This paper exists because people write articles to contribute. Chimaera is a collection with juxtapositions, conglomerations and dichotomies. If you like it or not, don’t just lay back there and throw words and stuff. Do something. Write a letter to the paper, write an article of what you are into at the moment, what you did on your holidays, on what your experiences have been in college, or draw a cartoon, a graphic, contribute an interesting photo. The life and quality of Chimaera is determined by your contributions or lack of them. Albion Ave. where are you? There has been to date three articles from that campus. Where is that myth that art students are visual not word people? A source of material for copy for Chimaera that we hope to tap in the future are essays and projects people write in various courses, e.g. humanities. So help stop the one-way cycle - lenders get it all the information - contribute so making the information available to all.

**Students’ Handbook.**

In 1978 it is hoped that a handbook written by students for students will be written and published. It requires a lot of work and a band of people operating and co-ordinating the project. As students in an institution we desperately need a handbook written without computerization, esoterics and presumptions, that gives an understanding of how and why the college operates (e.g. why one course is offered in preference to another), what functions the people and facilities perform and offer, what resources are available, what courses are really about. It will be in a lot of ways supplementary to the handbook the college prints, which carries a large amount of factual information.

**Dear Chimaera,**

Read with some interest your paper, especially its articles on music and felt compelled to reply, as for me, most music is humbuggery and its instruments all but obsolete.

When I hear good music, Music that I can choose to ignore. I particularly enjoy the total absence of all music. It is not demand ing that I sit through the grinding of "punk" and "rock". (Forgive me, it is raining and I am smoking something containing nine known poisons.

I like most of what I hear, particularly sounds and there is little distinction to draw between those sounds of a supposedly natural occurrence (e.g. the pitter patter of rain, birds chirping) and those directly attributable to the various activity of humans. Ultimately, all sounds heard by us of are human in that it is 'us that hear them with

**Dear Chimaera.**

Some of us as though this college is a process similar to the woop woop bird. Whatever you have chosen to become a part of the world wide elite - the six percent or so of people who make it into a tertiary instition - and you like it. Sitting on the fetid grass matting amongst poor trendy relics hanging aesthetics on the walls (they’re sandstock underneath) or slagging in pipeline pete’s T-shirt and thongs consuming beer and pool tables learning to become an authority or checking out in cosmet ics of fashion on TEAS, living off the fat of your parent’s labour - all consuming and indifferent piles of shit while waiting through time to graduate into a middle class income. It’s alright to do this, do anything which ends in ‘ing’, but do it without knowing what’s happening to you, what’s happening to the world, or what’s happening to you. Having a good time in ignorance is equal to indoctrination. You perpetuate everything about you by being unaware of how and why the environment in which you have chosen to place yourself, is operating. It thrives on that too. Makes it much easier. Choose where you are; if you’re splattered all over the walls, choose to be so .... no excuses accepted .... it’s alright having bits and pieces everywhere as adniling wonders.

Yours for the liberation of sound
Blind Lemon Squash.

**Dear Chimaera,**

I want to take up the point made by Frances M. Bellman in letters of the 1st issue. Firstly, due to layout errors John Nixon’s statement was placed under “Thoughts from the Network” when in fact he has nothing to do with the Network as far as any person knows. I too found his paper rather difficult to understand but after consulting the dictionary a couple of times and reading his 5 short statements several more, I can understand everything that was said and not so surprisingly I found it interesting and very pertinent. This paper exists because people write articles from that campus. Where is that myth that art students are visual not word people? A source of material for copy for Chimaera that we hope to tap in the future are essays and projects people write in various courses, e.g. humanities. So help stop the one-way cycle - lenders get it all the information - contribute so making the information available to all.

**Information on courses will be the other main section of the handbook. What courses are offered, what actually happens in the course, the content and method, are amongst the key factors lecturers present their course - i.e. how to make selection of courses a far more realistic event. We, the people, essays on Albion Ave., to "write about courses they have taken. Come and read the Alternative Handbooks from other institutions that are at the SRC office. There have been requests for this paper to supply information on freebies, cheap eating places, discounts etc. - if you want this, supply the info to Chimaera, don’t expect a services paper with a napkin.

Several elections are going to be held this term - Art Committee elections, Primary Commit tee elections and SRC Bi-elections. It’s very interesting to be involved in student activities, the amount of work is determined by what you commit yourself to and while it’s very well to say that, the main issue is whether or not you have concern and interest in the environment you have chosen to place yourself in, go to the SRC office to get nominated and involved or talk to somebody about your concerns. Chimaera would like to hear feedback, ideas and material, you’ll shout at us, write to us give info, but do something. See you ‘round.

Those involved in this issue:
Jude McBean
Art Utterham
Judi Drinnell
Richard Maude
Garry Lester
Michael Freres
Steve Smith
Bob Peacock
George.
Much disagreement and misunderstanding has surrounded the use of the term sexist. This fundamental misunderstanding of the real nature of sexism is displayed in the following often heard statements: “a campus women’s room is sexist,” “a women’s department is sexist,” “women in the patriarchy can be sexist.”

The purpose of this article is to explain the necessary power relationship which must exist before an act can be properly termed as sexist.

Firstly it is necessary to describe the characteristics of the patriarchy, and then to explore what we mean by sexism within that structure.

That is, we believe that sexism is created by the structure in existence at the time. Therefore within a patriarchal structure women would be sexist, just as in a patriarchy, men are sexist.

Patriarchy is the structure in which there is rule by men. It is the structure which maintains the power of men and which maintains and reinforces the powerlessness of women. It is the male structure that defines what characteristics are seen as desirable in men and women. These sex roles dehumanize women by defining women as the supportive/serving caste in relation to the master caste of men, and they cripple men by demanding that they be alienated from their own emotions and bodies in order to perform economic etc. functions effectively.

The status of women is determined solely by how they fit into this structure. If women do not fulfill the aforementioned role consider themselves superior to women who have, thereby the mother role, because the patriarchy will only ‘reward’ us with high status if our primary energy is put into this role.

In order for the patriarchy to survive it has been essential to internalize the definitions of ourselves that the patriarchy gives us. And this is illustrated by the situation where women who have fulfilled the aforementioned role consider themselves superior to women who have not produced a family, or can’t ‘keep’ a man. Women who do not fulfill patriarchal expectations are told, and generally feel they are of no value. We must realize then, that these patriarchal definitions of us are male-identified. We women have had no part in defining ourselves, and the insidious thing is that so many of us have internalized these definitions that we consider the role we have been assigned to be ‘natural’.

As with most oppressed groups, women have had our culture ignored and given no status. As long as we remain male-identified women we are denying our own independent existence and personality. In becoming women-identified women we are trying to be more determinative of our own lives and expectations. This necessarily takes many of us into areas which the patriarchy does not approve of, and other areas in which it does approve of e.g. limited sexual liberation, (if it means an easier fuck). The patriarchy then, will placate unrest among women about their roles by allowing these roles to evolve in some way as long as they equally benefit the patriarchy. But changes which are a fundamental threat e.g. where women choose to put all their energy and commitment into other women (lesbianism) the patriarchy will never allow.

Women can be said to maintain their own oppression, yet this is entirely due to the internalized values of the patriarchy. Each woman’s perception of her own status is determined by what part of the female role she values, and what part she feels she can best fulfill; this is frequently determined by opportunity. Thus the mother/wife considers she has higher status than a whore. The mother/wife oppresses the whore only because she has completely accepted male definitions of what is and is not the desired and acceptable standards of behaviour for women.

The role of setting the woman against each other is a common tactic and one which the patriarchy continually utilizes viz. labels such as men’s libbers, lesbo, slut, cocktalous.

The sexual objectification of men by women is an easily recognizable form of oppression, and is sexist. But what of the sexual objectification of women by men, and of men by women. Are these also sexist?

Objectification is the setting up of standards, and in the patriarchy all objectification is based on a standard defined and determined by men. Therefore not only do men set the objective standard for women, they also define their own objective standard. Once again it is men who have the power to define and we women are handed these definitions with which to work and survive.

The objectification of women by men is reflected in such magazines as Cleo. In that magazine, women are told what to wear, how to act, look etc. to be more desirable to men, and men are told how to act to attract more women. The objectification of men by women can not be seen as strictly sexist as women are merely the agents of male power - men define what men should be and women merely reinforce this objectification. Women gain no power from this objectification (which men do gain as the more desirable the man the more power he accumulates) and because as women they have no power in the patriarchy, it is not women’s sexism or women’s objectification of men, it’s men’s objectification of themselves channelled through women.

Clearly, a correct understanding of sexism as it exists within the patriarchy depends on a recognition of the power relationship between men and women. Women do not have access to patriarchal power. Our status is determined by how we fit into a structure which is defined by men to ensure the maintenance of their power. Sexism depends on power; in the patriarchy women have no power; women can oppress, women can not be sexist in a patriarchy.

Amanda George R.W.O.

For W.A. W.R.P.C.

* Although I totally believe in the concept that the personal is political, I believe individual personalities must not be overlooked.

* Anne Summers: DW & GP; 22
Rape, one of the most brutal expressions of male dominance in our society, has been a subject of discussion in the feminist movement for a number of years.

Before the rise of the recent women's liberation struggles, rape was considered a taboo subject. Female rape victims often refrained from even reporting the crime out of fear that they themselves would be blamed for "encouraging" the assault. Those who did seek justice faced harassment and humiliation, if not worse, from the police and the courts. Many rape laws are rigged against women, allowing less credence to the testimony of the victim than in other assault cases.

In 1973, FBI figures showed 51,000 reported cases of rape. Estimating that only one in five rapes is ever reported, the actual number would be 255,000.

Rape like all other crimes of violence, is on the increase in this country, a product of the way this society portrays women as sex objects and distorts the sexuality of all human beings. For Blacks and other oppressed nationalities, rape has also had another meaning. Rape charges have been used to frame up or lynch thousands of Blacks as means of terrorizing and intimidating those fearing for freedom.

While exposing rape as a reflection of the degradation of women, the feminist movement has explored ways of combating sexual assaults. Questions have arisen such as: Why do men rape? Can we end rape short of ending all forms of women's oppression? Does the solution lie in stricter rape laws, or more women police officers? In "Against Our Will: Men, Women and Rape", Susan Brownmiller has attempted to analyse the roots of rape and pose answers to the problem. Brownmiller is a prominent feminist writer, nominated as one of Time magazine's "Women of the year" in 1976. Her book has been widely circulated and discussed in the women's movement.

Unfortunately, Against Our Will is being treated as the authoritative position of feminists on rape. But Brownmiller's analysis and solutions have nothing to do with the interests of women. To the contrary, they lead in the direction of proposing that women should line up with some of the most reactionary institutions and sick prejudices in this society. To see how she falls into this trap, we must begin with her theory of the origins and role of rape in our society.

"From pre-historic times to the present, I believe, rape has played a critical function", writes Brownmiller in her introduction. "It is nothing more or less than a conscious process of intimidation by which all men keep all women in a state of fear". Elaborating on her theory, Brownmiller explains that rapists are not exceptionally perverted or disturbed individuals but are basically representatives of the male sex. She describes these men as "myrmidons", the name of a tribe in Greek mythology who were a "swarm of men descended from ants." The myrmidons served as warriors for Achilles.

"Police-blotter rapists in a very real sense perform myrmidon function for all men in our society. Myrmidons to the cause of male dominance, police-blotter rapists have performed their duty well, so well in fact that the true meaning of their act has largely gone unnoticed. "Rather than society's aberrants or 'spoilers of purity', men who commit rape have served in effect as the front-line masculine shock troops terrorist guerrillas in the longest sustained battle the world has ever known."

Brownmiller's "myrmidon" theory of rape is based on what could be boiled down to three premises: 1. that rape is the central means by which women are kept oppressed; 2. that rape and the oppression of women are interests of all men, whether or not they themselves are rapists; and 3. that the basic conflict in society is the sexual conflict between all males and all females. On that basis of these premises, she tries to reconstruct history, reinterpreting it as simply a history of rape against women.

When did men begin to rape and why? Brownmiller concludes that it began in prehistoric times with man's "discovery" that he can rape. "Man's structural capacity to rape and women's corresponding structural vulnerability" are the reasons for rape, she asserts. "When men discovered they could rape, they proceeded to do it."

The question is reduced to a simple biological phenomenon, stripped of social or psychological motivation. Rape is not a simple sex act, however, but a violent sexual attack. If the only reason men rape is that they can get erections, why don't men rape all the time? Why is there no rape in the animal world, a fact Brownmiller notes but fails to explain. Brownmiller does not offer a shred of documentation to back up her theory that rape has always existed among humans. Yet she gets so carried away with this theory that she says man's "discovery" of rape "must rank as one of the most important discoveries of prehistoric times, along with the use of fire and the first crude stone axe."

The logic of this biological view of rape is obvious. Men, having the ability to rape, will always rape. Women, being "structurally vulnerable" will always be so. The conclusion: biology determines our destiny as women, and nothing we do can change it.

Actually, Brownmiller's simplistic theory is merely a variation of the theory that women's oppression stems from the presumed fact that men have always been stronger than women and thus able to physically keep them subjugated. After all, women are only "structurally vulnerable" to rape if you assume they are physically weaker.

This old theory at least has the merit of recognizing that women are subjugated to many forms of violence in this society, not only or even primarily rape. But it has the same problem as Brownmiller's special variation of it, there is no explanation of why men wanted to use their presumed strength to put down women.

Brownmiller not only believes men are rapists by nature, but that all other forms of women's oppression and exploitation in general, flow from the act of rape. Again without offering any scientific evidence, she writes: "Female fear of an open season of rape, and not a natural inclination toward monogamy, motherhood or love was probably the single causative factor in the original subjugation of women by men, themost important key to her historic dependence, her domestication by protective mating....

"Concepts of hierarchy, slavery and private property flowed from and could only be predicated upon the initial subjugation of women," she writes.
The SRC is a body of people elected by the students of Mackie. The SRC exists to encourage and promote student activities; to assist and support students, committees and associations and to represent these bodies; to provide facilities and materials for students; and other interests and demands of the student body.

There are twenty four places available for student elections: twelve as members of the SRC. Two persons appointed by the college council, one person from administration and one person from the staff, are members of the SRC. Two students are held. The Annual General Election held at the beginning of October, is for sixteen of the places available. A Bi-Election held early in the academic year, usually April, is for the remaining eight places. The bi-election exists mainly to allow first year or new students to get involved. The Mackie has three student campuses, places are allotted in proportion to student numbers in the two schools of education and art, so as to ensure fair representation.

Directors are also elected at these elections. These are positions for which people nominate to carry out a specific function of the union. Publications director, AUS secretary. Adjunct director, Trainee Teachers director and hopefully this year a PESO (Part time and external students) director, are the positions at the moment.

The duly elected members of the union then elect at the first (or Annual General) meeting after the Annual Elections, the executive. The executive consists of a President, Vice-President Treasurer, Assistant Treasurer, Secretary and Assistant Secretary.

METHODS

The SRC meets at least fortnightly, usually 5pm Tuesday, at Flinders Street common room. Notice is given to members to remit any time of meetings. We try and inform you when and where the next meeting is.

COMMITTEES AND ASSOCIATIONS

Various committees and associations work in conjunction with the SRC. These bodies exist to represent the specific concerns and needs of the particular group of students they represent. These bodies represent themselves to the SRC and are generally interested in the concerns of the college and such bodies. Finance is allocated usually on a per capita basis (i.e. proportion to number of students they represent) though this is dependent upon the particular body. At present these particular committees and associations are:

1. ART COMMITTEE
2. PRIMARY ASSOCIATION
3. MUSIC ASSOCIATION
4. SPORTS UNION

Hopefully this year we will form

WOMEN'S GROUP

PART TIME AND EXTERNAL STUDENTS COMMITTEE

AUS COMMITTEE

TRAINEE TEACHERS ASSOCIATION

If you are interested in helping form a group or in participating in an existing one come to an SRC meeting and tell us.

FINANCE

The budget for 1978 will be roughly $44,000. This is budgetted into the following areas:

ADMINISTRATION: covers expenses of the SRC office, and all projects and activities that apply to the whole of the student body.

ACTIVITIES: Dances, barbecues, concerts, guest speakers and any such ideas.

PUBLICATIONS DEPARTMENT: this is what produces this newspaper. Includes posters, leaflets etc.

AUS COMMITTEE: gets information across and sends to conferences.

ART COMMITTEE

MUSIC ASSOCIATION

PRIMARY COMMITTEE

SPORTS UNION

That is a general and brief wrap up of the structure of the union.

WHO'S INVOLVED AT THE MOMENT?

President - Gerry Taynor
Vice President - Garry Lester
Secretary - Cher Bryant
Assistant Secretary - Penny Lomax
Acting Treasurer - Jude McBean
AUS Secretary - Judi Dransfield
Publications Director - Jude McBean

Activities were: Garry Ivens & Louise Guest

Trainee Teachers Officer - Michael Saker
Other SRC members: John Loomans, Bredhin, Summers, Sheona White, Clare Legerore, Dale Dranks, Helen Davison, Geoff Neary, Natalia Spasojevic, Kerryn Stanton

SRC meetings are open to all members of the union. Discussions concern are carried out and all students of Mackie. Come along and express your ideas and thoughts or talk to an SRC member if you can't make it to the meetings. The first few meetings of the SRC in 1978 are going to involve budgetting, policy determination and the direction of our union - come and get involved.

Thus the subjugation of women is rooted in the change over to a social organisation based on inequality in property. The family, and women's role in it, plays a major role in preserving an economic system based on private ownership of society's productive resources.

One of the functions of the family system is to enforce general sexual repression against males as well as females.

To justify the subjugation of the female sex, women are portrayed as sex objects, the natural inferiors of men. This distorted, reactionary view of women and sexuality is fostered and reinforced through the economic compulsion that the family system is based on, through the church, state, schools and other institutions, warping all human beings in our society.

The defence and transmission of private property explain not only the oppression of women, but the development of the state, prisons, armies, which are forms of institutionalised violence against all challengers of the status quo and privileges of the rich-male or female.

In rejecting this materialist view, Brownmiller attempts to ignore history and the existence of social classes, the family and the state. Rather than seeing rape as a social phenomenon generated by the inequality and inherent violence of class society, she tries to stand reality on its head, and insists that all of human history evolved from the erect penis.
When the AUS Secretary position was vacated last year, I tentatively enquired about the amount of work involved. Being one of those notoriouly slack human beings known as the art student, I break out in hives at the mere mention of the word “work.” However, since I was going to be AUS Secretary for a whole year, I felt that the least I could do was to step up to the task and find something useful to do. I entered the AUS office with a blank mind and began looking through folders and books in the hope of finding useful work. The only thing I found useful was a large pile of paper. After about an hour, I discovered that I had to read everything and take down notes of all the meetings I attended. This was a tedious job, but at least it gave me something to do. I continued to read and take notes until I noticed that I was getting addicted to the job. I decided to go on a diet of reading and taking notes and I felt better after a while. I continued to read and take notes for the rest of the year and I felt that I was making some progress. I decided to stay on as AUS Secretary for another year and I continued to read and take notes for the rest of the year. I felt that I was making some progress and I decided to stay on as AUS Secretary for another year.
That AUS believes that at present, post secondary education has the following characteristics:
a. the central function of the system is to perpetuate control of the majority by an elite;
b. the control of the system by and in the interests of the ruling ideological and political forces;
c. the use of the system to legitimate social control;
d. the use of the system to train people with the skills required for technological and managerial expansion;
e. the stratification of knowledge within the system to provide a stratified workforce;
f. the fragmentation of knowledge within the system to support a technocratic and to inhibit comprehensive understanding by workers;
g. the imposition of ideological definitions and divisions of knowledge in the disguise of objectivity;
h. the certification of conformism to the ruling ideological orientation;
i. the function of the system to perpetuate the myth of the unrelatedness of academic curricula to daily life and practice;
j. the function of the system to perpetuate the myth of a free society where equal opportunities exist for all and where social mobility is based on individual merit, and so to induce acquiescence to social inequalities;
k. the function of the system to perpetuate the myth of the universality of education to the common people;
l. the stratification of training provisions to reproduce a stratified workforce;
m. the function of the system to perpetuate the myth of the universality of education to the common people;

That AUS notes with concern the action of the Australian Government in bringing Indochinese refugees from Thai refugee camps to Australia, especially for humanitarian purposes. The Australian Government is aware that there is a limited number of people eligible for settlement in Australia and that many of these people are not refugees. However, the Australian Government believes that the people in question are needy of assistance. Most of them are people of means who have been displaced by the war, and not surprisingly, many are war refugees. Thus, the Australian Government has established Australian refugee camps with cheap labour to dampen the struggle of the Australian working class. In order to promote the social relevance of post-secondary education, AUS urges campus administrations to:

1. provide adequate provisions for part-time and night students and associated students;
2. develop a critical awareness of alternative solutions to social problems;
3. provide facilities for paraplegic and otherwise handicapped students and staff.

That AUS believes that the role of tertiary education should be to serve the interests of working-class people not the needs of private capital.

While always ensuring freedom of inquiry and expression and in recognition of the teaching of radical, leftist, heterodox and radical ideological and political ideas in post-secondary institutions, AUS urges campus administrations to:

1. provide facilities for paraplegic and otherwise handicapped students and staff.

That the AUS strongly opposes any real reduction in education expenditure that AUS believes such reduction represents part of the Federal Government's attempt to lower the standards of living of the people by restricting access to education - as was shown by the June 3, 1977 federal budget - and to the Expenditure of the Education Commission and the Federal Budget of August 16, 1977.

That AUS view with concern the resurgence of Neo-Nazism throughout the world. AUS is appalled by the appearance of the Neo-Nazi organization, the National Front, in Great Britain. Furthermore, AUS opposes the establishment of such an organization in Australia which advocates violence as a means of solving differences and restricting basic public freedoms.

AUS condemns the practice of air piracy, believing that the hijacking of airplanes by terrorists wantonly endangers the lives of innocent members of the public.

That AUS believes:

1. that the continuity of administration of post-school institutions to ensure that free and adequate health care facilities, child care, counselling and guidance, and other facilities are available to all students;
2. that these facilities should be available to the community at large;
3. in communities where any of these facilities are lacking, a flow-through of the priority of the local post-school institutions to develop their own services, to publicize their existence, and to arrange schedules and programs to make such facilities available to the community at large;
4. that campus administrations should provide appropriate facilities for paraplegic and otherwise handicapped students and staff.

That AUS urges the abolition of Federal Government sales tax and other indirect taxation on the sale of books and art materials to students, and further to subsidise the cost of materials through campus administrations in order to allow the subsidisation of books and art materials to students, and further to subsidise the cost of materials through campus administrations.

That, realizing that many campus administrations treat part-time and external students as second-class students and recognizing that part-time students have to attend educational institutions for more hours, often at night, AUS urges campus administrations to:

1. that adequate provisions be made for part-time and external students to attend educational institutions in the area of opening hours and availability of resources;
2. that part-time students have greater access to facilities of a general nature, such as classrooms, labs, or recreational resources, outside of class contact hours.

That, in order to promote the social relevance of courses, AUS urges post-school institutions to:

1. that academic staff, particularly tutors, gain practical experience relevant to their academic field where applicable;
2. that also, greater use be made of guest tutors and lecturers from the community at large;
3. that student assessment of staff be implemented at all faculty committees.

AUS believes that at present, post secondary education has the following characteristics:

a. the central function of the system is to perpetuate control of the majority by an elite;

That AUS believes that the role of tertiary education should be to serve the interests of working-class people not the needs of private capital.
This Council of AUS notes that the current systems of assessment used in post school education:

a. provide the mechanism that legitimizes certification in all courses. Certification as presently operated is used to restrict entry to certain occupations and is the pivot of an artificial division between education and work, whereby it is assumed that learning rather than being a continuous process throughout life, stops on termination of formal study.

b. provide the mechanisms for grading a process which (while it can be useful for an individual student in assessing her/his educational progress) in its social role acts to restrict entry to certain occupations. Grading is an instrument that helps reproduce the class nature of society by favoring students from wealthy backgrounds who, because of their material advantages tend to dominate the achievement of higher grades.

c. are determined

d. are the results of an assessment used

e. are determined

f. are determined

g. are determined

h. give the subjective responses (including individual prejudices) of the assessor unjustified power over students to

i. frequently involve the denial of access by students to files, to papers/projects after marking, and to actual marks and grades, thus negating any educative value assessment may have and making it more difficult for students to appeal against assessment decisions.

j. for all the above reasons, impose an unhealthy and anti-educational psychological stress on the vast majority of students.

CARRIED:

MOVED: MELBOURNE UNI
SECONDED: EVP
CARRIED:

That AUS opposes direct or indirect discrimination against lesbian and male homosexual teachers and students in schools, and therefore supports:

a. Recognition of defacto homosexual relationships for purposes of teaching,

b. Freedom of speech and writing for all teachers and students in and out of school;

c. Presentation of homosexuality as a valid alternative to heterosexuality to all students in sex education and "human development" courses and any other media;

d. The elimination of heterosexual bias in curricula;

e. Lesbian and male homosexual students and teachers against bullying and ostracism;

f. The right of representatives of lesbian and male homosexual organisations to attend schools and discuss homosexuality with students.

That while acknowledging that students, at low income earners, have problems in obtaining suitable accommodation, AUS nevertheless believes that:

a. the majority of students have easier access to accommodation about the rental market and have more knowledge as to their rights than do other low-income earners;

b. The majority of students require short term accommodation while other low income earners need to satisfy long term housing needs;

c. Student residence in temporary rooms inevitably displaces a number of people who may be in more urgent need of that accommodation;

d. Student organisations and student housing services

have a responsibility to ensure that the needs of others are not affected by student residency of public or private accommodation, but recognises that students are not responsible personally or collectively for the competition created between students and other impoverished groups, this being due to the general housing shortage inherent in the current economic system.

MOVED: MELBOURNE UNI
SECONDED: EVP
CARRIED:

That any files kept on students at educational institutions should be available for personal by that student at any time. That a student's file should not be available for personal by another person other than the concerned student, without the written permission of the student. That the concerned student may give permission to any person she/he desires to have access to all or a part of that file or record, and that access must be allowed. That no part of any file or record kept on a student should be reproduced without the written approval of that student.

MOVED: SYDNEY TEACHERS COLLEGE
SECONDED: UQO
CARRIED:

That AUS opposes direct or indirect discrimination against lesbian and male homosexual teachers and students in schools, and therefore supports:

a. Recognition of defacto homosexual relationships for purposes of teaching;

b. Freedom of speech and writing for all teachers and students in and out of school;

c. Presentation of homosexuality as a valid alternative to heterosexuality to all students in sex education and "human development" courses and any other media;

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have a responsibility to ensure that the needs of others are not affected by student residency of public or private accommodation, but recognises that students are not responsible personally or collectively for the competition created between students and other impoverished groups, this being due to the general housing shortage inherent in the current economic system.
The Greg Weir case highlights the discrimination that all gays, both men and women, face if they come out or are discovered in the education system. Greg Weir has been refused employment by the Queensland education department because he is a homosexual; that is the basic fact of the case. There are certain implications which can be seen arising from this case particularly and the issue of homosexuals generally.

(i) that homosexuality is wrong
(ii) that homosexuals are not fit to teach children (it appears that if people are quiet about their homosexuality this point is overlooked — the cultural assumption of heterosexuality is at work)
(iii) that a fear of homosexuals and homosexuality and the influence that both will have on children exists.

I completely reject and oppose all such statements in the belief that HOMOSEXUALITY IS A PROACTIVE EXPERIENCE AND A COMPLETELY VALID ALTERNATIVE LIFESTYLE TO THAT OF HETEROSEXUALITY. Further, I have the right to be homosexual and that heterosexuals have no right to prescribe my sexual behaviour or to discriminate against me or any other homosexual man or woman on the basis of sexuality.

The AUS annual council which was held in January at Monash University, reaffirmed its support for homosexual people in their struggle against discrimination on the grounds of sexuality. The specific organisational issue is the Greg Weir Defence campaign. AUS is committed to defending Greg Weir and other homosexuals, particularly by taking the debate onto campuses and among the membership. Quite a substantial minority of the membership of AUS is homosexual (as is the case in society generally) and therefore our interests should be upheld by our union.

Annual Council passed motions rejecting the seven basic myths concerning homosexuality and presented seven positive principles to counteract these myths. Council reaffirmed its continued support for action in the coming year, to defend and extend homosexual rights. Focus will be on the Greg Weir campaign which incidentally is not an isolated example of discrimination by the education department. The case of Penny Short whose scholarship was revoked because she is a lesbian is just one case in a continuing series of discriminatory actions. Greg is making a stand and is gaining support within the student movement. He needs our support. What happens to those homosexuals who are not prepared to make a public stand?

Funds have been set aside by AUS to produce a broadsheet on homosexuality this year. The research project that Manda Biles has compiled on Gays in Education was presented in rough draft form at Council and will be finished and available early this year for a nominal fee to cover the cost of printing. There is also a booklet on homosexuality written from the perspective of and with homosexual women in mind, compiled by the women's officer Gaby Antolovich.

If you are a homosexual female or male and are interested in discussing the implications of being homosexual in a society that offers no support and actively discriminates against you i.e. a heterosexist society. If this or any other concern related to homosexuality is yours then contact me at the SRC office for a rave.

Garry Lester
SRC Office
Flinders Street.
The T.T.A. can play a very special role on your campus. It is not just another club or society. It is actually part of the NSW Teachers' Federation.

Therefore student members of the T.T.A. are Federationists with the privileges rights and duties that go with that status.

THE BASIC AIMS OF THE T.T.A.
- Jobs for all student teachers when they graduate.
- Living wage for trainee teachers.
- Improved facilities in teacher training institutions.
- To protect individual trainee teachers in the bureaucratic hassles in which from time to time they find themselves.

OTHER BENEFITS OF MEMBERSHIP.
- Teachers' Federation library.
- Teachers' Federation Health Society.
- Teachers' Club.

HOW TO JOIN
- Contact your campus T.T.A. representative or
- Ring Mike Davis, NSWTF Organizer (02-616021) or
- Send a postal order for $1.00 to:
  N.S.W. TEACHERS' FEDERATION
  300 SUSSEX STREET
  SYDNEY N.S.W. 2000

IN '78 THE WRITING IS ON THE WALL

In 1978 there will be over 3,500 unemployed teachers in N.S.W. — many of these people were students on your campus last year. By 1980 the Teachers Federation has estimated that there will be more than 13,000 employable teachers without a job (40,000 Australia wide).

These qualified teachers could be you and your friends! The figures are based on optimistic projections of teacher supply and demand taken from official sources.

Such large scale unemployment amongst teachers will mean —
- A large addition to youth unemployment.
- Depressed working conditions for employed teachers.
- Wasted existing space in C.A.E'S and Universities.
- No provision of improvements in the quality of education.

For trainee teachers everywhere the writing is truly on the wall and its message is a stark one.

The 1977 Annual Conference of the Teachers Federation, attended by several Trainee Teachers Association members, decided that overcoming the unemployment problem will be the priority campaign in 1978. This campaign affects you. If satisfactory undertakings from Government are not forthcoming conference has directed that a statewide industrial campaign begin.

Federation policy is that all employable teachers be employed immediately and as they become available. Continued high unemployment amongst teachers is intolerable to this union and cutbacks in teacher trainee intakes will not solve the problem.

Trainee teacher apathy only endorses the callous disregard for the educational needs of this state and the crisis of unemployment.
A SUMMARY

The recently announced changes to the Teacher Education Scholarship Scheme for students beginning courses in 1978 are quite complex. They are related to the current Teacher Supply and Demand situation. Therefore, the question of provision of Teacher Education Scholarships must be seen in this context if we are to confront the worst aspects of the new system.

Mature age students, married students and students entering country C.A.E.'s and Universities will all be adversely affected by the new scheme. The future of country C.A.E.'s is indeed threatened. Under the new scheme the differential between 'at home' and 'away' allowances drops from $840 to $750 whilst overall allowances are reduced significantly in First and Second years with minor increases in Third and Fourth years.

Following are some questions raised about the new scheme, you may have more - raise them with your T.T.A. Representative on campus.

Q. What are the new schemes for students currently in C.A.E.'s and Unis?
A. Nothing. This scheme only applies to new students in 1978 and afterwards.

Q. Students living away from home are generally most in need of scholarship assistance. Will these students be better off on the new scheme or on the old scheme?
A. They can't afford not to, but it will take time.

Q. Is it true that progression above first year rate of allowance has conditions attached?
A. Yes, but this is one of the more positive aspects of the changes. In fact, if you are doing a University course to get an increment you must study 'education based subjects' from second year awards.

Q. Will the number of scholarships offered in 1978 be reduced?
A. Yes, by 20%.

Q. How many later year scholarships will there be?
A. 100 across the state in limited areas.

Q. Where do you expect the changed school provisions to have most effect?
A. Regional C.A.E.'s and Universities are very worried about the reduced allowances and also by the fact that many students will be forced to take very inadequate Commonwealth T.E.A.S. allowances.

Q. What is Federation doing about the scholarship situation?
A. Any action will depend upon support from the membership. By this I mean trainees teachers but also lecturers who deal with senior high school students who may be prospective trainees, and lecturers in the training institutions. Trainees need to be aware of the changes and to be vocal about the inadequacy of these allowances. At a time of high unemployment, the Government should be making it easier to gain education and training not more difficult.

Q. Do you expect trainees to become more active?
A. They can't afford not to, but it will take time.

AT HOME

<table>
<thead>
<tr>
<th>New Allowance</th>
<th>Previous Allowance</th>
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</thead>
<tbody>
<tr>
<td>C.A.E.</td>
<td>UNI</td>
</tr>
<tr>
<td>1st Year</td>
<td>900</td>
</tr>
<tr>
<td>2nd Year</td>
<td>1600</td>
</tr>
<tr>
<td>3rd Year</td>
<td>2420</td>
</tr>
<tr>
<td>4th Year</td>
<td>3200</td>
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</table>

AWAY FROM HOME

<table>
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<th>New Allowance</th>
<th>Previous Allowance</th>
</tr>
</thead>
<tbody>
<tr>
<td>C.A.E.</td>
<td>UNI</td>
</tr>
<tr>
<td>1st Year</td>
<td>1650</td>
</tr>
<tr>
<td>2nd Year</td>
<td>2350</td>
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<tr>
<td>3rd Year</td>
<td>3170</td>
</tr>
<tr>
<td>4th Year</td>
<td>3950</td>
</tr>
</tbody>
</table>

NOTE: Differential between 'at home' and 'away' allowances - $750 ($840 in old scheme).

NOTE: Full T.E.A.S. allowance in 1978 will be $2,295 for students living away from home. Living away from home first year students whose total parental income (less allowance for dependent children) is less than about $10,700 will be better off on T.E.A.S.

Total Adjusted Allowance

<table>
<thead>
<tr>
<th>Family Income</th>
<th>T.E.A.S.</th>
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<tbody>
<tr>
<td>Up to $8200</td>
<td>$2,295</td>
</tr>
<tr>
<td>$9200</td>
<td>$2,045</td>
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<tr>
<td>$10,000</td>
<td>$1,705</td>
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<tr>
<td>$10,700</td>
<td>$1,670</td>
</tr>
<tr>
<td>$10,800</td>
<td>$1,645</td>
</tr>
</tbody>
</table>

State Allowance better.

(x includes $70 miscellaneous allowance and $150 from State Education Department).

LATER YEAR AWARDS

These are scholarship awards open to students who have completed one or more years of a teacher training course or degree. In fact, many students have taken up this option. In 1978, approximately 100, scholarships will be awarded state wide - a drastic reduction. Scholarships will only be available in subject areas such as Music, Art and P.E. (female only)

1978 Later Year Awards

- Approximately 100, scholarships will be awarded state wide - a drastic reduction.
- Scholarships will only be available in subject areas such as Music, Art and P.E. (female only)

This situation could change in future years, however, many students (including mature age students) will be placed in an untenable financial position. The implications for regional C.A.E.'s are also very serious as the cost of living in the country will prohibit many of these students from continuing their courses.
but you're at like know who you're talking to. Trust yourself substances were drawn into tightly clinging wet of so many good people, but make sure you . carefully and disillusionment, people had told me to take it (that you're not aloud to think?) The place is full happy as it was used often, and its inner tight plastic and sealed by plasticene, it was still though a lot of it and the amount tends to a lot of people into (the dole office) a sort but most of the Primary Education course a bit a trip into the sixties (blast from the past) where we were taught in primary schools which seemed to be using archaic methods full of sexism, as well as racist and class bias which seems to eminate so strongly - this may be remedied by seeing your local SRC person or by direct confrontation; the former being more effective, the latter, more entertain-

Some teachers at times seem somewhat dis­trayed (paranoid) when certain types of students (sorry, pupils) tend to openly discuss why they are wasting so many good nights, (when people could be experiencing life) on tedious assignments which at times have an effect similar to being grabbed on the nuts.

But don't despair, you will discover to your self, that quite often the lectures at Mackie (this costs them heaps) have good techniques and usually interesting and relevant study to do - but the sloppy, slack, primitive straight minority still seem to carry a lot of weight with the Reaurocrats.

If you worked as hard as I did (and that has been discussed often over tea and biscuits in the lecturer's common room), last year (at going-out at night and enjoying life), you'll have no problems at scoring a cluster of C's in your results. Which still allows you to qualify if you really want to be a teacher when you grow up; but you'll know more than just how to make more than just a shit-fucking puppet.

You in your first year will experience an exciting, novel, with-it Residential Conference, which has remnants of a Nazi youth camp (nasty), with the emphasis not so much on right-wing ideology but on state-controlled school teaching. One thing that the lecturers did know was that the women amongst us must "be aware of the ever-present threat of rape" by the local lads at Stanswell Tops. Most scoffed at this as it was known that from the drunken exploits of some of the lecturers that they were the one people should watch out for. You can smoke al-fresco if you want to, but just don't get caught missing out on folk-dancing, so you can go to the pub unless taken by lecturers.

Never feel threatened by your lecturers, though some are known on the verge of running away, this may be remedied by seeing your local SRC person or by direct confrontation; the former being more effective, the latter, more entertain-

I would really like to go into a deep autopsy of subjects given in first and second semesters, but due to my misplaced results I've forgotten most of my results. But it's up to you to see what they're all about. Just remember you're not in school any more - you're at Alexander Mackie, a tertiary institution and should be treated accordingly, with full adult respect i.e. if a lecturer slams a door in your face for being late, go complaint about it and let the culprit know that he/she cannot put you on detention etc. and you must to your fullest ca-

I've been trying to keep this fairly away from the point and as uninformative as possible. Interes-

ently enough many of us (who haven't left yet) have noticed an increasing awareness among our peers of their student identity (not pupil identity). This can on a crowded day down the public bar and the increasing use of the "hose trapped in tight plastic and sealed in plasticene" and as the smoke rises to new heights of escapism, my head is clear, yet clouded by the indoctrinated stereotype of life... so that indoctrinated stereotype children may fit into a slootted society with an over-production problem in this stock, stereotyped world of today.

Wrote by Angello and Ian and Frank but mostly me.
This series of articles and contributions has one central purpose - to raise some of the issues which will affect our graduates in the future. For those who believe that everything is going well, or that the professions will not change, or that perhaps just minor details need improvement - look again.

There exists an oversupply of teachers, lawyers, engineers, architects, geologists according to labour market needs. (See Ian McKenzie's article "The Graduate - The last two decades of this century"). But what does "oversupply" mean - in terms of teachers it seems artificial. Since the state is the employer of the vast percentage of teachers, it sets its own figures while the oversized classes in our schools point to a continuing undersupply. For artists the "oversupply" has always existed, since the patrons have always formed only small audiences.

You must ask yourself then - Will I find work when I complete the course? Will I find work in my field?

Art students seem to take for granted that they will probably be able to support themselves from their art.

Look for the moment at the creative person rather than the title of 'artist'. That 'artist' title is supplied with it many useless elitist misconceptions about producing one's fine art for the masses, about the inferior work of so-called 'applied' arts such as interior, graphic, fashion design, architecture.

The creative person, the person who can make visions reality, the problem-solver will be the central figure in our future. The problems our society faces cannot be solved by specialists or by those who can only analyse the 'facts', but the person with the 'magic' combination of a thorough analytical understanding and creative approach to enable us to deal with the problems of pollution, overpopulation, terrorism, the nuclear world, space travel, international economics. The traditional professions of science have 'created' many of the problems we face today and these professions must change (see Liz Ashburn's article "Some questions about the artist now and in the future"). Economists, we realise, only analyse after the fact - they cannot prevent calamities, they have no insight into methods of promoting optimum economic conditions.

Artists, like architects are out of work for the most part since they have remained service to a tiny elite who could support their 'fine' art. That tiny minority will survive but the majority need to look at alternatives - look without prejudice at such areas as -

- community art - creative education in a community - creative advice for everyone from housewives to advertising agencies, to developers of factories, housing and supermarkets. (see Stan De Teliga's article "Future Arts as they could be, some ideas about involvement in the so-called 'crafts' and improvement of the standard of ordinary artifacts. (See Eileen Slarke's article "The Crafts")

6. Graduates have an expectation of both reward and status. In Australia the output of higher credentialed individuals is outpacing the ability of industry, commerce and the public sector to absorb them at what, by past standards, is an appropriate task level. This must result in underemployment. Employers faced with many applicants, use educational attainment as a proxy for selecting the most suitable job applicant, even though the position to be filled does not require the level of skill normally expected of a graduate. This process will result in more and more potential employees seeking graduate status at a time when professional association are trying to restrict entry to the profession.

7. The same process will force graduates to acquire higher degrees or other forms of academic honours. If a first degree no longer leads to employment at an appropriate task level, the graduate, and the public employer, to distinguish himself by returning to a tertiary institution for further study.*** The Australian Veterinary Association is considering action to try to reduce the number of graduates from Australia's four veterinary schools to sixty a year from 1980, and to reduce the number of overseas graduates. The Association believes there may be an oversupply of 150 vets by 1980 and a much larger one by 1990.

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2. Many classes of graduates will try to preserve their independence by banding together to provide their own tools and in so doing will create another type of institutionalisation. Graduates will group together to pressure governments to restrict entry to their profession by controlling the members admitted for training, the numbers entering from overseas and the numbers re-entering the progression after some time out of the work-force.

3. Graduates will demand an increasing voice in the preparation and education of their colleagues to be. They may also seek the state's co-operation in demanding re-registration at regular intervals where such state registration is appropriate. Under these circumstances the graduates' professional organisation will seek to control the conditions under which re-registration might occur.

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5. Graduate status has long been seen as the natural outcome of the educational process. This has resulted in an oversupply of graduates, in the sense that the community cannot afford to pay them at the level of a professional worker.

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The number returning to tertiary institutions to attain higher degrees or other forms of academic honours may increase by 21% from 1968 to 1976.

8. Those who have recently graduated or who will graduate in the near future have been brought up in an expanding economy where there was a perpetual shortage of graduate manpower. Society developed a range of successful techniques for distributing this manpower. Now society is faced with surplus graduate manpower. Society has no techniques for dealing with this situation. Graduates will have to learn to play a new role and to have different expectations. They will have to work in areas only indirectly related to the programmes followed in tertiary institutions.

The number returning to tertiary institutions to attain higher degrees or other forms of academic honours may increase by 21% from 1968 to 1976.

9. A vocational programme becomes a general educational programme when the community no longer needs graduates from that programme. Under these circumstances vocational programmes will become more general.*** A Law Degree, may be seen as preparation for a career in commerce, industry, government, law.

10. Such general programmes will tend to be followed by short, highly vocational courses, which would enable man power planning to be more exact as the lead up time for training would be reduced.

Teaching students have taken it for granted that they will have a job waiting for them on graduation. Unfortunately, there is no such security in the future. Looking at the notion of the educational facility other than to teach the concept of the creative person is no less relevant than it is to the artist. In your teaching courses you will face such issues as de-schooling does our school system really provide education in the best way possible? Ivan Illich has told us that the school is actually anti-educational and that the system is effective only in conditioning us to the consumer society, instead of providing us with education for freedom (Paolo Freire). How would you see yourselves, then, without the traditional school? There seem to be several avenues possible for those who see themselves helping people to learn, outside the traditional system.

- in hospitals, prisons and trade unions, for instance.
- in the provision of community learning exchanges where all the participants may contribute as well as 'consume'.
- in the setting up of alternative educational establishments for children, for teenagers, for those in the work force, for those who have retired from the work force. These are only a few of the issues and possibilities relevant to our task in the future. Perhaps readers (both staff and students) will respond to some of the points raised and make some comments and proposals. We hope that this group of articles is the beginning of a continual questioning of our professions.

Linda Coombs

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1. The tools graduates use will become more expensive and the community will demand they be rationalised. Graduates may find themselves increasingly institutionalised as access to the tools is programmed.
2. Many classes of graduates will try to preserve their independence by banding together to provide their own tools and in so doing will create another type of institutionalisation.
3. Graduates will group together to pressure governments to restrict entry to their profession by controlling the members admitted for training, the numbers entering from overseas and the numbers re-entering the progression after some time out of the work-force.
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*** In 1964 there were one thousand people in the labour force for every university graduate produced that year; in 1974 the relationship was three hundred to one.

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*** See James Report on Teacher Education in England.

Ian McKenzie
EMPLOYMENT PROSPECTS OF TEACHERS

For the first time since the depression years of the 1930's teacher education is taking place in a period of contracting demand. A number of factors have brought about an unusual oversupply of teachers in most of the developed countries of the world, including Australia. In this country two of the main factors have been the declining birth rate accompanied by a changed immigration policy and the changed pattern of retention of teachers in the service. The first factor is fairly well-known. However, few appreciate the difficulty in anticipating the loss rate of teachers. For example in the years leading up to 1974 the annual loss rate of Department of Education teachers was around a stable 13%. Immediately after 1974 the loss rate began to decline so that by mid 1976 the loss rate was only 10.5% and it has fallen since then. A generally conservative estimate of the oversupply of teachers in Australia is that by 1985 on current numbers primary and secondary teachers will be in surplus by about 20%. By 1986 there will be 75,000 fewer children in NSW Departmental schools than there are now.

What does this mean to the new student in a teacher education programme?

Firstly, there are fewer scholarship places and I think that after this year there will be moves to delay scholarship awards for a longer time into a student's programme. If this happens Colleges may have to offer some initial pre-service education on a part-time or external basis to attract students and to adjust to their economic problems. Secondly, the new graduate will be moving into an employer's market. It is inevitable that employers will look more closely at the details of a student's attainment or a diploma or degree rather than simply that an award has been gained. It is natural for prospective employers to be concerned about the quality of a particular graduate's academic attainments and teaching competence. I believe this is a good thing. However, the danger is that employers may introduce — and pressure Colleges to supply — the personal information and subjective opinion of personal- ity, moral values and the like. Some moves in this direction have occurred in another state, already.

Despite these developments I believe the employment and career prospects of new teachers are very good. Here are two of my reasons:

- The real demand for teachers is very difficult to calculate. At the moment administrators are using with great confidence a recently published report on Supply and Demand of Teachers. In the past reports of this kind have been very poor predictors of future demand and I doubt that this one deserves the pessimistic reverence it is receiving. For example, changes in birthrate, immigration policy or general employment opportunities in the economy affect the teaching profession quickly.

- There are many strategies to offset the present oversupply of teachers which may be implemented for educational or political reasons. Some of these are improvements in the teacher-pupil ratio for classes; improvements in the staffing of Catholic schools; growth in all aspects of technical education; changes in the length and conditions of leave for teachers, for instance, maternity or parental leave or special leave for further study; gratuities or other incentives to early retirement for some teachers; or a favourable change in the proportions of the present mix in teacher employment of new graduates and qualified people seeking to re-enter teaching. Consideration of these and other factors indicate the complexity of estimating future developments. The double certainty at this time is that it is politically unwise to control teacher employment too finely and that it is educationally wise to seek quantitative and qualitative improvements in the staffing of schools.

Teaching will remain a challenging, rewarding and accessible career.

George Byrnes
Relieving Dean
School of Teacher Education.

BACHELOR OF EDUCATION
PROGRAMME — Some observations

If the first year students of the new B.Ed. programme are indicative of the type of student who is entering a programme in New South Wales cannot but feel the effects of these enthusiastic, intellectually capable teachers in the making in a very short time. Perhaps this indicates that selection procedures within the college are improving!

The position of the art education student in the art school in the past was not always a happy one as many of us well remember. But with a breed who is enthusiastically involved in both sides of their professional training — in developing expertise in teaching and in their own artistic growth — the problems seem to be minimized. No longer is the art education student considered a second-class citizen in the art school. In art classes all students operate and compete for grades on the same basis.

But there are some problems which seem to be peculiar to B. Ed. students. Typically, they seem to be high achievers. They have generally done well through high school — are often times straight "A" students and hence automatically expect "A" marks if they do the college. It takes some time to realise that tertiary level is quite another world from secondary school and that students who may very well have been above average to very good in a particular school are now thrown together with what would seem to be the best of the best. By doing so art education research seems to indicate, achievement in the visual arts seems to flower later than earlier. A B.Ed. student competence must be realistic in grade expectations. Most will be some of the best talent in Sydney. And as

Some
Put your feet in the right direction and hope that your head and heart will follow.

In this age of "do-it-yourself", it could also be "destroy-yourself". Because of the smorgasbord nature of much of the programme you would be led into the sin of over self indulgence — doing only those things which you can do very well already, without the thought to the final profile you will present to your future employer. A student who has exercised his arms till they reach the floor will be assured a place in the Guinness Book of Records but might find difficulty fitting into the already over-crowded art teacher job market (and make a lousy shorthand typist).

While school is still fresh in your mind draw a picture of the type of art teacher that is needed in school — list his/her attributes and skills and over the next four years keep this in mind when choosing courses.

It may be convenient to choose courses that fit into present part time job commitments or are built around friendship or easy transport but is this creating the model you wish to become?

The following is a far from exhausting list of things you should be collecting over the next four years — hardware, software and information. Think of it as a survival kit.

---

**Art Teaching Survival Kit**

Tick off areas in which you have adequate knowledge — if at the end of four years there are still many blanks: PANIC!

**Splints, Crutches and Sutures**

Firstly, have you prepared your administrative crutches and splints? How strong are they? What is required of you by the following:

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<th>STATE SCHOOL DEPARTMENT CLASS</th>
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What documents must you maintain?
What is their structure?
How are they to be kept?
What is your legal obligation?
Who is subject to it?
Where does the money come from?

Have you thought through and researched each of these questions, relative to each of these bodies?

**Assessment Thermometers and Spirometers**

What hurdles are you preparing your pupils for? How will your pupils be assessed by the community? Parents? Dept of Education? By themselves?

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What is the requirement of each of these bodies upon each of these areas?

---

**Swamp-Dwellers and Crocodile-Stirrers**

1. **The Administrator's Lot**

   Careful planning and organisation is the safeguard of the administrator, but it's little consolation to remember that when you're up to your ears in crocodiles — you should have drained the swamp.

2. **The Administrator's Reply**

   ("Your suggestion is being given close consideration ...")

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**Subject Band Aids and Analgesics**

(Or what to do until maturity arrives)

Lesson ideas, hardware software etc for those who are able, and the disabled, for the interested few and the presently turned off many.

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"The Modern World"

("We are the music while the music lasts" — T. S. Eliot)

Please be violent when you don't get enough love or commitment.

Maybe someone else besides the cleaners will take notice and change things around here.

— R. F. S.

**Advice to Immigrants**

Make no mistake about it, babe, you just can't step off one continent with a bag full of convictions and expect to get through customs.

— Raymond F. Smith
Other artists, critical of the present situation, continue to work in the same style but do not accept commissions and grants or use art galleries to display and sell their work. One local sculptor places his work in public places. For these artists there remains the double problem of making contact with potential buyers or with those interested in their work and in facing the difficulty of their work being inaccessible to the viewers' understanding. Because they wish to offer an experience to the viewer rather than produce a piece in the current idiom of the art world, these artists hope that their work will become imbued with qualities which will make it accessible and meaningful to others. However if their work is to be recognised it will be through the validating authority of the art market.

As scientists now find they have to consider the implications of their research, artists are now becoming aware of some of the implications of what they do. Do they produce for a small, select educated group and forget about the mass of the people? The past offers many precedents for this attitude. But if artists serve this group their work is controlled by the market system which decides which form is saleable and what content is permissible. Television and the Rock spectacular are the current art forms of the mass of the people. These forms are also manipulated to transmit content from particular viewpoints and marketed to sell. Like the aborigines most people no longer have access to art forms which have meaning for them.

The relationship of people to art is a function of their place in present society. The middle class person wants high culture as a means of displaying a degree of cultivation; the working class person sees little need for any culture.

The place afforded artists in our society has become very attractive and for some, it allows a comfortable and pleasurable lifestyle. But can artists continue in maintaining themselves as specialists who produce endorsed products for a limited group of consumers, while ignoring the social system around them?

**PHOTOGRAPHY**

"The knowledge of photography is just as important as that of the alphabet. The illiterate of the future will be the person ignorant of the use of the camera as well as of the pen".

M. Nagy

Photography is a pictorial language, the newest version of the oldest forms of graphic communication. Unlike the spoken or written word, it is a form of communication that can be international, national, or local. Since photographs can be so widely understood we should be concerned with whether what we have to say is worth saying, and whether we can say it well.

The essential purpose of photography is communication. Few people take pictures solely to please themselves. Most of us take them because we want them to be seen by others. Pictures are a photographer's means of expression, as a writer's means are words. And as a writer must choose a major field or work - journalism, creative writing, biography, advertising - so a photographer must choose a specific field, each field having a specific purpose. Documentaries, self-expressions, entertainment, etc.

-- Sitting on the Fence

I come sit down beside me
I said to myself.
And although it doesn't make sense,
I held my own hand
As a small sign of trust
And together I sat on the Fence.

---

In many areas this is a time of dissatisfaction and questioning.

The signs of this concern are apparent in the growth of environmental action groups, the questioning of science's unlimited expansion of knowledge particularly in areas such as germ warfare, genetic engineering and nuclear power and the loss of faith in the capacity of traditional methods of politics to solve inflation and poverty.

Art has also been questioned. The response of some artists to the development of the art market was to move towards art forms not able to be owned or sold in the traditional sense. However, this approach soon was defused as a change in the meaning system when it became apparent that documentation could become a saleable proposition and that funding by grants could provide an alternative to sales made through galleries. Those artists who had felt the loss of contact with the mass of people, other than the select group who patronise art, moved into community art forms. By offering direction and assistance to amateur artists they often provide a therapeutic outlet for creative energy in a manner approved by their employing authority.

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**STAN DE TELLIGA**

16.12.77

**FUTURE ARTS**, as they could be, some ideas.

1. Continuing development by individual artists in all areas from traditional forms to pure concept.

2. More acceptance of the Arts by both public and by Government.

3. Object Art broadening and being more general and accepted with all possible variations.

4. Post Object Art self diminishing but reviving within a time frame.

5. Artist Craftsmen continuing in strong demand, all integrated and supported, if they desire, by public or private subsidy and/or patronage.

6. Continuing art and involving large numbers of the public in limited scope only by available time of participators and by funds available.

7. Individual artists to be able to live off in their own direction with adequate living support. No demands on quantity of work but indicating a professional involvement in their art projects.

8. Computer Art facilities available to all interested participators, eventually filling a specialist area of art.

9. Electronic Arts utilising more technological aids as they become available, e.g. in Holography, which will also be a specialist area of art and entertainment.

10. Function Design, artists more involved in environmental factors such as designs for living spaces and nonspecific recreational spaces also product design, e.g. conveyances, appliances, utility objects, fun objects.

11. Performance Art related to other art forms but overlapping into "Performing Arts", e.g. theatre, film, video.

Extra Terrestrial Arts, worlds placed outside the Earth's atmosphere, either visible directly from earth or through signal receptors on earth.

Simultaneous Art Performances world wide integrated activities, via satellite hook up, involving participators, performance co-ordinators and spectators.

Recreation Arts all areas of art open to individuals throughout the world as a direct means of participation in the arts in the broadest sense.

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The essential purpose of photography is communication. Few people take pictures solely to please themselves. Most of us take them because we want them to be seen by others. Pictures are a photographer's means of expression, as a writer's means are words. And as a writer must choose a major field or work - journalism, creative writing, biography, advertising - so a photographer must choose a specific field, each field having a specific purpose. Documentaries, self-expressions, entertainment, etc.
Australia was discovered in 1770 so this continent has now been occupied for 206 years. In this time European man has changed much of the original Australian landscape.

We rapidly displaced the Aboriginal people from the lands which they had occupied for thousands of years. One could not say that the Aboriginal people were conservative, certainly not in the present day sense of the word - but they lived in harmony with their environment. They had to exploit the landscape to exist but their means were few and primitive and their implements too inefficient and insignificant to do much destruction. Aboriginal man merged with his landscape and he understood, mainly through tribal experience which had accumulated over thousands of years, the cycle of good seasons and also long term droughts. When a particular food source became scarce, he moved to another area or alternatively he substituted other less palatable food species. This gave his supply some time to regenerate. Aborigines were resourceful and adaptable. They had to exploit the landscape to exist but their means were few and primitive and their implements too inefficient to satisfy his immediate food demands.

When European man landed in this country he was mechanised. It wasn’t long before he started to use wood, coal and oil as energy sources in steam and internal combustion engines and in generating electricity. More recently he has developed atomic energy and this has dramatically increased man’s destructive power. At an incredibly fast rate the Australian landscape has changed. Cities, farms and exotic forests have spread over the countryside.

This ‘development’ has accelerated in the last 30 years with the construction of larger and larger farms and road building machinery. The sheer speed with which the mallee-broom country of the Ninety-mile Lake in South Australia and the brigalow country in Queensland were destroyed would have been incomprehensible to earlier generations. This mad rush to develop everything has destroyed, or is destroying, much of what was Australian. Cities have been built to overseas patterns and almost all of the plant species used in gardens, parks and streets are totally non-Australian. Farms rely almost entirely on exotic species for orchards and pastures and the few native trees left have no chance to regenerate. The scandalous decision to allow the woodchip industry almost unlimited access to our forests has resulted in a botanical rape of catastrophic proportions and Australia has now reached the point where certain of our species, e.g. Nothofagus (Antarctic beech) are almost non-existent. Most of our native forest species are slow growing hard-woods - some as slow as 1/4" per year and there are many cases of magnificent trees (some estimated to be 800 years old) being felled in seconds.

Both ecologically and economically we have turned our back on all that was Australian and have accepted a policy of exploit-and-destroy. Our aim appears to be to produce an Australia which is a conglomerate of all other parts of the world which have a similar climate. The ultimate tragedy of this is realised when you consider that most of Australia’s fauna and flora is distinct. Our various Eucalypts are characteristic to Australia except for tiny pockets in New Guinea and Timor. The arid plant communities such as Acacia (gidgee, myall, mulga etc.) and our desert oaks, bluebush, porcupine grass and Mitchell grass are absolutely unique to this continent.

As young teachers you hold this priceless heritage in trust for our descendants and the young children you will be teaching – not only in Australia’s eyes but in the eyes of the rest of the world, so it is an international responsibility as well as a national one. The pressures to exploit any vacant land have increased so dramatically since 1965 that conservation of a National system of ecological reserves throughout this continent is desperately needed. Unfortunately, many of our ecosystems are already lost forever – the Lomandra irongrass in the mid north of South Australia and the basalt plains flora in Victoria are two examples.

In Australia the legislation and administration of national parks and wildlife reserves are under the control of the states, not the National authorities, but we are in desperate need of a national plan not only to protect state rights but to develop an overall balanced system of ecological reserves throughout Australia. Oh, if we only had ONE Federal Parliamentary representative with this breadth of vision! Part of the tragedy is that Ecology is still a neglected science and many intensive, long range studies of key Australian plant and animal communities are needed. The few that have been done lie buried in the drawers of State Forestry or CSIRO offices. As a result, many decisions made by Forestry Departments are “ad hoc” decisions based on only small fragments of a large story. Plant ecology in particular attracts few students (in the last 12 years 200 undergraduate papers were submitted and only 100 were accepted for consideration – and considered its discipline to be too broad), and too many teachers consider it to be a sort of ‘extended natural history’. I think that the picture is a depressing one. Australia’s natural heritage is in danger of complete destruction unless several steps are taken to avoid this fate:

1. We must have a National system of maintaining large ecological reserves.
2. Australia must encourage long range studies of key plant and animal communities.
3. We must encourage fundamental studies on the processes of water, energy and nutrient flow.

Finally, let us contemplate this fact. In 1974 the United Nations published figures submitted by over 50 countries around the world, giving details of areas devoted to forests, undisturbed open and bushland areas, National Parks etc. Australia scored a pitiful last with less than 3% of our land devoted to the above. Depressing you say? Yes, but even more staggering is the fact that we were the only country that failed to reach double figures!

So, young teachers, go to it! It’s a magnificent opportunity. In years to come you will have a profound influence over many of your young pupils. Don’t plant ONE tree – plant HUNDRED'S. Create a desire to protect and improve our environment, for the alternative is just too horrifying to contemplate.
INTERVIEW: Giacomo Manzu.

MY ART IS NOT FOR GOD.

The son of a north Italian shoemaker, Giacomo Manzu has become one of the world's leading sculptors. Though he leans politically towards Communism, he was a close friend of Pope John XXIII and counts among his major works the "Doors of Death" at the entrance to St. Peter's in Rome. Last week, he talked about his views on art, life and politics.

WINNER: Was there any special moment in your youth when you understood you had an artistic gift?
MANZU: I grew up in complete ignorance and poverty. But the need to express myself, as I have done and do now as a sculptor, was born from within. It was a need like that of eating and sleeping, an entirely natural event; natural and inexplicable.

Q. At the beginning, was your art combined with your Christian faith?
A. I was born in a totally Christian environment, a conscious abandonment, of all that I first believed. Why? Because over a period of time I decided it was the sacred right of all beings to dedicate themselves to those around whom they live, and not to God. So my art is for man and not God.

Q. When did you change?
A. It's hard to tell precisely, but I think I no longer believed even before the war. The Fascist period was a time of enormous drama for me. So many things changed then, and perhaps the faith withered as well. But I think my point of view, a leftward-leaning country. America, although it isn't Communist, is, from my point of view, a leftward-leaning country. Above all I detest wealth in all its forms and implications. that is my Communism.

Q. Are you a Communist?
A. I am not a part of any political order. I am a man of the left, and I could never be a man of the right for I regard them as imbeciles.

Q. Did creating the "Doors of Death" draw you back to the faith?
A. No. I did the "Doors" only for Pope John because he was a man I esteemed deeply and the man who liberated me to begin the work. The Commission of Cardinals was immovably against me when I told them I had renounced the faith. But Pope John ignored them.

Q. Did you sense a special responsibility working on the "Doors," realizing their place in history?
A. For every moment I worked on them I was aware of awe and fear. Awe because I knew the "Doors" would remain forever and fear because I didn't want to make the slightest mistake. I was never tormented but often moved.

Q. How do you regard death?
A. Death saddens me as it so often strikes at the moment of highest artistic maturity. This is death's great danger. But in the scope of mankind and the universe, I see death the same as birth - the second of two poles through which man must pass. I don't argue for its tragedy. It is natural and doesn't frighten me.

Q. Do you return occasionally to see the "Doors"?
A. I went back five months ago after many years. After looking at them for a while I realized I didn't regret having done them. That feeling was the highest prize I can hope to have. I regret nothing and would change nothing.

Q. Are you still prepared to do religious art even if the faith is long gone?
A. Yes. And I'm afraid I've already been touched firsthand. Two years ago a group tried to kidnap my two children. So my opinions on violence are biased and clear. Killers deserve capital punishment. There exist certain limits beyond which a society can't go, at the risk of abandoning all standards, everything.

Q. Were your many statues of cardinals inspired by an interest in the church or in form?
A. Form always form. The cardinals represented perfect triangles where the human face disappeared entirely. That disappearance, or negation, of the face was my first artistic concept. And even though I don't make any more cardinals, the basic concept remains unchanged.

Manzu: 'I detest wealth in all its forms'.

Q. How were you able to reconcile your special Communism with the work you did for the Vatican, especially for Pope John? Did it create a crisis of sorts?
A. No. No crisis at all. Pope John and I discovered each other as two men who understood poverty. He was a profoundly humane man, as I would like to be. The only difference between us was that he had the power of the church and I didn't. It began and ended there. The Pope and I never talked about saints or the church or politics - never. It was a simple and warm friendship, though he knew full well what I thought.

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Moving past the riddled streets of dark people grabbing the wheel with more tension on every corner not getting a fare the taxi driver screamed inside

Wanting desperately to take anybody anywhere, a drunk a prostitute an obnoxious overweight small and tight upright and always right uncontradictable anybody at all.

Finally somebody grabs the door wrenches it open and squeezes his ego into the tension filled cabin "Nanas coffee house" - it's up here and turn right

Oh shit can't be far
turning right its not here must be the next one
no we'll stop and ask the base
no fucking around
we're very close we're here
one dollar and five, make it a dollar

ANOTHER 8 O'CLOCK DEPARTURE

Central Railway, platform one is all around us, A rocky wink covering all beneath us. That quick, sad, hopeful squeeze of our hands
Says "I met you three and a half years ago."
Grey platform whistles and steams and
On crooked green benches we've restlessly pondered
Only to burst, like machine-gun's heavy chatter.
Mounting the train is the last you take
Away to some far place, locked in behind a
Closed window, and then it's all eye-talk
Our last smiles mean nothing as our eyes go
Searching our faces for something, and it's moving on
That grey platform whistles and steams and
On crooked green benches we've restlessly pondered

"A picture before being a war-horse, a nude woman, or some sort of anecdote - is essentially a surface covered with colours arranged in a certain order."

Definition du Neo-traditionnisme (1890).

When Maurice Denis made this famous declaration in the "Definition du Neo-traditionnisme" he was referring to the Nabis and the School of Pont-Aven. However, as usual art has followed its unpredictable course so that today art is not "picture" but could be "a war-horse, a nude woman, or some sort of anecdote" and is no longer "essentially a surface covered with colours arranged in a certain order". This is an extreme view but has widely growing support among the younger generation of artists who bring into question the role of the traditional painting which hangs on a wall and the usefulness of institutions such as the art gallery. We have schools of body art, performance art, process art and conceptual art who think of their work more as tools or models rather than objects of contemplation. Sculpture has always appeared to its best advantage out of the gallery and in the domains, streets and parks so why is it that the forms? Should these not be brought to the people, to television sets, motor cars, ultrasonic waves, artist may express his work. A than paint brushes. They provide means whereby the audience.

We do not completely accept these views as order."

Definition du Neo-traditionnisme (J 890)

The following is the to the Report of The Outdoor Advertising Committee. The author is Paul Landa, Minister for Planning and Environment. The Government believes that, with the assistance of the community, the advertising industry and advertisers, legislation can be introduced that will solve the problems outlined in this report without unduly or unfairly affecting those businesses that rely on advertising.

It is recognised that advertising is basically a community service that can provide useful information and, in some circumstances, can brighten otherwise dull or ugly environments.

The Government believes that, with the assistance of the community, the advertising industry and advertisers, legislation can be introduced that will solve the problems outlined in this report without unduly or unfairly affecting those businesses that rely on advertising.

However, before drafting of legislation begins, the Government believes it is important that the community's comment on the recommendations contained in this report be sought and considered. The Government will consider representations from the public or interested groups on this matter and these should be directed to the Outdoor Advertising Committee by March 31, 1978.

The question is not here asked whether a show is good or bad or representative of what, but just what is it? And what action will you take?

* Written by David Morris in AD advertising the Contemporary Art Society Annual Exhibition.
ever, the brothers returned and they regrouped and made their first recording sponsored by a local furniture company to have a girl singer. Rose was eleven years old and knew they were taught the tricky and dangerous skills of riding boxcars.

Arriving in California they became "fruit tramps", living in tents and following the harvesting seasons of local props. The entire family participated in this work at 3 c a box. Fred Maddox who "can't stand to work" decided it was time to try another profession. Fred was able to persuade a local furniture company to sponsor a hill-billy band contest. 15 numbers of people left their homes for the prospect of new and better life in the West and California. In 1933 with these hopes Charlie and Lulla Maddox left Alabama. The family hitched to Meridian, Mississippi where the with new and unique for the time, consisting of embroidered pants, tailored shirts and a San Francisco brewery - they recorded as a group till 1951. Rose went on recording and performing as a single as she continues to do today, having recorded for over half a dozen labels.

About 1951 the entire family moved to the Hollywood area, where their ornate style of riding boxcars. The group that you're going to see is called "Kevin King and the country Sounds" featuring Jan Kelly (Australia's Emmylou Harris and Tammy Wynette and more) and featuring Kenny Kitching an incredible pedal steel player.

Rosalie Cawthorne.

FOR COUNTRY MUSIC LOVERS the venues for live music of an exciting nature are few and far between. If you were capable of looking extra straight and even red-neck, there is a really good C & W band at the Transport Club every Thursday and Friday night. The Transport Club is situated in Regent Street, next door to the Police Station. Take females with you, this may help with getting in. No thongs allowed. The group that you're going to see is called "Kevin King and the country Sounds" featuring Jan Kelly (Australia's Emmylou Harris and Tammy Wynette and more) and featuring Kenny Kitching an incredible pedal steel player.

Rosalie Cawthorne.

This album which features Bessie Jones and companions from the Sea Islands is a montage of the two cultures that blend on these islands - that of the West Indies and American Negro. Although often boisterous, the underlying melodic strain of the blues is always in existence. The only instrumentation to be heard is that of human voices, hand clapping, foot tapping and occasionally a tambourine. In "So Glad I'm Here", Bahaman type of off rhythm is created by hand clapping - this combined with the tambourine and walking trail of voices behind Bessie's lead make it gospel - riotous and happy.

"Kindlin Wood" is a true love song about Robert Johnson who lived on St Simon's Island and sold firewood on the dock to get by. At least that's what it could be about - Bessie introduces and talks about the song and has a thick dialect. "Amazing Grace" starts off slow and tense and breaks into speed with tambourine and dominant hand clapping. This feature of black music is still done by more moderns like Aretha Franklin and other soul and R & B performers who suspend you initially and break the tension with a whole new rhythm and thunder of sound. (A more vibrant version than that heard last Sunday arvo on the corner of King and Elizabeth Streets, Newtown by the Salvation Army). This record appeals to those who enjoy gospel.
Bob Peacock. I’ve never been seriously interested in painting at all!
(Nervous laughter.)
G.A. First of all, first of all. Serious Question! How long have you involved yourself in the art world? No! Cut! First of all the obvious question....how long?...
B.P. I’m getting interviewed about magic....
G.A. HUH. How long has the world of magic....?
B.P. ....intrigued me....
G.A. Intrigued you. That’s it! I see! What got you interested in it?
B.P. No. That’s all right....I’m just thinking ....I can’t remember when I haven’t been interested in it...(Nervous laugh). The first magician I saw impressed me a great deal. I was seven years old and I must have been interested in it before then, as most kids are...
Jude McBean. And what are you doing now?
B.P. What am I doing now?!! (Nervous laughter)
J. McB. Yes. As regards to magic.
B.P. I’m relearning all I’ve forgotten.
Basic fundamentals and principles. I’m doing a lot of research and re-examining and clarifying my own particular interests....but I thought you’d ask me about the first magician I saw? J. McB. Alright tell us about that.
G.A. Hey! Have you seen Houdini?!
B.P. I saw the film.
G.A. With Tony Curtis and Janet Leigh?
B.P. Yeah, it was good...It was on a migrant boat coming to Australia, near the Suez Canal at Aden....
J. McB. Why? Where do you come from?
B.P. England originally.
G.A. What part in England?
B.P. Surrey
G.A. And now you live in Surry Hills!
B.P. (Amazed laughter) That’s why I live in Surry Hills! An obvious connection! The first magician I ever saw was a Gilli Gilli Man.
J. McB. What’s a Gilli Gilli Man?
B.P. They’re conjurers who work in the Middle East who do nothing but tricks with eggs and baby chickens. They don’t use anything else. They all wear fras. They’re a group within that society who stick to themselves. They produce dozens of eggs from out of ladies’ hair and out of the air. And I was really fascinated by it and have been ever since.

J. McB. So your getting into the history of magic now?
B.P. Yes. I think it’s a dying folk art.
J. McB. So you’ve been interested in magic since you were seven?
B.P. On and off. There’s been lots of times when I’ve lost interest and done other things. But it’s a strong recurring interest. I find the whole idea of it slightly comical, a bit amusing. The whole idea of someone attempting to defy natural laws...
J. McB. I’ve always found them amusing. Like in those Variety shows. I’ve always found them funny. Those little acts they get together and funny costumes!
B.P. Yeah....I find it amusing - but I find it intriguing too....Why they ever got involved in doing that kind of thing.
J. McB. Well, why are you at Art School?
B.P. Oh....’Cause there was nowhere else to go to, you know? Art School seemed like the best course available in catering for diversity of interests and flexibility of approach and attitudes to things.
J. McB. And you found it a conducive place to be in?
B.P. Yeah. I really enjoy it, but I didn’t know much about art then. It’s a good place to consolidate your attitudes to things.
J. McB. How’d they let you in? You tricked them?
B.P. I tricked them! Yeah. I had some drawings. I was working for a newspaper at one time.
J. McB. Did you ever earn your money from conjuring?
B.P. Just about. At clubs and parties and dances. That and odd jobs. Up until I’ve been at Art School. I haven’t been able to raise the same sort of enthusiasm for the performing side of it.
J. McB. You mean within yourself.
B.P. Yeah. I just find I’m more interested in the research of it now. I’ve got interested in other things. Aspects of art really fascinate me. J. McB. Do you find magic in art?
B.P. Do I find magic in art? I don’t find magic in anything but magic!
J. McB. Lots of people believe that there’s a magical quality in art in painting, that’s why they’re really interested in it. So many people I’ve talked to think there’s something magical in art.
B.P. I think there is too.
J. McB. I think it’s a sweat and labour and thought....
B.P. Yeah....there’s that too....I don’t see that they contradict each other. I’m pretty sort of politically disillusioned....I’m more likely to believe in the ‘magic’ of something than the politics of something. It’s just a matter of balance and keeping things in perspective, that’s all.
Unfortunately, the fact that this subject entails hefty expenditure on the student's behalf, discourages many a potential photographer. It is a pity because theoretically every department should be accessible to everyone in the Art School, and no student should be prevented from exploring her/his potential in any area. However, the situation at the moment is that whilst the Art School provides the fundamental requirements for making a photograph, the chemicals, and the equipment, it is still up to the students to provide their own photographic paper. At twenty bucks for a box of paper (100 sheets) for black and white photography, it starts to eat into the old pocket money.

If you take photography as your major, it's advisable to have three or four grades of paper to cater for all types of negatives and for different effects. It's sensible to buy paper by the 100-sheet box because it works out cheaper in the long run. You'll probably find that it won't take nearly as long as you expect to go through a box of one hundred sheets, say you take a roll of film, 36 shots and all of them are good, so you want one print from each — that's 36 sheets of paper straight off. It's quite common for even experienced photographers to make two or three prints before they make the perfect one. Starting to add up eh?

As negatives are such precious little buggers, it is imperative that the photography student has an adequate negative filing system. According to personal taste, you can have an album with removable leaves or separate folders which hold approximately two rolls of twenty shots but showing your negatives between two sheets of paper from the paper dispenser in the toilet and sticking them under your bed when you get home is just not good enough! Making a print is one thing and reproducing the same negative is another. Unless you record the time of day, the exact location, the light reading you used and the exact timing and methods you used in developing the negative, then it's impossible to reproduce the negative. That is of course only assuming that what you have taken is stationary, or can be set up again — if what you have taken is

TERTIARY EDUCATION ASSISTANCE SCHEME (TEAS)

BENEFITS ARE NOT RETROSPECTIVE

AFTER 31 MARCH: No acknowledgement will be sent but after 4-6 weeks you should receive your advice of entitlement. If you are eligible, you will get your first cheque in the mail soon after the advice. If you do not hear from the Department within 6 weeks, do not send in a second application form. Telephone the TEAS Office on 2188800 to make enquiries.

AFTER THE CHEQUE ARRIVES: Once you have received your first cheque, don't forget that others will follow at 4-weekly intervals. To avoid further difficulties for yourself and the TEAS Office, remember the following points:

Have you changed your home or term address? Prompt advice about this, in writing, will avoid cheques or other vital information posted to you from going astray.

Have you considered the benefits of a cheque account? A cheque account in your name means TEAS allowance can be paid directly into that account and there will be no more problems with lost or stolen allowance cheques. Send in a letter giving the name and branch of your bank as well as your account number.

Have you changed your enrolment? You must advise the TEAS Office in writing of this, particularly about discontinued subjects as this could make you ineligible for further benefits in 1978, or cause problems with continued assistance in 1979.

Have you read section 9 of your TEAS booklet?

You must remember your obligation to advise the TEAS Office of any other changes to your circumstances which may affect your entitlement such as changes to your estimated income for 1978 or the award of any scholarships.

one of those rare moments in time which so often constitute a brilliant photograph, it's unlikely that you'll be able to re-shoot it. So take heed — look after your negatives — one minuscule scratch can ruin a good picture.

Even if you are fastidious in your care of negatives when enlarging you are still likely to encouter dust spots on your negatives when enlarging. A great deal of time and money can be saved by simply giving the negative a thorough clean before making the print. The Art school provides methylated spirits and rags for this purpose. Some people prefer to use specially prepared cloths which you can buy from photographic stores, and others use blower brushes. Some people use all three and some don't use anything — they like spotty photos.

Most lecturers will provide students with all the basic information required and leave them to discover which techniques are the most suitable for their own needs. That's not to say that they'll give you a brief spiel on how to do something and then run off and sit in the pub all semester. They're always hanging about the place, ready to give you assistance with any technical problems you might come across. As an added bonus of paper to use, and how long to expose the paper for. They are really handy when you are doing something wrong (and wasting lots of paper) and you just can't put your finger on what it is.

While money (and lack of it) could be a deterrent to students considering doing photography, you shouldn't let the technical aspects of photography be a deterrent. The technology involved in photography is very simple, and as with anything else, ultimately it only requires patience and hard work to master the subject.
In terms of the Bequest in the Will of the late Miss Florence Kate Geach

"... for the best portraits painted from life of some man or woman distinguished in Art, Letters or the Sciences by any female artist resident in Australia during the twelve months preceding the date fixed by my Trustees for sending in the pictures and who was born in Australia or was British born or has become a naturalised Australian and whose place of domicile is Australia..."

ENTRIES MUST BE IN BY MAY 31ST.
SO START WORKING NOW!
THE AWARD IS $2,750 - A TIDY LITTLE SUM - POCKET MONEY FOR A COUPLE WEEKS EY!
DON'T FORGET GOES ONLY!!!

TOP PRESS.

TOP PRIMARY EDUCATION PROGRAMS

The College hopes to repeat the very successful skiing venture held last year.

This year, we are planning to go to the snow during the inter-semester break (July 16th - 20th). Our host will be Warrick McCabe at Enzian Lodge. The rates (including meals and ski hire) are very reasonable. 49 bookings, and we take over the Lodge for the week. All those interested are invited to contact Terry Coulton, the College Counsellor, at Albion Avenue, or Cumberland Street.

SKIING HOLIDAY

1978 is a very important year for it sees the introduction of the new course in the diploma of Teaching. First year students will be the first to experience the new programme which emphasizes the skills and competence required of the modern day teacher. General Studies will cater for the cultural, scientific and aesthetic interests of students.

Second and third year Primary Education students will of course continue in their ongoing programme until it phases itself out on their graduation.

FIRST YEAR RESIDENTIAL CAMP

First year Primary Education students will enjoy the residential camp/conference organized for the period Wednesday 14th March to Friday 31st March. The camp is held at the Narrabeen Fitness Camp, Wakehurst Parkway, Narrabeen, and offers a variety of activities all geared towards a major aim of "getting to know you".
This is a guide for the activities designed to give you more than a timetable or a hole in your card.

**1. Wed 1st March**

- Catch a bus 1.00-1.15 pm at Albion Ave.
- Starts 1.30
- B-B-Q
- Bring your sound instruments

**2. Thurs 2.30 to 5.00**

- Concert
- At Albion Ave, on the lawn
- FANTASTIC check 'em out

**3. Women in Art**

- Display of films, video, charts, art.

**4. Films**

- Fri, Sat, Sun
- 11.00 a.m., 3rd March 5th floor, Cumberland St.
- Don't be too polite, girls!
- Who Who May Wilson
- Time Changes
- Slipway dreaming