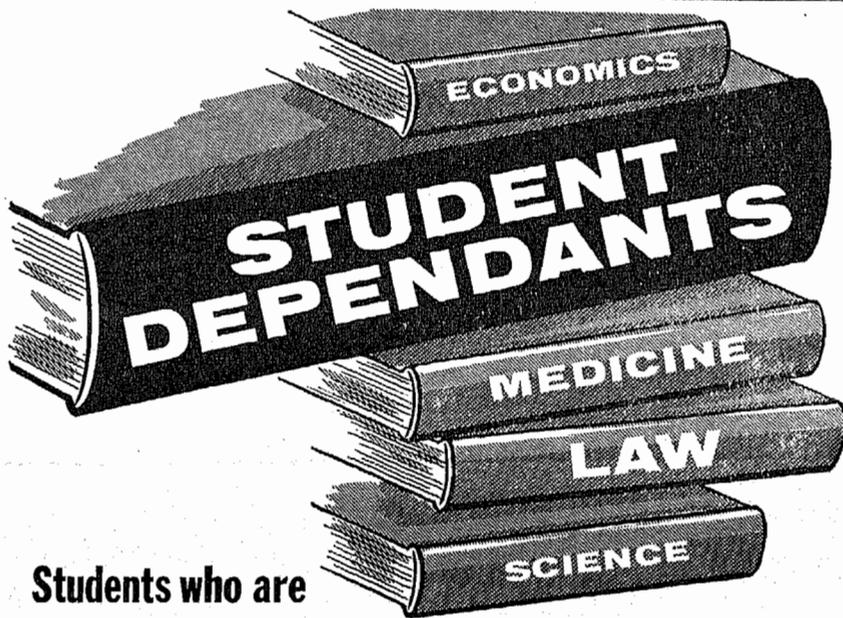
HOTEL TRIP

Application forms have been placed in the S.R.C. office for any student wishing to join the all day excursions with the band on Tuesday 16th. Buses will take the band, local musicians and all interested students down to Christies Beach Hotel in the morning. A room with a piano has been set aside there, and the day's programme is an informal one of concerts, Jazz Sessions, bathing and discussions between students and musicians. Total cost of the trip, including bus fare and lunch will be slightly more than 10/-.

The buses will return to Adelaide fairly early in the afternoon, which gives everybody time to sober up nicely before the main University Jazz Concert that evening. The concert will feature the Denver Band supported by two very popular local bands, the University Jazz Band and the Campus Six.

The Denver University Jazz Band's visit is unique, firstly because a band of this size, style and ability has never visited Adelaide before, but more importantly, because the band will devote its entire stay in Adelaide to playing and talking with anyone in the Student body who wishes to hear them. Those students at present attending University will probably never have this chance again.

R. G. B. MORRISON



Students who are 17 years of age and under 24 years may be covered for Hospital and Medical Benefits as a dependant under their parents' membership AT NO EXTRA COST

*NOTE: All dependants turning 17 who are not students, must take out separate membership of the Association.

To be eligible, the Student must be an unmarried full-time student and not in receipt of income (income for this purpose does not include pocket money earned during vacation nor a bursary covering fees or books).

Students turning 17 during 1965 must be registered as Student Dependants within two months of turning 17 to continue to be covered as Dependants under their parents' membership.

Student Dependants registered last year must be registered again this year.

A special student dependant form is required . . . this is obtainable from any Mutual Hospital Office or Agent.

MUTUAL HOSPITAL ASSOCIATION

HEAD OFFICE
41 Rundle Street, Adelaide 51 6941
BRANCH OFFICES
1st Floor, Moores, Victoria Square, Adelaide
Town Centre, Elizabeth
The Arndale Centre, Kilkenny
Penola Road, Mount Gambier
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Mutual Hospital Association,
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Please enrol me as a Mutual Hospital Contributor as soon as possible.

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OD113

IN SUPPORT OF NATIONALIST AFRICA

Racial consciousness and comparative poverty have been the main driving forces in the African nationalist movement. Nationalist feeling has been gathering momentum since early in the 1950's up until the present situation in which radical factions are boldly advocating some form of political union on the continent.

There are three main reasons put forward for the formation of a Union.

- (1) greater political security for individual States.
- (2) economic viability for the smaller nations, and
- (3) a greater and more forceful voice in international politics.

This Union will serve as a useful framework in which all the countries can develop because the Union government will undertake the burdensome task of nation-building and the more or less routine government tasks delegated to State governments.

Nation building is at present the responsibility of individual states. Perhaps the foremost problems in any newly independent African nation are political stability and economic well being. For many Africans, independence is a means to an end, this end being material prosperity. Practically the only justification for any government's existence is effecting this economic metamorphosis from poor to better living conditions IN THE SHORTEST TIME POSSIBLE.

RAPID CHANGES

How these rapid changes are brought about is relatively unimportant. Consequently if the constitution presented by the colonial power is found to be unsuited to local conditions, changes can be made with hardly anyone making a fuss so long as more schools, hospitals, roads, etc. are built for the people at the same time.

The carbon copy Westminster constitution is difficult to apply to former British African Colonies because a majority of Africans simply do not understand a multi-

party parliamentary system. The average African would not understand it principally because it is so very different from the traditional system of government which the colonial powers thankfully did little to change during their period of occupation.

EUROPEAN CONTACT

European colonial rule differed in its severity for different European countries. However, perhaps what a vast majority of these powers had in common was that they lived in the colonies but not with the people. There were never any non-religious social contacts of any significance between Europeans and Africans. The main reasons being that Europeans did not consider Africans as being at par with them, and the Africans dazzled by the technological manifestations of European culture accepted this situation tacitly.

If Africans did not accept the concept of European superiority, it was enforced with superior weapons. Africans came to know of European administration methods but not European way of life in the colonial period.

To present a multiparty Parliamentary democratic constitution to a country at independence simply because it is the constitution of public administrators who have lived in the country is ridiculous. To expect this to work when the Europeans who lived in the countries left traditional ruling systems intact is indicative of the complete ignorance of and/or contempt for the hold which indigen-

ous institutions had on the people. Just how strong traditional tribal feelings were was reflected in the pattern of party politics in post-war Africa.

Colonial powers ruled "countries" which were in reality a collection of tribes or traditional groups. Then party politics formed on tribal lines. To form a truly national party was no mean task for Africa's politicians in a relatively small country like Ghana, where I came from. There, Dr. Nkrumah's fame and oratory traversed the length and breadth of the Country quickly. Dr. Nkrumah's party, the C.P. (Convention People's Party) had a strong footing as a national party before the tribalistic N.L.M. party (National Liberation Movement) began.

NIGERIAN DILEMMA

In Nigeria, Dr. Azikiwe (the present Governor-General) was not so fortunate. Having begun the party, N.C.N.C., which was eventually to become Nigeria-wide in its operation, he soon faced competition in the north and western regions; and predictably politicians in these regions did not think much of the Easterners from whom Dr. Azikiwe derived most of his support. The result was 3 big parties corresponding fairly rigidly to 3 main traditional groups.

Nigeria is now considering the formation of a broadly based government that represents all shades of political opinion in the country, and hence do away with a national opposition which it had in the first 4 years of its independence.

When several parties which correspond roughly to traditional groupings come together to form a single party, you have the beginnings of one nation as compared to several in one. Africans find the concept of a one-party state agreeable because the idea of an organised opposition to the wishes of established authority is completely alien to Africa.

Traditionally, a chief consulted his council of elders in the royal chambers before making an important decision. The discussion in the Royal Chambers was generally open to attendance by commoners. The elders could speak their minds freely and the chief would estimate the consensus of opinion at the council and pronounce it as the royal wish.

When party politics began in Africa, the function of the opposition was never really grasped. The idea of one political group acting consistently as national dissenters engendered suspicion in unsophisticated minds, and when this opposition largely represented a particular traditional group opposing a government of other traditional groups, feelings became quite sinister indeed. In addition the only possible translation of leader of the opposition, in some African languages is "chief enemy of the State"—not so much due to the fact that the languages are not extensive but because the concept is completely foreign.

The one-party state is not only desirable for quick economic development but necessary due to the traditional African structure. Political representations would then have to voice their opinions on national questions directly without worrying about a party of more important tribal affiliations.

African politicians, including Verwoerd, face very difficult problems in situations different from those relating to the west or elsewhere. To understand them, these situations have to be studied, in this regard the study of the way Verwoerd is attacking his home problem reveals his policies as inhuman and downright immoral. Gradually Verwoerd's policies and "international" racialism are bringing all the African states together. It is the one problem the necessity of whose solution they are unanimous on. A limited front may lead to a more effective solution of some of Africa's problems which are in many ways unique.



Mr. AMAMOO

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Buy Direct & Bank The Difference

by ARTHUR

It has been obvious for some time that the Australian prices of books published overseas are considerably higher than those charged in the country of publication.

The table below compares the W.E.A. prices of selected books to the prices that would be paid if the same books were purchased from an overseas bookshop.

The U.K. prices have been taken from the "General Catalogue of the Social Sciences 1964" published by the Economists' Bookshop and obtained from this bookshop, Clare Market, Portugal Street, London WC2. The prices have been converted into Australian currency and postal and packing prices added. There are

higher margins are being charged on reference books than on standard texts, though there are exceptions. This is doubly alarming when it is remembered that the U.K. bookshop is already making a satisfactory profit on sales. In the case of paperbacks it appears that 20 per cent. to 30

is reasonable, however, to assume that both parties are responsible. (Perhaps the pricing policy is also partly the result of collusion between Australian publishers and booksellers in an attempt to protect books published and printed in Australia?)

With regard to the second question, the traditional defence has been that the higher prices are justified on grounds of the market being small and the risks of being left with considerable stocks correspondingly high. This may have been true for most books a decade ago, but one is entitled to argue that, there are a large number of "over-priced" books for which the demand is strong and reliable.

This is particularly so in the case of a university bookshop, for class numbers and set text books are relatively easy to predict. A well-managed bookshop should be able to predict a large portion of the demand for reference books on the basis of past records and information provided by a University staff.

Given its favourable location, a University bookshop pursuing an aggressive pricing policy should be able to corner virtually the whole market.

If the W.E.A. bookroom does not adopt such a policy, then it will have to compete both with local and overseas booksellers, and this will tend to aggravate the problem of predicting required stocks. This in turn will lower profits and probably lead to general price rises in an attempt to restore profitability.

It seems, therefore, that the W.E.A. may be both cutting its own throat and acting contrary to the students' interests by continuing its present policy. Discussion of whether or not

AUTHOR	TITLE	Australian Price (W.E.A.)	Price in Aust. if imported from U.K. (Aust. Currency allowing for Post and Packing)
PAPERBACKS			
MacIver & Page	Society	36/-	20/8
Schapiro	The Communist Party of the Soviet Union	32/6	26/10
Bennett	Life on the English Manor	23/-	17/5
Roston	Stages of Economic Growth	21/6	17/4
Jennings	The British Constitution	18/-	13/9
CLOTH BOUND			
Elton	England Under the Tudors	42/6	32/6
Kurthara	Post Keynesian Dynamics	86/-	51/6
Salter	Productivity and Technical Change	48/-	29/5
Jennings	Cabinet Government	93/6	76/3

no import duties applicable. Bank charges have not been allowed for but approximate 2/- per remittance, the additional cost per book depending on the number ordered at any one time.

The results are quite conclusive, though the sample given is necessarily small and restricted to the fields of economics, politics, history and sociology. In some cases about 40 per cent. can be cut off the price charged by the WEA (and other bookshops) by purchasing direct.

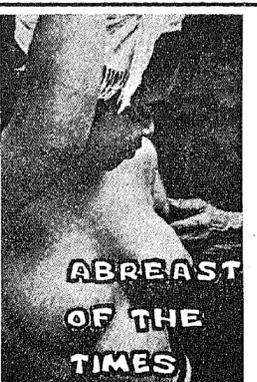
It is hard to generalize but it seems to be the case that much

per cent. can be saved by ordering direct from the U.K.

Several questions arise from this discussion:

- (1) Who is responsible for the higher prices, the publishers or the booksellers?
- (2) Assuming the booksellers to be partly responsible, is the extra charge justifiable?
- (3) Is there a case for making the W.E.A. bookshop a co-operative to be under control of the S.R.C. or the University Union?

It would be impossible to answer the first question without undertaking extensive research. It

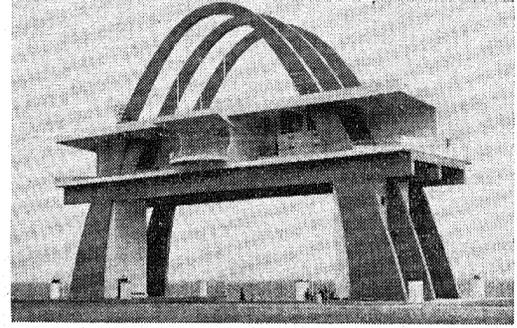


the W.E.A. Bookroom should become a co-operative is not new. Old hands will remember that a Co-operative Bookshop Sub-Committee was set up by the University Union a few years ago. The membership was quite impressive, consisting of such notables as Dr. Harry Medlin, Professor Russell Mathews, Dr. Maureen Brunt and Rhodes Scholar, John Finnis.

Apparently the W.E.A. was most unco-operative, divulging little useful information and dampening the enthusiasm of this expert committee. The committee now appears to have faded away and the results of the confidential investigations have not been released.

It is a pity, for knowledge of the profits and pricing policy of the W.E.A. would be most interesting. One is perhaps entitled to infer from the W.E.A.'s reticence that the profits have been considerable. If they had nothing to hide, why did they not come into the open?

As students are the main patrons of the bookroom (which incidentally is University property) then, however small or large the profits, surely the students have a greater claim to them than has the W.E.A.



NKRUMAH'S SALUTING PODIUM, ACCRA

Pierrot Says: Be Kind

You got a mind, I got a mind, all of God's children got a mind — and even atheists, communists, Roman Catholics and coloured people have minds. And so let's call this impassioned plea: a message to be kind to our minds.

If we only react to our instincts, we might as well be animals, because we're wasting our potential superiority over them. One reason the Romans fell was the atrophy of their minds as a consequence of their indulgence of instincts, physical desires. As animals they didn't succeed either, because the Huns were stronger animals. Let's use our minds.

THE NEW HOLDEN

A lot of University students regard such an attitude as synonymous with angry young men, atheism and joining the Labor party. Thank God or science, using your mind needn't lead to these dull consequences. It merely involves questioning, according to our knowledge and ability, the things around us, our friends, our religion and politics, other people's creeds, birds, buildings, careers and the new Holden. The point of questioning such bloody fool things is to make us more aware of why things are as they are, why, we think they're stupid or good or bad.

There will no doubt be a lot of waffle talked again this year by frustrated society secretaries about student apathy; well, I'm getting in on the ground floor, because there's no reason we overworked slaves should do a single thing except study, unless we're interested. The only way to be interested in anything more than childhood hobbies is to question what we see and hear, and when we can't supply the answers within our little selves, to try to find out. Then, and only then, might we reach the stage of wanting to do something active about it. But the interest comes first, and before that comes the questioning frame of mind.

I'm not advocating cynicism or atheism. Questioning doesn't necessarily lead to angry young men or bearded jazz-fiend jargonauts, does not necessitate changing one's attitudes or

clothes; it merely means being aware of the reasons for our present beliefs.

One can't help getting the impression that most people treasure certain sacred beliefs which they'll never discuss or review simply because they're scared of the possible destruction of beliefs they think they need. Destruction need not follow the analysis, however: if a belief is defensible, reasonably justifiable, it will stand up to criticism, and its value will be increased because of its strength under attack; if it falls down then we are better off without it.

SEX

The point of "Be Kind to your Mind" is this: emotion is a dangerous criterion to judge the validity of an idea, a system, a war. If we university students, as 1 per cent. of the population, don't use our tiny minds to overcome our instinctive emotional responses to Japan, Russia, Aborigines, sex, religion or whatever, we're wasting our potential ability to help this nation, this world, find its way to a better life for everyone. On a more mundane plane, we're missing out on a hell of a lot of life as it goes past us, simply because we're never bothered to wonder why.

Next Week—Pierrot says: Beware of Powdered Poofs. W.S.

At the council and pronounce it as the royal wish.

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ON DIT QUIZ

Fabulous! gasl yeah! wildl way out! o!l god! too much! fantasmagorical! crazy! more! more! fantastical! big new! new big king! magnificent! stupendous! best yet! superb! breathtaking! ad nauseam . . .

Prizes including:

- One combination Russian phrase book — Holy Bible plus one week's supply of prophylactics!
- Two imported leather lawnmowers!
- One ticket to the opening night of the new Sydney Opera House!
- And! A return air trip to Perth during which you may get screaming drunk, be sick in the passage and attempt to climb out the emergency exits over Streaky Bay. Plus! A free police escort back!

All you have to do is place a tick against the alternative you prefer.

- DID YOU VOTE FOR PLAYFORD BECAUSE:**
Frank has a bad TV image?
The gerrymander is a good thing because, if democracy means that Labor would get in, it's no good?
Or because you are a dead arse?
- TO THE CHURCHILL APPEAL DID YOU GIVE:**
£20,000 for prestige, tax avoidance or public relations reasons?
Or two bob each way on the off chance of getting a scholarship out of it?
- HETEROS ARE NO GOOD BECAUSE:**
Filters spoil the flavour?
The flip top box?
Or do you prefer to roll your own?
- PAT MACKIE SHOULD HAVE BEEN SHOT BECAUSE:**
Like Ming you are Xenophobic and hate Canadians who have been here 15 years?
It is a plot to hand over North Australia to the Indonesian Communists?
You barrack for the Brooklyn Dodgers, not the New York Yankees?
- YOU DON'T BELIEVE IN SEX BEFORE MARRIAGE BECAUSE:**
It's against the laws of God (despite a memorable lapse quite a few years ago)?
Because your upbringing has taught you that LUST! is evil and you are afraid you might like it?
Can't get any?
- YOU ARE AT UNIVERSITY BECAUSE:**
Your parents have hounded you and you have to work, nervous breakdown or no nervous breakdown?
Mary Armitage takes photographs at the Commencement Ball?
Because you haven't the imagination or interest to do anything but follow in your father's footsteps?
- ON DIT HAS SPONSORED THIS GIANT QUIZ BECAUSE IT LIKES:**
Good, neat and correct entries?
To, cash in on the sickening trend for more and more "quizzes" to compete with the interstate lotteries?
To fill the paper because we haven't had enough articles and reports from the student body?

With all these fabulous etc. prizes at stake, cut out the coupon and rush! rush! your entries in:—
Winners announced long after you have forgotten about it.

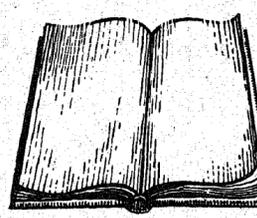
to start the morning with a mind like an open book; far, far better, though, to put something in it while the day's still young.

GET—

The Advertiser

habit with your morning tea and toast. The rest of the day won't look nearly as grim if you do.

Next Week—Pierrot says: Beware of Powdered Poofs. W.S.



IT'S FINE

to start the morning with a mind like an open book; far, far better, though, to put something in it while the day's still young.

GET—

The Advertiser

habit with your morning tea and toast. The rest of the day won't look nearly as grim if you do.

University Students!
THE NATIONAL BANK
offers you
Full-Service Banking
at the
UNIVERSITY BRANCH
231 North Terrace

It's your most convenient, most friendly, full-service bank. At the National Bank University Branch, you enjoy all banking facilities. Cheque Accounts, Saving Accounts, friendly financial advice and National Bank Travel Services, too, which will take care of all your travelling problems. Visit the National Bank University Branch this week—make sure you get the best of banking service.



THE NATIONAL BANK OF AUSTRALASIA LIMITED



Porter's Passion Play

Mr. Hal Porter, former municipal librarian at Bairnsdale, Vic., has written a second play which is well suited to his profession. A librarian's job is to classify and index, arrange and catalogue.

One does not have to have read and understood the books to be successful at the job. Mr. Porter's play indexes, classifies and catalogues characters but they do not come alive. They say so much so often that they end up saying very little.

The Theatre Guild, once again following its laudable policy of showing us something fresh and new, staged a well-publicised world premiere of "Soda-San" at the Union Hall on Feb. 25th. All the right people turned up, and critics flew into Adelaide from all over Australia. After its trial here, some version of the play is to be produced at the Commonwealth Festival of Arts in the West End of London.

Hal Porter has achieved distinction as a short story writer and poet. His first play, "The Tower" was very well received but "Toda-San" is essentially a literary work, which would read better than it plays. This is borne out by the beautiful poetry contained in the play within a play. Toda-San is the sort of play which will be read and appreciated by literary societies.

The theme of the play is apparently that Australians need not try nearly as hard as the Japanese to be immoral; a theme which will no doubt bring a dignified protest from Canberra. The play is set in Japan, which gives it an air of novelty, and also gives the characters ample opportunity

to show off their carefully coached and impeccable accents.

Insofar as there is a plot, it concerns a young Japanese student, Toda Ito, and his relationship with his professor, Gilbert Beaufort. Naturally, this relationship is intellectual, although there are the customary unobtrusive suggestions of homosexuality. There are other characters who take the significance and interest of this a long way away, notably Irene Craven, an alcoholic, and her younger husband. Other characters include Gretel Beaufort, the professor's sister, Fusehime, a young Japanese servant girl, and Helen Rochester, Porter's answer to Dr. Doctor Barbara Moore. The general effect produced is that of a number of soloists, who come on stage to declaim a set piece of dialogue and then retire.

In keeping with the melodramatic atmosphere, there is a grisly shock ending, which the audience is honour bound not to reveal. This sometimes seems a million miles away, however, and when the thrilling moment is finally reached, the immediate reaction is, "Thank God."

POLLYANNA-SAN

As a character, Toda Ito, the student, is straight from the pages of "Pollyanna-San", though not nearly as revolutionary. He excels in the production of tailor made clichés . . . "all men are half afraid of ghosts" . . . "It is not seemly to have debts". His apparent reverence for the pro-

fessor emerges as a pathetic dependence on his favour.

Professor Beaufort is a supposedly incorruptible academic. Apart from the absurdity of such a character, Beaufort is most convincing. His rejection of Toda-San for his departure from his moral principles is a triumph of consciously theatrical declamation; yet a little farther on, he is capable of one-line speeches and even almost of silence. He would perhaps have been a more successful character if he had been shown either as iron-hard or as sympathetic. As it is, he is a garrulous compromise.

Fusehime Ishimoto, a pitiful and rather weak girl, who sells herself to give Toda-San money, compels the most sympathy. Roger Craven and David Monteith, her occasional buyers, emerge as not very savoury characters though they are ordinary enough. They give the impression of saying when accused, "Well, that's the way the ball bounces."

Irene Craven, naughty Roger's wife, is always theatrically drunk; at least the script requires her to stagger blearily across the stage carrying a full bottle of Johnnie Walker. When she is drunk she sometimes talks what sounds like poetry . . . Porter's tribute to the Muse? Nevertheless, she is sometimes a tragic figure, especially in the scene when she accuses her husband; here all the stops were pulled out. Later her drunkenness become buffoonery; she is a kind of female Falstaff, making jokes and soddenly wandering around the stage. This part of her performance does not add to her tragic impact, and rather attenuates the idea that she is a noble soul, who is drowning her sorrows in drink.

PAISLEY-SAN

Gretel Beaufort, the professor's sister, emerges as a witty, warm person, very down to earth. This is probably because she is presented against a background of mental torment and melodramatic declamation. At times it seems that she is the only mentally healthy person in the play. Though she is so human, her inexhaustible supply of witticisms does become a little irritating at times. When she is called upon to philosophise at the end of the play, she is at least effective, since this moralising seems out of character.



Melodramatic moment in "Toda-San"

Nevertheless, without the presence of Gretel and Irene, the play loses all of its wit and most of its interest. It is worth noting that neither is necessary to the plot. John Paisley as Toda-San did an adequate job—he looked Japanese.

John Trinder, as the professor, fought a gallant but losing battle. Most of the time he looked as if he was about to have his portrait painted, since he always seemed to have to stand erect gazing loftily over the footlights while people discussed his character.

It is very difficult to keep an interested expression while looking disdainful at the same time. Nobody can do it with any success except a St. Bernard, so clearly Mr. Trinder was not in the race.

Barbara West, as Fusehime, looked as though she had just stepped off a willow-pattern plate. She gave a sensitive and convincing performance.

MARGE and IRIS-SAN

Margery Irving, the bottle-scarred veteran, turned in a smooth and polished performance; Iris Hart was also superb as Gretel Beaufort. They lived their roles and their professionalism gave life to the play, which tended to drag when they were not on stage.

One important area where "Toda-San" scored was in production. The set, a verandah and garden with a hill behind it, gave

an almost uncanny illusion of depth . . . in fact, the set is the play's most effective asset. This impression of depth and perspective was heightened by striking use of the cyclorama, which changed colour at different times in the play.

Full scope was given to all the facilities of the Union Hall stage. Mr. Porter gave ample evidence of the fact that he is an excellent producer.

Costumes were authentic Japanese and formed a colourful contrast to Western dress.

Nothing, then, is preventing "Toda-San" from being a good and successful play except the script. The play within a play contains some beautiful poetry, but is spoilt by its length. In other places, the dialogue is too obviously theatrical, and there is a noticeable overuse of imagery. There is little cut and thrust; the play's most serious fault is its excessive and repetitious verbiage. Any meaning that the play may be intended to convey has been buried beneath an avalanche of wearisome repetition and self-analysis. Towards the end of the play, the characters virtually take part in a soul-bearing competition.

In a recent interview, Mr. Porter declared: "Australian theatre is the worst in the world. In short it stinks." In its present form, "Toda-San" is unlikely to improve the aroma.

JACKIE KENT

FOLK FESTERING

The first Adelaide Folk Festival was without doubt a creditable success. The quality of performance was high, and it was unfortunate that any lowering of the standard was largely South Australian.

Playing to what must have been a capacity audience at the Unley Odeon, the show was led and compered by "our local boy made good" — Roger Cardwell — looking a little lost without Mr. Huddleston. With the "Conscription Song" and "Jack the Ripper" the show was ably and effectively launched, but his reading of the last number failed to impress.

Tina Lawton flounced on to join Roger in an old Belafonte-Makeba hit, which brought back nostalgic memories of Carnegie Hall and night-club folkling.

Tina's bracket of songs was largely reminiscent of a recent Judy Collins album, even down to the said singer's characteristic use of a ringing falsetto. Her accompanist, Doug Ashdowne, is from all angles a fine guitarist.

This girl has undeniably a splendid voice, but her stage presence is professionally appalling. Though she is now a national artist, she has never lost that fluttering-giggle technique really appropriate only to Church Socials.

Unwashed Wit

The first of the interstate artists was that singing, scratching phenomenon — Martin ("Ta") Whyndam-Read. A one-man goon show of his own, he came as something of a shock to Adelaide audiences, conditioned by the pretty, wholesome performers seen around town. With a dry obvious humour and an incredible voice projecting from somewhere about the nasal cavities and needing little amplification, he breathed some gravel and guts into songs like "Cruel Mother," "Perry-merry-winkle" and "Cushy Butterfield," and the audience was never far behind him.

From the Sydney scene came Gary Shearston — polished professional, clean-cut and almost smooth. A fine guitarist and showman, he left little to criticise. "Talking Blues" and "Down the Line" were especially effective.

The most memorable performance of the night was that of Warren Henderson. With a natural grace and charm, she quietly stole the show.

The two Tinas came across as sweet kids, but here was definitely a woman in song. Marian's



maturity and style and easy stage presence, especially in the unaccompanied negro songs, was refreshing.

The Wesley 3, always more entertainers than performers, wasted no time in winning over the audience with experienced ease. A special word must go here to Keith Conlon, the group's drummer and spokesman, who is indeed a showman in his own right.

Despite their efforts at a song like "Old Bill" and "The Striker," the smooth familiar harmonies still ring emotionally empty, however the "Goose Round" and "Little Tommy" left the boys obvious show-stoppers.

The final artist on the list was nationally known Tina Date, who impressed more by her presence and the actual songs she sang than by her rather flat and uninspiring voice. She scored here more by her inflections and expression than by quality.

The duet with Shearston-Ewen McColl's "Young Birds" was sensitively worked, but the song is in itself beautiful.

Folk-singing as an art form leans heavily on personal tastes, but some interesting points arose from the concert. The Eastern States are obviously the training grounds to turn eager amateurs into wily pros, and the big time folk scene certainly revolves around Melbourne and Sydney. The concert was not one for the ethnics, but then ethnics seldom have a capacity for enjoyment.

—PETTMAN.

A POSÉ OF WILDE FLOWERS

"Patience", the Gilbert and Sullivan Opera, which the University Choral Society is putting on at the beginning of the term, was first produced in London in 1881.

It is a mockery of Affectation and Outward Show, and Gilbert, having dismissed his original idea of two clergymen competing in mildness for the favours of the ladies, chose for the object of his satire of the aesthetes of contemporary England and their worshippers.

Inasmuch as Oscar Wilde was the most conspicuous of the "aesthetic band" (frequently dressed at parties in velvet coat, knee breeches and black silk stockings, and usually wearing a sunflower or a lily in his button-hole) it was from him that Gilbert drew much of his material.

One or two stories about Wilde will illustrate the kind of thing that Gilbert used: having been once asked what he had been doing all day, Wilde replied, "I was working on the proof of one of my poems all morning, and took out a comma. In the afternoon, I put it back again."

WILDE FLOWERS

Or, one morning coming down to breakfast looking tired and haggard, in a country house where he was staying, he was asked if he was ill—"No, not ill," he replied, "but very, very weary. The fact is that I picked a primrose in the wood yesterday, and it was so ill that I have been sitting up with it all night."

Or his request to a shop assistant to take some primroses out

of the window, "With pleasure Sir, how many would you like to have?"

"Oh, I don't want any, thank you. I only asked to have them removed from the window because I thought they looked tired."

Incidentally, when "Patience" was produced in America, Wilde was persuaded to go there as a live advertisement to show them what an aesthete was.

It was not only Wilde's conscious absurdities which Gilbert included but the excesses of aestheticism generally, and above all the followers, the disciples always going beyond their masters into absurdity. As in life, so in opera they are the silliest.

TRANSCENDENTALITY

In the opera they dress ("young ladies dressed in aesthetic draperies are grouped around the stage"), they act ("they play on lutes, etc., as they sing, and all are in the last stage of despair"), they speak aesthetically: "There is a transcendentality of delirium—and acute accentuation of supreme ecstasy—which the earthy might easily mistake for indigestion."

In life the select circles of American ladies embroidered and stitched the "Oscar Crazy Quilt." "On a piece of cambric half a yard square, there is basted in the centre a sunflower, made of either

yellow broadcloth, silk or velvet, or else a lily, daisy or pansy."

But it is not all aestheticism. To compensate for extreme "mildness and insipidity" there is the boisterous, assertive 35th Regiment of Dragoon Guards, "fleshy men, of full habit." Bursting in with a superb mock-military march, but as interested in dress as any aesthete, in their case, their uniform "as successful in the courts of Venus as on the fields of Mars."

Patience, at the centre of the opera, is the pure country milkmaid, longing for the ordinary and commonplace, against whose extreme sincerity and lack of show the affectation of all the other characters is shown up. She is also musically the centre—some of the finest songs are hers — but the opera is bursting with good tunes; nobody is left out, from the Colonel with his fantastically ingradient recipe for a Heavy Dragoon, to Lady Jane and her very funny yet moving revelation of decaying charms. It is some of the most delightful music Sullivan wrote, and if it seems that Gilbert's attack on aestheticism is dated, it is only so in the very narrowest sense.

Affectation and empty show are never out of date, and for that matter, neither is love, which after all is what the characters are being so showy and affected about.

P. MEREDITH.

FRESHER PLAYS

This year, once again, A.U.D.S. initiated Freshers to University Amateur Theatre with their presentation of two one-act plays at the Various Freshers Camps.

A cast of seven presented the two plays—"An experiment in Fear" and "The Form" with the aid of cunningly transportable sets, erected in the crude environment of the camp halls, to create a theatre atmosphere.

ABSURD FORM

The first of these plays, "The Form" was not the conventional drawing room comedy but "a play in the tradition of the theatre of the absurd", depending for its humour on an odd, even irrelevant juxtaposition of ideas in dialogue and conversation, which is both logical and nonsensical.

The amusement extracted from this is mild, and the audience found themselves searching for deeper meaning. They tried perhaps, to understand a humour which really lay in accepting the words of the play at their face value.

None of this was the fault of the actors, who were uniformly competent, and each projected the limited characters they were allotted, to assert some mark of individuality in the brief time allowed.

Whether or not "Experiment in Fear" succeeded depended on the extremely intimate setting and the mood of the audience. A great feeling of tension and fear must be built up, and this can easily be shattered both for the audience and the actors.

The play was perhaps an over-ambitious choice, abject terror being one of the most difficult emotions to portray, and while Mark Coleman did a good job, it was not quite gripping enough. Nor did Khalil Jureidini quite manage to convince the audience that the turning of "fear" against the experimenters, happened solely because he made it happen. But for even a competent actor like Mr. Jureidini, any full-scale development of character in a one-act play is nigh impossible.

The production of these two complex plays was smoothly done by Albert Havard, although the choice of plays undermined their effectiveness.

This tradition of presenting Freshers with a sample of University theatre is a commendable one, but A.U.D.S. should remember to meet Freshers on their own ground, and choose plays which they know they will be able to carry off competently.

—KAY QUARTLY

Teachers Wait for Godot

As the curtain rises we find two forlorn, ragged figures dressed as tramps. Their names are Vladimir and Estragon. They are half childlike, half pedantic creatures and they are waiting somewhere on earth. The spot is desolate apart from one single tree or is it a bush?

As the curtain rises we find two forlorn ragged figures, dressed as tramps. Their names are Vladimir and Estragon. They are half childlike, half pedantic creatures and they are waiting somewhere on earth. The spot is desolate apart from one single tree; or is it a bush?

They are waiting for Godot. Who is Godot? One may well ask. They are keeping an appointment with a man they don't know; we never see Godot throughout the play.

These two human beings—senile white-haired old men who have kept each other's company for fifty years, are what might be called do-it-yourself symbols. Do they represent human mystery, the emptiness of life, or the meaninglessness of everything? Or perhaps they symbolise the insignificance of the little man carried along by the vast tide of time and experience. Take your pick from these or any others you may care to extract.

Samuel Beckett seems con-

cerned with the individual belittled and by-passed by the outside world. Somehow the sad little men seem like Enid Blyton's introspective Noddy: childish, vacillating introverts to whom life owes and pays little acknowledgement.

Suddenly their loneliness is disturbed by the approach of the two strange characters—a blind man, Pozzo, adorned in the clothes of prosperity is led on a very great length of rope by a grotesque creature called Lucky, who is his slave. Lucky rarely speaks, except when constrained to 'think' aloud by his master. He reminded me of something cross-between a donkey and a harlequin, or of a wise-man turned imbecile. He is called a cretin and treated by his master as a pig.

Pozzo is a vain, stilted, sadistic, insecure buffoon, hypersensitive and ever conscious of seeming affected, who craves recognition and civil treatment. He, too, is a sad character.

Come to think of it, all the characters have that hideous tragi-comic air of Punch and Judy shows—like puppets grown into real people. And the production emphasises, deliberately or not, this idea.

As Lucky, the slave, Steve Nolan stole the show. His performance was well-disciplined—unusual with undergraduate acting. With practically nothing other than mime, he portrayed the pathetic, ugly figure of Lucky; with jerky, diseased movements and painfully ridiculous gait.

Graham Williams and Peter Wilkins played Vladimir and Estragon as if they were two pedantic old school-masters gone feeble-minded with senility, and dressed in the clothes of tramps; both were sensitive, convincing and, from where I sat, audible.

Geoffrey Usher gave a technically versatile and controlled performance as Pozzo, conveying, simultaneously, pompous over-confidence and fearful self-consciousness. The part of the boy, played by Michael White, was not neglected, small as it was, and was well acted.

The decor was economic, to say the least. In fact, technically, the play was almost too simple.

Mrs. Laurel Lee Johnson's production, despite looseness, was of near-professional standard, revealing sensitivity, gentleness and intelligence. However she treated the humour in the play too pas-

A dot is a profundity
Bounding
A mystery and infinity.
A dot is an artificiality
Engineered.

A convenience-representative
Signifying in insignificance
A Universe in analogy.

A dot is an approximation
Identifying.
The point,
The real profundity
The non material
Spatial, tricoordinate
Point.

Conceivably infinitesimal
And therefore
Inconceivable in human
Incomprehensibility,
In limiting, end-beginning
Philosophy.

Hence the convenience;
Crutch to realization.

As is the point
So too infinity:
And the Dot of infinity
Is God.

—By Mark Coleman.

ORCHESTRAL FEAST

Famous Dutch orchestral conductor, Willem van Otterloo, who is one of the celebrities of the 1965 Adelaide Youth Concert Season, has been described as a man with an electronic brain.

A former medical student who suddenly switched his studies to music, van Otterloo is an acknowledged genius of the concert platform.

But he is a genius in his spare time too.

A man with a highly scientific mind, he has been known to read a heavy textbook on astronomy from cover to cover, just to correct somebody's remark about the position of one particular star.

He had an attic room set up with a highly complicated set of rails and junctions, complete with lights, tunnels and bridges, and the same safety devices used by the Dutch railways.

Not satisfied with the set-up, van Otterloo designed a completely new one during his trip to Buenos Aires.

When he came home, he spent weeks reconstructing the models,



WILLEM VAN OTTERLOO

and adding cows, houses, lakes, and waterfalls that actually ran water.

Photography is another of his hobbies, and he has made a film of his trains. On a screen the models are hard to distinguish from real locomotives.

Several members of van Otterloo's Hague Philharmonic Orchestra are also experts in photography and his conversations with them are sometimes completely unintelligible to the rest of the musicians.

Cars are another hobby of which he is the complete master. Once the car in which he was being taken to his hotel in Munich broke down in heavy snow. He refused a lift in another vehicle, and insisted on fixing the trouble himself. And he invariably stops to help another driver stranded on the open road with engine trouble.

In both his career and in his spare time, Willem van Otterloo is a perfectionist.

THAT QUEUE IN GAWLER PLACE

Long queues of young people in Gawler Place at daybreak don't necessarily mean bookings are opening for the Rolling Stones or the next tour by the Beatles.

Each year there is also a long queue by dawn on the opening day of bookings for the A.B.C. Youth Concerts.

The difference this year, however, will be that bookings will be in the new A.B.C. Concert Department office, downstairs in the IOOF Building, 47 Gawler Place.

Otherwise arrangements will be the same—including tea and biscuits to be provided for hungry members of the queue by members of the A.B.C. Youth Concert Committee.

Points to remember are that there will be a limit of six seats per person booking, and that the A.B.C. expects the series to be booked out the morning bookings open.

Prices for the six concerts are unchanged at 26/-.

HOW OLD IS TOO YOUNG

Should there be a minimum age limit for students beginning higher education? If so, how rigid should the rules of admission be?

These were big questions for Gyorgy Pauk, brilliant Hungarian-born violinist, who is soloist in this year's A.B.C. Youth Concert Series in Adelaide.

In 1946, at the age of ten, Pauk was a prodigy who obviously needed the best academic guidance and training available.

Yet the Music Academy in Budapest, where he lived, had a minimum age of 18 for undergraduates.

At this stage, the youngster had had only three years of violin tuition, broken by the Nazi occupation.

His mother, a professional pianist, had encouraged him, but in 1943, two years after his first lesson, both she and his father disappeared—presumably murdered by the Nazis.

In 1945, cared for by his grandmother and an uncle and aunt, he resumed violin studies.

It was a year later that the question of his admission to the Budapest Music Academy arose. He was, by this stage, a pupil of exceptional talent.

The Academy broke its rules and admitted him.

It paid off. By 1951 he had a tour to East Germany behind him, and by 1956 he shared first prize in the International Paganini Violin Competition in Genoa. His international career had begun.

Returning to Hungary a few days before the 1956 revolution, he realised he would have to leave his country for good, and he was subsequently granted political asylum in France.

In 1959 he entered and won the Jacques Thibaud Competition in Paris. The judges included David Oistrakh, Henryk Szeryng and Zino Francescatti.

Pauk met Yehudi Menuhin who suggested he settle in England. The U.K. has since been the base for his tours, which have included Germany, France, Switzerland, Holland, Austria, Italy, Portugal, the Scandinavian countries and South Africa.

Pauk has recording contracts in England, Germany and France.

Not quite 30, Pauk is now a celebrity with a world-wide reputation.

It is interesting to speculate on what his career might have been if, in 1946, the Budapest Music Academy had stuck to its rules and made him wait until his 18th birthday before it admitted him.

CUBAN FOR FIRST YOUTH CONCERT

A Cuban pianist who became an American citizen, Jorge Bolet, will be soloist in the opening concert of the A.B.C. Youth Season, on March 31.

Bolet, an outstanding music student when World War II broke out, joined the Cuban Army. Later he moved to the U.S. Army, which gave him an immediate commission.

The American Army helped him make musical history in Japan at the end of the war, not as a pianist, but as a conductor. He directed the first Japanese performance of Gilbert and Sullivan's "The Mikado."

Bolet as a pianist has made world tours every year since 1954, has made numerous recordings, and played for the soundtrack of the film "Song Without End"—the story of Franz Liszt.

Bolet will play the Liszt Concerto No. 1 at his Adelaide youth concert.



LADISLAV SLOVAK

6 GREAT SYMPHONIES

in the 1965

YOUTH CONCERT SEASON

- ★ BEETHOVEN ★ TCHAIKOVSKY ★ HAYDN
- ★ DVORAK ★ MOZART ★ SCHUBERT

Famous artists include:

- ★ WILLEM VAN OTTERLOO (Dutch Conductor)
- ★ GYORGY PAUK (Hungarian violinist)
- ★ JORGE BOLET (Cuban-born pianist)
- ★ LADISLAV SLOVAK (Czech conductor)

SEASON BOOKINGS ON MARCH 20th AT 8.00 a.m.

FIRST CONCERT - MARCH 31

Prices (6 concerts) £1/6/0.

BOOK AT A.B.C. CONCERT DEPARTMENT, 47 GAWLER PLACE

BOOK EARLY—Last season was booked out.

Uni. Not Going to West Indies

By JIM BEATTY

University have had a drab and uninteresting season in district cricket this year. Fielding four sides, an A, two B-grade sides, and a team in the C-grade competition, the club has no team higher than sixth position at the end of the minor round.

This mediocrity is not the result of lack of talented players, but rather lack of any sort of consistency, especially amongst the more firmly established players. This is particularly noticeable in the A's. However, the fielding of two B-grade teams has also led to a drop in the standard of Uni. cricket.

The A's most creditable performance this season came in the second series of district matches when the team in a whirlwind second innings (118 in 78 mins.) defeated Prospect outright. David David (55 n.o.) and Dick Wilson (42 n.o.) were mainly responsible. Other good performances were David Oaten's sound 56 and Brenton Paul (34) in the first innings, while fast bowling giant Ian Muster returned good figures of 6 for 80.

KEG'S GREAT 99

After this match, Varsity were placed in a well deserved third on the premiership table, but a 'mid Season' slump saw them fall to the bottom. During this period all matches but one were lost. This was a tie with West Torrens, an exciting match in which Keg Ferguson's great 99 was the highlight, although solid support came from Brenton Paul (69) and David David (41).

In the ninth series, Keg Ferguson, leading a Varsity revival in the fortunes of the team, hit the highest score for the season (118) and University amassed its highest (7/296). In this match Uni. defeated Sturt.

In the final match of the season, Uni also defeated Glenelg, "the unpredictable students" bundling out the cocky Bays for only 93. This was the result of fine bowling from Ian Muster, Jack Sangster and David David.

THE CLUB'S FAVELL

Keg Ferguson, club secretary, stands out as stroke-maker of the side. With scores of 118, and 99 and 55 he tops the batting averages. By repute he only scores centuries, half centuries or ducks. But when he does score, and score heavily, there are always more boundary shots than not.

Ian Edgely deserves high mention too. Beginning the season in the B's he was promoted to the A's after reaching high eighties twice. In the A's he has reached double figures in most innings, and the innings that stands out was his century against Western Australia in intervarsity cricket. Although the Sandproppers humbled Adelaide Uni, Edgely's innings was equal to Jock Irvine's great feats in the match.



Ferguson spoons easy catch to imaginary midfieldsman.

It was an innings full of guts and concentration; Ian put his head down and battled for most of the last day in a vain attempt to save Adelaide from outright defeat.

Jack Sangster, David Oaten, Brenton Paul and more lately, Don Trowse, have all gathered a bag of solid middle class scores, while David David, Ian Muster and Jack Sangster have borne the brunt of the season's bowling. David's wife and Muster's brute force make a good combination, while one of the most welcome signs of Varsity's late revival was the return to form of Jack Sangster (3/15 against Glenelg).

Outside of the 'establishment', Michael David stands out of the new boys. He has reached the side by playing in every team from the C's up. With a succession of solid scores, he had been knocking on the door to the A's for some time, and it is unfortunate that he scored a 'pair' in his first district match against Glenelg.

David Morgan in the B Blacks has been making scores throughout the season, and along with Terry Schultz, must be on the verge of promotion. Morgan is by no means a polished batsman, but he combines brashful exuberance and enterprising effrontery to score often and quickly.

In having two B grade teams, University have had to face the inevitable consequence of a lowering in the overall standard of University B grade cricket. In

sport

spite of having to find 22 B grade players every week, the teams under Steve Gower and Tim Pellew, have acquitted themselves well, and although not high on the premiership table, many matches were tough and go. In a word, beaten often but never convincingly.

The C's under Roger Harrington have had one great problem to face—a continually fluctuating team list.

A grade results:—

Glenelg 6/292 D. University 240. Sangster top scored. University 172 and 3/114 D. Prospect 9/159 dec. and 7/126 dec. Oaten top scored, 56. Best bowling, Muster 6/80. Woodville 7/206 D. University 146. Paul top scored, 48. West Torrens 247 drew with University 9/247. Ferguson top scored, 99. Port Adelaide 6/110 and 0/40 D. outright University 30 and 112. Wilson top scored and best bowling, David 4/54. East Torrens 8/251 D. University 140 and 2/108. Paul top scored 34. Kensington 2/126 dec. and 3/151 dec. D. outright University 78 and 198. Ferguson top scored 55. University 7/296 D. Sturt 190. Ferguson top scored 118.

ATHLETICS '65

This year there will be an Australian Inter-Varsity Athletics Contest at Kensington University of New South Wales, on the 23rd and 27th May during the first term vacation.

Members of the University Club and athletes from any other club will be eligible for selection to Inter Varsity subject to certain conditions; and are cordially invited to train after the 1964/65 Track and Field Season has finished.

SQUISH SQUASH

For the first time for several years the club will be running a tournament to be held early in the first term. First and second year students are urged to enter as there will be plate events in both men's and women's divisions. All members of the University Sports Association are eligible to enter whether they are members of the Squash Club or not. The trophies will be presented at a barbecue to be held on Saturday, April 24.

Also in first term, some of the senior men and women players will be holding coaching sessions for beginners.

The Winter Pennant Season for 1965 begins on April 30th,

selected to run in the Australian Inter-Varsity Cross-Country Championship in the second term vac. Everyone is welcome to participate in cross-country training.

NEW TRAINING FIELD

After the cross-country season, regular training will commence in preparation for the 1965/66 Inter-Club season beginning probably at the end of October on the Park "9," the playing field allocated to the Athletic Club through the track season. It is planned to field a team in "A," "C" Grade and Junior Grade in the 1965/66 Season; so everyone who trains with the team will be sure of competition.

Our official coach is John Moncreiff who is a lecturer in physical education at the University and has his office in the Mackinnon Parade Gymnasium. Anyone wishing to do athletics at the University could hand their names in at the Sports Association Office, or contact John or one of the Committee.

Besides the standard awards of the Blue, half Blue and Club Letters, negotiations are being made to encourage University athletics by having other trophies and awards. Charlie McCusker was a University Blue in 1964 and two others received Club Letters.

During Orientation Week, there will be films shown on Athletics and also a meeting for all those who are interested in track and field events, at the University.

P. C. WALSH
(President A.U.A.A.C.)

THE DING

Last year, one of the club's most successful functions was a dinner dance held in the Toll-Gate Motel and it is proposed to hold another this year — probably in second term.

Annual General Meeting is to be held in the Lady Simon Library at 7.30 p.m. on Thursday, March 11th. Watch the club's notice board adjacent to the Sports Association Office.

A. W. HOOPER.