Big Nick says...
Remember kids it ain't compulsory... So kick the habit this Xmas... Don't consume all that junk
Dear Eds,

I must compliment you on the Trojan-nerd second issue! Great work. I've got a bit of a grumble however with reference to John Nixon's Thoughts on the Future of the Media. I'd like to point out that while I'm wholeheartedly behind the concept of a network which can discern one of the most important aspects of the network is communication, the type of language which Nixon uses to suggest this totally defeats the purpose of reading such an article. That sort of obscuration is simply unnecessary if the attempt is being made to establish an alternative and friendly environment. I strongly agree that the ideas are aired, exchanged and are no longer held then they are going to have to do it in a language that everyone can understand and use otherwise they are going to lose themselves which started from an elitist view. Yours faithfully, Florence M. Bell

Kerry Stantin

Dear Editors,

Like to congratulate you on the second issue of Chimaera — it displayed a much wider scope of inter-ests within the College than the first issue (realising that "first issues" must not be criticised sever-ely, especially when there's basically one person responsible for most of the work load, I won't crot on about that). I hope the paper will be able to continue in various veins, not necessarily restricted to the College but serving as a strong communication between students and the outside world (so that students anywhere. Everyone is a potential "punk" if they are all concerned about their rights within or without capitalist government and their personal hopes for the future. My view is quite possibly just as open for criticism as Harry's, having researched the topic not as thor-oughly as he could have, but I think that the basic drive for the punk move-ment comes from a musica-lly experienced background. . . .

Kerry Stantin

Dear Eds or is it Judes?

Well, I'd just like to bring some-thing to your attention to an aspect of the paper which isn't covered in this letter. I have noticed that the majority of articles in the first two issues have been contributed by our Editor. I'm sure readers are interested in the opinions of other students involved. I feel confident that the situations will change as others see the potential in providing the paper and begin to submit so much information and that the ed-its will be a great improvement. The improvements I mention will only occur if the Eds would give credit to the author and maintain a relationship with good writers and originality. It will also move the eyes of the public and on to them toward the thoughts/invitations published — so that it is no more "name/people" the whole ego does not interfere with what said or read.

It may seem like a trivial point (see Mouth Technology — Artian, 1978) but I'm sure the influence of an exposure identity affects both the writer articles. I'd like to suggest that you have an increasing gap in incidents or personalia class. This is more than a suggestion that names be displayed, as they have been so far, but that they be provided for on a regular basis, so that people can do as is what is important. It would also provide for the fact that they earn the public confidence which really is necessary for our society, to the art com-miteee? There are very few articles about Chimaera which I think are written with an unrestrained amplification, in which has been received a stifled and publicly viable level of interest. I'm wholeheartedly behind the concept of a network which can discern one of the most important aspects of the network is communication, the type of language which Nixon uses to suggest this totally defeats the purpose of reading such an article. That sort of obscuration is simply unnecessary if the attempt is being made to establish an alternative and friendly environment. I strongly agree that the ideas are aired, exchanged and are no longer held then they are going to have to do it in a language that everyone can understand and use otherwise they are going to lose themselves which started from an elitist view. Yours faithfully, Florence M. Bell
news gossip gripes bitches

Ross Wolfe has co-ordinated a proposal to the Australia Council Public Works Programme, for fortunates to cover a 12 month holiday on a large billboard in some prominent position. A number of people are involved and as a collective have submitted various individual proposals for 1 to 4 weeks each of their board space. These proposals range from performance and process pieces to paintings and collages. The money required has not yet been approved although the chances look good. The group also/ The group also includes Gregor Cullen, Peter Hardy, Jenny Jaggers, Mark Rolfe, Peter Thorn and likely are some local school children, they're as well, applying for additional funds to cover 16 mm documentation of the various works.

No, Liz Macleod has not acquired an artificial limb - she got married. With a name like Liz and her age, you'd have to assume it would be difficult for her to go far... I received a letter (anti-package) from John Nixon which I found in Melbourne earlier this year on the back of an exhibition. Unfortunately, I didn't get to see the exhibition.

A few simple words suffice. I have no reason for converting with John Nixon. I have no idea who he really is, although both of us operate, it seems, within a relatively small "scene" in Australia, which is vaguely defined art. But he has made his thoughts and ideas available indirectly to me, hence to you. By publication we are now free to openly criticize and modify modes of operation and thought. You may not agree with what he has said, but you now have the opportunity to disagree.

"Information is an ongoing process which invites and involves" - change, as above, definitely not "chance".

According to John Nixon's "Network proposal" also in this edition, was adapted from a shopfront proposal written and attempted in 1975 by several concerned artists as well as students from Sydney University and Alexander Mackie College. Points of view must continue to express. I guess I am trying to make the point that although these separate articles come from different places and at different but recent times, they have in common and express the desire for greater criticism and collective activity on the basis of common goals, made aware of by these points. These points seemed to beft a publication such as our next formed paper.

The more people, artists if you like, participating and the more regularly that participation occurs, the more creative criticism, the more we understand and construct our goals as artists, as social groupings and more importantly as just people, Humans being?`
Chimaira 4

QUESTIONNAIRE

STUDENT ACCOMMODATION SURVEY 1977

Are you Concerned?
What do you need, want and
“Get it if you really want”
“You can’t always get what you
just might find you get what you
require in your art school?”
want but if you try sometimes, you
need.”

Ever seen that brilliant “B”
grade movie made in a “B”
grade country, “The Harder They Come”. Check it out sometime. By saying
what you want you can help deter-
mine what is going to get built and
how things get changed on the
future Art campus at Albion Ave.
We need this help, and it must
start in 1980. Albion Avenue is plann-
ed to be the permanent new site for
the School of Art with permanent
new buildings.

Linda Coombs’ environmental
class stage 11 has got together a
questionnaire. This question-
naire is to form the basis of this
new School of Art.
The present present accommodat-
ion concept, though insufficient, is
due to the fact that no-one has
had information concerning student
needs from students.

This information will be com-
pletely anonymous andconfidential as
far as individuals are, concerned.
We are trying to get an idea of the
psychological, sociological and
aesthetic needs of students as well
as basic physical needs.

This is a student questionnaire;
it has been devised by students as
part of thier course, Elements of
the Built Environment Stage 11, for
students.
This information will be sub-
mitted for consideration in the pre-
paration of the planning reports for
the School of Art.
If you haven’t already been
handed a questionnaire, and you
wish to fill one in see Linda
Coombs. You hand your completed
form to Linda also. Her office is
on the fourth floor at Cumberland
Street. You often find her using the
photostat machine on the fifth
floor – seems to like doing that.
Please hand these back as soon as
possible as the info has to be for-
mulated by the students. Linda is
involved in the planning of the new
art campus and she needs this info.

Richard McDermott
Ula Tsigirukas
Elizabeth Reid
Marina Pearce
Nick Kartsotis

TERRY’S TALK

Talking about Orientation Week
77, a Chimaira 4 edition included
for present students, may sound to
you like the familiar grunting of the
Mack-horse — all very nice to know
those wheels are turning, but call
me when term really begins.
Yet Orientation Week should be
more than form-filling and time-taking, for all students. Any
activities or happenings can, and I
believe, do have far wider meaning
for incoming students than a
“like enticements to attend, or token
humps of sugar between document-
ation and course registration. For
example, an idea like “The Rapes of
Kalamazoo”, with Cumberland
Street again blocked off and
take over for an afternoon, with the
concept originated and planned by
students of the College: it might
seem good, expensive fun after a
few years of high schools, but
implicit to new students is the
message to drop their blinkers to
their brains, that the horizon is now
limited only by the depth of their
own creativity and resourcefulness,
with the BBQ planned for Albion
Avenue. It'll make it clear that
Cumberland Street Campus is not
just an outpost of the Albion
Avenue/Pinders Street hub. This is
especially important for new
Primary Ed. students, who spend
the brunt of Orientation Week at
Albion Avenue, and maybe the
next three years. To counter this,
“Meet the Counsellor” for
incoming Primary Ed. students will
be at Cumberland Street, with a
a tour of what that campus offers.

Again, what if the BBQ planned
for the Wednesday afternoon of
Orientation Week included a caba-
ret, jazz, folk and blues. Have you
heard names like Jennifer Beall
(75P), Monique Lythi (75M) and
her own jazz compositions, and
Vicki Baird and the 75M backing
group? As a cabaret, that’s enter-
tainment. As performers, it would
be the first staggering realisation to
new students of just what that
“development of their unique pot-
entiai” referred to in the handbook
looks like.

Other ideas for Orientation Week
which need your help include
an Alternative Handbook, the
College from the students’ outlook:
What is practice teacher really like?
What do you actually do in the
Design course? If I’m going to be
a teacher, where is the teaching pro-
fession going? What do other Dip.
Art students hope to do after fin-
ishing the course? (Liz Ashburn is
co-ordinating this, if you have
more ideas, or opinions). Jude McBean is
gearing some films aimed at female
Art and Art Ed. (B.Ed.) students
and their status in the art scene.
Any student who is concerned
about issues affecting students, and
who wishes to make contact with
particular groups of students during
Orientation, is invited to co-ordin-
ate the following week’s activities.

Elsewhere in this edition of
Chimaira, is a notice concerning
accommodation – for incoming
quiry students next year. If any contin-
uing students find they have a
vacancy at their flat or house near
the end of the vacation, please give
me a ring. As far as possible, we
wish to arrange to meet new stu-
dents when they arrive in Sydney, so
they can be handed a hand in
finding their accommodation before
they arrive. My number is 31.3066.

If you have any queries about
the ConFest site or orientation,
please drop in and talk to me. I’m
going to be a bit busy at the week-
end, so please call in on Monday.

Advance work on the ConFest site
From ............................ To ............................
I want to participate in workshops etc ...........................................
I want to conduct workshops etc ...........................................
I ‘t present to this group ...........................................

Registration Form

Please Use block letters.
NAME ........................................
ADDRESS ........................................
POSTCODE ........................................
PHONE ........................................

DATE of probable arrival .......................
of probable departure ..........................

TRAVEL: Hitch / cycle / bus / train / car / TAA

SPACE NEEDED ON SITE: Care / tent / other ..........................

RESOURCES AND ENERGIES
Can you help with planning and preparation in your local area?

Advance work on the ConFest site
From ............................ To ............................
I want to participate in workshops etc ...........................................
I want to conduct workshops etc ...........................................
I ‘t present to this group ...........................................

I enclose my ConFest registration $10.00 ............
I enclose my D.T.E. (Down to Earth) subscription for 1977 (optional) $1
I enclose a donation for D.T.E. (optional) ..........

Total enclosed........................................
signed ........................................Date 

Please cross cheque / money order and make payable to Down To Earth
Mail to: ConFest Committee
Mail to: ConFest Committee
Dr Jim Cairns
Parliament House
Canberra
A.C.T.

Down To Earth goes up 16th December 77 to 6th January 78

ConFest

ConFest is to be a composite of workshop discussion groups, demonstra-
tions, sharings and events, including: mudricks; solar power; mediation;
biofeedback; humane technology; growth therapies; D.T.E. media; craft;
films; education; dancing; healing; nutrition; organic growing. Can we live
without: uranium?; child care and activities; craft bazaar will also be
happening.

The ConFest

Registration Form
It's the end of the year once again. Almost time to take a break from activities. Unfortunately, the College has had no live theatre - a dance performance, an electronic art exhibition and poetry reading (doesn't anybody have poetry readings anymore??) a couple of dances and of course the obligatory barbecues.

I have tried to develop a policy of employing on campus talents wherever possible in activities. It is my belief that an art school should be a place where people can express their ideas, "play" with them, extend modify and exchange them. We have lots of creative people on these campuses and it not just in painting or drawing. There is obviously lots more talent and ideas floating out there, hopefully in the course of 78 we can extend the contact we have already made. There are musicians, actors, dancers, mimes, magicians... if you want an audience, we'll develop your ideas in some sort of people presentation, come and see me. Please be prepared to help get help - it is fine enough to have an idea. But you must be prepared to help get help from others as well. You would like some more poetry readings - go ahead, and see me or one else on the S.R.C. if you need some help.

The "Art Network" seems to be an excellent idea. It is now up to us as individuals and collectively to rough run down of the building. We appreciate the critical lack of ventilation of the building, the common room promised us a complete clean up, free of any booking, following any booking made by the Association.

Yours faithfully,

J. McSweeny
J. McSweeny, p.r.J.K.
Deputy Principal.

FLINDERS ST REPORT

At the beginning of November, members of the art committee - Elsebeth, Kate, Garry and I - inspected Flinders Street campus with Harley Roberts, the college Secretary and Ray Clarke the college's architect. The amount of money available for capital work was $200,000. A great big chunk of this went on the construction (cement) stairs at each end of the building.

We found the building more pleasant than expected. The painting studios have good natural light - windows on both sides of the rooms. There has been a great improvement on Cumberland Street studios where floreescents are a must. Two and a half floors of the four floors (including the basement) are painting studios. Each studio has lectures, offices, etc.

The remaining half of the ground floor has administration and lecture offices, a staff room and our student common room and our student common room is going to be carpets, soft chairs, a fridge, an urn, tables and chairs, cupboards all supplied by the college which is pretty nice. There is a small area of some kind, that is if they are game to sit next to you and risk getting paint or clay all over them.

The whole building has cement floors, walls and ceilings.

The most exciting part of the building is the roof. It's fantastic. Better ventilation for miles around. Dock chairs, tables, beach umbrellas and sunnies supplied. The roof can't be taken away...it has a geodesic domes built on it, stiltehoes hard furniture and such as it is really not going to be carpeted, which means the roof will then leak. But its great, its fantatsic, its the best facility for recreation on the Flinders Campus. Short trees and tall bushes are getting placed on the roof also. If you're a bit of a green thumb help the vegetation along.

Ventilation of the building is on a whole other level. A couple of extractors are being installed in the basement. If you find certain areas need ventilation let us or the administration know, as they are going to ventilate as needed accordin - to how students utilise areas.

You will find that Flinders Street will be gradually added to and changed. A lot of things, apart from spent money cannot be determined until people start using the building, livening it up. So if you have ideas or need something in the building share the knowledge by writing us a letter (the SRC or Chismars).

A Gentle Screw

The common room promised us there has become more a resting area. So many as though we can make the common room more pleasant and mess and stick up lots of our posters at Flinders Street, while Cumberland becomes the "evening front". What happens to the info on the lift, in the foyer and on the front door? Our common room at Cumberland Street won't be a closer - it's the space between the lifts on the fourth floor next to our Intimate Theatre that was taken off us. We have asked for the Intimate Theatre back. Hopefully we will get it.

We appreciate the critical lack of space on this campus. The shortage is dreadful. Silkscreening studios are going to be better at all that they have been. This is a medium in which an increasing number of students are getting into. So overcrowding is going to continue. It's crazy. The art school has to get more space.

Jude McBean

The noise noise noise noise is going to be a problem as it is. We should all do soft relief sculptures all over the walls. The sculpture section is going to be the worst noise area.

NEW SOUTH WALES DEPARTMENT OF TECHNICAL AND FURTHER EDUCATION

EAST SYDNEY TECHNICAL COLLEGE

FORBES STREET, DARLINGHURST, N.S.W. 2010

Telephone: 31 0996

In reply please quote

Secretary, Students' Representative Council,
Alexander Mackie College of Advanced Education,
31 October, 1977

Dear Sir,

In response to inquiries made by Mr. Gary Lester regarding your Association's use of the Cell Block Theatre for a social function, a booking will be accepted subject to the following conditions:

i) The total cost of the cleaning will be met by the Students' Representative Council.

ii) A bond of $300 will be required to cover the cleaning costs.

iii) There must be a complete working day, free of any booking, following any booking made by the Association.

Yours faithfully,

J. McSweeny
J. McSweeny, p.r.J.K.
Deputy Principal.
Exhausted, I wanted excitement. Take a few risks. Stop worrying about consequences. Consequences, consequences, ignore the consequences. What does it matter if you get caught? Worry about that when it happens. A half kilo of hash would fetch a three hundred percent profit in Bombay. It was money. Just money, just the occupation. Just go off by yourself and leave those boring people, take up the challenge and beat the next few days I spent arranging to buy five kilos of hash. I had a few contacts along sometimes. I was helping his rather meager business and provided him with some information about connections and certain in the West. I was hungry for information. He had decided to + in Italy himself as he had the money. He wanted to be prepared. He smoked and sold two types of hash, both of which were of very good quality and red. But more important, he could be trusted. Afghanis engaged in transactions with foreigners are invariably unscrupulous, cunning bastards. Often tourists encouraged unethical practices by showing any amount of trust.

The deal was arranged. I went to the restaurant early one morning for my usual goats curd, salad, water, and hash. I had brought a few friends along sometimes. I was helping his rather meager business and provided him with some information about connections and certain in the West. I was hungry for information. He had decided to + in Italy himself as he had the money. He wanted to be prepared. He smoked and sold two types of hash, both of which were of very good quality and red. But more important, he could be trusted. Afghanis engaged in transactions with foreigners are invariably unscrupulous, cunning bastards. Often tourists encouraged unethical practices by showing any amount of trust.

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In a side street I managed to find a cheap hotel at just six rupees per night. It was a filthy little place. The bed was made of old straw sprung some frame. There was no other furniture. The floor had not been swept in months. The toilet was located in a narrow, dark room and beaded up from the inside. It had a washrum and toilet adjoining which smelt of stale urine. I was not too bit, replaced the filthy blanket with my own dirty blanket, put the hash back into my bag and left the room to find someone.

I guess officials must wonder why a Sunil dares to treat this district and people in his own, looking a bit dishevelled and down on his luck, obviously not attracted to some tourist group. Perhaps this is what I was responsible for what I was to go through in the night. That night, I had a tasty, cheap meal and saw and Indian movie called "Charas," the title is Hindi for hashish. The title is Hindi for hashish. The narcs rode bicycles behind. They each took a bag of hash. The man who took the bag looked a little bit stupid and stereotyped, and the movie so bad that the movie's lack of quality kept me entertained. At one of these places, I met a group of quasi-official American tourists. They didn't speak a word of English so I ignored them. Early the next morning I had "bullseyes" for breakfast with a cup of tea then set off on the train to Pakistan for a change. I wanted to catch a train to Karachi at 8pm that day. Back in town I checked out the tourist office and found that a boat left Karachi for Bombay the following evening. Perfect timing. I got back to the hotel, asked midde and told the man I was checking out. To find him I had to go down a flight of small dark stairs that led to a kind of storage area. In a dusty dark corner, the owner and a few friends were playing cards and smoking "blunt." I packed up my stuff, had a coffee at the station and caught the train at 7.30.

There were no second-class sleeper tickets on the train, which is normally the class I would travel. There were also only a few second-class seats. I decided to wait for the train and would have to be satisfied with third class seats or "people's-class" where they sell as many tickets as possible. I was taking a slight risk. I wandered over to the edge of the platform to sit and check the departing times on the daily runs in front of me. If I missed the connection with the boat, I may not get another for weeks. As I sat there, I was walking towards the third-class looking room, when a fairly well dressed man walked in through the entry. Another one stood behind him. He produced some sort of official card and asked about customs. I took the card, looked at him and asked what he wanted with me. He said he wanted to search my baggage. I had nowhere to run to and was as conspicuous as possible. I was trying to look as normal as possible. The man looked at my bag and left the room to find another one.

Caught! Caught as easily as you please. I didn't have a chance. To run would be stupid. The cell stank of stale urine and stale air. There were two separate single beds. On one was a blond European. His hair was long and dirty. He was dressed in dirty jeans and an old shirt and coat. He said hello after the door had been locked. I was there in smuggling as well, not hash but pistachio nuts. One hundred and sixty kilos of them. He and a friend were running a tour bus from Amsterdam to Delhi. They had bought the nuts in Afghanistan and thought it was highly illegal, put them in suitcases in the bus and brought them across the same border I had crossed. Apparently they had found a small amount in the suitcases then they asked him if he had any more. He said he had piled in the bus so they checked them and busted this guy as the owner of the bus. He had been sentenced to nine months, had served two months, been just a normal bout of diarrhoea. That is Hindi for hashish. That was it, my new home for I knew not how long.

Bummer, this guy's sentence made me feel kind of tight and sick inside. Three months again. I popped into my head as a likely kind of penalty for me. We were given London who was expecting me to be in Bombay within the next couple of weeks. There would be some mail for me but the people who wrote it would not be unduly worried about me if I failed to answer within a couple of months. It would be O.K. If I could get mail out of here. I could write to this girl in London and somehow feel a lot of comfort in the fact that someone knew where I was.

Slowly my friend moved from his lying down position and finished up sitting on the side of the bed after a few tireler deliberative movements. He brushed the blond hair back from his face. We exchanged names. His was Frank. His friend the outside was an Englishman called Malcolm. He spoke as he moved, slowly and deliberately. He waved his arm about, told us that we had been also mine, to make myself at home. In the corner was a black can be used as a toilet. This one and the ones in the adjacent cells, was responsible for the foul smell wafting about in every breath of air. After just a few minutes, it didn't bother me too much. I sat on one of the two beds. It had two dirty dusty blankets on it. As I looked at them, the German guy dragged one off his bed and threw it on mine. They were rope beds similar to the one I had slept on in the town. The floor was of dried and oiled cow dung, and fairly clean. A table stood in one corner next to an oil can. The can had the top roughly cut off. A blue plastic label was floating on the dark water about halfway down. On the table was an old toothbrush, three books, a chillum and a tin with some embroidery cotton and needles in it.

An old sweater hung from a nail on the wall. It was mine, my new home for I knew not how long.

Frank had been ill in the gaol. First it had been just a normal bout of diarrhoea. That had disappeared for a while and he thought he was fit but he was not. But later this diarrhoea returned and developed into something worse. His shit was like water. Any food he ate, he expelled soon afterwards. He lost his appetite completely, not being able to eat a thing without feeling acute nausea. The more thought of food made him feel sick. This went on for about a week in which time he became progressively weaker and progressively more distraught at the state of his health. In desperation he pleaded for a meal and saw and Indian movie. The title is Hindi for hashish. The music so bad that the music's lack of quality kept me entertained. At one of these places, I met a group of quasi-official American tourists. They didn't speak a word of English so I ignored them.

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What has this bunch of people been up to this year. Shit eh? I can't recall too much as we are hectically busy at the moment. We are having extraordinary meetings, which means we are meeting weekly instead of fortnightly. Child care, student rights, student union autonomy, censorship of student activities, what boards and committees are up to, A.U.S., dances, excursions, bar-b-ques, orientation week, alternative handbooks, courses, lectures. Some of the issues we have been into lately.

Election

ELECTION OF AUS DELEGATE TO ANNUAL CONFERENCE

Nominations

Nominations are open until 5:00pm Tuesday 28th November. Forms are available from S.R.C. office at Albion avenue and from S.R.C. members.

Four photos and short policy statement have to be handed in with your nomination form.

Election

Will be conducted on Wednesday 30th November at all campuses.

Polling places: Albion Ave at the S.R.C. office, Cumberland Street in the foyer, Burton Street next to the store, and Liverpool Street in the front entrance.

New Office

Next year the permanent office of the S.R.C. is going to be located on the Flinders Street campus. When the Art Committee inspected this campus we asked for office space that goes off our common room. The college gave it to us which was great. We decided on this shift of location from Albion Ave, to S.R.C. office as this would be far more central to all students. The Music Association, Primary Committee, Social Science Association and Science people will now have office space at Albion Avenue. Typewriters, info and such will still be there. Garry Traynor and I will be the main organisational of the shift over the summer break.

We are losing Lyn

Lyn Hall, our efficient and lovely secretary is off overseas next year. We all want to thank-you and take her to Lyn. Lyn has been really great in keeping our office operating and in helping to get this newspaper out by all the typing she does. Ever seen her type? It sounds like teddy Woodpeckers. Anyways, we all wish you a great time.

Child Care

The article dealing with child care wraps up what has been got together - please if you are a parent, or are going to become one or just want participation with kids, fill in and return the questionnaire so we need to be able to find out what the numbers, needs, problems etc. are.

Academic Dress

Do you want to wear academic dress to the graduation ceremony or not? That is do you want to wear the black cape with hood or not. We have got to decide. Everyone wants to wear everyone to tell us when you see us if you want it. If the majority of students want it means that at the graduation ceremony everyone has to wear it. The ceremony itself isn't compulsory, you can receive your diploma or degree in absence. This is only going to affect people graduating in 1979 and onwards. If the majority of students don't want academic dress then it's not adopted by the ceremony and none wears it in the graduation ceremony.

It's a student decision we have got to make so think about it and let the S.R.C. people know what you feel.

We are getting red phones installed on all three campuses. Don't expect the too soon as there is a really long waiting list.

Finances

26-10-77

| Administration  | 5,921.13 |
| Sports Union   | 1,868.87 |
| Art Committee  | 4,864.18 |
| Music association | 1170.00 |
| Publicity department | 1,764.42 |

That was how much we had a month ago and it looks really healthy. November has been a really busy month so most of the totals will be different or non-existent now.

SOCIAL SCIENCE ASSOCIATION

This association has funded an excursion for all their students using the remainder of their 1977 budget.

PRIMARY COMMITTEE

The Primary Committee's funds will probably be all spent on their end-of-year activities. They are having a fancy dress ball on the 20th November. They funded the successes bar-b-que on the 17th November. It's great to see the primary people active and it looks like being more so next year, which is fantastic. Michael Saker is one of the primary reps on the S.R.C. and he will certainly be getting into and doing lots of good things next year.

MUSIC ASSOCIATION

As you know the music students are a group of very active and concerned students. They are constantly organisations activities for their students and do a great job. Ken Naughton, Penny Lomas, Cher Bryant are the music reps on the S.R.C.

The ART COMMITTEE

Their funds will be about the same until they get through all the legal messes. Read about it in our article.

ADMINISTRATION

This department is running according to budget. The remaining funds are for November.

PUBLICITY DEPARTMENT

The newspaper has been printed twice and there won't be much left by now.

ORIENTATION WEEK

Orientation Week uses up a couple of thousand as well as funds from all the associations. Films and videos have been funded this year by the S.R.C. specifically for orientation week. Other films will be hired also. If you have ideas for them, tell us. Refreshments, music, dances, info, printouts and laminations are some other of the head things happening.

SOCIAL AND CULTURAL ACTIVITIES

Garry Lester who is fantastic gives a write up this month. Activities will have about half their funds left at the end of November. The end of year dance and the "Tpems midi d'une lamington" are happening.

If you have ideas or philosophies that you think the S.R.C. could do or help carry out come to our meetings. The last full meeting of the year will be on Tuesday 29th November on the fourth floor in the lecture room at 5:00pm at Cumberland Street. You don't have to be a rep to have equal say and all that. We aren't rigidly formal, so it's easy to understand what's happening. All this year's activities have only happened because of people being interested and concerned and therefore doing things. So the number of active people determines the number and type of activities, policies and changes of the S.R.C.

The 1978 S.R.C. is going to be extremely progressive, so get along if you want something done.

Jude McBean

No 2 Appealing

There is a projected change in regard to appeal to Council after the A.P.E. Committee has excluded you. This change is being proposed by the Discipline Committee of Council. The Education Committee is recommending to full Council that appeals be heard by the Academic Board and not by Council. This projected change is most likely to be accepted by Council. Timing of meetings and the amount of time available some reasons for this change.

* Leave is defined in two ways. Short leave is up to five days or longer at the discretion of the program director. Long leave is over five days or anything that effects progression in the course.

* It is very important that students retain the student handbook as they contain details of important matters such as leave, appeals, examination procedures, course and other student matters.

* Both must go through the relevant program director and a "universal" leave form will soon be available. The courtesy of ringing in when sick is still appreciated, but a leave form must be filled in on return to college.

* If a student resigns from the college, notice must be given in writing as it affects the standing at the end of semester and government allowances in the future.

* Students should be aware they can substitute other subjects from other institutions for Mackie ones if they fulfill the subjects criteria and content areas or study overseas and receive credit for it if a similar course exists.

Take heed - there are a couple of important amendments to our article. "Getting Appealed", which appeared in our last issue.

No 1. Its 7 days not 21

I stated you have to write a letter within 21 days of receiving your results. Its seven days not twenty one. So if you want to appeal against exclusion you have to get your are into gear fast, and write the letter within seven days of the posting of the Notification of Results. The handbook says fourteen days, but seven days is the latest correct time.
For students applying for a Tertiary Education Assistance Scheme in 1978, closing dates for applications have been changed. Commencing students should apply immediately after finalising enrolment in their course, which is usually in February (1978). Continuing students should apply immediately after they have received their 1977 results. In all cases, the closing date for applications is April 1, 1978.

For those students who apply for the TEAS after April 1, 1978, will not have their payments backdated to January 1, 1978, they will receive TEAS allowances only from the date of receipt of their application by the Commonwealth Department of Education. Those students, whether commencing or continuing, who apply by April 1, will have their allowances backdated to January 1, 1978. The payment date for TEAS in 1978 has also changed.

In 1978 the period covered by the monthly cheque will be changed such that it will cover 24 days in arrears and 4 days in advance.

The first payment in 1978 will be dated January 24, 1978. That cheque will cover the first 24 days of January and hold till January 28th. The cheques will then be dated and sent monthly thereafter from January 24th. This means that students will be expected to live for 28 days without receiving tertiary allowances, and be paid in arrears. For those students currently receiving the TEAS, the last payment in 1977 will be dated November 15th; this will be double instalments lasting till December 31, 1977. They, as well as all students receiving allowances, will not receive their next cheque until January 24th.

While the student receiving full tertiary allowances will obviously still be receiving the same amount of money, it is clear that this period of waiting for 28 days will place many students in economic circumstances that they cannot afford. Especially since many students live on a month to month basis between cheques anyway.

Authorised by the Australian Union of Students Education Department, 95 Drummond Street, Carlton, 3053 (October, 1977).

HOUSING student discrimination

A.U.S. is conducting a national housing survey and is concerned at the way many students are treated as tenants.

If you have had problems with a landlord, or owner or a real estate agent please write with full details to:-
Ron Jonus,
Research Officer,
Associate Members Club,
A.U.S.,
95 Drummond Street,
Carlton 3053.

All information will be treated as confidential.

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

Bon Appetite!
Elly.
Combined Organisations for Public Sector Expenditure

Dear Mr Fraser,

The organisations which have combined to form C.O.P.S.E. have decided to ask you, Mr Whitlam and Mr Chipp a number of questions which we propose to publish immediately. Our intention is then to publish each leader's answers in our respective publications, as well as the replies prior to November 21st.

If C.O.P.S.E. would appreciate your answers to the questions being asked, and yours so that our respective members can quickly determine to which comments are relevant a membership in excess of three million people.

(74x906)entieth Century Fund for CAE's and Universities;

b) Index payments under student assistance schemes in accordance with increases in the DPI;

c) Undertaken an independent public review of the Education Assistance Scheme in 1979 with a view to assessing the limited coverage of these schemes and extending its scope;

d) Ensure no academic staff are retrenched;

Your co-operation in this matter is appreciated.

Mr Lynch ("The Age" - 11.6.77) has stated: "The government still believes the economic climate will only move back to stable economic growth with lower unemployment when government spending is cut. Current real wages are reduced and corporate profitability is a genuine concern. 

* Unemployment is currently at the highest level since the Depression. 33,500 are registered as unemployed. These 118,000 (33%) between the ages of 15 and 19 years.

* Government spending in the public sector has been cut markedly in the last two Federal Budgets. Real wages have been reduced by 2.8% to 3.2%.

* Corporate profit has been increased to an average of 35%.

Mr. Lynch ("Budget Papers") and Australian public companies have "shattered all previous records" ("The Age" - 6.1077).

* While public sector expenditure has been cut back severely over the last two years, the Federal Government has provided additional tax concessions to corporations in the order of $1.6 billion.

Question 1: If elected, will your Government be prepared to reduce unemployment by injecting funds into the public sector in areas such as Education, Job creation, Housing, Tourism, Social Security, Health, Hospitals, Growth Centres, ABC, Aboriginals, Social Security, Culture and Education, Rids and Economic Services?

Question 2: If elected, will your government stimulate consumer spending by increasing income at lower levels through the creation of jobs and higher Social Security benefits?

Question 3: Re-establish full Commonwealth Funding for education programmes?

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Our yoga classes held each Monday have been really successful. They are free and start at 4.30pm on the fifth floor at Cumberland Street. Yoga will continue next year. All you have to do to participate is come along at 4.30.

Kate and Elise are leaving this year so we are losing two really great members of the art committee.

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In the second week of the autumn semester next year the elections are going to be held to fill places on the art committee. Nomination forms will be available during orientation week.

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Kate Wilkie has been organising a red telephone for Cumberland Street. A blackboard for messages will be next to it. There are long waiting lists for red phones but you never know.

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The principal administrative body of the college is the Academic Board. It is to this body that decisions and proposals are sent to be endorsed. Thus the Academic Board is the major decision making organ of the college – two students are eligible to sit on this board.

The College Council whilst not as active in decision-making, is ultimately responsible for any decisions or moves made by the Academic Board and acts as a link to the Higher Education Board. So it's not really as closed as it would first appear, and in reality, quite a deal of democracy exists in Mackie. If you're prepared to give a little of your time and patience – a great deal may be realised .... also the biscuits are nice too.

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Dear Sisters,

The UNE Women's Collective is organising a Natural Women's Festival to be held in conjunction with a RWPC from Monday 28th November - Sunday 4th December in Armidale. This is what's on the agenda so far:

**SEXUALITY CAMPAIGN**
- design posters to be printed and distributed to all campuses and women's groups
- design and make anti-sexist stickers
- write a paper on "Socialist/Feminist analysis of sexual/personal relationships"

**WOMEN'S SELF DEFENCE** (Thursday-Sunday)
- to be held over at least three days: say 2XM
- design and make anti-sexist stickers
- with two trained women martial artists

**WOMEN'S STREET THEATRE**
- themes and scripts to be invented

**POLICIES TO BE DISCUSSED**
- UWS Women's Department - what do we want?
- RWPC Structure and function
- UAS Annual council '78
- the next Minto Lesbian Feminist Conference in January '78 and how to be more political?
- bring your ideas for discussion you have written or want to write.

**FILM on the weekend**
- DAPHNE AND ME (Answa) top secret so all everyone
- THREE LIVES (Millett)
- THIR DOUBLE DAY

**PARTY**
- Of course! We were going to call it Marilyn's Orgy (or Unity of Theory and Practice) but we were reluctant! Probably on Saturday 3rd December.

Armidale is in the COUNTRY so be prepared for relaxation, walks, swimming and such decadent folly - beware of SUNBURN. Bring a tent and billy if you want to camp out and don't forget your sleeping bag.

More important, bring as many sisters as you can, or more. Try to organise car pools with your Regional Organiser, or catch the train.

Please bring any relevant written info. you have access to e.g. papers, articles, etc., as our resources are slightly limited. Also, bring your musical instruments.

NOW, ASSUMING YOU ARE GOING TO COME, PLEASE LET US KNOW SOON (IE IMMEDIATELY) SO WE CAN FIND SOMEWHERE TO PUT YOU.

Enthusiastically,
Karen, Anna, Kate, Debbie, Janie, Marily, Celia, Margot, Katy, Sarah, Mary, Anne, Sally and a cast of thousands

**UNE WOMEN'S COLLECTIVE**

**TIMETABLE:** to be arranged when RWPC Structure is more political?

**REGIONAL ORGANISERS:**

N.S.W.
Katrina Harrison (Sydney) S.U. - SRC
Ph. 660-5061
Jane Bullen (Canberra) ANU - SRC
Ph. 48-7818, Lennox House 404148

VICTORIA:
Mane La Joine (Melbourne) Home 569-8353, Caulfield IT 211.1066

TASMANIA:
Julie Harvey, M. Nelson CAE (Hobart) Ph. 30-3244

W.A.:
Amanda George (Nedlands) 28-3816

QUEENSLAND:
Julie Wallington, Kelvin Grove Union, 366-7066

S.A.:
qu - Bloor House.

WRITE TO US FOR FURTHER SUGGESTIONS

A meeting was held on Wednesday 9th November 77 for members of the college who were interested in establishing a child co-operative. Most people with children were probably not able to attend since they were required at home when the meeting was held (8pm) as it was decided to enquire further through the college to find out if, in fact, there is a need for child care facilities.

Anthony Kelly, a student at Sydney University and a member of a co-operative came to the meeting to describe their co-op. This is accom­modated in a house in Annandale which was re­paired and equipped through a $1,000 grant from their SRC.

It operates five days per week between 8.30 and 5.00 and cares for ten children although at times there are less. Each parent works two shifts per week, the shift occurring from 8.30am to 1.30pm and from 1.00pm to 5.00pm and there are two parents on each shift. The work provided is therefore two shifts per child per week.

Meetings of the parents are held fortnightly to ensure good relations between the adults and continuity of the co-operative.

The children are aged between eighteen months and three years so there is not a wide disparity of age and they are involved in structured and unstructured play. Meals, milk and orange juice are provided for by the fees which are fifty cents for half a day and one dollar for a day. There is no rent to be paid on the property since they are squatting.

A day book is kept to show what happened on each shift: meals served, money spent, and occurrences of individual children and which children entered.

Charis Schwartz from D4 also attended and offered us the use of Heffron Hall which is on the corner of Burlon and Palmer Streets. This service was offered at no charge on the condition that the co-operative is opened to others in the community. This could be a possibility but it would not provide for children under the age of two.

Charis also suggested the Family Day Care service which extends through Darlinghurst and inner Paddington. This service provides for children being minded in private homes at an approximate cost of $30 per week which could be reduced by a subsidy.

No decisions were made at the meeting other than to investigate the need further. If there are any parents on campus requiring child care would they contact Helen Davison or Claire Lager in the Albion Avenue Campus (frequent­ly found in the Common room) or at the Cumber­land Street campus.

**Questionnaire**

1. Would you be interested in taking advantage of a co-op attached to the college? 

2. How many children do you have? 

3. Are you planning to have a child or children while at college? 

4. What facilities/hours/access and such would you require? 

5. Would you be interested in coming to a meeting to discuss this issue? 

6. What time suits you best? 

7. Would you like to be involved with children even though you are not a parent?
In the world today, there are four cells. One cell is currently located in Berlin and its orientation is cultural. A second is located in London and its orientation is environmental. A third is located in Paris and its orientation is political. A fourth is located in India and its orientation is spiritual. This structure is crumbling; all of the institutions are feeling the effects of the living theatre action. For the sake of mobility the living theatre is dividing into four cells. One cell is currently located in Paris and the centre of its orientation is cultural. Another is located in London and its orientation is environmental. A third is located in Berlin and its orientation is political. A fourth is on its way to India and its orientation is spiritual. If the structure is to be transformed, it has to be attacked from many sides. This is what we are seeking to do.

In the world today, there are many movements seeking to transform this structure... the capitalist-bureaucratic-military-authoritarian-police complex... into its opposite: a non-violent-communal organism. The structure will fail if it’s pushed the right way. Our purpose is to lend our support to all the forces of liberation.

But first we have to get out of the trap. Buildings called theatres are an architectural trap (like galleries?) The Man in the street will never enter such a building.

1. Because he can’t. Theatre buildings belong to those who can afford to get in: all buildings are property held by the establishment by force of arms.

2. Because the life he leads at work and out of work exhausts him.

3. Because inside they speak in a code of things which are neither interesting to him nor in his interest.

4. Because inside they speak in a code of things which are neither interesting to him nor in his interest.

If the structure is to be transformed, it has to be attacked from many sides. This is what we are seeking to do.

The living theatre doesn’t want to perform for the privileged elite any more because all privilege is violence to the underprivileged.

Therefore, the living theatre doesn’t want to perform in theatre buildings any more. Get out of the trap, the structure is crumbling.

The living theatre doesn’t want to be an institution any more. It is out front clear that all institutions are rigid and support the establishment. After twenty years the structure of the living theatre had become institutionalised. All the institutions are crumbling. The living theatre had to crumble or change.

How do you get out of the trap?

1. Liberate yourself as much as possible from dependence on the established economic system. It was not easy for the living theatre to divide its community, because the community was living and working together in love. Not dissension, but revolutionary needs have divided us. A small group can survive with cunning and daring. It is now for each cell to find means of living without becoming a consumer product.

2. Abandon the theatres. Create other circumstances for theatre for the people in the interested. Create circumstances that will lead to action, which is the highest form of theatre we know. Create action.

3. Find new forms. Smash the art barrier. Art is confined in the gaol of the establishment’s mentality. That’s how art is made to serve the needs of the upper classes. If art can’t be used to serve the needs of the people and of it. We only need art if it can tell the truth so that it can become clear to everyone what has to be done, and how to do it.

Final page in “The living Theatre” by Pierre Biner... Avon Books, 1971

EDUCATION RESEARCH OFFICER

AUSTRALIAN UNION OF STUDENTS

Applications are invited for an education research officer. The successful applicant will work in the A.U.S. Education Department preparing submissions and reports, background research and compiling information on education. A knowledge of education and student affairs will be desirable. The position will be located in the A.U.S. Secretariat in Carlton, Victoria.

Salary: approx. $11,600 per annum.

Further information please contact the Education Vice-President of the A.U.S.

THE EXECUTIVE OFFICER

AUSTRALIAN UNION OF STUDENTS

95 Drummond St., Carlton, Vic. 3053

Tel: 03 3474422
The metallic domes on the other side of the silty stone magnificently in the dulled evening light. The redbrick summery glow that enveloped the valley was enticing for Catrina. She would stand silently behind the huge plate glass windows of her home and half consciously watch the movement of the valley beneath her. Only when she had been able to sit out in the open air and feel the warmth of the sun on her body. But times had changed and she accepted things as they were. She had plenty of other things to think about. Catrina was excited this evening and did not stand as long as usual. Bernard was due home at any moment, hopefully with the news that they had been waiting for for so long. If the Insulation Office had been as co-operative as they usually were, then Catrina and Bernard would have been able to begin their family without delay. They had decided long ago the type of family they were going to have. Catrina wanted at least one “A” group child. Some friends of theirs had had one, at seven years old was already involved in working in the national nuclear programme. An “A” group child brought status to a family and it was useful to be aware of new developments in a scientific word. Things changed so quickly nowadays. Bernard had also thought it would increase both their chances of promotion in the administration.

Catrina hadn’t much heard about “B” group children although from what she could gather they grew to become rather like Bernard and herself; fairly ordinary people who lived in their own world in the central administration offices. Catrina had decided on having a family of her own, that she should have a child closest to this one. For postpartum sake they had decided that their third child would be a “B” group. Most families had one of these. Physically they grew quickly but retained their childish temperament. They were good at doing odd jobs around the house, cleaning, cooking and looking after the rest of the family. Catrina had been told that if she gave it the proper training she would soon be able to forget about the housework altogether.

She heard the hiss of the mobile as it went through the anti-radiation chamber and into the garage. Quickly she brushed her hair before Bernard came in. She knew today would be their lucky day.

“I’ve brought them home at last,” said Bernard excitedly as he came down the hallway. Catrina rushed to meet him and helped carry the three large white cardboard boxes into the living room. At the end of each box there was a large black printed letter, an “A”, “B” and “C” respectively. Encased in a printed daisy chain of brightly coloured flowers. Lying in the boxes there were thousands of small babies.

They’re beautiful, Berni,” exclaimed Catrina, almost dancing with joy. All that she had been taught to wish for seemed to have come true.

Bernard and Catrina had both agreed that Catrina would be the one responsible for bringing up the family. Perhaps it was partly due to the fact that she was a dreamer and often remained about her days as a child when she had been raised by her mother. Men often took the responsibility alreadychild rearing nowadays of course, but Catrina had always been keen to have a child than Bernard. She had subsequently quit her job at the administration office for the time being.

Catrina was kept very busy for the next few weeks. Initially all three children grew at the same rate and they needed constant feeding, washing and nappy changes. She was happy with her new sense of responsibility and the fact that she was kept busy in her own home. Sometimes though she felt a little sick in the mornings, although she passed off as tiredness, resulting from lack of sleep during the night. The “A” group child, who they called Charlie, often cried. A doctor had told her that this was fairly typical. They tended to be nervous; highly strung and easily disturbed children.

After three weeks Charlie was able to say a few words and not long after began uttering short sentences. Catrina felt slightly wary of him. Before long he was sakiing to be put on the floor and was talking about learning to walk. He taught himself to grab the edge of a chair and pull himself up and walk around it, hanging on to the edge for support. The “B” group child, Zola, whimpered ecstatically but was generally well behaved. She didn’t develop as quickly as Charlie and Catrina loved to pick her up and cuddle her in her arms. They never bothered to name the third child. They simply referred to him as “Dee”. He ate more than the other children and never cried or played with toys. He simply stared dumbly at the ceiling.

Catrina would often cradle Zola in her arms and wander around the house, singing and talking gently to her. She talked about her childhood before the great war, and although Zola could not understand, it was necessary for Catrina to feel intimate with her new daughter. She told her of the life out of doors, of fresh air and the New cities, new technology and a new nuclear world. “The new nuclear world has transcended the mundanity and inconvenience of pre-childbirth,” stated their promiscuous scientist Catrina didn’t disagree. She just thought she was old-fashioned.

Winter came and the view from Catrina’s front window was blaker than usual. The termo-standards didn’t quite work.

“Where do I come from?” asked Charlie bluntly one morning as he ate his breakfast.

“They are the laboratories of the great valley,” said Catrina without thinking. “You can see them from the long window of the weather’s clear.” She felt too sick and confused to bother showing him. Her stomach had begun to swell and she was becoming convinced that she really was pregnant. Bernard had tried to insist that she see a doctor. She emphatically refused. They began to argue violently. Bernard didn’t want to ruin their chance of promotion in the offices or to bring discredit upon either of them. Of course, he was also concerned about Catrina’s health.

But Catrina wanted her baby. She didn’t care if it was deformed, she didn’t care about promotion and she didn’t care about being buried for life with a helpless ugly child. The administration could do what they liked, but they were not going to fully control her almost totally streamlined life. She would not go outdoors unless in a mobile. She hated the office doors unless in a mobile. She hated the office with its petty bickering and cut throat hierarchy. She hated being told what to do all the time by an efficient, omnipresent administration. She wanted to feel life and this was her only chance.

Bernard, who had lived his whole life being told to do had always done it efficiently. He was unused to emotional strength and he feared such conviction of feeling. He was powerless to stop Catrina and unwilling to betray her.

They decided to have their secret child in their own home. They had heard unsavoury stories of doctors who were prepared to handle illegal childbirth. For Catrina it was worth the risk. She had already forgotten that there was almost certainly still born, at the best alive, but defective and deformed. Secretly she hoped for twins.
Hi, as I write I'm watching Rod Stewart screaming "LOVE Psemble".

Hi, as I write I'm watching Rod Stewart screaming "LOVE YA HONEY on Countdown in overalls with chains around his waist, holding a pair of female legs black fishnet stockings. His hair now whiter than WHITE.

For any students travelling in Paris over Xmas vacation and is full of daytime delight and night-time buzz.

Recent photography at Georges Pompidou.

AUS has been a focus of controversy and conflict all year. Immediately following the conclusion of its Annual Council in January, a spate of articles appeared in papers and magazines right across the country, alleging "violence and intimidation", "extremist" policies, an an Executive which was dominated by "Maoists, Trotskyists and Communists". Strangely enough, these articles seemed to have the same source, and even at times, used the same wording.

AUS Travel company have been attacks on the Union's leadership and policies by the "Maoist" "Students For Australian Independence" and their supporters in the Overseas Student Service Dept of AUS. These culminated in a motion, moved nationally by the University of NSW, to dismiss all AUS officers and Executive members. This was overwhelmingly defeated.

Then followed the temporary shutdown of AUS Travel, and the blare of publicity which accompanied that.

In addition, AUS involved in some very serious legal actions, which threaten the very existence of autonomous student unionism.

All these events were instrumental in leading 25% of the member campuses of AUS (as required by the AUS Constitution), to sign a petition calling for a special Council to be held. It took place on the weekend of 17-18 September, at Sydney University, with delegates representing nearly every campus in the union taking part.

"AUS TRAVEL"

As everyone knows, in early August AUS Student Travel Pty Ltd temporarily ceased trading. This was the occasion of undisguised glee in the mass media, with banner headlines appearing in the major newspapers. The Liberal/National Country Party governments of Victoria and the Commonwealth announced a joint enquiry into the affairs of both AUS and AUS Travel. This too was given much prominence in the press. The enquiry was quietly dropped a week or two later. Of course, this decision was hardly mentioned by the media.

Right wing students, particularly the Australian Liberal Students Federation and the "Coalition to Reform AUS," published articles, leaflets and letters to newspapers which contained gross distortions of the truth. These actions are examples of the worst type of political opportunism. They were willing to jeopardise the future of the Travel Company, and the large amount of student money tied up in it, in order to score cheap political points.

Full Report given to Special Council

The AUS Travel Board presented an extremely detailed and full report to Council. Following this there were several hours of questions, and motions arising out of the report.

What caused the Travel Company's problems?

The underlying cause was the very rapid expansion of the company, from a relatively small organisation in 1973, with a turnover in the vicinity of $400,000, to the second largest travel company in the country, with an annual turnover of around $25 million. Due to this the accounting and financial controls were inadequate and therefore...
That the OSS Executive be directed to return the $8500 grant from the Department of Foreign Affairs to AUS.

"That this Council expresses grave concern at the specialist OSS campaigns in defence of overseas students' welfare and interests. It is asked that the Council requests that OSS present detailed accounts to 1977 Annual Council regarding its expenditure in 1977, and that for the remainder of 1977, OSS concentrate on constructive campaigns directly in defence of overseas students' interests."

LEGAL ACTION AGAINST THE UNIVERSITY

AUS is currently involved in legal proceedings in every state, as well as ACT. These arise out of visits which challenge various aspects of the right of administration to collect fees, compulsory student unionism, expenditure on certain items by AUS and local student unions, etc. A full report will be given to Council by the AUS solicitors.

These legal actions are politically motivated, and are part of a co-ordinated attempt to destroy AUS, (allied to student unionism) as effective political organisations for students. Several of the actions have been taken by members of the National Executive of the Australian Liberal Students Federation. These so-called "moderate" students have reached a new low when they resort to the courts, and refuse to put their objections to students and argue them out.

VIOLENCE AND INTIMIDATION IN AUS

The AUS Secretariat in Melbourne this year has been an extremely unpleasant place to work. Intimidation of national officers and AUS staff members has been common. Actual physical violence has occurred on several occasions. AUS property has been wrecked or stolen.

The people responsible for this can easily be identified. They are the members and supporters of a small group called "Students for Australian Independence," who, within AUS, centre mainly around Former "National" President Jefferey Lee, and the leadership of the Overseas Student Service. The situation has become so serious that the Executive was forced to raise the matter at every meeting. As a result the following resolution was adopted:

"That the Executive be directed to take whatever steps it deems necessary to protect the staff and officers of the union from threats of, and actual physical violence and psychological intimidation in the AUS Secretariat."

A motion, "that the President be called upon to resign," was lost by a 2/3 majority — another clear indication of support for the current leadership.
the idea; recently on a year old manifesto.

The right to receive unemployment benefits should be everybody's without question...

IMMIGRATION

The quality of human relationships must change. Once and for all people must take their lives into their own hands. It is not enough to demand 'the right to work'. What sort of work do we do and for whom - we must decide, and in fact we should decide how we live.

The threat of unemployment benefits is that the poor is to be a poorer wage slave. You give your time and life and in return get coupons that permit you a measured portion of what should be everybody's without question.

TRANSPORT

of the burden of existence ....

2. FREE FOOD,

5. ALL childcare centres must be opened

6. THE legal age of voting, consuming alcohol,

9. ALL losses in politicians, local government

b ALL c ALL

c

c

"Pretty is gonna be out of commission.

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You may or may not have seen Richard Gill-eyes’s dial around campus (try library) but if you are any sort of a dedicated square eyes it’s more than likely that you’ve seen Richard stepping out in Gros Bros. “Man to Man” ads or biking along the country-side for Amoco, or even peering at you from the paper over your Sunday morning cup of coffee.

Following our policy of discovering students with an interesting second life (lets face it we all have one—some more interesting than others) we thought we’d try to find out what makes a model at student tick ... you know like laying the in-depth questions on him man ..., how did you get into modelling?

R: Well I was broke and I wanted to get needed and I couldn’t afford the diamond ring, so the opportunity was offered to me and I took it.

Who offered the opportunity?

R: A guy called Stuart Memberry ... he has a column in the Mirror.

How did he get you into it?

R: I just met him and he said I need a model for a photograph next week and I said yes.

Do you have an agency now?

R: Yes, Gary Griffin’s agency.

Do you have regular work?

R: No.

How did you get your portfolio together?

R: I just used the photos that were taken for the column in the paper.

How often do you work?

R: Well I’ve only been doing the Grace Bros. ads apart from the Amoco thing, I suppose I have done about fifteen Grace Bros ads.

Do being a model conflict with being an art student?

R: No, it’s the best thing I’ve done up until now in terms of money.

How about in terms of time?

R: No problems.

What sort of energies are required?

R: Smoking dope with Trent Nathan and some dropping.

What sort of remuneration do you get?

R: Heaps — about as much per annum as you would in general.

Thinking of something else ... you know you can’t have a stable career ...

R: T.D. Allman’s words ...

If it’s really necessary or worthwhile it’s not advertised

If it’s advertised its neither necessary or worthwhile

If it’s intensely advertised it’s bad for you and may even kill you.

What does it feel like to see yourself on television?

R: I dunno ... I guess it’s like looking at the school photos that they take every year.

Isn’t it a bit more of a buzz knowing how many people are looking at you?

R: Not really.

Is there any sort of ad you wouldn’t do?

R: Oh, I haven’t really thought about it.

What are you into modelling for?

R: Well it beats gardening and plumbing and living off bank card like I was for the first six months of this year.

You’re still a gardener ...

R: Yes actually I did six hours of digging holes yesterday. I also get thirty dollars on a Saturday morning for working in a hardware store.

What’s it like behind the scenes in the ad world ... like how many takes do you have to do to get a good ad?

R: A good Grace Bros ad? I’m very limited in my experience ... an Amoco ad? Well it took about a week to make and they would have taken about eight takes on an average, and there are probably two days that don’t even appear in the ad.

I suppose that they put a lot of money into it.

R: I don’t even know exactly how much it cost — but it was heaps.

What are the people like that you work with?

R: It was really good, the week we had away. Got to know everyone, got loaded together in the evenings and sat around in the sun all day. Most of them were people who make features anyway. The cameramen had just come from work in a feature. I don’t know what the director had done, and the rest of them were just good time people.

What are your ideas on art?

R: I don’t know I’m still learning.

Ambitions? Do you want to be an artist?

R: Of course, modelling’s just a way to earn an income in the meantime.

Thinking of something else ...

Wondered why ad clothes never wrinkled ...

R: That’s cos you either have someone’s hand behind you on the shirt or you have a million pins in it.

I have heard that actors get a bit poppy with people coming along and doing ads when they consider its their area, even though they think of it as a last ditch thing ...

R: Well, I’m a member of Actor’s Equity ... and it is a last ditch thing for me too.

What’s a casting session like?

R: People sitting around staring at each other. You see the same faces all the time. It’s like a dentist’s waiting room. You just stroll in and they say well the ad is going to be this and can you sky dive, ride a horse backwards and ski barefoot and you say yes. They say right don’t ring us we’ll ring you. Then they look through the photos of the people who have applied. I really don’t think ad acting takes all that much acting talent.

What do you have for lunch?

R: Well today I had a bacon sandwich and a beer.

Do you have to watch your weight and use special hair conditioners and things like female models have to?

R: No one has told me to. I just live my normal life. Modelling gives me more time, I don’t have to waste it on boring mundane jobs.

Do you lead a rugged, outdoors existence?

R: Oh yes, very macho, and like I jog every morning to keep trim and I have lots of blondes at home ... they just hang around and I’m trying to set up my own studio so I can get all the models to come to my place and I’m saving up for a convertible ..."

R: No way.

Are you primarily a painter?

R: Yes, but I’m not just a painter. I don’t want to be limited to just one thing. I do photography and some silk screening and some design as well.

How about acting?

R: Nuh, I don’t think I can act very well.

But you act in the ads don’t you?

R: I just act natural. I can’t act the part of an artist.

Ambitions? Do you want to be an artist?

R: Of course, modelling’s just a way to earn an income in the meantime.
across
1. Ping-pong (4-4)
2. Flurry -5- the street (5)
3. State of being without $50 (7)
4. Phonetic reaction to 3 DOWN (4)
5. Go from place to place for no particular reason at all (6)
6. Adam was cascading in this by lady (3)
7. Fluffy rear end of burrowing grass (6)
8. Muck (3)
9. The worse thing to come out of Sweden and Germany (10)
10. What you should say when you see a mouse (3)
11. Don't get your knickers in one of these (4)
12. You should have at least one on the front of your car (3)
13. Budgies do this to themselves (5)
14. French for "over" (3)
15. Inclination to vomit (6)
16. Elephant Trunk Manufacturers (init) (3)
17. We're supposed to breath it (3)
18. Canine, suave, refined (6)
19. Unsophisticated clue (init) (3)
20. Fluffy rear end of burrowing grass and woodland creature (6)
21. Poetic form of "over" (3)
22. Printed in tiny letters after his name when he does something important (2)
23. Fluffy rear end of burrowing grass and woodland creature (6)
24. Muck (3)
25. CSIR (2)
26. Statement describing city noise by Claes Oldenburg (5) or (2.3)
27. What you should say when you see a mouse (3)
28. printer's measurements (3)
29. Light wind (5)
30. French for "personal" (11)
31. belly (5)
32. Inclination to vomit (6)
33. Fluffy rear end of burrowing grass (6)
34. Poetic form of "over" (3)
35. CSIR (2)
36. Doors and other things (4)
37. Belly (5)
38. Bird that you see when you've left art school (10)
39. Noise a small snake might make (2)
40. "Nothing" (3)
41. Canine, suave, refined (6)
42. Elephant Trunk Manufacturers (init) (3)
43. CSIR (2)
44. Statement describing city noise by Claes Oldenburg (5) or (2.3)
45. Poetic form of "over" (3)
46. Poetic form of "over" (3)
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60. Poetic form of "over" (3)

down
2. Third person singular present tense of verb "be" (2)
3. Inclination to vomit (6)
4. Muck (3)
5. Pleasure and pneumonia (15)
6. Poetic form of "over" (3)
7. N8
8. G8
9. S8
10. Belly (5)
11. Something for you career minded girls to do when you've left art school (10)
12. Slang for idiot (4.5)
13. A duck does this (4.5)
14. The worse thing to come out of Sweden and land in Australia (4)
15. Woodwind instrument (7)
16. What you should say when you see a mouse (4)
17. Poetic form of "over" (3)
18. Poetic form of "over" (3)
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The amount of negative criticism that reached the Graff Gallery made me wonder about what people expect from a show entitled "Women's Images of Women". Could the audience have been a bit more specific? "Women's Images of Women 1860-1950" for example, and that way a great deal of misconceived expectations could have been avoided. Mind you — I did hear some positive comments as well. Apparently a teacher at a girls' school took a class of students who were notorious for their ability to rush through the gallery in three seconds flat to the show and they loved it — they stayed there for ages and had a really lengthy and fruitful discussion afterwards. Lots of women responded warmly and favourably to the images presented and it was suggested to me that perhaps that very environment created by the show may have alienated the male audience, you know some fellas get real nervous 'round lace, satins pinks and pretty things...aaach!

It's probably not as simple as all that, however. Partly because of the show's title and partly because of the organisers' "militant feminist" reputation, some people had expectations of a hard-line political show. The exhibition was certainly motivated by the current feminist concern to throw light on the genuine contribution that Australian women have made to the arts. However the individual works are not necessarily feminist statements, or examples of a female aesthetic. If a generalised observation is to be made it is that while the paintings display virtually no dramatic stylistic innovations, the differences between the way men portray women and the way women portray each other are manifested in subtle nuances such as posture, gestures and the direction of a gaze, which indicate women being preoccupied or pursuing various activities rather than portraying them as passive, sexually desireable creatures. Most women have worked within acceptable modes, the majority of women channeling their creative energies into domestic fields such as embroidery, lace making and other crafts, and for the women who did have the time and the opportunity to be involved in the "fine arts", the show seems to indicate that their social situations must have affected the content of their work. When researching for the show the organiser found that the works fell into three categories: flower paintings, interiors and images of women, and apparently there is very little evidence of any avant-garde art activity.

The apparent absence of Australian female innovators in the first half of the century is amply compensated for by the present upsurge of women artists, and the Watter's gallery displayed a few of these women's work in an own exhibition that resonates with the work of the artists who were the precursors of the project show. The organisers of the project show the Watter's gallery didn’t attempt to put on an extensively competent work and that may have been a bit more specific. "Australian Women's Images of Women 1860-1950" for example, and that way a great deal of misconceived expectations could have been avoided. Mind you — I did hear some positive comments as well. Apparently a teacher at a girls' school took a class of students who were notorious for their ability to rush through the gallery in three seconds flat to the show and they loved it — they stayed there for ages and had a really lengthy and fruitful discussion afterwards. Lots of women responded warmly and favourably to the images presented and it was suggested to me that perhaps that very environment created by the show may have alienated the male audience, you know some fellas get real nervous 'round lace, satins pinks and pretty things...aaach!

Owing to the "personal is political" thrust of the women's movement many women artists have begun to assess and create their work in the light of this impetus. In fact it seems to have created an entirely new aesthetic. An aesthetic developed around the way women are looked at and the way women are conditioned and expected to fashion their own physical being as closely as possible to the accepted model of contemporary beauty, but women's bodies become objects for men to look at. Women are examining the traditional ways in which they have been looked at and are looking at themselves and each other in new ways. Often the very media that are used to exploit women are employed in their works, i.e. magazine clippings, photographs etc. In an exhibition early this year at Central Street, some of the women in the Self-images show displayed usage of these techniques, such as a distinct sense of humour and a flair for funk/punk colour. At Watter's Carrie Murphy's two pieces one entitled "Diary of a Fat Lady" and the other one which is untitled are delicately and delightfully documented snippets from the artist's life. Executed in pen and wash, they are amusing and engaging. Each piece of paper carries a separate piece of information and is a complete entity in itself. As an entirely these pieces prove that an art work can be simultaneously pleasing and political (and light hearted too) Jeanne Eager, Vicki Varvassos and Vivienne Binns also render this observation true. Eager and Varvassos are painters, both of whom have a distinctive sense of humour and a flair for funk/punk colour. Vivienne Binns works in an unique amalgamation of photo-stencils, clay and screen prints and her works also display a certain cutie-wootie quality. Vivienne Feng ISU's quilt-collage featured in the show is amusing — see always — and artistic!

For Sue Archer than can be no doubt about the satire intended here. No one could take he Brighton Beauty Queens at face value.

Judith Dransfield
What an unreal morning, field green, trees thin and mushies thick. So me and a close companion decided to pick some or maybe a lot. And not only did we pick them, but we ate them as we picked.

Half an hour later I was on my way down to Sydney to enrol at Mackie - like I always wanted to be an infants and primary teacher. So I and my friend, who only worked in slum city, journied down there - what a trip!

It started to rain so the bird set us down near Mackie. I cruised into the car park and followed the signs - "This way to enrolling". I wondered what sort of place this was, with different sorts and spotted mushrooms everywhere. Well, I got into its "great hall" and there was this nice old lady addressing the herd-like first year primary mass - they looked like a flock of sheep with a witch for a sheperdess.

Then it says, "Are you doing primary are you?" I had to have another name. Then with a shocking sort of curiosity

I saw me bare-couch track, I was just saying - oh I have to look away - it's no wonder your hands are so grey and sunburnt. I feel so winded up like a passenger gone offkilter. I still think about - especially when you stand to close your hand and stand that muddy self answer - can just imagine what sort of household gear is breeding away in between your fingers and under your nails:

I had enough of this smart case - "So who asked you home and help me dry? As I can't manage myself? Makes the tissues wet anywhere!

"OK, if you can't accept some simple friendly advice that your problem you can dry up yourself go on. Spread disease throughout the house. see if I care. I'll just sacrifice an afternoon to help you take care of your small brains wipe the oil off their faces from that hubba you eat and what thanks do I get for helping the whole family about how lovely your brain is getting and in much more of a strain the household. I am sure you are not so broody again - ha. Some thanks! Ok let your hands get all gooey and wrinkly. Don't take my advice will you, and you call yourself a friend."

As she was just about to make a smart note in the corner of my last "sweet Corni" tea round bigger and bigger I detected a slight but in the line between from the lips and reminded her - "Sandpaper you say?". She tried to smash a plate over my head but I hurled plastic one and the glasses of the unbroken phlegm around our laughter. "Yeah, sandpaper". She best wiggled "ret" on dry. Brought the dog of nice and sweaty too - ha if you can catch me."

Use Sandpaper!!

(wet 'n dry)
The guitar is no longer an enigma. Its pion­nered the questions and today's performers have answered them well enough to gallon highly respected in all forms and modes of western music.

One of the unambiguously characteristic of the modern guitarists is that they take themselves and their music as seriously as any other musi­cians.

Yes, even the punk just down in a manner that would befit the captain of the Titanic or the owner of the Minuteman missile system. Hang in there, — full concentration for every note — and won't beside the guy with audience attention with a faux pass.

This attitude stems largely from dedication to "styles" or "brands" of music. The classical musician is the supreme example — he is never allowed to see from that designated path. The dedicated punk will match that example — his is full-on, tight, regimented stuff — enough to make the place cave in — and let's wait for the reaction.

Rock, blues and jazz sit somewhere in the middle of these orders, allowing a looseness with which people can generally identify and which has resulted in them becoming the more "pop­ular" forms of music.

Amongst the popular guitarists, levels of what we'll mincer "seriousness" become evident. We move down through the artful subterfuges of blues music such as B B King to the brighter and happier licks of jazz freaks like Charlie Byrd to the cocky, almost show-off style of rock guit­arists like Peter Frampton. If you want to go to the ends of this particu­lar vray of the "popular" spectrum, a guitarist like John McLaughlin sometimes makes it all so serious its clinical. Over on the opposing side are players like views on TV about an Australian guitarist like John McLaughlin sometimes makes it all so serious its clinical. Over on the opposing side are players like David Gilmour, who will smile and even hard to portray "personality" during their perfor­mance. McLaughlin often makes the task a lot easier. And here lies the key to unlock the diff­erences between the serious professional and those whom we shall pompously refer to as the also-rans.

For the serious guitarist (and the serious list­ener) the only time to smile is at or near the conclusion of a satisfying performance. And on a serious and satisfying diatessaron, which people can generally identify and which has resulted in them becoming the more "pop­ular" forms of music.

One of the exceptions was John Robinson, an ex-Dave Miller Set and leader of the band Blackfeather. To Australia's early power freaks who spied with them these band's mid-sixties and early seventies, he was like a beacon in the ebb-tide of the Australian rock scene.

And there he was at Macquarie University, playing a lunch-time gig to a crowd of 300, three weeks later there he was at the Bondi Lifesaver Scout Hall, the ideal venue for a genre of the few reasonable haunts he could have found in Sydney.

But anyway, what are they getting into up there — he's cut an album called Celebration and he's given it as a preview. Before Borich can even warm up his feet fingers, drummer John Ennis and bass Peter Partridge are creating a driving faction that's been long missed by everyone who enjoys hot curries and a really thick shake.

It doesn't take long to work out what Borich as his band want. They're looking for excite­ment and when they find it, they want the audi­ence to have a little of it, too. The theory appears to be: "Throw them a little hyped-up old stuff, mix it with some slow blues and a big batch of our own up-tempo stuff - plotly enough to make the place cave in — and let's wait for the reaction.

The audience reaction of course, was that this was like a breeze of resurrected Hendrix follow­ing a year of forced torture at the hands of Joni Mitchell.

But like all vintage performers, Borich's best was yet to come. A couple of weeks after the press he felt "honoured" to be in the company of Fleetwood Mac and Santana at the Sydney Rockarena, but the only chance our musicians have is as support act to the big-name overseas bands at the Hordern Pavilion, or the Sydney Opera House.

"It's been proven that most of the theatres around town are much too large for a rock con­cert. You can't fill them completely, and therefore the bands find it hard to play up to the best." The Arts Cinema holds the sound extremely well and we have had no complaints of noise from any residents. Willis was sure that the new venture was to attract a "mature listening audience."

Following the theatre's Borich concert (he was ably supported by John Zep) no-one was left in doubt that there is a demand for Aus­tralia's best bands to be heard in this type of sett­ing. When Borich came on and set things zipping with his Ibanez Destroyer and new Bassist (excuse the pun), Carlos Santana, Frank Zappa, Eric Clapton were creating a driving faction that's been long missed by everyone who enjoys hot curries and a thick shake.

Whether or not it was Borich's influence, or the comforted excellence of the band, the crowd at the Hordern were excitedly as exci­tant as either of Robinson's outfits.

The Lah De Dahs, who at once became very popular with their "Traffic" sound and name only after the demise of Borich and one of the rest of the original line up, Borich went off to race cars and became almost an accom­plished on the track as he had become with a guitar.