

*Lot's Wife*

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**Editorial Policy**

*Lot's Wife* welcomes your letters, articles, reviews, features and opinions. Your input assists *Lot's Wife* to represent the diversity of views and interests of the Monash community. All contributions must be legible, and be accompanied by the author's name, student 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.

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Please note the following word limits: Letters — 200 words, Reviews — 300 words, Columns — 250 words, News — 250 words, One Page Feature — 750 words, Two page Feature — 1500 words.





# NUS

## NATIONAL UNION OF STUDENTS

### A Union for the Future

Today, the decisions affecting your education and your time as a student are being made by bureaucrats in Canberra and on a state level. Across the country, students are finding that they want and need a national student voice - a way that we can have a say. This voice is the National Union of Students. As a member of NUS, we all contribute to the union - whether that be as a concerned student who takes an interest in issues, or as a student representative involved in NUS.

### What does NUS do?

NUS has two purposes: to provide both representation and service provision at a state and national level.

Through representation on a number of federal and state bodies addressing the future of your education (such as the Federal Government's Higher Education Council — HEC), we are well placed to ensure that the 300,000 tertiary students views, which NUS represents count.

NUS has always believed that the role of services provided by student organisations should be to ensure that any barriers to your academic success are addressed. NUS can take advantage of opportunities that just don't exist for campus student organisations, ranging from the annual National Student Survey, to student insurance, to training for your student representatives to help them do their job better.

### How does NUS work?

NUS is fundamentally a democratic organisation. Every year you get to elect delegates to the State and National Conferences of NUS, who decide the policy of NUS for the next year.

When your campus joins NUS, a mere \$4 per full-time student is paid by your student

organisations to NUS. NUS uses this money to fund an organisation with branches in all states, and with members on 47 campuses.

### NUS in 1991

#### Education

The major rationale for the existence of any national union is the presence of nationwide education issues affecting students which call for national responses. Thus, Austudy affects students the same in Sydney and Melbourne, Warrnambool and Townsville.

Austudy and the whole question of income support is a top priority for NUS in 1991. We will instigate a major research program on Austudy classifications with the aim of determining an appropriate age for classification as "independent". We will also be examining the impact of the recent reduction of the spouse income threshold, which will primarily affect women students.

The Education Department of the union will also be addressing the quality of teaching; to lobby effectively to ensure that campuses provide for students adequately.



### Services and Welfare

One of the most important things about NUS is that it is based on a notion of providing welfare services to students which improve their standard of living as a student, and services to student organisations which save them money.

The two major roles NUS plays is in the provision of information to students and the provision of training to student representatives. We provide the Austudy *Guide to Student Finances* and *Workwise*, a publication explaining to students their rights and obligations as part-time workers.

In terms of training, we complement the management consultancy of Student Services Australia through holding training conferences in January and April. As a follow-up to the conference, we are producing a training volume to act as a reference guide for student representatives.

### Women's Department

The NUS Women's Department exists to promote the effective involvement of women in student organisations, and in the higher education system as a whole. The Department provides information and training through the annual Women in Student Organisations Conference, held in April, for women both to get involved in student organisations activities, and to help shape the policies and campaigns of NUS.

The Women's Department in 1991 will be concentrating initially on women and racism to identify barriers to the full participation of women from non-English speaking backgrounds, Aboriginal backgrounds, and overseas women students. The Women's Department will also be co-ordinating the annual "Bluestocking Week" campaigns addressing women students' access and participation. The Department will continue the women's health campaign launched in 1990, and provide additional information through the women's *Healthwise* booklet.

### Your Role

And now, it's up to you. NUS campaigns and initiatives ultimately rely on you for their success. If you get involved, if you use your unique skills and talents to shape the direction of the campaigns, then they will work. NUS is your union, and it is waiting for you to take it in the direction that you want it to go. To get involved, just contact your student organisation, or call NUS on the following phone numbers:

NUS National Office  
226 Pelham Street  
Carlton 3053  
Phone (03) 347 1844

President : *Brigid Freeman*  
Education Officer : *David Howard*  
General Secretary : *Nicole Asquith*  
Services and Welfare : *Anita Hobson*



# Save Trees Recycle or Die!

By Katrina Roberg

OAKLEIGH USED TO BE GRASSY redgum woodland. Oaks Avenue is a small area of richly vegetated, grassy, redgum woodland near Westall Station.

This is the last relic of what most of Oakleigh used to be like, and it has 57 indigenous plant species. The Department of Housing and Planning is planning to build housing units on, and thus destroy, this precious plant community.

Oaks Avenue is valuable, and should be protected because:

1. It is significant as an indigenous plant and animal habitat; many of the plant species are rare in the Melbourne region: one was previously thought to be extinct in Melbourne.
2. It has potential as a living study area for local schools and universities.
3. It is a source of seed and a reference area for re-creating natural bushland.
4. There are few areas of open land in the immediate area: a reserve would be a welcome retreat for local residents.

We now look to the Department of Conservation and Environment and the Flora and Fauna Guarantee to stop the development. Many botanists recognise the importance of the woodland, however the lack of any rare or endangered species does not make Oaks Avenue a priority. This makes it difficult to save Oaks Avenue.

The council claims that they have little control over the site since the building permit was granted last year. However, if the community shows enough concern, they will have to take action, or at least support us with our work.

Please write to the Chief Executive Officer of Oakleigh Council, Atherton Road, Oakleigh, 3166, and include any or all of the points made in this article.

- Write to the council as above.
- Contact us on 543 8227
- There will be a talk and slide show about Oaks Avenue held at Monash early in the term. This will be advertised on the Conservation Group notice board, and in the Daily News sheet. □

By Richard Shapcott

HELLO AND WELCOME BACK to Monash. Hopefully most of you reading this article didn't need to be informed of the importance of recycling and why we should do it, but just in case (you don't?), I'll quickly remind you. If you don't recycle, you die, simple really.

Now that doesn't mean that you will be struck down by lightning or develop mystery illnesses (though we here in the recycling office are working on that) but it does mean that the world will slowly fill up with our junk and we'll lose more species and we'll destroy the air we breathe and the water we drink, you know the scenario, basic end of the world type stuff. Now, in order to avoid this, ie, death, we should be reducing our consumption and recycling what we do consume, not too hard really; use less, throw away less.

In 1989, because we tended to feel this way and we had nothing better to do except pass, the Monash Conservation Group organised a campaign to get the union to recycle its glass and aluminum. 1990 was the first year of operation of the scheme, and we were moderately successful

in recycling between 20 and 30 per cent of these items. This year we must increase this percentage if the scheme is to remain successful. In order to run the scheme, the union has appointed a part-time Recycling Co-ordinator, currently being shared between Richard Shapcott and Emma Burdekin. If you have any questions, complaints, or suggestions that might help us achieve a 100 per cent recycling rate, come and say hello to us in Room 102 (near the Union Catering Office) on the first floor of the Union Building.

## How to use an Envirobin

The strategic key to the recycling scheme at Monash of the Envirobin. An envirobin is a large yellow thing made out of metal and it sits in or near cafeterias and other student-compatible zones. It is your passport to the world of recycling and the avoidance of an early death. But you have to know how to use it.

1. Do not attempt to open anything, pull out the cages or stick your hand inside the bin, especially you engineering types. You will not be successful and you might break it.
2. Empty your can or bottle's contents into your stomach.

3. Roll the can or bottle down the ramp on the top surface, do not try to push it into the slot, just let it roll. The Envirobin works by weight — a can will not tip the weighted mechanism and will therefore fall into one cage but a bottle will tip the weight and fall into the other. It needs a slight momentum to work properly.

The importance of the system is that it means we can keep the recyclables separate and not have to dig around in them all day sorting them out.

One final thing — the scheme aims to be self-supporting, so we have to get as much stuff recycled as possible in order to sell it and generate income. All the income from the sales of bottles and cans goes to the scheme to keep it in operation.

Thank you, and happy recycling!

PS: We are thinking of installing security cameras in order to monitor who recycles and who doesn't, with those who consistently avoid recycling being punished by withholding of marks and exam results (he he). □

## EMERGENCY APPEAL

Food for Life appeal, aims to raise funds to save lives in Tigray, Eritrea and the Sudan which have been struck by famine and disrupted by wars. Money is urgently needed to feed starving people. The Silent Famine as it has been labelled is everyone's responsibility. We cannot allow millions of people in Africa to die while there is a food surplus in the West. Even in the hardest economic times aid should always be sent where it is most needed. It is hard to ask Australians for more generosity but we do. We must.



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## Students, Science, Sustainability

THE STUDENTS, SCIENCE, Sustainability Conference will be held at the ANU from April 24 to 26, and all higher education institutions have been invited to send delegates.

The conference provides an opportunity for Australian students from a range of academic disciplines to discuss sustainability and its future implications. This will allow students to be heard in this important national debate and to consider and enact their ongoing role. The conference could, for example, lay the foundations to improve communication between campuses on these issues and ensure students begin to take a more active role in shaping "our common future" (with apologies to the UN!)

Science — or at least its practical application — technology, is a major factor in a world-wide environmental degradation. Yet, if we are to achieve a sustainable future, science will necessarily have a crucial role to play. It is, thus, particularly important for

science students to learn more about the environmental and social implications of technology. Equally, students of other disciplines should have a better understanding of the implications of scientific research. It is apparent that the implications of sustainable development are far-reaching, and the involvement of all disciplines is most important. The conference will provide a forum for these issues to be discussed.

The conference, over a three-day period, will include speakers representing the Government (Ros Kelly, Simon Crean), the Opposition (Fred Chaney), business (John Stone, Ian McLoughlin of the Business Council of Australia and the Executive Director of the Australian Mining Industry Council), environmental groups (Dr Bob Brown, Phillip Toyne and Paul Gilding of Greenpeace), science (Ian Lowe, Peter Ellyard, Dean Croft and more), and unions (Martin Ferguson). The emphasis of the conference, however, lies on a series of

workshops designed to allow a higher level of student participation.

The Conference will fund the transport and accommodation for 1-5 delegates (depending on student numbers) from each campus. Each student body is being encouraged to adopt a democratic system to select delegates. If you're interested in attending, please contact Kerren Clark MAS Chairperson.

The environmental catastrophe in the Persian Gulf makes this conference even more timely. Canberra is not renowned for its exciting initiatives, but we believe it is an appropriate venue for a national tertiary student conference. Be there or be...

For further information, contact the Administrative Executive of the Monash Association of Students on 565 3138 (ext. 3138), Fax 565 4185, or the Conference Working Group on (06) 249 4354, Fax (06) 270 2808, or write to "Students, Science and Sustainability", C/- Dean of Science, ANU, GPO Box 4, Canberra, ACT 2601. □

## Sports & Recreation Director Honoured



By Ben Hider

THE ADVANCE AUSTRALIA Foundation recently acknowledged the work of the Director of the Monash (Clayton) Sports and Recreation Association, Doug Ellis, in the field of Sports Education by honoring him with an Advance Australia Award.

Doug Ellis was one of the inaugural staff members at Monash in 1960. He was the first Laboratory Manager appointed as well as the first Deputy Warden of the Monash University Union. In this post he had special responsibility for sport and recreation, and was the Chief Administrative Officer for matters related to sport. When the university created the Sports and Recreation Association in 1985, Doug was appointed Director, a position he has held continuously since then.

During and since the

amalgamation with Chisholm and Gippsland Institutes, Doug has endeavored to ensure that the sports and recreation facilities of all campuses are available to all students of the expanded university.

When asked how he felt about the award, Doug commented that he felt that in terms of his work at Monash it had largely been successful because of co-operation between staff and students as well as the support of his family.

The other recipients of the award were: Maina Guilgud (Performing Arts), Moira Kelly (Community welfare), Robert Parish (Sport), Dr Tony Jordan (Primary Industry/Wine), Frank Gibbons (Environment/soil Conservation), Royal Melbourne Zoological Gardens (Tourism), Max Parkinson (Community Service/Regional), Prof. Thomas Adamson (Medicine), and Cottage By The Sea (Youth Welfare). □



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# Dixon Comes to Monash

by Matt Nicol

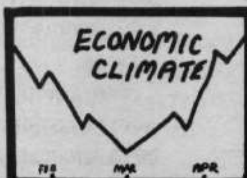
PROFESSOR PETER DIXON, director of the University of Melbourne Institute of Applied Economic and Social Research will move to Monash University. As of March 1, Professor Dixon will be the director of the Centre of Policy Study at the Clayton campus.

Coming with Dixon is his deputy, Mr. Brian Parmenter, and almost half of institute's staff. The reasons behind the move have been played down but revolve around Monash making a better offer to support Dixon's project.

The team will work to develop a new econometric model of the Australian economy, called *Monash*. *Monash* will replace the widely used *Orani* model, also

designed by Dixon and his team. The model is a set of equations designed to simulate, and explain the economy so that one can predict how changes will affect the system. The new model will be improved to incorporate:

- The impact of technological changes.
- The economic effects of environmental changes
- A dynamic feature that allows for the culmination of changes
- Automatic updating with the latest national accounts data.
- Effects of future changes on State Government finances. □



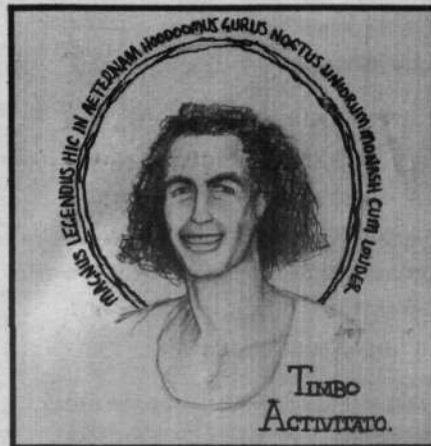
not by Tim Gattuso

TIM GATTUSO, ACTIVITIES Chairperson, has achieved the ranking of "Honorary Legend" for his absolutely incredible organisation, promotion and execution of the first Monash Union Night for 1991.

The intrepid Gattuso managed to score five acts for the night, including Weddings, Parties, Anything and Rat Cat. But the crowd clincher of the night was the amazing Hoodoo Gurus, who were impressed enough with Gattuso (and the money) to include Monash as part of their "Miss Freelove '69" Tour.

Over 5,000 punters made their way to Monash's outside forum to enjoy the Friday night entertainment. "Best ever," said one punter, after watching

# Gattuso Makes Legend Status



the Gurus; "Bloody good," enthused another, after a visit to one of the cheap and well stocked bars. Gattuso himself remained modest and reticent. When told of his entry into legenddom, a somewhat embarrassed Timbo simply mumbled "Yeah . . . it was pretty good, I s'pose". He also wished to thank those who helped in the preparation and

on the night. Then he went home and went to bed.

If March 1 is any indication of the standard of future Activities' events, this year's going to be a good one, excitementwise. Congratulations and thanks, Tim and co., and anyone who missed this Union Night extravaganza — get yourself to the next one.

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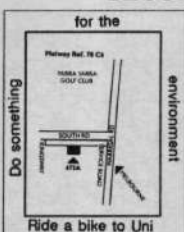
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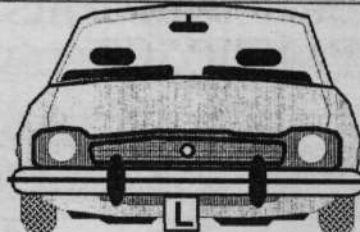
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# Women and AIDS

by Dr Angele Petros-Barvazian and Dr Michael Merson

**W**orldwide, the World Health Organisation estimates that over 8 million adults are now infected with the human immunodeficiency virus (HIV), and that a little over one-third — 3 million — are women.

It is expected that 500,000 people will develop AIDS during the years 1990-1991, including about 200,000 women. By the end of 1992, a cumulative total of over 600,000 cases will have occurred among women. By the year 2000 the annual number of AIDS cases in women will begin to equal that in men.

High rates of HIV infection in pregnant women, such as are encountered in sub-Saharan Africa and in some countries in the Caribbean, with implications for perinatal infection and elevated infant mortality, could in many countries have a devastating impact on the fabric of society. Indeed, it is estimated that, during the 1990s, AIDS will kill 1.5 to 3 million women of reproductive age in Central and East Africa, producing several million orphans. In industrialised countries, the present rate of HIV infection in women is still low, but it is increasing, especially in urban populations with high rates of other sexually transmitted diseases and intravenous drug use.

In November 1989, for the first time, an International Conference on the Implications of AIDS for Mothers and Infant Children was convened in Paris by the French government and WHO, to discuss the policy consequences of HIV infection for these important groups of people. It was attended by ministers of health or their representatives and by scientists from all over the world. At the end of the meeting, the participants in the conference, recognising that the AIDS

pandemic — closely associated with problems of drug abuse — has a particularly adverse effect on women, children and families, issued the Paris Declaration on Women, Children and AIDS.

In May 1990, the 43rd World Health Assembly also adopted a resolution on women, children and AIDS — to which the Paris Declaration was attached — emphasising the importance both of an integrated approach to the health of women and of the determining role of women in development. This resolution asked the 166 Member States of WHO to ensure that programmes for the control of HIV infection and AIDS would be integrated with other programmes for women, children and families.

The low priority given to the health of women, particularly in deprived societies, has been forcefully articulated in recent years in the neglected example of maternal mortality — the tragedy of large numbers of women dying as a result of pregnancy and childbearing with no access to adequate health and family planning care. Complications of pregnancy and childbirth account for many deaths among women of reproductive age in the developing world. In certain developing countries, each time a woman becomes pregnant she runs a 200 times greater risk of dying than if she lived in a developed country. Failure to time and space and limit the number of pregnancies augments the risk of complications and death. Most maternal deaths need not happen.

The impact of HIV-related diseases among women will, if no action is taken, inevitably worsen the situation everywhere, particularly in the poorer communities. Mortality in young women from AIDS in some communities is overtaking mortality from cardiovascular disease and cancer. □

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# International

**O**n March 8 1908, striking women garment workers in New York marched in support of better pay and working conditions. Since then, March 8 has been celebrated by women around the world as International Women's Day. It is an opportunity for women to assert their social and political rights, to review the gains they have made, and a celebration of women's strength, diversity and solidarity. It has also often been used by women to express their views on broader issues such as opposition to racism, poverty and war.

Though the first Australian IWD rally took place in 1928, the first really large Australian IWD demonstrations occurred in 1972, fuelled by the emerging Women's Liberation Movement, and the demands raised by the March Action campaign have continuing relevance today. They included:

## *The Right to Work*

Housework, childcare, and caring for sick and elderly family members are still widely perceived as the individual woman's responsibility, 'natural' and unpaid. This double burden of work and home obviously affects women's access to paid employment and economic independence.

## *Equal Pay for Equal Work*

A 1967 ACTU test case established the principle of "equal pay for equal work" in situations where women did identical jobs to men. A further test case in 1972 awarded "equal pay for work of equal value", but in practice the decisions about the relative value of different types of work reflected traditional assumptions which devalue women's skills, so that only women who could claim to be doing the same work as men benefited. Because women workers are still overwhelmingly concentrated in the clerical, sales and services areas (with little access to over-award payments, overtime, bonuses and promotion), average female wage earnings remain at two-thirds of the average male wage.



## *Equal Opportunity for Work and Education*

Social attitudes and lack of work opportunities still present problems for women. There have been certain legislative gains. The Sex Discrimination Bill, presented to the Australian Parliament in 1983 by senator Susan Ryan, is significant in that it specifically recognises sexual harassment as a form of sex discrimination. It is, however, limited and contains several significant exemptions. In church schools, discrimination on the basis of sex, marital status or pregnancy is lawful if committed "in good faith" (!) and in order to "avoid injury to the religious susceptibilities of the adherent of a particular religion." The Armed Forces exemption allows the military to discriminate

on the basis of sex alone in positions involving combat or combat-related duties. The exemption is defended in terms of "customary practice" and the need to protect women from the hardships of "combat preparedness". A third area of exemption is the Social Security Act, which effectively dictates that any woman suspected of being involved in a (heterosexual) *de facto* relationship will no longer be entitled to social security benefits, the inherent assumption being that the man will assume financial responsibility for the woman and any children she/they may have. This exemption is justified in terms of "general budgetary considerations."



# Women's Day

The 1986 Affirmative Action (Equal Opportunity for Women) Act has been useful for women with definite career paths, enabling them to receive reasonable consideration for appointment to professional and managerial positions, but has had little effect on women trapped in unskilled and low-paid occupations in the manufacturing and service industries.

## Free Childcare and Pre-School Activities

In a society where women are still assumed to be primarily responsible for children, childcare is necessary for even limited participation in the workforce, politics or society. Childcare is underfunded and often inaccessible to many women, and is usually one of the first services to be scrapped in times of "economic hardship".

## Free, Safe Contraceptives; Safe, Legal Abortion

Emotional blackmail and victimisation are still practised social 'punishments' for women who want to decide on the state of their own bodies. Persecution of women who opt for abortion, and, ironically, deafness to those who call for adequate contraception mean that women still lack the freedom necessary to observe equality.

The Melbourne IWD Collective has chosen the theme "Stop the War on Women", which relates both to the Gulf War and to the situation of Australian women. This year's demonstration will be both anti-war and a women's event. Vicious cutbacks to childcare, women's services and welfare are contributing to the growing trend towards the "feminization of poverty", while the Australian Government spends \$21 million each day on "defence". The Gulf War has also inspired anti-Arab violence in which Australian-Arab women, many of whom are easily identifiable by traditional dress, are a particular focus. The theme also relates to rape, sexual harassment and violence, domestic violence and domestic murder, sexist advertising, violence against lesbians, the imprisonment of women for poverty-related crimes and the attacks on women's right to choose.

The 1991 IWD Collective is trying to build this year's International Women's Day rally and march to be the biggest and broadest ever. To ensure that this year's events are successful, we need your support. We need you to attend the rally, march and festival on Saturday March 9, and to bring your own banner to show that our demands have broad support.

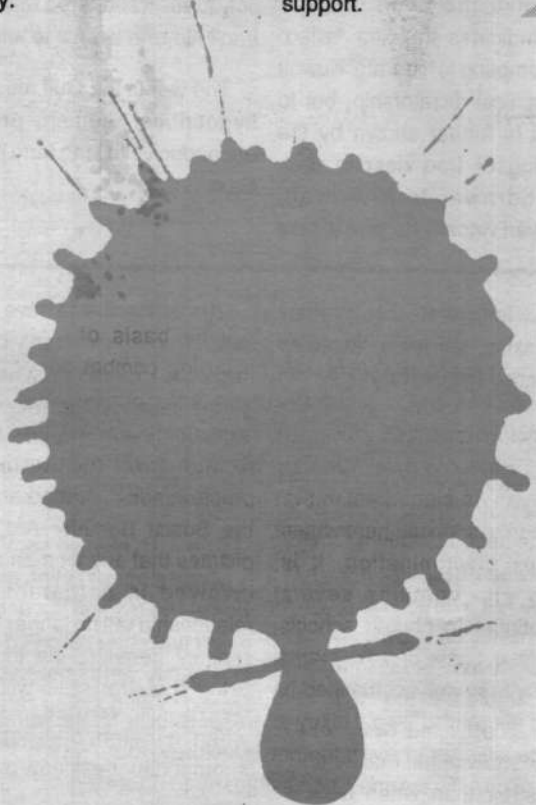
## International Women's Day Events

Thursday 7th March (and every Thursday): Meeting of the Collective, 6pm Ross House, 247 Flinders Lane, Melbourne. All women welcome.

Friday 8th March: From 6am, 3CR will play 24 hours of women's music, including, at 2.30, live-to-air cabaret, "Divas on the Dial".

Friday 8th March: 3CR in conjunction with IWD Collective are holding an International Women's Day Dance at Northcote Town Hall at 9 pm. Bands include Mojo's Blues Band, Tiddas, and Antimatter (acrobats). Food and drink will be on sale (no BYO) Tickets are \$12,9,6 and childcare is available (ring Ruth on 419 8377). Women only.

Saturday 9th March: Rally and March at 12 noon assembling at Parliament House. Speakers from the Arabic community, Gays and Lesbians Against Discrimination, the Koori community, the Real Rape Law Reform Coalition and Secondary Students Against Gulf War. A women-only march will be followed about five minutes later by a mixed march to accommodate both those women who feel that IWD is the only day in the year when women can forget about men, and those who feel that progressive men should march in solidarity. The marchers will proceed to the YWCA in Elizabeth Street where a women's festival, with stalls and workshops will be held. For details about holding stalls, contact the IWD Collective, c/- WIRE, 3rd Floor, 238 Flinders Lane, Melbourne. □



# FOCUS ON: War in the Gulf

## Democratic Students Assoc.

Iraq's military rout at the hands of the US-led coalition has not only resulted in the liberation of Kuwait but also the decimation of Saddam's military machine and its aggressive capability. It is this latter development which is of greater significance because it removes the immediate and frightening prospect of Saddam extending his hegemony into oil-rich Gulf states such as Saudi Arabia and thereby igniting a general Middle East war more ferocious than the one recently conducted to liberate Kuwait.

The liberation of Kuwait is to be welcomed because it ended the horrendous suffering that Iraq's occupation wrought. With Iraq's military defeat not only has a potentially lethal military machine been put out of action but

with this development the chance that some progress can be made in addressing some of the Middle East's seemingly intractable problems. Although Saddam has been removed as a military threat, his defeat is a victory for his arch-rival, President Assad of Syria, who is probably worse than his Iraqi rival. Yet given the effectiveness of collective security in routing Iraq, Assad and Iran's deranged ruling Mullahs have probably been deferred from pursuing their respective expansionist ambitions.

Furthermore, moderate Arab states such as Egypt and Saudi Arabia not only been strengthened by Iraq's defeat but their alliance has been cemented. Hence the prospect that greater pressure can be brought to bear on Israel to come to terms of accommodation with the Palestinians by at least granting them some form of autonomy.

A prospect that Israel should not exclude given the fact that with Iraq's military defeat PLO leader Yasser Arafat has suffered a severe political (and probably irreversible) defeat and with the backing of those Arab states which participated in the anti-Iraq coalition the possibility of a more moderate and less tarnished Palestinian leadership emerging with whom the Israelis can negotiate should not be discounted.

One may speculate as to what the ramifications of Iraq's military defeat will be and make optimistic predictions that may well be proven wrong given the byzantine politics. Yet no one would be in any position to make any optimistic forecasts for the future of the Middle East if Saddam's military machine had not been stopped. □

by David Bennett

## Labor

The involvement of Australia in the current Gulf "UN Security Action" (read: War) is symptomatic of the Western industrialised nations' repeated interventions in the Middle East. While the invasion of Kuwait by Iraq is an unacceptable breach of international law, the suggestion that Australia should involve itself in a dispute half a world away, which is largely being fought over oil, is patently absurd.

Australia is not involved in the Gulf because of any high moral belief in the sovereignty of nations. There are too many instances where Australia has ignored other

breaches of national sovereignty. Australia is involved for oil.

The Monash ALP Club opposed the use of Australian forces to support the aims of Texaco, Shell, BP and Esso, amongst others.

Furthermore, the lack of any genuine attempts to resolve the crisis without recourse to war indicates that the "allied" powers are not attempting to 'liberate' Kuwait back to its monarchical dictatorship, but to destroy Iraq. This is further shown by the continued bombing of Iraq despite their announced withdrawal from Kuwait. Sanctions were given virtually no time to take

effect. There was only one high level diplomatic meeting between the US and Iraq, and the US has repeatedly refused and rebuffed Iraqi peace overtures. The allies have set their minds on war.

Finally, there is a total lack of any idea of a post-war settlement. Will the Western world impose another 'peace' on the Middle East, only to see it shattered within ten years? Raze Iraq? No-one seems to know.

The war in the Gulf must be opposed: it is hypocritical, selfish, profit-centred, and conducive to long term peace in the Middle East. □

by Ben Hider

## Liberal

When in 1936 Adolf Hitler remilitarised the Rhineland, both Britain and France made no attempt to prevent this under the mistaken belief that Hitler would be satisfied, and that a permanent peace would eventuate. This was the beginning of appeasement. Germany could have been easily stopped in 1936, but under the mistaken belief that Hitler would be satisfied with the Rhineland and then in 1938 Austria and Czechoslovakia, Germany was given time to rearm and World War Two still happened. Had Germany been checked even in 1938 rather than being appeased millions of lives could have been saved. Sir J. Wheeler Bennet in his book *Munich*,

*Prologue to Tragedy* later wrote that "in order to save our own skins, we were forced to sacrifice a small nation into slavery".

In August 1990, Iraq invaded Kuwait. Since that time many people have been calling for the rest of the world to allow Saddam Hussein to keep Kuwait, in order to prevent a war between Iraq and the allies. These people have not learnt the lessons of the 1930's. Saddam Hussein would not have been satisfied with Kuwait, not with the rich oil fields of Saudi Arabia and the other Arab states beckoning. The United Nations was right, to take a stand now rather than later. To face Iraq now, rather than when Saddam Hussein has nuclear weapons.

It is impossible to have a permanent peace when there is a militarily strong tyrant with no regard for human life. The only way for peace is for expansionist rulers to know that the other countries of the world will not allow them to invade their neighbours with impunity.

In the 1930's we sacrificed our morals in order to appease Hitler, and yet there was still war — the biggest in our history. This should never have been allowed to happen, and this is why this war is not necessarily evil. It is a lesson to all budding Husseins that the time when a neighbour could simply occupy another country is now over. □

by Alan Rosengarten



# EDITORIAL

## The Higher Education Contribution Scheme

When the Higher Education Contribution Scheme (HECS) was introduced, the Federal Government made two clear and unequivocal promises to students:

1. There were to be no rises in the rate of payment for students deferring HECS.
2. The money would be used to better fund more places in higher education.

The government has broken both promises.

In the 1990-91 federal budget, the government increased the rate of payment for students deferring the tax (see table below). The government has done this because it needed money to make its surplus large (and thus please all the monetarist economics newspaper writers in Australia). Although this enables the government to get money faster, it does not create any new revenue. Furthermore, this move is regressive (see table below). This move will also pressure students to pay up-front (with a 15 per cent discount), which the government prefers, as it is less administratively difficult.

Those students who have already incurred a HECS debt will have

made financial plans, and have a right to be able to depend on them. The introduction of retrospective laws is a breach of natural justice. HECS has already discouraged postgraduate students and students from non-English speaking backgrounds; this will only worsen the situation.

The government has also broken its promise to better fund more higher education places. Between 1985 and 1990, funding for places at higher education institutions has fallen from \$11,500 to \$8,700 per full-time student in real terms. This is a cut of approximately 25 per cent. The government may be funding more places in higher education, but it is doing it on the cheap. This is already noticeable in worsening student/staff ratios.

Not only is the government making us pay our HECS debt faster, the quality of our education is falling.

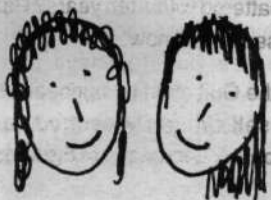
Income level	Before Changes		After Changes		
	% of income	amount paid	% of income	amount paid	% increase
\$25469	1%	\$254.69	2%	\$509.38	200%
\$28941	2%	\$587.82	3%	\$868.23	150%
\$40519	3%	\$1215.57	4%	\$1620.76	133%

The Editors and staff of *Lot's Wife* would like to wish all women a progressive, successful and peaceful International Women's Day.

# CAMPUS COMMENT

## War in the Gulf

← Katty and Leora —  
Arts III



War in the Gulf has nothing to do with Australia. However, the government has involved us and neglected the pathetic economic situation we are living!

Annemarie — Arts →

I don't think that war is justifiable, however I believe that people like Saddam Hussein know that the rest of the world desire peace and they manipulate this — pushing the world to the brink. The US President was forced to take a hard line because of the previous US stance on international terrorism. War is hell, but when push comes to shove, some times you have to take a stand. The peace activists might consider the the damage Hussein has done to the environment and to the khurdish people and picket something more appropriate than the stock exchange.



← Chris — Arts/Law II

This war is one we had to have — not because we like war itself — but because of the pressing realities created by one man. Saddam Hussein. While it is philosophically more appealing to cite American inconsistencies and to oppose the war, consideration of the brutal unwarranted annexation of Kuwait, Saddam's mistreatment of his own and the Kuwaiti people and his manipulation of genuine peace offers lead me to support efforts to rebuff this man's aggression. Most Australians realise this and have rightly supported this just war.



Ed's Note: Apologies to this edition's Campus Comment victims. The Editor who did the photography can't use a camera, so we made him draw some proxies; as you can see he can't draw either.



← Serge — Med II

America should have sought a compromise with the peace plan offered by Russia.



↑ David — Eng IV

I believe that lasting peace can come to the Middle East only when people are at peace with Jesus Christ, the Prince of Peace.



# Sticking it UP...

**R**ed Rooster is one of a number of chains of fastfood outlets peppering the suburbs of Australia with a message of fun, taste and reassuring wholesomeness.

Whilst the Western Australian originated Rooster chain is only now approaching the end of its second decade of operation, its cousins from America such as McDonalds and Kentucky Fried, have eased themselves into Australian popular culture with little resistance and even less taste. How do Red Rooster and others operate, and how do they succeed in winning over Australians with an American-inspired concept of uniformity and blandness?

I could never come to terms with Red Rooster's idea of "procedure". As a kitchenhand there I was forever arguing with managers about the appropriate way of filtering fryer oil or making chicken rolls. Often, I found, it was a question of company procedure versus common sense. So that when I applied to become a manager, I was quizzed carefully to ensure that it would follow this procedure without question. My reputation had proceeded me!

A standard procedure dictates all activity at Red Rooster stores, at least in theory, set out in the Red Rooster "bible", the Basic Operations Procedure, or BOP. The idea of a chain operation such as Red Rooster, as

with the notorious McDonalds and countless others, is that every outlet appear exactly the same and offer exactly the same product. In practice this has rather sketchy results, since many stores differ markedly from the idyllic suburban Red Rooster Restaurant store, surrounded by carpet-like grass and immaculately manicured shrubbery, patronised by respectable suburbanites. Such an idyll also assumes a level of cultural homogeneity which is contradicted most apparently in areas like Balaclava and Springvale, where even the staff within the stores cultivate a unique and diverse ethnic/cultural identity. The quality of the product within the stores can also differ markedly due to differences in staff and interpretation of the omnipresent "procedure". So often, not even a system-orientated company can quash basic human complexities into its carefully designed mould.

Suppression of individualism in favour of mindless procedure is yet emphasised to store managers and assistant managers, who are charged with the responsibility of ensuring that no infringements on the laws of Roosterdom are made. Not wearing the standard issue hat by a kitchenhand or cashier can result in a formal 'warning'. Full time managers of places such as Red Rooster are often conspicuous for their lack of imagination and inability to see beyond the notorious procedure which has been drummed into them from their days at



"chicken school", a four-week training in Red Rooster basics. Not yet an accredited university, "chicken school" as it is affectionately known, irregularly occupies the conference room of the Victorian Head Office in Scoresby. "Brown-nosing" by stratum of managers to their superiors maintains a pecking order at Red Rooster and lubricates the machinery of promotion as well as providing an unquestioning chain of command through the ranks.

The nature of store management at Red Roster is, however, a curious phenomenon. Whilst the term implies well-groomed professional people using a higher expertise to supervise lowly staff, the reality is less glamorous. Most managers, if not ex-full-time kitchenhands or cashiers themselves, do a job that involves around 70% of the manual work. Everything from serving customers to scrubbing out toilets and rotisseries can be a store managers job. The balance of a store manager's work involves the most basic procedural paperwork requiring only the most rudimentary clerical skills. Even the managerial uniform mirrors the paradox of a job which is neither white nor blue collar. A white shirt and neat vest with logo are provided but the shirt only has short sleeves

and the trousers are rough Yakka workwear slacks. Most managers top this off by wearing running shoes. The whole package looks like a throwback to the seventies and mirrors the conditions of the job.

Suburbs have always been notorious havens for uniformity and conformity. The outer suburbs are deliberately targetted by Red Rooster for this very reason. Unlike the inner suburbs which offer a vastly more tempting variety of cosmopolitan tastes, the outer suburbs welcome rather than cringe against a chain of uniform outlets offering junk food and a plastic smile. The clincher is neat packaging and a TV image which fills the family loungeroom every night to convince people of its warm familiarity and dinkum Australianness; a simple and reassuring image in a world complicated by contradictory messages and values. In terms of taste, better value is almost always to be obtained at the local no-name hamburger takeaway.

As we can see, takeaway outlets represent a steady decline away from civil interaction. Even when you sit down to eat, food is grabbed by the hands and shovelled down with as much dignity as is possible under the circumstances. The end result of eating is an

uneasy feeling in the guts and a mound of uniformly coloured packaging waste. All around, muzak fills the air with prostituted versions of ancient top forty hits. That's if you don't choose to enjoy your booty within the privacy of you own car in the fastfood carpark, a set ritual to eliminate all but the most minimal social contact. Those who do choose this option seem to feel almost embarrassed, and can usually be observed tucking in with hurried and furtive actions before roaring off into anonymity.

At Red Rooster, it is an unwritten company policy to hire only female cashier staff, and I have often wondered whether this is a feeble attempt to fit in with the sex appeal of the eagerly beaming, clear-skinned, cherubic teenage girls of the TV commercials. Even families are attracted by the subtle sexuality inherent in the innocent but shapely wholesomeness which is presented.

The last decade of the twentieth century has seen take-away outlets using conformity, image and sexuality to sell a product known as the "the world's best chook". As such, they remind Australia that it is yet the recepticle for insidious forms of American culture. □

# Campus Pharmacy

- Same day discount processing
- Instant passport and transport ID photos
- On site instant laminating service



• Lancôme

• Clarins

Agents for  
• Revlon

• Yves St Laurent

• Christian Dior

# MASSACRE:



*The ducks were just coming in from other areas to feed when they were shot at and hit, some by several bullets from different shooters. It was just slaughter.*

*They were blasting at ducks still flapping and dying in the water. I saw one shooter grab a duck and crush its head beneath the heel of his boot. It was awful.*

Christine Townend **Outcry**

It is 6.00am. The only light comes from infrequent flashes of torchlight and spontaneous bursts of cigarette lighter. The only sounds are the lapping water, the occasional calls from the birds and strings of human conversation. It's cold, and I'm tired, and it's not going to get any better.

As the first rays of the sun gradually illuminate the landscape, a quarter of an hour before the official starting time, the first shots of the Victorian duck shooting season reverberate like Surroundsound across the sky; followed immediately by a comparatively weak "Yahooooo" from the hunters. Their mates respond from the opposite shore of the marsh: "Yahooooo", "Yahoeeee".

Ya bloody hoo. Every year, "sporting" shooters celebrate the annual free-for-all duck season by assembling their (male) pals, their slabs and their weapons, and heading for country lakes and marshes. There they perform the sacred Ocker rites of drinking, laughing, and blowing the life out of the native waterbirds.

The actual wetland areas, before the guns go off, are unique and stunningly beautiful landscapes. Once the shooting starts, the idyll changes from awesome beauty to chaos and slaughter. Bodies drop from the sky, confused and weary birds fly in circles, half a metre above the water before landing, exhausted and frightened. Even there they

are not safe; though illegal, hunters shoot birds, piecemeal, off the water. If the hunter retrieves a shot duck that is only wounded, he breaks its neck; if he has shot a swan or a coot or an ibis or another protected bird, he leaves it to die. Our gentle and defenceless waterfowl are pitted against cowards who hide behind fenceposts and trees to shoot, living some vague macho fantasy, right down to their Ramboesque dress: khaki and camouflage garb, sweatbands, bandoliers, army insignia. Alcohol usually plays a large part in the weekend activities; so bad is the hunters' discrimination that they often mistake even swans for game species, and more than once have shot each other. Yahoo shooters, Yahoo shooting.



# Duck Season in Victoria

by Yvonne Murdoch

There is another team of humans that follow in the wake of the Yahoo trail; Animal Liberation and their rescue team. Hundreds of volunteers, organised and trained by Animal Lib rescue those wounded and dying birds and try to save their lives. The Victorian Blue Cross Society donate mobile veterinary surgery vans, and vets donate their time and materials to reduce the suffering of the injured. Kayakers and veterinary nurses ensure speedy treatment.

polluting the water. Hundreds of millions of spent pellets from shotgun shells invariably land in the water; birds (and sometimes other animals) can die from ingesting one lead pellet, because they digest, instead of passing the lead. That means that the death toll continues years and years after even one weekend, as well as the fact that our wetlands are being gradually and continually filled with lead.

Victoria does not, however, have the monopoly on environmental insanity. Though Victoria has a larger proportion of Yahoo shooters and uses lead shot, South Australia has its own brand of incredible stupidity. South Australian shooters use steel shot, which, though preferable, is still outrageous because it kills rare and protected magpie geese in regions such as Bool Lagoon. More incredible is the law of the land; duck rescuers are not allowed into the water. Conservation, Forests and Lands Officers can arrest or remove anyone trying to enter the water to save a fallen bird. The charge? "Entering the water **without** a gun and **without** the intention to kill"! The reason for the charge? "Disturbing the wildlife"! Sounds like something from Heller's *Catch 22*. Iniquitous, incredible, intolerable.

Against all odds and all sanity, duck season continues. But Animal Lib, its helpers and their expository work have made progress towards ending this outdated and repulsive practice. The visionary Western Australian government under Premier Carmen Lawrence has refused to allow a duck season this year. Areas in the Northern Territory and South Australia have been excluded from the places-to-kill list this year,

due to alerts on the environmental impact of shooting. Tasmania has its first duck rescue operation this year.

***The charge? "Entering the water without a gun and without the intention to kill"!***

The majority of people don't agree with duck shooting and all its hideous consequences, for environmental, humanitarian and ethical reasons — if they bother to think about it at all. Anyone who has seen an opening weekend of Yahoo shooting could not help but think about it and want to do something about it. It's at the stage where we **must** do something about it, and we **must** make our governments do something about it. I'm tired of picking up dead and dying birds. I'm tired of cleaning up after the Yahoo shooters and their Yahoo habits. I'm tired of trying to save creatures that should have been left alone in their natural home in the first place.

If you want to help the rescue team this year (and the more rescuers, the better) ring the Animal Liberation office on 650 9174. The season opens on the weekend of March 16. □

***The only thing that keeps you going is the knowledge that . . . you're the only chance that the bird has got.***

Areas such as Lake Buloke at Donald, and the Kerang wetlands (also ominously known as "Cowboy Country") are the most popular places to shoot, and therefore have the highest casualty rate. Picking up a wounded bird is heart-breaking stuff. To see once-free, flying creatures picked out of the sky in the name of "recreation" is repugnant; to have a once-beautiful, now-mutilated mess of a bird lie bleeding in your arms is something a little harder to take. The only thing that keeps you going is the knowledge that, because this mass slaughter is condoned by the government, you're the only chance that the bird has got.

Sound hideous enough? There's more. The lead shot that Victorian shooters use is

*What an image of our condition, the loud report, the poor flopping bundles upon the ground, trying desperately, helplessly, vainly to rise again. Through tears I saw the stricken birds tumbling over and over . . . I saw and heard their sudden weight, their pitiful surrender to gravity. How hardening to the heart it must be to do this thing: to change an innocent soaring being into a bundle of struggling rags and pain.*

Iris Murdoch **The Black Prince**





MAR  
11





LABOUR DAY

The image is an abstract graphic design. It features large, bold, stylized letters in the background, primarily in red and black, with some white and grey areas. The letters appear to be part of a larger word, possibly 'LOVE' or 'LIFE', though they are partially obscured and stylized. The overall composition is dynamic and modern, with a focus on high-contrast colors and geometric shapes. The text 'LABOUR DAY' is prominently displayed in the lower half of the image, written in a red, hand-drawn style on a white, torn-edge background.



## UNISPORTS SHOP

End of Summer Bargains  
UP TO 50% OFF  
on ADIDAS, NIKE, SIMPSON, TRACK 'n' FIELD



- ☆ T-Shirts
- ☆ Singlets
- ☆ Shorts



OPEN: 10 AM - 6.00 PM  
Located at the Entrance to Pool

(Shop owned and managed by Sports & Recreation Association)

# AUSTUDY

A representative from DEET  
will be on campus  
to answer enquiries and  
accept application forms for lodgement

## Where

MEETING ROOM 2  
STUDENT UNION BUILDING

## When

MARCH 5, 12, 19 AND 26  
Check the Daily News for details

Department of Employment, Education and Training

## CLAYTON CYCLE

EST 24 YRS  
REPAIR & SALES CENTRE  
303 Clayton Road  
One Stop Bike Shop (opp Clayton Hall)



All types of bicycles  
New and Secondhand in stock  
543 3525

### BACK TO UNI BIKE SALE

MENS' and LADIES

- ★ 10 speed Racers from \$170.00
- ★ 10 speed Mountain bikes \$229.00
- All bikes have 6 months FREE service

Helmet specials —

Stack hat ..... \$35  
Ultra lite ..... \$45  
also large range of other brands.

Bankcard  
Visa  
Mastercard  
Accepted

Same Day  
Repair  
Service



# Chairperson's Report

I'M GLAD TO SEE THAT YOU first years survived O' Week, and welcome back to all the other students.

We have a big year ahead of us and a lot of issues to tackle. Let's start at the beginning and talk about our first campaign: the licensed bistro referendum.

Many of you may know that a referendum about introducing a bar upstairs in the Main Dining Room was lost in 1988. This campaign was surrounded by much misinformation and hysteria, and consequently the actual issue was not contested.

It is the belief of MAS that students want a licensed bistro on campus. Most other uni campuses have this facility and it creates a great deal of

revenue for their student unions.

Most of the opposition to the bistro has come from staff. They feel that there will be

marauding hordes of drunken students leaping around campus. As this does not occur on campuses where there are multiple bars, it seems to be a somewhat irrational fear.

One fact that is often forgotten is that many students are adults. We are not pre-pubescent children raiding our parents' liquor cabinets. Being mostly over eighteen, we

are allowed by law to drink if we choose to. Staff have their own club on campus and students do not complain about their drunken antics!

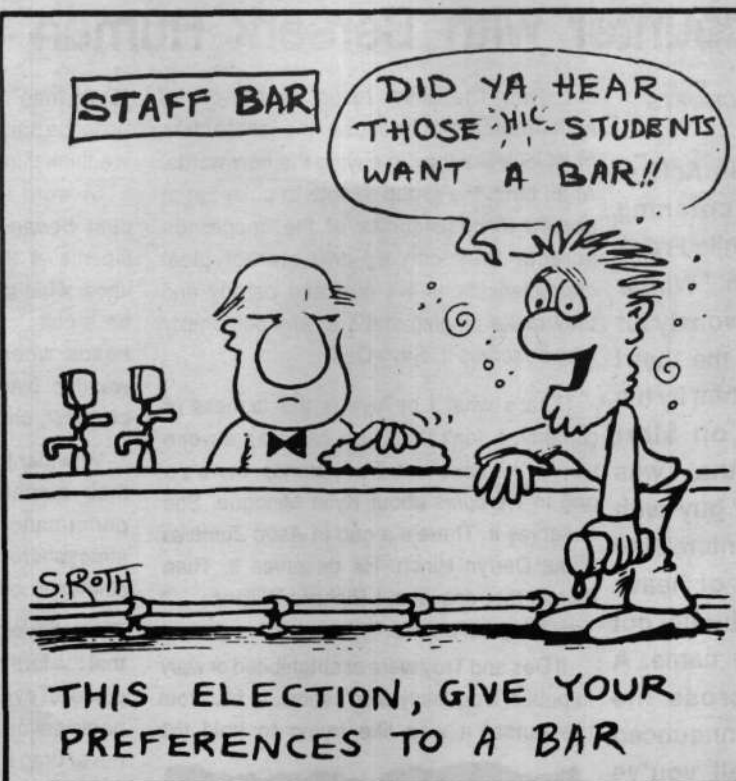
This is a long debate and I will be presenting all of the arguments at a later date. For now I will just foreshadow some of the issues for the year: the new Union; improving lecture and tutorial conditions; academic rights; transport issues; and any other issue that you wish to put on the agenda.

Remember, MAS is the only body on campus that represents every student, so come and meet us, get involved, and get as much out of uni as you can.

Yours in Union



Kerren Clark  
Chairperson  
Monash Association of Students



## Monash Association of Students

### CASUAL VACANCY ON THE ADMINISTRATIVE EXECUTIVE

Nominations are now open for the position of Publicity Officer of the Monash Association of Students.

Nominations close 5.00 pm on the 8/3/91.

Further enquiries contact Neill Campbell, Hon. Secretary, Monash Association of Students.

Auth. N. Campbell

### Lot's Wife Sub-Editor

Applications are now open for the position of Honorary Sub-Editor (Sports) of *Lot's Wife*.

Duties involve collating sporting results for publication in *Lot's Wife*, and ensuring coverage of major Monash (Clayton) sporting events.

Enquiries to the Editors, *Lot's Wife*.

Applications close 15/3/91.

Applications should be in writing.

### APOLOGY

In the 1991 Counter Faculty Handbook defamatory and untrue statements are made about Mr. Roy Skinner. On page 47 it is asserted that "he was never available during the consultation" periods. It is also asserted that answers given by him to tutorial problems "directly contradict the text" (page 47) and were "often incorrect" (page 48).

These statements are false, and an unreserved apology is hereby made to Mr. Skinner for them.

Education Affairs Committee

# DOUBLE TAKE

## A Close Encounter with Berserk Human Transplants

AN INTERVIEW BY DAVID CROFTS

I entered the Dog's Bar in Acland Street, St Kilda to the crooning tones of Frank Sinatra. While Frank sleazed his way through "Winter Wonderland", I waited nervously for a publicist who had told me that I could instantly recognise him by his very long hair. I was on alert because it was arranged that I was to spot him. Suddenly a guy with exceptionally long locks entered the bar area, through a pair of heavy iron gates, and I quite naturally got up and accosted him by name. A smirk spread itself across his widening face and he announced with great delight, "Well you've stuffed that one up mate... 'cos I'm Troy. This here (he pointed to a grinning, bespectacled person beside him) is Des, and this (gesturing to a bloke of marginally shorter tresses in the background) is Gordon, your publicist."

So went our introduction and we sat down, with a few beers in hand, at a not-so-quiet table in the corner of the room. I found myself directly opposite Des, who incidentally, is the inventor of the concept of **Double Take** and the writer of the group's shows. For those who have not seen the original *Astro Zombies* or the later *Hercules*, which have both toured with resounding success, it should be explained, before you rush out and buy tickets to the "tightened up" version of *Astro Zombies* that the group resurrects some of the trashiest B grade films in cinema history. As Des explains:

"There are some films that are so bad, they're boring... and that's *Astro Zombies*. You get twenty minutes into the film and it's purely dull. But that's what we look for in **Double Take** — a film that looks bad, has got bad acting, bad lighting, bad cutting... no redeeming features. That makes it great!"

By scrapping the original screenplay and overriding it with their own dialogue the trio present a unique combination of live theatre

and film. The show relies heavily on lip synchronisation because the characters must look like they're saying the new words. At its best, the group is able to poke fun at absurd inconsistencies of the images on screen, they can up-end stereotypical characterisations via pun and parody and they make lunging stabs at any personality who deserves it. Says Des,

"That's what I believe is the fairness of comedy. I don't think you can slag anyone just for the sake of it. For instance, there's a gag in *Hercules* about Kylie Minogue. She deserves it. There's a gag in *Astro Zombies* about Derryn Hinch. He deserves it. Then there's that one about Richard Wilkins..." Troy jumps in on this. "Who's he?"

If Des and Troy were at all inhibited or wary in public, it certainly didn't show. In fact from the outset it was like trying to hold the

*The Cultural Cringe... If anyone tells you it doesn't exist, they're lying.*

attention of a couple of hyperactive pre-school children. One minute they were pouring beer into each other's ears, the next they were making rude noises into the tape recorder and it was Troy, in particular, who took the lead in these antics. Their laughter was totally infectious, yet I couldn't help thinking that they were, in some way, testing my "humour tolerance level". They made numerous allusions to other comics, they adopted famous voices, they finished each other's sentences and they provided each other with punch lines. It was both enjoyable and dizzying to experience, and I came away thinking that I had picked up an awful lot but missed much more.

It cannot be denied that **Double Take** have a large and loyal following around Australia, but the guys are quick to dispel any notion that they might have groupies (admittedly they can't speak for Sally, the female member of the group). They say that in the four or five years that they've been doing the shows only once have two women tried to chat them up.

"Even then", divulges Des, "they just walked up to the bar, stood there and said 'Gee Wow, we think think you're reaaaally funny'".

"A word I hate", proclaims Des, "is cult. Just because there's three people in a cinema at the same time, the critics don't know what to say, so they say 'Ooh. It must be a cult...'. Although it does turn a few heads when half our audience turns up wearing black sheets and holding burning crosses", sniggers Troy.

Whether they like that label or not though, their audiences become a part of each performance — lapping up an irreverent atmosphere and making the most of a rare cinematic opportunity to be loutishly vocal.

There have even been rumours to the effect that the forthcoming tour of *Astro Zombies* will place an even greater emphasis on audience participation. "No... No, totally wrong. We'll never drag them out", says Des. "I agree with Ben Elton — you know a comic's run out of gags when he suddenly turns around and says, I just need a bit of help from the audience. You know the old nightclub routine (he puts on an American comic accent), 'Whair do yew cum fram?'"

Troy takes over immediately: "Huh? Werribeel Awh I'm sorry, Ho, ho, ho, ho... nice town, love that big red machine!"

As he wipes the foam off his lips from a final gulp, Gordon stands to explain that he must leave to attend another one of those film launches. On the way out he hands me a publicity shot which the **Double Take** guys greedily snatch and scrutinise.

Des: (peering intently) "God! Sally looks good in this photo doesn't she?"

Troy: "Yeah, but I look like shit!"

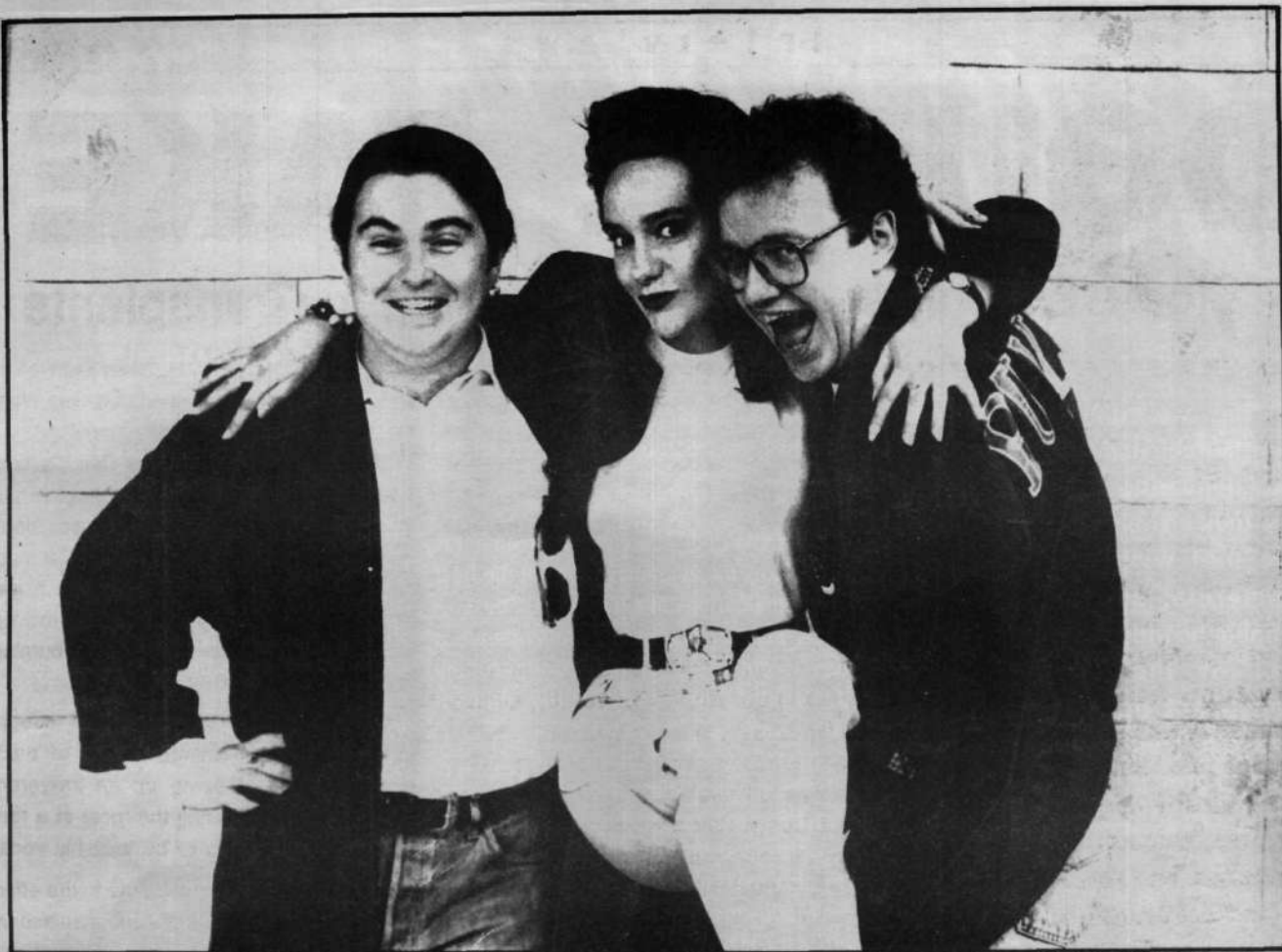
Des: "Well that's only because you're doing something you never do (he flashes a cheeky grin)... it's called smiling!"

Troy: (sheepishly mimicking the grin) "smiling? (becoming sulky)... I hate smiling."

Des has a boundless enthusiasm for the comic potential of some of the cinema's worst products. He claims that all such a film needs to do is establish a recognisable genre (abounding with clichés) in the viewer's mind and he'll do the rest.

"In *Astro Zombies* we've got a late 60's mad scientist/monster genre. Once you've got that I think you can get away with hell. People will accept that you do because





Photography by Chiara Goya

they've seen the visuals before. Chances are they haven't seen *Astro Zombie* but they've seen a hundred like it. We like to get that 'Oh God, I've seen this all before' feeling."

Des is usually inspired by the ridiculousness of the original film when he sits down to write a script, and in the case of *Astro Zombies* he watched it with the sound down about "four hundred times or something".

"It's not so much what the characters are doing, it's what it could look like they're doing", he explains. "The actual film is about this mad scientist who creates these *Astro Zombies* for the USA's man in space program. Our one has been changed to a mad scientist under commission from the Australian government to produce the perfect Aussie male for export purposes who finds himself at the centre of a CIA investigation... (Des pauses to adopt an American drawl)... out of their Canberra arifice".

We each order and scoff down a decent looking pizza before saying much else, and the entire meal is interspersed with Troy's expressive calls and hand gestures for more pitta bread. After a truly amazing one-armed waiter managed to clear away all our plates, I asked both Des and Troy if they ever got stale performing the same tightly scripted show over and over again. (In unison) "No, No... never".

Des enlightens me; "It's like telling a successful joke. If you tell a joke to a party of thirty people and they all laugh and the next

night you tell it to another thirty people and they all laugh, you're gonna keep telling that joke until people stop laughing. It's the same thing we're doing except we do it to 400 people a night." Troy chimes in "... and we tell about 500 jokes".

Des: (thinking real hard) "Yeah, we get a great buzz out of it. It's like... ah... an OD of mirth. Hey! I just made that up, not bad, eh?" (He looks at Troy who instantly takes up the challenge).

Troy: "Mmm, not bad, or perhaps an OD of glee".

Des: "But glee sounds a bit like Glee Club, singing and stuff."

Troy takes a change of tack and stabs out a final line. "Did you ever see that episode of the *Brady Bunch* where Peter wanted to join the Glee Club?"

The group is proud that they were the first to patent their idea. Troy is brave enough to mention their only competition. "Apparently there is some group in Colorado that are doing something similar". Des takes over "... but they really improvise though, and theirs is more of a school. Improvisation's really big in America. Only Americans could create a company that teaches you to improvise. You pay them a lot of money and then for graduation day they throw a movie up on the screen and you have to perform as it goes along... If you pay a little bit more you get to play a lead character!"

Perhaps due to the fuzziness of mild intoxication Des's defence barriers seemed

momentarily weakened and a latent fear of his was able to escape — the fear that Australians are getting too cocky. Should we still view ourselves as a tiny cultural bauble on a big international Christmas tree? According to Des... Yes!

"There's a thing, coined a few years ago, called the cultural cringe, and if anyone tells you it doesn't exist, they're lying. In this country, to make it you generally have to go overseas... even as recently as INXS, Kylie Minogue and Hogan. People say, well Hogan's *Crocodile Dundee*, that was set in Australia. The thing is it wouldn't have worked if 45 minutes hadn't been set in New York.

They say our soapiers are successful in England. They're shown at 2pm in the bloody afternoon... The same scorn that we throw on American day-time soaps here, the British throw on Aussie soaps. Stand-up comics make gags about them!"

The Double Take team are steadily broadening their horizons. They've appeared at the Edinburgh Comedy festival, they're planning a college tour of the US, and we should see them soon on TV. All members of the trio are writers, although Des and Troy jokingly claim that "Sally just stays at home and drinks gin". As the room emptied out and Sinatra resumed his dulcet tones, the bar became unbearably serious-looking, so much so that we knew it was time to leave. It was affecting Troy worst of all, and as we exited through the heavy iron gates, he turned to me and said "Thanks Dave, I'm so glad all this was on the *Lot's Wife* account".

# KRYPTONITE Kid



**T**he two comic book giants, Marvel and DC, have been delivering the goods. New titles that are aimed at collectors have met with a critical and commercial success that has changed the industry. Riding on the crest of the wave are the independent titles (even though some have been around for ages, as the swell grew).

These independent, or alternative, titles are often produced "on the cheap". The company director produces the comic in its entirety — from concept to distribution. This means they are doubling/tripling as writer, artist, editor, publicist for the comic they produce in their own studio (read loungeroom). Handling both the administrative and artistic chores of even a small publication requires commitment and dedication. Moreover, the financial risks

involved are considerable — these artists bank their livelihood on the success of the venture.

This same dedication and commitment is what makes these comics some of the best on the shelf. Titles like *The Jam*, *The Fish Police*, *Flaming Carrot* and *Concrete* are a mere smattering of the commercially successful, and artistically brilliant alternative titles.

The paragon of the independent success is Dave Sim's *Cerebus*. This is a unique blend of swords and sorcery with political satire. Sim also makes the occasional jibe at the comic industry at the same time. The comic's hero is the title character, Cerebus. Cerebus is the earthpig born; an aardvark. As the reader follows "the short, grey, fuzzy one" in his quest for money, power, ale and love they are introduced to some of the most biting and savage caricatures in comics. The two most prominent and popular of Cerebus' rivals are Lord Julius the schizophrenic leader of Palnu (who looks suspiciously like Groucho Marx) and Elrod the albino wizard (sound like Elric?)

who has Foghorn Leghorn's southern drawl . . . "Mind your manners, son! I've got a tall pointy hat! Status, boy! You can argue with me, but you can't argue with status!"

*Cerebus* is in its thirteenth year and according to Sim it has an ending, around fifteen years away. *Cerebus* has been collected and bound into a number of instalments that bring new readers up to date. While these reprints are not cheap at around fifty bucks a pop, they work out far less expensive than the originals (which cost a fortune, when you can find them). These "telephone books", as they have been nicknamed, collect forty issues into a large book (hence the name). Sim makes light of the fact that a 40 page comic on glossy paper is called a graphic novel, while 800 pages of *Cerebus* is called a telephone book!

Regardless of what you call it, *Cerebus* is a superior read, as are so many of the independents — so pick 'em up. And remember, the Kid says "Comic books — look good, feel good are good!" □

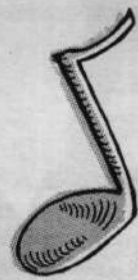
by Matt Nicol





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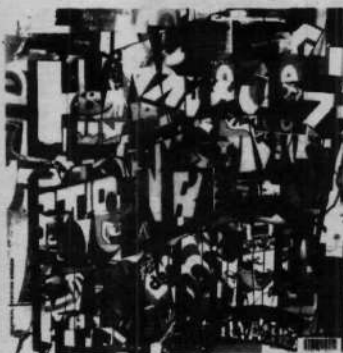
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## RECORDS

Pills Thrills and  
Bellyaches

Happy Mondays



To paraphrase someone somewhat more famous than this correspondent, "and on the 6th day, God created Man(chester), and on the 7th day he went and bought the records."

Very good but I'll be willing to bet he thought twice about buying this one.

This band is a five piece but even Led Zeppelin would sound shithouse playing these songs. Paul Ryder can take this album and shove it up his nose. Believe me, it will fit.

Let us examine the album. Side one begins with the single "Kinky Afro". The entire song sounds rag-tag, like all the instruments went

mad and attempted to strangle the rather poor excuses for musicians. This theme continues through the entire album, with no diversity.

All the songs sound exactly the same, with jangling guitars, which work fine when Marty Willson-Piper and Peter Koppes play them, but not when Happy Mondays do so.

There is only one half decent song on the album, "Step on (You Again)", which has been covered by all and sundry, this version is passable, but not incredible.

Note: Don't write me off completely, I love The Stone Roses, Ride, Northside, Inspiral Carpets, Revenge et al, but I just couldn't get into this album at all. □

by Paul Nowland

Stuck in  
Wonderamaland

Dramarama



Imagine what a cross of REM and the Hoodoo Gurus would sound like and you have a pretty good idea of what these guys sound like.

I write this as I'm sitting listening to the album. Everyone else shied away from reviewing it because they all thought it was hippie Nimbin folk music. This is understandable since the cover photo features the band sitting in lotus position meditating. Their mistake.

The stand-outs of the first side include "No Regrets", a full-on guitar number, and the ethereal 12-string-driven "Fireplace, Pool and Airconditioning".

The second side songs include the "Last Cigarette" and the country ballad-style "Would You Like".

All in all, not a bad album. I'd be proud to own it. □

by Paul Nowland

## Gala

Lush  
4 AD

Lush's debut album is a compilation of songs from recent EPs spanning the period from July '89 to October '90. At their best moments, this relatively young, indie-pop band from England has some similarities to the early Cocteau Twins though their hard-edged guitar sound and melodic momentum is quite unique.

Their greatest strength lies in the simple, evocative voices of Miki Berenyi and Emma Anderson. The easy, relaxing tone of their combined vocals add an atmospheric glitter to the songs. I know no other band that can combine scintillating melodies with raw electricity.

The emphasis of the songs is obviously on instrumentation and vocal work but lyrically they could surprise the attentive listener. Another apparent quality of the band is the ease with which they can switch from the hard-rock in "Leaves me Cold" and "Baby Talk" to slow floating tunes like "Etheriel" and "Breeze."

It is certainly a fine collection of songs on *Gala* and ipso facto, should give listeners a satisfying and rewarding experience. □

by Gavin Bongstar

## LIVE BAND

## Loungin' 'round

"The key to the blues is not the shock of the new but the joy of the old, the sense that within a musical form that is sad and habitual to the point of cliché, lie lifetimes of mood, hope and feeling." - James Button, *The Age*, EG December 7, 1990.

Every Sunday afternoon, at the Great Britain Hotel (the "GB"), Church St Richmond, the **Checkerboard Lounge Blues Band** articulate, with class and with zest, those lifetimes of "mood, hope and feeling" that are intuitively understood by anyone who has ever heard the blues before — and who hasn't?

Carl, the band's drummer and lead singer, leans forward and smiles. He says, "We're gonna do a little Muddy Waters now, OK?" and the beer-filled bodies up against the wall, slouched in tattered chairs and crouched in the pockets of pub corner darkness, go "Yeah, awright!" Someone adds: "Do it, man. . .", and everybody laughs. This is not a pretentious gig.

Checkerboard Lounge have been together for a few years now and it shows; after one or two line-up changes, and a recently released EP, the band has a distinctive feel for the blues. They play brilliant blues: vibrant blues, mellow blues, plaintive blues and a crazy, passionate sort of blues. They play a coloured blues.

Each solo effort is spectacular. Wherever the solos lead, the band is sure to follow, adapting confidently to rhythm and chord changes. With twists and turns, in spirals and curls, their songs always return to some old, familiar point and everyone goes "Wow, yeah" because they'd never arrived there, like that, before.

On the ceiling of the GB, a plethora of blues posters, stuck upside-down, advertising and adoring the "kings" of blues. These legends — B.B. King, John Lee, J.J. Cale — stare out over us, through coloured clouds of cigarette smoke. We find "joy in the old". We immerse ourselves in "lifetimes of mood." Checkerboard Lounge then sent us home, same as ever, different from

before.

Checkerboard Lounge Blues Band

Thursday: The Albion Inn, Collingwood — Free. Friday: Rising Sun Hotel, Richmond — Free. Saturday: The Great Britain Hotel, Richmond — \$2.

*Loungin' Round* Checkerboard Lounge Blues Band, Talking Cow Records — \$8. □

by Paul Bateman





## BOOKS

# Sci Fi Classics

Larry Niven  
*Ringworld*

1984 Sphere SciFi \$11.95

Bob Shaw  
*Orbitsville Departure*  
1985 Panther \$9.95

A C Clarke  
*City and The Stars*  
1987 Gollancz \$9.95



In the storm that modern life has become, things that in other times were held to be certain or eternal have faded and declined. Again and again we hear that we have no more heroes (or heroines), that our leaders lack any vision, that art has become stale trickery, and that faith in the human spirit has been replaced by a belief in material possessions. No more God or enlightenment, just better stereos and silent dishwashers. This type of cynicism is easy enough, for there are many who feel we are falling towards some terrible, yet darkly glamorous end. Others however have retained some small degree of hope for our future and it is to them that this article is turned. This is a roundabout way of introducing science fiction, frequently the most inventive form of modern literature. Take for example the following three works, Larry Niven's *Ringworld*, Arthur C. Clarke's *The City and The Stars* and Bob Shaw's *Orbitsville Departure*.

*Ringworld* is a place almost too

big for words, a flat ribbon encircling a sun-like star, constructed in such a way as to allow creatures to live on its inner surface. Its living area is immense, easily a million times that of Earth. Its discoverer is frightened enough by it to commission an expedition - a motley crew consisting of the oldest man on Earth, a woman chosen because she is persistently lucky, an aggressive alien carnivore and a two headed herbivore. It sounds like space opera, but Larry Niven makes it feel increasingly convincing, each new passage completing an idea hinted before, part of an ever more complex game of clues and connections, played out against an epic backdrop. Its quirky themes of luck, bravery, xenophobia and the utility of curiosity, ensure that there is always something to hold one's interest. Ironically, readers of *Ringworld* have since pointed out that such a structure would be inherently unstable and would soon spin into its host star.

For *Orbitsville Departure*, Bob

Shaw has dreamed up an even larger artifact, a hollow sphere that entirely encloses a star. Its inner surface consists of an endless pastureland, a frontier that no sentient species can resist. When mankind encounters this bizarre promised land, the rush to *Orbitsville* almost completely empties the Earth. Some people hold back, suspicious of what *Orbitsville* seems to offer. Gary Dallen loses his wife to a weapon designed to destroy integrated circuits then pursues a man to his death, only to see him resurrected and finally encounters the force that built *Orbitsville*. The story has terrific velocity, kept at pace by characters that avoid becoming props for the near infinite mousetrap that is *Orbitsville*.

Arthur C. Clarke's *City and the Stars* reads like a myth of the future, a poem in prose set in what is apparently the last city on Earth, the eternally self-renewing Diaspar. Its citizens live prolonged, trivial lives, their backs to the stars they once

travelled amongst. Stasis reigns supreme in Diaspar, save over one lad, a rare child in a place of immortals; Alvin's struggle to escape the city and its people picks up a frequent refrain in Science Fiction, the plight and the opportunity of the non-conformist and the unwillingness of humans to accept the new. *The City and the Stars* was written some time ago, but such is Clarke's skill as a forecaster and storyteller that the tale seems to improve rather than date.

Speculative writers generate ideas for the sheer joy of it, or to satirise contemporary society, perhaps to map out the implications of some new piece of technology, or to revive a sense of wonder in the universe.

Some do one, others try for all, and some are skilled where others struggle, but most of all these writers never sit still. They're never smug, and I hope they'll never stop. □

Reviewed by Luke Harris

## The Case of the Chinese Boxes: A Claudia Valentine Thriller

A novel by Marele Day

THE CASE OF THE  
CHINESE BOXES



A NEW CLAUDIA VALENTINE THRILLER

Think back to the days of Sam Spoke and Phillip Marlowe, the times when Private Eyes wore fedoras and trenchcoats. Since then, however, the PI business has become somewhat more diversified.

This diversification is shown in this book. Claudia Valentine is a tough, divorced Private Eye. The

difference in this case is that she's female.

To the book, however, and we find that it's actually quite good. The not overcomplicated plot involves Chinese Triads in Sydney, kidnapping, a believed fortune in boxes, and a Bogartesque Chinese Private Eye called Ho. Tying this whole together is Claudia Valentine. She's hired to find a family heirloom,

or do Claudia's employers have something more sinister in mind?

Throw in a major bank-robbery, meetings in church confessionals and obligatory car chase, and you have the ingredients for a very interesting thriller.

I suggest you all go out and read it. You can find it at most good bookshops. □

by Paul Nowland

# PERFORMANCES

## Maurilla Meehan



"Joelle never wore a watch; it was a statement about not being trammelled by the post-industrial obsession with time. But it meant that she was always asking the time."

In *Performances*, Maurilla Meehan takes a sardonic view of existence through the lives of the residents of a decrepit block of flats.

There is: Edna, the manageress, who knows how to attract, keep or get rid of a man simply through her food; Charlotte, milliner to the homosexual theatre world, who is terrified of losing any of her immense weight lest anyone discovers that her breasts are just fat; Neil, the textual terrorist, yet to sell his first novel and upset that no one seems to notice his natural

genius; Djuna, the orphan, who at 23 has no plans of her own and simply follows the most authoritative voice; Alice who is married to a "new sensitive man, and Celine, who is married to the old philandering one; and their friends, lovers, colleagues and acquaintances.

We view a series of performances of their lives moving from one character to another, act after act. The major criticism I have is that Ms Meehan's writing is so good that one gets intrigued by and involved with each character and it is disconcerting to move onto the next one. There are also problems linking so many lives together — at times the performances become disconnected. But Ms Meehan's continual irreverent comments on

the world that we too live in more than make up for this.

This is a true modern-day Australian novel. While the characters are universal, they are set against a unique landscape. The names of places are familiar, and one cannot help but feel a certain empathy with the situations described. Nightclubs, factories and hotels described give the reader a sense of *deja vu*.

All in all this book is well worth reading. Maurilla Meehan has a fascinating command of language and a true eye on Australia.

Available from Women's Redress Press, PO Box 655, Broadway, NSW, 2007, phone (02) 552 4506. Rrp \$11.95. □

By Margaret Safran

### FILMS

# Hardware

## Common Threads

### Stories from the Quilt



Many critics are predicting *Hardware* as the new-wave cult movie. This sci-fi/horror/fantasy, based on a Judge Dredd comic, has all the elements of your standard futuristic film. However, director Richard Stanley has overcome the problems of shoestring budgets and with brilliant cinematography, some bizarre effects and an ever-changing musical score has come up with a doozer.

Jill, a dope-smoking technosculptor, is given a useless cyborg by her boyfriend, Mo. Of course everything turns nasty and the robot assembles itself and proceeds, like

a mechanical Dracula, to stalk her. Not only must she deal with this, but a grotesque and demented pervert is also on the prowl, and her boyfriend has taken it upon himself to save her from certain death.

*Hardware* examines technology and relationships in a very identifiable future. The film is rated R and has some excellent erotic and gory scenes (not necessarily together!). This low budget flick has joined the genre of *Mad Max*, *Blade Runner*, and *The Terminator* and is well worth seeing. □

by Steve Oakley



A very scary film. Scary because we see in this documentary the tragic results of AIDS through five people's lives and subsequent deaths. Scary because we learn that more people have died in the USA from AIDS than in the Viet Nam War. Scary because it took the President of the USA five years to actually address the problem, describing AIDS as the number one priority on the health policy. Yet only one percent of their total health research went to investigating the problem of AIDS.

The name of this film comes from a giant quilt made as an AIDS

memorial. It comprises many thousands of panels, each made by friends or relatives in remembrance of a loved one. *Common Threads* celebrates the lives of five subjects and their achievements, and shows how families and loved ones have come to terms with their loss by becoming involved in the AIDS memorial quilt.

*Common Threads* is an excellent documentary on the reality of AIDS. It is extremely educational and moving. □

by Steve Oakley



## FILMS

# Dancing with Wolves



On one level, the film *Dances with Wolves* tells the story of a soldier voluntarily posted to the furthestmost frontier of white America in the mid-1880's. But on another level, the film tells the story of what was lost as the result of this expansion, of the destruction of the indigenous peoples and of how they, the Indians, felt and were affected by it.

For me the most important aspect and probably the best part of the film is the attempt to redress the balance in the way American Indians are portrayed in movies. To start with, all the Sioux are played by Sioux and their own language is spoken; much of the film is subtitled. And beyond this courtesy, the Indians we see are the most human you will see on screen. Indeed the film makes a point of contrasting the human values of the Sioux with those of the whites, to the extent that there is almost nothing of value to be seen in white civilisation. We are not presented with the traditional image of the white settlers seeking escape from oppression, nor of the onward and upward expansion of white civilisation into the wilderness. Instead, almost every image of whites is one of corruption, decadence and of a society without morals or ethics. Every soldier is a cruel brute, uneducated, unthinking and uncaring. In contrast, the Sioux are portrayed as in tune with the

land and with each other, and embedded in an harmonious existence, though not idyllic or utopian as the threat of hostile neighbouring tribes makes clear.

Like most American films, this one tends to see things in black and white, but the film does not suffer too badly for it, certainly not to the extent of an Oliver Stone production. I have suspicions that director/producer/actor Costner is playing out a bit of a back-to-nature/noble-savage fantasy. The points it makes are, however, valid ones; North America was stolen by force and then treated with neglect by its conquerors, and the original inhabitants were systematically deprived of the basis of their existence (a great book to read on this subject is *Bury my Heart at Wounded Knee* by Dee Brown).

Overall the film reinforced my own sense of loss of different cultures, peoples and, above all, different ways of looking at and being in the world. For me, the problems with this film were not so much the violence (for little of it was there without a reason), but with the unquestioning celebration of the warrior ethic and the superficial, if not ignored, treatment of the women and the women's role in Indian life. Surely by the nineties a film could do better than this. □

by Richard Shapcott

# Phobia



*Phobia* is a film about a failed relationship. It charts the last 24 hours of David's and Renata's nine-year marriage.

Renata, a chronic agoraphobic, has finally plucked up the courage to leave her emotionally dependent and potentially violent husband. Although outwardly cooperative, her husband is determined to prevent this happening. He compounds her already debilitating phobia by harping on her inability to cope with the outside world.

Eventually violence and fear take over as David moves from manipulation to terror in an effort to keep Renata by his side.

*Phobia* is above average. It is very difficult to maintain a high degree of interest and suspense with only two characters, but *Phobia* nearly manages it.

The two actors, Gosia Dobrowolska and Sean Scully do a good job in portraying the tortured couple. Apart from a couple of flat spots, they help to create the vital tension that keeps the viewer hooked.

After the film I had the pleasure of talking with the writer/director, John Dingwall. John is perhaps best known for penning the film *Sunday Too Far Away*. *Phobia* is unique for the small budget and record time it took to complete — only three weeks of shooting and four weeks of post-production. John says, "because of the intensity of drama we were all exhausted at the end of those three weeks." John explains that the film was based on his observation of friends whose relationships were breaking up. He says, "men are always gung-ho about being free, but when it actually happens they fall apart and

the women are very strong." He also notes that a certain type of man will inwardly collapse and just have a breakdown, but some will actually become violent."

John Dingwall conducted a large amount of research into the main female character's affliction, agoraphobia. He found that a tremendous number of women do suffer from the disease — especially within relationships, and often the man involved does not help.

After his research at Sydney's St Vincent Hospital, he emerged with the term "phobic companion"; this is the partner of the phobia-sufferer who may be more dependent on their partner than vice-versa. Often doctors insist that a phobic's partner be treated as well.

John Dingwall is rapt with the impact of his film. He proudly states that the tape is being used in Los Angeles to show abused women how subtle their abuse may have been. John says that the film has been seen by women multiple times; he reasons that they were "obviously in some stage of their relationship where they wanted to work something out."

John, after his directorial debut, admits that "by directing, you can take things a step further." Although vowing to continue directing, he admits there is one drawback with this choice of profession: "You can only blame yourself."

It is to be hoped that after this extremely respectable debut, Dingwall will travel a fairly blameless course in the future.

*Phobia* opens on March 8 and runs for ten days at the Carlton Moviehouse. It is rated PG. □

by Marcus Brumer







# Bucket Head

by Matt Nicol

## Goes Camping

Complete with my pillow, doona, racquet, zinc cream and sunnies,  
I'm off to Toolangi camp!

### The "Partners and Buddies" Theme Party



Vomit eh?  
I'll have a mop over you, anytime

But by the end ...



Everybody lean to the right

I was a real hit!

# Lot's Wife

Needs You to ...



LAYOUT



WRITE

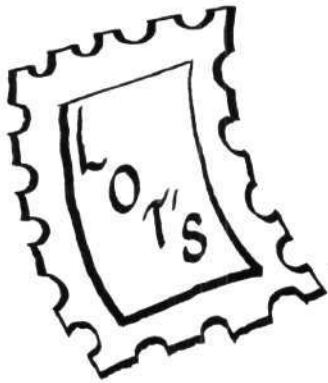


DRAW



TYPE

Drop into the Lot's Wife Office in the Arts, Crafts & Tuition Centre **NOW!**



### Where's the Bar

Dear Lot's,

Reading through the Orientation Handbook I was disappointed that Monash has no bar on campus (actually it does, but not for us). Moreover it is nothing short of ridiculous to prevent the establishment of a licensed bar or bistro on the rationale that the students are too "irresponsible". I have just returned from a short study course at Cambridge University where every college has its own bar! Not once during my stay did I see alcohol abused by the students.

Some may argue that a university is a place of learning and study, and that alcohol plays no part. However, uni is more than study; the non-academic,

social and general life skills are equally important. Surely alcohol can play a constructive role. The greatest irritation is that alcohol is already being sold and consumed on campus.

Those who most vehemently oppose the bar offer little or no protest over the alcohol consumed at union nights, lunchtime concerts and at most club activities. Has there been any trouble in the past that warrants this insult to student intelligence and individual rights?

This year will bring an opportunity to end the drought. All of you who enjoy a social drink or two, get out there and vote in favour of a bar on campus.

Jeffrey Mentiplay  
Arts I

### Kate Cops It

Dear Lot's,

In relation to Kate Slaney's article, "Whose World Order" (Lot's Feb 27), I respect Kate's point of view, I feel I must take issue with her comments concerning Israel's "involvement" in the Gulf War.

Kate alleges that Israel's neutrality in the war is "perhaps the most sickening claim [made] by the US". Kate appears to believe that Israel's neutrality is invalid due to the 24 hour curfew placed upon Palestinians in the occupied territories. It must be remembered, however, that Iraq has been talking about the destruction of Israel since the Kuwaiti invasion. The curfew was imposed in order to prevent rioting on a mass scale by a people who in previous months had been holding openly violent demonstrations in support of Saddam Hussein.

Remember that the PLO, is still engaging in terrorist activities, and retains the proposition of "throwing the Jews into the sea". Thus, Israel is loathed not for its brutality, but for its mere existence. A historical analysis of the wars Kate mentions, shows that Israel acted in self-defence.

Kate's comment on Arab unity being linked to the Palestinian conflict appears ridiculous, keeping in mind the oppression of Palestinians settled in Jordan. The threat to Arab unity is not Israel, but Saddam Hussein.

Daniel Aghion  
Arts/Law II

### 3MU Kudos

Hi Guys

Just a little note to say how great 3MU was during its test transmission.

I was a regular listener and request maker and found the range of music and views expressed to be eclectic and at times bizarre, but never boring. It made a nice change from the dated format of MMM, and on par with the likes of RRR and JJJ. Congratulations to all involved.

Yours,  
Matt Nicol  
Arts III

**95.7 FM**

### Cope Knifed (part 1)

Dear Eds,

So was that article on Margaret Thatcher a satirical piece, or is Scott Cope just another of the faceless Tory private school pillocks who proliferate the tertiary system?

Paul Nowland  
Arts I  
UNT

Dear Lot's,

A quibble about your gallant first edition: given your editorial policy (which adheres to MAS policy) of not accepting sexist, racist or militarist material, how can you justify Adam Parker's *Last Days of the Reich*? My problem with it is not that it is grossly offensive, but that the part that some people could find offensive is entirely unnecessary to the cartoon.

Whilst I am on this aspect of MAS policy, I might as well open a can of worms (in the hope of stimulating debate) and question whether excluding sexist, racist or militarist material is an appropriate policy. Does this sort of censorship play into the hands of bigots? Is the idea of an independent student media disseminating a variety of views meaningful when the scope of opinions expressed there is limited to what the editors deem acceptable — in other words, is limited free speech a contradiction in terms?

Mark Picton  
Eco V

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## La Musica

### Cherry Tree Hotel

Tuesdays: *Rose Amongst Thorns* (no cover charge), Wednesdays: *Alyce in Wonderland* (\$5 cover charge), Thursdays: *Freaked Out Flower Children* (no cover charge), Fridays: *Bitch Magnets* (no cover charge), Saturdays: *All The Young Dudes* (no cover charge), Sundays: *Patios* (\$5 cover charge). The *Cherry Tree Hotel* is situated at 53 Balmain Street, Richmond. For further information regarding dinner and show times, contact 428 5743.

**Tess McKenna** will launch her new cassette *The One Way* at the Prince Patrick Hotel on Wednesday March 6 at 9pm. Special guests include Nick Smith (Black Sorrows), Andrew Pendlebury, members of Fallen Angels, Dirty Hanks and Little Sister. The Prince Patrick Hotel is situated at 135 Victoria Parade, Collingwood. Entry is \$5, with light supper provided.

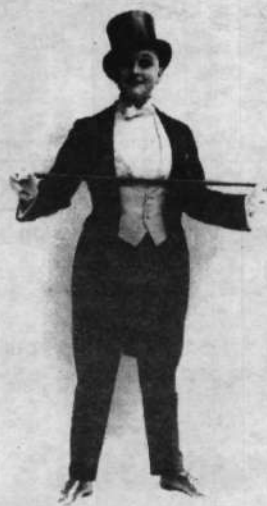
**Robert Blackwood Hall**  
Saturday March 16 at 8pm — **Melbourne Youth Music Council** present Melbourne Youth Orchestra, conducted by Spiros Rantos. Melbourne Youth Symphonic Band conducted by Russell Hammond. For information and tickets, contact 690 8624.

Monday March 18 at 1.15pm — **A Luchtime Concert from Victoria State Opera**, presenting a program of works by Mozart. Admission is free.

**Victorian Arts Centre**  
March 14, 15 & 16 at 8pm — **Master Series**, presented by ABC, Melbourne Symphony Orchestra, conducted by Adam Fischer with Leslie Howard (piano). Programme: Haydn - Symphony No 83 La Poule; Liszt - Piano Concert No 2; Ligeti - Lontano, Kodaly - Hary Janos - Suite. Tickets \$41, \$34, \$29, Concessions \$37, \$30, \$25, students \$28, \$23, \$19.

## Exhibitions

**Drag! — Things Aren't Always What They Seem.** The extraordinary history of cross-dressing on the screen. From Sarah Bernhardt to Dame Edna via IMT, Reg Livermore and Lassi! Currently showing at the **Performing Arts Museum**, (until May 26). The Museum is open 11am to 5pm daily, noon to 5pm Saturday and Sunday. Tickets \$2.50, \$1.30 concession.



## Theatre

### At La Mama

**Request Concert**, by Franz Zaver Kroetz. "On a day like any other a woman comes home from work. A play without words that explores the gap between what people feel or think and what they are capable of articulating. Opens Thursday March 14 and playing until Sunday March 24, Tuesday to Sunday at 8pm.  
**Faith, Hope and Psycho-Therapy**, written and performed by Liz Sadler. A comical look at pop psychology, morality and the self development practices that have flourished in Australia over the last ten years. A combination of cabaret, theatre, stand-up comedy and character monologues. Two performances only - Saturday March 23 and Sunday March 24 at 5.30pm.  
La Mama Theatre is situated at 205 Faraday Street, Carlton. For information phone 347 6948, bookings 347 6142.

**An Error of Comedy**, by Davison, Maxwell, Macleod and Crabau. Power politics, sex and satire in the corridors of academia! Playing at Stonnington Theatre, Toorak College, 336 Glenferrie Road, Malvern. March 13 - 16 and 20 - 22 at 8pm, matinee March 20 at 12 noon. Tickets are \$5 (concession), for bookings phone 486 1282.

*Lot's Wife* has two double passes to **An Error of Comedy**, see Sandy at the *Lot's Wife* office.

**The Invisible Worm**, a play by Aidan Fennessey, with Genevieve Morris, Marie-Louise Walker, Aidan Fennessey. March 12 to 24, Tuesday to Sunday at 8pm (Tuesday March 12 half price preview). Carlton Courthouse Theatre, 349 Drummond Street Carlton. Tickets are \$12, \$8 concession, for bookings phone 347 2562.

**A Celebration of Comedy, Crying and Cosmetics** — a Season of Women's Theatre:

**Crying in Public Places** is a show of classic sad songs, secret sharing and telling of precious stories.

**Marg and the Beast** — two manic beauticians recreate the party plan cosmetic sales event.

**Judy Pascoe** — from early days in Circus Oz to the London Comedy circuit, Judy's back in Melbourne for a short time only. Playing for eight shows only - Thursday to Sunday March 7 to 10, 14 to 17. Thursday to Saturday 8pm, Sunday 5pm. Universal Theatre, 19 Victoria Street, Fitzroy. For bookings, phone 419 3777.

**Clayton Theatre Group** presents *Away*, by Michael Gow, directed by Trevor Bickerstaff, which will be held from at 8.15pm Thursday March 14 to Saturday March 23 (no performance Sunday or Monday) at the Clayton Auditorium, Cooke Street, Clayton. Tickets are \$9, concession \$7, and the Saturday Gala, which includes a chicken and champagne supper, is \$15. For bookings phone 890 6473.

The latest production from **Mordialloc Theatre Company** is Hugh Leonard's classic *Da*, which will be held at the Shirley Burke Theatre, Parkers Road, Parkdale. Playing March 8-9, 14-16, 20-23. For bookings phone 587 1045.

## Films

### At The Kino:

**A Short Film About Love**, which opened recently, is a feature length adaption of one of the films from *The Decalogue*, a cycle of contemporary dramas based on the Ten Commandments.

**The Nasty Girl**. Based on the true story of a schoolgirl in a small Bavarian town who wins an essay competition and a trip to Paris. Now she wants to write another essay - *My home town during the Third Reich*. Then the trouble begins... *The Nasty Girl* opens March 21.

**Milou in May** is the latest offering from prolific French Director, Louis Malle. It is the month of May, 1968. In a vast family house on a wine estate in the South of France the grandmother has just died. In Paris, a student revolution is in full progress. The result is delightful tragicomic satire. Opens March 22.

## Other Attractions

### Students With Disabilities Awareness Group (SWDAG)

SWDAG is an informal group which provides an opportunity to discuss any issues affecting your education at Monash. Information is also available on what is or is not available on campus for students with disabilities.

SWDAG represents students with disabilities to university staff and administration through the Vice Chancellor's Advisory Committee for people with Disabilities (VCACPD). The first meeting of SWDAG will be held on **Thursday March 14** at 1pm in Rotunda Lecture Theatre R2.

With or without a disability, mature age, part-time or full-time — all interested people are invited to participate in the group's activities. For further information, contact Linda Smith, Student Representative, VCACPD on 561 3705 or 565 5704 (message).

### School Holiday Programs

School Holiday programs for the children of students and staff aged from 4 to 14 years will be held at Monash University on Labour Day (Monday March 11) and Easter (Monday April 15 to Friday April 26).

Enrolment for both programs will take place at **1pm on Monday March 4** in the Student Welfare Office, first floor, Union Building. As demand often exceeds the number of places available, parents are strongly advised to enrol at this time. Payment in full (based on family income) is required on enrolment.

For further information, contact Bernadette Brown, Childcare Co-ordinator, on 565 3186 (ext. 3186).

### Community Aid Abroad.

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### Social Involvement

Social Involvement (SIN) is a group which offers friendship and understanding to certain people in the community who are somehow disadvantaged by their situation. It is a small group which visits Westall Secondary College and Winton Detention Centre. Visits are both relaxed and informal. *Interested in becoming involved?* If so, SIN are holding their first meeting for the year on Thursday March 7 at 1.15pm in Room 103 (upstairs Union Building). The first visit to Winton for the year will be on Tuesday March 10. Meet at the Grill Room at 5.30pm (SIN will display a sign so you can find them!). The group leaves from the Union Desk at 6.30pm. For further information, contact Mary on 525 9145 or Susannah on 885 1042.

### Eyewitness Report: Embattled

**Nicaragua**, a talk given by Dr Susan Williams, co-author of *On the Nature of the Nicaraguan State*, will be held on Saturday March 23, 5pm, at the Solidarity Salon, 1 Appleby Crescent, West Brunswick.

Dr Williams spent six weeks in Nicaragua in 1989 learning about the revolution firsthand through a visit to Managua and the Atlantic coast, and talks with Sandinistas, unionists, feminists, gays, Miskito Indians and Creoles. Dr Williams will recount her experiences and assess the impending showdown between Chamorro's government and Nicaraguan workers.

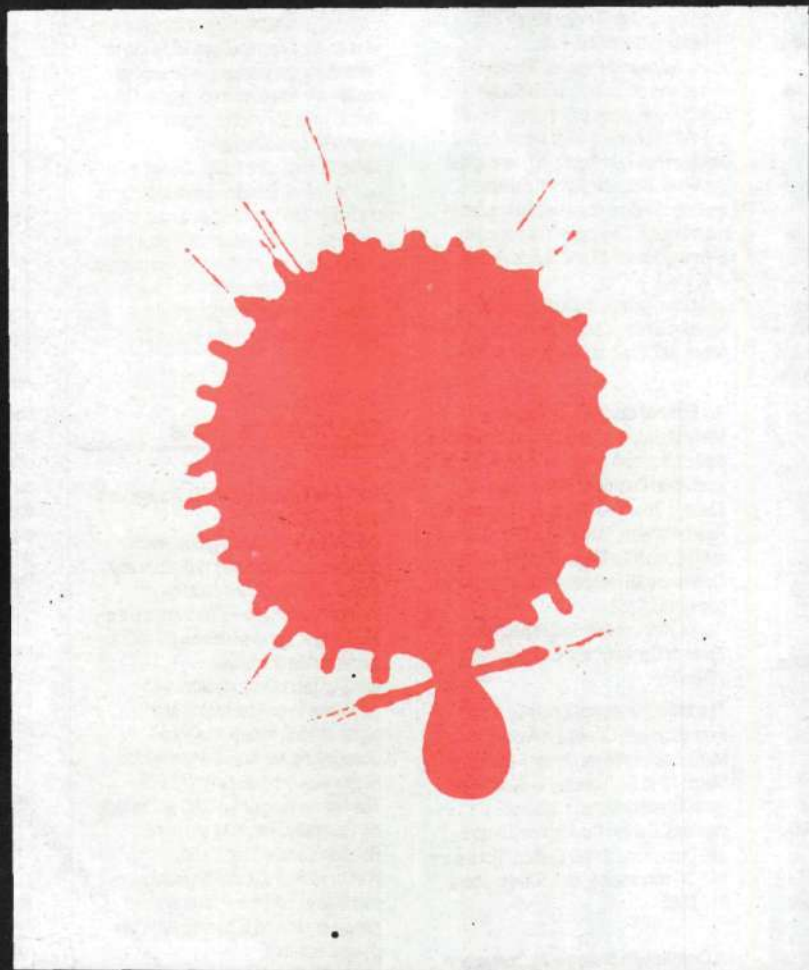
Door charge \$2, \$1 concession, dinner \$8, \$5 concession. For further information or childcare, phone 386 5065.

### Are you interested in subscribing to *Trust Women*?

The Victorian Women's Trust was set up in 1985 by a 150th anniversary gift to the women of Victoria. *Trust Women* subscribers assist the Trust in expanding opportunities for women. Subscription benefits include: receipt of quarterly newsletter; VWT annual report; invitations to special events; access to pool of speakers; and, chapter activities. If you would like to subscribe, write to: Victorian Women's Trust  
1st floor, 387 Little Bourke Street  
Melbourne, Vic. 3000

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

# STOP THE WAR



# ON WOMEN

INTERNATIONAL WOMEN'S DAY  
MARCH 8TH

US/AUSTRALIA OUT OF THE GULF  
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Festival & workshops 2pm YWCA 489 Elizabeth Street.