

Is this the right room for an argument?

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Editor



MP: Is this the right room for an argument?

JC: I've told you once.

MP: No you haven't!

JC: Yes I have!

Michael Palin and John Cleese
in *Monty Python's Flying Circus*

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*Monty Python? ...
Are you sure he's one of us?*

—Margaret Thatcher,
to her political secretary

Monty Python's Flying Circus debuted on BBC television in October 1969—and the world has not been quite the same since. 40 years on, the humdrum of my working day is often enlivened by swapping snatches of favourite Python skits with workmates of my generation.

Python phrases have entered our language: *He's not the Messiah, he's just a naughty boy. Nudge, nudge, know what I mean?* And the line Margaret Thatcher parroted as a putdown of a Liberal Democrat policy: *This is an ex-parrot!*

The Python team came out of Cambridge and Oxford, and it showed in the overt 'cleverness' of their conceptual comedy, with its allusions to literature, history and philosophy. Their style was to prick pretensions, pomposity and petty bureaucracy—and Britain had plenty of that.

But Python's humour travelled well—even the putatively humourless Germans commissioned episodes of *Monty Python's Fliegender Zirkus*. The USA was a harder nut for Python's British brand of comedy. When it did catch on, it was not in hip San Francisco or cosmopolitan New York, but—of all places—Dallas, Texas.

Dallas was the venue for the APT International conference. Eight Australians were there (none named Bruce). In this issue of the **Australian Psychological Type Review**, the philosophical **Peter Geyer** and I present parallel perspectives on the event and its environs.

In a bold step for a pair of INTPs, Peter and I shared a hotel room in Dallas—and managed to keep it free of arguments. 'All in it together' is the theme of Peter's *Freewheelin'* column.

'I like Chinese thought', runs a Monty Python ditty, 'the wisdom that Confucius taught'. During a symposium in Dallas, **Sally Campbell** noted the differences between 'Confucian' and Western cultures. Sally examines those differences here, along with generational differences.

Huifang Yang, Shuming Zhao and Ian Ball also take up the theme of cultural differences in their comparative study of the temperaments of managers in China and Australia.

Maintaining the multicultural momentum, **Anne Marsden** and **Tim Marsden** share with us their insights from teaching type in Zambia.

From Hollywood (where the Pythons filmed their stage show in 1982), **Vicky Jo Varner** recounts her experiences in the online world of type—a milieu 'muddled with naiveté and ignorance'.

And from Cannes, **Peter Malone** reviews Jane Campion's *Bright Star* and Warwick Thornton's *Samson and Delilah*. For Peter, the 'unhurried societies' in the two films typify ISFP cultures.

ISFPs feature in the latest article in **Meredith Fuller's** *Workspaces* series. In a testament to the trust that Meredith secures, she offers no less than eight case studies of this 'Behind the Scenes' type, each typifying in their unique way the ISFP gifts of caregiving and creativity.

Meredith's subjects include a desktop support engineer and an air-conditioning mechanic; a photographic artist and a hippie teacher; a nurse, a personal care worker, and a hospital orderly; and that staple character of many memorable Python skits, a shop owner.

That's an impressive array of vocations. But I didn't want to be any of those. No, I wanted to be ... a *lumberjack!* Everybody, now:

I'm a lumberjack and I'm OK

I sleep all night and I work all day ... ❖