

Schools



Out



The Editor would like to thank the following for their help in this issue

Justin  
Cathy  
Antonette  
Craig  
Debra  
and Paul for his cartoons and space.  
Co-ordinated by Jackie Wilson.



COME OUT WHEREVER YOU ARE?



**The Editor, Chimaera**

Dear Sir or Madam,  
Rumours are circulating these corridors prophesying the demise of Alexander Mackie College and its absorption into a bigger institution. If this is so then I for one will rejoice at its passing.

My first impression of Alexander Mackie was that it had about as much power to induce creative and aesthetic development as the lavatories at Central Railway Station. The lecturers appears to be a cold unemotional bunch of elitist seat warmers and the students a conglomeration of middle class snobs (homosexuals), and social dropouts who as artists could in no way communicate with the Australian society the purport to represent.

It is only after being here for 2½ semesters that my worst fears have been realised, and the full impact of the place has had its devastating effect. Initially too, I must confess, I had no conception of the top-heavy nature of the place. The bureaucratic bungling at timetable and dis-orientation time and the factional infighting between the rigid class strata in the establishment. Nor did I contemplate how disconcerting it would be to go to a school which was spread out over three campuses and how this, combined with all the other setbacks could work together for the disintegration of the human psyche.

The self-image of the individual which I believe is central to all human feeling is the most susceptible to destruction and Alexander Mackie has made an art out of this very activity (many lecturers, particularly at Flinders Street, revel in this activity).

An art school should be a place where the talented Australian youth should feel confident that he or she can have their abilities enhanced and nurtured in an atmosphere of positive creative activity. His or her efforts should be encouraged and encouraged along the lines of that which intrinsically is his or her, ie. individual personality. Mackie encourages nothing and reaps conformity. Lecturers strut around like oracles of divine wisdom to drop from their lips.

I for one find all of this quite repugnant. I earned my right for membership of the human race and acknowledge no superiors nor do I see myself in any way superior to anyone else. The feeling that pervades all levels of Mackie on campus existence runs counter to this and counter to the Australian cherished belief in a classless society.

In my time I have seen many a young artistic career destroyed and many a child has left Mackie feeling demoralised and disillusioned. They were nice kids and it hurt me to see them go as they are still going.

My one abiding hope is that whatever replaces Mackie will be a big improvement on what we have thus far experienced.

Yours Faithfully,  
Rodney Judd

Dear Eds,

Just a suggestion — all those worried heterosexual militants who feel that gay activism in the form of the Homosexual Group is a threat to the nation/the institution of marriage/the nuclear family/the birthrate etc, etc . . . Why don't you start a campus Heterosexual Group.

Heterosexuals have traditionally been so maligned, closeted and silenced by the weight of popular opinion, as well as by homosexuals and lesbians "ramming our sexuality down your throats" (oops!) that you really do need a defence and consciousness raising group so that you need no longer be ashamed of your deviant sexuality, or run the risk of being bashed in the street by homosexuals.

A possible list of guest speakers could include Fred Nile, Mary Whitehouse, Anita Bryant, Rona Joyner and Flo Bjelke Petersen.

Just remember — heterosexuals may yet be seen as the vanguard of the revolution — in fact a campus paramilitary organisation may be the best way to defend your oppressed minority group from the attacks made on you by vicious homosexuals and lesbians!

Remember, heterosexuality IS a valid alternative lifestyle!

— a concerned student and closet heterosexual

of the closets & into the streets



Dear Eds,

I'd like to express my support for the beginnings of some student activism and political awareness which we have seen this year at Mackie. So far a pathetically small number of people are involved, but at least it's a beginning . . .

Contrary to popular mythology, art should not be some kind of mystical Lone Ranger, individualistic activity — unlike masturbation. Art is inevitably political. Art which is ostensibly without politics becomes merely a message of support for the status quo, particularly when it is elitist and inaccessible.

This means that politics are implicitly a part of the curriculum of an art school, even when many art students choose to remain blissfully unaware of the fact.

The activities of the SRC, the Womens Collective and the Homosexual Group should meet with nothing but support from all students, remembering that it's in the interests of the Fraser government for students to be inert, passive and politically conservative. Don't question education funding cutbacks, live uncomplainingly on a pitiful TEAS allowance and accept the blatant inequities and elitism of Tertiary Education, and pick on convenient scapegoats like overseas students or the unemployed to divert the blame from the real culprits.

Surely the point is NOT to sit back and blindly accept a frightening turn to the right, but to recognise that the interests of students (who are, after all, supposed to have the skills to QUESTION) ought to be seen as aligned with those of other oppressed groups in the community — blacks, women, homosexuals and lesbians, the unemployed — in fact, all those who are NOT white, anglo-saxon, middle class and male.

Sara Giorgopoulos.



**THE "WHAT HAVE YOU BEEN DOING ALL DAY" SHOW**

The Womens Collective got together a performance about the politics of housework called "And What have YOU been doing all day, darling?" and presented it in the foyer of Cumberland Street on a Wednesday morning.

It was basically a statement of anger that it is always women who end up doing the shit work, justified by some kind of mistaken belief that that is our biological destiny and function. The point about housework is that it's awful and nobody likes doing it, so obviously it should be shared. Nobody is born to do housework.

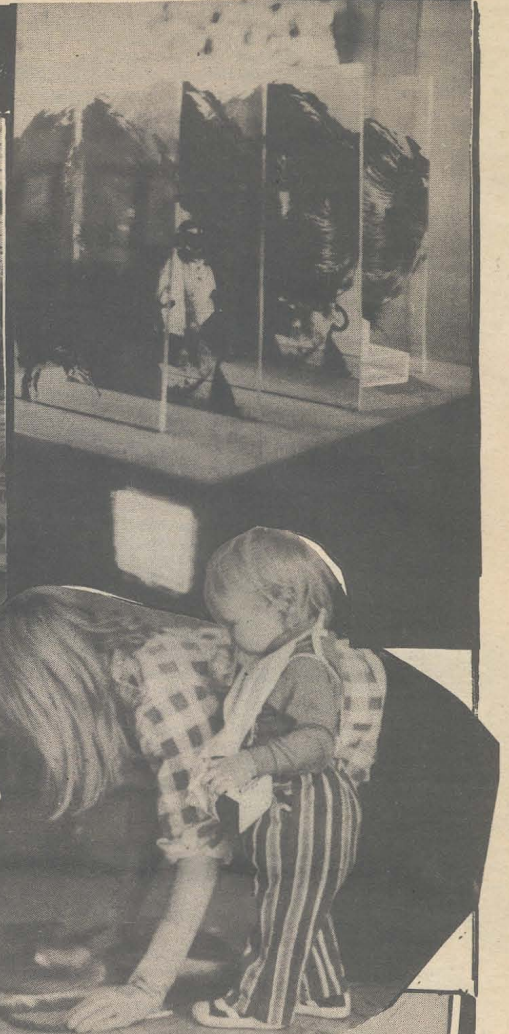
So to express our anger that women are always seen as the automatic candidates for those "servicing" types of jobs (even when women have the opportunity to get themselves into the workforce, these still tend to be the only kinds of jobs which are accessible — cooking, waitressing, nursing, childcare, cleaning, etc, etc), we decided to act out these tedious jobs ad nauseum. I washed up endlessly, Fiona dried the dishes, Judi scrubbed while Jan mopped, Liz washed and hugh out the sheets while Eleni ironed, and Cathy made endless vegemite toast, which people just came and took, tending not to say thank you or acknowledge her (yes, that IS how people treat their mothers/wives/sisters/waitresses/servants!)

The morning radio blared out condescending male voices and consumer propaganda, plus a wonderful interview with Ita Buttrose, "Yeth, I am ambitioth — every woman can make thomething of herthelf . . ." until it all got too much for us and we started throwing the plates around, smashing all the china. Perhaps all the women doing endless housework unacknowledged (after all it's not REAL work — worthless in our economy) should start smashing sinks full of dishes. It's just a beginning, but . . . anyhow it's very cathartic.

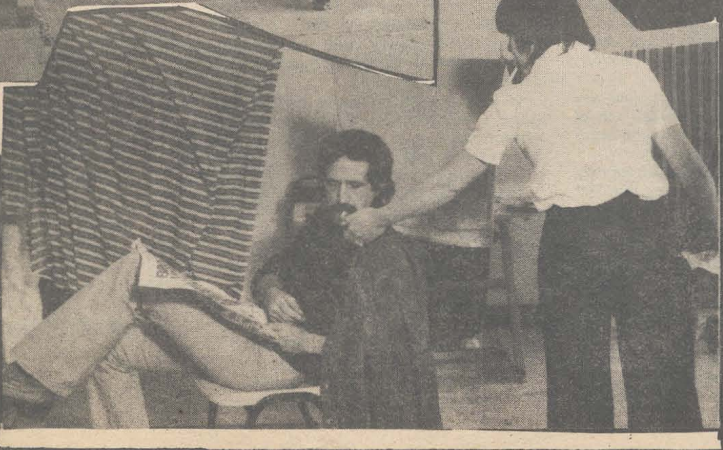
And our thanks to George Schwartz, who got in on the act and played the male recipient of all this female activity most convincingly (suspect?) and made the situation much more real.

At least we hope that we raised the issue and made a few people think about the realities of how women's labour is defined and belittled in the patriarchy.

Laise



*And what did you  
do today, darling?  
OR  
Tied down to the house!*





While the Treasurer speaks of the alleged burden overseas students are said to impose upon the tax payer, what he conveniently elects to ignore is a substantial and positive contribution their presence has made financially, culturally and in the field of research.

According to a survey by D.S. Anderson and G. Lakehamana Ras, which was presented to the 46th Convergence of NAZAAS, overseas students bring into Australia more than A\$20 million worth of foreign exchange per annum, while the combined expenditure on both sponsored and private overseas students programme costs the Australian government only about A\$15 million.

Hence, there is a net contribution of A\$5 million to the Australian economy. The above survey also states that the overseas students programme is the least expensive and most fruitful aid programme in that the expenditure incurred (A\$15 million) remains within the Australian economy.

The contributions made by overseas students in academic and scientific research is also acknowledged by senior academics and research institutions.

Forexample, in a letter which appeared in *The Australian*, on September 6, 1979, a senior lecturer (N.R. Evans) in electrical engineering at Deakin University wrote that the selective imposition of fees on overseas students would seriously threaten engineering in particular and other professions in general.

He said: "By imposing a selective policy based on minimising political opposition, adverse consequences will surely follow and the national interest will certainly be harmed . . ."

"The overwhelming majority of overseas students are engaged in serious courses such as engineering and other sciences . . ."

"A rough count suggests that a quarter of engineering undergraduates are privately financed students from 'Asia.'"

Mr Evans further points out that the Institute of Engineers in Australia recognises that there is currently a shortage of engineers which will become much more acute and the consequence of this discriminatory policy will be to heighten the shortage of skilled manpower.

Culturally, the tremendous contribution overseas students have made, in terms of promoting better understanding and friendship between the peoples of Australia and the Third World countries, is undeniable.

The overseas students have provided the Australian public with the opportunity to learn and study the customs, life-styles, and different cultures of these various countries. The value of this direct interaction of cultures has been recognised by many prominent Australians, including the late Sir Robert Menzies, who said: "The daily association of Australians with student and scholars from other countries, has widened the experience and understanding of our own people."

#### NEW IMMIGRATION RULES

Another government policy that has just been announced is the Government's declared intention to force overseas students to leave this country immediately after the completion of their courses of study.

Furthermore, they will not be allowed to apply to re-entry to Australia for two years. Mr McKellar, the minister for Immigration and Ethnic Affairs, claimed that the high percentage of overseas students remaining in Australia is negating the intention of the Private Overseas Students Programme.

This is just an excuse for a racist policy because if there is a need for the skill and expertise of the overseas students in their home countries, it is up to the government of those countries to use the various means available to them to make sure that the students return home.

It is neither the duty nor the responsibility of the Australian government to force the overseas students to go back to their countries. Indeed, by adopting such a policy, the Australian government is clearly ushering in the old "White Australia" policy through the back door, for the majority of the students the policy is aimed at are non-white and from underdeveloped countries. For this reason, we oppose this new policy as another racist and political attack on overseas students.

## Discriminatory Fees for Overseas Students: Who is next?

### DISCRIMINATORY FEES FOR OVERSEAS STUDENTS: WHO IS NEXT?

#### FRASER'S STRATEGY

Free tertiary education, like Medibank and other social reforms, were brought in by the previous Labor Government. Ever since the Liberal/National Country Party Government came into power, it has been steadily reversing these reforms.

The sudden imposition of fees on overseas students is just part of this government's campaign against the gains made in education during the Labor Government's term of office.

As the organised student movement has been badly weakened by conservative forces both within and without, the Fraser Government is cunningly attacking one section of the student population first — the overseas students.

This is the old divide and rule tactic. Predictably Fraser has started his attack on the most vulnerable section of the student movement who do not have voting rights and hence cannot exert any direct political pressure on the government.

Indeed, it is nothing new for Fraser to attack those who can least defend themselves. The attack on social welfare, blacks and migrants can testify to that. Students should see this measure (ie. introduction of fees) for what it is: an initial step for the re-introduction of fees for all students.

The wish of the Fraser Government is to turn the right of education, like what has been done to health care, into an expensive commodity that only the rich can afford. The attack on overseas students should be seen in such light.

#### SOME MISCONCEPTIONS AND ERRORS RELATING TO OVERSEAS STUDENTS' PRESENCE IN AUSTRALIA

The most common statement coming from certain circles (eg. the Treasurer) that the influx of overseas students cause fiercer competition which deny some Australian students the opportunity to get into tertiary institutions is simply not true.

It is only a matter of record that enrollment in universities has fallen by substantial number in the last two years to such an extent where universities had to take the unprecedented step to making up to three rounds of offers.

Even after that, they have not been able to reach their quotas. It is also a fact that various courses like Medicine, Dentistry and Pharmacy have discriminatory quotas to ensure that only a handful of students are allowed in.

Another common argument advanced in favour of the imposition of fees on overseas students is that most of them come from a "wealthy background."

Again this is rather misleading because whilst there may be some students that could be considered coming from a "rich" background, by the standard of their respective countries, it is important to understand that what is considered "rich" in those countries would be nothing more than a less-than-average family standard in Australia.

So if overseas students have to pay fees, it will be only the extremely rich that could afford to send their children here. In addition, contrary to the beliefs held by some people, private overseas students do not come here because they are rich and can afford the luxury of studying overseas. They come here because of the lack of educational institutions with decent and up-to-date facilities.

Furthermore, in some countries, the local government's policies which discriminate against some ethnic minority groups (eg. the Malaysian government's policy of discrimination of non-Malay students) has meant that many have to resort to overseas institutions for their tertiary education.

Since Australian tertiary institutions are reluctant to recognise overseas high school qualifications, many overseas students have come here to do their matriculation.

These students will be the hardest hit for they come here under the impression that they will receive free education and, therefore, have not made any alternative arrangements.

This means many will have to return to their home countries. On returning home they will not be accepted by any local tertiary institutions as the Australian Higher School Certificate or Matriculation is not recognised by their home governments.

They are caught in the dilemma of either to bear the extra financial burden which most cannot afford or to give up further education totally.

On August 21, the Federal Treasurer, J. Howard, announced in the Budget Report that private overseas students enrolling in Australian Universities or colleges of advanced education for the first time in 1980 will be charged between A\$1500 and A\$2500 towards the cost of their tuition. The charge will also apply to students who change their course of study next year.

Treasurer Howard argued that this step will cover some of the cost of education of overseas students. He estimated that in the financial year 1979/80 the fees will yield about A\$6 million for the government. This amount will not be spent on education which in the August 1979 Budget was raised by a miserable 3.1 per cent, but instead will go to the Department of Immigration and Ethnic Affairs.

#### CUT MILITARY AID NOT EDUCATION

In a despicable attempt to isolate overseas students from public support, the Fraser government claimed that overseas students are a burden upon the ordinary Australian tax payer. Might we remind the Australian public that the biggest and most unwarranted burden on the tax payers is the government's huge spending on defence in this country, as well as the massive military aid it renders to the neighbouring military dictatorships and repressive regimes.

We know that this sort of military aid Australia gives to its neighbouring allies is not to protect the ordinary citizens of those countries, but to maintain the corrupt regimes, as well as to safeguard the US, British and Australian economic interest in those regions.

They have sent the Australian armed forces to prop up the repressive Malaysian regime before, and are willing to do so again. They train Suharto's torturers and work hand-in-hand with the Singapore and Thailand armed forces.

Underdeveloped countries can do without this sort of "aid." What they need is aid that will help them in their attempt for genuine social and economic development. This is the kind of aid that Australia is supposedly committed to under the United Nations Trade and Development Agreement. One is reminded of Fraser's unequivocal statement in Manila at the last UNCTAD (United Nations Conference on Trade and Development) where he correctly (for once) accused the developed nations for not doing enough to assist underdeveloped countries in their development process. Imposing fees on overseas students, and hence excluding a large number of them from tertiary education, is clearly contrary to that statement and shows the sheer hypocrisy his government has displayed in regard to "aid" to underdeveloped countries.

By continuing the free tertiary education for overseas students, the Australian government will only be doing its duty under the UNCTAD agreement.

#### HOW TO FIGHT BACK

The idea of re-introducing fees is not new for the Fraser Government. In 1976, the government threatened to re-introduce fees for overseas students, second-degree and post-graduate students.

However, when both overseas and Australian students resolutely opposed this measure and took it to the streets, the government backed down.

There is no doubt that the determined and fighting spirit of the students' movement made them think. This tradition of fighting back ought to be vigorously continued.

It must be clear to every student that the re-introduction of fees for overseas students is a means by which Fraser is testing the public's and the students' reaction to the ultimate re-introduction of fees for all students.

If students do not fight back at this stage, it will be taken by the government as tacit support for its intention to bring back tuition fees.

Stop Fraser before it is too late!  
Unite in opposition to the imposition of the discriminatory fees!

What can you do individually?

You can:

1. Write to your local MP seeking his/her support.
2. Write to newspapers or any publications.
3. Write letters or send telegrams to the Prime Minister, the Minister of Education, and the Minister for Immigration and Ethnic Affairs.



## MACFILMS

Well, here we all are at the end of another year in the comforting folds of Alexander Mackie's kilt, sporans uplifted and still none the wiser, but perhaps a little more entertained and out of pocket. Films and cinemas, even with student cards and the kind help of Alex Mescovic of Nic Nac, are outrageously expensive and therefore, inaccessible to many if not most, god knows what the government expects us all to do in the evenings, study or perhaps starve in garrets, a pretty ideal isn't it?

Oh well anyway, the movies at Cumberland Street, every Wednesday, have attempted to alleviate the drudge somewhat and even though it is not really worth recapping on what's been and what's seen there have been some memorable films that deserve a mention.

Well, let's face it, there is so little time left in this year that there aren't enough films to write blurbs on, so to fill in space, one must mention some of the goodies that have shuffled through the projector gates on the 5th floor. The whole idea was to get a bit of a cross-section of good films that would interest and entertain as many people as possible, lots of people did miss out, due to lectures, so next semester hopefully, the films will be shown in the evenings so that more people will be able to swell the crowds of eager enthusiasts.

So to recap, it is hard to know where to start, well, last semester seems a long time ago doesn't it? There was "Traffic" by Jaques Tatti, which caused many people to howl and beat themselves with laughter, most films about people do, but Tatti in his own inimitable way, really took the biscuit with this very simple but hilarious film about a small car company entering a most unique campervan into a car show in Holland, the traumas, the joys and the outrageous star of Mon Oncle, M. Hulot, made for very entertaining viewing.

This was followed by the Truffant classic, "Day for Night," which was so good that it's not worth writing about — Just go and see it! Another real classic was Dursu Uzala, by Kurasawa, which is another major film by this director and if you missed it, you should feel a deep, impenetrable guilt and watch out for it on the commercial circuit.

This semester has also had its share of superb films, starting on a high note with "The Tall Blond Man with the One Black Show," which is another funny French film and shortly after that there was Robert Altman's "Buffalo Bill and the Indians," which was missed by many who must have thought it to be just a cowboys and indians movie, but in fact it's a brief historical truth.

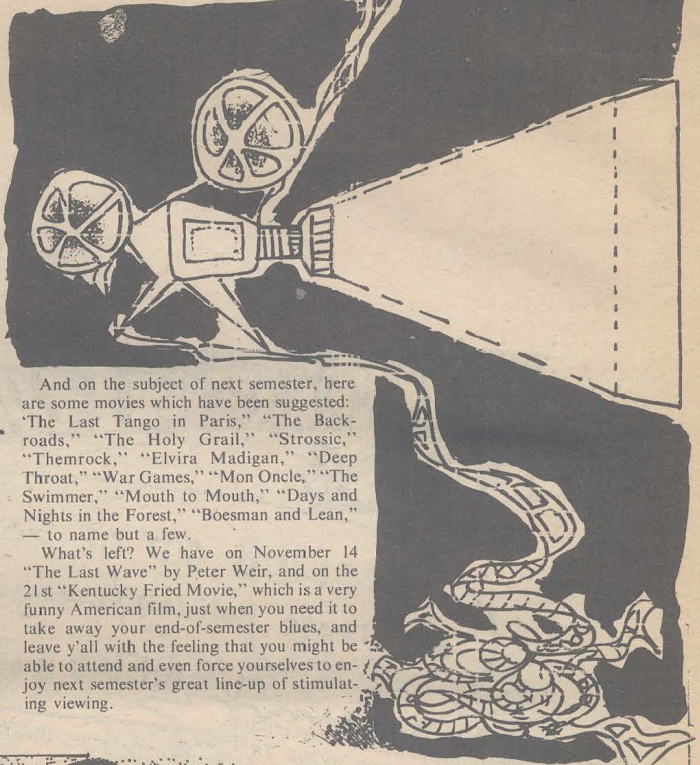
Then came "Kings of the Road," by Wim Wenders, a German Neo-Realist director, who in the tradition of the New Wave made this "road movie" which is plain, powerful and examines the identity crisis and divided national spirit of the German people, another German film which came hotly on the heels of "Kings of the Road" was "The Brutalisation of Franz Blum," "Death in Venice," by Visconti is another major film which was received with so much enthusiasm that people complained (amazing!) of the lack of air in Studio 1 on the 5th floor, many pushed and jostled around the doorway as indeed they did for "Now for Something Completely Different" which starred the Monty Python crew, a little old hat perhaps, but nevertheless popular.

Then of course, there was "F.J. Holden" which summed up many of the problems in the Art School, apathy, chauvinism, and the desire to drown one's sorrows in the dubious contents of Australian beer. Even the token Charlie Chaplin movie "The Great Dictator" was a thrill, especially for those with the imagination to see the parallels between Hitler's thrilling career and that of Malcolm Fraser.

And now before embarking on the films we have in store, the "Worst Movie of the Semester" needs and indeed demands a mention, and this was, of course, you've guessed —

"Leadbelly," which was the greatest heap of shit imaginable, a totally false and romantically boring attempt to capture after his death the true personality of the great blues man Huddie Leadbetter, many closed their eyes and listened only to the sound track, which had its mediocrities amongst its bad-points.

Oh well, one out of 14 isn't bad, who knows what next semester may bring.



And on the subject of next semester, here are some movies which have been suggested: "The Last Tango in Paris," "The Backroads," "The Holy Grail," "Strossic," "Themrock," "Elvira Madigan," "Deep Throat," "War Games," "Mon Oncle," "The Swimmer," "Mouth to Mouth," "Days and Nights in the Forest," "Boesman and Lean," — to name but a few.

What's left? We have on November 14 "The Last Wave" by Peter Weir, and on the 21st "Kentucky Fried Movie," which is a very funny American film, just when you need it to take away your end-of-semester blues, and leave y'all with the feeling that you might be able to attend and even force yourselves to enjoy next semester's great line-up of stimulating viewing.

## BOOK REVIEW — WOMAN AND LABOUR

Olive Schreiner was one of the pioneers of feminism; mainly self-educated, she spent most of her life in South Africa, participating in the dramatic political events there, writing novels, short stories and works of non-fiction, of which *Woman and Labour* became a famous best seller.

— She looks at the economic position of women, and traces historically the division of labour between the sexes, describing its effects both physically and emotionally on the periods concerned.

— Printed by Virago Press, it is available through "Grahame's" bookstores and Feminist Bookshops.

Great book!



OLIVE SCHREINER 1855-1920

"and the female sank lower and lower, till the image of the parasitic woman of Rome (with a rag of the old Roman intensity left even in her degradation!) — seeking madly by pursuit of pleasure and sensuality to fill the void left by the lack of honourable activity; accepting lust in the place of love, ease in the place of exertion, and an unlimited consumption in the place of production; too enervated at last to care even to produce offspring, and shrinking from every form of endurance — remains, even to the present day, the most perfect, and therefore the most appalling, picture of the parasite female that the earth has produced — a picture only less terrible than it is pathetic."

Quote, Page 91.

"The conflict was not less fierce and obstinate with the wives of the vanquished; in their carts and wagons they formed a line of battle, and from their elevated situation, as from so many turrets annoyed the Romans with their poles and lances. Their death was as glorious as their martial spirit. Finding that all was lost, they strangled their children, and either destroyed themselves in one scene of mutual slaughter, or with the sashes that bound up their hair suspended themselves by the neck to the boughs of trees or the tops of their wagons."

Quote, Page 93

## CAVE PAINTINGS by Prehistoric Man (or Woman?)

— In a test carried out at Drake University, half of some 300 students were asked to select from magazines a variety of pictures that would appropriately illustrate such headings as "Social Man," "Industrial Man," and "Political Man." The other half were given different but corresponding headings, like "Society," "Industrial Life," and "Political Behaviour."

Analysis of the pictures selected revealed that the use of the word man evoked, to a statistically significant degree, images of males only — filtering out recognition of women's participation in these major areas of life — whereas the corresponding headings without "man" evoked images of both males and females. The authors concluded:

"This is rather convincing evidence that when you use the word man generically, people do tend to think male, and tend not to think female!

— In another test "man" in the sentences "Man must work in order to eat" and "Around the world man is happy," was interpreted by a majority of children to mean male people and not to mean female people. A survey on textbooks on prehistoric people, all having the word man (or men) in the title, suggests a possible reason for the children's response. Illustrations of males in these books outnumbered illustrations of females by 8 to 1.

— It would not be unreasonable to expect that from this exposure to masculine words, a child is likely to think that men and boys have done, or are responsible for, everything except those things which are specifically associated with women, such as being a mother, cooking dinner, and accepting flowers, chocolates and compliments. Their image of women and girls is that they have done those "girly" things and are not responsible for those neutral or non-sex equated things expressed in the masculine text.

No wonder I have to shout to be heard. Acknowledgement to "Words and Women" for info.

by A. Shanahan.

## OUT NOW

THE AUS  
HOMOSEXUAL  
RESEARCH  
PROJECT

compiled by  
MANDA  
BILES

AUS Homosexual Research Officer



The Australian Union of Students has researched and compiled a homosexual research project. The project documents discrimination against gay students and staff in Australian tertiary institutes, presents student attitudes and experiences, outlines work done by student unions on homosexual rights and gives concrete advice about how to start a gay group on campus. Cost is \$1.00. Send order and money to A.U.S., 97 Drummond Street, Carlton, Vic. 3053.

Australian Union of Students



# artworkers' union

FEELING OUT OF SORTS?  
got those holiday/everday blues?  
YOU NEED 000

ALL-DAY WORKSHOP DISCUSSION ON FUTURE  
PLANS + DIRECTION FOR THE UNION IN 1980

ARTWORKERS UNION: STRATEGY FOR 1980  
SUNDAY DECEMBER 9 TIN SHEDS SYDNEY UNI  
10.30 AM

To be structured around small groups identifying and investigating areas of common interest and future projects

Possible areas for groups:

- is art education possible?
- womens art, craft, or culture?
- "Legitimate" culture: who decrees/decides?
- "Representative" exhibitions: how to realise?

Each group will report at the end of the day to the gathering.

These reports could form the basis of a program of action for the Artworkers Union in 1980.

HAVE YOU ANY PROPOSALS?

ring Ann 569-1877  
Nigel 818-1493

ENTERTAINMENT AFTERWARDS!!! ENTERTAINMENT AFTERWARDS!!!

Hey Pal -  
Have you  
come to see  
the exhibition?  
No friend,  
I'm on my  
way to join  
the ARTWORKERS  
UNION!

Come off it -  
Artists don't  
need a bloody  
union!  
You obviously  
haven't considered  
the advantages.

No advantage  
can compensate  
for what I  
would lose  
in freedom  
and  
individuality

You've got the  
wrong idea. What  
can you lose? You've  
got everything to  
gain through the  
efforts of a union  
in behalf of  
artists. Where  
is the threat?

Nah! I'll  
bet that behind  
it all there's a  
minority group on  
some "pound trip"

Not The  
Constitution prevents  
sectional interests  
getting control.  
All groups are  
fully represented

Hey Pal!  
Don't rush  
away - How  
can I get  
some more  
information?



ENTERTAINMENT AFTERWARDS!!!

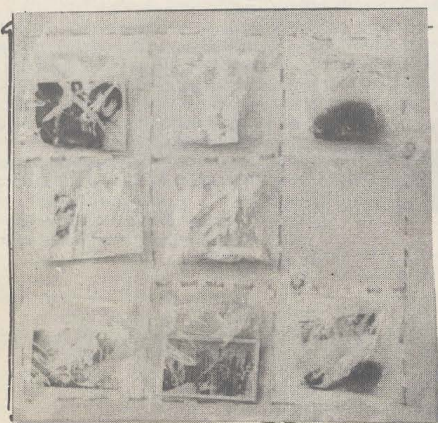
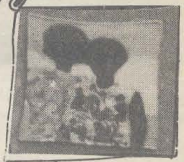
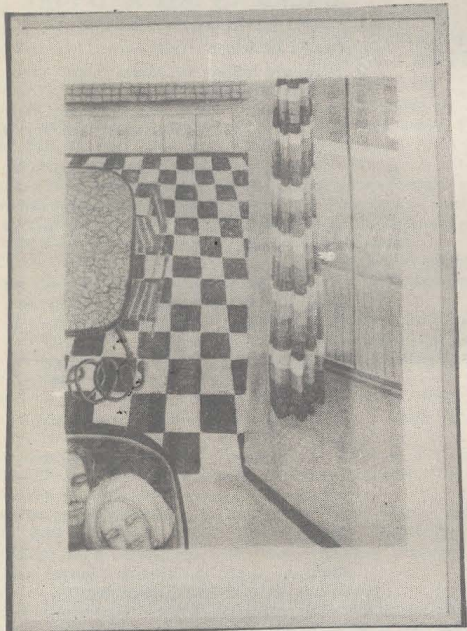




“The Women  
a  
n  
s



EXHIBITION”



The Womens Exhibition....

The Womens Collective decided to hold an exhibition of work by female students at the College.

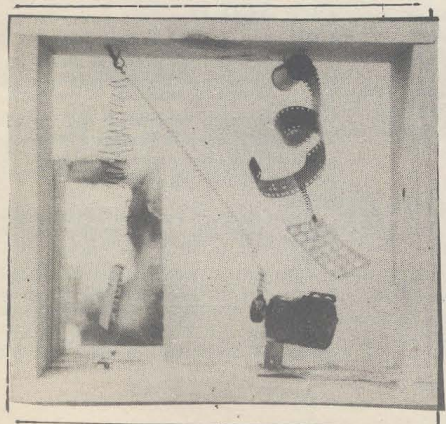
We approached the Administration about the Ivan Dougherty Gallery, but owing to their lack of understanding of the womens movement they said no, that would be discriminatory, like holding a Catholic exhibition (giggle, giggle) so ...

we changed to the Flinders St foyer which is so small it's hardly there at all. We were unable to invite more women to exhibit because the space was so quickly filled. Next time. Next time.

It ran for two weeks and coinciding with it were a bookstall from the Feminist Bookshop and the Womens Performance at Cumberland St. Some said the standard of the exhibition was low. This is a matter of opinion. The women exhibited what they wanted - there was no selective panels crap.

Some said it was sexist. Ho hum.

Cathy





# RECORD

# Reviews



and

# NEWS!

This issue of Chimaera, sees the beginning of a new regular feature, to wit, Record Reviews and News.

Because we only come out once a month, our approach will be to review the best of the month's releases giving brief histories of the artists where possible and what has been going on around the music scene. The reviews will cover as wide a range as possible, so as to cover as many tastes as we can.

If there is any item you wish to see or contribute (and please do), then come and see us 'n' we'll include it if possible. As in all aspects of the "new look" Chimaera, we want as much interaction as possible so that it becomes everyone's magazine and not just something you read. So again, please get involved.

We want to take this opportunity to thank the following record companies for without their help and support this feature would not be possible. So thank you, WEA, CBS, FESTIVAL and RCA.

Anyway, let's start it off with . . .

## The Pleasure Principle — Gary Numan — Atlantic and Tubeway Army — The Tubeway Army — Beggars Banquet (UK Import)

By now most people would know Numan from the songs "Are Friends Electric?" and "Cars/We're So Fragile" which are receiving A LOT of play over the airwaves. Or perhaps from the Countdown video clip? You know the one — Bowie clone (some say).

Well, in England Numan and Co have had as close to an "overnight success" as one can get.

The band started out with founder members Gary Numan and Paul Gardiner in late '77, with Numan's uncle on drums. They recorded a demo album and in '78 signed to Beggars Banquet, who released a single from that demo, "That's Too Bad."

They took on Bob Simmons as permanent drummer and toured (as a three piece) the clubs around London. Then Bob left. They became disillusioned with touring, and after a second single, "Bombers," they disbanded in July '78. They recorded again with Jess Lidyard (Numan's uncle), another demo album in August which B.B.'s released in tact, under the title of "Tubeway Army."

The album was incredibly fresh in its approach and very distinguishable by its sound, and was just a taste of things to come.

Though it was very formulaic and the playing still a little raw in patches, these qualities seemed to add to the overall impressions one gains from the record. Numan produced it as he was both others.

For a three-piece, they packed a lot of punch with a very full sound. Stylish bass riffs by Gardiner were enhanced by Jess Lidyard's drumming and built on and overlaid by Numan's rhythm guitar and keyboards work. The future style was being set here with no lead guitar runs or for that matter, any single instruments taking prominence. The sound came over as an overall — block — I think would be the closest term.

Sometimes it comes over as spasmodic jerks, machine hum, or at other times it comes over like a jet.

Numan's vocals are very precise, clear and sharp. The lyrics take on prominence and at the same time become an integral part of the music. They are quite withdrawn and self-obsessed. This carries on to the other albums as well.

With this album Numan established that he was a master technician who knew where he was going and how to get there.

After this album "Replicas" was recorded in January '79, and new members were auditioned for the group. Chris Payne (keyboards) and Ced Sharpley (drums) were added and their third single "Down in the Park" (from "Replicas") hit the stores in March, and the fourth, "Replics" in April.

THE hit single "Are Friends Electric?" was released in May. Seven weeks later it hit number one on the English charts. Three weeks later "Replicas" hit number one album spot. A week later it went gold.

"Replicas" was, if anything, an extension of "Tubeway Army." The sound was a lot more polished, a lot slicker, and it had the hit single. Numan was on his way.



In October "The Pleasure Principle" was recorded and the name Tubeway Army dropped for the release of the fifth single, "Cars." The credits now go to Gary Numan. "Pleasure Principle" is his album. The three albums, recorded in just over a year, show an amazing progression and the speed at which it has taken place gives a clue to how prolific he is.

This album, like "Replicas," has broken away from the first record. It is diverse, given Numan's confines, but still with the central theme of "I."

The English press have had a field day with Numan. Everything from a "pumped up hollow shell" to a genius and a "pioneer of the new music" have been levelled at him. He is riding high above this though, and it's reflected on the vinyl.

The songs are clinically cold, devoid of emotion and again are self comments, eg. "Conversation:"

"... You're just a viewer  
so cold and distant  
I've no intentions  
of saying 'I love you'  
My conversation . . ."

The pace of the trax changes throughout with speedy machine precise numbers such as "Complex," to as close to a ballad as he could get with "Tracks."

The guitars have been completely dropped. Synthetic percussion, viola and violin have been placed delicately into the right spaces. The sound is further broken up and changed by Sharpley's drumming, the approach being different static beats. One wonders at times if a drum beat synthesizer control mode has been installed in his head. In "Engineers" the beat never changes. Its beat is basic, adequate, but impeccably right.

It's also a pretty indicative track of the Numan formula. Stasis drum beat with a keyboard keeping it company. This becomes almost hypnotic at times and is guaranteed to hold your attention while small, tasteful, simple instrumental fills rise and fall and play around within strict parameters over the top. Gardiner's bass is always there too, very stylish, and Numan owes a lot to him for his overall sound.

The sound is deceptive. While it sounds so intricate, it is very basic, and changes very little except for keyboard runs. It's easy to latch onto and that's the sign of commercial success.

They're strange albums really. If you look into Numan and the music, there is a lot to be sceptical of. To name just a few, there is the machine-like precision, and the "individual" passing comment on us.

But on the other hand, it's hard to deny the music is damn good and new. I guess too that it is this factor, dare I say, the pleasure principle that one buys an album for after all.

## AMERICAN BOY AND GIRL GARLAND JEFFREYS FESTIVAL

Garland Jeffreys has been a "name" in the business for a long time. He's been involved with the likes of Lou Reed and John Cale contributing much to their music and they in turn to his.

Probably THE single work he is known for is the classic "Wild In The Streets" from the Ghostwriter album, the first recorded under his own name. This song has been recorded by many artists, most notable being Chris Spedding on his "Hurt" album.

Jeffreys has never been one to aim for the lights. He prefers to work along at his own pace, producing work that is important to him.

"Wild In The Streets" a good example of his style of writing, is concerned with the seediness of the "backstreet" life and the seeming hopelessness of the people caught in it.

"American Boy And Girl" is no exception. It's centred more around a particular theme this time though, that of two teenagers, Chino and Lorri. Garland sees them as symbols of the new "kids," caught through no fault of their own, into a life on the skids. A life involving smack, prostitution, murder and suicide, which evolve through necessity.

The photos of Chino and Lorri around the age of five compared to the present photo, are pretty stark evidence to the results of life on the streets.

The music on the album is little different to that on his previous ones, except that it's pace is a little slower. It's a mixture of reggae/rock/salsa music, but this in itself is a minor point for it's the lyrics and vocals that draw and hold the attention with the musical side serving as a backdrop.

Each song takes you through an aspect of living about as low on the social scale as you can get in this "great white society."

It's a haunting album that's musically good and makes you think. A worthwhile addition to any collection.

## MARATHON SANTANA CBS

## AND CHICAGO 13 CBS

Not much you can really say about them that would be new, because nothing about them is.

You can't deny the music is tight, tasteful and together, but then Santana and Chicago perfected their own sides of that years ago and just keep reproducing it. You either like it or you don't.

With Chicago, it's more of the (seemingly) endless songs about the woes of life on the road.

With Santana, there is a new singer sharing the front, but the music is so settled that it really doesn't matter. I wonder why they bother with one at all when it's Santana's guitar and the rhythm of the album that draws.

Another couple of albums.



**GET WET**  
**MENTAL AS ANYTHING**  
**REGULAR (Through FESTIVAL)**

Well, it's finally arrived, the big one, Mental's first LP. The boys except for Peter O'Doherty, came together at Macki in '76 so there's an added interest in this one for us. But first let's have a little background.

In 1977 they took up a residency at the Unicorn Hotel in Paddington, where many a sweaty night was had by all. It was cheap 'n nasty, but very intimate and though there was often sound hassles, it was always a buzz (pardon the pun). They played at parties and other venues as well, but it was really the Unicorn that got them going.

Sometimes their choice of music was embarrassing, but songs that were one considered passe soon came into vogue again. They played covers of everyone from Presley to Nancy Sinatra to the Monkees and after all, they were VERY danceable.

They were forced to move to the Civic where they took up a new residency in '78 after a pool table they used to play on collapsed at the Unicorn during one particularly frenzied evening.

Mental, more than any other force, were responsible for getting the Civic to pick up on rock acts. Before, it had just been another city pub.

The continued to rock on there, their popularity picking up all the time. At the same time, they continued parties and the occasional ball, or what have you. Macki students of last year will remember one particular out of control evening at the Mott Albert Hall where the band and audience under the guise of a "Prawn and Porn" event almost razed the place to the ground. I think we're banned from there now.

Anyway, through they played really good rock 'n' rockabilly, no one I think ever thought that one day the "boys" would become a "name" band. Some people even dreamed the thought.

But then came the self-financed EP, "... Plays at Your Party," and the rest has become history. "Nips" hit the top 20 or, gasp, Countdown appearance (nationwide), the album recorded and a six figure deal for six albums with o/s or n/h (not here) tie-ups. At the moment they are making ready for an eastern states tour in preparation for the big one — England.

So they have come a long way from Art School.

One of the reasons people feared Mental becoming big was that their "sound" would be lost. Others thought that the music just wouldn't go over commercially.

Well "... Get Wet" proves both arguments wrong.

The album, all original stuff, is strong and quite varied. It could quite easily have been called by the EP's name because it's very partytime.

The material is written by Martin Plaza, Reg Mombasa, Peter O'Doherty and Greedy (ask him about fried chicken to find out about his nickname) Smith covers a lot of ground and each has a distinctive quality.

All the slide, echo, boogie and rhythmic guitar work is still there from Reg and Martin with Peter's stylized bass riffs and Wayne Delisle's drumming. Greedy has improved heaps with his organ work. It's only sounding "Hammond Pop" when he wants it to now.

As far as the songs are concerned, there are easily many of the calibre of "Nips" going to prove that it wasn't just a fluke. "Spanish Gardener" by Plaza, "Egypt" by Mombasa and "Another Mans Sitting (In My Kitchen)" by Greedy could all be lifted as singles. In fact, they are all really good.

The LP was mixed in England and I think it has a lot to do with the finished sound which is layered and gives equal time to all the instruments.

Some things are bit worrying though, especially if you are in possession of a press handout or press leak as this one's called. It says "When the fund stops, so do we." Some of the lyrics don't sound funtime at all. "Business and Pleasure" and "Fringe Benefits" kill any illusions of that.

Peter's closing numbers are a good change from the rest of the album. They're still rocky, but with a haunting quality that adds another dimension to the band's sound.

All in all, a long way from the "Prawn 'n Porn" night we more advanced students so fondly remember, but the roots are still there. It's a good album. I just hope the fund doesn't stop.



**THE RAVEN**  
**THE STRANGLERS**  
**UNITE: ARTISTS (through FESTIVAL)**

Impressions: An album of impressions rather than songs. Very different from previous efforts. A lot more orchestration and less of an assault. Moody, quiet in parts and a lot slower. Benefits greatly.

"The Raven" and "Ice," first side, uses lots of catchy keyboard riffs. In particular, "Ice" is very sparse.

"Dead Loss Angeles," very cold, mechanical 'n' dead, suits the impressions of LA perfectly.

"Nuclear Device (Wizard of Oz)" (about Joh Bejelke) and "Down Under" are great. Something reminiscent about them, maybe Devoish?

Same with "Shah Shah A Go Go." "Don't Bring Harry" — very Lou Reed, Transformer.

"Dutchess" more in the previous "assault" mode. Maybe in the LP's context, the weakest track.

"Meninblack," excellent. Uses speeded up voices, squirrel giggles and is it a woman's lead voice? Heavy lyrics. The music is like a chant.

"Genetix." A really neat one. Rebounding bass and drums. Music suits the lyrics, playing around with genetics 'n' goes into "Gene Regulation," a heavy little ending based around Gregor Mendal's laws of Genetics.

There's been a change of producer, the Stranglers doing much more for themselves, a very advantageous move. Much more to them now than just grind.

The best to date.

**HEAD INJURIES**  
**MIDNIGHT OIL**  
**POWDERWORKS (through RCA)**

There's been a heap of publicity for this, their second album. An excellent LP it is too. It's very strong and finely structured with many changes. The overall impression one gains, is how TIGHT it all is.

If nothing else, Midnight Oil are ultimate technicians. Garrett's voice at times manic, shrill and piercing, is the central thread that the band uses to play around, with and over. Ratsey's guitar and Hirst's impeccable work stand out particularly.

Midnight's forte is the stage and where the first album chose that approach, "Head Injuries" goes for a straight studio approach, with much better results. The production and mix is superb.

Not much else I can write except my favourite cuts are Section Five (Bus To Bondi), Borderline, Stand in Line and Profiteers.

**POWER PLAY**  
**DRAGON**  
**CBS**

A pretty important record for Dragon is this one. Since the departure of Marc Hunter, who was the main focus of the band, there has been much speculation over their future and the direction the new music would take.

This effort should be seen as a pace setter and answer to the last question, and as such, it comes across as being more an intermediate step than a major departure from the old sound.

On first hearing it is pretty unimpressive. On further listenings though, much is revealed between the trax.

There's a lot more experimentation going on with new fields opening up, as could be expected if only for the addition of Richard Lee (violin) and Billy Rodgers (lead vocals and sax). They have done much to the overall sound, which is now a lot more rounded.

Unfortunately I feel Billy Rodgers vocals are not strong enough to carry the weight the band puts behind them. Todd Hunter, who must be the band's main asset, keeps the rhythm and beat pumping along and adds strength with his back-up vocals. On stage, it's his voice that carries the sound, as I suspect happens on this album.

The production is very safe keeping everything well mixed in together with only the occasional instrument makin a break to the front. It's more of a muso's album than the last three, with a marked departure from the "bopper's pop" that has been their trademark to date.

Highlights of the album are "Counting Sheep," "Gans En Farben," a good one that shows off the added quality of violin and sax, and "3:33," a Todd Hunter number that, if only for its lyrics, is possibly the strongest track.

It's pretty hard to know who they're aiming this record at. The "teenies" who have been their main support, are sure to be left behind by this one, and as far as a more mature audience goes, I don't think it will be quite strong enough to grab their attention.

Best to have a listen and decide for yourselves.

**I WANNA PLAY FOR YOU**  
**STANLEY CLARKE**  
**EPIC (through CBS)**

If nothing else, Stanley Clarke proves that bass players are not boring.

From the first notes, Clarke's bass is the presence. The mix, as can be expected, picks up on this, giving it a body and substance all of its own.

"I Wanna Play For You" shows off all of his talents, not only on bass, but with a whole array of instruments such as piano, synthesizers, picalo, bass and others.

It ranges through studio and live trax and a lot of styles are explored. There's Rock, Reggae and, of course, heaps of jazz, his training ground, after all.

Influences from Billy Cobham, George Duke, Jeff Beck and Jan Hammer, come through on trax like "All About," "Christopher Ivanhoe" and "Strange Weather," as does Clarke's own approach to playing.

The list of players reads like a Who's Who of the West Coast Jazz scene, including Jeff Beck, George Duke and Stan Getz, just to drop a few.

One live track, "My Greatest Hits," has only Darryl Brown on drums and Clarke on bass, but together there's lead, rhythm and lots of flighty changes, a demo of what the two "basic" instruments can do in the right hands.

There are reworked numbers from previous albums, such as "School Days" and "Quite Afternoon," which are excellent, but the new ones are not only better, they give hint to a widening range in Clarke's playing. Again, "Christopher Ivanhoe" is the best example with its rather ethereal sound.

My favourites are Jamacia Boy, School Days and Hot Fun-Closing, a very up-tempo ending. It leaves you wanting more.

It's very much a muso's album, but with a mass appeal. If you've never been in touch with his music before, this album should do it for you. Four star rating.

**WHISTLE HITS BIG SMOKE**

**(THE CIVIC THAT IS)**

Just on the off chance did I see a poster: "The Whittle Family Live At The Civic Hotel, 3rd October. Come." It said. Having only a sketchy idea of what to expect, I wrapped a couple of friends around me for moral support and after a somewhat drunken SRC farewell dinner, trooped off to the Civic. When we left we did so thoroughly entertained.

So what is the Whittle Family? A bunch of "on-stage loons" wrapped in the guise of the (not "a"), THE country and estern band from Tamworth. They consist of Slim, the ageing star-cum-political aspirant ("where else is there to go when you're at the top?"), his wife Tammy, on the keyboards, Acacia, the daughter, on bass, Jack, the brother on drums, and Ray, Dad on guitar. Together they had the packed audience alternatively rocking and rolling with laughter.



Why? Well, to begin with, after much fanfare and "promo spectacular," all proclaiming Slim's attributes and achievements, he arrives on stage flat on his face amidst the drum kit. From there the "Family" goes through a number of sketches and songs ranging through country and western take-offs, a political speech that has to be heard to be believed, a somewhat unfeminist view of feminism, rock 'n' roll, punk, what's wrong with this country, Slim's nervous breakdown, and a look at utes (you know — the car variety!)

The stage show is very fast and packed with lots of one-liners ("The Beef Party wants for you, beef in all pots and pot in all beef"). The entire family share the limelight and throw comments around between themselves aimed at Slim — in short there's always something happening. Then there's a (I feel) somewhat short musical set to round off the evening.

The real life members of the "Family" come from Melbourne. They're mostly ex-art school students and associates — all goes to prove that yes there can be life after art school. Greg Laurie (guitarist) and Lindy Allen (bassist), later additions to the group, come from similar backgrounds.

They met while working on cartoonist Phil Pinder's Australian western comedy film "Buck Eye and Pinto."

From there they decided to take to the stage, and after first performing at the art show "Waterbuffalo Bill's Wild Art Show" (incidentally arranged by Mitch Faircloth, who plays Slim), have never looked back. That was in 1977. Slim now says: "Two years later and I'm at the top of my business. All my dreams have come true. I'm a star. Why? Because I say I am!" Can't argue with that I guess.

Tracy Harvey (Tammy) when asked if she enjoys the life on the road said: "The endless travelling, night after night, of playing in smoke-filled bars for drunken louts, little or no pay and no chance for any sort of private life of my own — it's fantastic! Som times the motel rooms have en-suite and little packets of coffee and sugar, and breakfast in bed. I love it!"

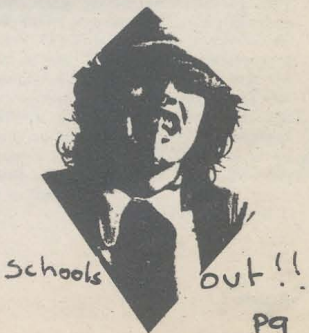
Gary Adams (Jack) enjoys being in the "Family" especially when he gets to use drumsticks. He tried to get into an art school once, but was refused because in those days he didn't want to be in a band.

Lindy Allen comes from New Zealand where she attended art school. After coming to Australia she worked for the Film Makers' Co-op in Sydney, then she was asked to join the band because she "had great legs." Very true. And she can play. Great! She's won one heart for sure . . . ummm, anyway . . .

The last question for Slim was what decided that this was what he wanted to do?

"I always wanted to be a singing star, but I couldn't sing. After watching Countdown, I decided that this was an advantage, so I enrolled at Art School — like Mick Jagger, John Lennon and the other stars. The rest's history."

The Whittles are coming back to Sydney in November on a tour sponsored by the Yartz Council, so if you get the chance, go be entertained.









# The Yearbook Book

## ART

"ART" reveals the pattern of man's thought and emotions. This explains why modern art is becoming more "abstract" and non-objective in form, the natural trends in our society are causing man to think in those terms.

During the last 12 months "abstract" art has made sudden expansions in the School, especially in painting.

The First, Second and Third Years experiment in all the fields of art — screen printing, box designing, linocut and woodcutting, jewellery making, pottery and painting. In painting they are encouraged to do a large number of topics on both figure works and designs. Especially in the design works, there is a growing inclination to use abstract colours and shapes, which is encouraged by the art lecturers.

It is not until Fourth Year that we begin to specialise in a particular field — either pottery, painting or sculpture. Of the three, painting seems to be the most popular, and it is in the painting in the school that we can see the use of abstract forms. In figure work most use semi-abstract forms for their expression, while in designing we find abstract colours and shapes more appropriate. There is a growing tendency to concentrate on life and form in our expression, rather than on objects.

Cathy Shelton, Fifth Year



## Vice-Captain for 1979

If school is merely an institution and education the drumming of knowledge into a number of similar brains, the Alexander Mackie is not a school, it does not educate. But Alexander Mackie accomplishes far more.

There is not the great barrier between teacher and pupil that is often the complaint from other schools. True, we respect the Administration and the lecturers, but this respect is reciprocated. To them we are important as individuals — not just a row of faces — they take an interest in each one of us. The outcome is a friendly, personal basis for teaching in which we are encouraged to give ourselves, to meet the lecturers halfway.

## School Captain for 1979

We have been talked at, told to, had to, examined, computerised.

At Alexander Mackie, we have learnt to question, reason, to develop an opinion, to confront the world, to search for truth.

At Alexander Mackie I think we become aware of our identity through the part that we come to play in the school society. We are not only the member of a particular form, but through other activities in our Hosues, through drama, sport or music, we realise our role in a wider sphere.

The relationships which we develop between our lecturers and fellow students, the decisions we make, the restrictions to which we must conform, the details for which we must care. All these factors prepare us to lead full, responsible adult lives.



## ART

I think art is wonderful.

## I think art is wonderful.

To be an artist is just as good. Mixing different colours to get another different colour is great, because sometimes you don't know what it will turn out to be. Most of all I like a painting with finger work in it. Real thick colours which blend with another and the lines that they leave. Most paintings I like are country scenes. Can you guess where I am from?

Jenny da Rosa, 4th Year

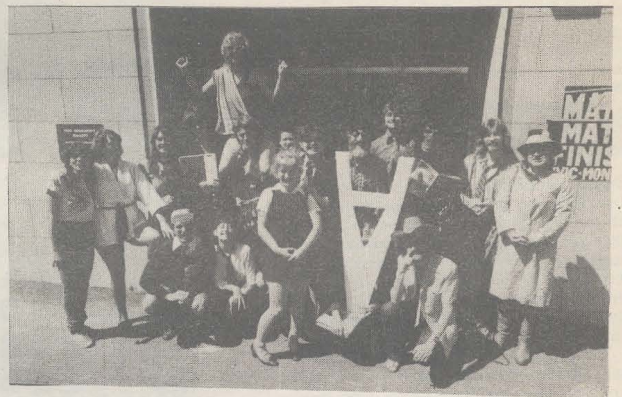
## An "Artistic" Excursion

During the second semester the Second Year Art Class visited the American ART EXHIBITION and the RODIN sculptures at the ART GALLERY. It was a very worthwhile excursion. The grace and simplicity of the sculptures contrasted sharply with the stark asceticism of the paintings of the American Artists. Austrakia has been left more or less uninfluenced by recent developments in American art, so this exhibition was a real revelation to us. We are grateful to Mr X for taking us there.

John Golden, 1st year.



# 4 years of blues, booze, bodies, bongos, bashes, bangs & whimpers .....





# We had fun when We were young!



Trip to the Hawksbury River  
with Barry Thomas Nov 76



Playing in Hawksbury Mud  
CATHY CROLL.



Plastic Experience JUNE 76  
4th Floor Cumberland ST  
CATHY CROLL & JEFF PERRIN



AND HERES JUDY DRANSFIELD  
& JEFF PERRIN  
AREN'T THEY HAVING FUN!



AND TO  
YOUR LEFT  
IS . . . .  
GARY  
LESTER  
HAVING  
SWIMMING  
LESSONS  
at LADY BAY  
JANE BAY,  
October 76!



and more fun .....

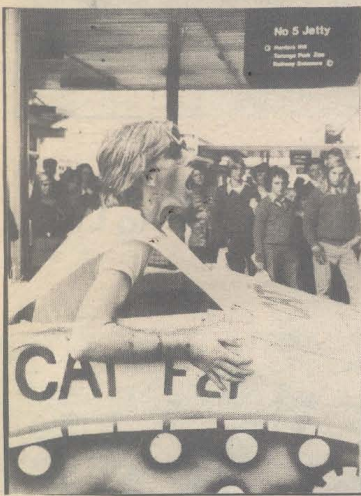


GARY LESTER  
BULLDOZERS

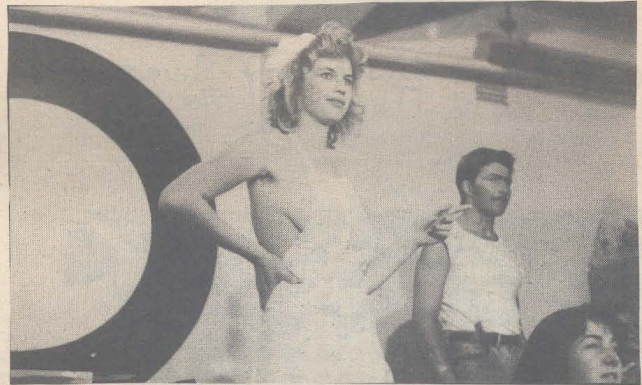


WITH

JUDY DRANSFIELD  
APRIL 1976



AND HERE'S GARY  
AGAIN.....



LEE

## CHANNEL "O"

An Event - An Opening of a television station at the College. A film was shot on and around the campus and was previewed at the College :- The opening of Channel O. Stars came along - Lee was the cherry nipped icecream seller.



VIRGINIA



GARY



PAT & JUDY



# CHIMMERA

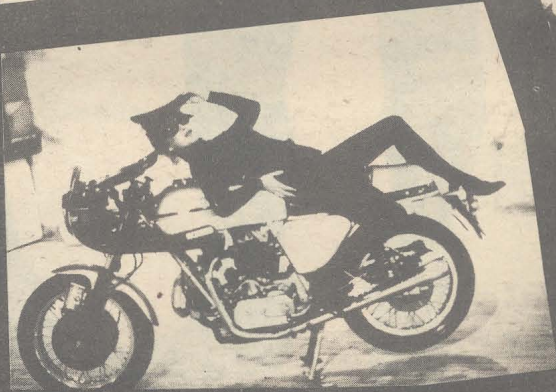
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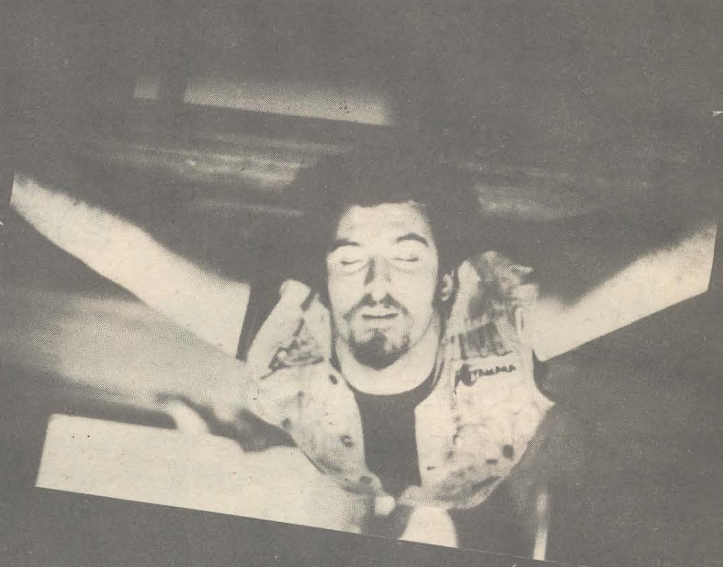


*To old to rock and*





*and roll, do young do die.*





# CHIMARRA

No 2

NOV. 77





*Chimera  
meet of  
the month*





There isn't another Australian artist quite like Ken Reinhard, 30, and it's most unlikely there is any other house like the Reinhard's. Built on a former croquet court and surrounded by century-old houses in Roseville, it is startlingly modern, just as the painter's work.

Architects Jim Anderson and John Zaart of the firm Hall, Anderson and Bowe, designed the house, but it is "pure Reinhard."

Ken admits "finally taking over from the builder" when he failed to see that the artist's ideas could work.

In the same way that Reinhard's paintings often have a lot of contrasting colourful zig-zag stripes in them, so does the decor of the family home.

The wall of the main living room has wide stripes in shades of sand and brown from floor to ceiling.

Kaldor fabric in scarlet and white for the curtains could have been lifted from a Reinhard design.

Every room in the house and Ken's huge studio opens on to the pool and courtyard. Because of the sliding glass doors and floor-to-ceiling windows, the outdoor area seems to be an extension of the house itself.

The terrazzo courtyard has lots of greenery which looks great near the pool.

Like most people moving into a new home, the Reinhard's found it took a while to get it as they wanted.

Before tiling the house throughout, they lived with concrete floors "for quite a while," and Barbara gave the rafters three coats of paint.

**White gloves**

Ken Reinhard, Dean of the School of Art at Alexander Makcie College of Advanced Education, has always been a perfectionist. To stop workmen soiling the white ceilings above the rafters, he issued them with white gloves.

It was one of many times the builders thought him "a little strange."

Excepting 16-year-old Arianne's room, which has a pretty-little-girl-growing-up look, the house is "Reinhard" throughout.

Malcolm, 18, has the love of fast cars — like his father. His room is decorated with lots of stripes and checks in the Reinhard manner and has cars all over the walls.

His bed is like a ship's cabin above door level. It is decorated in a typical Reinhard way too.

Because of the striking qualities of Reinhard's work and a number of other contemporary artists whose paintings hang on the walls, from the entrance hall to the laundry, the Reinhard's especially chose furniture in solid colours with simple lines.

In the living room a cream modular setting by Linea goes almost from one end of the room to the other. Covered in a linen-type fabric, it is in six pieces and ideal for entertaining.

Standing at one end of the seating is a silver sculpture of a nude wearing a helmet which rather rocked Sydney art collectors when Ken exhibited it about 10 years ago at the Bonython Gallery.

So as not to distract from the sculpture and paintings in the high ceiling raftered room, the Reinhard's have a simple white floor rug on the tiles in their living area.

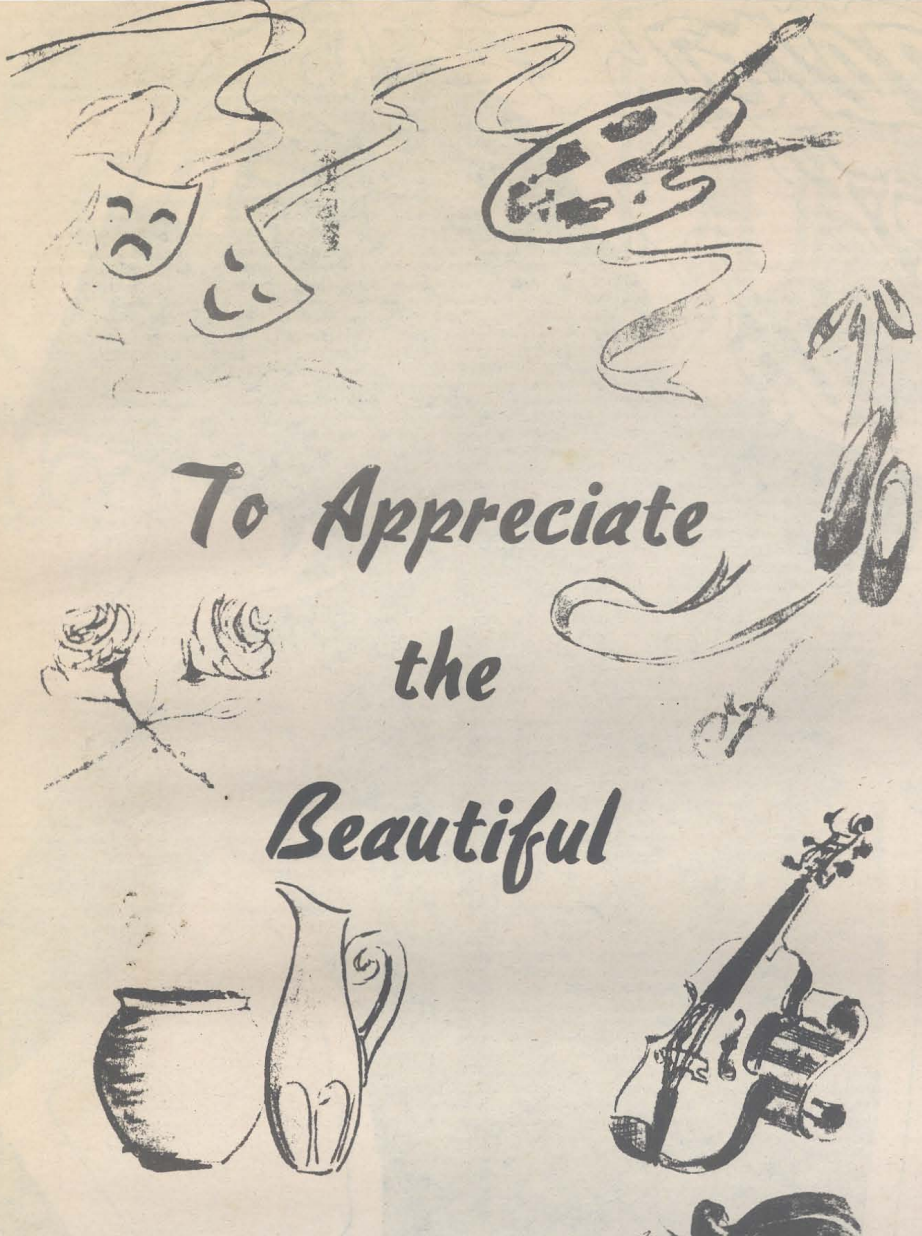
Things like lights are right in the house. Everything has been chosen to go "with the Reinhard's" — both the family and the works of art.

**"What I Will do when I Am Eighteen"**

When I am eighteen I am going to learn to drive my father's car. I'll drive it all over the place. I will drive to Queensland and back again. I'll find a man to marry me. When I come back from Queensland, I'll have some children of my own, I hope!

Genelle Kitching, 3rd Year.

**To Appreciate  
the  
Beautiful**



MARY SALTER, 16, is starting her career in interior decoration. She is a member of the Australian Institute of Architects and is studying for her diploma in interior design. She is also a member of the Australian Institute of Design and is studying for her diploma in design. She is a member of the Australian Institute of Design and is studying for her diploma in design.



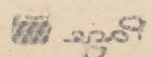
Yes, art too can bring you closer to GOD.

This year some Christian Doctrine classes have taken to College with apparent enthusiasm. But from the point of view of Christian Doctrine, how effective have such classes been? Is much of the enthusiasm due to doing something different, a break from the formal class lesson, or did they really help the students to understand themselves and God better, to come to terms with life, with sincerity and conviction? Quite unanimously fifth years at least appear to endorse the latter.

Here are some of their comments:

"Selecting pictures made me aware of their real significance in terms of life's meaning, and the varied form of man's experience". . . John Smith  
"Such work combines enjoyment and learning; is this not the ideal?". . . Olivia Newton John

David H. . . . .  
thank you





To

use well

our

Leisure

Hours



ROSEMARY RAPER: A born reformist. Excelled in Modern History and particularly English. Rosemary is president of a selective Fifth Year Society "Parva Mensa" the discussions of which are never revealed. Rosemary plans a Uni. career and could always succeed in the musical field.



"Morning Class"



Please stick on more chest hair, one zodiac sign of your choice and as many gold or silver chains with little nic nacs hanging off them.



This is when Uncle Bill Mansill took us to the Homebush Abbatoirs to take some Snapshots of the animals being killed.



And heres Nick Vickers relaxing after a hard days work.



CATHY CROLL







# The Allrounders



This handsome young Guy, is that fine Upstanding Young Student:

GARY CLARKE



And ofcourse a MATT FINISH GROUPIE



"The Alexander Mackie Champ" she swam all the way to the Ivan Dougherty Gallery.



And here is Gary getting the big "A" from his Aesthetics Teacher Ms Liz Ashburn.



No this is not the lead singer of MATT FINISH he just works at AMC. so he can save up his money to get his own band.



Here's the Champ with her Coach (an Ex-Judo Champion) who gave her the will to swim.



# ALEXANDER



# MACKIE









# THE MEMBERS

The Members have just been in Sydney while on an Australian pubs and clubs tour. They are here to promote themselves and the album, "At the Chelsea Night Club."

We were asked if we wanted to do an interview with them and thinking that it would be interesting if little else, we accepted.

To be quite honest, I knew nothing of them except for "Offshore Banking" and the accompanying video clip and again to be honest, I loathed it. But armed with a sketchy promo background and after hearing the album, we trotted off to their hotel at the arranged time.

The initial interview was held in a stark hotel room littered with beer cans, wine glasses and left over pizzas. We were the last of a day's worth of interviewers and the band were obviously getting weary of the whole ordeal. So we just sat back, drank and raved while a tape recorder whirred away in the background. We talked again over the next couple of days about their music, attitudes, the English scene, student politics, kangaroos 'n' koalas, Gary Numan, Devo and Australian music. What follows then are a couple of impressions we gained, plus excerpts from the recorded conversations.

The first thing you are hit with is how friendly and approachable these guys are. There's no "star" bullshit, just five guys working at what they like, making a living.



Most of the contact we had was with Nic Tresso, (their singer) and Adrien Lillywhite (drummer) who helped us with anything they could. Now for the conversation . . .

INT: Where are you from?

NICK: Camberly in Surry.

ADRIEN: The suburbs.

NICK: 20, 30 miles outside town. Four of us are from there, but Nigel's from (can't make it out, but nearly).

INT: What made you get a band together?

NICK: (throwing a theatrical pose) Wanted to be a . . . POP STAR! (laughs).

ADR: On immigration, most people put down musician. Nic put down . . . pop star.

NICK: (still laughing). International celebrity.

ADR: Well he couldn't put musician, he can't play anything (more laughing).

NICK: I got the band, the initial band together with Adrian to play around . . .

ADR: (says something about playing the Roxy, but I don't know if he's talking to me or Phil, who is running around taking photos).

NICK: Adrian was the first professional musician . . .

ADR: I couldn't play the . . .

NICK: It was his attitude . . . his attitude was very professional.

INT: What were you doing before?

NICK: Student. Political theory of institutions, concentrating on the third world countries. I hated it. I wasn't a very good student . . . couldn't take an interest in it (says something here, but can't hear as Phil and Adrian are going 12, 12, into the microphone) . . . to academic. I like getting into things, not just talking. I mean I spent four years in politics. . . I hated student politics. It was so curt. I'd sit around and watch the so-called socialists saying "right comrades, what are we going to do this week?" . . . I think we should poster the student union. . . and we're against oppression in . . . the Portugese Colonies, etc. etc. . . all finished?

Let's for for a beer. They always say they're going to tear down the system, but they were always at their lectures on time.

INT: Trying for A's?

NICK: Yeah! It didn't mean anything, I thought it was a joke . . . I really did, and that student politics crept into the new wave, the tribe content messages . . .

INT: Would you call yourselves New Wave?

BOTH: Yeah . . .

ADRIAN: In 'England, they class us as . . . "pop consciousness". I mean, sure we try to create catchy little hooks, but we stick balls into it as well. Listen to the lyrics of say "Sound of the Suburbs". Yeah, it's important.

NICK: Off Shore Banking is a poppy number, thought we like it, it's part of our music. . . but there's things in that too.

INT: Was it a commercial try?

ADRIAN: No. Really, it wasn't. It was the other way around. If we'd wanted that, it would have been another single along the lines of "Sounds." That was the big commercial success, it sold around 230,000 copies. No, it was really a try at something different.

INT: To be honest, I didn't like it much, but I thought the album was excellent.

NICK: Good. It seems to be the general reaction here.

INT: In fact I didn't know much about you at all before the single.

ADRIAN: Yeah. That's the way it appears to be all over. I suppose that's why we're here. If you like the album, we're much better in concert. That's where we really PLAY. Which night are you coming to see us?

INT: Saturday.

ADRIAN: Tell us what you think . . .



And so for the concert.

The Members generate a LOT of energy from the first moment they hit the stage. As with the album, they start with "Electricity" aptly named with J.C. jumping around and the others prowling around (Nick told us about the first couple of times they played. "The first was horrid cause I was really drunk. The second time we got an encore. It was the first time JC played with us and he kept knocking the mic stand into the audience. Bam! Set it up and down it'd go again." I could understand watching him. Uncontrollable urges and all).

Anyway on the next number, Nick bursts out and gives it all he's got. They all do for the entire set, plus three encores. Needless to say everyone in the audience is raging along too. And that's really strange because flicks (the venue) crowds are notorious for their "stand back and observe" stance, even with bands that they know well.

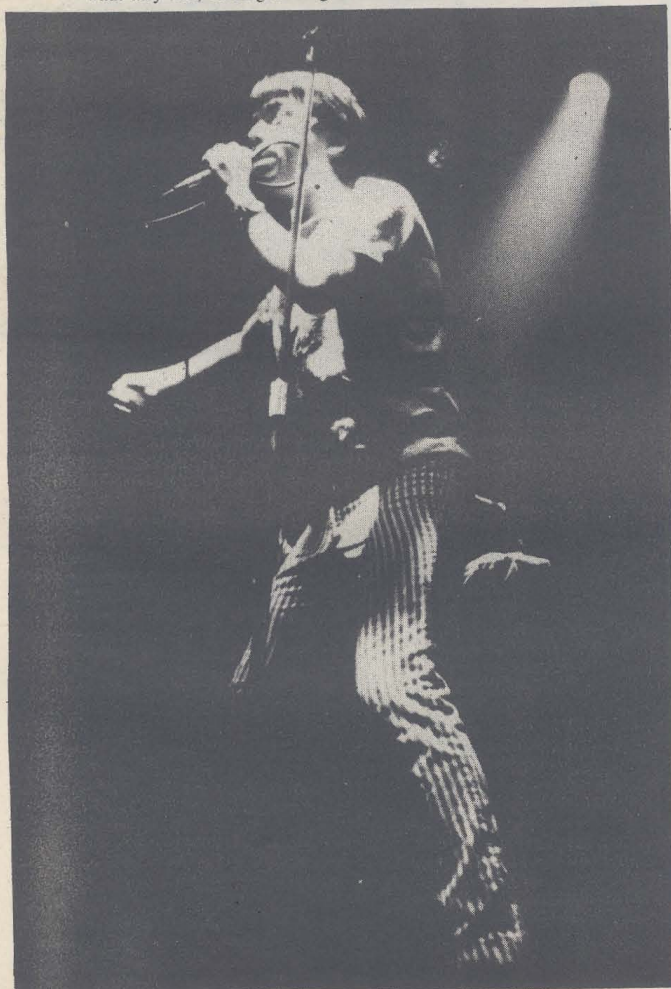
As a side note, it was Flicks last night as a venue and I hope someone got a tape of the proceedings because it was one gala closing.

Nick is an excellent front man and though he privately voiced doubts about his singing abilities, his vocals were clear and strong, much stronger than on record where he sounds a little unsure and holds back.

He also endeared himself to the audience by changing some of the lyrics to suit the local neighbourhood as in "Sounds of the Suburbs", making it about Manly.

They played all their album material plus "Offshore Banking Business" (which for the first time I liked) and a rousing version of Larry Wall's "Police Car."

Backstage the band considered this to have been their best effort to date. They were good. We'd talked before of Australian audiences and reactions. Adrian told us that they did seem reserved. I asked them too about Australian music.







From here we went onto Monty Python, Devo, who they toured England with, and Gary Numan.

NICK: We used to gig around the same area with Gary. He used to come up after our shows and talk.

ADRIAN: He's a really nice guy.

NICK: Yeah.

ADRIAN: So prolific too. All three albums have been top 20. The cost was only around 7000 pounds for each album which is really low. Is he known here?

INT: Yes, for "Are Friends Electric" and "Cars." Very Bowieish, especially the film clips . . .

ADRIAN: Yeah, well . . .

And we raved about lots more, but as the last excerpt, a throw in question.

INT: What do you think of art?

ADRIAN: (and Nick laughing). I've got an Instamatic 126. Holiday snaps, you know.

NICK: I'm not very good at drawing.

INT: Have you heard much Australian music?

ADRIAN: We haven't really . . . umm.

NICK: In England?

INT: Yes.

ADRIAN: No (nervous laugh). To be quite honest no, not really. The Sports came over with Graham Parker, but they didn't get much press. They really didn't. The Saints, if you ask anyone about New Wave Australian bands, are really the only ones they open up on.

NICK: I thought they got a really hard deal (in England). They really did. Want a drink?

INT: Yes.

ADRIAN: They got well known for a time through Top of Pop and all that. Top 30.

INT: Ed Kooper (Saints' guitarist) has got a new band together called the "Laughing Clowns." They're going well, getting a good following.

NICK: I'd like to hear them (something else inaudible). Why did they (The Saints) break up?

INT: Contract and company hassles, I hear, plus a change in directions.

NICK: Oh yeah . . .

ADRIAN: Heard the Hawaii 5-0.

INT: Radio Birdman.

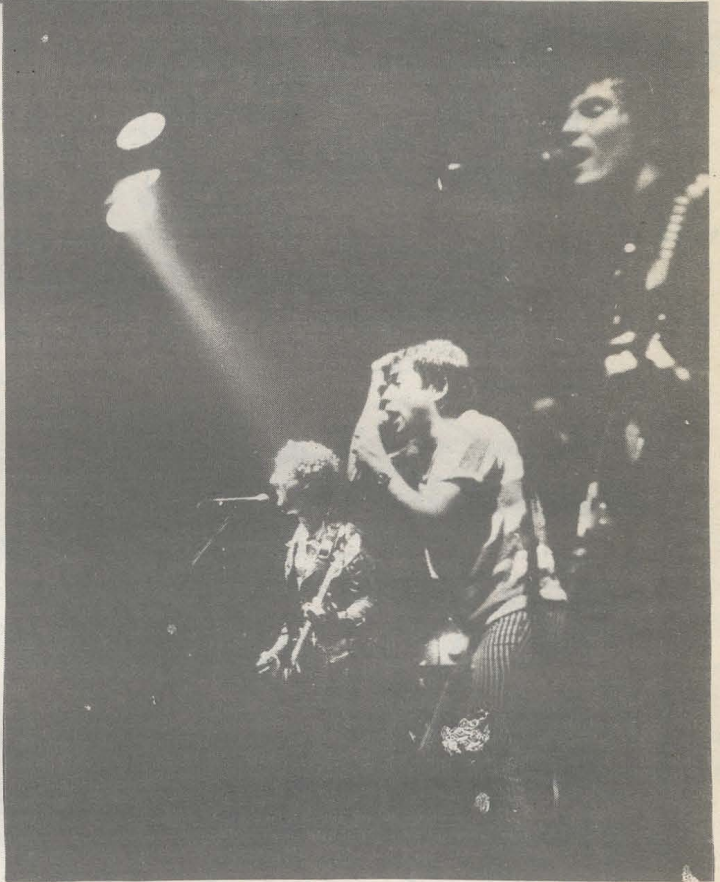
ADRIAN: Yeah. We've heard of them, but they went over better on the continent than in England. (back to the Saints again).

NICK: I've got their first album "Stranded." I thought that was really good.

INT: Well it came out of nowhere here. Everything was very pop orientated and then suddenly there it was on national TV, Countdown and all.

ADRIAN & NICK: Great! (chuckles and laughter).

NICK: We might be doing that. Mmmm . . . what I saw and remember was the compares . . . urrr . . . Graham (Parker) took the piss out of it though.



*It was really hard editing down the tapes 'n' talks, isolating individual parts of dialogue. Trying to think what would be interesting for everybody. I hope some of the character comes through and does the band justice. I also hope the tour goes well for them and that they make it back again to Australia soon.*

PHOTO'S AND STORY...

Justin Sears n' PHIL Halloway.



# ON THE DESERT SANDS OF AUS COUNCIL

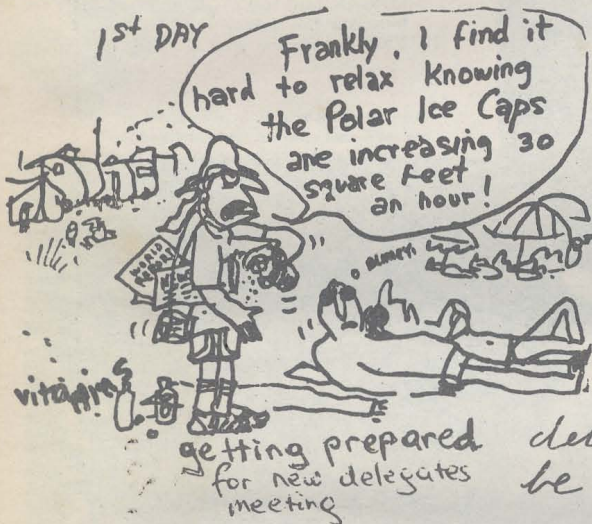
Petty and 000



## Age Review

with political  
commentary  
by Jess Petty

1st DAY



The next A.U.S conference will only be held over six days, beginning on the 27 Jan. until Feb. 2nd. Delegates to this conference are as follows:

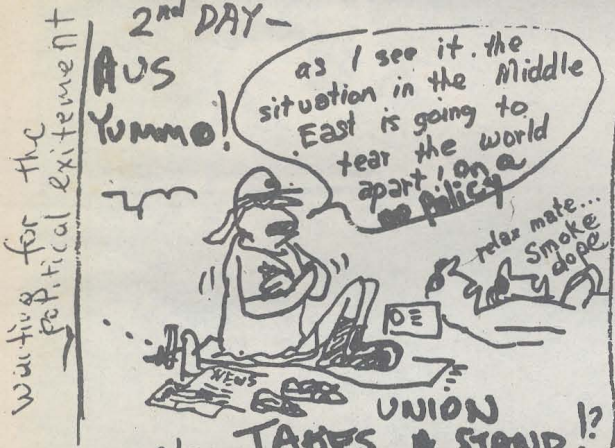
1. Laise Awest
2. Maureen Nash
3. Cathy Daig
4. Jackie Wilson

Our campus has three votes, so therefore an election had to be conducted to determine which three delegates could vote and which would be an observer. Holding an election on such a small scale is

largely due to formality - complying with A.U.S policy and regulations. That is why elections have to be publicized, even though only a few people may nominate - ah, the joys of small campus politics, no election speeches on the back of toilet doors, never running out of nomination forms. The

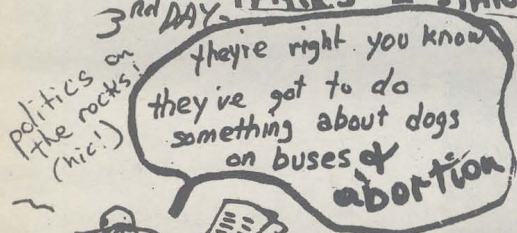
only problem is that the same amount of work has to be done whether an election, or function is successful or not.

2nd DAY -

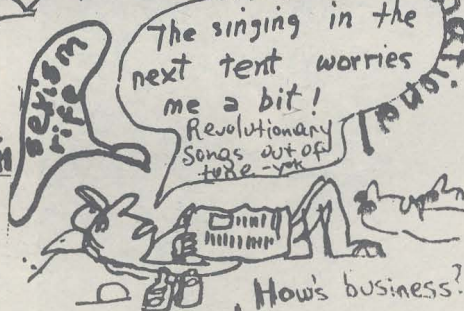


really it's not always like this

3rd DAY



4th DAY reforme the 94th Inter



5th DAY -





# OH BOND-AGE

BONDED students, who have been training for up to four years to teach specialised subjects in high school, have been told they may be retrained to teach in primary schools.

The bonded students, who are guaranteed jobs by the Education Department, will undertake a six weeks' intensive preparation course to teach primary schools.

This is despite the fact that the State has some 2,000 unemployed primary school teachers.

The students concerned have been studying to teach high school in mathematics, social science and physical education.

They were due to finish their teaching degree courses, this year and, under the terms of their bond, had been guaranteed jobs in 1980. Two weeks ago, the department informed them they could undertake an intensive primary school teaching course or be placed on a reserve list.

Being on the reserve list means they would be unsure of the school they would be placed in and would also be unsure of when they would be placed.

The students have protested strongly at the decision.

"We have trained for three and four years in our specialised fields because that is what we want to teach," one student said today.

"Now, we find our four years of study and work will be passed over for this six-weeks course to teach primary."

The students said there were few options open to them but they had been holding meetings to determine what action to take.

An Education Department official said there was no obligation to find positions for these teachers because the bond system was abandoned in 1977.

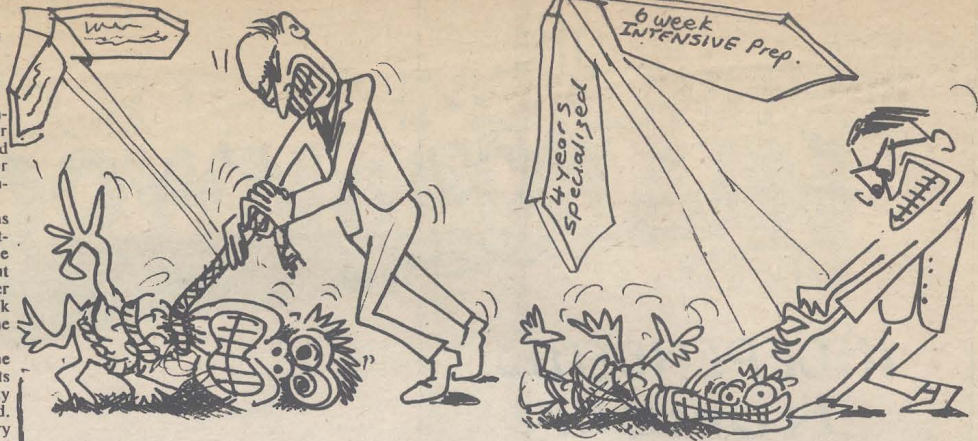
The official said the department would definitely find jobs for about 1,700 who were given scholarships three years ago and were just finishing their training.

She said these teachers all entered their scholarship under a bond which was dropped after their first year of training.

"Although there was no obligation the department guaranteed to give them employment but the students are under no obligation to work for the department," she said.

The official said the scholarship students would be given priority above those unemployed.

"Senior and primary teacher training is almost identical so there is no chance primary teachers will be down graded and no secondary teachers will have wasted their time," she said.



## AICD - association for International Co-operation & Disarmament

STOP URANIUM RALLY - monday dec 3rd

5pm Town Hall sq (org. by Labor against U.)

VIGIL & RALLY (4pm-5.30pm) friday dec 7

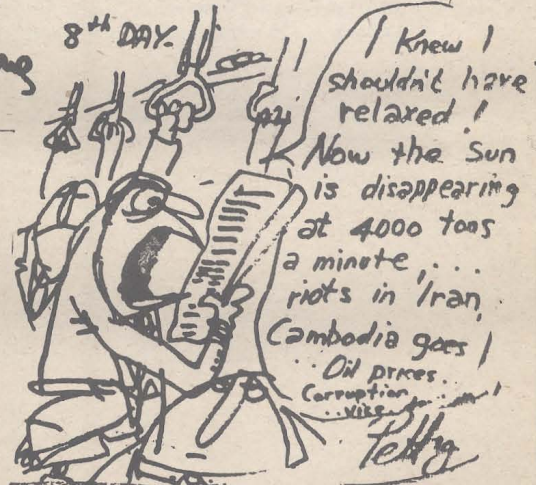
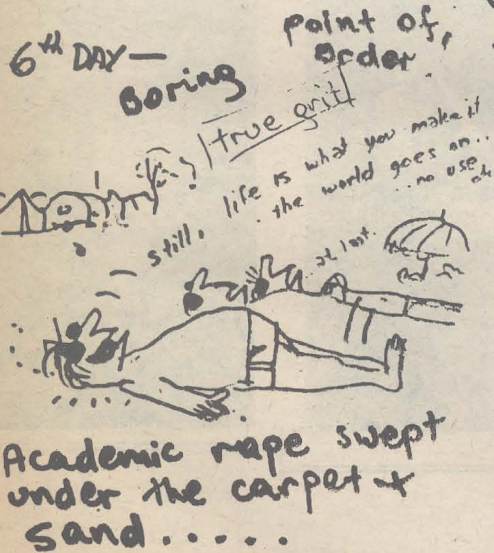
(11am) 4th ANIVERSARY of INDONESIA'S INVASION  
6pm GPO steps martin place

NEW ABC TELEVISION FILM - "POWER Struggle: Americas Nuclear Watergate"  
to be screened nationally on ABC T.V on Mon. Dec 17th 9.30pm.

## ♀ N.S.W REGIONAL CONFERENCE 8th - 9th dec.

ALEXANDER MACKIE  
FLINDERS ST. COMMON  
ROOM. ♀

REGIONAL WOMAN'S  
POLICY COLLECTIVE  
MEETING to discuss:  
articles for the regional women's survival manual; motions for annual Council; 1980 Woman's Liberation Conf. on Women & Violence.





# THE BLINDMAN



## INDEPENDENTS' NUMBER

APRIL - 10<sup>th</sup> - 1917

No. 1.

PRICE 10 CTS

The second number of The Blind Man will appear as soon as YOU have sent sufficient material for it.

### ART ON TOAST — A RECIPE — J. RANDELL

1. Take any number of slices of bread.
2. Toast these.
3. Spread with butter/margarine.
4. Prepare three or more spreads — vegemite, ham, cheese, jam, etc.
5. Take up a spreading knife.
6. Choose a spread for toast and take onto knife.
7. Put knife down without spreading on toast and eat the toast.

NOTE: Each must prepare their own Art on Toast.  
Step 3 — optional.



Marcel Duchamp, Fountain, in *The Blind Man* No. 2 (May 1917), p. 4.

### I AM NOT AMUSED

They offer you a song and dance about this and that type of art, about the shape, tone, size, form, feel and other such nonsense that sells. They sell well if you sell yourself. They buy the media for you. If you conform to their aesthetic (which in truth they lack) then you will sell. Their politics is as conservative as their prices. Their money buys poverty.

They speak of "making it" in the art world when really they mean becoming one of them — a phoney. Art Povera is now in the hands of the rich. The artist no longer antagonises elites, he or she caters for them. Art continues on its ridiculous course supported by the so-called "progressive" cliques.

Paul Klee said "The purpose of art is not to reproduce the visible, but to make visible."

*Young Man Resting*, 1911. Brush and ink, 13.9×18 cm. Collection: Rolf Bürgi, Bern



### MYTHS

Presently there are more myths being propagated than have existed at any other time. Art and artists are the best example of contemporary myth. Every illusion, delusion exists in the art world. The emergence of the fake in art is symptomatic of arts increasing artificiality. The audience is duped and do ped.

That there are so many artists and so much art and so little comprehension is the current malaise.

The artist is not a bridge between classes, but an iconoclast who sees only humanity existing without division.

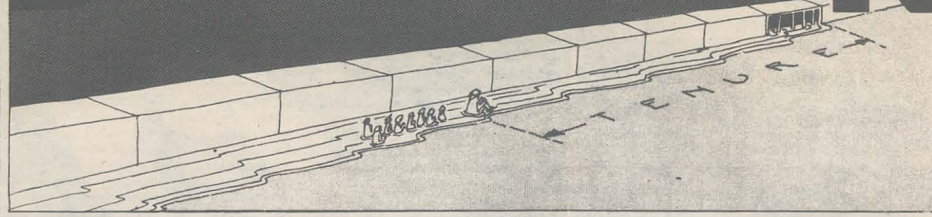
Art should criticise the order of things not tow the line. Eternally a student — no masters.

Denis Mizzi





# YOUR TEACHING CAREER DOWN THE DRAIN



## LIMITED TENURE FOR TEACHERS ?

**T**he latest act in the saga of attacks on state education in Victoria has emerged with the leaking of Education Department instructions that all teachers newly employed at the beginning of 1980 are to be offered *limited tenure employment* only.

Students already employed by the Education Department during their teacher training are okay it seems, but most student teachers will miss out. Either they won't get a job at all, or they'll be offered a short term position during the year.

The leaked information has caused a panic among students and teachers. After all, one of the attractions of teaching has been job security. With that gone lots of potential chalkies may very well think again and decide the teaching game is not for them.

### Minister confuses the issue

The Minister of Education, Mr Hunt, has since confused the issue by stating to the press (*Sun* 12 October) that the Department has changed its mind and that all teachers employed at the beginning of next year are to be engaged in the usual way - that is, without limited tenure.

The press release has fooled a lot of people into believing that *Limited Tenure* has been scotched, eliminated. But it has not fooled the Teacher Unions who are all adamantly opposed to the *Limited Tenure* idea. They have proposed to Mr Hunt that all permanent vacancies in schools should be filled by permanent teachers and that short term vacancies should be filled by proper relieving teachers who are permanent in the service.

*No-one should be fooled. Limited Tenure for teachers is still on.* Teachers employed after the beginning of the 1980 school year to fill both permanent and short term vacancies will be employed on *Limited Tenure*. Mr Hunt made his statement after he and some of his boys had done a bit of homework. They discovered that most vacancies at the beginning of 1980 could be filled by graduate studentship holders.

So we will have a hotch potch: some normal appointments at the beginning of 1980 followed by limited tenure appointments to fill vacancies as they occur during the year.

### The effect on teaching conditions

For limited tenure teachers, job security will be almost non-existent. They'll get less holiday pay, have reduced leave entitlements, probably no yearly salary increments, much poorer opportunities to gain permanency and promotion and be the butt of potentially *secret* reports by Principals.

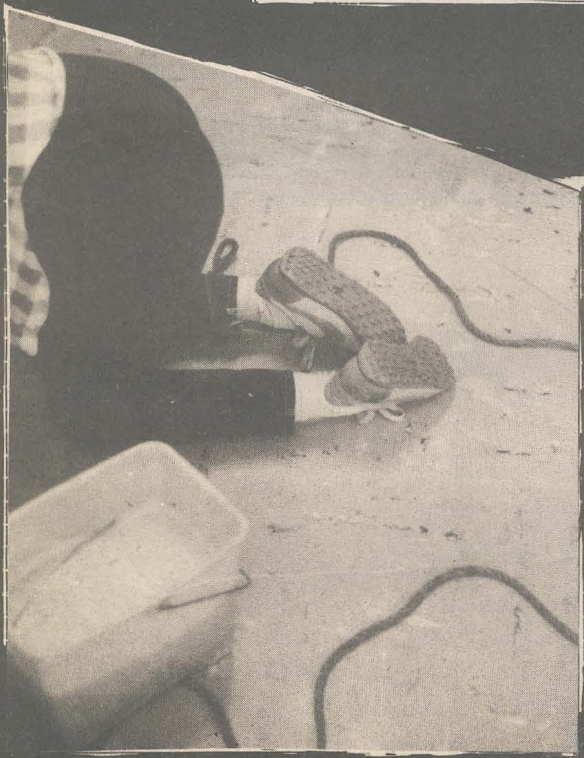
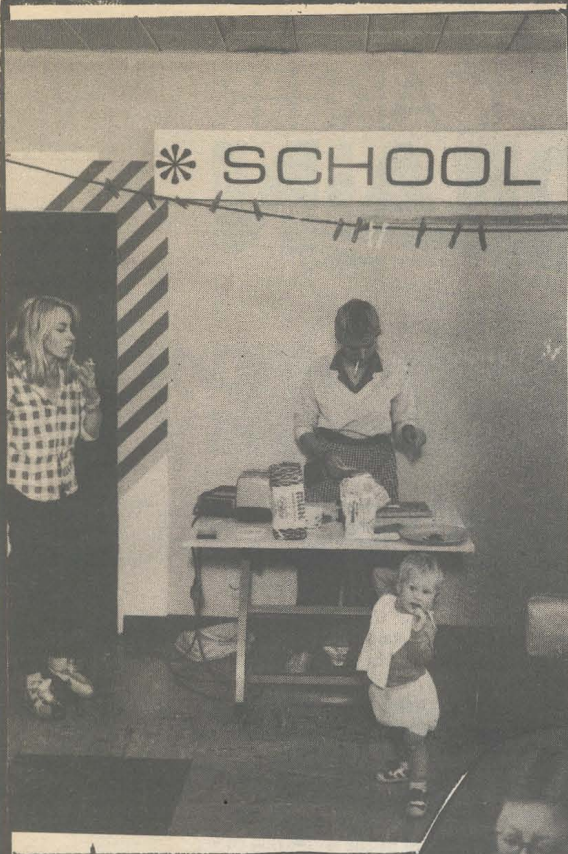
If the iniquitous practice really gets going over the next few years we'll have a shrinking core of secure teachers and an expanding proportion of fly-by-nights who'll have to toe the line if they ever want to be *secure*.

### Cutbacks to Education

It's only part of the master plan to make education cheaper and more manageable. In times when we hear estimates about *15% real unemployment* (*National Times*, October 13-20) students in state schools are in real trouble. There's less money being spent on the buildings they sit in, less money being spent on the teacher who teaches them and fewer job chances once out of the classroom.

Future school enrolments are falling. We should be looking forward to increased per capita spending on education, more innovation - *real advances* - instead education is made the scapegoat for unemployment and harassed teachers made the guilty party. The Government's irresponsibility is incredible. It no longer even pretends to provide good education for all students, parents and teachers be demanding it.







# foxes to you too!

amc  
src

students representative council  
alexander mackie college, albion ave., paddington, 2021 ■ 31-8555

STUDENTS REPRESENTATIVE COUNCIL  
99 FLINDERS ST., DARLINGHURST 2010  
TELEPHONE: 31-8602

21 November, 1979

*Society of Australia*

Dr R. Rawlinson,  
Principal,  
Alexander Mackie CAE.

Dear Dr Rawlinson,

A student of Alexander Mackie recently won the award in the students' section of the Television Society of Australia awards for a film based on a learning experience for teaching purposes.

As you were unable to be contacted, no authorisation could be given by administration to fund the student to collect the award in Melbourne, although funding was made available for a member of staff instead to collect the award. The SRC was therefore urgently contacted to make the funds available to enable the student to collect the award.

The SRC feels that if the College is prepared to fund a member of staff, then it should also be prepared to fund the student, and the SRC therefore requests the \$200 to be reimbursed.

The SRC is also greatly concerned that no recognition or encouragement by the College has been made. Surely this is the kind of achievement that Alexander Mackie should be recognising in its publicity for Oatley, rather than items such as foxes living on the site, since it is equally as interesting and more related to the aims of a College of Advanced Education.

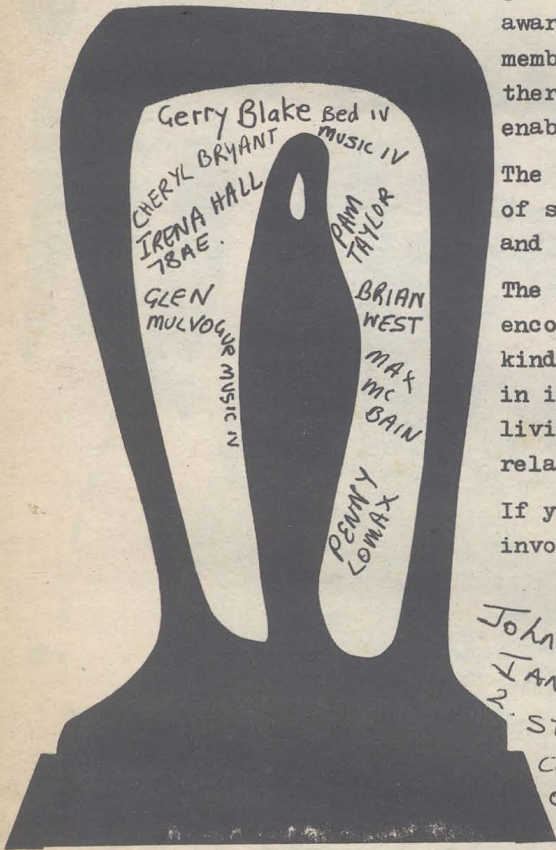
If you wish, we could forward to you receipts of the amounts involved.

Yours sincerely,

Natalia Spasojevic  
President SRC

John Smith (flute)  
IAN NELSON (CLARINET)  
2. STUDENTS FROM  
CONSERVATORIUM H.S.  
OBOE & BASSOON

## Television 1979 AWARDS



### Students

Commendation: "QUARTET (INCLUDING A NOTE TO THE TEACHER)"  
Alexander Mackie College of Advanced Education

Judges Comments: An ambitious video tape production produced very competently with minimum of equipment, showing that good programs need not always require expensive professional equipment.



Performances  
at 4.00

6 PM. FLINDERS ST.

# RAVE

FINAL  
YEAR



MATT FINISH

A  
 DRESS  
 BOXING