

# Lotsa-Beatups

ANOTHER  
ISSUE!

Thursday, October 11, 1990      MEDIOCRE - PICTORIAL      Four Seasons in a day.      50c & falling

# LOT'S WIFE: \$32 mil. TAKEOVER

By Ed Itors

doesn't get in my way".

RUPERT Murdork today confirmed the shake-up of the *Sun-Herald* was merely a stepping stone to the take over of *Lot's Wife*. "The streamlining of production facilities is designed to save the millions of dollars required to finance the take over of the student media conglomerate, *Lot's Wife*", Mr Murdork said in an exclusive press conference.

Sources at *Lot's Wife* were unavailable for comment until 2.00pm, when they got out of bed. At this point, Mr Geoff Drechsler said, "Who is this Murdork person anyway — isn't he the one who owns CUB?", Ms Sarah Porritt remarked, between yawns, "Don't ask me, it's too early in the morning", and Ms Helga Svendsen commented, "I don't really care, as long as he

**32 million**  
It seems the move is motivated by *Lot's Wife's* position as major competitor for the student media market. The editors were unavailable for comment (again). It seems they are on their way to withdraw the \$32,000,000 paid into their Swiss bank accounts by the Murdork Corporation.

A Morgan Canter Poll conducted in the *Lot's Wife* office today revealed that 100% of the editors felt that the paper was really very good, and that the staff were all drastically underpaid for such fine and dedicated work.

This was in stark contrast to the results of a survey by Morbid Gallup, conducted at the Clayton Campus this morning. When a group of students, who had been sitting in the Small Caf all day, were asked whether *Lot's Wife* was more important than a series

of other things, ranging from bonking to Collingwood winning the Grand Final, they responded that they didn't know or care who or what *Lot's Wife* was anyway.

## MAS support

The newly elected Chairperson of the Monash Association of Students, Mr Brandon Smythe, today said that his recent landslide victory in the Student Union Elections was a victory for truth, justice and the free market. "We can now look forward to a professional paper, without all that socialist lefty diatribe to which we have been subjected", he said. "Now the invisible hand will be able to get out of the invisible pocket, and actually get to work, without that cumbersome, bureaucratic Morbid Gallup, conducted at Monash Association of Students distorting the student market place by providing all those much needed services at a subsidised rate. He stated that he believed the situation should be one where "all that

can pay, pay; and all those bonking to Collingwood can't, get credit". When questioned about accessibility for students, Mr Smythe retorted "Students? We only have consumers here!".

Mr Murdork and Mr Smythe will meet today over a very expensive business lunch, to finalise the *Lot's Wife*/NewsCorp merger.

## INSIDE

- P2 ... News
- P4 ... Footy
- P8 ... A bit more News
- P11 ... More Footy
- P15 ... Justa tiny tad more News
- P17 ... Yep, Footy again
- P21 ... News, News & more News

| Is Lot's Wife more important than...  | Yes | No | What? | Lot's Who? | Dunno! |
|---|-----|----|-------|------------|--------|
| 1. Cornflakes   | 70  | 2  | 8     | 11         | 9      |
| 2. Your upcoming exams  | 3   | 4  | 59    | 12         | 22     |
| 3. Clean underwear  | 54  | 10 | 6     | 13         | 17     |
| 4. Collingwood winning the Grand Final  | 5   | 92 | 1     | 1          | 1      |
| 5. Sitting out on the lawn at lunch time  | 30  | 43 | 7     | 17         | 3      |
| 6. Cappucino  | 81  | 9  | 4     | 3          | 3      |
| 7. Some silly other paper which used to be called The Sun   | 99  | 1  | —     | —          | —      |
| 8. Running through open fields at night with only a daisy chain on, as part of an Celtic ancient ritual | 6   | 74 | 3     | 5          | 12     |
| 9. Skiing   | 4   | 75 | 1     | 6          | 14     |
| 10. Goldfish  | 3   | 83 | 6     | 4          | 4      |
| 11. Collecting Barry Manilow records  | 1   | 97 | 1     | 1          | —      |
| 12. Socialism and other trendy, raddy, lefty stuff  | 57  | 23 | 9     | 2          | 9      |
| 13. Bonking a lot   | 7   | 90 | 1     | 1          | 1      |
| 14. Bonking a bit   | 11  | 79 | 3     | 4          | 3      |
| 15. Absolutely anything else you've ever thought of!  | 1   | —  | —     | —          | 99     |



• Brandon Smythe and Rupert Murdork ... shake hands on the deal.

# Editorial

As the sun begins to rise at the tail end of another lay out session, we suddenly realised that our time in these hallowed offices is soon to come to an end. Yes folks, this is the second last edition of 1990 — so if you want your name in print this year, you had better hurry up and see us!

The last edition will be a mega-super-huge-fantastic (etc) edition. So wonderful in fact, that we are looking for ideas and inspiration from you, the avid reader (as you must be if you are still reading the editorial pages at this time of year!). On Monday October 15th we will have a brainstorming session to work on a few concepts to see the year out on a high. See you there! (at the *Lot's Wife* offices, that is, at 1.00 pm).

The times are a changing down here at *Lot's Wife*. Next year we are making the big move across to the (relatively) super modern offices in the Arts and Crafts centre. The move coincides with the creation of the new Union Media Publicity Unit, which will streamline media services within the Union. Facilities for *Lot's Wife* will be vastly improved, so next year we will undoubtedly see a bigger and better student newspaper.

In light of the move from this office, where *Lot's Wife* has been produced for the past 27 years, we are intending to host an "office cooling" get together at the end of the year, and hope to have the presence of many of the past editors and staff of *Lot's* (Denise tried to tell us that she wouldn't give us the money, but we know that, deep down inside, she's a wonderful, caring person, and wouldn't dream of depriving *Lot's Wife* and MAS of such an event). One past staff member is Michael Leunig, who has now gone on to bigger and better things, but began his cartooning work here at the student newspaper of Monash University. See inside for an interview with him about the start of his career, and his inspirations.

Times also seem to be changing at Melbourne University. An industrial dispute has flared between the Melbourne University Student Union (MUSU) and almost every other representative trade union on campus, over the issue of contract staffing arrangements, and other industrial issues. See the articles by David Moody and Geoff Drechsler for further details. We here at Monash Association of Students are certainly not very impressed with the regressive and repressive moves by our Melbourne counterparts, and fully support the industrial action taken by the various unions involved. Hopefully the MUSU executive will soon see the light.

Finally, to all those that have been involved in the past year, or to those that want to become involved, make sure you come down to *Lot's* for the last lay out session for 1990 — Monday October 22nd and Tuesday October 23rd. Once the paper is done we hope to celebrate by collectively delivering the copy to Shepparton, chauffeur driven in a mini bus so that we can indulge in a few beers and wineries on the way there and back.

Until then, don't study too hard, and happy reading!

## 4. STUDENT TRAVEL CONCESSIONS EASY STEPS TO GET AN ISIC.

Every student travelling in Australia or overseas should carry the International Student Identity Card (ISIC).

The ISIC is an internationally recognised and accepted student photo identity card, developed to secure travel concessions and other benefits for bona fide full time students.

In Australia, the ISIC provides a 25% concession on Australian Airlines, a 25% concession on Bus Australia, discounts in Backpacker Resorts of Australia accommodation and eligibility for special international student fares through STA Travel.

Overseas, the ISIC enables students to see more of the world for a lot less money. So if you are a student and you're travelling, then get an ISIC and claim the travel concessions to which you are entitled.

1. Complete all the details on the application form.
2. Have the application form stamped by your school/university, proving you are a full time student.
3. Obtain a passport sized photo of yourself (36mm x 30mm).
4. Send a cheque/money order for \$10 made payable to Student Services Australia and mail to Freepost 16, Carlton South 3053.



### APPLICATION FORM

(Complete all personal details)

Full name .....  
Home address .....  
P/code .....  
Phone ( ) .....  
Date of birth [ ] [ ] [ ]  
Nationality .....  
Educational Institution .....  
Name of course .....

Year of course (circle appropriate)  
1st 2nd 3rd 4th 5th Other  
Year of Graduation .....  
If your Student Identity Card does not clearly indicate your full-time status, or if you're ordering by mail your Student Records Stamp must appear in the box below

**STUDENT DECLARATION**  
I declare I am a full-time student at the institution indicated and the information provided is full and correct.  
Signed .....  
Date / /

### OTHER GOODIES

- ✓ Tick if you want further information on:
- ☐ Computers
  - ☐ Travel
  - ☐ Banking & Finance
  - ☐ Entertainment
- Complete personal details and mail to:  
Freepost 16, Carlton South 3053.

IMPORTANT: Thanks, but I've already got my ISIC card. But I'd like to know more about special student deals on:

### OFFICE USE ONLY

ISIC Number [9] [1] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ]  
ISIC Issuing Office .....  
Date Issued [ ] [ ] [ ] 91



# CONTENTS

## Staff

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- Helga Svendsen

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Thanks to Justine Copley for driving to Shepparton, and to Gill Adams for driving the typing to Frankston.

## Editorial Policy

*Lot's Wife* welcomes letters, articles, reviews, features and your opinions. Your input will assist *Lot's Wife* to better represent the diversity of views and interests of the Monash community. All contributions must be accompanied by the author's name, students number and telephone number. Pseudonyms will not suffice. The editors will agree to withhold the author's name provided there is sufficient reason to do so. In line with MAS policy, contributions deemed to be sexist, racist or militarist will not be accepted. Contributions should be double spaced, preferably typewritten, with a 4cm left hand margin. If submitting an article on floppy disc, a 5.25 inch, IBM format is preferred.

The deadline for the next (and final!) edition is 10.00am on Wednesday 17th October, 1990.

Please note the following word limits: Letters: 250 words Reviews: 300 words Columns: 300 words Features: 1 page = 750 words, 2 page = 1500 words

|   |       |
|---|-------|
| Editorial   | 2     |
| Contents  | 3     |
| NEWS  |       |
| Union Establishes Media Publicity                           | 4     |
| Egyptology at Monash  | 4     |
| Melbourne University grinds to a halt                       | 5     |
| Y'Know  | 5     |
| The Changing Shape of Monash                                | 6     |
| Arts and Crafts: A new Direction                            | 6     |
| Pool Fitness Room   | 6     |
| World News  | 7     |
| Through a glass darkly                                      | 7     |
| Transport: Bus Crisis                                       | 8     |
| M.A.S. Activities   | 8     |
| P.A.C. Chair Report   | 8     |
| FEATURES  |       |
| Marilise Leguana  | 9     |
| Contract Labour: The Damocles Sword                         | 10    |
| The True meaning of Martial Arts expressions                | 14    |
| INTERVIEWS  |       |
| Myth Making with Cartoons: An Interview with Michael Leunig | 12-13 |
| JJJ Bubbles Melbourne                                       | 15    |
| COLUMNS   |       |
| Club On   | 19    |
| Student Theatre   | 19    |
| Overseas Student's Council of Victoria                      | 19    |
| Completely Right  | 20    |
| Liberal Students  | 20    |
| Labor Students  | 20    |
| REVIEWS   |       |
| Imperial Spain  | 21    |
| Hard Times Handbook   | 21    |
| The Beginning and The End                                   | 21    |
| The Dunera Experiences                                      | 21    |
| Give me a break   | 22    |
| Free Styling  | 22    |
| Sex, Flies and What Next                                    | 22    |
| Capricornia   | 23    |
| The Good, the Bad and the Ugly                              | 23    |
| Fire Meat   | 23    |
| The Fourth War  | 24    |
| The Krays   | 24    |
| Bunuel: A discreet charm                                    | 24    |
| Box the Jesuit  | 25    |
| Richard Hell & the Voidoids                                 | 25    |
| Iggy Pop  | 25    |
| Crashland   | 26    |
| the Beloved   | 26    |
| Thrust  | 26    |
| I Sparticus   | 26    |
| Joan Jett   | 26    |
| Brandon Smythe  | 18    |
| What's On   | 31    |
| Letters   | 27-30 |

# Union Establishes Media Publicity

by Ben Hider

At the recent meeting of the Monash University Union Board (Thursday 4th October) a Media Publicity Unit was established. Inherent in this is a move for *Lot's Wife* from its current position in the North-west corner of the Union Building, into the Glassworking/Leadlight studio in the Arts and Crafts Building.

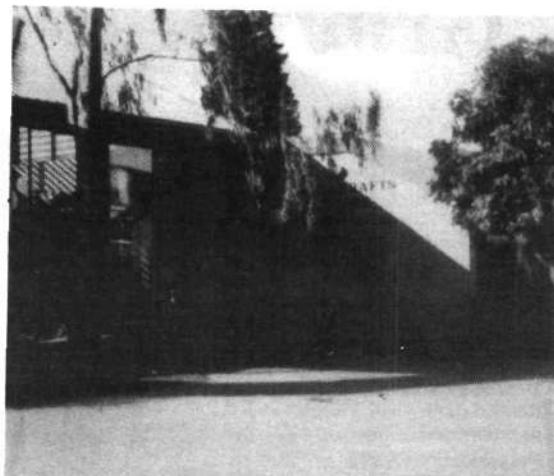
The need for a media publicity unit within the Union has been apparent for

some time, with most Union Departments producing some form of publication, as well as many clubs and societies producing newsletters and magazines. The need for rationalised, streamlined facilities is also apparent, as duplication of resources simply means an increased amenities fee.

Although the unit will be partially based on the Media Unit at Melbourne University we will (as always) improve on Melbourne by making *Lot's Wife* an integral part of the Unit and avoiding the duplication of Production equipment (such as layout

desks, Desktop Publishers etc.) which happens at Melbourne with their division between their publicity unit and student newspaper *Farrago*.

By locating *Lot's Wife* in Arts and Crafts, the Publishing resources of the Monash Association of students (i.e. *Lot's Wife*) will be geographically united with the Union Printery, as well as high quality dark rooms. In short, from next year Monash Uni. will have a complete publishing centre, one which will hopefully be accessible for a wide range of the Monash Community.



FLINDERS  
UNIVERSITY  
South Australia

## Post-graduate Research Scholarships

Flinders University invites graduates to apply for Research Scholarships to undertake post-graduate study in 1991.

The University is seeking to attract students of high calibre to further its record of consistent leadership in research.

Flinders University has been repeatedly awarded significant research grants by funding bodies relying heavily on independent assessments of research projects and research workers. In 1990 such outside support amounted to some \$A14 million, with the University through its Board of Research providing a further \$A2 million. In the 24 years since it was established Flinders University has been able to attract consistently high per capita research funding from external agencies.

The University is situated on an attractive foothills site overlooking the Adelaide Plains, 25 minutes from the city centre and within easy reach of recreational facilities. Intending applicants for the Australian Postgraduate Awards (APRA) and Flinders University Research Scholarships (FURS) should hold a first class, or a high 2A, honours degree or equivalent.

**APRA Priority Awards:** APRA stipends are currently in the range of \$12,734-\$16,433 per year depending on field of study. The following fields will attract higher stipends in 1991: Information Science; Cognitive Science and Neuroscience; Commerce, Economics & Labour Studies; Oceanography; Solid State Science; Environment, including molecular approaches to the management of Australia's biological resources; Australia's Asian context; Biotechnology.

The scholarships are supported by the following significant allowances:

**Research Maintenance Expenses:** The University's Board of Research makes funds available to assist students with necessary expenses incurred during the course of their research and to assist in the final production costs of theses.

**Research Travel Expenses:** Up to four Fellowships are available each year to enable post-graduate students to undertake short periods of study in overseas institutions. Travel support is also available to assist students who are presenting papers at conferences and a relocation allowance is payable for students moving from interstate.

Studies may be undertaken in any one of the following Schools:

**Humanities:** Drama, English, French, Italian, Philosophy, Spanish, Latin American Studies, Visual Arts, Archaeology, Linguistics, New Literatures in English, Modern Greek.

**Social Sciences:** American Studies, Asian Studies, Indonesian, Economics, Economic History, Geography, History, Politics, Psychology, Sociology, Social Administration, Labour Studies, Multicultural Studies, Development Studies, Population Studies, Women's Studies.

**Information Science and Technology:** Applied Mathematics, Pure Mathematics, Statistical Science, Computer Science.

**Physical Sciences:** Atomic and Molecular Physics, Plasma Physics, Gas Discharge Physics, Theoretical Physics (Atomic, Plasma and Particle Physics), Organic Chemistry, Inorganic Chemistry, Crystallography and Solid State Chemistry, Catalysis and Surface Chemistry, Spectroscopy and Theoretical Chemistry, Electrochemistry, Electronic Structure of Materials Centre.

**Biological Sciences:** Animal Physiology, Bacteriology, Biochemistry, Biophysics, Cell Physiology, Cytogenetics, Developmental Biology of Animals, Development Genetics, Population Genetics, Microbial and Molecular Genetics, Marsupial Biology, Immunology, Plant Growth and Development, Plant Systematics, Population Biology, Ecology, Vertebrate Paleontology.

**Earth Sciences:** Meteorology, Oceanography, Marine Geology, Geology, Geochemistry, Geophysics, Hydrology.

**Medicine:** Anaesthesia, Medical Biochemistry, Clinical Microbiology, Clinical Pharmacology, Organ Imaging, Haematology, Anatomy and Histology, Human Physiology, Medicine, Neuroscience, Nutrition, Obstetrics and Gynaecology, Paediatrics, Pathology, Primary Health Care, Psychiatry, Surgery, Rehabilitation, Ophthalmology, Palliative Care, Clinical Immunology.

**Education:** Instructional Psychology and Child Development, Philosophy and Education, Sociology of Education, History of Education, Curriculum Studies, Physical Education (and Exercise Physiology), Early Childhood Education, Statistics, Evaluation and Computer Studies, Special Education, Educational Administration, Aboriginal Education.

**Theology:** Old Testament, New Testament, Systematic Theology, History of Doctrine, Church History, Liturgology, Study of Religions.

For more information on areas of study within these Schools and post-graduate opportunities at Flinders University, contact:

Heien Pickford  
Scholarships Officer  
Office of Research  
Flinders University of South Australia  
PO Box 2100  
ADELAIDE SA 5001  
Telephone (08) 201 2759

Applications for Post-graduate Scholarships must be received by 31 October, 1990.

## Egyptology at Monash

by Geoff Drechsler

Monash University students now have the opportunity to broaden the scope of their studies with a new course which challenges the mind, and the imagination.

Egyptology was offered for the first time in the Classics Department this year. The great amount of interest the course has generated, both on and off campus, has enabled it to continue and expand next year. This has had a number of positive advantages for both the Classics Department and the University.

The course is the only full-time Egyptology appointment in Victoria, and Monash is also the only University currently offering Egyptology as a subject. Dr Colin Hope, the lecturer, previously held a part-time position at Melbourne University, where the subject was offered. The course at Melbourne having been discontinued since, Dr Hope began his lectureship at



Monash. Dr Hope himself was formerly a research fellow in Egyptology at Oxford University. The actual topic itself offers a new angle for Classics students, that of archaeological study. Previously, the Classics Department's course emphasis had been mainly on Classical history. Unfortunately Monash University unlike Melbourne and La Trobe Universities, does not offer a course of archaeological studies.

The addition of Egyptology is a welcome boost for the small Classics Department on the sixth floor of the Menzies building. It wasn't so long ago that the relevance of the Classics courses, and the Department itself, were being discussed. Classical studies failed on most accounts to fill the requirements of the new vocational emphasis present in tertiary education. Classics as a result found itself on shaky foundations, as far as its position within the increasingly corporatised tertiary education system, was concerned. It could not appease the new gods of efficiency and national priorities.

### 1991 Parking Permits

Parking permits for the Clayton Campus covering the period March 1991 to March 1992 will be available for sale as follows:-

#### 1. Mail Order Sales

Completed application forms along with a stamped, self addressed envelope and payment of \$35 should be sent to:-

1991 Parking permits,  
Central Services,  
Monash University,  
Wellington Road,  
Clayton, Victoria 3168,

during this period 10th December 1990 to 20th February 1991. Applications will not be accepted outside of this period. Payment of \$35.00 may be made by bank cheque, personal cheque or money order made payable to Monash University. (Cash and credit cards not accepted). If using the internal mail system, a stamped envelope is not required.

#### 2. Counter Sales

Subject to availability following mail order sales, permits will be sold "over the counter" in the Alexander Theatre foyer commencing 7.00am on 4 March, 1991 until sold out. Payment of the \$35 fee may be made by cash, cheque or money order made payable to Monash University.

Application forms will be forward to all departments and the Union Desk during October 1990 and must be fully completed with all relevant details to enable correct data entry to the Parking Data System. Incomplete applications will be returned unprocessed.

Applicants should be aware of Parking Permit Rule 16.1 which state inter alia — "The University gives no undertaking that parking space shall be available in any particular parking place of area".



# Melbourne University Grinds to a HALT...

by Geoff Drechsler

Students at Melbourne University were greeted with closed doors on Thursday the 4th of October, as they attempted to enter the Union Building. This was due to the recent breakdown in negotiations between the Melbourne University Student Union (MUSU) and the industrial unions which cover university staff on that campus. The unions include the Australian Colleges and Universities Staff Association, Victorian Public Servants Association and the Federated Clerks' Union. The Liquor Trades Union and the Miscellaneous Workers' Union also respected the pickets on the 4th of October

The basis of the dispute was the issue of contract employment, as well as a range of other industrial issues. Both parties had been taking part in negotiations since May when representatives of the three unions began discussions with MUSU. Initially, the unions had approached MUSU in April but MUSU had refused to negotiate. Negotiations had then continued until late September, when MUSU had made a sudden turn around in its position. The unions were informed that MUSU believed that all existing fixed-term contracts were non-negotiable and that the executive had a policy not to discuss issues with the unions. In addition, between late September and the 2nd of October when the unions met with Executive in an attempt to resolve the dispute, six MUSU staff were informed their contracts would not be renewed.

The dispute revolves around the establishment of a redundancy and redeployment agreement and the use of fixed-term contracts. Agreement had also been reached about existing contract positions, in order to ensure all staff in genuine on going positions would be transferred to permanent tenured positions. With its statement of late September, MUSU turned the validity of previous negotiations on their head. The withdrawal of MUSU from the process of negotiation effectively ended the possibility of any easy resolution of the dispute.

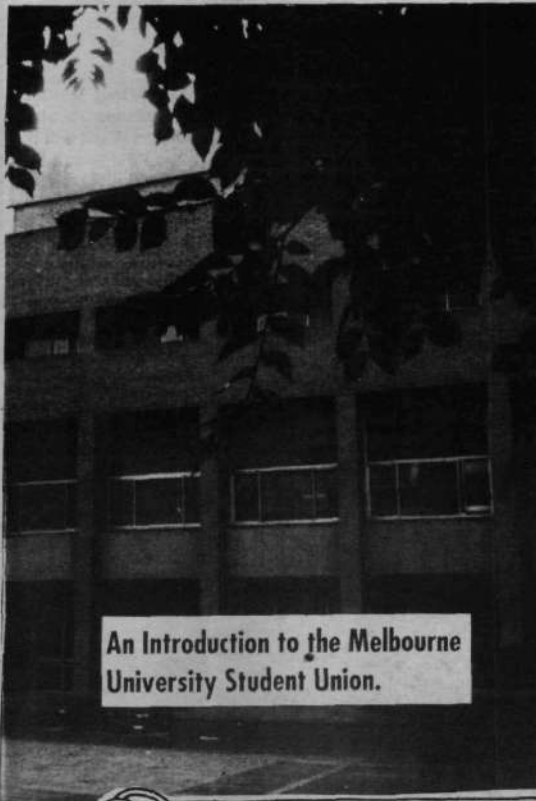
Lot's Wife spoke with the Victorian Secretary of the Federated Clerks' Union, Mr Lindsay Tanner, on Friday

the 5th, where he expressed his concern at the lack of flexibility shown by MUSU in resolving the issue.

On Friday, Monash Association of Students showed its support for the industrial action undertaken at Melbourne University. Chairperson of the Monash Association of Students, James Backwell, said in a press release that he believed that staff were a particularly important resource in student unions/associations. He stated that, "staff have the right to job security," and that, "if I was a student at Melbourne University, I would be disturbed at the behaviour of my student union."

There is some cruel irony in the dispute at Melbourne University: the staff at Melbourne University are attempting to gain job security but are failing due to the lack of flexibility shown by the executive of the Melbourne University Student Union. These inflexible, elected office-bearers representing a body of individuals, Melbourne Uni students, are unlikely ever to find themselves in the precarious situation currently faced by the staff. The situation then almost takes on shades of black comedy with the student office bearers aligning themselves to the Melbourne University Labor Club. This club by its very name professes to advance the cause of labour and the labour movement. Yet Trades Hall Council only recently showed unanimous support for the actions of the unions at Melbourne University. Additionally, contract labour is part of the ideological equipment proposed by the New Right, to facilitate the creation of an all-curing free-market economy. It is part and parcel with enterprise-based wage bargaining and voluntary unionism which the New Right believes will solve our economic woes.

Contract labour agreements by their very nature evade common law, and leave no protection for the employee from unfair dismissal. The job security that employees search for is then lost. This move strikes a blow at the foundations of everything that the trade union movement has fought for over its last hundred years or so of existence.



An Introduction to the Melbourne University Student Union.

The Non-Smokers' Movement of Australia (NSMA) has launched an Australia-wide caption Competition based on the slogan "I Know".


The competition parodies the "I Know" advertisements done by the Campaign Palace for Benson and Hedges.

"We believe that the 'I Know' campaign is to make people who are unaware of the health risks, think they are clever in dismissing health concerns. Effectively, it will insulate the ignorant from the 'Quit' campaigns. Tobacco companies will profit, and the smokers will die, as usual", said Dr Arthur Chesterfield-Evans, NSMA President.

The NSMA competition relates to a cartoon with a patient in an iron lung or medical scanner, being watched by a man from the tobacco industry. The caption of the Tobacco Industry man is blank, but the victim says "I Know".

"Our competition allows creative or wry speculation as to what the tobacco industry would say to victims who finally (too late) realise that they have been conned. There is a \$20 prize, as well as the knowledge that you are doing good!", said Dr Chesterfield-Evans.

The entry form is in the centre page of this edition of Lot's Wife, or can be picked up from the Lot's Wife office.



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*Guest House with spacious lounge, open fires,*  
*informal dining room, balcony and an*  
*ambience of old world charm with superb*  
*light breakfast or self catering facilities available.*

SINGLE/DOUBLE ROOMS \$25 — \$30 p.p.  
 BUNK ROOMS \$10 p.p.

\* (includes breakfast)

**Phone: (052) 52 3737**

# The Changing Shape of Monash

by Kim Davies

Monash's ever-increasing shadow is looming further across the Clayton Campus. Planners are stretching their already overworked imaginations in order to find the space needed for their latest creations. Where Monash was once a sea of waving weeds, it now presents itself as a frightening maze for the unsuspecting newcomer.

At present, there are at least four buildings under construction: two in the Engineering

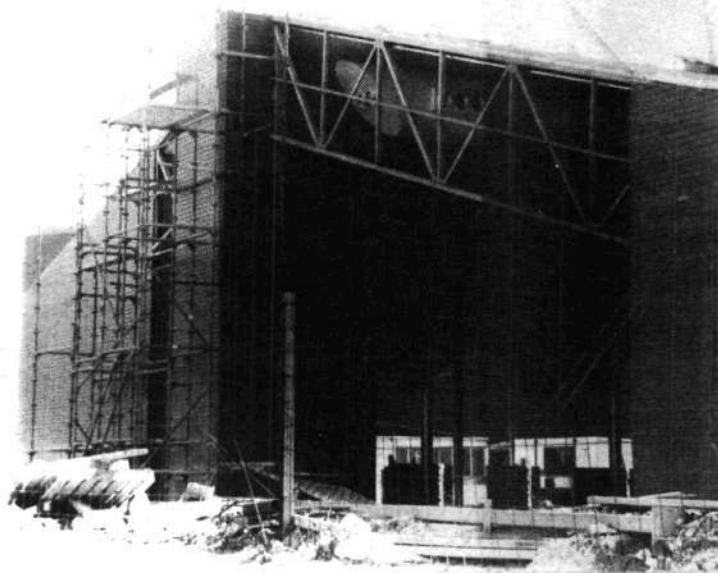
faculty, one in close proximity to Education, and another within the Union Building itself. The new Engineering 7 building is to be used for examinations and enrolment, and builders expect it to be completed by November 1991. A second project, also situated in the Engineering Faculty, is directly related to Australian Pulp and Paper Mill Industry developments. Hopefully, it should be finished by New Year 1991.

Another project currently underway is the Parking and

Security building, located near the Education Faculty. Builders expect that it will be completed by the end of the month, and it will provide facilities for students to pay parking fines as well as a kind of "headquarters" for security on campus.

Finally, the small-scale construction opposite Monash Association of Students in the Union Building is expected to house Student Travel.

Finding your way around Monash next year promises to be even more bewildering!



## Arts & Crafts — A New Direction

by James Backwell

The Union Board meeting on Thursday 4th of October saw a turning point for the Monash University Union and the Arts and Crafts Centre. Formally the Centre was under the auspices of the Union Board and a committee of around seven. Student input was minimal and the total number of people who had any real say over the Centre, which commanded \$100,000 of your money, was less than twenty five.

The Centre has been failing due to continual harassment from the Board and overt interference from the Warden of the Union. For example, no summer school will be occurring this year as every time the co-ordinators asked permission of the Warden to plan for the summer he told them to wait. Now, this major income generator will not happen in 1990-1.

Student participation in the centre has drastically fallen since the hippy days of Monash. While the nature of student interests changed from Basket Weaving to Night Clubs, the Centre did not keep pace.

This year the Centre came under scrutiny (again!) and the staff at the Centre and the Monash Association of Students (MAS) spearheaded a campaign to save the centre and to redirect it towards a "practical skills orientation". This means that instead of bark painting you will be able to do car maintenance. Instead of Doll making, you will be able to undertake scientific illustration. The arts and craft type activities will also continue, especially those which are quite popular.

To stimulate student input

into the decision making process a new committee that has a wide cross section of the University community represented has been established. It will exist as a policy making body rather than having a co-ordinating role. The proposed committee shall consist of:

- 1 MAS representative
- 1 Postgraduate Student representative
- 1 Mature Age and Part Time representative
- 2 Undergraduate student representatives from photographic society and Van Gough's ear.
- 1 Centre Administration staff.
- 2 tutors from Centre.
- 1 General Staff representative
- 1 Academic Staff representative
- 1 Community representative

The committee will now come under the auspices of MAS so to make the Centre directly accountable to the students who pay for its existence. Now a Student General Meeting can determine the direction of your centre.

Finally, in the interest of centralisation of resources a proposal put forward by MAS to establish a Media Publicity unit to service all departments of the University Union. This will mean a relocation of Lot's Wife to the Arts and Crafts Centre and the expansion of its media operations. Most other unions in Australia have such a facility, the Union Board decided it was about time for Monash to catch up.

# Pool Fitness Room

by Leigh Branagan

From Monday 17th September, 1990, the Pool Fitness room will only be available to current members of the main Fitness Gymnasium. Members will be able to obtain a free token from the main gym upon presentation to an instructor of both their fitness membership card and their student/staff or SRA card. Both cards must be shown in order to receive a token to the Pool Fitness room.

Members who would like to use the Pool Fitness room are entitled to one free token per day, obtainable from the main gym.

The Pool Fitness room will be patrolled regularly and all members must show both cards on demand, otherwise they will be asked to leave the room immediately.

Those people who were using the Pool Fitness room but were not members will have to join the main Fitness Gymnasium and undergo a

fitness assessment before being able to obtain token from the main gym. Because there is a waiting list for fitness assessment times, we will give an interim membership until you have your assessment so as not to inconvenience you.

The reasons for changing the original idea of using the room is as follows:-

1. We need to cater for all members of the main Fitness Gymnasium and by providing an alternative when the main Fitness Gymnasium is

crowded, we are offering a greater choice for members.

2. The Pool Fitness room is now quite well equipped and we believe maintenance of equipment and safe exercise techniques can only be demonstrated by people who already know how to use the equipment properly and safely.

3. By joining the main Fitness Gymnasium you can use either gym.

4. By becoming a member of the main Fitness Gymnasium and using the Pool Fitness room it is considerably cheaper than if you purchased a token through the control desk to use the same room each time.

5. We are endeavouring to provide the best possible service to all members.

If you have any queries regarding this notice, please contact Leigh Branagan on Ext 4111.



by Luke Harris

Ladies and Gentlemen, please raise your glasses, or should I say schooners, and drink a toast (of glorious EEC approved beer) to the reborn German nation. From faint dream to solid reality in less than a year, the united Germany looms very large, even amid the love and kisses of the Common Market. Besides the fears of its former victims, which include most of Europe, the internal unification is proving to be problematic and horrendously expensive, a point well noted by West German taxpayers. Still, the pride of the Germans will allow nothing less than mighty feats of capital investment and entrepreneurial heroism all across the former haunt of compromised socialists and over-zealous secret police.

The punctuated disasters of German history don't sound very encouraging, but today its people seem to remember their last horrible excursion into violence with considerable honesty and clarity. In addition, Germany is locked into strategic and economic co-operation and exists within the context of a Europe infested with nuclear weapons, major dampeners of any plans for territorial expansion.

The media yaps about Neo-Nazis, but they are doomed to remain a fringe group, for their abhorrent creed thrives best in times of severe economic hardship and social disruption. There may be disruption, but it is unlikely to become a disaster on the scale of the Great Depression. Likewise, anarchists can rail against Germany's smug affluence, but their chief impact is in noise and violence at demonstrations.

Chancellor Kohl has seized the nettle, or rose of opportunity and pinned it firmly to his lapel. Like any good politician, he manipulated the debate to the point where his party seemed to be the logical choice in the task of unification, especially to a population unversed in the intricacies of Western election campaigns.

At that point, East Germans were more concerned with

destroying the Police State than the technicalities of gaining Western affluence. Surely blue jeans and Reeboks would soon become a part of their consumer diet. Unfortunately, with various exceptions, Western wealth is predicated upon hard work and a complex, high technology infrastructure. East Germany is starting from scratch in this respect.

Beyond ideas of invasion, Germany's smaller neighbours

must be fearing economic imperialism, the domination of central and eastern Europe via sheer Teutonic vigour and economies of scale. Who needs the crudity of guns or tanks when Germany can subtly model its neighbours upon its own import and export needs?

On the periphery of this great turning point are the millions of migrant workers imported from nations such as Turkey. They suffered prejudice, poor training and restricted job prospects as it was, but now they are emphatically last in line, unwanted in the new Germany. The trends of hostility towards the foreign labour that helped to build the EEC are evident right across Europe, especially in France.

More optimistically, the choking grime and poison of the East's industry may be throttled back to the merely stifling toxin levels of the West. A large middle-class will inevitably appear in the East, and will hence create the only true cultural homogeneity Germany has ever enjoyed since unity 120 years ago. As the Goddess of Democracy flits around Berlin this week, save a little scepticism for the motives of those who hastened it, and pity for those whose working lives are being sacrificed in the name of economic readjustment.



# Through a Glass Darkly

by Michael Ives

A few weeks ago I went to the "New Chadstone" with a friend. It seems to be a real sign of the times that there's no room now for the slovenly, the lazy and the uncovered. Surrounded by Airy Atriums and a "Trent Nathan" or "Bennetton" at every turn, I was feeling more self-conscious by the minute.

Whatever happened to the women in towelling tracksuits, with a scarf tied under the chin holding the hair roller in? To see this shopper wander into a design studio with a bright and airy salesperson unsure how to cope but to keep on smiling was a moment worth waiting for. It never happened. Where have these people gone? The same way as the drug dealers of the pre-pastel small cafe, I guess. When the designers move in there's no room for the messy and the seedy. It's a case of backs to the (muted, earthy toned) wall.

Gone are the days of relaxed comfortable slovenliness. It seems that either you're beautiful or you're ugly, with no room for those of us inbetween. I just don't feel like I measure up, sitting in front of the T.V. in flannelette pyjamas and a bathrobe that's seen better days, melting Mars-Bars in one hand, twisties in the other. Here I am presented with diners dashing to meetings over Anti-Pasta and Expressos, lifting weights before clinching a deal.

This beautification of life is a bit of a worry really. It seems as though anything lacking style, wit and sophistication just isn't worth having, thus devaluing the majority of people, their jobs and their lifestyles in the process.

So how do we mere mortals attempt to live the dream? Dress a bit more prettily, head over to Chadstone and put it on our credit card. If you don't have the bona fides of the new beauty ethos maybe you can buy your way

in (and get yourself deep in hock in the process).

There may be a breath of fresh air though, if we manager to get a healthy dose of the urban nightmare via the new American cartoon "The Simpsons". That this new animated series is drawing an audience on a par with the "Cosby Show" points to an interesting trend. It is a bit of a turnaround really. In the Cosbys we have a black family containing the professional and a monopoly on caring and sharing, while the WASP family in "The Simpsons" is totally at odds with the world, struggling to get by with any rationality preserved.

In the show Dad is an Atomic Scientist while Bread is his neurotic son, the centre of this far from idyllic nuclear family. Audiences appear less enchanted with the sanitised perfection served up to them where Dad is a doctor, Mum is a buyer and the biggest crisis is junior getting his ear pierced.

There is an appreciation of the grotty, and the slightly abnormal. The acceptance of Jon Waters (Director of the infamous dogshit eating Divine) into mainstream cinema via *Hairspray* and the just released *Cry Baby*, as well as the U.S. prime time success of David Lynch's (*Eraserhead*, *Blue Velvet*) disturbingly dark *Twin Peaks* may mark a refreshingly new critical eye upon white bread, clean teeth media — where everyone is happy, successful and, above all, normal.

An acceptance and acknowledgement, of difference

and even slight strangeness could even be said to contribute to a degree of greater tolerance throughout society. Having a prod at the idols of beauty and perfection can help us feel more comfortable with our own moderate achievements.

But then again, maybe this trend is just stems from our newly awakened Environmental awareness. After all, without our whiteners, bleaches and chlorofluorocarbons around, we may just have to get used to a slightly more smelly and stained new world.



"It's the Reebok of the Nappy world..."

Stop Press Stop Press Stop Press

# TRANSPORT

Jim, Kate and Leslie

Monash bus-users are actively working for better conditions. We are cleaning our bus shelters, counting and surveying bus-users and taking our Uni. administrators on bus inspection tours. Right now we have a tent city set up at the busloop. By getting organised, Monash students and staff have formed an effective pocket of resistance to recent bus cuts.

The Ministry of Transport has our submission for a locally-based Public Transport Improvement Campaign. The Public Transport Corporation has noted coverage of protests from Monash in local papers.

The numbers are there. The day long MAS bus count recorded two and half thousand people arriving at Monash by bus.

What our bus-users need

now is representation. At the moment, MAS is effectively focusing on improvements needed for bus services and facilities. But it's time the University had a Public Transport Working Group constantly working in this area.

Students and staff members coming in on the buses must have an avenue through which they can express ideas and get improvements made. Once we have a Public Transport Working Group established, we can be more confident of the University's longer term commitment to improving public transport services to the campus.

Let's use this chance to make our public transport service what it should be.

Rally with us tonight — Thursday October 11th, 1990  
6.15 p.m. Monash Busloop  
for the walk to Huntingdale Station.

# MAS ACTIVITIES

by Tim Gattuso and Matt Nicol

Not quite as obtuse as last edition, but still heaps of fun, it's the MAS Activities column! Firstly allow us to apologise for the last column, we thought about defending it but after rereading the little blighter what can we say? And so, a return to normalcy.

Tim Gattuso and Matt Nicol have to be two of the best blokes at Monash University, if not the southern hemisphere (managed to get out a whole

paragraph without patting ourselves on the back—not bad). To further the support for this rather obvious statement, Matt and Tim have invited Paul Norton over for lunch. We have a feeling that a couple of his mates might tag along, and that they might perform, as a favour to us.

His throaty voice and strident chords (and I'm not talking about his pants) will fill the forum during lunchtime on the last Thursday before we break up. Bitter still (that's a joke son), we're going to

throw in some beer (VB that is). The Head Honcho Host Schemers, our good friends Tim and Edwina, who aren't quite as egotistical as us (but we're coaching them) will throw a few snags on the BBQ. Let's pray the rain holds off or we'll be really pissed. Actually we'll be really pissed anyway. HOY!

Make sure you're here next week for the final Activities column in 1990, we've got something special planned.

Outta here.

# PAC Chair Report

by Derek Francis

At the meeting held Monday, 2nd October a motion was put forward that the State government should legalise shit (marijuana), and control its sale through a government monopoly. Some people thought this was not a good idea because the State government would probably lose money from such a venture. Regarding letting private enterprise take control, it was

suggested by our friends of the earth that all cash crops are ideologically impure. It was raised that shit fucs the body to the max, to which it was replied that other shit fucs the body more. PAC finally decided to legalise shit grown for personal use. Hopefully this will ease the conscience of many Uni students who up until now had been "smoking" without PAC's approval.

On a more serious note PAC decided it was just as evil to

discriminate on the basis of religion as it was to discriminate on the basis of race.

The final motion discussed was concerning whether PAC should send a letter of congratulations to Kevin Lentin for his election success. It was decided the motion should be tabled, probably because PAC-ite's needed time to think very seriously about whether we should undertake such action, and the implications of supporting crazed losers who seek attention through making idiots of themselves.

# BUSCRISIS

Stop Press Stop Press Stop Press

## WANT SOMETHING TO DO?

**The Monash Association of Students**  
will employ people to fill the following positions:

### ★ TYPESETTERS:

\$12.16 p.h. — 25 hrs per week to be shared between two people (Must be conversant with IBM/Ventura Desktop Publishing)  
Period of Employment — 36 weeks  
(mid Feb. to mid Oct.)

### ★ PROOF READER(s):

\$125.00 per edition (may be job shared)

### ★ AD MANAGER:

Rate of pay is under review, but includes a retainer and commission.

(Individual Applications are required)

Applications to be lodged with Sally Willox, Human Resources Officer by Friday 14th December, 1990.

Interviews will be conducted  
Monday 7th January 1991

# M O N A S H U N I V E R S I T Y



FACULTY OF ARTS

## LANGUAGES SUMMER SCHOOL 1990/91

Intensive four and eight week summer courses will be offered in:

### ASIAN LANGUAGES AND STUDIES:

Beginners Chinese (Mandarin), Indonesian, Korean; Beginners and Advanced Japanese; History of Japanese Science and Technology; Music of China and Japan.

### EUROPEAN LANGUAGES:

Beginners French and German.

All courses are offered to the general public and for university credit.

For further information please contact: The Summer School Director, Language Centre, Monash University, Clayton, Victoria, 3168. Answerphone: (03) 565 4236.



## MARILISE LEGAJUANA

or legalise Marijuana  
for those of you who  
don't smoke

**T**he Public Affairs Committee recently reaffirmed the Marijuana legalisation policy of the Monash Association of Students. Ever since Marijuana was first used 2,500 years ago, it has had a varied history: ranging from publicly and legally endorsed usage to banishment to "Dope" subcultures. Meanwhile, debate has raged over the effects of Marijuana and its active ingredient Tetra Hydra Cannibinol (THC). **Ben Hider** explains the stance of Monash Mullers and Packers Union.

*By Ben Hider  
Mullers and Packers Union*

**T**he main reason that marijuana is illegal is historical. While alcohol (and to a lesser extent, tobacco) has a long history of usage in Western society. Marijuana is a relatively recent import from the "exotic" East. Marijuana is illegal because of this historical reason, despite numerous arguments in favour of legalisation.

Marijuana is, for example, not as unhealthy as either tobacco or alcohol, particularly when it is eaten rather than smoked. Unless smoked, it doesn't destroy your lungs, liver, kidneys, or reproductive organs. Research indicates less damage to your brain as compared to the effects of alcohol, and it does not cause violence in users. All this really indicates is how idiotic and hypocritical current laws are.

Further, approximately one million people regularly use marijuana in Australia, with another five million people having used it at least once. What this means is that more than 20 per cent of Australians are criminals. This is hardly the way to encourage support for Australia's laws. Also, this results in the police expending a great deal of their precious time and resources on hunting people whose only crime is a social activity accepted by many as legitimate.

On top of this cost, however, is a far greater one. All that money that everyone spends on drugs goes straight into the coffers of organised crime. How many assassinations, rapes, break-ins, assaults, etc, have been funded by an innocuous social activity. Further, while marijuana is illegal, people's access to information regarding it will be severely limited. Young people will not feel comfortable discussing it with their parents, for example, and there will always be a stigma attached to talking to drug counsellors about it. The less information people have, the harder it is to make an informed decision.

There is another major problem with marijuana being illegal: It is too bloody expensive!



*"Dope smokers of the world unite!  
"You have nothing to lose but your  
chains!"*

Surely it would be better to have marijuana legalised for personal usage and cultivation (say, up to two or three plants) and all larger crops nationalised for cultivation and sale by the government (be it state or federal), the proceeds of which can be then be spent on education, health and welfare.

Some people may argue that legalising marijuana will create even worse social effects than its illegality. These people say that legalising marijuana will encourage its use. This ignores the fact that the illegality creates an aura of mystique and rebelliousness around marijuana, an aura which only encourages people to use it. There is, in fact, considerable evidence that legalising marijuana would decrease usage in the long-term. Numerous private schools in NSW recently allowed smoking cigarettes in a specific common room. For the first year cigarette smoking increased by about 20 per cent; after that smoking went down to about 25 per cent of the original level. It is likely that marijuana usage would follow a similar pattern.

There is, of course, also the potential problem of "dope-driving". This problem could also be reduced if marijuana were legalised. Currently, the only means available to police for checking if people have been smoking is by blood-testing, which is hardly practical for spot-checking in the way that alcohol breathalysing is. If marijuana were legalised (with heavy penalties for "dope-driving"), police could use the THC breathalysers developed several years ago to breath-test drivers. (Police currently don't bother because it is not illegal to be stoned, only to possess marijuana).

There is nothing fundamentally wrong with marijuana as compared to our other social drugs. Why, then, is it illegal? Largely because our legislators are too wimpy to do the rational, logical thing; because they're too scared of the so-called "Moral Majority" (who are neither moral, nor a majority). The only answer is to pressure them to legislation.

# CONTRACT LABOUR:

The Damocles Sword

By David Moody

Last week at Melbourne University, the Union Building was closed down by the Student Administration in response to demands by the relevant staff unions for further negotiations on the vexed question of "contract versus permanent tenure" employment for Student Union Staff.

It is unfortunate that the response of the Student Administration to this debate has been typified by knee-jerk reactions and the refusal to negotiate any more. What follows is an explanation of some of the issues involved in the debate.

## Permanent Tenure

At present, most Melbourne University Union staff are employed under an arrangement which is called "permanent tenure".

Permanent tenure employment is the sort of employment that most wage and salary earners have. Contrary to what the term may imply, permanent tenure does not mean the employee must be employed irrespective of what they may or may not do while engaged in the job. Like most employees, they may be dismissed by the employer, with appropriate notice, if they are negligent, consistently inefficient, or simply unable to perform adequately in their allocated job.

However, importantly, employees engaged in permanent tenure employment are not constantly faced with the threat of dismissal (unfair or otherwise) at the end of each year no matter how well they perform in their job. There is guaranteed employment for the permanently tenured employee at the beginning of each new year, provided that their performance is always "up to scratch".

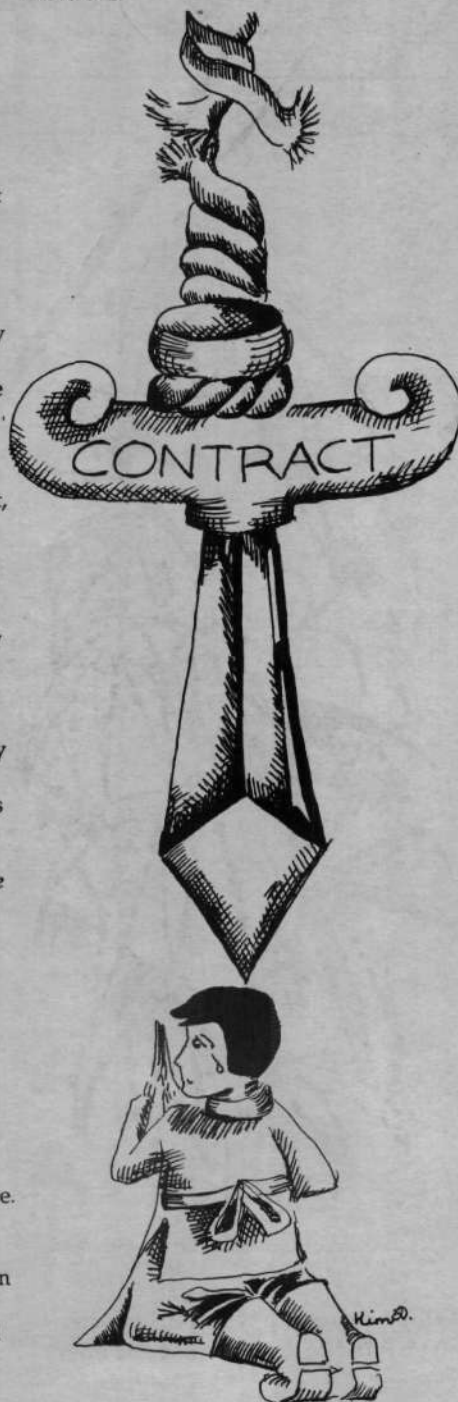
## Contract Employment: The Way It Could Be

The Melbourne University Student Administration is proposing to put many of its staff (particularly research and publicity staff) on one year, renewable contracts. Contract employment gives the employer a degree of flexibility in their employment practices which permanent tenure does not. For starters, at the end of each year, the employer has the option of simply refusing to renew the contract and therefore effectively terminating the employment of the employee.

This might sound remarkable until it is recognised that via this mechanism, all common law and statutory rights which employees have to protect them from unfair dismissal by the employer can be evaded.

## A "Hypothetical" Problem

Let's take the "purely hypothetical" example of an employer who does not like the political beliefs of his/her employee. A permanently tenured employee could not be dismissed on these grounds under the Victorian Equal Opportunity Act. An employee under contract, on the other hand, could face the prospect of not having their contract renewed, and thus being sacked "through the back door", simply because they thought Marx was great and the employer was a fan of Friedman! This is ludicrous.



Many student representatives argue that if they are elected on a particular policy platform, research and publicity staff (in particular) who disagree with this platform pose a direct threat to its implementation. They say that democracy demands the elected student employer should be able to dismiss these people quickly, and that contract employment allows this to happen.

While this is possibly true on its face, the argument has two fundamental flaws. Firstly, it presupposes that staff are never professional enough to put aside their own political beliefs to do research and publicity at the direction of the incumbent student union leadership. This is demonstrably untrue. Secondly, it often doesn't give the aforementioned staff members the chance to prove their professionalism, because they are sacked before they get the opportunity to perform under the new regime.

As a consequence, contract employment creates a threat of dismissal at the end of each year, this threat hanging over the head of the unfortunate employee like a sword of Damocles. This threat may be made good in the event that the employee does not do and say exactly what the employer wants. No employee should be faced with such a threat, unprotected by statutory or common law.

## In Conclusion

Contract Employment is not, by definition, always a bad idea. For many employees the job flexibility offered by short-term contracts is desirable, allowing them to continue working in their chosen field while they wait for a better offer to come along.

This is not the case for Melbourne University staff. If they had found the prospect of contract employment so desirable, their unions would not have places bans on the Union Building in protest at the introduction of such contracts.

Clearly, the staff prefer the job security of permanent tenure to the "flexibility" of renewable contracts.

Melbourne University Student Administration has, in my opinion, made a mess of their dealings with staff and unions, resulting in a lot of needless inconvenience for both staff and students. Let us hope that our own Student Union, in its negotiations with staff on campus, is able to show a more mature and conciliatory approach.



# **STUDENT GENERAL MEETING**

**SAY NO TO BUS  
CUTS.**

**ANIMAL  
EXPERIMENTATION  
AT MONASH**

**Monash  
Association of  
Students**

**TUE 16TH  
OCT. 1PM**

**UPSTAIRS UNION  
FOYER.**

# Myth Making With

by Matthew Ryan

Michael Leunig's view of the world is displayed daily to readers of "The Age" through his cartoons. Here the philosophy and opinions that shape these pictorial poems are fleshed out as MATTHEW RYAN talks with Leunig about: modern myth and Koori dreaming, alienation and teapots, and of course cartoons.

**Did you have any artistic training?**

No I didn't, I had none. I didn't do art at High School, we only did it to about second form. I liked drawing sort of funny pictures. There was a teacher at school who told me I should become a political cartoonist. I didn't know what that was. I loved drawing funny pictures and making jokes and stuff with drawings but I wanted to write too. I used to try and do the school magazine and all that, write bits and pieces. I would write poetry.

**And so after school did you go to University?**

I went to Monash University for a short time. That's where I started cartooning by doing things for the *Lot's Wife* newspaper and they paid me for these things, very small amounts. But this was good and I realised that I was slightly successful, I mean, people wanted me to do more of these things so I flowed into it from there.

**What were you studying at Uni?**

I was doing something called Arts, I didn't understand what that was then. It was English and Anthropology, Sociology, History, French...

**Did you finish your B.A.?**

No, it only lasted a year and a half. I remember I passed English and Anthropology in first year and after that I dropped out after another half a year, I loathed it so much. I was so alienated there and I didn't understand the process. I was hopeless in tutorials, I couldn't speak, I was inarticulate. A lot of these kids had come from good schools and I realised just how little I knew about reading and studying and talking about matters, I was just a dreamer.

**So, where did you go from Uni?**

I just got odd jobs, driving a truck and I went and worked in the meatworks for a while, and factories for a long time. Then I decided I wanted to do this thing of being a film maker and I went to film school, Swinburne for two years, and all the while I was continuing to draw cartoons for so-called 'underground' publications. They were sort of little political

journals and things that were being done by student-type people. It was the Vietnam war days, all that protest movement. So that's how I continued to earn pocket money by doing little cartoons.

When I was at film school, I realised that was hopeless enough. If you wanted to make films you just made films, you really didn't learn much at film school. So in the midst of film school I was offered a job at *The Age*. They set up an evening newspaper called *Newsday* and I was offered a job as the political cartoonist, based on the part time work I'd been doing around the town. And then that was it, I moved into cartooning full time and was paid a full wage.

**Now that we've got to you as a cartoonist, do you see a role that cartoonists have in society, like a social conscience?**

Yes, I do believe that. That's very traditional and that's very important. The newspaper itself within a democracy should be a conscience and an independent voice, and it must be a watchdog for the government. And I think a cartoonist should be someone within the paper who is on yet another higher level up from that, who does that on a personal level,

what the newspaper does as an institution. The cartoonist within a paper traditionally has the most freedom of any person in the paper. And that's the sort of role that is given to a very limited number of people in democracies, to just be themselves. Even though they make mistakes and become irresponsible at times, the broad average is that they are the individual voice. Responsible only to their own conscience.

**What about a sense of social responsibility, in that they can shape public opinion. How powerful is that for cartoonists?**

I don't think they can shape it at all. I think a cartoonist has got a lot of power to reinforce stereotypes. They can reinforce prejudice, and they often do that. They often continue to portray stereotypical types of politicians even though the politician might change or be trying to. Cartoonists often bring people down to a nice containable comfortable image; you think you understand them, you say, "Oh, that's so and so." As far as everyone is concerned that's all he is. Cartoonists do this quite a lot but I don't think they can change things very much. So I think cartoonists shouldn't care about what society expects. They should refer to their own integrity and just live by that. They must be on the outside and often that will make them foolish, they will make mistakes, they will go over the top, but just occasionally they will be the voice that is true when all the other voices can't be.

**Do you feel any particular area which they shouldn't touch, that's too sensitive or explosive?**

Well, it really depends on the cartoonist because there are some cartoonists who you can get very angry at because they just continue to reinforce. Sometimes when you make a joke about something you 'joke it away', you repress it and keep it as it is. A joke is not necessarily the truth; a witticism in fact is quite often very untrue. And that sort of cartoonist who only looks to the joke, goes for the laugh, is often dealing in untruths and stereotypes and old prejudices and this is their currency and they think because they've made people laugh, they are succeeding. I wouldn't like to name names but this is something that can happen.





# Cartoons: *An Interview with Michael Leunig*

Well, let's get on to your work in particular. Do you feel your work has changed, since say you released your first book, in style or in the content of it?

Well, it's evolved along a bit, the drawings are different. In many ways the spirit of it is much the same, perhaps it was a bit more brash and joyous back then and perhaps it's more ponderous now, and it varies from week to week and year to year, again it's all over the place, a hotchpotch, it's not constant. But I don't think it has changed enormously. I think I've become a little bit more forgiving. I'm a bit more understanding of things, a bit softer in some ways. Some of the hard edge has gone off it, for better and for worse.

Is that just from you growing older, or something in particular?



Growing older, means growing a bit wiser, it means coming to terms with things, understanding more, understanding why you are like you are... Understanding why the people you dislike were like they were, you become more forgiving which makes it difficult for cartoonists. It's easier to work from a position of prejudice and rage and anger than when you have to take the whole spectrum into account and there are no baddies any more. Although, from time to time, there are. See, I started out as a political cartoonist, I was inspired mainly by a kind of an outrage about being conscripted and the Vietnam war. I was also inspired by the fact that this country had a very conservative government that had been in power for a long time and had grown a bit stupid by being in power for too long. And there were a lot of obscenity laws, a lot more repressive stupid laws that had to be changed so that was my motivating thing; to get in comment, to send things up, to lampoon things, to do all that traditional sort of cartoonist scurrilous activity which is what I enjoyed. I think if it became clearly necessary now I'd do it all again, I mean, I remember when the Falklands war came into the news, I remember a great seriousness rising up in me and I did some very strong

cartoons, very condemning, heartfelt cartoons. When times require it you respond in that way, but the times haven't seemed to require it because I feel we have moved into a different type of world now where the political solution is not as important as the personal, spiritual solution. I think the whole world has drifted. There were specific political things once required, we knew we should get out of Vietnam or we should not have this kind of law there. There was a clearer sense of things in the 70s. Now I get the feeling you change all sorts of laws and governments, but the fundamental problems of society still exist. So that's what

you have got to attack and that requires a different approach, it requires a gentle approach, a slower approach, not this harsh, satirical, driving, powerful one.

Is that more of an aiming at people's consciousness?

Yeah, I think it's a shift of consciousness that we're faced with. It's a psychic kind of... illness that society has now. A society which is suffering and is in grave sort of distress in many respects. A lot of the problems of this society derives from psychological kind of epidemics relating to our values that cause us to become an addictive sort of society. A sort of passive society and a rather joyless, anxious and an intrinsically violent society. It's an egotistical society, more than it was twenty years ago, people have become so self-conscious and afraid of feeling their instincts... even in newspapers. Once editors used to publish something on the front page because they had a feeling about it, now they look to market research for what people want to read. Look at television news and how a lot of those directors are getting. They're all scared to rely on this instinctive quality. There's this enormous breakdown of relationships in the world, people's relationships with each other, with their society. There's a very powerful alienation, and this is having enormous impact. The complexion of our whole society is affected enormously by these psychological problems that are common to so many people.

So do you see your work as a sort of romanticism which is in opposition to this materialistic and egotistical sort of society. So that with the domestic images that you bring up, teapots and beds and pets, are you trying to bring them into some sort of spiritual light?

Well, they are little symbols of the human level. It's a kind of domestic, human, playful, primal, fallible dimension of life. You put in a teapot and you say, "Well isn't it a sweet thing". Some may say, "That's just a dumb teapot". But I mean, what is a teapot? A teapot is a homely provident little simple thing which is constant, it's always there, it doesn't fall apart, it's nice. This is a warm little symbol of something, some domesticity, some simplicity, some humility, some kind of comfort, not the sort of thing advertisements project. The other symbols that I'm trying to be a counterpoint to are the great shiny complicated expensive cars, electronic equipment. I just try to say, "Hang on, there's other little icons". Let's remember what is truly ours, the things that lie within our grasp, the things that we have affection for in our daily life. This is important, we must treasure all this, and these must be our icons too. Other icons are the things we aspire to, that's a grandiose level. These represent the ego becoming inflated. The grandiose aspect of society is always attacked by a cartoonist. The pomposity, the great kind of thing you always try and attack, it's traditional. I wish society was a bit more humble and functional and humane.

*This is an edited interview from an article in the magazine Fetish, published by the Anthropology and Sociology Club. Fetish costs only \$2.00 and is available from the Book co-operative and the Anthropology and Sociology office on the 10th floor of the Menzies Building. Other articles include Women in Film, Football vs. Soccer, Why Stud Arts?, the End of Communism and much more. Get your copy of Fetish now.*

# The True Meaning of Martial Arts Expressions

(Even Teenage Mutant Ninja Turtles don't know these secrets)

by Marlene Ryzman

If you haven't heard of the 'Teenage Mutant Ninja Turtles', then you're either a hermit living on a remote island, or a penguin in the Antarctic. It seems that all problems encountered in the school yard are blamed on the turtles. Admittedly, the fact that they are ninjas carrying a range of deadly weapons, doesn't conjure up images of peaceful picnics in the park. But while we are on the subject of ninjas, have you ever wondered what is really behind martial arts training?



According to Master U. P. N. Atom, it is a short sharp cry at the moment of striking; performed correctly, the cry ensures that the expulsion of air from the lungs is combined with movements to the best effect. (Another explanation is that 'kihup' is a cry of pain after being hit). So, in a sparring bout, the one who yells the loudest is not necessarily the most courageous opponent!

# 骨

We often read about Masters who entrust the secrets of their art only to close family members who continue the tradition. At the risk of being held responsible for altering these traditions, I have decided to reveal to you the secrets behind the secrets!



Firstly, the names of the arts practised today are not the original ones, but have altered over the years. For example, 'Kung Fu' was originally called 'Run Fu', founded by Master U. Go Kwik, assisted by I. Ran Too. He taught students to remove themselves from conflict by using the technique of rapid locomotion. It proves quite effective, especially if the self-defence practitioner is wearing adidas sneakers, and has a head start. In Run Fu and many of the other arts, students are taught how to use 'kihup' - a traditional yell.

Lot's Wife Thursday October 11th, 1990, page 14



On the other hand, watch out for the instructor who advises you that he teaches "eclectic martial arts". In other words, he hasn't trained in any one discipline long enough to gain expertise in it ("I've thrown together bits and pieces of different styles in a way which makes me look good to people who don't know anything about fighting"). And if you read a brochure which states that the head of a school has viewed all the essential martial arts videos, and has researched the best exercise and diet programme, this means I watch the "Teenage Mutant Ninja Turtles and eat pizza" (author's apologies to Michelangelo, Donatello, Raphael and Leonardo).



If you are considering enrolling in a particular martial arts course, observe the instructor carefully and try to detect the hidden meanings embedded in the language used in class. When an instructor tells you that in his school he specialises in 'close-range' fighting because it's essential to grasp hand techniques, what he really means is "I can punch, but don't ask me how to kick, I haven't got a clue."

When instructors tell you not to take any notice of the variety of tactics taught in other schools because, "If you just practise what I show you, you don't need to know all those fancy techniques", this translates as, "I only know one thing." And beware of the teacher who claims, "I never fight my students during sparring practice because I don't want anyone to be injured." (Translation? - "I like my face the way it is, thanks"). Another expression commonly used by instructors in the dojo is, "Don't ask me to demonstrate my real skills; my secret techniques are so dangerous that they may result in death." ("Anyone who fights like I do, could end up getting killed").

I hope this article has clarified some of the expressions used in martial arts classes. And for those of you who are wondering what rank I hold, just look at all the oriental characters embroidered on my belt (Translation: "Made in Korea").



# JJJ

# Bubbles Melbourne

by Matthew Walters

**H**ave you noticed? The Sydney-produced 3JJJ ABC youth radio station (107.5 FM) has been transmitting here in Melbourne nearly one year!

Don't the Melbourne commercial stations and public radio stations provide enough 'contemporary music' variety?

No, says JJJ's weekday breakfast presenter, Maynard F# (he's a muso) Crabbes. After shifting suitcases of records, promo carts, CDs, 'Dob in a Dag' correspondence, give away T-shirts and a trombone which he plays live to air from his temporary studio at the ABC's Melbourne studios he stresses there is a gap that JJJ fills between 'rotation' music on the commercials and the more *ad hoc* public radio stations.

"We can be relaxed while being professional," says Maynard's producer, Simon Marnie who used to disc jockey 2MMM's graveyard (12 midnight - 6 am) shift and do little more than say 'another forty minutes of continuous rock and roll' every twenty minutes.

Raynard reflects upon his training-ground days at Sydney's public radio stations: "At least at the ABC you can find the records you want to play - they don't get nicked here."

Maynard describes his audience as people stumbling blindly around the kitchen (where there is a radio up loud) struggling to feed themselves, [shower] and "get going".

"Most people feel shit [at that time of day]. I play pick-you-up music, music that swings like a gate."

It is a pleasure to watch Maynard and his producer put together their 'bubbly and fruity program'. Even after an equipment failure in a studio he was unfamiliar with, leaving him without a track to play, he managed this quip:

"We've got a matchbox here doing a studio impersonation - and WE'RE in it"

Judging by the amount of letters Maynard receives nominating people for his 'Dob in a Dag' competition, JJJ has a significant listenership. Ratings put JJJ at roughly 3% (of total radio audience) in Sydney and 1% in Melbourne.

Maynard pointed out to *Lot's* who spent a morning in the studio with him as he broadcast across Australia on the new JJJ Network, that his "up and pacy" style, described by one Monash Uni critic as "incredibly bright and uninspiring", was "JJJ's time out for serious fun!"

Other JJJ programs are more relaxed. JJJ's commitment to innovation in contemporary radio for Australian youth (vs the Americanised commercial stations?) also includes preparation of special news and current affairs programs.

But does the Federal Government share this commitment?

This week's breakfast show production from Melbourne rather than Sydney was a great effort and strain on JJJ. Meeting the cost of airfares and accommodation was almost just as much strain as finding an ABC Studio in Melbourne that could be used. This was one of the few weeks that they could find a studio that they could use for five days in a row!

After one year of hearing Sydney JJJ in Melbourne on 3JJJ, the ABC funding disease is all too apparent.

Many commentators say that the provision of a youth radio service by the ABC is just an indulgence, and JJJ should be axed. These middle-aged commentators usually can't tell the difference between rock and roll on the commercials and that played on public radio and the JJJ network.

Perhaps there is little difference. Your *Lot's* reporter can't describe the difference easily. One justification for JJJ does jump to mind, however:



The expansion of the JJJ network to all capital cities of Australia and Newcastle was to have been complimented by the provision of regional broadcast 'windows' during which local information and news, produced locally by youth, could be aired.

A year later, the best JJJ can do towards making their Sydney-produced service 'National' is to sporadically present programs from different capital city studios

JJJ appears to influence the commercial stations. Some call it the virtue of media diversity. Simon Marnie describes it this way:

"Commercials take notice of JJJ - it's [of] a progressive, but acceptable, standard."

3JJJ, bubbly or not, is a challenge to the commercial stations.



# **WRITE A BURNSON AND STENCHES AD AND WIN \$20**

This is your chance to stamp your own personal brand of humour on the advertising campaign for Burnson and Stenches.

All you have to do is fill in the blank box with the wittiest comment you can think of.

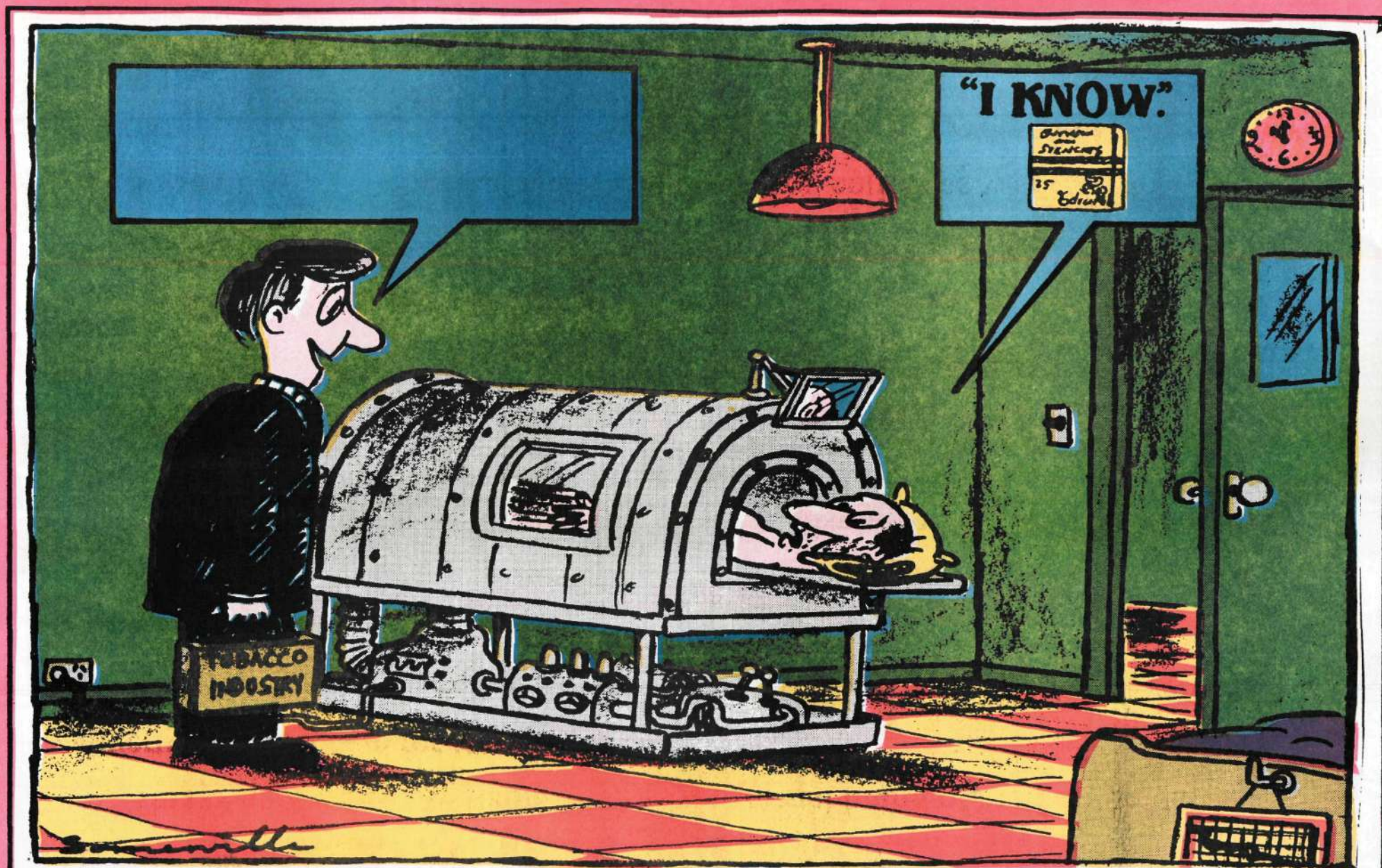
If your ad is the one our panel of judges agree is the best, we'll run it as part of the Non-Smokers' Movement's campaign. We'll also give you \$20 for being the most creative.

Why only \$20 when the opposition is offering \$20,000? Because the tobacco industry spends about 1000 times as much on selling cigarettes as groups like ours can spend telling the truth.

And we all know that drug pushers are never short of a dollar.

So sharpen up your pencil and send in as many entries as you want to "I know", Non-Smokers' Movement of Australia, Box 6, Trades Hall, 4 Goulburn St, Sydney 2000. Entries close last mail, October 31, 1990.





NAME \_\_\_\_\_ ADDRESS \_\_\_\_\_ POSTCODE \_\_\_\_\_

OPTIONAL - I AM A NON-SMOKER AND WOULD NOT LIKE TO RECEIVE CANCER AND OTHER DISEASES





# BRANDON SMYTHE

B.Ec. LL.B.

By ADAM PARKER

THE WORLD'S FIRST TOTALLY YUPPIE SUPERHERO

LAST TIME WE MET UP WITH THE PRIVATISED PROMETHEUS, HE AND HIS PARTNER TOSHIRO WERE BEING HARANGUED BY A hideous monster...

HMMM... WHERE HAVE THOSE TWO GONE?

I BET THEY'RE DRUG SMOKING, COMMO PINKO, RADICALIST SCUM HIPPIES! (OR MAYBE JUST CENTRE UNITY HACKS)

WAIT ONE SECOND!! WE STAND FOR GOD, THE FAMILY, AND THE JUDEO-CHRISTIAN WORK ETHIC!

WELL! WHY DIDN'T YOU TELL ME EARLIER!!!

IN THAT CASE, I'LL HELP YOU ON YOUR QUEST!

(PROVIDED OF COURSE THAT IT'S ON A PRO RATA BASIS).

AND SO BRANDON AND TOSHIRO CATCH A RIDE ACROSS LOCH CONTANGO ON ENSEESIE'S BACK...

WHEN SUDDENLY...

NOW THEN...

... HERE YOU ARE AT THE OTHER SIDE THAT'LL BE \$32.90, PLUS 60% LUGGAGE CHARGE

CHANGE BAG. DO YOU TAKE MASTER CARD?

SMYTHE HERE!

RING!!!

SMYTHE? IT'S THE CHIEF HERE! NOT ONLY HAVE YOU NOT CLOCKED IN FOR THE PAST TWO EPISODES BUT YOU'VE ONLY GOT ONE AND A HALF EDITIONS TO COMPLETE THIS MISSION! GET TO IT!!!



YIKE!

THAT'S IT TOSHIRO, ENOUGH OF THIS FUCKING AROUND!!!

QUICK... THROUGH THIS DOOR!

LOOK OUT PUNTERS...

WARPED FACTOR 10, SCOTTY!!!

DIMENSIONAL TRAVEL. HOW PASSÉ

... BRANDON'S GETTING A TOUCH FREAKY!!!



SHIT NO. THIS IS WORSE THAN COMPREHENSIVE CAPITAL GAINS TAX, BRANDON

YEAH, NO MORE FREE SUSHI, TOSHIRO.

THUMP!



LOOK! IT'S A COPY OF DAS KAPITAL!

SOME LEFTISH WALL SCRIBBLINGS

ALL NIGHT LAYOUTS ARE A FASCIST PLOT DESIGNED TO SUBVERT THE DOMINANT PARADIGM! - KARL MARX.

PERVERT THE DOBERMAN PINSCHER! - JOE STALIN.

THIS CAN ONLY BE THE DOING OF ONE NEFARIOUS PINKO..

HA YOU LIBERALIST PISDOGS! NOW I HAVE YOU, TRAPPED LIKE SQUIRMING MAGGOTS IN MY PROLETARIAT POWER PURCHASING PARADISE!!! I WILL SUBVERT YOUR SPLEENS TO SOCIALISM!!!

OH MERDE.



OH SHITWADS! IT'S THAT DREADED DOOGIE M'DOOGIE! TUNE IN NEXT WEEK FOR THE TWO PAGE CATAclysm FINALE!



# CLUBBON

by Cluberella

On a band note (as opposed to a bad note), *Real Life* showed their lively selves on stage at the *Cadillac* on Wednesday, 26th September. This sneak preview performance showcased their new single at its danceable best. Another big band night occurred a couple of days later at *Chasers*, which played host to the UK-based *Beloved* — their full-on show was well loved and received by the full house.

*Transformers* hosted by Paul Norton on October 7th — hopefully he's still not "stuck on you", after his hot and sweaty performance.

Thursday, 4th October saw the *Sex-Packets* digital underground album launch at "Fat" *Chasers*. The give aways, thankfully, were not of the Rubber variety! Friday, 5th October was a fashion model of competition with the 'Man to Man' parade at the *Metro* while the *Cadillac* went beachy with their Sea Folly swimwear parade, giving the female side an upfront display. If you missed out on your share of fake tan there, then wait until Friday, 19th October at *Transformers*, when the

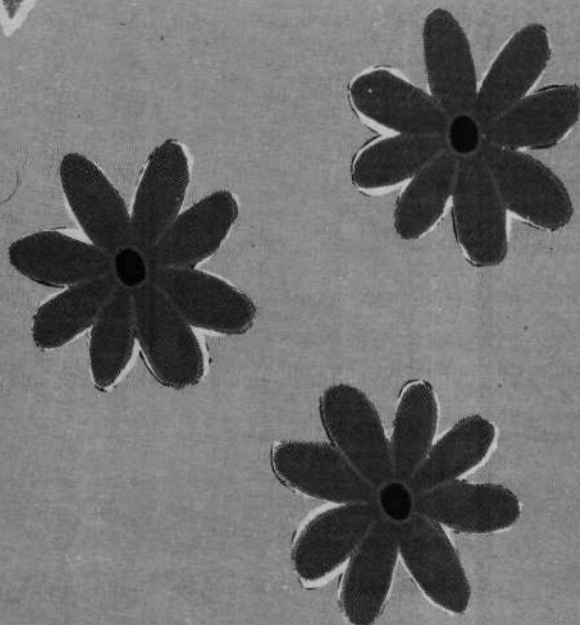
Sea Folly/Nike Body Parade takes place — certain to be a very (inter) active night! A little sooner is the "Cosmic Groove Party No. 1", courtesy of *Lost in Space* also at *Transformers*, proving once again that there is some form of life in mighty Moorabbin. Green concoctions served by robots are guaranteed to disorient you!

If you didn't get enough of them at the Chocky Ball, then trip down to *Transformers* on Sunday, October 21 to see *Boom Crash Opera* and *Dale Ryder* in full voice! If that's too fast and frenzied then get into the "Slow Groove" with *Fat* at *Chasers* which presents 3 DJs "chiming out the gentle *Beats* (International) of Soul (as in 11 Soul), Reggae and London (Digital) *Underground*. Mellow out with dancers and give-aways on Thursday, 11th October.

Passes: There's always a huge queue outside the MAS office on Tuesdays and Thursdays between 1-2 p.m.. So why don't you join it and grab a few passes for your own forays into this city's club scene!

Club on 'til you burn out!!!

# DAISY AGE



# FASTFASTFAST

## Student Theatre Column

### FAST Report

The Festival of Australasian Student Theatre (FAST) was held recently in Hobart. A delegation of six students and the Student Theatre Director attended this Festival with the production *Wherever I Go*.... During the week, there were seventeen shows presented by students from campuses all over Australia, reflecting the whole gamut of theatre from classical drama to comedy and revue. On the whole, the standard of work was very high, and those whose work was not fully developed benefitted greatly from the supportive criticism of their peers and

tutors.

The performance of *Wherever I Go*... was an overwhelming success, causing much discussion about both the content and process of creating work in this way.

An essential part of the week was the workshop program. Professional tutors from Victoria, New South Wales, Tasmania and Queensland offered classes in acting, directing, theatre design, acrobatics, mime, voice, theatresports, dance, junk performance, and puppetry. Bob Burton ran the mime workshops, and was pleased with the enthusiastic interest his classes

received. Everyone was very interested in the theatre work being done at Monash, which should bode well for the workshop and performance program we are preparing for 1991.

The contact between students over the week was very close, and the interchange of ideas, energetic and exciting. As a result of this contact, there are plans afoot to tour shows to Sydney, and have their work come to Monash.

There was no decision as to the location of next year's Festival, so the location and host is up for grabs. Monash students are

interested in hosting FAST next year, and discussions are ensuing.

Some quotes from Festival participants:

"I was able to experience the sensation of humming for two hours in a voice workshop, while in the throes of a hang-over" - Caroline Lloyd.

"The feeling of empowerment, drive and interest in theatre the week gave to us was unique and exciting" - Graham Carter.

"There was a special bond between all participants... the Festival should come to Melbourne next year!" - Kit McMahon.



"When I said 'Break a leg,' I didn't mean it literally!"

## OSCAFF:

Overseas  
Student's Council  
of Victoria

by Suryan Chandrasegaran

OSCAFF was formed (as the Overseas Students' Campaign Against Full Fees) to combat the proposed imposition of full-fees on overseas students across the country. Although the Government had sets its mind on implementing the present full-fees program, OSCAFF succeeded in delaying it. With the imposition of full-fee OSCAFF changed its name to the Overseas Students' Council of Victoria.

Whilst its purpose of representing overseas students remained intact, OSCAFF's objectives were amended. OSCAFF's primary objective is to protect and further the interests of all overseas students in Victoria. All we do as an organisation is done in the pursuit of this aim: ensuring

overseas students are not overcharged, acting as a watchdog for government policies and exposing false advertising (aimed at exploiting overseas students) by some institution etc.. In addition, OSCAFF seeks to disseminate information concerning overseas students' welfare to all overseas student organisations. There is thus, a lot of work for budding heroes out there who'd like to join us and stand up for overseas students' rights.

I must stress that you need not be of a particular political ideology to join us; the only prerequisite is a sincere desire to help work towards the aim of OSCAFF, always keeping in mind what would be in the best interests of overseas students.

If you feel you've got what it takes to join us, or would like more information, just call either Lai Wai Kin 529 6707, Chua Hak Yee 543 7258, or myself 544 5202.

# Completely Right

## Why Conservatism is dead

By Ernest Zanatta

### Why Conservatism is Dead

Conservatism is an elusive, almost mystical, political philosophy. It can mean anything from a mindless preservation of the status quo (at its worst), to a complex and consistent moral code (at its best).

Genuine conservatism is an absolute moral code, in which good and bad, right and wrong, are spelled out and are never transgressed or compromised. The genuine conservative should be just,

honorable, upright and courageous.

The bulk of so-called conservatives, be they pseudo, neo, paleo, Burkean, or Cro Magnon, fail to measure up to such rigid criteria.

Partly, this is due to their warped interpretations of conservatism. Rather than following any clear cut and universal foundation for their mortality, such as that provided by a belief in God, pseudo-conservatives function in a vacuum devoid of any genuine beliefs or values.

Instead, these people hide behind empty

beliefs in traditionalism, the status quo, and similarly relativistic arguments to explain their bizarre opinions.

My opinion of most so-called "conservatives" is that they tend to be insipid, spineless and cowardly. They are so frightened of real ideas and of change, and especially of belief, that they choose to confuse all issues and to discredit genuine conservatism.

To be a genuine conservative is to be heroic, to possess moral fibre and to have a code of honor. To be a pseudo-conservative is to be a relativistic wanker, to have no honor and no principles.

Unfortunately, most conservatives are only counterfeit of the latter category. Hence conservatism has been discredited, and is dead.

WITH HIS FAITHFUL SERVANT BERT,



ERNIE PREPARES TO CHASE THE CONSERVATIVES

# Liberal Students

## Why Petrol Prices are Rising

By Jamie Hyams

Since the Iraqi invasion of Kuwait, we have been confronted with petrol prices that increase virtually whenever we blink. There has already been a hike of approximately one third, and the price may reach one dollar per litre by Christmas.

Although it can be argued that this is good for the environment, it is definitely not good for ordinary people, or for industry, and could well cause inflation to get out of control, as increased costs in production

are passed on to consumers.

Questions have been asked about why the oil price in Australia should rise so dramatically when we produce most of our own oil. The oil companies have answered that the increase in world oil prices means that they would lose money if they did not raise their prices correspondingly. There is, however, one party that has made, and is making, an unexpected windfall from this situation, and as yet has done nothing to compensate the consumer. I am, of course, referring to the Federal Government.

This government is already notorious for putting very little of the revenue it gains from taxing petrol back into the roads - a situation which has led to the nation's roads being in an unacceptably poor condition, which in turn contributes to many fatal accidents. Now it is refraining from lowering petrol taxes, a move which would lessen the impact of this crisis on the public, without causing any drop in government revenue. There is no doubt, however, that petrol prices will be used to explain the inevitable blowout in inflation as compared to the budget forecast.

Briefly, I would like to congratulate the government on partially seeing the light in its various privatisations. The fact that these bodies had to be privatised proves that they cannot be run efficiently by the public sector.



# Labor Students

## Young Labor Rejects Privatisation

By James Backwell

The annual Victorian Young Labor Conference, held recently, rejected the privatisation push of the Hawke Labor Government. The motions received cross-factional support, with only a few of the hard Right voting against the motion.

Monash ALP Club members were at the forefront of the debate, pointing out the implications of selling Australian Airlines and Qantas, the balance of trade problems, and the loss of national carriers.

The Beazley proposal to open up a merged Telecom/OTC to competition with a

privatised AUSSAT was also rejected, delegates realising that timed local calls will soon follow if this policy is pursued.

Monash ALP members directed much of the policy debate, reversing former Right wing Labor support for the Higher Education Contribution Scheme. Young Labor Victoria again has a policy of free education.

The environmental debates proved interesting when Labor Right- wingers attempted to block a motion against the proposed Cape York Space Port. This proved to be an interesting debate, as the Young Labor Left pointed out, the ramifications for the environment and abuses of land rights, only to be confronted with Labor Right

support for a proposal suggested by Sir Joh Bjelke-Peterson!

### Uranium Mining - The Next Struggle

The next struggle will be uranium mining. The "three mines" policy of the Australian Labor Party was a compromise to placate the Left. As such, the Right are waiting to dig up the policy and the uranium.

The Monash ALP Club has always held policy against uranium mining because of the environmental degradation, desecration of Aboriginal sacred sites and the inherent dangers of nuclear power generation. Beginning this year and extending over the holidays, the Labor Students will be co-ordinating with the Monash Greens

to develop a sophisticated and coherent campaign against uranium mining and nuclear power generation. We will be attempting to motivate students across the country to mobilise against further attacks on the Party Platform. Three mines is three too many!





# Imperial Spain



Luke Harris

Neatly isolated from mainland Europe by the jagged Pyrenees, Spain has always been a little different, to the point where some have considered it almost a part of Africa, due to its harsh terrain and strange history. Indeed, the peoples of present-day Morocco occupied much of the Iberian peninsula for several hundred years, filling it with their beliefs, politics and architecture. They were affluent, literate and fated to grinding defeat at the hands of semi-barbarous Christian warlords raiding from the North.

By the 15th Century, the Moors possessed

only the small southern province of Granada, and their high Islamic culture was in disarray. The new Catholic Spain began to look outwards, first to Europe, but then further afield, spectacularly assisted by the exploits of a Genoese sea-captain who thought that he could sail to China. *Imperial Spain* begins with the final sacking of Granada, as the Aragonese King Ferdinand and Queen Isabella of Castile brought patchwork Spain into a rough sort of unity.

J.H. Elliot walks a complex path in relating to the tribulations of Spain, moving from statistics, to the basic structure of events, then back to demographics whilst always trying to convey a sense of trends and the

fact that once these politics and intrigues were in real life and acted by real people. He does it well, never embroidering the tale, always making careful judgements. Spain destroyed ancient empires in South America, suffered schisms, the inquisition, anti-Semitism, colonial unrest and an often decadent court, and in the end faded with a whimper.

One suspects it would have been a cruel time to be alive, one that only rewarded the ruthless or the lucky. Most Spaniards lived short, impoverished lives on the land, or fighting in the armies of Spain for noblemen who cared nought for a peasant's life.

## The Beginning and the End

by Margaret Safran

*The Beginning and the End* is as addictive as any American best seller. It deals with a proud family left destitute by the sudden death of its head. Their struggle, not so much for physical survival as for social survival, transports us into Second World War Egypt.

It's hard to feel too much sympathy for most of the members of the Effendi family; poverty brings out the worst in each. Hussein, the middle son and the most likeable of them all, correctly sees them all as devouring each other, despite their mutual love.

The widow, Samira, is an incredible woman who manages with her planning and economising to sustain the family under the most stringent conditions. Yet her sudden bursts of violent temper and the ease with which she manipulates her sons for her own future does nothing to endear us to. Similarly, the youngest son, Hassanein, has a genuine love for all other members of his family but his ambition turns him into a ruthless, bitter man, ashamed of those who helped him achieve his goals. The eldest son, Hassan, degenerates into a brutal criminal once he can no longer leech off his family but he still maintains his generosity within his limited means.

I couldn't help but feel sympathetic towards the daughter, Nefisa. With no beauty or family wealth, she cannot attract a husband which she so desperately craves. Her repressed desires lead to a series of dangerous games and finally her own tragic end.

This book ends on a depressing note for more than one family member. But it does offer a very faint glimmer of hope for the future, for those members of the family willing to accept their position in society.

I find it hard to recommend a book, that, for all that is readable, still washes me in melancholy. There is also almost certainly something lost in the translation — the language being more suited to a 'best seller' than to a Nobel Prize laureate. Nonetheless, it is still good 'wet holiday' reading.

*The Beginning and the End*, by Naguib Mahfouz is available from Transworld Publishers. RRP \$16.95. Originally published in Arabic in 1949, it was first published in English in 1985. This publication — June 18, 1990.

## HARD TIMES HANDBOOK

By Ian Robertson

Look, I'm a 27 year old male who has lived on his own for fairly long periods over the past ten years. I've also travelled around the world with hardly any obvious means of support, and by the use of my wily, inventive, (and may I say) intelligent ability to get by, I have never been hungry, homeless, or unhappy, due to being involuntarily out of work. "Sure", you might think, and yes, I might be a freak of nature, but the point is: why the hell do I need a *Hard Times Handbook*? "Because, you know-all city kid", my old Nan might answer, "There's plenty that you don't know, and don't you forget it!" "But Nan," I'd reply cheekily, "how can I forget it if I don't know it? OW! Why'd you clip my ears? I'm grown up now, you can't do that any more. Get off you old bag!" "And here's something else for blaspheming!" "OW!"

A frugal attitude. That's what this book prescribes. But it doesn't come out and shove it down your throat like my Nan does. It just simply offers the type of advice that you can pick up through talking about your problems with people. It's a book based at a folksy people level, and before you turn up your noses at the prospect of more of the dopey idealism that comes from some advocates of alternative life styles, I have to tell you that the Smiths don't want you to shave your head and live on a commune in North-West NSW or anything. All they are offering is advice. It's the kind of advice for which you would ring ring up your mum. For example: what's a good way to cook pasta and vegies so my flatmates won't throw their plates at me? Or how do I get the stains out of last night's party because the landlord is coming over to fix the hole in the wall?

The book offers cheap and useful solutions to the every day difficulties of life, and if you're a student, or group of students who live on the poverty line like me, I'm sure that a quick browse through this book will reveal at least one useful way for you to save money and be happier. Realistically, I'm not about to stockpile food in case of nuclear attack, nor am I going to sleep with sheets of newspaper between my blankets for added insulation, and I'm definitely not going to burn newspaper logs soaked in sump oil in my fire to avoid spending money on fire wood. But I am going to take notice of the recipes for cheap meals, and the advice about growing food, and for making home medicines and soaps and cleaners and good and handy stuff like that. Pretty soon my old Nan will be ringing me up for advice, and I'll just say to her: "Piss off you old bag!! Go buy the *HARD TIMES HANDBOOK* !!!

## The Dunera Experience

by Karen Goodwin

On the 10th July, 1940, the HMT *Dunera* set sail from England. On board were German, Austrian and Italian males who ranged from 16 to 60 years of age. The British government had classified them as Nazi sympathisers, prisoners of war, or political and racial refugees. They had been deemed enemy aliens and were interned in camps throughout England. Australia agreed to accept the internees, placing them in

camps at Hay, Orange and Tatura. In 1942, those internees whose records had been cleared by the Home Office in Britain were declared eligible for release. Some of these men formed the Eighth Employment Company, a labour battalion contributing to the war effort.

*The Dunera Experience* comprises artwork and memorabilia from the voyage, the three camps and the Eighth Employment Company. Among the items on display are pencil, pen and water colour sketches depicting life in the camps; instruments made in Hay; certi-

icates; letters; official documents and photographs. Artistic and cultural activity flourished in the camps and the labour corps, as is shown by the many magazine and camp news items, and the paraphernalia from concerts and performances such as the revue *Sergeant Snow White* in which "Sternberg's plot puts Snow White in a concentration camp because of the doubtful Aryan origins of her creators, the Brothers Grimm". The exhibition is mounted in a manner intended to evoke the surroundings of the internees. Partitioned timber huts represent the camps and amidst the display are placed several sets of headphones

through which people may listen to recordings of internees' memories, stories and experiences. Each section of the exhibition is complemented by browsing material consisting of newspaper articles and photostats of minutes and memoranda from the Australian Archives. A short audio-visual is a further source of information. *The Dunera Experience* provides comprehensive and interesting information about a period of Australian war history which until now has received little documentation. The exhibition is on display at The Jewish Museum of Australia until February, 1991.

# GIVE ME A BREAK

by Marlene Ryzman

**G**ive Me A Break is a one-man stage show written and performed by Simon Palomares (co-written and directed by Marc Gracie), at the Universal Theatre.

Best known for Wogs Out Of Work and the Television series Acropolis Now, Palomares' performance in Give Me A Break is a blend of humour and good acting skills. His versatility is evident as he switches roles quicker than you can say "Lobino's Hot Dogs!". As Rocky Lobino, the hot-dog seller who caters for yuppies, he deals humorously with the problems created by the recent Building Society collapse, which left depositors broke, but left the audience laughing. It's difficult enough to produce sustained comedy in a solo performance, but to deal with so many topical issues is an added bonus.

Palomares brings to life six characters, including a gay guy and a paper seller (zooming around the stage in an electric wheelchair) who says, "It's a miracle, he can walk!", when yet again another able-bodied member of the public parks

in a 'disabled parking spot'. While Palomares' portrayal of Winsome, the 'corporate superwoman' needs a little work, the other characters were well portrayed. Especially good was the youngster who arrived on stage on the back of his mother's bike. The family car was sold and they ride a bike in the city with the trucks and buses "because it's healthy."

The old vaudeville entertainer Bucks McGee topped off the show with his 'come-back'. He reminisces about the good old days when he had a stab at the big time in the States, where he was billed as "Jazzman from Downunder". McGee's soft shoe shuffle and 'stilted' routine was appreciated by the audience.

The show could have ended on a stronger note; the ideas expressed at the end were interesting and could have been used to greater effect, giving the show a better sense of cohesion, but as a whole Give Me A Break will give you a good laugh.

Give Me A Break is playing at the Universal Theatre, Victoria St, Fitzroy: from Oct.3 (Tuesday to Saturday at 8pm, Friday and Saturday at 10.30pm).



• Simon Palomares, star and co-writer of Give Me a Break.

by Steve Felstead

**Y**ou saw the show, you loved it. Thanks for coming. You helped make Sex, Flies and Sticktape the most successful revue in years. "But", we hear your cry as those evil seat-busters beat mercilessly at your door, what next? Well those madcap masters of mirth, those fabulous party-hard dudes, those wacky-zany revue kids aren't resting on their laurels (just recovering from two weeks of relentless revue hoe-downs).

The good news — strike that, the great news is that the Monash Players party is getting bigger and funnier (and funnier) and you're invited. That's right! To build on the mega-success of this year's Monash Uni Revue, Monash players is proud to announce its most ambitious theatrical project yet — a Sci-fi comedy spectacular to be staged at the Alexander Theatre in April/May of next year.

But why Science fiction? Because it's about time we saw some real Sci-fi on stage. None of this roller skating, all singing-all dancing Andrew Lloyd-Webber stuff. None of this bring grandma, grandpa, kids and pets, cuddly-wuddly Walt Disney shit, no way gang — we're talking hard-core concepts and wouldn't even think of. We're talking full-on costumes, a big sound, characters with attitudes and enough romance to make sure you wanna bring someone you love. This is going to be one big roller-coaster, and you can make it bigger. No, really! If you've got concepts, if you wanna act, make sound, create worlds, conceive creatures, design costumes; if you wanna walk away from this, saying "I helped spin

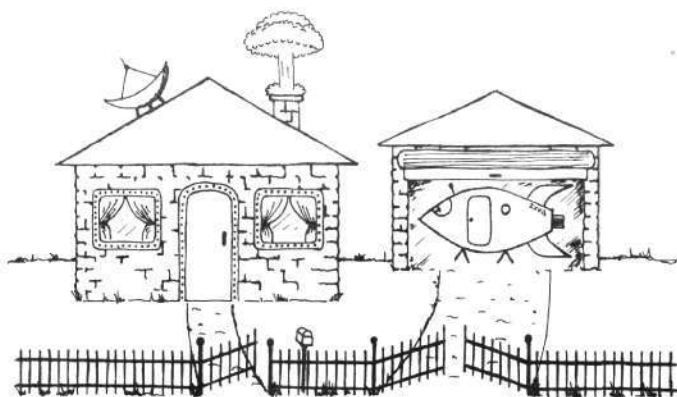
people right out", and meet mudbaths full of people to love along the way, then join the team that brought you Sex, Flies and Sticktape.

Be at Arts and Crafts studio 2, at 1.00 p.m. on Thursday 18th October for our first pre-production workshop.

It's time to be a space-cadet!

Thursday 18th October — Arts & Crafts, Studio 2

1.00 pm.



## Sex, Flies and What Next?



## FREE Styling

By Shaie Paterson

Free Styling is the latest offering from the Danceworks company.

**C**onsisting of four separate pieces, Free Styling is an intermingling of new wave dance, based on free movement, with the latest in high-tech/ambient music.

The first piece was titled "Clubbing", and supposedly embodied the latest in rhythms and routines seen on the dancefloor. Much of it, however, was bland and unimaginative and unlike many of the quirky, faddish dances usually witnessed in clubs.

The second section, "A Coupla' Slipped Discs" was a refreshing change of pace. Performances of popular dance tracks such as "Tainted Love" were sung in a foreign language by Andree Greenwell, who had a powerful resonant voice.

Greenwell mentioned on 3RRR that, as pop songs are usually "owned" by the



• Nicky Fletcher in Freestyling, a recent Danceworks production.

English speaking world, there is an irony in translating them into different languages.

The third piece was called "Three Wings", which followed the theme of mysticism, moving from ambience to a faster, jumpier rhythm.

The final dance was titled "Second Sight". The ideas behind the choreography were drawn from a new resident's reaction to Melbourne. Helen Herbertson said that the dance was to reflect Melbourne "from the beauty and calm of the walkers and swans around Albert Park Lake to the complexity, pace and easy 'good times' that the city has to offer".

Her interpretation of this into dance was a novel and entertaining way to view one's own city.

Danceworks next production, *Alive and Kicking* will be held from November 14 to 17, 1990. For further details, phone 696 1702.



# Capricornia

*Capricornia* from the novel by Xavier Herbert adapted by Louis Nowra. Presented by the Melbourne Theatre Company at The Playhouse, Victorian Arts Centre.

By Marlene Ryzman

In Louis Nowra's own words, "The essential ingredient of the adaption has always been Norman's journey up to the top end of Australia into a world that is to alter completely the vision of the world he once had."

Indeed, as the action unfolds, we follow Norman Shillingsworth's (played by Bradley Byquar) unwilling discovery of his own identity. Norman becomes "No-name", which suggests that although his illusions have been stripped away from him and he attempts to embrace his true culture, this is not easily acquired.

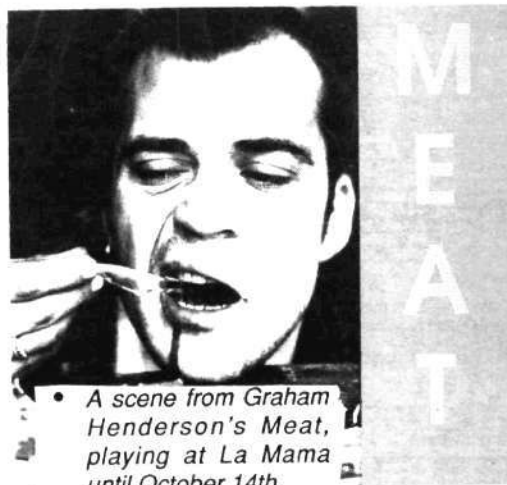
The hypocrisy of the "categories" into which the characters are divided including white, black and half-caste is highlighted by the fact that the main character, Norman, is considered by himself and by society to be "white" because his origin is supposedly "Eurasian" rather than Aboriginal ("He's not a black man. His mother was a

Javanese princess."). His own attitude toward Aborigines is difficult to understand.

Byquar's performance is extremely emotive, from his initial portrayal of Norman as an arrogant traveller to his final passionate moments on stage when he is filled with agony. He was perhaps a little too dramatic at times, especially when he discovered he was "No-name" (which means "dingo" in Norman's mother tongue) and sprayed forth that he felt like a dog.

All the cast contribute to the success of *Capricornia*, but the real highlight is Lydia Miller's brilliant performance of half-caste Tocky O'Cannon, a role which she has played many times before. Her vibrance, humour and excellent acting skills bring this character vividly to life as she twirls her way through three acts. Although the play was long (three and a quarter hours), on the night that I attended, the audience's interest was sustained throughout.

(See *Capricornia* at The Playhouse, Victorian Arts Centre, 6 to 27 October, Mondays at 6.30pm, Tuesdays to Fridays at 7.30pm and Saturdays at 2.00pm and 7.30pm. All enquiries: 654 4000).



A scene from Graham Henderson's *Meat*, playing at La Mama until October 14th.

Paul Johnson

Fire

*Fire* is a one act play written by Graham Henderson, the playwright in residence at La Mama Theatre in Carlton.

Jane Refshauge who performs the solo role in this stormy and intriguing play of grief schizophrenia and guilt, must contend with the difficulties of maintaining the attention of a roomful of people for an hour, whilst acting a challenging and difficult part on a spartan stage. Both of these tasks she handles with aplomb.

The script by Graham Henderson is deliberately emotive, because it creates an atmosphere of tension through the hysteria and energy of the woman on stage who releases and purges herself of her feelings. Although expletives used within the script are at times evocative, they seem unnecessary, because they do not increase the dramatic power of the play.

The issues which this play raises, with its brooding symbolism, reveal many of the difficulties experienced by people in responding to personal guilt, or questions of self identity and the past, the bewilderment

with the world, which underline the torment of human existence.

Meat

At times, this second of Graham Henderson's two one act plays is brilliantly funny. The vision of a human freak vomiting up huge slivers of razor sharp glass and then discussing each piece in almost fond terms, is ridiculous to the point of farce.

The black metaphor which recoils against the audience however, is one of our own grizzly fascination with blood and pain, and our cruel tendency to rationalise and diminish the sufferings of others.

The audience often laughed, uncomfortably, at the pathetic figure presented by David Branson who played the title role of *Meat*, and who related the suffering caused by each splinter of glass to a person or girlfriend who had left him or caused him grief.

The anguish, loneliness and helplessness of this freak who felt pain, presented a tragic and sobering image of a person reduced to an object.

*Fire* and *Meat* opened together on Wednesday 26th September and will play until Sunday October 14th.

## The Good, The Bad and The Ugly

by Luke Harris

Watching T.V. these days, I feel increasingly that I am skipping along above something strange and unknown, a multi-channel creature feeding on our lost time — one moment disguised as the sheer unalloyed quality of the Dolly Parton show, the next reading the news with Brian, and then a leap around the world to manifest itself as Bryant, Deborah, Joe, Faith and Willard the 'wacky weatherman'. Clive James treats television as a big circus, all colour and no depth, but there must be more to it than that, some dark and seductive logic, a beating heart kept hale by a billion softly glowing cathode-ray tubes. It's hypnotism minus the magician, education without the pain, triumph free of struggle, death on a flat screen, love in every home, an adviser, liar, joker, villain or entertainer.

Actually, I've been looking for patterns on TV this week and not finding them, so this article could well be bullshit or a new field for the application of the chaos theory.

See Hinch smile. Hinch has a current affairs show. Hinch is the defender of the good, enemy of the unrighteous. Watch Hinch's beard. It is actually a parasitic alien life form. See Hinch's lips move: is this another one for the sludge file? No, Hinch is presenting John Farnham's latest single. We were wrong. Hinch is a musical expert, a really cool dude. See Hinch smile again. Change channels, as you are nearing a lethal dosage of the 'best current affairs' show on television.

'Let the Blood Run Free' on Ten, a sort of 'The Young Ones' meet the 'Texas Chainsaw Massacre' in a hospital. No-one watches Channel Ten on purpose, so the only time you'll see this epic of subtle understatement is when your remote control malfunctions. You get to vote for the life or death of the characters but frustratingly they keep reappearing. You thought you could kill the entire cast in a few weeks, but the rules are rigged in this twilight zone of televisual terror. Maybe they could screen another Mark Mitchell pilot instead. On second thoughts maybe they could merge Channel 10 with Mark.

On a more aesthetic note, the Tennis is here to stay for the next four months. Some watch for the passing shots of Stefan Edberg, or the theatrical grunts of Monica Seles, but I'm more interested in court colour schemes. At the moment they're playing on navy blue with a sky blue trim. Some of the players' clothes are clashing dreadfully. Thank goodness Andre Agassi isn't here.

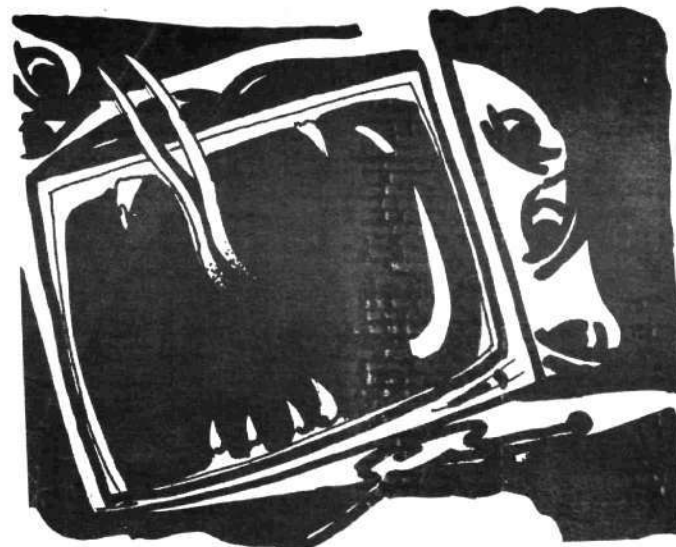
All that talk about rebound Ace for the Australian Open and no-one suggested any avant-garde colours, just boring old green and that awful yellow ball. The clay courts are a little more dramatic, but the players get so dirty that you can't see them unless they smile, or abuse an umpire.

Steve Vizard and his hyper audience, where the secret of success is repetition, the secret of success is repetition . . . Try taking the news seriously after Steve's just made a joke about Jennifer's chest. Thrill to the tales of Jen's weekend learning how to use the microwave. Grind your teeth as the Count hams it up, or the drum rolls, or the crowd shrieks or the mother fava disgorges another piece of wit . . . dream of Seven reasons to watch Robbo instead, change channels. You didn't have to do that, (but it was worth it).

Baywatch. It says it all. Bay=Beach, surf, sun, curvaceous bodies, lifesavers, and Watch=voyeurism, looking at tight swimsuits, a world where men are men and women are decorations. It truly brings back the mammaries; I mean the memories of summer. Imagine, a show where the characters don't need an excuse to take off most of their clothes.

The biggest star on Australia TV at the moment is a glove puppet. This is indicative of something, but I'm not sure what.

America's Funniest People — this is an obvious contradiction in terms. Americans are only funny if they're being paid, and these guys are doing it for free, ergo, it will be full of extremely literal sight-gags, incredibly ugly sixty year olds doing tricks without their dentures and live canned laughter from a canned live audience (or something). Quickly, the techno-dazzle of Beyond 2000, Pain as humour with Graham Kennedy, the best of the bizarre with Eat Carpet and the pastel ponies of 21 Jump Street, it goes on forever, all day and all night, from Szechuan to Switzerland. Books flutter unheeded on their shelves for now the photon rules all.



## The 1,2,3,4th War

Directed by John Frankenheimer Starring Roy Scheider, Jurgen Prochnow, Harry Dean Stanton

by Yvonne Murdoch

As open season on the Vietnam War slowly winds down in Hollywood, John Frankenheimer, director of *The Iceman Cometh*, *French Connection II* and *Dead Bang*, has come up with the next setting for his display of ersatz fireworks and special effects. *The Fourth War* takes place on the West German/Czech border during Glasnost, and follows the personal grudge-match between Vietnam leftover Jack Knowles (Roy Scheider) and N.A. Valachev (Jurgen Prochnow), a Russian veteran of Afghanistan. In the midst of their escalating hysteria appear the stock celluloid war figures: the nostalgic, wheezing old General (Harry Dean Stanton), the young, up-startish, arse-licking West Point Lt Colonel (Tim Reid), and, of course, the beautiful political refugee (Lara Harris) seeking manly assistance to retrieve her child from across the border.

As allegorical representatives of their respective superpowers, the characters Knowles and Valachev do quite well; they display the childish tantrums, bully tactics and little boy antics for which grown men and 'civilised' nations are renowned. As their desire to out-Rambo each other escalates, so does their obsessiveness. What begins as mere showing off becomes the intention to out-aggravate, out-humiliate and finally to kill each other, regardless of the physical, personal or military costs. *The Fourth War* is not a battle between good and evil, it's a neck-and-neck race between loopy and loopier.

Credit where credit is due - it's a nice try. The cinematography and scenery are impressive, the care taken to be technically authentic is laudable, and Roy Scheider's squint packs a punch. Still, it is well nigh impossible to make an antiwar film using such a standard 'war film' formula as *The Fourth War* does. The result is a messy, ambivalent sequence of piercing eye-exchange, stunts, explosions and jargon left-over from Vietnam.



• Roy Schneider as General Jack Knowles fighting with General Valachev, played by Jurgen Prochnow.



• Martin and Gary Kemp star as the Kray Brothers.

## The Krays

By Ian Robertson and Rosemary Sankey

The Krays were twin brothers who controlled a large hunk of London's underworld (not underground) during the late sixties. These boys were not nice, and are portrayed by Martin and Gary Kemp (those well-known boys from "Spandau Ballet"), who are nice.

You might think that to portray the vicious, violent and nasty Krays would take some powerful acting, but I'm sorry to tell you that the Kemp boys just don't have the juice. They do all the horrible, violent things that the Krays did, but they just don't convince. The film focuses on family relationships and the Krays' devotion to their mum, and this is the area of the Krays' lives that the producers seem to have felt was the most important. The unfortunate result is that the Kemps come across as a couple nancy-boys who happen to like hurting people they don't like. The real Krays must have further dimensions which the film fails to explore.

Billie Whitelaw (who plays Violet, the Krays' mother) puts in an outstanding

performance, and I found myself sympathising with her as her two favourite boys slowly turn into thugs and hoodlums. The Kray home was the gang's base of operations, and Violet Kray pretended that her boys were successful businessmen, as their snappy clothes and fancy cars would have people think. But we all know that Violet knew her boys were crooks, and was suffering inside.

The Krays' demise is now legend, and basically, it was a dual act of vindictive stupidity. This made me wonder how these two psychopathic misfits ever rose to the heights they were supposed to have gained in the world of crime. Their dominance lasted more than a few years and they controlled large amounts of London's nightclub scene. At the same time, they courted prominent persons from the worlds of politics, showbusiness, and royalty. The problem with the film is that it largely ignores the Krays' social life and doesn't allow the Kemps to really fill out the characters that they struggle to portray. I'd wait, and watch it on video if I were you.

## Bunuel: A Discreet Charm

By David Crofts

Having finally got their hands on three brand new prints of Louis Bunuel's masterful dalliances in social satire and surrealist self-mockery, the Valhalla and Brighton Bay Cinemas have joined forces to present what they are calling *The Bunuel Collection*. The program includes *The Discreet Charm of the Bourgeoisie* (1972), *The Phantom of Liberty* (1974), and *That Obscure Object of Desire* (1977), constituting the Spanish director's final body of work.

Superficiality and artifice thrive in Bunuel's middle-class reveries of French cultivation and social niceties gone wrong, but never more exquisitely than in *The Discreet Charm*.... An assorted group of personalities, including a corrupt ambassador from the little-known South American country of "Miranda", an upwardly-mobile yet ridiculously accommodating couple whose sex drive almost but not quite overthrows their primary love - hosting dinner parties, an elder statesman, his wayward wife and her perpetually tipsy sister spend most of their time eating, drinking and being unbelievably but hilariously empty. As with most Bunuel films, however, there is a sinister flip side which operates on the level of unconscious dream imagery. This is where the fears, prejudices and petty corruptions of the characters finally surface. Take for instance the comic yet telling dream of the ambassador (played with infinite skill by

Fernando Rey), who imagines himself the target of a terrorist attack while attending a friend's dinner party. All the other guests are lined up and shot - he takes refuge under the table. With his life in extreme danger, the bourgeois ambassador gingerly pokes his hand out from under the cloth to seize a helping of succulent roast beef. Subsequently, he spied and assassinated and finally wakes up. This man's concerns are so selfishly immediate that he forgets his life in order to satisfy his stomach.

This film sets a blistering pace for the

viewer. The characters are perpetually entering and exiting space, and because of this spend the majority of a scene either greeting one another and making themselves comfortable in a new environment (ie taking off coats, smoothing hair and garments, finding a place to sit, getting a drink and taking up an appropriate stance) or, conversely, offering their farewells (ie putting on their coats, shaking hands with the hosts, calling chauffeurs and holding open the doors of houses, restaurants and cars). In this way there is a deliberate focus on the trivial and on meaningless exchanges of dialogue. Interwoven into

this fabric are scenes which depict the six main characters walking along a deserted stretch of road. Periodically, Bunuel takes the audience back to this sequence, and each time there are no dramatic changes. An eerie feeling descends as the group quite gleefully presses forwards and, although they never actually get anywhere, they seem blissfully unaware of any stagnation. These middle-class people are not frightened of a fate which to us seems horrific. In the final analysis, they are shown to gorge themselves on triviality and banality, just like the household slug is attracted to a poisonous pellet.



• Fernando Rey as Ambassador in *The Discreet charm of the Bourgeoisie*.





- Kerry Fox as Janet in the new release *An Angel at my Table*.

## An Angel at My Table

by Alexis Diamond

This is the film to see at the moment! From the opening shot which gives it an intimate home-movie feel Janet Campion (Director) presents a wonderful biography of the New Zealand writer Jane Frame. Originally intended for television, the transition to film has definitely been worthwhile.

In line with its original format for television *An Angel at my Table* is divided into three sections: To the Is-Land, Angel at My Table and Envoy from Mirror City. Collectively the three sections create a vivid, and at times painfully realistic, account of Frame's quite tragic institution for schizophrenia, later found to be a misdiagnosis. There are moments of satisfaction in Frame's life, including the publishing of her writings and a brief romantic interlude.

The three sections present Frame as a child (Alexia Keogh), as a teenager (Karen Fergusson) and as an adult (Kerry Fox) and with three actress changes there is a remarkable sense of continuity and a particularly fine performance by Kerry Fox. To add to the performances there are also brilliant backdrops of New Zealand, London and Spain.

*An Angel at my Table* was voted the best film in the 1990 Sydney Film Festival and is a product of the director of the internationally successful *Sweetie*. It has also been endorsed by the still alive Frame and so that is absolutely no reason not to see this film.

Showing: Brighton Bay and Longford from Friday, 21st September.

## Reunion

By Gaye Gadsden

The rise of Nazi Germany continues to be a favourite theme for filmmakers. Jerry Schatzberg's *Reunion* from the screenplay by Harold Pinter provides a deep insight into the personal tragedies of both the persecutors and the persecuted.

The unlikely union between two schoolboys of very different backgrounds is the central story in the movie. As outcasts in the class of '32, Hans (Christian Anhalt) and Konrad (Samuel West) seek one another's companionship. Both are angered by their families' reactions. Hans' father, a well-reputed doctor is humbled by Konrad's aristocratic presence in his home, while Konrad's anti-Semitic parents refer to Hans as the 'bolshhevik Jewish devil.'

As they share their mutual adolescent interests in coins, girls and love of the German countryside, Bruno de Keyser's photographic talent comes to the fore. The captivating beauty and charm of the Black

Forest Stuttgart area, coupled with the lively melodies of a German brass band, provide a perfect backdrop for the boys' adventure.

After summer holidays abroad, the boys return to find their beloved Germany undergoing a rapid transformation. A Nazi has replaced their former teacher and the entire class salutes the swastika, with the exception of Hans. His isolation is increased as Konrad's once liberal mind is swayed by the bigotry of his parents.

A second angle frames the events of the 1930's. Hans, now played by Jason Robards returns to Stuttgart, 57 years later to seek out his old friend, Konrad.

Mystery and sentimental combine in this gentle, thought-provoking film. My only criticism is the use of English dialogue, as without subtitles some of the rich German flavour created through the music, costumes, and imagery is lost.

However, well worth viewing at the Longford Cinema, 59 Toorak Road, South Yarra.

## "Murdercycle" Box the Jesuit

by Helen Back

**B**ox the Jesuit is slang for masturbation. This Sydney six piece-band are not wankers. *Murdercycle* is their third album and signals a more listener-friendly approach. Their last album *Punch out that Looney Snappy Tune* was a dark morass of guitar noise. *Box the Jesuit* still retain some of the freakishness to their sound but they have diversified considerably.

The malnourished acoustic sweetness of the present single "Angle Flame" shows their songwriting potential in its most accessible form and quickly lures the ready ear into an appreciation of more traditional Box the Jesuit

tunes. Susie Beauchamp on the waiting violin adds an extra dimension to the guitars as do the enigmatic vocals of Goose and the addition of a sampler.

Electric threads are drawn together with a strength of songwriting that takes *Box the Jesuit* from African Rhythms through acoustic and pop to crossover grunge metal. Box the Jesuit are making a definite appeal for your ears. Tracks like "Whore Me", and "Mystic Mule Moans" reflect a macabre side to the band that perhaps explains their cult status. A curious mix of driving rhythm, demented playing and talented songsmithing makes for a worthwhile listen.

## "Blank Generations"

### Richard Hell and the Voidoids

by Helen Back

**T**he Great American Punk Legacy: the retarded clothes, the spiky hair, the make up, the silly voices. Try to imagine someone taking the piss right out of that whole scene. They would look and sound exactly like *Richard Hell and the Voidoids*.

This, however, is no piss-take, it is the real thing. Richard Hell was a founding member of *Television* and a co-owner of CBGB's in New York. He's the real thing, punk grandfather and all. This CD is a retrospective re-release. The whole album was an original from 1977.

It would be too easy to praise the parts

of Richard Hell for his place in history, and that of this record. It would also be too easy to shitpan the whole thing, but if we forget the history and look at the music, we find what we always find in punk documents; an analysis of a scene that we can't understand. A statement of personal condition and a cry for having fun and freedom. That's timeless stuff, what rock 'n' roll is all about. The music is slightly dated, the early *Ramones* meet early *Talking Heads*.

*Richard Hell and the Voidoids — Blank Generation* is available on C.D. only, and is as worthwhile piece of the past that still contained much validity and remember that music ain't like fruit, good stuff doesn't go off.

## "Brick by Brick" Iggy Pop

by Ned McDonald

**W**e know who *Iggy Pop* is, voted man least likely to survive the 70's in the *Rolling Stone* readers' poll. Iggy Pop has done it all from the stooges, to three piece suits and sleeping with David Bowie. Here we find Iggy on his umpteenth vinyl outing.

*Iggy Pop* takes a step back from his past and examines his future and present conditions in an intelligent fashion. He still maintains much of his "don't fuck with me" toughness, but it is interspersed with more "what am I doing here?", "Where am I going?". This balances out *Brick by Brick* a lot more than previous sole effort by Mr Pop.

John Hiatt appears, Slash and Duff from *Guns and Roses* appear. Slash helps write one turn ("My Baby Wants to Rock 'n' Roll"), and B-52 Kate Pierson flies in to provide a vocal duet on the

second single "Candy". One thing you should realise about *Brick by Brick* is that it is fourteen songs; this gives Mr Pop enough time to thoroughly flesh out his ideas and present variations that will challenge even the most expectant listener.

Last year's solo album *Instinct* was brushed under too much guitar. Iggy Pop doesn't repeat that mistake, he rocks out in "But Town or Home", yet the haunting "Candy" or the poignancy of "Crap Out", "Main Street Eyes" or the title track show Iggy Pop at his best, able to capture and explain fleeting moods and ideas.

*I'm building a house where the weak are strong  
I'm building a house with a real song  
I'm using a faith that is immortal  
I'm building it with simplicity.*

# "Crashland"

## Crashland

by Gavin Bongstar (Public enemy number one)

Who said you can't judge an album by its cover? You can certainly do so with *Crashland's* self-title album. The cover art by Mark Morte depicts the four members of the band in a hellish, chaotic mess with Lyn Gordon (the main vocalist) grasping a microphone shaped like a handgun, while the other three band members look on, sneering. Their music might not be as boisterous as the picture suggests but it has an avant-garde, underground, hardrock blues sound. Pretty impressive, eh!!

This raw neoteric Melbourne band is causing a bit of stir and that is justified by the album's quality and variety. One of the most outstanding features of the band is Lyn Gordon's impressive vocal range. Throughout the album she purrs, shrieks,

squeals, whines, and draws menacingly.

Their cover of *My Favourite Things* from the musical *The Sound of Music* probably had Rodgers & Hammerstein rolling in their coffins. The full spectrum of Gordon's voice is showcased in John Lee Hooker's *Boom Boom*, as she groans suggestively through the sexual lyrics — "I like the way you walk/I like the way you talk/and when you walk that walk/and you talk that talk..." — and climaxes at the end of the song with a slow release of air from her lungs. The other prominent tracks are the clever *The Galvanised Garden of Inner Peace*, the blasphemous *Plastic Jesus*, and the jaunty sound of *Cherry Bomb*.

A fine local release indeed. You should make it one of your favourite things. So, let us all pack our bags and make our way to Crashland!!

# "Mindless"

## Thrust

by Helen Back

*Thrust* are an Australian three piece band. They have a very strong rock 'n' roll sound. Hailing from Queensland, these three lads blast off in front of their Marshall stacks. *Mindless* is a fourteen track album that makes a good first of showcasing what Thrust are all about.

Right from the opening track, "Closer", one thing is clear, these chaps like it loud and fast. Songs about life, the little things that drive

Thrust to guitar-wrenching life. In the tradition of the Hard Ons this threesome are right up there in Australian punks in pubs.

A sparkling production by Rob Younger and Tim Pittman brings out the best in the tracks focusing on the shrieking guitar, rumbling bass and backbeat that really kicks. Clever, hooky songwriting is clearly structured and designed to make you jump. If you had to explain rock 'n' roll to a Martian simply whip out *Mindless* by Thrust. The name says it all, who needs a reason to rock out.

# Singles, Singles, Single...

by Ned MacDonald

*Pray TV* — "Spent I She Fell"

GROOVY wall of distorted guitar, mournful lyrics. Local job that smacks of world class. Very strong B side, slightly poppier, but nevertheless fuzz drenched slow vein.

*The Philistines*

FOUR tracks on import from America. Maniac Go's inspired rockers that pull no punches. Heaps of guitar organ harmonies and psycho attitude. Expensive but worth it. Unusual brown vinyl.

*Iggy Pop* — "Home"

THE Pop's back, after the average instinct album the "Home" single shows some promise. Angst and maturity and some shrieking music. "Lust for life", the B side, is also quite a treat.

*Have a Nice Day* — "Fill Me Up/Jennifer"

UNDERPRODUCED female on one side with a rollicking pop tune. Well

*Lot's Wife* Thursday October 11th, 1990, page 26

produced mate on the other with a more thoughtful pop tune, guitar based good time.

*Hellmenn* — "Anyone/Possums"

POPPY, none-too-serious, good time. A side. Maniac rocking B side. Makes for a nice duality. Sydney's premier rockers have done it again. This time with harmonies.

*Headcoats* — "Earl of Suave"

TIGHT, underproduced, sparse mega 60's style rocker. Debonair vocals and simple instrumentation. Grower.

*Pixies* — "Velourin"

THE trademark mix of buzzsaw guitar and strange harmonies augments the pounding rhythm and masterful vocals. Pisser of a B side.

*Jeff Dahl Group* — "I'm in Love with the GTO's"

MONSTER rocker from the former *Angry Samoan* killer riff and punchy delivery makes for three minutes of headshakin'. "Beersoaked", B side

# "Happiness"

## the Beloved

by Gavin Bong

... welcome to the world

... saints and sinners

welcome all ...

In their own words (taken from their single "Hello", this acclamation sets up the appropriate beginning for me to welcome you all the rapturous world of *the beloved*. This new indie sensation from UK are made up of Jon Marsh (vocalist) and Steve Waddington. They've been described as sensuous (see their "Hello" and "Time After Time" videos), hypnotic, post-ecstasy and New Age hippies.

Their blend of dance music is a hybrid of the sounds of *Erasure*, *New Order*, ambient house and commercial pop. The *Erasure* influence is not surprising since, lately, DJ John Marsh has been remixing *Erasure* and even *Depeche Mode* material. Overall, there's enough variety in this

album (straight dance tunes to guitar-layered grooves) to hold your attention.

The album highlights are as follows:-

**Side One** — It kicks off with the exceedingly popular "Hello" — with John Marsh's sonorous voice intertwined with the house beat. Its lyrics are in the mould of Billy Joel's "We Didn't Start the Fire", "Time After Time" with its infectious rework on "You've got a friend" theme. (This is a gem!).

**Side Two** — "The Sun Rising" is ambient house at its best. "Wake Up Soon" has a very Manchester-ish sound with its luscious guitar, piano and violin. "Up and Up Away" commands a beat that will send your pulse rate sky-high.

Finally, if you haven't had a chance to listen to *the beloved* yet, then music hasn't entered your life.

Highly recommended.

# I Sparticus

Another Australian band *I Sparticus* are a three piece Sydney outfit. A gothic sound is the desired effect as they conjure up the sort of dark visions and feels that one associates with the *Sisters of Mercy*.

An unusual, rhythmic feel provided by a drum machine gives a rich texture to the piano and lush guitars. Morbid vocals about sleeping forever and cold blood. Not wholly gothic, *I Sparticus* carry off a variety of talented variations. Certainly the ballad "She has no tears" is an emotive highlight.

Escapist music *I Sparticus* manage to carry you off on prancing steeds to a land of sorrow, candles, castles and made-up faces. When they return the willing traveller from this land of lush textures, the real sorrow sets in. A style that few Australian bands attempt, and ever fewer conquer. *I Sparticus* make for a break from rock 'n' roll.

Two tracks in a beautiful cover, a great package dripping with production, presentations and style; perhaps this is one of the greats.

# "The Hit List"

## Joan Jett

by Ned MacDonald

Remember "I Love Rock 'n' Roll" and you remember *Joan Jett*. The lady with the leather trunks and the young boy habit. Her latest piece of vinyl (that she isn't wearing) comprises *Joan* and her band reworking some of her favourites tunes.

It is interesting to hear a contemporary reworking of some tracks from way back. It is also interesting to get a different voice on male dominated rock tracks. The fun stops there. "Dirty Deeds", "Pretty Vacant", "Love Me Two Times", "Roadrunner" get an airing along with six others including ZZ Top's "Tush".

Joan Jett sets about making some damn fine music almost unlistenable. Totally bland production with a searing over-emphasis on the vocal delivery ruins the hit list.

The covers attempted are pretty adventurous and some fail more spectacularly than others, notably the lack of energy and direction of "Pretty Vacant" and the boredom of "Roadrunner". Stick to originals.

balance is a nice one.

*Crashland* — "Boom Boom"

RANCID technopop. Good voice, poor song. Cool stamper of A, B side that is fairly direct and draws on Descartes (the philosopher) and some heavy beat.

*The Bird Dissolves* — "Tommy Trueheart"

HORROR visions from Brunswick Street. Shocking and compelling. Well arranged and produced. B side is a hardshot. Excellent single guitar-soaked alternative stuff.

*Dubrovniks* — "She Got No Love"

FAIRLY good cult rip-off. Heaps of power, fails to go real far.

*The Benedicts* — "Shout Me Down/Pray for You"

SYDNEY'S most outstanding soft pop band debut with two sides of sensitivity. Essential listening. Acoustic guitars set the pace and the rest is just heaven.



## Libs lack relevance

Dear Lot's,

The collection of retaliatory letters from the Liberal Club in the last issue — Messrs Norton, James and Carter — perfectly exemplifies the Liberals' complete inadequacy by not even keeping something as simple as a letter relevant to the issues at hand — much like the Liberal Club generally.

Let's start with that startling ignorant, Ben Carter, who is himself apparently, completely ignorant of what happened. "Those of us who inhabit the real world" know that he is definitely not in that world if he's still whingeing about the RO's decisions.

Next, Mr Norton spoke of the restoration of Rosengarten and Jones "to their proper place", and of a right to publicly question and oppose the RO. Firstly, Rosengarten and Jones were put in their proper place by the RO on August 31: they were kicked out of the election! Secondly, the RO should be respected in the same way as a cricket umpire's decisions should be respected. The RO was not blatantly biased, as Norton and Carter think; he ruled on technicalities. Therefore there are no grounds for the Liberals' moronic protestations.

To take a swipe at Mr James: the Liberal Club is a collection of sore losers, not because they constantly whinge but because the Liberal hierarchy is full of born losers.

Finally, all the points they raise against Catherine Dunlop, among others; What has her spelling got to do with the Liberals' pathetic election performance? Or Daniel Clough's apparent "motherhood statements" — what does this mean, Ben?

If the Liberal Club is our political flagship, then I call for a mutiny. Mr Christian, to the bridge!

Robert Chaperon Arts 2

☆☆☆☆

## Time Out, Andrew

Dear Lot's

On behalf of the "Friends of Mark Schumacher" Club, we would like to say that we're flattered by the attention of the Liberal cronies in the last Lot's Wife.

Chris James, who must have taken time out from reading his thesaurus, asserted that the Libs' pamphlet distributed during election week was shown to the RO for approval. Yes, Chris, but you fail to mention that the approval was not gained. In fact, Mark

gave express warning that publication of this material may lead to disqualification.

Chris also challenged me to reveal the names of those in the Liberal Club who feel that Chris Jones and Alan Rosengarten acted in an immature manner during election week. Well Chris, I am not, nor ever will be, a member of the Liberal Club. If you can't see the intelligent people in your own Club, it's not my problem. However, if you feel like naming the ALP candidates who disagree with Mark's performance, feel free!

Andrew Norton took time out from his busy campaign of purging independent thinkers from the Liberal Club. How pedantic of Andrew in his seventh year at Monash to correct a spelling mistake. May I just point out, incidentally, that Annemarie Mitchell's name *does* include an "e". Liberal Club press Releases should be checked for such errors, but I'll forgive you this time.

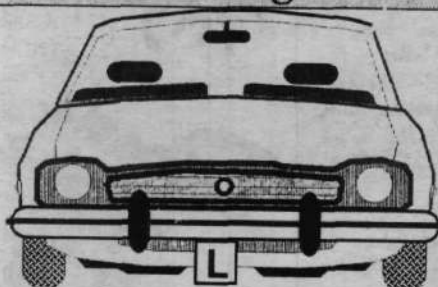
Love,

Catherine Dunlop

☆☆☆☆



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# LETTERS

## Am I Correct?

Dear Lot's

I note with interest the lack of response from Kerren Clark to my letter titled "Kerren Condone's Discrimination", in the edition before last. This suggests that my assessment of her position was accurate, and, as I stated before, this should be a cause of concern to all people who believe in freedom of belief generally.

What is needed to dispel these concerns is for Kerren to make a full retraction of her statements referred to in my last letter, together with a full explanation of her position. Otherwise the only conclusion that can possibly be drawn is that Kerren does indeed condone discrimination.

Yours sincerely

Jamie Hyams

☆☆☆☆

## Not So Sharp, Jeffrey

Dear Jeffrey Sharp,

Perhaps you are right — anyone who is disturbed by a head and shoulder picture should seek professional counselling. However, your solution to the problem totally disregards the crux of matter. If someone has been raped, assaulted or otherwise attacked, then the last thing they would want to see is a cheap satire to remind them of the experience. A better solution would be for other people to be a little more understanding and compassionate of their situation.

Secondly, I was not bothered by the elections *per se*, but by your campaign style. I could not avoid the voting area if I wanted to vote, and therefore could not avoid your pushy, offensive manner. Perhaps the campaigning was strictly within the rules. This doesn't make it right.

Yours sincerely,

Samantha Drummond

☆☆☆☆

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## Letters Policy

*Lot's Wife* welcomes your views, ideas, gripes and comments in the letters pages. Letters can be sent via internal mail to *Lot's Wife* (there is a letter box behind the Union Desk, or outside the *Lot's* office), or delivered to the office.

Letters must be accompanied by the name, I.D. number and telephone number of the author. The editors will agree to withhold names if there is sufficient reason to do so.

The word limit for letters is 250 words. Concise letters will be given preference.

The editors reserve the right to edit all submissions.

## In Flagrante Delicto

Andrew Norton,

You have been "sprung"!

You wrote "...Club which sprung up..." in your last letter. It's "sprang", you pedant with a paucity of participial perspicacity.

Before you comment on the spelling note in Catherine Dunlop's independent eye, remove the grammatical sequela from your own.

Toodle-oo!

Gilla Grosinger and Adam Parker  
(Society for the Preservation of Catherine Dunlop's Amour-Propre)

Gilla Grosinger and Adam Parker

☆☆☆☆

## Kevin Seeks Partner

Dear Ania,

Regarding your enquiry into my marital status.

I am currently (and always have been) single and looking for a suitable partner.

My interests include: computers, watching indoor cricket, computers, television, working in Port Melbourne with Dad, Accounting and Importing and Polish Cleaning ladies (Marisha)

Yours in confirmation

Kevin "The Bod" L.

☆☆☆☆

# ANOTHER LETTER COMPETITION?!?

Dear,

I have no idea why I'm writing this letter. In fact I can't believe I am. I'm usually not so forward. The moment I post this letter I know I'll regret it, but I think this is the only way I can say everything I want to say without making a complete idiot out of myself.

Be prepared for a deeper than deep letter. The fact is, I probably took a few of the things you said a little too serious (I have a habit of doing that), but I realize that sometimes people say things in, shall we say, intimate moments, that they don't really mean.

I know I may not be considered "up to scratch" by city standards, after all I do come from the country, where everybody chews hay seeds, drives utes and wears cowboy boots!! You're probably in hysterics just reading this letter. I don't blame you, but I'd just like to know where I stand, and a friend advised me to write you a letter. I'm not in the habit of "getting with someone" (as we call it in the country!) and then forgetting about it, especially when there is a beach involved! Ok, I admit I'm insecure about things like this. I have been since I broke up with John (remember him?).

Well, I've probably scared you off completely — I'm sorry. You're probably thinking "Oh my God, what an idiot. Why did I even speak to her?" Don't worry, this won't be a scene out of "Fatal Attraction". I won't bother you again if you don't want me to.

I had this faint hope (very faint), that you had lost my address and that was why you didn't ring back. Stupid hey?! Please just let me know, so that I don't think I've completely wasted my time writing this corny letter. I'll finish now as I have rehearsal with my band (I'm going to break a few windows!!). Hopefully by now you have finished laughing about this letter, and you'll think about everything I've written. It's funny but after writing this letter I feel a little better. I've got everything off my chest, so to speak. Sorry if you feel pressured.

Thank for listening. Hope to hear from you soon —

**Step 1:** READ THIS  
**Step 2:** WRITE A BETTER RESPONSE THAN WAS ACTUALLY RECEIVED BY THE UNDERSTANDABLY NAMELESS AUTHOR OF THIS PITIFUL LETTER

**Prizes:** YO! CHECK 'EM OUT!

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# LETTERS

Burnson & Stenches

Dear Editors,

While recently spending a quiet Saturday afternoon reading the *The Age Good Weekend*, I came across a competition run by Benson and Hedges which in terms of sheer bravura takes the cake. Most long suffering readers of the nations print media will be familiar with the pseudo-intellectual ads from Benson and Hedges, the "I know" ads, wherein various computer chips, potato chips ad nauseam repeat smugly "I know" to all questions. Now you the lucky reader get to provide your own caption as pontificated by the heads of former American Presidents in order to win to \$20,000.

The ad is a blatant appeal to people's greed and will undoubtedly be highly successful, but at what price success? The ad seems to be geared towards the non-smoker, it even asks you to specify whether you are a smoker and would like to receive other tobacco offers and promotions. The ad though more subtle than previous tobacco lobby ads is still aimed, as is all advertising, at maximum exposure of the product, in this case cigarettes, a proven health risk. In the light of community awareness of the danger of smoking tobacco companies are resorting to competitions appealing to people's vanities i.e. you can be part of the humorous national ad campaign and can also win lot's of money. Sickening!

Roll on the ban against cigarette advertising.



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So sharpen up your pencil and send in as many entries as you want to Benson & Hedges "I know" Competition, PO Box Darlington 2010. Entries close last mail, October 31, 1990.

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### Greens not mowing the economy

A Letter to Rupert

Last week, Mr Rupert Murdoch, an American currently in Australia restructuring his news corporation, made a statement on the state of the Australian economy. Paraphrased, it basically stated that the rise of the conservation movement, protecting "a few" trees and birds, would lead to a decline in living standards; that Australians wouldn't be able to have the sort of car they want.

The implication is that the conservation movement is a short-term, narrow-minded organisation hell-bent on degrading Australia's economic pride (how can one be proud of huge overseas debt, mainly caused by huge corporate borrowings?). His statement is on par with Ronald Reagan's environmental quip that "80 per cent of the world's pollution is caused by trees". While one can hardly blame these elderly men who had their prime in the high consumption, high economic growth period of the 1950's and 1960's, an attempt must be made to remedy their devastating ignorance.

Who is to educate these economically powerful yet environmentally ignorant leaders of our community? Education is always most difficult for those who are ignorant and prejudiced against environmental reality. Hopefully, it will be done to leave this world relatively unpoisoned for ourselves and our children. And maybe Rupert Murdoch's grandchildren and descendants,

### Lift your game Liberals

Dear Lot's,

Over the past couple of editions of *Lot's* one thing has become patently clear through your letters pages: the Liberals are possibly at their lowest ebb since the early 1980s.

As a person who takes pride in the title of "ex-student politician" I long for the days when the Liberals provided some real competition for Labor Students on this campus; the days when Student General Meetings had 800 students in attendance and votes were so close that on one occasion we even had a division of those "for" and "against"; the times when PAC meetings were actually of some importance and meetings were attended by all members of the Committee and observers numbered upwards of 50; an era when the Liberals had some ideology and were unashamed in their vigorous support for up-front fees (shudder).

On the evidence of your Letters Page it unfortunately appears that 1990s Liberals are typified by their insistence on using the most polysyllabic words possible, their whining about election results which didn't go their way, and the total absence of any discernible ideological line. In short they're pathetic.

Lift your game Liberals. Students have the right to expect better from Monash's (permanent) political opposition.

Yours in hope,

David Moody (ALP Club)

Alexander Macleod

☆☆☆☆

*Lot's Wife* Thursday October 11th, 1990, page 29

Judge T.V.

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### Alternative Surfaces

Dear Lot's

Due to a recent skiing accident (that will teach me to try and be a yuppie), I am the proud owner of a full leg cast and am temporarily on crutches. I have now discovered new problems with getting from A to B (thanks to all the friends - especially Gill - with cars who have driven me everywhere).

One hassle however, could be overcome. When it rains, the floor in the Union Building and Menzies Building (and others probably, I just haven't discovered them yet) becomes incredibly slippery. It's difficult enough to walk on crutches, without this added difficulty. Can't these areas be re-surfaced with something a little more appropriate?

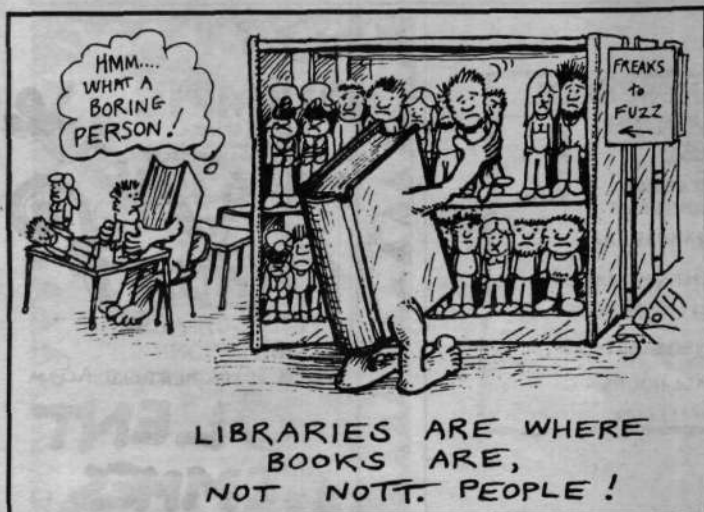
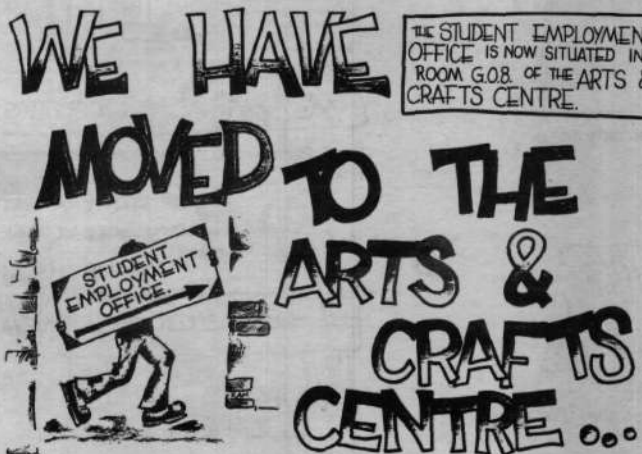
Yours sincerely

Helga Svendsen

☆☆☆☆

Michael Grinder Arts 2

☆☆☆☆



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# 6 Ways to disguise your P-Plates

by Barry Yau & Kim Davies



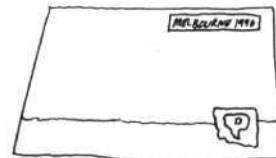
The Humble P-Plate, something which strikes a chord of fear in most teenagers. P-Plates can shame and humble the most vicious and violent people in our society. Yet by law we have to have those stigmatic (is that a word?) Plates on our precious cars. Well, here are the 6 most common ways people have P-Plates without being embarrassed and breaking the law.

1



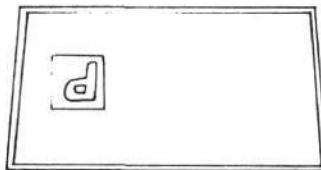
The P-Plate behind the shade trick (more effective if the shades are red).

2



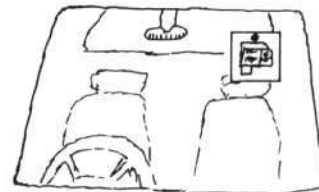
The peeled P-Plate.

3



The "protest" P-Plate (I'm not really one of them).

4



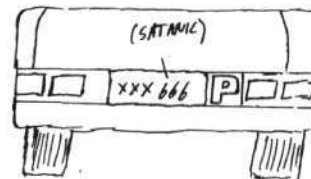
The P-Plate behind the registration sticker trick.

5



The very darkened windscreen (the P-Plate is there, somewhere).

6



The P(No Plate) hiding amongst everything else

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# WHAT'S ON

## Treading the Boards

Auditions for David Mamet's play, *Sexual Perversity in Chicago*, will be held in the Conference Room, Monash University Union, between 12 noon and 4pm on the following dates in October: Wednesday 10 and Thursday 11, Monday 15 to Thursday 18, Monday 22 to Wednesday 24.

If you are unable to attend on any of these dates, alternative arrangements can be made. For all enquiries, contact 534 1083 or 646 2280, or call at the Student Theatre Office.

Padma Menon will perform *Kachipudi*, the dramatic Indian Classical dance form from the state of Andhra Pradesh on Saturday, October 27. The performance will be held at the AMP Theatre, 535 Bourke Street, Melbourne, at 8pm. Padma, who is one of the leading exponents of this particular form of Indian Classical dance, will give one performance only in Melbourne. Tickets are \$16, \$12 concession. For bookings, phone 427 1814 or 428 4395.

David Williamson's comic masterpiece *The Club*, presented by Performers Independent Theatre Co., will be held at St Martins Randall Theatre, St Martins Lane, South Yarra, from October 15. David Williamson wrote this play in 1977, supposedly about the Collingwood Football Club. It's as relevant today as it was when it was written! Tickets are \$24, \$16 concession, for bookings phone 650 1977 or Bass 11500. For group booking and enquiries, phone 568 0077.

### MUMCO - Auditions

Auditions for MUMCO's new production, *Little Shop of Horrors*, will be held all day on Sunday October 14. To enlist, drop into the Student Theatre Office (next door to MAS in the Union Building), and choose a time.

*Nunsense* will play at the Athenaeum Theatre for a strictly limited four week season from October 9. Betty Bobbit, who played Mother Superior in the original Melbourne production, is back as an inmate of The Little Sisters of Sunshine. Monday 6pm, Tuesday to Friday 8pm, Wednesday matinee 2pm, Saturday 5pm and 9pm. For bookings, phone the Convent on 650 1500, or Bass 11500.

*Laughing Wild*, presented by the Soup Kitchen Theatre and starring Jane Clifton and James Wardlaw, will play for a strictly limited season from Friday October 26 at the Universal Two, 19 Victoria Street, Fitzroy. *Laughing Wild* is written by New York playwright Christopher Durand, known for his black, absurd and very funny plays. Tickets are \$17, \$13 concession, \$15 groups of ten or more (no concessions Friday or Saturday nights). For bookings, phone 419 3777 or Bass.

## La Musica

### Johnny O'Keefe 12th Anniversary Tribute

Grantley Dee, Flashback and Stan the Man will host the Johnny O'Keefe 12th Anniversary Tribute, which will be held on Friday, October 12 at the Excelsior Hotel, 82 Mahoneys Road, Thomas-town. All Welcome.

**Dr Jazz** at the Townhouse, 701 Swanston Street, Melbourne, presents **Vince Jones** on October 11, 12 and 13. Tickets are \$39 plus booking fee for dinner and show, and \$25 plus booking fee, show only, and are available through The Athenaeum, phone 650 1500, or Bass.

**New Dawn - Dance, Art and Pool**, is a new dance - art space in conjunction with the Sweetwater Restaurant, 171 Flinders Lane, Melbourne. The venue has been devised by artist Hugh Wilbur-Ham and local promoter David Murton as an alternative venue for showcasing Melbourne artists work, along with full-bodied music, pool tables, and a late night liquor license.

The club is open every Saturday night from 10pm to 4am. In celebration of the opening, no cover charge will apply for the first few weeks.

Melbourne-based choreographer Sue Healey and internationally acclaimed jazz pianist Mike Nock will be performing *The Long Fall From Splendour to Splendour* at the North Melbourne Town Hall. October 10 to 12 at 8pm and October 14 at 2pm and 8pm. Tickets are \$17 and \$12. For bookings and information, phone 521 0173.

## Exhibitions

**Our Games Dirt - And We're Playing With Fire**, a collective exhibition of ceramics from RMIT students, opens at the Swanston Street Gallery on Tuesday October 9, and will run until October 19. Gallery hours are 10am to 5pm Monday to Friday.

## Lectures and Seminars

**Graduate School of Environmental Science.** Lectures are held from 5.15pm to 6.30pm in the Main Entrance of the Religious Centre, Monash University. **October 10: The One World Campaign: Issues, Strategies and Outcomes.** Robert Salter, Victorian Co-ordinator, One World Campaign. **October 17: Education Today for the Green City of Tomorrow.** Eric Bottomley, CERES Education Officer.

**Centre of Southeast Asian Studies.** All seminars held at 11.15am Thursdays in Room 515, Menzies Building, Monash University. **October 18: Writing the History of Termanu.** Dr Jim Fox, History, RSPacS, ANU. **October 25: The Establishment of Bandung.** Mr Sobana Hardjasaputra, PhD Candidate, Monash University.

## Films

### Young Peoples Film Festival

The Young Peoples Film Festival has been developed to provide film-makers with the opportunity for showing their work in a public forum. The films can be viewed across three session times over two days, December 4 and 5, at the State Film Theatre. Currently, VAYC is receiving submissions of work for inclusion in the selection process. Work will be selected on quality and originality, as well as length. Work is not expected to run for more than a maximum of ten minutes, and film topic can be on any subject. Work must be submitted to the organisers by October 26, and can be 16mm film, super 8mm film or VHS. Those who enter and whose work will not be included in the film festival will be contacted immediately. All interested persons will receive an invitation to attend any of the sessions, along with itinerary details.

Any group or individual wishing to submit work for selection should send material, clearly marked with name and address, to:

Gillian Miles  
VAYC  
66 Leicestershire Street  
Fitzroy 3065

If you have any queries, phone Gillian Miles, Youth Affairs Co-ordinator, on 417 1999 or (008) 136095

## Other Attractions

**Amnesty International Week 1990 - October 14 to 21** presents *The Secret Policeman's Australian Ball*.

The huge success of the British *Secret Policeman's Ball* are well known. They have been running for many years to raise money and awareness for Amnesty International in its worldwide cause for human rights. Now, Australia's finest talent has joined forces to bring to the stage the very best in entertainment. Performers will include:

Paul Kelly, Neil Finn, Tim Finn, The Doug Anthony Allstars, Los Trios Ringbarkus, Glenn Robbins, Joe Dolce, Gerry Connolly, The Asylum Choir, and many more.

*The Secret Policeman's Australian Ball* will be held at the Athenaeum Theatre on Sunday, October 21 at 8pm. For tickets, phone 650 1977 or Bass, 11500.

**Baseball Camps Australia** are holding a seminar on Thursday October 11 in Rotunda R1. This three and a half hour seminar features Tom House, world renowned pitching coach for the Texas Rangers Baseball team, and Nate Colbert, home-run King of the San Diego Padres. The seminar will feature pitching and hitting, plus some fun and informative league baseball stories. Registration is at 7pm, at a cost of \$25 for Monash students (ID card required), and \$39 for others, with the seminar commencing at 7.30pm. For further information, phone Mark Sloan on 899 5751.

### Last Chance to Help Muscular Dystrophy Research - Sunday October 21

The Muscular Dystrophy Research Foundation's Intersection Appeal needs your support. The annual Tin Shake needs 600 volunteers throughout Victoria to collect at major intersections between 10am and 4pm. Please call Susie Allen on 370 0477 if you think you can help.

**Mature and Part-Time Students (MAPS)** MAPS is holding its Annual General Meeting on Tuesday October 23 at 1.10pm sharp in the MAPS Lounge, first floor, Union Building. The results of the postal ballot for the Executive Committee will be announced, and mature and part-time students will again be required to vote on further amendments to the MAPS Constitution. A free lunch will be provided.

**Campaign for Women's Reproductive Rights Meeting Alert!** Alisdair Webster announces plans to reintroduce the Abortion Funding Abolition Act in November. Campaign for Women's Reproductive Rights announced recently that Webster plans to reintroduce essentially the same bill he and Senator Harradine introduced as a private member bill last year. The Abortion Funding Abolition Act was not put to vote because Parliament was prorogued (all incomplete business was wiped from the books) when Parliament rose prior to election. We must mobilise now against this Bill, which seeks to outlaw the Medicare rebate payable for an abortion. It is an attack on poor women, particularly those who do not have independent incomes.

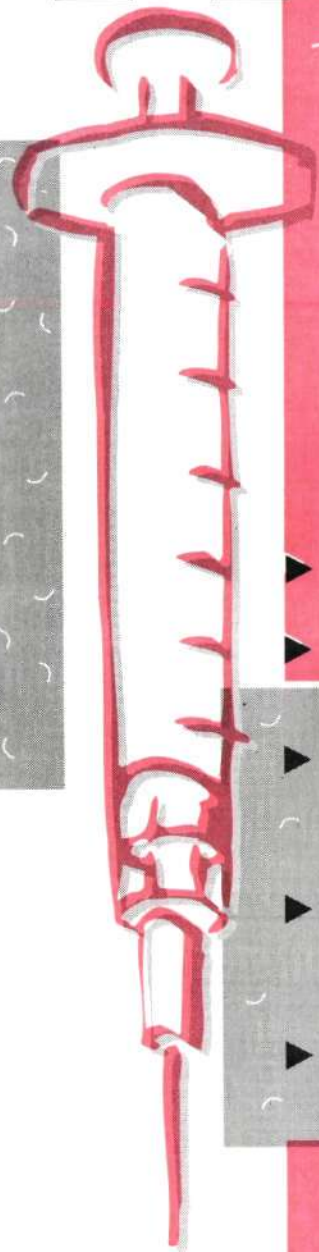
Come to the next meeting of the Campaign for Women's Reproductive Rights to discuss how we should fight back. The meeting will be held at 6.15pm on Thursday October 11 at the Meeting Rooms, RMIT, Glasshouse Building, Swanston Street, Melbourne. For information, phone Fiona on 481 4201 or Debbie on 387 1843.

**A Seditious Saturday Affair** will be held at the Solidary Salon (1 Appleby Crescent, Brunswick) on Saturday October 20 at 7.30pm to benefit the Radical Women International \$50,000 fund drive. Included is a sumptuous Middle Eastern spread, surprise entertainment, and after dinner presentation on the ever expanding challenge of Eastern European feminism. Tickets are \$20, \$15 and \$10 (price includes entry, three course meal and wine or soft drink. Beer and mixers on sale.). To book, phone 386 5065 or 387 1843, or send a cheque payable to Radical Women, PO Box 266, West Brunswick 3055.

**Monash Arts and Crafts Centre** are holding their End Of Year Barbeque on Wednesday, October 24 at the Arts and Crafts Centre from 12 noon onwards. The cost is \$3, or join Van Gogh's Ear 1991 for \$5 and the barbie is free! Everyone welcome!


*The What's On Column is compiled by Sandy Guy, phone 565 3183.*







# CLEAN FIT -SAFE\* HIT!

- ▶ HEP B and HIV (the AIDS virus) are spread by sharing needles and syringes.
- ▶ Always use a new or clean fit... Cleaning is easy the 2x2x2 way.

▶ 2x  FLUSH OUT THE FIT TWICE WITH COLD CLEAN WATER

▶ 2x  FLUSH TWICE WITH UNDILUTED HOUSEHOLD BLEACH (LIKE WHITE KING)  
OR STRONG ALCOHOL LIKE VODKA OR WHISKY.  
(BEER AND WINE ARE USELESS)  
OR METHYLATED SPIRITS

▶ 2x  FLUSH TWICE WITH CLEAN COLD WATER AGAIN

For more information about cleaning or where to get NEW fits ring DIRECTLINE 482 2711  
or (008) 136 385. Calls to this number are free.

\*Cleaning-shared injecting equipment the 2x2x2 way will only protect you from getting blood borne infections like HIV and HEP B.

