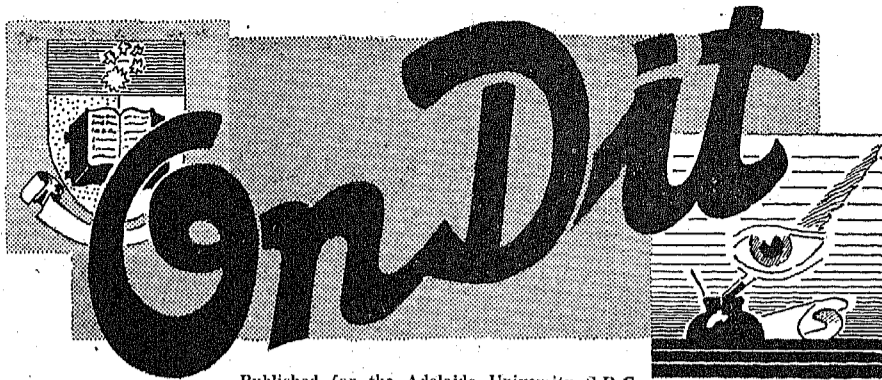


A. G. & E. H. Hughes: "Learning and Teaching" 14/9
 Newton: "Introduction to Physiology" 13/3
 Noyes & Swift: "Qualitative Chemical Analysis" 22/6
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Published for the Adelaide University S.R.C.

**"DOWN TO THE SEA
IN SHIPS" (G)**

RICHARD WIDMARK
LIONEL BARRYMORE
DEAN STOCKWELL

Plus—SHORT FEATURES

Comm. Friday, July 1



VOL. 17, No. 12

ADELAIDE: MONDAY, JUNE 27, 1949

8 PAGES—ONE PENNY

UNION'S £6974 BUDGET THRU

The Students' Representative Council will get £1,514 out of the £6,974 Union Council budget for 1949, which was passed at a University Council meeting last week. Sports association will get £2,245.

The budget was passed by the University Council "as forwarded" by the Union Council, it was learned last week.

Amounts in the budget are as follows:—

Graduates	£50
Health Service	500
Union House	2,574
S.R.C.	1,514
Sports Assoc.	2,245
Intersarsity travel	91

Total Budget £6,974

MORE THAN LAST YEAR

In most cases, the figures are up on last year's, when the total was £6,260. In 1948, the figures were—Graduates, £64; Health Service, £500; Union House, £2,000; S.R.C., £1,261; Sports Association, £2,435.

S.R.C. CHOP

The S.R.C. budget for £1,513/19/6, which was passed by the Union Council in toto except for the table tennis item, will be distributed as follows:—

N.U.A.U.S.:	
General Service Fee	£5 0 0
General Membership Fee	160 0 0
Council Meeting Expenses	65 0 0
Women's Union	40 0 0
Entertainment Account	25 0 0
Commencement Functions	75 0 0
Publications:	
On Dit	400 0 0
Phoenix	60 0 0
Handbook and Orientation pamphlet	40 10 0

Songbook	to carry over from 1948
Statute Book	25 0 0
Petty Cash and postages	45 0 0
Stationery	25 0 0
George Murray Library	20 0 0
Societies:	
Faculty Societies	100 0 0
Student Theatre Group	50 0 0
Others	20 0 0
S.R.C. Debates A/c	15 0 0
Typiste	191 7 0
Typewriter	35 0 0
Art Exhibition	15 0 0
Filing Cabinet	7 0 0
Telephone	6 0 0
Housing	20 0 0
Book Exchange	7 10 0
Bank Charges	5 2 6
George Murray House Committee	26 10 0
Miscellaneous charges	35 0 0

Total amount: £1,513 19 6

INCREASES

Notable increases in the S.R.C. budget are—a jump of £100 for "On Dit"; £126/7/- more for typiste; extra £50 to N.U.A.U.S.

New items are Statute Book £25, G.M. House Committee, £26/10/-; and miscellaneous, £35.

Play Casting

Phillip Colledge, English player, formerly with the McMaster company, has been hearing members of the Student Theatre Group over the past fortnight. If a cast is available, Mr. Colledge will produce a play for the group. Plays under consideration are "Amphitryon 38," "Cradle Song," "Children's Hour," and "Yes, My Darling Daughter."

S.R.C. AGENDA

RAIL concessions, film committee, art festival budget, procession directors, and text book exchange were among the items on the agenda for last week's S.R.C. meeting.

News of the meeting was not available at press time (advanced due to power restrictions), but reports will be available next week.

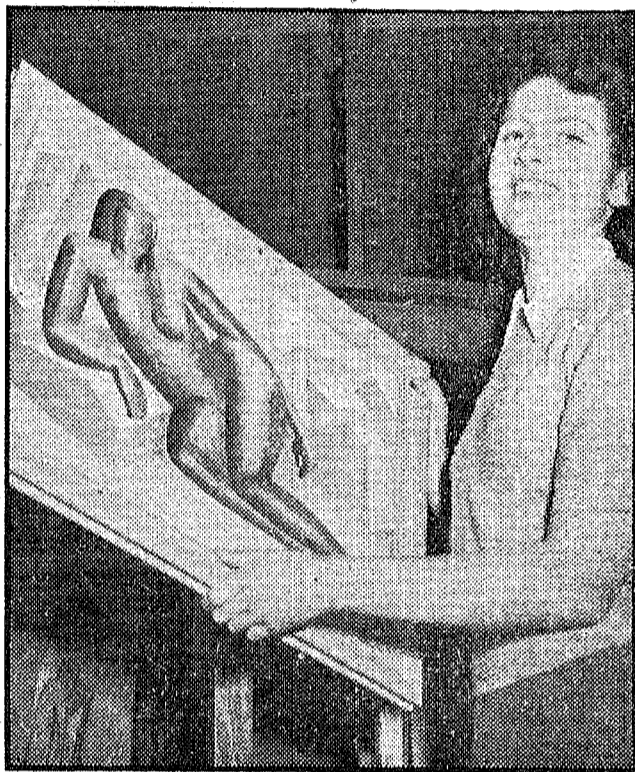
The agenda included:—Executive Report, Art Festival Budget, Vacancies on S.R.C.—Engineering, Pharmacy, and Ag. Science.

Reports: (a) Treasurer's, (b) Union Council and Finance, (c) Union Health, (d) Union House Committee, (e) Sports Association, (f) Text-book Exchange, (g) World Student Relief, (h) Film Committee, (i) Deputation to Premier on Railway Concessions.

Procession: (a) General, (b) Directors.

National Union: (a) General—International Account, (b) Executive Meeting.

Notices of motion: (a) Proxy Votes, (b) Revue, (c) Fire Precautions, (d) Co-ordination of Bookings at Lunch-time.



National Art Hanging

"LANDSCAPE with Figure," by Elizabeth Ikin, of Melbourne, being hung for the N.U.A.U.S. Art Exhibition last week by Barbara Kidman.

("News" block.)

Photographer

If you can take flashlight photographs and have equipment for developing and printing overnight, there is a definite place for you on "On Dit" staff.

"On Dit" badly needs another photographer.

If you can do flashlight work, we want you. We will pay all expenses. You will see your photographs in print.

You will get free tickets to all Varsity functions.

You will be the life of every party.

Apply "On Dit" office.

—EDITOR.

w.a. nix drama fest.

DRAMATIC Society of the University of Western Australia has withdrawn from the Drama Festival, said the local director, Bob Donaldson, last week.

Reason given for the withdrawal was that W.A. had an acute shortage of players. They had not been able to cast a play for Drama Festival; it was stated.

Last year, at the festival in Melbourne, the West Australian group performed "The Little Foxes," which most critics hailed as the best production in the festival.

Those Universities still in the festival are:—Queensland, Sydney, Melbourne, Tasmania, Adelaide.

The Tivoli Theatre has been booked for six performances, it was learned. The W.A.

withdrawal came as a surprise.

We would very much like to persuade another University group to fill the vacant

booking, said Mr. Donaldson last week.

It is rumored that the Adelaide Student Theatre Group may oblige.

IN MELBOURNE—

Uni. A.L.P. Club

A UNIVERSITY A.L.P. Club has been formed in the Melbourne University with the full support of the Victorian A.L.P. State Executive, says the latest copy of "Farrago" to reach this side of the Murray.

The Club aims at marshalling supporters of A.L.P. policy to carry on the work of the A.L.P. in the University, says "Farrago." Constitutional difficulties of the A.L.P. prevented the formation of a University branch, it said.

Moderate members of the existing radical "Labor" Club have been put on the spot, says "Farrago."

It quotes Senator Dorothy Tangney's comments: "It makes me hot under the collar to see these Communists and fellow-travellers posing under the name of the 'Labor' Club. There should be a law to prevent this deceit. I wish the A.L.P. Club every success."

A.L.P. Club policy includes full support for the A.L.P. platform within and outside the University, active participation in student affairs, and, in general, to fight for the democratic rights of students and workers.

Our Art Gallery

The west wall of the George Murray will remain a permanent art gallery for the University, said Mr. Don Thompson, late Director of the Art Festival, last week.

Exhibitions of students' work, and also borrowed paintings, will be on display periodically.

Mr. Thompson said he had already received offers of paintings for the art gallery from Miss Kohlhaugen, secretary of the Society of Arts, and Mrs. Claire Bell, secretary of the Contemporary Art Society. Paintings from these two societies would be on display from time to time.

Mr. Louis McCubbin has also indicated his willingness to make available works from the National Art Gallery.

Mr. Thompson also said Mr. Cowan, Barr-Smith Librarian, was obtaining a poster collection from overseas, which would be put on display in the gallery.

This week the Architectural Exhibition will be hung in the gallery, he concluded.

**STOP
PRESS**

**ARTS WEEK
CANCELLED**

The Faculty of Arts Week, which was to have been held from to-day (June 27) to July 2, has now been indefinitely postponed.

Lighting restrictions were the reason for the cancellation.

What's On

TUESDAY, JUNE 28:

1 p.m. — Footlights Club, Ballet rehearsals. The Hut.

1.20 p.m. — Liberal Union. Recorded speech by Mr. Menzies. Lady Symon Hall.

1.20 p.m. — Discharged Servicemen's and Servicewomen's Association Meeting. Main lecture theatre, New Engineering Building.

8 p.m. — S.C.M. Public Address by Mr. A. P. Allison (of "Allison Textiles") on "Christian Citizenship in a Factory."

WEDNESDAY, JUNE 29:

1.20 p.m. — S.C.M. Public Address: "White Australia Policy," by Rt. Rev. J. Blanchard. Lady Symon Hall.

THURSDAY, JUNE 30:

1.10 p.m. — Organ recital. Elder Hall.

7.30 p.m. — Science Association. Talk by Mr. Harold Rodda on his Cambridge experiences. Lady Symon Hall.

FRIDAY, JULY 1:

1.20 p.m. — Inter-faculty debate. Lady Symon Hall.

8 p.m. — Aquinas Society. Musical Soiree (for W.S.R.). South Hall, Conservatorium.

SATURDAY, JULY 2:

8 p.m. — Dental Students' Society Ball. Refectory.

Records through the years

Recorded sound goes back 4,000 years, declared Mr. James Glennon, officer-in-charge of recorded programmes for the A.B.C., in a talk on the history of sound reproduction last Tuesday.

In China an inventor made a wooden box fitted with a slot and a sliding door, continued Mr. Glennon. He spoke through the slot, slammed the door, thus imprisoning his voice inside. The box was then sent to a friend, who, on opening the box door, heard the voice of the sender!

In 1878, Thomas Edison patented his machine which was the forerunner of the modern electric pick-up.

The artists recording in those days were forced to thrust their heads into the horn of the gramophone and then sing their piece. For the orchestra to be heard, the singer ducked, the orchestra played and then the artist resumed singing. Several cylindrical records were then played on an original Edison phonograph, which had been borrowed from the School of Mines Museum.

In 1924 electrical recording began. Recordings on tape were later developed. If any mistakes were made during recording the tape would be cut and the mistakes eliminated.

Mr. Glennon spoke of several outstanding personalities on records. For instance, Peter Dawson who started recording in 1904, has had 13,000,000 discs sold.

Caruso carouses

There was also the humorous anecdote concerning Lina Cavalieri and Caruso. They had been recording all morning and everything had gone wrong. During a break, Caruso dashed out for a "quick one," and when he began singing again Cavalieri smelt the liquor. When she began again she sang, "You have had a high-ball." Caruso came back with "I have had two high-balls!"

The extent of the development of recorded music was illustrated by first playing a violin record by Kreisler, made in 1920, and then hearing the same piece by the same artist, but on a record made in 1930.

Other records included a speech by Conan Doyle, Gershwin, playing "Rhapsody in Blue," and Grieg playing "Rustle of Spring."

During Mr. Glennon's address, Mr. Clarke made a recording of the talk on a wire recorder. This was played back to the audience, and the talk closed with everyone claiming a cough or a laugh.

Going to N.Z.?

Special arrangements will be available for student travel between Australia and New Zealand during the Christmas vacation this year, Mr. Alan Kennedy (local N.U.A.U.S. Secretary/Treasurer) revealed to an "On Dit" reporter last week.

All students desiring to take advantage of this service should see Mr. Kennedy (c/o S.R.C. office) as soon as possible.

FOOTLIGHTS TURN IT ON!

The highlight of a very successful Footlights Party last Friday week was the presentation of three "beautiful, shy and demure debutantes" to Sir Bingo and moustache — and Lady Leggo and dog. In case the debs. were not recognised they were in order of appearance: Miss Gloria S'time, Miss De Meanour, and Miss Brief Encounter.

An excellent programme was arranged by David Barnes, otherwise Lady Leggo. Dorothy O'Neill sang "Daybreak," Robin Ashwin gave an act and six members of the company demonstrated the Dashing White Sergeant. This was interspersed with dancing to the accompaniment of Len Perkins' band. The party was so well patronised that Mr. Harry has suggested a repeat performance, and many of the audience are hoping next time for a little more space than the George Murray permits. Supper was actually served.

Girls !!

Still more girls are required for the ballet. Old staggers from last year will be glad to hear that costumes for the next Revue will be provided. This means that there should be nothing to prevent you from joining the company, girls, especially as six ballets will be included in the programme. In case you don't know, "Keep It Clean" is booked at the "Ti-

W.S.R. News

Mr. Paul McGuire has agreed to give the opening talk in the W.S.R. drive next week, and he should be able to throw a new light on the needs of Europe and of students in particular.

Watch "On Dit" next week for full details.

● If Stunt Day plans of lean, stocky, articulate R. J. (Perce) Pyne mature, there will be a demonstration of the noble arts in the Refectory or its environs. Leading boxers and wrestlers are being approached, and a good time will be had by all except those who get caught in the rush to get in.

● All the traditional Stunt Day items will be there—the billiard-table, putting green, skittles and fortune-tellers.

● On Friday evening a soiree will be presented in the South Hall of the Conservatorium.

This is the opening show for W.S.R., and it will set a high standard. The Adelaide String Orchestra, vocal and instrumental artists will be performing. The soiree is being arranged by Aquinas.

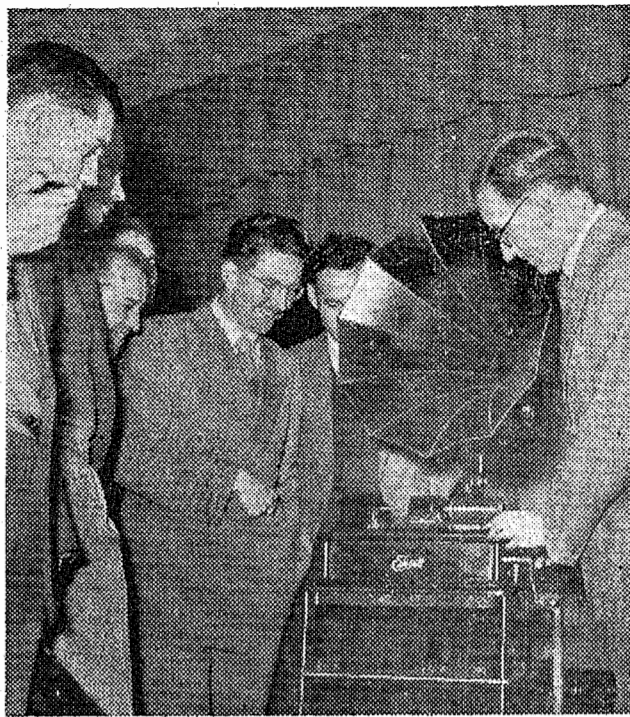
Staff, Grads set ball rolling

● The Staff and Graduates were approached by letter to help W.S.R., and Treasurer John O'Brien's report last Wednesday showed that they are doing the right thing. Already nearly £50 is in hand, and this is just the start.

● Last week an army of enthusiastic volunteers was enrolled for the campaign, which starts on July 4. There will be a brief training period this week, at times to be announced.

This is the biggest fever of organising that has ever been tried in this University. Two hundred canvassers will approach every student here. Gallup would have leaped at the chance, although the question, "Will you help W.S.R.?" admits of no "Nos" or "Doubtfuls."

GLENNON SHOWS OLD PHONOGRAPH



MR. JAMES GLENNON (right) demonstrating the horn-type phonograph to Don Thompson (centre), Art Festival Director, and other University students after the lecture. Extreme left is the News Editor, sucking furiously at a pipe. (Block by courtesy "The Advertiser.")

Modern Art

Art is in the process of evolution, whose ultimate end may be the expression by artists in line and color what the musicians do through abstract sound, said Mr. Ivor Francis in his concluding address on Art during the Art Festival.

This trend has become very marked over the past 150 years or so, he said. Constable was the first to break away from the tradition which implied that the old masters knew everything that was to be known about painting, and that if you followed their rules your painting would turn out alright. This attitude, which caused him to paint nature as he found it, earned him the reputation of being an uncouth country bumpkin, who didn't know that there were old masters to follow.

But the revolt in painting

had begun. The French impressionist school was next with its "natural" direct colors. Cezanne and the post-impressionists followed and, even though their painting lacked composition, they painted scenery as it really was, and departed from the classical promise that hills had to be painted blue in order to get the effect of distance.

Cones, Cubes, etc.

Cezanne, too, was one of the first to recognise, continued Mr. Francis, that all scenes could be broken into components, cones, cubes and cylinders, and he conceived all art broken into these forms. Cezanne and other modern artists were of the opinion that the highest form of art was that which expressed the artist. Why should it not be possible, they argued, to express their emotions through works of art, even though the results may be ugly or meaningless to the uninitiated?

This attitude has given rise to much criticism of modern art, but, as Mr. Francis pointed out in his earlier address, it is really impossible to appreciate a work of art in words, because the artist feels it in paint. If we did feel an appreciation in words, he continued, it would not be an artistic appreciation.

The technical and historical approaches are necessary adjuncts to the emotional appreciation of art, and it is in the recognition of the former that the public must be educated before they can really be said to understand art.

The man in the street must be educated in the forms—cubist, visual, surrealist and so on—possible to the artist, concluded Mr. Francis, before he can begin to get a full appreciation of the genius behind the modern painting.

We never used to be able to find grandma's glasses, but now she leaves them right where she empties them.

—LOAFER.

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RANDOM HARVEST

JUST back from a month touring New Zealand. It's a lovely country, but the women are plain and the beer is flat.

Certainly good to see some decent beer again!

WHILE in Dunedin I saw the Otago University Capping Procession. "Capping," their degree-awarding ceremony, is the excuse for a week or more of Balls, Processions, etc. The city is a University city, nothing much else, and all the citizens are very proud of their students (No kidding!).

They took a 1d. collection during the procession, raised over a £1,000, which they gave to the crippled kids of the city. Only a small University, too. Little children save their pennies for weeks to throw to the funny men. The procession ends with a civic reception by the Mayor to the student leaders.

And they call Adelaide a University town!

RAN into Clarric Hermes in Wellington. He's over there as a member of the University Debating Team, would not have a beer with me as they had a debate the following night. Said he'd been billeted in Auckland at a lovely home, offered the free use of a Buick, unable to use it as the debating kept him too busy.

I think he rather wished he was in the Rugby team. We were never THAT busy!

THEY were telling me in Christchurch that they all know what to do when the next depression comes along. The shot is to murder someone. It's a fact. There is no death penalty, and if you are a model prisoner your sentence is cut to around ten years. Meanwhile you learn a trade, and your wife and kids are paid a splendid pension, you come out when the next boom is starting and there is a demand for skilled labor.

What more do you want?

THIS place Dunedin is rather an odd city. I've never seen so many book-shops in my life. Nearly every town in N.Z. has a central square. Dunedin has gone one better and has an Octagon.

Around the Octagon there are four big book-shops and one hotel.

In Adelaide, I think, the numbers would be reversed!

WELLINGTON is a lovely city. We had a wonderful time there. They have a splendid main oval, Athletic Park, where 20,000 saw us win the first test. Every changing room under the members' stand had one wall black, made into a blackboard, I mean. And the coach, to explain a particular move, simply stepped to the wall and drew a few lines. Not a bad idea, I thought.

THE University Rugby Club secretary at Wellington, a wonderful bloke named Joe Trapp, had us beautifully organised from the moment we arrived. As we stepped off the train, loud-speakers said: "Welcome," press cameras snapped, and we were handed a large envelope each. In it was a note saying where we were all billeted, free complimentary tickets for the games, plus a pass for ourselves, a pass for free use of the tramways, tickets for the two balls, a long list of functions arranged, plus a note, "Your Partner for the Ball," with a girl's name, address, and telephone number.

Mine lived next door—how's that for organisation?

—KEN TREGONNING.



**CLEANINGS
OF
GLUG**

MORAL Disarmament is not just another religion. It is a Way of Life. It alone can bring Supreme Satisfaction.

Remember! There is no Bod, but Bod. And Kinsey is Its Prophet.

MELBOURNE Uni. now has an A.L.P. Club as well as a Labor Club.

AN Agnostic-Anarchist Society has been formed in Sydney University to "promulgate a policy of doctrinaire nonchalance and to replace the present organised chaos in Uni. affairs by complete, total and absolute disorganised chaos."

Cells are to be established in the Liberal, Labor and Yo-Yo Clubs, the S.R.C., E.U., S.C.M., and the Newman Society.

"THE ideal University will have a clean and humble perception of the limitations of reason and knowledge."—Dr. John Coleman.
Keep It Clean!

SOME months ago the film, "Brighton Rock," based on Graham Greene's famous novel, was banned in S.A. by our Chief Secretary. The film suffered the same fate in N.S.W., but the citizens of Canberra were considered sufficiently responsible to be allowed to see it.

"Honi Soit's" critic saw it there and wrote: "It is one of the few films that can be compared advantageously with the book on which it was based... The restrained style of the film shows superbly sensitive handling... Almost every actor reveals an unusual depth of interpretation... the lesson so forcibly preached in the novel is also obvious in the film."

Ah! well; they let us see "No Orchids for Miss Blandish."

MELBOURNE and Sydney Unis. have both held W.S.R. Work Days this year. Idea is for students to spend a day doing odd jobs and donating their earnings to W.S.R.

An appeal through the Sydney press brought offers of such jobs as lawn-mowing, dish-washing, cleaning cars, wood-chopping, building a shed and gardening.

Idea came from Otago Uni.

SYDNEY economic students are preparing the publication of "Pandora — An Economics Journal."

STUDENTS are now required to wear academic dress at the new Queensland Uni. out at St. Lucia.

Only other place where this is in force is at New England University College.

—GLUG.

Is your mind a—

Rubbish Bin?

One of the main reasons for the general lack of appreciation of Art was the fact that, from birth, our minds were rubbish bins into which adults tipped all their rubbish, said Mr. Ivor Francis, well-known art critic, in the first of his lectures at the Art Festival.

Using as illustrations for his remarks the Carnegie collection of full color art reproductions from the Barr Smith Library, Mr. Francis discussed "Traditional Art."

Initially, he pointed out that perspective does not in any real sense help to make a work of art, but it does help in appreciation. An Australian and a Chinese artist would both produce a masterpiece, say, but whereas the Chinese accepts the subject as two-dimensional, the Australian works within a different set of limitations — that of three dimensions.

Period shows up

Working from the thirteenth century, Mr. Francis showed the gradual development of art, pointing out how the actual spirit of the times creeps into the painting despite, in the case of a forger working outside his own period, all the artist's efforts. As a specific example of this intrusion of the outlook of the times on to the canvas, several paintings of "Madonna Enthroned" were compared. To us, to-day, there appears to be no great difference between that of Giotto and his immediate predecessors, but, due to the teaching of St. Francis, the conception of God changed to that of a Loving Father, and so this artist lost the awe-inspiring approach of previous periods.

Neglecting to interpret the spirit of their subject and concentrating on showing what great craftsmen they were, caused artists to bring about a decadence in Italian art, till finally, as in Ruben's "Garland of Fruit," it descended to a tawdry "Pear's soap" standard, concluded Mr. Francis.

L-o-u-s-y?

Asked by an "On Dit" reporter for his opinion of the National Union Art Exhibition, Mr. Don Thompson wanted to know how the word "lousy" was spelt.

Mr. Thompson, who was the director of the Art Festival and also local director for the N.U. Exhibition, said that, in his opinion, students' money has been wasted in carting round Australia "these self-conscious, immature daubings."

The Exhibition, which graced the walls of the George Murray Library last week, will leave for Perth to-day—by air!

Architecture

In the Architecture lecture in the Art Festival Series, Mr. F. H. McConnell, the well-known Adelaide designer, who has just returned from overseas, traced the development of twentieth-century architecture.

The term "Modern Architecture" was deliberately avoided, for it is one that has acquired degraded sense, and is too often associated with "Moderne."

Beginning with Paxton's Crystal Palace of 1851, Mr. McConnell pointed out that there were, just prior to the opening of the twentieth century, several similar works whose architectural value were overlooked, and more especially, as they were more or less engineering facts, were the new principles and materials they used, never imagined to be the forerunner of later practice.

Frank Lloyd Wright, the American pioneer of truly twentieth century work, was one of the first to break away from the recognised standards of architecture, and produced, from 1905 up to the first World War, buildings which displayed a unique openness of plan and conception of mass.

Gropius in front

After the war, Walter Gropius led the field with a series of revolutionary designs which, when viewed to-day amid the jumble of the majority of work of his contemporaries, makes Gropius stand out far and away above the hide-bound architects of his day, when eclecticism was hiding the true forms of modern construction. Gropius made utility the keynote of his designs. Mr. McConnell went on to explain how at this

time there arose various vulgarised forms of the true modern spirit — Art Nouveau, that did much to destroy the ideals of the new architecture, and, what is more, to instill a false impression in the people, who came to distrust modern architects and their work.

From 1930 onwards there was a gradual clearing out of much of the accumulated rubbish of the past years, resulting in a hard, severe form of architecture that relied entirely on smooth functioning and dextrous use of materials for its effect.

In later years, architects have come to realise that this severe form needs to be humanised—in fact, lacks a human appeal, and Gropius himself has said that one function of any building is to fulfil an emotional requirement, and this is the course that twentieth century architecture is following to-day.

The real difference between to-day's architecture and that of the past, Mr. McConnell made clear, was that to-day's architecture is concerned with VOLUME, while past architecture has been concerned with MASS. The numerous illustrations that Mr. McConnell showed his audience made this clear.

As for the future, Mr. McConnell sees the use of stressed-skin construction (as in aircraft work), and the logical resultant curved forms as being the characteristics of the architecture to come.



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Jazz Talk

Jazz is collectively improvised music, in a style pioneered by the American negro, played by three or four melody instruments and integrated by a rhythm section, said Mr. Dave Dallwitz in his talk in the Lady Symon Hall last Thursday week.

It provides an outlet for worthwhile expression and, therefore, can be regarded as art, continued Mr. Dallwitz. The jazz musician must possess the gift of creation, for improvised playing is the main feature of its playing. This improvisation was either in the form of solos or collective improvisation, when one player gave the lead, and the other instruments weaved melodic patterns around this lead.

To illustrate this basic point of jazz, several records were played, after the speaker had described the construction of the playing.

Skill not enough

He then pointed out, that as in painting, appreciation of mere technical ability was not appreciating the art. To further illustrate the art in collective improvisation, he explained the purpose of each

instrument—how the trumpet, as leader, needed "drive," as compared with the decorative femininity of the clarinet, which embellishes the trumpet's theme in a higher key. The trombone fills in the basic harmony, or plays counter melody to the trumpet.

The lecture was concluded with illustrative discs.

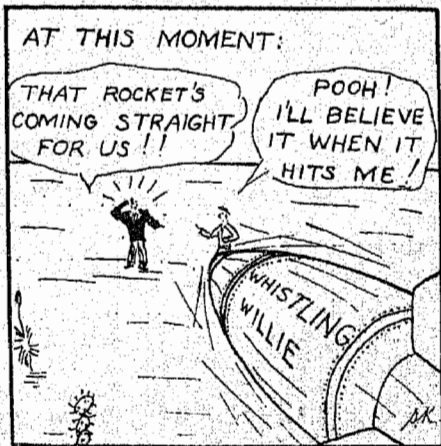
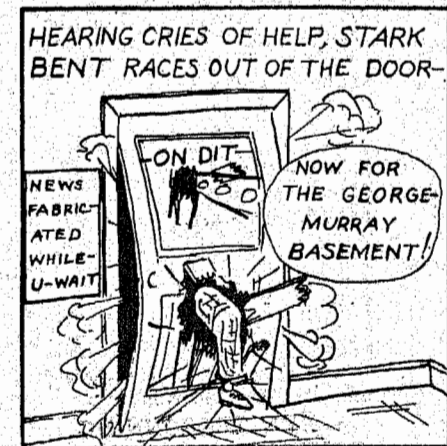
The meeting was well attended, but by the wrong people. The majority of the serious jazz students were there, but there was a dearth of those for whom the talk was given, namely the persons who condemn jazz without knowing why it is, or why it is a serious form of music.

F.J.S.

Alcohol—an excellent liquid for preserving almost anything but secrets.

Gambling—a way of getting nothing for something.

FLASHLIGHT RAZOR



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CONTRIBUTORS: Please write legibly in ink on **ONE SIDE** of the in the Refectory foyer as early as possible during the week preceding publication. All copy must be in the hands of the Editors by noon of the Wednesday preceding publication. The name, faculty, and year paper only. See that your contributions are left in the "On DIT" box of every contributor must be appended to each contribution, not necessarily for publication, but as a sign of good faith. Persons desiring appointment to the staff are invited to call at the Publications Office, on the first floor, George Murray Building.

Editorial

AN A.L.P. CLUB?

QUESTION of the week: Will the local A.L.P. sympathisers (if any) be spurred to form an A.L.P. Club in this University now that Melbourne University A.L.P.-ites have made a move?

It's no secret that things aren't all that they should be in Adelaide University's Socialist Club.

The jockeying for positions on the club executive has made re-elections a regular affair.

Dissatisfied Labor moderates may decide to throw over the fellow-travelling Socialist Club in favor of an A.L.P. branch—a logical enough step, in view of the fact that the Socialist Club also fails to provide an adequate answer to the ever-growing Liberal Union.

If a club is formed, what will happen? Discussion of political matters, debates, and public addresses are highlights of undergraduate life, and are looked forward to by most students. But the "big clubs" are notorious for stepping outside these bounds, and for attempting to place a political or religious shade on student life as a whole.

For example, last year, there was just a whiff of politics in the S.R.C. elections. The political groups, although active, were too weak for the omnipotent S.C.M., which scooped five seats.

That was last year! Since then, the Liberal Union has increased its strength out of all sight, and if an A.L.P. Club is formed, as it justifiably could be, the student body will see its representative elections degenerate into a battle ground for party politicians.

Should this happen, we can't forecast the winners, but the losers will most definitely be the students, and their loss will be an independent representational system.

THE only solution is for students to refuse to have their footsteps dogged by the vulgar publicity campaigns of political and religious urgers and opportunists.

The S.R.C. in the future must, and will, be kept free of the menace of party and religious politics.

NO THANKS TO N.U.A.U.S.

LOCAL organisers of the National Art Exhibition are due for congratulations for the fine way in which they bustled along and arranged a pleasant opening last Monday night. There was a large crowd present at the opening, which was by the Vice-Chancellor, and the sherry was better than that at the opening of the local art show the week before.

But all this does not cancel out the slipshod handling of the show by N.U.A.U.S. and the poor selection which was offered.

THE lamentable standard of the exhibits drew from an art critic of the daily press a remark which is applicable to the whole situation: "... they shouldn't ought to have done it!"

—THE EDITOR

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W.E.A. BOOKROOM

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WITCHCRAFT, 1597

ITEM, the said Doctor did also confesse that he had used means sundry times to obtain his purpose and wicked intent of the same Gentlewoman, and seeing himselfe disappointed of in his intention, he detirmined by all waies that he might to obtain the same, trusting by conjuring, witchcraft and sorcery to obtaine it in this manner.

IT happened this gentlewoman being vnmarrid, had a brother who went to schoole with the said Doctor, and calling his Scholler to him, demaunded if he did lye with his sister, who answered he did, by means whereof he thought to obtaine his purpose, and therefore secretlye promised to teach him without stripes, so he would obtain for him three haire of his sister's priities, at such time as he should spye best occasion for it: which the youth promised faithfullye to perfourme, and vowed speedily to put into practise, taking a peece of conured paper of his maister to lappe them in when he had gotten them: and therevpon the boye practised nightlye to obtaine his maister's purpose, especially when his sister was a sleepe.

BUT God who knoweth the secrets of all harts, and reuealeth all wicked and vngodlye practises, would not suffer the intents of this diuillish Doctor to come to that purpose which he supposed it would, and therefore to declare

that he was heauilye offended with his wicked intent, did so woorke by the Gentlewoman's owne meanes, that in the ende the same was discovered and brought to light: for she being one night a sleepe, and her brother in bed with her, suddenlye cryed out to her mother, declaring that her Brother would not suffer her to sleepe, wherevpon her mother hauing a quick capacite, did vehemently suspect Doctor Fians entention, by reason she was a witche of her selfe, and therefore presently arose, and was very inquisitiue of the boy to vnderstand his intent, and the better to know ye same, did beat him with sundry stripes, whereby he discovered the trueth vnto her.

THE Mother, therefore, being well practised in witchcraft, did thinke it most conuenient to meeete with the Doctor in his owne Arte, and therevpon tooke the paper from the boy, wherein hee should haue put the same

haire, and went to a young Heyfer which neuer had borne Calfe nor gone to the Bull, and with a paire of sheeres, clipped off three haire from the vdder of the Cow, and wrapt them in the same paper, which she againe deliuered to the boy, then willing him to giue the same to his saide Maister, which he immediatly did.

THE Schoolemaister so soone as he had received them, thinking them indeede to bee the Maides haire, went straight and wrought his arte vpon them: But the Doctor had no sooneer doone his intent to them, but presentlye the Hayfer or Cow, whose haire they were indeed, came vnto the doore of the Church wherein the Schoolemaister was, into the which the Hayfer went, and made towards the Schoolemaister, leaping and dauncing vpon him, and following him forth of the church and to what place so euer he went, to the great admiration of all the townes men of Saltpans, and many other who did beholde the same.

King James the First.

Cinema :—

A Successful Transition

WHEN a novel or stage play is translated to the screen, the result is often an outstanding failure because the spirit of the original work has been lost, whether or not the film-makers have

been sincere in their efforts to retain it. In the majority of cases, however, there is one obvious step by which this fault may be easily overcome: the engaging of the author of book or play to collaborate on the film script. By so doing, London Films have made Terence Rattigan's play, "The Winslow Boy," into an outstanding motion picture.

Though the basic situation is the expulsion of 13-year-old Ronnie Winslow from Naval College, and his final reinstatement, the film, like the play, lays more emphasis on the sacrifices made by every member of the boy's family during the two-year fight of the father to procure for his son a civil trial.

A perfect balance has been achieved by adaptors Rattigan and Anatole de Grunwald and director Anthony Asquith. Although the wider scope of the camera allows extra musical, Parliament and courtroom scenes, the unity of the play has not been lost.

I was delighted to notice a few of those little realistic touches which have characterised the better English productions, especially during the war period. One of the best is the scene in which a woman reporter, who has come to the Winslow household to ask a few questions about their "dear little boy," ends by taking more interest in Mrs. Winslow's curtains.

Sir Cedric Hardwicke, who has the leading role, is perhaps the most unpredictable actor on the screen. He will follow an extremely good performance with an entirely bad one. Happily, in the part of Arthur Winslow, the boy's father, he gives what is probably the best and most sensitive of his career. Marie Lohr, playing the mother, and Neil North, as Ronnie, also deserve a special mention in a perfect cast.

As for Robert Donat, he succeeds completely, where Gregory Peck, in "The Paradine Case," rather failed, in suggesting England's most brilliant barrister.

G. P. SELTH.

FOR J.M.G.

THE hungry lips of girls will never know you now. And the strong sweet pain of your youthful body is ever lost to limbs that lust for your delight. In vain they wait. Not even they can wake the dust.

—KEITH NEIGHBOUR.

ERRATA

There were two misprints, which we have been asked to correct, in our issue before last (June 14). These occur in two poems by "Roger the Lodger," on page 4. In "The Defeat of Love," line 1, "any" should be substituted for "handy"; and in "The Birth of Love," line 2, "housed" should be substituted for "hanged."

OUR OWN TIME

Since the seventeenth century, knowledge has become more and more departmentalised; science and poetry have each gone their own separate ways. Nevertheless, any change in science will alter the terms of the poet's experience, just as it alters the terms of everyone's experience. And the economic usefulness of science has given it more and more prestige. Professor Whitehead has complained that modern philosophy has been ruined by science; poetry has not been ruined, but it has had to conform to the scientific beliefs of the age.

In making this statement, Mr. Piper emphasised the fact that he was trying to explain one condition of poetry, not to explain poetry away. Imaginative experience has always had to be fitted into the scientific view of the world. It is so for us, it was so for the Romantics. To them, all progress was the progressive unfolding of the World-Spirit. The Romantic movement in verse tended to make the imagination the centre of life.

As scientific ideas changed, poetry and life moved steadily apart. Instead of Keats' worship of beauty, 19th Century England was presented with Victorian fronts on its banks and railway stations.



T. S. ELIOT

Finally science turned on poetry. Marx and other philosophers rejected the idea of a World-Spirit evolving towards a Utopian end—adopting instead a mechanical explanation. Leal's belief that God is making higher types of living creatures in each generation, and may displace man from his earthly supremacy, had a visible influence on Tennyson. "In Memoriam" has behind it the gloomy pessimism of this theory. Darwin's evolutionary theory dealt a still harder blow at Romantic poetry. In a world of blind force, where the strongest, most savage survived, how could imagination see the end?

After the 1860's, poetry turned in on itself. The "art for art's sake" movement was born. G. M. Hopkins was the only major poet writing in this period, and he was really out of his century.

The poets of this century can be divided into five groups; the Romantics, the Imagists of about 1910, Eliot and his disciples, Auden and the public school Marxists, and Dylan Thomas, with his imitators.

Romantic poetry had been a crusade—in the late Nineteenth Century it became an escape. Art for life's sake had dwindled to art for art's sake. Of the poets writing after that time, in the rhythms and phrases of the Romantics, D'Arcy and Brooke both wrote good poetry, but by the 1900's the force had gone out of their imagery. Men to-day have little to do with wine and roses. The magic world of the Romantics has become a stick of sugar-candy.

It was inevitable, then, that the Romantic tradition should be challenged. T. E. Hume, not himself a major poet (he published six sonnets as his Complete Works), had a strong influence on other poets. He was the father of the Imagist movement. He influenced Ezra Pound, and

through Pound, Eliot. Hume built his creed on the beliefs that men could no longer trust in the old theory of progress to inevitable perfection, and that Romantic poetry was therefore a dangerous drug, saturated with damp, diffuse emotion. The imagist poets endeavored to write hard, dry, cheerful poetry.

Another influence on poetry sprang from psycho-analysis. Freud's psycho-analysis, a non-mathematical, non-quantitative science, which deals with human behaviour in terms of picture thinking, has, because of this, been widely publicised, and widely influential. Freud set out to explain consciousness by bringing to light unconscious emotions. He regarded art as a technique for evading infantile guilt-complexes, and a poem as a "set of symbols designed to alleviate conflicts in the unconscious."

This "fact" has not been universally accepted. C. S. Lewis, in his "Essays and Studies," has pointed out that Freud confused one part of the mechanism with the whole of poetry. Freud himself, in an early book, had stated that art is a psychological riddle.

However, the only people likely to question Freud's explanations are those who believe that there are literary people and literary values. Many would agree with I. A. Richards, that art is merely a method of satisfying the unconscious, of keeping it quiet for a while. This approach to poetry led neo-Freudians to believe that, to understand the content of a poem it was necessary to find the repression from which the poet was suffering.

Established beliefs received yet another blow from the interpretations made from Frazer's investigations of the origins of primitive religions. Frazer himself simply applied the comparative method; he did not draw definite conclusions. But his work was regarded, nevertheless, as an effective attack on Christianity.

The Imagists, then, were left hard facts as the only reliable material from which to manufacture their poetry. Their aim was to string together concrete images, each of which carried a poetic impact. Trying to avoid the "falsifying effect of traditional metres," they adopted the phrases and cadences of ordinary speech.

H.D. (Hilda Doolittle) is the only poet still writing good Imagist poetry. All the others have moved on. They found that free verse was not really satisfying. There is no underlying pattern in it, consequently form is difficult to obtain. Pound, a brilliant figure rather than a great poet, pointed the way to the metre which replaced free-verse. He turned to the Old and Middle English metrical speech rhythms. Every line is composed of two half lines, each of which forms a speech group. Here are the opening lines of Langland's "Piers The Ploughman":

"In a somer season when soft was the sonne
I shope me in shroudes as
I shepe were,
In habite as an heremite
unholy of workes."

The new metre was eventually developed from a broken-down form of the Middle English metre. Each half-line, originally of two

stresses only, can be stretched to include three or even four



W. H. AUDEN

stresses. Eliot's "Murder in The Cathedral" is written in this metre:

"Seven years and the summer is over,
Seven years since the Archbishop left us,
He who was always kind to his people.
But it would not be well if he should return."

By the 1920's modern poetry had a metrical system based entirely on speech groups. Pattern was still kept out of the picture as far as possible. Even the element of rhyme was played down. Instead of the old system, where "meat" rhymes with "sweet," a consonantal system was adopted—"meat" now rhymes with "halt" because they both end in the same consonant.

In the late 1920's, Auden and the public school Marxists rose to prominence. They varied from pink to bright red, and their members were usually middle-class people who found revolutionary politics a good escape from a too-ordered existence. They still used speech rhythms, and tried to write in normal, every-day language. Love, for example, was compared to a power-station or a dynamo. Though they did not always avoid obscurity, they usually succeeded in writing straightforward poetry in straightforward language. Mac-Neice's "Bagpipe Music" can be regarded as a statement of the political views of this school:

"It's no go the picture palace, it's no go the stadium;
It's no go the country cot with a pot of pink geraniums,
It's no go the Government grants, it's no go the elections,
Sit on your arse for fifty years and hang your hat on a pension.
It's no go my honey love, it's no go my poppet;
Work your hands from day to day, the winds will blow the profit.
The glass is falling hour by hour, the glass will fall for ever,
But if you break the bloody glass you won't hold up the weather."

The Freudian death-wish theory influenced this group of poets. Eros, the force underlying all activities directed towards life, is, according to this theory, balanced by a death-wish. The latter is responsible for hate and sadism, and, if it gets out of hand, can produce militarism,

"On Dit" Magazine Section

CONTRIBUTIONS to this section of "On Dit" are invited. They should be legibly written on one side of the paper only; and should not, unless the editor has been first consulted, exceed one thousand words. Most favored are responsible reviews of books of interest to University people. All contributions are judged on their syntax, spelling, and importance.

THE MAGAZINE EDITOR.

or mass-murder. Both Auden and Eliot wrote, at first, good poetry around this theme. But it became oratorical in time. The loose, four-stress line can become prosaic. Some of the poetry Auden wrote about this period is rather like prose chopped up into lengths. Eliot's "The Rock" is as bad or worse. The public school Marxist group broke up before the last war. J. Lehmann says it was because they met some real Communists in Russia, and suffered considerable disillusionment. Auden went to America at the beginning of the war. His "New Year Letter" (1940) shows the change in his opinions:

"O Freedom still is far from home;
For Moscow is as far as Rome
O Paris. Once again we wake
With swimming heads and hands that shake
And stomachs that keep nothing down:
Here's where the devil goes to town,
Who knows that nothing suits his book
So well as the hang-over look,
That few drunks feel more awful than
The Simon-pure Utopian."

One reaction to oratory and politics was a tendency to write on metaphysical themes. Yeats and Eliot both turned in this direction. In tackling problems of pure reason, they were safe from the attacks of Science, for Science cannot attack reason without cutting off the branch it is sitting on. In focusing their attention on metaphysics, the poets reflected the replacement of Newton by Einstein. This is clear in the meditation on Time and Eternity in Eliot's "Four Quartets."

The school of Dylan Thomas grew up in the 1930's. Other schools of poetry were struggling against forces tending to disintegrate poetry. Thomas decided to enjoy the moments as such, without worrying very much whether his expression of that enjoyment was intelligible or not. At

first the poems he wrote, though they had meaning, were almost obscured by rich imagery drawn from psycho-analysis.

The war had a great effect on his poetry. His experiences as a fire-fighter in London turned him from the womb of the grave to the world of light. His rhythms have been improved musically by a study of G. M. Hopkins, and his meanings are clearer. Here is a stanza from "Fern Hill":

"Nothing I cared, in the lamb white days, that time would take me
Up to the swallow thronged loft by the shadow of my hand,
In the moon that is always rising,



DYLAN THOMAS

Nor that riding to sleep I should hear him fly with the high fields
And wake to the farm forever flead from the childless land.
Oh as I was young and easy in the mercy of his means,
Time held me green and dying
Though I sang in my chains like the sea."

It is impossible to guess at the future of poetry. Disintegrating influences are still there, but the position is more or less stabilised. And this after all is only a period; it will pass.

P. WHYTE

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IT'S THAT MAN AGAIN!

THOMPSON
you devil you!

If you want to reach the mentally dead you have to crawl into their coffin and trumpet in their ear. That is precisely why I am here under the imitation timber lid of your coffin.

We are in the middle of an Art Festival financed by your S.R.C. Of several thousand students in this University only several hundred have taken part. Nothing could be more indicative of the need for a Chair of Fine Arts. We are reaping the results of a cold impersonal education system which has supplied society with such a stream of inhibited automata.

Exhausted society awaits your final rape. This is not a museum of knowledge; it is a menagerie—and we collectively are the prize exhibits.

We, and our fathers before us, look without seeing; listen without hearing; and chatter without saying anything. Nothing anyone could hope to say would ever penetrate the impregnable tightness of our minds. We are at least consistent. We wallow in the self-indulgent vortex which centres on the infallibility of our parochial judgment.

However, for those of you who are at least humble enough to search for knowledge and truth, and for those of you who believe that a University is the place to seek for knowledge and not for merely a technical career, the Arts Festival may have been of some use.

Details of the Festival programme may be obtained from the souvenir programme which has a red cover so that the more myopic among you will not overlook it.

DON THOMPSON.

TITILLATING THE PALETTE

Sir,—The Art Festival is (nearly) over. And there is no doubt that, as in the past, Don Thompson has given us our money's worth! But we cannot help but sympathise with him in his denouncement of the barbarians. His eloquent furore was not without foundation.

The sparse attendance at the several enlightening lectures offered at lunch times makes anyone interested wonder whether or not the sponsoring of the Fine Arts is a lost cause. The air is too full of quizzes, the theatres too full of gangster shadow worlds, and the streets too full of jerry builders' eclecticism for anyone to waste their time on anything so elusive as Beauty. It has been said that there is a growing interest being taken in the Arts, as evidenced by orchestral concerts and public talks in the Art Gallery, and that young people (like us) are prominent in these gatherings. This only makes more obscure the reason for the half-hearted interest taken in the activities planned for students by students, in the students' own surroundings.

Perhaps this new function of the University is too novel yet. Perhaps if we persevere, students will ultimately come to accept these things as an integral part of their student activities, and give them the attention they deserve.

Perhaps, in the meantime, the urge will die, and the cause be lost. A Chair of Fine Arts could keep the urge alive, and the cause constantly before us, for it is as worthwhile a cause as the building of bridges, and the defence of divorce cases—to say nothing of the extraction of molars. Nothing is further from my mind than to suggest student apathy (remember that?)—But it makes one wonder.

BRIAN CLARIDGE.



DON THOMPSON, that man-about-art, is shown in this picture from one of the local dailies. Symbolically perhaps, he is shown pointing to an example of modern art for the benefit of Judy Aitken and the Vice-Chancellor (Mr. A. P. Rowe). The example was two yellow cubes suspended together on string above some dowel perches. It was entitled "The Canaries," and was exhibited in the N.U.A.U.S. Art Exhibition, which was opened by the Vice-Chancellor in Thompson's Art Gallery (sorry, George Murray Library) last Monday, at 5 p.m.

I.C.C. SEE

Sir,—Your report of the inaugural meeting of the International Co-operation Club was a little unkind. Two students "expressed deep concern" at the I.U.S. clause. If I remember correctly, only 3 students voted in favor of the amendment deleting the clause.

If your reporter takes a good look at the Provisional Committee he or she would have seen that it is reasonably representative, and includes Mr. C. L. Hermes who led the attack on I.U.S. recently.

The I.C.C. in no way undermines the National Union's decision, as it must be remembered that we are still affiliated to I.U.S. Also a large faction wish to still hear news from I.U.S. The I.C.C. will serve the purpose of allowing I.U.S. an outlet here to give those of us who wish to know of their activities a chance to read about them. Also it will give students a better idea of what I.U.S. is doing so that they will make their decision next year on factual evidence. I say next year because the I.U.S. question is not dead yet, and we have not finally disaffiliated.

Apart from this it should be kept in mind that the I.C.C. does not stand or fall by I.U.S. U.N.O., U.N.E.S.C.O., W.S.R. will all receive full support from the I.C.C.

Please excuse all the initials.

R. S. BRAY,
Chairman Provisional Committee, I.C.C.

CO-OPERATION

Sir,—This next war of which they speak will be a "modern" war in all that that means. An icy, cold, impersonal war; terribly ingenious and utterly insane. We shall be touched lethally with the impersonal penetration of disintegrating atoms. We shall breathe the bacillic or ameboid contagion of the man-made yet inhuman infection. Yet some cool common-sense in the hot tomtom preperiod could save us from the paranoia of an earth become Mars.

The answer, then, is obvious: International Co-operation. The means—U.N.O., disarmament and multilateral investigation—have been offered but as yet there is no co-operation. The world is in desperate need for friendliness.

X. E. MAN.

A FEW FACTS

Sir,—During the vacation, a deputation of young people visited Canberra. As the press reports of this, "March on Canberra" were, as usual, distorted and lying, I would like to place a few of the facts before the students.

The deputation consisted of 125 young people representing 63 different organisations, with a total membership of 200,000. Delegates came from every State of the Commonwealth, with the backing of trade unions, student and religious organisations. The aim of this March on Canberra was to present the needs of all sections of Australian youth to the appropriate Ministers, and to place before the foreign representatives at Canberra our views on peace and war.

The 125 delegates, represented labor clubs from all

two demands, and refused to consider either, although detailed evidence for the need of these demands had been compiled by delegates.

Delegations of young workers saw both Mr. Holloway (Minister for Labor) and Mr. Lemmon (Minister for Works and Housing). Contrary to press reports, these delegations were received cordially and agreement was reached on most points. The "short interviews" reported by the press were 45 minutes and 75 minutes respectively. This, I think, proves that the demands put forward were reasonable. And I believe agreement could have been reached with Mr. Dedman if he had not adopted such a stupid attitude towards us. It shows, however, that it will only be by a mass demand that we shall achieve a fair deal for youth. Active support by every student will win these demands.

K. E. GILES.

LETTERS TO THE EDITOR

Contributors are reminded to write on one side of the paper only. Keep it brief. Do not exceed 500 words. Pen-names may be used, but author's name must be available, although not necessarily for publication.

Correspondents failing to comply with these requests may abandon hope of ever seeing their tomes in print.

other Universities, our University Socialist Club, the Victorian C.R.T.S. organisation, Teachers' Training College groups, the Arts and Science group in Melbourne and even secondary school groups. At a meeting of these students, a list of student needs was drawn up, to be presented to Mr. Dedman. Briefly these were:—

1. C.R.T.S.—The basic wage for married men.
 2. University Finance.—The Commonwealth to undertake direct responsibility for University finance.
 3. A Free Education to be guaranteed to all those with the ability to profit by it, to be achieved by payment of a living allowance to all from the age of 14.
 4. Improvement of the present Commonwealth assistance scheme by liberalising the means test, provision of hook and fares allowance.
 5. Government finance for student housing and health.
 6. Grants for young writers, artists, and painters.
- Our reception was hostile and unco-operative. Mr. Dedman would only hear the first

MAXWELL IS AN HONORABLE MAN

Sir,—Frank Zeppel's letter-in-reply tended to prolixity rather than instruction. He ignored the salient question of my letter, namely, "why the play was chosen?"

A critical appreciation of the play and the reason for its choice should have been submitted by Mr. Zeppel. Instead, I was arraigned in a manner similar to Marshman, Forbes and Cox—though they be honorable men!

Truly, the theatre is the Cinderella of the Arts.

MAXWELL T. KERR.

MINDSZENTY

Sir,—I am forwarding the following letter to you in the hope that you can afford me more courtesy than your confrere of the "Advertiser" has shown. It was first sent to the Editor of the "Advertiser" in what was apparently the frivolous hope that he might possibly publish a letter a little contrary to the usual tone of the "Advertiser's" editorials.

Dr. Nicholas Boer is currently presenting in your columns one opinion on the Mindszenty trial. Dr. Boer would appear to be a little biased, more particularly in his wild Phillips Oppenheim surmises on what is virtually no data at all.

There is, as we all know, another side to this trial. For instance, the one given by reporters at the trial, reporters from all over the world

who sat 10 feet away from the Cardinal. However, the chief reason for this letter is to pin-point a book recently published which all people who sincerely desire to know all opinions on the trial should read. The book is "The Trial of Cardinal Mindszenty and the Protestant Pastors," written by a fellow-Australian, Col. A. W. Sheppard. Col. Sheppard has recently returned from Hungary, and is an authority on Balkan and Middle European affairs.

R. S. BRAY.

LOWERING

Sir,—I feel that the correspondence page of "On Dit" is a fairly accurate indication of student interest or lack of it. In this respect the year started well, with many and varied comments.

After reading last week's efforts I am suffering from indigestion (not festival type), just indigestion. Far too long, uninteresting to the majority, by the same stalwart few, and on the same shop-soiled themes, these letters make poor fare to consume with Monday's pie and cuppa. How about some scandal or libel as of old?

J. C. LOWE.

PUNNING IS THE LOWEST

Sir,—Full page advertisements seem to be disproportionate to the size of this paper, as for that matter do verbose letters.

The weak puns included therein (the advertisement, not the letters) show the depths to which the Army feels it must descend to appeal to the young intelligentsia.

O. PUGH.

THOUGHTS ON SORTS

Sir,—Since the inception of the art part I have been reading with great pleasure the delightful rural exploits of Flashlight Razor. My cup of joy (like, alas, others I have seen) is sullied. When, O most immoral bard is the charming heroine, by analogy, perhaps, Lame Loo-ey, to appear? May the prophet wither thy withers if it be not soon! Closing on a cheerful note,

WAITING.

WANTED

COMPANION for cycle camping tour. 3 weeks, in middle of August.—Miss A. Sankson, c/o Nurses' Home, Frome, Road.

INTERNATIONAL

Australian University Rugby has gained definite recognition from the N.S.W. Rugby Union as a result of the very successful tour of N.Z. by the Combined Varsity side, reports Ken Tregonning on his return.

"We played against the best in N.Z.," he said, "as the University Colleges there play graduates. Most of them were at least provincial or All Black trialists, and the rucker was of very high standard. We won four games, drew one, and lost two. Really, we were soundly defeated once out of seven matches—a very good record."

On the basis of that, the Australian University Rugby Council has been informed that any future tours by overseas teams will include a match against a combined Varsity side. The chance of playing against the Springboks or England, for instance, should be a great flip to our young players.

The N.Z. University will be

sending a team to Australia probably in 1950, and it is hoped to combine a Californian invitation to N.Z.U. with an Australian Varsity trip to the Br. Isles over the long vacation, by sending an Australasian team to the U.S.A. and England in 1954 or '55.

"There are certainly advantages to be gained by playing an international game," he remarked.

Commenting further on the standard of the players, Ken Tregonning said that four of the Australian Varsity side had been picked for Australia, in the 3rd Test against the Maoris last Saturday. They were Emery, 5/8th, Solomon, centre, Brockhoff, breakaway, and Wileman, full-back. "The news came as we were half-way across the Tasman on the way

home," Ken said. "Boy, we sure got groovy that night!"

All other Universities were showing a tremendous enthusiasm for the intervarsity to be held here in August, he said. Queensland University have won every match this season, and are the leading A grade team. Sydney has six Australian players, nearly the whole back line being N.S.W. and Australia. The Tasmanians are determined to thrash Melbourne, and far to the West, murmurings on the other side of the Nullarbor indicate W.A. is busily raising funds for their 3,000-mile journey. With six teams here, it will be the biggest intervarsity ever, "and the most successful (we hope)," he added.

Hockey Digest

MEN'S

With the coming Intervarsity contests in mind, the A's suffered some changes. Coincidental with this, a return to form occurred, Varsity downing Port Adelaide, 5-2.

Hear what our satisfied supporters say:

Mr. —: "Their stickwork was unsurpassed."

Mrs. —: "Their co-ordination was excellent."

Miss —: "What a handsome right-winger." (These testimonials were entirely unsolicited.)

Stokes, Ellis, and Drew were best players.

The A's fielded a strong team and slapped on 3 goals before half-time—from Smith, Tregonning and English respectively. Final score 3-2 up. Osborne-White played a sound game.

The B's played a very friendly match against Centaurs on the latter's home pasture in the foothills. Highlights of the match were Hawes' good-natured feud with Ken Pope of Centaurs, and the number of goals Varsity kicked. Final result 6-2.

The top B2 team did well to defeat Burnside 2-1.

The other B2 team were at a loss to explain their seventh consecutive loss. It is rumored Thompson has been one of the best players for the last

Baseball Slaughter

'Varsity A's defeated West Torrens 9-1 in a crowd thrilling walk-over. This keeps them their place as top team in the grade.

Watched by one of the largest and most enthusiastic crowds to attend the oval this year, Varsity gave West Torrens its soundest defeat for the season, 9-1. It would be hard to say who was the most surprised, as West Torrens had expected to win, whereas Varsity only expected to defeat them by a narrow margin. However, supported by the cheering of the multitude and the fine pitching of Smart, the local boys could do no wrong, and as early as the third innings the game was safe in our hands. West Torrens broke the whitewash late in the game on several Varsity errors, but this was the only satis-

faction they provided their supporters all afternoon. Star Torrens pitcher, Sykes, was hammered by strong Varsity batting.

Things I remember about the afternoon were Biddell's wild throw, Quintrell's good base stealing, and Mr. Kriewaldt's energetic tin rattling.

Metro A

University (sixth on the premiership list) gave Railways (second) a surprise on Saturday, and very nearly caused an upset. However, Railways, by virtue of stronger batting, won an evenly-contested game, 9 to 7. University played sound ball, although their few errors were rather expensive. Ken Clezy pitched well against what is probably the strongest batting line-up in the grade, and he was well handled by Bob Brock. John Hancock was the best batter with 2 hits—another good feature was a glorious 3-bagger by Phil Bednall.

Metro C

In a game in which the most potent weapon was the Rulebook, we comfortably defeated Postal Institute, 9-7.

The star turn for the day was Keith Basheer's cheer-provoking catch at left field. Running about 30 yards, he took it on the run, one hand, in true Brokensha style. Another outstanding feature was, Joe Crowe didn't collect the usual homer, but Phil Bednall did.

A still more remarkable occurrence was, lacrosse player Eck Knucky didn't cause the downfall of all and sundry riding home at 6.20 p.m. Probably because we left the "clubhouse" before the police cleared the place. Just as well, too—John Sladdin was on the point of negotiating for purchase of the drip tray then—dye and all.

The outstanding performance of some of our players on Saturday will cause the Intervarsity selectors certain headaches—some of the players even left the "game" before 6 p.m.—disgusting lack of training spirit.

Metro D

Continuing on its winning run, this off-shoot of the Footlights Club easily defeated Railways at their place, 12-3. Batting was still weak, but we managed to collect nine hits off their pitcher. They were held down to 5 hits.

There was one bright spot in the game. Marsden, at short stop, tried for a spectacular catch, and compensated for missing it by a delightful acrobatic display. The rest of the game was uneventfully perfect.

Safe-hits: Scarman, Childs, Marsden (each 2), Cole, Storr, Slattery (each 1).

Robin Ashwin goes to the—

New Orleans Cabaret

Being myself in a sober condition last Wednesday fortnight, I can hardly speak for all who were present. However, I must report what I found, and I found that the new jazz cabaret did not resemble in the slightest the New Orleans roting houses which it purported to. The atmosphere was not smoky, there were no knife-fights, and as far as I could see—the double meaning is obvious—there were no naked women.

The cabaret was run by the University Jazz Club as a part of the Art Festival. As an idea, it offered great promise of being one of the most successful events of the year. But Mr. Leon Atkinson, secretary of the club, made one fatal mistake in looking after arrangements. He accepted the offer of the Director of Art Festival (Mr. Don Thompson), who said he would attend to the advertising and other external matters. Mr. Thompson, of course, found it difficult to find time for all this work.

However, though candles stuck in gin bottles were the only resemblance of New Orleans, those present were not over-disappointed, for they were mostly jazz-lovers, dancing was possible, too.

The jazz itself was not inspired, judged that is, by overseas standards. But it measured up very well to what we are accustomed to hear in Australia, a most encouraging feature being the splendid performance of the University boys, the "South City Dixielanders." They contrasted favorably with the Southern

Jazz Group, and more than favorably with the noise emanating from Lou Fischer's Characters. This, too, despite a flat clarinet.

ROBIN ASHWIN.

LAST,

... But Not Least

Again this year, as last, it is our sad duty to report that University, departing from its novel winning form, came last in the Annual Gawler—Adelaide Relay, held Saturday, June 11.

For the race the University combined with two runners from St. Peter's Old Collegians—Peter Brown and Hugh Nield.

The team ran in the following order:—Brown, Nield, Medlow, Coulter, Butler, J. Barker, Davenport, Brokensha. Reserves were B. H. Smith and G. S. Adams.

At 2 p.m. the main street of Gawler in front of the Town Hall presented its usual chaotic appearance of cars, dogs, buses, spectators, officious officials, runners, etc. Mr. Ey, the Mayor of Gawler, made a short speech in reply to Mr. Bob Graham (hon. sec. S.A.A.A.A.), and fired the starting gun. The distance between the two town halls is 26 miles, and each man in a team of eight runs 3 1/2 miles.

Our first runner, P. A. Brown, ran an excellent time for a comparatively inexperienced competitor (16 mins. 50 secs.) and at the first change Varsity were third. At the next two changes, however, we had dropped back a place, and for the remainder of the distance Varsity trailed 100 yds. or so behind Roseworthy.

The results were: 1, Collingwood (Vic.) Harriers. 2 hrs. 23 mins. 24 secs. (record). 2, Western Districts No. 1 team. 2.24.23. 3, Western Districts No. 2 team. 2.37.20. 4, Roseworthy. 2.38.7. 5, University. 2.41.47.

Varsity's failure was due to a gross lack of training. Some had been out once or twice; one had not been out at all. Next year . . .

The Athletics Club secretary (Peter Brokensha) has suggested that a University 3-mile race should be held on a course, yet to be determined, somewhere in the parklands. Long distance runners are often looked upon as a race apart. However, if sufficient of these hopelessly misjudged beings are interested, it may be possible to enter teams regularly in the winter cross-country meetings.

WOMEN'S TENNIS

Adelaide will have a lot to live up to when the Intervarsity Women's Tennis Contest takes place here next year. Sydney were very generous and hospitable, and the weather was the only complaint. It upset all players' form, with the exception of Melbourne's team, which seems to be used to wet grass courts. Even on the sand courts the ball refused to bounce, especially towards the end of the day.

The programme, which was all paid for by Sydney, consisted of a harbor trip on Sunday afternoon, unfortunately missed by the three local representatives who flew across, an afternoon tea the following day (at the University), a dinner at the Hermitage, and a theatre party. On the final day, a luncheon was held at White City. The weather prevented a match arranged between the combined University team and the N.S.W. State side.

Congratulations go to Helen Angwin, who, on her first Intervarsity trip, remained undefeated, and was chosen as first player in the combined Universities' team.

Victoria has only been defeated four times since the commencement of these matches in 1912, during which

time Adelaide has never won. This year we were runners-up. Our team was fairly strong, as we had two Wilson Cup players. The team was Helen Angwin, Dorothy Lum, Shirley Barker (captain), Margaret Watson and Jean Wadham. All of these players should be available for selection next year, and helped by some expected freshers who are promising juniors now, a good team should also be picked next year.

NEUTRAL CORNER

Our Boxing Club representative reports this week:

Four members of the University Boxing Club participated in the boxing tournaments held recently. The captain, Jack Harnden, defeated L. Grindlay on a k.o. in the first round. Harnden came out of his corner fast, and with a short right hook at the start, did not allow his opponent to settle down. This technique has much to recommend it.

The best fight of the night was between our Jerry Whitman and A. Cann. These men were evenly matched, and the game turned into an endurance match, Whitman being

declared winner on points. Dick Jensen, fighting a man much heavier than himself, put up a good show, but was unfortunate enough to allow his left shoulder to drop and collect a right cross. He is rather unfortunate also in that he cannot get anyone his own size to spar with. If there is a heavyweight in the University, particularly a tall one, he would be very much appreciated here in the basement.

J. Mackenzie, a welterweight, was also entered, but his opponent was unable to fight, so Mac won technically.

Adelaide University Socialist Club

WEEK-END CONFERENCE
RETREAT HOUSE, BELAIR

JULY 8-10.
Friday tea-time to Sunday afternoon.

Independent Chairman:
J. H. Roder, President, S.R.C. Speakers:

Friday Night: E. Castle, Arts Student—"Why Believe? Believe in What?"

Saturday Morning: The Rev. Fr. Stephens, S.S.M.—"I Believe in God."

Saturday Night: E. Johnston, L.L.B.—"I Believe in Man." Study Circles and Discussions. Saturday afternoon will be free. Cost of Conference, 15/-, including 2/- Deposit.

Further particulars and application forms may be had from: D. Porter, M. Giles, A. Kennedy, E. Castle, R. Gilbert, S. Smith. Applications close on Friday, July 1.

ALL FIRST TEAMS WIN

FIRST TIME THIS SEASON THREE RUGBY WINS

Last Saturday 'Varsity sportsmen and women did themselves justice, and every top team in our eight clubs won. It marks the lacrosse team's first win for the season.

LACROSSE SOCCER DOUBLE-HEADER

On Saturday, the A team began what is hoped to be a succession of victories, by soundly defeating Brighton, third on the premiership list, at their home ground.

The first quarter was fairly even, the score being 3-2 in our favor. Scoring was slow in the second quarter, one goal being thrown by each side, to make the half-time score 4-3. Varsity dominated the play in the third quarter, to make the three-quarter time score 9-4. The last quarter was hard fought, with Brighton trying to reduce our lead. However, they were held scoreless, as were we, the score remaining at 9-4 at the final bell.

All played well, due mainly to the inspiring play of David O'Sullivan, who somehow managed to be on the spot wherever an extra man was needed. Although he played on the defence wing, he twice raced through to the forward lines to score.

The forward line combined well to score nine goals. David Noblett acquitted himself well in his first A grade match for the season, heading the list of goal-throws with three goals. John Harbison must be mentioned also, as his unselfish play and accurate passing were partly responsible for goals thrown by others.

Gerry Ward played his usual reliable game at attack wing, throwing two useful goals.

Brighton's attack hinged on John Edwards, who topped the goal-throwing list for the State last year, so Tom Goode, skipper and backman, arranged a system of defence which was very effective in keeping Edwards quiet. Mike White was the key figure in this system, playing a brilliant double-checking game, which held Edwards down to three goals.

Kev. Whisson was outstanding in goals. He pulled off some amazing saves, and although hit a number of times, remained cool and unworried throughout the match. He is a player who really uses his head.

Goal-throws were Noblett 3, O'Sullivan 2, G. Ward 2, John Harbison 1, Bulbeck 1.

But . . .

The B team was soundly beaten by Legacy to the tune of 24-2, and the C team by East Torrens, who head the premiership list, 22-2.

Overcome by gas while taking a bath, she owes her life to the watchfulness of the janitor.

GUESS WHO?



THAT'S RIGHT

This photo is not only to improve the page, but to remind you that we are very short of sporting photos. If you have any photos of sport interest, suitable for publication, please lend them to us.

For the first time this season two Varsity soccer teams won on the same day. Second Division defeated Westbourne Park, 5-4, and Fifth Division defeated Thebarton, 2-1.

2nd Division

In the match against Westbourne Park, Varsity began to show its top form, and maintained it, due no doubt to its win the previous week, giving the team more confidence. Forrester won the toss and Varsity surged forward from the kick-off and were first to score when Casling's corner kick was steered in by Levitt. Westbourne Park found the ground a trifle small and were over-kicking;

Scores: Varsity 5, d. Westbourne Park 4.

Goal-scorers: Levitt (3), Forrester, McGowan.

Best players: Levitt, Nadarajah, Shub.

5th Division

Playing only 10 men, the Reserve team downed Thebarton after a ruggedly-fought game.

Varsity lost the toss, and, kicking against the wind, Miller busted a goal into the net within three minutes of the start of play. This rattled Thebarton considerably, and pepped up the Varsity side, who defended stoutly when Thebarton attacked. Mis-kicking, fumbling and



SMART was lucky enough to be given "safe" on this play to first.

(Block courtesy "Mail")

however, they outpaced the Varsity back line to score twice in rapid succession. Combined play by the Varsity forward and half lines enabled Forrester to score to make it 2—all at half-time.

Varsity began its usual slump soon after half-time, and the "Parks" goaled, to lead once more. However, Varsity recovered, and from the re-start, the forwards dribbled the ball through the forward and half-backs of the opposition, passed the backs and Levitt's carpet drive, scored the equaliser. A few seconds later Casling's centre came to McGowan's foot, and his shot, a trifle fortunate, hit the upright, then underneath the crossbar before rebounding into the net to put Varsity in front.

Play became fast, and improved position play by both sides kept the game at a high standard. Casling and Levitt combined well to give Varsity an opening down the left wing, Nadarajah played superbly at right half with Shub and Worthley safe in defence, Varsity forced the pace then missed an opportunity to score again from a free-kick. However, Levitt put Varsity further ahead with a good shot that found the goalie out of position.

"Parks" began a desperate drive that gave them a goal, so Varsity strengthened its defence with Forrester falling back to play third back, and McGowan to centre half, leaving only four forwards, and they held out for the few remaining minutes till the end of the match.

crowding spoilt the game, both sides offending frequently.

Thebarton equalised just before half-time when goalie White, to quote: "I had plenty of time, so I thought I'd kick the ball off the ground, but I missed it. The opposing forward ran past me and kicked it through the open goal." (Other goalies please don't copy.)

After half-time, with sun and wind favoring Varsity goal, the game was still crowded, but Varsity had superior busting tactics, and Miller took goal and ball over the line to give Varsity the lead. Stout defensive work by Martin and Neal, brilliant half-back play by Pillay, kept the Thebarton side from scoring, and Varsity won.

Scores: Varsity 2, d. Thebarton 1.

Goal-scorer: Miller (2). Best players: Pillay, Martin, Miller.

6th Division

This side had a hard tussle against a much superior opponent in Sturt who won 8-1. Goal-scorer was Cacas.

Inter-Faculty

On next Wednesday the big clash between Science and Arts occurs. Understand that there will be feminine supporters for both teams. Game commences at 4.15 p.m. on the local turf, between Graduates' Oval and Teachers' College ground.

Wholly set up and printed in Australia by E. J. McAllister & Co., 24 Blyth Street, Adelaide, and published by the Adelaide University Students' Representative Council. "ON DIT" Monday, June 27—8

The University Rugby A team reversed the tables on Railways last week. During the vacation Railways had beaten them 10-6. Playing the first match of the second term, University defeated them 41-0. St. Mark's defeated Old Collegians 36-3, and the B's defeated West Torrens, after extra time, 6-3. The Gentlemen, impeccable to the last, went down to Woodville by a few points.

The A's went out endeavoring to play a forward game. Railways held them for a little while, but the thrust of Hone, Kneebone, Wallman, etc., could not be subdued. It was not a very attractive game, with very poor passing by both forwards and backs. Lilburne on the wing, and Clark, the St. Mark's half, showed out, while Sandover at full-back was constantly in attack. Tregonning was most disappointing at outside-centre, though visibly sober-

handling was good, but it is about time both the B's and St. Mark's decided to bring the blind side wing or the fullback into their back line attacking movement, and so obtain the overlap so essential for scoring. They won 36-3.

Mr. Daughety made a welcome re-appearance for the Gentlemen, and played a very good game. So did M. Kennedy. The team should win the grade premiership. Woodville B's, a grade higher, were not impressive in their win.

Men's Basketball

Being a night sport, this game has suffered much during the power restrictions, as indoor lighting has been forbidden. As a result, only about half the programme to date has been played. However, this has been enough to give an indication of the standard.

The 1sts have been playing two styles, one good, one not so good. However, they have possibilities, and hope to be well placed when the finals come along.

The 2nds have been more consistent, and also seem assured of a match in the finals.

The 3rds started off the season with several players who have since been graded to the II's. They, however, manage to hold their own.

The 4ths are mainly players who are unable to attend practices, and do their practising during the game. They may not be winning every game, but they are having plenty of fun.

The Club membership has been increasing steadily since the season commenced, but there is always room for more players. Nobody can deprive you of one of the few joys left in life, to wit, playing basketball. So if you are interested, see the Secretary, F. J. Slattery, or arrive out at practice some Friday evening, O.B.I., Wakefield Street, 5 p.m. These practices are held regardless of the power restrictions, as the O.B.I. has its own power plant.

University sweater girl: She loves to pull their eyes over the wool.

Intending Travellers . . .

Avail yourself of the ENGLISH, SCOTTISH & AUSTRALIAN BANK'S TRAVEL DEPARTMENT

BALL! BALL!

LET THERE BE NO RECESSION!

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SATURDAY, JULY 16, 8-12 (Midnight)

DOUBLE TICKETS, 10/-, at Union Office.

Table Reservations, C 4780.