Dear Sir or Madam,

Chimaera

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sexuals) and social dropouts who as artists

College and its absorption into a bigger instit­

my worst fears have been realised. and

italian

my full impact of the place has had its devast­

other setbacks could work together for the

ader Mackie has made an art out of this very

activity (many lecturers. particularly at Flind­

drop from their lips.

raders nothing and reaps conformity. Lecturers

enhanced and nurtured in an atmosphere or

classless society.

My one abiding hope is that whatever

My first impression of Alexander Mackie

is only after being here for

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beginnings of some student activism and polit­

cal awareness which we have seen this year at

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people are involved, but at least it's a begin­

Contrary to popular mythology, art should

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Art is inevitably political. Art which is inten­

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age of support for the status quo, particularly

when it is elitist and inaccessible.

The Editor, Rodney Judd

Chimaera

Dear Eds,

Just a suggestion — all those

worried heterosexual militants

who feel that gay activism in the

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a threat to the nation/the institu­
tion of marriage/the nuclear fam­

ily/the birthrate etc, etc... Why

don't you start a campus Hetero­

sexual Group.

Heterosexuals have tradition­

ally been so maligned, closeted

and silenced by the weight of popu­

lar opinion, as well as by homo­

sexuals and lesbians "ramming our sexuality down your throats" (oops!) that you really do need a de­

fence and consciousness raising group so that you need no longer be ashamed of your deviant

sexuality, or run the risk of being bashed in the street by homosex­

uals.

A possible list of guest speakers

could include Fred Nile, Mary

Whitehouse, Anita Bryant, Rona

Joyner and Flo Bjelke Petersen.

Just remember — heterosex­

uals may yet be seen as the

vanguard of the revolution — in fact a campus paramilitary organisa­
tion may be the best way to defend

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Remember, heterosexuality IS a

valid alternative lifestyle!

— a concerned student and closet

heterosexual

Sara Giorgopoulos.

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age of support for the status quo, particularly

when it is elitist and inaccessible.

This means that politics are implicitly a part

of the curriculum of an art school, even when

many art students choose to remain blissfully

unaware of the fact.

The activities of the SRC, the Womens

Collective and the Homosexual Group should

meet with no but support from all stud­

ents, remembering that it's in the interests of

the Fraser government for students to be inert,

passive and politically conservative. Don't question education funding cutbacks, like uncompromisingly on a pitiful TEAS allowance and accept the blatant inequities and elitism of Tertiary Education, and pick on convenient scapegoats like overseas students or the unem­

ployed to divert the blame from the real cul­

prits.

Surely the point is NOT to sit back and blin­

dly accept a frightening turn to the right, but to

recognise that the interests of students (who

are, after all, supposed to have the skills to

QUESTION) ought to be seen as aligned with

those of other oppressed groups in the commu­

nity — blacks, homosexuals and les­

bians, the unemployed — in fact, all those who

are NOT white, anglo-saxon, middle class and male.

Yours Faithfully,

Rodney Judd

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Rodney Judd

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Rodney Judd

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Yours Faithfully,
THE "WHAT HAVE YOU BEEN DOING ALL DAY" SHOW

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

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

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

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

anyhow it's very cathartic.

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

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

Linda
CONTRIBUTIONS OF OVERSEAS STUDENTS

While the Treasurer speaks of the alleged burden overseas students are said to impose upon the tax payer, what he conveniently elects to ignore is a substantial and positive contribution their presence has made financially, culturally and in the field of research. According to a survey by D.S. Anderson and G. Lakehamana Ras, which was presented by Mr. McKean, both sponsored and private overseas students contribute to the Australian economy only about A$15 million.

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

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

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

He said: "By imposing a selective policy based on minimising political opposition, adverse consequences will surely follow and the national interest will certainly be harmed. The selective majoring of overseas students are engaged in serious courses such as engineering and other sciences.

A good graduate in engineering undergraduates are privately financed students from many overseas countries, including the late Sir Robert Menzies, who said: "the daily association of Australian students with students and scholars from other countries, has widened the experience and understanding of our own people.""

Another government policy that has just been announced is the Discriminatory Fees Policy.

Discriminatory Fees for Overseas Students: Who is next?

On August 21, the Federal Treasurer, J. Howard, announced in the Budget Report that private overseas students enrolling in Australian universities for advanced education for the first time in 1980 will be charged between A$1500 and A$2500 towards the cost of their tuition. This amount will be spent on education which in August 1979 Budget was reduced by a miserable 3.1 per cent, but instead despite increased expenditure to the Department of Immigration and Ethnic Affairs.

CUT MILITARY AID NOT EDUCATION

In a desperate attempt to back up Overseas students from public support, the Fraser government claimed that overseas students are a burden upon the ordinary Australian tax-payer. Why might we remind the Australian public that the biggest and most unwarranted burden that is placed upon the tax payer in the government's huge spending on defence in this country, as well as its massive military aid is rendered to the neighbouring military dictatorships and repressive regimes.

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

They have sent the Australian armed forces to prop up the repressive Malay and Thai regimes, before, and are willing to do so again. They true Saharto's torturers and work-hand-in-hand with the Singapore and Thailand armed forces. Undeveloped countries can do without this sort of "aid" which they need is aid that will help them in their attempt for genuine social and economic development, and not the kind of aid that Australia is supposedly committed to under the United Nations Trade and Development Agreement. The rejection of Fraser's unequivocal statement in Manila at the last UNCTAD (United Nati­ ons Conferences on Trade and Development) where he correctly (for once) accused the developed nations for not doing enough to assist underdeveloped countries in their development process. Imposing fees on over­ seas students, and hence excluding a large number of them from tertiary education, is clearly contrary to that statement and shows the utter hypocrisy of his government.

By continuing the free tertiary education for overseas students, the Australian govern­ ment will only continue its duty under the UNCTAD agreement.

How to Fight Back

The idea of re-introducing fees is not new, it has been part of the Fraser Government's policies since 1973. In 1974, the government threatened to re-intro­ duce fees for overseas students, second­ degree and post-graduate students. However, when both overseas and Australian students resolutely opposed this measure, the government backed down.

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

It must be clear to every student that the re-introduction of fees for overseas students is a means by which Fraser is testing the power of students to react to the ultimate re-introduction of fees for all students.

Those students who fight back at this stage, will be taken by the government as a signal support for its intention to bring back tuition fees.

Stop Fraser before it is too late!

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

Well, we're all at the end of another year in the comforting folds of Alexander Mackie's kilt, sporrans uplifted and still none the worse. But perhaps a little more entertained and out of pocket. Films and cinema, even with student cards and the kind help of Alex Menvic of 'Nac Nae, are outrageously expensive and therefore, inaccessible to many if not most, and good news is that the government expects us all to do in the evenings, study or perhaps starve in garrets, a pretty ideal's nearly here.

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

Well, let's face it, there is so little time left to start, well, last semester seems a long time ago. The section was opened by Loyd Tati, which caused many people to howl and beat themselves with laughter, most films about people do, but Tati in his own inimitable way, really took the biscuit with this very simple but hilarious film about a small car company entering a car show in Holland. The trauma, the joy and the outrageous star of Moe, Campuz, M. Hulot, made for very entertaining viewing.

BOOK REVIEW - WOMAN AND LABOUR

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

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

- Printed by Virago Press, it is available through 'Grahame's' Booksellers and Feminist Bookshops.

Great book!

OUT NOW

- The AUS Human Sexual Research Project

compiled by MANDA BILES

OLIVE SCHREINER 1855-1920

CAYE PAINTINGS

by Prehistoric Man

(Or Woman?)

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

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

"This is rather convincing evidence that when you use the word man generally, people tend to think male and tend not to think female." It is another test in the "man" line of research.

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

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

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

by A. Shanahan

"loudly," which was the greatest heap of shit imaginable, a totally false and romantically boring attempt to capture after his death the true personality of the great blues man. Hulde Leadbetter, many closed their eyes and listened only to the sound track, which had its mediocrity amongst its bad points. Oh well, on the other hand, who knows what next semester may bring.

And on the subject of next semester, here are some movies which have been suggested:


- to name but a few.

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

- The Australian Union of Students (AUS) has recently launched a campaign against the treatment of women and has been active in a number of projects, such as the creation of a project document outlining discrimination against women and the establishment of a group of student union members as representatives for students on a national level.

The AUSt is working towards the establishment of a student union on Christianity, the encouragement of women's participation in Catholicism and the promotion of women's leadership in the church.

The AUS has also been involved in a number of campaigns, such as the promotion of women's rights in the workplace, the establishment of a women's centre and the promotion of women's involvement in political issues.

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Possible areas for groups:

- is art education possible?
- women's art, craft, or culture?
- "Legitimate" culture: who decrees/decides?
- "Representative" exhibitions: how to realize?

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

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

HAVE YOU ANY PROPOSALS?

Ann 569-1877
Nigel 818-1493

ENTERTAINMENT AFTERWARDS!!!

Hey Fel! Don't feel sorry — how can I get some more information?
The Women's Exhibition...

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

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

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

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

Some said it was sexist.
No hum.

Cathy
This is an excerpt from a music review about Tubeway Army, a band that gained prominence in the late 1970s. The review discusses the formation of the band, their debut album, and the significance of their music. It mentions the band's first release, the single "Repli-" which was part of the album "Replicas." The review also touches on the band's influence and the impact of their music on society.

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

By now most people would know Numan from the songs "Are Friends Electric?" and "Cars," the latter of which were included on the album "Replicas." Numan's music was innovative and influential, and it helped shape the sound of synth-pop.

In October "The Pleasure Principle" was recorded and the name Tubeway Army dropped for the release of the fifth single, "Cars." The song was a hit, reaching number one on the British charts.

**American Boy and Girl**

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

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

Jeffreys has never really aimed to aim for the heights. He prefers to work along at his own pace, producing work that is important to him.

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

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

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

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

Each song takes you through an aspect of living about as low on the social scale as you can get in the modern day world.

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

**Marathon Santana**

CBS

**American Boy and Girl**

Marathon Santana

CBS

**Chicago 13**

CBS
GET WET MENTAL AS ANYTHING REGULAR (Through FESTIVAL) Wed 21st Oct, 10.00pm, Mental's first LP. The boys except for Peter O'Doherty, came together at Muck in '76 so there's added interest in fins for one such. But first let's have a little background.

In 1974 they took a residency at the Unicorn Hotel in Paddington, where many a sweaty night was had by all. It was cheap 'n nasty, but very intimate and though often sound hallowed, it was always a buzz (par don the put). They played at parties and other venues as well, but it was really the Unicorn that got them going. Sometimes their choice of music was embarrassing, but songs that were considered passe soon came into Vogue again. They played covers of everyone from the Stems to Nancy Sinatra to the Monkees and afterall, they were friends.

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

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

The continued to rock on there, their popularity picking up all the time. At the same time, they continued parties and the occasional ball, or what have you. But they were still a small outfit and out of control every once in a while. They were banned from there now.

Anyway, through they played really good rock and roll and I think they thought that one day, the "boys" would become a "name" band. Some people even dreamed of it.

But then came the self-financed EP, "... Plays at Your Party," and the rest has become history. "Nips" hit the top 20 or, gasp, Countdown appearance (nationwide), the same year. Afterwards, the group began to produce six albums with o/s or nih (not here) tie-ups. Students of last year will almost razed the place to the ground: "Sometimes an occasional ball, or what have you. Macki called by the EP's name because it's very easy many of the calibre of his nickname) Smith covers a lot of ground when he wants it to now.

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

"Not a Love Song," very cold, "n'ud, n'ud, suits the impressions of LA particularly out of control evening at the Matt Albert Hall where the band played, with a marked departure on "bopper's pop" that has been their trademark to date. The majority of the album of the counting Sheep, "Gans En Farben," a good one that should be performed with equal quality of violin and sax, and "333," a Todd Hunter number that, only for its lyrics, is possibly the strongest track.

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

Best to have a listen and decide for your- selves."

I WANNA PLAY FOR YOU STANLEY CLARKE EFFING CBS!

If nothing else, Stanley Clarke proves that bass player is not boring. Mind you, his first notes, Clarke's bass is his presence. The mix, as can be expected, picks up on this, giving it a body and substance all of its own. Clarke's bass is superb.

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

In a natural studio and live track and a lot of styles are explored. There's Rock, Reggae and, of course, heaps of jazz, his "classic" sound, after all.

Influences from Billy Cobham, George Duke, Jeff Beck and Jan Hammer, come together like "All About," with Clarke's "Ivanhoe" and "Strange Weather," as a quick approach to play. Clarke's playing. The list of players reads like a Who's Who of the West Coast Jazz scene, including Jeff Hamilton, George Duke and Steve Gadd, just to drop a few.

One five track, "My Greatest Hits," has Clarke on drums and bass, and together there's head, rhythm and lots of changes, a demo that shows off the added quality of violin and sax. The weak point.

Two "basic" instruments can do in the right hands.

There are reworked numbers from previous albums, such as "School Days" and "Quito Time," which are excellent, but the added sound is not only better, it is a widening range in Clarke's playing. When he "crushed Ivanhoe" in its best example with its rather ethereal sound.

My favourites are Jamaica Boy, School Days and "I'm Cloning," a very tempo ending. It leaves you wanting more. It's very much a muse's album, but with a few of those others. Clarke's playing, he's never been more in this music before, this album should do it for you. Four star rating.

WHISTLE HITS BIG SMOKE

WHISTLE BIG LIFE

Just on the off chance did I see a poster: "The Whistle Family Live At The Civic Hotel - Reg. 9.30..." It said,Hard core rock. Even more a sketchy idea of what I expect, I wished a couple out there for me if I am so. and after a somewhat drunken SBC farewell dinner, trooped off to the Civic where we left them to their delightfully entertaining.

So what is the Whistle Family? A bunch of "on-stage howes" grouped in the guise of this country and others. They are Silm. They consist of Silm, the ageing hip-hop soul aspirant ("where there is no life, there to go when you're at the top!"). His wife Tammy, on the keyboards, Accacia, the daughter, on bass, Jack, the brother on drums and Ray, Dad on guitar. Together they had the packed audience alternatively rocking and rolling with laughter.

Lindy Allen comes from New Zealand where she attended art school. After coming to Australia she worked for the Film Music Company based in Sydney, then she was asked to join the band because she "had big legs." True. And she can play. Great! She's one on her own for sure... ummm, anyway. The last time we saw Silm was what decided that was what he wanted to do? "I always wanted to be a singing star, but I couldn't sing. After watching Countdown, I decided that this was an advantage, I enrolled at Art School - like Mick Jagger, "Thanks to Leave."

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

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

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

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

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

Cathy Shelton, Fifth Year

Vice-Captain for 1979

If school is merely an institution and education the drumming of knowledge into a number of similar brains, the Alexander Mackie is not a school, it does not educate. But Alexander Mackie accomplishes far more. There is not the great barrier between teacher and pupil that is often the complaint from other schools. True, we respect the Administration and the lecturers, but this respect is reciprocated. To them we are important as individuals — not just a row of faces — they take an interest in each one of us. The outcome is a friendly, personal basis for teaching in which we are encouraged to give ourselves, to meet the lecturers halfway.

Cathy Shelton, Fifth Year

An "Artistic" Excursion

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

John Golden, 1st Year

School Captain for 1979

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

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

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

The relationships which we develop between our lecturers and fellow students, the decisions we make, the restrictions to which we must conform, the details for which we must care. All these factors prepare us to lead full, responsible adult lives.
4 years of blues, booze, bodies, bongs, bashes, bangs & whimpers...
We had fun when
We were young!

Trip to the Hawkesbury River,
with Barry Thomas Nov 76

Playing in Hawkesbury Mud
CATHY CROLL

Plastic Experience June 76
4th Floor Cumberland St
CATHY CROLL & JEFF PERRIN

AND HERE'S JUDY DRANSFIELD
AREN'T THEY HAVING FUN!

AND TO YOUR LEFT
IS GARY LESTER
HAVING SWIMMING
LESSONS AT LADY
JANE BAY
OCTOBER 76
and more fun

Gary Lester
Bulldozers

With
Judy Dransfield
April 1976

And here's Gary again.....

Channel "O".

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

Yes, art too can bring you closer to GOD.

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

Here are some of their comments:

"Selecting pictures made me aware of their real significance in terms of life's meaning, and the varied form of man's experience"... John Smith

"Such work combines enjoyment and learning; is this not the ideal?"... Olivia Newton John

There isn't another Australian artist quite like Ken Reinhard, 30, and it's most unlikely there is any other house like the Reinhard's.

Built on a former croquet court and surrounded by century-old houses in Roseville, it is startlingly modern, just as the painter's work.

Architects Jim Anderson and John Zaart of the firm Hall, Anderson and Bowe, designed the house, but it is "pure Reinhard." Ken admits "finally taking over from the builder" when he failed to see that the artist's ideas could work.

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

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

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

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

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

Like most people moving into a new home, the Reinhards found it took a white to get it as they wanted.

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

White gloves

Ken Reinhard, Dean of the School of Art at Alexander Mackie College of Advanced Education, has always been a perfectionist.

To stop workmen soiling the white ceilings above the rafters, he issued them with white gloves.

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

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

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

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

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

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

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

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

Things like lights are right in the house. Everything has been chosen to go "with the Reinhards" - both the family and the works of art.

"What I Will do when I Am Eighteen"

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

Genelle Kitching, 3rd Year.
Rosemary Raper, a born reformist. Excelled in Modern History and particularly English. Rosemary is President of a selective Fifth Year Society "Parva Mensa". The discussions at which Rosemary plays a Vital part, and which always happen in the musical field.

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

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

And here's Nick Vickers relaxing after a hard day's work.

Cathy Croll
Our thing learnt out all this was that to get a fair deal when unhappy about something, you have to be organised and cohesive as a group as a range of bureaucratic tactics will be employed against you by skilled practitioners.

I was also quite involved in the SRC and College committees side of things by this time, and it was good to see the change in style in the SRC that has occurred over the last few years and the co-operative attitude generally taken by the College.

There were the hassles, of course. Money, work quality, time requirements on most things, work pressures, what are called “personality conflicts” (in my case, often with “Jully Cully” or the occasional bureaucratic official who thought the College revolved around rules and regulations, not people) and occasional outside pressures — but these are the student’s lot and by and large they’ve been really four good years.

Lastly, but you important to me, are the friends I’ve made, the good times had together and the very real communication with some of them.

Well, couple of weeks to go and “piece of paper in hand” we’ll set forth to bring culture to the masses, feeling at last a little smitten at our departure.

Perhaps we should heed the words of Groucho Marx and say “Time wounds all heal” but I feel the rose-tinted glasses will fit fairly well in future years.

G.M.

You sit there and say what this has to do with me, what is this person going on about anyway?

Maybe these are just the tips of the iceberg to what is actually driving me around the twist. You can’t mean to say none of these things has ever affected you — probably even worse things have happened, but they became bottled up and no one is sure whether he can say anything about them to the person sitting alongside you.

I’m having a go at everyone myself included — but at least I’ve had it out at last. I’m not saying this nicely either, I’ve thought a lot about all the issues that have affected me personally and other people have felt the same.

But look at the brighter side to college, beside work and hussies — there’s always parties, pills and booze — and a little grass too!

Sandra LlSley

Just an opinion? JUST AN OPINION?

The college system has wrecked us all at some stage — that is if we aren’t disillusioned all the time. From arguments with lecturers to being homogenised, sacked or sickened by the students themselves.

Art is increasingly basically (and I’d say narrowly) politically and sexually active, plus being fully aware of everything happening around them, yet still remain different “individual” from society.

To all, the homosexual element within the college affects us all, student and lecturer alike. Most of us are aware of this situation and sympathetically do not deny their rights — but this is not to say, to the few who do, it, we need these ideals pushed down our throats like cotton wool. To my friends I say thank you for respecting my rights as first a person, not a sexual being. These are the homosexuals who do not go around intimidating or interfering with other people’s lives. They respect themselves and their private way of life and earn respect for same being as they are.

Surely students and lecturers can appreciate that not all of us make any differentiation as to sex, colour, breed, we are in the art school to study and learn (!) from each other — shouldn’t that make us stronger and more unified? It would appear anything but unified.

If the student is so prevalent with the walls of college it would appear that the heterosexuals have nothing to say about themselves. Perhaps they are so intimidated by homosociality or women’s independence or whatever that it becomes easier to shut up and say nothing. And so exists this apathetic situation.

For as women who are not directly involved in women’s groups, this is not to say we are ignorant of the “situations” we are in. In fact I’d say it’s a time when we are making the most of our relationships and lives — with full understanding of when it is time to get out of the situation. Domestication is not necessarily a disease whether it is a “women’s work” or not.

It becomes merely something we have to do to survive. If we choose to live as pigs domestic duties shouldn’t be a worry — but most prefer to do a “few” menial chores — man or woman. I suppose it’s a form of specific tolerance and I for one hate doing some things, but what is solved by avoiding the situation?

But perhaps within the college itself there exists a “pita-down” of women. I have certainly found this in a few cases. “Most of us will have kids and a hubby — so why worry about working as an artist?”

If it find it quite an anomalous to see just what is happening here — it would be laughable if it wasn’t so serious.

With all the women’s activism at college it is difficult to understand these men — they either lack hearing and sight or are convinced it’s a “man’s world.” Though possibly it’s the “mature” students they are better aligned with. Definitely not all, but it is annoying to sit through long raps on over many and various trivialities between lecturer and “mature student”, which have absolutely no reference to either the work required or the subject of the day. Topics like their divorces and hardships but they still manage to have the driver of the “Rolls Royce” drop them off for their lecture (sigh!) maybe it’s just the extra years of experience (ho hum?)
The Allrounders

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

GARY CLARKE

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

And of course a

MATT FINISH GROUPIE

No this is not the lead singer of MATT Finish he just works at ANC. So he can save up his money to get his own band.

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

Here's the Champ with her Coach (an Ex-Judo Champion) who gave her the will to swim.
The Members have just been in Sydney while on an Australian pub and clubs tour. They are here to promote themselves and the album, “At the Chelsea Night Club.” We were asked if we wanted to do an interview with them and thinking that it would be interesting if little else, we accepted.

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

The initial interview was held in a stark hotel room littered with beer cans, wine glasses and left over pizzas. We were the last of 6 days’ worth of interviewers and the band were obviously getting weary of the whole ordeal. So we just sat back, drank and raved while a tape recorder whirred away in the background. We talked again over the next couple of days about their music, attitudes, the English scene, student politics, kangaroos ‘n’ koalas, Gary Numem, Denv and Australian music. What follows then are a couple of impressions we gained, plus excerpts from the recorded conversations.

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

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

INT: Where are you from?
NICK: Camberly in Surry.
ADR: The suburbs.
NICK: 20, 30 miles outside town. Four of us are from there, but Nigel’s from can’t make it out (nearby).
INT: What made you get a band together?
NICK: To be a . . . WANTED TO PLAY (laughs).
ADR: On immigration, most people put musician, Nic put down . . . pop star.
NICK: (still laughing). International celebrity.
ADR: Well he couldn’t put musician, he can’t play anything (more laughing).
NICK: I got the band, the initial band together with Adrian to play around .
ADR: (says something about playing the Roxy, but I don’t know if he’s talking to me or Phil, who is running around taking photos).
NICK: Adrian was the first professional musician .
ADR: I couldn’t play the . . .
NICK: It was his attitude . . . his attitude was very professional.
INT: What were you doing before?
NICK: Student. Political theory of institutions, concentrating on the third world countries. I hated it. I wasn’t a very good student. I couldn’t take an interest in it (says something here, but can’t hear as Nic and Adrian are going 12, 12, into the microphone . . . to academic. I like getting into things, not just talking. I mean I spent four years in politics. I hated student politics. I was so out. I’d sit around and watch the so-called socialists saying “right comrades, what are we going to do this week?”. I think we should poster the student union . . . and we’re against oppression in . . . the Portuguese colonies, etc. etc . . . all finished!

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

INT: Trying for A’s?
NICK: Yeah! It didn’t mean anything. I thought it was a joke . . . I really did, and that student politics crept into the new wave, the tribe content messages . . .
INT: Well you call yourselves New Wave?
BOTH: Yeah . . .
ADR: In England, they class us as “pop connoisseurs”. I mean, sure we try to create catchy little hooks, but we stick balls and reactions. Adrian told us that they did.
NICK: Off Shore Banking is a poppy number, thought we like it, it’s part of our music . . . but there’s things in that too.
INT: Was it a commercial try?
ADR: No. Really, it wasn’t. It was the other way around. If we’d wanted that, it would have been another single along the lines of “Sounds.” That was the big commercial success, it sold around 230,000 copies. No, it was really a try at something different.
INT: To be honest, I didn’t like much, but I thought the album was excellent.

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

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

As a side note, it was Flicks last night as a venue and I hope someone got a tape of the proceedings because it was one gala closing. Nick is an excellent front man and though he privately voiced doubts about his singing abilities, his vocals were clear and strong, much stronger than on record where he sounds a little unsure and holds back. He also endeared himself to the audience by changing some of the lyrics to suit the local neighbourhood as in “Sounds of the Suburbs”, making it about Manly.

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

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

NICK: Good. It seems to be the general reaction here.
INT: In fact I didn’t know much about you at all before the single.
ADR: Yeah. That’s the way it appears to be all over. I suppose that’s why we’re here. If you like the album, we’re much better in concert. That’s where we really PLAY. Which night are you coming to see us?
INT: Saturday.
ADR: Tell us what you think . . .
INT: Have you heard much Australian music?

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

NICK: In England?

INT: Yes.

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

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

INT: Yes.

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

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

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

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

NICK: Oh yeah...

ADRIAN: Heard the Hawaii 5-0.

INT: Radio Birdman.

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

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

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

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

NICK: We might be doing that. Mmmm... what I saw and remember was the compares... ugh... Graham (Parker) took the pins out of it though.
ON THE DESERT SANDS OF

AUS COUNCIL

Petty and...

Age Review

1st DAY

Frankly, I find it hard to relax knowing the Polar Ice Caps are increasing 30 square feet an hour!

getting prepared for new delegates meeting

2nd DAY

as I see it, the situation in the Middle East is going to tear the world apart... on a frantic...

3rd DAY

TAKES & STAND!?

They're right, you know, they've got to do something about dogs on buses & abortion

4th DAY

The singing in the next tent worries me a bit! Revolutionary songs out of tune

5th DAY

This sand could be cleaner.

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

1. Loura Guest
2. Maureen Nash
3. Cathy Dog
4. Jackie Wilson

Our campus has three votes, so therefore an election had to be conducted to determine which three delegates could vote and which would be an observer. Holding an election on such a small scale is largely due to formality - complying with A.U.S. policy and regulations. That is why elections have to be public. And even though only a few people may nominate - ah, the joys of small campus politics, no election speeches on the back of toilet doors, never running out of nomination forms. The only problem is that the same amount of work has to be done whether an election or election is successful or not.
BONDED students, who have been training for up to four years to teach specialised subjects in high school, have been told they may be retrained to teach in primary schools.

The bonded students, who are guaranteed jobs by the Education Department, will undertake a six-weeks' intensive preparation course in teaching primary schools. This is despite the fact that the State has some 2,000 unemployed primary school teachers.

The students concerned have been studying to teach high school subjects in mathematics, social science and physical education. They were due to finish their teaching degree courses this year and, under the terms of their bond, had been guaranteed jobs in 1960. Two weeks ago, the department informed them they could undergo an intensive primary school teaching course or be placed on a reserve list.

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

The students have protested strongly at the decision.

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

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

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

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

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

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

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

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

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

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**STOP URANIUM RALLY** - Monday Dec 3rd
5pm Town Hall sq (org. by Labor against U)

**VIGIL & RALLY** (4pm - 5:30pm) Friday Dec 7
(1am) 4th ANNIVERSARY of INDONESIA'S INVASION
6pm GPO steps martin place

**NEW ABC TELEVISION FILM** - "POWER STRUGGLE: America's Nuclear Watergate"
to be screened nationally on ABC TV on Mon Dec 17th 9:30pm
The Blind Man will appear as soon as you have sent sufficient material for it.

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

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

I AM NOT AMUSED
They offer you a song and dance about this and that type of art, about the shape, tone, size, form, feel and other such nonsense that sells. They sell well if you sell yourself. They buy the media for you. If you conform to their aesthetic (which in truth they lack) then you will sell. Their politics is as conservative as their prices. Their money buys poverty.
They speak of "making it" in the art world when really they mean becoming one of them — a phoney. Art Povera is now in the hands of the rich. The artist no longer antagonises elites, he or she caters for them. Art continues on its ridiculous course supported by the so-called "progressive" cliques.
Paul Klee said "The purpose of art is not to reproduce the visible, but to make visible."

MYTHS
Presently there are more myths being propagated than have existed at any other time. Art and artists are the best example of contemporary myth. Every illusion, delusion exists in the art world. The emergence of the fake in art is symptomatic of arts increasing artificiality. The audience is duped and duped.
That there are so many artists and so much art and so little comprehension is the current malaise.
The artist is not a bridge between classes, but an iconclast who sees only humanity existing without division.
Art should criticise the order of things not tow the line. Eternally a student — no masters.
The latest act in the saga of attacks on state education in Victoria has emerged with the leaking of Education Department instructions that all teachers newly employed at the beginning of 1980 are to be offered limited tenure employment only. Students already employed by the Education Department during their teacher training are okay it seems, but most student teachers will miss out. Either they won’t get a job at all, or they’ll be offered a short term position during the year.

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

Minister confuses the issue

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

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

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

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

The effect on teaching conditions

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

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

Cutbacks to Education

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

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

Dear Dr Rawlinson,

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

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

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

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

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

Yours sincerely,

Natalia Spasojevic
President SRC

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

Judges Comments: An ambitious video tape production produced very competently with minimum of equipment, showing that good programs need not always require expensive professional equipment.
6pm. Flinders St.

RAGE

Matt Finish

Final Year

Dress

Performances at 4:00