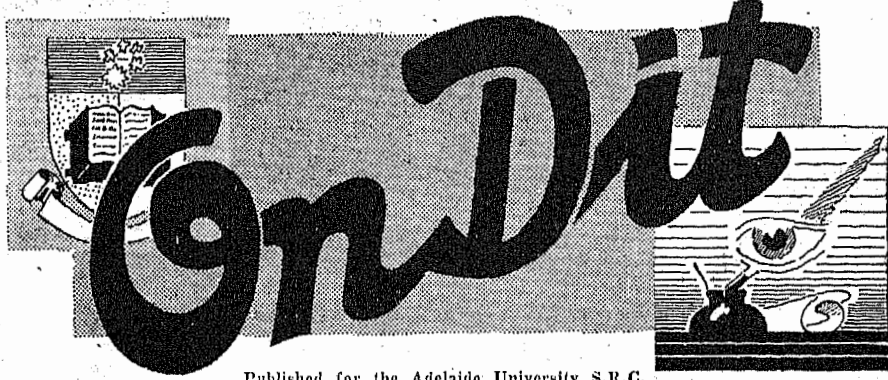


J. I. M. Stewart: "Character and Motive in Shakespeare" .. 16/6  
 Holt: "Social Psychology" .. 32/6  
 Williams: "Personal Hygiene Applied" .. 21/-  
 Ernest Baldwin: "Dynamic Aspects Biochemistry" .. 32/9

at  
**Argonaut**  
 BOOK SHOP  
 224 NORTH TERRACE, ADELAIDE



Published for the Adelaide University S.R.C.

Joyous Human Drama!  
**"THE MIRACLE OF THE BELLS"**  
 FRED MacMURRAY  
 VALLI  
 FRANK SINATRA  
 Comm. Friday, June 24



VOL. 17, No. 11

ADELAIDE: MONDAY, JUNE 20, 1949

8 PAGES—ONE PENNY

# Festival Continues

STUDENT Art Festival, opened last Tuesday night by Mr. Patrick Clemens, will continue this week with lectures, organ, chamber music, and jazz recitals, a three-act play, and a masked ball on Saturday night.

Only the Universities can show the everyday man that an investigation of art is worth time and study, said Mr. Clemens in opening the exhibition. They can do this by providing a course of study in fine arts, and a chair.

Mr. Thompson, Director of the Festival, also spoke. We are fortunate in having the highest standards in the world in some of our faculties, but in building them up, we have turned out a great number of half civilised barbarians, he said.

The fifty exhibits were judged by Messrs. Ivor Francis and F. Millward Grey. Awards are as follows: Water Color "Mile End," Geoff Wilson. Oils "Horse's Skull," John Bailly. Black and White "Guitar Player," Don Thompson. Pastel and Gouache "Java Camp," Keith Neighbour.

## All free

Admission to all functions arranged by the Festival Committee will be free, it was announced.

This includes the music recitals, and the play "The Magnificent Truth," to be performed in the Hut on Friday night.

A full list of functions appears in "What's On" below.



## Barbarians?

DON THOMPSON showing a surrealist painting to Elisabeth Adam, Sir Kerr Grant, and Judith Fisher. ("Advertiser" block.)

# A.T.C. BUILDING SCHEME

A new library, women's locker room, science rooms, lecture and tutorial rooms are included in plans for proposed extensions at the Teachers' College.

Evidence concerning the extensions was given before the Public Works Committee recently by the Superintendent of High Schools, Mr. C. M. Griggs, and Principal of

Teachers' College, Dr. H. H. Penny.

"On Dit" learned from the College last week that the present scheme was part of an ultimate plan to have a complete quadrangle of buildings at the College.

Temporary accommodation was coping with the present numbers, it was learned, but permanent buildings were

needed for 900 to 1,000 students in future years.

## THREE FLOORS

The present plan is for a three-floor extension on to the southern wing of the College building. It will be about 110 feet long.

The existing iron structure will be moved, and the tennis courts will go.

The new annexe, if ap-

proved by the Public Works Committee, will be as follows:

Basement—Women's locker rooms. Ground floor—Library, lecture rooms, offices. First floor—Tutorial room, lecture room, laboratory, store, workshop, offices, women's wash-rooms. Second floor—Tutorial room, lecture rooms, offices.

The building is also planned to take a lift.

## WHAT'S ON THIS WEEK

### MONDAY, JUNE 20:

1.10 p.m. — Art Festival. Second lecture by Mr. Ivor Francis on "Appreciation of Art." George Murray Library.

8.10 p.m. — Symposium on "Theatre To-day." Arranged by Student Theatre Group. Lady Symon Hall.

7.30 p.m. — Ag. Science Meeting. George Murray Hall.

### TUESDAY, JUNE 21:

1.10 p.m. — "The Gramophone Record — Its History and Importance." Recorded lecture by Mr. James Glenon. George Murray Hall.

1.20 p.m. — Fabian Group. Public Address. George Murray Library.

8.0 p.m. — S.C.M. Public Address. Lady Symon Hall.

8.0 p.m. — Adelaide Theatre Group present two plays: "Vicious Circle," produced by Iris Hart; "The Bear." Stow Hall.

### WEDNESDAY, JUNE 22:

8.0 p.m. — Adelaide Theatre Group present: "Vicious Circle," produced by Iris Hart; "The Bear." Stow Hall.

8.15 p.m. — Hockey Ball at Palais Royal. Tickets from Hockey Club secretary.

1.10 p.m. — Mid-day Concert. Refectory.

8.0 p.m. — Chamber Music Concert. Elder Hall.

1.20 p.m. — Inter-faculty debate. George Murray Hall.

1.20 p.m. — S.C.M. Missionary Address: Dr. Wm. Cadbury. Room 3, Maths. Building.

### THURSDAY, JUNE 23:

1.10 p.m. — Organ Recital. Organist Colin Holmes. Elder Hall.

1.20 p.m. — International Co-operation Club Meeting. George Murray Hall.

1.20 p.m. — Socialist Club. Striking miner states mine-workers' case. See notice-board.

### FRIDAY, JUNE 24:

1.10 p.m. — Mid-day Serenade. Cloister lawn of Refectory.

8.0 p.m. — "The Magnificent Truth." Three act drama by Teachers' College. The Hut.

7.30 p.m. — Aquinas Society. General Meeting. George Murray Hall.

### SATURDAY, JUNE 25:

8.0 p.m. — Women's Basketball: Festival Bal Masque. Supper. Double ticket, 10/- Refectory. Len Perkins' band.

### SUNDAY, JUNE 26:

4.30 p.m. — S.C.M. Address by Rev. Frank Engels. Sunday is Student Day of Prayer. Bring own tea, attend church as group. Lady Symon Hall.

## nuaus exhibish College Elections

THE National Union Art Exhibition, which comprises exhibits from all members of N.U.A.U.S., will have its Australian premiere opening in the George Murray Library at 5 p.m. to-night (June 20).

This was announced last week by Allan Kennedy, local sec./treas. N.U.A.U.S.

added, and the exhibition will leave for Perth on June 27.

## Capitalist ethics

Rev. Keith Dowding, from Victoria, will speak on "The Ethical Basis of Capitalism," at 1.20 p.m. on Wednesday in the George Murray Hall.

The talk will be sponsored by the Fabian Society.



Allan Kennedy

were arriving, said Kennedy.

They will be hung in the library for about a week. Local exhibits will then be

Election for position of President of Teachers' College, S.R.C., will take place to-morrow week. This has become necessary due to the appointment of Sam Lang to the staff of Kapunda High School.

Bill Barrett, last year's General Secretary, Sam MacMillan, and Vic. George, present Football Secretary, have also received appointments.

All these people have completed their degrees and, when requested by the department, are prepared to accept mid-year appointments.

**STOP PRESS**

PROCESSION DIRECTORS

Up to a late hour on Friday morning, the only application received by the S.R.C. for the position of co-directors was from John Neuenkirehen and Len Perkins—last year's co-directors.

Applications closed on Friday at 5 p.m.



PETER SHECKLETON, Sue Wells, and Vincie Porter in a scene from "The Magnificent Truth," the Art Festival play, which will be presented in "The Hut" next Friday, at 8 p.m. Production is by Brian Smith. Admission to the performance will be free as part of the festival. ("Radio Call" block.)

## Co-operation Club forms

Students who voted for the affirmative at the recent I.U.S. disaffiliation referendum expressed deep concern at some of the following resolutions which were passed as the broad objects of the newly formed International Co-operation Club recently.

- To support the United Nations and all its agencies, and to combat any attitude of defeatism towards the United Nations.
- To support the continued association of Australian students with the International Union of Students.
- To create an awareness of the problems of students in other lands and to co-operate and assist them in solving their problems.
- To combat by all possible means all actions likely to increase the threat to peace.
- To co-operate with other organisations having similar objects.

The meeting convened by the Referendum Vote No committee was dominated by I.U.S. affiliation supporters, thus defeating all attempts by students of the right wing to prevent the association of the club with the I.U.S.

A provisional committee panel were elected with power to draw up a draft constitution.

The committee consists of: Misses Margaret Rendell, Judy Aitken, Messrs. J. Roder, J. West, R. S. Bray, M. Tsounsis, A. J. de B. Forbes, R. Ashwin, C. L. Hermes, D. Porter, T. B. Lindsay and G. Wahlquist.

A similar body is already in existence in the University of Melbourne, and the formation of this branch in this University is considered by some right-wingers to be a nation-wide move to under-

mine the decision of Australian University students to disaffiliate from the allegedly Communist-controlled I.U.S.

## Eng. Plan for Regimt.

ENGINEERING training with the A.U. Regiment would count towards the practical training necessary for the Engineering course, announced Prof. Spooner last week.

At the present time, all engineering students have to undergo six months' practical training during their course. Prof. Spooner said that the 28 days' camp training to be held in each of the next two years would be recognised as a period up to two months towards the necessary six.

The Faculty hoped that the students would take advantage of this opportunity, he added, and it would do whatever it could to encourage them in undertaking this training.

The camp work would cover a wide variety of engineering subjects, ranging from the erection of elementary obstacles, rigging block and tackle work to roadway construction, bridging and the siting and establishing of quarries.

# W.S.R. Appeal

IN two weeks' time, the biggest event of the year will get under way, and already those with access to the stables know it's a gift.

The W.S.R. have set no limit to their appeal this year. At least five shillings from every student is aimed at. But if the needs of students throughout the world could be appreciated by every student in this University, none of us would set a limit on our personal contribution.

There are a lot of meaningless initials floating around these days. W.S.R. is a happy contrast to the general rule.

W stands for World, and, the whole world having suffered in the last war and its repercussions, the distressed parts of the whole world come within W.S.R.'s scope.

S stands for Student, and and if there is any section of the world community with whom we should have a strong bond of sympathy, it is students. It is hard enough to study here; we should have some faint idea of what it must mean to study without decent living room, food, or equipment.

R stands for Relief, and this takes the solid form of food, clothing, hostels, books, equipment, and everything possible to help students to get through. You may think it hard to survive the exams, but in Europe and Asia students will be battling to survive the winter.

We will be featuring articles on W.S.R. work this year, telling you what is needed and what is being done. And in two weeks' time you will be able to take your part in the biggest contribution to world peace and understanding that has ever worked.—Ed.

Father (abruptly)—I want to know whether your intentions towards my daughter are honorable or dishonorable.

Engineer (excitedly)—You mean I got a choice?

## PRIZES FOR MED. STUDENTS



THREE Medical students have been recommended for prizes. (Top) Donald Allen Simpson and (centre) John Grenfell Wilson have been recommended for the Archibald Wilson Prize for applied surgical anatomy. (Bottom) Ian Darian Smith has been recommended for the Lister Prize for practical surgery. ("News" block.)

## That Room!

The days of the ex-servicemen's room as such are numbered. In approximately a fortnight's time, alterations on the sub-division of this room into S.R.C. offices will commence. The S.R.C. hopes to occupy these new premises within about six weeks.

The room will be divided into three sections: two small offices in the front, and a larger council room behind.

The S.R.C. intends that these offices will be occupied by Misses Pamela Micklem and Margaret Johns, who are the S.R.C. and publications secretaries.

These offices will communicate with the remaining section, and the latter will be used by sub-committees, and for the purpose of interviewing, etc.

In time, it is hoped to add a second storey, which will house publication offices.

## SOCIALIST ELECTIONS

Don Porter was again elected president of the Socialist Club at a general meeting last Wednesday.

Other members elected to the executive were Keith Giles, Kathleen Leigh, Bob Sanders and June Ruthven.

The elections were necessary following the independent resignations of four committee members last term.

At the beginning of the meeting, Don Porter moved an amendment to the constitution reducing the number of the executive from seven to five. The remaining committee members then resigned and complete elections took place.

The proposed programme for this term includes study circles, weekly talks, C.F.A.S. Campaign and a conference run by the club. S.C.M. members are invited to attend.



THE Moral Disarmament Group in this Uni. is now under way. At the first meeting, to be held soon in the basement of the George Murray, there will be a presidential address on the subject: "Can the Whoopee Weed Stop Soul Erosion?"

I HAVE a tremendous admiration for the students in Australia. The undergraduates here possess, shall we say, a 'rebel' element in their nature which enlivens tutorials.—Prof. J. T. Burke.

EVERY day there are 57,000 more mouths to feed throughout the world. Every day U.S.A. alone loses the equivalent of 200 of its best 40-acre farms owing to soil erosion.—"Our Plundered Planets," by F. Osborn.

The Grants Committee has always shown scrupulous regard for the academic freedom of the universities. There can be no complaint, so far, of attempted political dictation, and, indeed, this danger is much more remote than the pressure exerted on some of the civic universities by local industrial interests.—David Thomson on British Universities.

MR. S. J. Furphy has left £1,000 to Perth Uni. to establish a "Tom Collins Prize in Australian Literature" and to enable the Uni. to purchase Australian works of art in memory of his father, Joseph Furphy, who, under the name of Tom Collins, wrote "Such is Life" and "Rigby's Romance."

THE National Library at Canberra has begun to acquire prints of the films in the collection of the British Film Institute.

These will be loaned to film societies.

"HONI Soit" sums up Sydney's 1949 Song Book in its headline, "Songbook Stinks." Title of said book—"Lying Low."

SYDNEY Liberal Club has been having strife. Its returning officer declared the club elections invalid on legal advice. The enterprising officer then approached the Vice-Chancellor. The Vice-Chancellor consulted the S.R.C. President. The S.R.C. refused to investigate the Liberal Club.

There is no truth, however, in the rumor that Mr. Sharples has walked out of the Club!

ACCORDING to Prof. Hogenben the most obvious danger arising from the falling of scientific knowledge into the hands of an esoteric few is that too much power may be acquired by a clique.—"Semper Floreat."

MELBOURNE Uni. has a much larger and more comprehensive tutorial system than any other Australian University, claims Mr. Johnson, Melbourne's Registrar. The ideal is to have not more than 12 students in a class, though this has not always been possible. Majority of tutors are part-time at £150 p.a. Full-time tutors usually receive £358 p.a.—"Farrago."

SYDNEY Uni.'s 1949 Revue, "Hocus Pocus," was said to be cleaner than usual. Strike me lucky! they must have cut off—!

GLUG.

"ON DIT," Monday, June 20—2

### Now in Stock . . .

Boggart: "PATHOLOGY OF THE NERVOUS SYSTEM," 1949  
Stephenson: "BACTERIAL METABOLISM," 1949

**BROWN & PEARCE, 227 North Terrace**  
(Opposite University) C 1441

### RED HEN CAFE

(Opposite Richmond Hotel . . . in Richmond Arcade)

**COFFEE LOUNGE AND GRILL ROOM**

Open 9.30 a.m. to 7.15 p.m. Every Day

Convenient for Students. Service and Civility Our Motto

## Off to the levee



**THE VICE-CHANCELLOR**, Mr. A. P. Rowe, leading a University group to the Levee held by the Governor in honor of the King's birthday on Thursday, June 9. With the Vice-Chancellor is Professor Sir Douglas Mawson, then (left to right) comes Dr. E. Britten-Jones, Mr. R. H. Chapman, Professor Sir Kerr Grant, Mr. W. J. Adey, and Professor J. G. Cornell. ("Advertiser" block.)

# Arts Week Opens Soon

THE Faculty of Arts Week will commence next Monday, it was announced last week. This Arts Week is entirely separate from the Art Festival.

The aim of the Faculty of Arts Week, which is to be held from June 27 to July 2 is to further art and culture in South Australia, said Prof. Cornell in an interview with an "On Dit" reporter last week.

The subjects to be discussed are not only of general interest to the public and the rest of the University, he said, but they have also been chosen with an eye to introduce the public to the work undertaken in each department of the faculty. Each lecture by a well-known authority in his field, will be supplemented by an exhibition of relevant pictures, books and documents.

For instance, on the Thursday evening of the week, Prof. Portus will speak on the history of our national sports of cricket and football. The addition of a display of old prints, charts and maps, etc., should give the public a general idea of the work and function of the History Department.

Appropriately enough, said Prof. Cornell, the chairman

for this lecture is to be Sir Donald Bradman.

## Premier in the Chair

Other lectures include a discussion of Australia's Migrant Problem, by Dr. Grenfell Price and Miss Ann Marshall of the Geography Department, and "We Forge a Landscape," an interpretation of Australia in literature, by Mr. Brian Elliott, of the English Department. Mr. Strehlow, aided by slides and films will portray the "Country and Ceremonies of the Aranda People," while Mr. Hirst, of the Economics Department will lecture on the "Recent Industrialisation of South Australia." This latter lecture will be copiously illustrated by graphs and photographs, and the chairman of the meeting is to be the Premier, Mr. Playford.

A French play (in French) should prove a fitting climax to the week, said Prof. Cornell. The play, which is to be held in "The Hut," is "The Bourgeois Gentleman," by Moliere, with an introduction by Prof. Cornell. Seventeen imported wigs for the cast should add to the occasion.

The displays, which are an essential part of the programme, will be open for inspection at 7.30 p.m. each evening, and the lectures will begin at 8 p.m. The lectures are to be held in the Geography Theatre in the Old Anatomy building. Time will be allowed for questions and discussions after each lecture.

An added attraction, concluded Prof. Cornell, would be the provision of supper on each evening.

## News Roundsmen and Reporters

Check up your assignments on the notice-board in the Reporters' Room to-day. This includes those reporters with regular duties.

As well as this, keep scanning the notice-board during the week.

If you have any doubts, see the News Editor or the Editor.

# Kinnear Resigns

At the beginning of this term Andy Kinnear, Engineering representative on the S.R.C., President of the George Murray House Committee and Member of Union House Committee, handed in his resignation to the S.R.C. His reasons were that pressure of work and recent matrimonial undertakings were proving too much. In his opinion the Engineering representatives should be in no higher year than third.



Mr. Roder (President of S.R.C.) said he could not speak too highly of Mr. Kinnear and his work and that his absence would be greatly felt.

A by-election for the vacant position would not, however, be held until his resignation had been officially accepted by the S.R.C.

Women are always outspoken, but never by a man.



For Men  
Who Buy ...  
Quality

Adelaide's Most Modern  
Man's Store—on  
the Ground Floor

Yes . . . for the man who buys quality he can be assured of the very best from Johnnies Man's Store. Our assistants have been trained to give you every attention, and from their courtesy and excellent guidance you cannot go wrong in your choice.

**JOHN MARTINS'**  
100 RUNDLE STREET, ADELAIDE . . . WO-200

## We take a sniff at the — Kero Ball

Nobody can say that the Engineers don't turn on the most original ball of the year. There is always that certain something which raises it above the ordinary.

Take this year's effort, for example!

Notwithstanding the power restrictions, there was a distinctive air about the ball, a faint aroma of the unusual, which pervaded the whole atmosphere.

It could have been the Engineers' touch (whatever that means — and I don't mean "Can you lend me a couple of bob?")

More likely it was the pungent smell of kerosene from dozens of hurricane lamps, whose feeble light gave the ball such romantic appeal.

In spite of this or, perhaps, because of it, the ball was very enjoyable. At least you could move round the floor with freedom, and every so often, warm yourself either by swilling some 50 per cent kero. through your gills or

else by warming one part or another of your body in front of the fire.

Supper was moderate, but was Len Perkins' music (music?)?

Anyway, everyone enjoyed it, which is the main thing.

## Student Hostel

Negotiations concerned with two possible sites for the students' hostel may be commenced soon after the initial meeting of the Council, reports Denise Hine, President of the Hostels Sub-Committee.

At a committee meeting held last Tuesday it was decided that the University Council, the Graduates, and Women's Graduates Association should be approached immediately, as an early meeting of the interim council is essential for the development of many plans, in particular, the formation of an appeals committee.

## Medical Students

We carry full stocks of Medical Books. Haemocytometers, Sahli Haemoglobinometers, Head Mirrors, Stethoscopes, Mercurial Sphygmomanometers, Slides, Cover Glasses, Surgeons' Gloves, Ophthalmoscopes, Auriscopes and Surgical Instruments. Journals, Periodicals. Locums Arranged.

**MALCOLM McNEIL**

136 Grenfell St., Adelaide  
Phone Cent. 4782

## FLASHLIGHT RAZOR



Editor:  
GILBERT WAHLQUIST

News Editor:  
JOHN NEUENKIRCHEN

Correspondence Editor:  
ROBIN ASHWIN

Women's Interests:  
ROSEMARY BURDEN

Sports Editor:  
JIM SLATTERY

Magazine Editor:  
EDGAR CASTLE

Circulation Manager:  
CROSBY DOWLING

Business Manager:  
JOHN RUNDLE

News Reporters:  
MARIE SIMMONS, BRUCE ANDERSON, ROBIN ASHWIN,  
DAVID PENNY, JOHN GREEN, RANDEL BUTLER, JEFF  
SCOTT, BRIAN ANCELL, MURRAY ANDREWS, MAR-  
GARET TAYLOR, JEAN WADHAM, CARMEL BOYCE.

Special Representatives:  
ROSEMARY WEST, KEN CLEZY, IAN HANSEN,  
FRANK ZEPPEL, DICK JENSEN, ROSEMARY  
BURDEN, COLIN BOWDEN.

Circulation Staff:  
ELISABETH O'DONNELL, PENELOPE LOVEDAY,  
WESLEY THOMAS.

Photographer:  
KEITH STEVENS

## who dropped the baby?

BEFORE students have recovered from the impact of the locally organised art exhibition, we learn that a punch below the belt is to be delivered in the form of the National Union Art Exhibition opening to-night.

Coming in the middle of the local art festival, this is a bit of a surprise.

And it's more of a surprise because the National Art Exhibition was organised and opened in this State last year. It wasn't expected again, especially as this year's organiser is in Melbourne.

This year, Perth was to have had the opening. For some reason they didn't want it, and tried to pass it back on to Melbourne. Melbourne caught it, but began a rapid pass back to W.A.

Someone fumbled the darn thing, with the result that it landed sunnyside up in 'lil ole Adelaide.

Which may be a great honor for the local S.R.C., etc., etc., but surely more notice could have been given of the great honor, so that the exhibition could have been given a good chance, instead of shuffling on to the scene, as it is doing, unheralded, unknown, and, we suspect, unwanted.

Who caused this fiasco? And who, when the ball had been set rolling, allowed it to go on. One doesn't expect too much from N.U.A.U.S. officials these days, or from their local satellites. Nevertheless, the N.U.A.U.S. Art Exhibition could have been handled with much more justice to both the interstate exhibitors, and to the local students who are expected to support it.

## cultural k.o.

AND for those who are still only just groggy from this Cultural bombardment, here comes the knock-out punch. Starting on Monday, June 27, the Arts Faculty, as distinct from the Festive student artist, will hold an Arts Week, which you can read about in the "Advertiser" of June 18.

An excellent programme has been planned for Arts Week, and the standard promises to be of the very highest.

But Arts Week will have to be all out if it wants to capture the interests of a University which may be already flagged by mental indigestion from the student festival.

The S.R.C. presumably, and I mean presumably, has the say in student festivals, and "weeks," and they should arrange things in consultation with other bodies so that functions are spaced more evenly. Students who study want to go along to some evenings, but they can't keep up with an unrelenting bombardment of activities.

We see "W.S.R. Appeal Week" and "Procession Week" looming on the horizon after the three "weeks" with which this term starts. Students may be forced into taking steps to secure, in U.S. manner, a "Let-us-alone" week. What about taking the initiative on this score, anyway, S.R.C.?

—THE EDITOR

## GUEST EDITORIAL

### elaboration of a theme

THIS University has one of the highest standards in the world in some of its faculties; unfortunately it fails to teach its students to use theirs.

The process of cramming academic formulae with sublime disregard for the finer arts, and the appeal to the primitive law of "the survival of the fittest" in our examination code has resulted in a blissful stream of half civilised barbarians.

Most of our courses contain excess matter—appendages which should be amputated to make way for material which will give us a wider appreciation of the finer aspects of life, and a greater capacity for enjoyment.

The University student is invariably mentally dead outside his narrow ideal of getting any degree any how. The University is perpetuating this also.

I do not wish to decry the University. On the contrary, I am drawing attention to these deficiencies because I wish this institution to approach nearer the true ideal of a University—an ideal which would benefit the community by producing in general more livable and usable homes, more attractive appliances and working conditions, not to mention a body of people more aesthetically suited to moulding social conditions and developing human society.

Imagine an Adelaide Legislative Council and a South Australian Parliament consisting of men with some aesthetic appreciation and knowledge of solid beauty. Maybe something would be done to eradicate the slums and improve public architecture.

If our University provided the facilities or the lead for this genesis of genuine appreciation, all this could be done.

It can only become an accomplished fact by the establishment of a Chair of Fine Arts with subjects included in the curriculum of each faculty to replace those which most students forget the moment they get their degree.

At present there are too many top heavy technical courses.

—DON THOMPSON

# A NOVELIST'S HISTORY

"The Golden Warrior" by Hope Muntz. (Chatto and Windus)

In her first book, Hope Muntz has given us a powerful story of a kind and told in a manner all too little seen to-day—a story of real artistic and human merit. Lovers of the pageant of history will devour this book greedily and agree with the praise G. M. Trevelyan showers on it in his foreword. If one must classify it, which one shouldn't, it must be called an historical novel.

But the stigma which goes therewith must not be allowed to attach to "The Golden Warrior." It is, as its full title says, the story of Harold and William. The book has a strict regard for historical accuracy. It merely tells the story and does not draw or suggest theories nor indulge in speculations. It is, I think, quite impossible and perhaps undesirable that the author should not give her own bent and interpretation to the story. This is an English story for people, and its sympathies are definitely with Harold and things English. And we would not wish it otherwise. We may disagree slightly with the twist Miss Muntz has given the story. I personally didn't think it happened quite like that. I feel that she has gone just a little beyond the permissible degree of pro-Englishness and has touched up the English characters a bit and thrown a little mud at some of the others (not William). But, as I say, this is a story, not a Cambridge history, and stories always must and ought to contain each their own little twist. And Miss Muntz is anything but a partisan writer. This is not even a fifth cousin to propaganda: it is only that Miss Muntz definitely runs with the hare—you can't do the other, too, we are told.

The book is of type, rather much of its own. It is a pure historical story. Thus it is a far call from the sentimental romance type of historical novel and a far call also from the historical novel which points a theory, our outlook or moral. Nor is it merely placed in an historical setting. It tackles boldly and directly one of the most important parts of the saga of England. Moreover the book sticks to the history—this no legend, no Chanson de Roland—though legend is drawn on a little and skilfully blended.

An instance of this last is the miracle of the Holy Cross.

The characters, too, are powerful and real and near, great and small alike. At times I was a trifle overcome by the reek of the barbarian Englishman somehow fighting the Norsemen or making earthy but beautiful love in my study.

There is here in depiction and in style not the riotous, swash-buckling romance of a Malory, not the zest of a

## REVIEWED BY J.C.B.

Kingsley, but a bare and simple starkness. Kingsley is simple in form, admittedly, but he yet retains a zest, richness and color.

Miss Muntz's style is not only grammatically simple, but also in atmosphere stark, even bare, though still colorful. This in no way detracts from her style. It is different and we like it. There is plenty wrought by atmosphere between the lines, but it is of a different nature. By as much as "Hereward" is more simple and rugged, less touched by the south than say, Ivañhoe, by so much is "The Golden Warrior" more simple and bare than "Hereward." We feel that this style is very English, the influence of the Norman Conquerors has not affected the writing of Miss Muntz. With this simple present-day style is cleverly blended the conversation, cast in the (accurate) period speech of the day. This work is not tainted with that air of unreality which goes with pseudo-mediaevalism.

After good descriptions of Edward, a not very attractive sort of saint, and the wily old Godwin, we are gradually introduced to the central figure, Harold Godwinson. He is painted as strong and fearless, the darling of his people, also frank and honest and

rather too trusting, kind and generous. But we cannot describe Harold in adjectives—he is a "real person," an individual, and you must look to the whole picture which Miss Muntz has so admirably painted. Of great power and interest are the glimpses of the troubled workings of Harold's mind. We are shown an upright and honest man, struggling with the grim and doubtful politics of his and all times, troubled for his kingdom, threatened from Normandy and Denmark and from his brother, Tosti, and with Rome against him. We see his struggles on taking the famous oath to William and on breaking it. We are given a very lovely glimpse of Harold's family life with his hand-fast wife, Edith Swan-neck and their children.

The other great figure, William, is equally well painted. We can't describe him in a few well-chosen words, first because we are not very good at choosing words, and second because he is another "real person." We can only mention his great strength of character, his inordinate pride and his ruthlessness. We can't help admiring William and some of us will like him rather—I do. We like William for the love between him and his wife. We are completely won by his greatness of spirit, and we are awed as by one scarcely human when we see his prowess in battle.

Possibly the most masterful touches are the lesser characters, certainly they are well portrayed: Harold's lone Edith, his hot-headed brother Tosti, his brave young brother Wulfnoth, his warrior friend Ansgar the Marshall, his confessor, St. Wulfstan, strong in God, his wife Aldyth, piteous in her unreturned love for her husband, St. Anselm, William's pious counsellor, William Malet, best of the Norman Knights, and a host of others all real and living.

The book takes its name from the new standard Harold had made, in addition to the Golden Dragon. This was "a man fighting" wondrously wrought in gold by the queen-mother. Of course the implication is that Harold himself is the golden warrior. The book ends as the battle at Senlac ends, having shown how the words of St. Peter in Bishop Brithwold's vision at last worked out "The Kingdom of the English belongs to God . . . after Edward, He will provide a King, according to His pleasure."

## Current Art Notes

By Pam Cleland

### The Melrose Prize

It is very promising to see so much interest in painting in Adelaide. It matters little whether the criticism is adverse, or favorable, to what might be described as a second-rate painting by an artist capable of painting first-rate pictures (although it is the most inspired work in an uninspiring group). What is significant is that there is, in Adelaide, considerable Art Consciousness. The public pupil is interested and probably willing to learn; but is there an adequate teacher?

The Sunday afternoon public lectures at the National Gallery are enthusiastically attended, and yet still unknown to many.

The most obvious and promising exponent of enlightenment for a reasonably intelligent public is the newly-formed S.A. Arts Council.

### Cathleen Edkins

I remember when this artist first exhibited in Adelaide. She was "the artist from the South-east who took many of the Adelaide public by storm." The reason for this was the surprising resemblance of her work to that of Septimus Power, a lasting public hero. Miss Edkins has gained from her teacher his facile technical ability in the portrayal of animals, it is true; but she is inclined to dissipate her talent by over-sentimentalisation. In "Shelley Beach, Cape Northumberland," the artist gives an attractive example of what her work could be with the elimination of some of the present sentimentality. In "Before the Ruins," a sterling effect has again been just missed by sacrifice to prettiness.

But the artist shows some talent and considerable technical proficiency.

W.E.A. BOOKROOM	
Leeper: INTRODUCTION TO SOIL SCIENCE	21/-
Romains: KNOCK	4/6
Charcot: AUTOUR DE POLE SUD	4/3
Taggart: HANDBOOK OF ORE DRESSING	112/6
Hanbury: MODERN EQUITY	56/9
Weech: HISTORY OF THE WORLD	15/3
Parker Smith: PROBLEMS IN ELECTRICAL ENGINEERING	17/-
Fisher: DESIGN OF EXPERIMENTS	19/6
Mauldon: USE AND ABUSE OF STATISTICS	8/6
Fawdry: DYNAMICS	12/3
Fawdry: STATICS	12/3
Leggett: GEOLOGY AND ENGINEERING	38/9

## From Our Contemporaries

While "The Merchant" is by no means one of the greatest of Shakespeare's plays, it is certainly not the least in stature and position.

("Radio Call," 2/6/49.)

Mrs. Ethel Stephenson, English author and poet, wrote 800 lines of a poem during her four-week voyage from London in the Athenic.

She is writing a 600 to 1,000 line poem on "The Individual and International Morality."

("The Mail," 4/6/49.)

Adelaide's contribution will be a short play called "Proposal," by Antoine Chekhov, featuring artists Adele Crowther and Patricia Lloyd.

("The Advertiser," 7/6/49.)

# IS ARCHITECTURE AN ART?

Architecture is concerned primarily with material needs; the design of any building will be largely controlled by the need it serves. On the other hand, painting, music, sculpture, ballet, etc., are (generally) not subject to the limitations imposed by function. They exist in their own right, with no reference to utility. This is what has led Oscar Wilde to claim that "all art is useless," and Roger Fry to say that "biologically speaking, art is a blasphemy"—meaning that nothing fundamental to our existence is produced by Art. A life could be imagined, although it might be unattractive, in which there was no music, no painting, no sculpture, etc. But can we imagine a life without architecture, without the buildings which house the complex activities which have come to mean life and living?

The answer is: not without buildings, but possibly without architecture.

Let us look at these terms—"architecture" and "building." It has been said that "a bicycle shed is a building, Lincoln Cathedral a piece of architecture." One leaves us quite unmoved, the other has an effect on the spectator which is akin to the emotions aroused by a fine painting or a piece of music. It is an aesthetic emotion. Lincoln Cathedral possesses an aesthetic appeal that the bicycle shed does not. (We must be careful here, not to confuse the emotions evoked by associated ideas with the true aesthetic emotion.)

This aesthetic pleasure—leaving Lincoln Cathedral specifically and thinking of such buildings generally—is due to several factors that impress the observer.

It is dependent on massing, on spatial relationships of the several parts, on the arrangement of openings to solid wall. It is dependent on surface ornament, and on the natural and applied finishes of the materials used. Lighting and various deliberately contrived stage-like effects can also play a part.

All these factors change mere building to what is known as architecture.

But surely, in exploiting such things as these, the architect, or builder, is approaching the work of the sculptor and of the painter. The sculptor is concerned with massing and spatial re-

lationships. The painter is concerned with pattern, color and rhythms.

Thus when the builder uses such devices consciously, and so becomes an "architect," he is no longer concerned only with providing a place where in a certain activity may be carried out, but has become, for the moment, a sculptor and a painter.

He has become a sculptor, using the well-known building materials to achieve his effects of pure and abstract massing, and he works as a painter when he patterns the solids and voids, and correlates the colors and textures of his materials. In architecture—especially to-day's architecture—the appeal lies in its abstract qualities; its conception and utilisation of space (three dimensional and sculpture); its arrangement of solids and voids, and its use of rhythms and subtle climaxes; its sympathetic and revealing use of materials. All these are so closely allied, in their essentials and principals, to sculpture and painting, that it becomes su-

perfluous to use different names for those who apply them. They are all the tools of the artist.

But this is only one aspect of the architect's work. It is possibly the most evident and easily enjoyable, but we must

## ASKS BRIAN CLARIDGE

return now to the question of function. This is where the course of architecture takes it furthest from the realms of the fine arts. And function is the beginning of all architecture.

Except possibly for one or two lamentable occasions when architecture appears now, at any rate, to have totally disregarded effective functioning of buildings, it has, during its long history (as long as the history of man himself) put function first. The plans and forms of all historical buildings from the earliest times to the present, reveal the function for which the building was intended. As would be expected, the tastes and traditions and conditions of the time of the design have had their effect on the function, how it was carried out and ultimately expressed in the building. And the planning of the building has required the study of the function, and a complete understanding of it to translate the

but which, because of its fundamentally correct approach to the problems concerned, may have a peculiar beauty all of its own, that lies in a more intellectual plane, rather than a sensuous one. But the beauty that is there has again come about through the use of those principals of sculpture and painting already referred to. Function now comes first, and the beauty is derived from it, rather than the function being confined within the bounds of a pre-conceived type of beauty, as has been, and in some instances, still is the case.

Practically, however, this distinction between architect (in the new sense suggested) and the fine-artist is rather dubious, if not totally absent. While he is planning, the architect has in mind the three dimensional (sculptural) effect of his building, and the surface treatments, knowing all the time that the most pleasing results in these respects will come, more than likely, from his finest conception of the fundamental requirements.

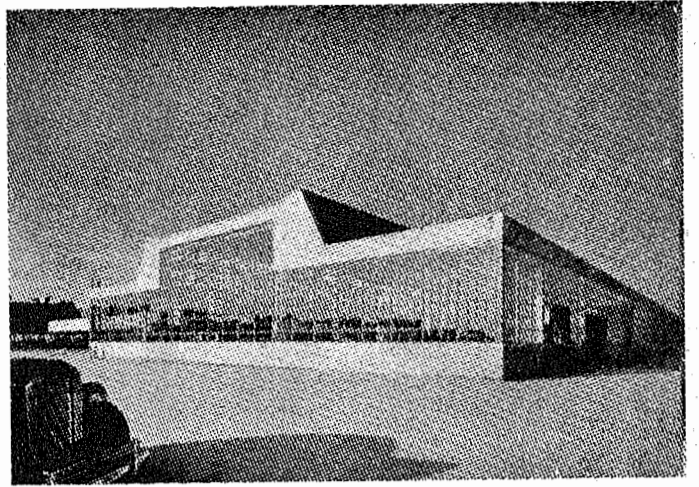
Architectural beauty is no longer dependent on applied sculpture, "architectural" motifs, or other ornament, though no-one denies their possibilities to add interest and appeal to buildings. But they do not, in themselves, constitute architecture in its true sense, and it takes an artist to produce them and to utilise them to the best advantage of the building and themselves.

There is another point to be considered. The fine arts provide an emotional relief.

When any artist creates a new work, whatever his medium of expression may be, his final product has had its origin in an initial emotion brought about by something experienced by the artist. This may be anything from the experience of seeing a beautiful object or phenomenon, to an urge to inspire others with the artist's own ideas of life or nature, or the desire of creating new and exciting combinations of forms, colors or sounds. This applies equally to representational art as it does to abstract art. (Architecture is purely abstract. True architectural forms as distinct from mere ornament bear no resemblance to anything found in nature. It deals, certainly with the functions of life, but does not attempt to copy living forms.) And so, if we consider architecture as an art, we would expect the architect, like other artists, to be prompted to construct a new building—a new combination of abstract forms and patterns—because of a desire for an emotional relief.

But this is not the position at all. All architectural works have their origin in the necessity for providing a place to house a definite activity. The origin is utilitarian and objective. Where emotional relief may be exhibited is in the aesthetics of the result—the conscious striving for beauty—not in the analytical, scientific, and critical considerations that are necessary before any aesthetic achievement is possible.

We must decide whether "architecture" really means this fundamental approach to functional problems or whether it means the creation of a building possessing aesthetic appeal. If it means the latter, then our artists could provide all we require. Func-



... Function is the beginning of all architecture.

tions, more than likely, would find themselves served not at all adequately, and squeezed into unsympathetic restrictions of space, though to all appearances the building might be exceptionally pleasing to the senses. There are historic examples—and in recent history, too—of such calamities.

The first and most vital work of an architect is to see that his building will serve its function in the best possible way, in a scientific and coldly logical way. Not in whimsy flimsy artistic way.

And, as such, architecture is not a fine art.

However, generally, and fortunately, architects have, or should have, an innate artistic sense, and fine taste. Here they may approach the realms of the artist. They should be able to happily combine the scientific with the artistic; the purely architectural with the sculptural and the work of the painter, at no time sacrificing the utility of the one, nor making obtrusive the other.

Architecture becomes a subtle unity.

## APOLOGY

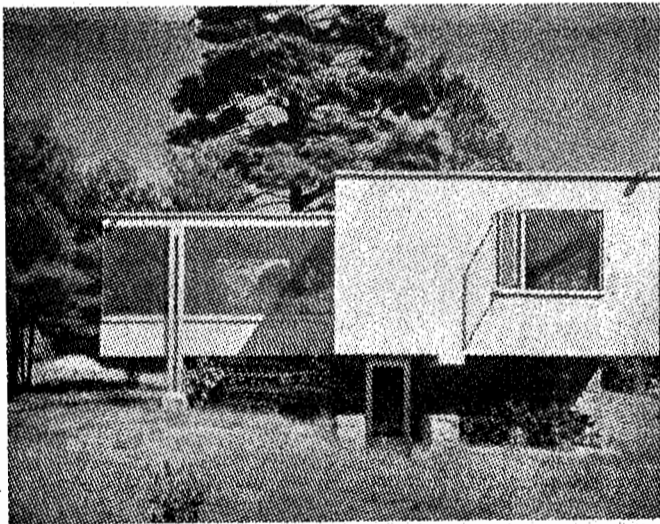
Owing to the current Art Festival and other circumstances beyond the jurisdiction of the Editor, the lecture, "POETRY AND SCIENCE—OUR OWN TIME," will not be printed until our next issue.

## Hibiscus

THE scarlet hibiscus clusters on the bough,  
Heavy, sweet scented, beautiful  
As dark lips upturned in a moonlit garden  
Waiting for their lover's kiss.  
A petal drops on the pool beneath.  
Myriad fish, bright colored, dart away,  
Then venture back, cautious, enquiring.  
Above, the tropic sun reddens the sky.  
Evening falls. The hibiscus closes—and dies.

DOWN by the shore an orchestra is playing.  
She dances, her black hair shining  
As the hibiscus around a coral pool.  
She dances, pressing close to me.  
Hotly our lips touch, and hungrily  
We experience our love.  
The yellow moon sinks in the west.  
Morning comes. Our love tires—and dies.  
The hibiscus lies rotting in the morning sun.

—F. J. SLATTERY.



... Abstract sculpture plus function

relationships. The painter is concerned with pattern, color and rhythms.

Thus when the builder uses such devices consciously, and so becomes an "architect," he is no longer concerned only with providing a place where in a certain activity may be carried out, but has become, for the moment, a sculptor and a painter.

He has become a sculptor, using the well-known building materials to achieve his effects of pure and abstract massing, and he works as a painter when he patterns the solids and voids, and correlates the colors and textures of his materials. In architecture—especially to-day's architecture—the appeal lies in its abstract qualities; its conception and utilisation of space (three dimensional and sculpture); its arrangement of solids and voids, and its use of rhythms and subtle climaxes; its sympathetic and revealing use of materials. All these are so closely allied, in their essentials and principals, to sculpture and painting, that it becomes su-

requirements into a concrete form. This ultimate form must permit the desired activities to be carried on in the easiest possible way, consistent with the conditions of the time.

This side of architecture is not concerned with style. The plan of the great Gothic cathedrals is undeniably an echo of the basilican plan of the Early Christian churches, and was to be retained, in its essence, during the Renaissance period. The one form served the same function through a succession of styles. This is the architect's field alone. It is the part of architecture that has no need, fundamentally, of the sculptor or of the painter. It is building, purely and simply. But it is good building, providing necessities well arranged and intelligently disposed. It is a necessity within itself. It is not a fine art.

To-day, possibly more than ever before, the true architect is more highly conscious of this aspect of his work. And because of this a style has evolved which not only permits of exquisite handling of functional requirements,

## SURGICAL INSTRUMENTS

CHEMICAL APPARATUS  
SCIENTIFIC GLASSWARE

From

A. M. BICKFORD & SONS LTD.  
42 CURRIE STREET, ADELAIDE

"The House of Quality"

## Medical Students!!

Watson London Service and Kimar  
Microscopes

Diagnostic and Dissecting Instruments

For these and other Scientific Requisites, see

WATSON VICTOR LTD.

WATSON HOUSE, NORTH TERRACE (opp. University) C. 2422

## Now Available! — Now Available!

DISSECTING SETS, MICROSCOPE SLIDES, COVER SLIPS  
FULL STOCKS OF BOOKS

W. RAMSAY (SURGICAL) PTY. LTD.

11 AUSTIN STREET, ADELAIDE. "FIRST WITH THE LATEST"

# RACKERS OF ORTHOGRAPHY

MARSHMAN versus FORBES  
FORBES versus MARSHMAN  
(No bias here)

## CON REGIMENT

Sir,—Before proceeding, I must point out that condemnation of the Regiment was not the main point of my letter black type notwithstanding. My reason for making the statement was that I could not, while on the subject, let it appear that I approved of the Regiment. But I could not make a bald statement without offering to give reasons for it. Here are these reasons:

In my opinion, the student's primary responsibility, in this particular sphere, is not preparation for war, but intensive work for peace and understanding among the nations. It seems to me that University students are one of the main groups of people whose responsibility it is to work for peace, and are among the people best placed for the furtherance of this aim. Intellectual and cultural understanding and co-operation are among the most powerful influences for peace, and students are, perhaps, their main instruments. This does not mean, necessarily, that I favor I.U.S., but it does mean that I consider we are fulfilling our moral responsibilities only insofar as we devote our efforts to international understanding and goodwill.

It becomes obvious then that, if this is to be our aim, we cannot also belong to a University Regiment, if our sincerity is to be credited overseas. Carrying this argument into a wider sphere than our individual actions, it stands to reason that, to overseas students, the existence of Regiments, with large followings, in the Universities cancels out their impressions of our peaceful aims. Therefore, insofar as the existence of the Regiment hinders our efforts for lasting peace, I condemn it on moral grounds.

At this stage many readers will ask: "Yes, that is alright, but, if war is to come in spite of our efforts, surely we should have some training?" If these readers (particularly Messrs. Bowden and Merity) had read my previous letter, they would have found that I admitted the necessity of training. I realise that a large body of people cannot do much in an active way for world peace, and that many of these people might rightly conceive it desirable to be, at any rate, trained, so that, should war come, the cause of democracy and freedom might triumph. For these people, Citizen Defence Forces, etc., should exist. I would even say that some form of universal training, similar to that in England, might be justified. But University students do not or should not come into this category. Universities have a special mission for peace, and I contend that they should be the last place for such training. University students have higher responsibilities and duties, to which we should be devoting ourselves.

In time of national emergency our primary duty is to our country but, at the present, because of the very nature of our vocation as students (i.e., searchers after knowledge and truth), it is the world and ideals which transcend mere nationalism. In this light, the University Regiment is an intrusion, a hindrance, and to be condemned.

IAN MARSHMAN.

## PRO REGIMENT

Sir,—The gist of Mr. Marshman's argument seems to be something like this: A student has a special mission to work for peace and understanding among nations. The sincerity of his desire for peace will be doubted by stu-

dents in other countries if he is a member of the University Regiment. It follows, therefore, that the Regiment must be condemned on moral grounds. If war comes, however, in spite of the students' gigantic efforts, a not very likely contingency one would gather from the tone of Mr. Marshman's letter, then the great herds of the unwashed, namely, those who are not University students, will be ready and trained to fight the war.

I have not the space to consider in detail the causes of the war, but will content myself with just a few observations. However much all of us may want some sort of World Federal Government, and the consequent guarantee of peace everlasting, the simple truth remains that we have not got it, nor are we likely to have it in our time, or for that matter, our grand-children's time. What we had in the League of Nations and have in U.N.O., is a loose organisation of national States, with its primary objective the maintenance of world peace. It sought, and still seeks, peace through a system of collective security. Whatever other causes there may have been in the ultimate analysis, the last war arose out of a breakdown of collective security. No amount of "intellectual and cultural understanding and co-operation," and there was quite a lot, was of avail when national States repudiated their obligations under the collective security system.

That was true for the League, and it is equally true for U.N.O. Until such time as a potential aggressor is faced with the threat of overwhelming force drawn from, and backed by, the peace-loving nations of the world, should he attempt to break the peace, there will always be aggression and there will always be war. It is because this country and other countries are determined that there shall be peace that they are attempting to create armies, air forces, and navies. This force will, presumably, be placed at the disposal of U.N.O. should it be required to maintain world peace. I firmly believe that, provided the United Nations face up to the situation, force will never be used. Its efficiency lies in its very existence—aggressors don't go to war unless they think they have a reasonable chance of victory. And if it seems paradoxical that we should prepare for war in order to maintain peace, then all I can say is, that men and the national States which they have created are, by nature, themselves paradoxical.

The collective security system is potentially the most effective instrument for world peace yet devised by man. The University Regiment is a very small cog in the mechanism of that instrument, and is, therefore, deserving of our fullest support. I agree with Mr. Marshman that University students should work with all their might for world peace, but please let us take account of the lessons of the past, and devote our efforts in that direction first and foremost towards strengthening the system of collective security. Sentiments such as those expressed by Mr. Marshman did a great deal towards causing its breakdown between the wars, and they will do so again.

As for Mr. Marshman's point that University students should hold themselves aloof whilst others train and fight. This sentiment is so fundamentally opposed to every moral and ethical principle in which I believe, that I will confine myself to making only two points, lest I find myself descending to the

level of vulgar abuse. The first is that University students, on the whole, get a greater stake out of their country than any other section of the community. The moral is obvious—whether they put that stake back or not depends on them. My second point is that if Mr. Marshman thinks the services can get along without their University trained men, then he is mistaken. I advise him to revise his ideas of warfare, which presumably still revolve around bows and arrows, and bring them up to date. At least one country, Canada, now makes a University degree a prerequisite for a commission in all three services.

Finally, I would like to say that I cannot read the last two paragraphs of Mr. Marshman's letter without recalling an editorial in a journal produced by one of the Australian Universities in 1916, just about the time the frightful slaughter of the Battle of the Somme was drawing to a close. It opened something like this: "It is not for us, the intellectuals of this country, to throw our lives away uselessly on the field of battle. . . ."

A. J. FORBES.

## ON COX

Sir,—I wish to discourse on the Adelaide University's Pest No. 1. I see, Sir, that once more that unmitigated nuisance, Brian R. Cox, has allowed himself the pleasure of annoying most of us by a letter, the tone of which is hysterical in the extreme. What pray is the "sacredness of human personality"?

However, this time the pest has directly attacked the S.R.C., and much against my will, I answer him. Mr. Cox asks the S.R.C. to make a political decision and ban C.P. notices from our notice-boards. The S.R.C. on the other hand does not wish to make political decisions, and wishes in such cases only to interpret its own rulings and regulations. In the case of the Sharkey notice, the S.R.C. was approached correctly, and acting on its own precedent and rulings, allowed the posting of the notice.

Mr. Cox may think that Mr. Sharkey is guilty of sedition, and that the C.P. is a subver-

## CHALLENGE!

Sir,—In reply to Mr. Brian Cox's letter in "On Dit" (14/6/49), I wish to publicly challenge Mr. Cox to a debate on Communist policy.

I feel that Mr. Cox has created a false and confusing impression on this question in his letter.

HUGH GILES,  
Sec., Communist Group,  
University of Adelaide.

sive organisation, but as yet the courts of Australia have not recognised either Mr. Cox or his views, and until that time the S.R.C. shall act according to its own regulations, not according to Mr. Cox's wild and unruly interpretations of the law. Mr. Cox quotes Mr. Sharkey—so what—the S.R.C. is not there to deliver judgment on Mr. Sharkey and the S.R.C. is not as yet shaking in its various shoes in trepidation of what are all too obviously Mr. Cox's political aspirations. No, no, Mr. Cox, you will have to do more than bark and growl before the elected council of the student body will come to your particular heel. Just an idle question—what would happen if Mr. Menzies said that if American forces were to pursue an aggressor on to Australian soil (remember 1942) his party would welcome them. Well, wouldn't they?

Mr. Cox accuses the S.R.C. executive of doing all it could to make the Red rally a great success. Now come, come, Cox, old boy, aren't we being just a weeny bit rabid? All they did was post one small

notice "for information" in accordance with normal practice. Mr. Cox then tells us what the ends of the C.P. are. We believe him, of course. He then desires that this turgid political effusion should have an effect on the S.R.C. No, Mr. Cox, we do not want political decisions forced upon us. Perhaps, Mr. Editor, our local nuisance has forgotten what the R of S.R.C. stands for. I can assure everyone that R being in the middle of Brian R. Cox is purely coincidental.

Mr. Cox, I see, now represents himself as the mouth-piece of 98 per cent. of the University. He censures the elected council of students 2 per cent. Tch, tch, Brian, dear boy, surely you exaggerated.

Oh, dear, I seem to have gone on for some time, and with only Mr. Cox as an excuse; still, if all this brings forth another of those turgid little gems from dear Brian, it may add to the gaiety of nations. "Sacredness of human personality," indeed, how fatuous.

R. S. BRAY.

## COX CACOPHONY

Sir,—While I must confess that I usually obtain considerable amusement from the diatribes of Brian Cox, which appear with rather monotonous regularity in your columns, my feeling on reading his effort of June 14 was more akin to nausea. Rarely, if ever, do writings which show such conceit and intolerance, as those penned by Mr. Cox appear in the correspondence of any paper.

How delightfully easy it is for Mr. Cox to pass out such charming compliments as "Comrades, fellow-travellers and those who are just plain dumb," implying, of course, that Mr. Cox himself is far from being "just plain dumb." His use of quotation marks in "Australian Communist Party," and the delightful phrases which pair with effortless ease from his pen—show that Mr. Cox himself is pretty adept in the use of the weapon which he would claim Communists use—vilification and abuse, unsupported by any concrete evidence.

Now, whether or not such evidence exists is for the moment and the purpose of this point immaterial. The fact is that never in Mr. Cox's long and turbulent career as a writer of "Letters to the Editor," has he even produced any of this evidence. We have seen plenty of abuse, plenty of mud-slinging at people and organisations within this University which are anything but Communist, but never any evidence. (Not, of course, that it has anything to do with the matter, but could these be the attributes of the politically "half-baked adolescents" which Mr. Forbes drew to our notice some time ago.)

As a perfect example of the type of thinking to which I am referring, may I instance Mr. Cox's comment: "while I realise that this man (Sharkey) is presumed innocent until found guilty" (and I can almost see Mr. Cox's mental quotation marks around "presumed"). Immediately following this example of tolerance and fairplay, Mr. Cox presumes to tell us that Sharkey is guilty anyway on his own admission, implying thereby that, in the words of one more famed than Mr. Cox, "the law's an ass!"

His references to the S.R.C. and "signed photographs of Uncle Joe," are so childish in the extreme as to hardly need comment, although Mr. Cox in his apparent belief that whoever disagrees with him is automatically wrong may not see it. When Mr. Cox ceases abusing his opponents and begins discussing logically and sensibly the merits of a case, then your readers may feel more inclined to pay him attention.

While agreeing with Mr. Cox that Communism is not in the best interests of Australia (although, probably, for vastly different reasons), I would point out to him that

noise and abuse can neither cover up existing social evils, nor point the way to a new and better society.

T. DINNING.

## KERR-RIPES

Sir,—Mr. Kerr has chosen to air in public his criticism of the Student Theatre Group Committee's policy in choosing the Drama Festival Play, and bases his criticism on what he chooses to call facts. He assumes that, because "the facilities of a large commercial theatre are available" sets may be as magnificent as desired, and that because the Drama Festival is being held in its home State, Adelaide has as far as cast is concerned, an open go. This is not so. Setting was restricted in former years because of the transportation difficulty, and it is the same this year for the reason of finance. A complicated set not only means expense in acquiring material, but also in paying men to build and change it.

As far as cast was concerned, it was felt, by Drama Festival officials and Student Theatre Group Committee alike, that it should not exceed fifteen. There was no reason, from the Drama Festival point of view, for this self-imposed restriction, except the vaguely moral one that the home State did not wish to take too much advantage over the travelling States, who were definitely limited to casts of eight. It is a fact that the Drama Festival is non-competitive, but I am sure that this feeling has also been experienced by Melbourne, and explains why, as home State in previous years, their casts have always been ten or less.

From the Student Theatre Group Committee's point of view, however, the restriction of fifteen was welcome because of our intention to present a 3-act play in the second term, in addition to Drama Festival! Thus more members would have opportunities to shine in better roles in a second play, instead of being relegated to bit parts in a BIG Drama Festival Play.

Last year, at the Annual General Meeting, a recommendation was made to the present Committee, by the body of the meeting, that the emphasis be placed on classical plays in forming a programme for the forthcoming year.

This recommendation was made as a reaction to the choice of plays for 1948, which were both in modern settings by contemporary authors. The Moliere play was finally decided upon by a process of elimination after much consultation with the producer, members of the Committee, the Play Advisory Committee, and also several Student Theatre Group members, who like yourself, felt the Moliere play could be bettered.

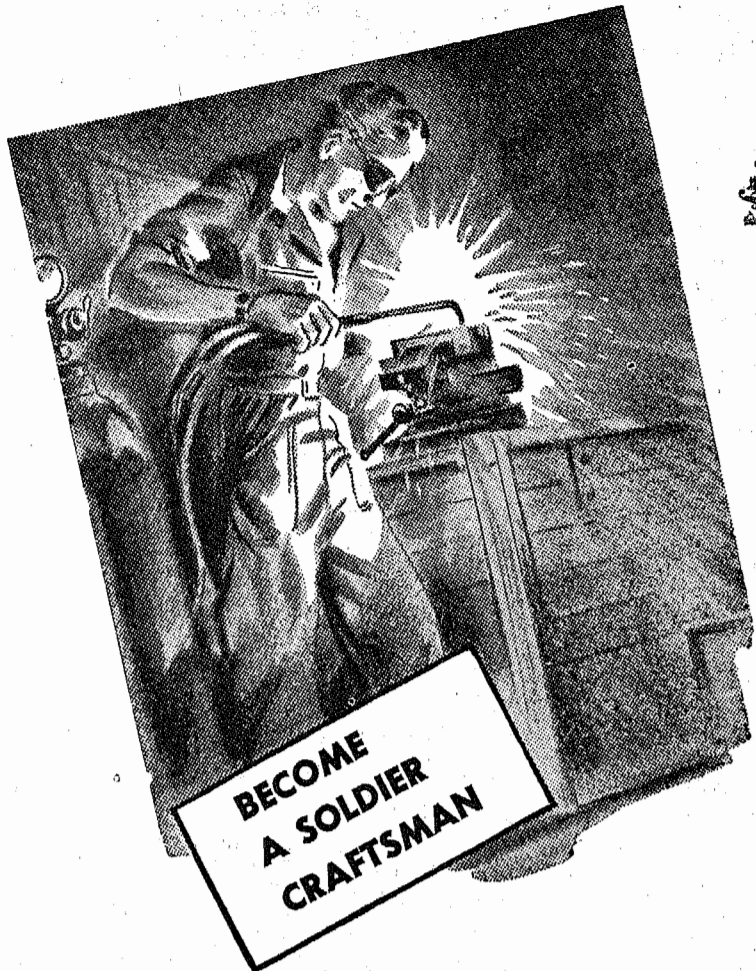
By the way, Mr. Kerr, this idea of putting on a curtain raiser, which seems to have shocked you so greatly, is neither revolutionary nor new. In fact, it was only this year that Sir Laurence Olivier, a sound man you'll agree, prefaced his production of "Antigone" with . . . "you've guessed it! . . . The Proposal!"

As for your charge that the choice of this play was "the predilection of one individual." Surely such a thing is manifestly impossible when one considers the number of people involved who had to consider the needs of the Student Theatre Group and the Drama Festival as a whole? "There are more things in heaven and earth" . . . need I go on?

FRANK ZEPPEL,  
President S.T.G.

[Certain sections of this letter have been cut. Anyone desiring a fuller explanation see Mr. Zeppel.—Ed.]

"ON DIT," Monday, June 20—6



**BECOME  
A SOLDIER  
CRAFTSMAN**



**BE ONE OF THOSE  
WHO BRIDGE THE GAP**

# ENGINEERING STUDENTS! DO YOUR PRACTICAL WORK WITH THE ADELAIDE UNIVERSITY REGIMENT!!!

YOUR Faculty, in consultation with the Department of the Army, has agreed to count Army training as part of the practical work required for your course. This training will include—

- \* Rigging
- \* Demolitions
- \* Boiler Work
- \* Road Work
- \* Surveying
- \* Mechanical Engineering
- \* Practical Electrical Engineering
- \* Bridge Work, including Bailey Bridging
- \* "Flying Fox," construction and operation

**DO THIS WITH THE UNIVERSITY  
REGIMENT!!!**

## RATES OF PAY (Per Day)

Trained Soldier	13/-
Corporal	15/-
Sergeant	20/-
Lieutenant	24/-

In Camp—  
Free Board and Lodging,  
4/- per day Marriage and  
Dependant's Allowance.

Recruit pay is slightly lower than those shown above, but only a short period of training is necessary to bring you to Trained Soldier standard.

THE University Regiment's activities do not clash with your year's academic timetable. Requirements of the Defence Act will be satisfied by attendance at the 28-day camp in January. A 7-day camp is held in May, and night training parades are held during the year. Leave from these and from the May camp may be obtained if desired. However, pay is available for all parades that you attend. A liberal scale of promotion to N.C.O. and commissioned rank exists for those desirous of advancement in the unit.

**DO THIS WITH THE UNIVERSITY  
REGIMENT!!!**

## B.E. IN IT!!!

FURTHER INFORMATION AT RHQ, PHYSICS BUILDING (Western end)  
FROM 9-5 ANY WEEK DAY, OR C 6815 FOR APPOINTMENT.



**BE THE MAN  
WHO DRAWS  
THE PLANS**



**BE THE MAN  
WHO MOVES  
MOUNTAINS**

**REMEMBER IT  
IS NOT VITAL  
FOR YOU TO  
ATTEND ANY NIGHT  
TRAINING PARADES  
DURING THE YEAR.**

# STATE TEAM SELECTION

## Smart, Fuller, Quintrell

Three of 'Varsity's best players have been selected to play in the State side in the Australian Baseball Carnival, to be held in Victoria in July and August.

They are Laurie Smart (pitcher), Bob Quintrell (2nd base) and Bill Fuller (3rd base). Fuller and Quintrell will be playing in interstate company for the first time.

Laurie Smart walked into the side because of his brilliant batting and pitching and his excellent performance in Perth last year when he beat W.A. 10-0 in his first interstate game.

Bill Fuller's selection is the culmination of a meteoric rise to baseball's top flight. Although he has had only 2 years' experience at 3rd base, his fine ground work and brilliant batting made his selection a certainty from the start of the season.

Bob Quintrell, at 18, will be the youngest player chosen in S.A.'s State side for many years. To gain inclusion as second baseman he had to displace veteran Fred Catt, a former University player and last year's State captain.

### MATCHES

#### District A

Spectators at the Oval were treated to an exciting game when Varsity downed Glenelg 3-2 in an extended 10 innings. Glenelg managed to get two runs up before the locals were able to start, but a hit by Turner brought Biddell across the plate in the fifth to have Varsity trailing 2-1. This continued till the last half of the eighth, when the crowd were shown some fine tactics by which the tying run was scored. Duigan got on first, and Quintrell hit him to second, himself getting on first. Fuller then bunted a well-placed sacrifice, advancing Duigan to a scoring position on third, Quintrell on second, one down. Smart's hit to shortstop brought Duigan home, when Glenelg tried for a double play.

Varsity scored the winning run when a wild throw by Glenelg third baseman to first allowed Quintrell to get home

in the evening of the tenth.

From the spectator's point of view, highlights of the game were the fine pitching of young Bay pitcher, Colin Wyatt, the wild throws of Quintrell (Varsity) and Chappell (Glenelg), and the spectacular catches in the outfield of Turner and Brokensha

#### District B

On June 11, University defeated Port Adelaide 20 runs to 3.

This overwhelming victory shows that Varsity B's have the necessary material on which to build hopes for a District B premiership this season.

Their defeat by Goodwood on June 4th, 4 runs to 1, was brought about by a "break-down" in the latter stages of the match. This loss gave Goodwood the top position on the table, and forced Varsity into second place.

The standard of play in both of these games has been excellent, showing a definite improvement in the batting.

Last Saturday's batting figures: Dietman, Soar, Price (3 hits each), Rainsford, Evans, Lewis (2 each), Harnett, Ziesing, Eblen. Total, 18 hits.

Eblen obtained 8 strikeouts and allowed only 2 hits.

#### Metro C

Roach reports: Many runners have crossed the plate since our last blurb. Unfortunately 92 have been the opposition and 34 members of our happy throng.

In the two weeks over the vacation our scorebook read 66 against—2 for—we will leave that with just these remarks—we were short each week and of the 66 runs to the opposition, 46 were on our errors—try to better that! I might as well add they were the top two teams we played.

Last week we played the third team on the pennant list—Salisbury. In a delightful picnic atmosphere we

were defeated 17-14 (approx.). A big batting rally in the last took us within touch, but Strongarm gracefully effected the coup de grace—or something—with a pop fly to the pitcher, and so the curtain was rung down.

A welcome addition to our crowd is Phil Bednall. Amazing to watch him play a straight bat to one and beat it out to first—still he has youth on his side. Ah—youth!

Crowe complains that a certain firm supplying baseball trousers use inferior cloth. Those wide open spaces!

Should have seen Dick Daly arriving to play the last week of the vacation, armed with a rifle, etc. He looked like Beau Geste—the umpire was our way all day.

Incidentally our augmented team defeated S.H.C. on 5/6/49, score 13-12. Victory in Our Time.

#### Metro D

Playing very poor baseball, we managed to defeat Burnside on their errors. Held down to four hits by the good pitching of the Burnside pitcher, second year Dental student, Todd Coombe, things were looking grim, until it was realised that this was a one-man team and runs were scored on seemingly impossible stealing and plays. However, Burnside were unable to utilise their batting advantage, and so enabled us to delete them from second-place in the grade. This position we now share with Y.M.C.A. The highlight of this game was the lack of highlights, and no outstanding play or error can be recorded for or against anyone.

## Hockey Digest

### MEN'S

The traditional Varsity enemies, Grange, played the A's in a match which will not be reported here.

The A2 match will not be reported either. The comment of the players on their 4-2 defeat by Blackwood is far too lurid for publication.

The B1's overwhelmed Wanderers 4-1, despite playing one man short.

The B2 team also fielded only ten men, and in an unconvincing manner defeated C.Y.M.S. 2-1. Little, Jeanes and Meaney played the best game.

The second B2 team started evenly, but soon struck form, and were defeated by Parkside 3-2.

If the C's continue to hit the ball straight up the field then thunder after it, they will continue to lose. They lost this time 4-1.

The C2 team are very sore. The "Mail" reported them losing 4-0, whereas they only lost 5-2.

## FOOTBALL

Though the State amateur team received a drubbing in Melbourne, three Varsity representatives, Brebner, Dowling and Tregonning were named among the best players. Chud Dewar is also reported to have played well. Final score was 15-18 to 3-8.

With most key players away in Melbourne, the Varsity XVIII had to be reconstructed to meet Kelvinator on June 11 at Weigall Oval. The game resulted in a hollow win for the Blacks. Walsh proved his ability as a goal-sneak by getting ten goals, and being named as best performer in the team.

The B's also recorded a comfortable victory over Kenilworth.

# INTER-VARSITY ATHLETICS

The Adelaide team of nine athletes who made the long trip to Brisbane recorded the best results by an Adelaide team since 1937, writes our correspondent, P. Brokensha.

The first day of the sports revealed the Brisbane cricket ground very soggy, making times slow. The 100 yards heats saw our representatives, Hillier and Proudman, run out by fields of very classy sprinters. The final was won by Australian champion John Treloar, in the excellent time of 10 seconds, on a slow track.

Adelaide's first victory came when Peter Harbison cleared 11 ft. 9 in. to win the pole vault. Australia's leading pole vaulter at the present time, Peter stopped jumping after one attempt at 12 ft. 3 in., to contest the 120 yards hurdles heats. Our other representative in the pole vault, Greg. Markey, jumped 10 ft. 3 in., to gain fourth place. Markey shows great promise, as this is only his first year of pole vaulting.

We had no representation in the mile run, which was won effortlessly by a giant running machine from Melbourne, Don MacMillan, in 4 mins. 31 secs.

The 440 yards resulted in a win for Sydney captain, Mervyn Finlay, in 50.3 seconds. After running his usual excellent race, Jim Copley was beaten for second place on the tape in a very close decision.

The broad jump was a disappointing event, as none of the competitors, except the winner, Jim Miller, of Queensland, approached anywhere near their best jumps. Miller jumped 22 ft. 8 in., whilst Jim Probert was fifth and Varsity record holder, Brokensha, was unplaced. Jim

Probert surprised everybody with a third in the discus, although the standard was lower than in previous years.

Peter Harbison gave a polished display of hurdling to come second, inches behind Gutteridge, of Melbourne, in the 120 yards hurdles, in 15.6 seconds. Dave Fox was un-luckily run out in his heat after crashing at the last hurdle. Thus, the first day ended with Adelaide scoring 22 points, more than we scored on both days last year.

On the second day, Jim Probert gained our second title with a magnificent leap in the hop, step and jump. The distance was first announced as 47 ft., which was roundly applauded as a new inter-Varsity record. However, when checked with a steel tape, it was found that the cloth tape had shrunk and the distance was 46 ft. 8 in., only an inch behind the record.

The highlight of the second day was the 880 yards, which was described as the most exciting half mile ever witnessed in Queensland. The race was between Merv. Finlay, of Sydney, who a short time before, had recorded 1 min. 54.8 secs. for the distance as a new New South Wales record, and Don MacMillan, of Melbourne, whose long, loping stride seemed capable of anything, but who had never approached Finlay's best time. Finlay led out almost straight away and seemed to have the race in his keeping until at about 220 yards to go MacMillan loped after him. Inch by inch he caught up, until they raced down the straight neck and neck, with MacMillan getting the verdict by inches in the new inter-Varsity and Queensland record time of 1 min. 55.1 secs. Brian Smith ran for Adelaide in this event but was unplaced.

The 220 yards saw the unprecedented happening of two Adelaide men in a sprint final. The race was won by crack Sydney sprinter Charlie Campbell, in 22.5 seconds, whilst Peter Brokensha just beat Bill Proudman for the fifth point.

After winning his heat of the 440 yards hurdles in 56.8 seconds, Varsity record holder Jim Copley looked to have a good chance of winning the final. However, fate and a misjudged step gave him fourth place after a sound race.

The final event, the mile medley relay, was most exciting, with Melbourne and Sydney fighting out first place and Brisbane and Adelaide and Tasmania fighting out for third points. Peter Brokensha ran quite a good 880 to come in just behind Bowen, of Queensland, and ahead of Heyward, of Tasmania. Bill Proudman then ran a fine quarter to give Jim Probert a three-yard break on O'Hare, of Queensland, which enabled Ward Hillier to set off on the last 220 with a two-yard advantage over Queensland's first sprinter, Tony Booth. After a great race, Queensland beat us by the narrowest of margins.

The inter-Varsity was very well conducted and the hospitality of the Queensland team was most lavish throughout. As usual, the Adelaide team shone in all departments off the track. The best efforts included the fielding of a fine boat race crew at the inter-Varsity dinner and the team haka of "Hooray, what."

Wholly set up and printed in Australia by E. J. McAlister & Co., 24 Blyth Street, Adelaide, and published by the Adelaide University Students' Representative Council.

"ON DIT," Monday, June 20—8

## Soccer Successful

The round of fixtures played on Saturday, June 11, resulted in Varsity scoring its best win recorded since the re-forming of the team after the War. The second division team defeated British Tube Mills 9-1.

The match was played under ideal conditions, and on a good turfed ground at Kilburn. Varsity won the toss, and kicked into the sun, and were soon on the defensive as the home team pressed home attack after attack. The Varsity defence held together, despite misunderstandings, and the ball was forced into attack when Shrub forwarded to Levitt and Miller battered his way through to open the score.

A few minutes later, an excellent cross from Casling at left wing was headed into the net by Forrester, and Levitt goalied again soon after. Then B.T.M. attacked again, and, with players losing the ball in the sun, a smart pass found the Varsity defence disorganised and the opposition forwards snapped up the opportunity to score. Levitt scored again shortly before half-time when Varsity led 4-1.

After half-time Varsity pressed forward and, with Nadarajah at centre forward and Miller at right half, goals were added by Levitt and Forrester. When the pace seemed to be dying down and Varsity threatened to slow to a walk, team changes put new life into the forward line, and Levitt and Nadarajah added goals. The Varsity team were combining well, and outplayed the opposition in the closing stages.

Results: Varsity 9 d. B.T.M. 1.

Goal-scorers: Levitt (4), Forrester, Nadarajah (2), Miller.

Best players: Forrester, Nadarajah, Miller.

The Reserve team playing in Fifth Division met a strong opponent in Railways, and could not score. However, the teamwork of the Varsity lacked system, and the result was not unexpected.

Scores: Railways 4 d. Varsity 0.

The Sixth Division team played in a much improved manner against Kingswood to be downed only by the odd goal in seven. The forward line was re-vitalised, and Casas scored all three goals. With the return of Tregloan (injured shoulder) the team can look forward to a success in the near future.

Scores: Kingswood 4 d. Varsity 3.

Goal-scorer: Casas (3).

## Intending Travellers...

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