

*The loneliness of a  
long-distance  
geography  
student . . .*

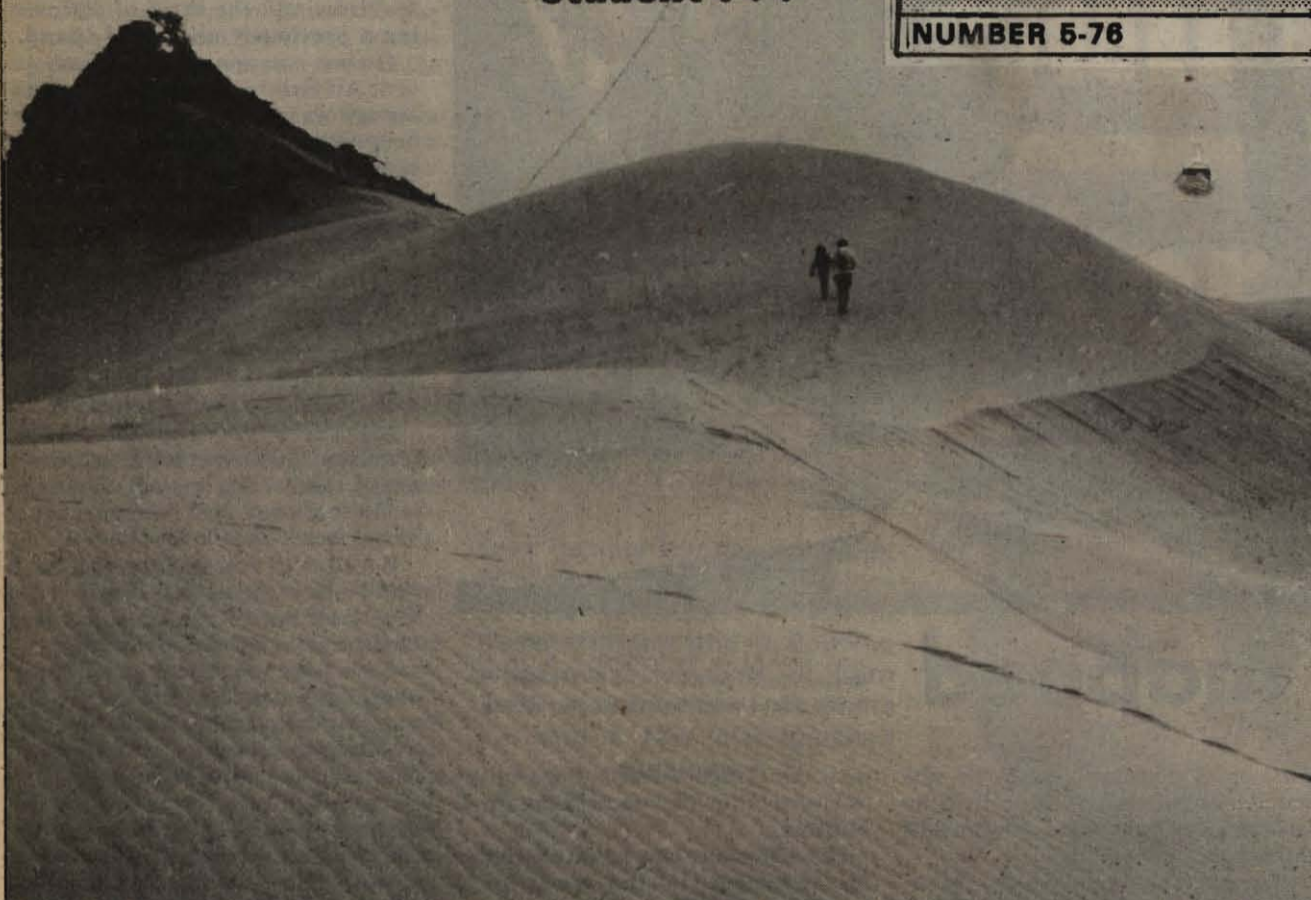


# MONASH REPORTER

A MAGAZINE FOR THE UNIVERSITY

NUMBER 5-76

JULY 7, 1976



## Open Day '76

Preparations for MOD (Monash Open Day) '76 are now well advanced. The University will be open to the public from 10 a.m. to 5 p.m. on Saturday, August 31, and the director (Mr Rick Belshaw) has appealed for an extra effort to ensure that all is ready on time (see page 3).

★ ★ ★

### Also in this issue:

The Case of the Counterfeit Professor	3-4
Catastrophe Theorist to speak at Menash; Bookselling on campus	5
First 'special' teachers graduate	6-7
Union night goes cultural	8
Monash's sculptor-in-residence	9
Music and dance from abroad	10
World premiere reviewed	11
Look Back in Anger	12

# Coastal map was a massive task

*Staff and students in the Monash department of geography have completed the massive task of mapping the mud, rock, sand and shals that make up the Victorian coastline.*

The resulting physiographic atlas also shows access routes to the seashore — paved roads, truck and four-wheel drive tracks, and rough trails only negotiable by crawler tractor.

It was primarily designed as a guide for getting cleanup units to the site of any oil spills endangering the coastal ecology.

Using the atlas, emergency teams will be able to tell at a glance the type of foreshore an oil slick will hit and the nearest point at which they can get their equipment to the scene.

The series of 28 maps will also be valuable in other emergencies such as shipwrecks, foreshore scrub fires, or a person falling from a cliff-top.

While the coastline and adjacent waters have already been extensively charted, even military maps and the modern work of the Survey Corps and the National Mapping Division are too broad to reveal the nature of the coastal fringe in any detail.

The Monash maps cover some 1300 miles of coastline, taking into account

Port Phillip and Western Port Bays, Corner Inlet and the islands off Port Albert, the Gippsland Lakes, and other estuaries and coastal lagoons.

The physiographic atlas took four years to put together. It is 58cm by 45cm, between soft covers with plastic comb binding.

The scale of the maps is 1:100,000, or one centimetre to a kilometre.

It has been printed, in two colors, in a limited edition of 1000.

Three senior students in the department of geography, Leigh Hobba, Graeme McGregor and Alf Salkin, did most of the field work for the atlas.

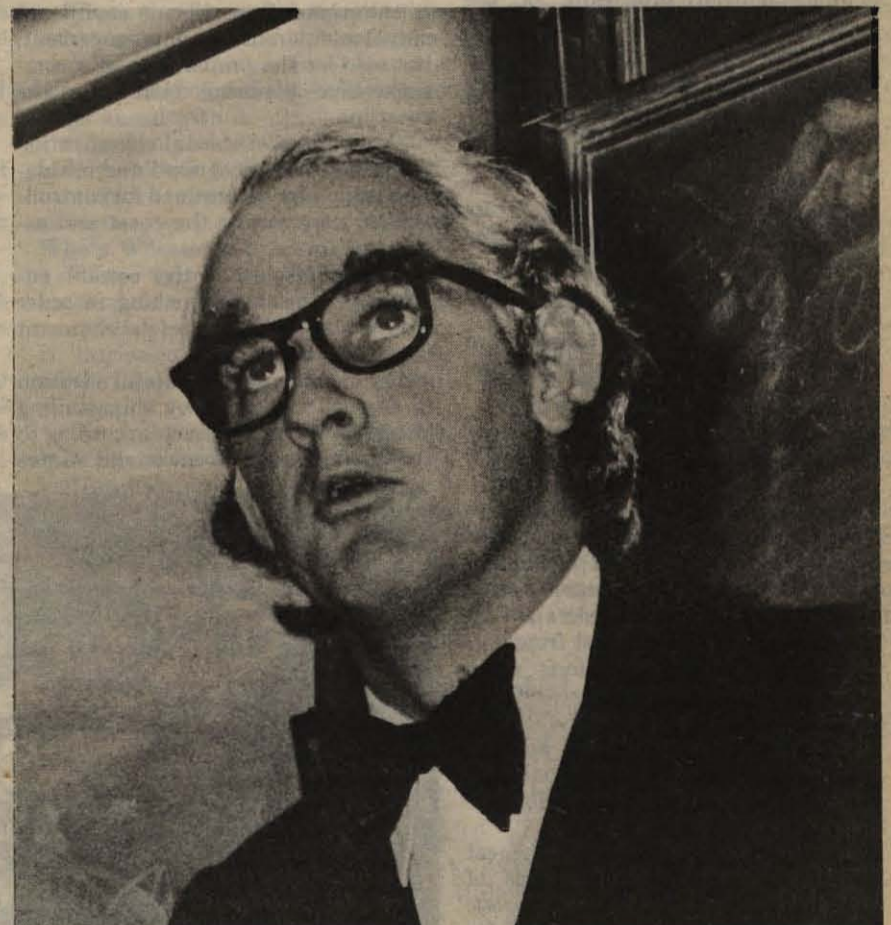
They spent hours interpreting aerial photographs of every inch of the state's coastline and then covered hundreds of miles by foot, bicycle, and small dinghy to complete ground checks.

The actual drawing of the maps was a one-man effort by departmental cartographer Gary Swinton.

The department's chief technical officer, Mr Jack Missen, designed the maps and the format of the atlas.

Continued overleaf

Former senior student Alf Salkin, who took his family with him on field surveys for the atlas, trudges with his son over rolling coastal sand dunes.



## Law students' fruity wheeze

The distinguished lecturer pictured here was the principal actor in one of the most successful leg pulls ever staged at Monash. You can read about it on pages 3-4.



## Field work had its excitement

For student Graeme McGregor, doing field work for the atlas meant a near drowning, being attacked by a colony of hundreds of nesting seabirds, and the thrill of discovering a previously uncharted island.

On one occasion, he and fellow student Alf Salkin came close to collapsing with exhaustion as they trudged for hours over miles of sand dunes in a summer heatwave.

"But it was all worthwhile," says Graeme. "On some of the long, uninhabited areas of coastline I found a world of incredible untouched beauty.

"My great worry now is that the atlas might bring an invasion of trail bikes and four-wheel-drive recreation vehicles to damage the delicate dune ecology and ruin that peaceful world."

All three students have now graduated. Graeme is a secondary school teacher, at present on secondment to the Soil Conservation Authority.

He devoted a three-month Christmas vacation to field surveys of long stretches of the coast between Melbourne and the NSW border.

With fellow student Leigh Hobba, he made ground checks of Port Phillip and Westernport Bays and on other sections was joined by Alf Salkin and Salkin's wife and two young sons.

But Graeme covered many kilometres alone, either on foot or by dinghy where the shoreline was broken by saltmarsh, river estuaries, bays and other inlets.

Most of the drama of his expedition occurred in Corner Inlet, near Wilson's Promontory.

His dinghy was swamped and sunk by big seas on a mapping trip near Port Albert. He was saved by a friend accompanying him in a powerboat.

"We finally managed to tow the dinghy ashore," he says. "But the waves were so big that for a time it looked as though the powerboat was going under as well."

McGregor's next adventure was on Doughboy Island, a small, high speck of land in Corner Inlet surrounded by the shallow water of mud and sand flats.

"During the ground survey we took advantage of every high point of land to climb up and get a panoramic view of what was ahead of us," explains Graeme.

"Doughboy Island looked ideal for this so I managed to get to it by dinghy and started climbing.

"But it was inhabited by hundreds of nesting seagulls who immediately treated me as an invader. They never let me along for a second — circling, screaming and diving at my head.

"They nearly drove me mad after a while.

"The island seemed to be crawling with snakes, too, so I left it to them and the birds as soon as I could."

About eight kilometres from Doughboy Island, Graeme discovered "his" island.

"It's a low, newly-formed one covered with mangroves," he says. "At high tide only the mangroves are above water but it is obviously collecting more mud and sand all the time and gradually growing.

"I checked all available charts and it's not marked on any of them, so I think it must rate as a new discovery."

## Coastline mapped

from page 1

Senior lecturers **Dr Mike Edgell** (now in Canada) and later **Mr Geoff Robinson** shared the editorial responsibility, while Geoff Robinson, Jack Missen and **Don Lloyd** (of the state Ministry for Conservation) organised the publication.

**Herve Alleaume**, of the department of geography, handled the photomechanical processing of the maps and the Ministry for Conservation funded the actual printing and subsidised some of the drafting costs.

**Field work and aerial photography interpretation was supported by a grant from the state's Fisheries and Wildlife Division.**

Printing and some drafting costs were met by the **State Ministry for Conservation.**

A considerable amount of on-the-ground information was supplied by officers of the **Crown Lands and Survey Department** and the **Forests Commission of Victoria.**

### Additions

An introduction to the atlas says that while the project was started because of concern about combating future oil spills, the maps also provide a base for recording more detailed information about the coastal fringe.

"Mapping of the various communities of the coastal ecosystems, both the littoral and sub-littoral communities at the water's edge, and the coastal vegetation within range of the sea's effects is an immediate priority," the geographers say.

Other information they suggest could be added includes areas of special scientific or scenic interest, areas already conserved or intended for conservation, areas used for commercial or sporting fishing, breeding grounds of fish, birds and marine mammals, beach resorts and other recreation areas.

Jack Missen says another

worthwhile addition would be the boundaries of areas controlled by various local and state government authorities.

"The atlas provides a basis for integrating all such material and identifying the stretches of coast where extreme care should be taken in deciding the particular strategies to be adopted in oil cleanup," the introduction continues.

"All this information is useful not only for environmental management, but also for the preparation of a comprehensive planning policy for the coastline.

"Some form of coastal classification will need to be recognised and evaluation principles determined for controlling development at the coast and associated forms of access.

"The qualities of the coastal environment need establishing in order to formulate priorities for development and conservation."

The atlas would be a useful addition to the charts carried by ships sailing along the Victorian coast, according to the Examiner of Masters and Mates

**FOUR** of the geography department members involved in the project (l to r): Jack Missen, Gary Swinton, Geoff Robinson and Herve Alleaume (Photo: Vicki Atkinson).

with the Commonwealth Department of Transport in Melbourne, **Captain J. Mullins.**

**His office has obtained two copies for reference in the event of a maritime oil spill.**

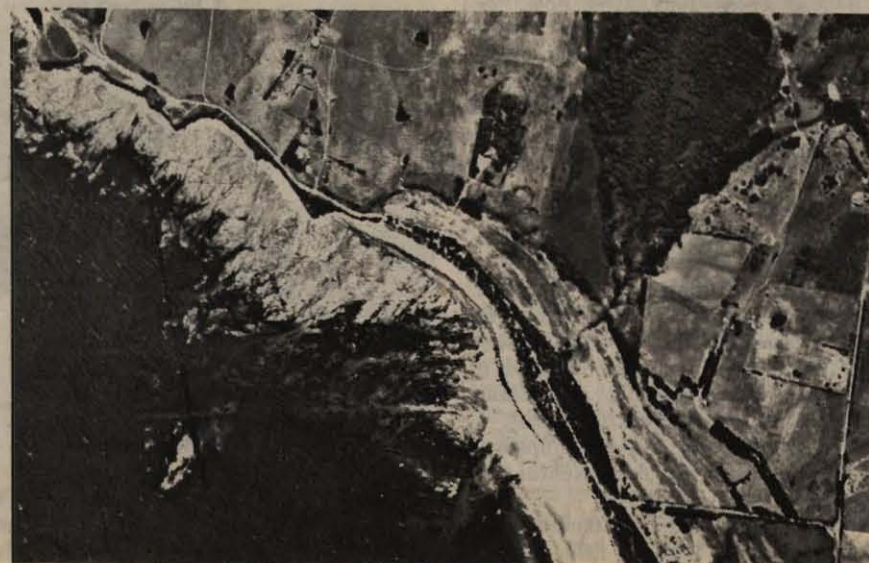
For mariners, the atlas would be valuable if a vessel was forced to make an emergency beaching, said Captain Mullins.

While existing charts indicated the nature of the coastline, they were on a scale of about a quarter inch to a mile. The Monash atlas is much more detailed.

If a vessel in trouble had a choice of a place to run ashore, the captain could use the atlas to choose a spot close to road access.

Alternatively, a crew making an emergency landing on an uninhabited stretch would be able to find the nearest route to safety, said Captain Mullins.

**Copies of the atlas are available from either the Monash department of geography or the Ministry for Conservation. The price is \$10 plus \$2.30 for postage and packing.**



**BASIC** information for the maps came from detailed aerial photographs like this from the Department of Crown Lands and Survey.

In one of the male toilets in the Law Faculty, a graffiti artist has scrawled: "McComas for Chief Justice." Underneath the slogan has been added the rejoinder: "He already is!"

The significance of this repartee might be lost on the casual visitor to the convenience. But it usually provokes a chuckle from staff and students of the faculty.

Few, if any, of them are not aware by now of the recent Great Masquerade by final year student Campbell McComas — a hoax described by one professor as "the greatest stunt in the history of Monash."

Successfully posing as "Professor Granville Williams, alternative professor of English law at Cambridge," McComas lectured to an audience of more than 450 on "When 'no' means 'yes': rape, consent and the law."

As intended, victims of the hoax believed they were being addressed by Professor GLANVILLE Williams, Rouse Ball Professor of English Law at Cambridge.

Both as a hoax and a lecture it was a tremendous success. For example:

- It attracted not only students to Rotunda lecture theatre R1, but also many of the Law Faculty staff and some members of Melbourne's practising legal profession.

- The Victorian Solicitor-General had to be warned off at the last moment when it was learned he planned to cancel a court appearance to attend.

- The ABC approached the Monash Law Students' Society, who sponsored the "lecture," with an invitation for "Professor Williams" to appear on its radio "Guest of Honor" program.

- A deputation of students approached a senior member of the Law Faculty after the lecture with a proposal that the bogus academic be invited to teach at Monash as a visiting professor.

- A Cambridge-educated lecturer in the faculty introduced himself to the "professor" after the lecture as a former "old boy."

- Women's Libbers from the Rape Crisis Centre who were among the audience later expressed annoyance at the light-hearted way the speaker had treated his subject.

- A senior faculty member admonished Law Students' Society president, Marshall P. Segan, for the "misspelling" of the professor's name in posters advertising the lecture. "This is a top man . . .," he warned. (To satisfy him, a few posters were "corrected.")

- One Monash staff member seated prominently in one of the front rows of the audience was observed to be wearing a new suit, which later rumor suggested was bought specially for the occasion.

- A Melbourne daily newspaper sent a reporter to cover the lecture and

# The case of the Counterfeit Professor

**Law Faculty hoaxer Campbell McComas tells the inside story of how he became a wolf in don's clothing and pulled the wigs over the eyes of both staff members and students . . . and a few distinguished outsiders.**



the story was set in type for publication. It was cancelled when a senior member of the newspaper's staff was tipped off about the hoax by a relative who had been in the audience.

- One lecturer cancelled scheduled court visits by his students so they could attend the lecture.

- And another told a class he would skip discussing the question of rape and consent because it was being covered by the distinguished visitor.

Now, two months after the hoax, Campbell McComas has told **Monash Reporter** the full story of how it was done.

He says it was masterminded by three students: himself, **Jack Hammond**, and the president of the Monash Law Students' Society, **Marshall Segan**.

"We had it in mind from late last year to do a fake lecture, with the idea of sending up lecturers and their

techniques, but for a time the scheme lapsed," says McComas.

"Then one day in mid-April the idea came up again during a discussion we were having in the basement lounge of the Law School and we finally agreed to go ahead with it.

"Our first problem was deciding who to impersonate. It obviously needed to be an internationally-famous academic, so I started going through **Who's Who**.

"There were a few possibilities, but we thought an expert on criminal law was the best choice because the subject is intrinsically interesting and the most likely to appeal to a wide audience.

"From that point, Professor Glanville Williams was an easy choice. We had no idea what he looked like, but thought that hopefully neither would many other people.

"We then decided to add visual ap-

peal to the lecture by getting him to produce some alleged exhibits from famous court cases — exhibits he would say came from a non-existent 'Cambridge Museum of Law'.

"Deciding what these exhibits would be gave us quite a bit of amusement. We finally came up with a ginger beer bottle with a decomposed snail inside, a piece of charred wood supposed to be from a wharf fire, a cricket ball with which a woman was supposed to have been struck on the head, a pair of long woollen underpants — and a pair of socks.

"The socks were to be described as those worn by the defendant in a well-known English court case in which a man wearing nothing else climbed through a girl's window and, in the dark, was mistaken by her for her boyfriend.

"It was only after she had welcomed him to her bed that she discovered he was a stranger, but because he claimed she consented to what happened, the intruder was eventually convicted of burglary and not rape.

## Suggestive socks

"The ginger beer bottle was supplied by a friend of Jack's who collects old bottles, the snail came from my garden, the underpants we had to buy, and I half burnt a piece of wood to get the wharf exhibit. The socks were a pair of my own.

"It was the choice of the socks as an exhibit which suggested to us that rape and consent should be the subject of the lecture.

"Jack Hammond and I wrote most of the script for the lecture. I tend to go overboard for humor but Jack was the

## DIRECTOR URGES OPEN DAY EFFORT

This year's Open Day director, Mr Rick Belshaw, has issued an appeal for a final effort by departments and clubs to make sure their preparations are completed in time.

"With less than a month to go to the big day (July 31), urgent attention to detailed planning is essential," he says.

"We appreciate the efforts of departments and other sections of the University who are well ahead with their planning — and, just as importantly, have kept my office informed of progress."

The 1976 Open Day slogan is: "Meet Us at Monash".

"We hope that many people will accept that invitation," says Mr Belshaw.

The "open house", which in the past has drawn huge crowds to the campus, lasts from 10 a.m. to 5 p.m.

This year there will be equal emphasis on providing advice for prospective students and their parents and displaying the entertaining side of university life.

"Preparations so far indicate that this year there will be a good balance

in the program from both points of view," says Mr Belshaw.

"We will be offering prospective students a range of counselling services which include help in coping with the problems of studying in a big, new community, obtaining financial assistance and accommodation for those who live away from home.

"Staff from many departments will also be available to meet prospective students to talk about special subject areas and to answer any questions on subjects and courses.

"We have also invited schools to inform us of areas of counselling need."

Items of general and special educational interest — with more than a dash of pure entertainment value — will include:

- Learning how to prepare for the solar eclipse later this year.

- A display of manganese nodules scooped from the seabed six miles down off Western Australia.

- A tragi-farce in 48 acts by the Plastic Theatre Company.

- Seeing what a human brain looks like under an electron microscope.

- A music-playing computer.

- An exhibition of rare antique native drums from New Guinea.

great voice of restraint. We decided, on his wise advice, to forego cheap laughs and instead present a mixture of true statements mixed with plausible rubbish.

"We wanted people to believe what I said but laugh at the way the lecture was presented. There was no intention of using it as means of putting across a 'message' — political or otherwise.

"Professor Louis Waller, the Sir Leon Cussen Professor of Law at Monash, then had to be let in on the secret, for two reasons: first, as the main lecturer in the faculty on criminal law he would be expected to introduce such a speaker and the lecture would lack authenticity unless he did so. And secondly, he knew the real Professor Williams.

"We told him what we were planning and he agreed to do the introduction.

"Later we had to let the Dean (Professor David Allan) in on it, too, because "Sound" rang him to query the authenticity of the lecture after the Law Students' Society asked it to publish a notice about the coming event.

## Puzzled Dean

"The Dean contacted Marshall Segan and asked him what it was all about. When he was told, he okayed the lecture and informed "Sound" it was genuine."

It was agreed from the beginning by the hoax organisers that Campbell McComas would do the actual impersonation. He has had extensive acting experience in stage revues and on TV talent quests and variety shows.

On the day of the lecture, May 5, McComas had to complete a civil procedure test at 9 a.m. "It was a wonder I passed," he says. "I couldn't get the hoax out of my mind."

As soon as his test finished, at 11 a.m., McComas went to Room 224 in the Law Faculty. This was a spare lecturer's room which had been selected as hoax headquarters.

Fellow student and conspirator Jane Kerr was waiting there as make-up artist. For the next two hours, while McComas added finishing touches to his script, she dyed his blond hair silver and set it in a brushed back style. False bushy black eyebrows and a pair of horn-rimmed glasses completed the disguise.

McComas then changed into his "costume" — a conservative dark three-piece suit (his own), white shirt, and spotted bow tie.

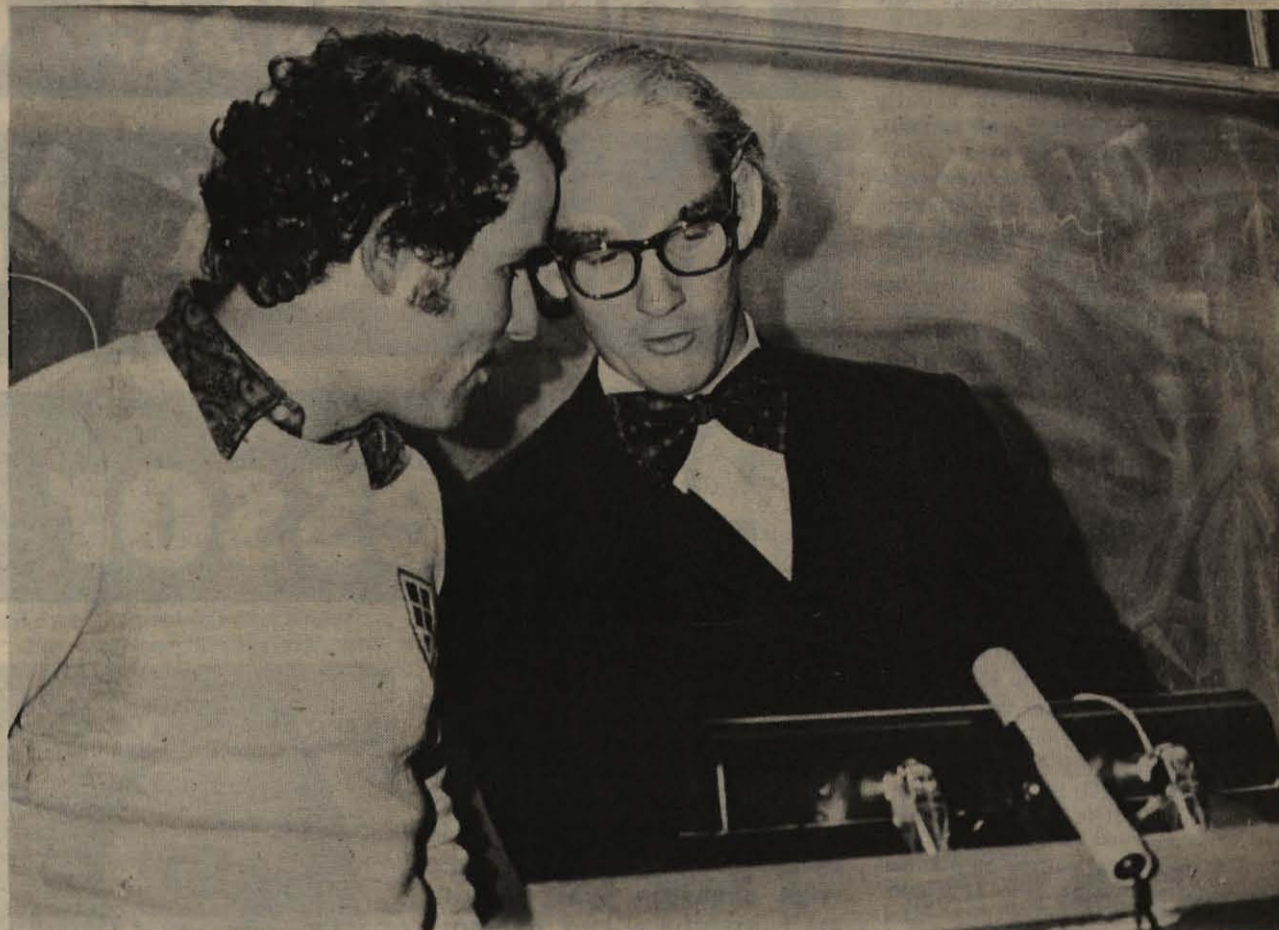
The tie, borrowed from a friend in the wardrobe department at Channel 9, had been the subject of a great deal of debate among the hoaxers. It was finally selected after the alternatives of a Cambridge school tie or a more conservative bow tie were discarded.

"We decided the professor should look basically conservative but with a hint of being slightly trendy. We were after the image of a man who, while dealing with a serious subject, could joke about his own material and treat his expertise a little off-handedly," says McComas.

At 1 p.m., 15 minutes before the scheduled start of the lecture, Jack Hammond arrived in room 224 with the ancient ginger beer bottle, the last of the "exhibits" the bogus professor would use as stage props.

Professor Waller joined them and the group sneaked out of the Faculty by the rear stairs to where McComas's brother, Malcolm, was waiting with a car. A short drive around Ring Road South to the Rotunda and "Professor

# 'Sorry for misspelling your name'



'Professor Williams' and co-conspirator Marshall Segan ham it up on 'stage'. Pictures: Jon Shiff.

Williams" had made his dignified arrival on campus.

"When I walked to the lecture theatre and saw the crowd I was terrified," says McComas. "I was expecting a fair few people but it was a shock to find the place packed, with people who couldn't get seats sitting in the aisles."

"The front rows seemed a solid mass of professors and other staff. The Sub-Dean was there but I already knew the Dean wouldn't be because he had an appointment in the city that he couldn't break."

McComas says he was nervous as he listened to Professor Waller's brief introduction, but as he started to "lecture," the nervousness vanished — even when it was discovered that the box containing the "exhibits" had been left behind in Room 224 and he had to ad lib while a student went to get it.

"As time went on I started to feel right into the role," says McComas. "I began to feel right in character."

"And by the time I finished I was so keyed up I think I could have gone on for another hour.

## Exhilaration

"When it was all over there was a terrific sense of exhilaration.

"But there were times during the lecture when it seemed almost too ludicrous to continue. I think that if I'd stopped at any time I wouldn't have been able to resist ripping off the disguise and yelling something crazy at the audience.

"We'd presumed beforehand that many of the staff, at least, would quickly guess it was a hoax, but while people were laughing at things the "professor" was saying, nobody gave any indication that they didn't nevertheless believe he was genuine."

"There were reactions from the audience that at times had me staggered. When I talked some utter rubbish about a non-existent Danish law

'One of the false eyebrows became stuck to my glasses . . .'

that had abolished the crime of rape and a Bulgarian law that outlawed intercourse between married couples as a birth control measure, everybody took me seriously.

"Then when I quoted some genuine findings by a genuine anthropologist, Bronislau Malinowski, concerning primitive tribal customs, everybody laughed uproariously.

"It was just as amazing to me that people seemed to accept the rubbish about the non-existent Cambridge Museum of Law and that the 'exhibits' I produced actually came from it. I mean to say, as if a rapist would, as I claimed, offer the socks he was caught in as a museum piece . . ."

When the lecture was over, McComas quickly made his way out of the lecture theatre, stopping only to shake a few hands and answer a few questions with unintelligible nonsense. Accompanied by Marshall Segan and Jane Kerr, he returned to the Law Faculty, collected his own clothes, removed the glasses and false eyebrows, and left the campus.

"As a matter of fact, one of the eyebrows had become stuck to the glasses and came off with them," says McComas. "It was fortunate I didn't take them off during the lecture."

Next day, the lecture and the "professor's" unconventional style of delivery was the talk of the faculty. It took many weeks for the story of the hoax to spread.

"Some people took a long time to convince it was a hoax," says McComas. "There may be some in the faculty who are still uncertain."

He says he was relieved to discover no signs of ill-feeling among those he fooled. "Even those I took a personal rise out of saw the joke," he says. The latter included the Sub Dean of Law, Mr Neville Turner, to whom the bogus Professor directed a question during the lecture, observing that he looked like "a mature student."

A cassette recording of the lecture had been sent to a student at Cambridge, with instructions to pass it on, with an explanation, to the genuine Professor Williams. "We hope he'll appreciate the joke, too," says McComas.

At least one member of the state judiciary is known to have heard a copy of the tape and been highly amused.

McComas and the Law Students' Society resisted the temptation to "use" their professor again before the hoax was revealed. "The offer to appear as 'Guest of Honor' on the ABC was particularly hard to turn down," says McComas, "but we decided not to push our luck."

For a time they considered him making an encore as guest speaker at this month's Law Students' Society dinner, as well as guest appearances at other universities, but eventually decided one success was enough.

But while the silver hair, false eyebrows, horn-rimmed glasses and "trendy" bow tie of Professor Granville Williams may have gone to that great Supreme Court in the sky, his voice lives on in the cassette tapes of the lecture.

With more than 180 copies already sold at \$2.50 each, they have provided the Monash Law Students' Society with a rich return on the \$30 it cost for props to stage the hoax.

Even for a bogus member of the profession, it seems, the law can be a lucrative business.

# 'Catastrophe theorist' will speak at Monash



French mathematician Rene Thom, "father" of the Catastrophe Theory, will speak next month at two Monash seminars on its applications.

They will deal with the theory's relevance to the fields of physical sciences and engineering (August 13) and of social and biological sciences (August 16).

The seminars, arranged by the university's department of mathematics through the Centre for Continuing Education, will be held in the department's third floor conference room.

Both will consist of an introductory lecture by Professor Thom, followed by a discussion session. Participants will later be invited to meet the professor informally over wine and cheese.

The man they'll hear and meet is considered the latest true superstar in the world of mathematics — possibly the greatest innovator since Newton.

His Catastrophe Theory, which aims at predicting sudden changes — from stock market or bridge collapses to the impulsive divisions of cells in growing tissue — has been tentatively hailed as the greatest advance in mathematics since the invention of calculus by Isaac Newton and Gottfried Leibnitz 300 years ago.

The theory suggests there are seven

basic types of catastrophe, which can be plotted via seven different geometrical shapes.

While established maths has concentrated on explaining continuous changes in nature such as the rotation of planets or the flow of electric current through a wire, Catastrophe Theory tackles the mysteries of sudden upheavals in the orderly pattern of things.

The word "catastrophe" in the name of the theory does not necessarily mean disaster. While it can be applied to predicting when these might occur, such as a prison riot or a ship sinking, its scope is as wide as nature itself.

Dr. Michael Deakin, senior lecturer in the Monash department of mathematics, suggests that as a loose analogy, such a "catastrophe" could be compared with the sudden twist at the end of an Agatha Christie thriller.

"We are surprised, but we can see — with hindsight — that we shouldn't have been," he explains.

Thom, already internationally famous for work in other branches of mathematics, began developing and

publishing his ideas on the new theory in the early 1960s.

His rapidly-growing army of supporters believe it provides the intellectual machinery for grappling with what was previously considered the basically unpredictable whims of nature.

One strength of Professor Thom's theory is its wide application, lending itself to predictions in the "inexact" fields of social and biological sciences as well as the "exact" physical ones such as physics, chemistry and engineering.

It can equally be used to study, say, the change from love to hate in a relationship, as a model in the field of linguistics, or in developing sonar devices.

## LECTURES FOR LIBRARIANS

The Graduate School of Librarianship, in conjunction with the Departments of English and French, will give the second of their occasional seminars on bibliographical topics this month.

Speakers and topics at the seminar will include Professor David Bradley: "Textual problems and playhouse copy"; and Dr Brian McMullin: "A consideration of some editorial orthodoxies."

The seminar will be held on Friday, July 23 at 2.30 p.m. in Room S.411, Menzies Building.

Everybody is welcome, and admission is free.

### Name or address?

The Academic Registrar has received a letter from another institution advising him of a change of address.

It was addressed:  
Mr J. D. Butchart,  
Registrar,  
Monash University,  
CLAYTON, VIC. 3168.

and began:  
"Dear Mr Clayton . . ."  
★ ★ ★

A few days later, he received a letter from a government department addressed to: The Deakin, Monash University.

Survey aims to test attitudes to . . .

# BOOKSELLING ON CAMPUS

A "MASER" (Monash Automated System for Elections and Referenda) survey will be conducted this week in an effort to determine opinions about bookselling on campus.

The computer-run survey has been organised by members of a proposed Book Co-operative and will run from July 7 to 9.

It will seek, among other things, to test opinions on the feasibility of a bookselling co-operative in the University.

The questionnaire for the survey has been drawn up by the Book Co-op, after consultation with Professor P. G. Nash, chairman of the Bookshop Board and includes questions about staff/student use of the existing Bookshop, and their opinions of the shop and of the composition of the Bookshop Board.

MASER works by feeding votes by landline to a Hewlett Packard 2100 A computer in the department of computer science. Results will be known within minutes of the survey closing.

Law student, Peter McDonald, co-editor of the Student Report on the University Bookshop says:

"We are hoping that 400 people will use the machine during the three days of the survey.

"We only have one voting machine at the moment. It takes only about 20 votes an hour, and only one person can vote at a time.

"Because of this, it would be a good idea for the people who want to participate in the survey to study the questionnaire and instructions first and decide on their answers before they use the voting machine.

"The results of the survey will be used in the Student Report on the Bookshop. A copy will also go to the Union Board and will be available to those people who are interested.

"What the proposed Co-op wants

to do is to give students the cheapest books we can get; we also hope to give discounts of 20 per cent to 50 per cent. We only want to cover all our overheads.

"We have approached almost every student body with our proposal to open a bookselling co-op and they are all unanimously in favor of it.

"If the book co-op goes ahead, we will get the money to finance it from banks, share capital and personal loans, and there is also a remote chance that the State Treasurer will underwrite the co-op as he has done for other student book co-ops.

"We will appoint a full-time manager or manageress, and will also employ some full-time and some part-time workers, all of whom will be paid staff.

"We also hope to draw to a fair extent on student labor, but we are not looking, at this stage, for volunteer labor. We don't feel that we can do that with a bookshop.

"We hope to open the co-op in the Union itself, but if the Union Board decides against allowing us on campus, we will open the co-op in a nearby street.

"If we are allowed to operate within the Union, we will, of course, pay the usual rent for the premises."

The voting machine will be in operation at the Union Desk at the following times: Wednesday, July 7: 12-2 p.m.; Thursday, July 8: 10 a.m. - 4.30 p.m.; Friday, July 9: 12-2 p.m.

Here, Professor P. G. Nash, chairman of the Bookshop Board, describes the structure, policy and operations of the bookshop and the board:

"The operations of the bookshop are controlled by a manager who is subject to the directions of the Bookshop Board, consisting at present of four academics, one administrator and two students. There are no shareholders and no dividends are paid to individuals or to any branch of the University.

"The bookshop's prime function is to ensure that adequate textbooks at reasonable prices are available to students in all subjects.

"A secondary aim, but a significant one, is to ensure that the facilities of a general well-stocked bookshop are available to students and staff. The shop also processes individual orders by students and staff who wish to obtain books which are not in stock and which may not be available elsewhere in Australia.

"The bookshop in 1975 carried, in round figures, 5000 textbook titles, 6500 general titles and many thousands of paperbacks.

"The policy of the bookshop is to stock all prescribed and recommended textbooks and most reference books, to over-order rather than under-order, and to finish each year as close to 'square' as possible.

"However, estimates of numbers taking a course are often incorrect and the estimated demand for a book may be miscalculated. Sometimes prescribed texts are changed at a stage when it is too late to get the new textbook in; or sometimes the textbook prescribed is out of print.

"Although our costing is designed to meet our expenses and no more, it is often possible to buy a particular book from a publisher, from a specialist bookshop or from the publisher's local agent at a price lower than the bookshop sells it.

"Overall, however, the bookshop's prices are as low as it is possible to make them without going out of business.

"When the bookshop was set up as a University-run enterprise, it was given a loan of \$100,000 by the University to enable it to purchase stock. 'Profits' from the bookshop over the years enabled the loan to be completely repaid in 1974.

"In 1975, on a turnover of \$1,151,000, an 'accounting profit' of \$23,136 was made. This money does not go into 'the Vice-Chancellor's Department' as is popularly believed, but is used to replace stock. If the profits were higher, it might be possible over a period of time to build a new bookshop better designed to serve the needs of customers and to abolish rent (at present about \$34,600 is paid to the Union in rent) or to expand the range of services available.

"However, the 'profit' is not even sufficient to maintain stock at current levels.

"We are doing the best we can in a period of rising labor costs and gross inflation in book prices. Constructive suggestions from students or staff for improving the service or perhaps cutting out unnecessary services so as to reduce costs would be appreciated."



## GRADUATION WAS A FAMILY AFFAIR

The June 2 graduation was a special occasion for two Monash families — the Ealeys and the Butcherts.

Raya Ealey, pictured above with her husband, Dr Tim Ealey, co-ordinator of the environmental science course, graduated B.A. (Hons.).

And Barbara Butchart, seen below with her father Mr Jim Butchart, Academic Registrar, gained the degree of Master of Education.



## Computer counting of votes

The time and effort spent on counting votes in Council and Professorial board elections will be drastically cut with the implementation of a new system.

Devised by Administration Data Processing (ADP), the system uses computers instead of a team of people to count the votes.

It was devised following an amendment to a Council Statute last year.

According to the Statute, ten per cent of the electorate must vote to ensure a valid election of students or graduates to Council and Professorial Board.

Voting until last year — in the polling booth — was found to be unsatisfactory due to the small number of votes received.

To combat this, Council added a new requirement to the Statute which

stated that all such elections were to be conducted by mail.

Ballot papers are now automatically mailed to the electorate.

The response has increased by 400 per cent, and whereas only 10 per cent of the electorate voted in previous elections, between 40-45 per cent now vote.

Due to this increase, and because of the complex preferential voting system used in Council elections, the normal method of counting votes in some elections could take five people up to one week to complete.

Assistant Registrar, **Bruce Shields**, explains:

"Under the present system of mailing ballot papers and receiving votes by mail, it will take five people one afternoon just to open the envelopes.

'It would then take them the rest of the week to count the votes and check the results for accuracy.

# First 'special' IDENTIFYING CHILDREN 'AT RISK'

Recent Monash studies have developed ways of detecting children with potential learning difficulties before they begin formal schooling, Professor Marie Neale told a recent graduation audience.

The new screening methods can identify children at risk for learning communication skills.

They also provide early recognition of children whose talents and interests appear disposed along very specific lines, she said.

Professor Neale was delivering the Occasional Address at a graduation ceremony for students from the faculties of Arts and Education, including 25 teachers who are the first in Australia specially trained in the techniques of educating exceptional children.

They received the degree of Bachelor of Special Education and are the first to complete a two-year course begun in 1974 under the direction of Professor Neale — an internationally-recognised authority on the problems of exceptional children, both handicapped and highly-gifted.

Degrees were also awarded to 115 other graduates from the Faculty of Education and 196 from the Faculty of Arts.

"Special education has become an experimental or proving ground for practices in the regular school," Professor Neale said in her graduation address.

"Our special educators will be a new breed of worker able to work as itinerant helpers in diverse settings, almost always on location, competent to assess children, able to begin remedial programs, and ready to

demonstrate how they are tackling problems.

"These new graduates will be journeymen working alongside those from Arts, Medicine, and Science, shaping the future.

"We cannot perform miracles, but with freedom and creativity we can extend the range of human adaptability," said Professor Neale.

Until this year, the experimental programs and clinical work with exceptional children had operated with makeshift facilities, said Professor Neale.

### Krongold Centre

But this was due to change with the opening very soon of the specially-designed Krongold Centre at Monash.

This would house clinics, gymnasium, a motor training pool and a conference room which would double as a youth clubroom.

"We hope that colleagues in other faculties and students from the many departments on campus will share their leisure pursuits and ideas with us," said Professor Neale.

For the Faculty of Education and for many other disciplines — genetics, biochemistry, paediatrics, psychology, biology, and particularly the arts, engineering and law — the graduation was a special occasion, said Professor Neale.

It provided affirmation of a new cross-disciplinary approach to the study of human variation. This involved the study of particular individuals with:

- Particular talents or giftedness.
- Specific styles of learning which frequently mask their true intellectual aptitude.
- Sensory, physical or emotional disabilities which handicap growth in communication, mobility or social skills.

Professor Neale recalled how in her early days as a psychologist names such as idiot, imbecile and moron were used to classify individuals whose communication skills were impaired by injury to the central nervous system early in life.

Other labels were just as damaging. Descriptions such as deaf, blind, crippled, spastic, autistic, psychopath, and psychotic carried with them predictions of hopelessness.

They implied a sterile prognosis which sentenced an individual, even before school age, to a lifetime outside the family of man.

# teachers graduate . . .



Professor Neale (centre) with a group of B.Sp.Ed. graduates, from left: Patty Biddington, Lee Barmby, Peter Vanzuyden, Dorothy Chatwin.

"All that one becomes depends on the kind of opportunities provided for each individual to interact with others," she said.

"In childhood, in the absence of an adequate human surround, of nurturance, reciprocal play, challenge, teasing, acting, exposure to specific sounds, music, sights — kinaesthetic experiences, confrontation with ideas, techniques, strategies, art and craft, the individual might not realise his potentialities."

If there was one concept that marked off the decade of the '70s from earlier ones, it was the recognition that each individual required such a variety of "triggers" to attain fullest development.

"Exceptional children are not stereotypes, but individuals whose interest and temperamental traits, styles of learning and limitations all cohere in a dynamic, striving human being, who has significant attachments to family and neighborhood," said Professor Neale.

She was critical of aspects of the pre-tertiary schooling system.

It was disturbing to realise that school life extending over 12 formative years, shaping the personality, so seldom engineered a platform for genuine friendship patterns to emerge, she said.

"It is still possible for young men of 16 and 17 years — intelligent, curious with lively sensitivities to ethics, science, politics, travel, law, and poetry and music — to feel imprisoned in an educational system where the days are marked only by a change of classroom or fresh text-book.

"There are many highly intelligent young people who recount experiences that occur too frequently in the autobiographies of great men . . . of sterile school years with few opportunities to share enthusiasms or particular interests with friends or teachers.

"In the busy system of schooling there is not time, not even for those bright people who will guide our future, to approximate the conditions of former times when friendship between teacher and pupil meant tutor and companion."

The recognition of the need for overhauling the intermediate and secondary schools to create a more appropriate environment for youth today was the substance of last year's "most enlightened" RISE Report, said Professor Neale.

## PNG drums on show

A special exhibition of musical instruments dating back almost a hundred years, is now on show at the Department of Music.

The exhibition entitled "Drums of Papua New Guinea" has been organised by Veronica Rosier of the Department of Music and contains a selection of instruments collected from many areas of Papua New Guinea.

The instruments, which are on loan

from the National Museum of Victoria, date from 1884 up to the present day. This is the first time they have been on show outside the museum. The exhibition also includes photographs and explanations of stylistic features.

"Drums of Papua New Guinea" is on show during university hours at the Department of Music, 8th Floor, Menzies Building, South Wing.

The exhibition will run until August 8.

## "Paddy" calls it a day

When Samuel "Paddy" Armstrong first came to Monash in April 1960, and was appointed head groundsman, he was told to make his work at the University his "life's work".

Now, after more than 16 years' service to the University, Paddy has retired, having carried out that order to the full.

Paddy started work at Monash on April 3, 1960 — almost a year before the University opened for business — and was one of the first members of the non-academic staff to be appointed.

His first task in those early days was to assist in the planning and landscaping of the site, and to implement the master plan set down by the University architects, Bates, Smart and McCutcheon, and the landscape artists.

Paddy has some happy memories of his days at Monash, but also remembers the more hectic times . . .

Like the official opening of the University on March 11, 1961, when 2000 people were invited — at very short notice — to attend a barbecue.

Paddy and his team of men were asked to provide a lawn for the barbecue between the chemistry and physics buildings.

Seven days and 40 bags of fowl manure later, the new lawn was looking magnificent — and just in time for the most important opening in the history of the University.

But even when things were hectic, Paddy still made the time to look ahead and plan for the future of Monash.

He established the nursery for Australian native trees and shrubs, and planted the foundations of the much-admired Monash planting scheme.

In 1965, Paddy moved on to the Sports and Recreation Association where he was mainly responsible for developing and maintaining what have

now become Monash's first class playing fields.

Paddy will be having a 12-months' rest while he and his family settle into a new home in Watsonia, and then it will be back to consulting work.

● NEXT MONTH: A look at current work in the Monash gardens.

## It all sounds like . . .

Arthur Williams, Associate Professor of Mechanical Engineering, sensed it was going to be a bad Friday when he had to turn back to do something he had forgotten at home.

Resuming his interrupted journey to the University, he was quietly fuming about the bad start to the day when two "brick-like objects" were ejected from the top of an approaching truck and flew on collision course with his (so far) unbent car.

"My swerve caused the objects to glance off my front mudguard — not with the expected grating and banging, but with a 'plopping' sound," he says.

"If I was surprised at the lack of damage, it was nothing to my surprise at seeing in my rear-view mirror two large elephants standing athwart the truck.

"One of the elephants had both its trunk and its tail lifted in an obvious attitude to do the maximum mischief to oncoming cars, and I shudder at the thought of having to claim insurance for a broken windscreen caused by flying objects of that variety.

"I am still baffled by how that elephant knew it was ME in that white car!"

# UNION NIGHT WILL GO 'CULTURAL'

A Union Night with a difference is planned for Thursday, July 29.

The organisers — Clubs and Societies and MAS Activities — aim to involve as many University people, staff and students, as possible.

The night follows a pattern set by a similar night held last year. But the organisers are hoping they'll get a better attendance from staff than they did on that occasion.

Last year, a number of staff members with musical (and other) gifts, made a solid contribution to the evening's entertainment.

Joanne Gabriel, the Club Liaison Officer for C&S, hopes there'll be a similar response this year.

She says that a wide variety of entertainment will be offered: music ranging from classical to jazz, ethnic foods, dancing and displays of various kinds presented by affiliated clubs. There'll also be an invitation fencing competition, theatre, wine-tasting and singing.

Anyone interested in doing something on the night is asked to contact Gabriel (ext. 3144) by July 15.



THE MONASH French/Spanish Club will provide one of the acts for the special Union Night on July 29 — a performance of the Can-Can. Here, giving their choreographer, Sandi Givens, a "lift" are some of the performers: Matt Fanning, David Head, Colin Truslove, Graham Truslove, Gerard Fitzgerald, Geoff Rushworth, Dave Clark and Michael Kirkpatrick.

## Holidays are for all

The Student Parents Association of Monash (SPAM) believes in useful, enjoyable holidays for everyone.

For parents, especially those who study, this probably means quiet children who are not up to mischief. For children, it means having (noisy) fun without too much interference.

With this in mind, SPAM came up with an idea to help everyone: holiday workshops which provide entertainment for energetic children, and peace for harassed parents.

Mairi Murray, public relations officer for SPAM, and mother of two small children, explained:

"When you're studying, you don't have the energy to plan something special for the holidays. From this point of view, holidays can be a dead area, a waste of time, when they don't have to be.

"This is why these workshops are good for everyone. Kids who come to them can do all sorts of interesting things. We employ teachers in physical education, drama, pottery and art, and the mothers help out wherever they can.

"We hope to expand our range of subjects ... perhaps include woodwork if we can find someone to teach it. Some of the mothers will be teaching frypan cookery at the next workshop, and we think that some children will enjoy it very much. We will also be taking them to the Alexander Theatre for the Children's Theatre production.

"The kids really love coming to the workshops because there's a free atmosphere, and they are not bound to stay in any one place, but move around

as they wish. Some never move away from the gym — they just stay there all day.

"We set an age limit of 11 to 12, but do get some older children of up to 14 years of age," Mairi said.

For its workshop in May, SPAM had enrolments of 80 children a day, and expects more for the winter workshop.

"We consider 120 to be within our scope, but only because we are lucky enough to get funding from the Union. We have had a tremendous amount of help from the Union this year, and this enables us to provide the teachers and all the necessary materials. The kids only have to bring their lunch."

The winter workshop will be held from August 23 until September 3, from 9 a.m. to 5 p.m., and the cost per child per day is \$2.50 for students, and \$3.50 for staff.

Enrolments for the workshop close on August 4, and prospective SPAM members (membership is \$2) can get additional information from the Union desk, or can write to SPAM, c/- Union.

### HALL HAS A BIRTHDAY

To celebrate Howitt Hall's tenth anniversary, ex-Howittians and other friends of Howitt Hall are invited to attend a dinner/dance at 7 p.m., on Friday, July 30, in Howitt Hall Diningroom. Tickets are available from the Warden, Mr Knud Haakonssen, at \$5 each.

## CONTACT!

There is no job too big — or too small — for the men of the Maintenance Department.

And they have many hidden talents — hidden, that is, until the moment of crisis arrives, and they race into action against the clock.

One such crisis arose recently when a student was rinsing her contact lenses in a sink in the Union and dropped them (butterfingers!). They quickly disappeared down the plug-hole, leaving the student unhappy and somewhat shortsighted.

The men of the Maintenance Department were called in and, using their consummate skill and wide experience of such tricky situations, retrieved the lenses and returned them to their grateful owner.

## EVENING CLASSES?

Monash should start part-time, evening-oriented tuition leading to master's degrees in engineering, says an associate professor.

The scheme should be specifically tailored to suit engineers already employed in industry.

The recommendation comes from Dr Peter Dransfield, of the department of mechanical engineering.

He was impressed by the success of a similar scheme he saw in operation during a recent study leave visit to Concordia University, Montreal, Canada.

This had been "a spectacular and immediate numerical success," says Associate Professor Dransfield in a study leave report to Council.

In 1975 there were 95 candidates in mechanical engineering alone — a Concordia department with an academic staff of 12.

## PROBLEMS AHEAD FOR MIGRANTS

Monash Careers and Appointments Office is warning off overseas university graduates and prospective students who inquire about migrating to Australia.

Head of the office, Mr Warren Mann, says this was to avoid aggravating graduate unemployment problems.

Writing in a recent issue of "Careers Weekly," he criticised what he said appeared to be a renewed recruiting drive by the Australian Government to attract more migrants.

Any such growth in the work force would be unlikely to be welcomed by the already large body of unemployed in this country, said Mr Mann.

"...and many, perhaps most, of those who are persuaded to immigrate may find the prospects in the reality of their arrival less satisfactory than they had permitted themselves to believe before leaving their home countries," the article continues.

"Our concern is with young people who have qualified in or who aspire to take university courses, with a view to pursuing professional or administrative careers.

"When we get overseas inquiries from such people, as quite often we do, we feel bound to advise them strongly not to come to Australia at present.

"Irrespective of the economic factors affecting graduate employment in 1976-77, we believe that there is a growing potential for 'structural' unemployment as well as for underemployment."

Any influx of overseas graduates or students "could only aggravate the problem, and the social and political consequences for which such problems may very well be the seeds", the article says.

(According to Mr Mann, the Monash Careers and Appointments Office receives "three to four" inquiries a month from prospective graduate or student migrants).



ALYCIA WATSON, second year student in visual arts, looks at the latest work of John Davis . . .

# Monash sculptor experiments with latex & fibreglass

His university studio is spacious and brightly lit. Scattered on benches and tables are books, tools and materials. Around the walls are pieces of student art. On the floor is a mould for setting latex. In one corner, suspended from the ceiling, is a yet unfinished sculpture — John Davis' latest work, *Nomad*.

Since 1961 John Davis has contributed to many important exhibitions, including the Mildura Sculpture Biennial and the 1975 Artists' Artists, at the National Gallery of Victoria. After several years of teaching, he is now with the Monash department of visual arts, as Sculptor in Residence for 1976.

Davis began his training as a painter when the emphasis was on the "flatness" of the picture. But he says, "I was always moving towards texture or making form very solid and blocky. I had plenty of ideas to put down, but they just didn't align with the painting instructor's notions at that time."

While teaching in Mildura he began carving. His first works were from pieces of Murray pine which were just lying around the yard. "It was then I realised a liking for the handling of materials, and the organisation and exploration of space and form."

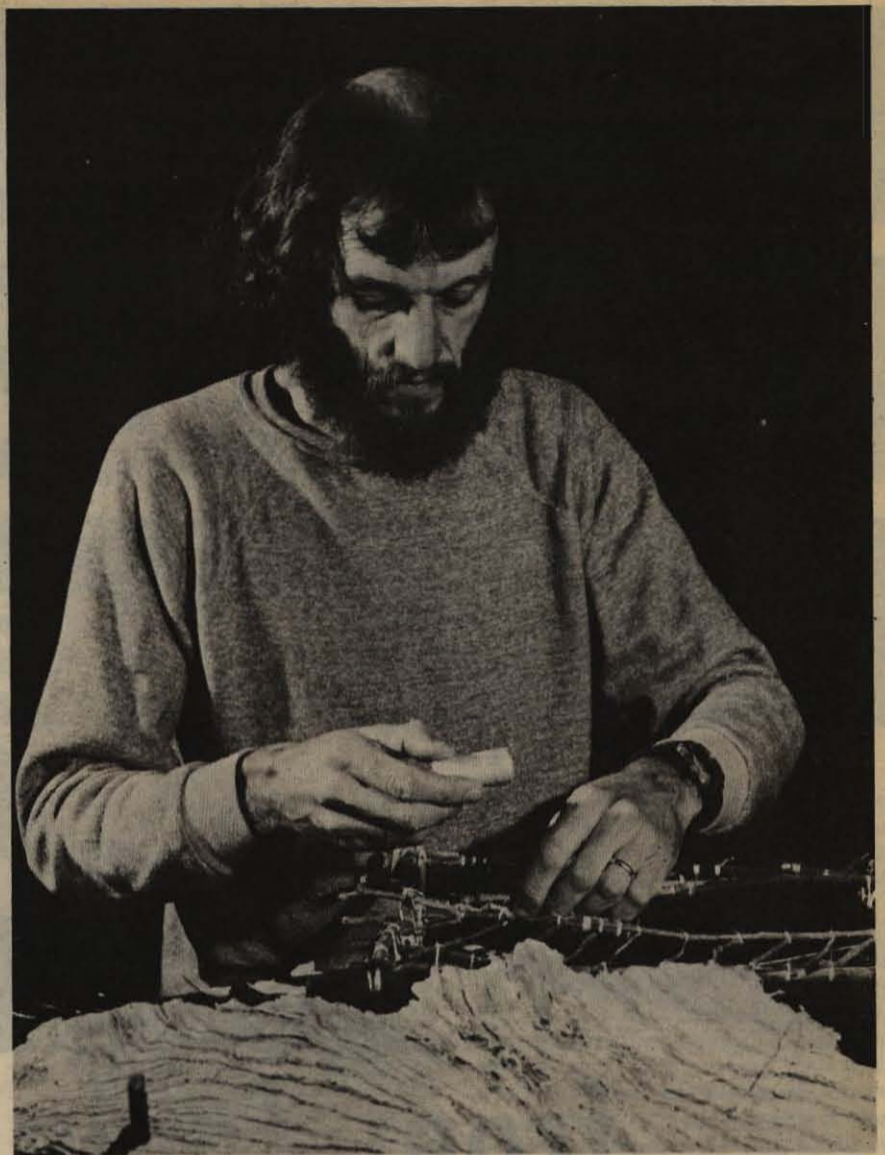
"I always get a great joy out of materials," adds Davis, whose art has undergone many changes through the years. Returning to Melbourne for further study at RMIT, he continued to use wood but eventually became involved with aluminium and resins in making maquettes for architectural use. After leaving RMIT he was still carving wood, but the texture became

smoother and smoother, and eventually color was applied to the surface.

His early interest in various materials developed further while travelling abroad with his family. "During 1972, in New York, I had little money and no studio," Davis remembers. "So I started using cardboard tubing that was just lying around in the streets, either setting it up in the streets or in the tiny apartment." This process involved covering the tubing with paper from the *New York Times*, then drawing on this with pencil.

On returning to Australia, Davis experimented with many types of paper, as well as canvas, ceramic, string, and matter from nature such as twigs.

Fibreglass and latex are the major elements in his present work. *Nomad* is a horizontally suspended fibreglass grid. Along one side is a narrow piece of latex through which light shines, tracing out shapes that are delicate evocations of undulating landscape. "*Nomad* is about my interests in the environment and also time, space and distance," he explains. "There are yet to be added, in documentary form, sections of the sculpture produced during a visit to Hattah Lakes, using natural objects, many of which have been photographed."



Davis working in his studio, experimenting with different structures and materials. —Picture: Herve Alleaume

"I've come to realise, while working on *Nomad*, that my ideas are moving more and more towards documentation and video, and a change in scale. I think I'm in a state of transition with my work. There are several clearly recognisable directions which are coming together at this point.

"Being out here at Monash means I can quietly work away without the pressure of having to get something finished for a particular show. Here there is the chance to sift out this new

tendency, which in other circumstances would have taken just so much longer."

As well as the opportunity to define his changing attitudes, Davis has encouraged several visual arts students to work in his studio.

"To become involved with the creative side of art, to be more aware of an artist's thinking and decision making through practice, is to add another dimension to the understanding of art," he declares.



ROGER KEMP  
THE CROSS 1968  
Acrylic on  
hardboard  
181.5 x 136.5 cm.  
Purchased.  
Awarded the  
Blake Prize  
for Religious Art,  
1968

## WORKS FROM THE MONASH COLLECTION

by Grazia Gunn

The main elements in this painting are vertical and horizontal lines in relation to oblique and curved lines.

The focal point is the cruciform which, through continuous repetition, creates the thematic structure of the work. This repetitive process is very important in all of Kemp's paintings.

The major thrust of Kemp's work is in the established abstract tradition which emerges from cubism. He has never been directly influenced by any one style, and his work shows the determination, perseverance and originality of someone working in isolation.

Born in Bendigo in 1908, Kemp has always lived and worked in Melbourne.

His individual style is partly the result of a gradual simplification of natural forms through applied geometry. The symbols are juxtaposed and contrasted until they become a sequence of integrated and articulate forms.

Both his symbols and colors are limited. He uses mainly tone. The paint is applied in a methodical rhythmic movement of the hand. The strokes, blots and smears reveal his impressionistic tendencies.

ROGER KEMP: Studied Melbourne National Gallery School and Melbourne Technical College.

Awards: The John McCaughey Memorial Prize, 1961; Darcy Morris Memorial Prize, 1965; Blake Prize, 1968; The International Co-operation Art Award, 1969; Australian Council for the Arts 'Distinguished Artist and Scholar Award', 1973.

Represented: State Galleries and National Collection, Canberra; Australian Chancery, Washington; Mertz Collection, USA; included in the exhibition 'Ten Little Australians', Modern Museum of Art, Paris, 1974-75.

# Music and Dance at Monash

## From Java

The Monash department of music will present an Indonesian concert-production of music, drama and dance at Robert Blackwood Hall this month.

Entitled "Damar Wulan and the Golden Club," the program presents an old Javanese story about the amorous adventures of the hero Damar Wulan in the time of the ancient kingdom of Majapahit.

The story will be narrated by the producer, Dr Margaret Kartomi, reader in music, who has organised four Indonesian productions from 1972 to 1976.

Episodes from the most interesting parts of the story will be shown in dance-drama and shadow puppetry performed by talented artists from Java.

Leading artist in the production will be Poedijono, formerly a music lecturer in the Conservatory in Bali, and currently special lecturer in the music department at Monash.

The music, which is directed by Poedijono, will be played on a 60-piece gamelan orchestra from Java.

"Damar Wulan and the Golden Club" will be performed on Wednesday, July 14 at 1.30 p.m., and on Thursday and Friday, July 15-16 at 10.30 a.m. and 1.30 p.m.

Tickets will be on sale at the door for all performances: Adults \$3.00 and students and pensioners, \$1.50.



Poedijono uses a traditional Javanese puppet during a performance of "Damar Wulan and the Golden Club."

## ...from India

Music and dance from several regions of India are featured in the Indian Dance Series which will end with a final concert on Thursday, July 8.

The three concerts in the series each featured a dance style peculiar to three areas of India including East India, Kerala and South India.

Guru Banamali Sinha, a leading exponent of the Manipuri dance style of East India, performed at Monash on June 10.

It was his final public appearance in Australia before returning to India where he is head of Manipuri Dance in the College of Hindustani Music, University of Lucknow.

Guru Banamali introduced his dance style to Ballet Victoria which is now creating a work based on his teaching.

The second concert in the series (June 24) was given by Shivaram, an exponent of the Kathakali Dance tradition of Kerala.

The third and final concert will feature Zamin Haroon, who will perform dances of the Bharata Natyam tradition of South India.

The concert will be held in the Music Auditorium, Menzies Building on Thursday, July 8 at 8 p.m.

Admission is free.



Guru Banamali Sinha at Monash.

## ...From Africa



All the color and movement of African culture is brought to the stage by "NGOMA".

An evening of traditional African music and dance will be presented at Robert Blackwood Hall during July.

The performance called "Ngoma" will be presented by the African/Australian Association in conjunction with African students living in and around Melbourne.

Held most successfully in previous years, "Ngoma" will include a variety of traditional African songs and dances with all the color and rhythm of Africa.

"Ngoma" will be performed in Robert Blackwood Hall on July 24 at 8.15 p.m.

Tickets are \$1.50 for students, \$2.50 for others and are available from Clever, Simba and Ignatius, 51 Beddoe Avenue, Clayton. Telephone: 544 7990.

## SCHOLARSHIPS

The Academic Registrar's department has been advised of the following scholarships. The Reporter presents a precis of the details. More information can be obtained from the Graduate Scholarships Office, Ground Floor, University Offices, Extension 3055.

**Australian Meat Research Committee — Postgraduate Research**

Several Studentships, Overseas Studentships and Overseas Study Awards are available to graduates who have experience in field work of interest to the A.M.R.C. Stipend: varies. Applications close July 31.

**Australian Cancer Society — Postdoctoral Cancer Research Fellowship**

Available to an Australian citizen under 30 years of age who holds a doctorate, for one year's research into cancer at an Australian institution. Stipend: \$13,710 p.a. plus equipment, travel allowance. Applications close annually on August 1.

**R.T. Hall Prize in Cardiology.**

Awarded annually for the best current original work related to the cardiovascular field performed in an Australian or New Zealand institution. Value: \$1,000 plus book. Applications close

August 31.

**Australian School of Nuclear Technology/— Course Radionuclides in Medicine No. 4. (N.S.W.)**

Course orientated to suit medical and science graduates involved in biological experimentation and diagnostic applications of radionuclides. Fee \$400 plus accommodation etc. Duration, November 8 to December 3, 1976. Applications close October 4.

**French Government Postgraduate Scholarships 1977/1978.**

For postgraduate study in France. Sciences, French literature and language studies, candidates for doctorates and applicants under 30 preferred. Benefits: \$A150-200 per month, air fare France to Australia. Applications close October 30.

**French Government Assistantships 1977/1978.**

Awards for Australian teachers of French or final year university students who propose to teach French, for 8 months employment in French High Schools. Value \$A250 per month. Applications close October 30.

JOHN CROSSLEY, professor of pure mathematics, was at the opening night of the Alexander's prize-winning play last month. Here's how he saw it . . .

# Cass Butcher Bunting — an old-fashioned play?

*A cold winter night at Monash: Gentle lights in the foyer advertising magical 'Camelot' . . . We enter a fuming theatre with oppressive, insinuating sound . . .*

The play opens with Graeme McGuffie's set being hacked out of the proscenium.

And then the catastrophe.

The mine comes crashing around, leaving us entombed with three miners.

William Akers's subtle light darkness keeps us trapped while three miners — one mad, one earthly, one ambiguous — struggle with the problem of survival.

Is it in the mine, or in our minds? Is it the old myths and fears of death (and life) or just a crumby little cave?

The author will not say: neither in the play nor afterwards.

Bunting (Tom Lake) drives some almost to physical violence with his convincingly mad obsession with cats. Butcher (Burt Cooper) dominates the lines with his totally material values while Cass (Hamish Hughes) is an ambiguous junkie-intellectual oscillating between practical, considered arguments and withdrawal symptoms.

The sound (Peter Williams) is beautiful (though loud) and commanding. Peter Williams's direction is superb. But I would have liked to have seen changes in the ideas of time.

Sartre's 'In Camera' seems to explore a similar area but Bill Reed's play is much less formally structured than that.

The staging of the tripping sequence (Shiva's dance?) is perhaps too reminiscent of Ken Russell's 'Women in Love'.

And the question remains: the mine or the mind?

● HERVE ALLEAUME'S photograph shows Burt Cooper (Butcher) and Hamish Hughes (Cass) in a scene from the play.



## RADIO JOURNAL

"Broadcasting Australia," a new journal which provides information on all aspects of broadcasting, has recently been established in New South Wales.

The journal has been established with a grant from the Film, Radio and Television Board of the Australia Council, and provides information, news and views on all aspects of broadcasting, with a special emphasis on public radio, including ethnic radio, FM and other current developments.

Published bi-monthly by the Public Broadcasting Association of Australia, Broadcasting Australia is a non-profit venture.

The editors welcome letters, contributions, photographs and suggestions for new regular features.

Broadcasting Australia costs 50 cents per issue, or \$4 for six issues (including postage).

Subscriptions and contributions to Broadcasting Australia should be sent to: The Editors, Broadcasting Australia, P.O. Box 578, North Sydney, NSW, 2060.

## Signature . . . please!

The Academic Registrar (Mr Butchart) is less than enchanted about some correspondence he's had lately with the public service.

On May 31 he received a letter from a deputy commissioner of taxation (not in Victoria) requesting information about a former Monash student.

The letter ended with the name and title of the deputy commis-

sioner (typed) but no signature.

Mr Butchart promptly replied:

"I have received on your letterhead a request dated May 26, 1976 for personal information about . . ."

"I do not believe I should supply personal information about a student of this University in response to a letter which is unsigned and may, for all I know,

have been despatched without proper authority."

In return he received a stern reminder that the authority to obtain such information was contained in the Income Tax Assessment Act 1936-1975 and the Income Tax Regulations.

The admonition went on: "Your attention is drawn to S.264 (1) of the above Act and Regulation 62 of the Regulations and it would be appreciated if you would give the request your urgent attention."

Again the letter was unsigned.

## JULY DIARY

1-19: ART EXHIBITION — Alun Leach-Jones Paintings 1964-1976, pres. by Monash Department of Visual Arts. 10 a.m.-5 p.m. Monday to Friday. Exhibition Gallery, Menzies Building. Admission free. Inquiries: ext. 2115.

6: LECTURE — "Transcendental meditation technique" by Ross Curtis. 1.10 p.m. Lecture Theatre R7. Admission free.

7: LECTURE — "Eastern Orthodox Ways" by Bishop Aristarchos. Fourth in Chaplaincy Lecture Series on "Patterns of Spirituality." 1.10 p.m. Lecture Theatre R6. Admission free.

7-24: PLAY — "Look Back in Anger," by John Osborne, pres. by Alexander Theatre Company. Nightly at 8.30 p.m.; intermediate performances, 5.15 p.m. on July 16 & 23; matinees, 1.15 p.m. on July 9, 13 & 21. Admission: adults \$4.80, students \$2.50.

8: INDIAN DANCE SERIES (3) — Zamin Haroon, a well-known exponent of the Bharata Natyam tradition of South India. 8 p.m. Music Auditorium, Menzies Building. Admission free.

9: FILM — "Nackt Unter Wolfen" (F), pres. by Monash Department of German. 8 p.m. Lecture Theatre H1. Admission free. Inquiries: ext. 2241.

11: CONCERT — Paul McDermott String Quartet. Works by Karl Stamitz, Haydn, Brahms. RBH. 2.30 p.m. Admission free.

12: LUNCHTIME CONCERT — Ensemble 1. Artists-in-Residence, The Victorian College of the Arts. Works by Mozart, David Amran, Antonin Dvorak. RBH. 1.15 p.m. Admission free.

14: LECTURE — "The English Heritage" by Fr Austin Cooper, O.M.I. Fifth in Chaplaincy Lecture Series on "Patterns of Spirituality." 1.10 p.m. Lecture Theatre R6. Admission free.

14-16: JAVANESE CONCERT — Monash Music Department present Damar Wulan and the Golden Club, a Javanese concert production with dance drama accompanied by the Monash Gamelan Orchestra. RBH. July 14, 1.30 p.m.; July 15, 16, 10.30 a.m. and 1.30 p.m. Admission: Adults \$3; students and pensioners \$1.50; school parties \$1.

15: SEMINAR — "The Golkar Concept under Soekarno's Guided Democracy" by David Reeve, University of Sydney. Pres. by Monash Centre of Southeast Asian Studies. 2.30 p.m. Room 515, Menzies Building. Admission free. Inquiries: ext. 2197.

17: FILM EVENING — "Fireballs," an historical account of the campaign by General Tien Tan. (Chinese film with English subtitles). Pres. by Asian-Australian Family Association. 8 p.m. Union Theatre. Admission: \$1.50 (refreshments incl). Inquiries: Mrs J. Gill, 89 9430. PARENTS GROUP — Annual Dinner Dance. Banquet Room, Union Building. Inquiries: Mrs G. Skea, 232 6958.

19-30: RED CROSS MOBILE BLOOD BANK will be visiting Monash University. Lecture Theatres SG01, SG02, SG03. Appointments can be made at the Union Desk.

19: LUNCHTIME CONCERT — Ensemble 1.

Artists-in-Residence, The Victorian College of the Arts. Works by Martinu, Johann Wenzel Stieh, Ferenc Farkas, Carl Maria von Weber. 1.15 p.m. Admission free.

19-23: SCHOOLS PRESENTATION — "The Tasmanian Puppet Theatre" presents special program, "Rub-a-dub-dub." Alexander Theatre. Daily 10.30 a.m. & 1.30 p.m. (Wed. 10.30 a.m. only).

20: LECTURE — "Transcendental meditation technique" by Ross Curtis. 1.10 p.m. Lecture Theatre R7. Admission free.

21: AUSTRALIAN YOUTH MUSIC FESTIVAL — Sophia Philharmonic Orchestra from The Sophia University, Tokyo, Japan, The Kwansai Gakuin Glee Club Choir, Kwansai Gakuin University, Japan. Works by Western and Japanese composers. The Choir will sing National Japanese songs. RBH. 10.30 a.m., and 1.15 p.m. Admission: school parties 50c.

21: LECTURE — "Contemporary Styles" by Fr Noel Ryan, S.J. Sixth in Chaplaincy Lecture Series of "Patterns of Spirituality." 1.10 p.m. Lecture Theatre R6 Admission free.

22: SEMINAR — "The role of pre-Islamic 'priests' (bissu) in Bugis-Makassar Society" by Dr Leonard Andaya, ANU. Pres. by Monash Centre of Southeast Asian Studies. 2.30 p.m. Room 515, Menzies Building. Admission free. Inquiries: ext. 2197.

22: LECTURE-RECITAL — "Domenico Scarlatti and his Iberian Milieu." Discussion and refreshments to follow. 8 p.m. Music Auditorium, Menzies Building. Admission free. Inquiries: Ext. 3230.

22: LECTURE — "Arung Palakka and Kahar

Muzakkar: a study of the hero-figure in Bugis-Makassar Society" by Dr Leonard Andaya. Pres. by Monash Centre of Southeast Asian Studies and Australia-Indonesia Association of Victoria. 8 p.m. Lecture Theatre R4. Admission free. Inquiries: ext. 2197.

23: FILM — "Strohfeuer," pres. by Monash Department of German. 8 p.m. Lecture Theatre H1. Admission free. Inquiries: ext. 2241. SEMINAR — "Textual problems and playhouse copy" and "A consideration of editorial orthodoxies." Arr. by Graduate School of Librarianship. 2.30 p.m. Room S411, Menzies Building.

24: CONCERT — "NGOMA" — African cultural concert. RBH. 8.15 p.m. Admission: adults \$2.50, students \$1.50.

26: LUNCHTIME CONCERT — Helen Cortis (violin), Ian Cumming (viola). Works by Martinu, Debussy, Hindemith. RBH. 1.15 p.m. Admission free.

29: LECTURE — "The Chinese Minority: Politics or Culture" by Dr Charles Coppel. Pres. by Monash Centre of Southeast Asian Studies and Australia-Indonesia Association of Victoria. 8 p.m. Lecture Theatre R4. Admission free. Inquiries: ext. 2197.

29-AUG 7: MUSICAL — "A Bunch of Ratbags," by Don Battye and Peter Pinne. Joint presentation by Monash Players and Monash Musical Theatre Company. Alexander Theatre. Nightly at 8 p.m.

31: CHORAL CONCERT — National Boys Choir. Kevin Casey (conductor). 8 p.m. Admission: adults \$3.20; students and children \$1.50.

31: OPEN DAY

Peter Williams looks forward with confidence to . . .

# Look Back in Anger



Director Peter Williams steps out with two members of the cast of 'Look Back in Anger' — Elaine Baillie (left) and Arna-Marie Winchester.

## "Play about words — a verbal rock concert"

The unconventional play *Self Accusation*, which recently completed a season at Melbourne's Pram Factory, will have a single performance at Monash on Friday, July 9.

It will be presented by the Australian Performing Group in the Union Theatre, starting at 1.15 p.m.

Since the end of its run at the Pram Factory, the play has started a tour of universities and colleges around Melbourne.

*Self Accusation*, was written by an Austrian, Peter Handke, who is considered among the world's leading experimental dramatists.

Like most of his work, it dispenses with the conventional concepts of plot and characterisation. Instead, actors and audience are involved in a mutual exploration of "what it means to be here, now."

"The play is about words. It works like a verbal rock concert, deriving its rhythms from crowds, trains, machines . . . from the sounds of the city," says the Monash director of student theatre, Andrew Ross.

Alison Richards, who directed *Calm Down*, *Mother*, for the Monash Women's Theatre Group during this year's Orientation Week, appears in this production as an actress.

Twenty years ago in 1956, a young Englishman wrote a play which revolutionised the British theatre and British theatre-going audience.

The play was "Look Back in Anger" by John Osborne, and this month it comes to the Alexander Theatre in all its fifties' glory.

"Look Back in Anger" is presented by the Alexander Theatre Company and directed by Peter Williams (who also directed "Boesman and Lena", and "Cass Butcher Bunting" for the Alexander).

It is a play about the interaction of the English social classes as a whole, and about people as individuals, and remains firmly embedded in the fifties.

In it, Jimmy Porter (Peter Rowley) is a working class man who is married to Alison (Elaine Baillie), a deb from the English upper class. They are literally worlds apart.

Jimmy's friend, Cliff (Doug Bennett) and Helena (Arna-Maria Winchester) Jimmy's mistress, complete the little menage living in an attic, listening to Jimmy, who symbolised the feeling of the fifties — a general dissatisfaction with, and rebellion against, absolutely everything.

Director Williams sees it as being a dated play in the more superficial details rather than in the basic ones.

In his opinion, the situation is that 'the more things change, the more they're the same'.

"The only difference between Jimmy Porter and today's angry young man is that the latter smokes pot, goes to more demonstrations, wears his hair longer, and doesn't wash," he said.

"This play is very hard to direct



because although it is a modern, realistic play in its way, it was the very first of its kind in the British theatre and the writing is slightly old-fashioned in that Jimmy Porter is the only character which is fully developed in the play.

"The other characters are not really developed. When they're on stage, they're only there as a sounding board for Jimmy, and when he's not there, they talk about him all the time, never about themselves, so you never see them develop."

## No message

Williams feels that "Look Back in Anger" does not have a message as such.

"I think that there is one line in the play which comes closest to being a message. Alison says to her father: 'You're hurt because everything has changed, and Jimmy's hurt because nothing has changed'.

"The fifties were strange. There was nothing left to die for anymore, no great revolution, no great change.

"The forties had a world war, but the fifties had nothing, much like today — which is why the play is still relevant to today's audiences."

Although Williams is keeping "Look Back in Anger" in its 1956 setting — "It would be a bigger problem to transport it into 1976" — one major difference will be the set which is modern and abstract.

He and Graeme McGuffie designed it to be at an angle of sixty degrees to the audience, almost as if the audience is sitting in the very corner of the room.

"We're doing this to get away from the traditional set, and also because we think that the audience will find it interesting" he explained.

An exhibition of paintings by Yap Teow Khoon will be on show at the East-West Art Gallery, High Street, Malvern.

The exhibition will run from July 19 until August 7.

Yap Teow Khoon is teacher of Chinese Painting in the Union classes run by Clubs and Societies, and has held previous exhibitions in Kuala Lumpur and Adelaide.

## "Unique" series in RBH

A unique international chamber music group will perform six concerts in Robert Blackwood Hall between July and October, 1976.

The group called Ensemble I specialises in presenting works of all periods of music which, because of the unusual combination of instruments involved in their performance, are rarely heard by the public.

One of the aims of the ensemble is to reintroduce these works into concert life.

Ensemble I consists of flute violin, viola, cello and piano and its members are from Austria, America, Greece, Israel and Australia.

The members of the ensemble are Thomas Pinschof, Richard Runnels, Spiros Rantos, Dawn Hannay, Brachi Tilles, and Tanya Hunt, daughter of Professor K. H. Hunt.

Based in Vienna, Austria, Ensemble I had a yearly series of concerts in the famous Vienna Konzerthaus, and has performed extensively, with much success, in Europe and the Middle East, both in concert and radio recordings.

On invitation from the Music School of Indiana University, Bloomington, Indiana, the ensemble spent the first part of this year in the United States, perfecting its art and performing.

Ensemble I has been in residence at the Victorian College of the Arts since May 1976.

Ensemble I will give four Lunchtime Concerts on July 12, July 19, August 2 and September 13 which will be free and two special Sunday Afternoon concerts at 2.30 p.m. on August 1, October 3. Tickets for the Sunday Afternoon performances will be on sale at the door. Adults \$2.00, students 50c, and children and pensioners free.

Their repertoire will include works by Mozart, David Amran, Dvorak, Martinu, Farkas, Carl Maria von Weber, Johan Wenzel Stich, Keith Humble and Hindemith.

## Gold Series — second round

Series Two of the ABC's Gold Series Concerts begins at Robert Blackwood Hall on Thursday, August 5.

The Series begins with a concert featuring the distinguished East German conductor, Kurt Sanderling with the Melbourne Symphony Orchestra and soloist Leonard Dommett, Concertmaster and Assistant Conductor of the orchestra.

The program includes Haydn's Symphony No. 86, Bartok's Violin Concerto No. 1, and Symphony No. 15 by Shostakovich.

Chief Conductor, Hiroyuki Iwaki will conduct the second concert on Monday, September 13, in which

pianist Trevor Barnard will play the Bliss Piano Concerto.

Conductor Walter Susskind and cellist Janos Starker will join the orchestra and MSO principal viola player, Paul O'Brien, for the last concert in the series on Thursday, November 18.

An A Reserve season ticket for all three concerts costs \$9.90, while three single A Reserve tickets cost \$15.30. This is a saving of \$5.40, and similar savings apply to B and C Reserve tickets.

Season tickets are available from the ABC Box Office, 10 Queen Street, Melbourne, or from the box office at Robert Blackwood Hall.