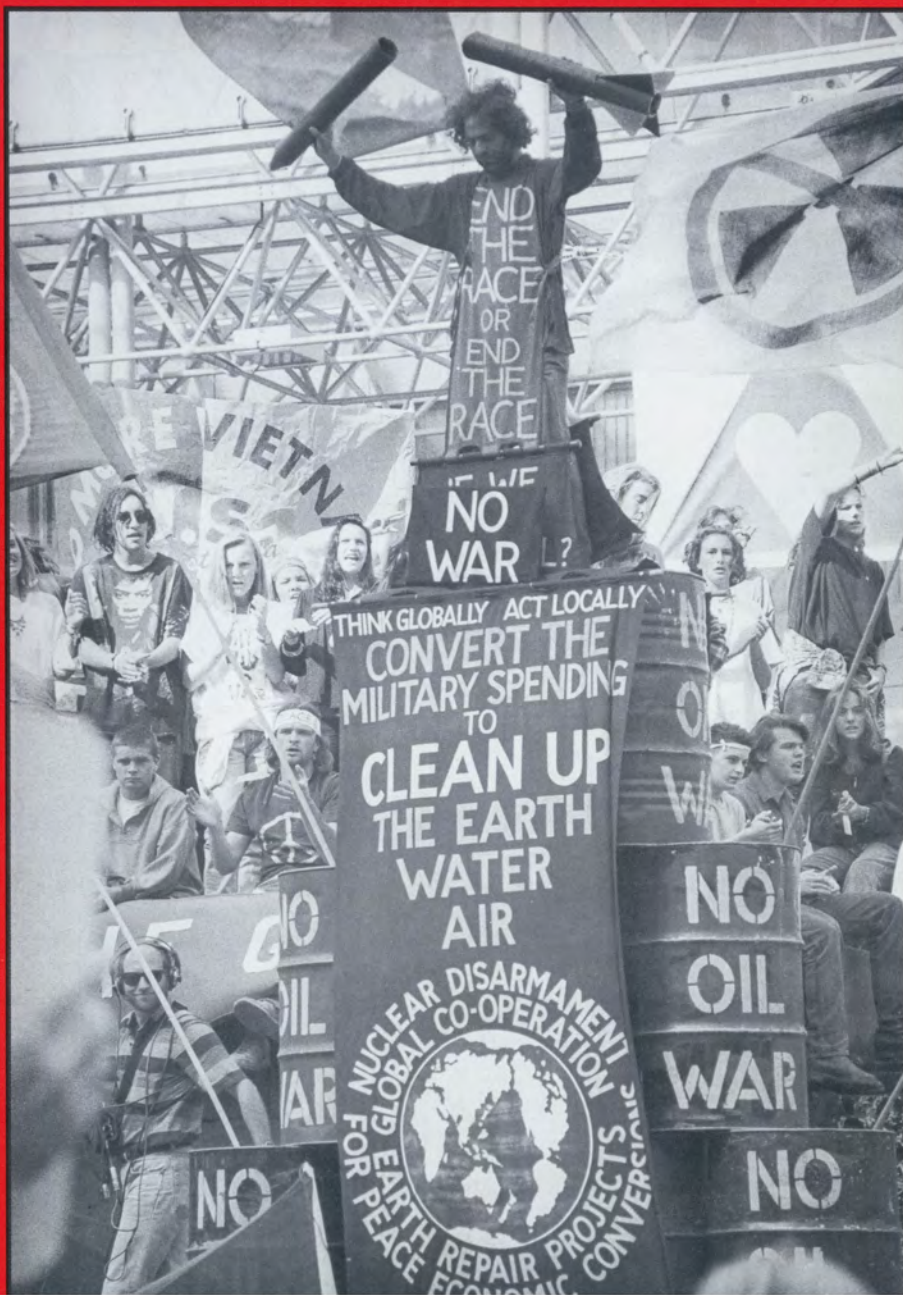


Speak Out!

SOCIAL
CHANGE
THROUGH
COMMUNITY
ACTIVISM IN
THE ARTS

A photographic
exhibition by
John Ellis





No War, 21 March 2003
Another massive turnout in Melbourne
to protest the war in Iraq.

Front cover

Gulf war protest, City Square, 18 January 1991

Benny Zable, artist: 'I think it is my duty as an artist to produce imagery that clearly portrays the ugly side of our world, and visualises the change through performing it at actions and protests. I develop iconography for non-violent activists to communicate and engage with in public. I see non-violent activism as an important process in the resolving of conflict.'

Back cover

Free the Refugees, 29 June 2002

The Refugee Action Collective supporters marched to the Maribyrnong Detention Centre and called for the release of refugees in detention centres in Australia.

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Counihan Gallery In Brunswick

21 April to 14 May 2006

Exhibition Curators:
John Ellis and Chris Bond

University of Melbourne
Project Coordinator:
Jason Benjamin



**Camp Eureka
Yarra Junction, 26 January 1997**

Sylvie Leber, artist: 'My activism has focussed on anti-racism, the emancipation of women and anti-US cultural, political and economic domination. Some of my political activism has been via street art (graffiti), film, theatre, radio and rock music. I have been active for too many years in the refugee advocacy movement and stood as a Green candidate during the 2003 Maribyrnong Council elections. I assisted in organising a Rock Against Racism concert outside the Maribyrnong Detention Centre. As a radical peace activist who holds Australian/French citizenship, I may have been deported by the time you have read this.'

Speak Out!

Social change through community activism in the arts
A photographic exhibition by John Ellis

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Speak Out!

SOCIAL CHANGE
THROUGH COMMUNITY
ACTIVISM IN THE ARTS

A photographic
exhibition by John Ellis



Tullamarine Airport, January 1974

Joan Baez, American folk singer and guitarist, worked for anti-war and civil rights causes worldwide during the 1960s and 1970s. She came to Australia for a national concert tour to lend support to the anti-Vietnam war movement. The tour was controversial but was a great success and helped to sway public opinion against the war. A documentary film *Carry It On* (1970) describes her fight to promote her beliefs, and her memoir, *And a Voice to Sing With* was published in 1987.

Speak Out! is an exhibition of photographs by documentary photographer John Ellis, selected from his large body of work created over 30 years of recording activism in Australia.

The aim of **Speak Out!** is to explore the concept of community activism in the context of artists as activists with the purpose of celebrating active community participation in social issues. Writers, musicians, artists, actors, poets, film-makers and broadcasters have regularly been at the forefront of social activism speaking out on issues they felt strongly about. Issues such as reconciliation, anti-war, uranium mining, union struggles, the environment, refugees and others generally associated with the Left side of politics. As active members of the community, artists have used their collective skills to speak out against injustice, the power structure of our times and to actively participate in democracy as every citizen should.

The timing of this exhibition is significant, as April 2006 is the 150th anniversary of the Eight-hour Day Movement. The pioneers of this movement were the embodiment of the democratic spirit of colonial Australia; their activism signalled the beginning of working class representation in government and the establishment of trade unions for the purpose of creating a better society. **Speak Out!** demonstrates that the democratic ideals symbolised by the eight-hour day pioneers is still alive and well and have been taken up with a passion by many artists.

As a devoted activist himself, John Ellis has been an enthusiastic participant in many of the issues that have galvanised individuals to speak out in protest over the last 30 years. John has witnessed first-hand, often from behind the lens of his camera, the invaluable contribution these individuals have made as activists over this period.

This exhibition is in recognition of those people who have used their collective skills to speak out against injustice. They have taken a stand to oppose the power structure at a time in history when our voices need to be strong. The exhibition **Speak Out!** honours their commitment to a better society.

In particular **Speak Out!** pays tribute to the following:

Noel Counihan, activist and artist, whose name most aptly adorns the gallery space used for this exhibition.

Phillip Adams, Dennis Altman, Rick Amor, Shirley Andrews, Mick Armstrong, Pauline Armstrong, Alan Ashbolt, Joan Baez, Roy Bailey, Fr Daniel Berrigan, Julia Blake, Eric Bogle, Di Bretherton, Verity Burgmann, Rose Bygrave, Jim Cairns, Helen Caldicott, Joseph Camilleri, Jeff Canin, Kevin Carmody, Manning Clark, John Clarke, George Coote, Joan Coxsedg, Ruth Crow, Wally Curran, Ray Dahlitz, Bryan Dawe, Etienne De Lavaulx, George Dreyfus, Ted Egan, Joyce Evans, June Factor, Jim Falk, Martin Flanagan, Richard Frankland, Jan Friedl, Paddy Garritty, Ronnie Gilbert, Max Gillies, Allen Ginsberg, Geoff Goodfellow, Pat Grainger, Harold Haig, Shirley Hamilton (Jacobs), Frank Hardy, Bill Hartly, Kevin Healey, Rolf Heimann, Cathy Henkel, Peter Hicks, Barry Hill, Lyn Hovey, Judy Jacques, Petra Kelly, Roger King, Terry Lane, Sylvie Leber, Michael Leunig, Jeannie Lewis, Sue Longmore, Peter Love, Richard Lowenstein, Wendy Lowenstein, Stuart Macintyre, Nic Maclellan, Ila Marks, Kavisha Mazzella, John McAuslan, Mike McKeon, Barry McKimm, Humphrey McQueen, Eric Miller, Pauline Mitchell, Bernice Morris, Alma Morton, Jack Munday, John Murray, Annie Nash, Val Noone, Terry Norris, Tim O'Brien, Ailsa O'Connor, Vic O'Connor, Odetta, Ian Paulin, Tom Paxton, Sian Prior, Belinda Probert, Rod Quantock, Bob Randall, Henry Reynolds, Archie Roach, Margret RoadKnight, Norman Rothfield, Jochen Schubert, Gil Scrine, Jocelyne Scutt, John Seal, Pete Seeger, Shirley Shackleton, Michael Sharkey, Judy Small, Jeff Sparrow, Jill Sparrow, Danny Spooner, David Spratt, Margo Stanislawski-Birnberg, Jim Stevens, Keith Suter, Roberta Sykes, Bernie Taft, Ron Tandberg, Glen Tomasetti, Alejandro Vateky, Gioconda Vateky, Therese Virtue, Chris Wallace-Crabbe, Sue Wasterval, Judah Waten, George Whaley, Fay White, Patrick White, Bill Williams, Robyn Williams, Claudia Wright, Martyn Wyndham-Read, Arnold Zable, Benny Zable.

The images in *Speak Out!* and in this publication which pre-date December 1996 are from the John Ellis Collection at the University of Melbourne Archives. All other images are from John Ellis' private collection.

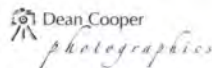
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Speak Out! has been made possible with the kind support of the following individuals and organisations:

Michael Piggott, Suzanne Fairbanks, Jason Benjamin, Jacqui Barnett, Susan Reidy and Stephanie Jaehrling from the University of Melbourne; Phe Rawnsley, Chris Bond and Michelle Guglielmo from the Counihan Gallery In Brunswick; June Factor; Barry Hill; Jan Pearce; Victorian Trade Union Choir (Michael Roper, Musical Director)



University of Melbourne Archives



Dean Cooper Photography



Search Foundation

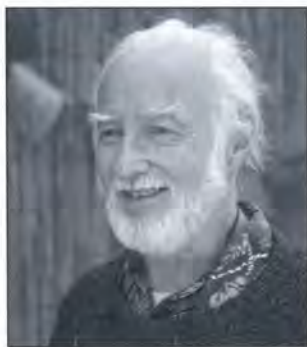


Moreland City Council

I would like to thank the many subjects of this exhibition for their lasting support and contribution to *Speak Out!*

John Ellis, April 2006

John Ellis



John Ellis was born in Port Melbourne in 1929 and completed an apprenticeship as a hand and machine compositor (linotype) in 1950. In 1955 he started work at the Herald and Weekly Times Ltd. as a linotype operator and for three years worked on the daily newspaper, the *Herald*. During this time he became a shop steward. In 1958 John transferred to Herald Gravure Printers (HGP), Hawthorn, where he played an instrumental role in the introduction of phototypesetting to Australia. After 32 years with HGP John retired in 1990.

In the late 1960s, as the father of three young sons, John became active in the anti-conscription movement and later anti-Vietnam War movement through the Moorabbin Peace Action (MPA) group in his local neighbourhood. At the same time he developed a greater interest in photography, partly due to exposure to the new phototypesetting technology introduced at HGP and the influence of his co-workers, many of whom were also amateur photographers.

One of his first photographs was at a meeting organised by the MPA in 1971 to hear peace activist and paediatrician Dr Benjamin Spock speak against the Vietnam War. A counter demonstration by members of the Nazi Party outside meant that organisers of the meeting didn't hear the speaker, but John's camera recorded the event for history. From this time, photography became an absorbing hobby and he was eventually requested to photograph many events organised by left, peace or environment groups in Melbourne.

Since 1971 John has photographed events held by progressive organisations such as the Campaign for International Co-operation and Disarmament, Movement Against Uranium Mining, Vietnam Moratorium Committee and events related to such issues as reconciliation, union struggles, the environment, refugees and others generally associated with the political left. Over a period of 35 years John has produced well in excess of 19,000 images documenting community activism as well as his travels and family life.

In 2001 John moved to Point Lonsdale, and while he keeps his contacts in Melbourne — he volunteers at the University of Melbourne Archives (UMA) one day a week, then continues to a weekly rehearsal with the Victorian Trade Union Choir — his documentary work now centres more on environmental and refugee

EXHIBITIONS

John's images have been shown at various conferences and meetings since the 1970s.

- *Voices of Dissent Festival: The Art of Social Change*, Collingwood, 1992
- *Stand Up and Fight*, an exhibit of 350 images of activism from 1971 to 1998, has been shown nine times:
 - Steps Gallery, Carlton, 1999
 - Portland Trades and Labour Council Gallery, 1999
 - Baillieu Library, University of Melbourne, 1999
 - Seventh National Labour History Conference, Australian National University, 2001
 - RMIT Advocacy and Social Action Conference, Trades Hall, Melbourne, 2001
 - Queenscliff Arts Tour, 2002
 - Trades Hall Gallery, Melbourne, 2002
 - Launch of the University of Melbourne's link to the National Library's PictureAustralia, 2003
 - 30th Anniversary of Friends of the Earth, Gallery 314, Richmond, 2004
- *Speak Out!*, Counihan Gallery In Brunswick, 2006

AWARDS

Nominated for the SKA-TV Activist Awards (Media Activism), 6 October 2004

issues. He says: 'Moving to a country town from the city doesn't mean that you leave the important political issues behind. Many residents in our area are active in protecting the natural habitat from rapacious "developers" and are also active supporters of refugees from Afghanistan and Iraq.'

In 1999 the value of John's work was acknowledged when his entire collection of images up to 1996 was purchased by the UMA. As the largest non-government collector of historically significant material in Australia, the UMA recognised the value of John's work in its documentation of the anti-war, aboriginal, union, refugee and anti-uranium movements and community activism in general, principally in Melbourne but also elsewhere in Australia and overseas. Suzanne Fairbanks (Deputy Archivist, UMA) at the time stated, 'the John Ellis Photographic Collection is a collection without peer in the holdings of the UMA, without peer in Victoria and possibly Australia'.

In regards to the quality of John's work, Professor Stuart Macintyre, speaking at the handing over ceremony of John's collection to the UMA, stated that 'John is modest about his photography. He says he wasn't seeking well-composed shots, that his priority was to get the image and record it. I think that is too modest. Many of these images are striking. His affinity for his subjects is apparent in the way they appear. John records from the inside. I know of nothing like this (collection) anywhere else in Australia.'

The John Ellis Photographic Collection held by the UMA consists of approximately 12,000 images dating from 1971 to 1996. The collection is fully indexed with names, dates and events. One thousand of John's images have been digitised by the UMA and are available online via the national photographic gateway PictureAustralia (www.pictureaustralia.org).

John's photographic work is an ongoing project.



Palm Sunday rally, 1988

Anti-nuclear, peace organisations and entertainers came together on Palm Sunday.

Demonstration against French nuclear tests, 24 June 1995

Pauline Mitchell, peace activist and broadcaster, has been active in the peace movement since the mid-1950s and is the longest serving member of the Campaign for International Co-operation and Disarmament. She broadcasts an anti-war program on Radio 3CR. 'Security is interpreted as military security but security can't be enforced by weapons alone. Money spent on war and its preparations steals the resources needed to solve the other security problems of poverty, hunger and disease.'



Our Country
needs a **TREATY**



Our Country Needs A Treaty
3 December 2000

The 'Walk for Reconciliation' was the biggest ever turn-out for Aboriginal rights in Melbourne.



**Fight Howard's Anti-Worker
Legislation, 30 June 2005**

This rally, protesting the Howard Government's industrial relations legislation, drew over 100,000 workers and union supporters.



No War, 21 March 2003

Melbourne rally protesting against the Iraq war.

Neighbours in Action



Queenscliff, 8 November 2001

Barry Hill, poet, novelist, historian, is the son of Neville Hill, welder, AMSWU organiser and peace activist, and grandson of Percy Hill, founding member of the Sheet Metal Workers' Union. He grew up in Newport, Victoria, near the petrochemical complex, about which he wrote *Sitting In*. In the nineties he was writing books out of Central Australia, including the multi-award winning *Broken Song*. His most recent direct political statement is 'The Mood We're In', circa Australia Day 2004, which won a Victorian Premier's Award for best essay in 2004. Currently he is poetry editor of *The Australian* and a postdoctoral fellow at the University of Melbourne. He has lived in Queenscliff since 1975.

As I write in January 2006, America is bogged down in its war in Iraq. In Australia, the Coalition Government is its shameless ally, while a gormless Labor Party tries to sound like an Opposition. There was widespread public opposition, here and abroad, to the war, but that, so far, has been unsuccessful. Many of us wonder if the London bombings will sharpen the opposition to the war or escalate the attack on civil rights, or both. These are intensely uncertain times. As soon as one thinks or speaks of oppositional movements, one is caught up in a set of interrelated crises so that it becomes possible to connect the global 'war on terror' to the scandals of border control to the attack on the labour movement.

John Ellis has long been one with those who would change the world. Over the last 30 years, it's hard to think of a cause – especially anything to do with green thinking and peace thinking – to which he has not stepped out. He's been there as an activist, an internationalist, and as a photographer.

As a result, he is the author of a pictorial archive of inestimable value to Australians, and especially people in Melbourne, which has a unique radical tradition, and where Ellis has lived for most of his life. Rest assured, if Ellis had been alive in 1856, when the skilled builders of the city marched for their eight-hour day, we would have his pictures of that. Ellis is now 76 and still prepared, for the sake of the historical record, to be at the important events to 'cover them'. Of course we have all those images taken by the daily news media; they will be part of the record too. But most of those pictures are processed for us on the reactionary assumption that civic protest is suspect or futile. Ellis takes his photographs in good faith with the democratic tradition. That is to say, he and his camera know that the simple act of turning off one's television and joining one's community in the city square is an intrinsically intelligent, responsible and sometimes brave thing to do.

Ellis knows one of the simple, suppressed truths of our social history: that articulate, sustained, public protest has always helped shape the decisions of those at the top. In the modern history of photography it has been argued that photography's message is 'aggression'. We all know the story of how native peoples feared for their souls at the sight of the camera. Conversely, our own,



Anti-uranium mining rally, Dallas Brooks Hall, Melbourne, 5 August 1977

Petra Kelly was one of the founders in 1979 of the West German Greens Party, which put environmental politics on the European political agenda in the early 1980s. She wrote books on Hiroshima, childhood cancer and Tibet. 'In a world struggling in violence and dishonesty, the further development of non-violence in the market squares, outside the missile bases, inside the chemical plants and inside the war industry becomes one of the most urgent priorities.'



Tram conductors' strike, December 1989

Kevin Healy is a satirist and humorist. He is best known for his regular Saturday morning segment, 'The Week That Was' in Radio 3CR's Strikeback program.

diminished sense of self can thrive on the 'reality' of the image a camera can provide. Ellis' work cuts through all of this for one simple reason. His camera is aimed at friends who already have a firm sense of their own reality because they have transported their political souls outdoors. It is in the full light of day that Ellis' images exist, as they mark the presence of action fraternally conceived. The reality that Ellis conveys is of us when we experience the satisfaction of consolidating our inner lives as political agents.

Consciousness is manifold, especially political self-consciousness in the public place. I know bright young people who avoid demonstrations because they have an aversion to the aesthetics of their theatre. They are missing the pleasure I had as a university student when I looked up from a march down Russell Street and spotted the camera upstairs at police headquarters. I waved. Ellis revels in spotting the other cameras, the State photographers, just as he does in catching the activist at a moment of spontaneous happiness. As a strategy the two go together: proof that one knows one's enemy, and that one can be one's best self in their presence.

There is another important social dimension to Ellis' work, which struck me when he and I were looking through *Workers*, that book of magnificent photographs by Sebastiao Salgado. These are heroic images from all over the world, mainly the Third World, and they are reproduced with supreme technical finesse and artistry. Ellis loves them. The supreme value of his own work might be its humble lack of grandeur. It has the solidity you might expect from a man trained as a composer, but it is not arty. Many of Ellis' shots are in the realm of the home movie.

As a result, some of the most glamorous people you and I know do not show up as celebrities so much as neighbours. Oh, we can see 'who' they are, of course, just as a collection of 'them' as images is a strong reminder of the potency of artists in many progressive movements. But that is not what finally comes through in this gathering of dissenting Australians. The thrust of Ellis' work is to celebrate artists of all kinds as neighbours-in-action. This is an important collection that has the feeling of all of us.

Barry Hill
January 2006

People for Nuclear Disarmament (PND) Palm Sunday rally, Melbourne, March 1983

Bill Williams is a doctor and writer with a longstanding involvement in peace and environment issues. He has worked in public health, forensic medicine and Aboriginal health, and is currently working as a GP on the Victorian surf coast. Bill is Vice-President of the Medical Association for Prevention of War and the public representative on the Radiation Health Committee. He has written widely on political and cultural topics, including two books, *Men* and *Kumanjayi's Country*.



**Protesters leaving for the Roxby Downs Uranium Mine Exposure Tour
22 September 1990**

Ila Marks is an environmentalist, anti-nuclear activist and broadcaster on 3CR. 'Throughout history people have campaigned for a safer and better world. In 1983 I was one of the 600 protestors who blockaded the Roxby Downs uranium mine. The mine's legacy of radioactive waste and nuclear weapons was a stark contrast to the stunningly beautiful landscape and determined protestors. These images have influenced my attitude towards how we treat the planet and each other.'



**Melbourne Artists' Club
North Melbourne, 8 December 1996**

Joyce Evans is a Melbourne-based photographer known for her landscapes and portrait work, as well as photographs documenting events and places. 'I have had a commitment to peace since my youth when I attended the Budapest and Berlin Festivals and worked in the Peace Council. My passions are photography and Australianisation versus Americanisation. I am concerned about "greed" rationalism and the breakdown of social values relating to equity.'



Queenscliff, 11 August 1997

Ray Dahlitz is the author of *Secular Who's Who*, a biographical directory of free thinkers, secularists, rationalists, humanists and troublemakers involved in Australia's secular movement. He started his free thought apprenticeship in 1949 as treasurer of the University of Melbourne Freethought Society. He is the one-time director of the International Book Shop, and currently a member of the Humanist Society of Victoria Inc., Fabian Society and various other progressive clubs and societies.



Rally for WIK at the GPO, Melbourne, 22 March 1998

Richard Frankland grew up in Portland on his traditional lands. He has had a varied career in the fields of singing, songwriting, poetry, theatre, film and public speaking. He worked for the Victorian Aboriginal Legal Service on the Deaths in Custody enquiry, is a former CEO of Mirimbiak Nations, and has held important positions relating to native title. His film, *Harry's War*, won the Best Short Film at the Hollywood Black Film Festival in 2000.



**Camp Eureka 50th Anniversary
Yarra Junction, 26 January 1997**

Wendy Lowenstein, author and trade unionist, has written a number of the most celebrated oral histories in Australia, focussing on the lives and struggles of working class people, and is one of Australia's best known historians of folklore. She has belonged to many activist organisations including the Eureka Youth League, the Communist Party of Australia, Arts Action for Peace and People for Nuclear Disarmament.



**'Rhythm and Views'
High Street, Northcote, 4 April 1998**

Kavisha Mazzella, singer, songwriter: 'This is a picture of me as a naïve person ... it's before I knew anything about refugees and their situation in Australia. It was before I became aware of the heartlessness in our own country. People were upset overseas about Pauline Hanson and were asking me at festivals, "What is happening in Australia?" I was shocked at how much people cared about Australia as a place that stood up for freedom and that there was a change in the air. I had just made *Fisherman's Daughter*, my second solo album and I was doing a small gig in a store in Northcote.'



**Labor History Conference
ANU, Canberra, 19 April 2001**

Geoff Goodfellow is a performance poet based in Adelaide, and is well known for performing on building and construction sites, factories, prisons and even company boardrooms. Since 1986 he has published six collections of poetry and one textbook on writing. He writes of work and workers and of the day-to-day struggles of battlers and survivors. His most recent collection, *Poems for a Dead Father*, was shortlisted for *The Age* Book of the Year Award. 'I don't think poetry can change the world, but I do think it can be a catalyst for change.'

East Timor rally, Melbourne, 11 September 1999

Mick Armstrong is a founding member of Socialist Alternative. He and his partner, Sandra Bloodworth, organised the popular 'Radical History Walks' around the central business district of Melbourne, pointing out particular sites where political events happened. His book, *1, 2, 3 What Are We fighting For?* was written in 2001.



**20th Anniversary
of the Vietnam Moratorium
Melbourne Town Hall, 11 May 1990**

Margret RoadKnight, folk singer: 'Since my professional debut at a Melbourne theatre in 1963, I've been inspired by Paul Robeson and Malvina Reynolds to continue addressing social justice issues during all performances, and to put my repertoire at the service of many and varied causes (with the immediate reward of applause every few minutes as a wonderful bonus).'



**Alternative Energy meeting
Collingwood Town Hall, 1990**

Belinda Probert is Pro Vice-Chancellor (Academic) at the University of Western Australia and has written on the impact of globalisation, technological change and the increasing tensions between work and life. She has carried out research for a number of trade unions and community organisations on work, family issues, young women and the disadvantaged. Professor Probert is the author of several books and over 30 articles relating to these areas of research.



**Fr Dan Berrigan's 75th birthday party
New York City, 4 May 1996**

Pete Seeger is America's best-loved folksinger, a songwriter and untiring environmentalist who is regarded as a national treasure. He has been at the forefront of the labour movement, the struggle for civil rights, and the peace movement for over 50 years. In 1994 he was given the nation's highest artistic honors at the Kennedy Centre. In 1999 he travelled to Cuba to accept the Felix Varela Medal, that nation's highest honor, for his humanistic and artistic work in defence of the environment and against racism. 'Some may find them merely diverting melodies. Others may find them incitements to Red revolution. And who will say if either or both is wrong? Not I.'



Queenscliff, October 2001

Sue Wasterval, artist: 'My painting is part of my commitment to protect the environment. It expresses the complexity of human dependence on a healthy environment. I have worked for the Aboriginal community in various ways for 30 years and as a mental health worker I have tried to help people find some happiness in life. At present I feel great despair. Why does the Australian community continue to elect governments that callously perpetuate the suffering of refugees and our Aboriginal people, that promote racism, that invade other countries without provocation, that shamelessly follow where America leads and that develop policies that undermine basic human rights? What has happened to us?'



Celebration of Sam Goldbloom's life
North Melbourne Town Hall
25 July 1999

Norman Rothfield, writer, has been supporting peace and human rights, nationally and internationally, and opposing all forms of racism for 60 years. In particular he has written and lectured on the problems of the Middle East, supporting the rights of both Israelis and Palestinians to security and sovereignty.



Launch of
Annie Nash's book, Trades Hall
Melbourne, 22 November 2001

Ron Tandberg has been a political cartoonist for 30 years: 'I see my role as dissecting the spin that politicians and their minders place on events to manipulate public opinion; to expose the truth behind events ... often the very thing they are trying to hide or downplay. I attempt to do so with surprise and humour. Although the space I am given is small I try to have impact amongst large bodies of type.'



Trades Hall
Melbourne, 4 July 2002

Jeff and Jill Sparrow. Jeff worked in the New International Bookshop in Trades Hall from 1999 to 2003. In 2001, he and his sister Jill Sparrow co-wrote the book, *Radical Melbourne: a secret history*, and in 2004 published the second volume, *Radical Melbourne: the enemy within*. 'The Gulf war of 1991 convinced me that capitalism meant misery and oppression for the bulk of humanity. Nothing that's taken place in the subsequent 15 years has changed our minds.'

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Eat Your Turkey, 1983

This protest march and rally was held at the Watsonia Army Barracks to highlight the connection between the US spy base at Pine Gap and the Department of Defence satellite receivers at Watsonia Barracks. Organised by People for Nuclear Disarmament (PND) and Movement Against Uranium Mining (MAUM).



FREE THE REFUGEES
Tear down the
FENCES!


**SOCIALIST
ALTERNATIVE**