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Student Room

ADELAIDE UNIVERSITY SRC

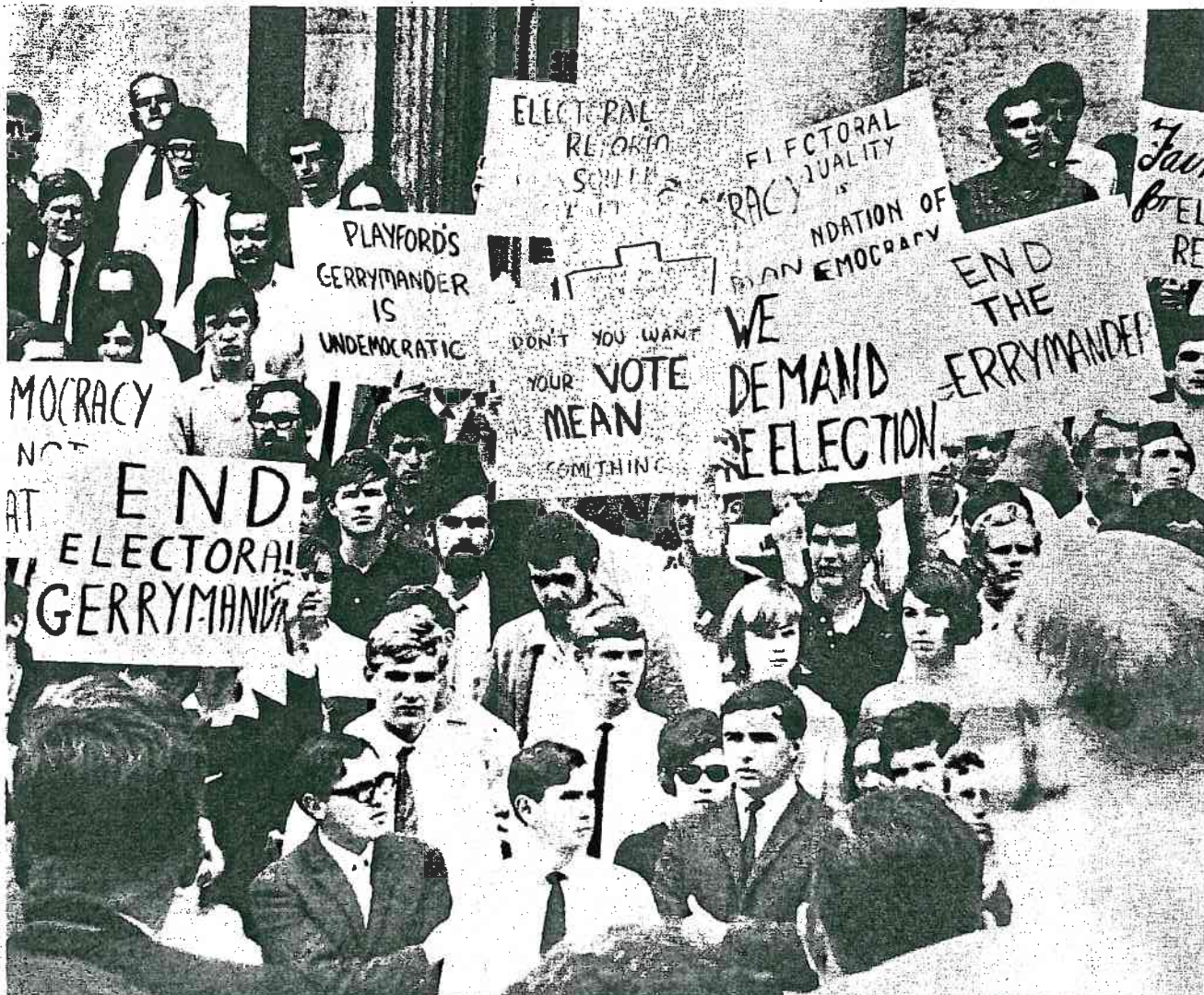
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LETTERS TO THE EDITOR



PAIOR

S.D.A.

Sir, At last I write a serious letter to ON DIT and its topic is the newly formed Students for Democratic Action (SDA).

It is a shame that certain members of this University have seen fit to "steal" the name of a respected body in the United States of America and use it as a cover for their real intentions. (This is nothing new since the same people also used the abbreviation RSL in 1966 to gain publicity for themselves).

MOTIVES

Without indulging in "smear" tactics (which apparently the provisional committee of SDA has found a useful and effective weapon), I wish to question the motives of those who have formed the SDA and the circumstances surrounding the formation of the group.

(1) The "committee" which is supposed to be protesting for democracy has not yet made any attempt to call a meeting of members to elect leaders. These self appointed members of the committee have thus shown what they really think of "democracy" by refusing to risk an election in which they might be deposed.

If the RSL is any guide it will be at least a year before a General Meeting of members is called for this purpose (if indeed one is called at all).

(2) In their pamphlet on "What and Why is SDA" a gross misrepresentation was made by stating "Members of both Liberal and A.L.P. clubs are on the provisional committee." The only member of the Liberal Club on this "committee" is the ex-president of the A.L.P. Club and he is an unfinancial member at that. Never at any stage was the Liberal Club invited to be on the "committee," despite the fact that the first protest for electoral reform (held on Friday, March 8) was organized as a joint venture by the only two political clubs in the University (the A.U.C. and A.L.P. Club).

(3) The Liberal Club agrees with the immediate aim of the SDA — that of demonstrating for electoral reform — but does not indeed and cannot support SDA, since the self appointed leaders of that body have stated that once the above aim is achieved the SDA will not disband but demonstrate for "other things" which need Student Action for Democracy.

The members of SDA have no control over the present leaders, who are all publicity seeking radicals. I suggest therefore (in the name of democracy) that the "provisional committee" take immediate steps to become a Club under the auspices of the SRC. Thus SDA will be forced to have a General Meeting to elect its leaders, and then will be able to throw stones with a clear conscience that it is not living in a glass house.

Yours etc.
A. J. PAIOR

President
ADELAIDE UNIVERSITY LIBERAL CLUB

BARRETT REFORM

Sir, To argue about "The Advertiser" being pro-liberal, and then to have a rather irrational pro-labor edition of ON DIT does not make sense. Politics has always been a rough game, but everyone interested is certainly fighting senseless battles about it.

Mr. Dunstan has brought up to date the Town Planning Act, very much to his credit, and the Licensing Act which must have been terrible to tackle. These reforms were extremely necessary, and they were dealt with democratically. If there were less bickering and more tolerance between political parties and their supporters, the people would benefit.

However, we are so biased that we cannot see past the good of the party we support and what is wrong with the other party.

NASTINESS

The President of the Uni. Labor Club talked of "Mr. Playford" at last week's demonstration. It is just one example of petty nastiness and the rude intolerance which we have of what we do not like.

Sir Thomas Playford is such a fine man that it is a pity we are not more like him. However, his fault was that his interest was for the people although he did not think like the people. To enforce his ideals which were not the ideas of the people was certainly undemocratic.

I agree with electoral reform, but the more essential reform of our entire political system would dissolve this problem. An entirely socialistic policy is as equally unrealistic as an entirely free enterprise policy, so what are the definite policies of our political parties, and why can they not elaborate a little?

One way towards more democracy connected with electoral reform is to have voting not compulsory.

There were over twelve thousand informal votes cast for the House of Assembly in the recent elections. Those people did not want to vote, for if one wants to, he certainly finds out exactly the way to do it so that his vote will not be informal.

Why should people who are impartial or have no interest in who governs them, be made to cast an informal or chance vote?

Yours, etc.
ANN BARRETT

CON I CONCERN

Dear Sirs, In "The News" of Thursday, March 14, Dr. R. L. Reid is quoted as saying that, if the situation in the new House of Assembly is nineteen-all, Mr. Dunstan would be justified in advising a new election, and that the Governor would have to take his advice. Professor A. C. Castles, in "The Age" of Wednesday, March 6, takes the same view.

With great respect to the learned proponents of that view the writers have been unable to find any support for it in constitutional precedent, or in the works of constitutional authorities. It is our view that a second election is only justifiable, by constitutional convention, if neither party is capable of carrying on government in the popular House.

DISSOLUTION

If Mr. Dunstan, contrary to constitutional convention, does advise a dissolution, it is our opinion that the Governor may constitutionally call upon Mr. Hall, and enquire if he is prepared to form a government. Only if Mr. Hall is unwilling to do so should the Governor accede to the request for a dissolution.

Our view is supported by the following books: "Constitutional and Administrative Law" O. E. Phillips 3rd ed. 1962 p. 86, pp.110-112.

"Some Problems of the Constitution" G. Marshall and G. C. Moodie, 1958, pp.50-57.

"The Law and the Constitution" Sir Ivor Jennings, 5th ed. 1959, pp. 87, 135.

"The King and his Dominion Governors" H. V. Evatt, 2nd ed. 1967 pp. 62, 139.

We can find nothing in "Cabinet Government in Australia" S. Enal, 1962 to contradict our view.

Although we have found no instance of a Premier ever advising a dissolution because he had failed to win a majority of seats in an election, the cases are numerous of dissolutions brought after votes of no-confidence being refused if the Opposition party was capable of governing. This happened twice in NSW in 1921; twice in Victoria in 1952; in South Africa in 1936; in Canada in 1926; in Tasmania in 1948 and 1956, the Governor enquired of the Leader of the Opposition whether he could form a government, before granting a dissolution.

Although a new election might well be the best solution to the current fiasco, we fear the setting of a constitutional precedent that, whenever the previous government has insufficient support in the House, it can merely advise a new election and try again.

The enormous disparity in the total vote is (unfortunately) not relevant to the strengths of each party in the House, which must be the sole governing consideration. We wish to add that our interest in the constitutional position is intended in no way to express our own political commitments.

Yours etc.
JAMES R. CRAWFORD
ALAN P. MOSS
JUSTIN J. O'HALLORAN

ANDERSON S.R.C.

Sir, In his letter on SRC representation, Mr. Wilson shows that he holds some strong ideals concerning democratic elections and political efficiency, but I do not think these ideals necessarily apply to the SRC. Mr. Wilson bases his argument on the premise that "all aspiring reps stand on their polidies in a single postal election so that a better selection of ability would occur." This shows some naivety, for when one boils down past policies or tries to concoct policies for the future, it becomes increasingly obvious that they don't and cannot exist in such an organisation.

The SRC is not a political structure in the sense that candidates can stand for or against a policy.

ROMANTIC

The politically minded romantics of the abolition movement seem to confuse the issues with the grand scale of democracy we enjoy in State and Commonwealth Government. In fact, the prerequisites of a candidate for SRC are an interest in student activities and a will to take part in some of the sub-committees.

The benefits of faculty representation are several:

1. It allows a balance of individuals and opinions in the SRC.
2. It protects against any one group gaining excessive power within the SRC.
3. It provides people who are not well known in University circles with an avenue to the SRC. At present general elections are only for public figures within the University.

With regard to excessive numbers on the SRC, I point out that, even now, there are insufficient members to fill the required sub-committees, and people have to be recruited from outside the SRC.

In conclusion I would say that some SRC members have other interests and devote only some of their time to SRC activities. Mr. Wilson seems to be advocating a "super" committee composed of fanatical devotees. Let's keep things in proportion.

Yours sincerely,
PITRE ANDERSON (Med. Rep.)

ROEKEL STRIKERS

Sir, In 1964 a no strike agreement was signed by Mr. G. W. Slater, general secretary of the Australian Postal Workers' Union (APWU), the ACTU and the Federal Government. This agreement embodied a specific clause, stating that the APWU and ACTU agreed that appropriate penal action should be taken if strikes were called. During June and July of 1967, the APWU went on strike, presumably with "serious forethought." This strike was then extended to protest against penal actions which were taken; surely this was not a responsible move by the Union.

REFUSED

During December 1967, another strike by postal workers occurred, due to the dismissal of a mail van driver. When the government offered to reinstate the man, the strike was extended to demand a wage increase which had been claimed (Forethought?). The government agreed to hear the wage claim within 24 hours of the strikers returning to work. This offer was refused, yet your correspondent claims "It is only... after no serious promise of consideration of claims has been given, that a strike occurs."

On Monday, February 19, 1968, 500 unionists went on strike in Mt. Isa over an issue which did not concern any Mt. Isa workers at all (they are covered by a special award). In doing so, they broke an agreement not to strike for two years, which they had made in December 1966. Your correspondent implies that strikes are only held after serious thought and as a last resort. Other instances, indicating that this is not so, spring to mind, e.g. the strike in Collinsville (Queensland) last year.

No Sir, I do not blame the student (or teacher) strike breakers at all; in fact, they had my whole-hearted support.

Yours, etc.
PETER H. van ROEKEL

ANON CRAP

Dear Sirs,
I trust the student body is to see more of Mr. Lundberg's magnificent articles. However, I for one would be most obliged if he could stop taking himself in hand (for not less than an hour), and during this period write with some respect for the possible intelligence of his readers.

Is it too much to expect an ON DIT staff member to be able to produce an intelligent, balanced, prejudice-free report on an election? Mr. Lundberg's unsuitable electioneering is not likely to win the ALP votes or himself any respect around the University.

Personally I would probably have voted ALP were it not for what I have seen of various ALP Club poops over the last three years.

However, if as I expect, Mr. Lundberg et alia can see no future in writing not only provocative but also realistic and objective articles, I suppose they can always change hands and pull themselves together.

In this regrettable case I am sure most involved will come up with a solution. I'll send flowers for the others.

Lots of love,
STEEL DUNNIE.

NOTICE

YOU Can't AFFORD

To Miss

THE ZOOT & THE
SOUNDS LIKE Wild

with ROBYN SMITH

BEER and WINE

at the 1968
MELODRAMATIC



BALL

Friday 29 March
Olympic Hall 9-2am

\$5 DOUBLE at SRC

The Future Of The Gerrymander

John Waters reports on LCL proposals for tampering with the SA electoral boundaries.

The irritation which most students must feel about the electoral abuses that their parents have suffered since 1936 could only be matched by the annoyance that thinking Liberals must have about the recent stupidity of Playford and his successor on the issue of reform.

This is not to deny the considerable cunning that went into Playford's 1964 proposals or the potential of Mr. Hall to go one better, but in face of a Labor majority so decisive and a democratic principle so unequivocal as one vote one value, then the Liberal party faces the prospect of being completely discredited among its erstwhile supporters in the city. Playford himself may well be annoyed because he will not now be remembered as SA's great statesman but as a mischievous pixie faced country politician who fiddled the electorates to the shame of Australia's democratic ideals.

In the present situation the progressive and thinking Liberal might consider cutting their losses in prestige and integrity and consenting to one vote one value in the knowledge that natural effluxion of time and voting may restore them to a majority party. They would also be comforted by the fact that with the density of labor supporters in industrial suburbs their vote is wasted with enormous majorities in blue ribbon seats and a 48% combined conservative vote would lever them in as it does federally.

PERMANENT WILL

In the obvious absence of progressive and thinking Liberals it is idle to suggest that the Liberals will now attempt to redeem themselves. Sir Arthur Rymill, M.L.C. in the last Parliament with overwhelming conceit attributed Labor's victory to the fact that the Legislative Council could stop Labor Bills if it chose to. (1965-66 Hansard Vol. 1, page 299) Mr. Ren DeGaris M.L.C. in the 'Advertiser' (December 1967) claimed the right to hinder a democratic house if it did not conform to the "permanent will of the people." The permanent will is certainly not an overwhelming majority of the voters in three consecutive elections and would no doubt be determined by reference to the prejudices of that perspicacious political barometer Mr. DeGaris himself.

Mr. Hall himself in his policy proposals has insisted on maintaining weighted country electorates. Three examples as well as a reading of the debates on the electoral reform makes it clear that the Liberals capacity for self deception and stupidity on this issue is by no means exhausted.

Should the LCL be elected it faces once again Playford's dilemma on how to make the country vote stretch. The subtlety of Playford's proposals have frequently been overlooked. With the aid of an indulgent and conservative electoral commission he devised a scheme which on the 1965 figures (i.e. 56% ALP, 32% LCL) would have maintained the LCL Government according to Dr. Neal Blewett. Playford proposed to do this by a device known as "Country Industrial" seats which could isolate Labor voters into much larger seats than their rural neighbours. This proposal reduced Labor's representation in the areas of Whyalla, Pt. Augusta and Port Pirie from three to two. It would also divide the Labor seat of Murray, taking its three Labor voting towns and Mannum, Murray Bridge and Tailem Bend, submerging them in the LCL electorates surrounding. On 1965 figures the rump electorate including Murray Bridge may have gone to Labor but it would have been precarious.

DANGER

Perhaps the most dangerous aspect of the proposals was to insulate the country from city (and presumably Labor) overlap, the Tea Tree Gully area or Highbury sub-division which would have been excised from the electorate of Berossa and the Christies Beach-Reynella area or Morphettville sub-division which threatened the LCL seat of Alexandra and would be cut off. Mr. Hall's seat of Gouger would be insulated from the Parafield Gardens and St. Kilda city expansion. These moves would have seriously limited the ALP's ability to expand its vote in areas where it was now weighted for the LCL.

Can Mr. Steele Hall do as well or better than Playford? As a more dreary political personality than Sir Tom he may feel the need for even more security.

Mr. R. L. Reid, Senior Lecturer at A.U. and a former member of the LCL State Executive, commented that Hall's proposals would "insure that pretty well regardless of how the majority of South Australians vote the LCL will remain in control of the Government of the State." (The Sunday Mail 24.2.68).

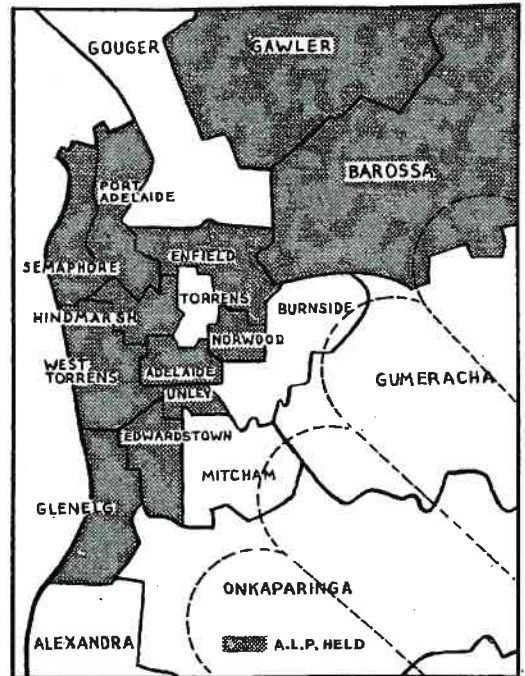
How can this be done? Mr. Hall would certainly adopt the Playford proposals for confining the suburban spread to large city electorates and accept the 1964 Commission's recommendations to reduce Labor's seats around the top of Spencer Gulf.

SHABBY

But taking the idea of large Country Industrial seats two other opportunities present themselves! The two country sized seats of Millicent and Mount Gambier are Country Industrial surely. Hall could engulf them into one large Labor electorate. Wallaroo which distressingly votes Labor, could be incorporated with "country industrial" Port Pirie. These devices could reduce Labor's holding from 6 to 3 seats, taking into account Playford's idea for dismembering Murray, and cutting out the Labor area of Barossa four Labor country seats could be destroyed and at least one LCL seat gained which would more than compensate for any "rationalization" of city seats (that is giving them 2 1/3 members less say, than the country). If anyone believes this shabby process of chasing Labor supporters around the countryside and halving their voting effectiveness is improbable and beneath the dignity of the LCL, I should once again refer them to the lines of reference and report of the 1963-64 electoral commission.

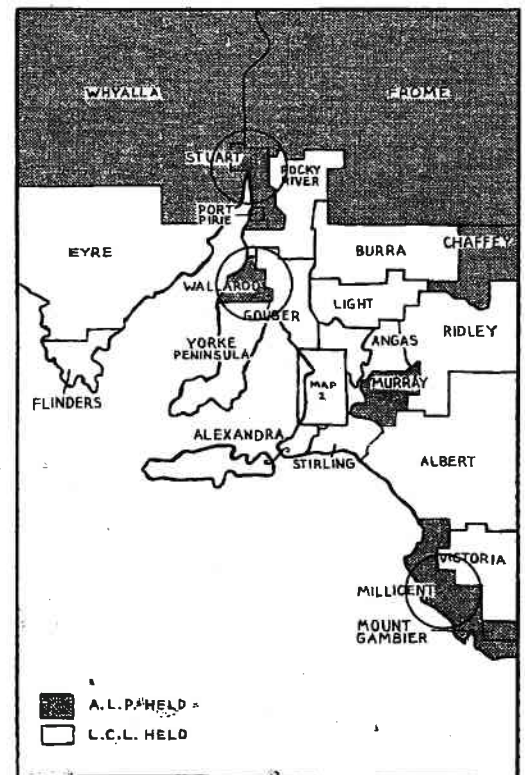
Playford was anxious that the hills areas close to the city should be protected. Accordingly it is unlikely that the "greatly enlarged metropolitan area" referred to by Hall in his proposals would be extended to the tiny Liberal balliwicks of Gumeracha and Onkaparinga, in fact it would be possible to make three country sized blue ribbon seats instead of two by dipping into the Liberal eastern suburbs of Eden Hills, Belair, Blackwood, Mount Barker and the new Mount Osmond sub-division.

It is clear that the avenues for a more subtle but effective gerrymander is open to the Liberal Party, consistent with its principles of giving primary producers 2.3 times the vote of Labor voters. We have been clearly warned. It is not idle to suggest that should the LCL win an absolute majority in the Lower House it would be impossible for the ALP to shift them with over 65% of the popular vote — something no party has achieved in contemporary Australia.



A democrat cannot oppose a just basis of representation on the ground that it is more likely to favour some other party than his own. If, for instance, this State is, or becomes, in its dominant sentiment a Labor State, no real democrat can argue that it ought not to have a Labor Parliament. The democratic principle is that of popular rule . . . Conservatives, of course, do not trust the people and that is the main line of distinction between them and the Liberals. They will deny, or with pretty phrases, try to cover up the fact. But all superior-person franchises rest upon the assumption that their is no equality of civic rights, and that a minority with more power than the majority possesses, is entitled to the privilege of governing the whole. Reduced to its elements this is the argument for maintaining an unreformed Legislative Council with the power of defeating popular mandates . . . it is not to be reconciled with the fundamental principles of Liberalism, which proclaims a broad and generous gospel of freedom and justice for all.

'Advertiser' editorial of July 28, 1910.



miss fresher

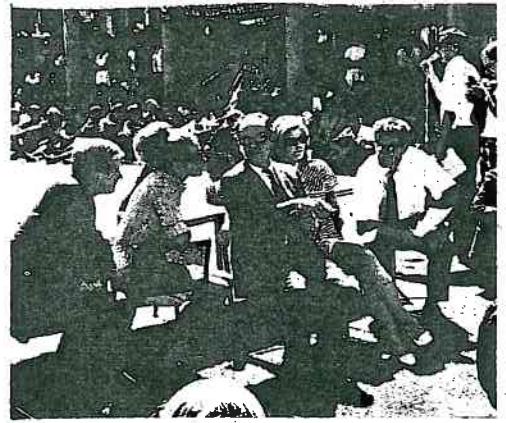


Helen Entwistle "Miss Fresher 1948"

My name's HELEN ENT-WHISTLE. I'm a student. When the man said I was Miss Fresher I was overwhelmed. I hope mother does not find out.

"I wish," laments Helen Entwistle, "someone would tell me where I fit in." That's easy. She's the best requisition we've made this year for the benefit of Phillistines who don't recognise the name, or alternatively, the photograph. Helen was named "Miss Fresher" a week or so ago.

Her disorientation is understandable. Although unwilling to divulge very much herself, we managed to glean from other contestants something of the general attitude this year. Most of the girls seemed to have an infatuation over something called 'blokes,' whatever they are, while one stated quite unabashedly that her favorite preoccupation was parking in the back streets of Walkerville. And for those of you who wish to personally witness this social phenomenon, Queen Street was divulged as the favorite haunt.



Judges

So taken was the audience by one of the ingredients, that they broke out all over into spontaneous applause; a fitting welcome for a young lady (and I use the word advisedly) has already made quite an impression among bird connoisseurs. By the way, the name's Indra.

Rumor has it that the celebrated Mr. Harris was in strong dissent. Which is not surprising in view of his admitted disposition towards hairy women, and his strong warning to the organisers that they were taking an aesthetic risk in asking him along.

★ INDRA CHELLAPPOO
"I've come a long way for this"



Contestants



Indra Chellappoo

QUO VADIS OR WHERE THE HELL ARE WE GOING

It may finally have happened! Adelaide University UNDER-graduates are to publish this year a magazine which may contribute something to the intellectual life of this gay, vibrant Peter Styvesant, etc. community. It's called QUO VADIS and the first issue will be out in a few days.

The magazine will deal with a "theme topic" in each issue, and the themes for the first four editions are; Ecumenism — a critical look at the various Christian churches movements towards unity; Church and State relations, including articles on State Aid; New Theology — with an examination of issues posed for atheist, agnostic Christian and Sun-worshipper alike, by these developments and a final issue for this year examining the role of religion in a secular society. People who have difficulty keeping their ears apart need not bother but anybody, of whatever, if any, presuppositions interested in serious discussion of religious and political issues should look out for Quo Vadis.

Quo Vadis has several distinct differences from usual

undergraduate productions. Firstly, the entire first year has been planned in detail and basic articles are commissioned as well for the near future. Most of the articles will be written by prominent experts and this should provide a basis for INFORMED undergraduate debate in response to this.

Quo Vadis is being sponsored by three university and two teachers' college Religious Societies, with Anglican, Catholic and SCM groups pooling resources. ON DIT it will be remembered, was originally started by SCM and gradually evolved into the fairly vital role it fills in Uni life today. Quo Vadis, as I have inferred will be a quarterly intellectual journal starting off as a magazine for this campus but with the objective in view of making a big impact on SA as a whole, especially in tertiary educational institutions.

The editor, Ines Martucci, an interim Honours History student with an outstandingly fine intellect provides the quarterly with the kind of cohesiveness and impact which many similar attempts elsewhere lack(ed).

FAIR IRRELEVANCIES

On Wednesday, March 13th, the Adelaide Uni. SRC met for the first time this term. (For those of you who may be unsure of the procedure, meetings are held monthly, usually in the George Murray Common Room, and all students — freshers included — are invited to attend.) The following is a brief account of some matters discussed at this meeting, and should clarify your idea of the basic job of the SRC. Similar accounts will appear in future editions of ON DIT. Obviously, our time is not spent wholly organizing Miss Fresher competitions or Pro-Democracy rallies.

At the beginning of the meeting it was confirmed that McGraw Hill & Co. have agreed to give 10% discount to students buying books from them. This is the result of long negotiations with these booksellers. The advantages are obvious. If you would like to know of further concessions available to you (just for being a Uni. student!) ask for the list at the SRC Office.

A matter which concerns all students is the coming SRC by-elections. Two general representatives must be elected to replace Anne Dunn and Lee Ardlie who have both left Uni. All students are eligible to vote, and nominations for male or female

candidates may be handed in at the SRC Office. The two people elected will remain in office until July 31st, the end of the SRC year.

This may be an appropriate place for me to give new students a small word of warning. As with all large institutions, a certain amount of petty thieving, and less petty stealing of text books and notes goes on at Uni. The SRC regrets that nothing can be done at present — so watch out!

Final recognition was given on Wednesday to the fact that, thanks to the SRC action, there is now a coffee lounge in the basement of the Union Hall. If you have not seen it, go and have a look — or better still, try it out! It will be open during the day. This coffee lounge is an indirect result of the Union Hall being granted a liquor licence.

Any comments you may have on matters discussed at SRC meetings — any suggestions, condemnations, queries, etc. etc., are very welcome, as this is a council of your representatives working on your behalf. A suggestion box will soon appear in the refectory, so do use it!

From
The Publicity Officer, 22nd SRC.

ABREAST OF THE TIMES



for staff members in Adelaide. From this it would seem that anyone who disagrees with an ABC program violently enough will ensure that his views will not be transcended again.

A more subtle but rather insidious form of censorship occurred, it appears, when the SA news media sent reports of the State election to their interstate affiliates.

These reports, while being reasonably accurate in other respects, contained no references to the percentages of votes gained by each party. It hardly bears repeating to say that a view of the SA political scene without these figures bears little resemblance to the situation as it exists. It is further quite evident from subsequent editorial comment in all eastern States that not only were the metropolitan dailies in those States interested in the percentage figures but considered them to be the key issue in SA politics.

Such initial censorship was, of course, soon broken and the facts exposed interstate, but by that stage the initial impact had died and interstate SA elections were old news, and the silence had had its effect.

□

"I want to stir up controversy deliberately. There is no real spirit of protest in our Universities. Students are really a very ordinary and conservative lot." Michael (Veg) Venning, 1967.

"Sir I would like to ask the President whether students have any right to demand that any reference to them be deleted from ON DIT and whether Mr. Pickhaver will undertake to censor any personal reference to students in ON DIT." Venning, SRC meeting, 13-3-68.

"Oh, how the mighty have fallen."

□

The State election, whatever other result it may have produced, was fruitful in exposing the bright young Libs of the Liberal Club. Parish



and Co. on this occasion decided to follow the pattern which the ALP Club has set at the past two elections by producing a pamphlet to be distributed by members in support of Lewis Short, the defeated LCL candidate for Unley. On hearing of this one could not but feel relieved possibly that at last the Uni Liberal Club was at last going to take some action, even if it was to follow a path well trodden previously by the ALP Club.

Unfortunately, deciding to follow ALP Club tradition and produce a pamphlet was not to be the limit to which the Liberal Club was prepared to copy the ALP Club. When finally produced, the Liberal Club pamphlet was somewhat of a shock. From a quick glance it became obvious that the Libs had, to say the least, gained "inspiration" from the ALP Club's Le Page pamphlet of 1966. The color was a similar blue, the same distinctive folding and layout had been incorporated, and the slogan "he represents progress, let him represent you" had been lifted practically verbatim. A

closer look at the small type was even more startling — we found Steele Hall making a statement which, apart from minor changes such as the name of the candidate, had been attributed to Whitlam in 1966.

Such wholesale copying was clearly a political indiscretion, but with such a showing of originality by the brains of the Uni. Liberal Club there is little to be feared by such indiscretions.

□

How much truth is there in the rumor that the initial bookings for Marlene Dietrich were the cause of some consternation among Festival organisers; and that about 200 free tickets were sent out to various people; and that this move did not improve things so the price of tickets generally was reduced; and bookings were so heavy that the people who had been given free tickets were written to and asked would they either return or pay for the tickets or else stand at the back?

The cardinal story of the week comes from the depths of intrigue that form that bastion of liberal democracy, the Roman Catholic Church. The ecumenical spirit which is abroad in the R.C. Church in many parts of the world has clearly not permeated the local SA hierarchy.

In a week in which it was announced in Rome that Catholics who become masons are no longer to be excommunicated automatically, the grapevine to ABREAST OF THE TIMES has received information on good authority that the R.C. Archbishop of Adelaide, Dr. Beovich, has decided that the SCM (Students' Christian Movement) at Adelaide Teachers' College, is a little too ecumenical and thus dangerous to the faithful. The consequence of this has been action to forbid the flock from belonging to the Teachers' College SCM. If this report is substantiated it is an example of despicable and deplorable interference in the freedom which should epitomise on campus life. It also gives us an interesting insight into ecumenical problems at large. If one Church speaks with two voices how can it hope to join the other Churches as one.

The past fortnight has brought forth three examples of censorship in widely differing publicity media. The first victim of the axe was ABREAST OF THE TIMES, which had a small section removed from the last edition after the particular story had been mysteriously "leaked" to SRC President Pickhaver, who then hastily proceeded to exercise his authority by removing the supposed offending section.

The SRC President clearly has a responsibility to guard the SRC against law suits but such a discretion must be exercised with the utmost care. In the instant case a little enquiry would have proved the truth of the matter and could have avoided the misuse of discretion which occurred.

Another case where the hand of authority fell heavily occurred as a result of an ABC election program which, after broadcasting electoral comment by the party leaders finished the program with a campaign speech from Peter Sellers which, needless to say, was a send-up of politicians and politics.

The result of this harmless piece of buffoonery was sharp reaction from some of the uptown political heavies and subsequently a severe rebuke



“Leave the fire ashes,
What survives is gold.”
— Robert Browning

"Neuroses and niggers in the woodpile"

(By On Dit's University Political Roundsmen.)



El Presidente Durbridge — "what was Water's phone number again."

The intricate, interesting and amusing way the A.L.P. A.G.M. on March 12 saw fruition warrants some attention. This little melodrama can best be explained by setting the events out as they happened—or as near as possible.

Intrigue was rife. For those of you who read On Dit diligently would have noticed an advertisement (embedded deep in page 21) announcing the forthcoming farce. On Dit came out late on Wednesday, March 6th, and apparently the then President, Mr. R. L. Anderson, was extra diligent and spitted the ad. immediately. This was quickly followed by a "phantom" meeting of the A.L.P. Club executive, at which it was decided to cancel the meeting as advertised.

All these delightful revelations were unfolded by Mr. Anderson, whose circular audience was smitten dumbfounded by this news. Mr. P. Duncan, the then vice-president, was perhaps the most dumbfounded of all because he was not even informed of the alleged phantom executive meeting—most vice-presidents probably would be. It was later found that the number of people who actually did attend that meeting was somewhat smaller than Mr. Anderson's figures.

It was quite a giggle to listen to the repartee consisting of:

"The meeting (March 12th) will be held Dick."
 "No it won't, my friend."
 "You bet it will Dick."
 "No it won't, my friend."
 "Pig's ding, Dick, it will be held, no worries," etc., etc.

Mr. Anderson won this little bout quite soundly, when in the middle of this discourse the public address system blared the cancellation of the meeting through the refectories: an authorisation given to the S.R.C. by Mr. Anderson. The announcement was greeted with a mixture of disbelieving laughter and incredulity.

Mr. Duncan parried, and that night rounded up as many executive members as he could find. Yet another phantom meeting had seen the dawn.

An intrigue which excels anything yet attempted was then set into motion. One of the proposed candidates was Bob Durbridge, who was being backed by Peter O'Brien and the various "new Left" influences. This, however, was being frowned upon by the more conservative elements, and so it was neatly arranged that the former, at the time deeply engrossed in distributing S.D.A. pamphlets, be encouraged to take their wares and spread the good word at Flinders.

These enthusiastic fellows were not, however, informed of the second phantom meeting's decision to go ahead with the meeting as advertised in On Dit.

It was not until Mr. O'Brien received an anonymous telephone call (we shall say Page 6) ON DIT, Friday, March 22, 1968.

who) that he became aware of this later decision. Needless to say that on Tuesday, 12th, Mr. O'Brien was not making any trips to Flinders.

Ten minutes before the meeting was to be held, Durbridge wandered down to the refectories quite oblivious to what was taking place. When he got to the S.D.A. stand, Garry Searle, who was manning it, asked him to take over. Durbridge asked why, and a moment later one S.D.A. stand was hurriedly abandoned.

Meanwhile, back at the meeting, Duncan was clamouring to get proceedings under way, while O'Brien was equally anxious to restrain them for a few minutes longer. Durbridge and Searle arrived.

The meeting got under way on a dramatic note. Mr. Anderson's resignation as president, which was accepted by the executive "with glee". After the joyful murmurings had subsided, Mr. O'Brien rose and requested the meeting be postponed for a week because of the irregular circumstances under which it was convened. This was defeated. The "heavies" element entered (Messrs. Waters, Coombe and Sommers), followed by a couple of Liberal observers (Lenny Roberts-Smith and clean-cut Andrew Fletcher. You may well ask: "Who are they?")

Candidates were called for, and Mr. John Hubrichson, Mr. Rob Durbridge, and a Mr. Jenner were nominated.

Mr. Hubrichson expressed some anxiety at the "new Left" influences creeping in and pointed out these people were more interested in wider policies, such as Vietnam, etc., and less in Don (although he did concede the importance of the former—in context).

Mr. Durbridge pointed out this was piffle and said if anything had to be changed it was the puppeteering influences of the up-town heavies, who should be told to make North Terrace their boundary. Messrs. Waters and Coombe left.

Finally, we were treated to a life history of a Mr. Jenner, the third nominee; his active participation in the electricians' union, when he joined the Labor Party, and what he proposed to do when elected. His was a true blue, straight down the line Party policy.

The election was held and Rob Durbridge was named the victor. A vice-president (Chris. White) and committee were elected.

Asked what he thought of his electoral victory, Mr. Durbridge remarked: "Geez, the way the committee is stacked I'll have to ring Waters every half-hour to see what he has to say."

Well, there it is. All in all a thoroughly enjoyable lunch-hour was had by all, and we emerged from the Lady Symon Hall tired but happy.

ACHTUNG or Pay Attention Even

The following mistakes were found in the unique STUDENT GUIDE.

- To withdraw from a subject it is necessary to write to the Academic Registrar, not the Head of the Department and the whole section on asking for a re-mark is incorrect.
- There are also a number of errors in the History (Pages 18 and 19). To the schools of Art, Science and Law (1883) should be added Music (1884). Some lines later Stirling should read (Physiology), William Henry Bragg's son should read William Laurence (not Lindsay). Sir Edward Stanley should read Sir Edward Stirling, references to Bishop Augustus Short (who was in fact the first Vice-Chancellor of the University) should be deleted — the Bishop at this time was Bishop A. Nutter Thomas.
- Finally a few lines later Sir Walter Craig should read Sir Walter Young. So there you are. All freshers get out your copy and scribble in the relevant corrections.

Gyrations

The matrix of social interaction generated by DISCO has become a major factor in the inception of a community temperament in the student body.

THE BIG CON

Let's look at it this way, if a bloke cons a bird one Friday at Disco, the chances are, a lot of his friends will have a chance of meeting a lot of her friends.

Now supposing about fifty birds are conned at one Disco, then a fair amount of social interaction is likely to be going on soon afterwards.

Then considering there will be about sixteen Disco's this year practically everyone in the Uni. will have socially interacted with someone else at some stage during the year. This is all very well but it's a pretty poor reason to go to Disco just so that everyone can interact. Most people go simply to enjoy it as a break from the constant over-taxation of the mind inherent in university life, or more important to con birds or get conned by blokes.

However, it's fun for us pseudo-intellectuals to go around talking about the matrix of social interaction generated by Uni. Disco



Students in action

SRC And Student Democracy

Student Democracy — Something Uncle Tom Playford could be proud of?

Just as failure to act in the State Electoral crisis will lead to autocracy, abuses on the Campus are always possible.

It may be time to set our own house in order.

Should there be an SRC?

Who should be on it?

Should there be representation at a faculty level?

Should all members be elected on a general franchise?

Should women have a separate vote from men?

Following last year's Constitutional Controversy, the whole question of Student Representation has been referred to a Special Constitutional Commission, who have been asked to report on all aspects of our electoral system.

Their report is to be presented at the April SRC meeting. If you have any submissions they must be in before March 31. Several radical proposals have already been put forward. This is your opportunity to be heard. The Commission are John Walin Vicunni; Andrew Rooney; Bill Latimer. Any suggestions in writing can be given in at the SRC office or suggestions can be telephoned through to John Waters at 8 4431 during office hours.

J. WATERS

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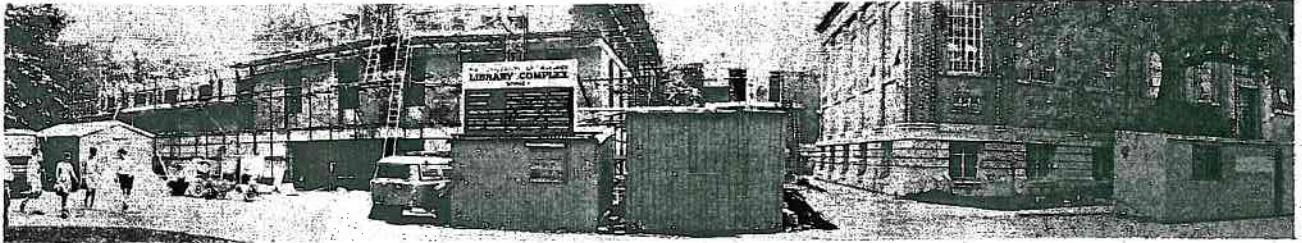
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extensions or intentions?

The Barr Smith extensions were begun late last year providing interesting if noisy diversions from things of the mind during 'swot-vac'.

This week ON HIT talked to the Vice Chancellor, Professor Badger, about future plans for Library expansion. The following article sets out to show what we can expect from the present extensions, and why a dramatic improvement in the near future should not be expected.

The building now under construction is expected to be completed during the second term at a total cost of about \$470,000. However, the four floors of this building will not all be made available for library use, a considerable area being taken up by a new lecture theatre and space for the Faculty of Architecture, which is to be moved from the Engineering building progressively. Despite this at least 160 seats and some storage space will be added to the library. In view of the fact that student population is expected to remain at its present level of about 9000 in the future this is an improvement.

On the other hand the number of students per seat will not be altered significantly and normal expansion of shelving space can be expected to further reduce seating capacity over the next few years.

The Vice Chancellor indicated his awareness of the problem of library accommodation and stressed that more extensive plans for library additions had been developed. These plans are not yet final as they are subject to modification in the light of finance available. In the meantime the old Law library on the first floor of the Napier building will continue to be available to students as a reading and study area. About half of this

area is expected to remain available for these purposes indefinitely.

BEDEVILLED

It is well known that Australian Universities find their plans for expansion bedevilled by lack of finance. They are almost completely dependent on contributions from Commonwealth and State governments for both recurring and capital expenditure. The two governments finance capital building projects by triennial grants made on a dollar for dollar basis. The amount of this grant is decided principally by the Commonwealth government (Dept. of Education and Science) after it has considered the recommendation of the Australian Universities Commission.

For the present triennium of 1967-69 the A.U.C. recommended grants to the Adelaide University for building projects totalling \$7,120,000, including \$2,000,000 specifically for library extensions. In fact the total provision by both governments was only \$2,668,000 after cuts attributed at the time to Senator Gorton as head of the Departments of Education and Science. This money will be expended on four main projects; the new Dental School now under construction, the now completed Law School, extensions to the Physics department to be started shortly and of course the present Barr Smith additions.

Plans for further additions to the Barr Smith are now the subject of negotiations between the University and the A.U.C. and their character might well change in the light of the amount of money the Commission is prepared to recommend to the Governments.

There can be little optimism on the amount of money which will be act-

ually granted in view of the Government attitude to grants in this triennium.

Because so much can be changed by the time a grant is made the Vice Chancellor was unable to discuss details of library plans, but he did indicate that air-conditioning (as distinct from re-circulation) would be a matter for negotiation with the A.U.C.

NO GUARANTEE

From what has been said it is quite clear that there is little likelihood of dramatic improvements in library accommodation before next triennium, i.e. 1970-73. Further, there is no guarantee that enough finance will be provided even then.

Book and journal acquisition is made from the University's annual income and is not a charge on the building grants. However, about 83% of University income is supplied by the Commonwealth and State Governments, so that here too responsibility for continued expansion can be laid at their respective doors. Although sums for books and journals have been steadily increased over the years costs of these items has increased at a more rapid rate.

The best plans and intentions of University administrators are at the mercy of Governments whose plous attitudes on education are betrayed by their actions. The Commonwealth government with its greater financial resources must take a large part of the blame for under financing in education.

If Australia's future progress rests on the way we utilize our resources, then surely greater attention to factors improving the quality of graduates can only be regarded as a wise investment.

ON DEMOS & DEMOCRACY

Last Friday saw the biggest student demonstration ever held in Adelaide. 1,500 students marched to Parliament House to protest against the gerrymander and to demand electoral reform. The demonstration was organised by students for Democratic Action (SDA) which itself was only formed five days previously. Spokesmen for SDA were "heartened" by the large and enthusiastic student support. Widespread press coverage of the event brought the issue of majority rule before the public and showed student concern at the present inequitable situation. The step from the refectories to the streets is a big one - students are realising now that something must be done.

The word "action" is deliberately included in the name of SDA. Its inclusion denotes a state of mind, a belief, that if this society of ours is to be changed at all it will not be by academic discussion and discourse in the cloistered halls of Adelaide U.

A generation brought up on concepts like "freedom" and "democracy" is now beginning to sift the empty rhetoric out and see the hypocrisy which underlines many of the accepted institutions in our society. The jargon of parents, teachers and politicians is now being evaluated in an objective manner to reveal double standards and dishonesty in people and bodies normally accepted on face value.

The respective student councils of Adelaide, the Institute of Technology and Teachers College supported the demonstration on Friday and gave finance to support SDA in advertising costs. Apparently these worthy legislators representing 19,000 students are also aware of the change in student attitudes taking place. The dull mediocrity which marked student affairs and interests in the 50s and early 60s has now been replaced by a dynamic (yet embryonic) awareness of the role which students can and

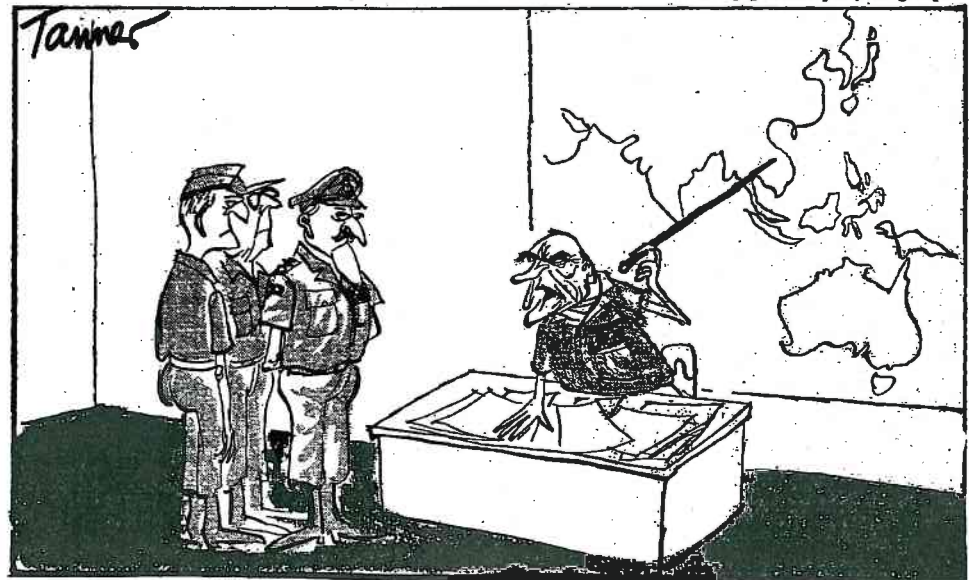
should play in changing the course of society for the better.

What and Why is SDA?

Students for Democratic Action is not a normal students club which elects a president and an executive, gets its money from the SRC, invites speakers over, eats salmon mornay in the Portus Room and generally achieves very little. SDA is not affiliated with the SRC and does not seek such affiliation. The Committee of SDA decided to form the movement

and appointed itself as officials because action was needed fast on this issue. It also believes that if the body was able to elect its own committee at this stage it would lose the impetus and commitment so necessary at this time. It would become no better than the typical university political club with its personality clashes, infighting and general resulting impotence. The success of this policy was shown by the efficiency with which the last demonstration was arranged.

SDA does not have defined and official positions and the committee is a very loose body which changes as people gain and lose enthusiasm and commitment. The committee regards itself as a co-ordinating group for a wide and broadly based student movement which is looking for an improvement in the society to which it belongs. Present university political clubs have tended to become too stultified and inflexible in their approach and actions. SDA has no affiliation with any political party or group.



"After Vietnam let's try to save South Australia for democracy."

EDITORIAL

It is regrettable that the Vietnamese War has conceptually been fragmented into isolated incidents and thereby allowing an over-simplification of the war to creep in.

The recent furor regarding the torture of a Vietnamese girl, who was accused of being a spy, has brought several things to light.

Firstly, it seems incredible that so much newspaper space should be given to an incident such as this. The type of brutality the girl was subjected to is but a single instance of what is happening in, and to, Vietnam. How many people, when reading the latest reports on the incident, reflected on the problem of Vietnam as a whole? It would be safe to assume the numbers would be small indeed. Hence the Vietnamese War becomes a series of isolated incidents which you either condone or deplore, according to your political and personal views.

Condonement is made easier by the fact that the persuasion used on the girl can be rationalised because she was said to have been a spy. However, this type of quick rationalisation has led to hundreds of innocent Vietnamese being killed because they were thought to be spies. Realising this one can see the sum total of isolated incidents — hundreds of dead human beings: all of them at one stage having been the actors in isolated incidents. Here then is the danger of looking only at the single pieces of the Vietnamese jigsaw puzzle, a proper perspective of what is really happening is lost.

This is where the reporting of the incident has failed. No one is caring any more about the Vietnamese agony as a whole — it is too difficult to understand. So comfort is found in the (assumed) isolation of single incidents which can be more easily comprehended.

Obviously in the latter situation the destruction which is occurring in Vietnam is forgotten, and logicalities such as having to destroy the people (the people as a whole, of course, not just the interests of property-owners, as they allege is the case in the West). Who is to decide what these interests of the people are, and in particular what needs are most urgent? A heaven-sent leader like Hitler, or a self-appointed "vanguard of the working class"? If so, what becomes of the belief that democracy is "government by the people" as well as "for the people" and the repeated assertion by subject peoples that good government (in whatever sense of good) is no substitute for self government?

CHOICE

No one in his senses would claim, of course, that in our large-scale, complex, industrialised societies, decision-making and the actual carrying out of policy can be left to the ordinary rank-and-file members of the public. But these ordinary folk do (in a democracy) claim the right to choose, and if necessary to dismiss the leaders who govern in their name. To choose, and if a choice is to be at all genuine, alternatives must be available.

This implies quite a lot (very little of which was available in Nazi Germany or it is to be found even yet in Soviet Russia or in the so-called People's Democracies in Eastern Europe). First of all it means rival candidates, belonging to competing political parties (not just a list of names from the one and only legal party). Next opportunity for these candidates to canvass support and to criticise those in office. This implies a free Press (with access to paper supplies and machines), the right to hold meetings (access to halls), in stage demonstrations, and to agitate through voluntary associations of all kinds.

DEMOCRATIC VALUES

This is the sort of context that determines the nature of a government. This is the grain of truth in the saying that the long run always betters the government it "deserves." A government, by and large, is a reflection of the community it serves — its general social institutions and traditions and habits of mind, and if a government is to be democratic the community itself must always democratic beliefs and aspirations and values. What are these values?

Democracy is, at bottom, I think, a point of view or scale of values, which results in a way of life. It starts from a respect for human personality — a belief that human beings should be regarded as ends in themselves, not mere tools to achieve the ends or purposes of a privileged and powerful few, or sacrificed to some myth of national glory (as with Mussolini) or racial dominance (as with Hitler) or historical mission (as with Lenin, Stalin and their successors). Such a belief, in the importance of ordinary individual people, has (if taken seriously and given more lip-service) quite revolutionary implications.

OBJECTS

It means that the principal object of government should be to increase the happiness (or general well-being) of people. It means that everyone has an equal right to share in this happiness. Democracy implies that all citizens have equal rights, or equal claims on the good things of life (cultural as well as material), leisure time as well as money income) which society is organised to produce.

UNIVERSAL FRANCHISE

It implies, next, a universal franchise and a representative system of government. Unless everyone is able to express his needs, and press his claims on the political authorities, exploitation is bound to occur. Privileged groups come, sooner or later, to define social welfare in terms which entrench their own privileges. Even when free from corruption and dishonesty, they suffer from a fatal self-deficiency. An aristocracy of birth, or of wealth, or

of creed (as with the Marxists) is inaccessible to ideas which originate from outside its own ranks. Such ideas are regarded as unimportant if urged tactfully and patiently, and as dangerous if urged with vigor and determination. In neither case are they listened to, or heeded.

To express their needs and grievances, people must have freedom of speech and be able to participate in public affairs. Everyone should not only enjoy the right, but feel it as a duty, to participate in the unending give-and-take of public discussion, by which content is given to the vague notion of "the common weal" (or the public interest). A democrat not merely tolerates, but insists on, an organised Opposition in Parliament, and is concerned to

The logic of my argument thus runs: from RE-SPLECT TO EQUALITY TO LIBERTY TO PARTICIPATION.

This whole approach is based on a number of assumptions, some of which are hotly disputed. The basic assumption — I know no way of justifying. You just do, or you don't, respect other people. Christians, of course, feel entitled to speak of the brotherhood of man under the Fatherhood of God, but from my reading of history (especially the treatment of freethinking heretics, not to mention organised religious wars) their religious faith doesn't seem to give them much advantage over agnostics and disbelievers.

by PROFESSOR W. G. K. DUNCAN,
Head of the Politics Department, Adelaide University

will grow in mental and moral stature when he is entrusted with responsibility — and so justify J. E. Mill's belief that participation in public affairs is the greatest of all forms of education.

Against this, the authoritarian aristocrat asserts the possession, by a few, of truths which must not be criticised; claims a divine mission, or an appointment with destiny; and is scornful and pessimistic about common human nature, and its possibilities of improvement. In one respect, at least, the optimistic democrat seems more hard-headed and realistic about human nature than the pessimistic authoritarian. This is in his anticipation of the effects of power on those who wield it. I argued above that any privileged few is likely to suffer from a "fatal self-sufficiency" even if it remains honest and uncorrupted. That a very big IF. Democrats are very dubious about the ability of ordinary mortals to withstand the temptations of power. Lord Acton expressed this conviction in his famous dictum that "all power tends to corrupt; absolute power corrupts absolutely," and the only effective check on this tendency to corruption, the democrat believes, is to make it "responsible" — that is make those who wield it answerable to the people over whom it is exercised by means of a mandate, to be renewed periodically.

A number of writers think that democracy amounts to no more than this periodical approval (or disapproval) of the actions of their political leaders. If only because of the highly technical and complicated nature of the problems faced by modern governments, I personally would not accept this limitation. If only because it denies that "participation" in public affairs that I have argued is — or at least should be — one of the distinguishing features of democracy.

RESPONSIBILITY

Democracy is, however, not likely to function successfully in the absence of certain emotional or psychological prerequisites. The first is a willingness to give one's attention to public affairs and to accept some responsibility for policy-making. Democracy has far too many "fair-weather friends," who cry out for a political saviour (a heaven-sent Leader with a capital L) when things go wrong, so that he can relieve them of the burden of decision-making.

TOLERANCE

A second prerequisite is a tolerant disposition, a willingness to compromise, to "live and let live." The historical record (in Europe at least) shows how exceedingly difficult it is to establish tolerant habits of mind. Most communities have shown themselves prepared (indeed, almost eager) to kill and torture their members for the slightest departure from orthodox beliefs — whether political, religious or moral. Even in countries where toleration has been established over long periods, it is difficult to maintain — witness the hysteria of McCarthyism in America and some of the extremist groups who backed Goldwater for President. Tolerant and reasonableness quickly disappear once a person, or a community, becomes thoroughly scared and suspicious.

This suggests a third prerequisite, namely an underlying agreement (or consensus as it is called) within a community — a mutual trust and confidence in each other, an assumption of a basic loyalty shared by contending parties or groups. Political parties, it is said, can afford to bicker only because, and only so long as, there is, underlying their differences, an agreement on certain fundamentals. Even when there are profound differences between the parties (on matters about which men feel passionately, such as the right of private property say), the community will hold together (if beneath even these differences there is an agreement on procedure, on how to handle differences, by constitutional methods rather than by an appeal to force). Democracy is threatened only where this intensity of difference within a community is so great that the contending parties become fanatical (or not prepared to "live and let live"), abandon all constitutional restraints and are prepared to resort to civil war. This lack of an underlying sense of community is the chief threat to the newly-established regimes in Asia and Africa.

There are, no doubt, many other prerequisites for democracy. But perhaps the three I have outlined have been sufficient to show that it involves far more than a satisfactory electoral system, or a form of society (and a spirit of animating that society) as well as a form of government and a method of government. It is this spirit, this scale of values, which will determine the content and purpose of the policy pursued by successive governments, and about the priorities embodied in such policies we shall continue to wrangle — as good democrats, of course.

DEMOCRATS ALL



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maintain the freedom and independence of the Press (and, in appropriate ways, of other mass media). For it is only from the free play of minds and the clash of openly-asserted claims that the one-sidedness of particular views can be revealed, and a measure of common agreement (or consensus) discovered and worked out.

DISCUSSION

The purpose of discussion in a democracy is thus to find something out not simply to register consent, as in a plebiscite. Just as in science criticism is able to be welcomed, as the way in which truth can be reached (or at least tentatively approximated), so critics of government are regarded, in a genuine democracy, not as traitors but as contributors to a wise and just social policy — a policy which needs, of course, endless adjustment to changing circumstances.



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FESTIVAL COMMENT

This year official Festival drama reached a new low level. Once again serious theatre goers had to rely on established fringe presentations for the most stimulating rewarding entertainment.

The choice of the three major presentations left nothing to be desired.

MISTAKE

A certain amount of credit must be given for wanting to have an Australian play, but the *Lotos Esters* missed out badly. (see review). The play should have been avoided as a major dramatic attraction. If the drama advisors to the Festival wish to lift drama onto a level with the other arts in future years, the practice of commissioning plays that result in the poor standard seen this year with the *Lotos Esters* will have to be stopped.

The other two major attractions showed a lack of spirit on the part of the producers in choosing safe established classics. The criticism here is levelled against their attitude of what should be presented for Festival drama and not against the productions themselves. Both were entertaining (see reviews). But a Festival should have some provoking, challenging drama, preferably modern. Peter O'Shaunessy and Colin Ballantyne are two very experienced directors who could be giving Adelaide audiences some necessary vital modern theatre at a Festival. It is to be hoped that they do not continue with the type of plays that were presented this year for the next Festival.

NEW POLICY

It is possible to obtain a successful balance with two approaches to drama.

The first is the most important. It involves professional theatre. This of course has been the cry in Adelaide for many years. At one stage director John Tasker looked to be the person most likely to succeed. However, some difference from past and present attempts to establish a professional group could possibly be made with the Festival organisers taking a lead. This would involve a definite drama policy and subsidy from the Festival. There will always be the local fringe groups, for example Theatre 62 and the Sheridan Theatre, presenting the essential type of theatre that grows in and around our society.

What is perhaps possible as well is a central group of Adelaide directors and actors presenting drama on a true professional basis throughout the year but with special emphasis on drama at the Festival every two years. There are the obvious difficulties. But some positive official policy is needed in this direction. Theatre in Australia must not be left to stagnate — specially at a Festival of Arts.

INTERNATIONAL ARTISTS

The second approach to drama which can be included and which was sadly missing this year involves international companies, directors and actors. What is needed is something more than the commercial box-office situation comedy that occasionally reaches Adelaide from overseas. Opera, ballet and music are repeatedly represented with world famous artists. Drama seems to have missed out once again.

The Royal Shakespeare and Stratford companies or the National Theatre company, all from England, would definitely give Festival drama the boost it needs. Other professional companies of world famous artists from Europe and America should be approached. This would give the Festival some of the best drama available. To overcome the snob values that could be associated, other modern young theatre groups from outside Australia who are creating a stir in their respective societies need to be approached. Drama at the moment may be satisfactory for middle aged upper class theatre-goers, but it certainly is not for the younger generation.

Some changes in attitudes must come from the Festival organisers. The important financing must come chiefly from the State Government. It is to be hoped that Sir Robert Helpmann will take a wide view of the performing arts and thus include drama when he arrives as Artistic Director for the next Festival. It is to be hoped also that the Festival Board of Governors will not stand in his way. Time will tell whether anything substantial is presented at the next Festival — especially in drama.

FESTIVAL DEATH

Democracy we all know died at those '68 S.A. elections. What we do not know yet but which will soon become apparent is that any advancement in leadership from a State Government in relation to the arts also slipped back into the cobwebs of that dark cupboard bearing the faded words of the Playford Government.

With Mr. Dunstan as Premier the next few years would have seen a Festival Hall and other cultural projects backed by State finances. With Mr. Hall as the likely Premier conservative estimates put the appointment of a special committee to investigate a site for the proposed Festival Hall in the late 1970's. That is assuming of course that the Adelaide Festival has not joined S.A. democracy. It looks as if Australia may continue to be a country unexplored, underprivileged, and underdeveloped in the cultural fields.

A LEGEND

by Judy Marchant

She is constantly called a legend. Like all legends Marlene's has grown until it is far beyond her. She seems now to be part of an aura which surrounds the past forty years of war and depression; and the more glamorous part of this era, the early film industry and its lustrous star system. Hollywood is dead, but Dietrich is a reminder of what it was in its heyday. While she means little or nothing to the post-war generation it was obvious during her performance that for many from the pre-war generations this does not apply. A new legend like Streisand has to prove herself to an audience, but not Marlene; even before she came on stage her legend was quite secure.

The first half of the programme and the interval are an exercise in Audience Anticipation — 'Waiting for Marlene'. But unlike Godot, she comes. Although "The Twilighters" are an excellent folk trio, Marlene overshadows them completely (as was intended when this type of act was booked.)

Pity about compere Bob Moores . . .

After two songs she had control of her audience and held light for well over an hour, using her ability as an actress, rather than that of a singer to move the audience as she chose. In her varied choice of songs only one jarred. "Boomerang Baby," a touch of Australiana which could be done without. Not even Marlene can get away with singing "boom, boom, boom, boom" to her audience, despite her teutonic brogue. Her movement on stage is very limited, perhaps as a result of a dress which makes her totter a little.

The lighting is skillfully done. Even Bertrand Russell would look ravishing under it.

Marlene IS a first-rate entertainer, legend or no legend, but who wants a top-notch cabaret singer as the focal point of an Arts Festival?



MARLENE DIETRICH

Let's Murder Vivaldi & The Stronger

Absorbing theatre played with enthusiasm and skill. Profucer HERBERT DAVIES writes: "Both plays are powerful statements about people, which is what all good drama is about." This forcefulness comes across very well from "THE PLAYERS".

In Strindberg's "The Stronger", a woman discovers the true role of the silent young lady who is her guest. The dramatic action, I thought, centred on our own examination, and expectations, of her feelings, rather than on her own essentially intellectual responses. It's tricky: Barbara West seemed to undercut, but on the other hand, overstatement could destroy the delicacy of the shifting, unfolding story by breaking up the plot into mere actions. An interesting twenty minutes.

David Mercer's "Let's Murder Vivaldi" is a full-scale play, elegant in its dramatic structure and lots more compelling than "The Stronger". There is much fine acting, perhaps with a cast from Barry Pierce. The character of Gerald (Len Sweeney) is powerfully developed, whereas Monica (Rita Street) is simply revealed with a shifting emphasis. The youthful Ben (Barry Pierce) and Julie (Barbara West) are more vacillating but their tossings and turnings eventually return them to home base. The lives of the young and the mature

couples become intertwined through the ruthless will of the egotistic, cynical yet subtle Monica. Ben and Julie can pick up the pieces, but Gerald is broken utterly by a novel crisis which exposes a sensitive nature beneath his detached self-analysis.

Dramatically there is precision and style. The structure rests on the two parallel, half-stable sexual relationships, which converge, then draw apart irrevocably to reach two very fine endings. The element of frustration emerges variously — dissipated by Ben and Julie; transferred by Monica to Gerald, who thrusts it within himself until it becomes too much to bear.

Technically all is well, except very occasionally for some shadows on the acting area. The A.M.P. seats, plenty of comfort and good acoustics. The set was not changed to indicate change of scenes — a possible difficulty for the audience.

This production is the Australian premiere of David Mercer's play and the third performance by Adelaide's "The Players". More modern, serious and challenging, it reveals a greater depth in this very accomplished group. We can look forward to seeing them in the Union Hall later this year.

REVUE REVIEWS REVUE REVIEW

On the Fringe '68 — 8.15 p.m.

Disappointing. Carries on into Festival years the tradition of the former "Flinders Street Revue". At Y.W.C.A., Fernington Terrace, North Adelaide; produced by Lois Ramsay, with Uni. represented backstage by Ian Reid, Steve Ramsay and Bill Kaye.

Despite several good satirical ideas the scripts are thin — overdrawn pen-pictures carrying far too few hard knocks. Music is excessive, competent, dull, and no help to the scripts. No complaints about the actors — but they could hardly have been inspired in these circumstances. A rather tired effect comes over; the audience is middle-aged and can afford to buy it, but students are rare comers.

The second half has the best scripts. Especially in the superb Marlene ("Lollens") number, it is much better than the first.

Festival Hall's Up — 11.30 p.m.

Far superior all round. Lively acting to young audiences in The Tavern, 57 Pulteney Street (downstairs.) Being able to have a munch and a puff is a good feature.

Here the scripts are light and the action fast-moving; a new idea is added at every turn. (The "Jones" script includes Mrs. J., Susan J., David J., Anthony Armstrong J., Andrew J., etc. etc.) The music is great; many nods to John Drake for some catchy tunes. As to be expected, this makes for a show with guts and there is indeed plenty of enthusiasm in the acting. Satire finds plenty of targets (whereas "Fringe" hits very largely at the Festival itself, a case of dead-horse-flogging.)

Congratulations to Wayne Anthony and the rest of a uniformly high-standard cast, as well as to the script team for all their material. Late Night Special or An Anti-Cultural Evening at Theatre 62 — 11.15 p.m.

Not to be missed. Frank Lazarus and Maggie Soboll from South Africa on a tour of Australia are the best combination team of revue artists I have seen. The originality and versatility of both young performers is excellent. I'm still laughing at two sketches in particular — "The Legend of She", an on-the-spot TV interview with a 200 year old goddess, uproariously sends up, would you believe, one of our star Festival attractions and Hello Macbeth, a new musical comedy where Frank and Maggie play every character except Banquo who is, of course, an imaginary dog!

"Good Grief" — Sheridan — 11.30 p.m.

Now here is a revue which honestly deserves your patronage. It's a bouncy witty and fast moving show. Some of the material is extremely good ("The Stirrer," "These Hands," "An Hippy Song" are just a few which spring to mind.)

Produce Bob Lott keeps the pace intense; the sort of pace any good revue needs. Martin Wesley Smith's little black dots result in simple and melodic tunes; "An Hippy Song" was a really enjoyable little ditty.

The cast, Tiddy Hodgeman, John Dick, Keith Conlon, Judy Dick and Judy Lott do more than justice to the good (and even not so good) material.

The advantages of intimate Theatre, as is provided by the Sheridan, must be experienced before one can realise what they are. From the very outset you get the feeling that you are party of what is happening and not just a detached member of the audience waiting (obstinately sometimes) to be entertained.

So if you want to be entertained by a group of fine performers working with some very funny material go along and see "Good Grief". You have only yourself to blame if all you've seen during the Festival was Dietrich.

RECRUITING OFFICER

Peter O'Shaughnessy's production of George Farquhar's comedy "The Recruiting Officer" brings to this year's Festival a "some most enjoyable entertainment. Full value out of the popular eighteenth century comic situations are obtained by the producer keeping a vigorous pace throughout, thus ably accomplishing Farquhar's aim which was to entertain his audience rather than to instruct by protesting against the society he portrays.

The play revolves around Captain Plume's efforts to enlist the local menfolk into the Queen's Grenadiers. He succeeds in a manner most pleasurable to himself for he explains "So, kiss the prettiest country wenches and you are sure of listing the lustiest fellows". His recruiting efforts are aided by the crafty Sergeant Kite who, whether using the means of his fortune-teller's disguise or the local Justice of the Peace, plays on the gullibility of his recruits. These scenes, where natural characterisation of the townsfolk are excellently handled by the producer and cast, provide

much of the easy humour of the performance.

Amid these bawdy carryings-on are the two romantic threads of the plot where Captain Plume courts Silvia, and his friend Worthy tries to catch the country heiress. All the complications involved—the impersonations, the forged letters, the mistaken identities, the desire for financially advantageous marriages—typical of the theatre techniques of late Restoration comedy, are of course resolved at the end.

The idea of presenting the play as it would have been first presented in Australia by a group of convicts in Sydney in 1789 adds to the production as a success.

The three Sydney actors are outstanding in the lead roles. The boisterous Kite is played admirably by Barry Lovett. His is the most appealing role in which he displays his cunning gregariousness, his double talk, and the extravagance of his dress and manner. The scene where his is dis-

guised as the fortune-teller is one of the highlights of the play.

John Norman is on a similar level as the impressive Recruiting Officer, while Shirley Smith shines in the scenes where she is disguised as the rakish young recruit. In the large supporting cast, Adelaide actors Harry Lawrence, John Trinder and Peter Meredith are the best of yokels. Laurie Davies puts plenty of life into his eccentric characterisation of Captain Brazen. Tony Haslam as the Shropshire gentleman, Mr. Worthy, and as the country heiress, Aubrie Steer, perform well in the romantic confusions, while Gordon McDougall as the boisterous and likeable father gives fine support. The rest of the cast keep up the good acting standard. The set and decor design by Stan Ostojka-Kotkowski added to the performance.

Peter O'Shaughnessy has once more provided good theatre entertainment at a Festival, but it appears that he is playing it safe. A play that was the most popular of all plays to be performed in the eighteenth century, with a good producer and cast today, can hardly fail to present pleasurable entertainment. But with such an experienced producer as Peter O'Shaughnessy it is a pity that a more challenging, provoking play—preferably modern—cannot be presented to make Drama the highlight of the Festival, rather than staying with a safe, yet quite entertaining, late Restoration comedy.



INSPECTOR-GENERAL

Colin Ballantyne's choice of Gogol's classic Russian comedy "The Inspector General" as a major production in Drama for this Festival is far from outstanding. Despite some very good acting in places, the play never reaches an overall high standard of theatre that Festival audiences have come to expect from this experienced director.

The play is set in a Russian provincial town in the 19th century and deals with the light-hearted exposure of all the corrupt officials—the mayor, school superintendent, district judge, postmaster, policeman, charity commissioner and landowners—who have drifted along for years undisturbed. Near panic is produced when news comes indicating that the Tsar has dispatched an Inspector-General, who will probably be in disguise, to investigate the affairs of the

province and deal with culprits guilty of laxity and bribery. Into this scene emerges a penniless young clerk from St. Petersburg whose affected manner, impressive boasting, and compulsive lying deceive the officials into thinking he is the Inspector-General. He takes full opportunity of the situation and is soon touring the town on an inspection of the State's services, hearing petitions against the mayor from all the officials and flirting with the mayor's wife and daughter. It is here that Gogol wishes to reflect the foolish foibles of that society.

Unfortunately these scenes exposing mankind's greed, hypocrisy and corruption do not achieve the same effect today as they did in Gogol's age.

Carnaby Street and Sergeant Pepper costumes, exchanging of bunches of flowers in true hippie tradition, and Murray Rule's

art nouveau sets are used as a fresh approach by the producer to act as a link with today's society. Visually the production is a success. But even this fresh concept fails to make the performance any more than mildly entertaining. The main reason is that Gogol's satire does not come across as being relevant today. The fact that 130 years ago this was effective biting satire on Russian provincial bourgeoisie life is not sufficient to represent a major Festival dramatic attraction. Here the main criticism is in the choice of the play.

The production itself is sound. Edwin Hodgeman as the clerk mistaken for the Inspector-General is the most outstanding of the cast with a most professional polished performance. The scene where he boasts to all the officials while becoming very drunk is a highlight of the play.

Hedley Cullen is impressive as the corrupt mayor but the rest of the cast are generally too uniform in their characterisation and humour. Often their affected voices seem overplayed and too forced. Best of these is Don Barker, Alan Walden and Michael Moody. Decor and costume design by Murray Rule is one of the more pleasing aspects of the performance.



Ballantyne . . . fails to impress

LOTOS-EATERS

The Adelaide season of The Lotos Eaters was the world premiere of the play commissioned from Patricia Hooker by the Festival Committee. This experiment may stand as a precedent for future festivals, in an effort to encourage young Australian playwrights.

The play attempts to portray typical Union life on the waterfront—this time at an unspecified port in Northern Queensland. The action fluctuates between the Union and the employer; the Union seeks a reason to strike and a settlement is made between the two parties. Out of the settlement arises the reason for the next strike, and so the play goes on, in a completely

predictable and repetitive routine, at first mildly amusing, later boring. There is no variety in the way in which climaxes are reached.

HACKNEYED

The playwright relies for her humour more on the character type than the dialogue. Consequently, once the character is established in the first few speeches, everything else becomes redundant and needless.

As does a farce, the play depends for its effect on being fast-moving, but this script is tediously slow, failing to introduce new action, lacking subtlety.

Occasionally the main "action" is broken by a romantic sub-plot, which is often so forced, as to be embarrassing.

However, some imaginative aspects of the production indicated that the N.Z. producer Richard Campion was doing the most anybody could do with the limited material. Michael Laurence as the frustrated Englishman representing the employer is the most impressive in the cast, developing this character throughout the play, and obtaining some variety and humour. Robert Brining is always competent as the rough living, clever Union boss who controls the situation from start to finish, as is Owen Welington as the industrial mediator. The rest of the cast are severely hampered in portraying their characters because of the material, but generally do a good job.

It must be repeated that the "Lotos Eaters" is not good theatre, especially when it is billed as a major production in a Festival. Although Australian playwrights need to be encouraged, it is to be hoped that the drama advisors for the next Festival do not repeat their mistake in choosing a play that does nothing to lift drama in the Festival on to a level with the other performing arts.



CAMPION . . . the best he could do?

MACBIRD

"O, for a fireless muse . . ." begins "MacBird" and the production receives the request. Yet while it is easy to judge the bitter satire of the play as compromised, and at times quite lost, any critic who fails to consider the difficulties of the genre of drama as well as the problems peculiar to the play is useful to no one.

"MacBird" parodies the plot of "Macbeth" and the best known of Shakespearean speeches to poke fun by illusion and ridicule at contemporary American politics, and in particular the conflict between the Ken O'Dunc dynasty and the Texan upstart, MacBird. The parody conveys the satire. If the mock Shakespearean characters and MacBird and the Ken O'Dunc's look ludicrous and incongruous against the tragic stature of Shakespeare's characters, they are nevertheless purely a means of lampooning the real leaders of American politics. The play must be produced to satirize Johnson and Kennedy, not Macbeth and Duncan. Once the audience "gets" the parody, the end is unattainable and the satire lost.

SATIRE LOST

Yet this balance, subtle and difficult to achieve though it be, was not struck by the actors of Jean Marshall's production. The satire actor must stand a quarter in his character, while the other three quarters strolls round poking fun at it, quite aware

of its ludicrousity and consequent satirical relationship to the original person. If he is completely immersed, the audience believes in the parody as an end in itself. If he is quite disinterested, the result burlesques "Macbeth" rather than "MacBird". The cast erred on the former side, and it is significant that many laughs came not at the satire but merely because the audience recognised a Shakespearean tag. The mistaken tone was set in the Prologue, nicely recited as Shakespearean verse, but with the double meaning quite lost. It could have been achieved by facial expressions quite inappropriate to the speech. It should have been achieved partly by the actor's appearance. Why was he soberly dressed in jeans and pullover when the stage directions specify suit, hat with plume, and a toy sword, a costume which would have visually established the parody as a means of satire before a word had been spoken.

Dean Roberts as Robert Ken O'Dunc and Loriel Smart as Lady MacBird consistently took themselves seriously, forcing a rather embarrassed audience to believe in them as characters rather than slightly overplaying to retain their satire stance. It is as well to remember, however, just how difficult it is to retain this balance while developing a character. MacBird alone achieved it with any consistency, although he did occasionally lose it as in the banquet scene, which became too tense

and emotional. The greater the tension and genuine passion on stage, the more difficult it is for the parody to achieve its full, satiric effect. But Douglas Dolphin's caricature of Johnson was largely responsible for the cohesion of the play, and for the larger part of what satire was communicated to the audience.

John Potter's John Ken O'Dunc was perhaps not extrovert and obvious enough in its satiric implications, although the accent was consistent. The cast should all have had accents, or none at all, to prevent the trying inconsistencies present.

The actors were not solely responsible for the comparative failure of the satire. The producer took the décor of John Ken O'Dunc's coronation quite seriously. Parody ridicules for a satiric end, and in accordance with this fundamental maxim it would have been more effective to use a baseball cap than a crown, a bat than a sceptre. This idea was used with obvious effect in the final battle scene, one of the funniest of the play.

WITCHES

The three witches deserve special mention. Michael Pearce, as the muslim witch, captured the supple, fluent movements of the negro perfectly. Although it was irksome to see her Pearce as an inappropriate hippy rather than the specified beatnik, their song at the banquet provided some of the production's most effective satire.

Finally, it seems relevant to observe that drama, like any art, is a communication, requiring the active participation of the audience. Adelaide audiences are unfamiliar with the nuances of American politics and are, on the whole, "irresponsible to any satire that is not mere send-up. If no rapport, no mutual understanding is established between actor and audience, the satire cannot easily be communicated. And

when actors, straining too hard, lose the subtle balance of dissociation and involvement with their characters, the parody becomes the end in itself, and no satiric point is made.



JEAN MARSHALL

MAHLER and JAZZ

by Wes

The Festival of Arts opened rather magnificently with a well-controlled and exciting performance of Mahler's Symphony No. 8. This rarely-heard work was performed under Henry Krips by a cast of hundreds, bringing many months of individual rehearsal to glorious fruition.

Of the soloists, Gwenth Annear was outstanding, soaring at times above two symphony orchestras and seven choirs. One can imagine the problems involved in obtaining a good balance with such a large group of players and singers, especially in an acoustic barn such as Centennial Hall, but on the whole balance was excellent. It was only when individual soloists were singing that occasionally balance was lost. David Galliver (tenor) was in effect miming his part at times, for Krips did not soften the forces enough to let him come through.

Curiously, Marlene Dietrich suffered from the same problem. Despite excellent amplification and arrangements that we assume were tailor-made for her, the orchestra sometimes drowned her out. She is a good entertainer and the lighting and general production was particularly impressive.

BRILLIANT

The highlight of the Festival so far has been the Jacques Loussier Trio, the brilliant French group that improvises on Bach.

Loussier does not think of himself as a jazz pianist (he assured us of this at a lunch-hour meeting on campus arranged by the Jazz Club), but his side men Pierre Michelot (bass) and Christian Garros (percussion) are particularly fine jazz players, and so the concert is a welding together of original Bach and modern improvisation.

Each piece played contained several subtle, yet compelling tempo changes that revealed direct cohesiveness within the group. The arrangements allowed free improvisation within a neat and well-balanced framework, and each player became a star soloist in his own right. Michelot gave the finest bass solo I think I have yet heard. He displayed his technique with difficult phrases that flowed from his finger board, and yet at the same time, we could follow the basic harmonic structure on which he was improvising.

Garros the drummer was always good; he used a variety of effects from his kit that justified the name "percussionist." If you missed the trio, the "Play Bach" series of records will give you an idea of just what you missed.

ELDER PARK

Another jazz highlight was the first Sunday evening show on the lawns at Elder Park. Neville Dunne brought along his big band, Bruce

Gray's All-Stars supplied some Diesel and Roger Frampont gave a hint of where the modernists are going. All this lot played on the second half of the program, making amends for the woeful Navy Trad Band that finished the first half.

The ABC Big Band, under the direction of Brian May, gave its own concert in the Town Hall on Sunday, March 17. This is the same band that played at the final Jazz Club concert last year and provided music for dancing and listening pleasure at this year's Commencement Ball.

With the advantage of regular rehearsals and work, due partly to ABC patronage, this is probably the best band of its type in Australia. It has recently released its first LP recording for W & G, a middle-of-the-road album that is selling rapidly.

At the concert Brian May took the band through some of the tunes on the record, and gave his star soloists (in particular Ross Smith, Bert Jenkins and new reed man Rhys Hughes) opportunity to show off their stuff.

It is a well-disciplined band, and with Mike Kenny and Brian May turning out high standard arrangements, it has reached a top C in smooth professional playing. The whole concert itself suffered from a general lack of smooth production: it looked a bit amateurish despite the quality of the music.

HOT FORM

Acker Bilk played to capacity houses during his season in Adelaide. His band is a show band with professional production, and as such provides plenty of entertainment. Some of the soloists were not the greatest, but the ensemble playing was magnificent and Acker himself was in hot form. The guitarist, Tom Pitt, was an outstanding soloist.

OPERA

The Elizabethan Trust Opera Company made a shrewd move in coming to Adelaide for the Festival. Only two performances were officially Festival, the rest of the season lying on the fringe. But it caught the public imagination, and with the relatively cheap subscription idea, it has been virtually booked out.

TOFFS

I sat with the toffs for the gala premiere of Puccini's "Tosca." It certainly was grand opera to see and hear, for Marie Collier and Tito Gobbi more than fulfilled expectations. Gobbi's acting was simple yet convincing, for he possesses the Dietrich quality of being able to hold an audience by virtue of his presence alone.

Tim Walton's set for "Tosca" drew spontaneous applause from the audience, although the giant statue in Act III wobbled alarmingly when Marie Collier's gown caught it. Comic relief was provided when Gobbi dropped a realistic rubber orange that bounced across the stage. The dagger that Tosca used to stab him was also made of rubber, and it too, bounced when dropped.

Donald Smith, despite his portly figure, made a virtuosic Cavaradossi, and sang beautifully. The opera ended after Marie Collier (in the title role) had leapt from the castle parapet.

"Tannhauser" was the least impressive of the three operas presented during the season. Written in 1845, it is an interesting opera, for it shows Wagner's advancement towards the full use of his "leit motif" technique.

The orchestra was not big enough to provide full Wagnerian texture. There are 51 pieces at the moment, although soon there will be 65 a great improvement. (Question: "How can you fit 65 players into an already-crowded orchestra pit?" Answer: "Forget it, and build a Festival Hall that will facilitate production of Wagner as it should be done".)

The orchestra has improved remarkably since its last visit with June Bronhill and Co. It is still ragged, though; some sections, noticeably the horns, need more section rehearsal.

MESSY

There is a lot of messy work in "Tannhauser." The set for Act II is unimaginative, and demands action on one side that cannot be seen by one third of the theatre. The chorus (and the chorus is on stage for a long period) has certain actions to do which it does with a min-



Jacques Loussier Play Bach Trio . . . brilliant performance.

imum of cohesion. Stephan Beini has made a big production out of Venus' re-appearance, upstaging more important drama.

Despite these drawbacks "Tannhauser" succeeds, and ends with great dramatic force. Marcella Reale is outstanding.

The Opera Company does a fine job with Verdi's "Don Carlos." Soloists Rosemary Gordon, Morag Beaton, Neil Warren-Smith, and Lauris Elms were of a high standard, and the production had a degree of professionalism that "Tannhauser" lacked.

All in all, it was a fine season of opera, providing the Festival with strength and variety in its program, official Festival or not.

One irreverently irrelevant word of criticism: How rude it is for the official party (governors, civic dignitaries, etc.), and the Opera Trust management to expect the whole theatre to stand whilst the party trundles in. At interval, too, when the Governor returned from the foyer, stupid patrons again showed their patriotic desire to get into the social notes. Fortunately the opening night of "Tosca" was the only performance to

suffer this treatment, and sorrows were soon washed away with the free champagne provided after the show.

Introducing two local composers who are having works performed during the Festival: say hullo to Grahame Dunley and Ross Edwards, both originally from Sydney.

Dudley is a lecturer at Adelaide Teachers' College, having gained first-class honors in composition last year. His output has been smaller but intensive, and includes a set of piano pieces and three pieces for wind quintet (the latter will be performed at the Elder Hall concert on Friday, March 22, at 8 p.m.).

Edwards will be represented on this Australian composers' concert by his Sextet (1966). He is one of Australia's best-known young composers. His second wind quintet was performed at Stockholm in 1966 and has since received several performances in Europe. "Quem Queritis," his latest work, received critical ovation at its first performance last Christmas, and Musica Viva has commissioned a chamber work from him.

cinema.. by buerg

"For those who want entertainment as well as culture—a brief survey of the best on Adelaide's screens.

MR. HULOT'S HOLIDAY
The one to see at the moment. Many shots that only draw a smile in the cinema will have you in fits for weeks afterwards. Jacques Tati (of Mon Ucle fame), is brilliant as the tall, birdlike Hulot, who plays unceasing tricks on himself and (by luck rather than plan) on everyone else.

There's a spare tyre which becomes a wreath at a funeral (SSS—it goes down at a crucial moment), a firework which runs amok with Hulot to turn night into day, a ridiculous old couple strolling from sequence to sequence, and a beautiful atmosphere throughout. . . . No plot and little dialogue: everything centres on Hulot, who bounces along, pipe in mouth, sublimely ridiculous, reacting to things as they strike him, consistently foolish yet endearing.

The Village Cinema has a policy of screening two good films; the curtain-raiser here is *That Riviera Touch*. The more slapstick, obvious comedy is aided by a crimey plot (gambling, theft, woman snatching, and the odd murder or three). Unkind to English idiosyncrasy and Gorgonian criminals with eye patches. Memorable water-skiing sequence. A good opener before the more sedate and delicate "Hulot".

TO SIR WITH LOVE
Well worth seeing if you can drop the intellectual posture for an evening. It succeeds in its sensibility-limited objectives—the impact being emotive rather than realistic. Breaking box-office records here, though students are trickling in rather than stampeding. Apparently, it underplays the book's romantic elements—a welcome change from the usual.

Sidney Poitier's portrayal is sensitive and sometimes intense;

otherwise, characters and subplots are thin. The (simplified) story is neatly sketched; compression cuts down credibility, but remember Braithwaite's book was autobiographical. Mercifully, the class—individuals' distinction in the kids is not just bad—good but rather simple—vs.—complex. Likewise the Negro teacher's success stems from simply breaking down the class group into its individuals rather than from bringing more indulgence or discipline.

I wonder what students teachers think of this film. Based as it is on real events, it probably has something to tell them. This you have to find for yourself behind the sentimental facade.

THE COMEDIANS
Beauty. Not comic. Burton plays the central figure effortlessly; Guinness does the "key" character with style. Liz Taylor is weak except in her nightdress. The smooth, so-tactful Haitian politico-diplomat keeps you guessing; the youthful rebel is a squarehead. Ustinov is competent but dull. Others give satiric relief.

The story (politically tinged) is the main thing—both the uncertain outcome, and (mainly) how it affects Brown (Burton). But don't infer sensationalism: it's as cool as interrogations, brutality, suicide, intrigue, rebellion, executions, and (brilliant) an African voodoo scene will permit. The act is mostly Graham Greene's (book and screenplay); good photography and the ambivalence of Brown do the rest. No praise for the music—modern jazz cuts would have been far better. The denouement is unsentimentally humane, the ending delicate and in fine style.

Watch Brown's implicit struggles with himself: he is the tragic hero inverted—doomed by his better qualities.

TIME IN SUMMER
A rather doubtful Festival coup for the Uni. Film Society, preceded

by the second of their three "Ray Season" films. It attracted a more-than-full house in the Union Hall last Sunday (twice) and managed to baffle most of the audience.

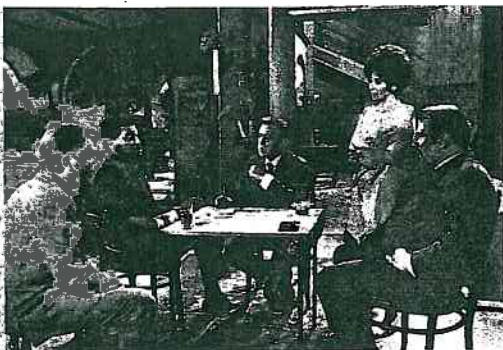
The skeleton of the story was a simple love-affair incident, but this was filled out with related sub-plots and punctuated by incessant flash-backs of unknown significance. A dramatic atmosphere was introduced by means of slow, weird music and quite attractive overlapping shots, and these features successfully kept one's interest. Technically and artistically the overall effect was pleasing.

UNCONVINCING

But dramatically—i.e. as a work of art having structure, meaning and unity—it was unconvincing.

If such a film is to have any real significance, there must be a far greater effort to convey something clearly through what is on the screen, rather than to present a confusing sequence of trivial events with no suggestions as to meaning. If this impression is the fault of the viewer, then "Time in Summer" will have a very limited appeal. The other interpretation is that the film was intended as a satirical farce; if this is true, it was no less a failure.

While there were undoubtedly some fine shots and sequences, the action was too often minimal—particularly when the plot was being conveyed. The central fault was the weak story, which caused not only dull sequences but also utterly wooden acting, banal lines, the emptiness of the ending, and (one suspects) the insertion of excessive asides and flashbacks. Although these films detracted from the main theme, they certainly made its nothingness less apparent. One feels that these assembled shots of the Victor Harbour beachside are unlikely to be seen outside South Australia.



THE COMEDIANS

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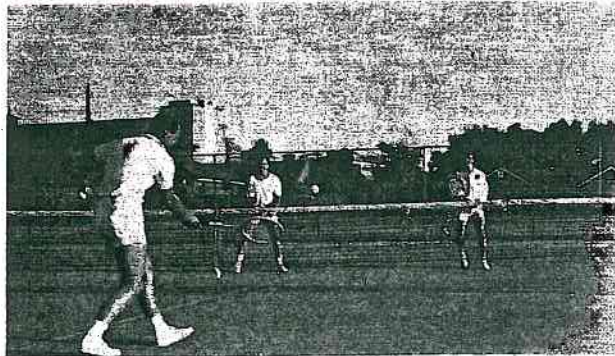
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Issued by the Director General of Recruiting, Department of Defence.

TENNIS



I.V. TENNIS

Host university this year was Melbourne, but due to the Victorian drought, no grass courts were available in Melbourne itself, so the I.V. was shifted to Geelong—from February 19-23.

Adelaide sent a team of five women and seven men; the women captained and "chaperoned" (HA!) by Trish Gregerson, the men captained and "managed" (?) by Ian Bidmeade.

The I.V. was held in the form of a Round Robin tournament, with the six Universities taking part playing each other once over the five days. Both the women's and men's teams finished third, winning three out of five matches. In both sections Sydney defeated Melbourne on the final day in what was virtually the grand final.

ON THE COURT

Congratulations go to Ian Bidmeade and Liz Cameron for outstanding performances on the court. Ian, playing at No. 1, went through the singles undefeated, earning for himself No. 1 ranking in the all-Australian team announced at the dinner on Friday night. Liz, also playing at No. 1, lost only one single, and was ranked No. 2 in the women's all-Australian team.

Other excellent singles performances were given by Helen Barnes and David Middleton, while Geoff Roberts (at second double) played some terrific tennis in a couple of terrific upset doubles wins over the first pairs from Queensland and Sydney.

OFF THE COURT

Off the court, the team also performed very creditably. The women's team, led in this department by Rosemary Smith, attempted (and succeeded by all accounts) to uphold the reputation they have built up in previous years. At the dinner, Rosemary very graciously accepted the Mobily trophy presented to her in recognition of her personal efforts for this cause during the week. Congratulations, Rosemary.

The men's team, under the astute leadership of Ian (Bones) Bidmeade, did their bit by upholding the reputation which apparently preceded them to Melbourne because the I.V. organisers saw fit to

establish the team in a private bungalow separate from the hotel—seven blocks, eight beds, six rooms. What more need be said?

A great week, enjoyed by all—and it's on again next year in Brisbane.

TENNIS REPORT

The University Tennis Club this year fielded 14 teams in grass-court competition: 3 in Pennant (1 women, 2 men—University and University Graduates), 9 in Metropolitan (4 women, 5 men) and 2 men's teams in the Saturday morning grass-court association. The performances of these teams were not good, with only the two men's Pennant teams looking like making the finals.

At the time of writing, with two minor round matches to be played, the University team is lying second, two points clear of the third side, while the Graduates are trailing the fourth side by two points, but have a superior percentage. The two University sides play each other next Saturday in a grudge match of great importance to both sides. The "Old Men" are confident that they can upset the "Juniors", but this remains to be seen.

Although the results have been poor overall, the enthusiasm, team and club spirit seems to have been much higher than in previous seasons. This augurs well for the future.

NEW COURTS

The facilities now available to club members are excellent—10 good grass-courts at Park 9 for practice and matches, with three more grass-courts at University Oval available in cases of emergency. Next season it is hoped to have the permission of the University and the City Council to use the courts on Sundays. This will greatly increase the opportunities for social members and allow club members an opportunity of a social hit if so desired. It will also probably help to link the Men's and Women's clubs together into one stronger unit.

To wind up the season, it is planned to hold a dinner dance at the Warradale Hotel on March 30. All club members are urged to attend and support the club.

SOCCER

Last season was a successful one for the University Soccer Club. We started with four teams, two in Third Division, two in Fourth Division, and by the end of the season we had three teams in Third Division and three in Fourth Division. Our "A" team in Third Division came fourth, whereas our two reserve teams gained second and sixth places. In Fourth Division we gained second, fourth and ninth place. In the Third Division Rowley Cup we reached the finals and were very unlucky to lose the Cup to Para Hills, the Third Division premiers.

Highlight of the season was the match against First Division team, Polonia,

where Adelaide University kept Polonia at bay and led 1-0 until injuries sustained in the first half forced two players off the field and the game ended with Polonia winning 3-1.

This year we will be fielding four teams in Third Division, two "A" teams and two reserve teams playing as Adelaide University and Graduates team.

With the present strength of the club, and keen competition for positions in teams, this year we are set for a very good year and hope to do well at the Intersarsity competition to be held at Hobart.

LACROSSE

WHAT IS LACROSSE?

Lacrosse is a game which combines the beauty of team play with the thrill of individual skill. It contains the rough and tumble of football, the speed of basketball, the endurance of the long-distance runner, and the finesse and skill of hockey. It calls for nerve and strength and also for adroitness and intelligence. It has rightly been called the fastest game on two feet.

HOW DID LACROSSE START?

The game was originated by the North American Indians. It was instituted as a game of pure amusement, and yet it served the purpose of accustoming the young warriors to close combat. Indeed, it was midway between a sport and a deadly combat. The original game was a wild affair. The players tripped and threw each other. Many suffered cuts and broken bones. When the rivalry was particularly high it was not unusual for several players to be killed. With a referee this does not happen today.

HOW IS LACROSSE PLAYED?

In the original game, the ball was placed in a neutral spot, and the purpose of the game was to carry the ball over the opponents goal line. A stick about three

feet in length with one end bent into an oblong loop and woven with cord was used to carry the ball. The white man civilized the game, which is now played with ten men to a side. Players no longer aim to injure opponents and the modern emphasis is on playing the ball and not the man.

WHAT ABOUT THE UNIVERSITY LACROSSE CLUB?

University club fields three teams in the top three grades of the local district competition. The club is keen to welcome both experienced and new players to the game. Whereas there is no opportunity of playing football and other winter sports at University unless you were good at them at school, there are always a good number of completely new players start with University each season. It does not matter if you have never seen a lacrosse stick in your life; the club will supply one for the first year.

WE WANT YOU TO PLAY LACROSSE

Practice is conducted by Club Coach Noel Barwick at the University Oval each Wednesday and Thursday evening, commencing at 5.15 p.m. Further particulars may be obtained from the Sports Office or from Secretary Steve Mathwin (phone 96 9287).

ATHLETICS

The Inter-Club Finals had largely been a triumph for the Uni. Athletics Club's team spirit. But on Saturday, 2nd, and Sunday, 3rd of March, Kensington became the arena of the individual, and Uni. had 17 members of its team competing in these State Championships, including Juniors Jeff Pentelow (Steeplechase), Dan Keast (400 m.), and Paul Rice (800 m.). Such was our individual strength that Uni., for the second year running, won the Challenge Cup, awarded to the Club with the most placings in the State Athletic Championships. But the credit must go to the individuals who competed.

JIM PENFOLD has been practically unbeaten in the Shotput all the year, and in winning the State Championship has assured himself of a place in the State team for the National titles in Sydney. Jim rounded off his well-deserved performance in Shotput on Saturday by gaining second in the Discus on Sunday.

MICHAEL McDERMOTT, who competed in "A" Grade for Uni. throughout the season got third place in the Shotput. He also had a try at the 100 m. Championship, but despite a great run he was knocked out of the finals in his heat.

TIM ANDERSON, one of the State's two best hurdlers, won both the 200 m. Hurdles, in which he holds the State record, in a tight finish with Peter Griffin, and also the 110 m. Hurdles, an event in which he has been unbeaten all season.

PETER GRIFFIN, the other of the State's two best hurdlers, competed in all three hurdle races, coming third in the 110 m. Hurdles and second in the 200 m. Hurdles. However, Peter's best event is the 400 m. Hurdles, in which he holds the State record, and on Sunday he won this event well clear of the rest of the field.

ALAN BRADSHAW has had a season of unbeaten runs and consistently fast times in the 100 m. and 200 m. But on Saturday he was surprisingly beaten into third position in the 100 m., and did not gain a place in the 200 m. on Sunday. Despite the excellent season he has had, these last two runs have cost him a place in the State side.

DAVID STOKES has improved a great deal since last season, and though unplaced in the 200 m. final, he was fourth in the 100 m. final, in the same time as second and third.

BRIAN WILLIAMS, despite a throw of over 200 ft. in the Javelin, was surprisingly

only fourth. However, he made up for this in coming third in the High Jump.

JACK WALL, who has not been able to do a great deal of training since his return from New Guinea, was still untroubled in coming third in the Triple Jump.

FLETCH McEWEN, who has been gradually improving over the season, came equal third in the Pole Vault, and seems certain to be jumping greater heights next season.

PHIL HENSCHKE was third in the 800 metres.

PETER WALSH, though knocked out of the 800 m. finals in his heat, succeeded in coming third in the 400 m. with a tremendous performance.

JEFF PENTELOW was untroubled to take first in the 3,000 m. Steeplechase. None of the rest of the field came near him, and it is beyond comprehension that as one of the top steeplechasers in Australia he was not selected for the S.A. team for the National titles.

ROSS WOITHE was unplaced in the 10,000 m. and third in the Steeplechase. But Ross has been at his best this season over the 5,000 m., and his withdrawal from that event in the Championships, due to injury, may have cost him a place in the State team, as he has been a consistent winner in this event over the latter half of the season.

BOB HEDDLE, though unplaced, competed gamely in the Steeplechase, 5,000 m. and 10,000 m., and was never far behind the placegetters.

In the Relays the Uni. 4 x 100 team (Alan Bradshaw, David Stokes, Tim Anderson, Peter Griffin) came within half a second of breaking the State record, and won the State title by over 20 yards despite some of the worst baton changes in Athletics history.

A tremendous performance by the 4 x 400 m. team (Tim Anderson, Phil Henschke, Peter Walsh, Peter Griffin) brought them in a close second.

Uni's individual successes during the State Championships gained for them the coveted Challenge Cup, which, with the "A" and "B" Grade premierships, gave them a clean sweep, which anyone will be hard put to equal. To the Uni. Athletics Club and its members should go great praise.

NOTE: The Author congratulates Tim Anderson, Peter Griffin and Jim Penfold on their selection in the S.A. team for the National titles.

BASKETBALL



THIS SEASON
Centrals caused an upset by defeating the A team by 3 points and thus making their bid for the final four almost impossible. After Uni. were leading by a healthy 15 pt. margin at half time Centrals switched to a pressing defence causing Uni. to slip into errors, and as a result Rob Fraser fouled out and the opponents pegged back to victory with the help of good foul shooting. In recent weeks the Blacks were starting to get back on their feet with four wins straight but now need to win the remaining three matches (Torrens, West, Vysis) to have any chance.

Uni's big three — Waslyn, Wood and Fraser are still sharing the major point scores but the lack of offensive rebound strength is lowering the Black's scoring ability. However, on defence Uni's sustained pressure tactics have been improved in effect by a more confident switching man to man — thus making it hard going for their opponents. This improvement could be attributed to their higher standard of training as a result of the weekly challenge match against West Adelaide district side.

CLUB
The innovation of the women's teams this summer was a natural step towards a stronger club — apart from being necessary for District entrance. Over the past few years the club has built up rapidly to where in its 21st year it can now offer more to club members than ever before — both on and off the court. This winter it is hoped to increase the present number of teams to 10, including 2 (if not 3) women's teams so as to offer all players a chance to play irrespective of ability. For those who are able to reach the standard, Inter-varsity will offer a golden opportunity to experience that wellknown I.V.

WOMEN'S BASKETBALL

Want to really get with it in '68, dash masterfully around the court and enjoy the challenge of a good sport and the fringe benefits which it involves, i.e., social functions, broader minds and new friends?

Then play basketball with the University Basketball Club and have an almost year-round whirl of sport and fun. Freshers and others (who have not already been made aware of these auxiliary advantages), this means you! Anybody who can throw a ball (and anybody who can't, because you'll soon learn) is urged to attend practices which will be starting very soon — in other words, cajole, kick or threaten your friends, etc., into joining the club.

Our excellent record lies in the fact that nobody ever leaves the club until they are forcibly ousted by way of graduating — we even have graduates champing at the bit to rejoin, so vivid have been their memories of the fun they had, the experiences they have encountered, and the many dastardly deeds they have committed on Inter-Varsity.

Speaking of I.V.'s — if the last paragraph has not been sufficient incentive, the next one should inspire you to immediate action. I.V. is a polite and traditional name for a week of hilarious activity in another State and against other Universities, ostensibly in the field of basketball, but usually including various other sports. Last year, would you believe it, it was football!

For the past two years, Adelaide has held an unbeatable claim to fame on the basketball court (with a few excellent off the court too), and this year in Brisbane we hope to make it a third. The secret of our success is in sufficiently intimidating our opposition by our obvious devotion to the game, our spate of early nights and our quiet and discreet exploitation of local opportunities! I.V. in August will tell whether our secret is an infallible one; so get with the training and you may be one of the lucky ten who travel to Brisbane to defend our basketball honour.

The club consists of four teams, appropriately spaced in grades to suit any budding talent. Our top team has once again made it to "A" grade in S.A.W.B.B.A. (even if it was via the back door), and despite a relatively bad season last year, due to lack of experience, we hope to capitalize on our obvious talent and be

ready to take on anybody this season with comparative confidence. The other three teams also anticipate a successful season, which means that we need you to boost our club and our teams.

Some of us have maintained our trim, taut and terrific figures and agility by competing in Summer Basketball. The Women's "A" team has had a brilliant run of victories in the last eight weeks, but with three matches to play, their prospect of making the four is limited, due to early losses, even though the Blacks have beaten the top two teams by more than 10 points each. Mary Potter (State seven-a-side touring team) is scoring consistently, and Heather Brookman driving more effectively, are ably assisted by the speedy ball handling of Weaver and Fotheringham, and tenacious guarding of Goodwin and Sheppard. Last week the Blacks outscored Western T.C. by 14 points after a 20-all play off Potter 18 points, Weaver 8.

Congratulations to the "B" team who made the four.

The committee this year is a very active one, and is already working hard to make this season a real beaut on and off the court. Our coaches (when their services are finally obtained) will be of the first-class variety and will possibly have some chance of wicking method out of our present madness. So, be in it this year and help to make this season one to remember.

Talent abounds everywhere. Last year the club had the distinction of having two State players among its ranks — Penny Hope and Mary Potter, and while on I.V., an All-Australian team was chosen, with Adelaide sporting four representatives. This year there is a vague possibility of an All-Australian team exodus to New Zealand — sounds good, so get to it and you may be chosen to go on I.V., which is the gateway to such an opportunity. Blues are awarded for outstanding play and service, and last year Mary Potter gained her Blue, and Penny Hope her Half-Blue.

Practices will be commencing very soon, with the usual display of black pants and track suits as the season gets under way. If you are looking for a Saturday afternoon occupation that is really worthwhile, with innumerable benefits and opportunities, let's see you out at the first practice, really rarin' to go!

Sportsman Of The Week

Ian Bidmeade



Ian is in his last throes of studying Law and is an articulated Clerk. He is a much travelled tennis player, having competed interstate on I.V. and overseas, where he represented Australia in the World University Games at Tokyo.

Ian, or "Bones" as he is called for undisclosed reasons, is now No. 1 in the Uni. team. In pennant competition he has lost only three singles this season.

In February this year, Ian very capably led the I.V. team to Melbourne. He found the week very

strenuous and the tennis pretty tiring also.

On the court he won all his singles in convincing style and thoroughly earned No. 1 ranking in the all-Australian team chosen at the end of the competition. Off the court his performances were even more stylish and rewarding, as he won No. 1 ranking from the long-haired Melbourne blonde voted BIRD of the WEEK by the majority of male lechers present.

We would like to print here Ian's newly-formed definition of ecstasy — but censorship laws do not permit.



"The people's Festival," Lord Casey called it. Well it certainly had a lot to offer the people. That is, if the people wanted to view Elvis Presley's gold cadillac as part of their bi-annual intake of culture. Or perhaps the hairmetted darling of Coronation Street, Ena Sharples, is more their cup of tea. (Or is it their pint of stout?) Whatever it is, an estimated 200,000 people turned out to welcome the anti-heroine of that famous and apparently never-ending television serial. Marlene should be quite offended. Her reception consisted mostly of camera-flashing newsmen, who apparently were so offensive that she was compelled to slap one of them.

Although neither of these forementioned attractions were part of the official programme, their arrival was greeted with a great deal more interest and publicity than many of the more worthy festival personalities and entries. It is a pity that the gold cadillac had to appear in Adelaide at precisely this time and so risk inclusion in the festival itinerary for many people.

LITTLE INSPIRATION

The official festival programme however was little more inspiring this year. When we must rely on aging continental singing stars as main attractions for what is supposed to be an internally recognised Festival of ARTS, then we must examine our Festival and find out what it is supposed to be all about.

Although, I have no criticism to offer of Marlene Dietrich or her performance in Adelaide, I would question her contribution to the field of arts. The Arts — a rather grandiose term, but one that is difficult to substitute — is not a static concept. It is fluid enough to encompass many new forms and media. A notable example of this is Cinema, until very recently not recognised in this country as worthy of any serious consideration. This year, for the first time, the Adelaide Film Festival is under patronage of the Festival of Arts. This is a very progressive step.

The only danger is that the Film Festival which has in the past, and which promises this year to be, an outstanding feature every year in this city, is by its association with the Festival of Arts perhaps doomed to suffer if the standards of the Arts Festival decline.

What has in the past eight years always been a comparatively well-programmed Festival (in terms of a combination of good Australian and overseas attractions) has this year not lived up to previous standards.

NAUSEATED

Has there been one outstanding attraction this Festival? Although each person can perhaps name one item that has particularly attracted his interest and his taste, has there been any one programme of sufficient calibre to override boundaries of personal taste and shine simply by its own excellence?

This is most doubtful. Undoubtedly the programme which has attracted the most interest has been Marlene Dietrich. Which brings me to my

original point. Although I bear this particular star no grudge and recognise her role in the singing world, I do question her being billed as the star attraction of a Festival of Arts. And I have been nauseated by the simpering, sickening reviews of her performance in the local newspapers.

By all means have popular stars to add colour to the Festival, but let's have more contributions in the way of internationally recognised talent in the fields of ballet, opera, music and drama. After all, this is supposed to be a Festival of Arts.

Cinema Concessions For Students

Adelaide's largest film society, Cinema 68, has managed to secure fairly substantial concessions for students attending its screenings at the Vogue Theatre, Unley Road, Kingswood this year.

These screenings, held on the third Wednesday and Thursday of every month are open to the general public.

This month's screenings took place on the 20th to 21st of March, and presented one of the great classics of contemporary cinema, "8 1/2" by Fredrico Fellini.

This autobiographical story of the great Italian film director is the story of the struggle of the artist to express himself. The audience is taken on a retrospective tour into the memory and imagination of the artist.

This film is perhaps the ultimate statement of the conflicts experienced by a mind which has much to offer but is beset by conflicts of a seemingly unconquerable nature.

Students gained admission to both screenings of "8 1/2" at reduced rates by showing their union cards to the booking office. Prices were: 85c upstairs (normally \$1.00) and 60c downstairs (normally 75c). This is a considerable advance in student concessions at art cinema houses. Previously the only discount available at the old Curzon (where Cinema 67 had its screenings) was that students were able to sit upstairs for downstairs prices — this was not a discount at all.

by Leon.

Never since the days when the red and white flowed along with the brown and the floating white opened the tightest doors has there been such an abouvinophilic. Incest was always approved of, but never admitted. The slim, thin, underfed, virile, ball-kicking, stick-wielding, string-bending, absolutely dominating, unchanged, horny, merino-like, liberal, undemocratic, vaguely mobile, hot red, sporty, masculine, would appear to be metaphorically admitted. — So play hockey: Mary Fisher!



**bird
of
the
week**

