1. Philosophy of the existence of the paper.

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

Communication is very difficult on a college with five different campuses. Hopefully the paper will bridge not only the geographical gap, but the psychological one also. Perhaps the lift at Cumberland Street will become redundant!!!

If the paper is to function as a vehicle for communication, we must have material coming in. What we have received for this issue has been really terrific. Where are the Albion Avenue students—don't you know how to write there? The myth of the inarticulate artist is certainly dead and buried if this is any sort of comparative survey.

So how about some articles on things happening within the college....?grapes/bitches/rares/reviews (film, books, exhibitions, concerts etc.)

The Revival of the late fifties and early sixties.

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

Judy Dransfield in Peter Weir's new movie called the “last Wave” in Cumberland Street in February this year.

WHOSE INVOLVED

Editorial Committee
Jude McBean
Judy Dransfield
Kerryn Johnston
Graphic & Layout Artists
Steve Smith
Jude and Judy
Published by the SRC of Alexander Mackie CAFE, ph 31-8555
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Cover photo—Jenny.

PERFORMANCE CELL-BLOCK AUGUST 77

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

It was attended by 360 people one week after Biv. I really cut it. This night was a complete revamp of the late fifties and early sixties. There were musicals, plays, and had obviously been worked at very hard by all involved.

Going on above numbers, this was the most popular event at Mackie College for 1977. Great to see everyone in 50's and 60's gear, from full skirts, mini-skirts and brylcreamed hair slicked back.

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

Judy Hick

JUDY'S IMFO

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

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

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

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

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

2. A Wrap up of Chimsara No. 2

Here we are for the second time in absolute rating form. In response to my appeals for people to come and get involved in the newspaper process, there is now three Judies and a Kerryn on the editorial. This issue certainly tells you what the SRC is up to. All the reps have their dials printed for you to read.

One of the big problems of the SRC is going to be the publicity department. That includes Chimsara. A poster making workshop is being established and there is a small sub-committee; a person is on the publicity is on the way; and funding for films and videos and sound tracks to advertise what has, or is about to, happen. So by next year you will be seeing and hearing student activities in all forms everywhere.

To all Steve Smith freaks out there, we have two pages of testimony from Steve's thought and indelible penmanship. He's fantastic isn't he.

Judy Dransfield on a fantastic performance, this month. If you want to be featured come along with four great photos.

The cell block performance is covered by the camera work of Jenny Walker and check the cover. This is one of the activities of Liz Ashburn's Design class, about which we have the article "A Radical Approach in Art Education" in Chimsara No. 1.

The SRC has funded the establishment of poster making facilities down in the art house at 104 Sussex Street, City. Twenty four hour access is available so any time you want to get a message up on a wall or mass take your self down there and start pulling a squeegee.

Jude McBean

ELECTROMEDIA INFORMATION

For anyone embarking on Electromedia as a career, a few words on my experience upon entering, no knowing anything let alone AG from DC — INPUT — OUTPUT — PORT — A — PAF — high density, low density tracking sound assemble etc.

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

AND WHERE DO YOU GUT IT?

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

Music & Lasers in Mazes.

COPeland & Dawson

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

PINK-ROCK performing in Jan '82

"PINK-ROCK" performing at Binks Theatre

JUDY'S IMFO

This performance will now be at MACURA SCULPTURE SCARE IN EASTER 1978

Paula Dawson has choreographed a performance which includes dances and lasers. Electromedia has been especially composed by Paul Copeland.
1. The medieval artist was anonymous in the face of the unnameable creator.
2. Thousands of years of art went by before signatures appeared and names became known.
3. New identity is not related to or involved with art, but with communication.
4. Identity makes identification possible.
5. Identification makes Authentication necessary.
6. Authentication makes originality the measure of artistic worth.
7. You pay for a name when you pay for art.
8. The name of the artist, hence his identity, hence his life becomes an art form.
9. Depth involvement with an artist's life and creative process forces the artist to treat his public image as a product.
10. The live of Beethoven is a best seller.
11. The lives of Marcel Duchamp and Salvador Dalí are as 'important' as vehicles of their art as any object they have made.
12. What do the Rolling Stones have for breakfast?
13. Dylan Thomas became so oppressed with the identity of 'artist' that he became an alcohol addict.
14. Identity is traded for consumption. Do you appreciate his life work?
15. Same with Hendrix, Joplin.
16. Pseudonyms have at times protected the artist from the effects of his own name-
17. The realists have no problems about anonymity, which has become a scarce resource.
18. As with pop groups, when ordinariness is named, it becomes self conscious and hence original.
19. Collectively alone is no insulation against the artist becoming a fetish.
20. Art as a specialism is ridiculous, and the commingling of division of labor equates equally ridiculous.
21. The artist's self consciousness and the image that the artist projects alienate the audience from the artist. Apart from ignoring the artist, the only way an audience can reply to the insult that its name has become is to be a critic and alienate the artist in turn.
22. The choices for a self consciousness artist are to assume the role of an artist and do the things that artists are supposed to do, to drop critics and others, renounce the uniqueness of his position by losing his identity.
23. The identification of an artist with his product means that anything unfamiliar underlies great criticism, and it is the threat of such criticism which prevents many artists from experimentation.
24. Unknown artists have greater freedom to experiment organically, to co-opt trained resources, yet the increase of resources which accompanies exposure can hinder anything except repetition as re-interpretation.
25. The realists have no problems about anonymity as their subject matter is subject only to their technique. For example Lichtenstein's realism consisted in displacing the 'subject' of the comic strip as a reality by the medium of the art gallery.
26. For the reputed artist, any deviance which cannot be excused is immediately explained in terms of his personal life of mysterious private life. Changes of medium of subject matter is the only extenuating circumstance for such behavior.
27. To give equal exposure to all artists, known and unknown, can only liberate the audience from fame and the unknown from obscurity.
28. In the context of collective anonymity, a work becomes worthless because it has no name.
You've been aped — the ominous number 4 has appeared as your category on your assessment. Don't freak out about it.

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

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

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

1. you feel you have been wrongly assessed;
2. you deserve your results yet there were circumstances or causes for performing badly.

You've just got to write a letter to the APE Committee. You've just got to write a letter within twenty one days of receiving your results. So it is important to find out your results, especially if you feel or know you are on the border line. If you don't receive them in the mail ring the Commonwealth Street Campus and find out. Autumn semester results are mailed to your residential address. Spring semester results are mailed to your home address. So if you change either addresses let the college know.

In the letter, you state why you don't deserve exclusion because:

1. you feel you have been wrongly assessed.
2. you deserve your results yet there were circumstances or causes for performing badly.

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

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

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

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

i. They decide to reinstate you.
iii. They decide to exclude you.

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

If you do get reinstated you have to repeat the semester again which means a six month break in studies and disruption to your scholarship or allowances as well as your lifestyle. Your brain is probably in a knot, so check out the diagram which shows all the steps you go through when that dreaded number four strikes you.
1. This is the beginning of the anti-package, the
sediment is the message.

Mouth technology has two basic working
hypothesises.

1. Collectivity
2. Anonymity.

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

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

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

Enclosed is the skeletal remains of
smash Artism, sexism, fascism.

Please excuse the brevity.

We

Monetary or revised, we will be able to send
the final nails in our collective academic
swept citytalks. They may be the kernel for
coffins. We hope so.

Break the forces of American Impressionism,
our number has had to enrol on an
institutions. feminism,
other 'issues' we are involved with, those
liber-
ons may be the kernel for
coffins. We hope so.

about it.

Love power peoplehood.

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

Jude McBean.

WE NEED REPRESENTATION

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

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

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

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

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

4. The point here is to construct possible modes
of action/social practice that are contingent
upon daily repetition, and separation that are
open to/inclusive of discussion/practice....

A 'viewer loaded' model (constructive and co-
operative).

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

John Nixon
Melbourne, March 1977
Usually the "Police Spectacular" is a light-hearted affair held annually at the Sydney Showground, under many floodlights, to give the public a chance to see our constabulary sector at its skilful best — riding powerful motor cycles around the arena in accurate formations worthy of the proudest flock of ducks in the air; displaying truly amazing acrobatics like climbing on the seats of the cycles whilst in motion, one foot on the seat the other completing an arabesque — and still keeping splendid formation at 50mph; not to mention standing on each others shoulders and holding hands. Oh, its really quite fascinating from any one's point of view — especially when one considers the increasing crime rate, road toll, rape incidence and general need for public protection from adverse forces in our glorious society. Yes — seeing a heap of cops all working together for a common cause; as only cops can be organised to do, is just fascination.

This year selected and relatively few members of the general public, of which I was one, were treated to a free show of the heights of organised police activity about which they're not keen to boast. But this time the civilians had to wait a few hours before the police got their act together so that when it came it was such a surprise we nearly died. The sneak preview was held on a remote stretch of roadway at a late hour when the only traffic likely to interrupt consisted of 4 or 5 trucks in quick succession. Actually they might have been heralding the last shipment of uranium for the weekend. Well, we knew the trucks of yellowcake would one by one come and no one could hear or what was happening. The first arrest was quite a surprise. We nearly died. The sneak preview was such a success— the people who started the game have got upset; the police had to be there because we figure "Australian Industry and Trade" doesn't always have such fantastic ideas — in fact they have some pretty ridiculous ideas. Ideas that only bring in money that has to be invested in there, more money and interest rates and shit like that. But we waited and we thought the trucks were coming at about 10pm and waited and waited. Meanwhile all these buses of policemen were arriving, to the slightly sarcastic cheers of those of us vigilantes already assembled. They just kept right on coming till there were at least equal numbers of uniformed and normal people assembled. No one was breaking the law except apparently you're not allowed to stand in empty roads at 10pm on Sunday night when nobody ever goes anyway, so of course the first thing they did together was line up along the gutter and tell us to keep on the footpath. That was cool, we'd done that the night before and the night before that since there's no point in upsetting them. Of course, at this stage, we thought we were the ones that the TV cameras were treated to a free show of the heights of illusion. Actually they might have been heralding the success of the enterprise they had been assembling since 8pm that Sunday when the only traffic likely to interrupt consisted of 4 or 5 trucks in quick succession. Actually they might have been heralding the last shipment of uranium for the weekend. Well, we knew the trucks of yellowcake would one by one come and no one could hear or what was happening. The first arrest was quite a surprise. We nearly died. The sneak preview was such a success— the people who started the game have got upset. The police had to be there because we figure "Australian Industry and Trade" doesn't always have such fantastic ideas — in fact they have some pretty ridiculous ideas. Ideas that only bring in money that has to be invested in there, more money and interest rates and shit like that, so that the people who started the game have got more money to play with and more threats and more publicity for their cid. As a result, they think they're the last VIP's in the Universe, Anyway, we just wanted people to know we thought it road pleading with everyone else to join them. Eventually there was excitement rippling through the crowd as the arrival of the trucks would have to splatter us all over the road (which they're not allowed to do) if they intended to take the uranium into the wharves where it would be loaded onto container ships which would take it out of our country and into some other poor bugger's country where it would be unloaded and utilised in such a way as to probably cause enough hazardous situations to worry shits at least everyone within 20 miles radius (or so) who knew that they were within 20 miles (or so) of a nuclear power plant and all that nuclear waste, etc. that contaminates the people who have to come in contact with it plus their future children because we came and slip and you're gone all (which they are allowed to do). Well, you know, we didn't want anyone here or there to have to risk possible leaking lead vessels and the consequences let alone the though of all the yucky bombs some smart-ass power freak might make so we waited and waited — thought the trucks were coming at 10pm — and waited and waited. Meanwhile all these busses of policemen were arriving, to the slightly sarcastic cheers of those of us vigilantes already assembled. They just kept right on coming till there were at least equal numbers of uniformed and normal people assembled. No one was breaking the law except apparently you're not allowed to stand in empty roads at 10pm on Sunday night when nobody ever goes anyway, so of course the first thing they did together was line up along the gutter and tell us to keep on the footpath. That was cool, we'd done that the night before and the night before that since there's no point in upsetting them. 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at the trucks, but it turned out we had been tricked - the trucks were arriving via an adjac­ent entrance to the wharves which, although within sight of the protest, was devised of a single police officer and sealed off by a blue barricade about four policemen thick. So everyone shifted down to the other end of the roadway and we had quite a dense crowd packed up against the fence of regulation trousers and boots by the time the trucks whirled through the gates (about 200 yards away). Quick thinkers and good throwers managed to deface the distant containers slightly with fruit and paint bombs whilst most could only shout and make generally uneasy noise. What more could anyone expect to do? The trucks had vanished, the fruit had been thrown, and we were just about to retreat but in a split second some mysterious force was moving the crowd - the cops were aiming our retreat at a frighteningly accelerated pace. Not being able to believe what was happening and no longer wishing to be present I could feel myself losing my footing, having no control of my movements at all, people crammed together and9ing on each other, mass proclama­tions of shock and enigma - "what the fuck are they DOING?". Yes folks, for no reason at all 200 or more gigantic policemen were pushing a smaller number of normal size pro­testers/citizens away from some gates that only seconds before had lost their very enor­mousness when the last truck rumbled through. This led inevitably to some people falling over or being pushed over depending on whether you were struggling to stay on your feet or just standing still in an effort to resist this alien force. Next minute the TV spotlight has found some heavy scuffle between cops and person - crowd action (the action, defenders friends humiliated and brutally arrested for defying the upholders of "law and order"). In the frenzy of the darkness that couldn't be ignored to matter how much you "hate this sort of thing", brilliant spotlight scenes were popping up spontaneously, drawing the crowd first this way and then that as fights broke out between the cops and the protesters. One of the cops and the men on (this rare occasion, rival TV stations were bonded by their duty to report - appar­ently Channel 9 filmed Channel 10's spotlight being torn out of its socket by a cop or two), the cops and the cops. I've been told that at one stage there were cops protecting people from other cops. An unexpected touch was the coincidental arrival within minutes of the marching started, of an ambulance. Unfortunately but true - they knew they'd hurt someone badly enough so they'd had to do the humane act and provide an ambulance.

By and by about 15 people were arrested. Some of the police looked a bit sickened by the whole thing but there were definitely those who instigate such dreadful situations to reinforce a desire for power, be it brutal or subtle, or just for the sake of "getting" someone who had abused that particular policeman during the course of the, till then, uneventful night. They might show a bit of subtlety on TV shows like "Homicide" or "Divison 4" but by golly they're nasty in the flesh - especially in such a choice situation as White Bay (at night) where no one can know what happened till the newspapers are distributed next day and all eye witnesses are potential victims, particularly if they attempt to defend a less fortunate soul or find themselves amidst a violent scene horrifyingly provoked by police members. In such a situation even the mildest mannered of us find it extremely hard to stand by in silent protest.

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

There are violent sectors of both groups in political demonstration situations - fortunately in the civilian group there is no seniority, hence a reasonable suggestion such as "don't act like a loud-mouth fool when you're not representing your cause." However, I'd bet many of them were looking at the weeping, crushed, broken down people still choking in the early hours of the morning (about four police thick."

The Supreme Court of Victoria has approved the "scheme of arrangement" between AUS Student Travel and Qantas, TA.A. Cathay Pacific, BOA, MAS, SAS and Thai to enable AUS Student Travel to continue trading and provide full services to you from September 12.

Your money will be fully protected by "Trust Fund" accounts which hold and protect your money until after you travel. All future monies handled by the company will be on this basis.

All passengers currently booked on charter, group or scheduled flights will be provided with services subject to paying the applicable fare differential.

We are open, come in and pick up our travel programme and the revised fare list.

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

Hang 'em...

The leaders of the Irish Republican Army which had aimed at the establishment of the Irish Republic.

The mutineers who in 1917 demanded better conditions and political change within the British Navy.

The leaders of the 1930 agricultural riots where labourers demanded a subsistence wage.

The "radical democratic reforms" were ignored.

1779 Members of Parliament in the House of Commons.

Ireland can support large numbers of people; given and sheep will flourish there and it is well supplied with water, timber and fuel... Furthermore, unlike Holland, larger than Europe would further matters of advantage... Then... losing its dumping ground for cotton, and being independent... England.

After three years of trying to rid its people of home, again looks for a dumping ground... Australia.

Where we gone?

The "Scottish" Workers' Political reformers who had advocated parliamentary reform and universal suffrage.

The "mummers" together to smash the machines that had taken away their work as the factories mechanized.

The time of the "parley" when trade union of agricultural workers in an attempt to gain better wages and conditions.

The Chartist who went into the armed revolt when their demands for radical democratic reforms were ignored.

Where we goin'?
JOHNNY ROTTEN ON THE CAPITALIST STATE

**FUCK THAT**

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

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

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

I am an antichrist.
I am an antichrist.
Don't know what I want
But I know how to get it
I wanna to destroy passers-by
Don't know what I want
"Cuz I wanna be —
"Cuz I wanna be "anarchist."

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

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

"Anarchist in the UK" — rendering it in heroic, fervent tones:

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"Cuz I wanna be —
"Cuz I wanna be "anarchist."

The wear denim and razor blades and steel toe-capped boots, just like their (largely unemployed) working class supporters — not to ingratiate but to sing for a rock-roll band (largely unemployed) working class boys who bought cheap guitars and transformed their discontent into violent and nihilistic punk songs. Punks in Britain, are the uncompromising voice of the young proletarian. They're committed politically in a way that bands like the Stones were too timid, too compliant or too mercenary to be.

Little brothers everywhere are rejecting the escapist inanities served up ad nauseam — since the decease of the Woodstock generation — by the mindless funk spunkies and glam rockers of the early seventies. The dole generation is hip to violence; but to sing for a rock-roll band (largely unemployed) working class boys who bought cheap guitars and transformed their discontent into violent and nihilistic punk songs. Punks in Britain, are the uncompromising voice of the young proletarian. They're committed politically in a way that bands like the Stones were too timid, too compliant or too mercenary to be.

...because life's like that. And the new bands define their political position in the Pistols' second single — "God save the Queen" Johnny Rotten instructs:

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

Or is it?

"God save the queen, a fascist regime
married to a moron..."

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

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

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

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

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

Apart from technical incompetence the only rock 'n roll tradition inherited by punks is its misogyny, and the diminishing punks are uncovering the roots of their frustration in other ways:

...but to sing for a rock-roll band
"cause the streets of London town just no place
for street fighting man."

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

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

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

These days the Sex Pistols spend a lot of time in voluntary "exile" in Amsterdam where they're planning a first album or maybe an American tour. But time's running out for Johnny Rotten. He's twenty now, and must soon be about signing up at his local euthanasia...
NOT JUST A PRETTY SOUND
but just a bit...

Judi Dransfield and Garry Lester.

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

How do you like it in Australia? Martin: It's really warm in Australia. I think there's a lot of talent here, like the Easybeats. Who's your favourite pop star? M: Mark Holden. Who is your favourite artist? M: I am. I used to paint until I got all burnt out at twenty-one and took up rock and roll. Enter Dave Toulouh....

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

Yeah!

D: I reckon mandrax and champagne is as good as coca in e and speed and uh uh stuff like that. They're good bad drugs when there's more articulate than me. They're good bad drugs when there's more articulate than me.

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

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And roll, too young to die.

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

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

There is 3500 square feet of space we have rented at $1 per square foot per annum, which means we pay $3500 a year for it. We hope to get intensive activity happening there. If you want to help or have ideas of your own to get underway come along to our Art committee meetings. These are held every Monday 4.30 on the fifth floor at Cumberland Street. If you can't find us there we're probably on the fourth floor for a bit of variety.

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

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

Kate Wilkes: Jude Mclean: Elisabeth Peterson.

MUSIC STUDENTS GET A BAD DEAL from administration: Poor quality lecturers; deficiencies in course structure; No musical composition.

Ralph's Films

2nd nov._ NEXT STOP GREENWICH VILLAGE
9th nov._ OFFICE PICNIC. Peter Weir
16th nov._ STAVISKY. Alain Resnais
23rd nov._ KATZELMACHER. Fassbinder.

AT CUMBERLAND ST CAMPUS One O'clock WEDNESDAYS FIFTH FLOOR

DA PREZ. NOT TO BE CONFUSED WITH DE PREZ

Gary Graynor newly elected president of the S.R.C. at his victory Feast!
JUDI DRANSFIELD

CHIMAERA No2

FEATURE PHOTOGRAPHER
BRIAN MEDLIN


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

I

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

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

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

II

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

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

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

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

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

This picture is oversimplified in a number of ways. One important oversimplification is that schools are not all sharply divided between one kind and another. Another important oversimplification is that schools in the “best” schools is not always very good. The crude oppression of children, for example, persists right across the social board. Even where it is absent its place can be amply filled by subtle oppression. Even amongst good performers, role learning is endemic and imaginative, disciplined thought rare. Even students entering arts courses with high qualifications often do so with, e.g., no significant preparation. They cannot be met effectively by solutions.

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

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

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

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

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

This whole complex situation produces complex attitudes amongst artists. These can range from cynicism to idealism. They can range from the illusion that they are initiators of ideas that are central determinants in modern society to the illusion that they are peripheral and irrelevant. They can range from servile acceptance of the capitalist system to anarchic rejection of it. (None of these ideas is altogether separate in practice from its extreme.) But the commonest component of all these attitudes is a discontent with the status quo. It isn’t a universal component and where it’s present it
A woman works with tools and machinery upon certain materials. During a certain period of time she converts these materials into products of a certain value. She shall take the notion of value for granted.) For this work her employer pays her a certain sum in wages.

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

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

Let's ask the question another way. What happens in the process of converting materials to products so that the value of those materials is increased? Assuming that so much of the employer's wage-earner can pay her wages, restore and replace his plant, buy new materials and still maintain the capital goods during the work of their own accord (even in the days of automation), the materials do not miraculously transform themselves. The only thing that happens is that the value of the product increases.

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

The idea that wage-earners are regularly robbed is very different from the idea embodied in the (essentially bourgeois) slogan: "A fair day's wage for a fair day's work.

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

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

Our account suggesting that wage-earners are regularly robbed raises the question whether bourgeois property rights are right after all. It suggests that when workers and employers meet in the "free" market, wage-earners merely make a "reasonable" profit, or so we are told. That is that the employer's rights in the context of the "free" market and in the face of that account is simply to beg the question. And that is this: bourgeois right merely the right to exploit — which nobody has the right to do.

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

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

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

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

So far so good, but we haven't yet cracked the nut. The idea of surplus value is generated by work may discourage some people from talking about "legitimate profits" and "incentives" as "recognition for one's initiative and skill". But until we know how work generates surplus value and how the capitalist cheats, how he takes it, we don't have a clear idea of what the capitalist's money is, or where it comes from. So the question we're trying to answer is this: what is surplus value, and where does it come from?

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

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

Labour power. What we do to has to be distinguished from our capacity to do it. Our capacity to work for eight (or 4 or 20) hours a day, isn't value adding. Work is not value adding. It is the value of human life, it too is a product of human labour (our own and other people's). This new value of labour, or labour power, we can sell or we can use it to produce other goods of value. So the demand that capitalists must meet when they contract with workers in the market is that they will accept a certain cost of labour power. That means the cost for workers of turning up each morning able and willing to work. That includes more than food, clothing, housing. It includes the cost of leisure and recreation, or whatever recreation is necessary to them in particular historical circumstances. It includes the cost of whatever work is necessary to be secure and, it includes the cost to workers of procreating, sustaining and socializing the next generation.

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

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

The fact is that the value of labour power is less than the value produced by the labour. The value of the capacity is so much. The value of the effort required to produce the capacity is exercised is so much more. That is a fundamental fact of human life and not a fact about capitalism alone. Labour power is the one ma non of commodities which is able to produce value greater than its own.
I'\n
The capitalist is able to do this because he buys labour power and uses labour. He buys the one marketable commodity that when used increases the value of the other; the worker from whom he buys it is paid for his labour power. By working for 8 hours a day she produces goods that sell for a great deal more than the cost to the capitalist of her labour power. The capitalist appropriates the difference.

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

IV

Different productive relations generate different ideologival systems to sustain them. It is interesting to compare feudal productive relations and ideology no the one hand with bourgeois productive relations and ideology on the other.

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

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

If we look at the pictorial art of the two eras we will see the dramatic differences in both form and content.

The reasons for these remarkable ideological differences are to be found ultimately in the remarkably different productive relations of the two eras. Bourgeois productive relations are not openly exploitative. At any rate in good times they don't confront us as robbery. They confront us as the meeting of equals in the free market, to sell labour power, others to buy it. This is an illusion, but it is a natural illusion. Hence the task of bourgeois ideology is to preserve an illusion rather than create one. Accordingly, bourgeois ideology doesn't have to create a world of spooks and angels to mystify the obvious. It can concentrate on the obvious: it can prove his productive equipment yet again.

There are four main ways of increasing the productivity of the work force. (1) By forcing the workers to work harder. Obviously this method of increasing productivity is not preferred. A capitalist will not have redundant skills and accomplishments likely to lead them to thoughts above their pay grade. (2) By improving the skills of the workers. (3) By improving the tools and equipment used by the workers. (4) By bringing workers together in larger productive units and intensifying the division of labour (socializing production). All four ways are tried to some extent, but the third and fourth have advantages over the first and second.

There is a clear limit to the productive increases that can be got out of the first and second methods. Moreover the first method has the disadvantage of provoking the disaffection of the work force. No capitalist can survive who fails to take measures to increase productivity. (4) By bringing workers together in larger productive units and intensifying the division of labour (socializing production). All four ways are tried to some extent, but the third and fourth have advantages over the first and second.

There is a clear limit to the productive increases that can be got out of the first and second methods. Moreover the first method has the disadvantage of provoking the disaffection of the work force. No capitalist can survive who fails to take measures to increase productivity.

There are two main advantages of first, money spent on improving equipment goes into constant capital which is the property of the capitalist — it can't walk away to another boss. Second, there is no visible upper limit to the productive increase from the continuous improvement of industrial equipment. Hence the capitalist era has seen a rapidly accelerating development of productive equipment and a rapidly accelerating rise in productivity.

The fourth method has one clear disadvantage: the bourgeoisie historically has produced the modern proletariat, a highly organised working class capable of dispelling the bourgeoisie. Yet the extreme disadvantage has been swallowed, for socialized production is a precondition for the use of highly productive machinery.

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

We have seen so far just for the fun of the journey. Now we can come back to our two problems with a fuller understanding of them.

We have seen that developing the skills of the work force will not provide the necessary continuous method of increasing productivity. A capitalist will prefer a highly skilled work force oper­ating highly sophisticated machinery. Ironically, it is in the aggressive, unskilled, under­paid, second work-force, a highly skilled work force.

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

Now I claim and maintain and affirm and assert that The Two Sciences Problem and The Two Cultures Problem are inseparable from the double work-force. On the one hand we have a large body of people doomed to machine-minding. It is convenient that they should be basically numer­ical, repetitive, dull. It is convenient that they not have redundant skills and accomplishments likely to lead them to thoughts above their pay grade, to distinguish themselves as free human agents selling their labour power on the free market rather than as the victims of daily robbery, producers of surplus value. So the capitalist is relieved of the awkwardness of having to deal with nonsense-bourgeois individualism and egalitarianism. At the same time they should be prevented from brooding on the obvious fact that they are less equal than others. Another obvious fact that must be kept from consciousness is that, far from being individuals, they are not even cogs in a machine: they are the servants of cogs. Achieving all these things at once is a different trick. In fact it is never quite
possible. Force and the threat of force are continuously needed; without them the most trivial strike could develop into the seizure of power by the working class and the abolition of bourgeois productive relations. But unless the trick is continuously attempted, no revolution can be won. They have to think and the trouble is no force available to the bourgeoisie could prevent the seizure of power by the working class and the working class and the workers capable of thoughts, they must be encouraged to regard themselves as important. These people are doomed to be subordinated in schools, and of cultures."

We have a spectrum of work-forces - and of courses. Without them, we might just as well say that until you learn to play good fast bowling you'll never make an opening bow. It is impossible to make fast bowling without an opening bow. People do learn to play fast bowling - though it's a hard accomplishment to master. In the process they make many mistakes, and in different occasions they are lucky or unlucky. Similarly, with the productive relations - they can be abolished.

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

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

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

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

Teaching methods are as important as what we teach. Most teaching methods are a natural expression of the oppressive social relationships in bourgeois society, even when the teachers happen not to be particularly oppressing people. It is possible, however, with hard work and a little humility if we try, teaching methods that can serve as imperfect models for the social relations of a less oppressive society. It is certainly not possible for such methods to become the rule at present - the productive relations are against it. Bluntly, you cannot have socialist education in bourgeois society. In fact it is a hard and continuous battle simply to preserve pockets of progressive teaching methods from reactionary counter-attack. Yet for all that we can do a great deal more than nothing.

As educators, we have to consider who we teach. As artists we have to consider the answers to this question - and how people respond to our work. The abolition of bourgeois productive relations won't be achieved by artists and teachers. It will be brought about by the working class. It is therefore important that we can help working class people in any important way without being able to communicate with them effectively. We must be open to new ideas. And this side of socialism, there is plenty to do that we can do together.

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

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

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

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

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

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

Finally, this paper is presented in the hope that it will make for easier co-operation between socialists and non-socialists. It is the socialist point of view hoping that it will persuade non-socialists. If it doesn't, that's bad luck. It can still do a useful job. It may still help to make clear where your socialist allies stand. Dependent people need one another, socialist or non-socialist. They can help one another best by criticizing, not just by being adsorbed. sockaddr, there is plenty to do that we can do together.
The old Paris Theatre in Liverpool Street opposite Hyde Park has a new lease of life. A group of people have taken it on lease from the City Council with the intention of providing a stylish, modern venue for concerts, dance and film in the modern idiom.

The Paris has style. It was the first theatre to have style. Rusty Bugles premiered there and Barry Humphries took some of his first theatrical steps on its little stage. Then it went into a period of cinematic trauma, first as the Tatler, then as the Park, and for a few decades as Hoyt's "long run" (i.e. read ignored) theatre.

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

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

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

Sunday is experimental night at the Paris, ranging from a Greek concert with Thermos Muxi to a Jazz Fusions evening with John Clare and Wendy Redington. On Sunday November 13 the Kirk Gallery comes to Paris, presenting Graham Lowndes, John Ewbank and others, and on November 29 Henry Correy, the bass player from Renee Geyer's old band, Sun, launches his new group Hobo.

There's a strong new wave element in the Paris, and from November 1, Tuesday becomes an open stage for new young bands to try out the boards. The huge old 35mm slide projector goes into operation with back alley shots of Shock Treatment, Mental As Anything and the gang.

Paris produces its own newspaper, Paris Papers, which comments from its own perspective on the Sydney scene.

None of this excludes the movies, for the new wave still has its celluloid heroes. Monday Oct 17 begins a week of classic movies, with Peter Watkins, De Sica, Renoir, Kurosawa and Fellini. The following week begins a series with Barrault and Genet, Fawks and Ekelien, and such classics as On the Waterfront, With Out A Cause, Gentlemen Prefer Blondes and Joe Delerosandro in Black Moon.

Will Mackie supporters have to wait as long or will there be a history of local dropouts, such as Ted Goodwin leaving the district because of club instability? Will Mackie exhibiting far more interesting work than the present students show.

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

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

Or are these facets of the game to be expurgated, thus the game to be dumbed down? If you don't like it you're just bourgeoisie. 

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

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

Sex rock-n-roll and crime
guaranteed to give a good time
when it comes to patience I'm a lout and if you don't like it you're just bourgeoisie.

Sex rock-n-roll and crime
that's what I do with my time
if it feels good, then it's good for me and if you don't like it you're just bourgeoisie.
To have a place in the country that simply "shallow at present (with suitable holes to swim in) has fairly steep banks, huge thistles - looks like some thorn bushes. We envisage that it will be a place to escape to next year.

This is Merriwa country. The property is three hundred acres (as big as a thumb). We envisage that it will be enough for about 5 or 6 people with hot water, electricity, a fridge occasionally plopped in unexpected places.

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

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

If you'd like to be involved in this activity, contact Linda Coombs - her office is on the fourth floor of the Datsun building - or me if you know, write to us. If you have any idea where we can get some interesting building materials like secondhand door knobs and garden gates and so on, let me know. The house when complete will probably be a conglomeration of past building experiences, and artistic culture - at the same time a sort of organised'sore thumb. We envisage that it will be simple, comfortable, functional, beautiful even - but not pretentious. We're not just taking some old windows and doors together with tree trunk and granite boulder. It will be a permanent dwelling and it could be yours, sort of.

Bon Appetit! Elly