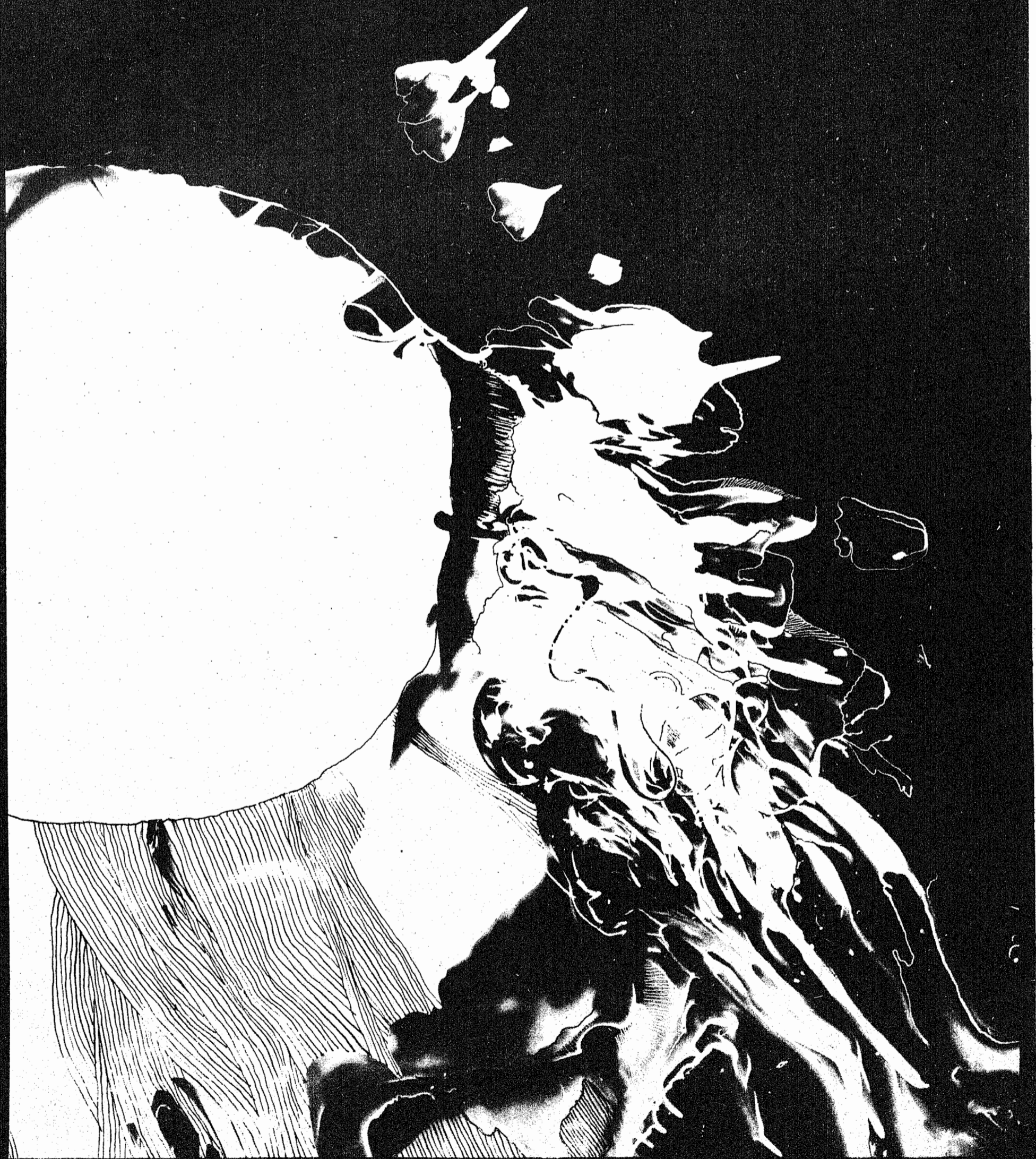


Q5
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ON DIT



letters

STAFF

The Editors,

One feels that the arguments by Arts students for staff-student control at the Faculty and Departmental level of this University, while commendable, involve some fundamental dangers. These dangers relate to the inclusion of staff in the staff-student control power structure.

Are the staff — members of the Arts Faculty capable of displaying any critical, responsible, and reasonable attitudes to the issues of student participation in the process of education answer on the basis of staff response in participation and attendance to the Arts Faculty meeting on Tuesday 29th, is apparently no.

The ad hoc student committee considering the proposed Arts Faculty curriculum committee intelligently considered fundamental principles, prepared and proposed rational arguments for significant changes in the power structure. These proposals were accepted by the meeting, which was poorly attended by both students and staff. The non-attendance of staff — members however seems more significant. Perhaps the majority of staff members do not wish even to communicate with students? Their doors are apparently closed permanently to any suggestions which involve students participating in decisions affecting their education.

The response of the staff who did attend is perhaps more alarming. No speaker opposed to the proposals made any attempt to come to grips with the arguments presented by the mover Anna Yeatman. There may be two reasons for this. Either staff members were unable to intellectually comprehend the basic principles of student participation and responsibility put forward as alternatives to the curriculum committee or else they cleverly realised that the existing decision-making structure (hierarchical, centralised, non-elective, anti-intellectual, and uneducative) was in itself unapproachable, unresponsive and unalterable and that there was no need to defend this position. Would they concede the argument that the proposals were inherently valid

Have the intelligent, practical, rationally presented arguments now come up against the historically inevitable brick wall, or in this case the closed academic's door?

It may well be that the student argument in the future for liberating the Napier building will have to be put in the form of

"We won't ask
We won't demand
We will take and occupy."
Yours etc.,
Chris White.
Arts Student

LIBRARY

The Editors, On Dit,
Dear Sir and Miss,

I would be grateful if I could have some space in your columns to make two fervent pleas concerning the Barr Smith Library and its sensible use by students.

(1) Many will have received little notes at their seats in the library reminding them that these seats must not be reserved. Please take notice of this. During second term the situation has been difficult but in third term it will be crucial. If you leave your seat for more than ¼ hour please take your books away. There will be no problems if all do this.

(2) During the colder days leave the windows partly open, preferably at the tops. It is a physiological fact that you cannot study efficiently in a stuffy room.

Yours sincerely,
Elliot Dwyer.

BORROWING?

Dear Editors,

What sort of a library system is it that can allow a SINGLE lecturer to retain THIRTY-SIX books INDEFINITELY? At English III level specific criticism is invaluable, and if not available makes private study a waste of time.

The fact that the thirty-six volumes mentioned concern only ONE author makes one wonder how many other critical studies this "borrower" has in mothballs. Does a student pay library dues for the benefit of another's private collection?

This is the first time I have been forced to make a complaint via this medium — I hope it is the last.

Yours in Literary Ignorance,
Ron McCook (Arts)

HORRORS

The Editor, On Dit,
Sir,

The flood of horror pictures from S.D.A. & Nat. U. remind me of Nero, plucking on the heart strings of humanity while the world continues to burn.

Is it too much to ask those responsible for these displays of

human atrocity, that instead of lamenting the woeful state of world affairs, to ask the question, why? I suspect the absence of the question is due either to our being afraid of the answer, or to our education system being so busy sorting out the sheep from the goats, that it has neither the time, nor the inclination, to teach us how to sort out the wood from the trees.

It is significant that this is an age of man when humility and personal integrity are gravel to the cogs of society. We are in short, "bugger you Jackers" one and all. The goal of our education system is personal fulfilment. I suspect this is just a euphemism for proving that we are better than our neighbor.

In this so called secure world we plaster up the cracks in our security of mind with all manner of glitter. From the latest fashions be it beards or minis, through household imitations and striped fastbacks we kid ourselves everything's solid and life's a bowl of imitation prepacked cherries. Inevitably the permissive society means you take but don't give. Is it any wonder then that Australia as a nation won't give more money for decent education and foreign aid. The hard fact is that you and I prefer our easy life to aiding our fellow man. It's about time somebody let out the secret to the eager millions, mankind believe it or not, is not a statistic or an ideal. It's us.

Perhaps the most disheartening aspect of the mess we're in is that the most vocal reform groups like S.D.A. are leaders in the field of self delusion. Taking comfort in a crowd which by its very nature removes the element of individual responsibility. Adopting an abysmally low level of argument on issues of importance, because it's easier to use instant slogans, pop-up signs and precooked 45 E.P. emotions, than think. Objectivity, an essential element of integrity, has no place in the S.D.A. camp.

Unfortunately in the headlong charge for freedom and democracy we've forgotten that the keystone for both is the individual. Thus we build a mighty edifice of huge dimensions and call it 20th century man. Only to find that there's no room or place for the individual who depends on the next individual, who depends on the next individual, who depends on...

Yours
David Ball

FINES

The Editors, On Dit,
Dear Sirs,

Mr. Ray Neilson's letter (ON DIT, July 9) on over-charging library fines has caused the Barr

Smith Library staff great concern. Mr. Neilson kindly accepted a personal invitation to discuss the matter with me, and I hope that we have now got to the bottom of it and will be able to prevent a recurrence.

It is not the Library's wish to fleece any reader, and where it can be demonstrated that an injustice has been done restitution will be attempted.

I sincerely hope that the attitude and comments which Mr. Neilson reports are not characteristic of any member of the regular library staff.

Perhaps it is as well to state here that the Library has no pecuniary interest in imposing fines. The time given to this work keeps some staff from giving the productive service which they want to give, and the money collected, like students' fees, goes into the university revenue, and is not diverted to library purposes. Unfortunately, penalties are the only known device to persuade some readers, who object to being unable to get the books they need, that they should return their own loans promptly to let other readers benefit. The greater the demand for a book, the sharper, it seems, the penalty has to be for holding on to it unfairly. If someone could devise a formula to ensure that readers, without risk of hardship, were deterred from keeping books out too long it would be most acceptable. Meanwhile, the Library Committee is being asked to consider several changes to the rules in the interests of greater clarity.

Yours sincerely,
I. RAYMOND
Librarian.

AGAIN!!



To the Editor
Dear Sir,

Since "On Dit" has, willingly or unwillingly, become the official organ of the Dan Dare revivalists, I feel it my sad duty to write informing all fans of the decease of "Eagle". When Adrian Hann wrote his article a few weeks ago, he was able to (correctly) inform readers that the still-existing "Eagle" was featuring a re-run of "Rogue Planet." Well, "Rogue Planet" came to its end in the beautifully evocative manner characteristic of this comic, with the great bird-like Cryptosian ship descending on Spacefleet Main Field Condon at the end of its five year journey — a grey-green clouded English sky, a light wind spreading the smoke of the rockets, four travellers waking after ten years in space... and not a soul to greet them, an overturned car, a flat tyre, and (delicate horror!) a cobweb.

The very next week "Eagle" merged with "Lion" comic. ("Lion" is itself an old established member of the English boys' weekly scene, but one which has long been swamped with the ill-conceived, badly-drawn, half-baked Gothic fantasies of B-movies and television.) In the

process of merging, all of the features which gave "Eagle" its distinctiveness have disappeared — except for the ghost of one.

When the first issue of the new comic appeared a fortnight ago, I flicked feverishly through it, hoping to find the first episode of the classic "Reign of the Robots." I found it alright, half-killed, redone into black and white. To see those familiar frames (magnificent scenes of deserted London in the year 2011) with all their brilliant color drained out of them, with the rich tones and precise shading rendered into screen patterns of various dot-sizes — it is not an experience I recommend to the sincere devotee of Dan Dare. Here indeed is the Philistinism of bureaucracy.

Yours etc.
Andrew Miles

BALLS-UP

Dear Sir,

Congratulations to "Cellar Blues Promotions" for the greatest balls-up lunch-time concert, possibly in the history of the Adelaide University.

(1) It was advertised to commence at 1.10 p.m. At approximately 1.25 p.m. "The Sunn" made their appearance. Not a start, as we all watched intently as the lead guitarist fought with dangling plugs, and I imagine, control switches, to make a noise. At approximately 1.30 p.m. they commenced playing.

(2) We sat through two complete numbers before we heard any vocal.

(3) After "The Sunn" had finished, (or were they finished) the game of "ten little nigger boys" commenced. (a) It was advertised firstly that there would be three groups. Then it was announced there were two. (b) Then we were gently told (with great skill) that due to different members being at work the line-up of the supposedly "Blues Orchestra" had been changed. (c) Then it was announced there would be no Steve Foster. (That's a bit like Jimi Hendrix Experience without Jimi Hendrix!) If these chaps couldn't get time to play, why was the concert arranged and ADVERTISED, in the first place?

(4) I have great admiration for the guys who did play. I guess there is nothing worse than having to play in the middle of a turmoil, but it should never have happened.

(5) The first prerequisite of any organised, advertised show, or concert, is that it is organised and the people advertised to appear, DO ACTUALLY APPEAR.

(6) I hope that any similar Shows in the future at least present the people they claim they are going to present.

(7) Thanks "Cellar Blues Promotions" for absolutely nothing.

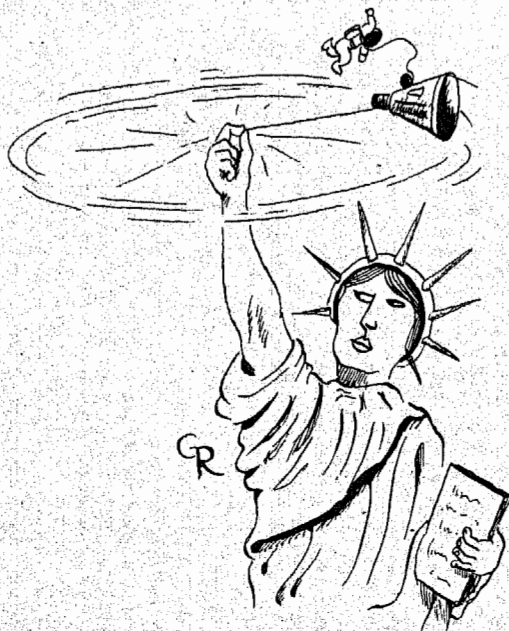
Yours etc.
Rick Drewer.

IDEA

To Editor On Dit,
Dear Sir,

My nomination for President of the Housewives Association: A. McMenamin.

Yours etc.
FRED



ARTS FACULTY MEETING

At a poorly attended staff-student meeting in the Union Hall last Tuesday, a motion was passed rejecting the concept of a staff-student curriculum committee as being meaningless in terms of student "power" and representation. The meeting was poorly attended by both students and staff.

After considerable debate and discussion on the function of such a committee, the motion was put and was carried by a convincing majority. Speaking on behalf of an ad hoc Arts Faculty Committee which had met to discuss the proposed Curriculum committee, Miss Anna Yeatman, a senior honours politics student, presented a most impressive speech, which ON DIT reproduces in full below.

MOTION (Meeting of Arts Faculty, 29 July 1969)

1. That the proposed Curriculum Committee be rejected outright.
2. (a) That the principle of student-teacher community control be discussed within each department. (Most discussion that has already taken place, has not been related to this principle but to the more technical bread and butter questions of accurate assessment, availability of staff to students (etc.)
(b) That, as a preliminary step to effect this, a general staff-student meeting be called in each department either by the head of department or, if necessary, by interested students and staff, before the end of the second week in third term.
3. To implement this principle at the departmental level, that student-teacher departmental committees of the character stated below be established:
 - (a) That such a committee have the functions of (i) deciding the general orientation of courses and of method of teaching
(ii) electing one of the senior teaching staff to become the head of department for a three year term
(iii) deciding the field and general tenor of applicants required for vacant teaching posts, but that —
— the actual selection made of applications to the post be made by the elected head of department, so that applications may be made and received in confidence
— promotion within the department be made by the head of department, with the committee possessing the right of overruling a decision on promotion if it objects to that decision.
 - (b) That determination of discussion topics, method of enquiry within a particular course devolve onto the people concerned (i.e. the teacher and students), and that they decide the best method of taking decisions within a course.
 - (c) That the department committee compose:
 - (i) As many staff as practical, depending on the size of the department concerned;
 - (ii) a student representative from each course, with two reps. at least from first and second year courses;
 - (iii) one representative of part-time students, and any other student representation thought desirable.
 - (d) That meetings of the committee be open, and that observers may be invited to speak by the committee.
 - (e) That all decisions of the Departmental Committee be ultimately referable to a general departmental meeting of teachers and students.
4. That departmental committees elect representatives to bodies at the inter-departmental and faculty level, as well as to more general university organisations.
5. That, as an interim measure (before the University Act is changed) and without ever losing sight of the ultimate end of student-teacher community control and the concomitant decentralized power structure, students demand some participation at all levels within the existing university administrative apparatus. However, if this campaign for representation/participation is such as to obscure and detract from the ultimate end, it should be reconsidered and parallel or alternative means adopted. That, as a first step, this meeting formally request the faculty to recommend to the University Council that the Council appoint three students elected by the student body of the Arts Faculty to the three positions on the Arts Faculty Board provided under Ch. X, 2 (b), (iii) of the University Statutes.

THE MOTION

The principle on which this motion of the ad hoc committee is based is that of teacher-student community control, itself based on the democratic principle which may be defined as the participation of the greatest number of people in the decisions that govern their lives.

The proposed curriculum committee violates this principle as it is geared to what is fundamentally an undemocratic structure of power within this university, a structure of power that is centralised and hierarchical and in which decision-makers are largely non-elective.

Moreover, it is a structure of power in which — as Prof's. Bull, Castles, and Drs. Catley, Lawrence (reported On Dit, July 9, 1969) agreed — clear lines of responsibility are very difficult to locate: one may perceive a general committee structure, but it is impossible to know in which committee policy was initiated or who decided on particular policy affecting large numbers of people within the university. A structure in which responsibility for particular decisions cannot be located is undemocratic.

KEY ASSUMPTION

One of the key assumptions underlying the proposed curriculum committee, and one that necessarily derives from the existing structure of authority within the university, is an interest-model of politics, a model that relates to a fairly sophisticated idea of how to gain legitimacy for and popular adherence to a particular structure of authority.

It is a conception of politics that sees politics as 'delivering the goods' to particular 'interests': it is a conception that has little relevance to the idea of the self-governing and free individual or to the idea of community.

SEPARATE AREAS OF CONCERN

This model as applied to the university was well illustrated by Prof. Castles (On Dit, July 9): the university is divided into several separate areas of concern:

- (1) 'Academic matters' — this concerns only members of staff, the 'Academics', who, therefore, should have representation on committees concerned with such matters.
 - (2) 'Student Welfare' — this affects students who, accordingly, should be represented on the bodies concerned with student welfare.
 - (3) What, for our purposes, may be termed Miscellaneous — here the general principle to be applied is "membership of all committees should be given in proportion to the degree to which different groups are affected by the committees' decisions. So, e.g., in the matter of financial investment, greater weight can be given to the voice of some graduate members of the university."
- The fact is that it is only recently that the authorities decided 'student welfare' did affect students — and that students should have some representation on welfare bodies. This is the logic behind the direction to faculties to set up curriculum committees or Dean's Advisory Committees to afford student representation in Faculty matters concerned with student welfare. These matters were seen to be:

teaching methods,
contact hours,
load of essay, reading and other prepared work,
time tables,
examination timetables,
procedure for examinations,
faculty policy under 4c (but not application of the policy),
requirements for degrees,
relation to other subjects in the course.

However, in relation to the 'academic' functions of Faculty, students were to have no say. The Curriculum Committee, then, is to allow the voicing of the 'student-point-of-view' in relation to the student welfare function of Faculty.

"ACADEMIC STANDARDS"

The ad hoc committee rejects this interest model and the assumptions it brings to bear when it is applied to the educative process. A basic assumption here is that as to what constitutes 'academic standards', and the following assumption that only those labelled 'academics' have any right to determine such standards. These 'academic standards' refer not to critical enquiry, that is, to the essence of education, but to the demands of a competitive status ladder which is the university counterpart of the equivalent ladders within society. A clearer indication as to what is meant by 'academic standards' is given in the following statement by the Vice-Chancellor, Prof. Badger:

Students should have no say on the academic function, but have a legitimate interest and should have a voice relating to the welfare function. In other words students should have no say in the award or otherwise of degrees, or on the determination of the standard required to pass in any examination and they should have no say in the Examiners' Committees.

STEREOTYPED JUDGMENTS

Here education is reduced to exams and degree requirements! — to judgments of worth that are so formalised and stereotyped as to only by chance reflect the real intellectual quality of those involved. This quality can only emerge in a less formal way, in the actual educative process itself, in a real interplay of critical thinking on the basis of individual and co-operative research or enquiry. The language used here

is very significant. Why 'academic' standards and not 'intellectual' standards? We may begin to answer this in seeing there to be a very real distinction between the two.

'Academic' refers to the marketable qualities of the person who chooses to work 'by brains' in society. 'Intellectual' refers to the knowing of real intellectual standards which involve some kind of quest for truth that is always ultimately referable back to the most basic questions facing man — questions as to human nature, man's history, the degree of control man possesses over himself and his environment.

Clearly these questions will work themselves out in different ways in the various fields of knowledge, but in so doing enquiry and knowledge must not become so compartmentalized as to obscure the questions themselves. The immediate implication of this is a breaking down of the rigid demarcation of the existing disciplines, and the establishing of real communication between the disciplines.

'INTELLECT' v 'ACADEMIC'

Academic students' are peripheral to the educative process: this is not to say we reject the necessity of some objective assessment procedure, but it is to say that examination and higher degree performance is not the end of education. It is intellectual standards, the quality of the educative process, that is the fundamental concern of a university. And in terms of its intellectual concern, the university constitutes a natural community, in which all individual members of the community have a right to participate in its workings.

The conception of education in which this argument is based was well stated by Dr. Carley, (On Dit July 9), where he is reported to have said: education involves "the awakening of critical faculties of mind, the elevation of powers of judgement and the promotion of self-discipline." As such, it is incompatible with indoctrination, which rests upon authority and the absence of critical thinking, and requires to be effective "complete participation by the student in a system governed through democracy rather than authority." "Authority is essentially anti-intellectual: it demands the weighing of views not on their own merit but according to who holds them."

AUTHORITY REJECTED

We reject, then, the authority given to the view of someone simply because he possess the status of professor or senior lecturer, or, more generally, because he has entered that esteemed elite known as 'academic'.

Critical thinking and effective stimulus to creative intellectual work can only develop in a situation in which all individuals are free to present their views and to argue them on defensible intellectual grounds in which alternative approaches may be presented and debated.

This is not to reject any distinction between the teacher and student, a distinction based in the naturally greater competence, knowledge and experience of the teacher; but it is to argue that the educative process is one of mutual stimulus and guidance, that, as 'scholars' or 'intellectuals', teachers and students are involved, to different degrees, in the dual role of teacher and student.

We have, then, two interdependent justifications for full participation of all individuals so engaged in the workings of the educative process.

(1) The democratic view of man as a self-governing and freely developing individual;

(2) Individual autonomy can only stimulate critical self-awareness and a critical approach alongside a fundamental humanistic concern, qualities that are basic to the educative process.

So we may relegate to the sidelines the paternalist, student-welfare concession of A.C.C. No one denies that students and teachers need lavatories, tea-rooms etc., or that they should have recourse against unfair workloads or unjust demands — but these matters, though important, are peripheral to the basic intellectual concern of a university. Moreover, such matters would be dealt with far more adequately and quickly, if they were decided by those immediately concerned, and where necessary by general liaison bodies elected from the decentral sources of decision-making — in this case, the particular courses, at the just level, and the departments, at the next. The C.C. is a liaison body, but it is one based in a centralised power structure, and, accordingly, allows no real participation let alone effective responsiveness to the needs and difficulties of the 2,500 odd students in the Faculty.

WELFARE STATIST NOTION

The whole idea of a curriculum committee is based in a centralised, welfare-statist notion, in top-down direction and paternalist responsiveness to what are seen as the needs of the masses. And this is why the C.C. has only advisory status. The C.C., as part of the general structure of power within the university, has no relation to the university conceived as a self-governing community of individuals (students and teachers) freely participating in intellectual pursuits.

This conception of community self control involving as it does individual participation and bottom-up direction cannot be seen in abstraction from the general principle of 'democracy in the workplace' or from its implications for the existing centralised and hierarchical structure of power within society generally, but it is given greater urgency by the nature of the educative process itself.

SELL SELL PROSHRAG!!!

FULL TIME POSITIONS

The following full time NUAUS positions are open for election at August Council:

1. PRESIDENT
2. EDUCATION VICE PRESIDENT
3. NATIONAL ABSCHOL DIRECTOR
4. NATIONAL TRAVEL PROMOTION OFFICER

(a) Nominations are to be submitted to the National Secretary in the form as set out in Regulation 163 and are to be accompanied by a CURRICULUM VITAE.

(b) Nominations close at midnight on Friday, August 22.

Will you please note that curriculum vitae must be typed on stencil so that they can be duplicated in the short space of time before the elections.

THE UNIVERSITY OF ADELAIDE

1. LAST DAY OF ENTRY

THE LAST DAY OF ENTRY for the annual examinations in 1969 is the last day of second term, namely

AUGUST 9, 1969

Entries, on the prescribed form, should be lodged at the University Office as early as possible after July 1, and not later than the above date.

A student who is taking his FINAL SUBJECTS FOR A DEGREE OR DIPLOMA should lodge with his entry a provisional application, on the proper form, for admission to the degree or diploma.

2. LATE ENTRIES

Any entry received after August 9 will, if accepted, be subject to a late fee of TEN DOLLARS.

3. FEES

All fees and charges, including the fee for the third term, must be paid not later than the end of the second week of third term, namely Friday, September 12. Students whose fees have not been paid by this date will be charged a late fee and may be refused permission to sit for the examinations.

4. EXAMINATION DATES

EXAMINATIONS in general begin: Monday, November 10. Practical and oral examinations: Students should consult departmental notice boards for times and places of these examinations.

5. TIMETABLES

A provisional examination timetable will, it is hoped, be available early in September. Printed copies of the final timetable will be available from the University Office, on request, in October. It is every student's own responsibility to ascertain the time and place of his examinations, and another examination will not, in any circumstances, be granted on the grounds that a student has misread the timetable.

6. SPECIAL CIRCUMSTANCES

A candidate who has special circumstances which he would like the University to take into account when the timetable is being prepared, or when other examination arrangements are being made, should communicate with the Academic Registrar before the last day of second term, namely August 9.

7. THIRD-YEAR SCIENCE SUBJECTS

Every student taking a unitised third-year subject must indicate on his examination entry form the unit courses for which he has enrolled. He should also refer to the examination notice distributed by Science Departments.

8. EXTERNAL STUDENTS

Students granted exemption from attendance at lectures must attach their exemption certificates to their entry forms.

H. E. WESLEY SMITH,
Academic Registrar.

Nominations are called for the following NUAUS local officers to be elected by the 24th SRC.

LOCAL EDUCATION OFFICER

LOCAL WELFARE OFFICER

LOCAL TRAVEL OFFICER

LOCAL INTERNATIONAL OFFICER

LOCAL NATIONAL U CORRESPONDENT

CULTURAL AFFAIRS OFFICER

INCOMING DELEGATIONS OFFICER

IS

BARTHOLOMEW
FAIR?

ACCOMMODATION

July 28 - September 14 for couple (double bed) - December for single. Prefer post-graduates. Rent negotiable, lift to Uni daily. A. Moore Geology Department.

24TH SRC ELECTIONS

Ho Hum. The 24th SRC began its first meeting at 9.00 after the adjourned meeting of the 23rd SRC had come to an end (there is an ironic moral there somewhere).

In the elections that followed, one of the most conservative executives in recent years was formed. Peter Balan was elected unopposed to President. Paul Wilkins, after considerable debate, was elected to the position of Vice President. Secretary, Geoff Baldock, his first time in on an SRC, was elected unopposed. Alex Graeme-Evans, a previous SRC member, has taken up the position of treasurer, while Andrew Bennett becomes local NUAUS secretary.

Other positions taken included John Hawke and

John Hartstone to be Freshers' Camps directors; publicity officer to be Dave Freeman, Union Diary editor, Michael Chapman, Schools Liaison Officer, Sue Maywald. The new concessions officer for the 24th SRC is Dan Swince, while James Porter has been elected as Sports Association representative.

On Dit is proud to acknowledge that one of its Birds of the Week has attained such a high position as President (It was half-open Armanian Orthodox thing over black Skivvy and black leather for Mr. Balan on the opening night of the 24th SRC).

As we said, SRC elections last week. Ho hum.

VD CLINIC OUTDATED

At the Night Clinic in the Royal Adelaide Hospital you will find the venereal disease experts who were mentioned in previous On Dit reports on Syphilis and Gonorrhoea.

The clinic is called the Night Clinic not because the disease is most often caught at night but because night-time is dark, and you can sneak into the hospital for treatment without any of your friends seeing you. The clinic is now held in the late afternoon but the name and its inference remains, and it is not the only aspect of the old Victorian attitude to patients with venereal disease that hangs over the RAH Night Clinic.

For instance, there aren't any nurses in the Night Clinic, but just a couple of porters who are paid overtime to stay behind and do the nursing work. The reason for this is not that the nurses will be embarrassed, but that the type of person who comes to a venereal clinic is the type of person who would get up and rape a little nurse on sight, so you can understand why there aren't any nurses.

After being denied a nurse, you will then be deprived of your name. Whether you have screwed some little tart in the Princeton car park, or made love to your wife, its still a pretty nasty act, and so they give you a blue card with a number on it and you sit down alongside a couple of other chaps who have also been found guilty and stripped of their shameful identity.

There was a considerable old gentlemen at the Outpatients Register who had offered to take you to the clinic so that you

wouldn't have to as anyone the way, and by now you're beginning to realize why -- you're back. The porters can't call you by your name and it's a bit tiresome to keep calling you "1096528" when its time to see the doctor, you'll have to put up with a "Hey you -- g in there" and you will have reached the end of long furtive trail to the help that you wanted at the time.

There are sometimes a patients at the Night Clinic, and never more than a dozen, and we have the apparently ridiculous situation where the experts most able to treat this disease have the fewest patients. The methods used in the clinic to ensure anonymity are no embarrassment such as calling it the Night Clinic having numbers instead of names, porters instead of nurses, and holding a fairly casual, if illegal, attitude to contacts and follow-up are entirely inappropriate to current student attitudes. Moreover, the have the incredibly bad effect of giving a heavy atmosphere of indifference and unnecessary guilt to the whole situation.

Once you have found the experts, you will find the physical treatment excellent and free. Students, as one of the high -- risk sections of the community, should demand that this expertise be available in a frank and open atmosphere where they can be treated sympathetically with the care and concern that they are given when they are treated for something other than the shameful V.D.

Graham Wright

STUDENTS GIVEN NOTICE

Three fourth-year students at Art School have been sent out teaching in the middle of second term, last month. One was sent to Ceduna (Peter Sinclair), another to Modbury (Jenny Zadow) and another to Kimba, on the Eyre Peninsula (Lucy McDonald). They were terminated for "academic reasons" and given about six days notice of the Department's decision to send them teaching.

THE "J4" CLASS

All three students were part of a group of ten, doing a special, fourth year at Art School, selected because of their third year results, and, in some vague way, spending their year broadening their horizons before becoming art teachers. All were bonded, and at Western Teachers College. As early as April a group of J4 students questioned their teachers as to the function of the year, and also challenged some of the department's assumptions about the nature of art, and about the methods of teaching (and doing) art. After having their criticisms ignored, they followed them through, and failed to appear at classes in one subject.

REASONS FOR ACTION

The students, it was alleged, (by the College), had not attended certain seminars, and had not submitted all the required practical/written work. This is what their parents were told. However, the students claim, staff and students disagreed, or were confused, about the aims of the J4 course, and its structure.

EVENTS

STEP ONE. The Deputy-Principal of Art School reported concern about the "achievement" of the students in question, and sent this report to Western Teachers College Principal, Mr. George Williams.

STEP TWO. Williams called the students to his office, individually, told them they had been 'slacking off', and gave

them the alternative of (a) probation, possibly entailing non-employment by the department in 1970, and (b) being sent out teaching straightaway. Williams, it seems, recommended the latter without hesitation, since there was no subsequent discussion of the justness or otherwise of the report, and no discussion of the student's claims that there was great confusion about their obligations as members of the special class.

STEP THREE. Within just over a week, the students received letters giving them 6 days notice that they were to report to the schools mentioned for teaching.

Bartholomew Fair is Beautiful

To mark the Fun Revolution of the New Prosh A.U.D.S. has mounted a giant production of a psychedelic fun fair play which will run throughout Prosh week commencing Saturday 2nd: BARTHOLOMEW FAIR by Ben Jonson. Though an Elizabethan, Ben baby has something to say to all you little people out there because like the Feds he HATES YOU and doesn't want you around his play.

BARTHOLOMEW FAIR IS BIG

A.U.D.S. thought that nothing less than a BIG play would be suitable for the Fun Revolution. With a revue-sized cast of over thirty and overblown hippie gear -- and balloons -- plus wild bawdy, Ben was just big enough and beautiful enough to satisfy the high standards of this campus. But stay away!!!! Ben HATES YOU.

OVER 200 HUNDRED STUDENTS ANSWERED THE REFECTORY SURVEY WITHIN A DAY OR SO.

THEN SURVEYS STOPPED COMING IN.

OVER 9,000 STUDENTS USE THE REFECTORIES.

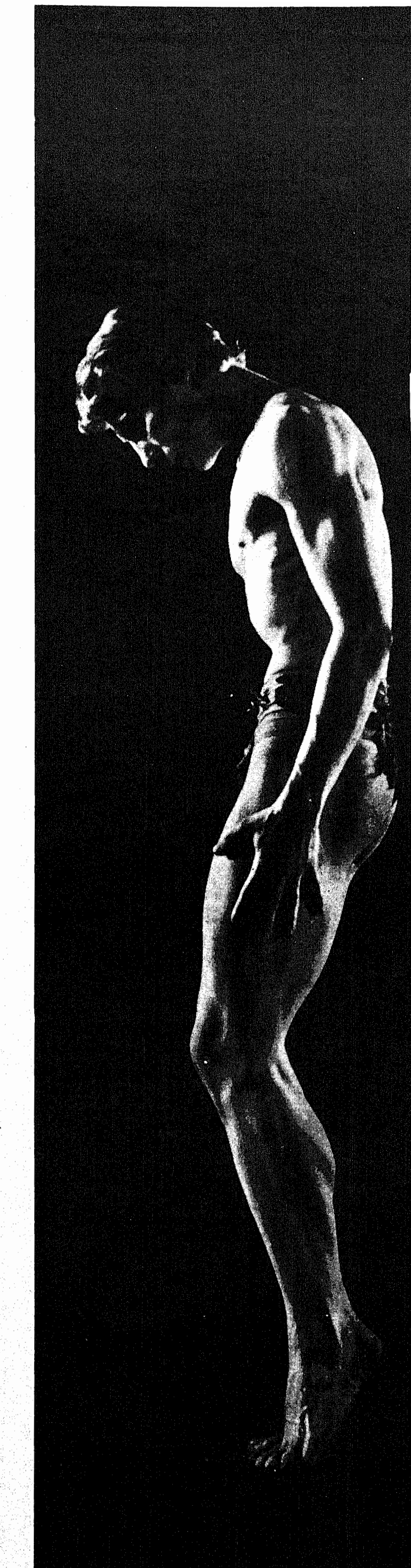
OVER 9,000 STUDENTS COMPLAIN ABOUT REFE. CONDITIONS.

WHERE ARE THE 8,800 ODD OF YOU WHO DIDN'T COMPLETE A FORM?

DO SO NOW!

FIND YOUR COPY OF LAST WEEK'S ON DIT (There are a very limited number obtainable from the On Dit Office)

AND ANSWER NOW! LETTERS ALSO WELCOME.



FOUR ESSAYS UPON ASPECTS OF HOMOSEXUALITY

In this special feature ON DIT presents a series of essays on the subject of homosexuality. Each essay has been written by someone who is homosexual, that is, someone who has had sexual relationships with a person of his or her own sex. They are all academics in one department or another of the University. One author writes on the intolerance and repressive nature of the Australian society at large and the difficulties of being 'split' — of behaving in one acceptable way for 'straight' people, and in another equally acceptable way for 'camp' people. Another writes from a psychological point of view about whether homosexuality is to be treated as a disease to be cured, as a perversion to be corrected, or simply as a matter of taste to be accepted and tolerated.

A third writes on camp themes in the theatre which have recently caused considerable controversy. This latest box-office ticket seller, the introduction of camp comedies and 'risque' jokes, has not helped the case for toleration within the community for the homosexual, because it reinforces the stereotyped image the general public has and makes it an object of fun or derision.

The fourth is written from a very deeply personal point of view, by a woman. Though we have not treated lesbianism as a separate 'deviation' in sexual norms from male homosexuality, her essay is different, and important, because she treats homosexuality as an expression of love.

At a time when machinations for various social reforms are beginning to make headway in backward Australia (Abortion reform, and the repealing of laws that make male — though not female — homosexuality a criminal offense), there seems no point at this stage in developing a treatise upon the legalities involved.

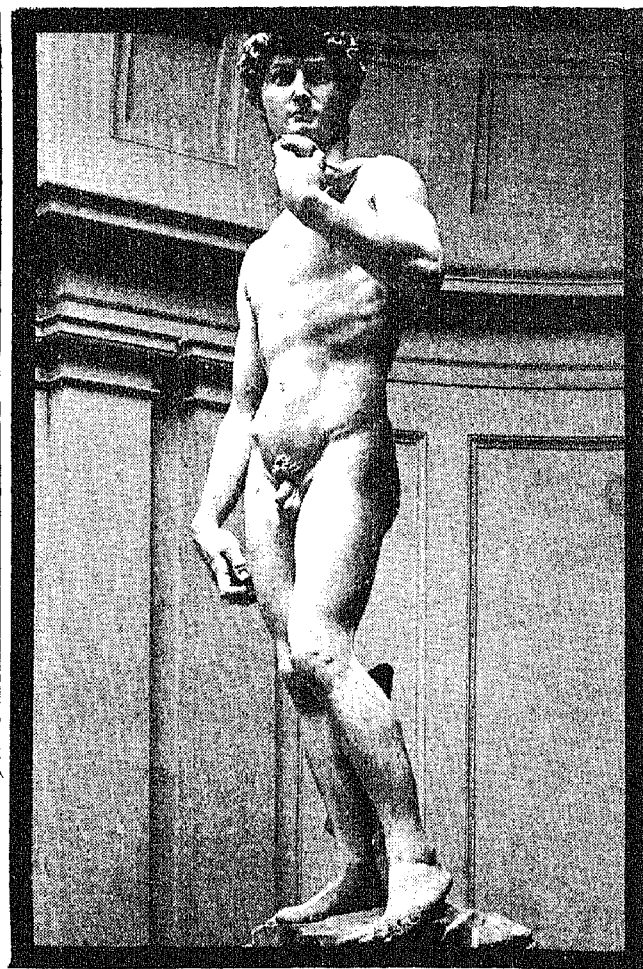
It is not until the general public — and that means all of us — is given a better understanding of the personal problems experienced by people who fall outside any norm, whether it is religious, political, or

sexual; it is not until the general public is made more aware of the facts of such deviations, and until the false taboos and fears are dispelled; it is not until people learn to treat each other as unique individuals with a right to personal freedom (as much as that is possible) and the right to live in the way they see fit, that any clearheaded debate on such social reforms is possible.

It is for this reason that On Dit is publishing these articles, which deal, though perhaps sketchily, with aspects of homosexuality, many of which will be foreign and strange to members of our community. Too many people are too quick to label others as homosexuals with a Capital 'H', as they label human beings as Communists, Socialists, Roman Catholics, and so on, as if this somehow puts them in a unique category of 'alien'. They fail to recognise the essential dignity of all human beings, whose potential to exist, and to exist well — and beautifully, if you like — should not be hampered by a mere label. Of all aspects of our human life, an understanding of sex and sexual nature is the most obscure and enigmatic. As the Kinsey Report suggests, and as many psychiatrists, doctors, have pointed out, there is never any clear-cut line where one can say 'such is, and such is not.' There are as many attitudes to sexuality and its relationships with other aspects of our living within the 'liberated' world as there are within the 'straight.' To some, sex is nothing more than a few shrieks; to some it is the ultimate consummation of love between two human beings; to others again it is a mere outlet, an escape, a pastime; to others again it is an expression of physical warmth and exuberance without the so-called 'romantic' connotations of love. People can be 'twee' and not homosexual; homosexual, and not 'gay'; promiscuous and heterosexual; 'faithful' and homosexual; they can enjoy relationships with both sexes, or with either, they can fall into bed with anyone and everyone who attracts their attention; or they can retain their virginity until 'holy wedlock' — or remain celibate for life.

The complexities of interpersonal relations are so vast and deep that it is impossible — and pretentious — for any one human being, or group of human beings — to set themselves up as judges and mentors, as the holders of truth and rightness.

As John Lennon's subtitle to Yellow Submarine from 'Strawberry Fields Forever' says: Nothing is real.



In Society...

By a Staff member

In our polite, very middle-class society there are many realities which are rarely mentioned. Censorship, repression, guilt, and massive sublimation characterise the behaviours of most of our parents, politicians, priests, friends — and ourselves. Consequently, a lot of people who simply are incapable of conforming to what is often unjustly regarded as the only acceptable mode of behaviour are outlawed, punished and bullied by a society which refuses to look objectively and humanely at their condition.

This is especially true of homosexuals.

It is an accepted fact that one person in twenty is an active homosexual. Very little research has been done on this in Australia, and it is difficult to know how the phenomenon of homosexuality is scattered throughout the various groups in society. There are some (very crude) suggestions that some groups contain more homosexuals than others — e.g., artists, actors, writers, etc. However, there is very little foundation for this point of view. It appears in almost every section of the population, from the most "butch" footballer to the drama student, from the most pompous professor to the flimsiest fresher. We can be quite certain that there are many members of this university who are actively homosexual; and that there are many who are latent or repressed homosexuals. Because of the harsh social and legal discrimination against them, they are unlikely to reveal their complete identity unless they can be sure of an understanding (if not sympathetic) acceptance. They are forced to lead furtive, disjointed lives mixing with the "kamp" friends (i.e., homosexuals) at carefully defined times, and their "square" friends (i.e., non-homosexuals) at other times. In fact they are forced to lead a double life if they want to satisfy all (or most) of their emotional and physical needs. Most of them become quite adept at this, and rarely do their square friends or relatives know of their sexual activity. Therefore it is quite on the cards that at least one (and probably more) of the friends you have coffee with in the refectory, that you sit with in lectures, that you travel with on the bus, is a homosexual without your knowing it.

This situation gives rise to all sorts of problems in terms of morality, psychology and so on. Just how should the homosexual be treated by society? Is he a monster to be avoided at all costs? Or is he a sick person deserving urgent therapeutic help? Or should he be left alone, and accepted for all that he is? This article does not go into these questions at all: it assumes, without question, that a strong affirmative answer to the last question is the only reasonable response. Any problems that do arise are the result of blind prejudice, ignorance or moral brutality. It is the heterosexual who creates a homosexual problem — not the homosexual. All that is being attempted here is a picture of what the homosexual is like in a society which is largely hostile to his particular sexual disposition.

Sexual training begins at an early age. Most of us are taught, when very young, that the genitals are shocking organs, to be disguised as often as possible, and to be used as sparingly as is bearable. Their sexual functions are generally discovered in spite of (rather than because of) parental instruction, and feelings of guilt, fear and curiosity (usually of a most sordid kind) pervade this discovery. We all eventually become aware of the profound emotional and physical needs that sex creates in us. Most of us can remember seeking some sort of sexual gratification from sources apart from ourselves — if only through fantasies as we masturbate or merely dream. And most of us are aware of making a member of the opposite sex the object of our sexual desires. The homosexual has all of these experiences too. However, as he (or she) matures he realises that it is his own sex which arouses him most. Eventually, it is ONLY his own sex which can interest or satisfy him sexually. Most homosexuals experience acute feelings of guilt, anguish and anxiety when this realisation hits them. The society around them either explicitly or implicitly demands a heterosexual relationship as the norm. To deviate from this pattern is both illegal and rejected. Hence the homosexual is caught in a horrible dilemma. While wanting to conform (in most cases, at least) he cannot escape the realities of his own experience. He eventually realises that satisfactory sexual gratification will come only through moving amongst

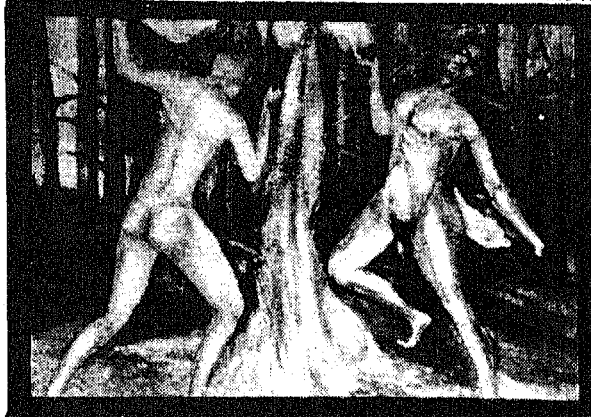
"kamp" circles, or he must forego sex altogether. Consequently, there are many homosexuals who are severely repressed; they deny themselves any sexual relief and so suffer the consequences of a frustrated, guilt-ridden life. This is ghastly. Most homosexuals are forced to go through this experience before they eventually admit to themselves that they are "perverted," "inverted," or whatever term our censorious legal, psychological or sociological orthodoxy dictates. The soul-searching, self-analysis, and sheer agony of self-realisation that goes on as the homosexual tries to decide what his sexual position is, is both pitiful and terribly wrong. (It should be pointed out at this stage that most people go through a "homosexual" phase in their sexual development which does not mean that they are going to be homosexual for ever more. However, a lot of homosexuals try to fool themselves that their current sexual feelings are temporary — even though these feelings continue over a long period, to the extent that they could be ordinarily termed permanent.)

There can be a number of reasons that finally tip the balance in a homosexual finally deciding to admit to himself (which is always the most difficult problem) that he is what he is. Perhaps he is seduced (if this is the appropriate term, given the circumstances), perhaps he finds that some of his friends or relatives share his sexual inclinations, perhaps he is simply honest with himself. Once the fact is accepted and integrated into the total personality of the homosexual he begins to look for others who share his disposition. The process of self-acceptance is not necessarily a long and difficult business. Some homosexuals may have access to information and emotional support which enables them to gradually and much less traumatically internalise their specific values and behaviour patterns appropriate to their personality. Good luck to them; they are the lucky ones.

There are numerous communities of homosexuals in any city which provide companionship, support and sexual partners for the newly, self-confessed homosexual. These communities are intriguing groups which have a series of values, norms and behaviour patterns by which they operate and maintain their group identity. Here the homosexual can meet people of similar inclinations, sexual partners, company and all the other pleasant facets of congenial social contacts. Here the homosexual can express himself as a total person, free from the torments of being discovered by people who neither understand nor sympathise with his "condition". The homosexual groups meet at a popular bar, or coffee lounge, or similar place which is commonly known in the homosexual world as a "kamp" meeting place. There are also well-known "beats" where homosexuals know they may find a sexual partner for a night, or perhaps a longer period. The "beat" is a particularly unfortunate aspect of the "kamp" world. Here people are picked up for a usually brief, desperate sexual sortie which is both undignified and meaningless. It is more likely to lead to more frustration than relief, and it provides perfect setting for the passing on of venereal disease (which is particularly rife amongst homosexual groups).

All of this points to the fact that the homosexual is much more promiscuous than the ordinary heterosexual. The obvious explanation for this is that fears of pregnancy are entirely ruled out. However, this is not the only possible explanation. Often homosexuals are conscious that they are flouting the accepted Norms of society. There is a certain defiance which characterises their often frantic sexual activity. Then there is a kind of desperation involved in homosexual relationships (or many of them). The guilt problems, the furtiveness, the agony of the fear of being found out, all contribute to this miserable situation. Of course, it is by no means conclusively proven that the homosexual is any more promiscuous than the heterosexual. It is a contention that needs to be looked at (possibly in terms of a Kinsey-style report). Nonetheless, the impression is that homosexuals throw themselves into a high level of sexual activity with a wide variety of partners. These partners are not always of the same sex: homosexuals are not all entirely given to having relations (to coin euphemism) with their own sex. Some are bisexual — but this writer, at least, doubts the authenticity of bisexuality. It is true, however, that some homosexuals marry and have children. The tensions, sublimations and assorted problems that such a situation gives rise to are obvious enough. If both partners in the marriage are aware of them, accept them, and are prepared to try to accommodate them the marriage may survive. The odds, however, are heavily stacked against such a marriage, and often serious mistakes are made by homosexuals seeking "respectability" through means which are not legitimately theirs. Marriage is regarded as an escape; when, obviously, it should never be so regarded.

Some homosexuals do find partners with whom they are able to settle down and achieve the kinds of fulfilment and companionship that heterosexual marriages are supposed to offer. Children, clearly enough, will never be a part of such a union — and this is a great tragedy. Also the social pressures that both apply and do not apply in such a situation make it a



highly unstable one. If it survives then the commitment of each of the partners to the other is necessarily and wonderfully deep and exciting. It is a relationship which has generally been misrepresented or inadequately understood. As one writer has already complained, the great homosexual romance has yet to be written. The sooner this is done the better — it may help a hostile world to overcome its own insecurities and accept a reality which could well accommodate. Our society is sadly bereft of genuine statements of human commitment of a glorious kind.

It is undeniable that, as things stand, the homosexual is probably a most neurotic individual whose instabilities and problems mark him out as a difficult and suspicious character.

However, this is not the result of his homosexuality. It is directly related to the hostility and ignorance of the society in which he lives. While moralists reduce life to simplistic statements, and men and women continue to accept untenable beliefs and suspicions about each other, then the misery that is inherent in the homosexual situation will continue also. James Baldwin sums it up rather well when he writes:-

"... there are many ways of outwitting oblivion, and to ask whether or not homosexuality is natural is really like asking whether or not it was natural for Socrates to swallow hemlock, whether or not it was natural for St. Paul to suffer for the Gospel, whether or not it was natural for the Germans to send upwards of six million people to an extremely twentieth-century death. IT DOES NOT SEEM TO ME THAT NATURE HELPS US VERY MUCH WHEN WE NEED ILLUMINATION IN HUMAN AFFAIRS. I am certainly convinced that it is one of the great impulses of mankind to arrive at something higher than the natural state." (The emphasis is mine.)

It is to be hoped that society will adopt a less brutal morality and regard, not only for homosexuals, but for other minority groups. And it is to be hoped that homosexuals themselves will begin to assert their claims to acceptance and responsibility in a society which needs their peculiar (in the best sense) contributions as much as it needs all such contributions.



A Matter of Taste...

by a Psychiatrist.

CODE: HS = Homosexual
HSy = Homosexuality

The exact incidence of homosexuality in our society — like that of other furtive behaviour such as abortion and pot-smoking — is difficult to gauge, but it is very common. By this, I mean that many men and women indulge in overtly erotic homosexual behaviour at some stage in their lives. Over a third of Kinsey's all-American males had achieved orgasm in this way.

The first step in understanding HSy is to get rid of the common and unfounded belief that people must be either HS or heterosexual (often expressed as; "But he can't be... He's married!") The next is to realise that most HS men are not limp-wristed, effeminate fairies, and that most lesbians are not tweed-clad pipe smokers with incipient moustaches and bass voices. Homosexuals of this type certainly do exist, but most HS's cannot be picked out in a crowd. People who claim to be able to "spot'em a mile off" are deluding themselves.

Kinsey (whose work should be read by everyone who is interested in sex, i.e. you, or you wouldn't be reading this) devised a seven point scale of sexual orientation. A small proportion of the populace is exclusively homosexual. A rather larger proportion is exclusively heterosexual. The rest consists of people who are basically heterosexual but indulge in homosexual activity now and again, and people who are basically homosexual but sometimes go in for heterosex.

This fundamental bisexuality of mankind is recognised more in some societies than in others, and the recognition varies within a given society at different times. There is, allegedly, an old Afghanistani saying: "For duty, a woman; for pleasure, a boy; but for absolute ecstasy, an over-ripe melon or a mountain goat." In 1698, the anonymous author of 'The Women's complaint to Venus' began;

"How happy were good English faces,
Till Mounseur from France,
Taught Pego a dance,
To the tune of old Sodom's embraces."
So much for 'la vice Anglaise'!

In societies where there are strong taboos against pre-marital heterosexual behaviour, HS activity seems to be tolerated as an alternative outlet. In most of the Mediterranean countries, men frequently walk hand-in-hand in the streets without causing comment — except, perhaps, from startled Anglo-Saxon tourists. Physical contact of this kind need not imply a full sexual relationship, but it suggests that many relationships have a sexual component. To be able to express HS feelings in this mild way seems healthier than either denying their existence or feeling obliged to prove the point by leaping into bed. Just as the alcoholic may be eloquent in his condemnation of the evils of drink, so are those most antagonistic to homosexuality often people who cannot accept the existence of HS urges in themselves.

The dawn of overt sexual behaviour is largely an adolescent phenomenon, and most of those who indulge in HS behaviour will have done so before they are 21. The same applies to heterosexuality, though I am not equating sexual activity with coitus. Man is not born with a ready-made set of heterosexual urges, and the sexual potentialities of the infant were elegantly described by Freud as 'polymorphous-perverse'. For many people, their first sexual desires are directed at their

NEW PROSH!

WEDNESDAY AUG 6: MISS NEW PROSH 1969. The democratic election of New Miss Prosh will take place in the Union Hall 1.00 p.m. John Potter will comper. New Prosh's panel of experts will select the best three. You will democratically elect the winner. First prize \$50. Two runner-up prizes of \$10. The three winners get free entry to all New Prosh functions. Entries to the SRC office - hurry. Any tertiary student eligible. (Adelaide, Art School, ATC, Institute).

The Wizard arrives 10.00 a.m. Adelaide Airport. Be there!

THURSDAY AUG 7: Our guest of honour, the Wizard of Sydney University, will give a lunchtime talk. Venue to be announced.

Thursday has been declared New Prosh Hello Day! Due to the lack of communication between students, the Fun Revolution feels that everyone needs the opportunity to say 'hello' to all those people they look at and love from a distance. Walk up to a total stranger and say 'hello!' It's 'Hello Day' - he (or she) will understand, and be grateful. New Prosh 'Hello Day' - another fun community service from the Fun Revolution!

THE NEW PROSH RAG arrives Thursday afternoon. Distribution from the Wills refectory. Become an official New Prosh Rag seller! Collect a free arm band! Exchange your box full of loot for a beer after 1.00 p.m. on Friday!

NEW PROSH DISCO!

8.30 THE FUN REVOLUTION BEGINS! Gas groovy New Prosh Disco! Refectories, 8.30 p.m. Light show, Bucket, Inkase, and other groups. Free wine and cheese supper New Prosh Disco - \$1 single ticket. Available SRC.

FRIDAY AUG 8: THE FUN REVOLUTION IS UNDER WAY.

8.00 New Prosh Formal Breakfast: only 210 doubles at \$3.00 are available! Hurry to the SRC - you may still have a chance! Wills Refectory opens 7.45 a.m. for pre-breakfast drinks. Special toasts, guest speakers. The fabulous New Prosh Breakfast is formal - dinner suits, black ties - even morning suits if you desire.

From 9.30 onwards, free jukeboxes will be operating. Music provided by The Red Angel Panic and Lloyd's Banque. Free films will be showing in the Union Hall.

12.00 Obstacle Bicycle Rally. The Wizard will give the sign for eager fun revolutionaries to begin on an obstacle course to be announced just prior to the start. Prizes for the best decorated bicycle, the winner of the rally (it isn't a race) and other valuable prizes as well. Collect your special free 'New Prosh Peddles Charity' Vest. Assembling outside the Refectories, the New Prosh Peddles will set off for parts unknown.

1.15 The Wizard of Sydney will lead a fun revolutionary demonstration to the graduates oval, in anticipation of a mighty victory to the losers of the Squamish Match.

1.30 43 - MAN SQUAMISH MATCH! To be officially started by Miss New Prosh. The most incredible game ever devised will be played out between the Humanities and the Technocrats on the Graduates Oval. If you want to take part, find Dave Freeman, the Director of the Squamish. He will allot you to a team. See the special Sports Pages!

2.30 - 3.25 Concert in the Union Hall by Ram Jam Big Band.

3.30 The traditional Drinking hour takes place with firece competition

NEW PROSH BALL!

8.30 The New Prosh Ball Zaps on the scene. Featuring totally rebuilt refectories and cloisters. Hilites provide a superpow light show. Wildly informal (dress up to superzap your friends!), the New Prosh Ball, with free liquor and refreshments, features three top Melbourne Groups: the fabulous Max Merritt and the Meteors, the Ram Jam Big Band, and the Daisy Clover. In addition, underground music from the wild Red Angel Panic (Margot does her thing) and wild rock from Wild King Roy and Abraham Lot Blues Band. In addition, Schmo's jazz combo and Robyn Smith and the Peter Beagley trio will provide non-stop Jazz in the George Murray Jazz and claret room. The New Prosh Ball is \$4.50 membership at the SRC. Buy a Ball and Breakfast ticket and get \$7.50 worth for \$6.90!

DANCE CONCERT

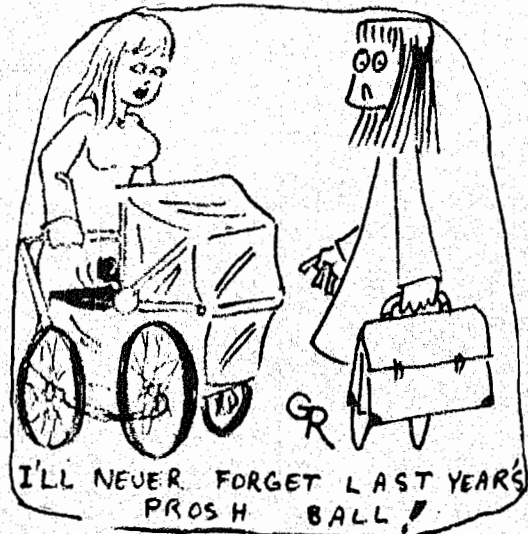
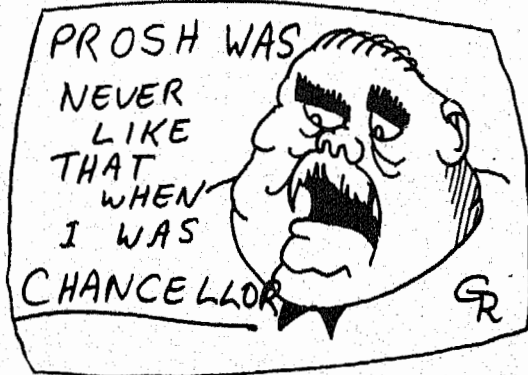
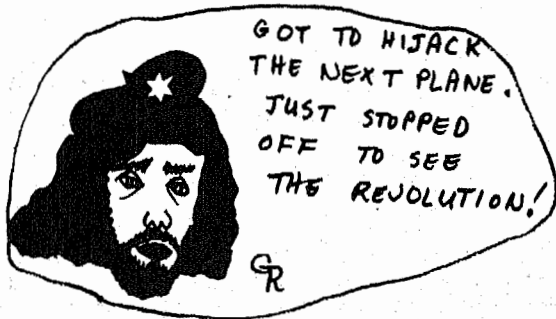
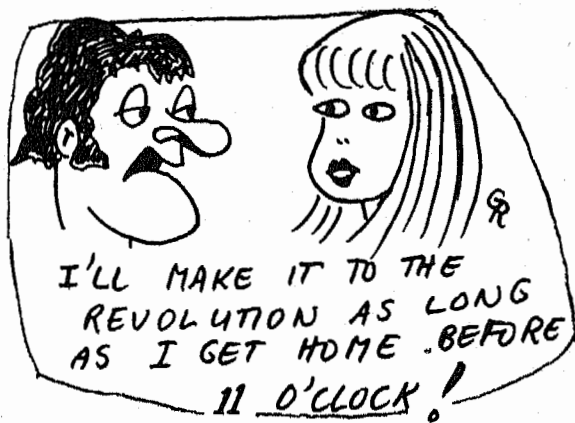
SATURDAY AUG 9:

On Dit, in association with New Prosh, introduces an entirely new concept in pop concerts - The New Prosh Dance Concert. The first of its kind in Adelaide, the Dance Concert will feature Max Merritt (Max is exclusive to New Prosh, by the way) as well as Ram Jam Big Band. They will be joined by the Music Express, Red Angel Panic, Abraham Lot, and the fabulous Sunn. Free flowers at the gate. Tickets are only \$1 single. The New Prosh Dance concert is open to the public. There will be body painting to help those who feel so inclined to do their thing.

And so the Fun Revolution Ends.

JOIN THE FUN REVOLUTION!

At the Breaky!



THE FUN REVOLUTION PROUDLY PRESENTS

MAX MERRITT & THE METEORS
RAM JAM BIG BAND
DAISY CLOVER
RED ANGEL PANIC
ABRAHAM LOT BLUES BAND
NONSTOP JAZZ: TWO GROUPS

TOTAL COLOUR ENVIRONMENT
LIGHTING CONTINUUM BY HILITES
FREE LIQUOR AND REFRESHMENTS
JAZZ AND CLARET IN THE GEORGE MURRAY
DRESS TO SUPERZAP 'EM: WILDLY INFORMAL!!

THE NEW PROSE BALL!
FRIDAY AUG. 8TH 8:30-2:30

JOIN THE FUN REVOLUTION!
MEMBERSHIP \$450 DOUBLE

THE FUN REVOLUTION PROUDLY PRESENTS

ADELAIDE'S FIRST EVER DANCE CONCERT!

**THE NEW PROSE
DANCE CONCERT!**

EXCLUSIVE TO NEW PROSE FROM MELBOURNE

MAX MERRITT & THE METEORS

ALSO FROM MELBOURNE

RAM JAM BIG BAND

PLUS TOP ADELAIDE GROUPS

MUSIC EXPRESS

RED ANGEL PANIC

ABRAHAM LOT BLUES BAND

SUNN

UNION CLOISTERS AND SURROUNDS

ADELAIDE UNIVERSITY [SAT. AUG. 9th 1:30 pm]

OPEN TO THE PUBLIC!!

TICKETS \$1.00 AT THE GATE

ON-THE-SPOT BODY PAINTING TO
HELP YOU DO YOUR THING

own sex. A pattern of homosexual behaviour may emerge at this stage, or it may appear later after a period of heterosexual orientation.

This being so, perhaps the surprising thing is not that HSy exists, but that it is not even more common. What mechanism eventually leads to most people becoming wholly or largely heterosexual? Theories abound, but facts are scarce. I reject the hallowed psychoanalytic explanation because it is intrinsically incapable of being verified and is of no heuristic or prognostic value.

My guess is that we inherit a program of sexual responses which serves as a basis for development, but which can be modified by cultural and environmental factors. Since the basic unit of most societies is the family — husband, wife, kids, — all our traditions, customs and social pressures tend to mould sexuality into forms which perpetuate the system, rather than those which do not. (A state of affairs which I do not regard as undesirable.)

Where these pressures are less, or when other pressures compete, the taboos against HS or bisexual behaviour may diminish or disappear. Such situations include an absence of heterosexual outlets (eg. ships, prisons, one-sex schools,) seduction, association with groups or individuals who are tolerant of HSy, drugs like alcohol which reduce inhibitions, and occasionally, brain disease, which can have the same effect and accounts for the occasional pillar of society who becomes outrageously camp in his dotage. Whether a person in any of these situations actually indulges in HSy, and whether he, or she, continues to do so, depends on his personality and his needs at the time, as well as the environment. Those likely to respond in this way include the unconventional ("try anything once") the lonely, the curious, the naive and the indigent (for money).

Hormonal influences are probably not important, and giving female hormones to a heterosexual man removes rather than distorts his sexual drive. Neither is HS behaviour genetically determined as such to an appreciable degree, and it is certainly not hereditary. All sorts of childhood influences have been invoked as a cause of HS behaviour, as the following quip suggests;

First man; "My mother made me a homosexual."

Second man; "If I send her the wool, will she make one for me?"

Actually, the families from which most HSs come tend to be very much like other families — that is to say, they vary. There is no particular family structure which is especially likely to produce exclusive HSs, though the 'absent father' seems to figure a little more often than one might expect.

Sexual tastes apart, there is no personality trait which characterises the HS, and HSy is not just an "intellectual vice." However, my impression is that unconventionality, obsessional tendencies, narcissism and a certain flamboyance are a little commoner than in the general population. If this is the stuff of which actors are made, the well-known reputation of the theatre and the ballet may have some justification.

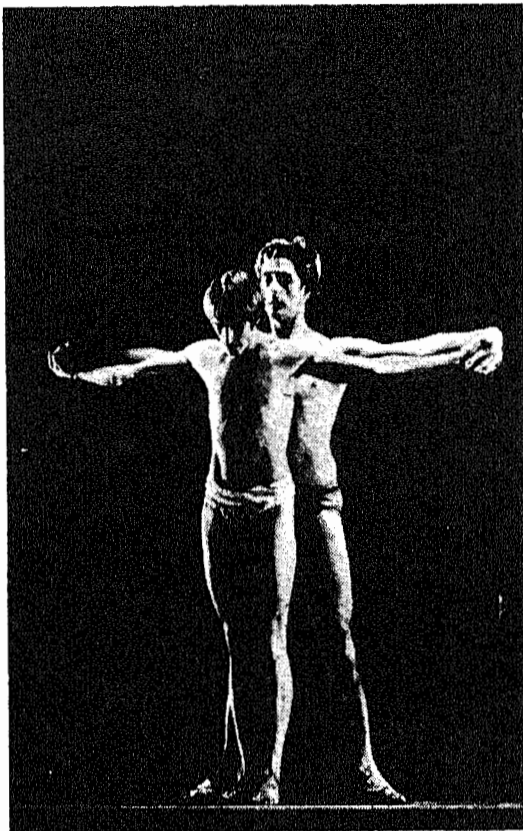
Much of this article applies equally to men and women, but for various reasons — apart from my being a man — male HSy seems the more important aspect. Firstly, lesbianism is not a crime, except in Austria. Secondly, physical contact — eg. kissing — between women is fairly acceptable, and women can share a house without provoking much comment. Thirdly, the nature of female sexuality may be such that a physical relationship tends to be less important than it is to men. Perhaps for these reasons, lesbianism seems less difficult to come to terms with, or to reconcile with a heterosexual relationship. If this evokes the cry "Just like a man!" from a hundred pairs of feminist lips, I shall not argue.

What should we do about HSy? My view, which is shared by many psychiatrists, is that a taste for HSy is not a disease, any more than a taste for tobacco is a disease. In a sense, both can be habit-forming, and either habit can be a source of pleasure, of misery, or a mixture of the two. (I have no doubt as to which is the more 'unnatural' habit. Sir Walter Raleigh has a lot to answer for!)

One quite often sees people who are worried by HS desires, even if they have not had any actual HS experience. Many of them feel that they will never be able to marry and raise children — especially the men — and they often feel both unique and uniquely wicked, a feeling which is encouraged by the present law. The most important task is to convince them that HS thoughts and even HS activities are quite common and do not preclude marriage and procreation. They must not feel that it is pointless to enter into heterosexual relationships, and they may need help to do so.

For the person who wants to be "normal" but cannot easily set HSy aside, sympathetic discussion and encouragement may help. Marriage is not recommended as a 'cure', but an understanding spouse can assist adaptation to a mutually acceptable degree of bisexuality. Aversion therapy is currently fashionable, and sometimes effective; the exhibition of homoerotic pictures is coupled with an unpleasant electric shock, while 'normal' erotica is associated with a pleasant stimulus. It is, as a colleague of mine found to her cost, a technique which is not suitable for masochists.

I believe it is morally indefensible — and therapeutically valueless — to force any sort of treatment on a HS who wishes, after due consideration, to remain as he is. This suggestion sometimes comes from horrified parents or well-meaning magistrates. As for the law, I support M. Trudeau's view that "The state has no business in the bedrooms of the nation." The HS faces enough problems without being branded a criminal as well.



On the stage...

Censorship in some form or another is one of the few things that can make a worthless play or the bad production of a worthwhile play successful. This seems to be especially true of plays dealing with the subject of homosexuality. After all, one of the earliest, Marlowe's EDWARD II has been around for quite some time, and is not, as far as this writer knows, considered particularly in need of the censor's scissors nor are there a glut of productions of it around. But it is censorship, either read or in the minds of the P.R. men that has given their notoriety to those two specimens of an all time dramatic low, FORTUNE AND MEN'S EYES and THE BOYS IN THE BAND. It is regrettable that in any discussion of what has been labelled the "current trend in camp plays," it is impossible to overlook these two.

The principal immediate cause of their success has been the enormous publicity they received, since of such plays which could be described as in way controversial, they are the only two which have been given professional production in Australia. Both indeed have received a far better deal than they deserve in point of direction and casting.

THE BOYS IN THE BAND, despite the efforts of critics and sociologists to discover its 'significance', remains little more than a collage of "camp" jokes and situations which could be overheard any Saturday night in the local gay bar. Its maudlin-comic line does little to justify the frequent comparisons made of it with its heterosexual soul mate VIRGINIA WOOLF. The characters are stock, and cardboard stock at that. The most that can be said of it is that it is funny in parts and has made a lot of money for its backers from its mainly middle-aged female audiences.

No less maudlin certainly, and if anything less well written, FORTUNE AND MEN'S EYES, has at least the merit of having made a considerable impact in some quarters. Written by a Canadian ex-convict, John Herbert, the play presented a grisly picture of conditions in American prisons, and if there are going to be homosexual plays of social protest, they might as well be effective, which this was. Aspects of the prison system in Canada and the U.S. were changed — more parole officers were appointed and the women's section of one of the prisons in N.S.W. was relocated after prison authorities saw the Sydney production at the Ensemble.

The "social message" of these plays are fairly incidental, however. The facts soaked up by the public are that three actors in THE BOYS IN THE BAND have been charged in Melbourne with obscene language, and that FORTUNE AND MEN'S EYES contains a drag number and that overseas, member(s) of the cast stripped in one scene. Any social statement is entirely obscured.

THE LESS OVERT

Then there has been the spate of less overt plays along vaguely homosexual themes such as THE KILLING OF SISTER GEORGE? THE STAIRCASE and ENTERTAINING MR. SLOANE, but in none of these is homosexuality the crucial issue. Sexual deviation is taken as a fact of life with which people cope with varying degrees of success but which in no way displaces the central experiences of human life such as growing old and the black comedy of sexual competition irrespective of its particular brand. Generally speaking they are the better for this lack of neurotic concern.

THE REAL THING — OSBORNE

But Australia has yet to experience the big guns in the field. Undoubtedly the biggest and the most impressive is John Osborne's spectacular work A PATRIOT FOR ME. The play is

set in the aristocratic military society of the pre-World War I Hapsburg empire and explores the implications of homosexuality, not, as in almost all the other plays, as operating in a tight miniature world underground, but as the top, socially and politically, of one of the great states of Europe. All the formal associations one makes with Straussian Vienna are skilfully distorted or undercut. The Viennese ball is an opulently costumed all male drag ball; the gallantry and polish of the military brass and security service has been whiteanted by plot and counter-plot based on foreign information of homosexual relationships. The courtly language is from beginning to end an elaborate double entendre.

For a London reeling from the effects of the Vallins spy trials and the Profumo scandals, the play was too hot, and was banned by the Lord Chamberlain on grounds of obscenity. The play was privately performed with a star studded cast. Australia is unlikely to see it in the near future. It would require a cast of the virtuosity and size usually assembled only for major Shakespearean productions.

The chief interest of Osborne's play is that it strikes, as EDWARD II does, at the centre of power where personal actions and predilections carry vast responsibility where the stress of great place easily distorts private motives to public crimes. Osborne indicates that here too, homosexuality has no monopoly of selfishness, ambition or isolation, only perhaps that these ingredients of life occur in different proportions.

It is perhaps ironic that probably the best two English plays on the subject written this decade have been largely ignored in this country. WHEN DID YOU LAST SEE MY MOTHER? was written by a young British dramatist Christopher Hampton at the age of eighteen. When it first appeared in London in 1966, The Sunday Telegraph's theatre critic wrote: "Unlike such sentimental works as TEA AND SYMPATHY, Mr. Hampton's play does not pretend that homosexuality is a boyish affliction like acne which can be cured by a night in the arms of a nice lady."

The second play, WISE CHILD an electrifying little Gothic piece by Simon Gray, set London theatre on its ear not long back when it starred Sir Alec Guinness in the role of a fugitive from the law who adopts female disguise and a seventeen year old boy as "her" son. The action teeters constantly on the verge of complete sexual fantasy, played for laughs, WISE CHILD is kinky enough to have attracted the commercial managements in Australia. Yet it's been overlooked. (Where was Harry Miller when the rights were handed out?) The play gives no satisfactory explanations for anyone's present state of being and the only development emerges through a series of those personality transformation of the type used to such effect in THE KNACK. Few plays of recent times have explored the guts of sexual deviation as surely and as penetratingly as WISE CHILD, yet without any of the cretinous self-pity of Mart Crowley (The Boys in the Band) or the lurid purple passages of John Herbert.

Clearly, as far as Australia is concerned at any rate, there are two main categories of plays treating this subject: the badly written and those that audiences here don't get to see.

If anyone is thinking of cashing in on the current market, there are a number of points to be borne in mind. Your play must be either all male or all female in cast. Any suggestion that homosexuals of either sex have any dealings with the outside world is strictly taboo. Dialogue must contain as many four-letter words as possible and the topics of conversation confined to sex or self analysis. A male strip, preferably, but not necessarily followed by a drag routine is obligatory to ensure the presence of the vice squad on opening night and a run of six months for the play. Afterwards it will be censored or banned in Melbourne or Brisbane. Happy endings are optional.





An expression of love...

You see, you just can't walk along North Terrace hand in hand and let everyone know that you've spent the night together and that you're bloody happy. And when simple things like that are denied, they suddenly assume an incredible aura. You start living, quite unrealistically, for the faintest physical touch.

Sure it's exciting, but it's also disgustingly out of proportion. How the hell can anything have even half a chance of survival when it's forced underground like this? All the garbage about any homosexual relationship being something special and precious is a mere extension of the disproportion of the whole business. The struggle, and it is a struggle, is not to go on loving in spite of social opposition, as I once thought, but to dismiss the anger, the sadness, and go on loving simply because of that one person you love, and for no outside reason. So much of the attraction, the special excitement, of homosexual love lies in every human being's morbid fascination for the forbidden fruit.

And there you are; two people, in this case two birds, who are asking for nothing more than a bird and a bloke ask for — an even chance to make love and be happy until they tire of each other. Your one hope is that it will be you yourselves who terminate your time together and not outside pressures. But you don't usually get anything near an even chance. In any situation, where two people grow inwards and cut off physically, sexually, intellectually, from all other company (the grave fault of most heterosexual marriages), the two people become narrow, and lose sight of their place in a world of other people; and it usually ends in the utmost degradation of vicious, inhuman bitching and tearing each other to shreds. But homosexual lovers are forced into exactly this position. The only temporary outlet seems to be existence within a camp circle, something which I would avoid at all costs of isolation, and which seems to me to have exactly the same flaw of a two-person ingrowth only on a larger scale. But even if you manage to preserve a necessary balance — go out and meet new people, talk to them, get involved with them, but keep your homosexual relationship (serious or trivial) to yourself — things can become uncomfortable in a very sad sort of way. Having to pretend all the time gets to be an incredible strain. If you do like someone, bird or bloke, you naturally want to be honest with them. The better it feels with them, the more you want to tell them about something as big as a firmly established togetherness, two years old and still going strong. It's ridiculous to suppose you can really groove with anyone if you keep something like this from them. The whole situation becomes a gigantic dilemma. Tell them and you might lose them, or what's worse, turn them against you: don't tell them and you feel hypocritical, deceitful.

Now obviously things are a little better than they used to be. There are many circles in which "ambi—" or "bi—" sexuality is totally accepted. Unfortunately they are "circles": and circles which have achieved any degree of sexual emancipation also tend to be sexually promiscuous. If you happen to object to group identification and promiscuity, then your problems remain. This, then is the situation on the inside. The problems in themselves are simple — simply wanting to show your love in public, wanting to let people know, as heterosexual lovers do, that you are supremely happy; wanting other people not to cut off from you; wanting, basically, to love in all directions and not be kicked in the guts for it. Yes, simple things in themselves, but in the present social context and surrounded by people with very serious intellectual limitations, the problems are enormously complex. They create that worst of all perversions — disproportion! And it's not getting very much better very quickly! Maybe quite a large percentage of the University kids who read this will understand what's going on — and one must remember that Adelaide is a small place, in a larger city there will be numerically, if not relatively, more reasonable sympathisers. But the feeling of "underground" will stay for a long time. Just look at the thousands of "average" kids who are still hung up about pre-marital sex and then tell me it's all so much better today!

The problem from the inside is disproportion; from the outside it's pseudo-emancipation. Most of the well-read University population will have an attitude far more sophisticated than that which thinks of female homosexuality in terms of rubber donk or candle wielding Lesbians. But there are some incredibly pompous and sickening shades of liberality in most of these "sophisticated" attitudes. If a person today has the courage to say something like:

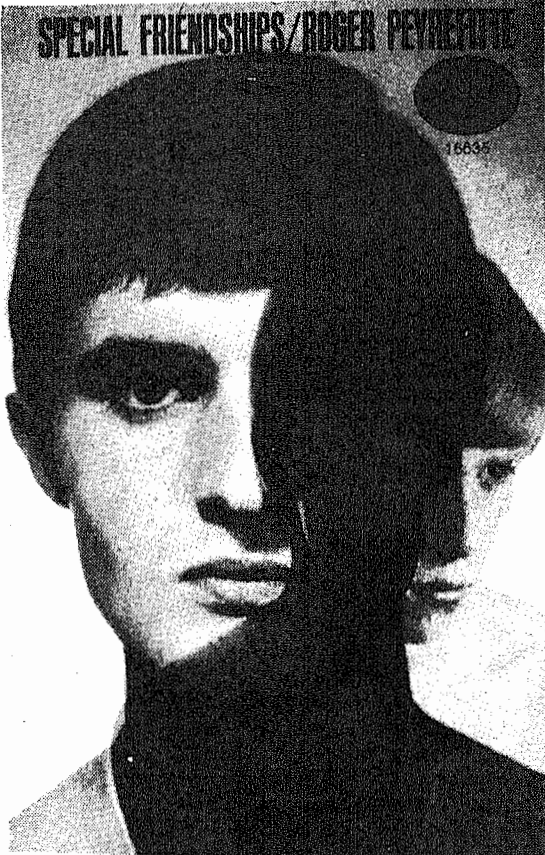
"Oh yes, they're Lesbians but I don't mind. They can do what they like, as long as they don't bother me." then that person will congratulate him, or her, self on great toleration and moral emancipation. Another attitude, somewhat similar, is that which will provoke a bloke to race off, a "butch" bird because he's heard that Lesbians have beautiful bodies and that you can "break your back

screwing one of those." The attitudes are revolting enough; they become more so when you know that people are congratulating themselves on them. Attitudes like these are a follow-through from the previous generation's self-deluded liberality which expressed itself in things like: "You can't blame them, poor things; it's a sickness you

know!" People like this don't condemn homosexuals, they just treat them as curiosities and completely cut off from them. This to me — to cut off from anyone — is the worst crime of all. Of course some homosexuality can be explained by physical or psychological imbalance, but I firmly believe that there are some people who just happen to "fall in love with" people, men and women, birds and blokes, all the time. It seems absurd that you should absolutely delight in the company and conversation of any person and yet keep a physical distance from them. I don't advocate that you go off and have a thunder with everyone you meet, but surely it's more comfortable to lay close to someone while you talk or listen to records than to sit two absurd feet apart. It doesn't have to be any more than that — anything further will be determined by the way you feel about each other.

Obviously people keep away from people for many different reasons, but when they keep away because you love someone there seems to be something gravely wrong. As a member of the human race I don't expect to be "pardoned but shunned" for loving someone, nor do I expect to be deliberately cut off. I love this girl this week, these five years, does that mean I shall not love that man next week: do either of those things mean that when I smile at someone I'm thinking of jumping into bed with them? Perhaps my position is best explained in this piece which I wrote in 1967. I'd weathered a lot of things for two years then and I was a bit angry. Since then I've weathered much more and I'm not angry at all — perhaps because the balance has been preserved: but with a few qualifications, what was said in '67 is true for '69.

Along the cobblestones of my mind
another tread passes
In the weak strength of my arm
another head rests
can I dare tell you simply that
I have made contact
and that it is love
No matter how you threaten it
or condemn it
hate it
spew it out of your
system of heterosexuality
It is still love: do you understand
That I don't hate you at all, had I the time
I might fall in love with every one of you.
No I don't hate you at all and whatever
you do or say
matter it or not
You can't change what is there.
And if I tell you that all I want is
to make her happy
give her flowers
sing her my songs
write her my words
talk her truth
and share her beauty
will you spew and condemn; I don't understand you
if you do that.
I walk through a forest of tall pines and everything
is monotoned in shades of
blue:
I can hear frogs and great winds knocking the
trees around
and voices that speak my tongue but
not my language
— the trees don't spew me out, nor does the wind
— the rain yells to me "Open your window and
listen to my link in this storm — you will know
how I cling to the thunder because I know
how you cling to the truth" — The sunset whispers
"Watch my colours, you will know that I shall
be here tomorrow night
deepened by the knowledge of your present glance"
Elgar's ninth Variation smooths my head and limbs
and loins
and sings to me "Listen and you will know
your love in my surge and quiet, and in my
climax"
And if these people don't hate me
why must you?
I want you to love me because of my love
not hate me for it;
LOVE ME FOR MY LOVE,
HAD I THE TIME
I MIGHT FALL IN LOVE WITH EVERY ONE OF YOU.



Many novels, plays, films, etc., deal with the theme of homosexuality and lesbianism in what many consider to be a sympathetic fashion. For those who don't know that these exist, we publish here a list of fairly easily procured NOVELS that deal (most explicitly) with the theme of male homosexuality.

Two famous novels that are banned are CITY OF NIGHT, by John Rechy, and LAST EXIT FROM BROOKLYN, author unknown because the thing's banned. Other good starting-points are James Baldwin's novels ANOTHER COUNTRY and GIOVANNI'S ROOM, and his book of essays NOBODY KNOWS MY NAME. Two books, part of a trilogy, are THE ANARCHY OF LOVE and THE TYRANNY OF LOVE by Colin Spencer.

THE IMMORALIST by Andre Gide, and Christopher Isherwood's (banned?) A SINGLE MAN. Two books by Gore Vidal, CITY AND THE PILLAR and the same title REVISITED. Thomas Mann's DEATH IN VENICE.

Others, less well-known, are SPECIAL FRIENDSHIPS, by Roger Peyrifitte, and EXILE IN CAPRI by the same writer, NORMAN'S LETTER by Gavin Lambert.

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BOB, ANNIE & JANA

Once again, an attempt by students to break through the barrier between what they believe and what the great unwashed masses believe has failed. Once again, the failure has to a large part been caused by the mass media, and in particular, the News.

Feeling that there was little or no reaction in the papers Anne McMenamin decided to draw attention to the Bob Hall case by chaining herself to Parliament. In a 'personal statement' Miss McMenamin said that she was "forced to take dramatic action because the press only reports dramatic action."

Her action wasn't particularly dramatic in itself, and it certainly succeeded in drawing attention to something.

Unfortunately the News ignored the real issue - that of the stand taken by Bob Hall in rejecting totally the whole concept of National Service and the Act which forces

young men to fight and kill



Instead they found in Hall, McMenamin and Jana, the Alsatian dog the

perfect set-up for a heart warming human interest story.

And immediately all impact is lost. The vigil itself was well covered. Reports of Anne's health, of the cold, of the sleeping bags, vacuum flasks of soup, cereal and milk, all was reported carefully.

This On Dit reporter happened to be outside Parliament House at six-thirty-odd in the morning, where an eager News reporter was taping interviews. As he approached Anne, the dog snarled viciously. The reporter thrust the mike at the dog to pick up the sound, and announced that he 'appeared to be being attacked' by Jana.

The final piece came on the front page of the News, Thursday July 31. A half page article covered the 'reunion' of the three.

It read like a fairy tale. "National Service objector Robert Hall, 22,

today went from Adelaide Gaol to Parliament House and unlocked his 21-year-old girlfriend who had chained herself to a railing of the building."

It was, if you like, the rescue of the damsel in distress, with Hall in the role of the white knight on charger.

The one paragraph dealing with the central issue was in itself quite misleading. Hall 'failed to attend his medical.' No mention was made of his refusal to accept the validity of the whole thing. It sounded like he had just forgotten it.

McMenamin had at least got the publicity - but what good is that if little or nothing is mentioned concerning her reasons for chaining herself to Parliament?

Like the Flinders students and the publicity gained by their claimed intention of napalming a dog, the message simply did not get through.

DINGO

"If you're a pacifist, you can find in this play every excuse you want for your beliefs." So says director Wayne Anthony of the University Theatre Guild's coming production DINGO. "There has been little, if any, protest from the theatre in Adelaide; this will serve to fill out an important region of the protest spectrum."

Unlike groups such as Holocaust, playwright Charles Wood has attempted to convey the self-generating obscenity of war via the medium of conventional theatre, but he has not thereby compromised or limited his perspective. The audience is subjected to an onslaught of brutality, sick humor, dirty words, self-abuse, sadism and lunacy. It is MEANT to be offensive. The GUARDIAN review gives some indication: "In painting a savagely impressionistic picture of the second world war, Mr. Wood has employed almost every obscenity in army vocabulary, bitterly satirised the romance and heroics of battle, pilloried Monty and Churchill mercilessly, put a premium on survival and on the whole made war out to be the ugly and crazy business that it is."

The world war two setting does not limit the play's present relevance. (It was written in 1967 and first produced that year in Bristol, and is now available in Penguin Modern Plays No. 8.) There are a multitude of prevailing themes which emerge remorselessly, and Wayne Anthony is determined

that they shall not escape the audience.

The perversion of man's nature consequent on war is one of the strongest themes. Tanky's soul is battered beyond recognition by the horror of which he is a part, whereas his former comrade Mogg, promoted in the field, finds his means of survival not in emotional surrender but in emotional divorce; he becomes officious, insensitive, callous. And Dingo - no, don't guess; he isn't an Aussie digger - somehow "survives" it all and knows he has lost:

"The thing I blame the bastards for more than anything is they have taken away my sorrow... rubbing down my compassion to not a thing... What is this wailing, it was the wailing of my wife, it was the wailing of myself, it was the wailing of all that I have seen die and it was nothing... it is such a pity this war was not fought for them... I might have kept my compassion, I might have not felt guilty which I don't, because everybody will say it was fought for them."

Men are manipulated by manufactured obsessions with heroism and patriotism, and it is all a fraud. What are the rules anyway? They keep on changing. How can a man shoot another man and still recognise his manhood don't be fooled by this glorification of war - don't send your son to disillusion.

All forms of military life are decreed - comradeship, discipline,

the local variety show with its inane cheerfulness, and most savagely of all the officers with their phoney knowledge, their phoney rules, their genteel homosexuality. The play is like epic war film in reverse; the celluloid values are too transparent.

Perhaps Wood is not always just, nor are his messages novel, but the realism that emerges is potently and skilfully achieved by devices ranging from the evocative use of surrealistic mind-disorienting sequences to the provocative use of crude and brutish language.

Wayne Anthony has a lot to play with, and he has the experience and imagination to be able to do justice to this work. The variety of proposed technical effects could approach the realm of total theatre, with the audience sitting in a bill-posted bomb shelter, watching part of the play on film and other parts of it 'enlivened' with explosions, clouds of smoke, and transient mirages playing in the air.

Besides such powerful material and a wealth of potential stage effects, the production will be supported by a cast of whom Wayne has said: "I require that (they) be committed, or at least in sympathy with the play, rather than merely accepting another 'role'. Several people have, after reading it, turned down parts because they disagreed with it, and this is as it should be."

The production should be a theatrical and political landmark on this campus. It will be presented at the Union Hall from August 28 to September 9, and well deserves the attention of more than those already committed to "the protest spectrum."

Penny Griffith



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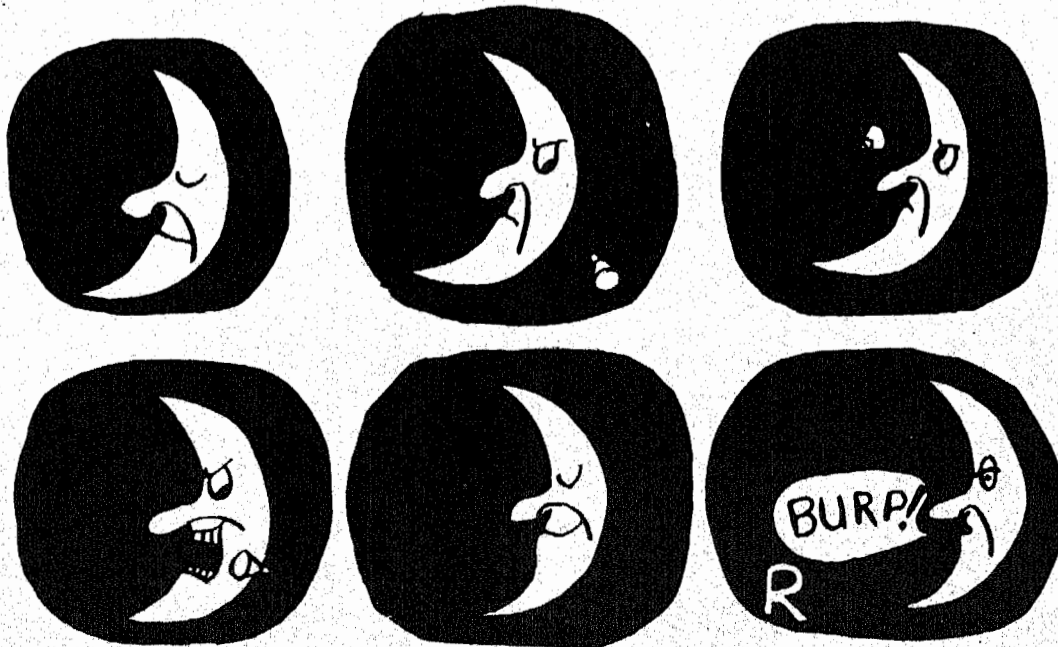
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43-MAN SQAMISH!



NEW PROSH GAME HITS CAMPUS



As a special concession to the demands of the Fun Revolutionaries, the University Sports Association has allowed the amalgamation of forty-three man Squamish into its canon of more traditional sports. The first and only match for the season will be hotly contested by the Technocrats and the Humanities on the Graduates Oval, at 1.30 p.m. on Friday, August 8th. A large crowd of supporters is expected to participate. Rumours have been flying around campus that fruit and flour will be on sale at the match. Our On Dit special Squamish Reporter can only assure that this means that refreshments will be available.

In the interests of sport (as all good Australians are — interested that is) On Dit reproduces below the complete rules for forty-three man Squamish. Our sports reporter interviewed Mr. Dave Freeman, Director of the Squame, in his Squamish headquarters yesterday. Mr. Freeman assured our reporter that Squamish was well on the way to becoming the most popular and spectacular sport in Australia.

NUMBER IN TEAM —

There are forty three players including one probate judge (Director of the Squame) one field representative — umpire, one baggage smasher, one head coxswain.

UNIFORM —

Crash helmet pith helmet or similar or anything, preferably with propellor on top.
Heavy gloves (optional)
Flippers (frogman type - essential)
Cricket pads or anything similar.
Any other clothes, gorilla suits, etc.

Technocrats will wear old school uniforms (either sex — it doesn't matter) and a blue sash. Humanities will wear pyjamas (any kind) and a red sash.

EQUIPMENT —

FRULLIP This is a stick about 5' long, with a hook at one end. It is used to halt opposing players.
Pritz The ball: East African ibex hide stuffed with blue Jay feathers.
FLUTNEY The five-sided playing field. It is divided into 7 snivels.
YELLOW CAUTION FLAG See rules, para 8 lino 5, page 987.
STARTING PISTOLS and/or BUGLES Carried by prob. judge, fld, rep., bagg. smshr, and head cox ONLY.

THE GAME

Each team consists of 43 players. The game starts with the Probate Judge flipping a new Spanish Peseta. The team captain who loses the toss has the choice of either carrying the pritz or defending against it. There are 5 goals around the flutney, and the team carrying the pritz tries to score in any one of them. The other team tries to prevent this. After the first OGRE (quarter — 15 mins.) the teams swap around and the other team can now score. Officially, there are 7 ogres per match and 8 when it rains. However, we will have only 2 or 4 ogres.

The DEFENDING GROUCH signifies that he is ready to start play by shouting "Mi tio es enferma, pero la carretera

es verde!" (A wise old Chilean proverb meaning, "MY uncle is sick, but the highway is green!" He then throws the pritz to one of his team, and from then on the game continues. The object of the game is to lose.

PENALTIES —

"Walling the pritz" — forming a barricade around the pritz, so slowing down play, and causing a stalemate.
"Frullip gouging" — using the frullip in an awkward place, especially inside the fifth snivel.
"Icing on the fifth snivel" — "walling the pritz" on the fifth snivel, slowing down play. It also indicates that the player concerned is scared to cross the fifth snivel, as the frullip may be used in the area. (outside the 5th snivel.)
"Running with the mob" — similar to walling the pritz. It involves the formation of large groups of players to defend the pritz.
Interference with the wicket men. (Obvious) All these infractions are punished by a ten-yard penalty to the disadvantage of the player concerned. If the pritz goes filbert (out of bounds) it is returned to the centre where the def. Grouch once again signifies that he is ready to start play by shouting, "Mi tio es enferma, etc." The same applies if a score is made.

If a score is made along the ground, it counts as a WOOMIK - 17 pts.

If a score is made by throwing, using the frullip, etc, a DURMISH results — 11 pts. Scoring may be made only by the wicket men and the deep brooders.

TACTICS

The 3 nibblings always run behind the Back-up finks, who are tied together in a wedge to allow easy passage through other players.

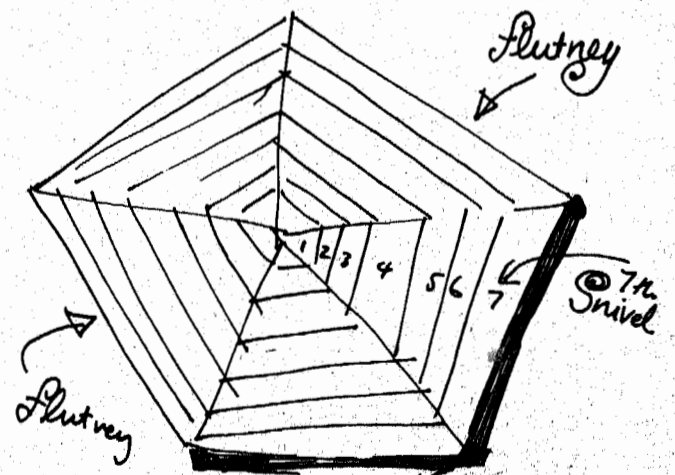
The OB and UB are tied together in pairs of the same team by one leg.

The Leapers, when rucking for the pritz (when ball goes filbert), ride piggy back.

It is suggested that the standard play is for the player with the pritz to get it quickly to the back-up finks, who protect it and head for the nearest goal. Naturally the opposing back-up finks can have a collision and break the first wedge up. This exposes the pritz to the other players. It is equally ethical for a single player to try and carry the

pritz. Only leapers and grouches are permitted inside the 5th snivel.

Preceding each match there will be an inspection of flippers.



TEAM

- RIG (1) right inside grouch Bird
- LIG (1) left inside grouch Bird
- ROG (1) right outside grouch
- LOG (1) left outside grouch
- DB (4) deep brooders — Birds
- SB (4) shallow brooders — Birds
- WM (5) wicket men
- ON (3) offensive nibblings (DN defensive nibblings)
- ¼F (4) quarter frummerts Birds
- ½F (2) half frummerts
- FF (1) full frummert
- OB (2) overblats
- UB (2) underblats
- BUF (9) back-up finks
- L (2) leapers
- D (1) dummy (does nothing) Bird, TOTAL 43.

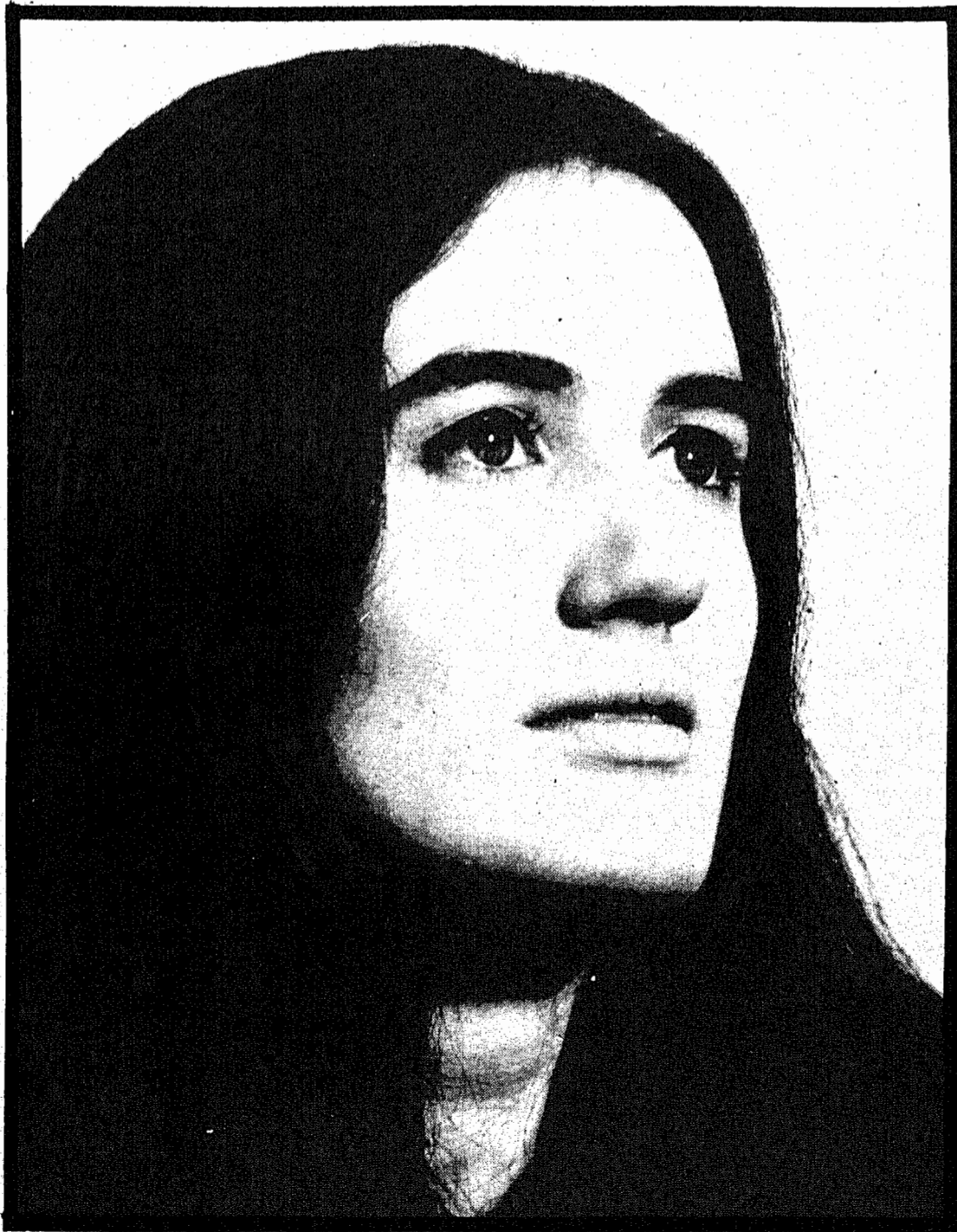
15 Birds 28 Blokes.

CLARE ROBERTSON

Interviewed by Judy Marchant

BIRD OF THE WEEK

This week On Dit pays tribute to Miss Clare Robertson. Miss Robertson has continued being an artist with being a set designer, two occupations which some would consider incompatible. Clare also is a photographer: an example of her work is featured on our cover this week. Miss Robertson will receive a book token courtesy of On Dit and the WEA bookroom for being a very special fifteenth Bird of the Week.



“Painters are painters. Stage designers are stage designers’. Well so they told Clare and still tell her. Rejecting this idea that stage design and painting are incompatible she continues to do both.

Since graduating from the S.A. School of Art she has been involved in several productions, either assisting Stan Ostojka-Kothowski as she did during the 1968 Adelaide Festival of Arts and the Conservatorium’s “Cosi Fan Tutte”, or working as princeps stage designer as she was in the University Theatre Guild’s ‘Richard II’, the A.U.D.S. production of ‘Thesmophoriazusae’ and the current student production of ‘Bartholomew Fair’.

Apart from her work as a stage designer she has already held one exhibition of paintings, and is at present preparing for another in October. Her work has been displayed throughout Australia, resulting in the offer of a Melbourne display early next year. This Melbourne exhibition will coincide with her work on two Adelaide Festival of Arts productions. Claire is designing the sets for both the Guild and A.U.D.S. productions to be presented in Union Hall.

‘I look upon the stage as being an acting volume rather than an acting area, and it is this three dimensional property of the stage which appeals to me and partially explains why I spend time, which would otherwise be occupied with painting, working in the theatre. While the artist is restricted to working within the area of a particular canvas the stage designer has the entire volume of the stage in which to work.’

While a set dictates the overall movement of a production I believe that it should never dominate but instead assist the actors and director by setting the mood and being easy to move upon and around.

‘Stage design is not included as a part of the Art School curriculum, so the artist who attempts it is faced by the restrictions of his own lack of technical knowledge and experience in this field. Really there is little opportunity in Adelaide to receive this, as there appears to be only a limited demand for high quality staging. Though this lack of training and chance to receive practical experience does mean that a great deal of time is wasted in trying out different effects, it does at the same time demand originality and inventiveness that might otherwise not be needed.’

‘Painters are by nature introspective and their work demands long periods of isolation from other people. It is so easy to get bogged down in painting if it is all you do. This partly explains why I enjoy being involved in the communal type of work necessitated by theatre productions. There are many painters who say that as a painter I am wasting my time doing stage design. I disagree with this, believing that this type of work is important to me personally, as a means of relaxation, as a means of working with different people, as a means of meeting people who are not painters and generally as a diversion from my work which is at the same time closely related and I believe helpful to it.’

“Working in theatre like any experience adds to the artist’s reserves of visual material. But more specifically it can change your attitude towards such things as light and textures which instead of being constant as in painting, can change completely. The most insignificant stage prop or minute design detail often requires a great deal of researching. (As a small part of my work on any play it is necessary to study the social and cultural history associated with it).

Initially the painter can have difficulties in adjusting to the new media of the stage in which every detail must be over emphasized. I would admit that stage design may be damaging to your work as a painter but I believe that this can be avoided as long as you are aware of it.”

There is a feeling of purpose involved in stage design, as a knowledge that what you are doing is actually directed toward something which is specific even before you start (unlike painting which forms as you go, and changes constantly and can be almost unrecognizable from one stage to the next). Sets must be planned before you begin — given the requirements of the play, the director’s feelings about it, then you find what is available to use, make the rest, and thereby commit yourself to the original design — exactly opposite to my painting method in which I only know the mood and approximate subject and then see what happens — the materials can suggest things that could never be planned. Theatre can give a total impression that is more powerful than any I could achieve alone, but I am still primarily a painter in outlook rather than a stage designer.”



ON DIT

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CAPTAIN KRON

The Story so Far: We are at 47,000 feet above the Bengal Sea, and Captin Kron, commander of the "Supertherm" on a dangerous secret mission has temporarily mislaid his secret orders.

Chapter Three

By D.L.G. Williams.

Crash! The desk was tossed aside by one sweep of his mighty paw, Kron was worried — where could he have put those orders? Then he remembered — he hadn't put them anywhere. That damn Dago Fellatio had not given them to him, the lip-licking, disgusting creature.

"Aroogal Aroogal", said the voice-tube in Kron's cabin. "Bridge to Captain, Over. Aroogal!"

"Kron here."

"Captain, minor perturbations on the deflingulator scope indicate a Starfish class twin-oar single seater approaching on the port bow. The flag signals say he wants to come aboard."

"Well de-clutch the main cargo-hold door, then."

"Aye, Captain Aroogal", replied the Mate, pleased with his klaxon imitation. Come to think of it, he was good at the "low-hum-from-the-control-room," too. Captain Kron stood watching as the little balloon was guided expertly through the cargo-hold's open window, the pilot still shovelling coal with his feet and touching up the oars. Fellatio stepped out, licking his lips and grinning stupidly, and gave a buff coloured envelope labelled "TOP SECRET" to Kron, who started to rip it open. He was just on the point of asking Fellatio to read it to him when the emergency alarm sounded — "Aroogal! Aroogal!"

"Let's see, four exclamation marks, must be bad," thought the captain.

"CO2 leak from No. 1 heat exchanger into the balloon, losing altitude fast. Repair team report at once," yelled the voice-tube. The repair team reported at once that they wouldn't do anything dangerous, and to get someone else to do it.

"Then I'll take it. You can help, now you're here," said the captain to Fellatio who was licking his lips nervously.

The two men Clumb through the skylight in the maid's quarters because it was more interesting than using the lift

which led to the top of the gondola. While Fellatio held the ladder against the white-hot smoke-stack Kron climbed the 30' in his asbestos suit, and as he entered the balloon envelope, saw the Dago drop the ashes of the ladder. Fellatio soon realised that it was a mistake to lean over and watch the ashes drop. His muscles froze him with fear in mid-step, and to Kron he looked grotesque — standing on one leg, arms wrapped around his head and tongue licking his nose, back and arm-pits, while the wind ruffled his hair.

Inside the balloon, in the white-hot air, the struts and heat-exchangers shimmered violently. Kron also shimmered violently when he found no air-bottles on his back and started back to the hatch. This he discovered was impossible, since the asbestos suit was melting and the ladder was gone. The last thing he heard before blacking out was the chaplain's voice chanting, reverberating in the balloon, coming up the smoke-stack. "That bloody Chaplain's singing Plainsong in the engine room again!" screamed Kron, and slumped in a pool of asbestos.

How will Kron escape? That is the question Hendrickson faces, as he prepares the next episode!

Chapter Four

by J.L. Hendrickson

Contrary to the expectations of my colleague, Captain Kron did not quite lose consciousness — but with his last spark of awareness he remembered the secret Jelly Baby concealed in his left ear. Fumbling desperately in the melting asbestos he bit long and hard on the life-preserving green jelly. Almost immediately he felt his strength flowing back — but he knew that this respite would be short-lived and if he was to stop that bloody Chaplain singing in the furnace room, he would have to act without delay. He staggered to the leak in the heat exchanger and clawed at the rusted white hot metal. Soon the hole was big enough, and he squirmed through into the screaming jet of gas, slowly working his way down against the vicious upthrust, arriving in number one furnace with a flurry of sparks.

Meanwhile, in the furnace room, Chaplain O'Flaherty shovelled coal: "The Lord be with you . . ." (shovel) "And

with thy spirit" (shovel) "A-a-men!" (shovel) he sang. Suddenly a flaming figure leapt at him from the fire!

"Begorrah! 'tis the devil hisself!" he brogued, his Irish Whisky laden breath flaming blue.

"For God's sake stop that bloody singing!" rasped Kron, smacking him with a 4 foot monkey wrench. Kron stepped over their prostrate forms, and ignoring the whimpers of the monkey, hastily made his way to the bridge. It was now that his years of training would show their worth. He had to stop the leak before they hit the sea 47000 feet below.

"Break out the sealing compound!" he yelled, "All crew assemble in number one furnace room". As the second mate mustered the men Kron could hear him over the voice-tube: "Aroogal Chew you slaving bastards, chew! (Aroogal)" Meanwhile Kron did some hasty calculations.

"How fast are we dropping Mr. Mate?"

"47000 feet per minute, sir"

After some more hasty calculations and iterations, Kron realised that they had only half a minute left before the balloon hit the water.

"But sir do you realise what will happen if we hit?" whined the mate.

"Yes. Once the water reaches the furnaces the explosion will destroy us all" Kron snapped. A sudden vibration in the floor plating indicated that the crew had overheard this conversation through the open voice-tube, and were now chewing twice as fast. Kron watched the altimeter dropping, and as it passed the 500' mark, heard the breath-taking "Fladoop" as the huge wad of chewing gum was sucked up the heat exchanger. At once the balloon slowed in its descent but too late . . . "Aroogal! Aroogal! Brace for impact!!" The second mate yelled happily (he liked emergencies). The steel hull plating screamed at the impact and a torrent of water carrying several dozen scantily clad maids, Fellatio, and two prize bulls rushed past Kron's horrified gaze.

"Damn! That Auto-Lambric Dago left the skylight open" he thought.

IS KRON DOOMED AGAIN? WILL WILLIAMS WRITE CHAPTER FIVE BEFORE THE WATER REACHES THE HEAT-EXCHANGERS AND ALL IS DESTROYED?

Contd