

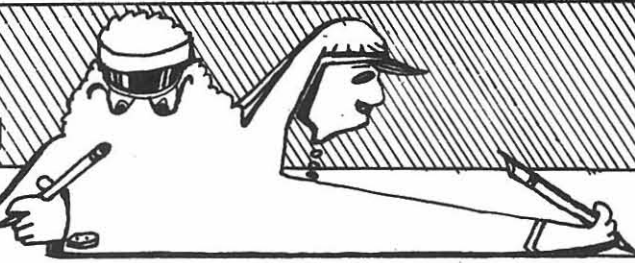
CHIMARRA

No2

NOV.77



EDITORIAL



1. Philosophy of the existence of the paper.

An information flow is one of the most pertinent aspects of this newspaper. The paper is produced by and for students, and it is financed with students money (i.e. the SRC uses the money which is paid on enrolment). Your contributions are the life force of this paper.

Communication is very difficult on a college with five different campuses. Hopefully the paper will bridge not only the geographical gap, but the psychological one also. Perhaps the lift at Cumberland Street will become redundant!?! If the paper is to function as a vehicle for communication, we must have material coming in. What we have received for this issue has been really terrific. Where are the Albion Avenue students — don't you know how to write over there? The myth of the inarticulate artist is certainly dead and buried if this is any sort of comparative survey.

So how about some articles on things happening within the college....gripes/bitches/raves/reviews (films, books, exhibitions, concerts etc.), poetry/prose/drawings/photographs....in fact we are featuring in each issue the work of a photography student, on a double page spread. There will be a box at Albion Ave and at Cumberland Street for your contributions (look out for them), or you can hand them directly to Jude, Judi, Judy or Kerryn. We're interested in anything from the mating habits of the argentine ants to Malcolm Fraser's brand of after shave.....

Judi Dransfield.

2. A Wrap up of Chimaera No. 2.

Here we are for the second time in absolute raging form. In response to my appeals for people to come and get involved in the newspaper process, there is now three Judies and a Kerryn on the editorial. This issue certainly tells you what the SRC is up to. All the reps have their dials printed for you to read. One of the big expansions of the SRC is going to be the publicity department. That includes Chimaera. A poster making workshop is being established at the art warehouse; a small offset printery is on the way; and funding for films and videos and sound tracks to advertise what has, or is about to, happen. So by next year you will be seeing and hearing student activities in all forms everywhere. This will help break the split campus schizoid under which we all suffer.

To all Steve Smith freaks out there, we have two pages of testimony to Steve's thought and indelible penmanship. He's fantastic isn't he. Judi Dransfield is our featured photographer this month. If you want to be featured come along with four great photos. The cellblock performance is covered by the camera work of Jenny Walker.... check the cover. This is one of the activities of Liz Ashburn's Design class, about which we had the article "A Radical Approach in Art Education" in Chimaera No. 1

Jude McBean.

WHOSE INVOLVED

Editorial Committee	Jude McBean Judi Dransfield Judy Hick Kerryn Stanton
Graphic & Layout Artists	Steve Smith Jude and Judi

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Cover photo — Jenny.

A LETTER!

PERFORMANCE CELL-BLOCK AUGUST 77

This was a performance put on by Liz Ashburn's Design Group, which was largely motivated by the energies of Gary Lester. Funded by the SRC with Mental As Anything rock and roll group, plus the film, "Let the Good Times Roll".

It was attended by 350 people one week after Elvis presley's death. This night was a complete revival of the late fifties and early sixties.

The performance itself was excellent and had obviously been worked at very hard by all involved.

Going on above numbers, this was the most popular event at Mackie College for 1977.

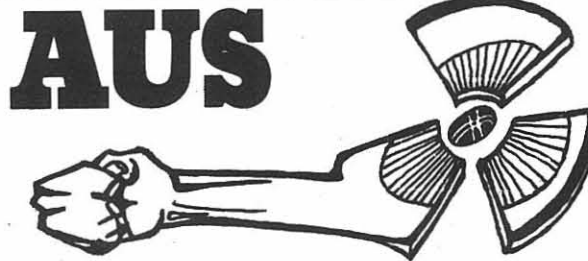
Great to see everyone in 50's and 60's gear, from full skirts, mini-skirts and brylcreamed hair slicked back.

Let's have more of these vents S-O-O-N.....

Judy Hick



posters, posters and more posters are going to come streaming forth out of the bowels of the SRC. The SRC has funded the establishment of poster making facilities down in the art warehouse at 104 Sussex Street, City. Twenty four hour access is available so any time you want to get a message up on a wall en masse take your self down there and start pulling a squeegee.



I attended my first AUS Regional Conference on the 15th and 16th of October, held at the tin shed workshops at Sydney Uni. (They produce fantastic posters there.) An AUS Regional Conference is a meeting of AUS delegates from all NSW campuses.

All matters at the conference were carried out in an extremely democratic way, so I was wondering where the far off lefties that supposedly lurk in the bowels of AUS were. My political position on the rector scale is somewhere upside down of centre left maypole of anarchism, so sometimes I felt I was attending a local A!L!P! meeting. Good communications exists between NSW campuses thanks to the hard work put in by our regional organisers, Mary Perkins and Peter Murphy. Aims and policy were all common which helps action tremendously.

AUS is under attack at the moment about the right to organise autonomous SRCs and a national union, to help like bodies. AUS is in court in Victoria now contesting writs. More writs are issued in Queensland. These writs are one of the actions used against AUS to drain its energy to reduce its effectiveness.

As the education issue is the top priority of AUS, a campaign is to be launched should there be an early federal election. Education should be an important area of concern on our campus, as the majority of students are training to be teachers. You will be lucky to get a job. The Education Department wants to implement a scheme where they obtain semester results to determine whether you get a job. This takes away from Mackie the right to assess their own students. It places you in competition with your friends. We really need a committee formed by trainee teachers to help educate us all in what education cuts really mean, how do they affect our campus, what AUS policy is and why and what action can we take.

What about uranium? Don't let the media overkill it as an issue or else it will kill you. We need on-campus education about uranium; an info centre that will tell us what's happening where when and why.

The SRC will help you get it together on these issues. Come along to an SRC meeting for help.

As you know AUS Travel is operating in full swing. The new travel schedule for 77-78 is out; pick it up at the SRC office.

Big news of the month! We are opening a second SRC office at Cumberland St, in the ex-bank in the foyer. Hope to sell cheap coffee have our sales there and all the info possible.

The dedicated student runabout —

JUDY'S IMFO

Hi — I went along to the student newspaper meeting held in the library and saw some familiar faces, and I am now trying to write something.

I saw in today's newspaper the Cultural Activities Department from the Premiers Department will be organising outdoor Art Exhibitions on weekends and public holidays in Macquarie Street. This would be good for us outdoorsy types, and yet another alternate venue to sell our work.

Also Contemporary Art Society (CAS) will be taking students work — joining fee \$6.00 and plenty to eat and drink on opening nights. Let us know if you are interested.

To all the lady students on TEAS have you seen Jazz Garter NOSTALGIA, Wynyard Arcade. Fantastic cheap clothes. Get it on! MAKING IT.....

Richard Chamberlin in Peter Weir's new movie called "the last Wave" in Cumberland Street in February this year.



ELECTROMEDIA INFORMATION

For anyone embarking on Electromedia as a career as an artist, a few short notes on my experience upon entering, no knowing anything let alone AC from DC — INPUT — OUTPUT — VTR — PORT — A — PAC, high density, low density tracking show assemble etc. etc.

After many hassles, screams, headaches, nervous breakdowns and acne, finally got myself together in this course and am actually hanging in there with two films half way in can and five videos.

For anyone interested in creative film writing, Peter Dallo's screenwriting workshop on Tuesday 6.15pm is a great help.

My biggest discovery and information I would like to pass on. NO its not at all complicated, requires no technical knowledge, (however for all your conservation freaks, read no further) as it comes in the form of yes yes you guessed, a spray can called CRC Maestro Tape Head Cleaner.

AND WHERE DO YOU GIT IT?

Martin de Launey in Kent Street, City. One just doesn't spray, one literally floods the heads on port-a-packs, and it W-O-R-K-S. You too will come back.

Early News Extra!
Paula Dawson is performing in Jan '78

in a PINK-ROCK performance at the Paris Theatre

Music & Lasers in Mazes.

— Copeland & Dawson —

This performance will now be at MILOURA SCULPTURE SCAPE in EASTER 1978

Paula Dawson has choreographed a performance which includes dances and lasers. Electronic music has been especially composed by Paula Copeland.

Judy Hick.

NETWORK

Recently a number of art students from Alexander Mackie and Sydney college of the Arts gathered to discuss the possibilities of a nationwide communication system by and for students in art institutions. The following are some thoughts relating to that discussion.

Network Proposal

A mutual and reciprocal activity in an inter-college situation for the germination and realisation of ideas and activities that could possibly but not necessarily be related to or involved with art, emphasising dialogue/communication/participation and encouraging diversity — a mixture of attitudes and activities occurring on a multiplicity of levels. People pick up on those which engage them.

Interested in mistakes and contradictions. These should occur naturally and are not sought to be avoided.

Essentially the network sets out only to achieve the facility, the possibility, the opportunity. Those people involved can and will make it what they will according to needs.

This network will not be opposed to art but seek to show that art does not necessarily have to be contained to its specific context. Art that

can be accessible, easily entered into, thrown away.

Anti-precious. Pro-accessible.

It can link art with living in a direct way, showing that art can be functional, relative, relevant not abstracted — that it need not be specialised to the extent that it can only be appreciated by initiates — art as information in an on-going process which invites and involves chance as a necessary aspect of its existence and continual relevance.

Students in all art colleges etc are being presented with similar proposals and further suggestions and possible procedures invited. A national publication could subsequently be issued. Other publications, local and exchange activities would evolve naturally with an orientation away from consumer-producer relationships.

Activities undertaken in the network would come from those involved. There will be no "core-membership". Those who are interested in involving themselves will form any "membership" that exists.

Points of View

* Who doesn't have a problem — formal, subjective or real?

* Who knows everything that's going on that effects one or many, directly or indirectly?

* Who knows something somebody else doesn't?

* Many art students seem to maintain an aversion to printed matter, often observing at a cynical distance as though it relates little to (art)/education.

* Any constructive (or otherwise) criticism is too often spoken in patronising company, minimalising communication.

* Investigations in fields not directly related to "art business" are kept at a semi-serious or supportive level and not often seen by students or others beyond the classroom "humanities".

* Are the structure of words to form meaning too direct, even embarrassing. Anonymity can release an individual from a possibly restricting identity, making the expression of a viewpoint a positive, freer and more realistic activity. As a result repercussions/criticism remains subjective, to be accepted or rejected, discussed or discarded in due course

* Ideas are free.

* A publication such as this obviously has great potential in disseminating a range of information and discussion concerning that which concerns us all, which is what?

ARTISM an obituary

1. the mediaeval artist was anonymous in the face of the unnameable creator.

2. Thousands of years of art went by before signatures appeared and names became known.

3. A name gives an identity to the artist and his work.

4. Identity makes identification possible.

5. Identification makes Authentication necessary.

6. Authentication makes originality the measure of artistic worth.

7. You pay for a name when you pay for art.

8. The name of the artist, hence his identity, hence his life become an art form.

8a. Only when the artist becomes recognisable through his work is he a recognised artist.

9. Depth involvement with an artist's life and creative processes force the artist to treat his public image as a product.

9a. The live of Beethoven is a best seller.

9b. The lives of Marcel Duchamp and Salvador Dali are as 'important' as vehicles of their ideas as any object they have made.

9c. What do the Rolling Stones have for breakfast.

9d. Dylan Thomas became so oppressed with the identity of 'artist' that he became an alcoholic and died of consumption. Do you appreciate his life work?

9e. Same with Hendrix, Joplin.

10. Pseudonyms have at times protected the artist from the effects of his own name—

10a. George Elliot and Stendahl, because they were women.

10b. Eric Blair/George Orwell for obvious reasons.

10c. Marilyn Monroe, and it didn't do her much good.

11. Since photography and the mass production of images, pseudonyms are no longer an effective insulator against 'exposure' unless you hide your face as well.

12. Collectivity has been used to dampen the shock wave of the artist's image.

12a. Renaissance workshops provided an apprentice situation, where the identity of many artist was subsumed under the name of the master. It also protected the master, because a 'work' was a collective effort.

12b. Orchestras and choirs are collective entities whose members are anonymous until the TV camera zooms in for a close-up and individual identities emerge.

12c. The Bauhaus gave the advantages of group image to the artists involved in it, and also the advantages of creative autonomy.

12d. The BBC radiophonic workshop gave the artist complete anonymity other than within the BBC — just a collective name, until people noticed the signature tune of Dr Who and the individual composers emerged.

12e. The Bolshoi Ballet did not name choreographers or put special insistence on lead dancers, until they came to the west and were required to do so. The artists thus named found they could no longer fit in the collectivity and had to leave the company and often defect to the west.

12f. Outside of the advertising world, who knows the names of the individuals who create campaigns. The Ad Agency is an anonymous collective, completely at the service of the various company images they portray.

12g. Andy Warhol has parodied this situation. Any number of people in the Factory bring out stuff under his name. The anomaly thus created is that his name although 'writ in neon' is devalued. He completed the picture by appearing boring and superficial compared to the people around him.

13. At times there is much copying of styles and originality is no longer a yardstick. When later it become necessary to authenticate a work by Vermeer say, to show its originality and hence its worth, the position of the art expert becomes vital to the whole art industry, as a neurotic possessive mother.

14. By choosing mass-produced imagery as his material, the pop artist moves emphasis away from the creative process to the finished product. Thus by becoming a technician, the artist maintains more of his integrity.

15. When the critic said, 'But anyone could have done it' the artist should have said, 'Yes'.

16. Just as the human image is a subject for artists, the artist's own image becomes an art form.

16a. An artist must manage his public image as much a film star, a politician or a property speculator.

17. In the world of pop music, a group's name is the basis of its image. When a group wishes to avoid an image, it chooses a neutral word such as: who, yes, them if. Sometimes a corporate image is chosen, such as Chicago Transit Authority, Pacific Gas and Electric, Quicksilver Messenger Service, to identify with the anonymous functions of a bureaucracy.

18. By avoiding poesie, these names do not avoid an image, they become new images.

18a. The only visual artist who chose this path, was the pop artist Billy Apple, who painted apples. Identifying his image with what he painted? Wishing to be as ordinary as an apple?

18b. As with pop groups, when ordinariness is named, it becomes self conscious and hence original.

19. Collectivity alone is no insulation against the artist becoming a fetish.

19a. Neither is pseudonymity (see 11).

20. Anonymity within a collective is the only way to remove the self consciousness from the artistic process.

20a. Art as a specialism is ridiculous, and the concomitant Professional Identity of the artist equally ridiculous.

20b. The artist's self consciousness and the image that the artist projects alienate the audience from the artist. Apart from ignoring art, the only way an audience can reply to the insult that its name has become, is to be a critic and alienate the artist in turn.

20c. The choices for a self consciousness artist are to either assume the image of an artist and do the things that artists are supposed to do, to stop creating or else, renounce the uniqueness of his position by losing his identity.

21. The identification of an artist with his product means that anything unfamiliar undergoes great criticism, and it is the threat of such criticism which prevents many artists from experimentation.

21a. Unknown artists have greater freedom to experiment organically with confined resources, yet the increase of resources which accompanies exposure can hinder anything except repetition disguised as reinterpretation.

21b. The realists have no problems about inspiration as their everyday subject matter is subject only to their technique. For example Lichtenstein's realism consisted in displacing the actuality of the comic strip via the medium of the art gallery.

21c. For the reputed artist, any deviance which cannot be excused is immediately explained in terms of his personal life of mysterious philosophy. Change of medium of subject matter is the only extenuating circumstance for such an aberration.

21d. To give equal exposure to all artists, known and unknown, can only liberate the famous from fame and the unknown from obscurity.

22. In the context of collective anonymity, a work becomes worthless because it has no name.

23. Artists desperately want insulation from their own image and are prepared to pay for anonymity, which has become a scarce commodity.

24. Is a name such a sacrifice in order to re-establish contact with people and to stop calling them audience or public?

25. A corporate image is far easier to manage and control than a personal one. Any civil servant will tell you that.



you've got a Category 4

You've been aped — the ominous number 4 has appeared as your category on your assessment. Don't freak out about it.

What does it mean anyway? Category four means that the APE (Advancement, Progressions and Exclusions) Committee has decided not to allow you to attend the next semester of your course. It doesn't mean you have been excluded from your course period and you can't come back. You can appeal against this decision. The provision for this appeal exists, within the college.

So what do you do? The first thing is to decide whether or not you deserved exclusion. If you decide you deserved it, you don't do anything — you are excluded, into that vast land out there.

Now if you decide that you don't deserve exclusion because:

1. you feel you have been wrongly assessed;
2. you deserve your results yet there were circumstances or causes for performing badly — you have to write a letter to the APE Committee. You've just got to write a letter within twenty one days of receiving your results. So it is important to find out your results, especially if you feel or know you are on the border line. If you don't receive them in the mail ring the Commonwealth Street Campus and find out. Autumn semester results are mailed to your residential address. Spring semester results are mailed to your home address. So if you change either addresses let the college know.

In the letter, you state why you don't deserve exclusion and explain why in the future things will be different, how they will so there won't be a repeat performance of last semester.

So there are two directions you can take when you decide to appeal.

1. You feel you have been wrongly assessed. You go to your lecturer or lecturers and find out why they gave that assessment. The lecturer could have you mixed up with someone else.

Did they get all your work — sometimes essays are misplaced or not handed on to the lecturer. Was there a misunderstanding on how the lecturer was assessing you. At this point you could get your marks changed by your lecturer and maybe get category 4 changed. If there is no change or you feel you changed marks are not just, go to your programme director. Your programme director could change your marks and maybe have category 4 changed. If you get no change from your director you can then take your case to the SRC who will advise you who to go to next.

2. You deserve your results yet there are circumstances or causes for performing badly.

What you do is present arguments in your letter appealing against exclusion. You argue why the next semester will be successful and why the circumstances which caused you to fail last semester won't exist. Then state reasons for being allowed back in (e.g. your commitment). The problem with most letters is that they explain why they didn't do well without showing why it will be different next time, or why they should be allowed back in.

The APE Committee reads your letter whereupon they can move in three different directions:

- i. They decide to reinstate you.
- ii. They call you in for an interview, then either reinstate or exclude you,
- iii. Or they decide to exclude you.

If, at this stage you are excluded and still feel injustice, you can appeal to Council. You get a member of the Council to present your case to Council.

If you do get reinstated you have to repeat the semester again which means a six month break in studies and disruption to your scholarship or allowances as well as your lifestyle.

Your brain is probably in a knot, so check out the diagram which shows all the steps you go through when that dreaded number four strikes you.

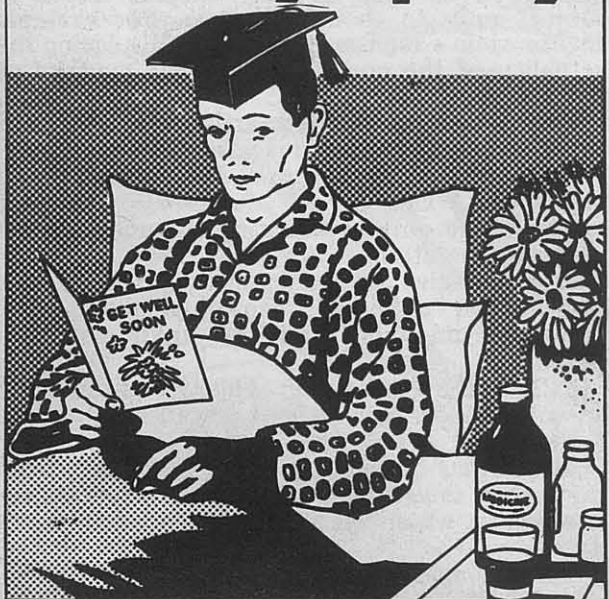
Jude McBean.

M.L.C. trainee teachers' plan

DO YOU KNOW ABOUT THE SPECIAL M.L.C. PLAN FOR TRAINEE TEACHERS IF NOT — CONTACT MR H.G. DENISON
Sydney 521 7469
W'llngong (042) 845 235
W'llngong (042) 294 811 (office)

THERE IS AN M.L.C. PLAN FOR YOU ON YOUR APPOINTMENT ALSO

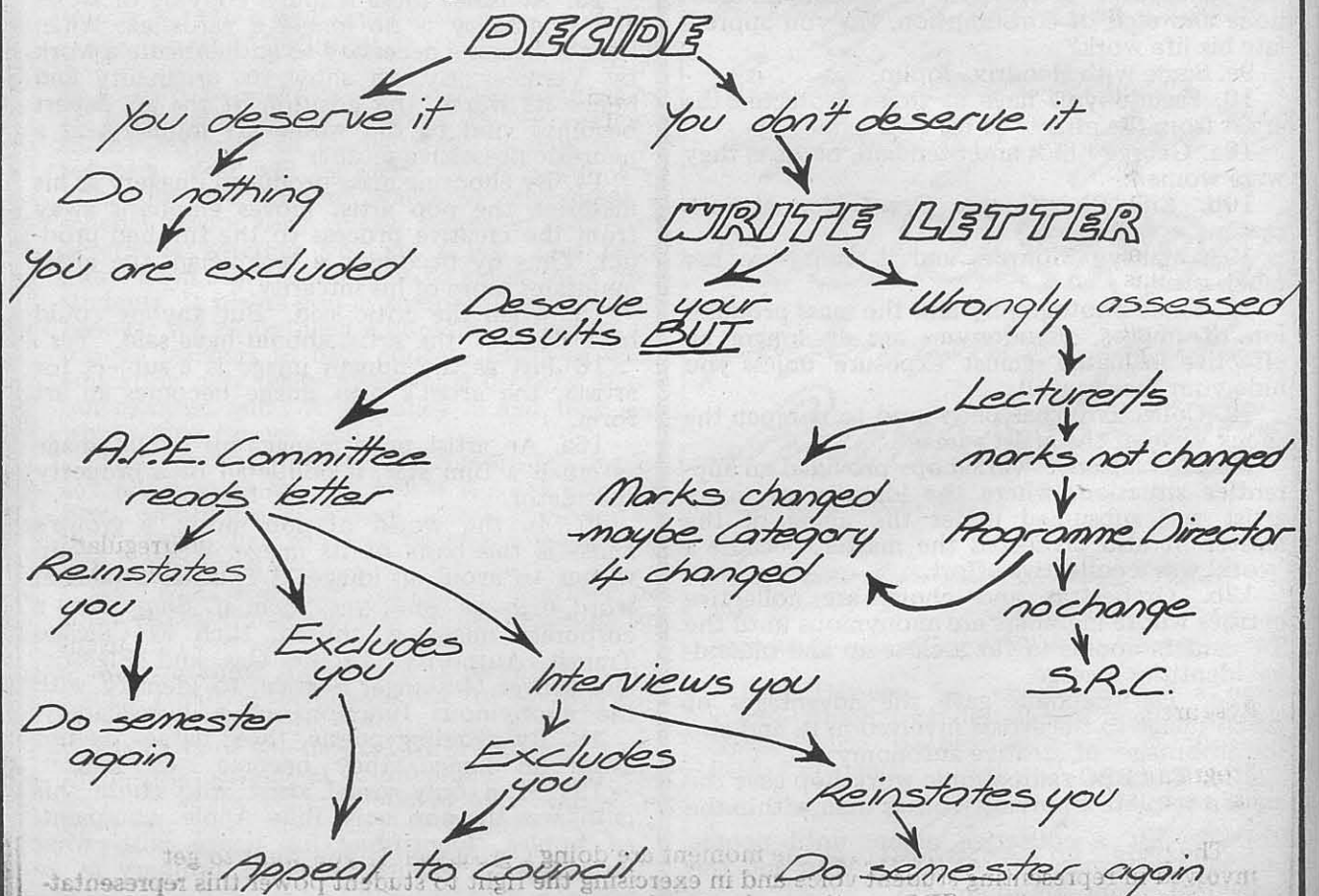
when disabled you need more than sympathy



you need money

you've got a Category 4

what to do



THOUGHTS from the NETWORK



1. This is the beginning of the anti-package, the tedium is the message.

Mouth technology has two basic working hypotheses.

- *1. Collectivity
- *2. Anonymity.

we have had little time to find to investigate the relationship between our work and the other 'issues' we are involved with, those being industrial alienation, feminism, liberation (sexual, political, corporal, real). One of our number has had to enrol on an 'educational' course just to have access to facilities otherwise denied.

We have lots of ideas for works, expandables, filmusicinemartworks. which respond in loose notation as copies from life.

if you send us some equivalent currency, monetary or revised, we will be able to send them to feed-you-back

Enclosed is the skeletal remains of wind-swept citytalks. They may be the kernel for extensive research and development, of they may be the final nails in our collective academic coffins. We hope so.

Please excuse the brevity. It is intentional. Love power peoplehood.

Break the forces of American Impressionism, smash Artism, sexism, fascism.

1. This is the antipackage.

1. There is a fundamental need to undertake, the examination and reform of entrenched bourgeois art practice using criticism as a dialectical guide — not forgetting that the means should have an end, and that end is inextricably bound up with art's responsibility to contact and develop the wider audience it now ignores. That's not to offer and 'free-floating' intellectual tokenism — the undertaking has to have a firm political, personal and contextual base built into it from the beginning.

2. Ask who as well as what, is the work for!? Grasp the significant of revolutionary; or practical-critical activity. Essentially the concern is that people become self-activating in regard to culture — and such a dialectical method (of investigation) invokes a continual questioning of everything 'given', as subject to controversy, and therefore problematic'.

3. Art and Social Purpose — OK obviously the dialogue embodied is endless. (You can only 'put in' a fraction of it anyway.) But if we look at the work as a model of political strategy towards developing class consciousness, then the work's function is in its use — i.e. its teaching/learning potential.

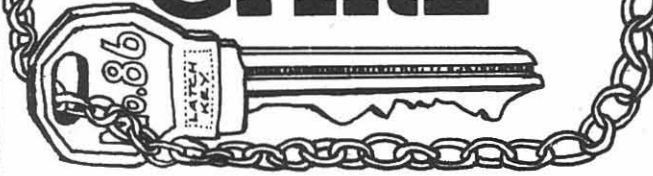
.....'How does your life/practice mesh onto/ conflict with 'what's there'.

4. The point here is to construct possible modes of action/social practice that are contingent upon daily life — reflexive models that are open to/inclusive of discussion/practice.... A 'viewer loaded' model (constructive and cooperative).

5. We have to work against the false bourgeois diversionary dichotomies of art or politics, personal or social etc., and break down the alienating fragmentation and separation that capitalism and sexism imposes upon us all.

John Nixon,
Malbourne, March 1977

CHILD CARE



We want to do something about the non-existence of child care facilities within the college. Earlier this year the idea of establishing a creche on campus was looked into by the SRC. Ian McKenzie went to Newcastle CAE to see their government sponsored child care facilities. The cost to place your child there is \$36 per week. The students of course can't afford this, so the centre is used by outside parents. The Newcastle student parents got together and established a child co-op. The parents and other people who like kids work on a roster system to take care of the children.

Why can't we get something like that underway for Mackie children. The SRC is very willing to help finance it, by providing space. Pre-school children are not the only kids to be catered for either. Kids who go to school could come along and join in after school. Craft and art classes, games and such could be organised. Most lectures go to four o'clock while many lectures go to six or eight o'clock at night.

You have probably seen posters advertising meetings for all Mackie parents and interested persons. If you missed the meetings come along to an SRC meeting, see an SRC rep, talk to a student parent or read the notices to find out all about it.

On October 11th two students were told to take their children off campus. They are told that they have to attend lectures, yet if they have no access to child care or cannot afford it, what do they do. The sooner we get a creche or kid coop established the better. So if you aren't involved already get along. You don't have to be a parent to look after and enjoy the kids. This is one way that if you want more contact with children (you might be a trainee primary teacher for example) you can simply by getting involved.

Jude McBean.

WE NEED REPRESENTATION

Student Representation on the various boards and committees is an essential requisite for the student body, as representation gives a very real channel for the needs and desires of students to be expressed. It doesn't stop at the expression stage, changes of direction and attitude of the administration can be achieved. This only happens when we actually get representation. At the moment ten of the available seventeen places are filled.

BOARD OR COMMITTEE	REPRESENTATIVES	MEETS
College Council	Therese Mackie Polly MacCallum	Every two months meetings called
Academic Board	Geoff Perrin one vacancy	10am 2nd & 4th Thurs each month Commonwealth St
Board of Studies, School Art	Richard Gillespie Yula Tsirekas	10am 1st Thurs each month Cumberland St
Board of Studies, Education School	Pip Tonkin one vacancy	10am 1st & 3rd Wed each month Albion Ave.
Admissions, Progressions & Exclusions Committee	Guy Morgan	10am 1st & 3rd Monday Albion Ave
Programme Committee Diploma in Art Education	one vacancy	3pm 1st & 3rd Monday Albion Ave.
Timetable & Academic Calendar Comm.	one vacancy	meets irregularly
Special Projects Committee (Student Services)	two vacancies	10am last Friday in each month, Albion Ave.
Graduation Committee	Lesley Edser	Meets irregularly 9am Mondays Albion Ave,
Higher Degree (& Research)	Carylyn Waun	Meets irregularly 10am 1st or 3rd Thurs in the month, Commonwealth St
Resource Centre Committee	Gary Lester	3pm 3rd Tues each month Albion Ave or Cumberland St
Programme Committee in each school	One place in each vacant	Organised individually

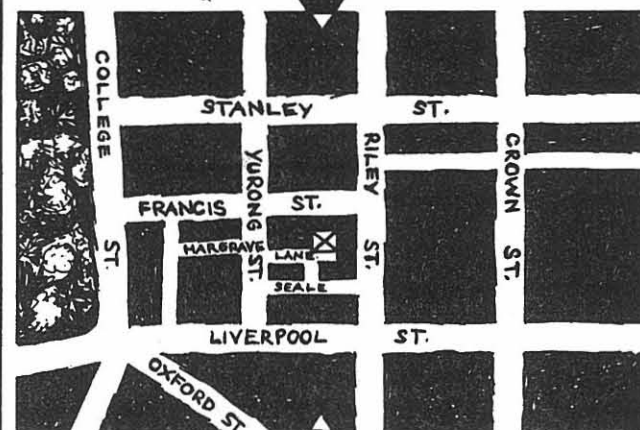
The people on the committees at the moment are doing a great job. If you want to get involved in representing student voice and in exercising the right to student power this representation gives us, come to an SRC meeting and get endorsed.

Jude McBean.

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PER CALENDAR MONTH.



Sundays - after 4 pm

WHITE BAY AND OTHER POLICE SPECTACULARS

or - this time for good
by Kerry Stanton



Usually the "Police Spectacular" is a light-hearted affair held annually at the Sydney Showground, under many floodlights, to give the public a chance to see our constabulary sector at their skilful best — riding powerful motor cycles around the arena in accurate formations worthy of the proudest flock of ducks in the air; displaying truly amazing acrobatics like climbing on the seats of the cycles whilst in motion, one foot on the seat the other completing an arabesque — and still keeping splendid formation at 50mph; not to mention standing on each others shoulders and holding hands. Oh, its really quite fascinating from any one's point of view — especially when one considers the increasing crime rate, road toll, rape incidence and general need for public protection from adverse forces in our glorious society. Yes - seeing a heap of cops all working together for a common cause; as only cops can be organised to do, is just fascination.

This year selected and relatively few members of the general public, of which I was one, were treated to a free show of the heights of organised police activity about which they're not keen to boast. But this time the civilians had to wait a few hours before the police got their act together so that when it came it was such a surprise we nearly died. The sneak preview was held on a remote stretch of roadway at a late hour when the only traffic likely to interrupt consisted of 4 or 5 trucks in quick succession. Actually they might have been heralding the start of the act — it certainly seemed that way.

This peaceful corner of the world was at White Bay where about 300 people (perhaps more) had been assembling since 8pm that Sunday awaiting the notorious arrival of some container trucks from Lucas Heights carrying the last shipment of uranium for the weekend. Well, there we all were, standing around planning to sit in the roadway before the trucks arrived so that they'd have to splatter us all over the road (which they're not allowed to do) if they intended to take the uranium into the wharves where it would be loaded onto container ships which would take it out of our country and into some other poor bugger's country where it would be unloaded and utilised in such a way as to probably cause enough hazardous situations to worry shitless at least everyone within a 20 mile radius (or so) who knew that they were within 20 miles (or so) of a nuclear power plant and all that nuclear waste, etc. that contaminates the people who have to come in contact with it plus their future children — because one slip and you're gone an all (which they are allowed to

do). Well, you know, we didn't want anyone here or there to have to risk possible leaking lead vessels and the consequences let alone the thought of all the yukky bombs some smart-arse power freak might make so we waited and waited — thought the trucks were coming at 10pm — and waited and waited.

Meanwhile all these busloads of policemen were arriving, to the slightly sarcastic cheers of those of us vigilantes already assembled. They just kept right on coming till there were at least equal numbers of uniformed and normal people assembled. No one was breaking the law except apparently you're not allowed to stand in empty roads at 10pm on Sunday night where nobody ever goes anyway, so of course the first thing they did together was line up along the gutter and tell us to keep on the footpath. That was cool, we'd done that the night before and the night before that since there's no point in upsetting them. Of course, at this stage, we thought we were the ones that the TV cameras the press photographers kept lighting up and filming in the dark, after all, if it wasn't for us no-one would be there. But the police had to be there to protect the rights of Australian Industry and Trade, and we had to be there because we figure "Australian Industry and Trade" doesn't always have such fantastic ideas — in fact they have some pretty ridiculous ideas. Ideas that only bring in money that has to be invested in more money and interest rates and shit like that, so that the people who started the game have got more money to play with and more investments to find an cultivate (these people must think they're the last VIP's in the Universe). Anyway, we just wanted people to know we thought it was wrong to export uranium. We knew the police would start arresting us if we sat on the road, we knew the trucks of yellowcake would just fly past us oblivious to protests. We knew we wouldn't stop them. But we waited and we waited and 10pm came and no one could hear or see a sign of any trucks.

Meanwhile, groups of people were singing songs at the policemen, talking sensibly to the policemen, getting bored and cold with the policemen and generally realising that the policemen all neatly lined up against the gutter were the only members of the general public who knew what we were doing (beside the media men) and to whom our peaceful protests had to be directed. Some people were being cheeky and taking advantage of the crowd to flaunt their own personal complaints and abuse, but generally people were behaving most civilly and were either trying to convince the policemen

that they had the worse jobs in the world and were being extremely exploited by the government, or they were thinking of ways to amuse each other — singing, chanting slogans, joking about the situation and where most people were now wishing the trucks would hurry up so we could all go home. Twelve o'clock and still no sign of the trucks.

"What do we want?"
"A cuppa tea!"
"When do we want it?"
"NOW!!!"

The peoples sense of humour was trying to shine through futility of the arduous wait. Everybody, including those in blue sits and hats, seemed to be prepared to wait till the ghastly trucks had whizzed in the gates — and then go home. Anxiety was relived by about 12.00, when someone announced that the trucks had left Lucas Heights and would be with us by about 1am; The police looked kind of tired and bored at lack of violence that gave them nothing to do but, when prompted, to express their opinions to protesters verbally. It seems a large portion of them simply must protect uranium even though they are also opposed to its export — for if they didn't they'd get the sack and have no other qualifications to get a job to "support the wife and kids". At least that was the excuse often given when asked why they had to be there. (I suppose they could go on the dole though).

Eventually there was excitement rippling through the crowd as the arrival of the trucks was definitely about to happen any minute. A pile of people was formed in the middle of the road pleading with everyone else to join them. Next thing the entire crowd was surrounded on all sides by lines of police and, of course, someone from the pile in the road was arrested — lights, cameras, action — if it hadn't been for the TV lights, no one would have been able to see what was happening. The first arrest was quite spectacular — general rough handling of a lady by about 4 cops as they dragged her to the paddy waggon (one of the excessive number already provided) pulling her head back by the hair when she tired to resist being thrown into the waggon. General uproar and a couple more arrests for the more courageous humanitarians. Strangely enough though, the pile of people were still sitting there almost being ignored, while everyone else was feeling quite threatened for simply standing in the crowd (which had dribbled on to the asphalt at the first arrest). People were taking up positions on the side of the road and getting fruit ready to throw

at the trucks, but it turned out we had been tricked — the trucks were arriving via an adjacent entrance to the wharves which, although within sight of the protest, was devoid of a single protester and sealed off by a blue barrage about four policemen thick. So everyone shifted down to the other end of the roadway and we had quite a dense crowd packed up against the fence of regulation trousers and boots by the time the trucks whizzed through the gates (about 200 yards away). Quick thinkers and good throwers managed to deface the distant containers slightly with fruit and paint bombs whilst most could only shout and make generally unseemly noise. What more could anyone expect to do?

The trucks had vanished, the fruit had been thrown, and we were just about to retreat but in a split second some mysterious force was moving the crowd — the cops were aiding our retreat at a frighteningly accelerated pace. Not being able to believe what was happening and no longer wishing to be present I could feel myself losing my footing, having no control of my movements at all, people crammed together and treading on each other, mass proclamations of shock and enigma — “what the fuck are they DOING??”. Yes folks, for no reason at all 300 or more gigantic policemen were pushing a smaller number of normal size protesters/citizens away from some gates that only seconds before had lost their very significance when the last truck rumbled through. This led inevitably to some people falling over or being pushed over depending on whether you were struggling to stay on your feet or just standing still in an effort to resist this alien force. Next minute the TV spotlight has found some heavy scuffle between cops and person — crowd rushes toward the action, defends of friends humiliated and brutally arrested for defying the upholders of “law and order”. In the frenzy of the darkness that couldn't be ignored no matter how much you “hate this sort of thing”, brilliant spotlit scenes were popping up spontaneously, drawing the crowd first this way and then that as fights broke out between the cops and the people, the cops and the media men (on this rare occasion, rival TV stations were bonded by their duty to report — apparently Channel 9 filmed Channel 10's spotlight being torn out of its socket by a cop or two), the cops and the cops. I've been told that at one stage there were cops protecting people from

other cops. An unexpected touch was the coincidental arrival about 2 minutes after the rumbling started, of an ambulance. Unfortunate but true — they knew they'd hurt someone badly enough so they'd had to do the humane act and provide an ambulance.

By and by about 18 people were arrested. Some of the police looked a bit sickened by the whole thing but there were definitely those who instigate such dreadful situations to reinforce a desire for power, be it brutal or subtle, or just for the sake of “getting” someone who had abused that particular policeman during the course of the, till then, uneventful night. They might show a bit of subtlety on TV shows like Homicide or Division 4 but by golly they're nasty in the flesh — especially in such a choice situation as White Bay (at night) where no one can know what happened till the newspapers are distributed next day and all eye witnesses are potential victims, particularly if they attempt to defend a less fortunate soul or find themselves amidst a violent scene horrifyingly provoked by police members. In such a situation even the mildest mannered of us find it extremely hard to stand by in silent protest.

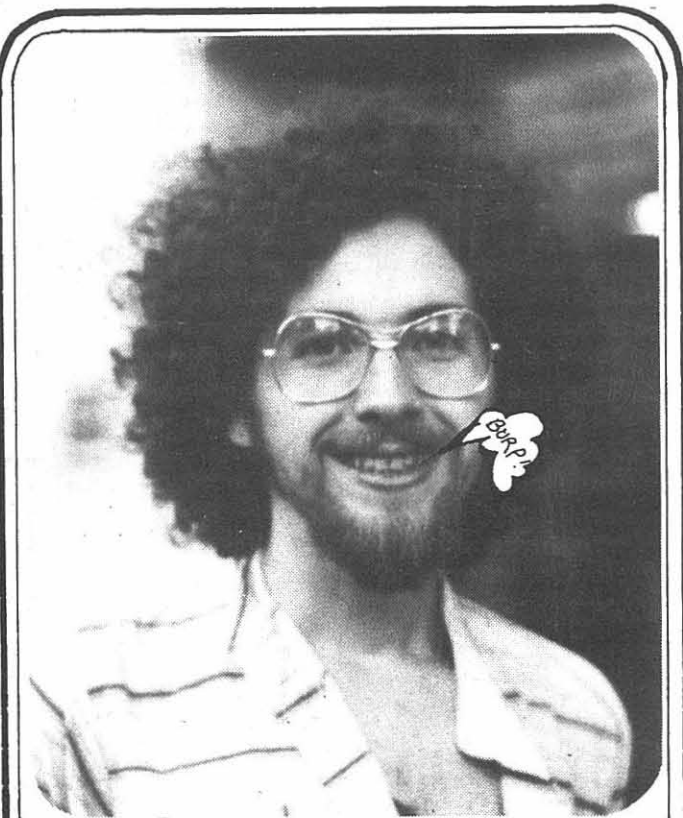
The fact that physical violence is found to be the only answer to conflicting attitudes for as many people as it is, has never ceased to amaze me — be it a fight in a pub over a pool game or a necessity for those who see themselves as revolutionaries and attend demonstrations in order to exert that power by abusing cops for carrying out their job.

There are violent sectors of both groups in political demonstration situations — fortunately in the civilian group there is no seniority, hence a reasonable suggestion such as “don't act like a loud-mouth fool when you're not representing loud mouth fools” is usually comprehended and although probably verbally objected to the feeling for “the cause” overrides petty squabbles amongst demonstrators. I was surprised at the amount of bad publicity demonstrators were prepared to give the anti-uranium campaign. But in the case of the police violence which is always bad publicity (though rarely for themselves) the situation of police v pigs can't be compromised because of the very hierarchy involved. Nasty sergeants would take little or no notice of the protests of naive constables.

The fact that a very small minority of demonstrators are likely to provide police and sometimes seem intent on it, if just to see their

photos in the newspaper which they can cut out and keep in the back of a photo album to show their grandchildren how they did their bit in the downfall of Capitalism, is intensely annoying — it never brings any good results — just hassly arrests and possible victimisation at future demonstrations, not to mention material the media can really get their teeth into and regurgitate choicest irrelevant steps in the progress of a subversive cause such as the anti-uranium campaign.

But the most astounding, ideal shattering fact is that the police are capable of obeying the most absurdly unfair commands for the sake of arresting the people they want — they didn't arrest the most convenient persons, they dived into the middle of the crowd where people were complaining less than those on the edges and proceeded to physically and verbally humiliate the demonstrators they knew to be easily provoked into violent reaction. This sort of behaviour amongst police is quite common on such occasions — the same people are arrested nearly every time. There was absolutely no reason to start the mobilisation against us at White Bay other than to give our cause as much bad media material as possible. However, this time it was the cops that deserved and got all the publicity — and that is the saving grace of the whole affair. The stupidity and brutishness of a majority of police has been documented by their good buddies the TV and radio personnel, who rushed to point microphones, lights and cameras at Jack Munday as he proclaimed through a megaphone that of all the clashes between police and demonstrators he has witnessed never before had he seen such a disgusting display by the NSW Police and recommended that an inquiry be immediately directed to the Commissioner. It was really such an incredible Police Spectacular that even the TV reporters and journalists switched over to our side, putting the boys in blue in the lime-light the Australian media controlled public should never forget (there's no way a reporter this time could possibly play down the aggression of you-know-who). But they probably will forget. Although the public's general opinion of their “protectors” may have been rocked for a few days (if that) minimal reference to the incident by newspapers and TV plus immediate playing up of cute police stories (“Police rescue spastic kitten from hungry dog during lunch hour”) will help a great deal. Won't they.



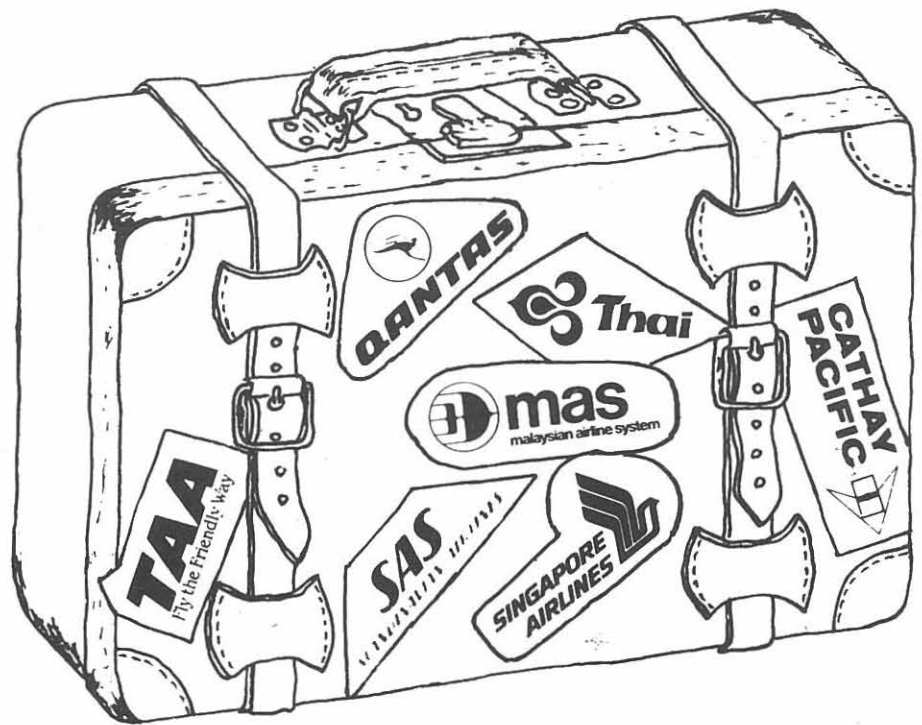
Jeff Weary

SRC MEMBER

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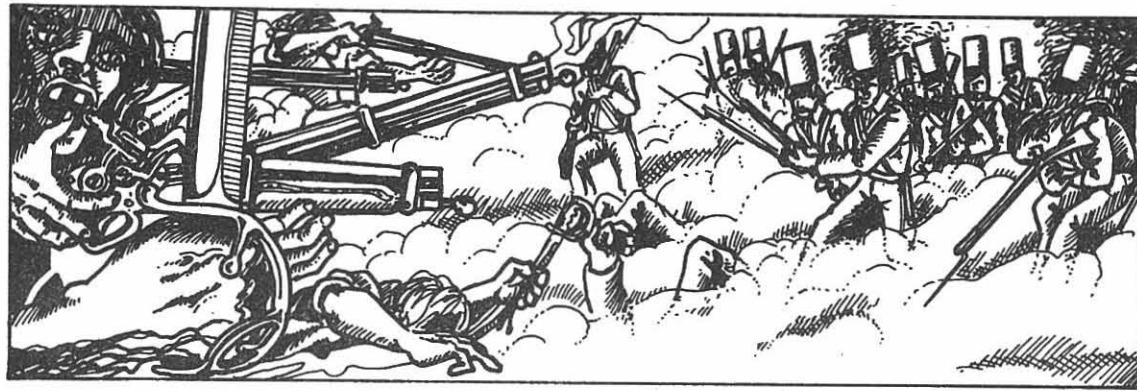
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can't beat our fares.

BRITISH AND FRENCH CANADIANS WHO ROSE AGAINST BRITISH RULE IN AN ATTEMPT TO CHANGE THE CONSTITUTION



WHERE'S AUSTRALIA

DUNNO MATE



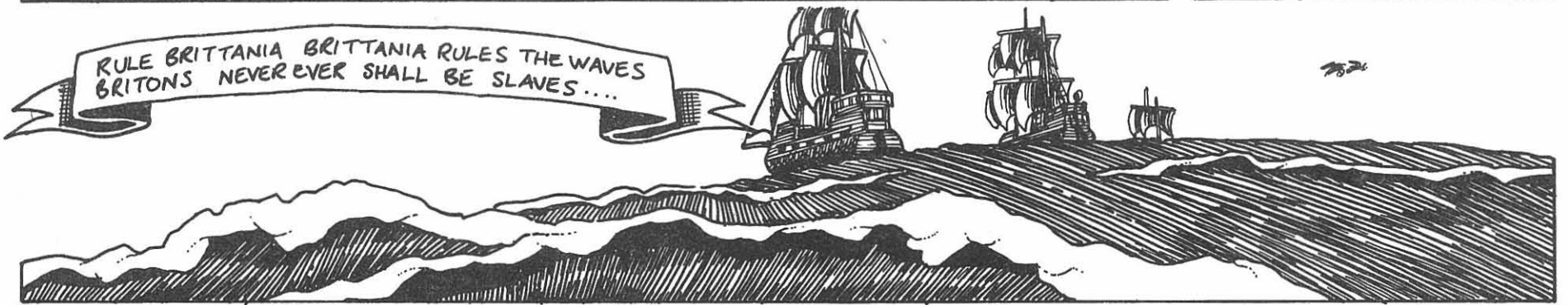
AND THE THEIVES

WE WERE HUNGRY SIR

SO AM I



RULE BRITANNIA BRITANNIA RULES THE WAVES BRITONS NEVER EVER SHALL BE SLAVES....



GROWN ARMOURD CARS



11 DEC 1975

Spiffle.. dribble... POWER... ME.... QUEEN... GOD.. CLOG.... SPOONE... DISSOLVE... pliff... sploot... GOVERNMENT... snort.. CARETAKER... Simp blood...



DID YOU VOTE

WHATS THAT

1976



THE CONTINUING SAGA OF AUSTRALIA...

INTRODUCING.....

AMERICA

what you got there mate

good stuff buddy



1979 MEMBERS BAR PARL. HOUSE

THE NATIVES ARE TROUBLE-SOME THERE ARE MORE ANTI-SOCIAL ELEMENTS THAN WE HAVE THE SPACE TO CONFINE VERILY .. TIS A MIND FUCKER.....

WE'LL SEND EM TO THE URANIUM MINES

MAL FRIZZER

good idea mal

thanks john

EARLY TIMES COMIX Present THE HISTORICAL SAGA OF...
 Steve Smith 1977

AUSTRALIA & ENGLAND



WITH WIDESPREAD CRIME AND UNREST ON THE HOME FRONT... THE SITUATION WAS CRITICAL... "THE PEOPLE" DEMANDED LAW & ORDER.



DUE MAINLY TO A ROPE SHORTAGE BOUGHT ABOUT BY RECENTLY INTRODUCED HEMP LAWS THE DECISION WAS MADE TO.....



THE LEADERS OF THE 1798 IRISH REBELLION WHICH HAD AIMED AT THE ESTABLISHING OF THE IRISH REPUBLIC.



THE "SCOTTISH MARTYRS" POLITICAL REFORMERS WHO HAD ADVOCATED PARLIAMENTARY REFORM AND UNIVERSAL SUFFRAGE



THE MORE MUTINEERS WHO IN 1797 DEMANDED BETTER CONDITIONS AND POLITICAL CHANGE WITHIN THE BRITISH NAVY

THE LUDDITES WHO BANDED TOGETHER TO SMASH THE MACHINES THAT HAD TAKEN AWAY THERE WORK AS THE FACTORIES MECHANIZED



THE LEADERS OF THE 1830 AGRICULTURAL RIOTS WHERE LABOURERS DEMANDED A SUBSISTENCE WAGE

THE "TOLEPUDDLE" MARTYRS WHO FORMED A UNION OF AGRICULTURAL WORKERS IN AN ATTEMPT TO GAIN BETTER WAGES AND CONDITIONS



THE CHARTISTS WHO WENT INTO ARMED REVOLT WHEN THERE DEMANDS FOR RADICAL DEMOCRATIC REFORMS WERE IGNORED

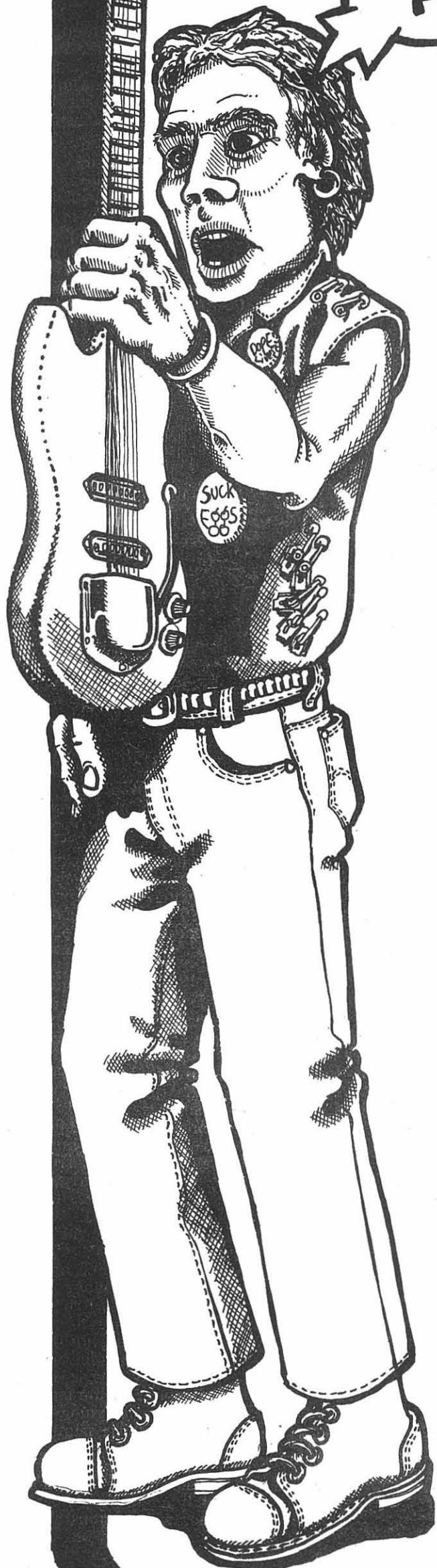


PUNK POLITICS

by. harry.

JOHNNY ROTTEN ON THE CAPITALIST STATE

FUCK THAT



Probably the most important influence — culturally speaking — of my formative “teenage” years was the Rolling Stones rock and roll band. What they did was honest arrogant and accessible — and almost too deviant to be socially acceptable. That was its magic quality. Now the Stones are aged rockers with wives and country homes; only Keith Richards remains faithfully recalcitrant, and spends a lot of time in Canadian goals.

I suggest to my little brother that the Rolling Stones are the definitive rock ‘n roll band and he says “What? They’re old men, aren’t they?”, which is true I suppose if you’re fifteen; they’re all at least twice his age, and he has long held that anyone over twenty should join the local branch of a voluntary euthanasia association.

A bit defensively I press him further; “OK! Who’s good then? Who do you like?” He says, “Aw, you know AC/DC, Saints, Sex Pistols....” and lapses hypnotically into the Sex Pistols.... “Anarchy in the UK” — rendering it in heroic, fervent tones:

“I am an antichrist.
I am an antichrist.
Don’t know what I want
But I know how to get it;
I wanna to destroy passers-by
'Cause I wanna be — anarchy.”

Now that isn’t socially acceptable. The BBC think so; they put an airplay ban on “Anarchy” although (because) it was rocketing up the charts. British parliamentarians think so. One was moved to remark: “If they mean to destroy us, we’d bloody well better destroy them first!”

What is it about bands like Britain’s Sex Pistols, the Clash and the Damned, and Australia’s own unsung punks, the Saints (from Brisbane), that moves the little brothers? Technically speaking, the music is arguably atrocious; its repetitive, raw and relentlessly fast. They don’t even look like rock stars; there’s no tinsel and no crass gimmickery — save that Johnny Rotten of the Pistols vomits chronically in public places

The wear denim and razor blades and steel toe-capped boots, just like their (largely unemployed) working class supporters — not to ingratiate but because they were (largely unemployed) working class boys who bought cheap guitars and transformed their discontent into violent and bitter discord. Punks in Britain, are the uncompromising voice of the young proletariat. They’re committed politically in a way that bands like the Stones were too timid, too complacent or too mercenary to be.

Little brothers everywhere are rejecting the escapist inanities served up ad nauseum — since the decease of the Woodstock generation — by the mindless funk spunkies and glam rockers of the early seventies. The dole generation is hip to hype, and if they craved glamour they couldn’t buy it. They like their music with shit on its face because life’s like that. And the new bands define their social situation. In the Pistol’s second single — “God save the Queen” Johnny instructs:

“God save the queen;
a fascist regime
made you a moron....”

Or is it

“God save the queen,
a fascist regima
married to a moron....”?

Obscure vocal is an inevitable quality of the “new wave” music.

Whichever way it goes, “the Queen” is obviously unacceptable. It was banned — in Britain — not only on all radio and TV networks, but on all pub jukeboxes, and in many of the record retail chains. It hit the charts at eleven and within a few weeks was number one — the first time a banned single has ever done that.

The punk phenomenon is condemned outright as outrage and vile sedition, or its obtrusive qualities — like deviant dress — are trivialised and dismissed as mere fads. Responses are variously reactionary; some just pretend not to notice what is unique and most threatening about the new wave of music and its trappings — explicit politics.

Brisbane’s Saints — a band acclaimed in London back streets, and ignored on Oz Pop Shows — were asked whether the new wave rolls: “The best groups in the new wave are political. That’s what shits me about groups like Eddie and the Hot Rods ‘cause they’re just like AC/DC saying, “C’mon man let’s boogie,” which is garbage. Tha’s why the Sex Pistols and the Clash are good ‘cause they’re making political statements. They’re saying make up your mind and don’t get pushed around. Like if everyone is going to do that, then where is the government going to be? They’re going to be stuffed....”

Johnny Rotten was asked what he thought of Britain’s neofascist National Front: “I despise them. No one should have the right to tell anyone they can’t live here because of the colour of their skin, or their religion, or the size of their noses.” His politics? “I hate Tories. That’s my total political view. Anything Tory I hate. The basic Tory attitude is keep the people down, in their place.”

New wave music is not primarily about music at all: its a reckless political initiative, a rambling punk manifesto in terms that are accessible to a non-literate audience. New wave music in Britain is raising the ire of reactionary politicians and industry monopolists in proportion as it raises the consciousness of Britain’s alienated working class youth. New wave music is revolutionary music.

Apart from technical incompetence the only rock ‘n roll tradition inherited by punks is its misogyny. And that’s diminishing; punks are uncovering the roots of their frustration in other places.

It doesn’t really matter that they can’t play; the Stones got a lot of promotional mileage out of the fact that Charlie could never play in time at concerts. Charlie’s pushing fifty now and with age his drumming has improved — in inverse proportion to the band’s notoriety.

But its not only bad musicianship that sells the new wave bands; its more the catch cry solidarity passed on as armour proof against disruptive State offensives — like Australia’s incendiary “dole buldgers” campaigns. Punks spell it out to the shell shocked and the mystified, but they’re neither idols (dylan-esque) nor ranting demagogues — they’re just punks.

“Street Fighting Man” — the Rolling Stones’ call to arms — concluded this way:

“What can a poor boy do
but to sing for a rock-roll band
'cause the streets of London town
just no place
for street fighting man.”

Like other poor-boy rock ‘n rollers they were distracted by trinkets and annexed to media and entertainment empires. They were politically emasculated.

For the Sex Pistols a glib sell-out is out of the question. They’re committed and are regarded as a real subversive threat by institutions — media, government, police — and by the anonymous thugs who sporadically launch attacks on the band and its close supporters. It took fifteen stiches to close drummer Paul Cook’s head after one encounter.

Disowned by the British and American companies, they recorded “the Queen” on an obscure label, perhaps owned by a shrewd pirate, who appreciates that, in the “current economic condition”, vile sedition and outrage are eminently saleable commodities. (Sedition an the ailing state can both thrive — symbiotically — but only if sedition is a non-pathogenic type) or maybe he has investments, of another kind, in the anarchistic-communist vision adumbrated by the punks.

These days the Sex Pistols spend a lot of time in voluntary “exile” in Amsterdam where they’re planning a first album or maybe an American tour. But time’s running out for Johnny Rotten. He’s twenty now, and must soon be about signing up at his local euthanasia

NOT JUST A PRETTY SOUND

but just a bit ..

Mental

Judi Dransfield and Garry Lester.

Our roving reporters found two of the members of the famous "Mental As Anything" band, Martin Murphy and Dave Touhill, at the "cakes" after their usual Monday night gig at the Unicorn hotel, Paddington.....

How do you like it in Australia?

Martin: It's really warm in Australia.....I think there's a lot of talent here, like the Easybeats.

Who's your favourite pop star?

M: Mark Holden.

Who is your favourite artist?

M: I am. I used to paint until I got all burnt out at twenty-one and took up rock and roll. (Enter Dave Touhill.....)

"D'ya wanna mandrax?" looking at the tape recorder, "Is this thing talking?" "Yeah"

D: I reckon mandrax and champagne is as good as cocaine and speed and uh uh stuff like that. They're good bad drugs when there's nothing else around.

M: Ask David some in depth questions — he's more articulate than me.

What's your favourite colour?

D: I dunno. It's really hard to decide between black and orange.

Are you people really conscious of style. Are you trying to put across a style?

D: We're just playing rock and roll from our dim past.

What's ya dim past?

D: Forty-five records.....but that's sorta like the populace — the whole of Australia and country music.

M: For me country is something I've just started to appreciate lately.

D: But if you live in the country you get it rammed down your throat every time you go to the pub on a Saturday night or turn on the radio.

M: I kind of like it. A lot of people don't accept country music.

D: If you go into a pub anywhere in Australia and put on country music everyone will buy you beers.

M: Most people between fifteen and twenty-five won't have a bar of country music. After listening to the Texas Playboys and people like that you find out what country music is about.

D: But that's forties smchalz compared to country music, man that's just a big band country, man...Charlie Pride's country music....

M: Charlie Pride's just a....

D: Charlie Pride is Uncle Tom, but it's country music. Did you see Nashville?

Yeah

D: It's a shithouse movie.

M: It's not a shithouse movie.

D: It was shot all out of focus and was really arbitrary. It was Americans putting shit on southerners. It wasn't an objective documentary but a sort of film that had real people in it.... families that have become stars since they made the movie.

M: But what about the good southern musicians they showed — that was enough to counter-act all that.

D: It could have been totally about the music, it could have been unreal mate.

M: It wasn't so much about country music anyway. It was about politics.

D: It was about politics but they could have entered it in a much more real way.

What are your politics Martin? How do they relate to your music?

M: Not so much to the music but in the way I want to present the music the kind of channels I want to put the music through.

D: Well that relates to Festival and EMI mate. If you want to get involved with them you know.....

M: That's what I'm saying — I want to be independent.

D: Exactly. That's a political standpoint.

M: I mean the politics aren't in the music, they're in the presentation.

D: But that's only because you're living in Australia.

M:not the music as such.

D: We're going to bring out our own record label in a few weeks.

M: We're going to pay to have our own records cut. We're going to be sticking our necks out rather than signing ourselves over to acch.....

D: A bunch of fuckwits who are screwing the lead singers of the bands that are number one on the top forty. It's as banal as that. I mean you know we can put out things that are better than that, and don't have to go through all that fucking shit.

Where does that get you musically?

D: It probably gets you a minority audience who think they can buy a record that's not aach — available in Palings. Well, that's cool, fuck ... if they're into that sort of thing ... they deserve to have music like that. I mean the way record companies operate, they create the image of what rock'n roll and music is, you know. Festival records have just taken over all those STIFF records, and you're not going to hear of small unknown bands anymore, because unless they have a guaranteed audience, they're not going to take the risk. They know about every band in Australia, but unless that band is a certainty, they're not going to touch them. If they offered us a contract — which they wouldn't and we wouldn't take, we'd tell them to get fucked, because I mean who are they? Are ya gonna sell out? Just look at John Cale. Who wants to sell out. What about that new single — have your heard that Memphis Tennessee?

If you put out your own label your market is going to be really restricted.

D: Of course it is...I don't want a mansion and a swimming pool and Britt Eckland, but then ya know I don't want money either. I just want to play music — just as long as I have enough to eat.

M: As long as people keep coming and seeing us that's a rage but if they don't wellwe'll keep playing music we're not gonna make concessions to public taste.

Modern Lovers playing in the background, someone staggers into the kitchen, he falls on the tape recorder, into Martin's iap and even-

tually hits the floor

"Have some water will ya."

"What's bad for ya."

M: Yeah, you know what it does to the bottoms of boats and all that stuff.

It seems that you all like different things in music How do you work out what you're gonna play?

D: I've only pulled a gun on Martin twice. we usually sort of mark them out pretty easily. We either take them or we drop them.

M: We haven't ever had a full on argument — it all works out in the end.

D: The things that you wanna play are things you got off on when you were nine or fourteen years old.

M: It's even more than just songs you used to like on the radio ... like Chris has just written about Torchy the Battery Boy one of his favourite cartoon characters when he was little. Most of the stuff we do kind of relates to the things we really enjoyed when we were young.

D: See we're not really a mature rock'n roll band....

M: But then again its not just nostalgia...

Who writes the songs?

M: Chris does some, so do I.

D: It's really hard to say that you wanna do something when you just sit down and do something and it turns out.

M: Like when we wrote Instrumental as Anything we were all kind of out of our heads and somehow this cliched, hackneyed melody.....

D: Well I started playing Kraftwerk and you you started playing the Magnificent 7.

M: This melody occurred that sounded familiar, like we'd heard it before but we hadn't.

Why the preoccupation with the past? You are obviously not a nostalgia band.

D: Oh we're definitely old wave. We're thinking of doing some classical music soon.

M: It's just a kind of reaction against all that sophistication, and rock'n roll is kind of.....

D: It's called the common denominator by Captain Matchbox, which is just get that funk out of my face.

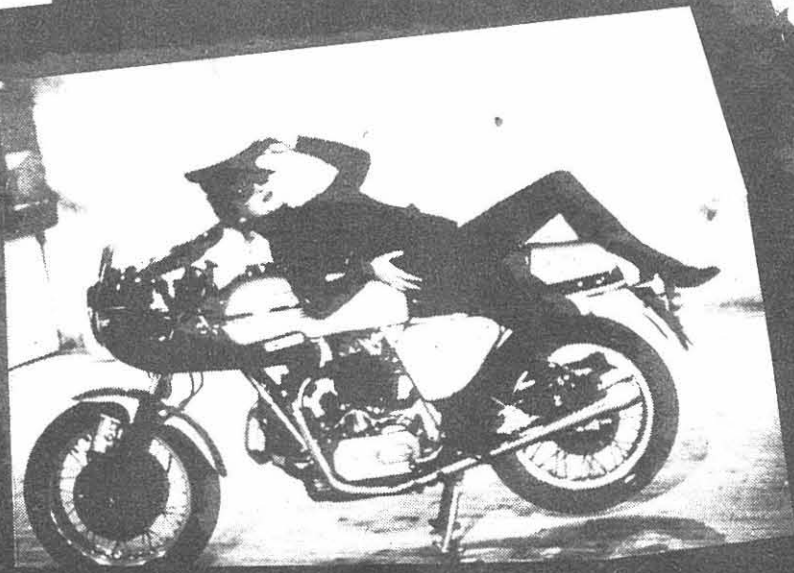
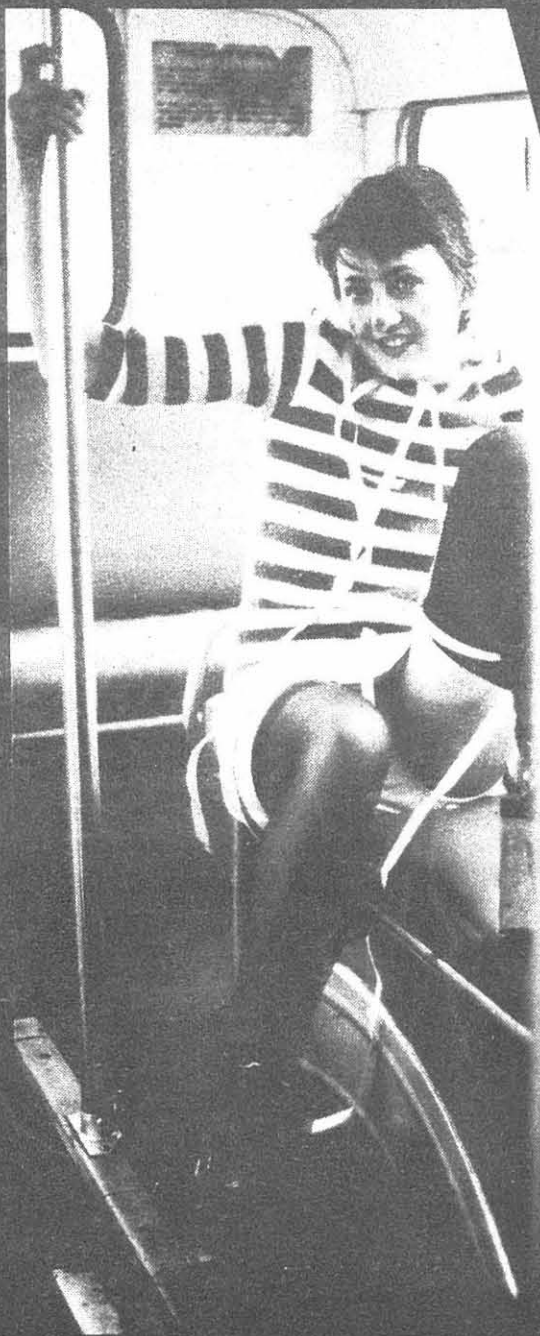
M: I believe that around the late sixties, with bands like the Kinks and the Troggs, that they were into something really cool, but suddenly there was a lot of dope and acid around and everyone started being really cosmic and singing about love and flower power — they forgot about rock'n roll for a long time. A lot of it was good, but like this new wave thing we've seen a lot of it before and we should have seen a lot more. New wave should have occurred ten years ago.

What about group politics in the music?

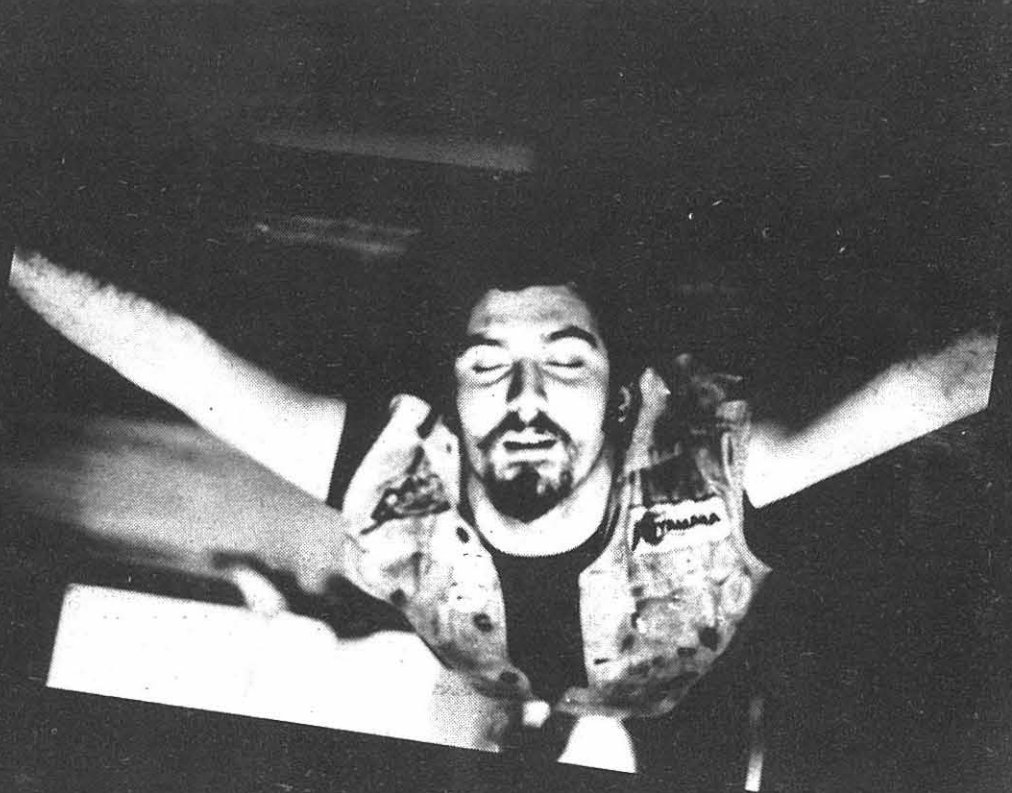
M: My political convictions are quite strong but I would find it difficult to write any convincing lyrics about issues without it sounding hackneyed but Chris's song "Love is Blue in NSW" is a strong political statement, but sung in a humorous convincing way.....like he sings "all I wanna do is put you in a cell and hold you tight." which is quite bizarre — but I don't feel capable of writing political songs without preaching and I hate that sort of thing.

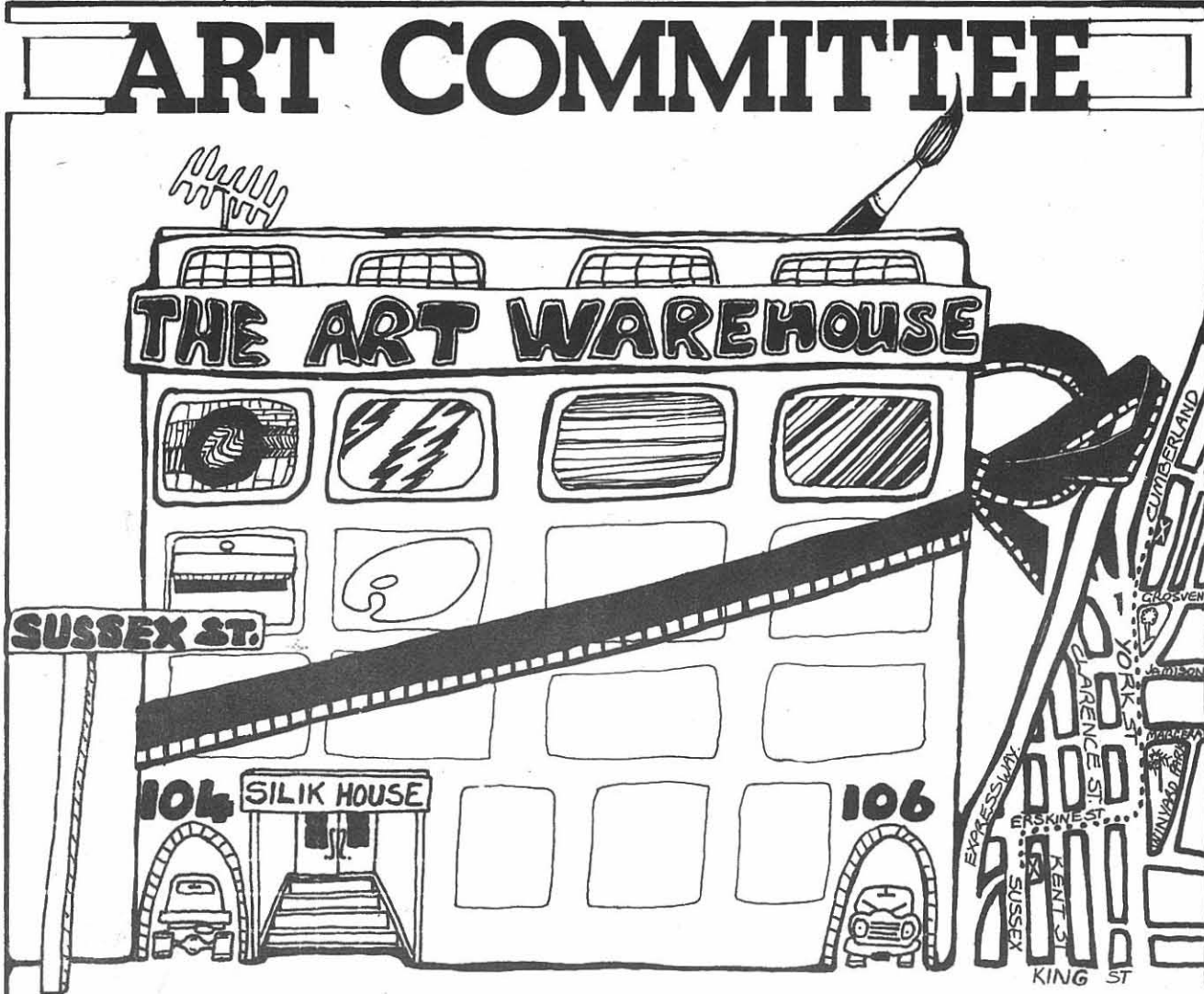
drink, dance, and generally rave with "Mental As Anything" every Monday night at the Unicorn hotel Oxford St. Paddo.

To old do rock a



and roll, do young do die.





The Art Committee has rented a warehouse at 104-108 Sussex Street City for student activities and use. The art school has at the moment no student facilities. Space for students is very restricted. Access is limited to space on campus also.

The art warehouse has twenty four hour access. Information on student activities will be there. The SRC Poster making facility as well as silk screening studios and photography darkroom. This newspaper is establishing an office and a printery there. Studio space will be rented out at very cheap rates for students. All types of workshops will be held there as well as exhibitions.

There is 3500 square feet of space we have rented at \$1 per square foot per annum, which means we pay \$3500 a year for it. We hope to

get intensive activity happening there. If you want to help or have ideas of your own to get underway come along to our Art committee meetings. These are held every Monday 4.30 on the fifth floor at Cumberland Street. If you can't find us there we're probably on the fourth floor for a bit of variety.

The art committee is going to buy some land outside of Sydney. Many ideas and uses can be applied by students to this. Ross has offered transport to go look for some land, to the project will be undertaken soon. We hope to have the land available by the end of this semester, so you can use it over the summer holidays. If you know of places available let us know.

Mug shots of us dedicated lot are here so check us out.

Jude McBean.



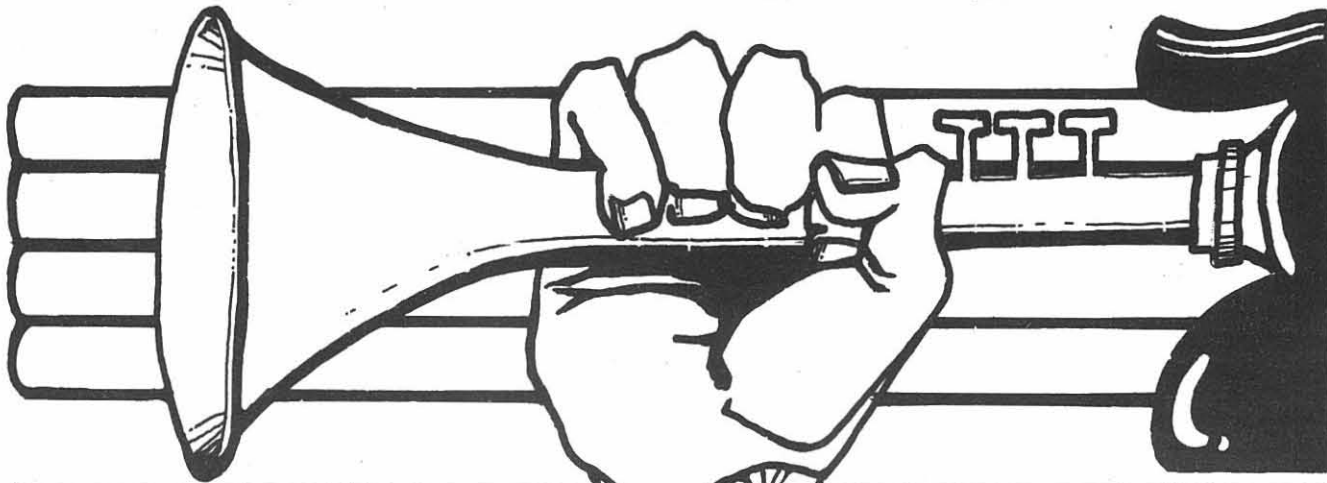
Kate Wilkie.



Jude McBean.



Elspeth Peterson.



MUSIC STUDENTS GET A BAD DEAL

from administration: Poor quality lecturers; deficiencies in course structure. No musical composition. SUPPORT THEM IN THEIR ACTIONS

RALPH'S FILMS

2nd nov.
NEXT STOP GREENWICH VILLAGE

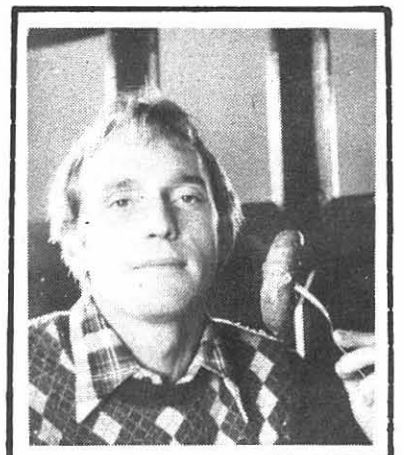
9th nov.
OFFICE PICNIC. Peter Weir

16th nov.
STAVISKY. Alain Resnais

23rd nov.
KATZELMACHER. Fassbinder.

AT CUMBERLAND ST CAMPUS
One O'clock WEDNESDAYS
FIFTH FLOOR

**DA
PREZ.
NOT TO
BE
CONFUSED
WITH
DE
PREZ**



Gary Graynor
newly elected president of the S.R.C. at his victory feast

NO 27.

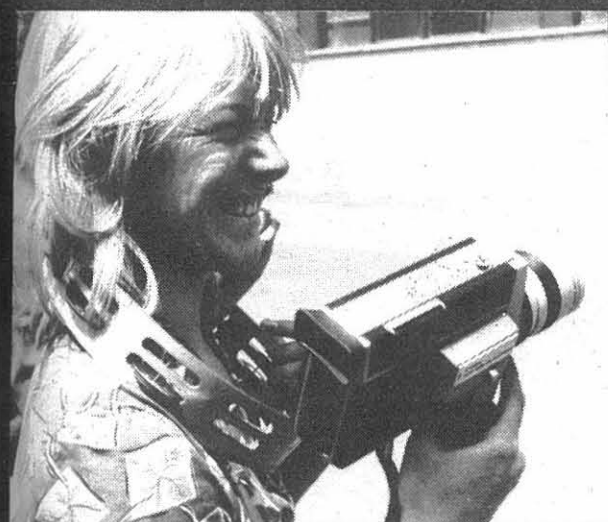
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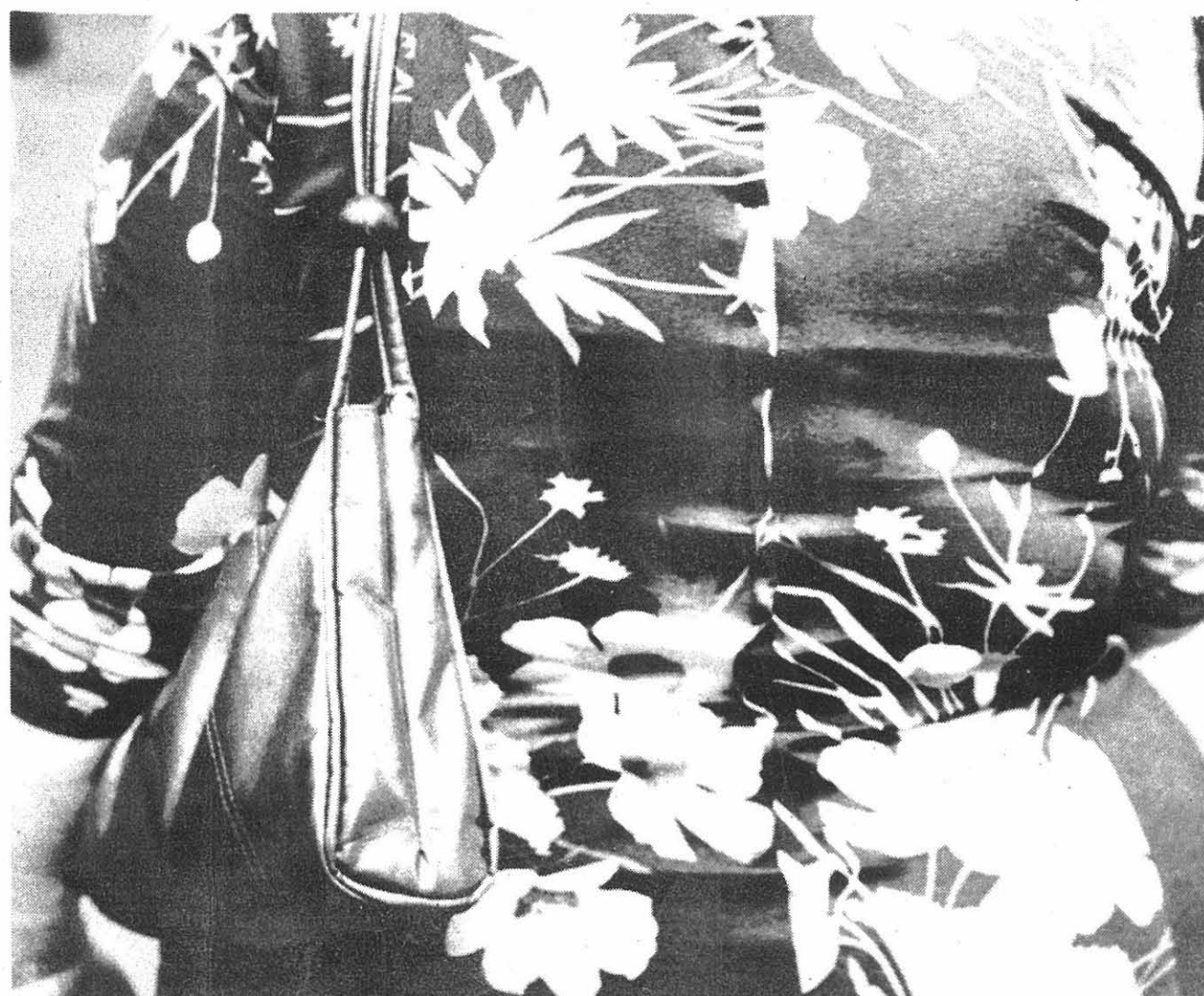
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JUDI DRANSFIELD

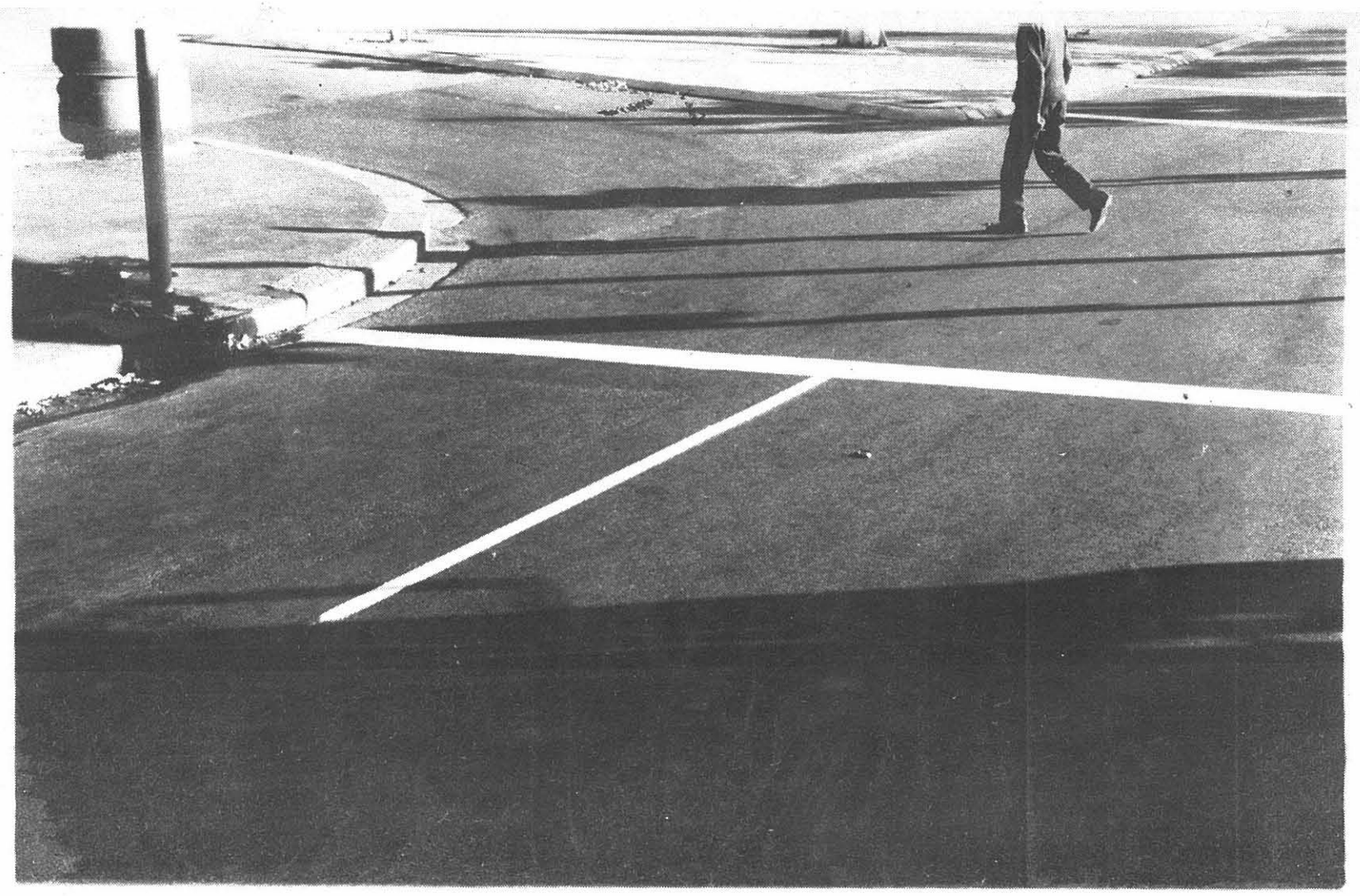
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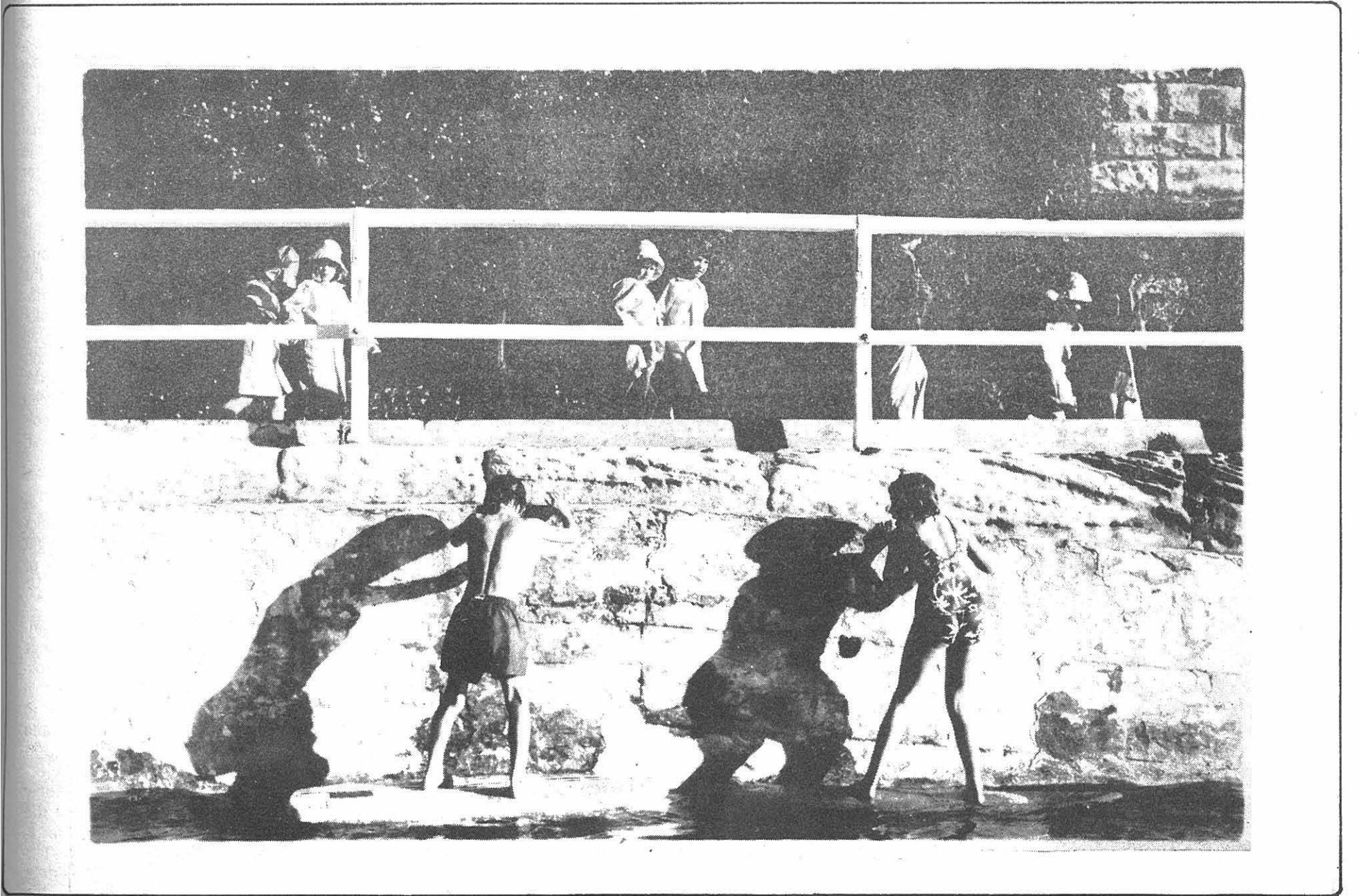
FEATURE PHOTOGRAPHER





Sydney Square July 77





THE POLITICAL ECONOMY

of Art Education

BRIAN MEDLIN

Philosopher — hard-boiled, down to earth. Paper delivered at an Alternative Art Education Conference, Preston Institute of Technology, June, 1977.

Note: The paper actually presented will be a simplified, conversational version of this one.

I

Why are we here? I take it that most of us believe there is something unsatisfactory about art education in Australia. For some of us the problems may be mainly educational ones. For others they may be mainly problems about the prevailing aesthetics.

In this paper I shall argue that there are very serious problems about both education and art in contemporary society. I shall argue further that they are political problems requiring political solutions. They cannot be met effectively by merely aesthetic innovations nor by reforms in educational practice. Their solution demands a radical redistribution of power.

When I talk about political solutions I do not mean solutions within the limitations of bourgeois politics. It would not help, for instance, to replace Malc the Knife with Goofers. This would leave power exactly where it is. By politics I mean class struggle, and by a political solution I mean the replacement of one ruling class by another. For us the two main antagonistic classes are the bourgeoisie (the capitalists) and the working class. These are not the only classes in our society, but they are the main ones. The bourgeoisie is the ruling class, as will appear later. Politics, properly conceived, is the struggle between these two classes. A main role of bourgeois politics is to conceal this basic fact — bourgeois politics is a largely phoney struggle between pro-capitalistic parties.

II

I shan't deal with all the problems we could think of. I'll take a couple of important examples to convince you that these two problems have a common political economy.

In describing these examples I shall be forced into a fair bit of oversimplification.

I shall call the problems **The Two Schools Problem** and **The Two Cultures Problem**. And there is a good deal of oversimplification built into these names.

The Two Schools Problem: In the advanced countries, the last fifty years have seen an enormous growth in the serious study of educational theory and practice. Most universities have departments of education, there are many large and costly teacher training institutions.

Education is administered by expensive government departments. It is widely acknowledged that all children have the right to education to the limit of their ability. In fact equality of opportunity is one of the dominant myths of our society and education is supposed to be the main means of achieving this kind of equality. The obdurate fact, however, is that we have so far been unable to achieve equality of opportunity. A few favoured students drawn from a few favoured schools are academically successful. The majority of children of working class parents learn little by comparison. Many children do not get much further than a basic literacy and a basic numeracy.

This picture is oversimplified in a number of ways. One important oversimplification is that schools are not all sharply divided between one kind and another. Another important oversimplification is that what passes for education in the "best" schools is not always very good. The crude oppression of children, for example, persists right across the social board. Even where it is absent its place can be amply filled by subtle oppression. Even amongst good performers, rote learning is endemic and imaginative, disciplined thought rare. Even students entering arts courses with high qualifications often do so with, e.g., no significant historical knowledge and no developed sense of history. Often enough, they are given no opportunity at the tertiary level to correct their ignorance — or even to grow aware of it. They may leave university steeped in the plays of Shakespeare and yet utterly ignorant of what those plays are about because they are totally ignorant of the contending social forces of Shakespeare's time.

So it is not only the disadvantaged students who are disadvantaged. Nearly all students are deprived of the kind of education they are capable of and have a right to.

The Two Cultures Problem: A striking feature of our society is the separation between popular culture and posh culture. The separation is not unique in itself. Ancient slave societies and medieval feudal societies produced a separation between the cultures of the oppressed and their oppressors. There are four features of the separation of cultures in our time which make it unique.

First, "popular" culture is only popular in the sense that it is popularly consumed. It is not produced by the people. It is distributed to the people by capitalist enterprises which directly and indirectly control most of the means of mass communication. It is produced by people who (whatever their social origins) are directly or indirectly paid servants of capitalist enterprises. Not surprisingly, then, "popular" culture is used to wage ideological war against the very people who consume it.

Second, the division between popular culture and posh culture conflicts sharply with the egalitarian ideals that came to the fore at the beginning of the bourgeois era. For a number of reasons, egalitarianism is still an important part of bourgeois ideology — even though bourgeois ideology contains as well conflicting hierarchical notions. The strength of egalitarian ideals in bourgeois society means that the separation of cultures is likely to be seen as a problem by some supporters of capitalism as well as by its opponents and by some who seem to be advantaged by capitalism as well as by those who are exploited by it.

Third, in capitalist society, cultural products, like everything else, have become commodities. Both the posh artist and the popular artist are enmeshed in the (more or less international) capitalist market. Both are essentially commercial artists. In earlier eras by comparison ruling classes tended to ignore popular culture. Now they dominate it. The position of posh artists has changed too. In the past they lived largely by ministering in some way to the interests of the ruling class, as they do today. And to a large extent in the past they survived by producing saleable commodities, as they do today. But a system of individual patronage allows much more flexibility than does an international market systematically dominated by corporate capitalism. That market leaves little room for whimsical individualism. There is a lot of conflict in it but no diversity of world view. It cannot, as did the Papacy, patronise insights that were largely hostile to its basic pretensions. The fig-leaving of Michelangelo's figures in the Cistine Chapel made no difference to his onslaught on Medievalism. Nelson Rockefeller didn't frig around with fig-leaves—he preserved the sanctity of the Cistine Chapel of international capitalism by painting out Rivera's mural entirely. There is only one way to succeed or even survive in the modern bourgeois market: you've got to serve the perceived interests of those who control it.

Fourth, another important component of bourgeois ideology is that art is above politics and that the artists are free spirits with a right to practise their art without political control or pressure.

This whole complex situation produces complex attitudes amongst artists. These can range from cynicism to idealism. They can range from the illusion that they are initiators of ideas that are central determinants in modern society to the illusion that they are peripheral and irrelevant. They can range from servile acceptance of the capitalist system to anarchic rejection of it. (None of these ideas is all that widely separate in practice from its extreme.) But the commonest component of all these attitudes is a discontent with the *status quo*. It isn't a universal component and where it's present it

isn't necessarily well formulated or directed into useful practice. But where it is present it can serve as the basis and starting point for a correct analysis of the situation and for the growth of useful practice.

I haven't described The Two Cultures Problem in quite the same way as The Two Schools Problem. The kind of complexity I introduced into the second description could have been introduced into the first. In the second case the description already begins to speculate about causes. Similarly, the kind of qualifications made to the initial description of the first problem could be made to the description of the second: we don't have two cultures strictly divided from one another; we have a spectrum of different kinds of activity, very different at the extremes but shading imperceptibly into one another.

What is the correct response to these two problems? There are two kinds of response which are both historical and both useless. **First**, we can suppose that things are as they are because of fundamental human nature and hence that no analysis of the problems could provide us with the knowledge to deal with them. Or **second**, we can suppose that they are merely accidental problems, they don't have any explanation that's useful in dealing with them, that just as Australia might be stuck with losing the toss so we happen to be stuck with these problems.

Both these attitudes are unscientific. They **could** be right, of course. Nonetheless, the sensible thing to do with a problem is to see whether there is available an explanation which allows you to remove its causes.

Until we have done that, until we have good reason to believe that no such explanation can be found, it is silly and unscientific to throw in our hand and submit to events.

III

I want to maintain that there is an explanation and the same explanation for both these problems. They both have their origin in bourgeois productive relations. They are deep problems: they are inevitable products of very fundamental features of our society. They cannot be solved without changing the productive relations. Yet they are soluble problems: they are the result of changeable features of our society. They **can** be solved by changing the productive relations.

I owe you an account of what I mean by bourgeois productive relations and I'll give it to you straight away. I shan't try to produce a definition. Instead I'll try to give my meaning by describing bourgeois productive relations in contrast with servile and feudal productive relations.

Productive relations may differ from one society to another. In **ancient society** many producers were slaves, the property of slave-owners. They could be used as the slave-owner saw fit, even arbitrarily killed. They were not free to change their employment. They did not own the means of production and hence did not own the products of their labour. These products were owned by the slave-owner who thus exploited them. They were not generally paid for their work, though it was necessary to keep them alive and reasonably healthy if they were to go on producing. In **feudal society**, many of the producers were serfs. They were not property in the same sense as slaves. They were attached to estates rather than owned. They owned some of the means of production and had rights to the use of land. They produced for their own consumption and owned the products of their labour. But they were not free to change their employment. And they were exploited in two ways. They were required to give so much unpaid labour to the feudal lord. And the feudal lord appropriated a certain proportion of the products of their labour. In capitalist societies most producers are wage labourers. They are not owned and are not attached to estates. They are free to work wherever they can find employment. They do not own the means of production and the products of their labour belong to the capitalist who employs them. They are paid wages for their labour. The nature of their exploitation will be discussed immediately.

A woman works with tools and machinery upon certain materials. During a certain period of time she converts these materials into products of a certain value. (We shall take the notion of value for granted.) For this work her employer pays her a certain sum in wages.

Now clearly, all this must cost the employer money. He must provide tools and machinery and replace them as they wear out. He must provide materials. And he must pay wages.

Equally clearly, he doesn't do all this out of the goodness of his heart. Somewhere along the line, he gets more out of the deal than he puts into it. Otherwise he goes broke. The object is not to go broke, but to make a profit. Where does the profit come from? Not out of thin air, not out of a top hat. Where from then?

Let's ask the question another way. What happens in the process of converting materials to products so that the value of those materials is increased? Their value is increased so much that the woman's employer can pay her wages, restore and replace his plant, buy new materials and still make a profit. The machines do not work of their own accord (even in the days of automation), the materials do not miraculously transform themselves. The only thing that happens that can possibly account for the increase in value is that the woman works. Her work and nothing else produces the increase in value.

But what does she receive in wages? Not a sum commensurate with the increase in value, but a considerably smaller sum. On the face of it, she is being robbed by her employer. The increase in value for which she is responsible is simply privately pocketed by her employer.

It makes no difference where we enter the productive process. Take a man employed in the manufacture of machines used by the woman in our example. Apply the same reasoning and the answer is another lemon. His work is the only possible source of the difference between the value of the machines produced and the materials from which they are produced. And on the face of it he too is being robbed.

If at all stages of the productive process, work is the only possible source of an increase in value, then it is pretty likely that work is the only source of value itself. And if everywhere we look at the productive process it seems that wage-earners are being robbed, then we have to take very seriously the claim that an inseparable part of wage labour is robbery of the wage-earner.

The idea that wage-earners are regularly robbed is very different from the idea embodied in the (essentially bourgeois) slogan: "A fair day's wage for a fair day's work". If wage-earners are robbed, as part of the very nature of wage labour there can be no fair day's wage as a general thing.

One of the commonest objections to the view that wage labour is inherently exploitative is that the employer's profit is merely his reward for letting workers use his plant and materials to earn their living. A moment's thought, however, shows that the plant and materials have been paid for out of the process of similar robberies in the past. There is nowhere in the productive process where profit can be derived from anything but the work of workers. An employer is able to steal from living labour because he has already stolen from dead labour.

The objection we're considering merely takes bourgeois property rights for granted.

Our account suggesting that wage-earners are regularly robbed raises the question whether bourgeois property rights are right after all. It suggests that when workers and employers meet in the "free" market to exchange work for wages the market isn't free at all. It is systematically organised so that workers get a great deal less than they give. To talk about the employer's rights in the context of the "free" market and in the face of that account is simply to beg the question. The question is this: Is bourgeois right merely the right to exploit — which nobody has the right to do.

But let's look at the objection more closely. To do this it will be useful to define roughly a few of the terms. These are **constant capital**, **variable capital**, and **surplus value**.

Constant Capital. The capitalist must invest in order to employ wage labourers in production. He must buy his factory and machines and tools and materials and general what-notery. All these things break down, fall down, wear out, get used up. They are **all** changed by the process of production — not just the material They are all used and used **up**. But by the time they are used up their **value** has shifted into the value of the products they were used to produce. Putting it in terms of money, if a hammer gets broken and a press flogged to death in the production of harvesters, the cost of that hammer and that press are met out of the sale of the harvesters. But the value of these items doesn't change as it shifts imperceptibly into the value of the end products of the productive process. Because of this constancy of value, investment in these items is called **constant capital**.

Variable Capital. The capitalist also pays wages to people who work for him. That work alone increases the value of his materials so that (to cut a long story short) the new value covers wages and other costs, and at the same time leaves a fair bit over for him to appropriate (put in his pocket). Because there is an increase in value here the investment is called **variable capital**.

Surplus Value. In the productive process there is an increase in value. It is produced by the work of wage labourers and is appropriated by the capitalist. This increase in value, that the capitalist pockets, is **surplus value**.

So far so good, but we haven't yet cracked the nut. The idea that surplus value is generated by work may discourage some people from talking about "legitimate profits" and "incentives" and "recognition for initiative and enterprise". But until we show how work generates surplus value and how the capitalist cheats, how he pays for less than he gets, we shan't be in a position to smother these objections completely.

To do this we need a rough distinction between two more terms, **labour**, and **labour power**. We shan't define either of them, merely distinguish between them.

Labour. If we work we work. If we work for so many hours with a certain degree of skill with certain equipment on certain materials, we produce goods of a certain value.

Labour power. What we do has to be distinguished from our capacity to do it. Our capacity to work for eight (or 4 or 20) hours a day, isn't a miraculous gift. Like everything else non-miraculous in human life, it too is a product of human labour (our own and other people's). The price of that labour has to be met by us or we starve. So the demand that capitalists must meet when they contract with workers in the free market is that wages cover the cost of labour power. That means the cost for workers of turning up each morning able and **willing** to work. That includes more than food, clothing, housing. It includes the cost to workers of whatever recreation is necessary to them in particular historical circumstances. It includes the cost of whatever human dignity they can secure. And, it includes the cost to workers of procreating, sustaining and socializing the next generation of workers.

That is what wages are all about. That is what wages pay for. No more and no less.

But what does the capitalist get for the wages he pays. He buys labour power — the capacity to work for so many hours a day. He buys it at its price on the "free" market. What he uses, however, is labour — so many hours a day of work.

The fact is that the value of labour power is less than the value produced by the labour. The value of the capacity is so much. The value of the products resulting when the capacity is exercised is so much more. That is a fundamental fact of human life and not a fact about capitalism alone. Labour power is the one marketable commodity that is able to produce value greater than its own.

(All exploitation — as well as all material progress — is grounded in that fact. The slave produces what the patrician consumes. The serf produces what the lord consumes. The wage labourer produces what the capitalist consumes.)

The capitalist is able to do this because he buys labour power and uses labour. He buys the one marketable commodity that when used increases its value. The worker fronts up daily at the gates with the capacity to work for 8 hours. That capacity has cost her so much to produce and so much she is paid by the capitalist. By working for 8 hours a day she produces goods that sell for a great deal more than the cost to the capitalist of her labour power. The capitalist appropriates the difference.

The appropriation of surplus value produced by wage labour, then, is the essence of bourgeois productive relations. It is a form of robbery.

IV

Different productive relations generate different ideological systems to sustain them. It is interesting to compare feudal productive relations and ideology on the one hand with bourgeois productive relations and ideology on the other.

Feudal productive relations were openly exploitative. It doesn't take a very imaginative analysis to see that the feudal lord is robbing you when he carries off a tenth of your annual crop into his barns. Hence the main function of feudal ideology is to mystify the exploitation involved. Accordingly we find that the dominant ideology of the feudal era is fundamentally religious and hierarchial. The supernatural and the natural worlds are fused together. The material world is dominated by intelligences (as in medieval astronomy). The entire universe, natural and supernatural is presented as a closed hierarchial system. In fact, this system was an illegitimate projection of the social order. In effect it served to provide an illegitimate justification for the social order.

By contrast dominant bourgeois ideology is secular, naturalistic, scientific-investigative, politico-economical, individualistic and egalitarian. (These aren't the only features of bourgeois ideology. Some of the others are contradictory with some of those listed.)

If we look at the pictorial art of the two eras we will find these ideological differences in both form and content.

The reasons for these remarkable ideological differences are to be found ultimately in the remarkably different productive relations of the two eras. Bourgeois productive relations are not openly exploitative. At any rate in goodish times they don't confront us as robbery. They confront us as the meeting of equals in the free market, some to sell labour power, others to buy it. This is an illusion, but it is a natural illusion. Hence the task of bourgeois ideology is to preserve an illusion rather than create one. Accordingly, bourgeois ideology doesn't have to create a world of spooks and angels to mystify the obvious. It can concentrate on the obvious: it can talk political economy rather than religion and insist that the politico-economic facts are just what they seem to be. One of the great achievements of the rising bourgeoisie was to liberate the feudal workers from their ancient obligations (and rights and property). The result was a modern working-class with no property in the means of production, yet "free" to sell their labour power to the highest bidder. This achievement is reflected and protected by the individualistic and egalitarian strains in bourgeois ideology. The reasons for the scientific investigative strain will be touched on later.

V

There is an aspect of bourgeois society that is important in understanding our two problems. Bourgeois society is extra-ordinarily competitive. All exploitative societies are competitive, of course, but competition of one kind or another is an ever present feature of life in bourgeois society.

This intensive competitiveness springs directly from the productive relations. A feature of bourgeois productive relations is that nearly all production is commodity production. That is to say, goods are produced for exchange (sale) rather than for use. This fact is a precondition for the bourgeois means of exploitation, namely, the appropriation of surplus value. Other economies include markets, but bourgeois economy is market economy.

The appropriation of surplus value in commodity production is responsible for the intense competition in bourgeois society. This competition takes two main forms: competition amongst the bourgeoisie themselves and competition between the bourgeoisie and the working class. These two forms of competition, the product of bourgeois productive relations, very largely determine the shape of bourgeois society.

Competition amongst the bourgeoisie is very largely the result of commodity production. To ensure its survival a bourgeois enterprise must be constantly expanding. If it stands still it runs the constant risk of being put out of business. This can happen in a number of ways: by price undercutting, by pre-empting raw-materials, by controlling transport or by collaring markets. To be safe from all these threats a bourgeois enterprise must expand and diversify. The result is the vast multi-national corporations of our time.

Competition between the bourgeoisie and the working class is inherent in the appropriation of surplus value — since this is a form of robbery of workers by owners. But this competition is intensified by the competition amongst the bourgeoisie which produces a drive for continuous capital expansion. For there is only one way of accumulating capital open to the bourgeoisie — and that is out of surplus value. Hence the struggle for survival compels the bourgeoisie to squeeze the maximum possible surplus value out of the working class.

VI

There is one very interesting and important feature of the competition between the bourgeoisie and the working class. The need to extract maximum surplus value, deriving from the need continuously to accumulate capital, produces a need continuously to increase the productivity of the work force. (There is at least one more important factor that works to accelerate productivity. For the sake of completeness, I'll mention it. For the sake of brevity, I'll merely mention it. If you don't find it clear, that's because it's not clear. As more sophisticated and expensive productive equipment is installed, the ratio of constant capital to variable capital increases. But as this ratio increases, the rate of surplus value tends to fall. As the rate of profit falls the capitalist must produce more to maximize the surplus value. So he must improve his productive equipment yet again. In time this will lead to a further fall in the rate of profit. And so on. And so on.)

There are four main ways of increasing the productivity of the work force. (1) By forcing the workers to work harder or longer. (2) By improving the skills of the workers. (3) By improving the tools and equipment used by the workers. (4) By bringing workers together in larger productive units and intensifying the division of labour (socializing production). All four ways are tried to some extent, but the third and fourth have advantages over the first and second.

There is a clear limit to the productive increases that can be got out of the first and second methods. Moreover the first method has the disadvantage that it is likely to provoke revolt in the work force, while the second method has the disadvantage that workers and their skills don't belong to the capitalist. Money spent on training workers may be simply lost if those workers should change jobs.

The third way has at least two advantages. First, money spent on improving equipment goes into constant capital which is the property of the capitalist — it can't walk away to another boss. Second, there is no visible upper limit to the productive increase from the continuous

improvement of industrial equipment. Hence the capitalist era has seen a rapidly accelerating development of productive equipment and a rapidly accelerating rise in productivity.

The fourth method has one clear disadvantage to the bourgeoisie. Its end product is the modern proletariat, a highly organised working class capable of dispossessing the bourgeoisie. Yet this extreme disadvantage has to be swallowed, for socialized production is a precondition for the use of highly productive machinery.

So what happens is this. Competition amongst the bourgeoisie creates the need constantly to expand capital. This need gives rise to the further need constantly to increase productivity. Hence bourgeois productive relations have produced a long continuous revolution in the physical means of production — continuously accelerated technological progress.

VII

Conscious, sophisticated technology can't exist without science. The bourgeois era has been also the era of real science. Modern science can now be seen as a consequence of bourgeois productive relations. The bourgeois productive relations demand continuously improving manipulations of the physical world and hence a continuously improving understanding of it. The bourgeoisie simply cannot get by with the sort of false, static and hierarchial picture of the universe that served to protect feudal productive relations.

We see now why bourgeois ideology is secular and scientific — investigative, why the scientific spirit is a much more important component in bourgeois ideology than religion, supernaturalism, mysticism.

VIII

We haven't travelled so far just for the fun of the journey. Now we can come back to our two problems with a fuller understanding of them.

We have seen that developing the skills of the work-force will not generally be a preferred method of increasing productivity. A capitalist will prefer a fairly unskilled work-force operating highly sophisticated machinery. Ironically, this leads unavoidably to the development of a second work-force, a highly skilled work-force.

You cannot have sophisticated machinery without sophisticated people to design, make, install and maintain them. In addition you need a number of people, not directly concerned with productive machinery, to engage in pure (i.e. general) scientific research. Without scientists your technology will eventually dry up. Hence, regardless of the preferences of capitalists, the need for a large unskilled work-force operating sophisticated machinery leads directly to the need for another sophisticated work-force. This isn't something that has happened by chance: it is an inevitable consequence of bourgeois productive relations.

Now I claim and maintain and affirm and assert, that The Two Schools Problem and The Two Cultures Problem are inseparable from the double work-force.

On the one hand we have a large body of workers doomed to machine-minding. It is convenient that they should be basically numerate and literate. It is desirable that they should not have redundant skills and accomplishments likely to lead them to thoughts above their station. If possible, they should think of themselves as free human agents selling their labour power on the free market rather than as the victims of daily robbery, producers of surplus value. So if possible, their heads should be filled with nonsense-bourgeois individualism and egalitarianism. At the same time they should be prevented from brooding on the obvious fact that they are less equal than others. Another obvious fact that must be kept from consciousness is that, far from being individuals, they are not even cogs in a machine: they are the servants of cogs. Achieving all these things at once is a different trick. In fact it is never quite

possible. Force and the threat of force are continuously needed: without them the most trivial strike could develop into a revolution, the seizure of power by the working class and the abolition of bourgeois productive relations. But unless the trick is continuously attempted, no force available to the bourgeoisie could prevent revolution. "Education" and "Culture" are the conjurer's hat and table in daily use to confuse and suppress the working class.

On the other hand, we have a smaller body of workers whose tasks tend to be more interesting. To work effectively for their masters they have to think and the trouble with that is they could start thinking **for themselves**. The trick with them is to get them thinking **of themselves**. They have to be controlled too, but the kind of control needed is different. They must be encouraged to regard themselves as important. They must be given privileges and led to believe that they are deservedly privileged. They must be made to feel influential and yet whenever they are confronted with questions of real power, they must instantly feel that they can change nothing (it's called being **realistic**). With them egalitarianism must have an heirarchical twist; and this is achieved through meritocratic notions. They must think of themselves as people capable of thoughts, feelings and insights, that ordinary toiler's cannot aspire to. And they must think that for these reasons they deserve material rewards not available to ordinary toilers. And to secure those rewards they must be prepared often enough to serve their crude bosses in ways that would make the ordinary toiler chuck. These people are doomed to posh schools and posh culture.

(Again the picture is oversimplified. Yet it's true enough up to a point. The most obvious point of oversimplification is that we don't have just two distinct work-forces — any more than we have just two distinct schools or cultures. We have a spectrum of work-forces — and of schools, and of cultures.)

An important secondary group in the "sophisticated" privileged work-force is made up of the ideological servants of capital. Most educators and most producers of cultural products belong to this group — whether consciously or unconsciously. I call this a secondary group because it doesn't arise directly out of the productive relations. It arises rather out of the need to protect bourgeois productive relations with an appropriate ideology. We should bear in mind that the social role of any given person is usually a very complex one. An educator may be engaged in direct technological research for a multi-national company, in fostering meritocratic notions and in campaigning for aboriginal land-rights and against the mining of uranium.

IX

By now I hope to have convinced you that The Two Schools Problem and The Two Cultures Problem are deeply rooted in bourgeois productive relations. I hope you will not need convincing that we are not going to solve important problems in art education (or in art or in education) while these problems are still with us.

When I say that they are deeply rooted problems I mean that they grow inevitably out of bourgeois productive relations, that they cannot be solved in the context of the present productive relations. Properly seen, they are problems in political economy. They can only be solved politically, by abolishing bourgeois productive relations.

This is a massive undertaking. Bourgeois productive relations can only be replaced by socialism. Socialism isn't a matter of increased subsidies for the arts or bigger and better schools, even with the occasional bit of

naturalization thrown in. Socialism is the control of surplus value by those who produce it, the working class.

But the difficulty of transforming the productive relations doesn't mean that it doesn't have to be done. If we want our problems solved and if we want to work properly towards their solution, we have to see clearly what they are — problems in political economy demanding the abolition of bourgeois productive relations. Attempts to treat them as merely education or aesthetic problems amount to attempts to solve them within the context of often present productive relations. Such attempts serve to protect bourgeois productive relations and hence to delay effective solutions.

It is important to recognise that the two problems we have looked at are only two of a host of interrelated problems generated by the productive relations. The cycles of boom and slump, for example, world-wide poverty, the destruction of the earth's resources. The capitalistic mode of production is essentially anarchic. Not even the modern interventionist state can reduce it to order. As we have seen, bourgeois productive relations give rise to a complex set of positive feed-backs. These cannot be consciously controlled by anyone — and certainly not by the parliamentary agents of the bourgeoisie.

X

So far this may sound pessimistic. We can't abolish bourgeois productive relations with a wave of the hand and yet it seems that until we do abolish bourgeois productive relations our problems cannot be solved.

But we might just as well say that until you learn to play good fast bowling you'll never make an opening bat and you can't learn to play fast bowling overnight. People do learn to play fast bowling — though it's a hard accomplishment to master. In the process they make many mistakes and on different occasions they are lucky or unlucky. Similarly, with the productive relations — they can be abolished.

The position only looks hopeless if we think that the only possible question is "How can we solve our problems **now**?" The answer to that question is simply: **We can't**. However, that answer and the reasons for it will help us to answer other important questions like "What can we do now to make our questions soluble?" In the light of those reasons, a correct general answer to this question is "Work towards the abolition of bourgeois productive relations and the establishment of socialist ones".

As artists and educators our work should be informed by a correct insight into the social forces shaping art and education. And it should be directed towards the right objectives. We are going to make bad mistakes, anyhow, but if our work is ill-informed, misdirected or undirected, we are going to make more of them and worse ones.

This doesn't mean that we should be talking politics all the time — though for some of us that may be appropriate in our situation. It means that whatever we do should be consciously political which is a different matter.

It doesn't mean either a concentration on content and getting it right and a neglect of all other considerations. Usually form and content are separable only by abstraction in abstraction.

Teaching methods are as important as what we teach. Most teaching methods are a natural expression of the oppressive social relationships of bourgeois society, even when the teachers happen not to be particularly oppressive people. It is possible, however, with hard work and humility to set up teaching methods that can serve as imperfect models for the social relations of a less oppressive society. It is certainly

not possible for such methods to become the rule at present — the productive relations are against it. Bluntly, you cannot have socialist education in bourgeois society. In fact it is a hard and continuous battle simply to preserve pockets of progressive education from reactionary counter-attack. Yet for all that we can do a great deal more than nothing.

As educators, we have to consider who we teach. As artists we have to consider who responds to our work. The abolition of bourgeois productive relations won't be achieved by artists and teachers. It will be brought about by the working class. It would be odd to think that we can help working class people in any important way without being able to communicate with them effectively. The working class is culturally deprived. An important job is to help them overcome this disadvantage. But we won't be able to begin this job until we realise that we have more to learn than to teach. Our cultural heritage is not all bad, but it isn't all good either. Making that heritage available to working class people is the same process as learning from them what is good and what is bad.

These last sections have been getting more and more general and this one is the worst of them. What's needed is another paper to make these remarks clear and bring them to life. Instead, I'll just say that for the last five or six years most of the philosophers at Flinders have been trying to practice what I'm trying to preach here. We've had limited success, but success all the same. I hope people will want to talk about what we do.

XI

Section X might suggest to some people that only committed socialists can be useful artists or teachers. That is not what I'm trying to say. I am saying that I think Socialism is correct and that a correct theory and correct objectives are necessary **in the long run** for **continuing** correct practice.

But **first** people with correct theories and objectives make many mistakes. They can learn to correct these mistakes from all sorts of people. They won't learn very much at all out of the conviction that only they are virtuous.

And **second**, people often do intuitively what they can't do intellectually. It is time that theory is necessary if practice isn't eventually to go astray. But it is also true that **the whole point** of theory is to direct practice: provided the practice is O.K., then for the time being the practice is O.K.

Third, a warm, fair-minded, surefooted humanity, however inarticulate and untheoretical is worth a thousand miles of cold-hearted verbal theorizing, however correct.

Fourth, people are full of contradictions. A reluctance to theorise and to see the world clearly for what it is can very often come out of an understanding of the world that is already too clear for comfort.

Fifth, people change. People who set out with bad theories and limited objectives and yet with good practise stand a pretty fair chance of changing their theories and objectives as the result of their practice.

Finally, this paper is presented in the hope that it will make for easier co-operation between socialists and non-socialists. I put the socialist point of view hoping that it will persuade non-socialists. If it doesn't, that's bad luck. It can still do a useful job. It may still help to make clear where your socialist allies stand. Decent people need one another, socialist or non-socialist. They can help one another best by clearly understanding one another. This side of socialism, there is plenty to do that we can do together.

Paris and the MODERN LOVERS

johnny allen

The old Paris Theatre in Liverpool Street opposite Hyde Park has a new lease of life. A group of people have taken it on lease from the City Council with the intention of providing a stylish, modern venue for concerts, dance and film in the modern idiom.

The Paris has style. It was the first building to in the country to be designed by Walter Burley Griffin when he arrived fresh from the studios of Frank Lloyd Wright in Chicago in 1914. The Paris was opened as the Australian Picture Palace in 1916 — at a time when most movie theatres in the country were little more than tin sheds.

The Picture Palace went through the same tempestuous ups and downs as Burley Griffin. For a while it was a live theatre — Rusty Bugles premiered there, and Barry Humphries took some of his first theatrical steps on its little stage. Then it went into a period of cinematic trauma, first as the Tatler, then as the Park, and for a few decades as Hoyt's "long run" (i.e. read ignored) theatre.

Now the old Paris is back on the up and up. Its foyer buzzes with pop art and pinball, cabaret groups such as The Velvet Tramps and Simon and the Diamonds tread the boards, and the giant 70mm screen flashes Bowie, Jagger, Marilyn Monroe, James Dean, Marlon Brando — the giants of Hollywood yesterday today and tomorrow.

But the Paris is just gathering for its rebirth. Its forty foot stage sports excellent sound equipment and a grand piano. Ellis D. Fogg has installed permanent basic lighting, and lights each show from his huge range of special effects lighting. And from November the first, Paris goes live.

On Saturday nights it will introduce a series of showcase concerts, presenting groups such as dragon, Captain Matchbox, Hush, Richard Clapton in the finest style, which can only be accomplished in a regular concert venue which can build its presentation step by step.

Sunday is experimental night at the Paris, ranging from a Greek concert with Thermos Mexis to a Jazz Fusions evening with John Clare and Wendy Saddington. On Sunday November 13 the Kirk Gallery comes to Paris, presenting Graham Lowndes, John Ewbank and others, and on November 20 Henry Correy, the

bass player from Renee Geyer's old band, Sun, launches his new group Hobo.

There's a strong new wave element in the Paris, and from November 1, Tuesday becomes an open stage for new young bands to tread the boards. The huge old 35mm slide projector goes into operation with back alley shots of Shock Treatment, Mental As Anything and the gang. Paris produces its own newspaper, Paris Papers, which comments from its own perspective on the Sydney scene.

None of this excludes the movies, for the new wave still has its celluloid heroes. Monday Oct 17 begins a week of classic movies, with Peter Watkins, De Sica, Renoir, Kurosawa and Fellini.

The following week begins a series with Barrault and Genet, Freaks and Evel Knievel, and such classics as On the Waterfront, Rebel Without A Cause, Gentlemen Prefer Blondes and Joe Dellesandro in Black Moon.

If you want to catch a whiff of all this, try the Paris Benefit Concert on Sunday October 23, where from 4pm to midnight you can catch The Velvet Tramps and Simon and the Diamonds, Graham Lowndes, the music from Salome and Flowers, Shock Treatment and Mental As Anything, with good food, clowns, magician — Bob Peacock, mimes and a good time thrown in. Viva Paris!



The recent Sydney grand final proved a severe embarrassment for most of the football media pundits. The football team with the greatest will to win was picked to cruise through the competition, the team with technique, application, tactics was to take the premiership by storm, but what happened? The SS Parramatta floundered in a heavy seas and sank with only one survivor. It was wrecked on the shoal of "talent". It was wrecked by one or two dazzl-

ing players. The final exhibition matches of the year proved conclusively that depth in a club is not commensurate with winning a premiership, a legion of competent second raters can win a minor premiership, but grand finals are won by referees, luck or individual brilliance. When the crunch comes the conniving of a powerful education establishment which needs to back a winner to justify its position as pundit or arbitrator and the "keeper of the flame" will now have to stand "egg on face" staring at the gallery walls. The final Mackie exhibitors were probably even more of a catastrophe than Parramatta's 22-0 whitewash.

When faced with the decision to produce saleable style or talent, at least the search for it, the Mackie team showed signs of the selectors' hardening arteries. It may be a young club but the officials have failed to keep faith with the public. The competition has been a two horse race all the year and Mackie couldn't even win it by default. The Parramatta supporters have waited thirty one years for a team to win the comp.

*Football
Truth..*

**OR HOW
MACKIE
LOST THE
1977
GRAND FINAL**

George Craglietto.

Will Mackie supporters have to wait as long or will there be a history of local dropouts, such as Ted Goodwin leaving the district because of club single-mindedness only to return in the ranks of opposing teams to beat them when it counts at final time (at Hogarth's there was an ex-Mackian exhibiting far more interesting work than the present students show).

Mackie must kick out the Mick Cronins, the plant of the pundits, the pundits made stars, the institutionalised success, the "faller flat on face" of the grand final. The will to succeed is not enough. This is the essential failure of the Mackie regime — this will to institutionalisation is the death of talent. Down with art-clone-consciousness. Turn back the grey talent tide from the lower ranks. If the club administration can't find the goods, the coach and administration should be sacked.

Oh, a word or two about referees. This years referee problem has been the greatest ever. Players from the Sculpture Electromedia and Ceramics tactics have had to bear extreme bias from the referees. In fact the penalty rates against these tactics have been so severe that the players have not made the finals. What does one have to do to get a look in with these sort of referees? Learn to paint or print? To emulate the boredom of these artistic "up and unders"? Or are these facets of the game to be expunged, the same way Parramatta have expunged the thrill

of back line play — but they haven't won a grand final without it, and hopefully never will.

the adventures of ..

by Judi Dransfield

Sasha Soldatow gave a stunning performance to a small but captive audience at Cumberland Street campus on Tuesday 11th October. Prior advertisement described the performance as a "poetry reading" but this is hardly an adequate description. Nor is "rock-n-roll lyrics without the music" an appropriate summation. Stylistically the performance was a blend of punk, Lou Reed and dramatic poetry and it was delivered in a manner that was sometimes cheeky and provocative, frequently amusing and consistently compelling. Printed here is what Sasha refers to as his "punk piece", which proved to be a popular little number.

Sex rock-n-roll and crime
that's what I do with my time
if it feels good, then it's good for me
and if you don't like it you're just bourgeoisie.

Sex rock-n-roll and crime
guaranteed to give a good time
when I hear the beat then I'm in luck
cos where there's music there's fuck fuck fuck

When it comes to practice count me out
when it comes to patience I'm a lout
when it comes to the future wait and see
but when it comes to failure you can buy it for free

Sex rock-n-roll and crime
that's what I do with my time
if it feels good, then its good for me
and if you don't like it you're just bourgeoisie.

The...
is impor...
lems. Bour...
competitive. All...
petitive, of course, ...
or another is an ever p...
bourgeois society.

THE CONTEMPORARY ART SOC. ANNUAL EXHIBITION

AT PADDINGTON TOWN HALL and ONE CENTRAL STREET

by JUDI DRANSFIELD

After having perused the annual exhibition of the members of the Contemporary Art Society through the hazy vision which alcohol inevitably induces, (especially the cheapo-gallery-opening flagon speciality) I was rather pleasantly surprised by some of the works that I encountered on my second visit.

Just near the entrance of the Paddington Town Hall is a huge canvas, covered almost entirely by what seems to be the same photograph. On closer inspection a backyard, or at least a back-view is discernable which has been documented for what I assume to be 365 days. Arthur Wicks stated of this piece, "Four Seasons", "Each daily entry has become subjected to a wide range of influences. Many are out of my control."

Upstairs Erskine's selected pieces from the "Played Your Wrist" exhibition are an amusing blend of smut and detective fiction. The artist uses fetishistic objects whose clues are sometimes obscure i.e. negatives of a casting reel, an alarm clock, and a toy car as in "Fifty Views of Romance"; and sometimes obvious i.e. pubic hair, blood, torn underpants and castrated fingers of surgical gloves, all of which feature in the pages of an apparently ordinary plastic

folder situated in the center of the exhibit. One of the pages carries a statement which seems to sum up the contents of this folder... "Portrait of the young artist surrounded by his private perversions, summer of seventy-six."

Simultaneously humorous and provocative are Pat Carrs mixed media reliefs and Anthony Kelly's drawings. Arthur McIntyre's manipulation of found objects and various techniques is visually exciting.

"Contemporary" being the operative word here, my criticism of the exhibition is that a great deal of the work is the type of thing one normally views in most Paddington galleries, with the exception of "unknowns" and students who benefit from this exhibition. However the work I respond to with great enthusiasm is that of the "contemporary" artists who are experimenting with, and exploring the concept of art itself.

The bulk of the exhibition is housed at Paddington Town Hall but at One Central Street, the Contemporary Art Society's base, the work of John Fisher, Mike Phelps, Ken Unsworth and Colin Offord is shown in an environment and much more amenable to this sort of work. Ken Unsworth's "Corner Stone" piece and Colin

Offord's "Speciman" both have a strangely romantic appeal. Unsworth's seemingly precariously balanced mirrored stones are so smooth and so remarkably identical that it is hard to believe that he has not created them with his own hands.

Colin Offord's work is a large, delicate sheet of rice paper squares, each piece decorated with an apparently random motif. Closer scrutiny reveals recurring patterns such as the words "senses", "touch", "feeling" and discarded objects such as bus tickets a torn up licence and leaves. Accompanying this zen-like piece is a complimentary spatial "drawing" which is constructed mainly from twigs and string.

It's heartening to see that a few artists in Sydney are working in original and interesting ways.

N.B. The annual membership fee for students in the Contemporary Art Society is six dollars. There is a regular newsletter printed, and members are kept informed about current events such as video, performances etc. You can contact the Contemporary Art Society at One Central Street, or here at art school via Judy Hick.

A Building

Kerryn Stanton.

To have a place in the country that simply provides shelter and comfort for about 5 or 6 or 12 people with hot water, electricity, a nearby creek of seasonally fluctuating volume (it floods - but not frequently) beeyootiful scenery, as much sun and heat as you can handle (and a crystal clear water to swim in when you can't) is no longer such a pipe dream as it has been for some of us.

This is cattle country, horse country, wheat country, gum tree country, meat ant country, cow shit country, thistle-that-looks-like-something-else-country, blue sky country, cloudy sky country, low rainfall country, hardly any people country, sunflower country, dark-dirt country, to name but a few features of our dream come true.

This is merriwa country (tra-da!!) and that is where a bunch of volunteer city-bonded people from Linda Coombs' "Elements of the Built Environment" lecture group (Part 11) are planning and helping to build a "house in the country" A very small house mind you, but its not every year one gets a chance to conjure up a "shelter", be it ideal fantasy or just functional.

The idea is to build a small cabin/cottage out of as many suitable secondhand materials as possible - doors, windows, glass, stonework, posts, palings, bottles, bla bla bla, not forgetting "natural environment" materials such as twigs, meat-ants, riverstones, bark, cow-bones. Luckily this environment is absolutely unsullied by our species but we'll soon fix that. Yes folks, our garbage is going to be so perfectly structured that it will blend splendidly with the gum trees and the creek and the clouds and the grass and the sulphur crested cockatoos and the rabbits and the meat-ants and the wombat/wallaby droppings and the rock outcrops and the caves and everything. (hopefully)

Seriously but, a lot of consideration is being paid to the natural elements of the unbuilt environment by those involved (including two 2nd year architecture students from Sydney uni who are taking care of the boring, essential bits requiring tape measures, shovels, levelling rods etc - but if they ask nicely we'll let them join in the fun) so the result should be pleasing all round. Although the property will never be exclusively ours, anyone working with the project, and their fine friends are invited to utilise the creation for leisure - this should be enough to inspire anyone's sense of Australian environmental design.

The property consists of three hundred acres enclosing a hill that is far enough away from the building site to be in the distance but close enough to explore every day if you have that sort of memory and it belongs to Linda's brother and friends who plan to cultivate sunflowers and stud horses. They also plan to live in the creation while proper residence is being built on the other side of the creek and much closer to the hill. The creek is quite

shallow at present (with suitable holes to swim or drown in) has fairly steep banks, huge boulders occasionally plopped in unexpected places and a smooth though stony bed.

Meanders in the creek will become the focal points of panoramic views from the intended veranda areas surrounding the intended house in sensible Australian tradition. Other features of the area include many sandstone rock outcrops on the sloping areas which are idea for sitting on, hiding behind, falling over or just plain looking at. (For further info see my next article entitled "a thousand things to make and do with Australian rocks".

So far the building area has been pegged out but the design has not yet been established since a great deal of this will rely on both the types of materials and second-hand goodies that avail themselves to us and the settlement on a suitable overall plan combining the collective ideas of individual students. However, as soon as we get a fairly clear idea of what the place is likely to need/utilise the building will start and that should be within the next month.

So if anybody at all would like to take this opportunity to donate their skills or just experience the actual construction of the place that you would like to stay in (contributing your fantasies, advice information and preferences) you're very welcome. The group of people already involved are working together (and separately in some cases) only by chance of being in the same lecture - that is our basic bond (and of course we all hope to be credited well at the end of the year since it is a project - sure beats writing essays about "Hippy Houses of the Tibetan Alps since 1946" or whatever). So another new face and pair of hands or two or three can only make things easier and even more interesting. (But don't expect a credit kiss from Ken - just a place to escape to next year.)

If you'd like to be involved in this activity contact Linda Coombs - her office is on the fourth floor of the Datsun building - or me if you know who I am. Especially if you know where we can get some interesting building materials like secondhand doorknobs and garden gnomes and all that jazz. The house when complete will probably be a conglomeration of past building styles with a bit of counter culture - au-naturelle thrown in to keep the environmentalists quiet and so that the house can't be picked out from five miles away like the proverbial sore thumb. We envisage that it will be simply comfortable, functional, beautiful even - but not pretentious - we're not just tacking some old windows and doors together with tree trunks and corrugated iron, tying the lot down with handspun wool and hoping it will stay up through wind, rain, solar energy and meat ants - its what they call a permanent dwelling and it could be yours, sort of.



Sesame Soy Chicken with Celery

- * Chicken pieces (as many as are needed)
- * Garlic (I used 4-5 cloves for six pieces of chicken)
- * Sesame oil
- * Soy
- * Sesame seeds
- * Chili sauce
- * 1/2" Celery pieces

Grease a casserole dish (that has a lid) with butter, lightly. Place chicken pieces inside. Crush garlic and spread over each chicken piece. Mix up about one tea cup of soy and a table-spoon (or 2) of sesame oil. Add the chili paste to taste.

Spoon the soy mixture over the chicken until its all gone.

Bake in a moderate oven for 45 minutes with the lid on.

Take lid off and sprinkle the sesame seeds over and add the celery. Cook for another 15-20 minutes on a higher heat. (this crisps the skin)

Halfway through the cooking baste the chicken with the juices in the dish.

If you have any recipes for us to try out, send them to the pigeon hole on the fourth floor marked "E" for "Elly-loves-her-belly" Recipe Corner.

Bon Appetite!
Elly.

classiadds

leave details of any stuff ya
wanna buy sell swap or such
at src office

Sanyo portable cassette. Microphone, batteries etc \$20 Works well. Pip Tonkin 75p.

One large comfy maroon lounge that can sleep three people with a matching chair \$15. Single bed and mattress \$8. One table, not attractive \$7. Ring 6650571

CHIMARRA

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