

Please take a brochure of this

We want the credits and the layout line

Take out

can't be any worse than in capitalist press.

STUDENT PRODUCTIONS:

Traditionally an area for radical media, student publications: video, newspapers, films, journals, theses, research, etc., have the unique position of articulate and educated input; non-profit structures, and 'guaranteed readership'. In addition the CMP does not take them too seriously, considering these works either the ratbag fringe warranting no credibility, or the products of the future business elite, getting their radicalism out of their system, in a type of ideological purgatory.

not said

the capitalist means of Production

a bit of token concession to the means of Production

© 1988 by the author

THE PRE-OCCUPATION OF STRAIGHT MEDIA WITH
 FORMAT, A NECESSARY CONDITION IN THE TRIVIALIZATION
 AND RESTRICTION OF SERIOUS CONTENT, IS ONE OF
 THE MAJOR HURDLES TO BE OVERCOME IN THE FORM-
 ULATION OF RADICAL ALTERNATIVES.

ONE OF THE PRIMARY CAUSES OF RIGID ('TIME
 HONoured' FORMATS) PARAMETERS IN WHICH CONTENT
 IS SHAPED AND DISTORTED IS THE REQUIREMENT OF
 THE MEDIUM TO CARRY ADVERTISING WITHIN STRICT
 FORMATS. BUT THIS IS NOT A FULL EXPLANATION,
 AS NON-COMMERCIAL MEDIA ALSO FALL INTO SIMILAR
 PATTERNS.

MANY NEWS 'EVENTS', IMPLYING AN ISOLATED HAPPEN-
 ING IN A 'REAL' AND STATIC WORLD, REQUIRE BOTH
 SERIOUS AND LENGTHY ANALYSIS. TIME AND SPACE
 REQUIREMENTS DO NOT ALLOW
 IDEOLOGICAL EFFECT

STAFF WHICH ARE
 PRODUCTS ARE
 PROFESSIONAL
 THEY ARE
 EVEN
 BOTH
 TO THE
 FORMAT

STRAIGHT ME
 THE NATURAL
 CONSUMERS, AN
 CHOOSING AND PR
 ACCEPTED. MEDIA

THIS FAILS TO EXPLAIN
 OF MASS MEDIA: NEWSPAPERS
 FILM IN THE 19

SOLAR
 SAFE

Shit been
 ALWAYS
 down! down!
 Now white!
 get in hit!



And we got
 the people to
 see us through.



Here in
 the belly...

...of the beast.



THAT'S SOMETHIN' LET'S
 DONT LET 'IM DO'
 A benefit, to get
 up BAIL. We got
 to have this one!
 Our FRIENDS will
 have to stay in
 JAIL, if we don't
 raise de sum!



The man
 dont trust
 yo kind
 o mine-
 he'll try
 to make
 us run!

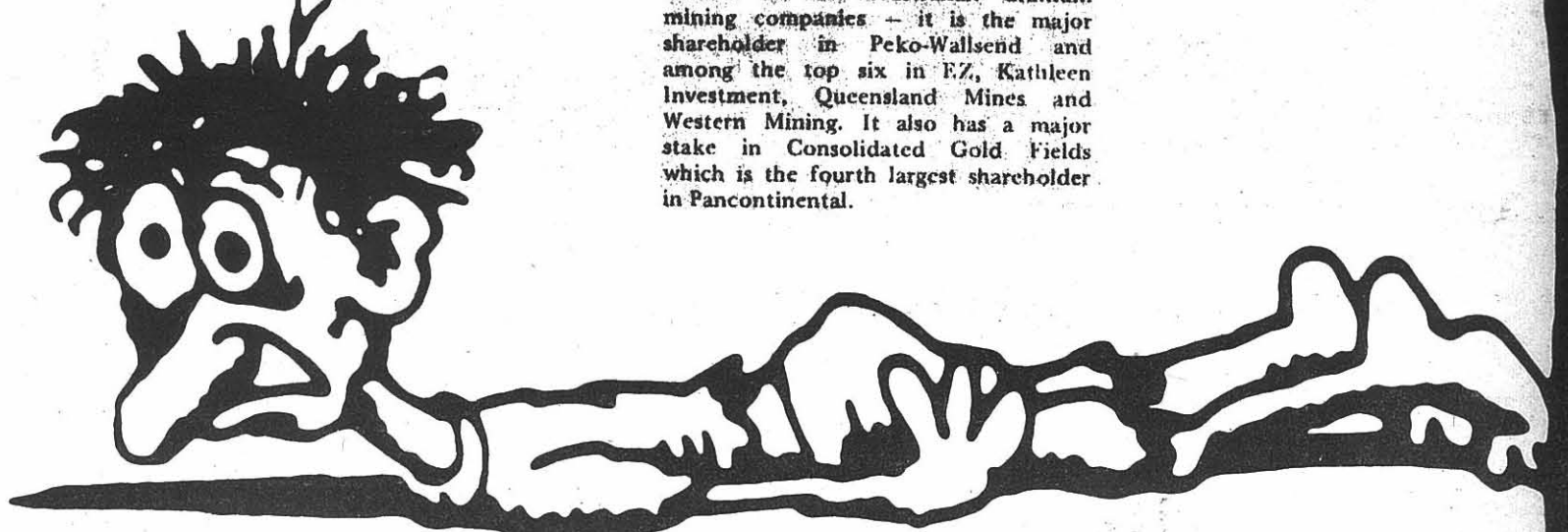


SO HOLD
 YO GROUND!
 ORGANIZE!
 AN GIT YO-
 SELF A
 GUN!

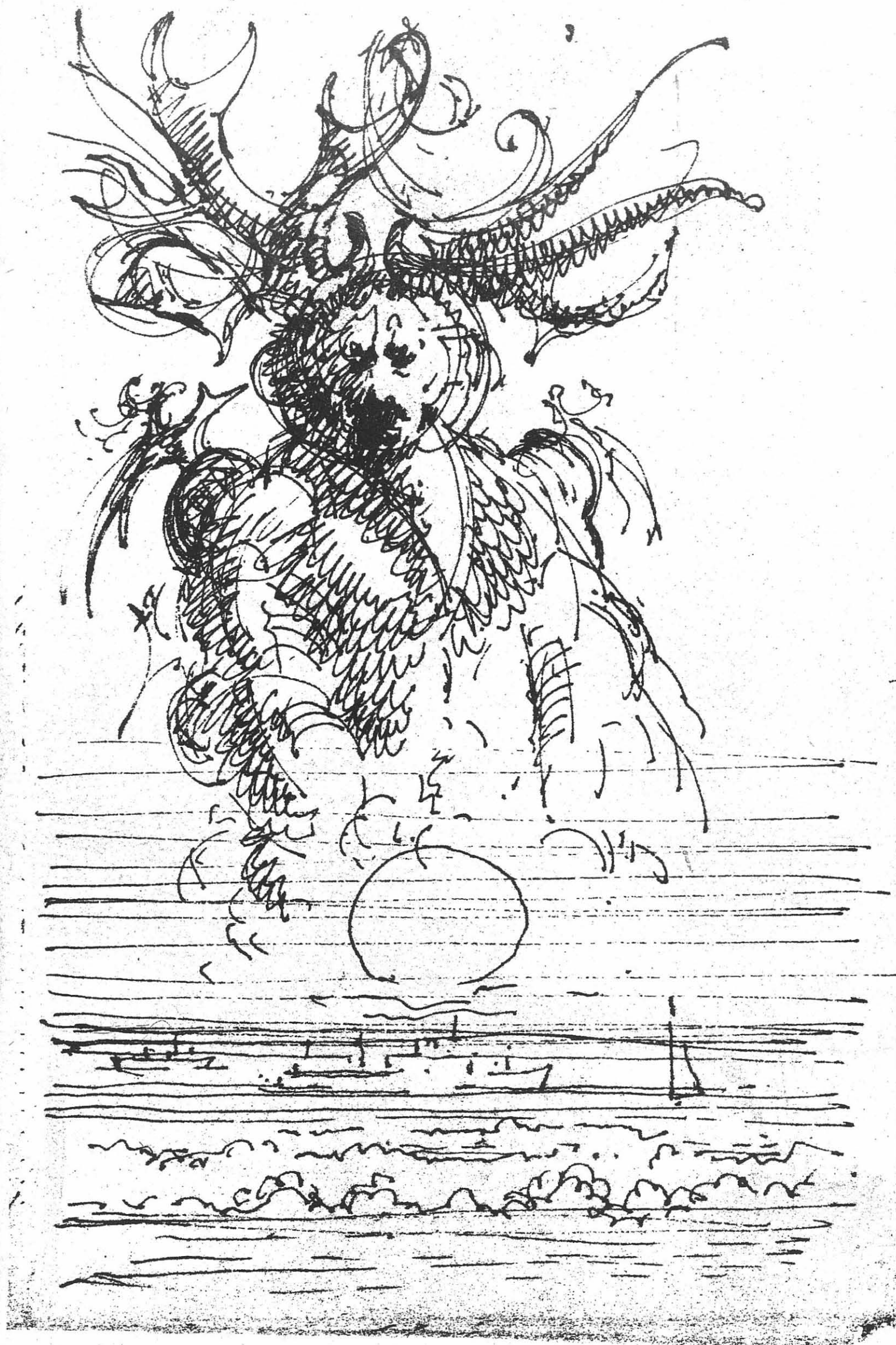


...EATIN'
 IT.

Sir Vincent Fairfax of John Fairfax
 and Sons is chairman of the AMP
 Society which is a major shareholder in
 almost all the Australian uranium
 mining companies - it is the major
 shareholder in Peko-Wallsend and
 among the top six in EZ, Kathleen
 Investment, Queensland Mines and
 Western Mining. It also has a major
 stake in Consolidated Gold Fields
 which is the fourth largest shareholder
 in Pancontinental.



FALLOUT THE END



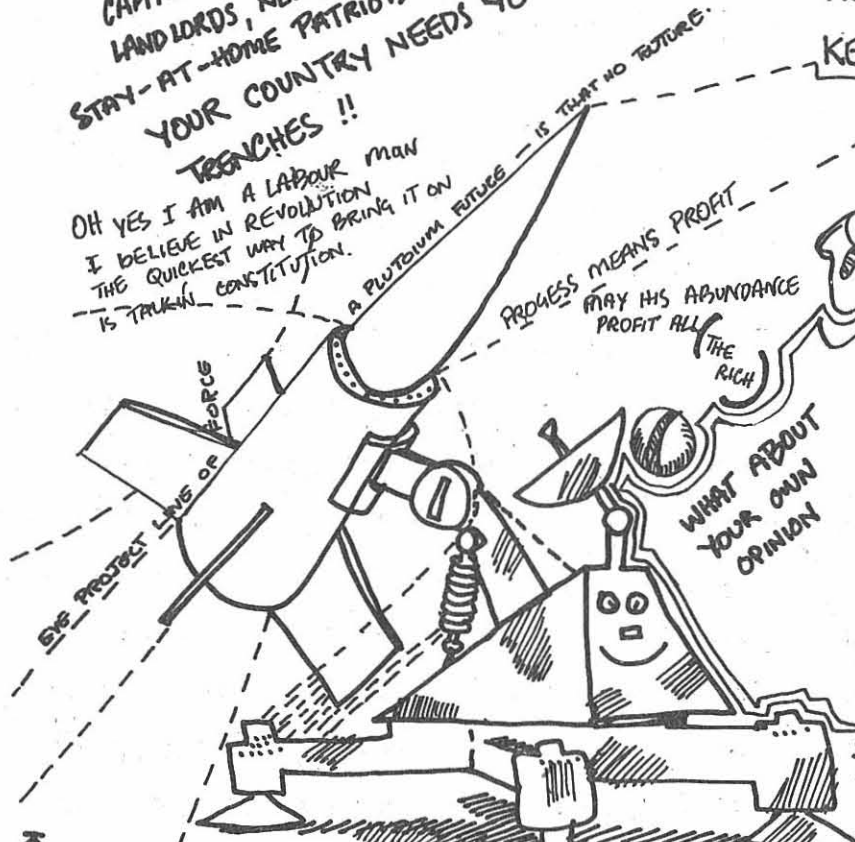
**“LIKE MOST YOUNG PEOPLE, I SET
OUT TO BE A GENIUS, BUT
MERCIFULLY LAUGHTER INTERVENED.”**

EACH PAGE HAS SOMETHING FOR EVERYBODY EVEN ON THIS PAGE THEIR IS WHAT THIS PAGE IS TELLING YOU IS THAT IT WANT YOU TO GESS WHAT ITS TRYING TO TELL YOU

IT'S JUST ONE SLAVE OWNER FIGHTING ANOTHER SLAVE OWNER FOR MORE SLAVES.

TO ARMS. CAPITALISTS, PARSONS, POLITICIANS LANDLORDS, NEWSPAPER EDITORS AND STAY-AT-HOME PATRIOTS YOUR COUNTRY NEEDS YOU IN THE TRENCHES !!

OH YES I AM A LABOUR MAN I BELIEVE IN REVOLUTION THE QUICKEST WAY TO BRING IT ON IS TAKEN CONSTITUTION.



DO YOU CONTROL YOUR OWN NERVOUS SYSTEM - MY SUN



IS THIS IN FORMAT OR CONTENT.

WE MUST BUILD UP THE ARMED FORCE - WAR IS GOOD FOR THE ECONOMY - STOPS UNEMPLOYMENT

DO NOT IMAGINE, THINK ANALYSE, MEDITATE ACT KEEP THE STATE IN MIND ITS NATUAL KEEP THE MIND IN ITS NATUAL STATE

GOD WAS ON BOTH SIDES, SO WAS GENERAL MOTORS. SO ITS GOOD FOR BUSINESS - FRAZER KILLEN... the southern cross set a big blue star, the only revolutionary symbol taken to freedom of the new state



OUR BOY DID HIS BIT

JOHNNY YOU WOULD LOOK KIND A SILLY IF WE COULD ONLY STRIP 4 LAYES OFF EARTH SURFACE AND THE OTHER FELLOWS COULD STRIP OFF 5. ... WHAT WE NEED IS A NUCLERR WAR ... A BIG ONE.

* placed on narrow band at the bottom to bring forth idea of the wide brown land of australian RIDDLED BODY OF KEVIN BECK



KEEP THE CLACK OUT OF AIT.

THE ANTI-IRISH SENTIMENT!!

ST. NO SPENKA THE ENGLISH.

WORLD IS THERE BECAUSE BECAUSE I LET. IT BE THERE

THE THING WE LEARN FROM HISTORY IS THAT NO ONE LEARN FROM HISTORY. ESPECIALLY GOVT.S.

HANG ON L.A. WERE ON OUR WAY

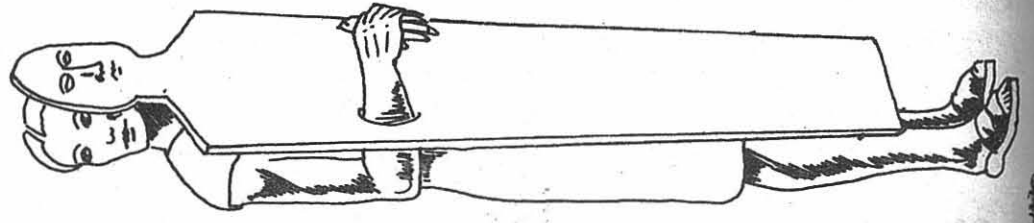
EVEN IF ALL ACTIVITIES WHICH GENERATE WASTE WERE STOPPED TODAY. THE US WOULD STILL BE FACED WITH A MAJOR RADIOACTIVE WASTE DISPOSAL PROBLEM. UTILITIES ARE RUNNING OUT OF SPACE TO STORE THEIR SPENT FUEL AND WANT TO STACK MORE IN THEIR COOLING POOLS WHICH COULD INCREASE THE RISK CRITICALLY. MANY MAY BE FORCED TO SHUT DOWN UNLESS THE PROBLEM IS SOLVED NO SYSTEM HAS YET BEEN DEvised FOR DISPOSING OF SPENT FUEL WITHOUT REPROCESSING

ALL SOCIALIST PARTIES, ORGANIZATIONS AND TENDENCIES HAVE THE RIGHT TO PROPAGATE THEIR IDEAS, THEORIES, VIEWS AND OPINIONS FREELY, BOTH ORALLY AND IN WRITING. NO RESTRICTION OF SOCIALIST FREEDOM OF SPEECH AND PRESS WILL BE ALLOWED, AND NO PERSECUSSION WILL TAKE IN THIS DOMAIN.

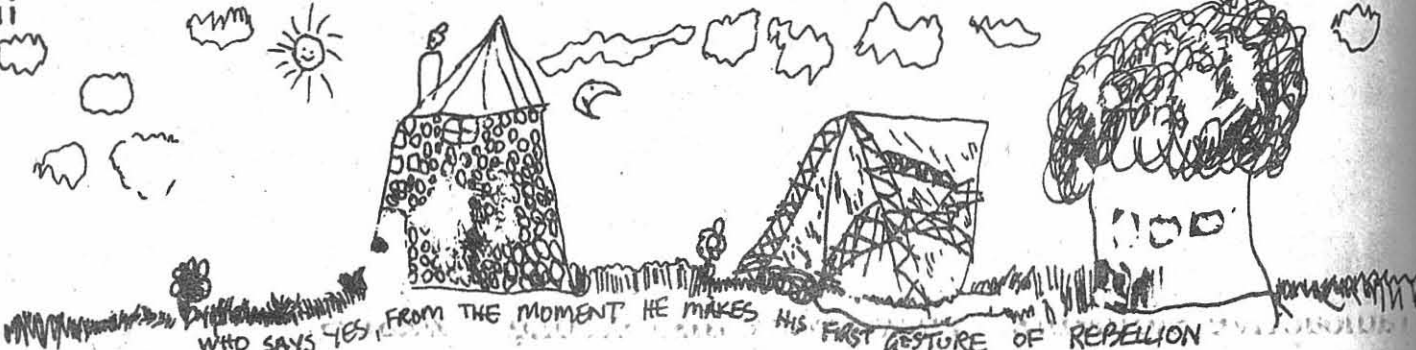
A NEWSPAPER'S PROFITABILITY IS CRUCIALLY AFFECTED BY THE BALANCE BETWEEN EDITORIAL AND ADVERTISING SPACE. THE MORE ADVERTISING, THE MORE INCOME. ADVERTISING THEREFORE COMES FIRST.

THE BOURGEOISIE MIGHT BLAST AND RUN ITS WORLD BEFORE IT LEAVES THE STAGE OF HISTORY. THE WORKERS CAN BUILD OTHER CITIES TO TAKE THEIR PLACE AND BETTER ONES.

"It's a job where there is nothing to do. Just take a turn around the museum from time to time to check that nothing is happening."



WHAT IS A REBEL? A MAN WHO SAYS NO, BUT WHOSE REFUSAL DOES NOT IMPLY A RENUNCIATION. HE IS ALSO A MAN WHO SAYS YES!





The disastrous record of Pancontinental's partner Getty Oil in the U.S. nuclear industry has gone unrecorded in the Australian press. So here it is:

From 1966 to 1972 the Getty Oil subsidiary, Nuclear Fuel Services, ran the only commercial reprocessing plant to have operated in America. Reprocessing, the dirtiest end of the nuclear business, involves chemically extracting uranium and plutonium from highly radioactive spent fuel rods from nuclear power plants.

Almost from the time it opened, the plant at West Valley, near Buffalo, New Jersey, had repeated breakdowns and leaks of radioactivity. Because of its cost-cutting design, repairs had to be done in direct contact with contaminated equipment. The hands which did the dirty work were usually those of an average 1400 untrained transient workers a year who decontaminated equipment and working areas, buried low-level waste and repaired radioactive equipment.

A union official told the U.S. magazine Science that between a third and half of the men hired could have been described as "down and outs" from skid-row areas. The plant was so radioactive that the manager admitted that he had used as many as six men to remove one nut and that each might have worked only three minutes before being "burnt out" reaching his exposure limit - and being replaced by a "fresh body". The yearly radiation dose for permanent operating staff, although within the law, was almost without precedent in a major nuclear plant. Science magazine said a number of workers suffered repeated overexposure to radiation, some through inhaling plutonium and other radioactive elements. There were also strong

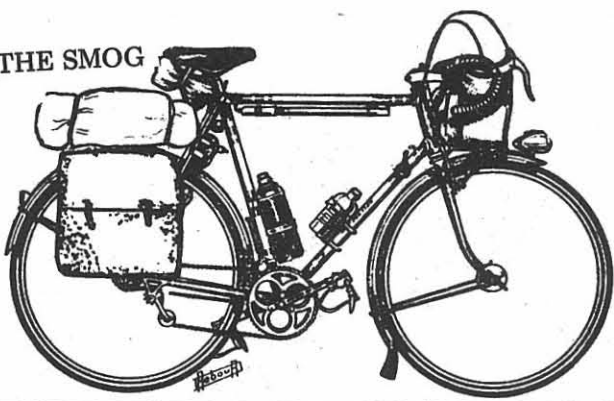
protests from residents nearby about local streams being contaminated.

In early 1972 after processing 640 tonnes of spent fuel with a radioactivity of more than 2 billion curies, the plant was shut down to improve radiation and contamination control, reduce radioactivity in liquid and gaseous waste releases and to improve productivity. In 1976 Nuclear Fuel Service decided to back out because of stiffer regulations which would cost up to \$615 million to implement. It left behind in underground steel tanks, more than 600,000 gallons of high-level liquid waste, containing intensely radioactive fission products and traces of uranium and plutonium, more than 2 million cubic feet of low-level waste buried in trenches, which have been leaking radionuclides and, of course, plant facilities riddled with radioactivity.

Conservative estimates given to Congress of the cost of disposing of this mess are \$58 million to \$600 million for the high-level waste, \$20 million to \$66 million to decommission the plant and up to \$1.7 million to clean up the low-level waste burial ground. The cost of \$1000 to dispose of one gallon of waste is staggering enough, but even this is believed to be considerably under-estimated.

Who is going to pay? When Getty Oil backed out it informed its co-licensee, the New York State Energy Research and Development Authority (NYSERDA) that it was exercising its right, under agreements, to surrender responsibility for all wastes at the site to NYSERDA. All Getty Oil is liable to pay is \$4.4 million from a "perpetual care fund" to which customers contributed for replacement of tanks every 40 years. NYSERDA in turn has asked the Federal Government to assume ownership of the site and responsibility for the wastes

JOG IN THE SMOG



A LETTER TO THE EDITOR

Just a quick note to tell you how much I dig your Mackie dinosaur crazies — the way you use the word 'dialectic', its so ... cute. I always knew the 'Gang of Three' and the 'Network Dialogue Dudes' wore tighter pants than Hegel.

John Birt

SUPPORT YOUR STUDENT UNION STORES

SILK SCREEN KITS : includes frame, silk, stainless steel trimming rule, trimming knife, squeegee, palette knife, spare blades. **\$29.00**

READY MADE STRETCHERS \$4 & \$8

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CANVAS : 7½ oz, 10oz & 15oz.

S152 \$2.00/litre ^{bring your own container}

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PRINT FOLDERS **\$9.00**

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cumberland st 9 - 9.30 am

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Fine Art and Graphic Supplies

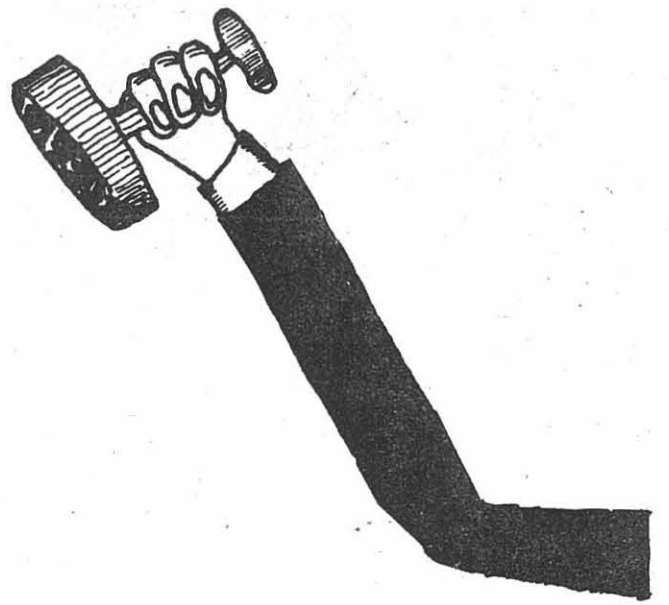
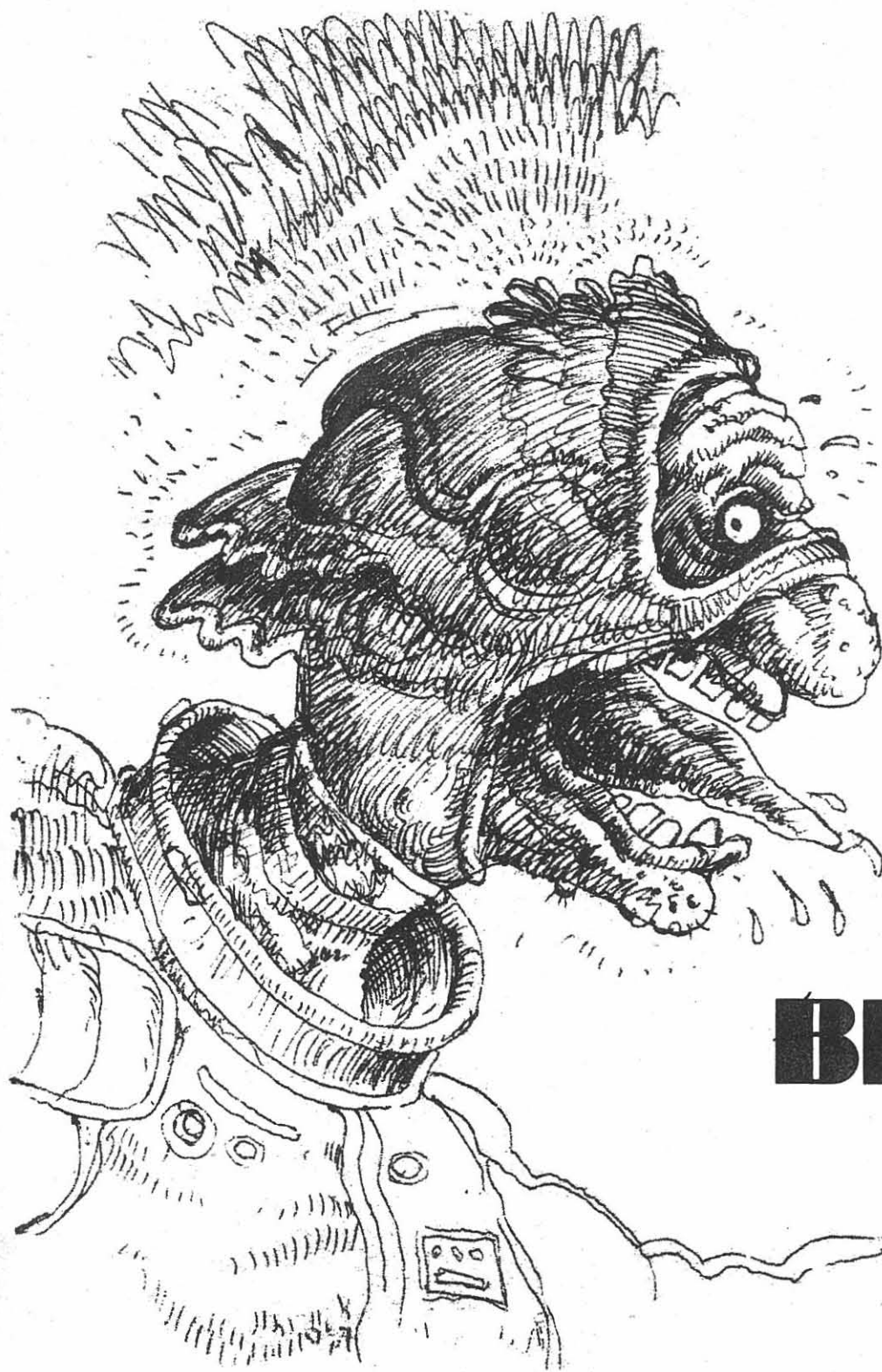
announce

THE ARCHIE'S RIVES PRIZE

open to students of Alexander Mackie only for any work on paper

The prize consists of \$200, \$100 & \$100 worth of art materials at wholesale rates to be selected from Tamarisque's stocks.

Judging will be in early November 1978.
Entries close end October



THE BEAUROCRATIC BUM RUSH

Did you try using the college facilities during the intersemester break? Have you been denied access because of an administrative officer informed you there were no lecturers rostered for that area?

This intersemester break is not a timetabled holiday (though admin delights in the student staying away as much as possible). In the past workshops have been conducted both on and off campus during this break. The college is open unless the secretary, Harley Roberts, or the principal, Ralph Rawlinson, gives notice that it closed. As it is not a holiday lecturers are on call — i.e. they have to stay within the metropolitan area. They cannot according to certain rumours, go to the snow for a few weeks. This area is a sensitive in relation of the academic staff to the art school. The academic staff, being practising artists, using this break to carry out their own studio practise. For instance, Graham Kuo used the three weeks to prepare for his forthcoming exhibition, John Drews painted in his studio space at Flinders Street. It is very important that the academic staff have this time as who wants a load of theorists teaching the practising arts.

So where does this leave the students who wish to use the three week break to continue their work which they refuse to subjugate into semester point scoring timetables.

If the college policy rules that a lecturer has to be on duty in the discipline the student wants to work in is enforced, it leaves the student up shit creek without a paddle. During the semester you are required to carry out twenty hours studio practice outside your timetabled lectures. When doing this course requirement your lecturer is not present, so is studio practice against

college policy? What is so different during the intersemester break — the support staff are there, chosen for those jobs because of their qualifications and experience in working in their respective areas and so can adequately supervise students working. It is argued that support staff are used in the break to work in other areas e.g. the photography area was closed to effect repairs and install equipment. This is the only time access can be rightfully denied — i.e. when support staff are not there. It is ridiculous to enforce a rule that cannot and is not enforced during normal semester times because of the college policy? What is so different during the intersemester break — the support staff are there, chosen for those jobs because of their qualifications and experience in working in their respective areas and so can adequately supervise students working. It is argued that support staff are used in the break to work in other areas e.g. the photography area was closed to effect repairs and install equipment. This is the only time access can be rightfully denied — i.e. when support staff are not there. It is ridiculous to enforce a rule that cannot and is not enforced during normal semester times because of the practicalities and course requirements, during the entire semester break.

The bureaucratic bums rush (BBR) occurs when this policy is carried out to get rid of those tiresome and dedicated students who won't break the process of creation. In most cases these students are directly heaved by an administrative officer. If you've experienced BBR you will get the feeling that you have few if any, rights in the college as a student.

This brings us to the questions, who is this college for and who runs it. At present there exists a continual state of confrontation between on the one side, academic staff and students, and on the other, the administration. This alienation is contrary to the idea of the college being a small community, let alone it being part of a larger one. This attitude of the administration is brought about by the arrogant attitudes of certain administrative officers in their treatment of staff and students. More often than not students are used as political pawns for those seeking promotion. (Eds note: I hear Art in the Park is a good place to be seen serving tea.) Alex Mackie is being used as a stepping stone for career minded public servants, complete with their associated attitudes. The proof lies in the general feeling of "ill health" amongst students and the continual empire building of admin officers.

In the main certain admin officers view students and academic staff as a dissident group who should be brought under control. The situation should be the reverse. Students and staff should be assisted and supported by the admin staff to get the full benefit of the college. Policy should follow the needs of students and staff not students and staff follow the needs of policy.

A better communication process between all bodies, dissemination of college policy and rules together with explanations why and how these have been formulated as such would help this situation. A few good doses of public relations to some admin officers is advised also.

Just because your paranoid it doesn't mean they're not after you.

I read the NSW Report of Education and the Arts. It is a joint study into the school commission and the Australian Council and it is exactly that. You could retitile it "What needs to be added to the present system to improve the standing of the arts in education". The report has four major principles and directions:—

i) The creative experiences of arts education contributes significantly to the personal and social growth of the learning individual and to the development of an Australian cultural identity.

ii) All Australians, particularly young people, should have the continuing opportunity to experience and be involved in a varied range of the arts.

iii) Co-operation and co-ordination between educational institutions and the community at all levels are the most positive ways of expanding and enriching the existing opportunities for students, teachers and the community to experience the arts.

iv) Arts education should develop at the regional level to ensure that the particular needs of people (students and community) are identified and accommodated.

The principle recommendations are as follows:

(a) In relation to government policy: ensure that in education policy, a greater commitment is made to arts education;

(b) Ensure that in cultural policy, a priority is given to the development of the arts in the community at large.

(c) Provide greater opportunity for involvement in the arts at pre-school, school and post-school levels;

(d) Extend provision for arts education and experience in the community generally.

(e) Change organisation structure to allow for greater co-ordination, integration and initiative in relation to arts access at all levels.

(f) Provide opportunities for the training of personnel for active participation and leadership roles in the broader community context, and for practicing artists and craftsmen to work in the school context.

(g) Develop appropriate agencies to facilitate arts access at the regional and local level.

(h) Appoint appropriately trained regional arts education officers to provide arts leadership within the community.

It all sounds to nice and it doesn't ruffle any feathers. The fact that the federal government has been cutting funds for arts education for the last four years and is continuing to do so is politely ignored. The relationship of industry to the community and to the government isn't considered, as though it doesn't exist or is minimal. Conditions in society that have brought about the minimal participation in the arts by individuals, communities and society at large are not brought out or put forward as factors that will inhibit the effective introduction of the reports' recommendations. Belief and reliance in institutions serving community needs is displayed, which borders on naivety, or is it the turning of a blind eye. Faith in communities in self determination is minimal — "appropriately trained" people are to come from institutions to show how arts operate.

Well you can't set up institutions like schools, uni's, CAE's and technical colleges, then expect them to be intrinsically related to the community. These bodies operate outside the community like any other industry. The students slip for a few transitory years out of the general employment situation into the education industry, which carries out fairly mystical processes according to the community. Here, students, have the status of a factory worker though the status of

a student in society as a whole is vastly different to the worker. This warms the nests of students no end. Students also come from the middle classes — where else do such aspirations foster?

The academic and support staff are graded and paid according to their various talents and trainings as are most white collar workers. This industry of producing graduates and research programmes, is still that, an industry. The esoterics of the education process seem to blind people, especially those who carry the label "student", to what they're really doing, what is happening to them and what their rights are as people.

All the positive processes that occur when people have access to the arts are highly commended by this report, yet it doesn't question that the environments, the influences of the environments, the institutions and the society in which these processes are carried out in. It ignores the whole experience of the individual. What's the use of being able to major in dance or whatever in an environment that doesn't allow self expression in other areas — uniforms, compulsory attendance, assessment, course selection, political beliefs, morals and so on.

The reports recommendations to set up Art Access Centres at national, regional and state levels, to implement courses to train community arts officers, to expand and develop and increase the status of the arts in education in pre-school, school and post school levels and develop relationships of the community to these institutions are all well and good.

The report's recommendations will only be taken up when there is a change in government and industry attitudes. It is a pity that if a change in attitude occurs and this report is taken up, that it didn't tackle the issues it very quietly ignored.

Copies of the report can be obtained at the commonwealth St Campus, and there is a copy at the SRC Office.

J.McBean

School is a bore.

* education & THE arts

EDUCATION AND ARTS CONFERENCE

I would like to offer some comments on the Education and the Arts conference held recently at the Paddington Town Hall. The conference was organised to supply feedback to the publishers of the report "Education and the Arts — a joint Study of the Schools Commission and the Australia Council" using the words of the organisers, the conference was to —

1. Discuss recommendations of the Report,
2. Suggest priorities for State activities, and
3. Promote contact between participants from different areas of specialisation in the arts and education. (By the way, a copy of the report is probably available through the Macie administration at Commonwealth Street)

When I say the conference was organised to supply feedback, I am giving my impression of what the whole thing was about. Two days was not enough to discuss the recommendations. Suggestions came thick and fast but they tended to be like those suggestions made in the examination room — valuable to those assessing the papers, giving them an idea of where those examined were unable to articulate. Concise, steamrolling education by those with the knowledge to those without it. Like the good 'ol examination atmosphere the participants are led to believe that what they are contributing will be of some value. (My big lesson about that was in my last days of primary school when me and a couple of other 6th class boys were asked to incinerate our own unmarked final exam papers — we have been told most emphatically that the examination would determine what class we went into in high school.)

And why not be optimistic. After all the people participating were a cross section of considerable depth in education areas — pre-primary, secondary, tertiary and community were represented as well as artists and private companies.

So priorities were suggested for State activities — more artists employed, better teacher training in arts, establishment of community arts executive officers and generally speaking more co-operation between educational institutions and the community. The Chinese cultural revolution couldn't lay a finger on the good intentions of these suggestions (the 400 odd participants were even asked to clap, boo, hiss or otherwise as they were read out).

There was a ten minute excerpt from the play "Juke" — ten minutes of a play that appeared to be about a hamburger salesman and a school girl who have the "hots" for each other but have considerable difficulty in breaking down the social barriers before getting to square one — i.e. there is a lot of bullshit between them because of what each thinks the other is. Very fast, furious performance. Ethnic too. OK that's over, big clap. The chairman doesn't waste a second and is up on the stage saying "and when that stage is struck we can see the dance ensemble (or something) ... well I don't see anything striking" the actors were also the stage crew — both still panting breathlessly after a very energetic performance. What he was saying was "what you have just seen may have been interesting and enjoyable and enlightening and challenging and relevant. BUT my position as chairman means that I must now move you on to stupifying, nullifying, bland irrelevant and patronising educational material which you ill see me tapping my foot to cleverly on the sideline and at the conclusion of what I will allow the performers time to explain to the you the psychology of their act in schools" ... so much for what really goes on — kids wouldn't miss that kind of shit and they'd get educated by it.

Which reminds me. If you are performing and your script has got "pork pie" in it and you want to back to the school and school just happens to be in Dover Heights or Mosman then just make that an "apple pie". Somebody is out there assessing you somewhere.

Art as a soft option. What else could be the alternative to hard core compulsory periods 7 8 on Friday — far out "no we mustn't lose control. Start strong and then ease off. Let them know whose in charge and then give them the lead bit by bit". Michael Wilding, when giving his talk at the conference, was able to pinpoint this difference — so crucial to any educational experience. He spoke about his own area — writing and publishing: and transposed his experience into the context of education as we know it at the moment (institutionalised, fragmented competitive and compulsory are four neat little words that could fit in somewhere). Writing for him involves a knowledge of printing and publishing and when he began publishing he blatantly states that he thought his partner knew something about it. His partner thought the same of him. So their education began. Motivation. His means probably came from some obscure bank account and a government grant or two but the method came from the borrowing and the bugging.

"Be original" he was told as he sat with his class under the elm at the bottom of the football field. "Be poetic, delve into your innermost thoughts and experiences — reinterpret this reality around you — cops was that the bell I heard? Just put your pencils away and line up under the goal posts boys"

So Wilding spoke about (to me at least) education as power and more specifically, writing as process. — the process of printing and disseminating either fiction or fact. His message of "publish yourself" was most welcome in the atmosphere of well should you say doom? — yes doom. Why not abandon schools altogether. If everybody walked out of their educational institution tomorrow there may be peace on earth, who knows? Certainly not the Education and the Arts Conference. It wasn't considered as an option.

Bob Doyle

NOTICE

Student Representative Council

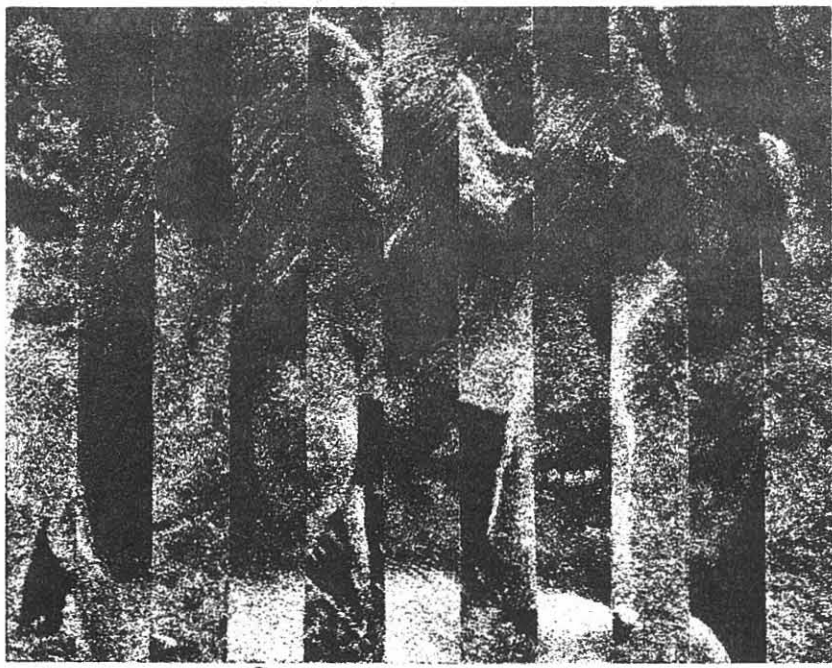
1978 Annual General Election



NOMINATIONS OPEN SEPT 1st
CLOSE " 20th

nomination forms are at SRC offices

ELECTION SEPT 25 ~ 29th



HI!

first off congratulations on Kimera's last issue — great stuff! great work etc. etc. Terrorism, sex, violence. The lot. Loved the profile of the staff. Only one thing — do we really need paint all over the walls to make us feel like art students? Oh well

The film festival '78 managed to throw up some beaut films from everywhere. The champagne was good too. Paradise Place, directed by a Swedish woman C. Lindblom who has also appeared in some of Ingmar Bergman's films was just terrific. Providence France/Switzerland — a quality film by Alain Resnais — Citizens Band — USA — Crazy — I mention a few in case they are released commercially, worth seeing. P.S. don't ever stay in a hospital in Teheran. Bad blood. The cycle from IRAN 1974 depicted the gloomy side of life there when these sort of films were able to be made.

The CAS has been plagued by vandals recently at Paddington Town Hall, however, things are going on as usual. A photography exhibition by John Williams followed by a members exhibition A New Art Magazine will be on sale there soon called 'ON VIEW'. A rather democratic quality Art Mag — critique from VIDEO to PAINTING etc., written by some international Art Critics.

Great to hear Jim Layton's vibes will he kept floating around photography; for a while there Things are looking great on first floor now. The wait was worth it.

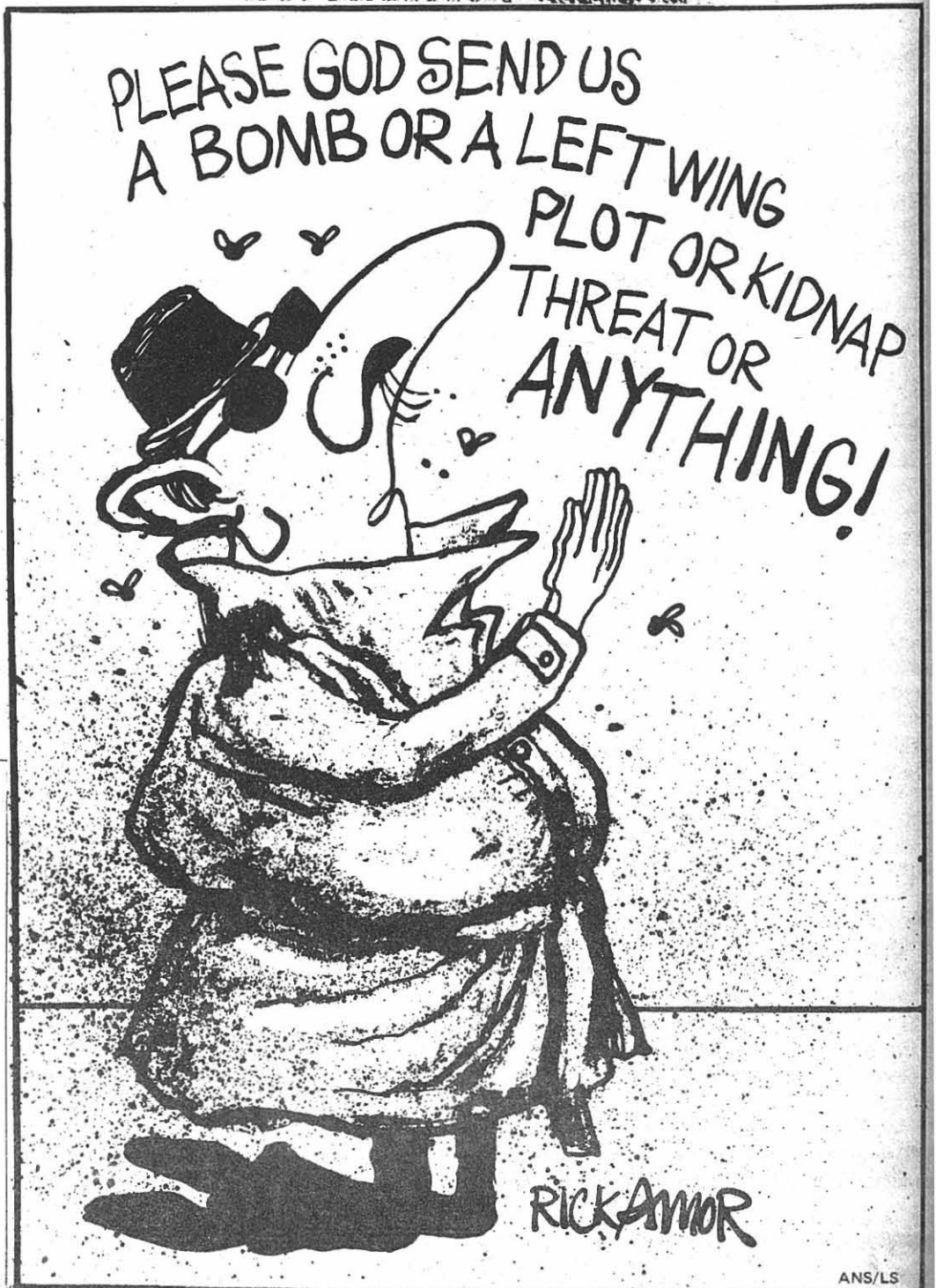
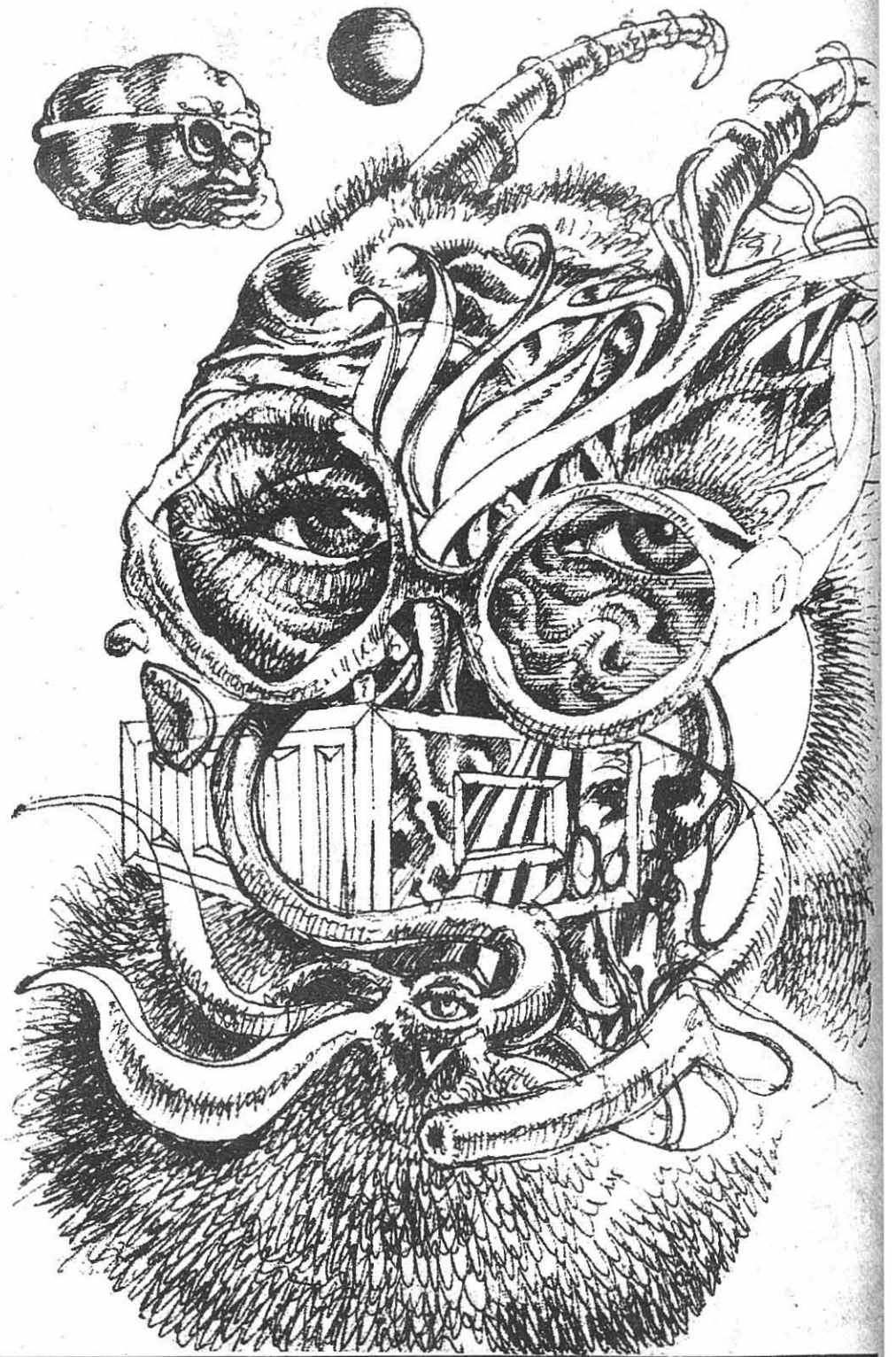
No need to quite smoking and join weight watchers now we have access to Sydney University heated swimming pool, and squash courts etc.

Happened to be in Victoria and Tasmania last holiday. Firstly the Victorian Art Gallery has some great works of art, however, the Modern art and Australian section — brown pannelled wood onto which the paintings are hung — YUK — yellow lights and just wait — blue acrylic carpet. Can't have everything obviously in Australia just right.

Lastly, any students off to Tasmania in holidays don't go by Empress of Australia across Bass Strait — the lounge chairs are made for dwarfs. TAA offers the same fare.

No no, I'm not trying to compete with Bill Peach of Choice Magazine.

Judy Hick.



IF SATIRE IS ALONE HE HAVE A CHOICE



ANS/Seven Days

ANS/LS



THE EDUCATION GUIDELINES FOR THE 1978 BUDGET

This is just a "potted summary" of the points which need to be got across to all students, academic and general staff on campus.

THE GUIDELINES

- i) For universities and CAE'S:

Recurrent funding	Up 0.7%
Capital funding	Down 39.3%
Total funding	Down 2.2%
- ii) Taking into account the failure to provide for
 - a) "incremental creep"
 - b) inflation of capital equipment costs
 - c) inflation of non-wage-related recurrent costs
 Recurrent funding is effectively — down 2.05 to 2.55%. Capital funding is effectively — down 44.3%.
- iii) From 1976 to 1979 at CAE's and Unis.

Student numbers	up 12.5%
Recurrent funds	up 11.1%
Capital funds	down 72.8%
Total:	down 4.1%
- iv) TAFE funding is up 19.4% (not because the Government has finally accepted its responsibility, but because TAFE institutions are most easily manipulated by local business interests — obvious from composition of their College Boards — and can be used as cheap, mass job training schemes of short-term value to industry, rather than as education institutions).
- v) Overall, post-school education funding is down 0.5% (effectively the cut is greater — viz. ii above).
- vi) The Government had twice promised that the 1978 Budget would provide for a 2% INCREASE in post-school education funding.

IMPLICATIONS

1. sacking of junior and other non-tenured staff
 - larger class sizes
 - abolition of some tutorials (affecting part timers particularly)
 - fewer course options
 - greater emphasis on "mass" assessment methods
 - postgraduates being unable to continue due to inability to find tutoring work.
2. Less material distributed:
 - few courses produce decent handouts now, but even these may go.
 - part time and external students will suffer from lack of extra material and fewer mailouts
3. Reduced hours (particularly hitting part time students)
 - libraries will have to cut hours and some branch/departmental libraires will close.
 - tutorials and lectures "after hours" will be cut.

An issue of particular importance to trainee teachers is the announcement that State post-secondary education coordinating bodies will no longer be funded by the Federal Government.

Hence those areas controlled by State Governments will be cut to find the extra funds — and this in addition to schools funding cuts.

Teachers involved in researching special education and curricula are likely to be moved back into the classroom — exacerbating unemployment amongst exit teachers — and the already neglected specialist areas will be wrecked.

More details from "1978 Education Report" available at SRC office.

EXECUTIVE SHUFFLE — Michael Saker is our new vice-president in place of Gary Lester (good-bye Gary we miss you). Peter Thursell is our new vice-treasurer in place of Michael and Guy Morgan is now the secretary in place of Cher Bryant.

INSEA CONFERENCE — Ten students are travelling to Adelaide to attend this conference which is put on by the Education through Arts society. Its an international affair so the variety of papers presented is wide. Several staff members are attending also — Liz Ashbrun, Liada Coombs, Denise Hickey to name some

COFFEE MACHINES — These press button wonders (much to the horrors of some people) are getting well used, nearly as much as the pool table. If you want to play pool you give your card to the SRC office to get the balls and queues.

WOMEN'S OFFICER — The SRC now has a Women's officer — Luise Guest. The women's collective meets every Thursday in the Common Room at Flinders Street. Please come along and get involved.

ART MATERIAL SHOP — This shop has been set up by the art committee. \$10,000 has been spent stocking the shop. Prices are the lowest in town and the aim of the shop is to keep it this way. Check out the shop page for prices. We need to know what you want to buy particularly from students at Albion Ave. Trading hours are 9.30am to 3.00pm give or take a Fred Dagg. Martin Coyte painted the excellent signs for the shop.

1978 SRC ANNUAL GENERAL ELECTION — Are you an activist; do you want to get your teeth into actual doings; are you concerned about your education its quality quantity and quincences(?)? Don't be a closet activist. Nominate your self for a position on the SRC. Nominations open September 1 1978. Forms available SRC office Flinders Street

ART COMMITTEE — The art committee is organising a festival with all sorts of goods — watch for posters. The films at Cumberland St every Thursday are funded by the Art Committee and organised by Ruth Waller, bless her curly ... locks. The coffee machine for Cumberland St. is being installed by the Art Committee. The students attending the INSEA confrence have their fees (\$45 per head) paid by the AC (hip talk for the Arts Committee).

PRIMARY COMMITTEE — These people have been busy dealing with trainee teacher matters, putting on lunch time concerts, food and dance nights and graduation lunches. Michael wants you to know, its chicken soup in the hot drink machines.

ACCESS TO FACILITIES — A committee was set up to investigate this matter. Garry Trayner (SRC prez), Kein Reinhardt (dean, school of art), Guy Morgan (SRC Secretary), Col Jordan (programme director) are names that spring to mind that are on this committee (apologies to all offended omissions). Through the hard work of Guy Morgan lectures in Humanities and general studies are now held at night to enable students, especially those in art education courses, a greater range of course selection. The aim of the committee is to deal with getting students access to the art campuses outside lecture hours, including holidays and inter-semester breaks.

SRC 1978 GRANTS — We had many submissions for this grant and we thank those people for contributing. Could they come to the SRC office to collect their submissions and where applicable arrange with me (Jude McBean SRC treasurer) financial details. The 1977 grant, a 16mm color film called "Young Artist" (production title — shit! typist) is expected to be completed by the end of this semester.

SPORTS UNION — They are low profile at the moment. The Kelvin Grove inter-collegiate visit is coming up in August. Don't hesitate to join in this sporting and/or social event(?) You don't have to be able to serve aces to participate. See John Nolan or Ian at the sports union office next to the canteen at Albion Ave — watch for notices. Hopefully yoga classes, pong ping and farts (oops ping pong and darts) will get under way in the common room at Flinders Street in the near future.

SNOOKER TOURNAMENT — Announcing the Mackie Snooker Tournament; \$1 entry fee. Open to all Mackieavellians'. Our prez Garry Traynor is convenor.

LEAVE WHALES IN THE GROUND



EDUCATION CUTS

Well the first semester is over with everybody flexing their elbows uneasily in case they bump another student. The art school is overcrowded. The large class numbers and the strain on exist- ing facilities testify to this. Those who dreamt of better days for the art school with the Flinders Street campus coming into operation, obviously are not aware of the federal governments disregard for education.

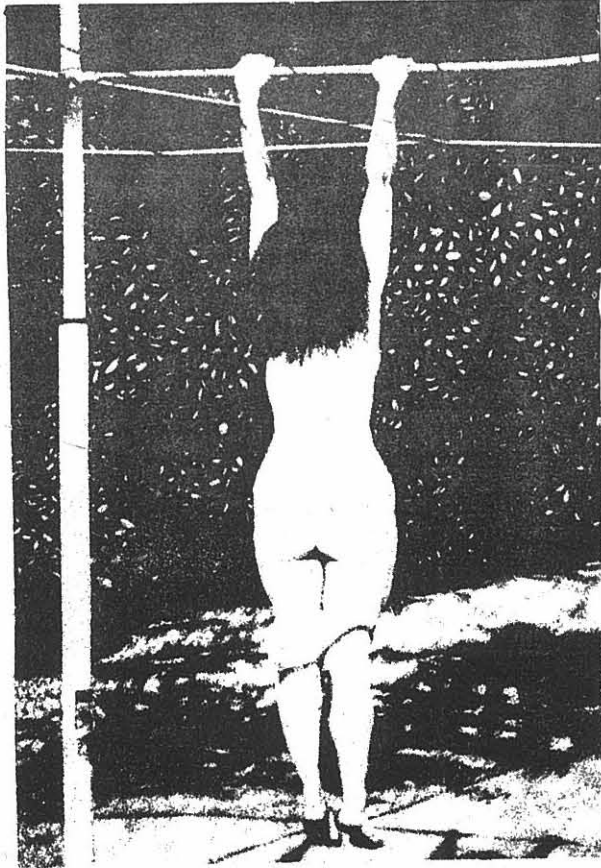
As a survival mechanism, Alex Mackie increased the number of art students to counter for the reduced intake into the primary education course. This reduction was a direction from the federal government. Our college Council humbly obeys this direction. The reductions are justified on the fact that there is unemployment amongst teachers, which will increase in the next few years. What is not acknowledged is that the federal government brought about this situation through continuous cutbacks in education spending. Large class sizes in all strands of education testify to this.

Mackie by keeping its student numbers constant avoided the more adverse effects of reduced spending in education, like staff retrenchments. Like Oatley have had some rearrangements in finance — the capital works projects like Oatley have had all comforts taken from them though

on the whole is seems likely that they will be completed. All capital works not yet underway have to be tabled. So there is not going to be any growth in this area. All CAE's and Uni's are affected like this. Technical and Further Education after years of neglect is getting a boost.

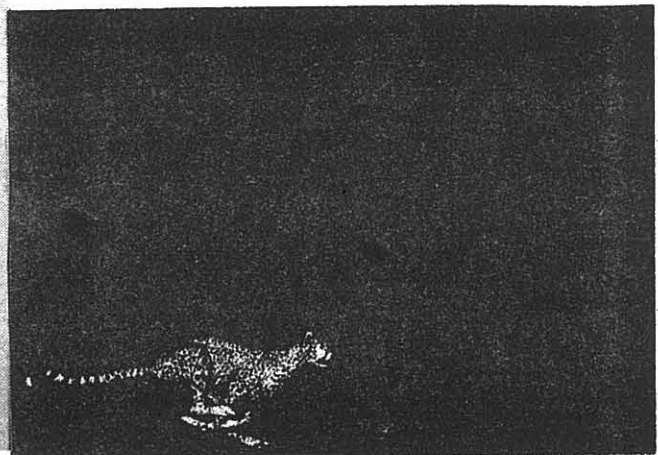
All bodies within Alex Mackie should strongly condemn the cuts in education expenditure announced by the Federal Minister for Education, Senator Carrick. In particular, for the following points;

- a) breaking its promise of real growth rate of 2% in post secondary education funding.
- b) the 39% cut in funds for capital expenditure for CAE's and Uni's.
- c) how recurrent funding does not allow for incremental creep, other inflationary factors which amounts to a reduction of nearly 3%.

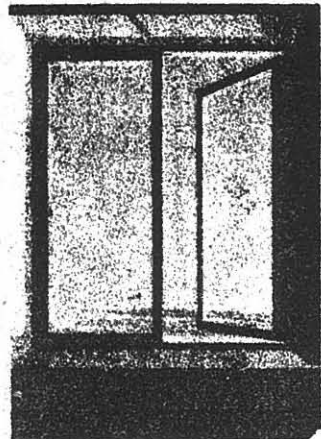
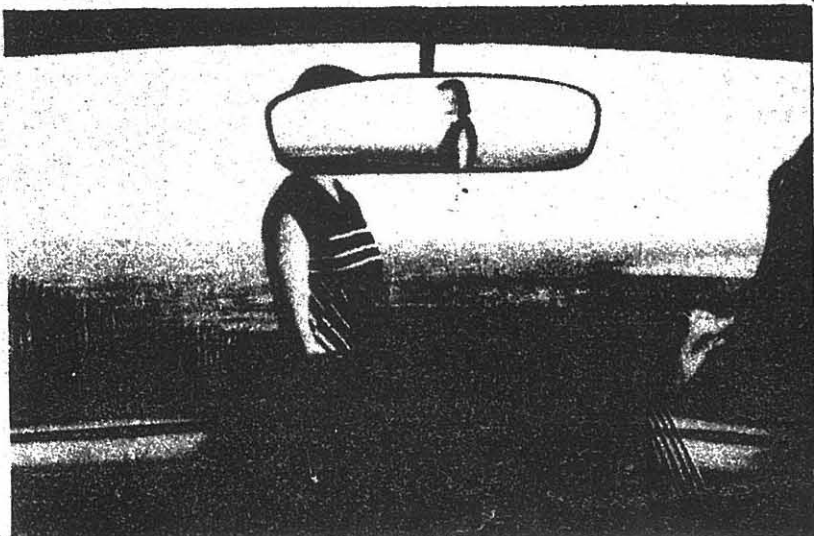


OPENINGS

god save the gallery



August 8 & 9
I.D. Gallery
Cumberland St



The terms "reality" and "realism" in film making are not easily separated, different theorists have different ideas of what is meant by these terms — these ideas often overlap, making clear definition impossible unless you take on one theory. "Reality" may be the raw material produced by Vertov's "Kino-Eye" and "Realism" depend on the degree to which these raw materials are used without modification. — "Reality" may be all that is recorded in front of a camera and "Realism", an art of the cinema, when man began intelligently to shape this material. There are many more variations and interpretations and even combinations, so stand fast rules concerning these terms cannot be produced. But interesting approaches and different points of reference have been raised — causing some re-assessment of cinema position.

Siegfried Kracauer's theory of the film medium is: instead of projecting an imaginative world it descends to the material world. The material aesthetic blends two domains: (1) the domain of reality (2) the domain of the technical capabilities of film.

Kracauer sees cinema as a scientific instrument created to explore some particular levels or types of reality. It will record some aspects of reality more readily than others, that is producing "unavoidable transformations of reality" — despite the transformation it has preserved the characteristics of that moment in time which he labels the "Basic" properties of cinema's raw material as against "technical" properties — editing, close-up — optical effects.

Cinematic reality could be said to be a photographic record of reality. But modern science has thrown the physical world into question, man no longer knows what reality is — high speed and infra-red cameras can record a world which looks unrealistic, which nevertheless is a verifiable reality. So your view of what is "reality" controls what may be your cinematic reality.

Kracauer's realism, or realist approach to 'technical' properties of raw material was, rather than form reality into human patterns, to follow nature's own patterns, that is, explore reality. Instead the story becomes a substitute reality:

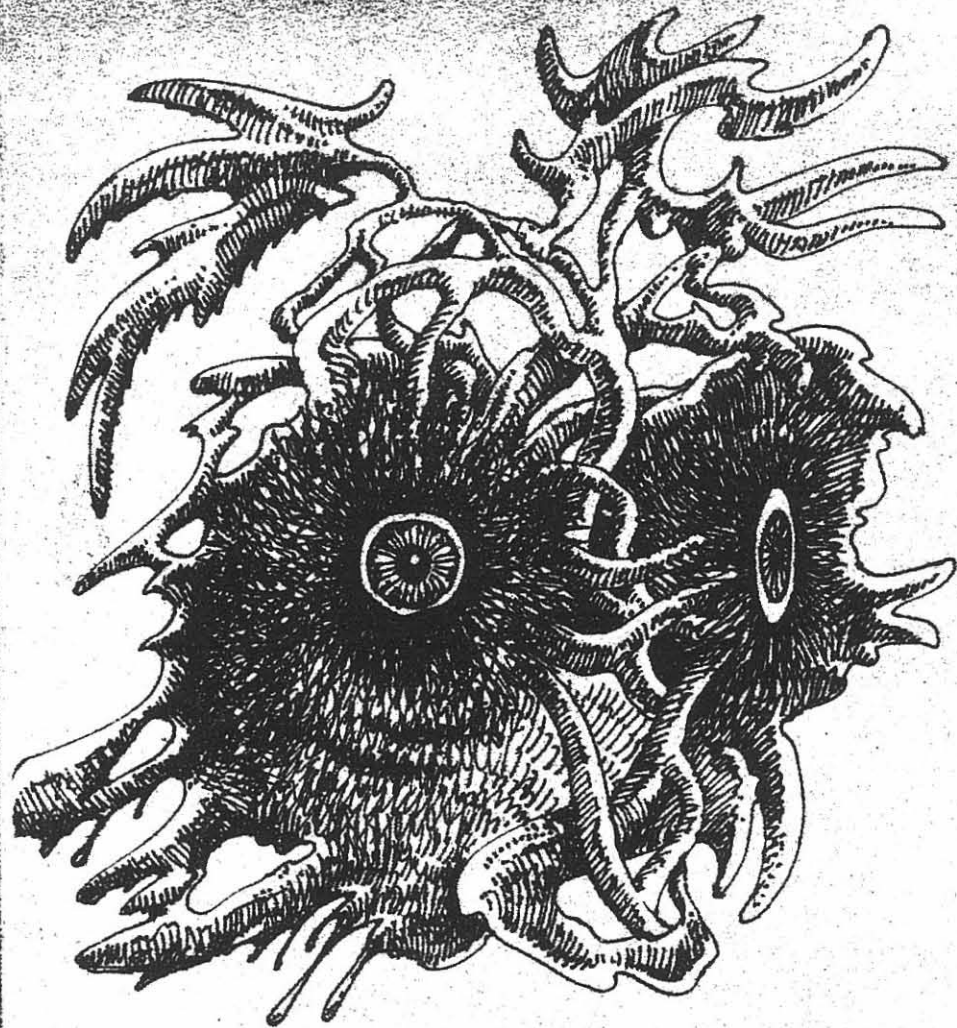
Cinema differs from the traditional arts in that its very raw material is realistic.

Bazin's — realism has to do, not with the accuracy of reproduction but with the spectator's belief about the origin of the reproduction. That is, we view cinema as we view reality, not because of the way it looks, but because we use the same psychological mechanism to view both — even so cinema reality depends upon a visual and spatial reality — realism of space — the creating of the real world of the Physicist.

The brute reality is at the heart of cinema's appeal — "the raw material of cinema is not reality itself but the tracings left by reality on celluloid." Bazin.

This view of reality and film reality is more palatable to me — with film reality being already comprehensible with a link genetically between the tracings and the reality (real world) they mirror. If we accept this view the next step is how are the tracings arrived at — does the camera's mechanical eye record or imprint reality, "wit out man's creative intervention"? As Bazin states this stand may work when drawing parallels with image creation in painting, literature and even music of the realism movement — but seemingly doesn't come to terms with man's selection of camera position and selecting which part of reality to hold in frame — not to speak of camera movement. What is the real cinema reality? Is it what the camera records despite man's intervention? Again the definition is not clear and open to interpretation from different points of view, and good thing too. Reality in one point of view may be the image the camera produces, imprinted or copied when film time = real time. The follow on is as long as the segments of "real time" are pieced together the film is realistic — to a point. Kracauer would agree, but Vertov uses "real time" stock to create a totally new reality which would be unacceptable to Kracauer. So the cut off point is a personal decision.

REALISM



OXFORD DICTIONARY

Reality: property of being real; resemblance to original (reproduced with startling reality).

Realism: (1) Scholastic doctrine that universals or general ideas have objective existence. (2) Belief that matter as object of perception has real existence. (3) Practice of regarding things in their true nature and dealing with them as they are, freedom from prejudice and convention. (4) Fidelity of representation, truth to nature.

"ART IS WHAT ARTISTS DO" BAZIN

Film art is what filmmakers do with the tracings of reality.

Kracauer on AVANT-GARD films:

"liberating films from the tyranny of the story — to subject themselves to the tyranny of traditional art." Kracauer rejects the including of his idea of art in film reality or realism.

I consider the imprint that the camera makes on the raw material of cinema is not reality itself but the tracings left by reality on celluloid. Realism in the cinema is just one way of looking at life, one style among several. Realism suits the cinema because the camera is merciless at exposing pretence and fraud, and adds the establishment of Perceptual reality, that is, spatial reality: visible phenomena and the space which separate them.

A realistic style of editing, at the most basic level, is a style which preserves the autonomy of objects with, in what Bazin calls "Homogeneity of space."

Vs

REALITY

Realism in cinema is opposed to abstraction, abstraction being when raw material is made to signify through various technical cinematic means, can make reality significant, and more particularly to make it significant in certain terms of human values. So editing or the "technical" process determines whether or not realism in cinema is achieved — this is till within the personalised, understanding and reference of what constituted acceptable realism. Editing, where the primary concern is for the material shot, making the whole film appear as an investigation of a phenomenon (visual reality) rather than a presentation, this could be a formula for realist editing or realism. But it still adds up to a personal approach to the raw material.

You can film actuality without "arranging" anything, what you film and record may be a "true" situation, but by a montage of the "true" raw material you can do any number of things. Two differently edited sequences of the true material may produce utterly different results, and both results may appear to be true. The extent to which reality is preserved during editing is due to your point of reference or cut off point. In a generalisation of realistic cinema, editing, if any, could be the freedom of the spectator to choose his own interpretation of the object or event. That is, giving to the object a density and independence, refusing to separate actor for director and putting "the spectator back into the true condition of perception in which nothin is predetermined as it is in most conventional montage. Some film can combine the use of both conventional and realistic editing quite successfully. Of course this depends on your ideological purity.

Reality could be the unstaged event of the real world.

Cinema Reality — the tracing of reality. — the preserving of a section of reality — staged but with full knowledge of what it is — and have its own real direction, e.g. "Woman Under the Influence".

Realism — a rendering of space and time with honesty.

Realism — a rejection of style — therefore a potential stylistic option.

Realism — a spectator's belief in what they see?



Andre BAZIN
"Cameraman's duty to make it possible for us to see a spectacle rather than the duty of the spectacle to take place for the benefit of the camera."

Althusser, as a prominent Marxist philosopher, has, within the Marxist framework of historical materialism, provided the starting point for a radical epistemology which is superior to, and more useful than empiricism in contributing to the advancement of scientific theory.



Althusser's work on the nature of theories of knowledge sees scientific practice as a process. A specifically determined process without a knowing subject, in which genuine scientific progress is only achieved when the instruments of labour are predominantly scientific and objective (which does not imply neutral), rather than predominantly ideological

The figure below shows the process of scientific practice as being analogous to material production, and demonstrates that historical materialism is an objective scientific theory.

(Conceptual)	Raw Materials
	+
(Mental)	Labour Power
	+
(Theoretical)	Instruments of Labour
	=
(Theoretical)	Product

The (theoretical) product, which is new knowledge (a transformation of raw materials) can have basically three fates:

- A) It can become the instruments of labour in a new production process;
- B) It can become the raw material in a new production process;
- C) Or it can be consumed (as for example, by students in academic institutions).

Althusser is establishing the scientificity of historical materialism as a method (the only method) by which we can seriously analyse human society, and further, the only method by which we can understand the social sciences that are employed as instruments of labour. Althusser is applying Marxism to Marxism, and thereby expanding the theory of theories.

Scientific practice (i.e., a theoretical process, like media analysis) is specific. There are no practices in general, nor a universal scientific method, as implied in the empiricist problematic. The social formation (or, more specifically, for example, scientific practice) is determined by specific conditions which can not be generalised. This objective approach de-emphasises the role of the individual(s) involved. Specific individuals do not determine the product or the process. They are determined by the means of production and the raw materials possessed by the labour power. In addition, raw material can only be defined in terms of its relationship to the instruments of labour. A tree is no the raw material for the production of timber without the existence and availability of saws and axes.

The notion of the subject has also been expanded by Althusser. The subject is not merely the bearer of social relations, in which one learns and lives out the dominant ideology simultaneously, but rather the subject is also an agent of those social relations. The importance of the idea of agent is that it can lead to change in the social relations and ideology, by intervention. Therefore, while it is possible to argue that the media institutions we now experience are determined by conditions in the CMP, and hence will not allow alternatives to either co-exist or replace them, a consciousness which allows us to see the conditions objectively is a major step in formulating ideas for alternative intervention.

A libertarian, or liberal democratic viewpoint holds that the individual subject is integral and defined from within, independently of the environment; the determinist can demonstrate that the subject is constituted and takes its form from the conditions that impinge on it, that is, socially, economically and environmentally determined. This applies equally to the scientist engaged in scientific practice, as to the media analyst looking at media institutions and assessing the possibility for change.

Therefore, as soon as there are skilled personnel looking at media alternatives, then the conditions under which radical media changes can occur are being created.

However, it is vital to analyse existing media, so as to establish those conditions (for example, dependence on advertising) which are features of straight media, or in fact define it, and for alternatives to maintain and exploit those features of media production which are essential to all media, including alternatives.

is both necessary and desirable that consumers are passive and non-participants. Therefore the straight media owners can legitimise their choice of content and format, claiming that it is being determined by consumer demand, but in fact established through habit as being the essence of media, and in fact determined by those factors mentioned, and primarily the need to minimise production costs.

However, this appeal to the 'man in the street' or the 'general interest', and other examples of re-unification outside class boundaries is a powerful force, and has led to a situation where the content and format of media products (ideological reasons aside) is inflexible, uncreative and not internally structured to change and innovation.

IV) Licences to produce and distribute media products are considered private property, despite the facts that media are 'public goods', in the sense that increased demand for them does not result in a decrease in supply, nor increase the cost or lessen utility to the consumer. The implication from this is that the number and nature of media owners/producers is solely determined by the amount of advertising that can profitably be carried to the available audience.

Audience needs and interests are not seriously considered in determining the nature and direction of straight media. The notion of 'entertaining' or 'attractive' media products will be discussed later, with regard to its implication for media alternatives.

C) The most prominent characteristic of straight media is the ignoring, or if not ignoring, the trivialising (through the stressing of its being natural and/or inevitable) of the necessity of the working class in a capitalist society to work in exploitive situations, having no control of (or legitimate claim to control of) the means of production. Further, the political system (for example, liberal parliamentary democracy) is treated as:

- A) Beyond the influence of the working class, once it has cast a ballot.
- B) Not a system which can changed ownership of the means of production, or seriously influence the work situation, and therefore the real income of individuals,
- C) It is fragmented, individualised and treated in the same manner and format as sport, hairstyles, and crime, etc., i.e., as merely one aspect of 'real existence' with a pluralist society, and not as fundamental to the life chance and work situation of the working class.

FEATURES ESSENTIAL TO, AND DETERMINANTS OF, STRAIGHT MEDIA

A) The establishing and reaching of a wide audience (whether through electronic or paper media) requires large capital, large staff (professional and administrative), profitable return on capital, and is hence big business.

Those features which delineate big business generally with the CMP are not absent from media production, and therefore straight media products will be determined by the raw material, and means of production specific to the media process. Therefore:

B) Straight media products are determined by the following four conditions:

I) the need to generate profits will put the needs of the production process to minimize costs as the major criteria for determining content and format of media products ahead of the needs and benefits of its consumers. (As an example, the fight by FACTS to relax rules governing local content to allow for more, cheaper, imported programming; or the 'fact' that Australian TV networks can only 'reasonably' produce 1200 hours of childrens TV/year leads to 1200 hours being determined as the desirable level by the broadcasting tribunal).

II) Dependence on advertising, to the extent that purchase price (of newspapers, etc) cannot possibly cover production costs.

This has three effects:

- a) content is mundane in order to interest the widest possible audience, and format is ritualised and formalised in order to:
- b) provide an optimum vehicle for advertising exposure and effectiveness
- c) content will favour those dominant forces that support the interests of advertisers, and more subtly, it will not question the legitimacy of the CMP which also favours advertisers, and is called ideological dislocation.

III) The establishment (at some time in the past) of the 'fact' that media producers are active, professional, highly trained and doing sophisticated work, with the implication that it

IDEOLOGIES ARE EVERYWHERE, ALL AROUND US. THEY MAY BE EXPLICIT

OR IMPLICIT, COHERENT OR CONFUSED, PERCEIVED OR UNRECOGNIZED.

THE MOST POWERFUL COMPONENTS IN THE DOMINANT BOURGEOIS-CAPITALIST IDEOLOGY ARE OFTEN IMPLICIT AND MORE OR LESS INVISIBLE UNTIL WE MAKE A CONSCIOUS EFFORT TO INVESTIGATE THEM

COMFORTABLE IS NICE

a. LIBERATING IDEOLOGY

CONFRONTS, EXPOSES & CHALLENGES SOCIAL REALITIES.
ON OPPRESSIVE IDEOLOGY CAMOUFLAGES AND MYSTIFIES

TO DEVELOP A COUNTER-IDEOLOGY WHICH OPPOSES THE DOMINANT SOCIAL ORTHODOXIES IS TO EXPOSE OURSELVES TO RIDICULE, CONDESCENSION, ABUSE, VIOLENCE FROM THE INTERESTS DEFENDING THE SOCIAL STATUS-QUO. THIS TENDS TO MAKE US UNNECESSARILY DEFENSIVE, PARANOID AND DOGMATIC.

REAL REVOLUTION IS NOT ACCORDING TO ANY PARTICULAR PATTERN, EITHER OF LEFT OR RIGHT, BUT IT IS A REVOLUTION OF VALUES, A REVOLUTION FROM THE SENSATE VALUES TO THE VALUES THAT ARE NOT SENSATE OR CREATED BY ENVIRONMENTAL INFLUENCES.

ANY IDEOLOGY IS DANGEROUS AND LIMITING ONCE IT HARDENS INTO A FIXED AND RIGID SYSTEM FOR INTERPRETING AND ACTING ON SOCIETY. A LIBERATORY IDEOLOGY MUST VALUE THE NEED FOR CHANGING AND HIGHLY ADAPTING TO NEW CIRCUMSTANCES, DISCOVERING NEW PERCEPTIONS.

THE TASK IS NOT TO IMPOSE OUR OWN PERCEPTIONS, ATTITUDES AND VALUES ON OTHERS, IN THE BELIEF THAT ITS FOR THEIR OWN GOOD.

A DANGER IN ANY COUNTER-IDEOLOGY IS THE TEMPTATION TO INDULGE IN 'US AND THEM' THINKING, DIVISIVE RHETORIC, SLOGANEERING, RADICAL POSTURING.

EDUCATION TODAY MUST INVOLVE THE MIND AND BODY BECAUSE OUR ENTIRE EXISTENCE AND THE INSTINCTUAL OBJECT OF POLITICS HAS BECOME MAKING THE SCHOOLS, UNIVERSITIES OF SOCIAL POLITICAL. THE EDUCATIONAL SYSTEM OF ALREADY.

HOME IS WHERE THE HEATER IS

THIS PAPER PRESENTS A LOOSE KIND OF IDEOLOGY ABOUT SOCIETY. IF YOU FIND SOME OF IT UNREALISTIC, DOGMATIC OR LIMITED. PLEASE GIVE US SOME FEEDBACK

NON-SMOKER GOT RIGHTS

THE END

BETTER STILL, TAKE PART IN THE NEXT EDITION.

GET INVOLVED

DO YOU THINK THAT, YOU CAN HAVE RADICAL INFORMATION (CONTENT) WITHOUT RADICAL FORMATE? OR DOES IT JUST MAKE IT BLOODY DIFFICULT TO READ..... IS ALL THIS RADICAL BORING...

BOURGEOIS AESTHETICS AND IDEOLOGICAL EFFECT

The preoccupation of straight media with format, a necessary condition in the trivialisation and restriction of serious content, is one of the major hurdles to be overcome in the formulation of radical alternatives.

One of the primary causes of rigid (time honoured formats) parameters in which content is shaped and distorted is the requirement of the medium to carry advertising within strict formats. But this is not a full explanation, as non-commercial media also fall into similar patterns.

Many news 'events', implying an isolated happening in a 'real' and static world, require both serious and lengthy analysis. Time and space requirements do not allow such analysis, and the ideological effects maintained along with profit.

Staff which are employed and produce media products are thoroughly socialised into the professional rules of acceptable format before they are allowed to be effective.

Even within our own school, this is occurring in both AVC and NITV. Content is almost incidental to the professional reproduction of the proper format, each day, week, or in each film.

Straight media producers argue that the format is the natural outcome of what is demanded by the consumers, and other, 'serious' methods of choosing and producing information would not be accepted. Media must be above all, entertaining.

This fails to explain that since the inception of mass media: newspapers in the 19th century film in the 1920's, Tv in the 1950's etc, requirements for advertising, and the ideological status of media producers has not provided consumers with alternatives, and have been conditioned into a limited range of formats which are 'attractive', 'entertaining', 'stimulating' or whatever.

The thoroughness of this conditioning can be demonstrated by watching a radical film by Bazin or Jancso and others.

The presentation of all information in the media has become theatre, in which the methods of production are hidden behind the scenes, action and individuals are dramatised, while the consumer is a passive receptor. Content is less important than form, and the form has the effect of making these fabricated and distorted events appear as real life, like Hollywood or the proscenium arch. The media are presenting a window on the world, and are unbiassed, as they are not seen as the products of individuals being paid by big business.

Alternative media, then will not only have to change the content of its products. It will have to prove acceptable to its audience by changing their expectations, make the production process visible by including the audience in the process, and deny itself exclusive access to information, professionals skills and the reproduction processes.

Most importantly, alternative media will have to be produced by staff (or non staff) socialised into straight media format requirements.

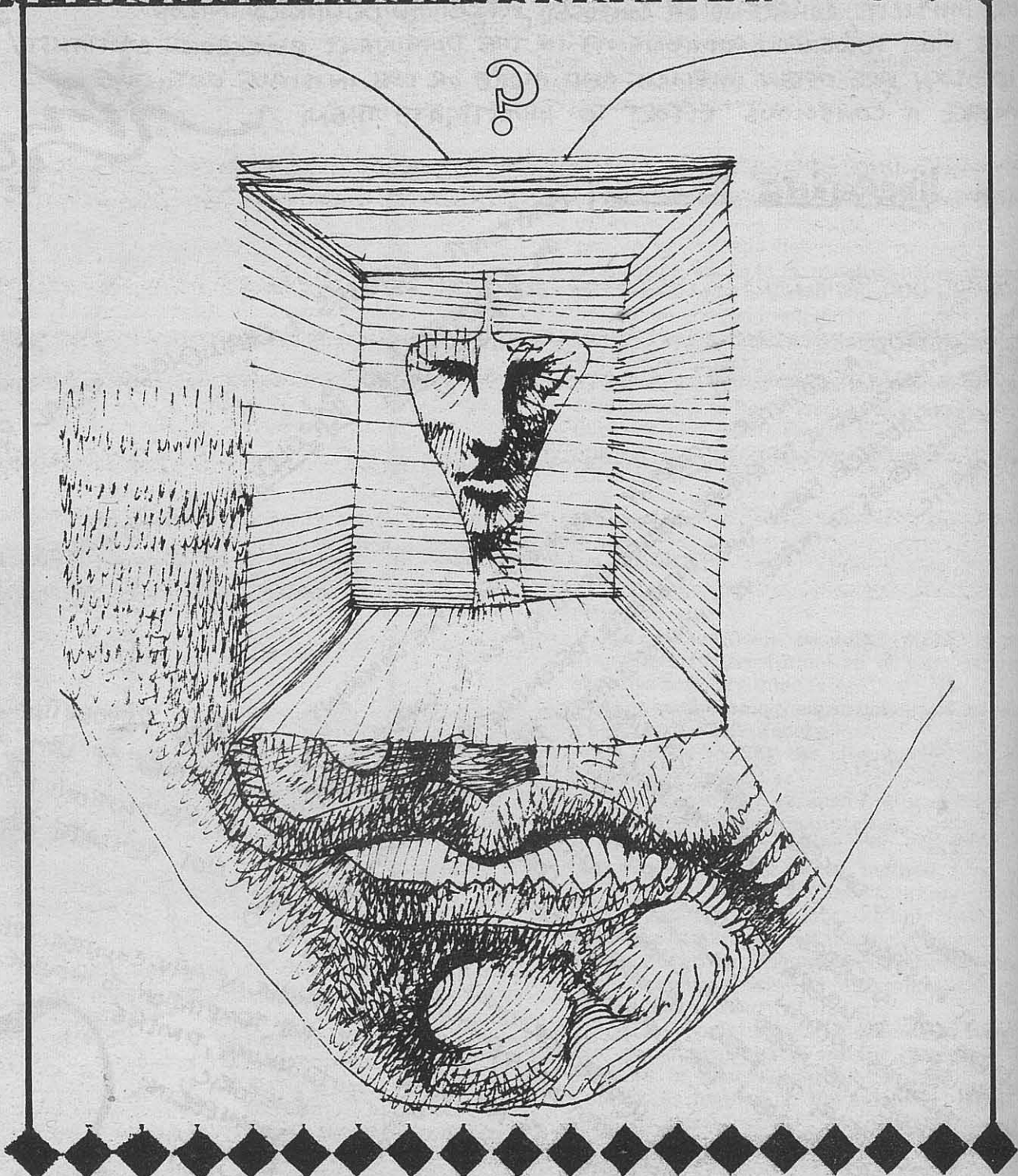
The mystique of media, in both producers and consumers will only be eliminated when content is seen as the criteria by which a media product is evaluated, and format is seen as the simple mechanical process that it actually is.

WHAT AN ALTERNATIVE MEDIA IS OR IS NOT

An alternative medium is not into profit. It is not the means of producing a return on capital. Its only claim to revenue is to reproduce itself as often as there is the need to.

By eliminating the need to earn profit, the medium can free itself from the strictures of straight media. It no longer requires a mass audience to attract advertising.

Alternative media can be a vehicle for advertising only so long as it can survive and produce if the advertising is withdrawn. It cannot accept straight advertising, as the credibility of its information will be questioned by those it is trying to inform. You can't have an ad for Ford or General Motors between two stories on the obscenity of the automobile industry (if that is what you are into).



By eliminating the demands for profit, alternatives can attract a wide range of people to participate in the process. It can pay them on a co-operative basis (and pay them well if the medium is receiving good revenue) rather than appropriate their surplus value. It can also attract volunteer labour because they know they are not being ripped off. Can you imagine anyone working for Fairfax for free, because they believed in what the papers are trying to do in the interests of its readers?

Alternatives cannot accept financial assistance from straight media. It is also dangerous to become financially dependent on governmental agencies. It is probably okay to exploit the possibility of assistance, but 3ZZ paid the price of not relating its content to its financial backing.

It is clear that there must be a distinction between alternative content and alternative media structures.

As has already been claimed, straight media, as a social product of the CMP, cannot produce material contrary to the interests of the dominant class. It would not survive.

It is less clear that radical approaches to such issues as the format, control, financing and consumption/production of media processes will produce (naturally or inevitably) alternative information or entertainment. In an access TV situation, an alternative to straight, non-participatory media, who controls resource allocation, programming, technical 'professionalism', and other factors which will determine output?

In terms of defining what the nature of alternative media is, it may be sufficiently alternative if the producers and consumers are educated in the participatory process. It is a liberating process, to become less dependent on straight media for information and entertainment.

Alternative media requires the development of a new philosophy to the process of information transfer.

Alternative media content will identify the ideological dislocation endemic to straight media

and make visible the dominant interests being served. It will discuss those questions raised rarely, if ever by straight media. It will discuss the work situation, income realities and the problems of powerless minorities. If it fails to concentrate on these questions then it fails as an alternative, despite the innovations in its structure/ownership/production.

Radical production is into content, serving the interests of its consumers. By moving the emphasis thusly, it will have two beneficial effects. It will make visible and accessible the processes involved. It will involve its consumers in determining the process. Secondly, it will differentiate between 'fact' and opinion'. Straight media, through the mechanism of fragmentation and re-unification to suit its own interests relies on an appeal to common interest, common sense or even national interest. Alternative media will interpret and transfer aspects of the real world, in such a manner that the interests of its consumers, now disenfranchised by the straights, are served.

Alternative media is into causes, relationships and ramifications of 'isolated events' and cultural phenomena. It will not exploit that emphasis on individualism and competition necessary to the continuance and legitimisation of the CMP. In this sense, a collective, non-hierarchical means of production will emerge from, and determine a new approach to communication between groups and individuals.

It is necessary that the importance of 'professionalism' is de-emphasised in determining the quality of media products. A group of amateurs with a portapak will receive the same attention and feedback that a professional studio production. There is no longer a competitive trip as motivation for quality, only the education of the producers and consumers.

Alternative media will make its own rules, and they will change all the time. It will have to be astute in avoiding regimentation and institutionalisation of its process.

THE DAILY REALITY

THE FEAR OF LOSING HUSBAND AND BREADWINNER THROUGH A MARITAL LAW OF THE SOVIET TYPE, OF HAVING NO LEGALLY ASSURED SEXUAL OBJECT, THE FEAR OF A FREE LIFE IN GENERAL, CONCERN THAT CHILDREN WILL BE TAKEN FROM THEM BY THE PROPOSED COLLECTIVE UPBRINGING CONSTITUTES A POWERFUL OBSTACLE TO POLITICAL CLARITY.

IT MUST BE UNDERSTOOD THAT REVOLT AGAINST MARRIAGE AS ECONOMICALLY ENSLAVING AND SEXUALLY RESTRICTIVE COULD HAVE BECOME A GREAT ASSET TO THE REVOLUTIONARY MOVEMENT.

'MOTHERHOOD' IS ROOTED IN SEXUAL REPRESSION, AND THIS FACT REVEALS: BEING A MOTHER

CONTRADICTS BEING LOVED. WOMEN WANT BOTH, BUT FIND NO WAY OUT OF THE CONTRADICTION WHICH CAPITALIST MORALITY IMPOSES, PRESSURE OF POLITICAL REACTION NEGATE THEMSELVES AS SEXUAL BEINGS.

DIRECT HUNGER AND CONCERN FOR THE NOURISHMENT OF THE CHILDREN RELATIVELY SELDOM GIVE RISE TO REVOLUTIONARY THINKING

WOULD RECOMMEND THEM TO STUDY THE MECHANISMS BY WHICH THE RIGHT KEEPS WOMEN IN ITS CAMP — SO CALLED DESTRUCTION OF THE FAMILY BY BOLSHIEVIKS SIGNIFIES THE LIBERATION OF SEXUAL INTERESTS FROM ECONOMIC ATTACHMENTS.

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THE INVISIBLE IDEOLOGY

news info reports



AUS EXECUTIVE CONDEMNS FEDERAL GOVERNMENT EDUCATION POLICIES

The Executive of the Australian Union of Students, which met in Melbourne over the weekend (17-18 June), strongly condemned the Federal Government's education policies and funding guidelines.

A motion was passed condemning the Federal Government for:

- i) breaking its promise of a real growth of 2% in post secondary education funding;
- ii) cutting funding in capital funding by 39% for CAE's and universities;
- iii) deceiving the public in not presenting the true picture in relation to recurrent funding, which when incremental creep, other inflationary factors and student numbers were added, amounted to a cut of almost 3%.

The President of AUS, Mr Peter Noonan, said that AUS policy called for a substantial increase in all post school education expenditure to assist in making education accessible to all and free to all people, irrespective of age, sex, class or ethnic background.

"The Government's cutbacks will not only affect students presently studying but will serve to restrict access to only those people who can afford it", Mr Noonan said.

The AUS Executive also called on the Federal Government to reject any proposals for a student loans scheme other than emergency loans controlled by campuses.

AUS policy strongly opposes student loans schemes.

Mr Noonan said that a student loan scheme would undermine the present Tertiary Education Assistance Scheme, and that if there were adequate TEAS grants, no loans would be necessary. He added that AUS was concerned at moves to reintroduce tertiary tuition fees and called on the Government to totally reject any such moves.

"AUS, campus student union and many campus groups will be organising a major campaign in opposition to the Federal Government's education policies in the coming months. Integral to this campaign will be a campaign in defense of student unions which are presently under attack from the Federal and several State governments. Clearly, students need unions to defend their interests, rights and welfare given the policies and funding guidelines recently announced by the Federal Government", Mr Noonan concluded.

MIGRANT WORKERS MADE RACIST SCAPEGOATS

In recent weeks the Department of Immigration and Ethnic Affairs has conducted a series of raids against illegal migrant workers.

A spokesperson for a group calling itself the Ad Hoc Committee Against the Deportation of Asian Workers, said today that "These migrant workers cannot be allowed to be made racist scapegoats for the economic recession and unemployment."

The spokesperson went on to say "it is significant that not even the Labor Party has been willing to take a stand on this issue. We would hate to think that the Labor Party believes that the current economic recession can be solved by the hounding of migrant workers."

The latest victims were workers at the Patons Brake Factory in East Bentleigh. They had worked as assemblers, cleaners, machinists and maintenance workers since mid-April.

"That the Government intends to push ahead with the witchhunt is shown by the Minister's call to employers, urging them to check job applications to see whether they are entitled to work in Australia", the spokesperson said.

"We intend to hold a picket outside the Immigration Department 4.30 on Tuesday afternoon (27th June) to demonstrate our anger at the Government's action."

The spokesperson went on to call for the trade union movement, the ALP, all working class organisations, migrant organisations, overseas students and the student movement to actively reject these attacks on Asian workers.

For further information ring 419-4528 or 62-5135

READING LAVENDER - SEEING RED

READING LAVENDER SEEING RED is an attempt to fill what we see as a large gap in the socialist, feminist and homosexual literatures - the existence of a forum for the analysis of current activism and for the on going development of theory. The absence of an integrated theory in the socialist/feminist/homosexual

gays arrested by NSW police in Sydney on June 24.



LESBIANS AND MALE HOMOSEXUALS SYDNEY POLICE - BASH

Gaby Antolovich, Women's Officer of the Australian Union of Students, said today that the mass police bashing of lesbians and male homosexuals at the Mardi Gras celebration in Sydney, was an overt display of the violence we suffer all the time.

Last Saturday, lesbians and male homosexuals commemorated the anniversary of the police raids against homosexuals in New York. The Mardi-Gras also focussed on the repressive conditions of homosexuals in Australia.

Gay bars, beats and known lesbian and homosexual households are continually harassed by police. Feminist lesbians suffer continual police intimidation. Homosexuals, especially teachers and mothers, are unable to be open about their homosexuality, without losing their jobs and custody of their children, respectively.

"We are informing all students and other groups of people of Saturday's bashings", said Ms Antolovich. "We are asking everyone to send protest telegrams to Neville Wran to demand that the charges be dropped against the 53 people arrested on the Saturday and the 7 on the Monday, outside of the Court House."

"An Inquiry into the police is needed" said Ms Antolovich, "because several of them took their numbers off, surrounded the crowd and indiscriminately belted into the participants. Some of our comrades had paddy-wagon doors deliberately slammed on their arms and some were severely beaten in jail and needed hospitalisation. We demand a full investigation to expose the police."

"Last Saturday was a public display of police violence against lesbians and male homosexuals, the sort of violence we usually suffer in private."

"Lesbians and male homosexuals are organising in all states to protest against last Saturday's police bashings. We will fight police brutality", said Ms Antolovich, "in fact we will fight any kind of intimidation".

For further information contact Chris Hobson (Victorian Regional Organiser) (03) 347 7433.

movement has restricted activism, keeping it not only fragmented, but also defensive rather than offensive. Homosexual and feminists have always received no more than token response and support from the Left and there has never been serious attention given to sexual politics in Left theory or practice.

READING LAVENDER SEEING RED is a challenge to Left organisations to act on the question of sexual politics, and to participate in the integration of sexual political theory with socialist theory. It is also a challenge to homosexual people to adopt a socialist perspective as a means of explaining their position in capitalist society. In times of economic crisis, sexual politics is abandoned by the Left as an unnecessary part of economic strategy, when, in fact, it should always be regarded as integral to socialist theory and practice.

SO WHO ARE WE?

We are a group of political activists who got together one Sunday afternoon and started talking about the state of the world - the Left. Now, if you are anything like us, you will be beginning to get a bit depressed. And why not? After all, the gap between sexual politics and class politics is growing wider. Why should there be a gap? Could it be that much of the Left does not take sexual politics seriously? Rather than sit around and get 'pissed and stoned' we decided to do something about this sad state of affairs. (Smash 'em!) The result - READING LAVENDER SEEING RED

You have probably got something to say about sexual politics. So instead of just bitching about it, why not put pen to paper? We need articles (up to 3,000 words) on anything from trying to draw links between sexual politics and class politics to analysing campaigns and personal practice. Also, we need cartoons, photos, letters, responses, information and news items, in fact, anything that you think will help to build/re-vitalise the movement.

N.B. Contributions should not be excessive in length, suffer from a surfeit of academic, technical, scientific, socio-political-economic jargon, terminology or unfamiliar use of language, should not be, in style, cumbersome, unwieldy,

clumsy, awkward or inelegant, in fact any writing tending to the bourgeois, liberal democratic neo-fascist abstractions of other contributions to the on-going debate will be rejected out of hand, an verbosity, which could tend to cloud the clarity of a missive's message, could be the cause of an article's rejection by the editorial collective; tautologies will most certainly be subject to our gross disapproval, as indeed will any trace of repetition.

To avoid the above gobbledgook, we will edit your article in close consultation with you. By editing we do not mean changing your ideas, but rather that these ideas are available to all activists, not just those who, because of their class position, get to university. **COPY DEADLINE FOR THE FIRST ISSUE IS JULY 14th, 1978.**

Unfortunately, **READING LAVDENER SEEING RED** cannot be free (patriarchal capitalism has not yet been overthrown), so we ask you to subscribe and/or contribute:-

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A BRIEF INTRODUCTION TO UNEMPLOYMENT AND STRUCTURAL CHANGE

INTRODUCTION

The structure of an economy alters in response to many types of economic changes.

These economic changes can result from the "market place" or from Government policies.

An example of a change in the "market place" is the introduction of advanced technology: for example, computer, word-processing machines and so on.

An example of change resulting from Government policies is that of the use of tariffs.

Government also adopts policies, which, they claim, are designed to offset the effects of a recession.

For instance, the present Federal Government argues that the use of a 40% investment allowance will restore productivity to industry, thereby increasing overall capital and wealth and raising employment levels.

However the 40% investment allowance has enabled industries to introduce labour-saving capital intensive equipment which can maintain existing output levels or increase them significantly without increasing employment and, in fact, enabling many firms to decrease their work force significantly.

Thus a government policy designed to enable the economy to break out of the recession, has contributed to the rapid utilisation of labour saving devices. Not only is the economy locked further into the recession, but the interrelationship of recession and structural change will mean little hope for recovering from the present situation of stagflation: high unemployment coupled with considerable inflation.

WORD PROCESSING MACHINES

The use of word processing machines provides a clear illustration of the above.

Word processors are small computers consisting of an electric typewriter keyboard with a video screen; a storage station using magnetic tape, cards or discs, and a printer station for the completion of documents. They are capable of recalling material requiring correction and making the desired correction independent of the rest of the document, re-checking and re-typing. Memory storage also means that form letters can be produced and altered without re-typing.

The Managing Director of Westaff Pty. Ltd., a large personnel agency, recently claimed that first generation word processing systems had displaced twenty thousand typists in Sydney alone. (1) In an address to the Institute of Industrial Engineers, an officer from the Colonial Mutual Life Assurance Society Ltd. indicated that the introduction of twelve word processors in a CML office had cut staff requirements from 100 clerk typists to 29 operators and 2 supervisors. In a recent paper entitled "The General Problems of Youth Unemployment", G.W. Ford (2) states:

"These machines will reduce the employment opportunities for typists, stenographers and secretaries. One government department expects each word processing operator to replace six typists. Where word processing reduces the number of typists, stenographers and secretaries, it also reduces the number of desks and therefore the need for the office space occupied by those desks. This has implications for employment in the building industry." (A6) Ford further says that:

"...a study of one law firm showed that the introduction of word processing, accompanied by organisational change, improved the productivity of the professional staff by 40%. This allowed for expansion of business without expansion in legally qualified staff." (A6)

IMPLICATIONS

Quite clearly, the introduction of advanced technology such as word processors, mini computers, electronic funds transfer systems (in banking, finance and retail outlets) and computerised switching gear (already being installed by Telecom) have serious implications for the employment prospects, not only of graduates, but more seriously of school leavers. The credentialing process will ensure that it is the graduates who get the nobs at the expense of those without "marketable skills" (even though graduate unemployment will continue to increase in most areas). In general the nature of work in the future will require less skill but there will be more "supervision" of the workforce involved in the jobs which are taken by graduates. Thus the workforce will be highly stratified with clear divisions of control and power between the supervisor/professional and the supervised/technical.

There are clear indications that this is already taking place. The recent T.E.C. guidelines provide the basis for a "balanced workforce": a certain ratio of professionals to technicians (with little means of the unskilled becoming professionals). The government already believes there is a shortage of technicians and a surplus of professionals and so a reversal of the funding flow provides the means of "stabilising" the workforce. The role of the Williams enquiry (and other State enquiries) is to legitimise the connection (or interrelationship) between the education system and the labour market by matching credentials to expected task performance levels.

(1) S. Horin: "The Great Disappearing Secretary Trick", "National Times" 3.4.78

(2) G.W. Ford: "The General Problem of Youth Unemployment" in "Youth Unemployment" Academy of the Social Sciences in Australia. Second Academy Symposium 7th and 8th November 1977. Proceedings

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ALTERNATIVE MEDIA AS A REVOLUTIONARY TOOL

Operating in the CMP, alternative media to affect of neutralise the ideological effect of straight media, has to achieve both credibility and legitimacy with a normally hostile consumer. It is not possible, therefore to compare the ideological effect of straight media with that of alternatives. The position of trust and truth established over several generations by those media surviving in, and parasitic to, the CMP will cause rejection or non-acceptance by the consumers of material which is a challenge to, or in a radically unusual format to, established norms of information processing.

One of the prime ideological effects of the straight media is the establishment of neutrality and objectivity (equated with truth), a process by which alternatives will be assessed as 'extreme' and 'biased'. The message of alternative media will be seen as serving sectional interests, and therefore not reliable to the 'average' consumer;

Straight media therefore has neutralised the consumer. They are prevented from both thinking and acting independently of constructed norms.

A solution may lie in not competing with straight media on its terms. The media will form itself to suit its material. It may become a true alternative by not complying with the rules of straight media.

Kids learning the power of a portapak will no longer be stunned by slick camerawork on the seven o'clock news. They will have done it all and better, since they are not hung up on professional rules and straight owners.

Alternative media, even if they capture a small audience may have an effect on straight media, and therefore be useful. 2JJ (only 'alternative' if the term is used very loosely) has had an influence on the format and programming of 2SM in Sydney. However, it can also be demonstrated that 2JJ has mellowed considerably since the early days of a small and converted audience. This is a problem that all alternatives face over a time period, when audience acceptance becomes important, or even crucial, to their continuance.

It is possible to argue that alternatives which do exist do so only with the acquiescence of established and powerful licence-holders. There is always the danger that truly innovative or radical media will be legitimised and institutionalised, in order to render them harmless to the profitable straight media.

An advantage of the CMP is the availability of more sophisticated and cheaper technical equipment which can be exploited by those with the desire but no finance to reach an audience. The weathermen in the US, turned gadgetry back on its producers. But naturally the CMP came up with even better neutralisers.

Technical capacity is closely related to radical outlook. If available light is all that you can afford, then available light becomes desirable, not just acceptable. There are no rules when there are no bosses.

Alternative media does not need a large audience. It requires more a committed and active consumer/producer relationship or simultaneity. Does a medium lose its alternative status when it gains audience acceptance?

ESTABLISHED NON-CMP PUBLICATIONS:

Produced by the socialist/communist parties and organisations in Australia, they concentrate on attacking the CMP and supporting the cause of working people. Unfortunately, these organisations are split ideologically and publications become battlegrounds discrediting the policies of similar groups. The readership is very small (6-800 for The Tribune) and essentially converted.

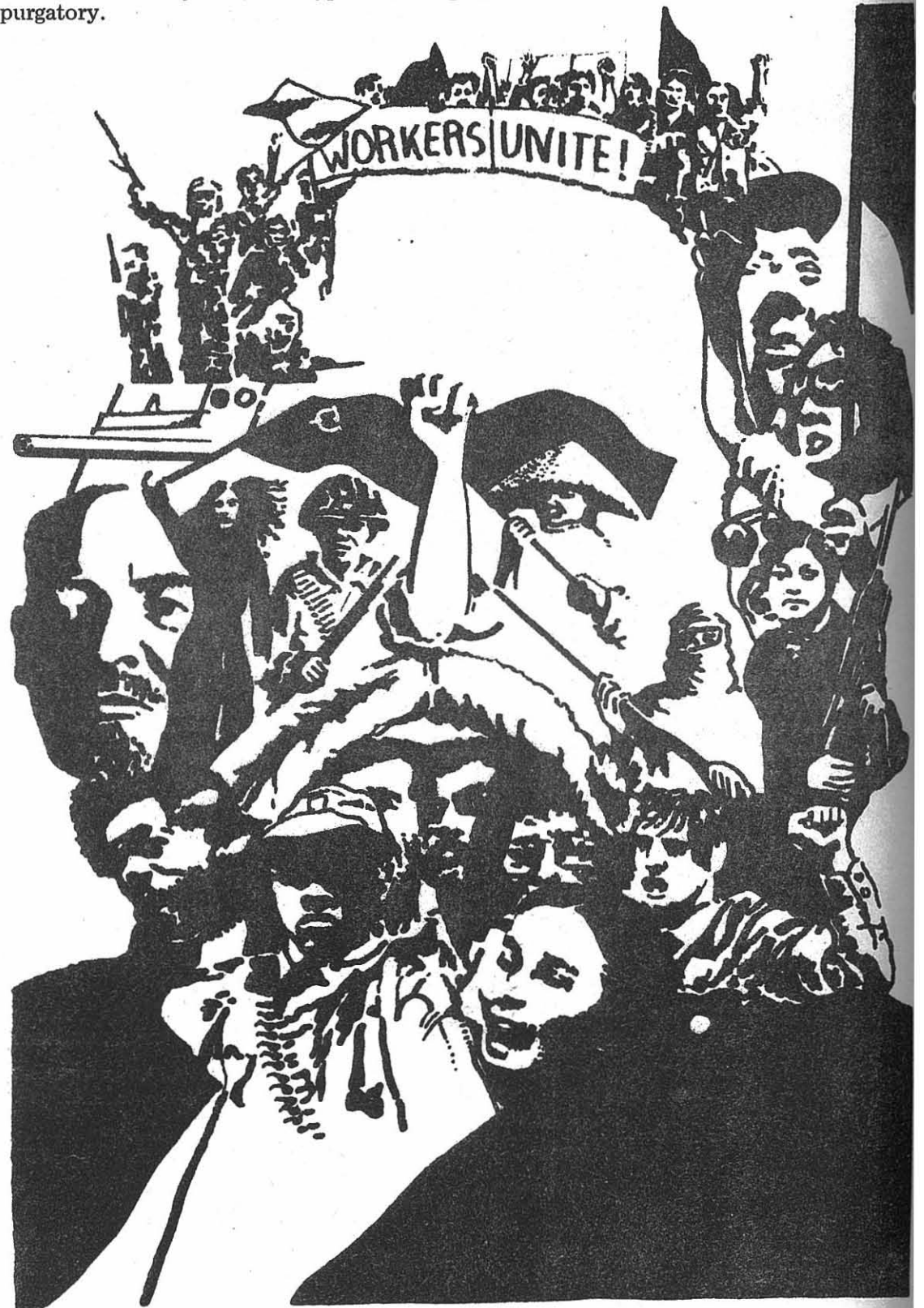
International news (and points of view) can be obtained through non-CMP publications from overseas. They range from "The Peking Daily" and "Pravda" through to leftist mags such as the "Guardian" and (erstwhile) "New Statesman".

Party line is also pushed in the more hardline publications, and such ideological stance can have unfortunate effects on information transfer.

But it can't be any worse than in capitalist press.

STUDENT PRODUCTIONS:

Traditionally an area for radical media, student publications: video, newspapers, films, journals, theses, research, etc., have the unique position of articulate and educated input; non-profit structures, and 'guaranteed readership'. In addition the CMP does not take them too seriously, considering these works either the ratbag fringe warranting no credibility, or the products of the future business elite, getting their radicalism out of their system, in a type of ideological purgatory.



THANK .. U .. TAH
THANKYOU TARBABY

SPECIAL INTEREST RADICAL PUBLICATIONS:

Special interest groups, rising up because of oppression or neglect by the economics or norms of the CMP, produce through their protest, radical literature which questions those conditions in the CMP which necessitate their oppression. Examples include feminism, gay liberation, black power, environmentalists and 'counter culture'.

OTHER POSSIBILITIES INCLUDE:

Organisation (like health foods?) newsletters. Public address vans. Straight media interception. Events/demonstrations getting straight coverage. Exploitation of 'liberal' media: "Nation Review" etc. Exploitation of sympathetic heavies: Jim Cairns, etc. Left wing/alternative bookshops.

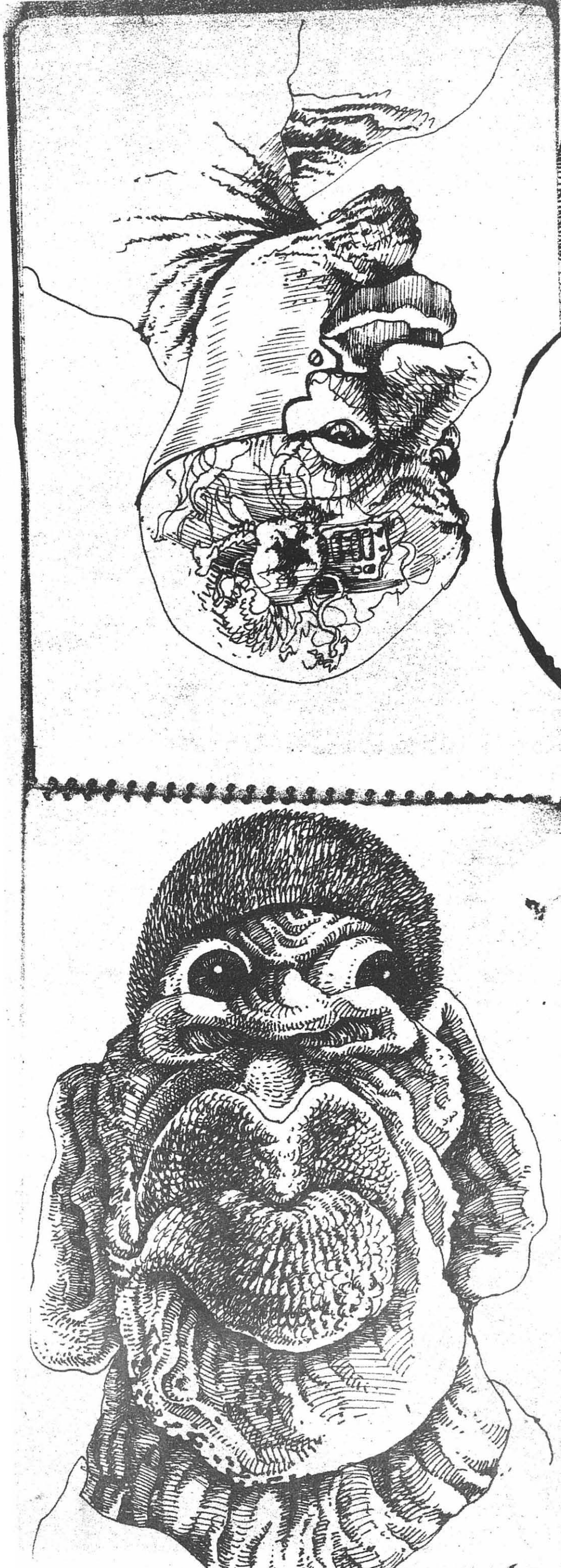
THE ROLE OF THE MEDIA GRADUATE IN THE BIG WORLD

A) To eliminate the professional format constraints of amateur groups utilising access TV/ radio etc., graduates can employ their expertise without distorting or straightening innovative content. This expertise (including confidence) can cause the formation of groups themselves, to whom 'access' or any consumer production appear distant.

B) The media 'radical' can assist alternative media enthusiasts exploit straight media for its effective techniques, the rejection of which, quite probable in a wholesale rejection of ideological effects, will render the alternative impotent and alienated from its intended audience. This requires a clear analysis of straight media, to distinguish its inherent qualities from the ideological.

C) The media graduate can work entirely outside the system, or they can enter the straight industry and try to subvert it. The question remains whether they will be socialised into the role before the medium is undermined by their actions. the answer is yes.

D) The graduate can establish their own area of influence. They may not eat, but at least they are not constrained in what they do



ACCESS TV

The necessity of all broadcasting networks to acquire sufficient material at reasonable cost led to the emergence of access TV.

All technical equipment, limited finance, and professional expertise is provided by the community of professional studio/workshop centre.

Any group of individual with something to say was allocated broadcasting and production time and resources. Presumably there is no limitation on the range of topics and interests which can be disseminated, and professional expertise is not required, nor is adherence to a pre-determined format or style.

Access TV has grown throughout capitalist societies as more and more groups and individuals are disenchanted with the autocratic nature of straight TV programming, and neglect of special interest groups.

Access TV is especially subversive in that it allows people formerly overawed by the magic of TV and film production to discover that the skills required are minimal, that the hardware is not overwhelming, and that responsibility for production is far more satisfying than the abrogation of responsibility involved in consumption.

ACCESS TV HAS ITS PROBLEMS, HOWEVER:

A) Access TV, provided through the facilities of commercial or government networks is dependent on them for time and assistance. Apart from the conditions this may imply, it is supportive of a pluralist view of society, in which minority or oppressed groups have no complaints if they are given access to the 'public' airwaves. The true nature of class struggle and dominant groups may be further dislocated by the advent of widespread access programming.

B) What effect on the consciousness of the viewers does access TV have? While it is difficult to answer, it is possible that such programmes, lost in the programming of conventional TV, will attract minimal audiences; have as much impact as a situation comedy; or merely preach to the converted and the makers.

C) It is possible that really radical (and articulate) programmes, if made at all will offend the sensibilities of management and/or advertisers. A subtle but effective censorship process will occur.

D) What types of groups will be attracted by the possibility of airing their point of view? If the experience of the ABC can be generalised, the more articulate, organised pressure groups (not questioning the ideology of the CMP and its media products) were prominent in both applying for time and being accepted as 'suitable'.

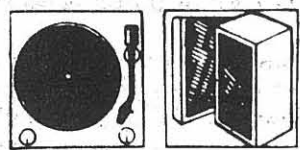
Those groups in society, neglected by both the media and government are the least likely to be confident in their competence to produce a media product, and hence Access TV will not serve their interests.

E) A serious problem in Australian and overseas access situations is the relationship between 'professional' staff and the interest groups. Too great an emphasis on straight format and 'standards' has led to reduction of the spontaneity, and therefore the energy and message of a non-pro programme. The 'minimum' requirements of TV broadcasting are still paramount to the technicians, and probably influence greatly the size of audience such programming can attract.

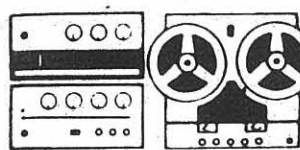
F) Who controls finance and programming? What are the criteria for vetoing an application for access time. These questions remain for the provision of material to cable TV as well.

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MEDIA EDUCATION AS A MEANS TO ALTERNATIVE MEDIA

To this point, alternatives have been discussed as real possibilities, with equal weight and potentially equal ideological effect. This is not the case, obviously.

The established media, irrespective of monopoly ownership and huge capital investment, have a stranglehold, in terms of influence that can be attributed to the ideological effect of media.

If a media school aims to provide graduates with skills and techniques useful within media processes, and considers the ideological effects of a 'free' press/media in the CMP as an unsuitable basis from which to teach these skills then the following must occur:

A) Methods of identifying unacceptable ideological phenomena must be developed (e.g. Marxist media analysis);

B) The techniques and 'professional' skills required by effective media functionaries must be learnt in isolation to the socialisation into industry ethics and standards that invariably accompanies such learning. The portapak will be discovered as a revolutionary tool, not as just another way to produce correct close-ups and wide shots.

C) Alternative

C) Alternatives to employment within straight media should be identified, and if they do not exist, created.

D) Technical skills and professional competence will be de-emphasised in importance and mystique/glamour. They are merely means to an end. This de-emphasis itself will turn resources to content rather than format.

E) Concentration on content will lead to understanding the nature of alternative media, as an interaction between producer/medium/consumer.

The consumer will be encouraged to participate, so that the distinction with producer will disappear. The medium will become oriented to consumer interests, rather than process needs.

F) In terms of providing employment for graduates, the school should provide a resource/

information/contact centre so that students can either relate to alternatives needing expertise (if only to tell them they don't need it); or create their own area of influence.

G) The role of the school to train individuals to fit the niches and careers established in straight media will be eliminated. Students may still do it, but not with the school's encouragement.

H) Straight media will be ridiculed and attacked in all possible opportunities.

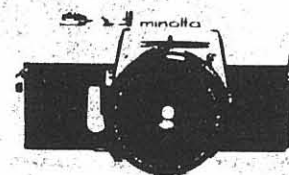
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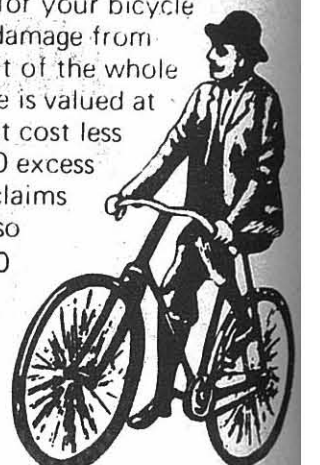
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FOREIGN NEWS IN THE AUSTRALIAN PRESS

COMMUNITY AND/OR ACCESS RADIO

The advantage of radio as a means of disseminating interest-group information, and self-made programmes, is the relative cheapness and simplicity of broadcasting equipment and staff.

A major problem is the acquisition of licences giving exclusive rights to a wavelength (possibly within a limited area) on AM or FM.

The terms of a licence (or more importantly) its renewal, is the type of conservative safeguards to: prevent unwanted material from being broadcast, prevent true competition with commercial media, prevent public acceptance of a true alternative.

Terms of a licence determine the scope of material to be covered.

A more radical approach (perhaps the only possible approach) is to ignore licencing and other bureaucracy, and simply develop guerilla tactics (like pirate radio, or mobile broadcast units).

Given that governments (having duly consulted FARBS, and other commercial interests) is allowing community radio stations to develop, are there conditions which will allow the emergence of true alternatives to present producer/owner controlled media?

It would appear that the production of local, consumer oriented programming is difficult to sustain, and the normal pattern is for a small group of (moderate) golunteer/enthusiasts to assume long term control and policy-making. The radicals, who may have provided important energy in the station's formulation stages, will become frustrated or disillusioned by the constraints of professional broadcasting, and lose influence in the direction of material and resources. This is considered desirable by moderates who are looking to licence renewal problems.

Articulate (and middle class, moderate) groups have the most to gain from community radio, even to the extent that their interests (and therefore their programming) will attract an audience willing to provide subscriptions and other support.

UNDERGROUND AND RADICAL FILM

In this area, the determinants of 'bourgeois' standards are most pre-dominant in judging film 'quality'. Quality is measured in terms of box office potential, and radical films not only do not gain feature status, they are not acceptable as support movies in commercial cinemas (the only area in which they can seriously be considered 'mass' media). The commercial monopoly of production/distribution/exhibition/promotion ensures the public is given minimal choice as to type of material available. Similarly, TV networks judge material on 'audience acceptance', a mutually exclusive criteria set to quality, innovation or consumer oriented production.

This point of view is not to be confused with an elitist approach, attempting to promote the cause of 'educational', 'worthwhile', or 'meaningful' film onto an audience used to Hollywood lowbrow, in the name of good taste. It is simply the exploring of alternatives, so as to free makes and consumers from constraints hampering the potential of the media to examine a wide range of subjects and formats.

Radical films, or 'art' films, made by alternate professionals are shown to radical in co-op cinemas are not offering alternatives to the status quo.

Teenagers in Redfern or the western suburbs making a film about the cops, or unemployment and showing it to their friends on a Saturday night, ARE subversive.

COMMUNITY/LOCAL/INDEPENDENT NEWSPAPERS

Theoretically, all that is required to start is a Gestetner machine and material to publish. However, the format of established newspapers (however unfortunate) lends credibility to a new newspaper. The "Leichhardt Local" failed as an alternative when it attempted to compete with

the established local paper on its own terms. Advertising, 'editorial' policy, and news format were similar, and it is doubtful that it was providing an alternative.

Similarly, "The Melbourne Times", a local Carlton paper, will lose its alternative status as it grows and widens its audience, and attracts more advertising. Different criteria will emerge for content, format and production policy.

CB RADIO: For electronic freaks, wishing to get a slice of the airwaves. Same as above.

STREET (GUERRILLA) THEATRE: Attacking the sensibilities of straight lunch-time crowds, it requires no capital and there are no rules.

COMMUNITY THEATRE: 'Trained' personnel can guide local groups into becoming participants in their own entertainment. The staff has to be very good.

MOBILE AUDIO - VISUAL / THEATRE UNITS:

Converting a bus, with some donated hardware, and you have a travelling propaganda workshop machine. The unit can cover the whole state in six weeks, and previous experience has shown they have a big impact.

TRADE UNION/WORKER JOURNALS: Potentially a very radical alternative, in that the nature of such papers/magazines is related to work and the rules which govern work conditions. Many union papers rely on non 'professional' journalistic staff, or alternatively, employ staff disillusioned by the capitalist media. Many union papers are ideologically innovative, however, others reflecting conservative or moderate union executives do not question the CMP, maintaining a 'non political' stance.

They are also effective in that they provide information about alternatives to capitalist enterprises such as leisure, holidays, films/theatre, discount retailers, community services and activist groups. Essentially financed by union subscription, they are not dependent on advertising, and its ramifications.

WALL POSTERS: Bus travellers are probably the most informed and liberated people around. Posters, stuck to the sides of capitalist structures, provide essential information to the radical and special interest groups ignored by the straight media. Channel 7 never tells you when the next anti uranium rally is going to be.

GRAFFITI: Similar to posters, but more common on railway cuttings and billboards. The messages about Menzies and Gorton, 10 or 20 years old, are now in the history books.

SOME IDEAS ON MEDIA ALTERNATIVES

CABLE TELEVISION

Fairly prolific in the US, a system where subscribers pay a yearly fee for private television output, not dependent on licences, broadcasting or a mass audience. Suited for access of participatory television production (QV), where subscribers are attracted because it is an alternative to straight inaccessible TV.

Has the added advantage that straight TV (Starsky and Hutch?) can also be purchased and broadcast, to suit all tastes. Also not subject (to the same extent) to libel laws or moral censorship.

Whether it is a serious alternative medium depends on ownership, profit necessity and control of programming. However, the lack of network ownership, necessity of mass audience, and the elimination of advertising makes it potentially subversive and a threat to straight TV.

Ideally suited to a local level of participation and consumption (particularly in high density and ex-urban environments.)



A WIDE RANGE OF OTHER WAYS ARE AVAILABLE FOR EXPLOITATION AS ALTERNATIVES

IBIZA



COVER FOR \$25.00

PHOTOGRAPHY: [illegible]

ISSUE NO. 1000 [illegible] \$25.00

QEG AOVÉ Spertesy Plood Klökkiss dix Astro|bl-2

..... ?
..... confused
..... ?

SO WAS I. TODAY,
I SPOKE WITH A MEM-
BER OF THE ADMINSTRAT-
IVE STAFF (who shall remain
anonymous....
..... but was, in fact,..)

kevin beck
ABOUT THE SUDDEN AND
MYSTERIOUS LOCKING OF
THE CUMBERLAND ST
BASEMENT ENTRANCE,

SUFFERING CONCERN AT THE RATE
AT WHICH EQUIPMENT DISAPPEARS
FROM THIS CAMPUS, HE REASONS
THAT TO PERMANENTLY LOCK
ONE OF TWO ENTRANCES WILL
REDUCE THEFT BY 50% !

W. Kitchins 29/6



? ? ? ? ?



Did you hear
the one about

«I'M THE COLLEGE HIT MAN»

document to student consciousness



fill in with your own comments



"I'm here to get enough on Reinhardt to
Kimaera workshop not allowed to operate under the rules imposed during intersemester break that a lecturer must be present. This later retracted as Kimaera is part of SRC which is kept in a defused state. SRC activities allowed as a special case. The old trick of "paint the toilets a new colour & plant a tree here" is used to keep students defused & frustrating.

← nice border put here to commemorate an idiom of conduct. Put a frame round it & it'll be classic mate.

If you give a person a hard enough time they'll leave without having to sack them

"Fraser would be proud of him."

A leather in ya' cap if you can, keep yourself noticed; cause not enjoy their jobs & working conditions, reduce spending in this climate, to quote a notable, "in this period of restraint, stagger people's working hours make every thing flexible" - this keeps everything more depersonalised, increases power in centralization apart from causing chaos & confusion, you which you can justify / and cuts - to bad that you've got kids & things to get home to, a day off a fortnight puts a big bandaid on that.

Where is the art school? Where is that process that happens?
Taps to Canberra never if brought about a change

It's to distinguish you from real people



Return THE FLACK

- stop being nice & cooperative in the face of the other unions involved in your activities
- write letters
- 1. demand your rights as a student/lecturer/support/admin staff. (Refer to UN Bill of Rights if you have to)
- 2. Mr Ian McKenzie President Lecturers Association P.O. Box 259, Paddington NSW 2021
- 3. Mr Mark Toles President, Public Service Association P.O. Box 259, Paddington NSW 2021
- 4. Mr Gerry Traynor President, Student Representative Council 99 Flinders St Darlinghurst 2
- write to the college
- Secretary Alex Mackie CAE P.O. Box 259 Paddington 2021

rules are here to help my career



It is planned that in the future, the School of Art, Alexander Mackie College of Advanced Education, will have a permanent new site with appropriately planned accommodation. This questionnaire is an attempt to gauge some student views on accommodation needs.

This information is for the Elements of the Built Environment Course and will be completely confidential as far as individuals are concerned.

We are trying to cover aspects of the psychological, sociological and aesthetic needs of students as well as basic physical needs.

This is a student questionnaire; it has been devised by students as part of their course, to provide a practical application of aspects of this course.

It is anticipated that the information from this survey will be submitted for consideration by those planning the future School of Art accommodation.

Richard McDermott
Ula Tsirekus
Fabia Tory
Elizabeth Reid
Marina Pearce
Nick Kartzoff

This questionnaire was first put out before the great move to Flinders St.



first instalment collated by: Ann
Jude
Maudid
Janice

What do you want in an Art School?

A) EATING FACILITIES (QUESTION 8)

- a) Do you think the School of Art needs eating facilities (canteen, restaurant and/or food store) Yes? No? What type? Give Details.
- b) Should it be run by students or private contractors?
- c) Where, in relation to other specialised areas of the college, would you like to see this area located?

OUT OF 168 REPLIES

a) 157 said 'YES' we need it 6 said 'NO' 5 didn't answer

WHAT TYPE	Count
1 Cheap food, especially coffee.....	58
2 Health food.....	23
3 Bar with canteen.....	8
4 Restaurant.....	7
5 Strictly Vegetarian.....	7
6 Large Area for lounge + music.....	5
7 Hot Meals.....	5
8 E.S.Tech. type.....	4
9 Similar to Albion Ave.....	3
10 Restaurant, run only by College.....	3
11 Seating facilities.....	3
12 Simple food.....	3
13 Long hours.....	2
14 Syd. Uni type.....	2
15 pool table.....	2
16 Coffee machine.....	2
17 Games room.....	1
18 B.B.Q.....	1
19 Garden.....	1
20 Stove, fridge, hot water.....	1
21 Non-profit canteen.....	1
22 A canteen has little to do with a good college....	1

WHERE	Count
central, ground floor.....	104
with relaxation area.....	19
garden.....	16
at every campus.....	6
not near work area.....	5
Flinders St.....	5
near gallery + library.....	3
Cumberland St.....	2
Off main campus.....	2
on roof level.....	1
with carpark.....	1
in the carpark.....	1



- b) 46 said it should be run by students
- 66 " " " " " private contractors
- 41 " " " " " both students + private contractors

Stories for you...

2

We'd planned to meet at the pub at six, when I arrived I spotted Reg 'Chook' Wilson in the corner in shorts with a matching pie and schooner, Bill was formal of course and Ralph was late as usual.

"YOU SHOULDN'T STUFF A PARROT IN THIS WEATHER" said Ralph, as he threw off his heavy coat and lunged over the bar. Jesus I thought I'd die laughing when the smooth bugger came up from behind the bar with a 'tinny' in one hand and a tit in the other. Without even letting go of the 'cooing' barmaid he started walking over to table

"GADAY CHOOK SLUG FERRIT YOU'RE LOOKING FINE MATE"

"RIPPER RALPH"

"THERE YA ARE MATE"

"..... YERRRR"

"WELL SLUG, WHAT'S ALL THIS TROPICAL SHIT"

Ralph was a real sport, he'd come to the party in his wife's old grass skirt and a shirt he'd picked up on the cruise to the Tongan Islands with the famous 'COOGEE ALL WHITE'S' back in '72. A GREAT TRIP.

"WELL LADS" I said, with a put on pomme accent "..... YA REMEMBER THE TONGA CRUISE?"

"YOU KIDDING" Ralph slammed his beer down on the table in disbelief.

"PULL THE OTHER ONE SLUG, IT PLAYS 'JINGLE BELLS'"

".... YERRR....."

"I HAVE FOUND A PLACE" I had them hanging off every word "A PLACE THAT IS JUST IDEAL FOR OUR COOGEE 'ALL WHITES' TONGAN CRUISE REUNION".

"YOU FUCKING BEAUTYYYY" Ralph slowly put down his beer, leaned across the table and gave me a big kiss on the top of the head. "YOU FUCKING BEAUT"

Well, as you can imagine, the celebration went on for hours, at least one. Ralph stood the whole pub to three rounds plus chips, native dance displays, war cries and simulated sex with imaginary native beauties it was the Tongan Island cruise of '72 all over again, only this time in the lounge bar of the Cricketers' Arms Hotel.

It was ten to eight before we left the bar, then we had to find the cars and drive over to Drummoyne for the real reunion. What a trip, I could barely see, but at least I made it to Drummoyne, Bill didn't even make it to the front door of the Cricketers' Arms, staggered from the table to the stairs, and straight over the fucking balcony leg broken in fifteen places, Ralph nearly pissed himself laughing.

There it was "BEACHCOMBER ISLAND" what a sight for bloodshot eyes .. we just stood outside staring up at the lime green palm trees in reverent silence, while Reg sat in the gutter catching his breath. Drawing one deep majestic breath of nostalgic smog

"WELL..... LET'S GO"

I tell you, we piled into that tropical paradise like it was our last ruck straight up to the bardouble Mai-Tais, laysthe whole fucking bit I tell you it was paradise

"THIS IS FUCKING PARADISE, SLUG" said Ralph, giving me another kiss on the head.

"....YERRR....." grinned Reg, with a mouthful of tuna casserole.

"IT'S GOT SOME SPECIAL TROPICAL SAUCE ON IT" I said, savouring it delicately off the end of my finger.

"I NEVER TASTED NOTHING LIKE IT..... NOT EVEN WHEN WE WAS DOCKED OFF TONGA" said Reg.

"I'M NOT SURPRISED" said Ralph, desperately trying to contain his laughter and his mouthful of tropical casserole. "YOU WERE TOO BUSY TRYING TO TASTE SOME TROPICAL CRUMPET" with that Ralph exploded, there was tropical casserole from one end of the table to the other. Ralph pissed himself laughing, the whole table disappeared behind a cloud of laughter and tropical casserole. Chook

Ralph nearly pissed himself laughing..

was selected to get up and dance, grass skirt, lights, the whole bit.

"GET OUT OF IT YA POOFTA"

"YA WANTA HAVE A GO SWEATHEART?" and Ralph promptly kissed Chook on the top of the head 'cause he ducked.

We lost three of the lads on the way home, or so I found out later, car went straight over Pymont bridge at close to ninety the bridge was up at the time. Ralph had a yawn outside the 'BEACHCOMBER' and was right as rain. I could barely see, but at least I made it home, Reg didn't even make it to the front door of the 'BEACHCOMBER' ... staggered from the table back up to the bar and straight over the fucking balcony leg broken in sixteen places, Ralph nearly pissed himself laughing.

dær editor

There are several aspects of the operations of AUS Student Travel as well as the behaviour of this year's AUS Executive and Travel Board which should be of concern to all students.

At its Annual Council in January, AUS overwhelmingly carried a motion sacking the Travel Manager, Gregor Macaulay. This means that he is no longer an officer of the union and would normally have meant also his automatic dismissal as general manager of the travel company. Many students are asking 'If AUS sacked Macaulay, why is he still there?' However, since its collapse in August 1977, the company has been under the supervision of a court-appointed administrator, so the sacking procedure was no longer automatic. Nevertheless, the Council believed that the administrator would abide by the democratic decision of the union. On the contrary, for some strange reason, the administrator has discovered that Macaulay (who had presided over the \$1.5 million collapse) is a brilliant businessman who cannot be sacked.

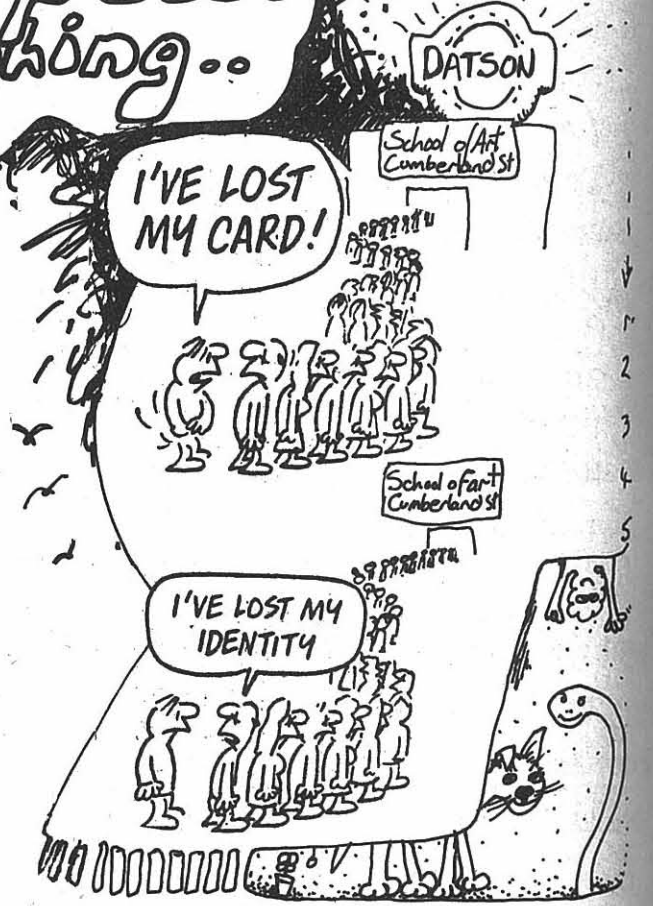
The administrator also ignored the union's demand that the pay and conditions of staff should be immediately restored because the company's employees should not have to pay for corporate collapse or economic downturn.

Furthermore, the AUS Travel Board has also acted to undermine the Council's decision to sack Macaulay, by inviting him along to Board meetings. Had they any regard at all for the democratic processes of the union, or the dozens of staff who lost their jobs as a result of the collapse, or the students they are supposed to represent, they would have severed all connections with the former Travel Manager.

To add insult to injury, the AUS Executive and Travel Board have continued their policy of withholding vital information from the constituents who elected them, showing more concern with their personal images than with the best interests of the union.

Students were not told that:

1. AUS Student Travel has been unable to make repayments to its airline creditors under the scheme of arrangement, and is unlikely to make the first three repayments of about \$250,000 this year;



2. The scheme of arrangement has been extended for at least six months longer than the proposed five years;
3. Sales have dropped. At best company sales have reached only 70 per cent of the required level and are now below this;
4. The company intends to market its products to the general public, thus making a mockery of "the company run by students for students." Students will have to line up with the general public for tickets from "their" company.
5. Management consultants' suggestions for structural alterations of the company appear to have been not implemented, presumably because the travel company will not be there long enough for it to matter. The company is still top heavy with management.

The implications of all this are very disturbing for the future of the union. The supposed woners of the travel company, the students, have been lied to and kept in the dark consistently since the company's collapse. At the time that the company was refloated, I pointed out that it was economically impossible to repay the losses and that it was naive for the union's officers to allow themselves to believe that it was possible.

The secrecy of the AUS Executive and Travel Board with regard to the operations of AUS Student Travel demonstrate not only the myth of "student control" over exploitative business enterprises, but over the Executive itself. The complicity of the union's officers in these secrets and their spineless attitude have allowed the company's administrator to ignore the students' decisions, and the company employees' former benefits.

Furthermore, the travel company's collapse has been used by right-wing students to discredit AUS. The response by AUS officers to these attacks since the collapse has been to spend more time defending and patching up the company than saving the union. The resultant misallocation of AUS resources and officers' time has been to the detriment of the union, especially when AUS is fighting for its very existence.

The running of capitalist businesses and the running of a democratic and progressive student union just do not mix.

Frans Timmerman.

the interview.

TAMIE OF THE OUTBACK
EPISODE TWO



"PETER, HAVE YOU HAD ANY EXPERIENCE WITH CHILDREN?"

"WELL, I COACHED A FOOTBALL TEAM OF EIGHT YEAR OLDS, BUT I'M AFRAID THEY REALLY DIDN'T LIKE THE GAME MUCH. THEY WERE JUST HAPPY TO HAVE MATCHING SHIRTS' THEY THOUGHT THAT WAS GREAT FUN" lies, lies all of it was a lie. The panel was laughing at my genuine confession, I had impressed them with simple, realistic honesty and they liked me for it. I had also made them believe I actually did coach that team of youngsters, that was my aim, I never doubted my honesty, even when I lied; and as a result nobody else every doubted my honesty.

"PETER, IF IT WAS UP TO US, AND I THINK I SPEAK FOR THE ENTIRE PANEL"

I had never doubted that is guy with the impressive white beard of success spoke for the entire panel ultimately.

".... YOU WOULD HAVE AN ANSWER RIGHT HERE AND NOW I WAS SO PLEASED TO SEE THAT AT LEAST ONE PERSON HAD THE COURAGE TO BRING IN EXAMPLES OF THEIR WORK AND NOT JUST PHOTOGRAPHS AS REQUIRED ON THE INTERVIEW FORM....."

"YES, I FELT THE ACTUAL WORK WAS SMALL ENOUGH TO DISPLAY AND REALLY NEEDED TO BE SEEN IN THREE DIMENSIONS, TO BE PICKED UP, EXAMINED CLOSELY"

"IT'S TERRIFIC JEWELRY, AND THE DESIGNS, LIKE THE DESIGNS OF THE OTHER TWENTY BLOKES FROM YOUR SCHOOL THAT THIS PANEL HAS SEEN TODAY, ARE GREAT YOUR ART TEACHER MUST BE MIGHTY PROUD OF YOU GUYS"

I laugh modestly, not that it was even vaguely amusing, but there was a certain joyess feeling about the interview. The interviewers laughed when I smiled, I laughed when the white beard parted into a smile, the rest of the panel laughed with me. From the time I was introduced to the interviewers and made my first harmless but effective aside, we laughed; for thirty minutes we laughed - I LAUGHED MY WAY INTO COLLEGE.

IT'S A PITY THAT MEDIBANK DOESN'T COVER PEOPLE WHO ARE SICK OF MALCOLM FRAZER...



B ANS/LS

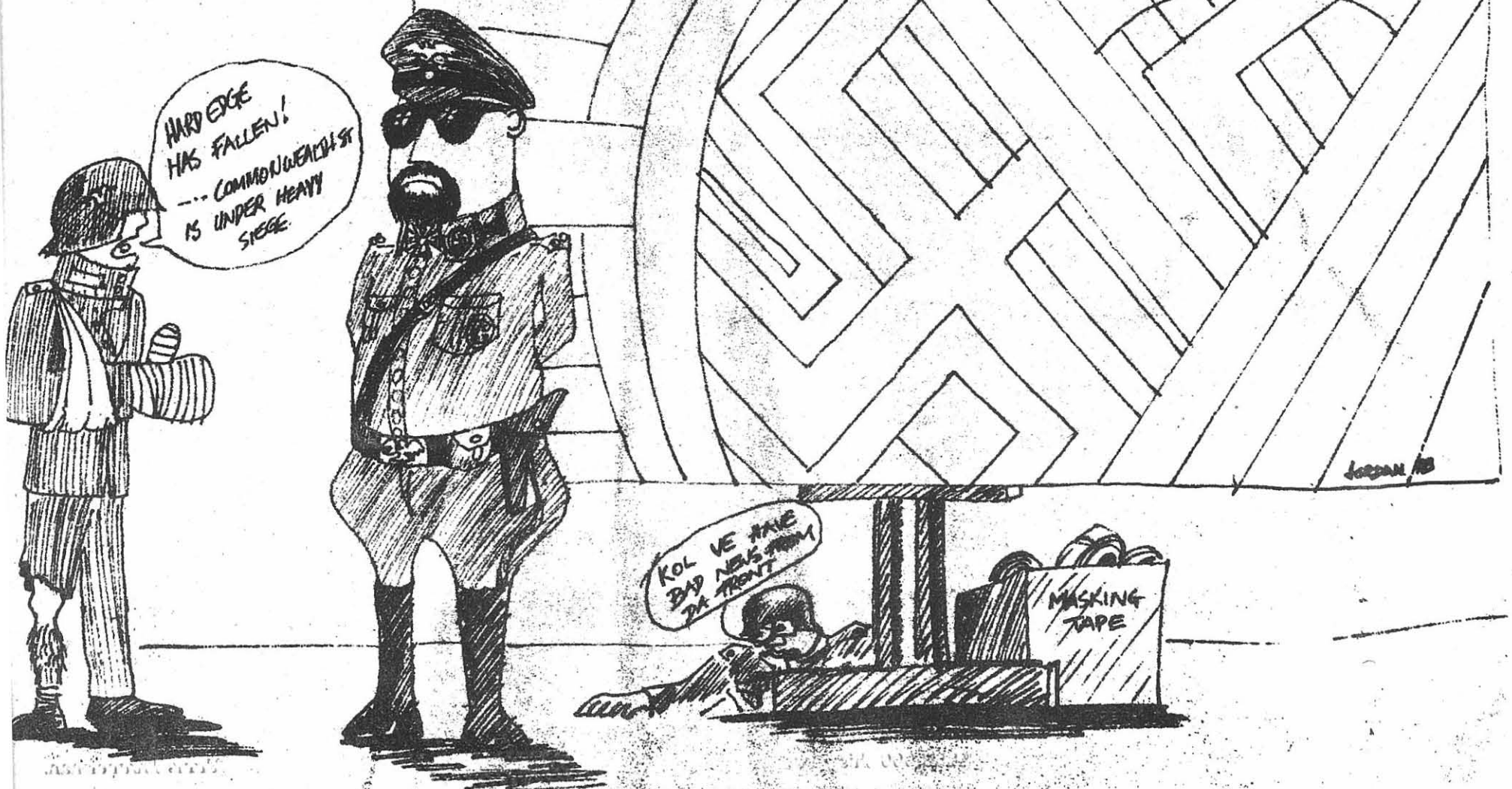
With my plastic dome full of silver jewelry, aesthetically arranged on split level chocolate brown cork, under one arm and my design folder equally asthetically displayed, under the other I laughed my way back to the car. I had been accepted, a quick tour of my new place of full time study was in order, the locals looked interesting but more than that the whole area had an 'ART' feel about it. It had always been the art mecca in my mind, all the popular galleries lived here, the terraces housed their contributors, the suburb wore its bohemia on its sleeve and of course the art school was a link, the MAIN LINK.

Peter Scammel

Here she was now, travelling first class on one of those elephant planes, surrounded by simple country people, OH what bliss. Boy Malcolm was so rich, these trips must cost a fortune, but the personal bank account never ever seemed to stop getting bigger, it was something to do with tax, as she understood it. What made her really happy was that Douglas had been given a seat on this trip. "Diya want a choc-coated sheep dung", it was Doug over her shoulder, he cut such a fine figure in his wide brimmed hat, riding jodphurs, collar and tie, it was his first trip to Europe (Malcolm was hoping it would be his last). Tamie had always secretly loved Doug, ever since that time she watched how delicately he gelded the sheep. He too was concerned with genetics, but unlike Malcolm he was only worried about Australia. How many times had Mal said think big. "Comun down the back of the big bird with the wings and we can do some kissing and some huggin' HUH?" "For Christ-sake Doug don't you ever think big" Tamie said. They kissed. "Look out here comes Malcolm, act naturally", Tamie starts to giggle insanely, Doug drops to his knees and delicately bites the balls off a passing male passenger, (this nearly brings Tamie undone) "Doug I want to rehearse what you have to say when we get off the plane: LET GO OF MY WIFE'S CRUTCH!"

What is going to happen if Doug moves his hand, will Tamie piss herself, will Doug fuck up his speech, can Malcolm take over the world? Watch for further stories of Tamie of the out-back.

F. NEILSON.



OUR TOTAL FAILURE TO SEIZE THE IMAGINATION AND ENTHUSIASM OF THE MASSES IS

FUNDAMENTALLY RESPONSIBLE FOR THE MANY MAJOR AND MINOR FAULTS OF THE SOCIALIST MOVEMENT, FOR THE BLINKERED PARTY SENTIMENT, FOR THE RESENTMENT AND SENSE OF INSULT FELT BY MANY RANK & FILE ACTIVISTS, AND FOR THE AUGMENTATION & ACADEMICIST PSEUDO-MARXISM WHICH WE CARRIED ON.

WHY DO INSTITUTIONS NEED TO CHANGE??
BECAUSE - INSTITUTION SHOULD BE FOR PEOPLE
- PEOPLE AND THEIR NEEDS CHANGE
∴ INSTITUTIONS NEED TO CHANGE
AND ALSO BECAUSE THE WORLD IS CHANGING
AND BECAUSE THE IDEAL SITUATION NEVER ARRIVES!

WHOEVER PUTS HIS HAND ON ME TO GOVERN ME
IS A USURPER AND A TYRANT

I declare him my enemy

TO DIMINISH THE SPONTANEITY OF A REVOLUTION, TO BREAK THE CONTINUUM BETWEEN SELF AND SELF

00 CHANGE WITHOUT A BLUE PRINT

THE REVOLT. WAS A MAJORITY MOVEMENT IN THE MORE PEOPLE TRANSCENDED THE NARROW LIMITATIONS THAT HAD IMPEDED THEM. SOCIAL VISION

SENSE THAT IT CUT ACROSS NEARLY ALL CLASS LINES IN FRANCE. IT EVEN TOUCHED THE GENDARMERIE. HIGH SCHOOL STUDENTS SHOWED A DETERMINATION THAN IN STUDENT. THIS WAS NOT THE SOLENN REVOLT, A coup d'etat BUREAUCRATICALLY PLOTTED AND MANIPULATED BY A 'VANGUARD' PARTY; IT WAS WITTY, SATIRICAL INVENTIVE

68 HAS A GOOD YEAR

LIFE WITHOUT DEAD TIMES

STUDENT HOOD - THAT PRIVILEGED, POMPUS STATE THAT IS EXPRESSED IN AMERICA BY SOCIOLOGESE OF THE ANALYTICAL DOCUMENT. COMPROMISE MEANS NO BODY GETS WHAT THEY WANT.

POWER TO THE IMAGINATION

ITS STRENGTH LAY IN ITS CAPACITY FOR SELF-MOBILIZATION

TRANSCEND THE NARROW LIMITATION THAT IMPEDED YOUR SOCIAL VISION. BECAME A SOCIAL REVOLUTIONARY ARTIST. Jargonize

THE IS NO THEORY, PROGRAMME OR PARTY THAT HAS GREATER SIGNIFICANCE THAN THE METRO ENDING REVOLUTION ITSELF.

ITS INFECTIOUS BODILY

A CURSE WORDS, NON-VERBAL, NON-VERBAL HABITS OF AUTHORITY AND HIERARCHY ARE INSTILLED IN THE INDIVIDUAL FROM OUTSET OF LIFE BY THE FAMILY, IN THE CHILDHOOD (EDUCATION IN HOME & SCHOOL), ORGANIZATION IN WORK, VESURE, PARTY POLITICS

ENLIGHTENMENT - FOLTING

HOLY HOLYE HOLIYE HOLLEE HOLY

AND YOU ARE CHOKED BY BUREAUCRACY.

WHY MARX, WHY NOT HE (IT) MIGHT BE BETTER THAN THE LAST GOD

DO YOU THINK THIS IS A BIT HOLIER THAN THAT

WE ALL WANT TO DISPOSSESS THE CAPITALISTS, SOCIALISE THE MEANS OF PRODUCTION ESTABLISH THE HEGEMONY OF THE WORKERS, SOLDIERS, EMPLOYEES AND SMALL FARMERS OVER CAPITAL & BUILD A REAL DEMOCRACY OF WORKING PEOPLE - MAKE A PLAN.

