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ADELAIDE UNIVERSITY SRC

Vol. 36 No. 7

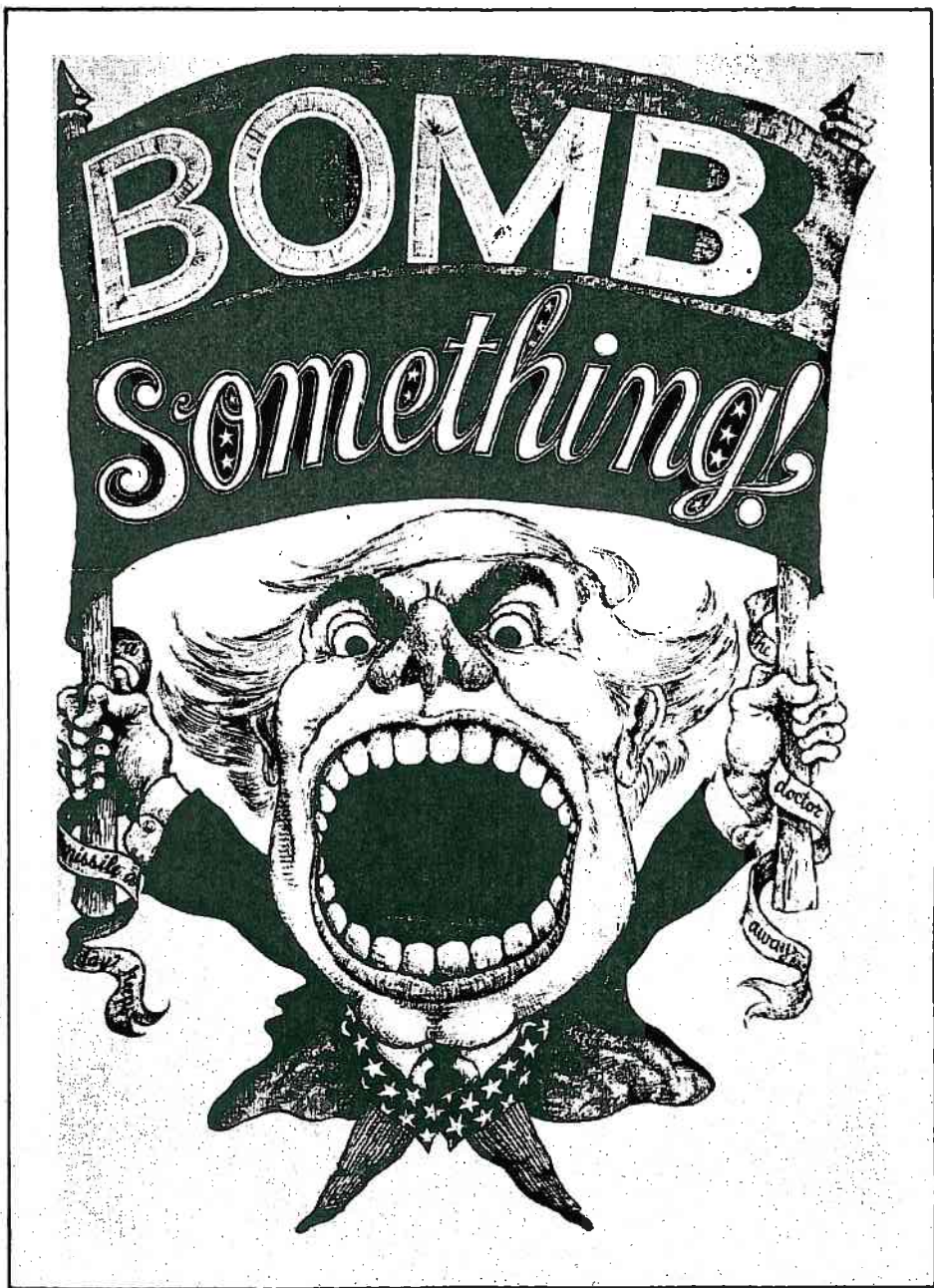
THURSDAY, JUNE 20, 1968

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# LETTERS TO THE EDITOR



**WALKER**

**HUMANISM**

Sir, Within the university, "humanism" has become a dirty word, synonymous with "anti-religion." This is a tragedy to those who feel the need for an organisation, which, although possessing no religious affiliation, is concerned with the human problems of today. Devoting one's energies to attacking religious belief, is worse than ludicrous in a world of personal alienation and social injustice.

When the Humanist Society was first formed, it was simply an anti-religious organisation. Inspired by a naive sense of rebellion, its members had fun attacking the beliefs of university Christians.

In fact, whether or not someone calls himself a believer, is not very significant. What does matter is whether an individual possesses a sympathetic attitude towards other men, a critical approach to knowledge, and a practical interest in social action. There are many believers who would agree with this. We could hardly set ourselves up as examples of moral virtue!

The type of "humanist" dominated by an emotional hatred of religious belief, or moral idealism, is as bad as the worse kind of "Christian." The so-called free-thinker, is often as dogmatic, intolerant, and superficial, as his "Christian" counterpart.

There are too few people in the world today, who try to combine intelligence, with an attempt to be the "man for others" in a practical way. The function of humanism, as we see it, is to bring such people together, to discuss personal and social issues.

Let's get our priorities right. The world today requires an attempt to build friendship between people, and an attempt to improve social conditions. We'll talk about religion later.

Nicholas Walker,  
Raymond Hawkes,  
(Humanist Society)

**ELLIOTT**

**AUDS**

Dear Sir,  
I would like, if I may, to contradict a point made by Miss Yeatman in her article on student drama in your last edition.

Referring specifically to the AUDS production of "Fenny for a Song", Miss Yeatman infers that a clique of old regulars got together and divided the parts up among themselves. Nothing could be further from the truth! Open auditions were held to which anyone could come, and experienced members of the AUDS committee selected a smaller list of actors who then auditioned before Mr. Herbert Davies, the producer, before the parts were allotted. These people were in no sense "old regulars." In fact only one member of the many of the others were freshers, and all were newcomers to serious university productions.

Finally, Sir, may I suggest this — that some of the drama critics on your newspaper might be better qualified to fill their positions if they had more experience in the practicalities of drama. Perhaps they could volunteer their services as actors, or as stage-crew to bring their practical knowledge up to the standard of their theory, which I acknowledge to be sound. Then, if they got their facts straight, I would be prepared to take their criticism seriously.

Yours etc.,  
Grant Elliott.

**HANNEY**

**CHILDREN**

Dear Sirs,  
I write with reference to Mr. O'Brien's letter in the last ON DIT, not to make a statement about whether students should be represented on the University's Council, but to comment on his sentence: "We are being dealt with as children."

If we are being dealt with as children is it because most of us are as children?

Would we otherwise be so selfishly, thoughtlessly, irresponsibly disrespectful of property (feet on tables, walls; doors kicked shut; cigarettes stubbed anywhere; damage as at last Fresh Hop; Library materials mutilated, stolen; Refectory utensils left all over the place in summer, even on the far bank of the Torrens — no wonder we get drinks in paper containers; if we get food on paper plates, and had to eat it with our fingers, it should serve us right); so unappreciative (some administrative staff do whatever they can for students; Refectory food is not that bad; Library service is good); so lacking in good manners and judgment: (hissing, booing, artisan disruption of meetings; whistling, hooting, giggling at sexy scenes) that we are sometimes prosecuted for it (Parliament House; U.S. Consulate).

And perhaps even Mr. O'Brien, by writing his fifth paragraph, and I myself, by saying that I think it's so much nonsense, are only striving to make an impression, as children do, and still immature young men.

Yours faithfully,  
R. J. Hanney.

**O'HALLORAN**

**L. BLOODY J.**

Dear Sirs,  
The appalling and torturous manner with which conscientious objector, Townsend, was treated during his imprisonment is not only a travesty of human rights and an action contrary to the moral code, but an example of the flagrant disregard of individual rights and of humanitarian interests which the Vietnam war and related political matters are being conducted. The Townsend incident has met with a wave of criticism which has broken much to Mr. Lynch's displeasure upon the political beaches. Yet in Vietnam the subhuman treatment of the Vietnamese people, the torture of suspected Viet Cong and the suppression of the individual under the pretext of Vietnamese interests are but large scale examples of the same injustice. Indeed when innocent people are accidentally killed the matter is dismissed lightly, the only reply being a diplomatically unsatisfying and politically cautious apology. If the Australian people can react strongly to one objector's ill-treatment at the hands of the armed hierarchy, how much more so must they voice their disapproval of the inhuman treatment so patently and unjustly endured by the Vietnamese people. The wave of criticism should be a tidal wave of protest. In this vein the writer dedicates the following satire.

ALL THE WAY WITH L. BLOODY J. (Tune: "Men of Harlech")

Kill the conscientious objectors,  
They're political defectors,  
Send them all out to war sectors.  
Hope that they're all shot!  
Feed them bread and water, starve them like we oughter,

Wake them every half an hour,  
And send them mad with explosions of mortars;  
Blindfold them out in the quads,  
Line them before firing squads;  
We'll defeat them; what's the odds?  
Lynch the bloody lot!

Kill all Vietnam protesters,  
They're a mob of raving jesters,  
Rubbing salt in wounds that fester.  
Shoot until they've died!

Trample them with horses, call out the armed forces,

Configrate them with napalm,  
Dispose of them with all of our resources;  
Stop their every demonstration,  
Cut short every remonstrance!  
Arrest those who try prostration,  
Hang them till they're dead!

Kill all the South Vietnamese,  
They just get in our hair-like fleas,  
Seem to go wherever they please.  
Shoot them through the heads!

Get into our cross-fires, fall into our barbed-wires,  
Always getting in the way  
And getting themselves shot at by our fliers;  
Now at once we must destroy them.

Let the Viet Cong deploy them,  
With our riot butts annoy them.  
They're as bad as reds!  
P. O'Halloran.

**ANDERSON**

**COGS**

Dear Sir,  
In his letter 6-4-68, Mr. O'Brien made some penetrating remarks about the lack of student representation on the policy-controlling University Council. While it would be very desirable that students have a real say in the running of the university, this alone, I feel, would have a minimal effect on improving the "cult of the degree" which he goes on, rightly to say, is so important a standard in our modern social machinery.

What Mr. O'Brien cannot accept is that the modern university in Australia is not an educational institution, but rather a training centre processing cogs according to society's needs. The day is past when the educated man knows a little about everything. Now the university graduate knows a lot about one subject. Even more tragic is the fact that he probably has never had the freedom and opportunity to diversify his study into other fields as he has been subjected to a rigid system of channelling into specialized subjects in all the formative years of his study. The governing principle is social selection which demands a specialist to fulfil a function and by doing so to obtain status and security in society. It is a matter of survival of only those who keep up with the social environment; not so much survival of the fittest, but rather survival of those who fit. I think it would take more than University Council representation to rectify this; it would require a revolution in education.

The highly specialized training to which we are subjected has several disadvantages of which I want to mention the most important. Few people have a common general knowledge to enable them to communicate with others to any depth of understanding. Most people also lack the capacity to think about and discuss critically the issues of the day and thus they are the puppets of the propaganda which the powers that be feed them. In short, the virtues of responsible citizenship are neglected.  
Peter Anderson.

**GOSS**

**PAPUA**

Dear Sirs,  
Available in the SRC office at present is a Department of Territories publication entitled "Life in Papua and New Guinea — Job Opportunities." One sentence in particular caught my eye: "Education is free for children up to the age of 15, and about 200,000 now attend primary schools." This is incredible — apparently there is no free higher secondary education available in Papua! In Australia of course, secondary and primary education is compulsory until about 15 but FREE for as long as the child can endure it. I am curious about the relevant difference between Papua and Australian children which warrants such different treatment.

Probably the official comment is that the school fee is very low, merely nominal. This of course means that only the very poor will find the burden heavy; and as is well known, the poor very generally are most in need of education, and very often most reluctant to purchase the privilege for their children.

Perhaps the neo-colonialists in the Department of Territories are more in favour of the nineteenth century, where both at home and in the colonies, education was the privilege of the well-to-do.

Yours etc.,  
Rita Goss.

**MATERNE**

**FARCE**

Dear Sirs,  
Another farce has befallen us! At the general student meeting on Thursday, 13th in the LSH we experienced a perpetuating of futility that left us aghast. After allowing the meeting to draw on about points of procedure and amending amendments, which made the meeting quite ridiculous, the chairman, a short time before 2 p.m. said that he wanted the meeting concluded by 2. The result was that an amendment to an amendment which merely by verbal agreement became the amendment, was passed and became part of the motion. At this stage several observers walked out amazed and confused. Time was running out so someone moved that "the motion be put". Then just before the motion in toto (1 to 97) was to be put a voice of caution (realizing that the rest of the motion had not been considered or debated) put that "the meeting be adjourned."

The chairman, somewhat dazed said something about the motion, if not passed, would not apply for the coming elections. And so the chairman clinging to the merest sham of legality overlooked a legal motion to adjourn to push through the nine amendments, the constitution in one vote, with a haste that reminded one of certain unpopular processes restored to in dire need in a particular parliament.

The amendments went through with only a few dissidents. Who had read them carefully. Who really understood what they were voting for? Who counted the votes? Who checked to see that a quorum of students was still present? There was only one statement to encourage one that things may be better in the future — It seems that four out of five of the executive are not standing for re-election. S.I.A. where are you! You are overlooking the very conditions that you fight against, that exist on this campus.

This reminds one of earlier questionable activities of the SRC with respect to the recent by-election mentioned in a letter to the editor of "NATIONAL U."

G. J. Materns  
S. W. Tilmouth

## GENERAL REPRESENTATIVES TO THE 23RD. S.R.C. (16 POSITIONS)

NOMINATION FORMS WILL BE AVAILABLE FROM THE SRC OFFICE MONDAY, TUESDAY AND WEDNESDAY, 1st, 2nd and 3rd July. Voting will be by post, and the statutory three days of voting will be deemed to be Tuesday, Wednesday and Thursday, 16th, 17th and 18th July.

# route '66 revisited

by  
adrian  
wilson

Rumours have been circulated by vicious and calculating people to the effect that the intellectual level of ON DIT has declined this year. This has been of some concern to the editors and, therefore, this article has been printed to put down such slings of envy.

So, all those who are tired of reading trivia such as the Vietnam situation, politics, Rhodesia etc., which is no doubt a restraint of your intellectual depth, to you we dedicate this article.

Wrapped up in the strictly unwrap job she has held for four years, attractive Sandra Nelson is famous as Australia's best and most versatile stripper.

I talked to Sandra at Sydney's Paradise Restaurant while we waited for the 90-minute show to start. And the image of demure glamour that emerged initially proved to be characteristic of the Kings Cross piece-de-resistance.

Whether because of an Australian upbringing or from four years' management by practical Paradise boss Le Ramsay, Miss Nelson presented none of the brittle detachment, egotism or cheap sensuality that one associates with the stripper image: Rather, I found a vitality and warmth in conversation, an enthusiasm (yet an absence of illusions) about "the business," yet as refreshing as it was uncomplicated. Later, under the lights, this "naturalness" came over in a tremendously relaxed presentation as comedienne then strip-dancer.

## WORK

What do you think of your job? — "Great. I love it. I've been working here for four years — over 1,000 nights in all — and that doesn't happen unless you enjoy it." (Miss Nelson is Sydney's highest-paid stripper and as the star attraction scoops the cream off the Paradise profits).

And before the Paradise? — "I worked freelance for a year and a half, covering a couple of Sydney clubs. But I didn't really enjoy it until I came here."

(On the subject of her age, Sandra was cagey: "Under 25." She doesn't vote, but that may be because she's not interested in politics. Incidentally . . . Do politicians come to the club? — "No comment!")

In her time at the Paradise she's slimmed out and grown into the business, says Mr. Ramsay. Anyway, whether 20 or 23 today, Sandra must have been a pretty raw teenager when she started strip back in 1962).

How did you start stripping? — "I was working with some girls in a factory at the time. We came up to the Cross one night — very big deal at the time — and we were looking at the photos outside one of the strip clubs. The other girls said, 'You could do that, Sandra, you've got a good figure' and that was the first time it came into my head . . . At first I was shocked — me, take my clothes off? — but they talked me into it . . . It took me a couple of days to pluck up courage and then I went in and told the manager I wanted to work as a stripper. I didn't have any experience, so I was asked to go into the dressing room and take my clothes off — he had a look and said, 'That's it, you've got the job.'"

## HELL

Sandra at the start had never danced professionally or worked on stage at all, and there were long hours of training. The first show was hell: ("I only did one show and then I couldn't face any more that evening") and everyone knew it ("They announced it was my first night on stage . . .").

The audience was a bit surprised when I cried. Her first asset, face and body, have gradually been built into an increasingly professional act. ("It took four months to get over the nervousness . . . after a year, stripping was almost as easy as it is now"). With this has come a down-to-earth acceptance of Australia-wide fame.

Publicity doesn't worry Sandra; in fact, the Press provides all the advertising the Paradise needs. There have been plenty of sensations starting right back in the early months when Sandra made headlines for strolling around Sydney topless ("I did it to see the reaction . . . What happened? Well, the people on the ferry noticed it most; you can't walk past on a ferry, you're sort of stuck there"). Apparently, the girls liked it and joined the men in coming to Sandra's end of the ferry; older women "thought there should be a law against it" and went down to the other end, very shocked. In the streets the response was quieter.

## MISTAKE

In 1966 Sandra's name was mistakenly linked with that of the missing Malaysian diplomat Tum Lim Yew Hock. TIME had much to say about the affair.

Said Sandra: "Time was banned in Malaysia — the first issue of Time to be banned anywhere in the world." In Australia, nobody minded: "In show business, any publicity is good publicity."

Sandra has also done much photographic modelling (less in recent busy weeks), frequently ad-

orning the pages of Squire, Whisper, Man, and the covers of Australian weeklies. Interview requests number dozens a year, and she has turned down offers from Playboy ("for personal reasons") and film producers. Festering reporters and idiot phone callers cause her to change her address every six months or so. But there are no plans to leave the Paradise, and though she became engaged a year ago, Sandra looks like staying single for some time yet.

## FIANCEE

Her fiancée quite often watches the show: Sandra's act is more skilful than sensual, though "I don't think he'd want me to work once we were married." Although Sandra was unwilling to discuss their first reactions, "My family are my most ardent fans." A little sister keeps every clipping she can lay her hands on. Sandra is of European descent — Russian, thinks manager Mr. Ramsay, who says her real name is a yard long and impossible to spell — but has lived all her life in Australia "and I always will."

What's your opinion about Vietnam? — "I've been trying to get there for 10 months. We've sent over 17,000 autographed photos there." (Soldiers' requests have gone through all available channels, the PM included, but the policy of keeping the home heart-fires burning in wives and fiancées has prevented a tour). "Those chaps sitting over there are Americans on R & R leave." (The Paradise is part of the official R & E tour, and is said to include strippers of international standard, although the type of act popular in different countries varies.)

What about your own recreation? — "Swimming, tennis, bowling, horseriding . . . I hardly ever do any reading or go to films; anyway the stage lights cause eyestrain — and I refuse to wear glasses."

"I like most music: quiet classical to relax by; modern music . . . no, I'm not particular about the Beatles . . . good jazz; Billy Eckstine, Sarah Vaughan, they're both wonderful . . . I like Herb Alpert's music very much . . . no, I haven't stripped to it — yet."

Cars, clothes? — "Not fussy about cars; I use taxis myself . . . I've been wearing reasonably short dresses since I was fourteen, and as you see I love mini-skirts."

On stage Sandra wears an evening gown, a slip or panel ("that's a sort of half-petticoat, it comes in handy when you get stuck during a strip"), G-string and pasties . . . "At the beach I mustn't be too covered up — pale lines between the sunken look bad on stage — so they're pretty brief bikinis . . . I even get a bit embarrassed to take off my beach coat because the blokes make a lot of comments!"

" . . . No, I don't like Bonnie and Clyde fashions. A friend in the clothing business says the dresses took so long to come up, they won't get down (again in a hurry!) . . . So you don't see any future in the B and C gear? — "No."

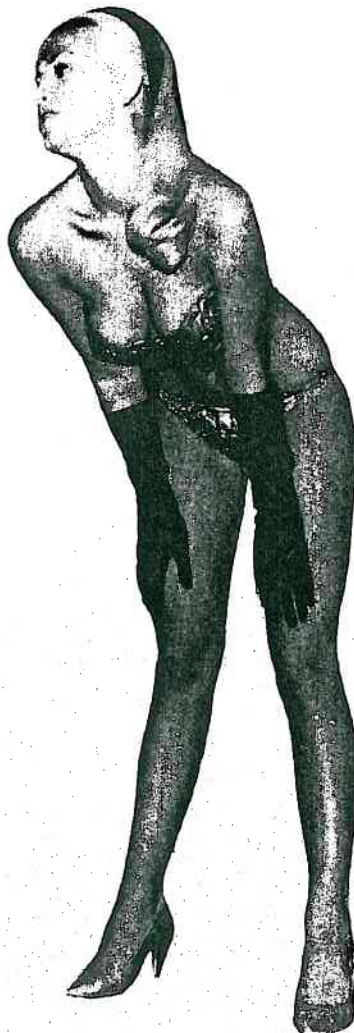
Sandra chatted for a while about her act during the opening minutes of the show, and after she went off to get ready I stayed on to see for myself. About ten strippers and dancers preceded Sandra; colored lighting and recorded music provided the background for a mainly bottom-and-breast-wobbling display, enhanced by a smooth fire eating performance from one of the better strippers. Typically, large, mobile mammary structures were exposed (80 per cent) with an expression and manners that were detached, almost dour, despite the superimposed smile. There were some erotic moments for the front row, but a cheapness of style and a tendency to pendulousness made the buxom delights a source more of amusement than stimulation.

Sandra Nelson was a different kettle of fish; despite the small Monday night audience she showed considerable style in an act that was strip rather than tease (in keeping, she said, with the wishes of Australian audiences). Her exposure was no more complete than the other girls', and deliberate provocativeness was less evident. Where Miss Nelson excelled was in her awareness of the audience and her resulting mischievousness of manner. This rapport was established in the opening minutes when she introduced herself with the aid of an elegant white gown, gloves, a microphone, and some borrowed risqué jokes. Result: a strip that was healthily entertaining, skilful and even artistic, in marked contrast to the shabby demonstrativeness of the minor artists.

## LAUGHS

The comedienne presentation is a recent addition to Sandra's performance; gimmicks such as this are changed continually so that the act is more than a strip and has variety for Miss Nelson as well as for the audience. Within the act, too, there is considerable development, the supple dancing (skilful throughout) increasing in tempo and style as layers are peeled off in succession. One is left with an impression of visual rather than erotic entertainment, of skilled performance rather than the mere exposure of an admittedly seductive body.

Miss Nelson in action was a very pleasant extravagance, over coffee an interesting experience. ON DIT is sure to continue its coverage of this fascinating and controversial field.



To Sandra goes the ON DIT "Merit Award of the Year" for getting her tits into everything.

# SOME MORE S.R.C. SELECTIONS

VOTING DAYS ARE DEEMED TO BE: 9 a.m. to 5 p.m. Wednesday, Thursday and Friday 26th, 27th and 28th June in SRC Office.



**GRANT CHAPMAN**  
Arts



**RITA M. GOSS**  
Arts



**BRUCE RILEY**  
Arts



**G. J. SEARLE**  
Arts



**ADRIAN F. WILSON**  
Medicine



**ELLIOTT DWYER**  
Science



**JOHN J. REID**  
Science



**DAVID SAUNDERS**  
Science



**MICHAEL H. GRAMP**  
Business Studies I



**GEOFF LAWSON**  
Technology

Those elected unopposed by their intensely interested faculties were:  
**SPENCER BROWN** — Agric. Science  
**RUDOLPH VICTORIA** — Architecture  
**STUART BRASTED** — Dentistry  
**THOMAS LANE** — Engineering  
**GILBERT MATERNE** — Law

Other first class candidates (without photos) are:

**CHRISTOPHER STARRS**  
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 Mr. M. C. Kerby, Secretary, Appointments Board.  
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PETER,  
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REGGIE

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# ABREAST OF THE TIMES



Rock

The whole issue of the Vietnam War and conscription is continuing to develop into one of the greatest indictments of a government with no real foreign policy and which, above all, seems to have little conception of what is going on around it.

In its bizarre ever-diminishing-circular-Oozoo-bird-type-flight, it has taken society with it — a natural consequence.

Take for example the Townsend fiasco; were the thing not so serious and far reaching, it could be said to have all the ingredients of a comedy. Townsend from the very outset stated his conscientious objections to war and the implications it brings. He outlined his pacifist views in unequivocal terms, leaving little doubt, one would think, as to his beliefs.

It seems, however, they were not so unequivocal as to warrant him exemption from National Service. He was promptly handed over to the Army. The fascist nit-wits then proceeded in their sport, while probably reflecting on the good old days (perhaps not so old) when initiation ceremonies consisted of painting a new recruit's testicles with black shoe polish. Bloody good character-building fun.

One could imagine the dismay of these depressing fools, when public reaction became intense enough to cast grave doubts on the soundness of their actions.

Townsend finally appeared in court again and, lo and behold, a wonderful change did over take him. He was told that his convictions and beliefs regarding military service had strengthened, although as the SM, Mr. Hunt, stated, they had remained basically the same throughout the litigation. This is a perfect example of presumptive tom-foolery with a person's freedom and liberty.

Thus Townsend's "misguided moral courage" had evolved from unconvincing vagueness to misguided clarity during his stay with the Army. Although Holdsworth is called a "corrective" establishment, one would begin to wonder what they mean by corrective; help "misguided" fools like Townsend get their values right, or give them a course in character building? From the SM's remarks, Townsend's stay there must have had the reverse effect.

Where is the credibility in it all?

Feast your unbelieving eyes on the following quote from William Tuohy, writing for the Los Angeles Times, as reported in "The Australian" (15/6/68), in which he talks about Vice-President (ex-Marshal) Nguyen Ky's political eclipse.

"The real problem is that a natural leader like Ky cannot be more effectively harnessed in a nation desperately short of first-rate leaders."

Is William for real? Perhaps he can give Nguyen a write-up when he starts his Hitler fan club. Leaders of Ky's calibre should be given as much assistance as possible.

Reports from Melbourne indicate that the grand scale witch-hunt for qualified doctors performing abortions is still as intense as it was months ago. It seems that misguided religious principles are going to plague us forever. In a time when the world population is expanding at a horrific rate certain elements are still dreaming in the clouds of 2000 years ago.

Not only does the population explosion need realistic and immediate consideration by our pillars and protectors of human morals, but also the tragedies which accompany their do-goodings. Take for example the recent report from Sydney of a pregnant 17-year-old girl who scalded herself to death when taking a hot mustard bath, in the hope that she would terminate the pregnancy. She lost her life because society was too lazy to educate her and too stupid to help her when she needed it; the boys involved in the venture are facing serious charges.

Moralising on the point solves nothing, because the same thing was probably happening again while everyone was urning and tut-tutting.

The Methodist Church in Adelaide is about to reassure the public that vital matters such as abortion do not pass the Church by; they are planning in the near future to set up committees to investigate the whole unsavory business of abortion. These crumpet and tea sessions should provide some really helpful and enlightening solutions.

The profound papal doctrines about murdering a human soul, and the extremely "convincing" statistics on fatalities (mainly due to methods the unfortunate 17-year-old girl used, because she probably knew of no other alternative, or didn't have the money, etc.) should win the day. After all, it's easier to place one's trust in the Lord. Who cares, anyway, it would not happen to my daughter.

May the Lord give us strength — we'll need it, to suffer the fools who run society down here.

Interesting to reflect on the statement of one of the people shocked at Senator Bobby (as he was affectionately called) Kennedy's assassination:

"The world must be going mad."

The world mind you, not the good old U.S. of A; let's face it, we all know the latter constitutes the former.

ON DIT in getting hold of yet another rumor, has decided it is (as it usually is) easier to print it, rather than go through the tedious process of substantiating it. We will be very surprised if Sir Arthur Lee, President of that august body, the RSL, isn't occupying Government House pretty soon.

It seems unfortunate in one respect, and that is, it could leave the way open for Sir William ("Screamer") Yeo.

Can you imagine the situation if he were President of the RSL? The only recourse would be to go and join the NLF.

By now it is obvious to most people what can happen to a party which has been in power much too long. Mental senility and stupidity creeps in and the result is the National Service Bill which has just become Law (in amended form — small compensation).

What else can one conclude when such an incredibly immoral piece of legislation is so audaciously put before Parliament. Quite possibly the Liberals thought very little about the ramifications or the consequences of such outrageously repugnant measures. No one in their right mind would propose socially destructive legislation like that. The Liberals did, however. What would you conclude from it all?

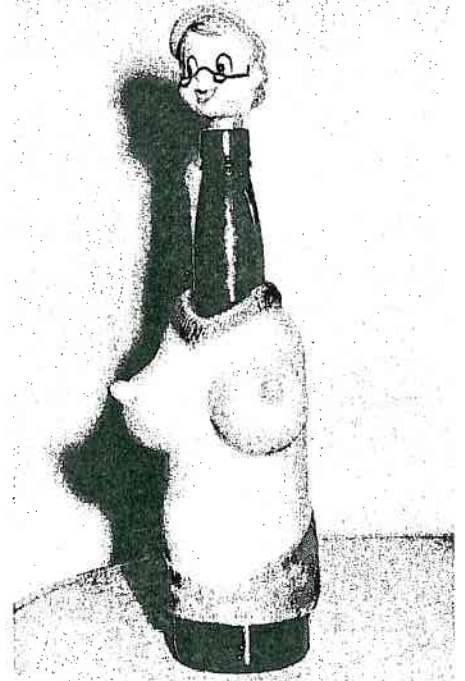
The intrusion of the thugge mercenaries in the French student uprising has been pounced upon with unreserved glee by the "I told you so" elements. In its visionary wisdom the "Advertiser" talks about the disillusionment of the students and how the student "police-force" had to rout the thugs out.

Romanticism has been shattered it seems. How incongruous, that the world press should talk about idealism and romanticism pervading the riots, when the people are being brutally clubbed. You can bet your boots that the students are not walking around dreaming of a utopian society. The whole atmosphere is too real and immediate to leave any time for dreaming.

Above all, the unsavory thugge element which has crept in is no worse than the ex-Legionnaires, ex-Algerian front-line men, misfits and sadists who comprise the CSR, the special police force handling the riots.

One further point: how does one comprehend the actions of General ("Goet") De Gaulle in releasing members of the extreme right-wing AOS movement, which tried its damndest to assassinate Charles.

These men tried to eliminate De Gaulle, the students only want to eliminate De Gaulle's archaic and redundant system; so where is Charles' logic? Perhaps the fascism of the AOS is to be preferred to the reforming proposals of the students and workers.



## THE SEMATIC WONDERS OF U.S. FOREIGN POLICY

My next word is "freedom."

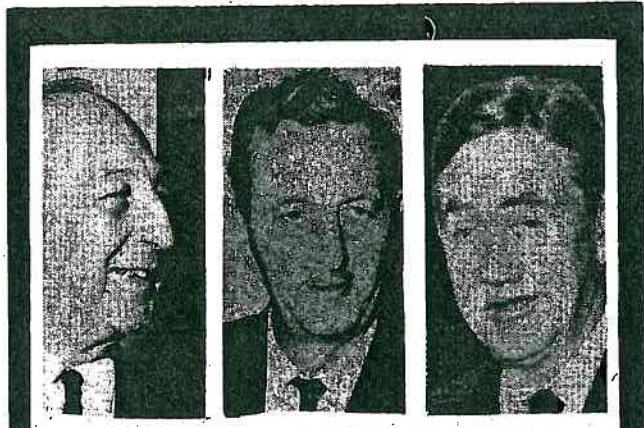
Formerly having reference to the absence of arbitrary political power in a society, the term is now defined more explicitly as the political condition of people who are not ruled by Communists. Thus, when we speak of "free societies," we may be referring to such peoples as the British, the French, the Swedes, the Paraguayans, the Greeks, the Spaniards and the Haitians. There are, of course, varying degrees of freedom in different societies, its extent being measured by the fervor of a government's hatred of Communism. We have as our authority on this point no less a semanticist than the distinguished Minority Leader of the Senate (Dirksen) who, when asked if he thought there was a free government in Greece, replied "Yes, I do. Just because they have a military junta for a specific purpose for a little while to shove back the Communist influence . . ."

— From Senator Fulbright's delightful address on Political Semantics to the American Society of Newspaper Editors, Washington, DC, April 17.

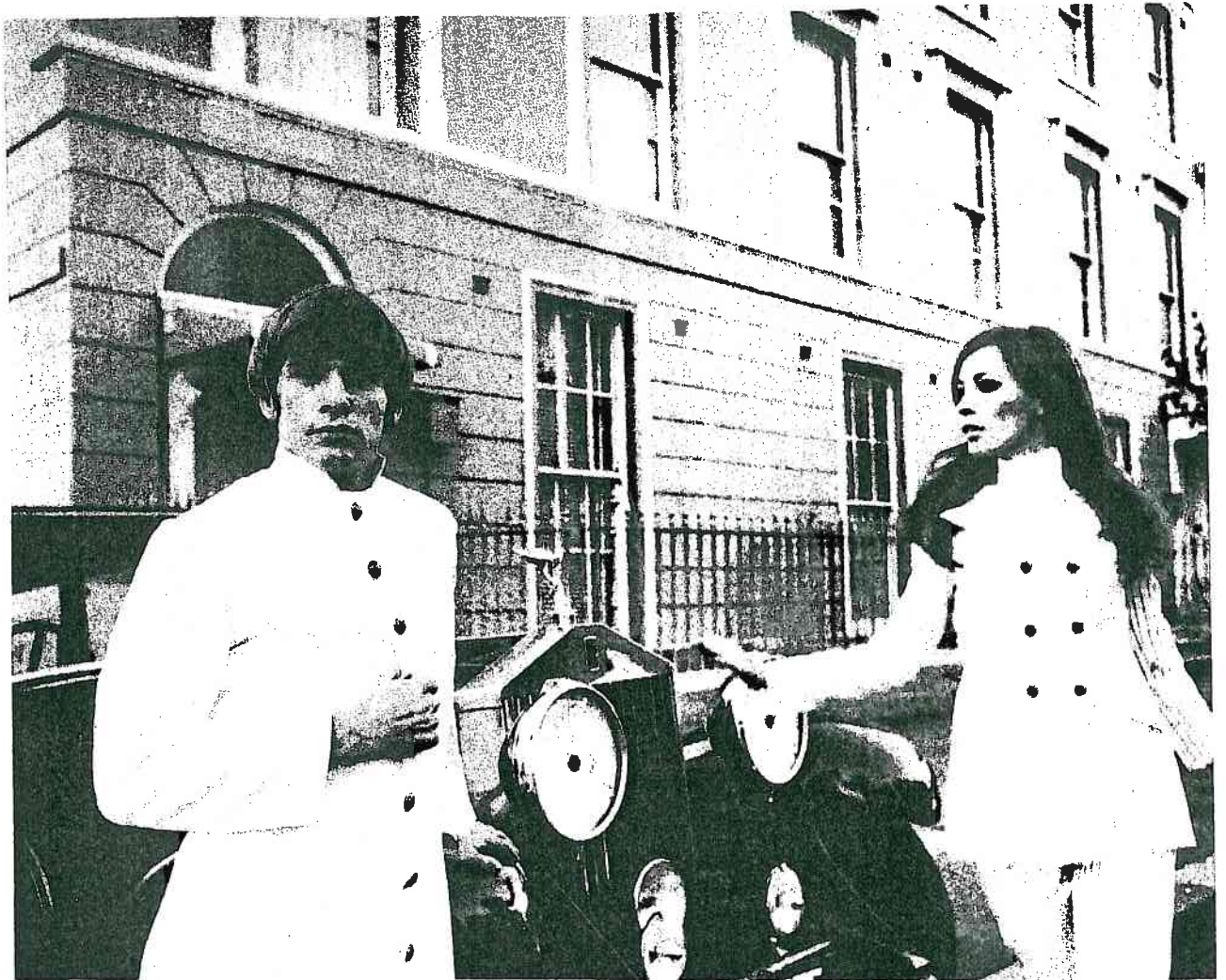
## WHILE WE "BLAST SUPPLY LINES" 1,000 MILES TO THE NORTH

Before retreating from Tan Buu, the Viet Cong stole all the weapons from the armory, carried away so much ammunition they could not paddle it all down the river, and even swiped the commander's boots and uniforms. They captured four heavy weapons and enough rifles to equip a new company, three American-supplied radios, which enables them to listen to radio communications of government forces; classified documents, and even a government trooper's hammock. . . . The Viet Cong has now the same weapons that we have, an American adviser lamented after the attack. It appears we are equipping both sides. . . . The attack was made in an area supposedly pacified under the Hop Tac Plan designed by Gen. Westmoreland, commanded of American forces in Vietnam and approved by Secretary of Defense McNamara. The plan, using Saigon as the centre of the so-called "oil spot," calls for gradual expansion of government authority into the six provinces around Saigon.

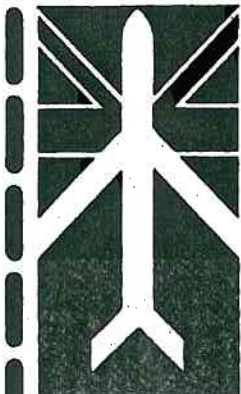
— Beverly Daep, New York Herald-Tribune, Jan. 17, describing an attack made just 10 miles outside Saigon.



If These Blokes Try To Conscript You --  
TELL THEM TO GET PHUOCED



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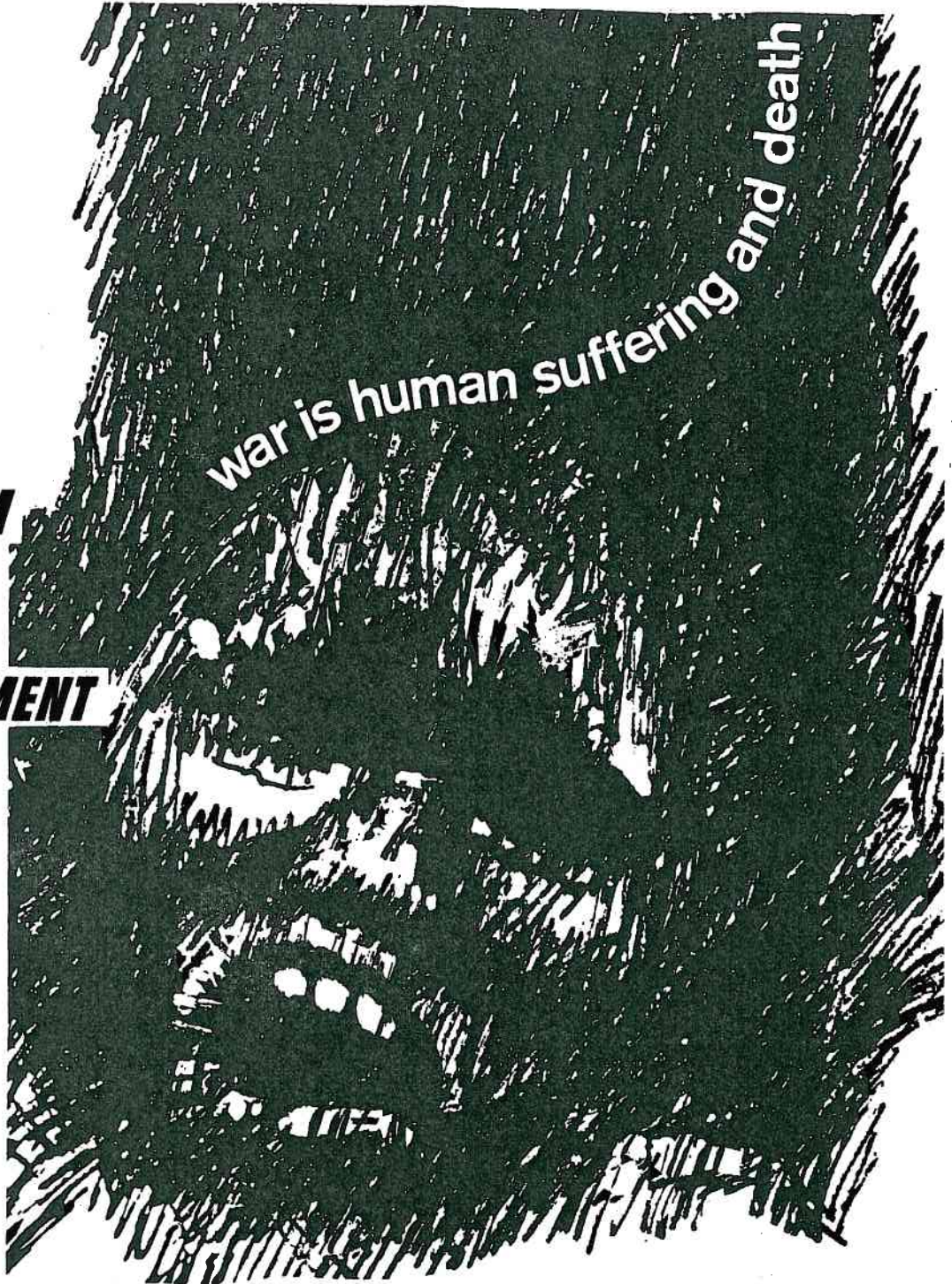
MY TRAVEL AGENT IS.....

Please tick if for School Project

**QANTAS**

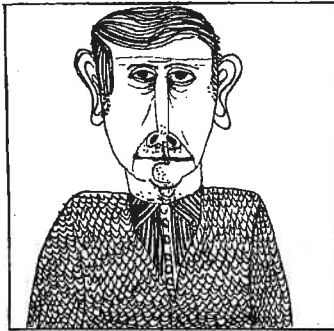
**ON  
DIT**

**VIETNAM  
WEEK  
SUPPLEMENT**



**"TO WITNESS A CRIME IN SILENCE  
IS TO COMMIT IT"**

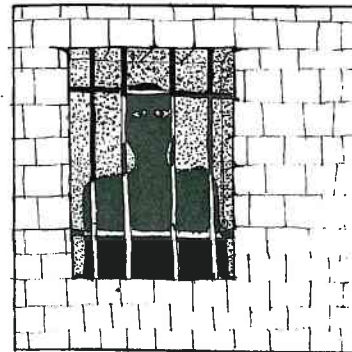
TICK THE ONE YOU THINK IS CORRECT



THIS STUDENT IS —  
1. Thinking about bees and birds  
2. Doing research in chemical warfare  
3. Worrying about Vietnam



THIS IS —  
1. A blot  
2. A badly drawn man  
3. A Napsin victim



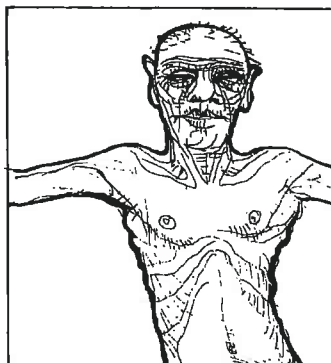
THIS MAN IS —  
1. A conscientious objector  
2. A Buddhist Monk being protected  
3. The winner of Saigon elections.



THIS MAN IS A MAJOR IN THE SOUTH VIET. ARMY BECAUSE HE —  
1. Collaborated with Japs  
2. Wore black marks  
3. Related to Ivy



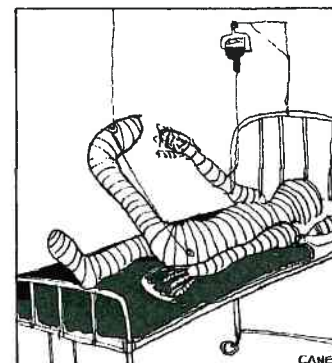
THESE SOLDIERS ARE —  
1. Most years B.S.L.  
2. Having an adventure



THIS 86 YEAR OLD MAN IS A VIET CONG BECAUSE —  
1. He did not wish to leave his village  
2. He ran when shot at  
3. He's dead



THESE VIETNAMESE ARE LEAVING THEIR VILLAGE BECAUSE —  
1. They are nameds  
2. They are going to the seaside at Saigon  
3. Their village has just been liberated by U.S. forces.



THIS VIETNAMESE CHILD IS —  
1. A military objective  
2. Lucky to get a soul  
3. In the back of your mind

## EDITORIAL

### VIETNAM—WEEK OF SHAME

Why now, when the Americans and North Vietnamese are talking in Paris should a group made up of C.P.V., Pacifists, S.C.M. and campus political clubs call for a public manifestation of conscience on Vietnam?

Precisely because while newspaper reports have become more perfunctory, and the rights and wrongs of the war no longer intrude quite so insistently, the slaughter has achieved new heights of ferocity. In Australia the Government has seized the bill to further gag opposition, step up its intimidation of those who question it and further expand its control of thought and discussion.

With the new amendment to the National Service Act 1951-1966, we have reached new depths of injustice in order to further the institution of compulsion under conscription.

What does conscription mean? It means that after heavy propaganda for recruitment, the youth of the nation cannot be induced to become professional soldiers. Therefore, conscription means that the youth, under penalty of fine and imprisonment or bribes of mass tourism are forced to serve and participate directly or indirectly in the process of killing. This is despotism not democracy — conscription is the badge of the slave.

Now is the time to write to your M.P.s and newspapers and to raise these matters for discussion in your club and societies. Join a body working for peace or to alleviate suffering.

When the majority of the people realize that there is a better course, the politicians will not be far behind.

# SO YOU THINK YOU KNOW ENOUGH ABOUT VIETNAM? NEXT TIME YOU THINK THAT, REMEMBER HOW YOU WENT IN THIS TEST!

Our army is fighting in your name, right? You can't understand why there is so much dissent about Vietnam throughout the country — the issue is simple. Let's see if you can score 60% (90 points) on the following questions. This will indicate as a starter, that at least you know what you are talking about.

1

1. Identify the following as Hawks or doves on the question of Vietnam (40 points).

- General James Gavin
- Senator Eugene McCarthy
- Richard Nixon
- Late Dr. Martin Luther King
- Hubert H. Humphrey (late)
- Late Senator Robert Kennedy
- Billy Graham
- Mal's Angels
- Sean Diaz
- Thick Lien Quang
- William Fulbright
- Governor Ronald Reagan

- Senator Mike Mansfield
- Benjamin Spock
- Nizam Rockefeller
- General Earle Wheeler
- Rev. Ralph Abernethy
- Paul Newman
- Father Daniel Berrigan S.J.
- Australian Council of Churches
- Andrew Jones M.H.R.
- C.P.V.
- B. A. Santamaría
- Clyde Cameron M.H.R.
- Dr. Jim Cairns M.H.R.
- N.I.A.U.S.
- Frank Knoffmacher
- Francis James
- San. Nicholas
- Private Townsend
- Eric Butler
- D. O'Donnell
- Paul Hasluck M.H.R.
- Rev. Alan Walker
- Bishop Hayes

- W. Wentworth M.H.R.
- ErBrig. Eastick
- Sen. J. Gavanagh
- Prof. C. F. Fitzgerald
- Private N. Rowe

2. Which of the following countries did not join in the "Agreement on Vietnam" of the Geneva Conference (5 points)

- France
- Communist China
- U.S.S.R.
- North Vietnam
- South Vietnam
- Cambodia
- USA

3. Which of the following was not stipulated in the Geneva Agreements on Final Declaration.

- This Vietnam would be temporarily divided into North and South.
- That both North and South Vietnam would begin a general government program to be completed before the election.
- That a Vietnam wide election would be held (two years hence).
- That all communists must withdraw North of the demilitarized zone. (5 points).

4. Which of the following is not true about Ho Chi Minh?

- He collaborated with the American O.S.S. during the Second World War.
- He was once a party cook under Eastford
- He once wrote poetry
- He collaborated with Japan during part of the Second World War
- He was a photo retoucher in Paris. (5 points)

- How Hoe and Cao Dai arms
- Vietcong stronghold
- Religious sects
- Mountain tribes
- N.L.F. president and vice-president (5 points).

2

1. Which of the following countries have come out officially in favour of President Johnson's policy in Vietnam.

- 1 point each; Max. 12
- Britain
- South Korea
- France
- Japan
- Australia
- New Zealand
- Pakistan
- Spain
- Sweden

2. Are you well-read on the subject of Vietnam? If so, prove it by naming authors and titles (5 points) 45 Max.

- John Kenneth Galbraith
- Wittold G. Burchett
- Arthur M. Schlesinger Jr.
- J. F. Cairns
- Gerald L. Stone
- Bertrand Russell
- James Elton Cross
- Gregory Clark
- Mary McCarthy
- "Living with Arca"
- "War Crime in Vietnam"
- "In Fear of China"
- "The Sinner Heritage"
- "How to get out of Vietnam"
- "War Without Honour"
- "Vietnam"
- "Conflicts in the Shadows"
- "Vietnam, Inside Story of the Guerrilla War"

3

3. Identify the following as to full name and what side they are on (2 points; 10 max.)

- |          |          |
|----------|----------|
| I.C.C.   | N.L.F.   |
| D.R.V.   | C.I.A.   |
| A.R.V.N. | P.A.V.N. |

1. In Australia

- The only successful C.O. cases have been based on Christian belief against war
- Conscripts who have a conscientious objection to the Vietnam War have in at least more cases been successful.
- Only complete passivists have been successful.
- No C.O.'s have been successful without first going to jail (5 points)

2. The 1,000 Australian troops who arrived in South Vietnam in 1965, constituted about

- 10%
- 20%
- 40%
- 60% of Australia's regular infantry strength (8 points)

3. The Australian Government agreed to send its first team of soldiers to Vietnam in

- May, 1962
- December, 1964
- April, 1955
- After the Federal Elections of November, 1966 (15 points)



# ANSWERS TO QUIZ

## ANSWERS

1. Dove
  2. Dove
  3. Hawk
  4. Dove
  5. Hawk
  6. Dove
  7. Hawk
  8. Hawk
  9. Dove
  10. Dove
  11. Dove
  12. Hawk
  13. Dove
  14. Dove
  15. Dove
  16. Hawk
  17. Dove
  18. Dove
  19. Dove (at present facing 64 year jail sentence for burning call-up records)
  20. Dove
  21. Hawk
  22. Dove
  23. Hawk
  24. Dove
  25. Dove
  26. Dove
  27. Hawk
  28. Dove
  29. Hawk
  30. Dove
  31. Hawk
  32. Dove
  33. Hawk
  34. Dove
  35. Dove
  36. Hawk
  37. Hawk
  38. Dove
  39. Dove
  40. Hawk
2. Communist China  
U.S.S.R.  
South Vietnam  
Cambodia  
U.S.A.
  3. d) An option, extending for 300 days, was given to Vietnamese to reside either North or South of the D.M.Z. — the choice was theirs.
  4. d)
  5. b)

## ANSWERS TO QUESTION 2

1. Australia  
New Zealand  
South Korea  
Nationalist China  
Thailand
- |    |   |    |
|----|---|----|
| a) | — | n) |
| b) | — | r) |
| c) | — | m) |
| d) | — | j) |
| e) | — | o) |
| f) | — | k) |
| g) | — | q) |
| h) | — | i) |
| i) | — | p) |
3. I.C.C. — International Control Commission (Neutral)  
D.R.V. — Democratic Republic of Vietnam (North)  
A.R.V.N. — Army of the Republic of Viet Nam (South)  
N.L.F. — Short for N.F.L.S.V. or National Front for the Liberation of South Vietnam (Anti-U.S.)  
C.I.A. — Central Intelligence Agency (U.S.)  
P.A.V.N. — Peoples' Army of Viet Nam (North)

## ANSWERS TO QUESTION 3

1. b) At least two Victorian C.O.'s have successfully objected on the limited grounds of refusal to serve in Vietnam.
2. About 20% (at that time)
3. a) In May 1962, the Australian Government agreed to send a team of 30 veteran jungle fighters as "military advisers."

TOTAL 180 POINTS

## PUBLIC MEETING VIETNAM — WEEK OF SHAME

MAX TEICHMAN, Lecturer in International Relations, Department of Politics, Monash University.

Union Hall — Saturday, June 22  
2 P.M.

Here is the opportunity to learn just what is going on now in Vietnam and Australia.

### ● THE ONLY WAY TO STOP THE WAR IS TO STOP THE FIGHTING.

Join the  
**Independence Day Demonstration**

and march for an

**Independent Vietnam**

**2.30 p.m. — Sunday July 7**

from Cathedral corner, North Adelaide.

# WHAT PRICE WAR?

## Stop This War!

We were among ever-growing thousands of young Americans serving in the U.S. Armed Forces who are shocked and angered by the conduct of our Government and military in Vietnam, but unlike our fellow-servicemen we could no longer participate in the crime of silence. Therefore we left our services on board the aircraft carrier Intrepid.

In the name of liberty, justice and democracy, our nation (which is the mightiest military power in history) is trying to impose its will on a small people.

In the name of peace, the U.S. is using the most brutal weapons of war against the people of Vietnam. The U.S. is burning and mutilating the land, the homes, the mothers, the old and the children; the U.S. is bombing and poisoning crops and livestock — in short the U.S. is destroying that country and its people.

The U.S. is committing these acts against the Vietnamese people in violation of the Geneva Accords of 1954, the Charter of the United Nations and our own Federal Constitution, and as war grows, the U.S. risks starting World War III which would probably destroy civilisation and most of mankind.

In addition, this war is only doing damage to our own country and its position in the family of nations. We four have seen how respect for the USA among even friendly nations is being replaced by shock, disgust and open opposition.

"In front of us a curious figure was standing a little crouched, legs straddled, arms held out from his sides. He

had no eyes, and the whole of his body, nearly all of which was visible through tatters of burnt rags, was covered with a hard black crust speckled with yellow pus.

"A native woman by his side began to speak, and the interpreter said, 'He has to stand sir, he cannot sit or lie.' He had to stand because he was no longer covered with a skin, but with a crust-like crackling which broke easily."

— R. Cutford. BBC, London

Our protest against the war in Vietnam is a moral protest, our desertion is a moral desertion, we have followed the dictates of our consciences.

We appeal to you —

— Do all you can to stop this war, stop the killing, the burning, the poisoning;

— Stop these immoral acts dictated by an immoral authority;

— Help us build a better world, a world of peace, without wars;

— Help us change the role of the United States from one of war-maker to one of peace-maker in the service of humanity.

Signed: Craig Anderson,  
Richard Bailey,  
John Barilla,  
Michael Lindner.

### HOW NAPALM WORKS

"In front of us a curious figure was standing a little crouched, legs straddled, arms held out from his sides. He had no eyes, and the whole of his body, nearly all of which was visible through tatters of burnt rags, was covered with a hard black crust speckled with yellow pus.

"A native woman by his side began to speak, and the interpreter said, 'He has to stand sir, he cannot sit or lie.' He had to stand because he was no longer covered with a skin, but with a crust-like crackling which broke easily."

— R. Cutford. BBC, London

## On A Conception Of Conscription

It's over 20 years since the Nuremberg Trials. The obscene conclusions of dedicated patriotism had suddenly blasted the conflict of values into inescapable significance. And, fumbling with all the contradictions that their loyalties embodied, committing injustice in the ignorance of their own guilt, the righteous victors established a revolutionary legal precedent. Because it was revolutionary, it was anti-national, the nations ignored it. Because it lacked the essential feature of law — a means of enforcement — its implications were irrelevant. It served its usefulness as a means of revenge, and then became a convenient movement to the ideals the "free world" safely insulated from reality by its impotence. Now it has significance only to those who oppose the system — in part or in whole.

Conscription was the most dramatic restriction of freedom imposed on our society since the war. Partly as a means to temper the opposition to conscription, and partly as a conventional gesture of respect for the formal ideals of democracy, provision was made for conscientious objection. But this was restricted to claims made on the grounds of complete pacifism — religious or idealistic. Thus revolutionary concepts were safely institutionalised — No legal recognition was given to political or moral convictions concerning particular wars.

But in the Vietnam War, an academic reservation collided with real atrocity. Dissidents urged that a conviction is no less genuine because it is non-absolutist and fruitlessly argued that the Nuremberg Trials established the transcendence of the individual conscience over State laws. Morally and legally, the argument is infallible. But politi-

cally, it is impossible. Our government, any government, will not concede this principle because it cannot. To do so would be to deny the very nature of a State — its power over the individual. That which distinguishes government of any kind from anarchy is organisation based on force, rather than voluntary compliance with mutually beneficial rules. Conscription is essentially an institution of compulsion. Individual decisions therefore conflict with its very nature. The sole solution is to abolish the institution itself.

Conscription cannot be moderated. It can only be abolished. But the abolition of conscription does not mean the abolition of the power of the State over the individual — merely the removal of one of the most overt manifestations of this power.

Janita Layer  
SDA, Brisbane.

## NUAUS

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AUGUST 19 — 23

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## LUNCHTIME DISCUSSIONS

Informal lunchtime discussions, introduced by a speaker, will be held WEEKLY on THURSDAYS at 1 P.M. at the Campaign Office,  
305 NORTH TERRACE (1st. Floor)

Lunch Provided

(50 cents, Students 30 cents)

# LES DAYMAN



on the S.A. Theatre Company Season, the problems of professional theatre in Adelaide, and Television and film industry in Australia.

## THE SEASON

**THE FATHER** by August Strindberg.  
Production by Colin Ballantyne, starring Les Dayman.  
Now showing at the Scott Theatre (formerly The Adelaide Teachers College Theatre) nightly at 8.15 p.m. until Saturday June 29.

**THE MAGISTRATE** by Sir Arthur Wing Pinero.  
On tour of the eastern states, production by George Ogilvie.  
Showing at the Scott Theatre from 5th to 17th August.

**BURKE'S COMPANY** by Bill Reed.  
Production by Les Dayman.  
Showing at the Scott Theatre from August 26, to September 7.

**THE HETTERESS** by Ruth and Augustus Goetz.  
Production by Les Dayman.  
Showing at the Scott Theatre from October 28, to September 9.

Who actually chose the plays to be presented this year? The reason I ask this is because one of the criticisms of this year's official Festival drama presentations was the initial choice of the play. There was a tendency for safe, established classics to be presented rather than some of the more vital, modern plays that could be done. In the SATC season there is only the one modern play, "Burke's Company" by the Australian playwright, Bill Reed. I feel that with the SATC operating on a professional basis that something modern of the nature of Royal Hunt of the Sun, Marat Sade or some of today's British and American playwrights could be done.

The criticism may be so in the context of the Festival but I do not think that this can be applied to SA Theatre Company's 1968 season. I think that there should be and will ultimately be a closer unity of purpose between Festival drama and the SATC. As far as the SATC this year the plays were pre-selected. Both Colin Ballantyne and myself are acting in the capacity of guest producers, that is, we were invited to undertake these particular plays. I think the one thing that is undeniable is the programme does fulfil a commendable range for the demands of the theatregoer. We have started off with an established classic play which is quite significant in terms of the history of modern drama. Strindberg has his place among the founders of today's theatre . . . and the play is indeed an extraordinarily powerful drama.

The Magistrate is representative in its own way of theatre trends today. There has been a considerable revival in Britain of Victoriana which includes Trelawny of the Wells and of course this play, both by Pinero. Burke's Company is a new play. It was done recently in Melbourne but the production that I'm doing is an entirely new production and I feel a very different concept from the one staged in Melbourne. George Ogilvie, who is a highly skilled and brilliant producer, produced Burke's Company in a particular style almost in a ritualistic manner with highly skilled mime and a formal treatment of the action almost in the sense of Greek drama. My production will place rather more emphasis on the pictorial, visual aspects and the character conflicts, which tended by the formality of the Melbourne production to be flattened out slightly, so that the substance of the play was communicated through the spoken word and formalised action rather than any internal dynamic of characters.

Three of the four plays certainly represent a fair cross-section of trends that exist in the theatre today. The fourth, The Hetress, adopted from the Henry James' Novel "Washington Square" is in line with I think the secondary school curriculum. Of course a lot of other things could have been done but I think that by and large the plays will serve the basic demands.

What do you think of the future in SA of professional theatre with the SA Theatre Company as the basis?

There are difficulties mainly of an industrial type facing theatre in Adelaide. For many years the amateur theatre has been the lifeblood and due to the failure of the big commercial managements to give us any worthwhile plays, the amateurs were the only ones available to give presentations of quality plays. This has resulted in many highly organised amateur theatre groups with their diverse philosophies and ideas of what theatre should be . . . supplying Adelaide with an enormous cross section of theatre in general. The Festival of Arts has subsequently stimulated this to the extent where the time has come where professional theatre can come into the community but because of its very nature professional theatre must give due recognition to its economic condition which is so different from that of amateur theatre . . . I think that there must be a feeling out process responding to the local conditions, developing so that what emerges as a professional company is not something which is imposed holes-holes on top of the community but is something that grows out of it. This growth is

only possible I believe by the development of the industry . . . in the sense of an alternative full-time avenue of work enticing actors and technicians into the profession, local up and coming youngsters as well as established experienced people with also a drawing of interstate actors and director. Theatre anywhere has to cope not only with problems attendant on serving community interests through its efforts but also the problem of dollars and cents to still remain viable and enterprising. The theatre can't bear this load alone until there is an expansion of the industry through additional work such as TV, advertising etc. The SATC will have to draw from sources outside the local pool of talent. Young amateur actors won't want to jeopardise their families and careers to come into an enterprise which does not afford them continuity of work. For these reasons to make any predictions about the development of professional theatre in Adelaide would be, I think, rather foolish until the overall climate has improved . . . the efforts will be made within the theatre itself. The necessary ideal is of course the establishment of repertory company however limited the season with actors, directors, technicians and designers so that they can work with a unity of purpose and a certain amount of drive instead of proceeding on an ad hoc basis as has been the case previously.

With the sort of theatre that you've been talking about that could grow here, do you know of any official developments through the Arts Council of Australia and the Adelaide Festival of Arts with the SATC in mind?

I've no specific information as yet - It's still for future planning.

Such a development will have to be measured against local conditions. Obviously there have to be consultations with the artists and managements rather than edicts being handed down . . . A professional company must take cognisance of the fact that it needs a stabilisation of the industry before this organism representing true distinctive quality can grow in Adelaide.

Would you like to compare the state of Melbourne theatre with Adelaide theatre?

There is no doubt about the local standards here . . . at its best it is certainly equal and at its best superior to some professional productions that I saw. The Melbourne Theatre Company, which is touring The Magistrate for this season here, has had an exceptionally good last few years . . . they have finally evolved into the full dynamic professional company in the sense that they have a company of players regularly on the payroll working throughout each production. The base of their activities has expanded into theatre workshops, and youth theatre which is essential for the community and which is highly desirable for Adelaide.

Do you think there will ever be a national basis for drama throughout Australia? Perhaps including the Adelaide Festival of Arts?

I can only talk on this point with vague generalisations . . . The problems have to be looked at in great detail . . . artistically and economically. Australia is bugged by its geography. Overseas in Europe, certain areas of the USA and definitely in England touring a play means playing at many centres within a hundred miles radius, but in Australia with all the main centres at an average of five hundred miles apart, it is a major financial undertaking.

Would you comment on what you have experienced in the television industry and the problems it faces in the future?

Undenably the television industry is growing in Australia and so is the film industry. Firstly commenting on the film industry. It is today certainly not an indigenous one, it is imposed from the outside, it is serving to employ actors and technicians but it is not really affording them opportunities to be very self-expressive. I hope personally that money is quickly available to stop the trend of Weird Mobs. . .

In television there has been an undeniable development with new series emerging . . . It remains to be seen whether Australian television is going to lift out of its predictable so called family fare. There is certainly a legitimate place in the spectrum of television programming for this but it remains to be seen whether drama develops in terms of for example the American commercial Desilu playhouse series which had good original stories played with impact, and the BBC series such as the Forsythe Saga.

My own personal experiences were very interesting and if nothing else brought me into contact with two media, film and live television, of which I had had little previous experience. I learned a lot about the technology of both media but unfortunately I worked in a series that ran under such extraordinary pressure that there was seldom any of our meaningful digestion of what one was doing. It was a question of learning lines, getting up in front of the cameras and pounding them out, and then if a take didn't work drive fifty miles back to location to do it again. If it was raining a few thunderclaps were added to justify everything . . . a marvellous exercise in ad hoc production. It served a lot of people especially on the technical side very well to learn their craft under this pressure, but was particularly difficult for the actors and those on the production side in terms of the drama. Because of the pressure they had to constantly compromise their basic values until the basic values often were forgotten and expediency became the rule. Television drama took a long time to gain any sort of footing at all. Also it became very clear very early that television in Australia was going to be a buyer's market . . . for many years the commercial managements were not interested particularly in drama, and the only shows that made inroads such as the Crawford productions of "Consider your Verdict" and "Homicide" paid dearly for this lack of interest because they were presented initially more or less on sufferance on low budgets. "Homicide" has undergone a considerable spontaneous growth from its beginnings, but there's not much recognition taken of this fact.

Les Dayman, a well known and most talented actor and producer, is starring in the SA Theatre Company's first presentation and producing two other plays. He has played in leading roles since 1954, both in his native Adelaide and in Sydney. As a producer he was one of the first to introduce works of the New Wave Dramatists to Adelaide audiences. His productions in Adelaide of the two Tennessee Williams plays "Night of the Iguana" and "A Streetcar Named Desire" were adjudged the best performances of 1964 and 1965. He has just returned to Adelaide for 1968 SATC season starring for two years in the national television series "Homicide."

## THE PUBLIC EYE

Peter Shaffer's "Public Eye" at the daily AMP Theatre this week and next at 12.10 p.m. is a highly rewarding 60 minutes presented on a higher theatrical level than some of the former lunch hour shows.

This is part of double bill comedy written by Peter Shaffer who has since written the unusually magnificent drama "The Royal Hunt of the Sun" and the excitingly different "Black Comedy" (yet to be seen in Adelaide).

With "The Public Eye" the triangular relationship is portrayed with a easy difference. The middleman is a mad detective hired by a middle aged accountant to follow his wife. But the tables are turned, and in a reversal of the Establishment values and ethics we witness a skilful and very amusing piece of theatre. The three characters are sharply etched, the humor is subtle and the problems very human. Despite the extraordinary crazy situation that develops at the end of the play, Shaffer wants to deal with the problems of human communication, especially within a marriage that involves the husband moulding the wife, her wanting a life of her own and the general need to show respect for each other's feelings.

Adelaide Theatre Group's experienced producer, Jean Marshall, has once again handled the cast with plenty of lively speed - something essential in a comedy of this nature. Don Barker is excellent in the role of the detective keeping full control of his part but still producing the desired "off-beat" character and communicating the often subtle humor. Di Chamberlain makes a welcome return to Adelaide theatre with her performance as the wife, while Michael Moody fits in well completing a most enjoyable performance.

## THEATRE

### WHO'S AFRAID OF THIS ?

AUDS will present Aristophanes' "Thesmophoriazousae" (pronounced Ther-ma-pho-ria-zoo's-ye) as their major second term production. The play, to be produced by Marlis Thiersch, is a bawdy Greek comedy which contains some of Aristophanes' most brilliant parody. Basically the theme of the play centres upon the festival of the Thesmophoria, at which only the women of Athens are allowed to be present. The poet Euripides sends a friend disguised as a woman, into the festivities to discover the truth of rumours that the women are out to kill him for slandering them in his plays. The friend is discovered - by obvious means - and the fun is on.

The play to be shown in the Union Hall, July 18-20 and 24-27, will be taken to Monash for the Drama Intersparity.

AUDS will also run a Freshers' Play and Play-reading for two evenings, July 11 and 12, in which cast and crew will be composed entirely of first-year students interested in getting stage-struck. Any people wanting to act or work back-stage can still audition by making an appointment with Penny Griffith 63 3681.

CHRIS WHITE ADDS TO THE VOLUME OF RUBBISH ALREADY WRITTEN ABOUT THAT FILM....

# BONNIE AND CLYDE

The impression gained from *Bonnie and Clyde* the film cannot be separated from Bonnie and Clyde the social phenomenon. The amount of sensational publicity received before the film is seen as a great deal more than the usual advertising blurbs that accompanies an audience on a cinema outing. This results inevitably in making a critical unbiased response to the film almost impossible. In Adelaide where Bonnie and Clyde themselves have already been accepted into our society because of the overwhelming publicity given to the film when it was initially released, all that remains for us is to experience the film itself. And the immediate reaction after the film (probably the only relevant one) is that you can now smile and answer your friends in the affirmative when they ask the inevitable "have you seen Bonnie and Clyde yet?" It feels something like having seen at least one James Bond film, or *The Sound of Music* twice or done something else insignificant that everyone else has done solely because of the influence of mass media.

It is interesting to note something of the crude sensationalism of the advertising that may in fact reflect the nature of Adelaide's society. In America the pair are shown blazing away with Tommy guns with the caption, "They're young! They're in love! They kill people" while in Adelaide it is changed to the pair in a car laughing, with the caption, "They're young! They're in love! They rob banks!" Sociologists and psychologists take note.

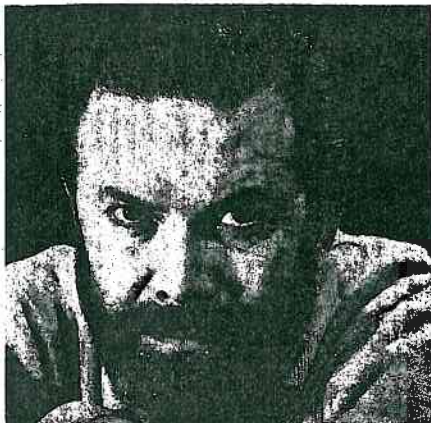
## LEGEND

It is not a memorable film. What is of course memorable is the overwhelming publicity and social comment that it has produced — the TV, radio and press selling the Bonnie and Clyde legend, creating the crazes and fads, the top forty hit song, the "new return" to the fashion of the thirties challenging the mini-skirt, the attempted creation of a mod-1968 Hollywood sex symbol in Faye Dunaway, and the new style moral approach to the investigation of today's violence in all its personal and social complexity. After seeing the film it is difficult to appreciate the reasons behind these responses. In fact if it were not for this manipulation of the mass media there would have been very little attention paid to any of its "significant messages." The fact that I am commenting at length is irrelevant in connection to the importance of the film but says something about the reaction of the other film critics, social commentators, moralists and the general public on the level of the damage to our serious critical standards (and ON DIT is part of the mass media so why not give Bonnie and Clyde a lot of space!).

It is a dishonest film, which clearly sets out to manipulate its audience in the manner of the worst, most cunningly deceptive, kind of television commercial. The inescapable feeling is that Arthur Penn may have decided to sell the film, like so many other American films today, at the ten to sixteen years old cinema goer, except that of course the fairytale characters are of the type that today's youth can understand and appreciate.

## THE GANG

The film is about the Barrow Gang. Certainly the strangest damn gang you ever heard of. A story, we are told, based on a real crime of violence. There is an attempt to document this, in the beginning of the film when family album stills are held in flashes among the credit titles but it is not long until two fairytale characters emerge, Bonnie Parker (Faye Dunaway) sees Clyde Barrow (Warren Beatty) stealing her mother's car, which is parked in the street below her window. Her instinct tells her that this is a likely lad to spirit her away from the dullness of life lived in a small town atmosphere, so she pulls a dress over her naked body and takes off with him. He tells her proudly that he robs banks, she dares him and the "excitement" begins.



*Fiddler on the Roof* continues until the end of June at Her Majesty's Theatre. If you haven't as yet seen it, I recommend a most pleasurable evening's entertainment. There is the gay human story centred around Hayes Gordon as Teyve the milkman, fine singing, spirited dancing and the general professionalism of the acting and directing that usually accompanies a J. C. Williamson presentation, but which marks *Fiddler*... in a separate category for sheer charm and enjoyment. The success comes through a combination of an irresistible Hayes Gordon and the story with its peculiarly appealing brand of wry Jewish humour.

It is easy for our heroes to conduct their "robberies" against the older slower ordinary Mr. Citizen in the small town shops and banks. They pick up a hill-billy garage hand (Michael J. Pollard) and join later with Clyde's elder brother (Gene Hackman) and his recently acquired bride (Estelle Parsons) a preacher's daughter gone wrong, who stops her ears against the sound of shooting but insists on her share of the taking. This is the Barrow Gang — all in all they killed eighteen people. The story of the gang wandering listlessly, indulging in more random violence and raiding and what happens to all such adventurers is the story of the film.

## RUBBISH

The settings of the small country towns are of the glossy American type consistent with the prettiness of Bonnie and Clyde themselves and their stolen cars. Overall there is no impression of the seedy rural world in America after the depression. In the film there were only two important characters of that era who were authentically portrayed — the hill-billy yokel played by Michael J. Pollard and the hysterical minister's daughter played by Estelle Parsons who deserved her academy award as best supporting actress. Both Faye Dunaway and Warren Beatty appeared too glamorous with little development of rewarding characters. The fashions were of course today's styles — not very convincing, but then if you are from ten to sixteen and enjoying the robbing, shooting and escaping over the state border, the treatment in Robin Hood style of our heroes by the local press and townsfolk, and the humiliating attempts of the middle-aged soured Texas ranger to catch the pair, then the lack of complete authenticity probably does not worry you. But of course the film must end. Law must triumph and to emphasise this point the camera is slowed down to show the punishment to Bonnie and Clyde as they are riddled with a ceaseless barrage of police bullets from an ambush. Visually the violence in this scene as well as the other scenes showing the senseless slayings, produce the brief desired feeling. But always it seems the sympathies are with Bonnie and Clyde. The audience does not really believe that they got what they deserved. It is difficult to understand how this film is a serious study of violence with the moral message of the year. The National Catholic Office with its award for the best film of the year for mature audiences seems to have been misled somehow.

Another weak aspect of the film which must have been most embarrassing for the young audiences is the relationship between Bonnie and Clyde. In reality it seems Bonnie was nymphomaniacal and always had a lover in her retinue; Clyde was probably a homosexual. The problem faced with portraying this is felt clearly in the film after the first robbery and later in the hotel room. This is always awkwardly approached with little significant attempt to delve into the characters. It seems that Clyde compensates for his neurotic impotence by using a revolver as a substitute while Bonnie, one form of instinctual satisfaction denied her takes up the excitement of the robberies. They are pathetically loyal to each other, may even be in love. The film then reaches the peak of its falsity when Clyde finally overcomes his impotence in her arms gaining personal satisfaction in a field just prior to the bloody finale — it seems that he achieves sex because he is at last satisfied that he is famous and no longer a despised misfit.

## VIOLENCE

Despite these criticisms, the film can still be regarded as absorbing entertainment on one particular level. Arthur Penn's direction is generally good, and visually the camera work is admirable. The scenes depicting the violence create the necessary feeling impact. At times there is an achievement by a blending of tragedy and farce. If there



Bonnie and Clyde: Violence and glamour, violence as a form of gesture (note the guns as decorations)

is a continuing theme throughout the film it is that of the ballad of Bonnie and Clyde — the idea of the characters caught up in themselves as depicted by the poem Bonnie writes and reads aloud near the end of the film. But here there is still the uneasy balance between documentation and legend, serious portrayal of a strange violent gang in American history and modern fairytale characters which makes the film disappointing on this one level without trying to review it in the wake of the overwhelming publicity.

There is only one more aspect to discuss. It has been said this film sheds new light on an old problem — that of violence in our society. This discussion has taken on a particular slant today because of the tragic slaying of Senator Robert Kennedy. Many analyses can be made of trends, but one main point seems to be the modern loss of the sense of the human person in our violent expressions. For example, it is the inhumanity and impersonality of the violence in Vietnam which is one of the truly outrageous things: the military strategy of refusing to acknowledge that people are people, not just animated targets. This attitude seems to be reflected in our community. One thing that has emerged from the recent American habit of slaying community leaders is the re-identification of violence with persons. The relationship of these immense problems with the film is not in my view very significant. Others may agree with the following statement. I do not. "... the film provides a full and suggestive statement of the nature of violence in modern America. It is first of all a crazed meaningless inarticulate angry reaction to despair — compare Lee Harvey Oswald and the desperation of the Black Power Movement, the modern forms of the "metaphysical rebellion" of Cannes. And other social explanations are hinted at — violence is a product of national frustration, the action of men with their backs to the wall. It may also be the tag end of the frontier mentality of independent initiative.

# FIDDLER ON THE ROOF

by Chris White

"Fiddler" is based on the stories of Sholom Aleichem, a legendary Jewish story teller, but does not have to be regarded exclusively as a Jewish play anymore than *The Taming of the Shrew* is exclusively Italian. The sympathies and warmth felt for the characters of the small village of Anateka occurs because of their universal human appeal. The story is about Teyve the milkman, who is an orthodox Jew living in a small village in Tsarist Russia. He is one of the few Jews who work with their hands; most of them just buy and sell. He has five daughters and this presents problems. He has private conversations with God and these scenes are perhaps the most appealing in their particular approach to humour. Teyve always behaves with charm and respect when talking to God, but he feels he is just talking to another human being who is his boss. Sometimes he will stop and say, God that was a foolish thing to do by making my horse lose its shoe, or, God, why did you make this funny mistake about the milk today? Hayes Gordon successfully conveys the Jewish feeling about the human condition of suffering and how happiness is invariably found as a basis. These scenes include the memorable song "If I Were A Rich Man".

Teyve's strength is achieved we are told by the age-old laws of "Tradition." This particular theme

is introduced at the beginning of the musical with plenty of singing, dancing and laughing, and it is the development of this through the central character that provides the story with its appeal. Teyve soon has problems with arrangements for the matchmaking of his eldest daughter. He eventually gives his consent to the formerly secret betrothal against his desire to uphold the tradition that the father should always choose the daughter's husband. His second daughter under the liberalising influence of a young handsome Marxist does not ask her father for his consent but only his blessing. Once more tradition is broken to allow young love to triumph. But the line is drawn with the third daughter's wish to marry outside the faith. These scenes in the second act are particularly moving because of the fine performance of Hayes Gordon.

Hayes Gordon is definitely outstanding in this large cast with an excellent singing voice, fine acting and dancing. The cast as a whole work well together under the stage direction of Fred Herbert and musical direction of Alan Baker with choreography by Betty Funder, on a level with her best work. Some of the cast lacked strong voices needed for some of their individual songs, but apart from those minor flaws, *Fiddler on the Roof* is a memorable enjoyable night's entertainment.

# NOT ENOUGH HEAT

# The Servant

by Charles Bagot

"In The Heat of the Night" (now showing Regent Theatre) by its plot, its colour and its sound evokes the most easily stirred of emotions — suspense relieved occasionally by an opportunity to laugh.

In terms of plot — it is a simple and second-rate whodunit. The action consists merely of three false trails preceding the true solution. The by-pieces put forward by the investigators are rebuffed by the most elementary considerations.

The over-use of coincidence makes it difficult to believe much of the action which quite often seemed just a little bit contrived.

The intrigue is played out against a background at the race hostility of the deep South. Tibbs' investigation inevitably lead him into trouble with the nigger-lining whites. It is, of course, Gillespie who, for all his simpleness as an investigator, always turns up in the nick of time to save Tibbs from a beating-up.

The plot and race-hate aspects of the film are played off against each other to produce tension. The longer Tibbs and Gillespie delay their fumbling attempts to solve the crime the greater looms the danger to Tibbs' life from the hostile white population. The negro in two senses becomes the underdog — he is at once the oppressed black-boy and the person who shows up the feeble-minded loud dominating police chief. Thus Tibbs commands the sympathy of the audience whose reaction is to laugh whenever he deflates the confident Gillespie. This is not humor, it is relief.

It is significant that laughter is directed against the police chief. Although both Gillespie and Tibbs are police officers, the negro, because he is in plain clothes, is set apart from, and almost at odds with, the rest of the police force. Thus the relative positions of the protagonists in the film

enable the audience to laugh at the shortcomings of the police — the representatives of authority. As a "box office attraction" "The Heat of the Night" depends heavily on the appeal of its stars Sidney Poitier (as Tibbs) and Rod Taylor (as Gillespie). Of the two Taylor was to my mind the more impressive (though he did not approach the excellence of his performance in "The Pawn Broker"). It must be said however, that the role of an impetuous tough-guy cop was never more demanding. Poitier, too, as the reckless somewhat Bond-like figure had a simple part requiring little but going through the motions. It seemed to this reviewer that this impact came more from his position in the film as the down-trodden black boy than from the effect of his acting.

It is suggested that "In The Heat of the Night" took its effects from the tension created by the threat of violence to Tibbs who commanded the sympathy of the audience. Thus as protector of the underdog Gillespie received audience approval. The sound and color of the images did much to evoke the feeling of imminent violence. Red, yellow and orange, colours suggesting strong hot emotion were dominant and made more effective by contrast with the deep blues of the many night shots. The sound, too, conveyed an immediacy of sensual experience — the panting of the fugitive and the crackle of leaves in the manhunt scene is a good example. These effects contributed to the expectancy of physical combat so important to the suspense.

To my mind this film falls. It seems to aim at controlling the emotions of the audience and goes a long way towards this with excellent use of colour and sound. But over all it falls short of its aim because of the ineptitudes of the plot and the assumption of circumstances, for the sake of convenience, which are too hard to swallow.

by Helen Mills

Joseph Losey's "The Servant" (showing at the Village Cinema) is a film of carefully contrived corruption, deception and decadence. The plot is basically extremely simple: the quiet unassuming manservant Barrett (Dirk Bogarde) sets out to reverse the master/servant relationship between himself and nonchalant young dilettante Tony, through the agency (as tool and as victim in her own right) of Vera (Sarah Miles) his willing lover, and in the process to humble and corrupt the imperious Susan (Wendy Craig), Tony's fiancée. Exactly how he does it provides the somewhat putrid meat on these bare bones of story.

One of the most insidious things about this film is the way Losey has deliberately excluded the influence of the "normal" world. People seen in cafes and lesbians, gluttonous parties, or exaggerated caricatures of the leisured classes. Certain scenes point this deliberate exclusion very sharply, as when Barrett in a phone booth arranges with Vera to come to work for Tony as a maid, while typical working class girls hammer impatiently on the glass walls.

Allied with this is the deliberately overdrawn caricature of the principal characters and all those they come into contact with. Apparently the significance of this is that corruption corrupts, and normality is contemptuously shut out (the telephone booth). Closely linked with this is the theme of deception — all is not what it seems to be. Barrett seems to Tony the epitome of excellence as manservant, while we can see the reversal of the subservient relationship. And yet Susan, pitted against Barrett, is alienated from our sympathy — because we are made to feel indignant at her exploitation of Tony! We only discover her worth — loving forgiveness — after she has been corrupted by Barrett. Continually one is willed into accepting corruption only to discover that we have been deceived even in this — Tony hears Barrett and Vera in his bedroom and is appalled at what he believes to be incest. Barrett's deception that Vera is his sister has heightened Tony's sense of corruption.

The whole film is a series of variations on these main themes and to give further examples would be mere reiteration. As part of this world, the individual characters are developed only so far as to show their status as victim, with the bare minimum of identification by the audience. This tends to reduce the effect of the whole to a masked ball.

Conclusion: Interesting, at times brilliant visually.

## GENERATION

by Ian Crawford

Theatre 62's 50th production, now showing William Goodhardt's play "Generation" concerns the relationship of two generations, their purposes and their sense of values, but although these concepts are important, they are overshadowed by personalities and the farcical manner surrounding them.

Jim Bolton (Gordon McDougall) a typical successful American advertising man, who believes he can accept all situations and get on with young people arrives from Chicago to see his daughter Doris (Lee Pascoe) and her newly married husband Walter Owen (Michael Long). Their marriage is a surprise announcement and Bolton has come to their warehouse flat to show he is broad-minded and will accept the unconventional wedding. He is fooled however, for when Doris appears he finds her nine months pregnant, with the child expected at any moment. Furthermore, he finds Walter a young boy, an artist-ome poet seeking basic truth and thus wishing to deliver the baby in an attempt to oppose organised medicine. Bolton has trouble fathoming the couple who he thinks are rebelling against society. However, he tries to get medical help against his son-in-law's permission and in restraining to upset the situation with legal power Bolton bumbles through, filling the play with humor. There is a compromise and we find that neither have stuck to their principles. This is the essence of the play for the play criticises modern status symbol standards and at the same time knocks back a too searching rejection of them.

Goodhardt's play is well handled by producer John Edmunds with the characters well introduced and rounded off. The production is of a conventional style yet there is still a great deal of versatility. Altogether the play is a great fun with Gordon McDougall taking the honors. Bolton unfortunately had appendicitis three days before the performance, so Michael Long stepped in as the fervent young artist and succeeded with a good performance. A most enjoyable night's entertainment.

## THAT KELLY GANG

The annual St. Ann's-Aquinas dramatic presentation is with us again. This year it is Douglas Stewart's "Ned Kelly." Don't go to this show expecting to witness essentially some authentic slice of Australian history, but do go if you want to see theatre — a play written in the forties (since rewritten) that is regarded as a turning point in Australian drama. The theme is undoubtedly centred around the Kelly legend. A legend that is not over-romanticised, but which captures the atmosphere of the Australian bush, the hardship, the internal conflicts, and the characters which most importantly are conveyed as very human. These dramatic events are only part of the impact of this play as a play. For the first time an Australian playwright used most effectively the vehicle of blank verse — used it to provide firstly a dramatic poetic language of an anti-naturalistic sense, but which secondly must still present the characters live, authentically. Ralph Middleton is the producer, Keven Moriarty plays Ned Kelly, Mick Thomas, Rene Schinkel, and Bill O'Shea play the Kelly gang, and Fenny Turner and Gail Revelman head the women's role in the cast of 25. The play is being presented at the Union Hall, Thursday, June 20, Friday 21, and Saturday 22.

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## WHEN WILL IT ALL END?

by Wes

The Women's International League for Peace and Freedom has released a recording of the four best songs submitted for its recent "Song for Peace" competition. It is a local recording from Gamba, and features local singers Andy Becker and Irene Petrie.

The most successful song is, in fact, the winner of the competition, a poignant piece called "When Will It End?" Irene and Andy combine to give a meaningful performance. "Ten Green Soldiers" was sung by its composer (Jay Bland) at a St. Mark's variety evening a couple of years ago, and receives a spirited rendition here, spirited to the extent of a groovy bass introduction and break by the un-named bass player. Irene and Andy play guitars. The other two songs are solos: "One More Soldier" and "One World."

On hearing the record, one wonders why Andy Becker and Irene Petrie have not recorded before. Both have good voices that are well-controlled and expressive. At \$1.00, "When Will It End?" is a good investment (you can buy it at the WEA Bookroom). Proceeds will help WILPF pursue its quest for peace.

Jazz fans would do well to note the cheap labels that are coming out with interesting releases. RCA's "Contemporary" label for instance, recently brought out a number of albums from the fine group of musicians it has under contract. All are in mono or stereo and all are priced at \$3.95.

"The Newborn Touch" (S3615) is a great album from a great group, the Phineas Newborn Jr. Trio. Newborn has selected tunes written by other instrumentalists, including Art Pepper's "Diane," Coleman's "The Blessing" and "Blus Daniel" by Frank Rosolino. With Leroy Vinnegar (ex-Bird bass player) and Frank Butler (a marvellously inventive drummer), he shows why many regard him as the world's foremost jazz pianist. With a superb "Double Play" (by Russ Freeman) "The Newborn Touch" is the pick of all records reviewed this week.

Hampton Hawes is a great pianist too, but his album "Here and Now" (S 3616) contains inferior tunes that do not allow much real excitement. Hawes, who worked with Charlie Parker, uses Chuck Israels on bass and Donald Bailey on drums; the trio is a well-integrated team that does more than justice to "People," "What Kind of Fool Am

I?" and "The Girl from Ipanema" amongst others. ("Fly Me to the Moon" is particularly good as a jazz waltz).

Joe Gordon, a stylish trumpet-player who used to work with Gillespie's Big Band has put out his first album as leader ("Lookin' Good" S 3597). He has written all the tracks for a quintet that features Jimmy Woods on alto sax. Wood is always an interesting player, and "Terre Firma Irma" shows him at his way-out best. Other tracks are "Not-Annese Waltz Blues," "You're the only girl in the world for me" and "Diminishing," which is based on moving diminishing chords. Gordon, who has made an impressive debut both as composer and leader on this record, used to play also with Shelley Manne, the veteran drummer who is still putting out records. His latest is also on "Contemporary"; "Shelley Manne and His Men Play 'Checkmate'" (S 3599). This is an interesting album in which a quintet improvises on tunes from a TV crime series, all composed by Johnny Williams. The title tune contains a marvellous, suspense-filled drum solo, and the macabre rhythmic riff employed in "Cyanide Touch" helps to make the whole thing very entertaining.

Helen Humes, a rather unexciting jazz vocalist, sings a selection of undistinguished standards on "Swinging with Humes" (S 3598), a pleasant but mild session of popular jazz. She gives a swinging version of "S'posin'," and an interesting treatment of "Some Day My Prince Will Come" (from Walt Disney's "Snow White"). Wynton Kelly accompanies at the piano, along with a group of regulars in the "Contemporary" stable.

In conclusion, a brief note about two more records:

RCA's "Good Time Jazz" label has released "Kid Ory! Favorite! Vol. 1" (mono and stereo 10041/1 \$5.50). Anyone interested in a mouldy old session with Kid Ory, a trombonist from the Jelly Roll Morton era, is recommended to listen to this.

"The George Golla Guitar Plays on the Centre Line" (Festival, Stereo STX 402 684, \$5.75) is a disappointing album from Australia's top jazz guitarist. It is strictly middle-of-the-road, catering for those who like nice music nicely played. And it is packaged in the most inartistic and cheap-looking cover I think I have ever seen.

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**WOMEN'S BASKETBALL**

**SPORT**

Despite a delayed start to the basketball season, because of some off-the-court bungling, and the temporary lack of interest which this produced, when the season did eventually start on May 25, all four teams were keen and ready to go. After three matches the situation is promising — the A team has at last won a game, dispelling the jinx which had settled like gloom, the B team have excelled and won all three matches in spite of team replacements, and the C and D teams, yet to open their account, are nonetheless eager to display their form.

The basketball year really commenced as a comedy of errors for the club was minus a full-time coach for the first month, and being left to its own relatively inexperienced devices, the initial enthusiasm of some players was dampened considerably. Due to some contacts and a lot of scouting, we obtained the services of Mrs. Christine Marts, a former State and Cheerio player, who has raised the morale of the club, and has shown a great deal of initiative in working system and skill into the teams, particularly the A's and B's. Chris, who gained a great deal of experience in her own basketball career, has provided the players with a lot of necessary "know-how," and, wonder of wonders, this is producing results.

**ATC DEFEATED**

The A team, which comprises last year's players who were not enticed by the attractions of marriage, etc., plus Meg, Trish and Julie, had several pre-season runs and played impressively. Due to the luck (or ill-luck) of the draw, it met the two finalists of last year in the first two matches (you're right, we aren't popular) and came off the court with extra experience and appreciation of the opposition's talent, but not the coveted points. In the third match, tussling for victory and anxious to break the "hoodoo" which surrounds the ATC team, it played well, produced some fine passages of teamwork and won the match by nine goals. With this incentive, it is hoped that the A team will go on to better and brighter things, culminating with a place in the hallowed final four. The goal throwers, Lea Matheson and Mary Potter, are shooting well and managing to combat the new defence rules

with the play-on type pass, and the rest of the team is working itself out, despite various replacement troubles.

The B grade is in the midst of their meteoric rise to fame, enjoying it immensely and playing good basketball as well. Captained by Sally Cowham, it has won all its matches, although it, too, has suffered through positional changes. All in all, a promising team, and hopeful of making the grand final. Gulla Tiver and Helen Entwistle (the club caters for beauty as well) two new recruits, are playing well, adequately backed up by regulars such as Lea Sandercock, Sally, Robin Foreman and Rose Smith.

The C and D teams suffered a bad start, and although their enthusiasm is now on the up and up, more effort is required from some players. They are unfortunate in that their matches have been marred by bad weather and players who have not shown themselves at all, either at practise or the match (!) and they lack the necessary overall incentive to really get going. Carol Bonnin, Chris Elstob, Jenny Briers and others are showing enthusiasm and playing well, and their efforts only need to be supplemented by extra vigor from their team members to produce some good results. So get with it, all!

By all accounts, the club is blooming, abounding with talent, and practises are being frequented by more and more track suit-clad females. Exercises and training are hard, but fun and think of all that excess fat which is slipping off — this keeps all of us going! The Australian Uni. team is being chosen in Melbourne later this month for a tour of New Zealand and three members of the club, Penny Hope, Sally Cowham and Lyn Slade have been nominated for selection and will be hopefully travelling to Melbourne. The I-V is being held in Brisbane in August, and Adelaide will be sending a team of 10 representatives. We hope that our overall success of the last few years will be complemented by yet another victory, and if the present form is any indication, Adelaide will be really with it this year in Brisbane, ready to play on and up. With this worthy motto in mind, let's keep up the good effort and make '68 season a real beaut in every way.

**BASEBALL**

Once again this year the A grade side is getting runs in its early innings only to be gradually pegged back late in the game. This year the major A's have won one drawn two and lost two, giving the side four premiership points, and placing it in the middle order out of 12 teams. For the A's Ian Bell, an ex-Victorian State player, is batting and fielding superbly — his secret of success lies in his calm relaxed posture, a feature which could be copied to advantage by all other players in the club. Unfortunately the A's have had injury troubles, coach Bill May had a muscle pull but his batting and enthusiasm have spurred the Blacks to show their true talents. Through consistent batting the A's are scoring enough runs to win each week, but the pitching is not yet tight enough to keep down the opposition batters.

The major B's under the captaincy of Peter Carter are having, as expected, a good season. Most of them have played A grade and it was not surprising when they were undefeated after the first seven games. Much of the credit for the B's success must go to pitcher Rudy Tiemann, who has since been promoted to the A's; the fiery volatile southpaw has certainly been a good acquisition to the club. Other important features of the B's is their team spirit, will to win and their ability to bunch their hits.

The minor A's have won as many games as they have lost, and under the coaching of Jim Howard, plus a full compliment of nine players, they should end the year in the upper half of the table. A pleasing feature was the fine batting of John Stapleton who continued to bat well in the Harrison-Leckie Cup (a competition between Vic. and SA minor league sides) and as a consequence was awarded the trophy as the best SA player. Congratulations John.

The minor B's have had their ups and downs, the lack of success being due to so many different players moving in and out of the team each week. It must be hard for the minor sides to build up team spirit. When are the minor B's going to wake up to themselves? Just because one of their star pitchers runs into a stationary "stobie pole" they still have Dave Leaker to fall back on, a player with a lot of experience and cunning.

The minor C's and D's, like the B's, are finding it hard to win with only half a team — some weeks only six: players turned up — remember if you are selected in any team and you find you cannot play, please ring Stan Scarman.

In closing, remember to support your social committee as this year I-V is in Adelaide. "Caw!" said Woods; "Balls!" said May.

**FOOTBALL**

A1, Uni. 18-14 d PAOC 7-1; A2, Uni. 6-7 lost to Seaton Ramblers 14-13; A3, Uni. 6-12 lost to Wattle Park 8-2; A2 Res., Uni. 3-5 lost to Seaton Ramblers 9-8; A3 Res. Uni. 4-7 lost to Wattle Park 7-4.

**BASEBALL**

Uni. 3 drew with Goodwood 3; Minor B, Uni. 4 drew with Woodville 4; Minor C, Uni. 1 lost to Henley and Grange 8.

**WOMEN'S HOCKEY**

A's: Uni. I 2 d San Souci 1; Uni. II 0 lost to Aroha 2.

**RUGBY**

Div. I, Uni. 3 lost to Old Collegians 16; Div. III, Uni. 6 lost to Elizabeth 9; Div. IV, Uni. 3 d Black Forest 0.

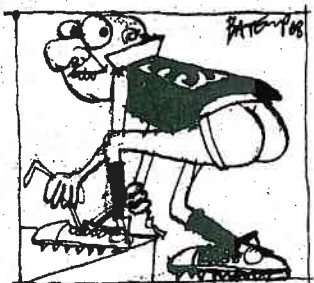
**WOMEN'S BASKETBALL**

A grade, Uni. 43 d ATC 34; C1 grade, Uni. 41 d YCW 40.

**MEN'S LACROSSE**

A's, Uni. 25 d Woodville 20; B's, Uni. 12 lost to North Adelaide 14.

**SPORT SHORTS**



**SPORTSMEN OF THE YEAR**

**BASKETBALL**

Rob Fraser

**WOMEN'S BASKETBALL**

Mary Potter

**BOATING**

Henry Newland  
Richard Bonnin  
Tony Johnson  
Rodney Ellaway  
Perry Nolan

**RUGBY**

David Ashton  
Michael Horwood

**FOOTBALL**

Rob Nollham  
John Blake  
Ian Hockeridge

**GOLF**

David Cherry  
Tony Whitford

**HOCKEY**

Ross Haslam

**WOMEN'S HOCKEY**

Jillian Matthews  
Judy Goodwin  
Nancy Detmold  
Susan Featheringham

**JUDO**

Henry Krips

**LACROSSE**

Stephen Mathwin

**CRICKET**

Ian Edgley

**TENNIS**

Ian Blimade

**WATER SKI**

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- (b) Qualified teachers with passes in Mathematics or Physics to First Year University standard.
- (c) Be under 30 years of age on entry.

**CONDITIONS OF SERVICE**

Graduates will be offered permanent commissions or, if they prefer, short-service commissions of ten years. Non-graduate teachers will be offered short-service commissions of ten years. Short-service commission officers may be offered permanent commissions on completion of a suitable degree.

Applicants under the age of 23½ years, if successful, will be entered as probationary Sub-Lieutenants and promoted to Lieutenant at 23½ years. Applicants over the age of 23½ will be entered as probationary Lieutenants. Promotion to Lieutenant Commander is made on attaining 8 years' seniority as Lieutenant. Graduates, however, will be promoted to Lieutenant Commander at the age of 31½ years or after 5 years' service, whichever is the later.

The possession of a Diploma of Education or specified years of teaching experience may entitle graduates to commence on higher than the basic salary for rank on entry. Promotions to Instructor Commander and Instructor Captain are made by selection to fill vacancies.

**SALARIES**

(Including marriage allowance)

Instructor Sub-Lieutenant	\$3,657
Instructor Lieutenant	\$4,289-\$5,749
Instructor Lieutenant Commander	\$6,249-\$7,183
Instructor Commander	\$7,493-\$8,066
Instructor Captain	\$8,369-\$8,932

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