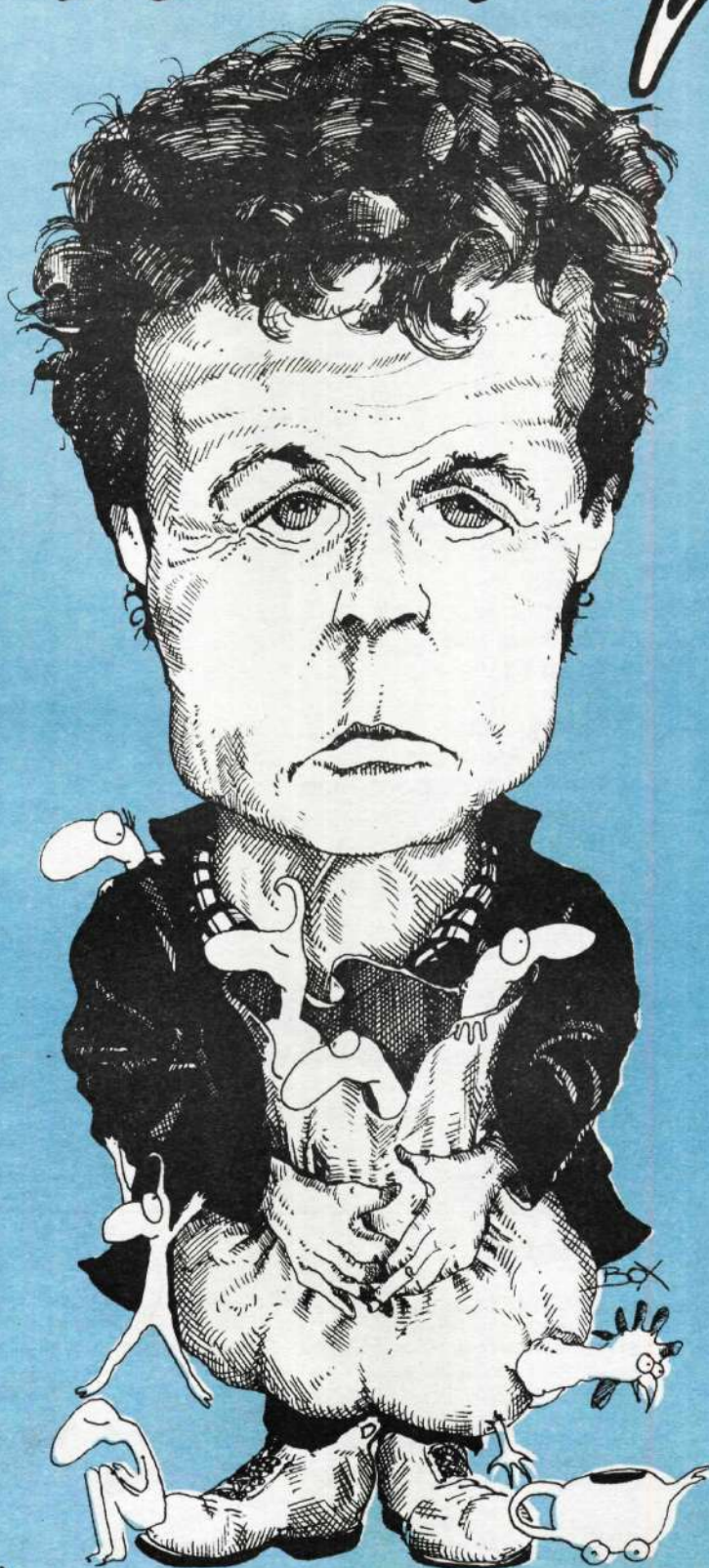


Lot's Wife



Michael Leunig: A Bag Of Characters

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Ben Hider
Yvonne Murdoch
Matt Nicol

Sports Sub-Editor

Mark Jeanes

Publications Secretary

Sandy Guy

Advertising Manager

Helga Svendsen (565 3187)

Typesetters

Anne Lynn
Eric Toh

Proofreaders

Meredith Jones
Paul Muldoon

Graphics Librarian

Kim Davies

Front Cover

Greg Box

Graphic Artists

Greg Box
Kim Davies
Dion Gooderham
Luke Harris
Mark Jeanes
Niki Pope

Typists

Liam Cody
Lucy Cohn
Josh Guy
Julian Hill
Claire Hughes
Jeff Mentiplay
Melanie Sherrin

Photography

Richard Leigh
Katrina Walsh

Layout

Neill Campbell
Helen Castles
Gen Cizevskis
Liam Cody
Alexis Diamond
Dion Gooderham
Edwina Hanlon
Luke Harris
Jeff Mentiplay
Paul Nowland
Leanne Paton
Melanie Sherrin
Katrina Walsh
and Ant and the mice.

Lot's Wife would also like to thank **Bedelis Liquor Emporium** for watering us, and **Pizza Haven** for feeding us.

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Editorial Policy

Lot's Wife welcomes your letters, articles, reviews and features. Your input assists *Lot's Wife* to represent the diversity of views and interests of the Monash community. All contributions must be legible, and must be accompanied by the author's name, student number and telephone number. Pseudonyms will not suffice. The editors will agree to withhold an 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.

The deadline for news and letters for the next edition is Friday 10 May.

Lot's Wife is published by the Publications Committee of the Monash Association of Students, and is printed by *Newsprinters*, Shepparton.

Please note the following word limits: letters — 200 words; reviews — 300 words; news — 250 words; one page feature — 750 words; two page feature — 1200 words.



Something Priceless

by Vanessa Johanson

Our unique native forests are again under threat from the voracious appetite of the "quick, short-term profit" monster.

The new Resources Security Legislation (RSL) is not merely an issue of the loss of our natural heritage. It is also a stupid economic decision and the action of a government which grossly underestimates community concern for our forests (and our planet's) future, and has come to the point of caring little about accountability.

The proposed legislation from the Federal Government will allow binding agreements with logging companies, which will be guaranteed logging rights in public-owned forests forever.

The legislation has been prepared in almost total secrecy. Yet some steps towards the sale of large tracts of forest may be seen in the contracts to log in East Gippsland and the South-East Forests of NSW. The RSL is designed mainly to provide wood for export pulp and export woodchip companies (such as the Japanese Daiwasha mill based in Eden). It sets a precedent for other environmentally exploitative industries such as mining companies seeking "resource security".

Security for whom?

"Resource security" is a misnomer. The legislation actually secures little public gain and large public losses. Australia now loses its beautiful wilderness areas (remember the Victorian Government now allows logging in rainforests) and all the potential they have for

recreation, clean air, medical research and so on.

The fact is that the Government is bowing to pressure from the logging companies who have said they will not invest up to \$5 billion unless they have resource security. On the other hand, there is no guarantee that loggers will invest this money — investment, they have said, depends upon "market factors".

Kill quick or miss out

Loggers have a strong wish to use the native forest resource while the wood still has some market value. In the very near future, probably under ten years, the timber market will be flooded with newly harvested plantation timber which will undercut the more labour-intensive forest timber industry. The forest resource has a short investment lifespan in any case — it is more lucrative for a company to reinvest in plantations with the capital from slaughtered forest on the same land. Logically they should invest in plantations in the first place, on already cleared land. The government would do better to encourage this process, particularly on damaged farm land, and to spend more money on recycling schemes.

Instead what it is doing at the moment is subsidising the timber industry (despite promises to make the industry stand on its own two feet). The royalties from logging are minimal and difficult to police. There are many allegations of fraud: the downgrading of high quality sawlogs so that less must be paid in royalties; suspiciously large amounts of woodchips trucked out as "sawmill residue", suggesting that the best logs are

chipped and sent to pulp mills; log trucks idling in the hills until night to avoid Department of Conservation and Environment graders . . . and more.

Selling what is priceless

The move to privatise our forests will freeze in place the existing reserve system which is highly inadequate. RSL pre-empts the findings of the Resources Assessment Commission and the Ecologically Sustainable Development Working Group —

both funded by the government and containing representatives from environment groups and industry.

The diversity of Victoria's forests is not represented in protected areas at present. A full inventory of the plant and animal species in Victoria has never been completed; in other words, we don't even know what's there yet! The Wilderness Society says: "Scientists warn of species extinction and loss of biological diversity. RSL would irreversibly freeze this inadequate system. If RSL had been adopted twenty years ago we would have no Great Barrier Reef Marine Park, no protected rainforest areas in North-East New South Wales, no Tasmanian World Heritage forest areas." Australia is again in danger of being cheated of something priceless.

There is always something you can do. Write to Bob Hawke opposing the Resources Security Legislation. Call the Environmental Youth Alliance on 416 1455. Become active in the environment clubs on campus. The Wilderness Society and ACF are also running campaigns on RSL. □

Austudy Explained

by Kerren Clark

THE HOUSE OF REPRESENTATIVES Standing Committee on Employment, Education and Training recently released a report on Student Financial Assistance.

It is a comprehensive report and makes several positive suggestions. For example, the report suggests that the Department of Employment, Education and Training (DEET) should develop performance indicators for the scheme and that it should regularly assess the effectiveness of student financial assistance programs. This is an obvious but worthwhile suggestion.

Other recommendations deal with eligibility for Austudy. A concern of the report is that those who can afford good accountants currently receive Austudy. This is totally contrary to the intention of the scheme and the Committee suggested a number of ways to rectify the situation.

Firstly, the report suggests that tax deductions for things like negatively geared property, superannuation and prior year losses be excluded as allowable deductions for assessment of eligibility to receive student financial assistance. Fringe benefits are also targeted. It is suggested that their value be included as income and that the tax office

be consulted on the best way of doing this.

Assets of dependent students should also be included when eligibility is being assessed.

Measures have also been suggested to improve benefits to the financially disadvantaged. Currently, benefits begin to diminish if parental joint income exceeds \$18000. This is just over half the male average weekly earnings. The committee suggests that this should be increased to 75% of the average male income which, on 1990 figures, is \$21000.

Instead of the current abatement of benefits, the Committee suggests a stepped rate. That is, instead of the current situation where the rate decreases by \$1 for every \$2 earned, it would decrease according to stepped income brackets. No payment less than \$20 would be made and the cut off would be twice the average male weekly income, currently \$56000.

The other significant recommendations are an increase of allowable personal income to \$8000 and that the age for eligibility for independent status be gradually reduced from 25 to 21 years.

These suggestions would improve the benefits to low income students. It is disappointing, however, that Austudy is still seen as an income supplement and not as a student income. □

World News

By Luke Harris

I'VE NEVER GOT A SINGLE letter for one of my diatribes, no insults from pissed-off Sci-Eng II, no nit-picking from first year Visual Arts students, and not a sentence from any of the silly fringe political groups on campus. I'm left with two options; either nobody reads the paper, at least not the pages I'd like them to, or I haven't been controversial or partisan enough. If the latter is the case, the next sentence should change that.

Drug use, the modern family, industrial action, pulp mills, AIDS, welfare, television, homelessness, fabianism, Dawkins, euthanasia, war in the Gulf, imperialism, capitalism, patriarchy, censorship, Paul Keating, Bill Kelty, the Amazon, Exxon and the condom! Did that do it?

Your pulse is racing, your brow creases with a frown and your pen hovers over paper as you prepare to hurl a verbal missile towards the offices of *Lot's Wife*. You have discovered your opinion, a faculty many erroneously believe became extinct in most students in 1975.

At this point, I predict an additional reaction from the

reader, which might go something like "don't patronise me you wordy wanker". Good! Write a letter about that too!

Anyway, this was meant to be a World News column or something about how to sound as if you know what you're talking about when you haven't read any substantive literature for several months. In that light a small main dish of broad philosophical facts with a garnish of useless facts might cause less indigestion.

A grey mass weighing just under two thousand grams is going to have to save the world. There are five billion of them, with attached heads, limbs or whatever, and they're the ones who tied the fair maiden Gaia to the cosmic railway in the first place. Many of them use non-renewable energy, non-consenting lifeforms and each other for dubious and short-term gains. Others would like to leap the other way, to abandon the prodigious potential offered by applied thought and technology, throwing the baby of ingenuity out with the bathwater of exploitation. They feel guilty, and in this middle-class state, lose sight of the possibility of a rational and moderate middle way. The petulant well educated cause untold resentment with their ceaseless attempts to instruct

the real workers of the world as to what's right and what's wrong. This is the age of the "ism", a hardy little suffix to be found in good health in the vicinity of most inflexible creeds, from facism to Communism, and able to grow the year around.

Major dropped the Poll Tax, Germany is looking askance at European union, the USSR is in free-fall, spurned by the Japanese over co-operation, China worms its way back into the West's confidence, New Zealanders discover Jim Bolger is worse than a plague of possums, Bougainville fades back to nature, and America does what might approximate the Right Thing in Kurdistan.

In the semi-useless facts department, life may have evolved on the surface of a crystal of Iron Pyrites, an asteroid possibly stuck and split Comet Halley this year, most Medieval thinkers knew the Earth was a globe, hollow baseball bats hit no better than solid ones, and the method by which the malaria virus does its dirty work has nearly been identified at a genetic level.

It all serves as a reminder that we are a curious (and curiouser) race, with a large capacity for speculation and debate. Figuring out which bits of our earth and culture are worth arguing over and changing is the difficult part. □

Arts, Crafts and Tuition Centre has record enrolments

By Luke Harris

AFTER JUST THREE WEEKS, the Arts, Crafts and Tuition Centre has enrolled over 300 students in a wide variety of short courses.

Demand for Car Maintenance, Classical Guitar, Blues Guitar, Pottery, Jewellery Making, Meditation, Shiatsu Massage and Photography has been such that we have organised extra classes to take up the overflow. In addition, the Centre is still offering limited places in Scientific Illustration, Calligraphy, Life Class, Cartooning and several others. Each of these classes is taken by an experienced tutor, yet we

are only charging Monash students \$20 for each 10 hour course (usually one x two hour lesson per week).

Arts and Crafts constitutes a genuine service for students, not a money-making exercise. Get something back out of your amenities fee, and relax in one of our studios. Learning a genuine skill was never so cheap, convenient and easy as it is here. Drop into the Centre, or pick up one of our brochures around campus.

Enquiries are welcome, as are any ideas for new courses. Volunteers are also needed to help in running the enquiries desk, in return for a place in the course of their choice. So book now! □



FEED ME!



Recycling at Monash

DEAR RECYCLERS, Recycling is fast becoming embedded in the Monash Community's conscience, with our rates of return (compared to items sold) reaching close to 70 per cent for glass and 40 per cent for cans. This difference is attributed to the wide spread of soft drink vending machines around campus and the limited number of Envirobins. The bins can't come to you, so make the extra effort and carry your empty cans with you until you come to an Envirobin.

There is an obvious gap in the Monash Recycling Scheme in the lack of paper recycling facilities. Firstly, reduction is the most important step towards solving the problem. However, it is hard to envisage an end to the reams of paper

Monash Recycling Scheme

used for photocopying, note taking and other purposes vital in the Monash community.

Reuse is easy to apply. Old photocopies in particular can be used as a lecture pad (blank side of course). A box under your desk to discard used photocopies for future use is an easy way to get into the practice.

So to Recycling. Some may have noticed in 1989 and 1990 various APM paper disposal bins around campus. These were inconspicuously labelled and unfortunately underwent identity crises as they were often mistaken for a regular rubbish bin. An abundance of applecores, Cheetos wrappers, newspapers, and their refuse led to high sorting costs. In July last year, APM stopped its collections at Monash and reclaimed all the bins.

It was not just, though, as members of staff (knowing the volume of paper their offices alone went through weekly) set up a voluntary scheme for interested departments or offices. This scheme has been running smoothly now for about six months. After Easter there will be two bins available for students to recycle their high quality paper (stationery, computer and PC paper — no newsprint). One will be located on the ground floor area of the Main Library, and another in the Law Students' Common Room. You could have one too — in your library or another are where much paper is discarded. The ultimate goal is to recycle 100 per cent high quality paper (and cans and bottles!) on campus, but for a start a small extension of students' paper recycling would be welcomed. If anyone wishes to know what is involved, or has a stroke of genius, please contact the Recycling Officer. □

More Rorts

by Ben Hider

AT A RECENT UNION HOUSE Committee meeting, it was discovered that the decision to buy video games to the value of \$50,000 was not authorised by the Union Finance Committee or any other Union committee.

The reason given for this was that the expenditure was internally funded from the Commercial Services/Retail Operations Budget.

It is hard to understand the logic behind this, however, when one is aware that when the old Commercial Services Committee was dissolved, its policy responsibilities were transferred to the Union Finance Committee. Surely the

purchase of \$50,000 worth of equipment should have been authorised by this committee?

This is the second time in only a few weeks that it has been discovered that a significant capital expenditure has been made without proper authorisation, despite the fact the the Union's honorary Treasurer, Michael Olive, has stated that capital expenditure over a couple of thousand dollars should be authorised by the Union Finance Committee. The obvious question is: when is the Union going to reform itself so that such obvious breaches of the Union's own financial policies stop happening, and so students can have a genuine (not tokenistic representation) over how the Union spends their money? □

Postgraduates

By Margaret Sloan

THE 1991 ANNUAL GENERAL Meeting of the Monash Postgraduate Association (MPA) was held in the Wholefoods Restaurant, Union Building, at 5.30 pm on Tuesday 23 April.

The meeting was followed by a light supper provided by the restaurant. As well as the usual business of reporting to members on the year's work and electing the new committee, several

amendments to the MPA Constitution were approved to enable the Association to conduct a postal ballot in future years. This will enable all MPA members to have an equal opportunity to vote for their representative committee.

Members of the MPA Committee can be contacted by leaving a message at their offices or the MPA office (Room 113, Union Building) or, preferably, both. □

NEW MPA COMMITTEE

Seventeen nominations were received for the fifteen committee positions.

The following people were elected.

Ashleigh ANDREW — Biochemistry	Samantha HELLINGWORTH — Physiology
Paul BAKER — Earth Sciences	Fiona JOSHUA — Chemistry
Susan CAVIL — Women's Studies	Maria KEIGHTLY — Librarianship, Archives and Records
Emie CHOW — Mathematics	Michael MCCORMACK — Asian Studies
Blair COMLEY — Economics	Barbara MURRAY — General & Comparative Literature
Damian DOOLEY — General & Comparative Literature	Jon OLIVER — Computer Science
Peter FERRETT — Water Studies Centre (Chemistry, Calufield)	Mark PICTON — Economics
Robert TRAINOR — Chemistry	

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Mature and Part-time Students

By Jennifer Weber

IN 1991 THE MATURE AND Part-time Students Association will be continuing to advance MAPS aims with the intention of promoting awareness that the current provision of services and access to academic progress should reflect greater flexibility and responsiveness to all student needs. As the Association undertakes to further this commitment, greater effort will also be given to improving quality facilities for members, innovative social activities (!) and weekend study skill workshops.

Whilst MAPS co-ordinates a wide range of services, the advocacy role remains an important aspect of the Association's work. Both the social and advocacy aspects of

the Association co-exist to ensure that the interests of mature-age and part-time students are actively advanced within the university. However, the potential for mature-age and part-time students to contribute to the various decision-making processes within the university remains stifled. Only through representation from the various special interest groups on both university and union committees can the final decisions be more representative of the diversity within the student population.

Currently, the Caulfield campus has a mature-age and part-time student representative on the Student Union Council, and at the Clayton campus part-time students are represented on Union Board, with no mature-age representative. Both structures are forums where decisions regarding the allocation of resources are made. However, in the context of amalgamations, a new

Student Union Council covering Clayton, Caulfield and Frankston campuses will acknowledge representation from the overseas students, postgraduate students and women students, with only part-time students represented.

The reasons identified for omitting mature-age representation from university and union committees is based on the assumption that the student population is an homogeneous group. Of the 17,000 students at the Clayton campus of Monash University, approximately 4,000 are mature-age and part-time. At both Caulfield and Frankston campus, with approximately 10,000 students, one third are mature-age and part-time. Given the disparate size of the group within the student population, the assumption of homogeneity within the student population is not congruent with the reality of campus demographics.

While there is diversity in

the backgrounds of mature-age and part-time students, there exists a common set of pressures that either restrict or inhibit the mature-age and part-time students level of participation within the university. (Hore and West 1980:86,120). The age factor, which would account for attitudinal anomalies, is not the drawback for mature-age and part-time students participating within the university. Whether full time or part time, the commitments of work and family would suggest that a student will be restricted from participating within the university, due to the limited amount of time spent on campus.

The differences that do exist between the mature-age student and their younger counterpart should be acknowledged through the practical administration and provision of services that reflect these time restraints. Attention must be given to practical matters of

timetabling, improving access to library facilities, the provision of a range of activities that will improve both the orientation and adjustment of mature-age and part-time students to an institutional environment. So that such services be either introduced or improved upon, requires the commitment from the Greater Monash to encourage and actively advance mature-age and part-time students' academic and social participation.

For further enquiries regarding the MAPS Association, contact Jennifer Weber (Executive Officer), Jenny Green or Raelene Larke (Student Liaison Officer), on extension 3199, or at the MAPS office, first floor, Union Building. For enquiries regarding the SWiCh Flat Occasional Child Care Service, contact Alyson Ball (Mothercraft Nurse, Director) on extension 3125. □

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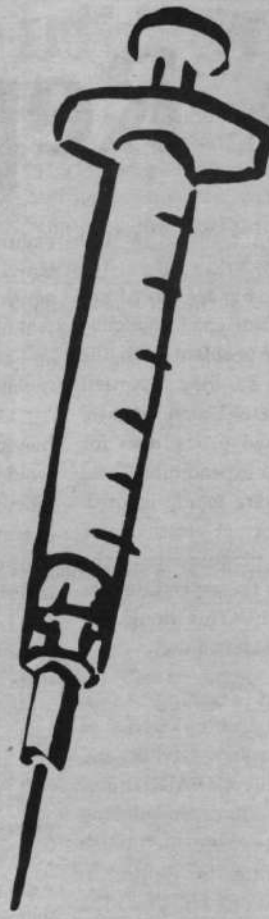
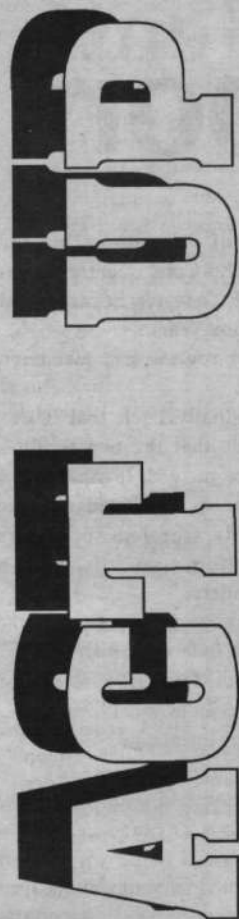
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NEW DRUGS manufactured overseas take a considerable length of time before they are trialed and approved for marketing in Australia.

This has been established in five reports completed over the past 15 years.

People with AIDs are dying needlessly, waiting for drugs that are available abroad. Largely due to the work of people with AIDS and their supporters, this disgrace has been brought to public attention.

The delays are not only killing people with AIDS, but people with other life threatening illnesses as well. In the wake of these deaths, the Federal Minister for Community Services and Health, Brian Howe, has released yet another report — *The Working Party on the Availability of HIV/AIDS Treatments Final Report 1990*.

The report found that:

- delays do exist for HIV/AIDS drugs and for drugs used to treat other life threatening illnesses.
- there are delays in obtaining clinical trials for promising new drugs.
- there are also delays in obtaining approval to market new drugs in Australia.

- drug approval methods in this country are unparalleled in their complexity, and are not comparable to any other country.
- there is very limited incentive for drug companies to trial and market new drugs in Australia.

The report recommended some far-reaching reforms to drug approval processes in this country.

- NO duplication of overseas trials.
- AUTOMATIC granting of marketing approvals once these have been granted in major western countries.
- MORE CONTROL to the consumer, the doctor, and hospital ethics committees, to decide to explore new drugs that haven't been approved for marketing in Australia.
- MORE CRUCIAL TRIALS in hospital and community settings, generated with government resources.

In response to the urgent need for these major reforms, Brian Howe has delayed the implementation of the report's recommendations. Instead, he has commissioned yet another study!

A letter to Mr Howe

D is for Demands and Demonstrate

ACT UP demands that all of the report's recommendations are fully implemented, and pledges to demonstrate until all demands are met.

D is for Delays and Disgrace

ACT UP calls for an end to the delays in trials and marketing approvals for promising new HIV/AIDS drugs, which are presently a disgrace.

D is for Deaths and Damage

ACT UP calls for an end to the needless deaths of people with AIDS and other life-threatening illnesses, and the damage which can be prevented by the access to drugs.

D is for Drugs

ACT UP intends to take action to ensure that people with HIV and AIDS can get access to the drugs they need to stay alive.

D is for Daring

ACT UP calls for more courageous and daring action on the part of the Federal Government, in order to win the fight against AIDS.

D is for Daylight

ACT UP believes that its aims are achievable, and we look forward to the daylight, when there are no deaths from HIV/AIDS, no delays in getting access to lifesaving drugs, and we don't have to demonstrate any longer.

D is for Deadline and Deliver

ACT UP wants Brian Howe to remember the date, June 6 1991, as the day that people with HIV/AIDS expect him to deliver the implementation of all of the report's final recommendations. This deadline is final. We can't wait!

ACT UP's letter to you!

D is for Dates to Remember

ACT UP needs support to win this campaign.

Major events will be occurring on these dates:

May 19 — Candlelight vigil
June 6 — D-Day Canberra Action

ACT UP meets every Monday night at 7.30. For information, phone 489 1279 or 489 7613. □



THEATRE SPORTS

By Anton Block

THEATRESPORTS HAS existed for many years here at Monash University. This year, for the first time, there will be an Inter-Varsity Competition. Universities and Colleges throughout Victoria will be entering a team to compete in this unique event. They include: La Trobe and Deakin Universities, Collingwood TAFE, Box Hill College, Rusden College and the Victorian College of the Arts.

This grudge match will take place on May 21, 1991 in the Union Theatre at Monash University, starting 8pm. The show will be hosted by Geoff Paine of Neighbours and Comedy Company fame. In addition to this he is a professional Theatresports player of many years, and was part of the winning team in the

1990 Theatresports Grand Final.

Theatresports, for those of you who don't know, is a competition made up of numerous improvisational games which often lead to weird and hilarious things happening. Why not come along to one of the weekly shows now. They are on every Tuesday in the Union Theatre at lunchtime, and they cost only \$2. Right now the heats that will determine which team will represent Monash at the Inter-Varsity Competition are underway. These heats, as every other Theatresports show on campus, are hosted by Geoff Paine. If you would like to learn how to play, workshops are held at lunchtimes on Monday. Check the Daily News for the venue.

Don't miss out on this historic event. Support your Monash Theatresports team. Come to Inter-Varsity Theatresports, May 21 at 8pm in the Union Theatre. Admission is only \$5! □

Chairpersons Report



Women's Self Defense

Penny Gulliver, Chief Instructor from the Australian Women's Self Defense Academy will be conducting her course on the weekend of July 27-28. The course runs from 10.00am till at least 3.30pm (I'm trying to extend that to 5.00pm but the Union is kicking up a fuss). The course is free, but only 30 women will be able to participate. Come down to MAS to register, watch Daily News for more details.

Academic Board

Prof. John Hay, Deputy Vice-Chancellor (Academic) has pledged \$45,000 to save the taped lecture service in second semester. It was generally agreed that the service should remain and be given consideration when budgeting for next year. There was little support for my motion that the service be guaranteed, however we can ensure its survival through continued student pressure.

Occupational Health and Safety

The last meeting of the policy committee for OH&S discussed lecture, tutorial and examination room conditions. It was agreed that better timetabling could ease the problem of overcrowding. This measure should alleviate the situation until the new Engineering

and general teaching building is completed. Ventilation in those rooms was discussed but without resolution. The terrible conditions in the exam. rooms, particularly the Sports & Rec. Hall have not gone unnoticed. As a solution the University is offering to hold exams off campus, at the Caulfield Racecourse. I am concerned that this will cause transport problems for some students. If you feel strongly that off campus exams are unacceptable, please contact me on 565 3138.

Also discussed was the sensitive issue of smoking on campus. The University is due to review its Smoking Policy in June this year. Once formulated the new policy shall be implemented in January 1992. It would seem there is a move towards a ban on smoking indoors (apart from private offices). If you object to this (in part, or entirely) then formulate a proposal and present it to Dr. Tillman, Secretary of the OH&SPC. You should act now, as there will be no point in waiting till after the committee has made its decision.

Video Games

MAS has received many complaints about the video games opposite the Union Theatre. Neill Campbell, the MAS Secretary, asked the Warden of the Union to place this matter on the agenda for the next meeting of Union House Committee. It was decided that the four machines in the foyer should be removed to the Billiard Room. This is a temporary measure and plans are being drawn up to rectify the situation entirely. Again, feel free to submit any ideas (this time to Murray Pierce, Retail Operations Co-ordinator).

Note: During the discussion it was discovered that the machines had been purchased without the consent of anybody except the Warden and the Commercial Services Manager. \$50,000 of student's money was spent and not a single student was consulted.

Why? We were told that the machines would pay for themselves, hence they are self-funding. Not good enough! I don't have a problem with the machines per se, they may well make profit for the Union, but there are established procedures for authorising all expenditure. These procedures were totally ignored. There was formal approval for neither the placement of the machines, nor the expenditure for the renovations! This would not happen in a student union!

Taskforce on Teaching

Prof. Terry Hore (Director of the Higher Education Advisory and Research Unit (HEARU)) has initiated a taskforce on teaching following the release of the "Aulich Report: Priorities for Reform in Higher Education" last year. The Aulich Report examines the quality of higher education, particularly at Universities. I will focus on the Student Evaluation Working Group, which was one of a number of smaller groups established and which examined the role of student assessment of academics. The report submitted by this group is excellent. Student evaluation is seen as effective, reliable and desirable. Some of the suggestions favoured regular course evaluation, a standard model questionnaire and the establishment of a "Teaching Aid Unit". Results of the questionnaires will help improve the quality of teaching and staff assessment/promotion procedures. HEARU has taken a step forward for Monash students. I only hope that these recommendations, and those of the other working groups, will be accepted by Administration.

ECOM and David Syme Faculty of Business

During the amalgamation process no resolution was reached about the position of the Faculty of Economics, Commerce and Management and the David Syme

Faculty of Business within the University. Consequently it was agreed that a review be carried out within three years.

That review has just been initiated.

Originally I felt that it was inevitable that the two faculties would be merged. It came to my attention that many students were extremely worried about this proposition so I began investigations.

I am now of the opinion that the review is, in fact, independent and unbiased. The University has appointed an external investigator to conduct the review.

Although this pleases me, I am most dissatisfied with the review process thus far. Students have not been informed of the review. Staff were invited to comment but they were given no terms of reference, no time line, and a maximum of only twenty days to respond. This is highly inappropriate and the Monash Association of Students calls on Emeritus Professor Walker (who is conducting the review) and/or the Dean of ECoM to provide the necessary information to students and allow them a reasonable time to respond. MAS also requests that student examination commitments be considered when setting a time line.

Scumbag

Listen, stop forging my signature and doing silly things with it. It is illegal and it pisses me off. Ben (and anybody else who has anything to do with it) get stuffed.

Eds' Note: You're right Kerren. From now on we promise to use your real signature.

Yours in Union,

Kerren

Kerren Clark
Chairperson

Monash Association of Students

Monash Association of Students



EDITORIAL

At the start of the year we promised ourselves that we would not subject you to an editorial that began with "It's 4 am and we're putting yet another issue of *Lot's* to bed . . ." Unfortunately, due to circumstances beyond our control (helps if you say that in a deep voice), we have had to bend that promise. SNAP! Oh well, so much for that New Year's resolution.

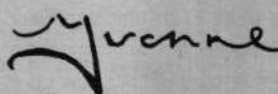
Perhaps we should seize this as an opportunity to introduce ourselves. You all know our names but do recognise us? Probably not. That's why one of us carries an American Express, and vouches for the other two. We want to tell you about ourselves so that you will think us friendly and approachable. Remember we love visitors and helpers and writers and drawers and . . . anyway!

I'm Matt and I reckon Monash is ACE (and I ought to know 'cos I been here a while). Enrolled in Arts I've already reached my average attendance for the year — six lectures. In my ample spare time I like to ponder upon the great questions of life: why are we here? should business accept a greater social responsibility for its actions? who killed Laura Palmer? and, I'm hungry where will we eat? Because I like to live by extremes, and being a *Lot's* editor means you are

extremely poor, I expect to spend next year in the opposite extreme. I'm intending to roll around on the floor in piles of plastic fantastics — Amex, Visa and the like. I will be so filthy goddammed that Brandon Smythe will eat my shorts! And I'm tall.

I'm Yvonne and the real reason we're doing separate editorials is because we all had a fight last night and we're not speaking to each other anymore. I want to say some things. The first one is: sorry to all the people who showed up to layout on Tuesday. It was cancelled due to lack of health. But thanks for the interest, and thanks Claire for being conned into doing that last minute typing. Second: sorry, Noreen. I know we were a bit unfair in slagging off "Happies" as a name for the Chinese Food outlet. In no way were we criticising the food or the service. We hope that this is the last time you ever have to take to Matt with a rolled up *Lot's* again. Third, sorry to our staff (paid and unpaid) who have to put up with the crappy conditions, the crappy jobs and the crappy "rewards" (satisfaction of a job well done, your name in the layout credits, just to name them all) that seem to be an innate part of working here. We like you all a lot and want you to come back. If anyone else needs an apology for anything, come and see me — I'm sure we can work something out.

I'm Ben and I categorically refuse to take part in these childish editorials, so I'm abstaining. So there. Ha.


Another Competition

(We run 'em 'till you're sick)

The "Name-that-Bistro competition" from last edition is still running. Entries have flooded in, inundating the editors with a vast array of choices (perhaps it is misleading to refer to four entries as a vast array, or a flood). Encouraged by such overwhelming success (there we go again) we are announcing our second competition.

Laugh-a-Ball, the Law Ball, the Unbelieva-Ball (all of which include bottomless cups of alcohol in the ticket price) are revelrous and legendary. It seems that a spate of colourful stories have sprung following each of these events. In an effort to aid their argening (see page 30 for explanation), some amongst the gathering over-imbibed; the resultant explosions of mucus and carrot-ridden heave has inspired us to invite you to relate your own accounts. The competition is thus: tell us, in 300 words or

less, the most hideous autobiographical account of your most memorable projectile vomit. Winners' entries shall be printed in these pages. If that honour won't suffice, you also get a share of the Name-that-Bistro competition prize (that being a drink once the venue opens, remember?). **And** you can have the prize . . . secondhand! Submit your entries (no physical evidence is required) to the *Lot's Wife* offices by Friday May 17. Same to those still intending to name the Bistro.

STOP PRESS

MAS Activities has announced that Paul Kelly and the Messengers, the Doug Anthony All Stars and Things of Stone and Wood will be appearing at a Union Night on Thursday 6 June

Bruce Ruxton

An Interview by Stewart Oldfield

Bruce Ruxton would call that the naivety of a university student. I wouldn't know how to respond. I've never been to war. Never been hassled in Chinatown, Lygon Street or some outback pub because of the colour of my skin. Bruce Ruxton says he would have to think seriously about Aborigines living in the house next door to him. Something about alcohol, bad language and the police not willing to enforce the law. Bruce Ruxton says that the Vietnamese are heavily into crime in this country. I think of my only Vietnamese friend who plays bass in a funk band and wants to be a photographer like his old man. A couple of weeks ago he didn't show up at the pub like we had arranged. Perhaps he was out robbing a bank or perhaps he just forgot to show. Bruce Ruxton says if I was the last Anglo-Saxon living in my street in

He got all intense telling me that the Japanese are the most racist people in the world in their own country. He said something about third generation Koreans living there still haven't got the right to vote. He almost giggled telling me that if Archbishop Tutu was a Christian, then he was a "bloody Muslim". I wonder if you can say things like that being thousands of miles from the truth. Bruce Ruxton has been to South Africa. I haven't. He seemed very proud recounting the story of somebody recognising him once on an underground train in Moscow. Bruce Ruxton seems to draw tremendous strength from believing that the overwhelming majority of Australians support him. His view of Australia reminds me of my grandmother's views and probably yours. The monarchy, Victoria lawnmowers, and economic doom and gloom is perscribed as Australia's only future.

As for the role of women? According to Mr Ruxton, women have been at the top of the RSL from the start; but I have never noticed any female names on RSL president boards. A typical irony.

Mr Bruce Ruxton was born in 1925. He attended Melbourne High School and sat on the SRC. He finished his sixth year and played cricket, football and was involved in debating. He is a returned serviceman and donates most of his time to the presidentship of the RSL. He has lived in the middle-class suburbs of Kew and Beaumauris all his life. He believes that the "penny has dropped" with most people including university campuses on the sinisterisms of multiculturalism. His strongest argument seems to be summed up in the following words; "I believe my country should stay the way it is just like the way they are keeping their country the way it is." Do you agree? He believes himself to be a good bloke who is misrepresented in the press and spends only a small portion of his time "chasing black South Africans and Vietnamese".

Finally, what is Mr Ruxton's advice to the students of Monash University? Keep your head down, stay out of the muck and get that degree. Probably not bad advice afterall. □

"His view of Australia reminds me of my grandmother's views"

Springvale my views would change too and I would want to move out. I wonder if I am supposed to be proud of my ancestral background. My forefathers were peasants from the midlands of England. I get bored with the racist views of my friends.

Should Australia maintain a balanced immigration policy; a compromise between its economic, environmental and structural realities and the wishes of immigrants wanting to make a better life? Here, Bruce Ruxton advocates a flat 80 per cent European, 20 per cent "others" mix. What do you believe in? Bruce Ruxton claims he doesn't trust the Irish in Northern Ireland and that I wouldn't either if I knew them. I told him I had been to Northern Ireland. He told me that he'd been there three or four times. He called Gareth Evans, Biggles, and said that all Australian parliaments were full of non-entities and mediocrities. He emphasised non-entities and mediocrities again, he got a buzz out of saying that.



Sitting on the train on the way to meet Bruce Ruxton, I thought about asking the people around me what they thought of Mr Ruxton's views. Perhaps the upright but aged couple would be too scared to give me an answer. Perhaps the pretty girl wouldn't have heard of him. Perhaps the tough guy would beat me up for it. This area Bruce Ruxton calls the heart of "wogland"; "in the thick of it". You might call it Clayton. You can buy a decent pizza at two o'clock in the morning in Clayton. You could hire out Yugoslavian videos here or even get an education. Some people don't mind living in Clayton; at least it's interesting.

The Burdekin Enquiry

by John Glazebrook

Another Clayton's Report?

The Burdekin Enquiry into mental illness will fail to provide answers to fundamental questions unless its agenda is quickly broadened to shift its focus from the victims of "mental illness" to the villains behind the subject: psychiatrists and clinical psychologists.

Human rights abuses, stereotyped attitudes and appalling conditions in psychiatric "hospitals" are only the symptoms of the problem. Recent case studies printed in *The Age* show that a modified form of deep-sleep therapy has been used in Victoria for many years — often without the patient's consent. At least two deaths are believed to have been caused by the use of a modified form of deep-sleep therapy in Victoria — an extremely dangerous treatment — involving "drug cocktails". Some of the victims of this treatment suffered lasting effects, including the loss of memory for a long period of time. Victoria has been described as "the deep-sleep capital of Australia" (*The Age*, 4/4/91 p.1).

A commission of enquiry into the Ward 10B Psychiatric Unit at Townesville found that psychiatric staff had administered unlawful and substandard treatment to patients. A recommendation that assault charges be laid against staff was made by the enquiry commissioner, Mr Bill Carter. Moreover, "the hospital board and its executive failed 'hopelessly' to deal with the many deficiencies that were readily recognisable" (*The Age*, 27/2/91, p.3).

Between 1963 and 1979, more than one thousand people went to a private psychiatric hospital in a Sydney suburb for treatment for a range of complaints. They went to Chelmsford for a "rest", for some relief from anxiety and depression, and because they had been the victims of some stressful event. Instead they were used as human guinea pigs, given massive doses of barbituates, left in a coma for up to 23 hours a day, for weeks on end, and forced to have electro-convulsive therapy — shock



treatment. The Royal Commission of Enquiry found 24 patients of deep-sleep therapy did not survive it. A similar number committed suicide. Others received brain damage and hundreds more had their lives ruined by the pseudo treatment administered at the hospital. The head psychiatrist was described as a Dr Jeckyll and Mr Hyde personality who falsified death certificates and hospital records and ordered female patients to be sent to his room at night for sexual relationships (*The Age*, 4.1.91).

These disturbing revelations represent indisputable evidence that there is something seriously amiss in contemporary psychiatry and clinical psychology. These "professionals" have clearly invalidated themselves both diagnostically and therapeutically: because their practitioners — the psychiatrists and psychologists — have not demonstrated a mastery of the strengths and virtues they claim to help others acquire. In fact, it is clear from the evidence that some psychiatrists have been spreading the very disease they claim to be treating — madness!

The issue underlying the nightmares which have occurred in Ward 10B, Chelmsford, and in Victorian psychiatric hospitals is *not* so much the rights of the patients which were so grossly abused, but the community's *uncritical acceptance of the concept of mental illness* and the right of psychiatrists to define and classify behaviour on the basis of some exclusive knowledge

possessed by the members of their profession.

Indeed, the uncritical acceptance of the view that "mental illness" is a valid and objective concept — and that psychiatry is a valid profession — has had a subversive impact on our conception of man in society with an incalculable cost to the community and the victims of this pseudo-science.

Accordingly, the Burdekin Enquiry must shift its focus onto the real issues. Can psychiatrists make an effective contribution to mental health? Do we really need psychiatrists? Is the concept of mental illness valid? Are stress, tension, anxiety or depression conditions that can be defined as "mental illness" and requiring professional treatment? What role can education play in developing community curricula with programs for providing knowledge and skills to effectively deal with mental health problems? Do our institutions contribute to unnecessary stress? If so, in what ways?

First and foremost, a much more critical and questioning attitude toward the concept of "mental illness" and the role, if any, of professional psychiatrists is manifestly necessary. The dehumanising barbarities that have been perpetuated — under the guise of treating mental illness — in psychiatric units have occurred because the drug of conformity has anaesthetised our critical thinking facilities. □

Michael Leunig:



10.00 am, Wednesday morning, standing out the front of what we hoped was Michael Leunig's place. God we hoped it was Michael Leunig's place. God we hoped he'd remembered we were coming; the arrangements were made two weeks earlier, and Australia's most profound and prolific cartoonist is a busy man. "Hello, come in," he said, opening the door; "I was hoping you hadn't forgotten." What can we say? Michael Leunig, father of Mr Curly, Vasco Pyjama, The Seal of Approval, and thousands of other blessings, is a very unpretentious man.

Lot's: When did you first take an interest in cartooning?

Michael Leunig: Let me think . . . You merge into cartooning from the time you draw when you were a child. I've always drawn and I had school teachers who introduced me to notions of satire.

Lot's: Where was that?

ML: That was Maribyrnong High School, and it was a really interesting bunch of teachers . . . There was just a funny atmosphere at the school, so I was aware of satire and comedy.

Lot's: Then what?

ML: Then I was at *Lot's Wife* when I was at Monash and I wanted to be a journalist, I think, or some kind of writer, but the atmosphere at Monash was so kind of clever and so articulate, and I was hopeless, you know, the competition was too powerful. Everyone seemed so intelligent I found . . . I just lost confidence in writing. But I realised that drawing was an area where you could be more personal—you didn't have to obey the rules of articulation, you could just draw . . . something rough and raw.

Lot's: Was there anyone who particularly influenced you?

ML: Yeah . . . Bruce Petty, I suppose. He was drawing a lot of anti-Vietnam War cartoons and his style of drawing was just a revelation to me; loose, free, sort of spirited drawing. And there was Martin Sharp, and *Oz* magazine in Sydney. And I was aware of Paul Klee for some reason, I don't know how come, but when I was very young I was aware of the Klee prints, and there was something cartoony about his work. The drawings seemed simple.

Lot's: Barry Humphries, in the opening to your first book, describes you as a major Australian artist. How does this description rest with you?

ML: Well, I don't know. That was a bit of a shock to me. Humphries used to encourage me when I was young and struggling and unconfident. He kind of took me under his wing a little bit. I don't know, he saw some little potential in my work. He liked it, and he saw I was very unconfident, and he used to say things like, "Well, in this country

you're always going to be made to feel embarrassed to call yourself an artist, and you might feel guilty to use that word, but you've just got to use it". That was a very encouraging thing for him to say.

Lot's: Do you think there's a place for your stuff in so-called serious art, or high art?

ML: Yes, of course. I think that there's a place for all sorts of people who aren't there. I think that "serious" art or "high" art often excludes the soulful part; the difference being that the soulful bit is the struggling, experimental bit, the joyous bit, the naive bit.

Lot's: You're a prolific artist, or you certainly appear to do a lot of work. Do you find that you repeat yourself a lot?

ML: I do repeat myself, but quite consciously. There's an element, say in music, where one repeats themes, restates them. I find something comforting about recurring themes and "singing the old songs", if you like. I find that society's got to do that, it's got to keep on restating its mythology, I suppose.

Lot's: Do you have a set amount of hours that you like to get through in a week?

ML: No I don't. And I wish I could do that. I'm very scattered; I do a bit of this, a bit of that. I'm all over the place.

Lot's: There's a sort of melancholy simplicity that seems to give your images so much impact. One of them is the drawing of the policeman standing beneath the "NO UNDERSTANDING ANYTIME" sign, and he's writing a ticket to a man consoling a friend. Do you feel that life is somehow more complex, that people are less patient and understanding than perhaps they should be?

ML: Yes, I do. This theme that goes through my work, yeah, it's a personal preoccupation, I suppose. I do feel we live according to the speed of the machine rather than to the speed of human needs. Humans require slowness, they require understanding, they require that they can struggle and fumble and get it wrong. I think there's enormous pressure to be efficient, to be like a computer.

Lot's: Is that where the artist comes in?

ML: I think artists have always traditionally challenged that conformity, I guess, because certain things are not accessible at speed. You can't have proper relationships to people at speed or to life around you or to nature. I think a lot of my work is against the velocity of society. It's trying to insist that there's time for feelings. Feelings require time . . . and compassion. I think our structures for compassion have broken down. Once the church used to sort of make an effort to uphold certain values about compassion, but that seems to have been cast aside. It's not on the political agenda anymore. Social change and proposals for new ways of living don't seem to incorporate this aspect of human need—they talk about more in terms of the economy—whether it's good for the economy, not whether it's good for the heart, or the common soul, if you like. The

"I realised that drawing was an area where you could be more personal..."



A Very Unpretentious Man.

soul aspect of society, where the mythology lives, the yearning of what we really want as humans, the desire to be loved; how is *that* incorporated into the political agenda? How is that addressed or recognised or spoken of in Canberra? It's not. It's regarded as . . . well, they haven't got the language for it. And I suppose that's what artists have always done, poets and people like that. They champion this aspect and they keep that language alive.

Lot's: *Animals are there in nearly all of your work. Can you try to explain the relationship, as you feel it, between humans and animals?*

ML: Well, I would feel that that is a nature thing. It's related once again to the soulful part, the less sophisticated, the less "civilised" part of ourselves. Maybe the warmer part, the more playful part, the instinctive part, and these are not just quaint little aspects that are kind of, you know, cute. These are utterly vital. Animals represent that thing and I think that people do have an affection, a deep link to animals whether they are aware of it or not. They see an animal and something inside them stirs — we're connected to them. And they're free, see, they represent some sort of freedom. And, as Alan Watts says, "You can't help but admire animals — they suffer and die, but seem to make so little fuss about it".

Lot's: *That's getting back to the compassion thing, isn't it — people show more compassion to their pets than to each other.*

ML: That's right. Sometimes you think it might be the only thing that reminds them that they are capable of that. You can be with an animal in a way that, well, you can just pat it. Maybe people want to pat each other a bit more, or be patted, perhaps, if only they knew it. You ask your average man in the street does he want to be patted and he'll say, "No, of course I don't", but I bet he does, even though he mightn't know it. Just as he wants all sorts of things that he doesn't know he wants, he's so connected to the world of ego and ambition and power and having to conform. Humans are so divided between their conscious ego and their sub-conscious feelings. The artist has always got to be bridging that gap.

Lot's: *Is this what's led to your more spiritual themes in recent work, like *A Common Prayer*?*

ML: Yeah . . . It just struck me with *The Prayer*



that this is one way of exploring the causes of this sort of despair, alienation, loss of feeling, the major diseases of the time — our tendency to make societies that do not fulfil human needs. It's picking up on an old tradition and trying to bring it into a new light. [Prayer] is a form that is a bit understood; certain things are possible within the form of prayer because it's a bit free of critical analysis and intellectual probing.

It's also a way to use very corny language. We've become very embarrassed about much of our language. I think intellectuals have refined language, made it too fashionable. Prayer is a way of going back to old words, like, what is this word "God"? I mean, I don't know, it's just a fascinating word. This ancient word, what might it mean? What's the modern definition of "God"? The word "love", in its wider sense, this embarrassing word that has been abused in the pop culture, and alienated from the official culture. It's not used in the political language and yet it's fundamental. Things like "grace" or what is a "blessing"? These old things; what are they? I think any intelligent person has got to explore it. See, I grew up in a time when we rejected all that, threw it all out, it was considered as belonging to the Dark Ages. I think my generation threw

something interesting out. I realise it's an "embarrassing" thing to do. A lot of my contemporaries thought "what's he doing, he's found God. He's gone mad. He's been in pain, he's suffering, the poor thing's lost his head and he's looking for some comfort". It's not — well, it's a bit of that, but it's also just being fascinated by this mythological aspect.

Lot's: *Have you got another book of cartoons on the way?*

ML: I do. Yeah, it's a collection of maybe a lot of very old stuff, I think, from my very early days. Because I've been looking through that and I rather like the vitality of a lot of this stuff. Really early seventies.

Lot's: *Stuff that hasn't been in any of the books before?*

ML: Yeah, and stuff that I now see in a new light a bit. It's interesting to look back on your earlier work; you see a lot of truth about yourself. You created it with a sense of mischief and impulsiveness, and you realise there are certain real, genuine truths in it. Little truths, little, simple truths.

Lot's: *Are you optimistic about the future, or pessimistic?*

ML: Oh, absolutely optimistic, and that doesn't mean to say that it's a rosy future. It doesn't mean that at all . . . I reckon it's going to be difficult, but when things get difficult, people find parts of themselves they never knew existed. You look at people when they're in a bit of trouble and struggling and they often come out with something good. It's binding to people — maybe that'll happen! Maybe those really affluent times are over, but maybe they didn't produce too much. I mean, what did it produce, the affluence of say the seventies and eighties? It produced a lot of crooks, it produced a lot of institutions that didn't work, and wastage — the chopping of the forests. It's not a pretty record. So, yeah, I reckon it's going to be difficult, but really good. It would be good if



... suddenly the Jungle of Arguments petered out, the bicker bushes parted and there on a vast and sunny plain, picnicking under a lone curly palm, sat the famous Seal of Approval with his immortal thumbs-up sign and a splendid, agreeable smile on his face.

it simplified life somewhat, and made people reexamine, and if the political order crumbles a bit. Something's breaking down, [but] something's rising up.

Lot's: When do you hope to get your painting done?

ML: Wow, I don't know, good question. I've just been preparing surfaces for the past week, getting canvasses together. I'll just start tinkering away.

Lot's: What are you going to do?

ML: Little paintings, tiny ones to small scale. (Laughing) I was a bit daunted by these huge paintings at the Gallery in the McCaughey Prize. I said to one of the curators "Gee, they're big, aren't they", and she said "yes, they're Gallery paintings" and I said, "I would have called them industrial, corporate paintings. She said, "Well... yes... of course". It's sort of imperialistic. They spread out and you think, "When are they going to stop?" See, I like the notion that people decorate their homes with little pictures or paintings, you know, they're just there to look at. They're very powerful things really.

Lot's: Someone asked you at the exhibition [at the National Gallery of Victoria] what your favourite piece is. You couldn't really say, could you?

ML: Well, no, I couldn't... [but] there seem to be ones that come back to me. There's one at the start of the show called "Mr Curly Comes Home".

I've always liked that. It was good to draw and every now and then I look at it and it's sort of happy and Mr Curly's coming home, and there's a curl on the roof and a curl on the dog and it's harmonious, you see, to some world. That sort of sense of homecoming, where you belong, I like that.

Lot's: We liked "Brian Fingerton's Bum Concert"

ML: (laughs) Yeah, right, you get that.

Lot's: In Mr Curly's case, people should be able to tell that the artist has really enjoyed doing it, there's that sincerity in it.

ML: Yeah. That's an interesting aspect of paintings or drawings — whether that sincerity is serious or just a sort of a warm... cheekiness, as long as it's a real feeling. When it is looked at, it translates, it is passed on. I think that's what often a good picture is about; it flows into you. If that happens it probably means that the artist has felt into it, too. It's quite a miraculous process.

Lot's: Working at *The Age*, are you given a fairly free hand?

ML: I am. *The Age* have been very good. They believe in this old thing of, you know, you'll get the best out of a person if you give them the maximum freedom. That's a really important principle. It's also good commercial sense.

Lot's: There's that element of risk, though.

ML: There is, but [freedom] means they'll produce their best and that'll flow to the people who read it. You've just got to have that atmosphere of freedom. There are some obvious restraints, to do with taste. You can't be in really bad taste. I'd like to be, (laughs) quite often because you do good work like that sometimes. But you can't do "Brian Fingerton's Bum Concert" in *The Age* — they don't let that sort of thing through. □



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The Fiscal Kid

When we last left Faldon Curtland, he was climbing a seemingly endless stone staircase in his quest for Grandiose Jones, the head of Ace Advertising Inc. The stairs continued upward until Faldon could barely lift his legs, stone step after torturous stone step. Yet Faldon remained alert and ready, poised for action, completely aware of his surroundings. So aware, in fact, that Faldon actually sensed the glass doors up ahead long before he came to them and was in no way surprised to see the name "Grandiose Jones" inscribed on them.

Here it was, the object of his long and eventful search. The man responsible for the poor quality and intelligence insulting advertisements that had driven Faldon to strap on his guns and go in search of vengeance. Only one of them would walk away from this. The final showdown. The final deciding. The final finale, finally. Faldon paused to reload his RK478 Body Renovator Fully Automatic Assault Rifle and Grenade Launcher, taking a brief moment to ponder the transient nature of life and death, and the futility of searching for truth in such an uncertain world. His mind at rest, Faldon was ready.

Carefully, Faldon paced off ten steps from the glass doors and, spinning on the tips of his toes, he turned and ran straight at them. Leaping into the air, Faldon soared upward and crashed through the huge doors, spraying glass in all directions. Faldon, miraculously unscathed, hit the ground, executed a neat somersault and came up, gun ready, finger already tightening on the trigger. Had Starsky and Hutch been there to see such a manoeuvre, they would have been driven to tears at the beauty of it. Yet Faldon did not fire. Grandiose Jones was there, seated at a huge stone desk not ten feet from where Faldon was crouched. However, he seemed to be ignoring Faldon and, with his head still down, was busily writing something.

Now Faldon doesn't have a large ego. Even still, it is nice to be noticed when you dive through a glass door with guns at the ready. Yet Grandiose remained absorbed in whatever it was he was doing. Faldon

coughed in a rather feeble attempt to draw attention to himself. No response. "Excuse me?" Still no response. Faldon was left with no choice but to fire a round of ammunition into the ceiling in a vain attempt to get Grandiose to look up.

The noise of an RK478 Body Renovator firing in such an enclosed space was deafening, not to mention that the room was immediately filled with dust and razor sharp chips of stone. Yet Faldon's plan, even though it was a violent solution to a non-violent situation, was greeted with success. Grandiose looked up. Faldon was just about to offer one of the many witty and sarcastic lines that were swimming about in his head, when he noticed Grandiose Jones' eyes.



by Jamie Silver

Darkness. A darkness so complete it could only exist to the exclusion of all other things. A darkness that held secret in its depths all there was to fear. These were not eyes but holes in the fabric of reality, windows looking in on a world of terror and insanity. It was as if Faldon had been immersed in a huge pool containing nothing but fear. The fear a person would feel in an entire lifetime, magnified thousands and thousands of times. An icy cold settled over Faldon's body, leaving him completely paralysed, unable to tear his gaze from Grandiose's eyes. And Grandiose began to laugh, a sound so utterly horrible, it seemed to drive all hope from Faldon's body. The RK478 Renovator slipped from his icy fingers and clattered loudly on the stone floor.

"The Fiscal Kid. How utterly pathetic. Is this the best your hopeless race has to offer up? Everywhere I am surrounded by incompetence. I almost feel like telling you everything and then releasing you, just to see what kind of defence you and your backward friends could mount. Not that it would help you any. No one has yet stood up to us. Your planet will fall to us like hundreds before it.

"Our people, the Miasma, are an ancient people from a different plane of our existence in a very different dimension. We believe in

the holiness of Accountancy and the sacredness of Poor Quality Advertising. On earth, just like in hundreds of other civilizations, we are using advertising to slowly kill the intellect of the people who live there. Then, when you are little more than brain-dead robots, we will put you to work in the mines. The Gromets you saw are from our last conquest. They are starting a mine beneath this very building that will bring the Miasma uncountable fortune."

Grandiose paused, opening a stone draw in his stone desk, pulled out a small leather bag. He emptied it onto the desk. "That's right it's wax. The most precious substance ever. One average candle on earth could buy an entire galaxy. It is the only currency for all international, intergalactical and inter-dimensional transactions. This is the equivalent of finding billions of dollars. Where there's no wax, there's no life. And we are standing on the largest natural deposit of wax ever discovered. All we have to do is dig it out of the ground, refine it and anything we want from anywhere in any civilization in any dimension is ours for the taking." Grandiose laughed again.

Faldon, even though his body had been paralysed and his mind tormented by the evil that was Grandiose Jones, had heard what Grandiose had said. New horror swept through his body. The entire human race was at stake. What a brilliant plan. The slow killing of intellect through poor quality advertising, leaving the Miasma with virtual robots to carry out their mining operations. The Miasma, a race of accountants. Thousands of corrupt, evil creatures balancing books, debiting and crediting, writing off assets. It was enough to make a person question the value of life. Yet Faldon was not faint hearted.

Even though Faldon's body lay twisted and buckled on the ground, completely paralysed. And even though his mind was on the verge of collapse, straining to contain the fear and horror that was flowing straight from Grandiose's polluted soul. Despite all of this, Faldon vowed to himself that he would, from this point on, do all he could to utterly destroy this race of accountants. He would do it to bring an end to poor quality advertising everywhere. To bring freedom to all that were oppressed by the Miasma, including the unfortunate Gromets. But mostly he would do it because a race of accountants should not be allowed to exist. They were an offence to all that was happy and right everywhere. They must be destroyed. His mind made up, Faldon passed out. □



ANGELS OF POWER

Angels Of Power runs at the CUB Malthouse until May 18

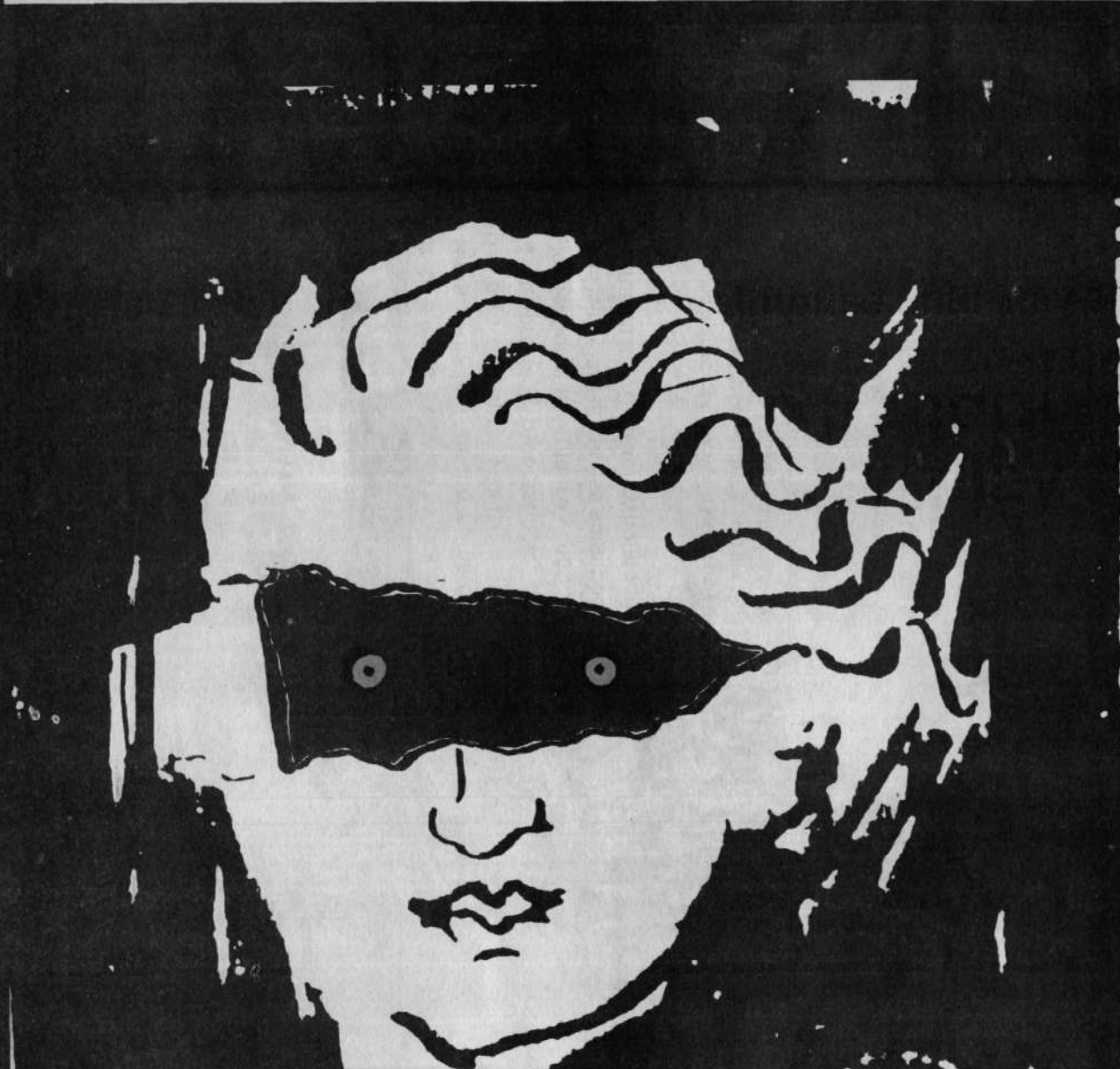
**Debra Rechter talks to Sandra
Shotlander about her new play**

The script wittily uses references to mythology and this is an aspect emphasised in Lisa Dombroski's direction. Self-conscious references to the characters' unusual histories are mostly integrated with ease and are very funny. Joan Murray plays Mary with such facility that her Renaissance Madonna-like gestures and references to her family's history of unusual birth do not seem trite. Complex and important issues of power are embellished with humour and make an engaging play.

Sandra's use of archetypal voices in *Angels of Power* was motivated by her interest in women and spiritual power, and images of power for women. "I am interested in where woman gets her power or authority. The Judeo-Christian traditions do not present women with great images of authority. It has taken me ages to look at sources of power available to women." The use of mythical figures and Ancient Greek goddesses draws attention to images of femininity in our society and Sandra emphasises the relevance of archetypes in a consideration of women's character and behaviour because of the presence of such figures in our world. "There are archetypes around our society all the time, we just don't recognise them. I made archetypes into people." Sandra found difficulty in writing the play until she thought to use archetypes for characters. They have cultural resonance and social connotations that no invented character could offer. These are figures offered to women as examples. When united they have maternal warmth, matriarchal weight, passion, intellect, cunning and enthusiasm. They make a powerful coalition.

Sandra has been criticised for not portraying men. "Well, you see I do, but obviously people don't like the way I do, and I have to just shrug my shoulders. For centuries we've been learning about the male vision and the patriarchal view of life. In the theatre, a feminist comes in and consciously writes about women, and has women propel the action in ways that people don't like. I get the criticism that my men are weak and ineffectual. The thing is that men do act in very questionable ways." The male characters in *Angels of Power* are various and, as is the nature of the play, are caricatures of some prevalent stereotypes. They are not weak and ineffectual, but pertinent representations of men.

Sandra says that she has a political vision, that she views the world as a woman and as a feminist and writes from this perspective, but that she does not write "hit over the head polemics". She calls *Angels of Power* a modern myth, because the alliance of women across party lines would be a modern myth. She regards it as important to consider the moral alliance and the alliance of women across their differences, but laughingly adds that, "all of us would have to mellow to achieve that". □



Sandra Shotlander is a Melbourne playwright whose play *Angels of Power* opens at the CUB Malthouse on April 25. Sandra has written a play about women in parliament, in which archetypes of the Virgin Mary, Diana the Hunter and Athena, Goddess of Wisdom become opposing politicians. Mary Madres is a leftwing backbencher, Diana Hunt an independent elected on a platform of conservation and Anthea a conservative. Sandra says she "started *Angels of Power* with the idea in mind of what happens to women when they go into parliament, and the party system? What happens to women? Are they coopted by their parties against their own interests? I was interested in women in alliance and what would happen if they did align across the parties."

The issue that she chose for the purpose of illustrating the machinations in the corridors of power is birth. She looked for an issue around which women might align. Sandra finds it ironic that the Queen Victoria hospital, founded at the turn of the century by ten women doctors to be a hospital for women run by women, has become the home of the IVF program. She is concerned by the dangers and implications of experimentation on women in the pursuit of new reproductive technologies. Sandra is particularly fascinated by the psychology of the scientists involved in the IVF program. "Are they in there struggling with their omnipotence as they create life in a laboratory, or is it just an everyday thoughtless matter? Are they appropriating birth? The play, therefore deals with this mythological element, noting that within Christian culture Mary is one of the earliest surrogate mothers. In many cultures there are legends of men or male gods giving birth. Zeus is able to give birth to Athena, the Goddess of Wisdom, out of his head. So wisdom comes out of the male head. I saw a painting in San Francisco of the Virgin Mary sitting with her lap wide open and God is up in the top corner breathing down. The breath is visible in the picture and Jesus is sliding down the breath into Mary's lap. So there you have it. The male authority giving her a baby."

Mary Madres, who likes to keep her office immaculate, had been a pioneer participant in the invitro-fertilisation program, and given birth to twin sons, Jesus and Thomas Didimus. Jesus was killed while preaching pacifism on a street corner, and Thomas became an embryologist. In the name of science, Thomas implants in his wife's womb an embryo that is a combination of remnants of his dead mistress and his dead twin brother. His wife, Marta, appalled by his abuse of her body calls on Mary to take action. Enthused by having something to sacrifice herself for, Mary rallies the other women politicians into coalition to pass a bill limiting the activities of the reproductive

Student Dies in Freak Can Opener Accident

by Rodney E. Porto

Having finally finished a paper for a class, I wanted to kick back for a few minutes in my room. But, just as the numerous distractions scattered about my Howitt Hall apartment/compartment had helped me protract, procrastinate, and prolong the writing of my report (not to mention this sentence), I noticed a copy of *Lois Wife* on the floor. Might as well read, otherwise somebody would call me a tree killer. So I looked through it ... Bistro ... Wholefoods ... Sexism ... typical stuff I guess.

Then I get to the last few pages and they are all complaints about that sexist condom ad. They all made valid points but they began to approach critical mass as I turned page after page. I agreed with their content, I just thought that a college newspaper should have more in it. News stories that is. So I thought a little ... just little though as my brain was still numb from the report. Now then ... a news story ... Well, my satellite hook-up to Kuwait City is under repair this week, so I guess I'll have to tell you about skydiving.

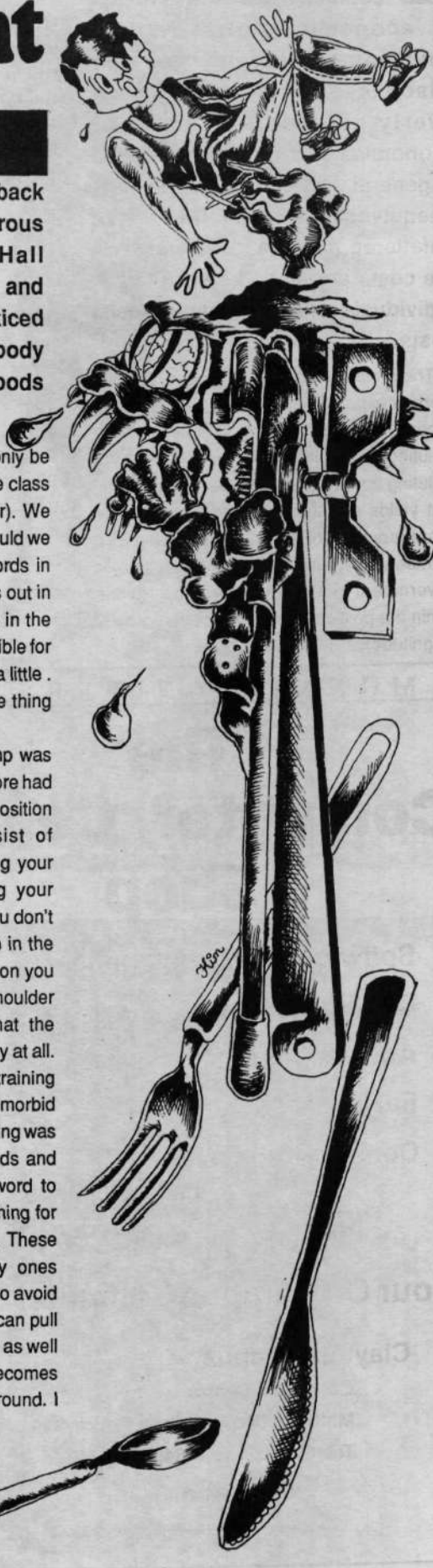
Ever since I arrived at Monash three months ago and saw that it had a skydiving club, I wanted to have a go. Sounded like more fun than abseiling, more daring than rockclimbing, and certainly safer than going for a drive in a car. It's just one of those things that you'd like to say you've done before. A few weeks passed, and having tried those last three activities, I figured I would call the number on the skydiving noticeboard in the Union. Just in time too, there was a meeting on the next day. I'll skip what I had for lunch that day (lasagne) and get to the good part a few weeks later.

I can't believe that I used to get up everyday around 6.30am for school. I suppose I still have a few of those genes left because I woke up in time to shuffle downstairs, walk across the street, and wait for my lift to the skydiving place in Pakenham. Commando. Standing by the curbside, feeling kind of sleepy still, I concluded that I probably should have gotten dressed before coming outside. OK, back upstairs, grab some clothes, a camera, maybe that frisbee on the wall and back downstairs in time for the pickup. (In case you haven't yet noticed, the title was a joke).

Yeah, I know, I said I'd skip to the good part ... Blah, blah, blah. We spent Saturday

getting trained for the jump. It would only be a static line jump because that was the class we had signed up for (it was cheaper). We wouldn't actually get to free fall, nor would we have to worry about pulling our ripcords in time to avoid becoming little red spots out in the cow paddocks (well, little from up in the plane). Signing the "We're not responsible for your horrible death" contract seemed a little ... sobering? Naah. Actually the whole thing is quite safe.

OK. The good part finally. The jump was Sunday. The hottub from the night before had helped ease the strains of the exit position exercises (which basically consist of thrusting your hips forward, extending your arms out to your side, and having your stomach shoot out of your mouth). You don't really appreciate them until you're up in the plane at 3,000 feet, the wind blowing on you and the instructor hits you on the shoulder and yells "GO!" I was surprised that the sensation wasn't scarier, or even scary at all. I guess if you think of it as another training exercise you forget to scream with morbid fear. The shock of the parachute opening was no big deal either. Just a few seconds and you're gliding to the ground. One word to describe it all? Fun. Then I was watching for landing instructions from the ground. These parachutes weren't like the military ones where you have to be a ninja master to avoid breaking more than four bones. You can pull on two lines that will steer the canopy as well as slow it down. Hitting the ground becomes more a casual encounter with the ground. I still fell down. Beginner's luck.



POLLUTION

by Jane Tudor

The environmental debate is often characterised as a conflict between the forces of economic growth versus environmental concern. This misconception arises from an overly simplified view of economics and market processes in general. Mainstream economists unequivocally favour the use of unfettered markets in cases where the costs and benefits accruing to individuals reflect accurately social costs.

This is clearly not the case when an activity produces pollution. As the cost that this imposes on society is not fully born by the polluting party, there is a tendency for the polluting activity to expand beyond the level that yields society maximum benefits. The over production of the pollutant is seen as a market failure which requires correction via government policy (provided that failure within the political system is not of a greater magnitude).

In the case of pollution emitted from a production process the generally accepted optimal policy is to apply a tax proportional to the amount of pollution emitted by each firm. This internalises the societal cost of the pollutant into the firm's production costs and hence induces a reduction in the level of output and pollution. This is good both from an environmental, and an economic standpoint.

However, for such a policy to be implemented the tax proposal must be accepted within the political process. Even once a commitment has been made to reduce the level of pollution, the choice of instrument to achieve this reduction needs to be made within the political process. We can consider two instruments to achieve the pollution reduction: a pollution tax and emission controls. The point of this argument is that there are three key lobby groups who will debate the choice of instrument, all of whom will tend to lobby for the adoption of the inefficient policy of emission control. (It is inefficient because both policies will achieve the same pollution objective but the emission controls will impose a higher economic cost).

The first lobby group will be organised

labour who will tend to lobby for the emission controls as they will tend to cause a small number of layoffs in every firm in the industry, whilst the production tax is likely to cause large layoffs in a small number of firms as the inefficient firms go out of business. The former is likely to be seen as more equitable than the latter.

Secondly the producers will prefer the emission controls as they may allow an opportunity to cartelise the industry, and thus allow the existing firms to earn above normal profits.

Thirdly the environmental lobby are likely to prefer the emission controls as they are seen to have the effect of removing discretion from the firms who produce the pollutants.

Therefore, in conclusion a pollution (or production) tax is a policy that not only serves environmental interests, but also has a positive effect on the economy. However the political economy of the lobby groups involved will make it unlikely that this is the policy that will be chosen. Unfortunately this is likely to return the debate to the familiar confrontationalist opposition of the environmental benefits of the emission controls versus their possibly negative economic effects (compared with the tax). □

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Bucket Head

Plotting

Helga, a tutor at Deakin, interrupts
Bucket's study (sleep) ...



Bucky, call for you!



You've got to come to the phone
it's Interpol — Canada; they need
to speak to you.



Bucket Head speaking ...

Yes ...

But this can't be right ...

Is this a joke ...?

Yes ...

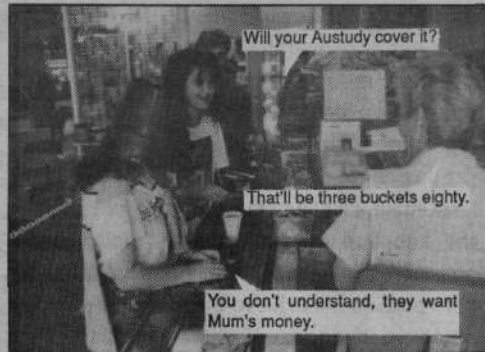
Wait, I'll get a pen ...

The next day in the Small Caf,
the Heads buy lunch ...



She's not worth it. \$10 million for
mum's ransom — that's funny

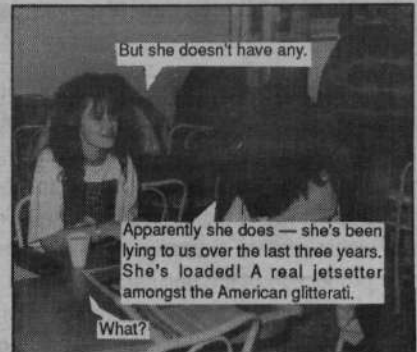
It's not a joke. I spoke to Interpol.
The ransom is \$10 million.



Will your Austudy cover it?

That'll be three buckets eighty.

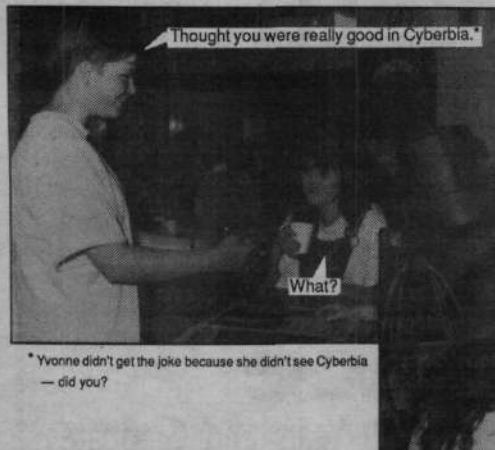
You don't understand, they want
Mum's money.



But she doesn't have any.

Apparently she does — she's been
lying to us over the last three years.
She's loaded! A real jetsetter
amongst the American glitterati.

What?



Thought you were really good in Cyberbia.*

What?

Well what are we
going to do?

* Yvonne didn't get the joke because she didn't see Cyberbia
— did you?



You know what I reckon? If we don't
pay it right? She's loaded, so if she
dies we inherit everything, right?
So I say let the bitch die!

Star Lord

I OF THE COSMOS ARE ETERNALLY
DIFFERENT AND YET ETERNALLY
THE SAME. MY PLANET ARE
UNCHANGING, YET I ADJUST ...



SO MANY FORMS THAT A
MAN COULD NOT NAME
THEM ALL IN A LIFE-
TIME.

I BUT IN COUNT-
LESS STARS OF THE
SKY ...



IN EVERY NAME OF
THE SEA, IN EVERYTHING
ABOVE OR BELOW THE
EARTH.



ENTER AND PLANE, SOIL
AND AIR, ALL HELD ME
WITHIN THEMSELVES.



LONG VAST, AND FORTHWITH HIS FROM
MY BEING AWAY. I CAN REEL
THE RINGS OF EARTH ... FROM FROM
ITS TONGUE.



I CAN REEL THE RINGS OF
MY ANOTHER ...



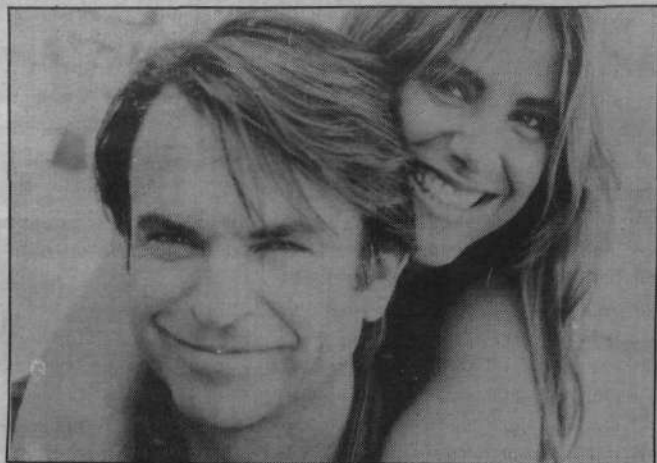
ENERGY FLOWING OUT OF HIS
CONSTRUCTING MY OUTWARD FORM
WITH THREE DIVIDED BY NINE VARS.



MY, WITH PLANE?
ARBITRARY
IS THIS THE ...
OF EARTH ...
THE FUTURE ...
EARTH'S STAR
CRAFTING.

FILMS

Death in Brunswick



As every bad cook learns, one can have all the right ingredients and still fail to make an enjoyable meal. *Death in Brunswick* is not lacking any major ingredient, save perhaps some more spice, yet it somehow fails to satisfy. The story follows three long days in the life of the hapless Carl Fitzgerald (Sam Neill), himself a somewhat sloppy chef, through disaster, murder and romance. Carl becomes embroiled in the nasty world of a nightclub which contains more unlikable and violent characters than a SAS social group. The one high spot is the barmaid, Sophie, played by Zoe Carrides, whom Carl quickly grows to adore. His only other friend is Dave the gravedigger (John Clarke), who coolly gets him out of a few tight situations.

Despite some genuinely funny scenes, especially those involving the perfectly understated John

Clarke, and a potentially involving story, the film doesn't engage the audience in the characters' lives. It was very difficult to believe Sam Neill as a bumbling indecisive milkshop and harder still to like him as one. I was constantly reminded of the superior job that Colin Firth did in a similar role in *Malcolm*. Zoe Carrides did her best with her limiting part, although the role of Carl's mother was easily the standout female character in what is quite an aggressive and male orientated film.

It would be unfair to suggest that writer/director John Ruane is not competent at tossing together what is his first full length feature, but like his character Carl he needs a bit more practise in a big kitchen. □

Reviewed by Jason Newman

Monsieur Hire C'est La Vie

Patrick Leconte's *Monsieur Hire* is a perverse, erotic, psychological tale which maintains an extraordinary balance between romantic love and voyeurism.

The opening pan of a dead girl's body introduces us to an inspector who believes he has found a prime suspect for the murder — Monsieur Hire, a pale, dignified tailor who has an air of frightening emotional numbness.

The lifeblood of this social recluse is Alice; a sensuous and unsophisticated blonde who lives across the street. Every night M. Hire plays the same Brahms quartet and takes his place in front of the window in his darkened flat to watch the young woman.

Alice is serenely oblivious to M. Hire's intense gaze until a flash of lightning, during a thunder storm, reveals his white face behind a rain streaked window. Alice's fear soon

turns to intrigue and she becomes an accomplice to his voyeurism; calmly shooting him a glance while making love with her boyfriend.

Michel Blanc's brilliant performance as the severely dressed and deathly pale Hire suggests a sinister personality. However, beneath this exterior Blanc draws us into Hire's pain, fragility and emotional awakening to relearn how to experience passion. Leconte's film is flawlessly executed in its smooth and unobtrusive flow and clever use of recurring musical themes, by Micheal Nyman.

This film's intense and almost claustrophobic tension and its portrayal of fragile love beneath a harsh, ugly exterior makes a highly original, sensual and tragic movie experience. □

by Kate Kraft.

Diane Kurys' *C'est La Vie* is her semi-autobiographical story of childhood and the way divorce affects it. It runs in the same vein as other "rites of passage" films like *Le Grand Chemin* and *My Life as a Dog*.

The story's narrator is Frederique (June Bataille) who is on the verge of puberty. She overhears whispers of apartments in Paris, lawyers and divorce. Gradually she realises that the relationship between her mother and father is far from being a happy one.

This does not stop Frederique and her younger sister from enjoying their summer at the beach. Some of the best scenes are the children's pranks and games which are whimsical and unaffected by the ghastly wordliness of the Doogie Howser prototype. Discovering kisses (then deciding they are sloppy and boys are boring),

feeding pet fish laxatives, playing "Doctor", and tickling each other are deliciously entertaining scenes which Kurys handles with love and sympathy.

Julie Bataille gives an impressive and intelligent performance as Frederique who is being forced to relinquish part of her childhood when confronted with her parents' divorce.

The narrative strands of the children's adventures and the emotional turmoil in the adult's world are woven together quite seamlessly with the point of view of the children achieving greater psychological realism than the adults'.

C'est La Vie is told with a warm, loving edge making Kurys' pastiche of childhood and adolescent memories seem almost as fresh as our own. □

by Kate Kraft

Does The Individual have the right to choose when to end their own life?
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BOOKS

SALT

A novel by Gabrielle Lord

Published by McPhee Gribble
1990

Reviewed by Luke Harris

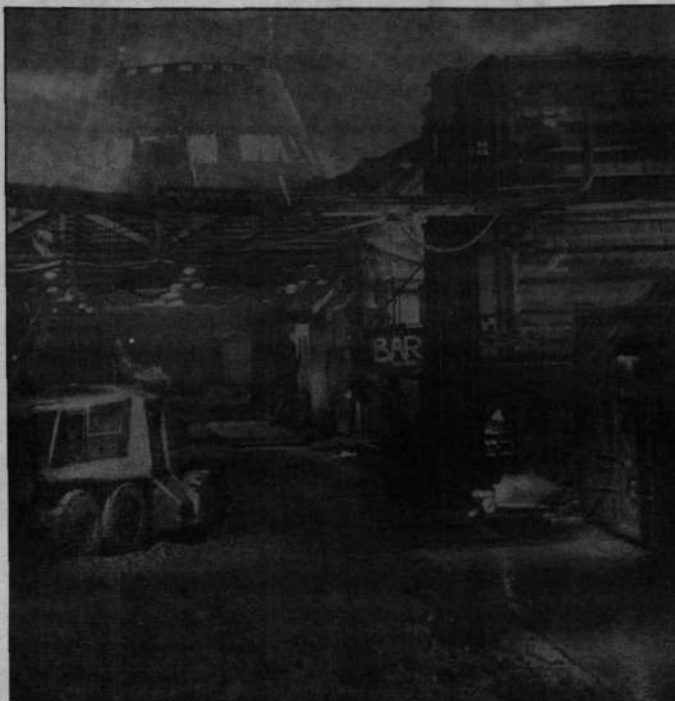
Less than a century from now, Australia will be halfway to hell, devoid of water, covered by salt, and boiled beyond endurance by rising temperatures. This at least, is the thesis of Gabrielle Lord's novel *Salt*, yet another of the "doom is nigh" works that have proliferated this century. I can dimly remember the last wave of of dystopias that followed the Club of Rome reports in the early to mid '70's, some of which even predicted an imminent ice age.

As a novel, *Salt* is fairly ordinary and even boring, a major achievement given its lurid subject matter, a melange of genetic engineering, violence, corporate evil, love against adversity and chase scenes. The writing has a strained and melodramatic quality, an air of trying to do too many things without the narrative skill required to pull it off. John Brunner achieved far more with *The Sheep Look Up* or *Stand on Zanzibar*, not to mention John Wyndham's *The Chrysalids*.

The question of literary quality is, however, slightly beyond the point, for *Salt* is a message text, the author doing her bit for a beleaguered Earth by warning us of the wages of greed. The trouble with *Salt* on this level is two-fold.

Firstly, the novel's tone is one of utter despair and powerlessness, hardly the materials from which a better future could be wrought. "Apocalypse Now" works inspire panic far more easily than hope. This is not to say novels must compulsorily be positive, just that if a work is presented in a certain way it should follow through on its implications.

The second problem rests with timing. I will stick my neck out and wager that none of the worst-case predictions for environmental disaster that *Salt* embraces will come to pass. The forests, the oceans and the ice-caps will survive this generation and the next. People who have ingested the fear inherent in works such as *Salt* will look about in a few years and conclude that the Green portrayal of imminent disaster was unwarranted and that questions of growth and development are more significant. This is the inevitable tragedy of evangelical environmentalism, a



tragedy because the Green movement is correct in that the Earth is being degraded, that there are too many humans and that bio-diversity is declining. They have erred in letting themselves be placed in a tiny pigeonhole as alarmists and obstructionists. True or not this characterisation has gained some strength in recent months, as evidenced by recent

ALP shifts in stance.

A whole generation is being lost to what is truly a good cause because of misjudged tactics. Soon the liberals will take power and the brief greening of Australia will be over (for now). How future generations will curse us for the caprice and self-indulgent hopelessness we wallowed in with books such as *Salt*. □

Safeguards:

An Australian Guide to Hazardous Home Chemicals

Produced by the Key Centre for Applied and Nutritional Technology, Victoria University of Technology (RMIT), published by McPhee Gribble.

by Dion Gooderham

This little book should come out with a health warning "Not suitable for Hypochondriacs, chronic

worriers or suicidal environmentalists". The mental health risks of reading a book about the range of toxic chemicals present in our everyday lives may well be a hazard in itself.

Produced by Victorian University of Technology's (RMIT) Key Centre for Applied and Nutritional Toxicology (what a mouthful!), *Safeguards* is packed with descriptions of a frighteningly large array of chemicals found in domestic products and the surrounding environment. The book is designed for the lay-person wishing to find out more about

everyday household products and the potential health risks attached to them. Also included is a comprehensive list of E-code numbers for chemical identification. For those interested, there is an introduction to Australian policy and practice regarding chemical testing and use.

Perhaps the most useful feature of the book is that it provides useful tips on how to recognise symptoms caused by toxins, allergies and chemical contamination. Methods of avoiding health risks and choosing safer products are also very useful. The benefits of using

chemicals intelligently may not preserve your personal health, but aid in retarding wider environmental problems.

Safeguards is very easy to read and is extremely thorough for such a small production. It is full of easily digestible (non-toxic) figures and graphs, while providing a comprehensive description of each topic in a concise "no-nonsense" manner. For anyone either concerned or interested in the products that they use everyday, and in the way that they may be affected by them, *Safeguards* is a must. □

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THEATRE

Diving for Pearls DAAS

Diving for Pearls is the latest work of Katherine Thompson. It draws on the familiar themes of love, yearning, ambition and beurocracy (as a force suffocating the individual). A harsh Australian recession is the context for these differing emotional tones. The gently developing relationship between Barbara, a middle-aged, idealistic dreamer, and the industry worker Dan, is balanced by the impact of the rapid regression of Australia's former fiscal healthiness. The characters struggle to comprehend and adjust to aspects of human nature, and to the vague world of politics and

economic pragmatism and expediency. Their vulnerabilities are exposed and their skills tested as they are buffeted by forces beyond their control.

Ros Horin's direction ensures that the bleakness of much of the material is balanced by a warmth and beauty in the relationship between Barbara and Dan, and between Dan and Barbara's daughter Verge. All characters are portrayed with insight and sensitivity; Tammy McCarthy as Verge gives a particularly intense and arresting performance. However, the plot fails to fully develop and explain the characters,

and it is a while before the different thematic strands are drawn together. In parts the structure of the play is handled with a disquieting clumsiness, particularly the choppy transitions from dynamic group scenes to side-stage monologues. As a result the overall impact of the play is somewhat reduced. Nonetheless, Katherine Thompson's characters are realistic and emotionally engaging; the play builds up a momentum which culminates in a charged and chilling ending. □

by Karen Goodwin

The Egg and Spoon Man

Walking into the tiny La Mama theatre is like walking into a classroom, but with two major differences. Every possible space that can seat a person is taken, and the main attraction is eagerly awaited by all. **The Egg and Spoon Man** did not disappoint the audience.

The play touches on the sticky issues of family and one-sex parenthood in a thoroughly enjoyable way. When Stephy decides to have a baby, all considerations are thrown open as

to who will "wank into the bottle" for her. From such candidates as the conservative Frank "who lives as if constantly trying to qualify for a bank loan" to the extremely hung-up Ray who is encouraged to "bar up for Australia", the sperm finally does reach Stephy's egg — though not in the way expected.

Surrounding all of this are characters such as Joan, whose "itineary in France would have frightened a bus-load of Japanese"; Carmen, Stephy's warm and zany partner, and the psychiatric nurse,

whose performance at times was a bit over the top, but did deliver some memorable lines. Watch out for Robert Wallace, whose portrayal of each of his three characters, including Frank, was superb.

The Egg and Spoon Man invites the audience to thoughts on soem controversial issues, while keeping them laughing. Instead of spending \$7 at Hoyts, you could use the money to see some live theatre — you wouldn't regret it. □

Reviewed by Cindy-Jane Lee

Noises Off

Noises Off kicked off its Melbourne season recently with a whizzbang of an opening night at the Comedy Theatre. Written by Michael Frayn, **Noises Off** is a mad farce about a theatre group performing a play called *Nothing On*. Curtains up, and we are witness to the final rehearsals for *Nothing On*, in which nothing goes right for the motley cast, much to the frustration of the director (Tom Oliver). Judi Farr plays Dotty Otley, the bumbling housekeeper, Terry Baden the leading man, Stuart Wagstaff the alcoholic would-be

burgular, and Kate Turner a blonde bimbo with a preference for interesting underwear.

Everything that can go wrong goes wrong, however somehow they manage to get through opening night. Act two, and the set is now backstage. It is three weeks later, and chaos reigns; love affairs between cast members are wearing thin, and amongst a lot of door-slaming, innuendo and conversations at cross purposes, the play manages to bungle along. Act three (after a second interval), and we are back to the front

of the stage. The door-slaming at this stage becomes almost manic, and the play has become a nightmare.

Noises Off is funny and extremely entertaining theatre performed by a thoroughly delightful and professional cast. Tickets to this show are highly recommended as the perfect Mother's Day gift (your mum will love it).

Currently playing at the Comedy Theatre, tickets for **Noises Off** are \$33.50, \$24.50 (matinees), \$21.50.

Reviewed by Sandy Guy

The stirring title, war ravaged set, Nazi propaganda film and belly-dancer in a prelude promised a highly political and "entirely new" (quote Fidler) DAAS production. The show, new to most Doug's followers, cleverly scripted and staged in typical Allstar's fashion (a cross between a feral boy-scout club and a Klan meeting), is taken almost directly from the script of their new TV series, **DAAS Kapital** (to be aired on the ABC in June). It bore little relation to war, but to those who had not the privilege to see the boys filming last month, it was fresh and entertaining, containing touching renditions such as: "I really, really love the French" and "Joan Collins — (fat slut)". There is a change of roles; Paul having finally got his hair right, is now confronting an insecurity complex, while Richard has clearly benefitted from the "personality improvement scheme" implemented by his two colleagues.

Despite the group's vocal aversion to commercialism, the foyer contained enough adolescent-orientated merchandise to outdo New Kids on the Block (offensively patronising to mature or seasoned DAAS followers). Let's hope the Allstars have the sense not to let lust for monetary and commercial success decrease the quality of their future writing or performance (they ad-lib beautifully outside performances). Nothing kills comedy like repetitiveness or commercialism.

The Allstars themselves leave for London in July (touring and film commitments), so this could possibly be the last of their appearances in semi-intimate, live setting, as they become less accessible through mass-media, and, dare I say it, too successful for their own good.

Verdict: Very good, but you were more "in touch" when you were poor and busking in Adelaide, guys! □

Reviewed by Julie LeSavage

monash film group

Wednesday May 8th (1.30 pm)

Wednesday May 22nd (7.30 pm)

Friday May 10th (7.30 pm)

Friday May 17th (7.30 pm)

Paradiso — Ginger & Fred

Wild at Heart — Men At Work

Darkman — The Hunt for Red October

Memphis Belle — Joe Versus the Volcano

MUSIC

Midnight Stroll Robert Cray

It did not take long for Robert Cray to live up to his introduction as "America's premier R&B artist". Backed by his own band and the versatile Memphis Horns, Cray breezed through a set dominated by material from his latest album *Midnight Stroll*.

Normally renowned for his skilful guitar playing, Cray gave a strong vocal performance, although the Concert Hall acoustics did little to enhance the overall sound. Acoustic problems aside, the

spirited "Bouncing Back", "Consequences", as well as "Right Next Door" and "Smoking Gun", two tracks that arrived with the 1986 *Strong Persuader* album, stood out as highlights.

To the casual observer, Cray may have appeared disinterested. It was only in fact the trademark Cray style; a style that oozes class and symbolises an artist at ease with his craft.

An added highlight of the concert was the appearance of special

guest John Hiatt and The Fugitive Popes. Hailing from Nashville, Hiatt revved up the crowd with a vibrant set of Southern blues. To this reviewer he was a revelation.

Hiatt and Cray are more alike than one would imagine. Both are excellent guitar craftsmen, with a real feel for what they sing and play about. Perhaps more importantly, they have managed to keep their feet planted firmly on the ground. □

Reviewed by Peter Di Sisto



Money Maker The Black Crowes

Now and then a band springs from the realms of obscurity that just has that certain feel, those hooks, the two's and four's which prompt the thought "Now there's a band". The Black Crowes, who sound a hell of a lot like mid-70's Rolling Stones (but that ain't such a bad thing, now is it?) are that band currently.

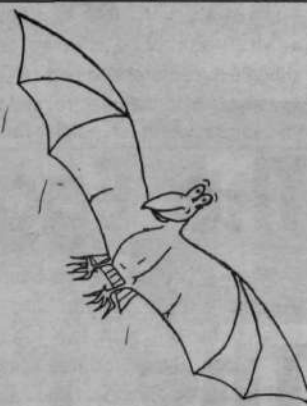
The band's debut, *Shake Your*

Money Maker alternates between mellow rockabilly rhythm and blues, and sharp, quick hard rock. Lead guitar man, Chris Robinson, is a fluent, talented player, displaying amazing chord changes on the burner "Struttin' Blues". Other highlights include the infectious "Hard to Handle", the slowly building "Thick and Thin" and the painfully acoustic "She Talks to Angels".

Lead singer, Richie Robinson, adds his rusty style, which slots in perfectly with self-effacing and sometimes humorous lyrics.

The Black Crowes have come as close as any to getting it down on debut. Listen once and take it in. Listen twice and be impressed. Listen again, and you run the very real risk of being hooked. □

Reviewed by James Hughes



Watching the Sunrise The Rhythm Pigs

The Rhythm Pigs launched their single *Watching the Sunrise/Summer Wine* at The Club in Collingwood on Wednesday April 24.

Musically there is so much going on at a Rhythm Pig's gig that it's hard to know where to start. There are a lot of different influences inside this sty, but the Pigs have taken them all and made them their own. This must be a tribute to their musical skill. Andrew Ingham played great lead guitar when called upon, and Jane Burnside and

Andrew Lyons made you wonder how any band can afford not to have at least one sax in their lineup. But it is the Pigs namesake section, "rhythm", which gives them their distinctive sound. Chris Scallan (bass) and Glen Black (drums) provided the tight, driving tempo which kept the energy level high.

They have a strong stage presence. Frank Perri is an enthusiastic lead man who doesn't mind putting himself out to get the crowd in. The rest of the seven piece band all manage to combine well on

stage, each doing their own thing whilst complementing each other, and pumping the fun-o-metre way up. It's enjoyable to watch a band who are good performers as well as good musicians.

The single "Watching the Sunrise" is a good song, and quite typical of what to expect at a gig. But to truly do yourself the proverbial favour you should catch them in the flesh. □

by Simon McGregor



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DANCES WITH GERBILS BANNED!

The Fur Flies at Monash

Controversy has erupted on campus, after the Animal Liberation lobby today black-banned the Monash LSS Comedy Revue *Dances With Gerbils*.

"The conditions in the gerbils' dressing rooms are atrocious and hopelessly inadequate for what are basically fun-loving rodents," said Animal Liberationist Leslie Cooplemick. "Not even my grandmother is forced to live like that. I strongly urge that students take a responsible attitude, and vilify everyone involved in the production."

Dances With Gerbils' producer, Joseph Edgar Connellan, responded to the calls in his usual off-handed way. "Lick my left [appendage]," he told *Lot's Wife*. "Those animal liberationists are making much ado about nothing. Geez I love Shakespeare."

The Shakespeare Society then attacked Mr Connellan for his comments. "I'd be surprised if Joe's ever even read *The Famous Five*, let alone any of the Bard's masterpieces. And even if he had, how dare he perform the infamous *My Side of the Ironingboard* sketch. He can't ridicule *Romeo and Juliet* and expect to get away with it."

Christian students joined with Mr Cooplemick and the Shakespeare Society in calling for the show to be banned. "The show is shameful. It's just further evidence of the moral degeneracy of today's students. The

reference to dancing in the title may lead to spontaneous outbursts of dancing and other rhythmic-based movements," said Reverend Shaun Lofat, well-known Christian-about-town. "It's really just one short lambada away from communism taking over the campus."

On this point, Mr Connellan was also dismissive. "Look, I believe in God as much as the next atheist. And yeah sure, we hope people dance. You don't spend over a thousand bucks on a band just for people to sit passively and laugh at the cast. This isn't Utah, you know."

Not content with insulting Christians and Animal Liberationists, Mr Connellan then took a swipe at Saddam Hussein.

"What are you talking about? We don't have any Saddam jokes in the show. On a scale of humour, he's about as funny as a hatful of hairy bums. *Dances With Gerbils* is hilarious, and it's on in Wholefoods Theatre Restaurant on May 9-11 and 15-18, at 7:58pm. Tickets are available at the LSS Office (ground floor, Law Building, ph 565 3398). Mexican food is included in the ticket price, and a licenced bar will help make the show funny."

It is understood that *Dances With Gerbils* lampoons serious problems in today's society. Defenceless and underprivileged groups such as the mega-law firms, and the editors of weekly magazines are attacked

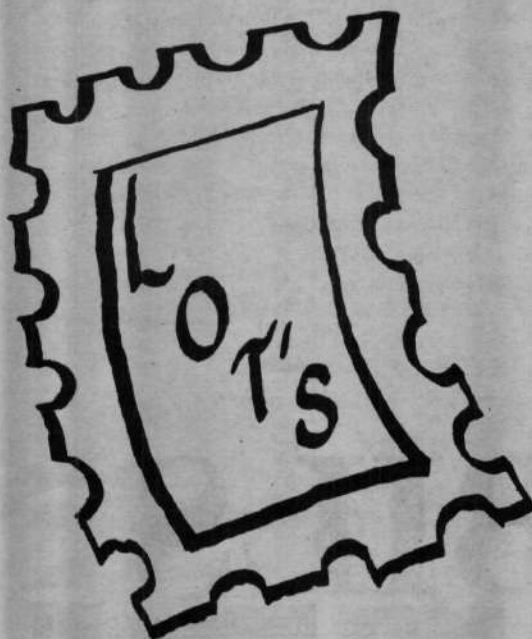
viciously, whilst the serious problem of providing student housing is not addressed at all.

"It is a sad reflection on today's academic standards that potential lawyers can cause so much fun in public," the Minister for Education, Employment and Training was misquoted as saying. "The whole reason for amalgamating Monash with Chisholm was to put an end to this sort of thing. And then these irresponsible louts turn around and put on one of their most professional shows ever. It's outrageous."

When questioned about his involvement in the fiasco, the show's director, Stef Torok, himself a veteran of the Last Laugh, made the following statement: "Hi. This is Stef. I'm out right now. Please leave a message after the beep, and I'll get back to you. Unless you don't know that a revue is a lot of sketches, a bit like *Fast Forward*, except that Steve Vizard's got nothing to do with it."

Under intense questioning on the Vizard programme, Jennifer Keyte admitted that she was not going to see *Dances With Gerbils*. "I'm not doing anything on the weekend, Steve," she said.

The Prime Minister, Mr Hawke, was unavailable for comment. However, off the record, speaking as a source close to the Prime Minister, he said "The Accord Mark VI was doomed to failure, until Bill Kelty and I went to see *Dances With Gerbils*." □



Dear Lot's,

Information has never been very forthcoming regarding the creation of the "Greater Monash University", but a recent letter to staff of the Faculty of Economics highlights the degree to which students are ignored.

The letter, from an "independent" consulting body, seeks submissions regarding the merger of the Clayton campus' Faculty of Economics and the Caulfield campus' David Syme School of Business. It gives a mere 12 days from receipt for members of staff to respond, and is headed "private and confidential". No students have been approached for submissions, terms of reference cannot be obtained and no

information has been given out about the options being considered. Both staff and students are left in the dark.

This lack of information has caused speculation amongst economics students as to how this merger will affect them. Needless to say, the faculties on the two campuses fulfill different roles, each filling their own niche in the market for Economics students.

This apparently surreptitious merger of the faculties sparks fears of a narrowing distinction between degrees, and some students are wondering whether they are paying for a product they did not intend when they chose to come to Monash Clayton for Economics. Will the change

Eco students transparent?

encourage full-fee paying students to vote with their feet and go elsewhere? We simply do not know.

The bottom line is eminently reasonable: if the proposed merger of the two faculties does end up with benefits for the students involved, why are we not at least informed? The method of consultation and time allowed for responses indicate an unwillingness to allow anyone to interfere in the top-down decision making process. Perhaps the consulting body (read Administration) could really go out on a limb and actually ask the opinions of those who will be most affected — the students.

Dale Renner
Law/Eco II

Not fine

Dear Lot's

I am writing in regard to one of the new procedures adopted by the Main Library. Under the old system, a short loan would allow you to have a book for three days. Thus, if you borrowed a book on a Friday you could return it on the Monday. Now, under the two day system, you must return the book on Sunday, or receive a fine.

In most cases a special trip to uni must be made. Apart from this in itself being an inconvenience, the library system ultimately defeats itself. For most students it is cheaper to incur the fine and

not make the special trip required. In the end, the book is still unavailable to other students until Monday. Why would the library create such a futile inconvenience to students?

When I approached a librarian about this problem he gave this mind-numbingly intelligent response: "cause the computer can't handle the difference over the weekend". Great, machines are running people. Sometimes it feels that the uni is not here for us at all.

Daniel Oakman
Arts II

Condom conundrum

Dear Lot [sic]

Not being one to resist the temptation to poke my proboscis in where it is not wanted, I too wish to make three points concerning the recent condom conundrum.

First, our anonymous author of "Why the ad is sexist" (Lot's 23/4) labours under some serious misapprehension about how advertising works. When a semi-clad lubricious strumpet lies prostrate upon a big, red shiny Porsche, what message is being conveyed to a potential purchaser? In a nutshell, "If you buy this car, you too can attract women like this". Tear her from the Porsche and place a packet of prophylactics in the hands of our lewd loungeur and what now is the message? "Buy this packet of condoms, and you too..." Not so, cries our unidentified scribe. The message from the ad, he or she claims, is "that it is a woman's responsibility to ensure that contraceptives

are used. Quite the contrary, it 'encourages men' to buy condoms so that they can get into the pants of attractive women.

Second, though I personally find the ad sexist doesn't necessarily mean I want it banned. If the ad is effective, and encourages the meat heads who find that sort of ad appealing to wear condoms, then maybe it does some good. The real issue is whether sexist advertising can be justified on the grounds that it may help reduce AIDS.

Third, I was amazed at the huon cries of "MAS has a policy against this sort of thing", and the belief that if everyone yells it loud enough such material will no longer find its way into the pages of our hallowed rag. MAS simply does not have such a policy. I have asked to see this imaginary policy on a number of occasions, and the staff at the MAS offices have been unable to produce it. One staff member believes "it

may be stored in the archives". Alternatively, so the story runs, it may have been stolen or lost when MAS moved to its current offices. Fancy that, a terrible fiend running around stealing someone else's policies. Those whom I know in the Labor Party assure me that it wasn't them, and I can't think of anyone else who would do such a thing.

I have also spoken to past members of the Administrative Executive, none of whom have made a confirmed sighting of this "Yeti" of a policy, nor have I been able to find it by a cursory reading of the exciting minutes of the various meetings. In short, we simply don't have such a policy, unless a Student General Meeting is called to debate the issue. Beloved members of the Administrative Executive, the ball is now in your court.

Yours Forever
Peter Nugent

Badly needed arse ?

Dear Lot's,

The answer to all our state political woes is here at last. The Liberals have within their ranks a man who can drag Victoria out of her economic slump and inspire widespread confidence, and it's not Jeff Kennett or Alan Brown. I refer of course to "Solo Man"!

Yes, folks, he's got the guts and determination to kick some badly needed arse in Spring Street. With his canoe and macho no-nonsense attitude to life he's sure to out-muscle any heavy opposition, even Joan

Kirner! He already has a high public profile and I'm sure it's only a matter of time before the Libs let him "take the lead and make others follow" by making him Party head — forget Jeff Kennett, he's merely a clever diversionary ploy. Remember also, like any good politician, "Solo" is light on policy, so you can "slam him down fast"! When it comes to vote then there's really no alternative. For all our sakes you simply "gotta crack a Solo"!

Julian Ayres
Arts/Law III

Hazy mess

Dear Lot's,
I am writing to express my concern for the condition of the union foyer. Following the introduction of smoking bans in July last year, after smoking was restricted to that area, it seems to have had an unpleasant effect.

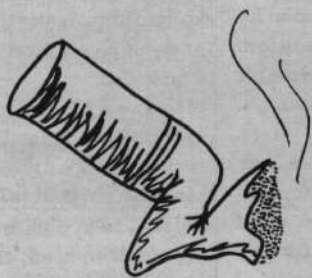
It seems that a lack of consideration for smokers by not providing adequate ashtrays has reciprocated a horrible mess, created by smokers, who without facilities, find it necessary to ash in coffee cups, cans and

even the carpet. The final result is a far less enjoyable place to eat.

To overcome the problem, it would seem sensible to re-introduce the foil ashtrays that were ever present in the Hargraves Cafeteria, rather than let seventy smokers fight over one of the eight ashtrays provided.

With respect to general hygiene, it's not too much to ask... is it?

Jane Ritter
Science II



Apologise for Apology?

Dear Lot's wimps,

Get a set of bollocks! I'm willing to bet that you Stand by your guns. Obviously you believed that "The Condom AD" was printable, so you printed it. Then you bowed to the pressure from a bunch of reactionary wankers and apologised for printing it. You bunch of pussies [sic]. Why not just counter the cries of those who would restrain your printing freedom? Why not shove "freedom of the press" in their face?

While I'm at it, your policy of not printing racist, sexist or militarist material is one of the more stupid things that I have ever heard. You are restricting human expression, denouncing intellectual freedom, recanting democratic rights that are

entrenched in common law.

I'm willing to bet that you would cry out against censorship if it was inflicted upon your paper. Don't become censorists yourselves. Who actually decides what is "Sexist, Racist or Militarist?" You, the Lot's Wifery do. Who gave you the right to tell us what can be printed in the student newspaper? We are rational beings and can choose for ourselves whether we want to believe what is printed. I surely don't need you to sugar-coat humanity. The world is a bad place, but shutting your eyes won't make it change. Free unbiased press is essential to democracy. I am sure that you would agree with that.

Ross Floate
Arts I

To the person who stole my bike from the bike racks between the Hargrave and Engineering buildings on Tuesday April 16, between 3 and 4.15pm; thanks for nothing you inconsiderate arsehole!

And to all those people who walked past the area — did you think that it is normal for someone to

unlock a blue and white Apollo bike with a pair of boltcutters.

If anyone saw anything, such as a guy unlocking, or even riding my bike, please contact campus security on ext. 3059 or the Oakleigh police. The bike has a small frame so anyone over 5'8" would look silly on it. Also stolen was a blue and white

Theft: A SMALL problem?

Atom helmet (size small) which probably doesn't fit the thief too well.

Seeing that it was my only means of transport, I would greatly appreciate it back. There is a reward offered in the hope that someone may remember something.

Pissed off, Sci IV



Refuse-ing pigs

Dear Lot's,

I find myself increasingly disgusted with the spectacle presented every day around 2pm between the Union Building and the Menzies Building by those who choose this area in which to lunch. This feat of transformation by which a pleasant lawn area is converted into something akin to a cyclonic disaster area is surely one of the great wonders of this world!

After having stumbled over bottles, ploughed through papers, and slid along sauce covered plastic in order to obtain the Menzies Building, I find myself wondering about the social and educational backgrounds of those who feel that picking up their lunch remnants and depositing them in the bins,

which they invariably have to pass on their way to class, car parks or whatever, is beyond their capacity and/or beneath their dignity! Is it that the HECS scheme has resulted in a predominance of the financially elite "upper class" in our universities who were brought up in households full of servants and thus were never taught the art of picking up after themselves. Or is it that the population of Monash, by some weird coincidence, all lived in close proximity to the local municipal tip, and are merely trying to recreate a homely atmosphere?

Whatever the reason, isn't it about time that these people realised that they are now part of a so-called institution of higher

learning where people are supposed to possess a higher than average intellect and should be conscious and caring of their social and natural environments. How many of these chronic litterers, I wonder, profess to care for the environment, love whales, hate mining companies, and deplore the current trend of the forest industry?! Does the word hypocrite mean anything to these people?

Come on guys! Where is your self-respect, your pride, your hygiene??? I know we are overcrowded but is this any way to prove it? Clean up your act — believe me, we'll all feel better for it!!

Yours in total disgust
Kate Harle
MA Geography

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Tape Service in pause mode

Dear Editors,

I am writing to you with reference to the Student Association Chairperson's report which appeared in *Lot's Wife* on March 18, 1991. This report referred to the Taped Lecture Service, and I feel it is important to provide further information on this service.

The Taped Lecture Service was under review during the whole of 1990. The reason for the review was that over the years, the Library has had to cope with the growth of a multiplicity of services, ever growing demand for these services, as well as increasing library usage in all normal library areas, and all this with shrinking resources. It has therefore been forced to evaluate what services it

now has a clear responsibility to provide and what services its resources will allow it to offer.

With regard to the Taped Lecture Service, the Library did not question whether the service was needed by students (this issue had been explored by HERU in 1978), but whether it was the responsibility of the Library to fund, and what was considered to be adequate funding.

The issue was first raised at the Main Library Users Committee in June 1990. The membership of the Committee is made up of representatives from the Facilities served by the Main Library, as well as representatives from the Library and student bodies.

The issue was subsequently extensively discussed by this Committee and General Library Committee (which is made up of representatives from all Faculties as well as student representatives).

In March 1991, the General Library Committee agreed that financial responsibility for continued provision of the service did not reside with the Library. Professor John Hay was instrumental in obtaining funding from the Vice Chancellor to operate the service in 1991, with the source of future funding still to be decided.

Janice Droogleever
Humanities and Social
Services Librarian

Liberal attitude

Dear Lots,

I am a Liberal voter. I live in Brighton with my parents, who have voted Liberal all their lives, and yes, my father *does* own a Volvo. Obviously, I do not care much for the Labor Club and its, in my opinion, far too left-wing tendencies. Furthermore, I believe that the Liberal Club's recent argument that an editorial bias has entered the pages of the newspaper, is valid.

However, I feel that something must be said about *Lot's Daughter*, an unofficial "supplement" that the Liberal Club

inserted into *Lot's Wife* last week. This shitty attitude of sneaking an article into the paper after it has been printed, is tantamount to an act of sabotage.

We can only speculate that the *Lot's* editors may have originally rejected the submitted article (and why shouldn't they? Despite its incredibly slanderous assertions, it contained no less than twenty-eight spelling and grammatical errors—count them!)

The ultimate irony of this article can be found in its complaints that too much space has been given to

James Blackwell in past editions to voice his opinion, and that *Lot's Wife* has become an ALP newsletter. By the publication of *Lot's Daughter*, the Liberal Club has effectively given itself an extra two pages in *Lot's Wife*, and has made the newspaper no less than a Liberal Club newsletter.

Obviously, some airing of claims of "editorial bias" is required, but from the method used by the Liberal Club, we can only conclude that *Lot's Daughter* was illegitimate.

Daniel Aghion Arts/Law II

Cough!

Dear Lots,

I'm currently choking and spluttering coz of all the smoke and fumes in the Hargrave Caf, and between bouts of lung-destroying asphyxiation my little brane is wont to wonder why these selfish barstards continue to smoke despite the fact that all smoking in cafes was banned in '90.

Yours in confusion
(my brane hertz)

US (Eng III) Paul McGowan
Chris Kuchel Dean Niclasen

Being politic

Dear Lot's,

In a Liberal Club leaflet (entitled "*Lot's Daughter*") recently distributed around campus, someone called Jeffrey Sharp complains about your supposed "political bias".

I'm not in a position to comment on his claim that *Lot's* editors rewrote a Liberal student's article without consulting the original author, but Sharp's other accusations were stupid.

Sharp claimed that *Lot's Wife* is biased because one of its editors, Ben Hider, a member of the ALP Club, wrote the Labor column for the March 5th edition. However, this doesn't compromise the editorial fairness of *Lot's*. Hider's sympathies for the ALP are only a problem if they lead him to exclude valid material given to *Lot's* by people of other political allegiances.

Sharp's other claim was that ALP Club member James Backwell is getting too many pages in *Lot's*. But, again, this doesn't prove accusations of biased editing, and Backwell's prominence in *Lot's* is only a problem if it is causing other

worthwhile articles to be unpublished. However, given the fact that very, very few people (including Jeffrey Sharp?) bother to write anything for *Lot's Wife*, it is doubtful that Backwell's contributions are pushing others aside.

Lot's Wife can only print material that is actually written and submitted, not those phantom articles Sharp seems to imagine are pandering for unreceived attention. And while *Lot's* editors **should** encourage a real variety of political contributions, they can't be expected to **guarantee** that a variety of perspectives will be presented.

If the editors are censoring (or ridiculing) articles on political grounds then they can be accused of political bias. But if the pages of *Lot's* are dominated by ALP students because hardly anyone else cares to write, then who's to blame?

Perhaps Sharp should stop scraping the barrel for Liberal Club propaganda and give *Lot's* something serious to publish.

Jason Foster
Arts IV

Able to be considerate?

Dear Lots,

A complaint was recently made to me about the careless and selfish attitude towards students with disabilities with respect to access to University facilities. For example, students in wheelchairs often wait 20 minutes to get into an elevator in the Menzies Building. People should

realise that it is their only method of access and allow them in first.

Another utterly inconsiderate act is parking in spaces designated for the disabled. That is a completely low act at any hour of the day or night. I'm not trying to preach; I merely want to make people think.

Julia Campbell

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Comeback Vs. "Komeback"

Dear Dr Mark Hartnell and Dr David Williams,

The editors of *Lot's Wife* call your letter attacking me a "Komeback", but I fail to see how something which is completely devoid of any reference to the original issue, ie the trivialising of the taking of acid, could be labelled such.

Instead the pair of you dwell on a rather amusing side-issue . . . my mystery name. Oh how secretive of me to use my real initial and surname — a very original pseudonym, no doubt. My full name is Eleanor Christine Brooker (but you can call me Ms Brooker). So now you know it, but you still don't know me from a bar of soap.

Your second point of attack, the deliverance of a literary critique is laughable, particularly in the light of the little 'Med II'

and 'Med III' you tacked onto the ends of your names to give your "opinion" on drugs some credibility. As a literature-based Arts student, I suppose you would have preferred a less articulate response?

I am attacked finally for not being factual. Well, surprise, surprise, Kiddies, flashbacks exist. This is the sort of responsibility you should have shown in your original article, I believe:

- Acid is a mind altering drug (and it obviously turned yours to mush)
- Half a tab is considered the maximum 'safe' dosage for 'beginners'
- Three tabs annually is the rumoured limit
- The effects are not usually immediate so don't keep taking tabs until you "turn into a cartoon character".
- Tripping can be a

wondrous and fulfilling experience. Far more cerebral than stupid "dancing tastebuds".

- There is no medical help available at present for those who suffer bad trips.

How do I know? Because I had to sit through an attempted suicide with somebody who took three (count 'em) tabs at once, so don't tell me I'm not informed when I try to offer a balance in one paragraph to the possible damage done by your article.

Yours truly,
The Phantom

PS If we are going to resort to simple mottos and catchcries, mine is: "A tab gives a wise person something to think about and a fool something to stick in his/her mouth".

PPS I love you too. I just want to hump you both.

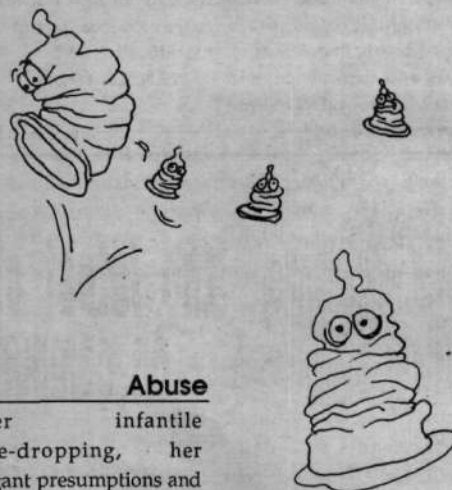
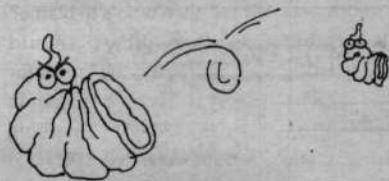
Long argues Short

hype" in the condom ad on page 9.

Professor Short's comments on abstinence are puzzling. The safest and only 100 per cent effective sexual practice for avoiding AIDS is abstinence. By saying that abstinence is "the final solution to the world's population problem", is Professor Short saying that condoms are not? I thought that condoms are used to prevent procreation.

I cannot speak for other people, but I am not going to gamble my life against a bit of latex which does not always work, even for sex.

John Long



Questions for Yvette

Dear Lot's,

Having read Yvette Jaczina's article "Women in Black" in the April 8th edition of *Lot's Wife*. I have a couple of questions for her. First, when Palestine is "liberated", what is to happen to the 5 million or so Jews who currently live there?

It is fair to assume that the "liberation of Palestine" will only take place through an armed struggle of some sort (unless you expect Israel

and Jordan to simply give up their nationhood and leave). That being the case, is it not hypocritical to demonstrate against the armed liberation of Kuwait and in favour of the "liberation of Palestine" at the same time? Similarly, isn't it contradictory to call for peace in the Middle East and at the same time for the "liberation of Palestine"?

Yours curiously,

Jamie Hyams
Law V

Dear Editors,

Oh for God's sake!!! Since when has *Lot's Wife* taken to reproducing idiot travelogues from such pillars of self-righteousness as Yvette Jaczina?

In spite of the literary "prowess" no doubt afforded by her "smattering of Spanish", my smattering of English enabled me to recognise some of the most tiresome self-congratulation ever allowed space in this paper.

Abuse

Her infantile name-dropping, her arrogant presumptions and her smugly pompous opinions I found to be fantastically irritating. The whole miserable affair serves only to embarrass its writer (cum posuer) and insult any readers foolish enough to tread the muddy pasture that is her prose.

Yours truly unable to work
out why it was printed
Collins Fagan

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MANY PEOPLE OUT THERE IN the university community who ride road and trail bikes may or may not be aware that the motor-cycle club is dying due to lack of participating members.

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1. Petrol, the main expense of most rides, is paid for (subsidised by Sports & Rec.—\$8.00 per ride.) 2. Access to club equipment ie tools, or, if needed, bike trailers. 3. Sharing skills and experience — a chance for new riders to learn from more skilled riders.

Activities include day rides, touring, racing (road or trail) and maintenance workshops, where those who can pull apart an engine in three minutes flat can show off and teach those who cannot at the same time.

If you would like to become part of this club, leave your phone number on the club noticeboard (opposite the State Bank), or in the club letterbox (behind the Union Desk), or come to our next ride (details on the noticeboard soon)...not too difficult, is it?

WE NEED YOU!!!

by Emma Watt



Badminton

WELCOME TO THE INTRODUCTORY *Lot's Wife* publication for the Badminton Club!

Weekly, on Friday (7pm to 11pm) and Sunday (2pm to 6pm), the club holds games sessions in the Rec. Hall for all its members. An annual fee of only \$10 for students and \$12 for Sports & Rec. members allows all club members to participate with provision of free feather shuttlecocks.

You need not be an excellent player to join — the club caters for all standards and we currently have everyone from beginners to advanced players participating. Furthermore, we hold free lessons for all beginners.

Why play badminton with this club? It's cheap and provides lots of exercise and fun. The club's membership is one of the highest among the university sports clubs.

by Paul Chew

Argening: the latest club on campus

ARGENING IS A SPORT WITH A long and intricate history. The mere recollection of the origins of the noble sport act as an episode in the sport itself. Difficult to define yet easy to identify in practice, Argening is usually associated with a discussion form commonly mistaken by the novice as unadulteratedly verbose bullshit.

On a factual level (and aren't all Argens "factual" discussions) Argening originated, it is believed, (and you will not be surprised that this is a statement of some conjecture) in the changeroom of the Monash Blues a decade ago. From there it has evolved and been carried forth to the new Argonauts (Shorter Oxford Dictionary: One who Argens — not to be confused with Jason) of the Monash University Hockey club.

Argening draws heavily on the genre of popular culture, juxtaposing at will seemingly unrelated concepts. For example, one well known bout involved the discussion of the art of wallowing (formerly a porcine pursuit, but oft practised by exuberant sportpersons in mid-winter) and the destruction of amateurism in the said pursuit — "No-one can tell me that the Eastern Bloc wallowers are amateurs, they're all pseudo-army employees". Further embellishments may include, firstly, the introduction of drugs into the sport (yet Princess Anne was never tested at the Corgi wallows) and secondly the shameless exploitation of the concept of garnishing, carried forth from being devoured by crocodiles (Python) accompanied by frenzied wallowing commentary.

Next edition — the Argonauts play ball.

A.F.L. Perspective

by George Grosios

THE 1991 AFL SEASON MARKS the beginning of a truly national competition. Importantly, die-hard Victorian supporters will have the opportunity to loathe traditional enemy South Australia, not only in State of Origin clashes, but weekly, following the inclusion of the Adelaide Crows.

Using cloak-and-dagger tactics to induct the Croweaters, Ross "The Boss" Oakley has pulled off the recruiting co-op of the century. Early indications show that the crows are better placed than the Bears and Eagles were during their first seasons. All the same, the transition from the SANFL to the AFL will be a huge hurdle and I really cannot see the Crows making an impact on the top six.

Collingwood not only silenced their legion of critics who were forced to eat humble pie after predicting their demise last season, but sadly for opposition fans, finally put to rest the greatest ever football jinx — the "Colliwobbles". Suffering thirty-two years of derision for their perpetual

failures, the drought was broken in devastating fashion by the marauding pies. Back to back success, I'm afraid, is out of the question.

If any side has legitimate claims to the flag, the Bombers certainly appear to be frontrunners. After comprehensively leading the competition after 22 rounds last season, they will be out to redeem themselves after a disappointing finals fadeout. Strong pre-season recruiting has sent the Bombers on their path to glory.

Over in the West, the Eagles can justifiably approach the season with great confidence. After a creditable third last year, West Coast are now capable of a higher finish considering their wealth of talent and generous home draw.

For the powerhouse of the eighties, the Hawks, the nineties will be less fruitful. Injuries, the draft and age will again affect a side hell-bent on reasserting its supremacy.

While the Cats struggle to overcome the loss of their god (Gary Ablett), the Sydney Swans have welcomed back their own (Warwick "Salary"

Capper). They will certainly be a better side for it, but not enough to be a final six contender.

The big improvers appear to be North Melbourne and St. Kilda. North appears to be capable of a finals berth. The Saints will once again be strong contenders, but they will heavily rely on the likes of Lockett, Loewe, and Frawley.

As for the other sides, Melbourne and Carlton will push hard for the finals, although Carlton's lack of depth will be a telling factor. Footscray, Brisbane and Fitzroy all face a make-or-break season, but one cannot see them troubling the top sides.

As I put my foot in it for another season, here is how the league ladder will shape up for 1991:

- | | |
|-----------------|---------------|
| 1. Essendon | 9. Geelong |
| 2. West Coast | 10. Footscray |
| 3. Collingwood | 11. Sydney |
| 4. Hawthorn | 12. Brisbane |
| 5. Melbourne | 13. Richmond |
| 6. N. Melbourne | 14. Adelaide |
| 7. Carlton | 15. Fitzroy |
| 8. St Kilda | |



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Melbourne World Music Festival

A festival of music and dance from around the world, the Melbourne World Music Festival will be held on **Sunday May 19** from 2pm to 11pm at the **Powerhouse**, Lakeside Drive, Albert Park. Drawing upon the rich diversity of artists within Melbourne's many ethnic communities, the line-up includes **Made in Brazil**, Papua New Guinea dance group, Balinese dance group, Lambada, Zydeco Jump, Kurdish group, Joe Giea Band, Ballet Argentino, and many more. Tickets are \$24, \$19 concession, children under 12 free, and are available from Bass (phone 11 500), Discario and Blue Moon Records. *Note: Concert seating, dance space, licensed bar, children's play area and exotic foods available. Further info, phone 429 8698 (BH) or 380 6939 (AH).

☆☆☆

The **Boite World Music Cafe** presents world music to Melbourne by way of concerts and workshops. On Friday May 10 from 8.15pm, Boite presents **Safika: Rhythms of Africa**, African music with influences from jazz, rock, reggae, funk and Arabic music in the dance rhythms of Safika. World Music Cafe is held in the Mark Street Hall, North Fitzroy (near the corner of Falconer Street). Entry is \$10 and \$7 (snacks and drinks). For information, phone 417 3550.

☆☆☆

Local band **Scarecrow Tiggy** invite you the launch of their new single **Passing For Human**, which will be held at The Tote (corner Johnston and Wellington Streets, Collingwood) on **Friday May 17**. Special guests at the launch are **This Happy Creed**.

☆☆☆

Robert Blackwood Hall

Sunday May 12, 3pm — Melbourne Academy of Choirs present a special Mothers Day concert. For information contact Wendy Tan on 801 5136.

Monday May 13, 1.15pm — Lunchtime concert: Monash University Orchestra. Admission is free.

Monday May 20, 1.15pm — Monash University Choral Society and Monash University Orchestra. Sparrow Mass, Mozart, plus unaccompanied songs. Admission Free.

☆☆☆

Scholarships

Study In Asia

In 1990, the Commonwealth Government established two scholarship schemes offering annually 50 places for Advanced Languages study and 20 places for Masters or PhD research (any discipline, eg. Economics, Law, Science) in Asia. Details about eligibility are available in pamphlets entitled **National Asian Languages Scholarship Scheme** or **Australian Awards for Research in Asia**. The scholarships cover airfare, tuition costs and a contribution to living expenses. Closing dates for return application forms for travel in 1992 is June 30. For telephone requests for pamphlets and application forms, phone (06) 276 7532.

☆☆☆

Scientific Exchanges

Information regarding postgraduate exchanges for Scientists in the UK, France, Japan, China for both short-term visits (3 - 6 weeks) and long-term visits (6 - 12 months) are available at the **Lot's Wife** office.

La Musica



Open Mind, a series devised by Melbourne pianist Len Vorster celebrating musical, literary, visual and dance events is held on Sundays at 3pm at the George Fairfax Studio, Victorian Arts Centre. Admission is free.

Sunday May 12: Oh Mister Porter! — An early celebration of the 100th anniversary (June 9) of one of the world's most enduring song-writers.

☆☆☆

Local band the **Inner-City Cavedwellers**, one of whom is Monash student Steve Cooper, will play at The Baden Powell Hotel (Victoria Parade, Collingwood) on **Friday May 24** from 11pm. Entry is \$4, Monash students \$2 (bring ID card). The Cavedwellers play an interesting blend of original melodic rock with a particularly Melbourne flavour.



Vince Jones "our classiest jazz entertainer" will play at Doctor Jazz at the Townhouse Hotel from **Thursday May 23** to **Saturday May 25**. Tickets are from \$15, and available by contacting the Playbox on 685 5111. The Townhouse Hotel is situated at 701 Swanston Street, Melbourne.

Playing from June 13 - 16 at Doctor Jazz is another very special event: **James Morrison**, Australia's international jazz ambassador. Tickets from \$25 - worth saving for!

Theatre

Tess De Quincy of the Mai-Juku Performance Co (Japan) presents **Performance Notes** — a dance improvisation which will be held at the Linden Gallery on **Sunday May 12** at 8pm. Tickets are \$8 and \$5. The Linden Gallery is situated at 26 Acland Street, St Kilda. For information phone 534 2396.

Tess De Quincy is also conducting **Body Weather Workshops**. They will be held at Silo Studio, Stawell Street, North Melbourne from **May 4** to **12**. Phone Rachael Boyce on 376 3392 for details.

☆☆☆

Mind the Waters, performed by New York actor Lee Ross, is a collage of mime, movement, text and humour — it is about joy, the playing and the simple fun that is the world of the dolphin. Directed by Bob Burton, **Mind the Waters** will play at Theatreworks for 15 performances only: **May 14** to **June 1** (with previews **May 14** and **15**). Tickets are \$14, \$11 concession, for bookings phone 534 4879, information 534 9154.

LA MAMA INC.

☆☆☆

At La Mama

A Hunch and La Belle of Notre Dame: We are slandered, raped and murdered. We commit these crimes against each other — can we find good fortune in the Hunchback's hunch? Opens **Wednesday May 15**, playing until **Sunday June 2**, **Wednesdays** to **Saturdays** at 8pm, **Sundays** at 5.30pm.

Christopher Columbus, a dramatic fairytale in three scenes. Opening **Thursday May 23**, playing until **June 2**. **Thursdays** to **Saturdays** at 10.30pm, **Sundays** at 8pm.

For information regarding all La Mama theatre, poetic and fiction readings, contact 347 6948. For bookings, phone 347 6142.

☆☆☆

Compagnie Phillipe Genty in his brand new show, **Derives Drifting**, will open at the Athenaeum Theatre on **May 7** for 28 performances only. **Tuesday** to **Friday** at 8pm, **Saturday** 2pm and 8pm, **Sunday** 5pm. Save \$5 per adult ticket on group bookings of 10 or more people — usual price \$24, discount price \$19.90. Call Ruth on 650 1500 for group bookings.

State Film Theatre

Films

Have your own film festival all year round!! with the State Film Centre's Film and Video Library Catalogue 1991. The catalogue is the key to the State Film Centre's wonderful collection of videos — children's titles, cinema classics, visual and performing arts and management and training films, to name a few. There is also a collection of Caption Video available for the hearing impaired. This is a free public lending library — anyone over 18 can join. The video catalogue is on sale now at the State Film Centre for \$19.50. The State Film Centre is situated at 1 Macarthur Street, East Melbourne, phone 651 1301.

Exhibitions

RMIT Union Arts is holding an exhibition of "Special Perceptions" by Monica Cogan. The exhibition, which will be held at the Swanston Street Gallery, will run from **May 15** to **24**, with a preview on **May 14** (6pm to 8pm). Gallery hours are 11am to 6pm Monday to Friday.

ROCKBIZ

Currently showing at the **Performing Arts Museum**, Melbourne Concert Hall, is **Rockbiz**, an exhibition that explores the exciting world of songwriting and recording, managers and record deals, performing and touring. **Rockbiz** introduces you to the rock industry — from roadcrew to rockstar. Based on the very popular **Crowded House**. Open Mondays to Fridays 11am to 5pm, weekends noon to 5pm. Admission is \$2.50, \$1.30 concession. For bookings and info, phone 617 8263.

Other Attractions

The Rainbow Alliance invites all to **The First Casualty** — a Forum on the Media. Speakers include Peter Watkins (Filmmaker), Di Bretherton (Senior Lecturer in Psychology, Filmmaker), Paul Chadwick (Journalist, Media/Law teacher) and Julianne Shultz (Assoc. Professor in Journalism). To be held at the Glasshouse Theatre, 360 Swanston Street, Melbourne on **Sunday May 26** from 11am to 4.30pm. Cost is \$10 waged, \$5 unwaged, \$3 student group bookings (minimum 10). *Note: numbers are strictly limited. For information and bookings form, phone Media Forum on 486 1853.

☆☆☆

Three RRR's 1991 T-Shirt and Poster Competition

Artists are invited to submit a design for the 1991 RRR T-Shirt and Poster Design Competition. Twenty designs will be short listed, and two designs will be chosen and awarded prize money of \$500 each.

Entry forms can be obtained from RRR FM (25 Victoria St, Fitzroy), The FDC Shop (243 Collins St, City) and all Succhi stores.

Closing date is **June 30, 1991**.

☆☆☆

Rebel Yell Guitar Challenge 1991

Aspiring Eric Clapton's and Joe Walsh's are invited to partake in this year's prestigious **Rebel Yell Challenge**. Judged last year by Joe Walsh and Jeff Baxter, this year's line-up will no doubt be just as spectacular.

Heats kick off in Sydney on **May 16**, with Melbourne's heat taking place on **June 1**. The winners prize includes four week's tuition at the Guitar Institute of Los Angeles, a gig on stage at the China Club (haunt of the world's leading musicians), a custom made Ibanez guitar a guest spot on MTV and the recording of the new Triple M Doctor Dan theme music.

Entrants need to forward a copy of a demo cassette and an entry form available from all Ibanez guitar shops. For further information and details, contact Eloise or Angelique on (02) 555 1847.

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

MAS Activities presents:

Jazz Week

Live Jazz every lunchtime

☆ Monash Jazz Club ☆ Oxo Cubans ☆ Mistaken Identity ☆ Doug de Vries ☆

Cocktail Night

8.00pm Thursday in the Union Cellar Room.

Free Champagne at 8.15, \$3 Cocktails, \$1.50 Beers

