WOULO YOU LIKE TO MEET MY SISTER?

PSSST....

No. 4... JULY
binkies drive-in restaurant
210 elizabeth st., opp. the tivoli
open 24 hours a day, 7 days a week
THAT WAS... JUNE

That Mirror again. This time the date was June 27.

On Editorial page we are given a leader on censorship, one of the Mirror's happier hobby horses. The excuse is the New Zealand Indecent Publications Act preventing the publication of the titles of banned books or recordings.

This, thunders the leader, "is a wicked and pernicious invasion of human rights and freedom of expression."

But on page two another Editorial appears. On this page we are given the fullest details of Dr. Bignold's eugenics proposals. The Editorial concludes: "We trust, for his peace of mind, that Dr. Bignold is just taking us on. If not, he must be shouted down — before he sows any more damage in foolish minds."

As if the contradiction in editorial sentiment wasn't enough, it is interesting that without the Mirror's illuminating article many foolish minds would have been quite unaware of Dr. Bignold.

WHY, asked Queen magazine recently, are all British sex-symbols foreign made?

From the Continent came B.B. (only rather obtusely connected with air guns) and C.C. (Claudia Cardinale). From Hollywood came Jayne Mansfield and the others in "Truth is stranger than fiction".

The Mammary-Glands-Peroxide tradition of M.M. (Miss Barbiturate '62)."

Anyhow at least one good outcome of the Profumo Affair has been the emergence of Britain's first home-grown sex symbol, C.K.

Miss K (easily the world's No. 1 initiate) has neither the body of the Americans nor the motifs naifs of the Continentals. Her publicity campaign is based on the old line "Truth is stranger than fiction."

Whatever happened to all those War-riewood people? You know, the ones who used to spend all Saturday digging trenches for the Sunday papers and the rest of the week holding angry meetings and writing letters to the editor about the biochemistry of sewerage.

Either the bottom fell out of the effluent society or the newspapers moved on to bigger and more important things, like Liz Taylor's marriage arrangements or the Royal. Or maybe the whole thing was a governmental hoax to distract us from the fact that half parliament is overseas.

The emergence of Britain's first home-grown sex symbol, C.K. Most naifs.

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The emergence of Britain's first home-grown sex symbol, C.K. Most naifs.
Sir,
Thank you for sending me a complimentary copy of OZ.
I should offer you my gratuitous criticisms of the magazine if it were not that your correspondent has done the task impeccably . . . I refer to one Claire Wagner. She is so clear, accurate and perceptive that there is little to add.
In the last issue the Homi-Sotism of the “You Need OZ” degenerates further into the secondary school juvenilia of “Tinned Nigger” and sub-Mad magazine humour.
And yet, bless you, that splendid send-up of the Olsen-Dickerson clan!
Your whole problem at the moment seems to lie in a grown-up choice of targets, if you will forgive such an offensively patronising way of expressing it.
But, as Claire Wagner says, the whole project has such promise as to oblige a responsible community to nurture OZ to its halcyon days of devastating humour.
And, yet, bless you, that splendid send-up of the Olsen-Dickerson clan!
Sir,
Believe it or not even soldiers read OZ, mainly for laughs and occasionally for the sexually interesting contents of some. However, in all seriousness, I thought your Letter to the Editor concerning an army of homosexuals and lesbians was one of the most sickening pieces I have seen in print. Whether it was meant to be funny (which to my strange way of thinking it wasn’t) or whether it was anti-military propaganda doesn’t interest me in the least, but to sign it “Digger” was a personal insult to all members of the Australian Army, either A.R.A. or C.M.F. Perhaps I am wrong but the bearded regulars of a certain hotel in Sussex Street often wonder why the Army pays frequent visits to that establishment. Well, part of the answer can be found in that piece of truly great literature I refer to. We have been led to believe that a person who would write that type of filth frequents the above hotel and naturally enough we go there to retaliate, although it is seldom that there is anyone game enough to do anything about it, EVEN against only one or two soldiers.
1st Field Regiment, Kokoda Barracks, Holsworthy

Gunner P. Turner,

NOTICE TO READERS
On June 28, an adjournment was secured to September of a legal suit arising from our first issue.
It has been decided to delay further publication until this matter has been settled.
—R. Neville and R. Walsh.

Sir,
Some three weeks ago our Society was approached by Mr. Charles Stokes to participate in a televised programme of “Any Questions”.
On Tuesday, 18th it was announced that Mr. Stokes had been dismissed from the A.B.C. Consequently, our Executive decided to cancel our engagement and sent the enclosed explanation to the Talks Department.
Since there has been considerable adverse criticism of the A.B.C. recently you may care to add this to the long series.
Incidentally you may be pleased to know that as a result of your interview with Miss Joyce Belfrage, reported in your June issue, she has consented to address our Society on Wednesday, July 24 — relative merits or demerits of B.C., A.B.C. and C.B.C. (Canadian) or something of this nature.
Yours faithfully,
(Mrs.) W. G. Weeks,
Secretary, N.S.W. Humanist Society.

Statement from the Executive of the N.S.W. Humanist Society to the A.B.C. re “Any Questions”.

The recent history of the “Any Questions” programme causes us profound disquiet as the producer, Mr. Charles Stokes, has done much to vitalise this programme and enlarge its audience.
We see the termination of his appointment with the A.B.C. as only the last of a series of occurrences which will contribute to the discouragement of frank discussion of important and controversial issues.
In these circumstances we feel that to fulfil our engagement for the “Any Questions” programme to be recorded tomorrow night would be to give tacit support to a trend of events prejudicial to free discussion and from which, in fact, we should wish to be dissociated.
Alex Carey,
Vice Chairman, N.S.W. Humanist Society.

Sir,
Dr. Gignold of Claremont, W.A., made headlines recently with his theory of ‘positive eugenics’. He urged sterilisation of the inferior and suggested bonuses be granted to university students who have children.
Why all the fuss? There’s nothing unusual about sterilising the inferior, inefficient and unfit. Many religious bodies seek vows of chastity from their staff — surely this is, at least, psychological chastity.

21/6/63

AM I TOO OLD AT 80

to seek employment as a public servant?
No. Many of our most active public servants are way above this mark.
Mr. Kenneth Binns, chairman of the Commonwealth Literary Censorship Board is 81 and he can wield a blue pencil as swiftly as the next pensioner.
Take Dr. L. H. Allen, a breezy 84-year-old. He’s chairman of the Literature Censorship Appeals Board. He’s an inspiration, say other virile Board members such as retired headmistress of Hornsby Girls High School, Miss B. Henson.
Quipped youngster (59) Senator Henty: “The oldies are so sharp at this game I hardly ever have to correct errors in their judgment. They are doing a fine job keeping serious literature out of Australia.
Anyway, I think it's about time Australia began breeding an elite — heaven knows, we need one. The Profumo scandal indicated that those in authority cannot be trusted — so let's begin by sterilising politicians, policemen, military leaders, socialites and other power-wielding groups.

Naturally anyone with an I.Q. of 120 or more should be financially encouraged to have children. Even in high school, exams would ensure selected entry into puberty — failure could join the choir.

Uni students would earn pocket money by persuading intelligent freshmen to indulge. Professors might enjoy their sabbatical leave on the stud.

Result? In a few years Australia would cease to be regarded as a remnant of a dreary convict settlement and become famous for its Utopia of intellectuals.

Jill Jamieson, Cronulla, N.S.W.

Sir,

How about more articles on sex and sexual perversion of every type in your magazine? You are not doing too badly at the moment but these are subjects of universal interest and I would like to see you really worm them into the ground.

Also how about articles on black magic, witchcraft and sadism. Also more articles on racial segregation and sadism in any level of society, e.g. mental hospitals, prisons, etc.

You are publishing the secrets people are sending into you at your request. I would like to see you publish your own secrets without pretending to cover them up as a joke. Or, like me, do you agree that "If you tell the truth you are sure to be found out sooner or later."

Yours sincerely,
A Satanist,
John Jarred, King's Cross

WILL PATRICK WHITE WRITE FOR OZ?

Maybe. But why don't you?
OZ is looking for all sorts of contributions, satirical, whimsical, newsy ... send them to 4th floor, 16 Hunter Street, Sydney.

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Editors: Richard Neville and Richard Walsh.
Make-up: Bob Thompson.
Art Director: Martin Sharp.
Editorial Assistants: Gina Eviston, Robyn Cooper, Bev. Fleming, Sue Wright, Carla Christollietti, Mike Robertson, Alex Popov, Garry Shead.
Sales Assistants: Anou Kiisler and Robyn Spence.
Chief Engineer: Mr. A. G. Reid.
Secretary: Harry Bauer.
Assistant Secretary: Winifred.
Advertising Representative: Vic Tarran.

CULTURED PRAWNS

Brutal Female. Before his experiments began to pay off, Dr. Fujinaga had to go back to the beginning — he had to pry into the prawn's most intimate secrets. For reasons known only to themselves, the little creatures mate only between midnight and 3 a.m. on perfect summer nights in calm, untroubled waters. Night after night Dr. Fujinaga waded hip-deep in his experimental salt-water pond, wielding only a flashlight.

Not until 1940 did he see the first prawn mating ever witnessed by man. "The ritual is truly bewitching," he reported. "The male prawn first chases the female; then she melts, or undresses for him. The male next embraces the naked female, and she, in somewhat brutal fashion, absorbs his sex organ entirely, breaking it off. He is incapacitated until he grows a new one."

His scientific voyeurism taught him little of practical value, and Dr. Fujinaga continued to spy on his prawns. — TIME magazine, 29/3/63

The Police Department's entry in the Arcnbald Prize.

"Oh Mac, Poor Mac, Christine's Hung You In The Closet And Things Are Really Looking Black"

This Macmillenium state, Polaris'd isle,
This spawn of royalty and waiter's masks,
This other Eden, impotent as he
Against Miss Keller and the hand of War,
This Tory breed of men, this little world,
This precious ruling set in an RSG.
Above them all, a radiant family's tree
Protects one vassal with the special branch
And shades him now with Denning's
This Mac, this England . . .

—DEAN LETCHER

I know I don't look very bright but I was originally drawn to look like a Customs Officer in OZ MAY.

Though it's a bit embarrassing to have a man like me TELLING READERS TO SUBSCRIBE TO OZ. But OZ swallows its pride for a pound (12 months' subscription) or even a teeny-weeny 10/- (6 months).

Send to: OZ MAGAZINE, 4th Floor, 16 Hunter Street, Sydney.

NAME ................................
ADDRESS ................................

I enclose £ / / - as payment for ........... months subscription to OZ. (10/- for 6 months, £1 per year).
When a spade's not a spade

The Australian Broadcasting Control Board issues the following programme guide to all radio and television networks:

**General Programme Standards**

1. No programme may contain any matter which is:
   (i) Blasphemous, indecent, obscene, vulgar, suggestive or of doubtful propriety.
   (ii) Likely to encourage crime or public disorder.
   (iii) Likely to be injurious to community well-being or morality.

2. Respect should be maintained for the sanctity of marriage and to the importance of the home. Divorce should not be treated casually or as a convenient solution of marital problems.

3. Reference to the use of intoxicating liquor, drunkenness and addiction to drugs or narcotics should be limited to the needs of the plot and characterisation and should not be presented as desirable.

4. Reference to mental or physical afflictions should be treated with caution, to avoid offence to sufferers of similar ailments.

5. References to sex relations should be treated with discretion: reference to the resolution of marital problems.

6. The presentation of cruelty, greed, selfishness, unfair exploitation of others and similar unworthy motivation should not be made in a favourable light.

It should be understood that these Standards are not intended to prevent the broadcasting in good faith, at appropriate times and in appropriate circumstances, of:

- (a) Genuine works of artistic or literary merit, or
- (b) The serious presentation of moral and social issues.

Such programmes are, indeed, to be encouraged, provided that due warning of the nature of the programme is given, where necessary, both in advance publicity and at its commencement.

**Family Programmes**

These must be selected and presented with great care so that parents may feel secure in allowing children to hear these programmes without supervision and that family groups of all ages may listen with complete confidence. The selection of subject matter and treatment of themes should be wholesome and fresh in outlook. On no account should there be presented any sordid aspects of life be presented in such a way that they appear to play a greater part in life than they actually do.

**Children's Programmes**

1. All stories must reflect respect for law and order, adult authority, good morals and clean living.

Where applicable, the hero and heroine and other sympathetic characters must be portrayed as intelligent and morally courageous. The theme must stress the importance of mutual respect of one man for another, and should emphasise the desirability of fair play and honourable behaviour. Cowardice, malice, deceit, selfishness and disrespect for law must be avoided in the delineation of any character presented in the light of a hero to the child listener.

2. Adventure stories may be accepted, subject to the following prohibitions—
   - No torture or suggestion of torture.
   - No horror — present or impending.
   - No use of the supernatural or of superstition likely to arouse fear.
   - No profanity or vulgarity.

3. In order that children will not be emotionally upset, no programme or episode shall end with an incident which will create in their minds morbid suspense or hysteria.

4. Dramatic action should not be overaccentuated through gun play or other methods of violence. To prevent the over-stimulation of the child's imagination, sound effects intended to anticipate or simulate death or physical torture are not permitted.

5. Contests and offers which encourage children to enter strange places and to converse with strangers in an effort to collect box tops or wrappers may present a definite element of danger to the children. Therefore such contests and offers are not acceptable.

6. No appeal shall be made to the child by having characters in the story by sending in box tops or wrappers; nor may any actors remain in character and, in the commercial copy, address the child urging him to purchase the product in order to keep the programme on the air, or make similar appeals.

**Acceptability of Advertising Matter**

1. The advertising of alcoholic liquor calls for particular care. It should be directed only to the adult audience and no children or adolescents should be allowed to participate in the presentation of these advertisements. Such advertisements should not be broadcast on Sundays. Licensees should ensure that all liquor advertised and especially that associated with sporting events (when large numbers of adolescents may be listening) is presented in good taste and with restraint.

2. Because some products (especially those of a personal nature) are unsuitable for inclusion in programmes which may be listened to in the family circle, great discretion and care should be applied in the acceptance and presentation of advertisements of such products. Products and services which are generally regarded as unsuitable for conversation in mixed groups should not be advertised.

**MOSES' TEN COMMANDMENTS**

1. Thou shalt have no other gods than Canberra.

2. Thou shalt not set up any graven images of tolerance or freedom for the Administration is a jealous god.

3. Thou shalt not take the name of Lenny Bruce, Tanya Verstak, the Queen, Bidault or Senator Spooner in vain: for the A.B.C. will not hold him guiltless that taketh these names in vain.

4. Every day shall be a day of unrest.

5. Honour thy censor and big brother.

6. Thou shalt not create.

7. Neither shalt thou commit originality.

8. Neither shalt thou have any liberty.

9. Neither shalt thou witness another channel.

10. Neither shalt thou covet another channel's imagination.

---

The Copy-writer

I'm a copywriter, I write all the lovely fashion ads for a big department store. It's a creative job.

It makes me cynical, though, dears. One year I tell 'em "black is back with a bang" ... another year I tell 'em "the gal in white is a wonderful sight". Sales simply soar.

Actually, I despise the public. They waste a fortune on a new wardrobe (especially those camps) just cause little
How's your knowledge of current affairs?

OZ's political roundsmen have constructed the following quiz to give you some idea of how you compare with the rest of the community.

1. Who last month was called a "trumpy hausfrau"? (a) the Queen Mother in Annigoni's new painting; (b) Liz Taylor in private life; (c) Elsa Jacoby?

2. What was Christine Keeler's last film? (a) The King and I; (b) Me and the Colonel; (c) Doctor in the House?

3. What is meant by the word "osteoopath"? (a) genteel name for a pimp; (b) Humbert Humbert with a paint brush?

4. What is Saraparilla? (a) the Western Suburbs' answer to Peyton Place; (b) the Southern Tabellands' answer to Robertson; (c) a genus of cattle fodder; (d) a brand of favouring essence?

5. What is "segregation"? (a) blacks and whites; (b) Liz Taylor's cleavage; (c) a collection of cattle fodder; (d) Mrs. Jacoby and Mrs. Jacoby?

6. What was the "Big Lie"? (a) Jack Profumo lying with Parliament; (b) Jack Profumo lying with Christine Keeler;

7. What was the most sickening love affair of last month? (a) Liz Taylor and Richard Burton; (b) Mrs. Murphy and Captain Ivanov; (d) Mrs. Jacoby and Mrs. Jacoby?

8. What is a "hot line"? (a) the direct link between Washington and Jack Kennedy's travelling lavatory; (b) Mandy Rice-Davies;

9. Which statement is correct? (a) a sustained feeling of illness; (b) Malayse; (c) a sustained feeling of illness; (d) Indonesian bellyache?

10. What is meant by "Malayse"? (a) blacks and whites; (b) Liz Taylor's cleavage; (c) an answer to Robertson; (d) a genus of cattle fodder?

An interview with the Australian man of letters, poetaster, bombast, A. A. Calwell.

Last month Calwell scored a new smash hit with his second published novel "Australia's Role in Modern Society". His first book was a popular little treatise on immigration, which has been selling well in paperback editions for some time.

ARTHUR CALWELL (known jocularly as "Arty" among the press) was brooding over his recent success at the Royal George Hotel, bearded, clad in hip-hugging Levi's and a suede jacket.

"Were you pleased when your novel became a best seller, Arty?"

"Surprised, rather. You see, I hadn't quite intended to write a satirical expose of the A.L.P. But I guess the primitive, rebel instinct in me escaped — it conquered my consciousness."

"In fact, I was astounded when that Charlie Higham wrote . . . (He took a quick sip from his schooner and dug into his pocket to drag out a press cutting) . . . with a Swiftian scalpel, Calwell probes ruthlessly into the decayed depths of modern society; exposing by ridicule, irony, sarcasm, the cheap, corrupt core of the Labour Movement."

But, he apologises, many great artists achieve fame despite themselves. Arthur chatted eagerly about the future of Australian literature. His malicious humour, reflected so vividly in his novel, had not yet contaminated his boyish charm.

Only when commenting on the contemporary drama scene did Calwell appear belligerent. "Patrick White is playing a game. His satire is too flimsy. He tackles unimportant issues. We artists must tear slices from the top of society's pyramid; not chip laboriously at its base. Suburbia should be ignored. Democracy needs demolishing."

In his quest for creative freedom, Calwell has moved to a one room hovel at Paddington. He moves in new circles: "Life is just one gay round of wild push parties." He has already commenced work on his next novel. Reticent about its content he mysteriously hinted that it will take up where "Finnegans Wake" left off.

Meanwhile he has begun "dabbling in art": "So far my paintings suggest an animistic quality — a certain mystical, hysterical throbbing throughout the back-benches of nature."

When he completes his second novel, Calwell plans to visit Montmartre and Greenwich Village. He hopes especially to meet Jack Kerouac, John Osborne and Enny Blighton.

Does Arthur Calwell regret his late start in the field of letters? "No. My background was my experience. It contained that subtle mixture of tragedy, farce and absurdity that is today so evident in my work."

It happened last Easter

New York, April 13.—An eight year old girl, making a Good Friday visit to her grandparents' grave, was crushed to death yesterday when a 500 pound granite cross fell on her.

Lima, April 13.—Forty Good Friday worshipers were injured when the choir loft of the colonial Cathedral of Ciecuni fell on them.

The collapse of the choir loft occurred just before the 200 people in the church were to leave in a religious procession.

New York, April 16.—The Easter collection of the Sacred Heart Roman Catholic Church in Rochelle Park, New Jersey, was stolen yesterday by armed men who held up two priests in the rectory.

The amount stolen was not revealed but police say it was 'considerable'.

J'ACCUSE

Henry Miller on the banning of "Tropic of Cancer" in the State of Massachusetts.

"I write these lines in the village of Dragor, Denmark, where any of the so-called obscene books I have written may be freely bought and read — in Danish as well as English, French or any other language. To my knowledge nobody in this country has been corrupted or has committed any sexual crimes as a result of reading my books. Nor are the authorities of this country perturbed about the possible consequences of such reading upon the youth of the land. That the Danes are a peaceful, orderly cultured people no one will deny. The freedom which they enjoy, and which they interpret freely, does not seem to have undermined them . . . "What we are here dealing with, in my opinion, are archaic laws, Stone Age superstitions, sadists disguised as benefactors, impotents invested with authority, kill-joys, hypocrites, perverts. I am not defending myself — I'd prove to me that you are worthy of judging this book and I may turn a respectful ear. Show me your clean hands, your clean heart, your clean conscience. I defy you."
Famous Last Words

"No question as to the colour of the accused's skin concerns you, and as for Miss Keeler, she is entitled to the same protection, more or less, as any other of Her Majesty's subjects." Sir Ernest Roberts, Judge in the "Lucky" Gordon Case.

"Oh, my God. How dreadful. I shall say it is true." Dr. Stephen Ward.

"Darling . . . Also, something's blown up tomorrow night and I can't therefore make it." Profumo to Keeler.

"We accepted Mr. Profumo's explanation that in circles in which he and his wife moved 'Darling' was a term of no great significance who caught the culprits."

Who killed John Bull?

Who killed John Bull?

I, said Christine,
By being obscene,
I killed John Bull.

Who saw him fall?
All, said De Gaulle,
We all saw him fall.

Who caught the culprits?
I, said a Lord,
With a handsome re-Ward
I caught the culprits.

Who told the belle?
I, said Christine,
According to rumour
I told the belle.

Who'll wrap the shroud?
I, said old Max,
Where I got the neck
I'll wrap the shroud.

Who'll resurrect him?
I, said the Queen,
Because this hideous
I'll resurrect him.

And as Britannia sinks slowly into the west . . .


In the early hours of this morning after a lengthy consultation with Her Majesty the Queen, my cabinet and I have decided to order the evacuation of the British Isles. I need hardly remind you of the events of the last six months, which have made necessary this action. I only so far lost their covering in some corner, that will be forever English, some soul that yet does not perceive his duty as clearly as your Government, Her Majesty, the Conservative Party, Lady Dorothy and myself.

First of all there was the failure of the Connolly government in the arena and that Admiralty clerk, who was perhaps just a little fewer than the usual run of Great Public School products.

And now there's this Profumo Plague, and the Cherry Brandy affair.

Homosexuals in the Admiralty; homosexuals in the War Office, a photographer in the Palace and Prince Charles in a Scottish pub; such is the primrose path that leads to the everlasting bonfire.

A once great nation. Is it reduced to this? A pimpocracy of call girls; an aristocracy of adulteresses; a royalty of alcoholics; a nation guided by prostitutes and madames, by satyrs and nymphomaniacs; by agents provocateurs and bone manipulators?

The charm of Britain was once that of a Christian Bishop."

"I think Mr. Macmillan is fair dinkum. He's a good decent man. We don't sit in judgment on morals but it is a tragic and unfortunate occurrence. If the Macmillan Government falls it will greatly affect Australians. It will affect the judgment of the Menzies Government so as to put off the next Federal elections until December 1964." Mr. A. A. Calwell.

"Those who had led the decline were those who should have led the war against it. Who said 'Lady Chatterley's Lover'? Not a Conservative Minister but a Christian Bishop." Lord Halshaw.

"Mac must go. I have heard more juicy details." Mr. Kinnell, Labour M.P.

"I must say he has never struck me as a man at all like a clergymen - and Miss Keeler was a professional prostitute." Mr. Nigel Birch, Conservative M.P.

"There are too many pimps and prostitutes in high places. I know that the people would rather be governed by men of integrity who are not quite so clever than by clever men who don't have integrity." Sir Cyril Osborne, Conservative M.P.

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 whole nation will march with dignity down the sandy decline to their death. Women and children first, then the men, then the Royal Family and finally the Coldstream Guards, after one last Trooping of the Colour, will perform the last act in this characteristically English denouement.

Through the good graces of Mr. Marples, the Government is offering a special farewell offer—bases will run to Brighton every hour on the hour from Piccadilly Circus, Southport and Old Trafford, so that there can be no woman, child or man omitted from the sacrifice. I have been asked to remind you to bring lunches as there will be some delay before you can make your gesture, and an umbrella, as shelter is inadequate.

Now is the hour and let no man shirk his duty. Only by this douche may the fires of the nation's sexual fever be extinguished; only by this scuttling may the blis-pumps prove effective; only by this chopping off of the withered tush may the tree be saved; only by this decent in­tervention may all our sins be washed away.

My nation, Britannia, country of my shattered dreams, ravished vir­gin queen of the oceans—my friends, countrymen, members of the Labour Party, gird up your loins and march down Brighton Beach with myself and Lady Dwyer.

A whores! A whore! We have lost our kingdom to a whore! But if Britain and its empire are remember in the future, men, we will still say: 'This was their feyest hour.'

VERDICT OF THE OVER 25's

WHAT do you think of the proposal to nationalize the brothels?

HAROLD MACMILLAN, 70, Conservative

I'd cripple the Party's slush funds.

JOHN PROFUMO, 48, unemployed

The State would have to give the girls a little something for their mothers

STEPHEN WARD, 38, homosexual

And here's the view of one under 25:

CHRISTINE KEELER, 21, model (?)

Another blow at private enterprise!
We're all members of one big team here and naturally a few of the boys have to make sacrifices for the others. We're having the sick-bay enlarged to 300 beds.

Well yes - the game is compulsory but all the boys just love it; does 'em the world of good. Takes their minds off Art, Music, Literature, y'know, slasy things like that. Makes 'em fit; gets their minds off sex.

What do they do when they're on holidays? Train for next season I suppose.

We here intend to give our scholars the best, hardest and toughest play next season with no defeats. We must win the competition. After all, what else are G.P.S. schools for?

A newly wed couple moved into the parish. The woman claimed to be a catholic; the man wasn't, and of course they were NOT married in a Catholic Church, nor was the child being brought up a catholic. They actually claimed to be MARRIED! Not in the eyes of the CHURCH they weren't!

So I called round to chat to the 'lady' of the house. I told her a thing or two - scarlet woman, daughter of satan, living in sin, bearing an illegitimate child - said they loved each other. HUH!

I tried so hard to bring light and love and the word of God into their lives. But no, they had them in his grasp. I just could NOT have wicked people living in sin in my parish. Not likely.

I renewed my campaign of moral re-armament, of love, of humility. Day by day, I urged them to follow the ways of the Church. It all worked out well in the long run - she's in an asylum, he's an alcoholic and the kids in a catholic-orphanage.

of course.

The Campbell Case. In Auckland a man was brought to Court for scuffling with an off-duty policewoman. Both participants in the scuffle, which began when the police-woman had been on the telephone for over ten minutes, has broken noses and black eyes.

A woman who had been waiting to use the telephone said she thought the police-woman was a bodgie. "I was reluctant to believe she was a policewoman."

The magistrate found Campbell guilty and remanded him for sentence on £100 bail.

The Anderson Case. In Melbourne a trial ended abruptly when police surgeon Dr. Birrell said he did not believe the accused gave "real consent" before a blood sample was taken from him.

Anderson's counsel asked whether it wasn't fairly obvious that Anderson was seriously injured.

Dr. Birrell replied: "Yes, in the lay sense he had the appearance of being seriously injured. He had a cut on the chin, blood on his face, he was on a hospital trolley and in a hospital!"

The Morley Case. At the inquest into the death of an 18-year-old youth found hanging in a cell at Glebe Police Station, counsel for his relatives told the City Coroner, Mr. Loomes, that he should accept evidence that police beat and kicked the youth on the day he died. The Coroner found Mr. Isaac's allegations "unfair, worthless and baseless". He dismissed the evidence of youths as "full of discrepancies and full of glaring inconsistencies. I find it most unconvinc­ ing." His conclusions were supported by the evidence of a woman, who was at one stage described as 'scared stiff'.

The Hayman Case. A suspended police sergeant pleaded guilty to stealing £1,800 from the C.I.B.

The Ott Case. A young man shot himself dead while he was being questioned by police in a flat at Pittsworth, near Toowoomba.

The White Case. In Victoria, the police surgeon, Dr. Birrell, admitted to taking a man to the local police station for a breath test after an accident, even though the man had to be carried because both his legs were inoperable and he was in some pain.

The Ohmsen Case. A Brisbane police constable, William James Hails, told the Police Court that he had seen a detective strike his brother-in-law with handcuffs and a torch, then knock and pound him.

The Photopoulos Case. In Mildura a 17-year-old girl was kept in police cells for three days on a vagrancy charge. The charges were later dropped.
The 21st Birthday Party

Christabel was not another invitee to one of those crusty 21s. I'll have to send another happy birthday buying and then buy double for another. I can't stand bad manners. Can think of worse. Work if I go to make of world my whole.

I knew my mate Christabel well for many years. I hadn't seen her in fact well before. Christabel wasn't even thought of. She and Christabel's parents both reminded me of a story about.

Chirp. I don't know what today offers. These great aunts my mom and dad had, but would have to say just a few things. Like get graduated to ask for better parents. Kindly thanks from me and Dad for such a really great time, you really kind it on, despite the cold, hour about giving a hand to these really good chaps of mine. (And thanks to the fellow in the town for that great included key. And the poor clumby glamour and Marlowe Kids for all the Food. Peaceful mug and the bottle Kids and finally, woman. Thank you for the dinner.)

Because... 21 today. 21 today, let's get the day in the door, been born 21 before. HOORAY to Christabel. HOORAY to Christabel. HOORAY to Christabel. Drink. Drink. Drink Down.

Sidney once thanked Mr. Morley's Christabel Smith for the really grand party. They gave for Christabel. Really a happy hour and there was a mighty sight of the warmest. And a lovely. They were. 20. 79. 88.

All these happy warm family letters what a wonderful success it was. All these happy warm family letters what a wonderful success it was.

© Merle O. R. B. T. T. request the pleasure of the company of Christabel Morley-Smith at 21st birthday, Thursday in honor of their 21st.

Sidney on the 23rd August 1963.

R. H. R. T. T. T. T.
Ozword No. 4
by Grant Nichol

ACROSS
1. He came to Sydney to make the Idiot Weekly, the poor man's Goon Show.
7. Boooooo! Boooo! Booooooo!
10. "O'er many a frozen, many a fiery . . . , Rocks, caves, lakes, fens, bogs, dens and shades of death" (Milton).
12. "The beautiful woman can destroy surely as the . . . " (Japanese proverb).
13. A dragon for St. George on April 6, 1963 (a day of sackcloth and ashes in Parramatta).
14. "And so, from hour to hour we ripe and ripe, And then from hour to hour we . . . and . . . . And thereby hangs a tale" (Jaques in As You Like It).
15. Who suggested that the lowest decimal unit be called a ming, because of its paltry value?
18. "She did not give a singel . . . " (Marjorie Fleming).
19. Rating-wise, it was topped only by the P.M.'s TV broadcast in England. Harry Corbet commented, “We couldn’t hope to have beaten Mr. Macmillan — now there’s a real comedian”.

DOWN
2. How many loved ones (not counting close friends) did Nero murder?
3. "A kiss without a moustache is like an egg without salt" (This I Believe is an old Spanish proverb).
4. Comic strip prescribed by student doctors and nurses at Manly District Hospital, read by enfants terribles and seaweed-eaters (Rose is a Rose is a Rose).
5. What Mehitabel was toujours.
6. An egghead with a Canadian accent, “full of strange oaths and bearded like the pard”.
8. Nola Dekyvere.
9. Io.
10. To dig the dust.
12. Eric Baume (quote from Guy de Maupassant).
14. Trout.
17. Flash Gordon.
18. God.

Solution to No. 3
ACROSS
1. Old Tote.
5. (across and down) James Joyce (Ulysses).
14. Thumb.
15. Offal.
20. Adore (Mr. Toots in Dickens' Dombey and Son).

DOWN
2. La Notte (The Night).
3. Oxalis Cottage.
4. Event.
7. Sweet and kind (after Thomas Ford).
11. Hausa.
13. Emperor.
14. Thumb.
15. Offal.
18. God.
The Social Top Twenty

1. Sue Bookallil.
2. Anne van Bochove.
4. Mr. Mervyn Horton.
5. Mrs. Max Sturzen.
6. Miss Virginia Osborne.
7. Miss Dianne Klippel.
8. Miss Justine McCarthy.
9. Miss Mary-Angela Borthwick.
10. Mr. Tony Pratten.
11. Mr. Lesley Walford.
12. Mr. Dickie Keep.
13. Mr. and Mrs. Kuner (or Ralston?)
14. The Pixleys'.
15. The Pockleys'.
17. Dr. and Mrs. Cobber Morgan.
18. Mrs. Katie Galbraith.
20. Mrs. Elsa Jacoby.

YOU'VE got to admit it—Sue Bookallil has guts. Despite the fact that she has been listed as one of Sydney's worst dressed women, Sue will not keep away from the photographer. Her appearance as president of the Oliver Twist Committee was particularly apt. Like the committee's namesake her motto seems to be, "Please sir, I want some more!"

VERSATILITY is what keeps Anne van Bochove high up on the charts. Just as one gets tired of reading about her engagement, she appears gamely model-

ing tizzy hats for a charity fashion parade (Telegraph 27/6/63) or hiding coyly in the crowd at numerous parties. She may push her public image, but at least she's entertaining and her fiancé makes a fitting foil for her trenched frivolity.

WELL, our Merv is back on the charts again, even if it's only in a small way. He was lucky enough to be spotted by two social columnists at a sculpture exhibition in the Art Gallery (S.M. 9/6/63 and S.H. 9/6/63). He's been doing a little pushing on his own behalf, too, with one of those dreadful little dinner parties, "tossed" at his town house. But Pamela assured us it was "Par excellence" and that "cultural conversation" was enjoyed. (S.T. 9/6/63). This smattering of learning certainly gives a boost to Merv's rating.

IT'S good to see that hardened social filly, Dianne Klippel, canter back into the limelight after being out to grass for a month. Looking really in the pink (in this case a Thai silk sheath dress) she peeped mischievously from behind a South Seas idol at the Pied Piper Ball. (S.M. 16/6/63). But from the expression on the idol's face, I'd say our D. was being more than mischievous!

MISS Mary-Angela Borthwick was photographed beside a sheep at the Sheep Show Ball (S.H. 2/6/63). The caption underneath informed me she had been escorted by a Mr. Stephen Pegrum. Is Mr. Pegrum a sheep, or did Mary-Angela dump him during the evening for this splendid specimen of ramhood? I'm wondering whether she intends to lead this latest acquisition to the altar or to the slaughter.

THE question of clothes brings me to the bright spot in this month's Top Twenty—Virginia Osborne. I hear from Nola Dekyvere (S.T. 2/6/63) that this long-time social actress has turned pro. And she's dressing accordingly. No wonder she caught all eyes at Terry Clune's galleries (S.M. 16/6/63), when she turned up in a vivid red suit, knee-high black boots and black mesh stockings. But I don't think it could have been the colour scheme that was so alluring. To see so much flesh encased in mesh, her skirt must have been almost a figment of the imagination.

IT is with great pride, and a few tears, too, that we read of our Elsa's sudden leap to fame as radio columnist on 2UE. Pride, because it was OZ who discovered her, a busy little bee on her many charity committees, and brought her before the public eye on the Social Top Twenty. We saw that Elsa, bubbly, bouncy, spiteful Elsa—was destined for far greater things and eagerly we reported her rising star. Yet Elsa has remained humble in her hour of glory, and she listed herself as the worst-dressed woman in Sydney. We can only attribute Andrea's acid comment that it was deserved (Sidney Mann, S.M. 16/6/63) to bitter vengefulness. Yet, we shed a few tears, also. Like Nola now that Elsa has gone commercial, she can no longer be considered as a competitor for the top of the charts. But who are we to complain, since our girl has come good at last?

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* * *
Film Making

Today

The recent Tenth Sydney Film Festival attracted a large section of Sydney's non-cinema-going public from their television sets to demonstrate some of the new trends in movie making.

Film making requires the services of large numbers of artists and technicians, all receiving high salaries. It is therefore far more dependant on economic conditions than the other arts. After the war the non-realist style of film was founded in Italy where lack of finance and facilities forced leading directors like Rossellini (PAISAN, ROME, OPEN CITY) and DeSica (BICYCLE THIEVES) to make their films on location with non-professional actors. This style declined as the economy crawled back and the sinsuperspectacle took over.

Today, television has removed the audience which went to the movies regularly and quite uncritically, thus ensuring a profitable return for almost every film. People must be stunned and dragged away from their TV sets; television may be small, shows may be corny and films old, but it's right there in the living room and has the illusion of being free. Something out of the ordinary is necessary to make them sit up and take notice.

The "Blockbuster" was born. The epic film which, by its very magnitude, brings 'em running. Large doses of sex and sadism in Quadruplecinemapanoramavistascope with six track sounds and music by Miklos Rosza, pagan empires in all their glory, pagan empires declining, the life and times of that box office perennial Christ, mediaeval pageantry, south sea beauties and Freudian inspired mutineers, world wars co-produced by the former antagonists, Russian cossacks and Polish princesses and a 33 year old Cleopatra with a cleavage to her ankles and a Welsh co-star who once had the reputation of being a good actor. With exceptions (parts of EL CID, parts of BEN-HUR, parts of MUTINY ON THE BOUNTY) it doesn't add up to good or even very exciting films. Too much cake quickly makes you sick, and these films are nearly all icing.

Luckily, blockbusters are not the only films being made because TV addicts are not the only audience. The small but consistent (some say slowly growing) group of people known as the "TV fugitives" still go to cinemas to see films other than the epics. This audience is essentially a minority one but on a world scale adds up to a profit for a producer making films on a fairly low budget (about £75,000 in England). These films kicked off in France where the union rules that keep production costs so high are not as stringent.

Unknown directors scrounged around, (Truffaut made his first film from his wife's inheritance) and produced films with amateur and unknown actors and hand held cameras in actual locations.

All the dialogue and sound effects were "dubbed" later. The result? The world was hit with an entirely new movement in film making; realistic, naturalistic, often subjective films, characterised by a perception and exploration of human relationships rarely before equalled by the union system and the backwater of the French and Italian schools.

These films have all shown a profit on their (relatively) small outlays but it will be interesting to see what happens when the vein runs out. English films lack the diversity of topics influenced by the French and Italian schools and already the "ambitious boy from the Midlands" theme is getting a bit worn. In addition to this, enterprising English theatre directors such as Richardsan and Joan Littlewood who have been largely responsible for the new films are having more and more difficulty in working with the obstructive union system and the backwater of the majority of British film technicians.

In the United States the Blockbuster era has thinned out the ranks of the film makers without substantially adding to the number of low budget "art" films. These we can't find work on the enormous features drift into the extensive television industry and only the directors who have been making low budget films for years are still doing so. One of the few recent cheap American films by a new director (Frank Perry) is DAVID AND LISA, the big hit of the film festival this year (but still not likely to receive a city release). It is a startlingly sympathetic yet unsentimental story of the relationship between a boy and girl in a psychiatric hospital.
A few other low budget American films have been excellent yet because they lack the snob appeal of similar European films they obtain a poor, often unadvertised city showing – ANGEL BABY, THE HOODLUM PRIEST, STAKEOUT ON DOPE STREET and the remarkable SHADOWS.

A more unsavoury aspect of the need to produce low budget films is the switch to sex films, those darlings of the Victory Theatre. Formerly regarded as the prerogative of a few French directors the sin films are now being made by anyone who can get hold of a camera and a few girls who are willing to take off all, or some, or most, of their clothes. Nauseatingly advertised (“Unashamed love rites”, “The naked truth about the ‘girls’”) they rake in their profits from an adolescent audience. Atrocious technically, most of them are surprisingly tame from the sex angle (the real nudist features are banned in Australia).

Apart from the low budget films and the blockbusters there is a smaller group predominant in Iron Curtain countries: the state subsidised film. Most of the creative artists working on these films are graduates of State Film Schools. The result of this training has been a high technical standard of film making along with a detachedness and impersonality not unlike the “made in the mould” look of so many Hollywood films of the late 30’s and early 40’s. This is particularly apparent if the pre-war and post-war Russian films are compared.

The pre-war films are dominated with the intense personal vision of directors like Eisenstein, Donskoi, Nicolai Ekk, Dovzhenko and Pudovkin and the post-war Russian cinema by the masterful technique and weak plots of THE CRANES ARE FLYING and A MAN’S DESTINY, the gauche and sentimental BALLAD OF A SOLDIER, and a number of filmed ballets. Poland and Czechoslovakia seem to produce more interesting films than Russia.

Fantasy films have been notoriously unsuccessful on the screen and this one compares with Alexander Korda’s THIEF OF BAGDAD (1939) as the best ever made. Another outstanding Czech film which was widely ignored at the Kings Cross Metro recently ROMEO, JULIET AND DARKNESS (Directed by Jiri Weiss) an intensely moving story of a Czech boy who hides a Jewish girl (a ravishingly beautiful Dana Smutna) from the Gestapo in the attic of a block of flats. A few years ago a number of excellent Hungarian films (MERRY GO ROUND, PROFESSOR HANIBAL) were shown at the Sydney Film Festival, but there have been none screened in Sydney now for three or four years.

There is always a small core of directors who make their own type of film regardless of where the audience has gone or who’s winning which war. These include Robert Bresson (in my opinion the greatest film director of all time – A PRISONER HAS ESCAPED, DIARY OF A COUNTRY PRIEST, and the recent TRIAL OF IJAN OF ARÇ), Akira Kurosawa (RASHOMON, YOJIMBO) Robert Rossen (THEY CAME TO CORDURA, THE HUSTLER), and one or two others.

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