What started with a bang... and ended with a whimper?

O-WEEK — THAT'S WHAT!

Fireworks showered the night sky with a spectacular sight and sound during an Orientation Week display (photo: Waverley Gazette).

But student Ernie Gibbs was seeing stars in broad daylight when he was down for the count of 10 after being knocked by a superball in a "new games" activity. He gets a little help from his friends.

For more on the infamous superball and other Orientation Week pictures, see pages 6 and 7.

Also in this issue:

- Medicine's building progress
- Lord Mark Oliphant on the arms race
- Energy problems
- The Theatre news
- Books and writers
- Engineering progress
- Superball pictures
- Theatre news

Spotlight on study leave

Study leave plays a significant role in three areas of university activity — educational, cultural and socio-economic — according to Monash University's submission to the Federal Government's inquiry into study leave.

The submission was forwarded last month to the Universities Commission in response to a request from the Minister for Education, Senator Carrick, for an up-to-date report on study leave, including any desirable modifications to the present study leave arrangements.

It pointed out that the University had already embarked upon a re-examination of its study leave rules and it made out a strong case for the retention of this feature of university life.

In its preamble, the Monash statement quotes extensively from the 1975 annual report of the Carnegie Corporation of the United States, which offers a spirited defence of universities and the way in which their activities affect virtually all aspects of a nation's welfare.

Where are all the engineers?

Academics in Monash University's Engineering Faculty are concerned about the number of students entering their courses.

And while employment opportunities for engineering graduates are generally not at an optimum level, there is at least one branch in which there are more job vacancies than qualified people to fill them.

This is materials engineering, an area in which, reportedly, companies have been forced to hire personnel from overseas. Ironically, this year the intake into Monash's undergraduate materials engineering course has fallen to its lowest level.

Says Chairman of the department of materials engineering, Professor J. J. Polmear: "Judging from the work-finding success of our 15 graduates in 1976, the job vacancies advertised, and the inquiries I receive from firms about up-and-coming graduates, there is plenty of work.

"Yet enrolments in the materials engineering bachelor degree course fell below 10 this year."

The enrolment peak was 24, reached in 1972 (the year after the course began).

On the other hand, enrolments for postgraduate studies are higher than they have ever been.

Materials engineering covers metals, plastics, rubber and ceramics. A central theme of the course is a study of the relationships between the structure and properties of materials with a view to their economic use in a wide range of technology.

The demand for study in metallurgy grew particularly during the mining boom of the 1960s. It has been pointed out that while the mining industry is not experiencing boom conditions now it is still doing very well and metallurgists are in constant demand.

The environmental cause and a consequent disenchanted with "science" generally have been suggested as reasons for a growing number of students turning towards study in the humanities.

But, as Professor Polmear points out: "We all realise that the world is becoming depleted of many critical materials. Materials engineers will be playing a vital role in managing and conserving the country's material, energy and environmental resources."

The Engineering Faculty feels it suffers a communications gap with school students in that many do not understand what an engineer does and what engineering study involves. This is despite production of brochures and the like, some of them highlighting what an engineer does and what it involves.

Engineering staff also believe that more secondary students are doing the "soft options" at school and do not have the pre-requisite subjects to start the engineering course or are not adequately equipped to complete it.

As well as materials engineering, Monash offers courses in chemical, civil, electrical and mechanical engineering.

It mentions particularly the Carnegie Report's reference to the "mischievous implication" that the declining value of a university degree is somehow an indication of failure on the part of higher education, and a reason for losing confidence in it.

Such a verdict, according to the Carnegie Corporation, rests upon three fallacious assumptions:

- That because the relative economic value of a degree to the individual is declining, the general economic value of university education is also declining.
- That the value of attendance at a university is to be measured principally in economic terms.
Continued from page 1.

The submission concludes by saying that experienced, Education now exist to instruct students in a given subject or discipline, level similar to that traditionally as
associated with training for a university degree. In other words, their primary concern is to not include advancement of the fron
tiers of knowledge.

A few Institutes solely devoted to research exist in Australia together with the major research bodies of the Federal Government, but these bodies do not have a mandate to act as the research training centres even for those interested in their fields of expertise. In particular, they are unable to conduct student research in methods of research in particular disciplines.

A submission says that all university staff, from professors to tutors find it impossible to continue study of particular concentration in order to remain effective teachers and researchers.

Expanding knowledge

"The branches of knowledge are continually expanding, very largely as a result of the research programmes in universi
ties all over the world. Education is not static and its fron
tiers are never confined to the boundaries of any particular university or country."

"A university teacher has therefore a particular duty in this rapidly growing field of science, and he must be able to teach his subject on return from study leave, or with groups of students and
By using study leave, and other more important teaching, it is possible for a university teacher to investigate new areas of research which he has been employed to perform his duties but perhaps having alternative concepts and ideas of value. From this form of intellectual refreshment is made evi
dent on return of the staff member to his home university.

Dual advantage

"The only function not performed for his university by a staff member while he is on leave would still therefore be actual teaching, but on the assumptions made in the submission he would be able to teach his subject on return from leave, this time away is of advantage to him in the university by his students.

"The university does not employ extra staff to replace those absent on study leave, and this is accepted by all.

"If there were to be no provision of study leave, preferably paid, it is obvious that those with particular duties would suffer in the long term because of the attitude of such persons towards meaningful study leave."

"There would be a 'cost' to the public in that their university system would become inferior to those of other developed countries. The level of training available for the professions and for the nation's most intelligent young people would drop, to the overall detriment of the country."

For scientists

To the Editor

Sir: I would like to bring to the notice of all science technicians at Monash University of the existence of a professional organisation to which they are entitled to belong, irrespective of the branch of science in which they are employed. It is the Australian Institute of Science Technology.

The aim of IST is to actively promote the status of the profession and the self-improvement of those people who have chosen to enter science technology.

The institute promotes the availability of information about science technology, a subscription to the journals Science and Australian Technology, and a cross fertilisation of ideas from meetings held regularly and attended by leading professionals in the various scientific disciplines.

Anyone interested in IST can contact the Institute in the first instance on ext. 2482 for further information.

John Oldfield

...and singers

The Monash Chapel Singers have found a new conductor in third year Arts-Music student, Jackie Clarke.

The search is now on for new members, particularly students, in all parts.

The singers are preparing music to be sung at the induction service of the new President of the University, Dr. John Evans, to be held on May 12.

They will be contributing also to a program of entertainment that will include music and drama at the ANZAMRS conference to be held at Monash in August.

A lunchtime concert in Robert Blackwood Hall in third term is planned.

The Monash Chapel Singers meet for rehearsals on Tuesdays and Thursdays afternoons.

If you are interested in joining, there are no auditions, just turn up at rehearsals. Contact Olive Blackwood on ext. 2100 for further information.

APRIL, 1977

MONASH REPORTER

"Knowledge is not static and its frontiers are never confined to the boundaries of any particular university or country..."
Thai lecturers here on study scheme

Eight Thai academics — the majority of them women — are currently at Monash as first participants in a pilot Thai University Lecturers' Scheme.

While at Monash the lecturers will be aiming to increase knowledge and skills in their subject areas, academic administration and modern education techniques, to improve their effectiveness as tertiary teachers.

The scheme has been organised jointly by Monash University and the Australian Development Assistance Agency. It is similar to the Indonesian University Lecturers' Scheme developed at the University of New South Wales in 1969.

The visiting academics are Professor Thavorn Vajrabhaya (botany), Miss Pornpimol Senawong (linguistics), Miss Apinya Wongseedikarana (mathematics), Mrs Paungpon Sirirugsa (zoology/botany), Miss Suwidae Phupradit (linguistics) and Mr Anekool Greensang (education).

All speak English fluently.

They will be on campus for from four to six months.

Initial steps towards establishing the scheme were made several years ago by associate professor in chemical engineering, Dr Frank Lawon (currently on study leave doing research at the Colorado School of Mines in the United States).

Dr Lawon and other academics were concerned that many Asian students were returning home after study overseas to take up senior positions on academic staff immediately, particularly in the newer universities.

Because of a lack of experienced staff these new graduates were being called upon to perform tasks for which they had little or no experience.

More recently a working group consisting of Professor K. C. Westfold, Dr T. Hore, Dr J. McDoDald and Mr I. B. Tate has guided development of the scheme.

It has been devised in two parts: the lecturers will spend three days a week in a host department covering their own disciplines, and two days a week in the Higher Education Advisory and Research Unit.

In the departments they will gain experience in academic administration and teaching.

They will be involved in such activities as the giving of tutorials and lectures, arrangement of laboratory classes and tutorial programs, hiring and training of technical and other staff, arrangement of timetables and setting of exams.

They may also be involved in research work or observe a project in progress.

HEARU has devised a program in which the lecturers will be examining modern educational practices at tertiary level, looking at such topics as course design and evaluation.

A new legal advice service launched recently on campus will be of double-barrelled benefit to students.

A joint venture between the Union and the Law Faculty, the service will be manned in the first instance by law students. Those students who use the service will form the basis of their final year subject, Professional Practice.

Previously, Monash students have been gaining professional experience by participating in a similar scheme at the Springvale Legal Service.

The legal students will diagnose their fellow students' legal difficulties and then consult staff members of the Faculty about the course of action to be pursued, so that clients can be assured of reliability.

Students seek aid over the whole range of legal matters — down to making wills — but their most common problems concern motor car accidents and offences.

Interviews will be conducted by the service each afternoon between 2 p.m. and 6 p.m., except on Tuesdays when they will be conducted between 4 p.m. and 6 p.m. Appointments are necessary, except in emergencies, and can be made from 9 a.m. to 6 p.m. daily.

The service is located in rooms 363/364 of the Law Faculty.
ARMS SALES BAN: RATIONAL BASIS FOR WORLD PEACE

A universal ban on all exchanges of arms would form the cornerstone of a peace which between nations would be a rational, acceptable basis from which positive steps to peace could stem. Distinguished scientist and former South Australian Governor, Sir Mark Oliphant, said this while delivering the fifth Oscar Mendelssohn Lecture at Monash University recently.

Sir Mark said it would be easier for nations to agree to cease trading in arms than to disarm.

He said: "We have seen that the two major powers in the world today, the USA and the USSR, are almost completely self-sufficient in weapons manufacture, and that for neither is export of arms an important source of national income. Of course, it is true of some American enterprises which would lose heavily if export of military aircraft, for instance, were banned. But special interests cannot be allowed to determine national policy, any more than they can be permitted to determine the overall drive for freedom from war. Special interests do not arise in the Soviet Union, though I cannot imagine that pressure groups are entirely absent from West Germany, France, and perhaps Sweden, where important contributions to their balance of payments, but these nations are all anxious to contribute to practicable moves towards world accord.

"A ban on the arms trade does not impose disarmament upon any nation, particularly the great powers. All nations could go ahead producing arms for their own use, using precious technological and human resources in making war goods or missiles, destined for rapid obsolescence. Overall, there would be little economic gain. But far greater than those absorbed by the major powers in arms manufacture go down with the balance of payments, but these nations are all anxious to contribute to practicable moves towards world accord.

ECONOMIC GAIN

"It has been pointed out by the Stockholm International Peace Research Institute, the most reliable guide to world armaments, that 'the financial and technical resources devoted to the development and production of conventional weapons are far greater than those absorbed by nuclear programmes.' Moreover, whereas states like Britain, France, West Germany, and Japan, are eager to sell their products abroad, and enter vigorously into the world-wide trade in arms.

"There are many nations which do not have nuclear arsenals but which are in the market for conventional weapons. How can their financing - or will the cost of maintaining their arms be absorbed by the nations with nuclear arsenals?"
Energy resource problems were the most immediate concern for today's graduating engineers, the Dean of the Faculty of Engineering, Professor L. A. Endersbee, said recently.

Professor Endersbee was delivering the occasional address at a graduation ceremony in which 160 engineering and two medical graduates received their degrees.

He said: "We all know that energy resources are limited, particularly oil and gas. Yet consumption is increasing and prices remain low. The industrialised world has built up a complex international economy based on cheap oil supplies, and no one nation is prepared to suffer the economic disadvantages of attempting to correct the situation independently. Australia is in this position. On present trends we are heading for disaster.

"There are no magical technologies in prospect that are likely to radically change the energy situation, but there are a very large number of individual technological changes we can make that will, collectively, lead to a significant improvement. The implementation of these changes, on a crash program of 15 years, contains enough challenge for all our keen graduating engineers over that period, and of course there are many other tasks before us.

"The first steps towards these goals are to plan for the work, allocate responsibilities for government and industry, and prepare the organisations. One of the apparent obstacles to national planning and co-operation in Australia is the Australian Constitution, whose writers, for example, did not envisage an energy crisis in Australia in 1980-85, and the consequent need for commonwealth-state co-operation in that matter.

"But the writers did envisage the Snowy scheme either, and that project was built, simply on a promise of co-operation between national and state governments. Basically, preparedness to co-operate for common purposes is an attitude, or state of mind, and we can't legislate for that."

At a personal level it could disrupt a team and render it ineffective.

"Closed-mindedness" could occur also because of intensive specialisation: "the specialist not seeing beyond his own field," he said. The result could be a breakdown in communication with disastrous results.

He continued: "In our society, the unification of various technical and professional skills to a common task is often a central problem. The skills are not self-co-ordinating. They must be brought together by continuing and conscious effort. It is incredible that each development in our scientific and technological capacity, by the intensity of the specialisation involved, tends to increase duality rather than common purposes. Each step towards specialisation imperils our society by the consequent loss of our sense of common objectives and purposes.

"We see this in the University. We have separate faculties and departments for our various disciplines, but few integrating subjects that bring specialists together. The students tend to grow apart in the University as their studies progress, and move even further apart as they move into professional practice.

"The problems of communication are compounded by the specialised nature of the organisations employing professionals - hospitals, health departments, water authorities, manufacturers, mining companies, and so on."

"These communication difficulties lead to controversial issues, sometimes of significant dimensions, such as the Newport power station issue. Here we see an issue involving an electrical authority, a gas company, an oil company, the conservation groups, unions, government, and individuals.

"When the lines of communication break down, the results can be disastrous. Very often there are individuals who see these difficulties arising, yet they become torn by a conflict of loyalty - the conflict of loyalty to an organisation versus loyalty to a common purpose outside the organisation.

"When the lines of communication break down, the results can be disastrous. Very often there are individuals who see these difficulties arising, yet they become torn by a conflict of loyalty - the conflict of loyalty to an organisation versus loyalty to a common purpose outside the organisation. When doubts like this arise, one should turn to one's profession.

"The specialist not seeing beyond his own field," he said. The result could be a breakdown in communication with disastrous results.

Professor Endersbee told the graduates that the greatest of all sins of the professional man was arrogance, or "closed-mindedness"."

Professor Endersbee tells graduates:

'YOU MUST SOLVE ENERGY PROBLEMS'

LYNDAL IS ADAMANT: NO THEATRE CLIQUE

Newly-appointed Director of Student Thea tre, Lyndal Jones, is determined not to let a theatre clique form at Monash. She believes the campus should be "saturated with theatre" involving a maximum number of people.

Lyndal remembers her own days at Monash: "I was involved with no theatre while I was here. As a kid from the country I was far too nervous and intimidated. I'm determined not to let that happen to others."

She has ambitious plans for student theatre this year. While praising plans for a number of "very fine productions of well-crafted plays to be staged this year. While praising plans for a number of "very fine productions of well-crafted plays to be staged throughout the year," Lyndal has nominated several other dramatic areas she would like to see developed.

She says: "I would like to begin experimenting in new styles of theatre and to develop a more popular theatre. Also I would like to encourage an exchange of theatre with other campuses so that we are fed new experiences and there is as wide a range of alternatives available as possible."

Speaking about the avant-garde drama she would like to encourage, Lyndal says: "This would be very flexible work, not necessarily scripted, with emphasis on imagery and using the actor's body. Performance spaces would be used flexibly, too, and the audience would meet such dramas with no expectations, as regards length for example."

In developing a more popular theatre, Lyndal is anxious to find out the interests and concerns of all students.

She says: "I want to provide theatre which will entertain students, and express for them, and to others for them, the things they may not have been able to." This would involve working in liaison with other specific interest groups such as the Monash clubs and societies. But Lyndal wants to delve deeper than this, "to find out and deal with the concrete issues which disturb students."

"Theatre should represent people; it should anger and excite," she believes.

First up, Lyndal has been invited by the Monash Players to organise theatre workshop performances to be presented towards the end of April.

Lyndal graduated with a B.A. Dip. Ed. from Monash in 1971. She taught in Ballarat and became actively involved in drama there at the (then) State College of Victoria at Ballarat. In 1974 she was awarded a Myer Foundation Grant to study children's theatre in England. This was the start of a rewarding two years in which she immersed herself in dramatic work (chiefly mime and puppetry), performing throughout London and in Edinburgh and East and West Europe.

One of Lyndal's more unusual engagements was as a clown roaming through and entertaining a huge crowd at an outdoors Rolling Stones concert south of London. Managing to keep a smile on faces when Mick and the boys were four hours late on stage should be a fine recommendation in itself for her.

Footnote: Lyndal can be contacted in the student theatre office on the ground floor of the Union building at the foot of the west stairs, or on ext. 3108.
Ballroom dancing takes a giant step forward

The University's Ballroom Dancing Society reported on a one-hour lesson and attendance of well over 100 at its regular dances. Two of the three classes are running this year for beginners have already been booked out. The other has only a few vacancies and a fourth class is planned to start in second term.

The society holds two dances most months in either the Cellar Room or Main Dining Room of the Union, starting at 8 p.m. The program for the remainder of the year is: April 7 (square dance), April 29, May 13, June 17, June 24 (square dance), July 8, July 22, August 5, August 13 (square dance), September 9, September 16 (square dance).

Further details about the society and its activities can be obtained from Jenny or Jurgen on ext. 3860.

' MOMENTOUS YEAR' FOR MONASH CLUB

The year 1976 had been momentous in the history of the Monash University Club with completion and occupation of its new premises, retiring club president, Mr W. Mann, said recently.

Mr Mann was delivering his report to the club's annual general meeting. He said that the club building had been completed without any undue delays and within the budget. "It is a most satisfactory result in view of the difficult times in which the project was undertaken."

In recommending a 20 per cent rise in the subscription fee level established two years ago, Mr Mann said: "Members will realise that this increase is rather less than the rise in the Consumer Price Index over that period and will be comforted to know that the new subscription is substantially less than that required by some other university clubs."

"At this stage in its history, questions of finance are as critical as they are ever likely to be. With a newly-completed building involving a substantial loan, and the launching of a full club facility including catering, as well as liquor service and the associated administrative and maintenance costs, we are concerned with a significant business enterprise with all the management problems which that entails. The committee has watched carefully the cost structures involved, and is confident that the club is financially viable. But a great deal will depend on the level of trading, in other words, on the usage of the club by its members."

The office bearers for 1977-78 are: president, Mr M. Butler (ADP); vice-president, Dr I. D. Hiscock (zoology); secretary, Mr R. R. Belshaw (education); treasurer, Mr H. J. Skinner (finance); committee members, Miss C. Anzirin (library), Miss P. D. A'Vard (Alexander Theatre), Mr M. J. Cummins (union pharmacy), Mr J. T. Guthrie (zoology), Mr M. F. Hart (zoology), Mr P. E. Kilbride (law), Mrs P. E. Muskens (main library), Mr R. M. Wilde (maintenance).

SYNDICATE BUYS WINE OVERSEAS

A syndicate has been formed at Monash to bid at overseas auctions for fine European wines and arrange their shipment to Melbourne.

The syndicate organiser, Paul Hudson, says it is able to do this at considerably less than the Australian retail price. Typically, costs can be halved.

The syndicate bids at Christie's and Sotheby's auction houses and purchases from established wine merchants.

Rare wines, not generally available in Australia, are obtained from time to time also.

The wine syndicate is seeking a larger membership so that a greater variety of wines may be obtained and costs further reduced. Membership is free.

VINTAGE ADVICE

Details, including cost, of the wines available may be obtained from Paul who is also willing to advise on the best vintages and on which wines offer best value. He can be contacted in the physics department on ext. 3865 or 739 4097 after hours.

Syndicate members include Lindsay Atkin (physiology), Adrian van den Bergen (chemistry), Richard Fain (electronics), Peter Hanks (law), Graeme Heyes (CSIRO chemical engineering), Andy Hayes, Jay Kew (psychology), Richard Presser (materials engineering) and Bill Webster (biology).

Paul Hudson and Andy Hsieh recently won one of the Expovin wine competitions, organised by The Australian and Expovin.

WANT TO CONVERSE WITH A BIONIC GARDENER?

Monash gardener Stanley Harrison, with his right foot rebuilt — and feeling, he says, like the Six Million Dollar Man — is back at work on campus.

Stan lost his heel in a brush with his motor mower in December. He asks 'reporters' to convey his sincere appreciation and deeply-felt thanks to everyone at Monash for their concern and kind thoughts during his time in hospital.

April 1977

CREATIVE ARTS CLASSES START

Many classes in the Union's creative arts program for 1977 start early this month — but it's not too late to enrol where vacancies still exist.

The courses are open to Monash Union members — University students and staff and Rusden students. If classes are not full when they are due to start, non-Union members may enrol also.

Many classes will be held in the early evening this year to suit a maximum number of people.

The creative arts program is a comprehensive one covering about 20 activities. These include sumie (a philosophy and technique of painting brought from China to Japan 1500 years ago and developed to perfection (both disciplines), weaving on a four-shaft loom, watercolor painting, life drawing and painting, stained glass, practical sewing, jewellery design and making, macrame, pottery, spinning, tapestry weaving, typing, leatherwork, singing and ear training, singing, piano, flute and classical guitar tuition, pioneer furniture making, and home nursing.

Watercolor painting and tapestry weaving have not been offered previously in the creative arts program.

Classes are conducted by skilled craftsmen or experienced tutors.

For a brochure on the program and enrolment inquiries contact the clubs and societies office on the first floor of the Union (ext. 3144/90).
"A happier Orientation Week with wide interest sustained right up until the end"—that's how organisers saw this year's familiarisation program for new students at Monash.

There can be no doubt it was a week with bounce, as these photographs by Brian Allsoume clearly show.

The Orientation Program was launched by the University's Vice-Chancellor, Professor R. L. Martin, who told new students in a welcoming address that they were joining a community which regarded freedom of thought and expression as essential ingredients of its lifestyle.

Professor Martin said: "Each of us has a special responsibility to ensure that these basic freedoms are protected."

During the week thousands of students took up the invitation to meet informally their departmental staff.

Monash clubs and societies were reportedly well pleased, too, with interest shown. They were strongly represented at desks in the Union building and many organised special activities which drew large crowds.

Perhaps the most spectacular event of the week was the fireworks display on the Thursday night which showered the south-eastern suburbs with a sight and sound said to rival even Moomba itself.

Politics was a major drawcard on the Friday when 350 people attended a Liberal Club meeting addressed—in more than one voice—by political impersonator, Paul Jennings, Shadow Treasurer Chris Hurford addressed the ALP Supporters' Club on the same afternoon.

A special part-time's introduction to the campus and a barbecue were held on the Saturday and, to keep it in the family, it was the parents' turn for orientation on a following Sunday in March.

The orientation committee is anxious to receive criticisms—and even compliments—on the orientation program from interested persons. Contact the assistant to the Union warden, Caroline Plessie on ext. 3101.

"Children begin by loving their parents. After a time they judge them. Rarely, if ever, do they forgive them."

With this sombre quote from Oscar Wilde, the Vice-Chancellor, Professor Ray Martin, alerted parents of first year students to some of the problems they face in the new relationships that will develop in the year ahead.

Professor Martin was speaking at the 1977 Parent Orientation, organised by the Monash Parents Group on March 20.

But his message was not as bleak as the Wilde quotation suggested, and he offered an eight-point plan of action to help parents cope with the tensions that might arise.

He suggested:
1. Try to develop a sympathetic line of communication, available at all times, irrespective of the nature of the conflict.
2. Try to recognise the difficulties of increasing maturity and increasing independence and the inconsistencies that these sometimes produce. ("For instance, he goes out without telling you where he is going or when he will be home, and tomorrow you will find his muddy football clothes on the bedroom floor requiring immediate attention before the next game.")
3. If a student is living at home, he or she requires a maximum amount of freedom, and especially a good deal of flexibility in trivial matters. House rules should be minimal and as realistic as possible.
4. It is a good policy to develop an interest in the student's sporting and other activities, without too much intrusion. ("It is often easier to talk about football or squash than about girl friends.")
5. No pressure on study. ("We are inclined to be overzealous in study in our desire to see our sons and daughters successful. Success does not depend on the amount of work done, but rather on the correct mixture of efficient study patterns, sport and social life. Every student should be encouraged to achieve a good blend of all these.")
6. Co-operation with home entertainment. ("Encourage your children to bring their friends home—it's a helpful adjunct to family relationships.")
7. Tolerance: "Students are great theorists and idealists and often become deeply involved in causes... parents need much tolerance and understanding."
8. It will help if you are knowledgeable about the University and its work. Encourage your student to bring home University publications during the year.

More than 1100 parents and relatives of first year students attended the Orientation.

They engaged in discussions with the deans of the faculties, enjoyed a barbecue luncheon provided by the Monash Football Club (which made the most of its opportunity to launch a recruiting drive for 6 ft. 6 in. rugmen) and toured the University grounds.

The Parents Group now plans a dinner for first year parents. This will be held on Saturday, May 7.
Shades of Bohemia

In rare collection

Monash University's Main Library now owns copies of more than half the total number of works published by the best-known Australian private press, Fanfrolico Press.

Twenty-six volumes printed by Fanfrolico Press, together with several volumes on its history, formed the first exhibition from the Library's rare books collection to be held this year. Fanfrolico Press operated as such from 1925 to 1930. It evolved from the Hand Press established by John Kirtley in Sydney in 1925.

In the same year, also, Kirtley met Jack Lindsay, son of the famous artist and author Norman Lindsay. It was to be a fruitful association. Later in 1925 Kirtley printed Lindsay's Fauns and Ladies.

The project was continued and in 1926, the name of the press was changed to Fanfrolico, a concocted name with connotations of the character of Sydney's artistic society in the 1920s.

In 1929, after publishing only several works, Fanfrolico moved to London, but it was a change in location for sensible business reasons only, and not in spirit.

Fanfrolico in London was Sydney transplanted, with access to a wider readership, better distribution, assured paper supplies and the like.

Kirtley dropped out of the venture in 1927 to be replaced by another Australian F. K. Stephensen, who was in turn replaced by Brian Penton (an Australian also) in April, 1929.

Jack Lindsay was the mainstay and dominating personality of the enterprise and, through him, so too was his father in a way. Ben Jack and father Norman, separated in age by only 21 years, were (at the time at least) firm friends and both members of Sydney's bohemian society. Many Fanfrolico texts were enlivened by Norman's drawings.

Fanfrolico's choice of works reflected the Lindseys' vivacity as well as classical interests.

In reprinting a number of works of early English poets which had not been reprinted before, the press provided a valuable service.

Included in the Monash collection is a copy of The Parliament of Prati, considered by Stephensen to be the press's best work. It received special mention and exhibition by the First Editions Club of London and New York.

Norman Lindsay illustrations are reproduced from Fanfrolico's edition of "Women in Parliament" by Aristophanes.

Here is an instant massif in the more or less carefully cultivated but pretty flat terrain of published doctoral theses. My slight acquaintance with the author led me to expect something more agreeable than average, but I had not bargained on this formidable explication of what were arguably the two most important decades in the history of European society in Australasia.

It is a long while since I read a book which demanded such unrelaxing concentration — not even paragraphs can be taken for granted — even though the quality of the writing is infinitely superior to the dull scrum of thesis-English. If this is what comes of mixing spells in business and the theatre with academic life the recipe can be strongly recommended to all postgraduate historians.

The result is, I believe, one of the most important contributions to Australian history of the past decade — much more so, for example, than class consciousness as he suggests. From my own now distant (and largely abortive) M.A. research into the effects of urbanisation on working-class consciousness it is clear that the picture of the Depression which followed.

I doubt too whether the division of society into "classes," and "masses" (page 288) was ever widely accepted in Australia: they were certainly not the terms in which David Syme and The Age, for example, habitually editorialised about colonial social relations. Rickard's scant attention to class mobility is likewise surprising. Though the myth exceeded the reality it can hardly have stopped altogether during the 1890s, even if the movement was then more common than up. And has it really been a negligible factor in this century when middle-class suburban ideals have palpably permeated working-class attitudes?

For the rest, I wonder whether Rickard's evidently genial and optimistic view of human nature is quite as dramatic a "turning point" (a favourite word) in working-class consciousness as he suggests. From my own now distant (and largely abortive) M.A. research into the effects of urbanisation on working-class behaviour during the second half of the century, I see a steady growth in such consciousness (and effective power) in the 1870s and 1880s regardless of the maritime strike of the Depression which followed.

Still, Dr Rickard has, by tracing the relationship of state and the new federal politics, contributed a valuable new perspective to this traumatic period, and his book will certainly be indispensable to well-informed discussion in both RSC and university circles henceforth: teachers and students please note.

April 1977

John Rickard is a senior lec­

urer in the history department at Monash University. His work is reviewed by Noel McLachlan, formerly reader in history at the University of Melbourne and now professor of Australian history at University College, Dublin.

A genial look at colonial politics

Humphrey McQueen's A New Britain and immeasurably better researched. It is a highly sophisticated chef-d'oeuvre, not a jeu d'esprit. Though it ranges over ground recently covered by Bede Nairn and Ron Norris, among others, it draws on much original material.

Indeed, though the conclusions may not themselves be very original, it transforms our understanding of these years by giving as much attention to employers' organisations as to the trade union movement (refreshing, given the party's Labour bias of most of the historiography hitherto). By so doing it greatly enhances our understanding of the dynamics of political developments in the period, from the birth of the colonial labor parties to Deakin's fusion of the federal anti-labor parties in 1909.

The central argument is that in the period 1890-1910 "closed allegiances as the major determinant of political loyalties in Australia." Not only did
An involved observer of the human comedy

"I never write for publication. I write because I can. The idea that my books are set for university or school study horrifies me. They become textbooks and students hate me. Having a captive audience appals me."

So says Christina Stead, celebrated Australian author, who is spending nine weeks on campus as writer-in-residence. It is a warm Monday at the start of Christina's stay at the University. She sits overlooking a busy forum area from a seven foot height in an as-yet bare room. Rare, that is, except for a typewriter in which rests a sheet of pink paper.

Christina indicates that it could be the start of a new work. She says: "Since being at Monash has been the first time I've felt like writing in quite a while. This is an attractive campus and I'm surrounded by interesting people and ideas..." I feel separated from things that are not creative.

And just couldn't work in Sydney during the summer. The heat knocked me out. I've been able to sleep right through the night for the first time in ages since coming in Melbourne. In ideal conditions Christina works swiftly.

She wrote The Salisbury Tales, without revision, in a very short time after a visit to the city of Mozart's birth, her fluency carried on by "the harmony of the composer."

The south of Spain proved another ideal creative location and Christina wrote House of All Nations in a similar manner.

"Everything suited me there. I would pull down the shutters and work every day," she reminisces.

By contrast, her most difficult work was That Man Who Loved Children.

"It was aggravating writing that. It deals with my family life," she explains.

Christina returns to her comments on creative motivation: "I know people don't believe me but it's quite true: I never write for publication." After I have written, the publishers can with whom I've had no contact whatsoever. I've never intended to publish it. I couldn't have published it. It gives me no sense of achievement then.

But art has nothing to do with that.

"It is an enthralling week. After it is published either. It gives me no sense of achievement then.

That question is being asked here, now, and especially by a new generation of environmentally literate people. The report, published last month, and edited by Monash geography graduate, Chris Smyth, does credit to PIRG. It is a worthy successor to the Dandenong Ranges Report (PIRG, published in 1974), which won its editor (Monash geography graduate Penny Goldin) the Robin Boyd Environmental Award of the Royal Australian Institute of Architects.

Public confusion

The multi-disciplinary approach of the PIRG team has enabled them to discuss the background and range of issues that need consideration before foundations are made: the natural systems, the pressures and problems of man's impact, and administrative arrangements that exist to manage the public lands of the coast.

The book points out the administrative dilemma where several large-scale separate Government departments, each task a finger in the pie: a cumbersome approach that, moreover, causes confusion among the general public "we question whether people understand and appreciate."

It is too early to talk at any length about the public reaction. The team is written by eminent speakers in the community and will be delivered by eminent speakers in the community. The authors are seeking to create a systematic approach to the problem. It is very satisfying to see private citizens and citizens action groups Kent Peterborough-Torquay, and Cape Patterson-Shallow Inlet) and an overall recommendation urges the Crown Land Management to take back the responsibility of management. Such change that future generations would one day ask what should be done so that there would be something left sufficiently unchanged that both they and their children could share something of the way they related to it. That question is being asked here, now, and especially by a new generation of environmentally literate Victorians. It is a very general question and the answers can only be teased out by asking detailed questions born of an appreciation of environmental diversity, and of the administrative constraints upon sound environmental management. These constraints we have inherited from about a time when administrators were primarily concerned with tasks other than environmental protection and catering for demands and pressures on public land for recreation.

Some of the questions and answers are to be found in A Coastal Retreat. That book was posed and investigated by the authors: a group from the Victorian Public Interest Research Group Ltd., a non-profit independent organization comprising Public Interest Research Groups at Monash University, the University of Melbourne, RMIT and an off-campus group; Public Citizen. The investigation began in 1974, and was multi-disciplinary in scope. The report, published last month, and edited by Monash geography graduate, Chris Smyth, does credit to PIRG. It is a worthy successor to the Dandenong Ranges Report (PIRG, published in 1974), which won its editor (Monash geography graduate Penny Goldin) the Robin Boyd Environmental Award of the Royal Australian Institute of Architects.

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Patrick McCaughey reviews

**a prize acquisition:**

**MATHESON PORTRAIT 'MOST NOTABLE'

Fred Williams' portrait of Sir Louis Matheson is one of the Monash Art collection's most notable acqisitions.

Fred Williams is perhaps the most widely admired living Australian painter. For many he stands equal with any artist the country has ever produced. And this high opinion is shared outside Australia. Currently the Museum of Modern Art in New York is holding a one-man exhibition of his watercolours, the first time an Australian artist has been honored in this way.

Fred Williams is best known as a landscape painter. The Matheson work is his first commissioned portrait although he has painted informal portraits of friends and acquaintances throughout his career. So Monash is gaining a rare as well as important new work by the artist. It joins a major early painting, 'Landscape Green Cloud,' which Williams has lent to the University for a number of years. Williams agreed to accept an official commission out of a deep-seated admiration for Sir Louis Matheson and his achievement in creating Monash.

The fact that Williams is not an official portraitist gives the Matheson portrait its lively quality. Official portraiture has been a disaster area for years. All those frozen faces and waxy images have become the boring stock-in-trade of commemorative official portraits. Monash has a masterpiece in this genre in the portrait of Sir Robert Blackwood, mercifully hidden amongst the shadows in the foyer of Blackwood Hall.

What usually makes official portraiture so tedious is the standardised, conventional pose in which the sitter is transfixed. By contrast, Williams has managed an unusual pose for Sir Louis Matheson. The subject turns within the painting towards the viewer as though about to greet him. The slight swing of the body is enough to animate the figure without making it stagey.

Whatever opinion one holds of the degree of likeness in the portrait, there can be no doubt it is of a living person and not a marmoreal representation as though the subject already had one foot in the grave.

**CHARACTER REVEALED**

With the pose and the large scale of the work, Williams has managed to combine something of the impressiveness and presence of the official portrait with an informality of address to the viewer.

The character of Sir Louis Matheson as revealed by Williams is surely one of remote affability. For all the benign smile the figure is strangely removed from the viewer, isolated as it is in the large, empty field of the painting.

Most arguments about contemporary portraits always revolve around the likeness of the portrait to the person. The Matheson portrait strikes me as a quite remarkable likeness in the vigorously modelled face and head.

Not the least achievement is the easy way Williams has solved the problem of painting somebody in spectacles. Most contemporary portraitists falter and fall when it comes to painting the reflections of the glass of the eyes behind the glass.

The question of likeness in portraits, however, is a passing one. Only a contemporary who knows the sitter can judge how accurate or inaccurate it is.

The important element in any portrait is the sense it gives you of a living presence contained within it. On those grounds I believe the Williams' portrait will be seen as one of the most distinguished portraits painted in the 1970s in Australia. Its enigmatic quality contributes greatly to that sense. Monash is indeed fortunate to have acquired such a work.

*Patrick McCaughey is professor of visual arts at Monash.*

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**UNION BOARD CHANGES STUDIED**

A special committee has been set up by the Union Board to consider arguments for and against changes to the Board's composition.

Establishment of the four-man committee follows a recommendation made by a general meeting of the Union in September last year to the Board that its present composition be changed.

The committee's members are Professor D. A. Lowther (biochemistry department), Mr P. H. Costello, Mr P. Flanagan (both MAS), and Dr E. Sonenberg (maths department).

At present the Union Board's composition is: the Vice-Chancellor or his nominee (chairman); the Comptroller's nominee (honorary treasurer); the chairman of the MAS administrative executive; the honourary treasurer of the MAS administrative executive; general student representatives elected by MAS members (3); a University Council representative; clubs and societies representatives (2); sports and recreation association representatives (2); a staff association representative; a general staff association representative; and a part-time students' representative.

There are 16 members in all.

Proposals for an alternative structure for the Board, or for a continuance of the present structure, with supporting arguments have been invited. They should be addressed to the secretary to Union committee, Miss M. Clark, c/- the Union.

Submissions should be marked "Composition of the Union Board" and the name and address of proposer should be included.

Closing date for submissions is Monday, April 18, 1977.

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**MONASH REPORTER**

The next issue of Monash Reporter will be published in the first week of May. Copy deadline is Tuesday, April 26.

Contributions (letters, articles, photos) and suggestions should be addressed to the editor, c/- the information office, ground floor, University Offices.
When Monash became Arden Forest

A splendid English department production of "As You Like It" played to deservedly large audiences at Monash during March.

Richard Pannell produced this popular Shakespearean comedy in an appropriate outdoor setting. It was a delicately interpreted yet robust performance avoiding a "preciousness" which could have marred such an occasion.

The cast's diction was superb, the delivery was (on the whole) remarkably accomplished, and the pace lively, without being rushed.

"As You Like It" is a play of both pageantry and rustic idyll. Both aspects were enhanced by the magnificent costumes which, in keeping with the rest of the production, were obviously the result of a great deal of work.

It is difficult to single out individuals from such a fine company but there were several performances which cannot go unmentioned. William Rowe accurately portrayed Orlando, capturing his bravery and gentleness as well as his strength and naiveté. Chris McInerney brought a wonderful voice - fruity with the comic suggestion of a warble - to his role as Touchstone. The scenes in which this wise fool parodies academic philosophy were highly enjoyable. Glenda Jones conveyed the delightfully artless grace of Celia, showing both her pertness and innocent good nature.

Rosalind is, at once, more warmly endearing and more stern than Celia, with mettle which Shakespeare could only show as transvestism. Julie Bourke convincingly managed to sustain the passionate gravity essential to Rosalind's character. Particularly impressive was Mark Minchin-Jones as Jaques, the eternal analyst who draws lessons from life while barely participating in it. He would have been easy to caricature this role for broad comedy. But instead of being merely miserable and sentimentally, this Jaques had a cynical but still sober view of the world. It was his perception of both the logic, which the audience rejected. (The world can only see a stage to someone who has renounced his role.

"As You Like It" is often labelled "a problem play". Serious questions are certainly suggested in the text, and by recognising them this cast was able to present something more subtle than the "joyous celebration of life" truism.

But solemn issues should not dominate. "As You Like It" consists largely of improbable contrivances moving the plot towards the final wedding masque. The play is a secular masque. The play is a secular pageantry and rustic idyll. Both aspects were enhanced by the magnificent costumes which, in keeping with the rest of the production, were obviously the result of a great deal of work.

As a major administrative change, the report recommends that the Alexander Theatre Committee should be re-organised as the University Theatre Committee, with a considerably wider role.

The report envisages the University Theatres Committee administering the proposed Theatre Services Unit, a theatre guild, the Alexander Theatre, the Union Theatre and the Alexander Theatre Company.

"If film production developed on campus it may be appropriate for the committee to foster this activity," it adds.

The theatre guild would be a body which provided financial support — by underwriting, subsidy or both — to productions.

The committee's income would be made up of the present recurrent funds budget to the Alexander Theatre; a contribution from the Union equal to its present outlay on the DST position and on theatrical equipment in the Union Theatre; excluding Union grants to clubs and societies; net hire revenue from the Alexander and Union theatres; and a recommended additional allocation from recurrent expenditure to half the total operating cost of the Theatre Services Unit. (The initial budget for this Unit is estimated to be about $24,000 on 1975 costs.)

In considering the University's theatre venues, the working party's report recommends that a consultant be engaged to study the feasibility of re-developing the Union Theatre as a suitable small theatre. This would probably mean the construction of a small cinema (except in the case of anticipated large attendances) by the equipping of one of the Humanities lecture theatres with 35mm film projection facilities.

A further recommendation is for the provision of a workshop and storage area, together with an office for the Theatre Services Unit, in any building proposed for the area between the Alexander Theatre and the south extension of the Humanities building.
Wizard over the road

There's no need to chase over the rainbow if you're off to see the wizard.

This month the yellow brick road leads to Ruden State College Theatre where a student production of the musical The Wizard of Oz will be performed from April 15 to 30.

The production, featuring an original song by Chris Dickens, will have a cast of 25 third and fourth year students from the college. It is being directed by Charles Suckil and Jane Hughes.

A bonus magic show will be presented during the production. Theatrical magic was one of Shakespeare's tools to ensure the audience was immediately grasped by his forceful messages to the theatre audience.

Most performances of "The Wizard of Oz" will be timed for children with special needs and a bonus magic show will be presented during the performance. Theatrical magic was one of Shakespeare's tricks to ensure the audience was immediately grasped by his forceful messages to the theatre audience.

But Capulet is now living on capital and inflation is burning him. He is most anxious to introduce Paris - from a propertied family doing quite nicely - into the family.

On the other hand, Baige sees Montague as a nouveau riche town dweller, full of enterprise and business acumen. The sort of person ired because he has been denied membership of the club, perhaps because he is Jewish.

Presiding over the city is the governor figure ("Note I didn't say Governor-General") who rather leans towards the Capulets.

Baige says: "The point about the play is that in a world divided by hate, greed and jealousy, there is a chance for the success of a complete involvement such as the love between Romeo and Juliet.

Baige emphasises that this interpretative is one of the guides for his direction. It will not be interpretive in the production. He says: "I've done it so that the actors can make sense of their lines and believe in their roles, see their characters as real people. Only in this way can make sense of it when the audience makes sense of it.

"I have re-interpretated it, then, for a purpose. I don't believe in gimmickry with Shakespeare, being different for different audiences makes sense.

But Capulet will not alter the text but he will cut it, from about 24 hours to 2 hours.

Once a purist

"I was a purist once - I even did a 4 1/4 hour Hamlet - but no more,

"When Shakespeare wrote 'Romeo and Juliet' he was still learning his craft, he was just beginning, the text falls into artificial poetic grooves which go against the play's theatricality."

Two hours was not enough for Capulet to work through the play. He says. "Two hours was not enough for Capulet to work through the play."

The second married couple in the cast are Bill and Susan Zappa. Bill, a drama lecturer at the Victorian College of the Arts, also plays Mercutio and Susan, Lady Capulet. Bill is a drama lecturer at the Victorian College of the Arts.

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