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The commissioning salary for a Programmer-In-Training is within the range $3581-$4561 according to qualifications and experience. Advancement to Assistant Programmer is $4500-$5172 is automatic on successful completion of the training course. With the rapid expansion and development of computer applications in such areas as personnel, management planning, social and economic statistics, accounting and scientific research, there are excellent opportunities for promotion on merit to higher positions.

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Further information and application forms for the 1970 Programmer-In-Training courses may be obtained from the Recruitment Officer, COMMONWEALTH PUBLIC SERVICE INSPECTION OFFICE, De Costa Building, 46 Gresham Street, Adelaide, 5000 Telephone 56-8161 with whom applications close on August 21st 1969.

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43-MAN SQAMISH!

ON DIT SPORT

NEW PROSH GAME HITS CAMPUS

As a special concession to the demands of the Fun Revolutionaries, the University Sports Association has allowed the amalgamation of forty-three man Squamish into its canon of more traditional sports. The first and only match for the season will be hotly contested by the Technocrats and the Humanities on the Graduates Oval, at 130 p.m. on Friday, August 8th. A large crowd of supporters is expected to participate. Rumours have been flying around campus that fruit and flour will be on sale at the match. Our On Dit special Squamish Reporter can only assure that this means that refreshments will be available.

In the interests of sport (as all good Australians are) - interested that is - On Dit reproduces below the complete rules for forty-three man Squamish.

Our sports reporter interviewed Mr. Dave Freeman, Director of the Squamishe, in his Squamish headquarters yesterday. Mr. Freeman assured our reporter that Squamish was well on its way to becoming the most popular and spectacular sport in Australia.

NUMBER IN TEAM -

There are forty-three players including one Probate Judge (Director of the Squamishe) one field representative - umpire, one bagpipe player, one head coxswain,

UNIFORM -

Crash helmet 8th helmet or similar or anything, preferably with propellor on top.

Heavy gloves (optional)

Flippers (frogman type - essential)

Cricket pads or anything similar.

Any other clothes, goilla suits, etc.

Technocrats will wear old school uniforms (either sex - it doesn't matter) and a blue suit. Humanities will wear pyjamas (any kind) and a redshirt.

EQUIPMENT -

FRUILLIP This is a stick about 8' long, with a hook at one end. It is used to hit opposing players.

Prizt - The best. East African ibis hide stuffed with blue ray feathers.

FLITNEY The 1-footed playing field. It is divided into 7 squares.

YELLOW CAUTION FLAG. See rules, para 8 line 6, page 82.

STARTING PISTOLS and/or BUGLES Carried by prob. judge, fdr, mkt, snap, amuir, and head cox ONLY.

THE GAME

Each team consists of 43 players. The game starts with the Probate Judge flipping a new Spanish Pea. The team captain who loses the toss has the choice of either carrying the pritz or defending against it. There are 8 goals around the flitney, and the team carrying the pritz tries to score in any one of them. The other team tries to prevent this. After the first DIGRE quarter - 15 mins. - the teams swap around and the other team can now score. Officially, there are 7 goals per match and 8 when it rains. However, we will have only 7 or 4 goals.

The DEFENDING GROUCH signifies that he is ready to start play by shouting, "MI tio is infirme, pape is deering as veererd!" (A wise old Chilean proverb meaning, "MY uncle is sick, but the highway is green".) He then throws the pritz to one of his team, and from then on the game continues. The object of the game is to lose.

PENALTIES -

"Walling the pritz" - forming a barricade around the pritz, so slowing down play, and causing a stalemate.

"Fruillip popping" - calling the fruillip in an awkward place, especially inside the fifth square.

"Long on the fifth square" - "walling the pritz" on the fifth square, slowing down play. It also indicates that the player concerned is scared to cross the fifth square, as the fruillip may be used in the area. (Outside the fifth square.)

"Running with the mob" - similar to walling the pritz. It involves the formation of large groups of players to defend the pritz.

Interference with the wicket men. (Olifant) All these infractions are punished by a ten-yard penalty, to the disadvantage of the player concerned. If the pritz goes fifteen yards outside of bounds it is returned to the centre where the def. Grouch once again signifies that he is ready to start play by shouting, "MI tio is infirme, etc." The same applies if a score is made.

If a score is made along the ground, it counts as a WOODI - 17 pts.

If a score is made by throwing, using the fruillip, etc., a DURMISHI result - 11 pts. Scoring may be made only by the wicket men and the deep broodurs.

TACTICS -

The 3 middlemen always run behind the Back-up flinks, who are tied together in a wedge to allow easy passage through other players.

The OB and UB are tied together in pairs of the same team by one leg.

The Leapers, when running for the pritz (when ball goes fruillip), ride piggy-back.

It is suggested that the standard play is for the player with the pritz to get it quickly to the back-up flinks who protect it all hold for the nearest goal. Naturally the opposing back-up flinks can have a collision and break the first wedge up. This exposes the pritz to the other players. It is equally good for a single player to try and carry the pritz. Only leapers and grouchies are permitted inside the 5th square.

Preceding each match there will be an inspection of flippers.

TEAM

RQ (1) right inside grouch Bird
LRQ (1) left inside grouch Bird
RQD (1) right outside grouch
LQG (1) left outside grouch
OB (4) deep broodurs - Birds
SB (4) shallow broodurs - Birds
WM (1) wicket man
DN (3) defensive flinks (DN defensive boxing)
FL (4) quarter flinks Birds
FL (2) half flinks
FF (1) full flink
OS (2) overbats
US (2) underbats
BUP (9) back-up flinks
L (2) leapers
D (1) dummy (does nothing) Bird. TOTAL 43.
Clare Robertson

Interviewed by Judy Marchant

BIRD OF THE WEEK

This week On Dit pays tribute to Miss Clare Robertson. Miss Robertson has continued being an artist with being a set designer, two occupations which some would consider incompatible. Clare also is a photographer; an example of her work is featured on our cover this week. Miss Robertson will receive a book token courtesy of On Dit and the WEA bookroom for being a very special fifteenth Bird of the Week.

"Painters are painters. Stage designers are stage designers. Well so they told Clare and still tell her. Rejecting this idea that stage design and painting are incompatible she continues to do both.

Since graduating from the S.A. School of Art she has been involved in several productions, either assisting Stan Ostoja-Kotowski as she did during the 1986 Adelaide Festival of Arts and the Conservatorium's "Cow! Fan Tuttle", or working as principal stage designer as she was in the University Theatre Guild's "Richard III", the A.U.D.S. production of "Theophantus" and the current student production of "Bartholomew Fair".

Apart from her work as a stage designer she has already held one exhibition of paintings, and is at present preparing for another in October. Her work has been displayed throughout Australia, resulting in the offer of a Melbourne display early next year. This Melbourne exhibition will coincide with her work on two Adelaide Festival of Arts productions. Clare is designing the sets for both the Guild and A.U.D.S. productions to be presented in Union Hall.

"I look upon the stage as being an acting area rather than an acting area, and it is in this three dimensional property of the stage which appeals to me and partially explains why I spend time, which would otherwise be occupied with painting, working in the theatre. While the artist is restricted to working within the area of a particular canvas the stage designer has the entire volume of the stage in which to work."

While a set dictates the overall movement of a production I believe that it should never dominate but instead assist the actors and director in settling the mood and being easy to move upon and around.

"Stage design is not included in the part of the Art School curriculum, so the artist who attempts it is faced with the restrictions of his own lack of technical knowledge and experience in this field, readily there is little opportunity in Adelaide to receive this, as there appears to be only a limited demand for high quality stage design. Though this lack of training and chance to receive practical experience does mean that a great deal of time is wasted in trying out different effects, it does at the same time demand originality and inventiveness that might otherwise be needed.

Painters are by nature introspective and their work demands long periods of isolation from other people. It is easy to get bogged down in painting if it is all you do. This partly explains why I enjoy being involved in the communal type of work necessitated by theatre productions. There are many painters who say that as a painter I am wasting my time doing stage design. I disagree with this, believing that this type of work is important to me personally, as a means of relaxation, as a means of working with different people, as a means of meeting people who are not painters and generally as a diversion from my work which is at the same time closely related and I believe helpful to it."

"Working in theatre like any experience adds to the artist's reserves of visual material. But more specifically it can change your attitude towards such things as light and textures which instead of being constant as in painting, can change completely. The most insignificant stage prop or minute design detail often requires a great deal of research. (As a small part of my work on any play it is necessary to study the social and cultural history associated with it.)

Initially the painter can have difficulties in adjusting to the new media of the stage in which every detail must be over-emphasised. I would admit that stage design may be damaging to your work as a painter but I believe that this can be avoided, as long as you are aware of it."

There is a feeling of purpose involved in stage design, as a knowledge that what you are doing is actually directed toward something which is specific, even before you start (unlike painting which forms as you go and changes constantly and can be almost unrecognisable from one stage to the next). Sets must be planned before you begin—given the requirements of the play, the director's feelings about it, etc., it is then what is available to use, made the rest, and thereby committed yourself to the original design—drastically opposite to my painting method in which I only know the mood and approximate subjects and then see what happens—the materials can suggest things that could never be planned. Theatre can give a total impression that is more powerful than any I could achieve alone, but I am still primarily a painter in outlook rather than a stage designer.