

TALKABOUT

A PUBLICATION
OF THE STUDENTS OF
WAGGA TEACHERS' COLLEGE.

Vol 2, No. 20

OCTOBER 5, 1948

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Officially Speaking

The policy of this paper is to bring the world, particularly the part found in the south-west corner of Turvey Park, to the Wagga Teachers' College.

To back this policy we bring you an exclusive article on the six people who ensure that College wheels run smoothly.

Able led by our Registrar, Mr. Lonsdale, the staff is the power behind the scenes, appearing only at the ring of a bell, to attend to our many and varied needs.

During the last vacation we lost to nursing at Camperdown Children's Hospital, a well-known personality to all second years, and a great help to "Talkabout," in Miss Betty Moran. Miss Moran, who was with the College even before the Pioneers, commences her training on 27th September, and all our best wishes go with her.

Another old friend recently to leave the staff was our Bio. Lab's Arty Crafty worker, Laurie Fromholtz, off to the Lockhart Shire Council as a cadet engineer.

Mr. Wilcox will have to send you to see Bruce Bowman, a Wagga boy, who joined the staff on 13th inst. Bruce, a man of good taste, refused Armidale College to join the Wagga student body next June. We hope he doesn't start his Art Folios now. Hope you like-us, Bruce.

To replace Miss Moran, all the way from Leeton, also the home place of Miss Johnston, an office member of long standing, comes Miss Winsome Gallagher. Miss Gallagher came to us on 23rd August, and having met her, the number of inquiries being made by male studes should increase rapidly.

Over in the Library, Miss Bell, who commenced here in May, 1947, is ever ready to help with difficulties confronting studes—even paying fines seems pleasant after her kind smile.

Also to Mr. Bush, with his thousands of text-books, and all these members of the College staff, we say thanks for your help and ready understanding on numerous occasions.

The College Art Collection

Wagga Teachers' College is gradually compiling an appreciable number of interesting and representative prints of both the old masters and the new.

The Chamber of Commerce on behalf of Wagga Wagga and district has presented the College with a £50 grant. With this a number of prints has been purchased and these will hang in the Assembly Hall.

They include: "Portrait of a Young Man," by Holbein (German, 1497-1543); "Still Life" and "Blue Vase," by Cezanne (French impressionist); "L'Appel," by Gauguin (French impressionist, 1948-1904); "The Old King," by Georges Roualt (French impressionist); "Nicolas Kratzer," by Holbein; "Annunciation," by Martin Schongauer (a German engraver, 1445-1491); "The Virgin, the Child and St. John," by Sandro Botticelli (Florentine), and "Atelier," by Vermeer (Dutch, 1632-1675).

As well as these pictures a number of prints have been purchased out of College funds. They are: (1) "Street at Rouen," by Pissarro (French impressionist); (2) "Sailing Boats," by Gosse; (3) "Autumn in Luxembourg," by Felters; (4) "Cornish Coast," by J. Power; (5) "Portrait of a Young Man by Van Gogh (Dutch impressionist); (6) "Self Portrait," by Goya (Spanish, 1746-1828); (7) "Sir Richard Southwell," by Holbein; (8) "Place des Molards," by R. P. Bonington (English); (9) "Dutch House," by Pieter de Hooch (Dutch, 1629-1683); and (10) "Annunciation," by Hugo Van de Goes (Flemish).

Over thirty prints now hanging in the lecture rooms are on extended loan from the National Art Gallery. The modern prints include: "Le Gourment," by Picasso; "Still Life," by Picasso; "Self Portrait," by Van Gogh; "Cheval Blanc," by Gauguin; "Pines and Rocks," by Cezanne; "Country Road," by Vlaminck, and a print with no title by Renoir.

Other prints are: "Innocence," by Nicolas Lancret; "W. Van Heythuysen," by Frans Hals; "Fruitfulness" by

Rubens; "Pearl Necklace," by Vermeer; "Arcangel Raphael," by Pietro Peruigno; "Georgina Lennox," by Sir Thomas Lawrence; "Souvenir de Monte Fontaine," by Corot; "The Prophet Jeremiah," by Michel Angelo; "St. Sebastian," by Correggio; "Head of the Christ," by Leonardo da Vinci; "Sir Thomas Wyatt," by Hans Holbein; "Sackville Children," by John Happner; "Duchess of Milan," by Holbein; "Portrait of a Lady," by Velasquez; "Madonna della Colonna," by Raphael; "Portrait of a Man," by Giorgione; "Last Supper," by Leonardo da Vinci; "The Old Soldier," by Rembrandt; "Dante and His Book," by Di Michelino; "Mercury and the Graces," by Tintoretta, and "Still Life," by de Heem.

As yet the College is young and the art collection only just begun. Wagga may never have a Howard Hinton to endow her as he did Armidale with the world's finest collection of Australian pictures; yet with enthusiasm and with discrimination continuing, the College should build up an art collection of which to be proud.

We are looking forward to seeing many modern artists, both Australian and overseas, represented, since their temperament is more akin to our own.

J.M.A.

Brickbats or Bouquets

The Editors are always ready to receive constructive criticism calculated to improve the scope, composition or standards of "Talkabout." We would welcome, too, letters from parents setting out their views and suggested improvements. Progress is a product of dissatisfaction, criticism and consequent change—in the interests of a more effective student paper, we therefore welcome criticism.

"TALKABOUT"

Editor: Alan Fryer.

Sub-Editors:

June Scott, Dave Rummery

Business Manager: Jim O'Ryan.

"Talkabout" Disgorges

LITERARY COMPETITION DETAILS

"Although "Talkabout" coffers are not literally lined with gold . . ." Second Year studes will perhaps pause here to think a moment, and then proceed to my condemnation as a plagiarist; but if these same studes should prolong their reminiscence, they might remember the purport of these touching words written in the year of grace 1947 by Miss Comino.

For these words announced the approach of a Literary Competition, proving at the same time the magnanimity of "Talkabout" which returns threefold the weekly blessings rained upon it. Perhaps due to the fact that only 150 students were (in session at the time—students either wealthy or unconcerned with the mundane things of this world—the grand monetary prize offered for the best short story or poem produced was, to say the least, ignored.

Hurt and bewildered, the staff of "Talkabout" drew in its bait, and vowed to cast it in brighter colours at a later date.

Members of the Writers' Group and lecturing staff are excluded from the competition. The former because of any unfair advantage which they might hold due to much practice of same, and the latter because of their constant inflation with similar bait.

In our wisdom we have decided that the time has now come to invite contributions of prose and poetry. Mr. Levis has offered to judge all work submitted, and we feel sure that contributors will welcome his advice and criticism. We do not prescribe any specific form of literary expression, we merely ask that the material written be of a general appeal and of such a nature as to permit of its inclusion in "Talkabout." Short stories will NOT be accepted.

£ s. d.

Most important, no doubt, to impecunious studes are the munificent emoluments to be gained from the competition. These will be a prize of one guinea for the best prose article, and one guinea for the best poem submitted. The Editor reserves the right of selection of any article for publication, and of abridging any work which requires it. The latter will not be done, however, without the approval of the author.

To-night at 8.30

This is Station 2BS on the air bringing you the world's professional championship match between Jack Krama and Bobby Rigs at the "Stagger Inn" Stadium in Block Nine. The table is a bit dead to-night and the arc lights are only working on one side of the court, but still we are assured of a very good game. The early game between Pancho Seclusion and Dinny

Sais is just concluding with Seclusion opening a terrific barrage of straight lefts and right crosses. Seclusion has just won the early game, having hit Sais off the court, and the crowd are putting their hands together as the local lad is being carried off. It was a great tussle, with Seclusion gaining the upper hand at the finish. After being down 0-6, 0-5, he came with a rush at the end and won by a forfeit, Sais being unable to continue.

The crowd is still pouring in. Now the mighty champions, Rigs and Krama, step out on to the table. As Krama puts a foot on the table it collapses. The crowd roars and the linesmen bring in another trestle. Now the table is fixed and the boys are having a hit up. Krama's forehand, Rig's backhand and a beautiful forehand smash by Krama leaves Rigs stranded in mid-court.

Now a couple of the spectators are having a fight over who'll eat the last piece of Tully's chocolate. A forearm jolt by Sumsky catches Phillips well below the belt. Phillips grunts, and now they're tossing up for service and Krama has slipped over and Rigs with a beautiful undercut dropshot takes the service. A glorious right cross by Phillips and Sumsky goes down. Rigs to Krama's forehand, Rig's forehand, Krama's backhand and Krama nets. Rigs leads fif-love.

Tully has come to Sumsky's aid now and it looks like being an all-in blue. Waterson, Westly and Bieler have all joined in with Keogh looking for an opening to enter. Rigs just took that point with a beautiful winner down the backhand court and the score is now forty-fifteen with Rigs serving. And it's a good serve and Krama's return was uppish and Rigs put it away with a crosscourt smash to take his service.

THE FIGHT GOES ON

Sumsky has now regained his feet and has kicked Westly in the face. Krama to Rigs and Rigs was unable to return that service. Fifteen love and the brawl looks like breaking up now, and a beautiful forehand by Rigs and it's now thirty-fif, but Krama is almost unplayable on his own service and Rigs sits this one up for him. Oh! a terrific uppercut by Waterson and Bieler has retired for the evening. Krama missed that smash and it's deuce. Rigs is fighting hard, but Krama's aced him down the backhand. A beautiful dropkick by Ray Woods, who has now joined the brawl and Ray Woods runs his stomach into Waterson's fist and temporarily retires. Boy! this is terrific tennis. A glorious smash by Rigs and he takes his service to love to lead two games to one on the change. This Waterson is some boy; he's just ended Westly's run with a beautiful kick in the face. And a sure winner at every start, Buckley's tomato sauce, containing petrol, oxygen and caramel, found exclusively in the jungle of Central Europe.

And the first has now ended, folks. Tully ate the chocolate himself. Ray

Pool is just extricating himself from a chair and Rigs leads five-two. I hadn't noticed him in there, but to get an injury like that he must have joined in. "Yes, righto, Bernie," and with Phillips taking Sumsky to bed and Rigs leading 5-2 and 30-love on Krama's service, I'll cross you back to the studio. Good-night!

Bit a Bierce

PIANO: A parlour utensil for subduing the impertinent visitor. It is operated by depressing the keys of the machine and the spirits of the audience (for elucidation see that notorious executioner R.J.C.H.).

PRIDE: A bawd hiding behind the back of her demeanour.

CONGRATULATION: The civility of envy.

MARTYR: One who moves along the line of least resistance to a desired death.

EGOTIST: A person of low taste, more interested in himself than me.

LAP: One of the important organs of the female system, and admirable provision of nature for the repose of infancy, but chiefly useful in rural festivities to support plates of cold chicken and the heads of adult males. The male of our species has a rudimentary lap, imperfectly developed and in no way contributing to the animals' substantial welfare.

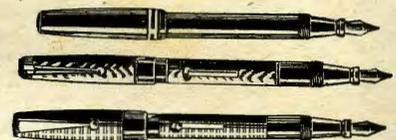
—From "The Devil's Dictionary," by Ambrose Bierce.

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Serial No. 10,002. At present the mood is golf. Catchy, eh!

After the "big un" got away Jack is "fishing" again. Who will it be this time?

"Blondes hold themselves aloof. Brunettes are passionate." For verification see K.U.C.

Pat's in the Russian dance,
Mark's at the door.

Who'd have the medley

If just she'd dance some more?

Here's to the "Matchmaker" who'd also like to "paint dolls" in first year Arts and Crafts Option.

"Von" Newmann! What an artist he is at golf, cricket, football, etc., etc.

Margo don't bore us. Or does she?

Gwen and Mac have "the light" record. Hope it doesn't fuse.

SPRING DOUBLE: Bookmakers report an uncertainty due possibly to the peculiar weather prevailing. Track gallops are no indication and reports are that "Walshflower" will be odds on. "Colfish" has been scratched and "Brodges" form is not impressive. "Shirlnick" has been working in private; "Lyneill" has firmed due mainly to a forward move last Saturday when all seemed lost, and last year's winner, "Kewwin," is again a popular choice. "Taymoor" is restless at the barrier, while "Abrabut" is the flying start specialist. "Doubleblondes" preparation has been interfered with, but indications are it may start. "Ellajohn" has good staying form and may be the surprise, but they have a stiff obstacle in "Jackmaree."

FLASH! Straight from the horse's mouth! Watch "Newhill." If horses can talk this one will be a winner.

It is the policy of the Watsonians at this stage of the betting to pick a longshot for you small lady punters.

We have had an endless amount of trouble and only after midnight conferences and long discussions do we offer to you our humble suggestion—"Markman" as the outsider.

Others:—

"Bobchid": Better placed in a weaker field.

"Jujohn": Late entry; conditions don't suit.

"Junewill": Not likely.

Graeme (?): No chance.

Condolences to all starters.

"SHANNBOROUGH, U.S.A."

It's a long time since "Watson" appeared in this paper, but here it is again, and remember, if you aren't mentioned it isn't our fault.

Maurice Pitfield has just arrived. His singlet looked awfully grubby on the line last Saturday. He says, "Such is man's vanity torn to pieces by the claws of woman." We add that at present he isn't sporting any singlet at all.

Been Yabsleying, Gwen? Maurice says he yabbies, too, but he hasn't caught any dainty dishes yet.

Bev. finds safety in all ports.

Unsuspectingly the leads of a gripping melodrama Pat and Col emerged from behind the screen. The audience much appreciated the surprise ending.

A certain body has Bob well Collard and he seems to think there's nothing Nita.

Keep ropin' 'em in, Margot. Every clown has a Silver lining.

We threw the door wide five minutes ago to see what the commotion was. Five maids screamed wildly and disappeared in a flurry of white. What did we find? Peewee, standing near the lockers, chewing innocently.

JOHN'S SONG

Doreen and me we bin to see a show,
The swell half dollar touch, bong tong,
yeh know.

A chair apiece wiv fleas upon the seat,
A slap-up treat.

Hope you're well enough to read
this now, Col. Make 'up for lost time
and provide some scandal for next
week.

Hitting the high spots—Joan and
Gilbert. Great scot! So close to pay
day!

May-be, but as an afterthought, Gibb
me Norma any day.

I.M.B.2E.2W.2?S.

New Deal for Education

REFORM IN THE INFANTS' SCHOOL.

The following article lists reforms desired by the Teachers' Federation. After considerable thought and discussion by the Federation's Committee on Curriculum Revision the ideals, contained in this article, are advanced as ones which can, and must be realised if necessary improvements in school buildings and methods are to be effected.

These objectives are now submitted to you for discussion, alteration and criticism. "Talkabout" will be pleased to print letters containing suggestions for their improvement. It is hoped that students will avail themselves of this opportunity to amend, if necessary, the format of what may become the basis for a new Infants' Curriculum.

Next week we shall print the first part of an article on suggested improvements in the Primary School Curriculum.

The Infants' School takes pride in its claim of being child centred.

The influence of Froebel and Montessori has had greater effect in the Infants' school than elsewhere, in releasing the child from the stiltedness to the freedom of the modern activity room.

However the realisation of the ideals of past and present enthusiasts of the Infants' schools will depend on the success of our "New Deal" campaign.

Educationalists are unanimous in declaring that before modern methods can become widespread and effective we must have drastic changes in—

- (1) the environment in which our children and teachers are to develop;
 - (2) the training of teachers for the specialised task of Infant teaching—and opportunity for refresher courses;
 - (3) the flexibility of the curriculum and organisations within the school and
 - (4) the accessibility of expert aid.
- Under the main heading of environment we list—
- (a) Class load;
 - (b) school buildings and surroundings;
 - (c) equipment.
- (a) the infants teacher with fifty

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children in an average sized room is continually frustrated in her attempts at modern techniques.

In the working out of projects in group or individual activity periods when freedom of movement is necessary and where success depends on the teacher being able to move from group to group or child to child how little actually is achieved in our present day large classes? How much could be done with a smaller class load?

To aid her understanding of each child the teacher must be given opportunity to treat him according to his needs. She might understand each of her fifty charges but has she time to deal adequately with each problem that arises?

The lessening of the class load will simplify this problem and eliminate many of those encountered in large classes.

No one would expect fifty adults to work together in a room without discussion and comparison of work but the "No Talking" edict is still too common in our schools. It would become obsolete if classes were of fifteen or twenty.

In the development of a wide range of concepts so essential for "readiness" in the basic subjects the value of the excursion lesson cannot be overestimated. The most enthusiastic teacher would be reluctant to take more than ten or fifteen young children on an excursion even to the local park.

(b) many of the recent plans we have seen of modern school buildings have given due consideration to light, ventilation and favorable aspect regardless of road alignment. Classrooms for infants on the ground floor level opening directly into the playground are a welcome feature as are lunch rooms and adequate cloakrooms.

Some consideration might be given however, to what might be termed teachers' preparation rooms. These should be closed to, perhaps one between two classrooms, and containing storage space for charts and materials for handiwork, dramatization etc., a sink and a gas ring for the quantities of paste teachers are always making and a long table on which to leave the half completed chart, frieze poster, or free material.

An alternative to this of course, might be the appointment to all staffed schools of an expert maker of teaching aids with adequate workroom.

Scientifically planned furniture for the classroom is an essential reform desired as is the provision of equipment for physical education in hall and playground.

A reform long overdue is the supply of work materials, books, pictures, art and craft materials, vases on an ample scale sufficient to do away with the pernicious system of fund raising so abhorrent but so necessary to teachers today.

Many teachers since Froebel have realised the advantage of teaching children in the open air, under the shade of trees, by the fern fringed pool, among flowering beds and on

grassy banks. Designers of school playgrounds could be well inspired and perhaps the money spent by local councils on combatting vandalism might be diverted to the cause.

(2) It is possible in infant schools today to find that most members of the staff have been trained as primary or secondary teachers.

All teachers should have some training in infant school methods and at least one third of the students in all Teachers' Colleges should be fully trained to do the specialised work of the infants' school.

The desirability of having teachers component pianists raises the question of subsidy for tuition and facility for practice on the pianoforte during the College course.

The provision of refresher courses, the interchange of teachers and the sabbatical year to enable teachers to become familiar with current trends in progressive education, would do much to strengthen the foundation of the educational edifice.

(3) Teachers well trained and well paid must have freedom within the profession to carry out their ideas.

The policy for the school should be arrived at by democratic discussion and the pooling of ideas.

Co-operation means something more than carrying out the wishes of one particular person.

The needs of particular children in a particular district should determine the standard of the school and the curriculum should be sufficiently flexible to meet the need.

(4) The doctor, the dentist, the speech therapist, the psychologist and last but by no means least, the parents should be all component parts of the unity we know as the modern infants school.

The provision of a birth certificate and the record of a physical examination should be essential features of enrolment.

The treatment of physical disabilities by the doctor, dentist, nurse and speech therapist attached to a school or group of schools' should easily be accessible.

Much heartache on the part of the teacher and child could be avoided by an early diagnosis of mental ability.

Rather than discover a mental age in fourth or fifth class, infant teachers desire this knowledge to help them through the difficult period of first class.

Frequent visits by school councillors to assist with difficult cases of emotional and personality adjustment would be welcomed.

Such reforms as have been mentioned are of paramount importance if we wish to build on a firm foundation.

"a noble race with flame of freedom in their souls,
with light of knowledge in their eyes."

Prosperity is a great teacher; adversity is greater. Possession pampers the mind; privation trains and strengthens it.

P. SWANSBOROUGH

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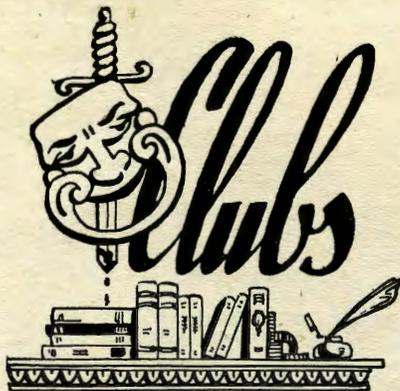
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For the benefit of those members of this institution of learning whose sole recreation is the weekly reading of this voluminous edition, and to those whose sole source of information is the printed truths of this gazette, I wish to announce in my official capacity as publicity officer the formation of the Literary Club.

The club, which was formed in the latter part of the period immediately preceding the recent vacation, has an able President, Mr. Jack Gleeson, and an equally able Secretary, Miss Doreen Manwaring.

It is the club's object to discuss all forms of literature. Already several short stories and poems have been discussed during the club period.

Amongst the types of literature which will in future be discussed are motion pictures, plays and anything else that can be held to be of literary value.

The club has a regular Patron, Mr. Holland of the lecturing staff, and his interest and advice in our activities is sincerely appreciated.

Any students who are interested in literature will enjoy the informal discussions and are extended a cordial welcome to the Literary Club.

R.W.

Visual Education?

Recently I read in a daily paper that two films suitable for adults only were shown at a children's matinee, both films being particularly gruesome and murderous. That such things should be is hard to realise, particularly when the censorship office is so active.

As the cinema is the biggest entertainment agency in the world it is obviously impossible to prohibit children from this form of recreation. From a pre-war survey—and it would be considerably more now—77,000,000 persons in the U.S.A. go to the pictures each week and of this number more than one-third were children and adolescents. Approximately 11,000,000 are under 14, so that the movies play a considerable part in the life of the average child. That the child is not adequately catered for in this form of education is deplorable.

Here are figures for England and Australia. In England about 4,600,000, approximately 60 per cent. between five

and fifteen years, attend Saturday morning and afternoon pictures. Australia's 1,200,000 child population between five and fifteen counts 75 per cent. of its numbers as regular attenders.

These figures are important because they show that practically all children attend and are influenced by films. There is need therefore for special films and theatres to accommodate this large juvenile audience. "As the writer points out, "their taste, their values in the fields of morals, art and music, and indeed their whole outlook is moulded to a great extent by the cinema."

They accept everything they see and hear without discrimination, because at this age their characters are still unformed. Even adults are impressionable; how much more so children.

Unfortunately unsuitable and extremely poor standard films far outnumber the better type, but to debar the child will not overcome the difficulty. How often have you, yourself, attended a film unbeknown to your parents just to see what has been proclaimed by degenerate eyes as "a good 'un."

WIDESPREAD EFFECTS

But films good or bad do give information and widen the knowledge of the child that is assuming the information is truthful, and is presented in such a way that will start the child thinking.

Dr. W. B. Inglis, of Glasgow University Education Department, stated this: "For the vast majority of children the cinema is beneficial rather than harmful, provided care is taken in the selection of films. The portrayal of unaccustomed scenes and modes of living, the development of the appreciation of beauty in the medium of the film, the provision of wholesome of adventure are surely not unworthy amusement, the quickening of the spirit services to childhood and youth."

But whilst there is so much apathy among educationists, parents and public and there is neither clamour for the good film nor criticism of the dangers of the bad film, the child is subjected to emotionally enervating and at times thoroughly revolting recreation. Why should this be?

B.E.S.

OG.

- Miss
- Chap
- kiss
- Slap
- Pleas
- No!
- Knees
- Oh
- Please
- Well
- That's swell!

—FLORENCE.

Mr. Bolfry

On the last Thursday in the Lent Term a company of players from the New England University College presented the play "Mr. Bolfry" by James Bridle (O. H. Mavor). The creative work of one of the best English dramatists of the 1930's who excelled in the play of mingled phantasy and polished dialogue, it was also the work of the very enthusiastic group of players who gave us their production.

Presented in the Assembly Hall, Mr. Allan Blake, who headed the caste, had to remove many difficulties before the play could "go on," but with the help of Mr. John Pollock the curtains were set and all made ready. An audience, so indispensable, did turn up, but College! what miserly support. At least eighty of the student body were conspicuously absent.

The action is set in Scotland, and concerns the attempts of a young lady and her soldier friends to call up the detail. They succeed and the Devil and the head of the family, a clergyman, occupy the auspicious if awe-full hour with theological discourse. This device gives full range for a witty, if slightly technical piece of dialogue, but the opportunity was well grasped by the Devil and the clergyman (Allan Blake), for they both plunged with gusto into the Faustian arguments, and I am afraid that Mephistophales may have converted many a Dr. Faustus or Don Giovanni in the audience to a worship of the Black Mass.

However, the play and trick props were well appreciated by the audience, which numbered quite a few visitors from town.

At the end of the play the group from Armidale was thanked by Mr. Duncan on behalf of the students, and John Pollock received a much-earned clap. It is always noticeable that the willing worker has few helpers. Perhaps in Wagga T.C. this will be different.

Letters to the Editor

Dear Sir,—Listening to a Jazz session, on a day when there seemed little else to which I could listen, what should assail my ears but a most unholy noise, which, after about five minutes, seemed to possess a glimmer of that well-known classic, "Lieberstraume." Could I have been mistaken? Perhaps it was merely my imagination bearing the fruits of my longing to hear some "good" music. But no! There it was again, that distinctive theme. Even though the tempo was one in which a hula dancer would revel, who could mistake it? Its climax was reached when there came a bang, clatter and crash, a boom and a bong, followed by a final burst which, like a tarantello, ended on an exhausted note. Oh boy! was I exhausted!

To this day I can't fathom how I listened to this wholesale murder. I

agree wholeheartedly that Jazz has its place (what hasn't?), but must these half-carazed maestros delve into the works of their worthy predecessors, tearing them to shreds, disregarding all their indications of expression and tempo and distorting the actual themes. Anyone with any interest in musical art must realise that these works, which have lived for centuries and which will continue to do so many years after the present generation has ceased to exist, and the expressions of emotions and sentiments of the composers and often records of their lives. Is it right then that these expressions should be contorted and ridiculed by these vagabonds of the backblocks? Have they no creative power of their own? Is this "new" music incapable of being the outlet of modernistic expression? Their actual output has proved to the contrary, so why must the great works of Liszt, Beethoven and Rachmaninoff (just to name a few) suffer at their hands?

Will there never be a law banning these grotesque adaptations? Are we going to allow these hoodlums to drag classical music down to their own level? A level of composition which has proved itself to be devoid of rules of harmony and construction, whose accompaniments, to sum up, are purely and simply vamping.

Music-lovers, I appeal to you! Are we to witness these shameful, unmusical and syncopated renderings of our beloved themes? Will you be content to sit back and hear Rachmaninoff, Toselli and a wealth of others whose works you love so well, massacred by these unmerciful swingsters.

Let us hope that in the near future Liszt will be recognisable as Liszt and not as brief snatches of melody among a conglomeration of discordant sounds.
—Yours faithfully,

"AGITATO."

A Leader in Curtains

I wonder how many students know that the College curtains were news last week. Second years no doubt remember that the S.R.C. had these materials hand printed at the Mosman studio of Annan Fabrics, which was begun by two artists, Miss Annette Mackenzie and Mrs. Anne Outlaw, just seven years ago.

Men students will have seen the patterns in the dining room and Administration Block offices. The women have in addition some of these fabrics brightening two of their Common Rooms. (These were purchased and made by last year's women students, who raised the necessary funds by various forms of entertainment. We are pleased to hear that the present first year women are doing something of the sort to make Theta-Mu Common Room cosier.)

But to get on with the real news . . . Annan Fabrics have had orders from Field Marshal Montgomery for sufficient material to furnish his new home. (He, like Mr. Renwick, chose an aboriginal

motif.)

Other notable people whose taste in curtains we will in future commend include Sir Laurence and Lady Olivier. They, too, have chosen an Australian pattern based on the banksia tree.

Who knows—maybe Their Majesties the King and Queen will see fit to take home some of these furnishing fabrics which are so truly Australian.

C.B.J.

Nemesis

"I can't stand this noise, girls—it's getting louder."

"Oh, pull your head in! Go on, take a powder."

But it wasn't I who had made the complaint,

I don't mind the din, for I'm not a saint.

(You can say that again.—Ed.)

For there at the door stood our warden, Miss Moore,

And I think she was getting the tiniest bit sore.

Kaye purred: "Can we do anything for you?"

We others looked meek, our eyes said, "We adore you."

Miss Moore broke the silence, her words made us shriek.

I'll do something for you, stop your leave for a week.

—FLORENCE.

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